

CMA **Losses** e up

SEPTEMBER/OCTOBER 2003

CMA AWARDS PREVIEW

**Toby Keith Tops Nominations
with Seven**

Nominee News Conference

**Televised Nationally for
the First Time on CBS'**

"The Early Show"

CMA Broadcast Awards

Finalists Announced

Vince Gill Hosts CMA Awards

for 12th Consecutive Year

**The Country Music Hall of
Fame to Welcome**

Floyd Cramer and Carl Smith

Marty Stuart

**Finds Inspiration in Rural
America**

Chris LeDoux

Cowboy Life

Songwriter Spotlight

Hank Cochran

Jo Walker-Meador

A Prized Treasure

Merle Kilgore

Master Storyteller

**YOUR
FINAL CMA
AWARDS BALLOT
MUST BE RECEIVED BY
FRIDAY, OCT. 24**

cma close up

september / october 2003

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Photo: CMA

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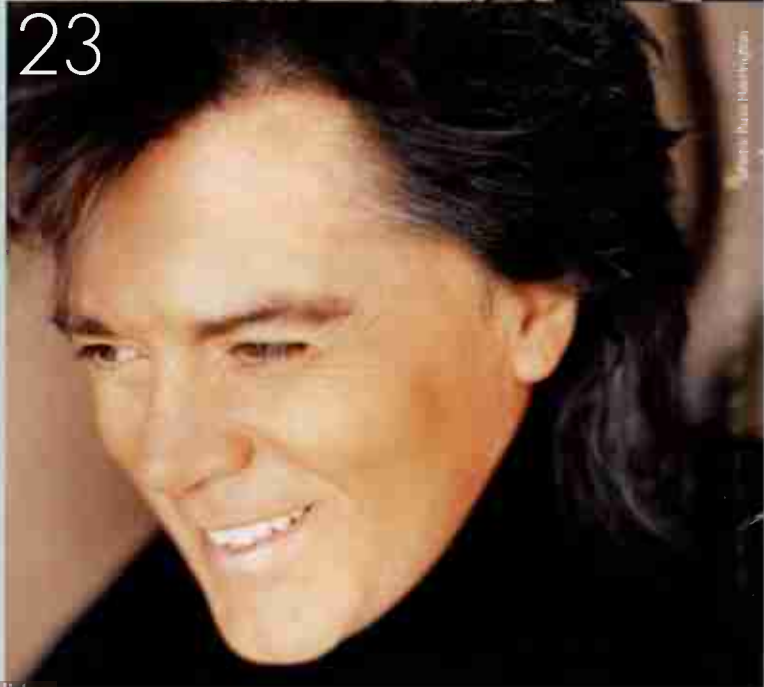


Photo: Peter Healy/Photo

CHANGES TO CMA BYLAWS TO BE PROPOSED

The Country Music Association Board of Directors, to increase the efficiency of the Board and CMA's operating procedures, appointed a Task Force to revise the bylaws. The current bylaws were adopted in 1958 and have had only minor changes over the last 40 years. The Task Force will present their recommendations to the Board at their meetings in Chicago on Sept. 17-18. Any changes approved by the Board will be mailed to the CMA membership for review prior to the Election of Directors meeting on Nov. 6 in Nashville. Domestic CMA membership can vote on the changes at that meeting or sign their proxy to have someone vote on their behalf. International members will receive a bylaws ballot with their mailing to return via mail or vote in person at that meeting.

2003 CMA AWARDS PROGRAM BOOK

To pre-order your copy of the official 2003 CMA Awards Program Book visit www.CMAawards.com and download an order form. The full-color Program Book features all of the 2003 nominees, a complete listing of past CMA Awards winners, the Country Music Hall of Fame inductees and members, CMA Awards history and much more.

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. Or you may save money in shipping and handling fees and stop by the CMA office to purchase on site after the Awards broadcast on Nov. 5.

A limited quantity of CMA Awards Program Books are available so pre-order your copy today! Program Books will not be shipped until Nov. 6. One CMA Awards Program Book is distributed to each CMA Awards ticket holder at the Grand Ole Opry House on Nov. 5.

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

CORRECTION

In the July/August issue of *CMA Close Up*, Sherrié Austin's record label was misidentified. Her new album, *Streets of Heaven*, was released in August on BBR/C4 Records. A portion of the album's proceeds will be donated to St. Jude Children's Research Hospital.



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Martina McBride and Rascal Flatts



Darrell Worley and Fox News reporter Miranda Cohen



Ed Benson and Jennifer Hanson



Hannah Storm and Martina McBride



Rascal Flatts



Buddy Jewell and Tennessean reporter Brad Schmitt

37th CMA AWARDSSM

An Eclectic Mix of Final Nominees Announced For Country Music's Biggest Night™ "The 37th Annual CMA Awards"

Toby Keith Garner's Career-Topping Seven Nominations Johnny Cash Receives Four Nominations

The final list of nominees for "The 37th Annual CMA Awards" is a mix of hard-core traditionalists, sentimental favorites, Country mainstream stalwarts and blue-grass innovators — with a shaker of salt tossed in thanks to Jimmy Buffett. Rich in heritage, talent and appeal, the nominees span the history of the CMA Awards from Johnny Cash, who received his first CMA Award on the inaugural television broadcast of the Awards in 1968, to Buddy Jewell, who released his debut CD this summer. "Nothing comes close to illustrating the enormous depth and appeal of our format than this outstanding collection of nominees," said CMA Executive Director Ed Benson. "I am excited looking back over the past year at the quality of our music and the potential growth for our business. Our strength is embodied in the many different styles of Country Music today."

Reigning CMA Female Vocalist of the Year Martina McBride and special guest, reigning CMA Horizon Award winner Rascal Flatts, made the announcements on Tuesday morning, Aug. 26, during a news conference at the Grand Ole Opry House in Nashville, Tenn. "The 37th Annual CMA Awards" will broadcast live Wednesday, Nov. 5 (8:00-11:00 PM/EST) from the same stage on the CBS Television Network.

Toby Keith garnered the most nominations with seven including Entertainer, Male Vocalist, Album for *Unleashed*, Song, Single, Music Video and Vocal Event of the Year for "Beer For My Horses," a duet with Willie Nelson. Keith is also eligible to win two additional trophies in the Single and Album of the Year categories as co-producer. Other multiple

nominees included Brooks & Dunn, Johnny Cash and Brad Paisley with four nominations each. Alan Jackson, Tim McGraw, Willie Nelson and Darryl Worley each received three nominations. Kenny Chesney, Dixie Chicks, Martina McBride, Montgomery Gentry, Joe Nichols and Blake Shelton all received two nominations.

Other standouts included Alabama, who are in the midst of their farewell tour, who were nominated for Vocal Group of the Year — a trophy they haven't claimed since 1983. Dolly Parton was nominated for Female Vocalist of the Year, an Award she received in 1975 and 1976, and Randy Travis, was nominated for Single of the Year, for "Three Wooden Crosses." The last time Travis won the category was 1987 with "Forever and Ever, Amen."

And then there's Cash.

Johnny Cash is nominated for Vocal Event of the Year with the Nitty Gritty Dirt Band on "Tears in the Holston River;" Single and Music Video of the Year for "Hurt," a song first recorded by rock act Nine Inch Nails and written by lead singer Trent Reznor; and Album of the Year for *American IV: The Man Comes Around*. Cash has won Album of the Year two times in his career: 1968 with *Johnny Cash at Folsom Prison* and 1969 with *Johnny Cash at San Quentin*. The last nomination Cash received for Album of the Year was 1970 with *Hello, I'm Johnny Cash*.

Country Music saw its share of pop and rock acts turning to Country in 2002-03. There were several crossover artists from the pop and rock worlds that connected with a Country audience including Kid Rock and Sheryl Crow nominated in the Vocal Event category for "Picture" and Alan Jackson with Jimmy Buffett on this summer's party ode "It's Five O'Clock

"The 37th Annual CMA Awards" FINAL NOMINEES



Darryl Worley



Martina McBride



Steve Azar



Rascal Flatts



Darryl Worley and Ed Benson

ENTERTAINER OF THE YEAR

Brooks & Dunn
Kenny Chesney
Alan Jackson
Toby Keith
Tim McGraw

FEMALE VOCALIST OF THE YEAR

Terri Clark
Alison Krauss
Patty Loveless
Martina McBride
Dolly Parton

MALE VOCALIST OF THE YEAR

Kenny Chesney
Alan Jackson
Toby Keith
Tim McGraw
Brad Paisley
George Strait

HORIZON AWARD

Gary Allan
Buddy Jewell
Joe Nichols
Blake Shelton
Darryl Worley

VOCAL GROUP OF THE YEAR

Alabama
Diamond Rio
Dixie Chicks
Lonestar
Rascal Flatts

VOCAL DUO OF THE YEAR

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

SINGLE OF THE YEAR (Award goes to artist and producer)

"Beer For My Horses" –
Toby Keith duet with
Willie Nelson
Produced by James Stroud/
Toby Keith
DreamWorks Records Nashville

"Celebrity" – Brad Paisley
Produced by Frank Rogers
Arista Nashville

"Have You Forgotten?" –
Darryl Worley
Produced by Frank Rogers/
James Stroud
DreamWorks Records Nashville

"Hurt" – Johnny Cash
Produced by Rick Rubin
Lost Highway Records

"Three Wooden Crosses" –
Randy Travis
Produced by Kyle Lehning
Word/Curb/Warner Bros. Records

MUSICIAN OF THE YEAR

Jerry Douglas – dobro
Paul Franklin – steel guitar
Aubrie Haynie – fiddle/mandolin
Brent Mason – guitar
Randy Scruggs – guitar

ALBUM OF THE YEAR (Award goes to artist and producer)

American IV: The Man Comes Around – Johnny Cash
Produced by Rick Rubin
Lost Highway Records

Home – Dixie Chicks
Produced by Dixie Chicks/
Lloyd Maines
Open Wide/Monument/
Columbia Records

Man With A Memory – Joe Nichols
Produced by Brent Rowan
Universal South Records

Tim McGraw And The Dancehall Doctors – Tim McGraw/
Dancehall Doctors
Produced by Byron Gallimore/
Tim McGraw/Darran Smith
Curb Records

Unleashed – Toby Keith
Produced by James Stroud/
Toby Keith
DreamWorks Records Nashville

MUSIC VIDEO OF THE YEAR (Award goes to artist and director)

"Beer For My Horses" –
Toby Keith duet with
Willie Nelson
Directed by Michael Salomon

"Celebrity" – Brad Paisley
Directed by Peter Zavadil

"Concrete Angel" –
Martina McBride
Directed by Robert Deaton/
George J. Flanigen IV

"Hurt" – Johnny Cash
Directed by Mark Romanek

"Red Dirt Road" – Brooks & Dunn
Directed by Steven Goldmann

VOCAL EVENT OF THE YEAR

Toby Keith duet with
Willie Nelson –
"Beer For My Horses"
DreamWorks Records Nashville

Alan Jackson and Jimmy Buffett –
"It's Five O'Clock Somewhere"
Arista Nashville

Kid Rock featuring Sheryl Crow –
"Picture"
Lava/Atlantic Records

Nitty Gritty Dirt Band featuring
Johnny Cash –
"Tears in the Holston River"
Capitol Nashville

Tracy Byrd (with Andy Griggs,
Montgomery Gentry and
Blake Shelton) –
"The Truth About Men"
RCA Records

SONG OF THE YEAR (Award goes to songwriter and primary publisher)

"Beer For My Horses"
Toby Keith/Scotty Emerick
Tokeco Tunes/Big Yellow Dog Music

"Celebrity"
Brad Paisley
EMI April Music/Sea Gayle Music

"Have You Forgotten?"
Darryl Worley/Wynn Varble
EMI April Music/
Pittsburg Landing Songs/
Warner Tamerlane Pub.

"Red Dirt Road"
Kix Brooks/Ronnie Dunn
Sony/ATV

"Three Wooden Crosses"
Doug Johnson/Kim Williams
Mike Curb Music/Sweet Radical Music/
Sony/ATV Tunes

REACTIONS from some of the CMA Awards NOMINEES

"It's always good to see your name in there. We try to keep changing it up and keeping it fun ... and when you see that you're still here, that they're still calling your name, then you know you've got another year to get out there and make people happy."

Kix Brooks of Brooks & Dunn

Entertainer, Vocal Duo, Song and Music Video of the Year

"Great! I am stunned actually. This is my first nod from the CMA and I'm proud that my good friends are sharing the honor with me. I think the song definitely got the added personality and kick with the help from Montgomery Gentry, Andy Griggs and Blake Shelton. I'm looking forward to this year's CMA Awards, more than ever."

Tracy Byrd

Vocal Event of the Year

"Musically this has been an exciting year for me. After all this time, I'm deeply honored that people still enjoy what I am doing. I would like to thank the members of the CMA for this consideration. It means a great deal to me."

Johnny Cash

Album, Single and Music Video of the Year

"I let out a scream and grabbed [my dog] Oscar, who was doing his little Oscar dance 'cause he knew something was up, and I just gave him the biggest kiss. There I was in the living room in my pajamas, not knowing whether to laugh or cry or scream with happiness — not even knowing who to call — and I just kept jumping up and down with the dog in my arms! Seems like lately a lot of good things are happening to me in my pajamas ... which is a pretty great thing."

Terri Clark

Female Vocalist of the Year

For a kid from Luttrell, Tennessee, the idea that you can play Neyland Stadium or be recognized by the industry for doing a good job isn't something that seems real. Except obviously it is; we've done it; I've been there. It's moments like these, where I just have to be quiet and take it all in because there are no words."

Kenny Chesney

Entertainer and Male Vocalist of the Year

"For any artist this is an incredible moment and it especially has been for me. It's just another one in a long list of great things that have happened in my life. I couldn't be more excited. I am just so happy and so pleased to be nominated."

Buddy Jewell

Horizon Award

"It is always rewarding to have your music acknowledged, and I want to thank my fans and the industry for that. It was a dream of mine when I wrote 'Beer for My Horses' to have Willie sing on it and for the song to go No. 1. That dream has become even better now because that song has been nominated for four awards. Making good music, and enjoying the chance to have it heard, is one of those things that matters most to me."

Toby Keith

Entertainer, Male Vocalist, Album, Single, Song, Music Video and Vocal Event of the Year

"I'm thrilled to be nominated among such a great group of truly gifted and talented women. It's wonderful to see such a diverse group of artists recognized by the CMA this year."

Patty Loveless

Female Vocalist of the Year

"It's truly been a great year for me. I've had a lot of wonderful things happen in my career. Still, hearing your name read as a CMA Award nominee never gets old! It's always a great honor to be nominated, especially when you're being recognized alongside such amazing talents. I couldn't be more thrilled."

Martina McBride

Female Vocalist and Music Video of the Year

"It is always amazing to be recognized for your body of work. It's a validation of your peers. We had very specific ideas for our new record and I am proud to share these nominations with my band."

Tim McGraw

Entertainer, Male Vocalist and Album of the Year

"Let me hear you say — HELL YEAH!"

Montgomery Gentry

Vocal Event of the Year

"I really wanted today to be a big day. I have to admit I got a lump in my throat when they announced 'Joe Nichols, *Man With A Memory*' for Album of the Year. That was the first time my name was called this morning and it really was incredible to realize that I had actually been nominated for a CMA Award. I have watched the Awards for years and always thought it would be so cool to be nominated. It truly was a dream come true."

Joe Nichols

Horizon Award and Album of the Year

"I'm really excited to be included so many times in the nominations. It's an understatement to say that it's flattering. Thanks so much to the CMA voters, my record label, and the fans who make this kind of thing a reality."

Brad Paisley

Male Vocalist, Single, Song and Music Video of the Year

"What an absolute honor. I'm just glad to be able to get off the porch, much less to be running with the big dogs. Thanks for the compliment."

Dolly Parton

Female Vocalist of the Year

"It's awesome! It's just great. We took home Horizon last year and now we've moved up a level to Group with all of our heroes. It's going to be a great night and we look forward to being there and seeing what happens."

Rascal Flatts

Vocal Group of the Year

"This has always been a dream of mine. I've been nominated for other awards but this may be the most exciting. I'm honored to be in great company for the Horizon Award category, it means so much to be recognized along with such good friends. I'm also thrilled to have been a part of 'The Truth About Men.'"

Blake Shelton

Horizon Award and Vocal Event of the Year

"This is just as exciting as the first time, maybe even more because I've seen first hand how this song has touched people's lives."

Randy Travis

Single of the Year

"This was definitely worth getting up early for this morning. When you're nominated for three, you've got a better chance of winning one! Actually, I already feel like a winner having 'Have You Forgotten?' nominated in both the Single and Song of the Year categories. What an honor."

Darryl Worley

Horizon Award, Single and Song of the Year



Jennifer Hanson and Buddy Jewell



Martina McBride



Ed Benson and Hannah Storm



Ed Benson



Ed Benson, International Artist Management
Ted Hacker and Darryl Worley



Buddy Jewell, Darryl Worley, Martina McBride,
Jay DeMarcus, Joe Don Rooney, Gary LeVox
Rascal Flatts

CMA BROADCAST AWARDS NOMINEES ANNOUNCED

Steve Azar, Jennifer Hanson, Buddy Jewell, Jimmy Wayne and Darryl Worley Make Announcements in Nashville



Steve Azar, Jimmy Wayne, Jennifer Hanson, Buddy Jewell, Darryl Worley and Ed Benson

America's top Country radio stations and on-air personalities were recognized when artists Steve Azar, Jennifer Hanson, Buddy Jewell, Jimmy Wayne and Darryl Worley announced the finalists for the 2003 CMA Broadcast Personality and Station of the Year honors during the CMA Awards nominees news conference at the Grand Old Opry House in Nashville on Tuesday, Aug. 26.

This year's winners will be recognized during "The 37th Annual CMA Awards," broadcast live Wednesday, Nov. 5 (8:00-11:00 PM/EST) on the CBS Television Network from the Grand Ole Opry House.

"Radio is the premiere medium for creating and developing awareness of new artists," said CMA Executive Director Ed Benson. "It's exciting to have some of the top new artists in our genre be part of a celebration for the radio stations and announcer personalities who have helped launch their careers."

Among the entries for the category of National Broadcast Personalities, judges narrowed the field to three. Syndicated, short-form and hub voice-tracking personalities heard in at least three markets with a minimum of 40 shows per year were eligible.

"I guess including those 50-dollar bills with our entry was a good idea," said Ben Campbell, half of CMA National Broadcast Personality of the Year finalist Ben & Brian of MJI Programming. "Seriously, it's really a result of a lot of hard work by a lot of people, and we're just really excited to be in such well-respected company," added the other half Brian Egan.

"I am thrilled to be nominated for THE most prestigious award in Country radio," said National Broadcast Personality finalist Lia of Jones Radio Network.

The finalists for Broadcast Personality and Station of the Year are selected in four categories (Small Market, Medium Market, Large Market and Major Market). The categories are established by market size based on population as ranked by Arbitron. CMA members who are full-time,

Country on-air personalities and CMA member radio stations in the United States and Canada were eligible to enter. Personalities who were not CMA members were also eligible if they are employed by a CMA member radio station.

First time finalist Hugh James of the Chris and Hugh Morning Show from KAFF/Flagstaff, Ariz. said, "This is fantastic! Together, Chris and I have 48 years in Country radio and this is the first time we've entered the CMA Awards. We couldn't be happier to be nominated."

"Winning the CMA Station of the Year Award is as big an honor as there is in our format, and being nominated is a tremendous honor for K102," said Gregg Swedberg, Operations Manager at Major Market Station of the year finalist KEEY/Minneapolis. "To know that your peers think highly of the work you do is more gratifying than you can imagine. We're just grateful to get noticed all the way up here in Minnesota, so thank you to the CMA, the judges and the other great stations for the honor."

Previous CMA Broadcast Award winners were also eligible with the exception of those who received a CMA Award in 2002. CMA Broadcast Award winners are not eligible to enter in consecutive years.

A panel of distinguished broadcast professionals, representing all market sizes and regions, judges the entries. Entries for Broadcast Personality of the Year are judged on aircheck, ratings, community involvement and biographical information. Stations are judged on airchecks, ratings history, community involvement and leadership. Winners are determined by the aggregate score of the first round of judging and the second round, which is completed by a different panel of judges. The international accounting firm of Deloitte & Touche LLP tabulates scoring by the judges.

Winners of the CMA Broadcast Awards will be notified live on the air via telephone by a CMA Award nominated artist during the first week of October.

Kim Leslie

CMA Broadcast Awards Nominees

BROADCAST PERSONALITY OF THE YEAR

NATIONAL*

Bob Kingsley – ABC Radio Networks

Ben & Brian – MJI Broadcasting

Lia – Jones Radio Network

*This category has only three finalists

MAJOR MARKET

Amy B. – KPLX/Dallas

Bob Delmont – WPOC/Baltimore

Michael J. – WPOC/Baltimore

Skip Mahaffey – WQYK/Tampa

Tim & Willy – KNIX/Phoenix

LARGE MARKET

Dale Carter and Mary McKenna –

KFKF/Kansas City

Mike and Morgan in the Morning –

WQDR/Raleigh

Vicki Murphy –

WFMS/Indianapolis

Jim, Deb & Kevin –

WFMS/Indianapolis

The Jeff Roper Morning Show –

WSOC/Charlotte

MEDIUM MARKET

Colleen Adair – WIVK/Knoxville

Valleri St. John – WWGR/

Ft. Myers, Fla.

The Cornbread Morning Show

with Pat James – KFDI/Wichita

The Scott Innes Cartoons Radio

Show – WYNK/Baton Rouge

TJ, Gina & Craig – KXKT/Omaha

SMALL MARKET

Bearman & Ken –

WUSY/Chattanooga

Chris & Hugh Morning Show –

KAFF/Flagstaff

Dave & Dex – WUSY/Chattanooga

George and Tammy – WAXX/

Eau Claire, Wis.

Karl Shannon – WVLC/Lexington

STATION OF THE YEAR

MAJOR MARKET

KEEY – Minneapolis

KILT – Houston

KNIX – Phoenix

WPOC- Baltimore

WQYK – Tampa

LARGE MARKET

KASE – Austin

WFMS – Indianapolis

WKDF – Nashville

WMIL – Milwaukee

WUBE – Cincinnati

MEDIUM MARKET

KFDI – Wichita

WGNA – Albany

WIVK – Knoxville

WKKO – Toledo

WWGR – Ft. Myers, Fla.

SMALL MARKET

KAFF – Flagstaff

KTTS – Springfield, Mo.

WAKG – Danville, Va.

WQXK – Youngstown, Ohio

WUSY – Chattanooga



"The 37th Annual CMA Awards" NOMINEES NEWS CONFERENCE BROADCAST NATIONALLY FOR THE FIRST TIME

Preparations for "The 37th Annual CMA Awards" nominees news conference started before the sun came up at the Grand Ole Opry House in Nashville on Tuesday, Aug. 26.

For the first time, the CMA Awards nominees announcements were broadcast live on national television via "The Early Show" on the CBS Television Network. "The Early Show" news anchor Hannah Storm stepped out from behind the news desk to emcee the event, interviewing host Martina McBride and special guest Rascal Flatts before turning it over to them to read the much-anticipated nominations.

"I think having the nominees announced on 'The Early Show' brought Country Music artists to a whole new audience," Storm said after the broadcast. "I think we actually drew some fans into the Country Music world this morning, which is great.

"As a former radio broadcaster as well as a music fan, I appreciate the power and impact of both a wonderful artist and a great song. There have been so many amazing artists and songs in Country Music this year. It's a pleasure to bring all the excitement of the CMA Awards nominations to 'The Early Show' viewers."

Normally a private event, the news conference was opened to the public, drawing an enthusiastic crowd. There was already a line forming when the doors opened at 6:00 AM.

"I've never been to anything like this before," said Buzz Holden, a fan from Pennsylvania. "I had a lot of fun and was glad to see my favorites, Toby Keith and Darryl Worley, get so many nominations."

Worley performed his No. 1 hit and twice-nominated song "Have You Forgotten?" during the news conference. Rascal Flatts delighted the crowd with their No. 1 hit, "I'm Movin' On."

"It was just like a big party," said fan Ellen Jennings of Nashville. "It was like Darryl Worley and Rascal Flatts were playing in my living room."

Following the performances, Horizon Award nominees Worley and Buddy Jewell joined Steve Azar, Jennifer Hanson and Jimmy Wayne to announce the finalists for the CMA Broadcast Awards.

Storm introduced McBride, who read the nominees for the first three categories, including Vocal Group of the Year. One of the nominees was Rascal Flatts, who reciprocated by announcing McBride as a finalist for Female Vocalist of the Year.

A set was constructed at the Grand Ole Opry House featuring a 50-inch plasma high-definition television that displayed a video montage designed by Moo TV as the nominees were being read.

Members of the press converged on the Opry stage after the announcements for interviews. More than 20 media outlets were represented, including ABC Radio Networks, The Associated Press, CMT News, CMT Radio Networks, *Country Weekly*, Launch Radio Networks, MJI Programming, Reuters, *The Tennessean*, *USA Today*, WKRN-TV Nashville, WTVF-TV Nashville, WZTV-TV Nashville, WVLT-TV Knoxville, Westwood One Radio Networks, X Radio Networks and more. Nashville's 24-hour local news channel, NewsChannel 5+, broadcast the entire event live.

In addition, a Video News Release (VNR) of highlights from the press conference was sent by satellite to network television affiliates, cable news channels and syndicated entertainment and news programming.

Worley participated in an MJI remote to radio stations around the United States, including WXTU-FM Philadelphia, WPOC-FM Baltimore, WDAF-FM Kansas City, WSM-FM Nashville, WGAR-FM Cleveland, WCOL-FM Columbus, KZLA-FM Los Angeles and WOKQ-FM Boston.

"I couldn't be more pleased with the way this came off," said Maurice Miner, MJI Senior Director of Country Programming. "Our eight-city radio tour with Darryl immediately following the nominations announcement generated additional post-event excitement for Darryl and for CMA. In an hour's time, Darryl was sharing the excitement of his three nominations with fans from coast-to-coast."

Rascal Flatts took part in a CBS television satellite tour, interviewing with CBS affiliates across the country.

"Having 'The Early Show' broadcast several of our nominee categories live was both an exciting addition to our traditional nominees press conference and a further development of our on-going partnership with CBS Television," said CMA Executive Director Ed Benson. "This broadcast allowed fans across the nation to learn who our top nominees were at the same time as the artists and the industry. It also demonstrates the support that CBS continues to give to the CMA Awards and Country Music."

Amanda Eckard



Grand Ole Opry House



Rascal Flatts



Sony Music Nashville President John Grady and Buddy Jewell



Martina McBride



Buddy Jewell



Fans at the Grand Ole Opry House

photos: Jim Hagens and John Russell

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

The Country Music Association has announced that musical legends Floyd Cramer and Carl Smith will become the newest members of the coveted Country Music Hall of Fame. Formal induction for the pair will take place during "The 37th Annual CMA Awards," which will be broadcast live on the CBS Television Network, Wednesday, Nov. 5 (8:00–11:00 PM/EST) from the Grand Ole Opry House in Nashville.

Cramer, who died in 1998, is the first to be inducted in the new "Recording and/or Touring Musician Active Prior to 1980" category, while Smith is to be inducted in the annual "Open" category. All inductees are chosen by CMA's Hall of Fame panel of electors, consisting of more than 300 anonymous voters appointed by the CMA Board of Directors. Cramer and Smith will become the 89th and 90th members of the Country Music Hall of Fame.

Reached at his ranch just outside of Nashville by CMA Executive Director Ed Benson, Smith interrupted his daily walk to get the news. "Well, that's fantastic. I'm honored, I really am. I appreciate it very much. I was afraid I was gonna' have to die first," he said with a chuckle.

Cramer's widow, Mary, was nearly moved to tears. "Well, how wonderful," she told Benson. "You're going to have me crying. I don't know what to say. I wish Floyd could be here to enjoy this, but I think somehow he'll know. The children will be so happy. I was hoping this would happen one day and I was hoping it would happen during my lifetime."

"One of the highlights of my year is telling our inductees that they have been elected to the Country Music Hall of Fame," Benson said. "The emotion, surprise and gratification that comes with being included in this impressive role call of talented and influential leaders is unparalleled by any other announcement in our industry."

CMA announces newest members of COUNTRY MUSIC HALL OF FAME



Floyd Cramer

The sound of Country Music in the early 1960s was changing and the piano played a pivotal role. And Floyd Cramer was Middle C shouldering most of the responsibility and progressive licks. He popularized the "slip-note" technique and won acclaim for his discriminating ear — as much for the notes he skipped as the ones he played.

Born Oct. 27, 1933 near Shreveport, La., Cramer grew up in the sawmill town of Huttig, Ark. A self-taught piano player, he landed a job fresh out of high school in 1951 on the renowned "The Louisiana Hayride" on Shreveport's radio station KWKH, where he performed with a young Elvis Presley and Hank Williams Sr. He honed a style he referred to as a "plinking honky-tonk-type piano" and played that way on Jim Reeves' "Mexican Joe."

Cramer made his first record for Abbott Records in 1953. On the advice of Chet Atkins, Cramer moved to Nashville in 1955. Within two years, Cramer recalled that he was in "day and night" doing session work. There were many artists who wouldn't record unless Cramer was at the keys. In addition to recording with Presley and Patsy Cline, Cramer played for Eddy Arnold, Roy Orbison and The Everly Brothers.

Atkins signed Cramer to RCA Records in the late '50s as an instrumental act. Four singles into his deal, Cramer gained his first chart hit with "Last Date" (1960-1961), Atkins had encouraged him to write the song to spotlight the style Cramer incorporated on Hank Locklin's recording of "Please Help Me, I'm Falling" in 1960. In the demo, composer Don Robertson played piano sliding up into a note from the one beneath, and that was the slur technique Cramer used to develop his signature style — a cornerstone of what would be known as the "Nashville Sound."

Cramer's biggest single came in 1961 with his No. 8 Country rendition of the Bob Wills classic "San Antonio Rose." By mid-decade, Cramer was established as an album act, recording prolifically for RCA Records while working recording sessions at a furious pace. He also toured in an act he formed with saxophonist Boots Randolph and Atkins. He continued to do sessions, play occasional concerts and make television-marketed albums until he was diagnosed with the cancer that eventually took his life at the age of 64 on Dec. 31, 1997. Cramer left behind his longtime wife Mary and two daughters.

Floyd Cramer and Carl Smith to be Inducted on the CMA Awards in November



Carl Smith

A top hitmaker of the 1950s and '60s, Carl Smith was known for his dynamic voice, smoldering good looks and Country love songs. Born March 15, 1927 in Maynardville, Tenn., (the hometown of one of Smith's heroes, Roy Acuff), Smith sold flower seeds to pay for his first guitar and cut grass to pay for the lessons.

Smith was a regular on Knoxville, Tenn. Country radio station WROL before serving in the U.S. Navy during World War II. After his four tours of duty in the Philippines in 1946, Smith returned to WROL and played guitar in the Brewster Brothers Band.

Between 1947 and 1949, Smith paid his dues performing in Ashville, N.C., Augusta Ga., and Knoxville, but his break came in 1950. While playing with Archie Campbell, Smith recorded a demo that landed in the hands of Nashville-based music publisher Troy Martin, of the powerful Peer-Southern music publishing empire. Martin set up an audition with WSM-AM program director Jack Stapp, who put him on the radio stations' morning show six days a week and as a regular on the Grand Ole Opry. That sort of exposure and Smith's talents were a combination Don Law, head of Columbia Records Country Division, couldn't ignore and he signed Smith to a recording deal.

In June 1951, Smith rocketed to star status with early hits like "Let's Live a Little," "Mr. Moon" and "Let Old Mother Nature Have Her Way." He put his own band together in 1952, the Tunesmiths, and racked up a total 41 chart singles during the decade including hits such as "Are You Teasing Me," "(When You Feel Like You're in Love) Don't Just Stand There," "It's a Lovely, Lovely World," "Back Up Buddy," "Loose Talk," "There She Goes" and "Hey Joe!"

Smith left the Opry in 1956 to allow time to try his hand at acting. He appeared in two westerns "The Badge of Marshal Brennan" (1957) and "Buffalo Gun" (1961 with Webb Pierce and Marty Robbins). In 1957, he joined the Philip Morris Country Music Show and then in 1959 appeared on "Ozark Jubilee" in Springfield, Mo. In 1961, he joined Jimmy Wakely, Tex Ritter, Rex Allen and pop star Snooky Lanson as co-host of ABC-TV's "Four Star Jubilee." From 1964 to 1969, Smith hosted 190 episodes of his own "Carl Smith's Country Music Hall" on Canadian television. His singles on Columbia Records continued to chart through 1973, then he gradually gave up the life of a "Tall Country Gentleman" for that of a gentleman rancher. Smith is the father of Country Music artist Carlene Carter with his first wife, June Carter (1952-1957). In 1957, he married Country singer Goldie Hill. They have three children and live on their quarter horse ranch south of Nashville.

"The Country Music Hall of Fame is welcoming two of Country Music's most dynamic and influential entertainers," Benson said. "Their careers epitomize the unique impact that characterize the standards of the Hall of Fame."

Wendy Pearl and Scott Stem



Vince Gill Hosts "The 37th Annual CMA Awards" for 12th Consecutive Year

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

For the 12th year in a row, Vince Gill will host "The 37th Annual CMA Awards." Not only has Gill hosted the CMA Awards for more consecutive years than any other awards show host in history, but he also holds the record for most CMA Awards won with 18.

In February, Gill released *The Next Big Thing*, his 11th album for MCA Nashville and Gill's first self-produced album. Gill and former MCA Nashville President Tony Brown, longtime friends and collaborators, had worked together since Gill joined MCA Nashville in 1989 and Brown signed on as his producer. The fruit of that 13-year relationship has been extraordinary: 18 CMA Awards, 15 GRAMMYS, sales of 22 million and counting, and a dozen or so No. 1 singles.

When Brown announced he would leave MCA Nashville to help start Universal South Records in early 2002, Gill felt the time was right to record without his longtime producer at his side.

"I knew he was leaving to start his own label, and I felt like I may not want to turn up with a new record that Tony and I have done if he's just left [MCA]," Gill said. "I thought this might be a good opportunity for me to see the kind of record I'd make on my own, so I just went in and did it."

Not to overplay Brown's influence — indeed, Gill says he's had a hand in producing *all* of his records, he just eschewed official "co-producer" billing — it's noteworthy that Gill's first release in 13 years without Brown is one he chose to produce himself.

The album touches on many of Gill's influences, from Country to bluegrass, from pop to R&B, from folk to flamenco. Highlights include the barrelhouse rock & roll of the tongue-in-cheek first single, "Next Big Thing," Gill's playful self-critique at the thirst for pop stardom.

Other standouts include the autobiographical talking blues of "This Old Guitar And Me," the Beatles/Beach Boys-like harmonies of "Don't Let Her Get Away," the square-dance Cajun feel of "Old Time Fiddle" and the Mexicali guitars on the elegiac "We Had It All." Not to mention a pair of understated ballads with strings in the beautiful "Someday" and the stately "These Broken Hearts." There's the Country-blues honky-tonk of "Real Mean Bottle," a tribute to Merle Haggard, and the unique songwriting collaboration of Gill and Dean Dillon on "Whippoorwill River" featuring harmony vocals from Gill's 20-year-old daughter Jenny.

"These are some different songs for me," he said. "I don't know how to describe them other than that hopefully I've grown up a little bit as a songwriter. I didn't feel like there were any parameters on what I could and couldn't do," said Gill.

"Things feel very peaceful right now and that allows me to be as creative as I can be," said Gill. "This record has let me get my imagination back. The songs are about all sorts of things — they are kind of all over the map from where they came from. I think being settled has allowed me to feel like my old self again."

The Professional Golfers Association (PGA) recently presented 46-year-old Gill with the prestigious 2003 PGA Distinguished Service Award, which commemorates notable golfers who have the integrity, sportsmanship, leadership, humanitarianism and enthusiasm to better the game.

The honorees that had stepped before him have included the late Bob Hope, former Presidents Gerald Ford and George H.W. Bush, along with golfers Gene Sarazen, Byron Nelson, Arnold Palmer and Jack Nicklaus.

Though Gill has carried a love of the game since he was a toddler and has given back to the game in innumerable ways, he didn't believe that he was worthy of the praise.

"It's kind of hard to even fathom it, in all honesty," Gill said. "The truth is that my love for golf is as passionate as my love for music, but music is where I make a living. So anytime something comes from music, I understand that, but this comes because I love the game of golf."

A native of Norman, Okla., Gill founded the Vinny Pro-Celebrity Golf Invitational in 1993, which has resulted in more than \$3 million funds to the Tennessee Golf Foundation.

"I started probably just over 20 years ago in pro-ams," Gill said. "I was the perfect guy to do pro-ams because I could sing a few songs and maybe people would come out. We had no idea that our golf tournament would do what it's done. We've had 10,000 people in the galleries when this first went on and everybody was in shock. The whole idea was born out of me just wanting to have a good time and inviting my buddies for some golf."

On the Web: www.vincegill.com

DON'T FORGET TO VOTE!

Final ballots for "The 37th Annual CMA Awards" voting will be mailed to eligible CMA members on Tuesday, Sept. 23. CMA Membership renewal payments must be received by Wednesday, Sept. 10 to be eligible to vote. Final ballots will only be mailed to those CMA members who received a second ballot and who are current in their payment of membership dues.

The final ballot must be returned to the office of Deloitte & Touche by Friday, Oct. 24 at 5:00 PM/CST. The Deloitte & Touche office is located at: 424 Church Street, SunTrust Center, Suite 2400, Nashville, Tenn. 37219-2396. The deadline is when the ballots must be RECEIVED by Deloitte & Touche, NOT when they are postmarked.

CMA staff members do not vote for the CMA Awards, nor do they tabulate any ballots. Ballots sent to the CMA office will be disqualified. DON'T FORGET TO VOTE and make sure everyone you know who is eligible is voting too.

Advertise NOW in the CMA Awards Program Book

Reach the important movers and shakers in the music industry on "Country Music's Biggest Night™" by reserving your advertising space in "The 37th Annual CMA Awards" program book.

DEADLINES:

Ad space reservation: Friday, Sept. 19

Artwork and payment: Friday, Oct. 3

Contact: Bill Moran
CMA Advertising Sales Director
Tel: (818) 349-2171
Fax: (818) 349-2195
e-mail: bmoran@socal.rr.com

2003 CMA AWARDS PROGRAM BOOK ADVERTISING RATES

COVERS (4-COLOR PROCESS ONLY)

Inside Front Cover & Page 1 (2-page spread)	\$16,605
Inside Front Cover	\$9,455
Inside Back Cover	\$8,575
Back Cover	\$11,655

PREMIUM POSITIONS

Priority given to 4-color process ads

Premium Position pages ADD \$1,000 per page

FULL PAGE

4-color process	\$6,195
2-color process	\$5,195
Black & White	\$4,695

HALF PAGE (Horizontal only)

4-color process	\$3,950
2-color process	\$3,450
Black & White	\$2,950

QUARTER PAGE (vertical only)

Black & White only	\$1,550
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Advertising rates are net of agency fees. The CMA Awards program book is an official publication of CMA. One free program book is given to each CMA Awards attendee and additional copies are distributed to various outlets including partners, advertisers and media. Fans may also purchase the program book on our website at www.CMAawards.com or by contacting CMA at Tel: (615) 244-2840.

INTERNATIONAL CMA MEMBERS VOTE ONLINE FOR FIRST TIME

For the first time, international CMA members were given the option of casting their ballots for "The 37th Annual CMA Awards" through the Internet.

Each of the three CMA Awards ballots have roughly four weeks to be returned to the Deloitte & Touche offices after they are postmarked from Nashville. Unfortunately for several international CMA members, this is nearly impossible to receive ballots and return them on time with various unpredictable and unreliable worldwide postal services.

With the commitment to have every vote count, CMA teamed up with VoteHere, an organization based out of Bellevue, Wash. that provides secure e-voting software for organizations around the world.

International members receive each ballot in the mail that has a unique personal identification number (PIN) printed on the ballot. The member may then logon to a secure site, enter his PIN and complete the ballot online. Only one ballot per member is counted and every precaution has been taken to ensure the integrity of the voting process.

Because of the newly implemented system, the return rate for the first and second CMA Awards ballots from international members increased and the return rate final ballots are expected to follow suit.

"The new online system is a stunning innovation for members such as myself who are neither in the same hemisphere or time zone as Nashville," said Rod Cameron, Director of Sales and Strategic Marketing for Universal Music Australia. "So much of my business communication is online and the new system has fit into my daily work in the most seamless way. In the past, I have never really been sure if my ballot arrived on time."

International balloting online is a test case for eventually using the Web for all CMA Awards voting in the future to make it more convenient for members and to increase participation.

"We are excited about this new direction and what it will mean in convenience for our members when the systems are in place for the entire membership to vote online," said CMA Director of Board Administration Peggy Whitaker.

For more information on international online voting, contact Kelly Randall at CMA via e-mail: krandall@CMAworld.com or call (615) 244-2840.

CMA AWARDS MEDIA COVERAGE IS ON TARGET



Rascal Flatts / CBS Satellite Tour



Vince Gill and WSMV-CBS News Anchor Harry Chapman



Darryl Worley / MJI Remote

CBS NEWSPATH

CBS Newspath will be on hand for "Country Music's Biggest Night™," sending satellite coverage of "The 37th Annual CMA Awards" to more than 40 CBS affiliates across the country that are unable to attend. From pre-show specials to live satellite interviews and pre-produced packages on nominees, CBS Newspath connects viewers across the country to their favorite CMA Awards moments and stars.

CBS SATELLITE TOUR

For the first time, CMA and CBS offered a television satellite tour following the announcement of the final nominees for the CMA Awards to CBS affiliates with morning and afternoon talk/news programs. Group of the Year nominee Rascal Flatts participated in the tour with interviews in a dozen markets including Albuquerque, Atlanta, Chattanooga, Denver, Des Moines, Kalamazoo, Mich., Knoxville, Lexington, Ky., Memphis, Minneapolis, Oklahoma City and San Francisco.

"It adds a whole new layer of excitement in those markets when the local affiliate has a presence on the Red Carpet during the Awards show," CMA Director of Communication Wendy Pearl said. "In some cases, we are seeing the affiliates produce live pre-shows and other programming to drive awareness and tune in. We have a great partnership with our CBS affiliates and it keeps getting better each year with more participation and coverage of the Awards."

CBS AFFILIATES COME FROM MILES AWAY

In the months leading up to the CMA Awards, CMA Communications staff members call CBS affiliates from the top 60 markets in the country inviting them to Nashville to cover the Awards.

Among the Top 15 markets represented last year at the CMA Awards were Atlanta, Green Bay, Indianapolis, Jacksonville, Knoxville, Los Angeles, New York, Phoenix, San Antonio and more.

"In my 25 years with KCBS, rarely, if ever have I encountered such a tremendous group of professionals with whom to work on such a production," said Gary Johnson, of KCBS-TV Los Angeles. "That goes for numerous coverages of the Oscars, Emmy's, GRAMMY's and yes, the ACM's."

CMA AWARDS NOMINEES PROMOTIONAL CD FOR MEDIA

Stuffed in press kits and sent to news and media outlets around the country is the CMA Awards Nominees promotional CD, featuring popular songs from CMA Awards nominees.

"The Nominees CD is a terrific tool to reach the media with a sampling of the great music and artists in the format over the past year," Pearl said. "Not all of the journalists covering the CMA Awards are as familiar with the music as we want them to be and this is a great vehicle for reaching them."

New this year is the inclusion of music from the Country Music Hall of Fame inductees (Floyd Cramer and Carl Smith) on the Nominees CD.

MEDIA AND PUBLICIST CREDENTIALS REMINDER

Media and publicist credential registration is now available online at www.CMApress.com. Applications for credentials are due Wednesday, Oct. 15 by 5:00 PM/CST. Once you complete the credential application, an e-mail will be sent confirming the receipt of the application. Publicists and media will be notified by Oct. 17 if they have been approved for credentials.

"The Hall of Fame members are formally inducted on the CMA Awards and this is a terrific way to familiarize the media with their music and the impact they have had on the industry," Pearl said.

SAVE THE DATE!

Thursday, Nov. 6
Second Annual Global Markets Forum
Following the Election of Directors Meeting
Vanderbilt Stadium Club
201 25th Avenue South
Contact CMA for more information at
(615) 244-2840.

INTERNATIONAL MEDIA SET TO COVER THE CMA AWARDS

BBC Radio 2, the United Kingdom's most-listened-to radio station, returns for the eighth consecutive year to the CMA Awards to

broadcast three separate live programs totaling five hours over two days. Nick Barraclough will preview the nominees during his program that airs a few hours before the live broadcast. Barraclough, along with veteran presenter Bob Harris, will interview winners from their room backstage at the Grand Ole Opry House to air during the show's commercial breaks. The following day, Harris' program will feature winners highlights and interviews.

"The nominees represent the cream of the industry from seasoned veterans to the brightest newcomers. A CMA Award is the most coveted prize in Country Music and the ceremony remains the most prestigious event on the Country Music calendar," said BBC Radio 2 Producer Dave Shannon.

BBC 2 Television will produce the BBC 2 90-minute CMA Awards edited version for the sixth year. Executive Producer Mark Hagen will oversee all proceedings from the red carpet arrivals and the advance filming.

Pat Geary from 3Cs Radio in Scotland will repeat his extensive on-site coverage from last year including updates on Clyde Radio and the live 3Cs Breakfast Show broadcast immediately following the Awards.

Carolyn Carr will conduct during Awards week and the night of the show to bring excitement to listeners on 94.1FM in Australia, the full-time Country Radio station transmitting between Sydney and Newcastle. Sister station 101.3FM Tweed Coast Country on the Gold Coast will also air the coverage.

"Working with our state-of-the-art technical communications of Australia's Country Music Network, I will present the feel in all its glory not only to Australia but the rest of the world via our Website," said Carr.

Georges Lang from RTL, the largest radio network in France, has purchased the radio rights for the 13th consecutive year, and will produce specials supporting "The 37th Annual CMA Awards." "I really adore the Awards show. Every year it's different and it is magic," he said.

Roger Ryan will cover the event for the *Cork Evening Echo*, a newspaper in Ireland with a daily circulation of more than 28,000. "On my first visit last year I was greatly impressed by the professionalism and spectacle of the event," he said.

Other familiar faces are set to return to take part in "Country Music's Biggest Night™" including Holland's *Country Gazette* writers Rineke van Beek and Janny van Dam; Jean Agostini of Highway FM; Jean-Claude Francois of France's Radio Primitive; Brazilian writer Rodrigo Haddad; Andreas Graban from AGR TV in Germany; and London Features photographer Peter Hamisth.

Bobbi Boyce

MJI PROGRAMMING COVERS THE CMA AWARDS FOR 12th CONSECUTIVE YEAR

This is the 12th consecutive year that MJI has partnered with CMA to provide exclusive radio programming and packaging for the CMA Awards. The audio feed is the first component of this programming. The centerpiece of MJI's involvement will be a three-day remote broadcast from Nashville, featuring 50 of the nation's leading Country radio stations. In addition, MJI will offer a three-hour pre-event radio special featuring the CMA Award nominees, a live stereo audio feed of the CMA Awards broadcast on the CBS Television Network, a live one-hour backstage post-show with winners and extensive event coverage via its Country Today news and audio prep service.

MJI Programming, a division of Premiere Radio Networks and the official radio broadcaster of "The 37th Annual CMA Awards," offered a free audio feed of the CMA Awards nominations announcements on Aug. 26.

"MJI is thrilled to continue our partnership with CMA on the extensive Awards activities," Julie Talbott, Premiere Radio Networks' Executive Vice President of Affiliate Marketing said. "We know that radio is one of the most effective ways to communicate with audiences throughout the country, and we welcome the challenge to find new and creative opportunities to expose these consumers to Country Music."

Premiere Radio Networks, Inc., a subsidiary of Clear Channel Worldwide (NYSE:CCU), syndicates more than 70 radio programs and services to more than 5,000 radio affiliations and reaches more than 180 million listeners weekly. Premiere is the No. 1 radio network in the country. Premiere is based in Sherman Oaks, Calif., with 12 offices nationwide.



CMA and What A Trip! Offer Chance of a Lifetime to Country Music Fans

CMA and What A Trip! are once again offering CMA member radio stations, CBS Television affiliates and corporate partners exclusive trips to the CMA Awards. These trips give Country radio stations a chance to give their listeners a once-in-a-lifetime experience at "The 37th Annual CMA Awards" and drive tune-in and increase revenue for the station.

"What's so great about these promotional trips is that we have been able to tie-in a local sponsor to increase our revenue while being able to send our Country listeners on a vacation of a lifetime," said Renee Fonner, Director of Marketing and Promotion, WTHI-FM/Terre Haute, Ind.

Packages are only \$1,150 for two people and include:

- Three days/two nights accommodations at the Gaylord Opryland Hotel & Convention Center
- Two tickets to "The 37th Annual CMA Awards"
- Two tickets to the post-CMA Awards Party
- Access to the CMA Awards dress rehearsal
- A special pre-party show at The Trap featuring a performance by **Mark Wills**, with guests **Billy Currington and Rebecca Lynn Howard**
- Welcome dinner and private concert with DreamWorks Nashville recording artist **Jimmy Wayne**
- Brunch on the General Jackson Showboat and a show with songwriters **Bob DiPiero, Jeffrey Steele** and Mercury Nashville artist **Anthony Smith** plus special guest Capitol Nashville recording artist **Susan Ashton**
- Ground transportation to and from the airport and all scheduled trip promotion events
- Welcome gifts and souvenirs
- Trip coordination and supervision by What A Trip! staff



"Words cannot describe the excitement we experienced for all of our concerts, meals, hotel and photos for our trip to the CMA Awards," said Byron and Tricha Altmann of Norfolk, Va., who won a trip on radio station WCMS-FM/Virginia Beach, Va. "We left Nashville feeling like we were the 'stars.' Money could not buy the feelings we had and always will keep with us and remember." For more information on trip packages and special rates on airfare through American Airlines, call Grace Reinbold or Darlene Williams at What A Trip! Inc., Tel: (615) 269-0039, e-mail: grace@whatatrip1.com or darlene@whatatrip1.com. On the Web: www.whatatrip1.com

* CMA Awards trip promotions are available to CMA Member radio stations. For membership information contact the CMA Membership department at (615) 244-2840. Tickets provided to Country radio stations and CBS affiliates in exchange for an on-air promotion. Corporate partners must purchase tickets.

**Artists and events are subject to change without notice

GET IN THE KNOW WITH www.CMAawards.com

Logon to www.CMAawards.com to find out the latest up-to-date information on "Country Music's Biggest Night™," "The 37th Annual CMA Awards."

The sight features a list of all the nominees, news updates on scheduled performers, a searchable CMA Awards history database and brand new, customizable CMA Awards e-cards that fans can send to their family and friends.

Information is also available on the new Country Music Hall of Fame inductees as well as information on Hall of Fame members, candidate criteria and election procedures.

Once the CMA Broadcast Awards winners are announced during the pre-telecast of the CMA Awards, samples from their winning entries will be posted on the Website.

Updates will be made to the site on Awards night, including winners and a photo flipbook of the night's winners, performers, presenters and red carpet arrivals.

"CMAawards.com is a great resource for CMA Awards history and the latest news surrounding the nominees, the winners and Country Music's Biggest Night™," said CMA Director of New Media and Technology Daphne Larkin. "This year, we're very happy to add a fun promotional element to the site with customizable CMA Awards e-cards in addition to a full recap of the night's activities in the always popular photo flipbooks."

Last year, www.CMAawards.com had more than 151,000 unique visitors to the site during CMA Awards Week.



CMA Awards MAILING SERVICE

photo: Amanda Eckard

For the second year, CMA is offering the opportunity for CMA Awards nominees to educate CMA voting members about the nominees and nominated products. This opportunity is available to all CMA Awards nominees, but nominees who are CMA members may take advantage of discounted rates.

This CMA Awards mailing service is available only for those appearing on the second or third ballots of the 2003 CMA Awards during the balloting period from July 22 through Oct. 24, 2003. Third ballots are mailed on Tuesday, Sept. 23.

Under NO circumstances will the authorized mailing house release the CMA Awards mailing list to anyone nor does CMA release membership lists to anyone.

CMA AWARDS MAILING SERVICE FEES

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

Area I – All CMA voting members residing in the United States
Quantity of mailing pieces necessary: 5,000 per mailing

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

Area II – All CMA voting members residing in Canada
Quantity of mailing pieces necessary: 100 per mailing
Additional fee per mailing \$50

Area III – All CMA international voting members residing outside the United States and Canada
Quantity of mailing pieces necessary: 500 per mailing
Additional fee per mailing \$50

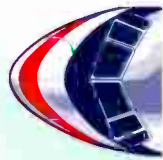
If you are not a CMA member but would like to receive a discounted fee, you may apply for membership by contacting Brandi Simms at CMA or apply online at www.CMAworld.com. In order to take advantage of the discounted CMA membership rates for the CMA Awards mailing service, your membership application must be received by Tuesday, Sept. 16.

There are no limits as to the number of mailings a qualifying nominee or nominee representative can send.

For more information on the CMA Awards mailing service contact: Brandi Simms, CMA, Tel: (615) 664-1607; Fax: (615) 726-0314 or e-mail: bsimms@CMAworld.com

American Airlines®

AMERICAN AIRLINES IS THE OFFICIAL AIRLINE OF THE 2003 CMA AWARDS



American Airlines, the country's largest airline, is the Official Airline of the 2003 CMA Awards, announced CMA Senior Director of Strategic Marketing Rick Murray.

CMA members receive special discounts from American Airlines year-round as a member benefit. CMA members receive seven percent off applicable discounted fares and 13 percent off any full-fare, first class or coach class in the United States and Canada. To receive this discount, CMA members must book travel through Travel Stars at (615) 329-2020 and tell the agent they are a CMA member and would like the CMA member discount.

You will be asked to provide your CMA membership number. If you have lost your membership card containing this identification number, call Jamie Piatt in the CMA Membership Department at (615) 664-1615 or e-mail at jpiatt@CMAworld.com and she will provide you with your number. Please note that the Travel Stars service fee is \$25 per ticket.

"We are very excited about the elevated partnership with American Airlines that began last year," said Murray. "American has stepped up to the plate and not only provided extensive air travel for our CMA Awards production team, but also is aggressively exploring ways we can further enhance the partnership and benefits for our members. We are looking at offering special savings for domestic travel and creating savings for international travel to selected countries. That can save artist tours thousands of dollars and make international travel to the CMA Music Festival more affordable increasing our international attendance dramatically."

American Airlines is the world's largest carrier. American, American Eagle and the AmericanConnection regional carriers serve nearly 275 cities in 50 countries and territories with approximately 4,300 daily flights. The combined network fleet numbers more than 1,100 aircraft. American's award-winning Website, www.AA.com, provides users with easy access to check and book fares, and to personalized news, information and travel offers. American Airlines is a founding member of the oneworld Alliance.

CMA AWARDS TICKETS

Ticket order forms for the CMA Awards were mailed Friday, Aug. 1 to valid Sterling and Organizational CMA members.

Seating is limited, so CMA members are encouraged to send in their CMA Awards ticket order forms as soon as possible. Ticket orders are accepted by mail ONLY — orders sent by fax, e-mail or by telephone will not be accepted.

An e-mail or postcard will be sent to you notifying that your ticket order form has been received. If you are an eligible CMA member and have not received your ticket order form, contact CMA's Special Projects department at (615) 244-2840 or e-mail tickets@CMAworld.com.

CMA Awards tickets will NOT be mailed. A confirmation letter will be sent at the beginning of October that will include specific information on the CMA Awards Party, as well as CMA Awards ticket pick-up. This confirmation letter will be required to obtain the CMA Awards tickets.

A seating chart of the Grand Ole Opry House with prices listed is available above for your convenience.

NOTICE TO ALL CMA AWARDS TICKET HOLDERS

CMA Awards tickets are for CMA members and are intended solely for CMA members' personal use and are non-transferable. The transfer of CMA Awards tickets to anyone not entitled to receive them, either by resale, for promotions, contests, auctions or giveaways is strictly prohibited — unless approved in advance by CMA. Your signature on the ticket order form is required as evidence of your agreement to follow these regulations. CMA reserves the right to withdraw future ordering privileges for any ticketing abuse.





FREE STANDING INSERTS IN A NEWSPAPER NEAR YOU

Country Music fans are having an opportunity of a lifetime delivered to their doorstep.

Free Standing Inserts (FSIs) reach Country Music core fans while also reaching out to fringe fans or potential viewers who are looking through the local Sunday newspaper to remind them that the CMA Awards broadcast is near and in some instances, provide extra exposure for artists who may appear on the show.

CMA has partnered with two high profile FSI campaigns to support the CMA Awards broadcast:

Valassis Communications offers fans the "Chance of a Lifetime" through a sweepstakes where one lucky person can win a trip for two to the 2003 CMA Awards. Television spots ran in regional markets Aug. 4-17 advertising the coupon insert, which reached 58 million households.

Martha White® ran a full page FSI that reached 19 million consumers on Sept. 21 to promote their sweepstakes. The prizes included a grand prize trip to the 2004 CMA Awards and four first prizes to the 2004 CMA Music Festival / Fan Fair®. The sweepstakes was extended in stores where Martha White is sold and on www.marthawhite.com to build additional awareness.



CMA and Kellogg's® Rice Krispies® Present The Road to the CMA Awards

In celebration of the 75th Anniversary of Kellogg's® Rice Krispies®, the Kellogg Company, in conjunction with CMA, is bringing the "Road to the CMA Awards" tour to five markets across the United States.

The five participating markets include Detroit, San Francisco, Los Angeles, Orlando and New York.

After premiering the Kellogg's™ Rice Krispies™ Jammin' Jingle Contest this year at Fan Fair, Kellogg will host similar "Casting Call" events at each of the five locations. Children 4-12 will have the opportunity to appear with Snap™, Crackle™ and Pop™ and perform the latest Kellogg's™ Rice Krispies™ jingle and enter for a chance to win the grand prize — a VIP trip to "The 37th Annual CMA Awards" in November.

Country Music stars will be on hand in each city to participate in a live Q&A session, meet and greets and autograph signings. Artists participating include Linda Davis, Dusty Drake, Lila McCann, Sons of the Desert, Chalee Tennison, Jimmy Wayne, The Wilkinsons and Michelle Wright.

Kellogg's™ Rice Krispies™ Jammin' Jingle Contest "Casting Call" will take place in the following markets:

Detroit – Aug. 30

Farmer Jack – 200 Merriman Road
Westland, Mich.

Featuring Jimmy Wayne and The Wilkinsons

San Francisco – Sept. 6

Safeway – 4495 First Street
Livermore, Calif.

Featuring Chalee Tennison and The Wilkinsons

Los Angeles – Sept. 13

Albertsons – 25872 Muirlands Boulevard
Mission Viejo, Calif.

Featuring Lila McCann and Michelle Wright

Orlando – Sept. 20

Wal-Mart – 2500 South Kirkman Road
Orlando, Fla.

Featuring Linda Davis, Sons of the Desert and Michelle Wright

New York – Sept. 27

Shop-Rite – Route 130 South & Renaissance Boulevard
North Brunswick, N.J.

Featuring Dusty Drake, Linda Davis and Chalee Tennison

"Kellogg is very excited to be partnering with the Country Music Association to celebrate the 75th Anniversary of Kellogg's® Rice Krispies®," said Jenny Enochson, Director of Marketing and Communications for Kellogg. "Country Music is getting more and more popular with kids and families everywhere, and we think the Jammin' Jingle Contest is a perfect way to celebrate America's music and one of America's favorite cereals. Not only will kids at our Jammin' Jingle events have an opportunity to perform our new jingle onstage, but they'll also get a chance to meet some of their favorite Country performers."

For more information on the Kellogg's™ Rice Krispies™ Jammin' Jingle Contest and find out how to enter by mail, logon to www.ricekrispies.com.

*Artists appearing and schedule subject to change.

**Contest void where prohibited. Must enter by Sept. 29, 2003. Subject to complete official rules and age/residency requirements.

™, ® Kellogg Company. ©2003 Kellogg Company



photo: Amanda Eckard



Linda Davis

photo: Russ Harrington



Dusty Drake

photo: Joe [unreadable]



Lila McCann

photo: courtesy of Luck Media



Chalee Tennison

photo: Tony Baker



Jimmy Wayne

photo: Dana Tynan



The Wilkinsons

photo: Andrew Eccles



Michelle Wright

photo: courtesy of BMG Canada

CMA Awards WEEK EVENTS

SUNDAY, NOV. 2

Nashville Songwriters Foundation

33rd Annual Hall of Fame Dinner and Induction Ceremony (*Invitation only*)
Loews Vanderbilt Plaza Hotel, 2100 West End Avenue, Tel: (615) 256-3354

MONDAY, NOV. 3

ASCAP Country Awards (*Invitation only*)

Gaylord Opryland Resort & Convention Center, 2800 Opryland Drive
Tel: (615) 742-5000

TUESDAY, NOV. 4

51st Annual BMI Country Awards (*Invitation only*)

BMI Nashville, 10 Music Square East, Cocktails at 6:30 PM, Show at 7:30 PM
Tel: (615) 401-2000

CRB Fall Forum

"Follow the money: An economic snapshot of radio, records, touring and publishing."
Downtown Nashville Renaissance Hotel (Ballroom), 1:00-3:00 PM, Tel: (615) 327-4487

"Behind the CMA Awards" (*Invitation only*)

Acoustic performance by a special guest for CMA Awards Promotion winners
The Trap, 201 Woodland Street, 9:30 PM
For more information contact CMA at (615) 244-2840.

Opry at the Ryman

Ryman Auditorium, 116 Fifth Avenue North, 7:00 PM, Tel: (615) 889-3060

Fall Into Nashville with Toby Keith (*Invitation only*)

Country Music Hall of Fame and Museum, 222 Fifth Avenue South
Ford Theater, Tel: (615) 416-2096

WEDNESDAY, NOV. 5

"The 37th Annual CMA Awards"

Grand Ole Opry House
Live Broadcast (7:00-10:00 PM/CST, 8:00-11:00 PM/EST)
CBS Television Network

CMA Awards Post Party

Gaylord Opryland Resort & Convention Center
Presidential Ballroom, 10:00 PM

THURSDAY, NOV. 6

Annual CMA Election of Directors

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

CMA Global Markets Forum

Vanderbilt Stadium Club, 201 25th Avenue South
For more information contact CMA at (615) 244-2840.

SESAC Country Music Awards (*Invitation only*)

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

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

Gibson Bluegrass Showcase, Opry Mills
5:30-6:30PM Meet & Greet
7:00 PM Dinner
8:00 PM Awards Presentations
9:00 Show featuring Mel Tillis, Tel: (615) 340-9383

Finishing Her Voice Media Reception

Featuring Robert K. Oermann and Mary Bufwack (*Invitation only*)
Country Music Hall of Fame and Museum, 222 Fifth Avenue South,
Tel: (615) 416-2084

**Schedule and artists appearing subject to change.
All CMA Awards Week activities take place in Nashville.
All times Central Standard Time (CST) unless otherwise listed.
compiled by Andrea Birkhead*

OFFICIAL CMA AWARDS

MERCHANDISE on sale now

While you may not see models strutting down catwalks wearing it, official CMA Awards merchandise is always in style. It gives the wearer a unique look and is a virtual walking billboard to drive tune in to "The 37th Annual CMA Awards."

This year's CMA Awards merchandise includes T-shirts, baseball caps, visors, hooded zip-front sweatshirts, skullcaps, fleece pullovers, golf shirts and fleece blankets that are used for everything from promotional contests to retail sales to fans.

Country radio stations and CBS television affiliates use the merchandise for on-air giveaways that coincide with promotions for the CMA Awards.

The stations also have the opportunity to have their call letters or logos embroidered on some of the merchandise for an additional fee.

To better meet the merchandise needs of the stations, CMA is offering three popular party pack options at discounts:

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

These prices include shipping, handling and sales tax.

Returning again this year is the inclusion of the point-of-purchase (POP) branding artwork on the back of the T-shirts. POP materials are placed in retail record stores to promote visibility of the CMA Awards and to drive Country album sales. Incorporating the POP design on the T-shirts is a great way to reinforce the in-store promotional materials including a poster, flat and divider card. (See page 21 for POP visuals.)

For the first time, CMA Awards merchandise is available to order online at www.CMAawards.com.

CMA members: To order official CMA Awards merchandise at a CMA Member discount, complete the special member order form on the following pages or logon to the CMA member-only Website at my.CMAworld.com to download an order form and fax to (615) 255-3513. Non-CMA members may purchase CMA Awards merchandise on www.CMAawards.com, however they do not receive the special discount.

For more information on ordering party packs, personalizing your merchandise and other questions, call the CMA Marketing department at 1-800-998-4636 or (615) 244-2840.



WEDNESDAY, NOV. 5, 2003

8PM/ET CBS

CMAawards.com

The Country Music Association has developed a line of CMA Awards merchandise to help you promote "The 37th Annual CMA Awards." To order your merchandise complete the attached order form and return it by Friday, Oct. 3, 2003 to: IMAGINATION SPECIALTIES, CMA AWARDS MERCHANDISE, 230 Great Circle Road, Suite 248, Nashville, Tenn. 37228, Tel: (615) 255-5688 ext. 3035, Fax: (615) 255-3513. If you have any questions, please call CMA Marketing at (615) 244-2840.

A. SHORT SLEEVE T-SHIRT

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

B. GOLF SHIRT

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

C. BASEBALL CAP

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

D. FULL ZIP, HOODED SWEATSHIRT

Color: Black. 50/50 cotton polyester Pill-free fleece; double-lined hood with grommets; matching drawcord; Lycra reinforced rib cuffs and waistband; muff pocket and set-in sleeves. The CMA Awards logo is embroidered on the front, over the left chest.

E. KNIT CAP

Color: Black. 100% stylish acrylic knit cap. One size fits most. CMA Awards logo is embroidered on the front with viewer information on the back.

F. VISOR

Color: Black. Lightly brushed for comfort; 3-panel construction; velcro closure and fashion-curved bill. Front and side embroidery of CMA Awards.

G. FLEECE

Color: Maroon/Black. Half zip with concealed pockets in contrasting shaped side panels; contrasting inner collar and topstitching details. The CMA Awards logo is embroidered on the front, over the left chest.

H. STADIUM BLANKET

Color: Red. 100% polyester; 14.5 oz non-pill; canyon fleece; matching merrowed edge and 50" x 60". Corner is embroidered with CMA Awards logo. Packaged in clear zippered bag.

CO BRANDING OPTION

Your station's call letters and logo can be added to the CMA Awards merchandise (embroidered apparel only). For more information on this affordable option, call the CMA Awards Merchandise order desk at (615) 255-5688 ext. 3035.



© 2003 Country Music Association. Photos: John Russell.

2003 CMA AWARDS PROMOTIONAL MERCHANDISE ORDER FORM

PAYMENT TERMS: All merchandise must be prepaid. You may either mail your order with a check made payable to IMAGINATION SPECIALTIES, CMA AWARDS MERCHANDISE, 230 Great Circle Road, Suite 248, Nashville, Tenn. 37228. Or, complete the credit card information and fax your order to Imagination Specialties at Fax: (615) 255-3513. If you have any questions, please call the CMA Awards Merchandise order desk at Tel: (615) 255-5688 ext. 3035.

SHIPPING: Please add the shipping and handling charges from the chart on the order form. All shipments will be sent UPS or U.S. mail. For orders outside the Continental U.S., please call or fax Imagination Specialties for exact shipping/handling charges. Tel: (615) 255-5688 ext. 3035, Fax: (615) 255-3513.

Please allow 3-6 weeks for all orders to be processed. Orders will not be accepted after Monday, Nov. 17, 2003. All items are high quality, satisfaction guaranteed. We accept check, money orders, Visa, MasterCard and American Express—U.S. funds only. Please do not send cash.

Please print or type:

Name _____

Street Address _____

City _____ State _____ Zip _____

Daytime Phone _____ Evening Phone _____

Fax _____ e-mail _____

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

Name on Card _____

Card # _____ Exp. Date _____

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

QTY.	DESCRIPTION	SIZE	CMA MEMBER & CBS PRICE	TOTAL
	Short Sleeve T-shirt/White	Medium	\$10.00	
	Short Sleeve T-shirt/White	Large	\$10.00	
	Short Sleeve T-shirt/White	X-Large	\$10.00	
	Short Sleeve T-shirt/White	XX-Large	\$12.00	
	Short Sleeve T-shirt/Steel Green	Medium	\$11.00	
	Short Sleeve T-shirt/Steel Green	Large	\$11.00	
	Short Sleeve T-shirt/Steel Green	X-Large	\$11.00	
	Short Sleeve T-shirt/Steel Green	XX-Large	\$13.00	
	Golf Shirt/Slate	Medium	\$17.00	
	Golf Shirt/Slate	Large	\$17.00	
	Golf Shirt/Slate	X-Large	\$17.00	
	Golf Shirt/Slate	XX-Large	\$20.00	
	Baseball Cap/Stone	One Size	\$13.00	
	Full-zip, Hooded Sweatshirt/Black	Medium	\$31.00	
	Full-zip, Hooded Sweatshirt/Black	Large	\$31.00	
	Full-zip, Hooded Sweatshirt/Black	X-Large	\$31.00	
	Full-zip, Hooded Sweatshirt/Black	XX-Large	\$34.00	
	Knit Cap/Black	One Size	\$10.00	
	Visor/Black	One Size	\$10.00	
	1/2-zip Fleece Pullover/Maroon and Gray	Medium	\$31.00	
	1/2-zip Fleece Pullover/Maroon and Gray	Large	\$31.00	
	1/2-zip Fleece Pullover/Maroon and Gray	X-Large	\$31.00	
	1/2-zip Fleece Pullover/Maroon and Gray	XX-Large	\$34.00	
	Fleece Blanket	One Size	\$27.00	

*Please add the shipping and handling charges from the chart below. All shipments will be sent UPS or US mail. For orders outside the Continental U.S., please call or fax Imagination Specialties for exact shipping/handling charges. Tel: (615) 255-5688 ext. 3035, Fax: (615) 255-3513.

Shipping/Handling Charges for U.S. (Domestic)—For Orders Of:		
Up to \$25.00 Add \$7.00	\$50.01-\$75.00 Add \$9.00	\$100.01-\$200.00 Add \$13.00
\$25.01 - \$50.00 Add \$8.00	\$75.01-\$100.00 Add \$10.00	\$200.01 and over Add \$16.00

Sub Total	
+ Shipping/Handling*	
TOTAL ENCLOSED (U.S. Funds Only!)	

Order Your CMA Awards Merchandise Today!

To insure shipment prior to the CMA Awards airdate on Nov. 5, please order by Friday, Oct. 3, 2003. Merchandise available while supplies last.

www.CMAawards.com

World Radio History

CMA/NARM POP CAMPAIGN Increasing Country Music Visibility



FLAT BACK

CMA, the National Association of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA) continue a joint, fall merchandise point-of-purchase campaign for the 21st year.

The POP displays are targeted to consumers at nationwide music outlets to establish high visibility of the live broadcast of "The 37th Annual CMA Awards." The campaign also boosts sales and awareness of recorded Country Music product both before and after the television broadcast.

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

The campaign features three display pieces: a two-sided poster (18" x 24"), a divider card (5 3/4" x 15") and a two-sided flat (12" x 12"). The materials are

"The point-of-purchase campaign supporting the CMA Awards has long been a win-win partnership for both CMA and NARM members," said Sue L'Ecuyer, Director of Communications for NARM.

"It provides a valuable customer service tool that lets NARM members help CMA promote the show to fans and consumers. In return, everyone in the distribution chain — from artist to label to distributor to retailer — benefits from increased sales."

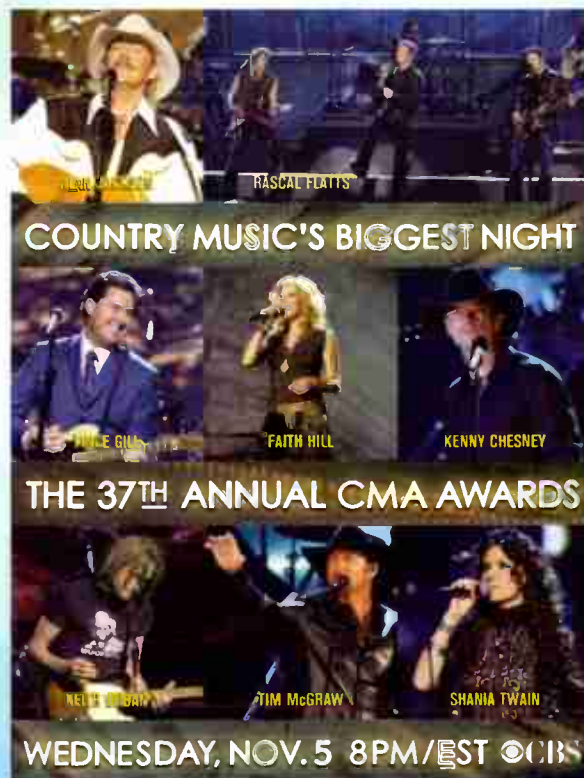
offered to music retailers and wholesalers throughout the United States and Canada. Latocki Team Creative designed this year's artwork. One side of the poster and flat features CMA's reigning Entertainer of the Year, Alan Jackson, as well as artists representing each distribution group. Both sides tout the event as Country Music's Biggest Night."

Display contest forms will be sent in a special mailing coordinated by NARM. Cash prizes will be awarded to both rack jobbers and retailers. Deadline for entries for the display contest is Dec. 5 and winners announced in early January 2004.

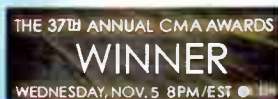
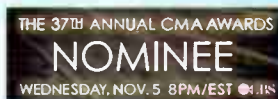
Last year, more than 300,000 display pieces were ordered for use in the CMA / NARM POP campaign. All POP materials are for promotional use only and are provided free of charge to retail participants. For more information, visit NARM's official website at www.NARM.com.



POSTER AND FLAT FRONT



POSTER BACK



EXCERPTS FROM DIVIDER CARD
WorldRadioHistory

*CMA Awards preview compiled and written by Amanda Eckard unless otherwise noted.

THE 37TH ANNUAL CMA AWARDS PREVIEW



HELP US SAVE THE FUTURE OF MUSIC

Copying or distributing copyrighted music over the Internet without permission is stealing. It is affecting Country Music sales and everyone who works in this industry. Music piracy on the Net threatens the jobs and futures of all CMA Members. Musicians, publishers, record labels, retailers, singers, songwriters and more are at risk.

According to the Recording Industry Association of America (RIAA), music shipments are down nearly 10 percent from the same period last year, largely due to computer users illegally downloading more than 2.6 billion copyrighted files every month.

The RIAA is leading industry efforts to protect the rights of artists and copyright owners by investigating the illegal production and distribution of sound recordings. It is estimated that such illegal product costs the music industry more than 300 million dollars a year. The RIAA pursues a global policy comprised of education, enforcement, developing technologies and litigation. It assists authorities in identifying music pirates and shutting down their operations. They recently won a federal court decision making it significantly easier to identify and track consumers using popular Internet file-sharing software. The Internet providers turn over subscriber records, as the federal Digital Millennium Copyright Act requires them to do.

This summer, the RIAA gathered evidence and issued more than one thousand subpoenas to individual computer users who are illegally offering to share substantial amounts of copyrighted music over peer-to-peer networks. Hundreds more subpoenas were sent to students at universities since classes began a couple of weeks ago. The RIAA has also filed lawsuits against retail businesses including gas stations, convenience stores, grocery stores and small music stores who have sold pirate CDs.

Record companies have licensed thousands of songs that are now available for as low as 99 cents per download on Websites including Apple's iTunes.com and Listen.com. In October, Universal Music Group will cut wholesale CD prices from \$4 to \$6 as incentive to get consumers back into the stores and away from illegal downloading.

CMA is a supporting member of the MUSIC Coalition (Music United for Strong Internet Copyright). We join other music industry leaders and groups in educating music fans that illegal file sharing not only robs publishers, songwriters and recording artists of their livelihoods, it also undermines the future of music itself by depriving the industry of the resources it needs to find and develop new talent. In addition, it threatens the jobs of tens of thousands of people in the music industry, from engineers and technicians to warehouse workers and record store clerks.

I encourage CMA members to do all you can do to help spread the word that illegal downloading is wrong and must be stopped. Communicate to fans not to steal from us, but support us. Tell them to go to the stores and buy the albums and go to the Websites that offer legal downloading for minimal fees. Fans should honor the artists by paying for their work.

Please help ensure the future of good music. Consumers and retailers can confidentially report any suspected music piracy to the RIAA toll-free at 1-888-BAD-BEAT.

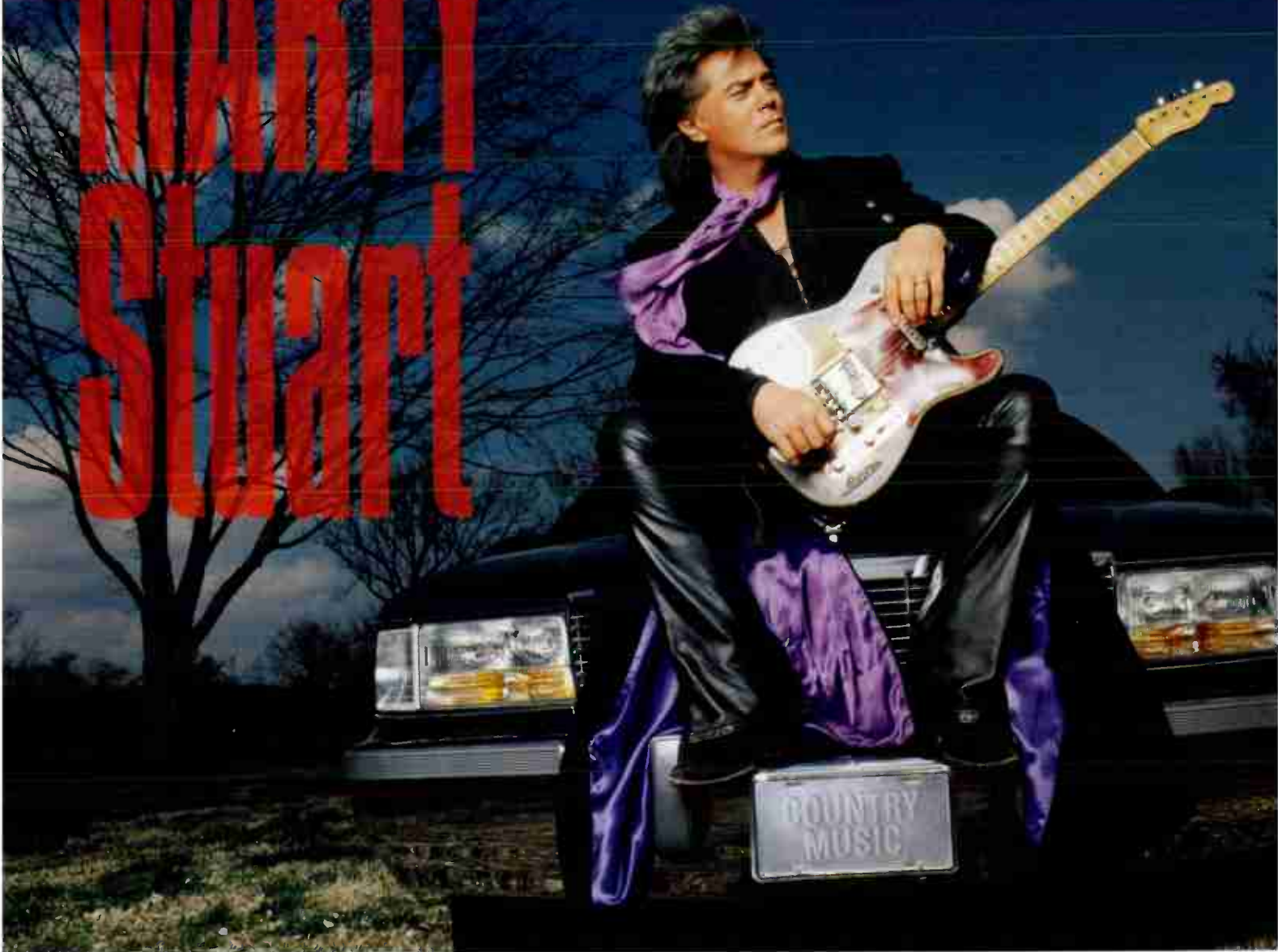
Sincerely,

Ed Benson
CMA Executive Director

For more information about the RIAA's initiatives and the MUSIC Coalition see page 27. Also, learn about the RIAA's new Chairman and Chief Executive Officer Mitch Bainwol on page 38.

Finds Inspiration In 'B' And 'C' Market America

MARTY STUART



Marty Stuart had a new band to tune up a year ago, but he wasn't quite ready to make a big splash after a couple of years laying low.

"So we started playing 'B' and 'C' market America," he said, enthusiasm growing as he warmed to the story.

"There was one show in Pennsylvania. It was like a little fireman's carnival. We were outdoors next to a cornfield, and there were about 5,500 people who showed up.

"The 4-H Club was there with cattle, people were showing their tractors off, there was a baton-twirling contest for little princesses. The Amish community was selling cakes and pies. It had everything from babies to bikers and a 'Tribute to Conway Twitty' act opening for us. It was like a Federico Fellini movie. It was so charming."

Stuart got more than he bargained for on the tour. Guitarist Kenny Vaughan, drummer Harry Stinson and bassist Brian Glenn did indeed coalesce into a powerful unit

"The 4-H Club was there with cattle, people were showing their tractors off, there was a baton-twirling contest for little princesses ... it was so charming."

- Marty Stuart

Stuart dubbed His Fabulous Superlatives.

But he also found a direction for his next album and tour.

"It was almost like a Country Music dream, and it felt so good not to just be following the parade, even after taking our knocks and failing sometimes," Stuart said. "We were doing the right thing, with our flag up, charging for Country Music, and I loved that."

From those low-key dates were born Stuart's new album *Country Music* for Columbia Records, and "The Electric Barnyard Tour" presented by Waffle House, produced by Jam Productions and featuring Country Music Hall of Fame member Merle Haggard.

"Marty felt that Merle is under-appreciated by today's Country Music audience," said Tony Conway of Buddy Lee Attractions, Stuart's booking agent. "He felt that Merle is an icon and a legend, but needed exposure to a younger audience, and he felt that this would be a cool way to do it."

continued on page 36...



HANK COCHRAN

INSTANT CLASSIC

Nashville is a city of songwriters. On any given day, hundreds of craftsmen hole up in rooms on Music Row, diligently working on songs they hope will become the standards of tomorrow. It is widely believed that writing songs is a painstaking, lengthy process, and that the writers labor over each line of a lyric, making sure that every phrase is perfect and that every nuance rings true.

That's not always the case. Hank Cochran (born Garland Perry Cochran) is well into his fifth decade of writing hit Country songs, many of them transcending the Country genre and becoming classics recognized by generations of fans from all corners of the music world.

THE BIGGEST ONES I'VE WRITTEN JUST HIT ME, 'WHAP!'
- Hank Cochran

Cochran says that much of his best work, such as "He's Got You," "Make The World Go Away" and "A Funny Way of Laughing" arrived in his mind fully formed.

"A Funny Way of Laughing" arrived while he was sleeping.

"I wrote the words and I ran over the melody a couple of times before I went back to sleep to make sure I wouldn't forget it," Cochran said. "The next morning I checked to make sure I'd really written the song, and then I took it to Burl Ives. He won a GRAMMY for his recording of that song."

Others came to him in equally mysterious ways.

"The biggest ones I've written just hit me, 'WHAP!' It's like the good Lord just gave it to me," he said. "I was in a movie theater when 'Make The World Go Away' came to me. I left in the middle of the movie, and by the time I got home I had the entire song in my head. I just picked it out on the guitar and wrote it down."

Cochran's publisher did not initially share his excitement about the song.

"I was jumping up and down about it when I went and sang it for Hal Smith at Pamper Music," Cochran said. "He listened to it and told me it was the worst song I'd ever written. He didn't understand why anyone would want to make the world go away."

Cochran was incredulous, but undaunted.

"You wait and see, that's going to be one of the biggest copyrights in this catalog," he recalled saying to Smith. Cochran wrote the title of the song in big letters on a card that he placed on his desk to remind him of the disagreement.

"That song has been played more than 3 million times, and it's hard to think of anybody who HASN'T recorded it, so I guess I was right on that one," he said.

In another instance, the gift came when he needed it most. Cochran and Harlan Howard had written the Patsy Cline hit, "I Fall To Pieces." Cochran then took Cline and Owen Bradley a demo of Willie Nelson's "Crazy," which Cline also turned into an instant classic. Eager for a third hit for Cline, Cochran sought inspiration in the converted garage behind the Pamper Music building that he shared with Howard and Nelson.

"I sat down out there in that little building where we used to write, and I pulled open one of the drawers and saw a picture of a girl," Cochran said. "I pushed the drawer closed and pulled out a tablet and wrote the whole thing — 'I've got your picture, and he's got you.'"

Cochran immediately telephoned Cline and announced "I've got the next one." She replied, "Well, go get us a bottle and come play it for me."

Cochran played the song for Cline at her house.

"Patsy heard it and started to cry, and Owen heard it and started to cry, and Dottie West was there and she started crying, and I was crying

continued on page 36...

In the Fall of 2000, Chris LeDoux got a jolt that threw him harder than any of the wild broncos he had faced in his career as a World Champion Bareback rider.

Diagnosed with Primary Sclerosing Cholangitis, a liver-related disease, the cowboy singer underwent a liver transplant that kept him away from one of his loves — the road — for nine months. His first album project following that experience, *After The Storm*, was understandably more introspective, even gentle in nature, than the previous 34 albums. But now he returns to true rodeo form with *Horsepower*, his latest CD released in July on Capitol Records Nashville, produced by Mac MacAnally and Alan Schulman.

Answering the age-old battle cry of dusty arena warriors, "Cowboy Up!," LeDoux picked himself up after recovering from the transplant, dusted himself off, and set about recording a collection of songs that captures the spirit, power and mystery of the cowboy life.

"What you hear is a straight outgrowth of the life he lives," said MacAnally, co-producer of LeDoux's last three albums.

LeDoux's new album reflects the fire and freedom that fuel most cowboy dreams, with tales of his own life woven into the fabric of the songs. Though the process of finding songs can be tedious, LeDoux said he feels lucky.

"The recording process has gotten a lot easier," he said, "because I'm getting better songs. There have been times I've listened to boxes of tapes and gotten real depressed because I can't find anything that's working for me."

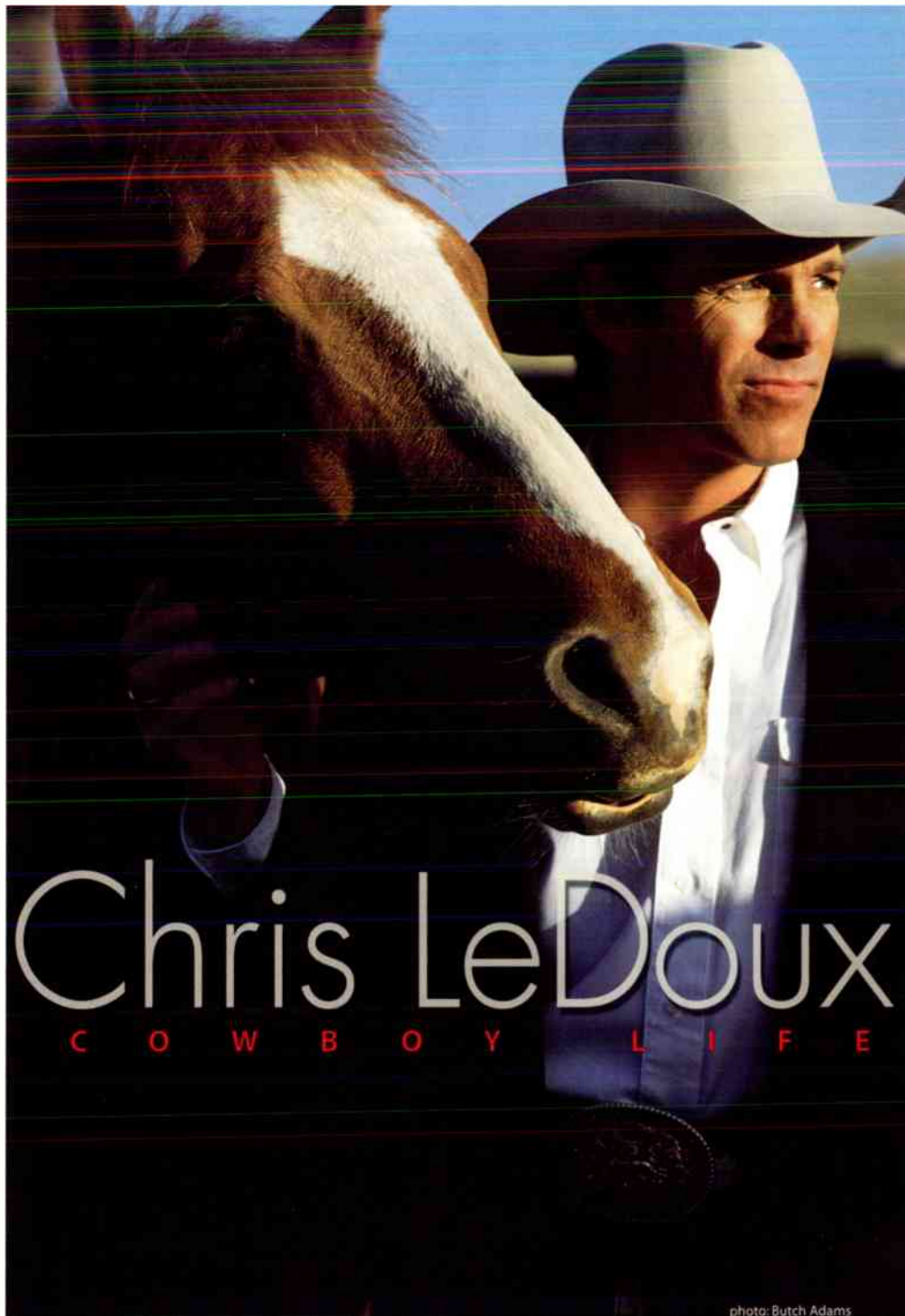
This time around, many of the songs are tailor-made for his life's story. "Bluebonnet Blues," penned by LeDoux, paints a fond picture of the singer's past as he recalls moving to a place where he could pursue his cowboy dreams after living all over the place as an Air Force kid.

"We lived in Long Island, France, Pennsylvania, Mississippi," recalled LeDoux. "We finally moved to South Austin and I could follow my dream. We moved into a neighborhood where all the kids had horses and then my grandpa bought me my first horse. That was where I first got introduced to Country Music ... on KOKE radio and when I first started loving Country Music."

LeDoux's love of a fun up-tempo song is evident on "Pass My Hat," a Cajun tune featuring Jo-El Sonnier. He first heard it in the streets outside a bar near his Wyoming ranch.

"I bought our keyboard player a squeezebox to play on that song," LeDoux said. "Everyone says, 'Whoa, it looks like he ought to have a monkey with him!,' but it's a cool thing, and by the middle of the song you can tell people are really getting into it. It's just a fun song."

Another song on the album, "Rodeo Moon," harkens back to another chapter of LeDoux's life, the time when he and wife Peggy were just starting out on the rodeo circuit as young newlyweds. Written with Toby Keith (a fan of LeDoux), the song reflects rodeo life through



the eyes of a young couple in love trying to make it on their own. It's a gypsy life LeDoux remembers and sometimes misses, though he's happy to be where he is now with a large ranch and a soft bed to curl up in each night.

"I do miss those vagabond days and living with the land," he said, his voice trailing off quietly as he goes into a distant stare. "The smells ... the night air. It's quiet and everything's natural. We've been irrigating the past week and it's nice to get out there in the grass."

When LeDoux waxes poetic about something as seemingly mundane as grass, you can almost smell it, and soon you can picture yourself lying there in it. Perhaps it is that earthy spirituality that draws such a legion of fans to his shows and has inspired devoted followers from all corners of the country — including Garth Brooks, who paid homage to him in song in the early 90s and intrigued a whole new generation of fans about the cowboy.

Since signing with Capitol Records Nashville in 1991, LeDoux's fan base, encompassing all ages, has continued to swell, and he has sold nearly 6 million albums with little radio airplay. In the early days he sold most of his albums through rodeo newsletters and word of mouth on the circuit, and that grassroots approach has served him well throughout his 30-year career.

Touring has cemented his popularity as well. After signing with a booking agent in the late 80s, LeDoux's career took off, and he continues to be a popular draw. His live shows have become

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SENATOR Merle Kilgore

MASTER STORYTELLER

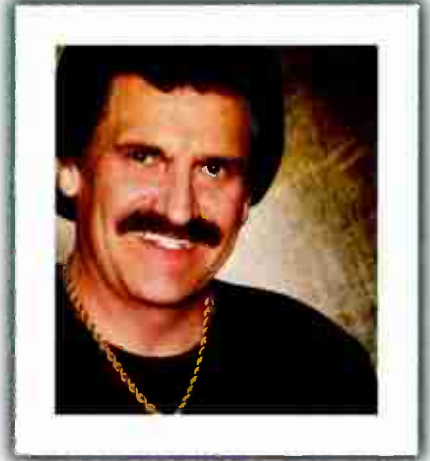


photo: Gordy Collins

Walking into Merle Kilgore's office on Music Row is like taking a step into Country Music history. Inside the door, with a nameplate marked "SENATOR," the walls are lined with memorabilia — a signed photo of Col. Tom Parker, a certificate from the Tennessee legislature proclaiming Kilgore an honorary state senator, an old black and white photo of a young Kilgore with an even younger Elvis Presley and an autographed Johnny Cash album. They tell Kilgore's story before he even has a chance to speak.

But it is only half of the story.

"I tell the same stories over and over so I won't forget them," Kilgore said.

The 69-year-old tells those stories like they happened yesterday — especially the day in 1948 when he met the legendary Hank Williams and carried his guitar.

The Louisiana Hayride hit the airwaves in April 1948, broadcasting live from Shreveport, La. Known as the launching pad for future Country stars, the Hayride was a sort of "rehearsal" for the Grand Ole Opry. A friend of Kilgore's knew Hayride regulars the Bailes Brothers and brought the 14-year-old to meet the group one afternoon before the show. Kilgore soon became the Bailes Brothers' stagehand.

"I'd ride my bicycle down every weekend and help them carry their instruments up those steps," Kilgore said. "And about the fourth week I was really enjoying this. I thought, 'This is great. These guys make a living singing and making music.' So, I talked to the [Bailes Brothers] bass player, Leon. I said, 'Leon, how do you get into show business?' He took a big drag off his cigarette and blew smoke in my face and said, 'Hang around someone famous, kid.'"

Someone famous drove up to the Hayride that summer in an old beat-up Chrysler with rotted wood paneling and a motor that was pouring smoke. "I thought, 'That can't be Hank Williams, he's a star,'" said Kilgore.

Williams was riding high with his first hit, "Move It on Over," and was making his first appearance on the Hayride. Kilgore offered to haul Williams' guitar up two flights of stairs. "He said, 'OK, hoss, grab it,'" Kilgore recalled.

It was that moment, Kilgore said, that he knew he wanted to spend the rest of his life making music.

By 1950, Kilgore was a regular performer on the Hayride and in 1952 attended Louisiana Tech in Ruston, La. where he was a disc jockey at local radio station KRUS. Kilgore was only two semesters into his college career when opportunity came knocking.

"I was disc jockeying at the radio station in the mornings, went to my classes in the afternoons and at night, picking and singing and playing little things around town ... one night, a guy came in with this big cigar, like out of a story book," Kilgore said. The man offered him 100 dollars a week to host his own television show on KFAZ-TV in Monroe, La., billed as "The Tall Texan Show."

The show was a hit and Kilgore became a local celebrity, which was too much for his then-girlfriend, Ginger, to handle. She gave Kilgore an ultimatum — he could either pursue his career, or pursue her. Kilgore made his choice, and while driving to the television station, wrote "More and More (I'm Forgetting About You)," which later became a No. 1 hit for Webb Pierce.

"Everywhere I went people said, 'You wrote *More and More*? Come on in,'" said Kilgore. "All the doors were opened."

After disc jockeying at several Louisiana radio stations in the late 1950s, Kilgore had his own Top 10 hit on Starday Records with "Dear Mama" and wrote "Johnny Reb," a million-selling single for Johnny Horton.

In 1962, Kilgore moved to Nashville and became a regular performer on the Grand Ole Opry. That same year, Claude King had a No. 1 hit with the Kilgore-penned "Wolverton Mountain," and Kilgore joined Johnny Cash on the road as his opening act.

"[Cash] put me in Carnegie Hall," Kilgore said. "Six weeks out of Spring Hill, La. and I was in Carnegie Hall dressed in a Confederate uniform singing 'Johnny Reb.'"

When the tour was over, Cash's wife June Carter Cash invited Kilgore to do some co-writing. "We started on a song called 'Ring of Fire,'" Kilgore said. "Johnny Cash came down and said 'I had a strange dream last night. I dreamt I heard 'Ring of Fire' with Mexican trumpets and I was singing it.' And I said, 'Do it!' And he said 'I am.'"

"Ring of Fire" became a signature song for Cash. While Kilgore doubted the song's staying power at first, "June told me, 'Kilgore, we wrote something that is going to be around forever.'"

In 1964, Kilgore left Cash and joined the tour of up-and-coming artist Hank Williams Jr. as the emcee and opening act where he stayed until 1975

continued on page 37...

"I tell the same stories over and over so I won't forget them."

- Merle Kilgore



CITY *is* COUNTRY MUSIC.

music united for strong internet copyright

According to the Nashville Chamber of Commerce, Nashville is home to an estimated 20,000 people who work in music, tourism, broadcasting and other related fields. More than 1,500 entertainment companies are located in Music City, U.S.A. According to Nielsen SoundScan, Country Music accounted for more than 77 million CDs and cassettes sold nationwide in 2002.

No part of the music community is immune today from the well-documented epidemic of music piracy, including the hard work of thousands of people in Nashville whose creative works are being stolen every day, according to a variety of music leaders. Online piracy threatens the jobs of tens of thousands of less celebrated people in the music industry, from engineers and technicians to warehouse workers and record store clerks.

"In the past three years, shipments of all recorded music in the United States have fallen by an astounding 26 percent," said Cary Sherman, President of the Recording Industry Association of America (RIAA). "Hit records — which are critical to the long-term health of the music industry and enable investment in new artists and new music — have suffered most dramatically. The root cause for this drastic decline in record sales is the astronomical rate of music piracy on the Internet."

Brooks & Dunn, the Multi-Platinum Country Music duo, have also spoken out about this issue: "We want the next Brooks & Dunn to have a chance. Piracy hurts that chance. There are a lot of really talented hardworking people making music. For them it's a job. If music gets stolen, it's hard for them to continue."

It is estimated that computer users illegally download more than 2.6 billion copyrighted files (mostly recordings) every month. At any given moment, some 5 million users are online offering nearly 1 billion files for copying through various peer-to-peer networks.

To combat this problem, the music industry has been offering a host of exciting and dynamic legal ways to get music online. But, these legitimate services (see www.musicunited.org for a list) can't gain a foothold in the marketplace if they are competing with services offering stolen copies of the same music. In order to encourage consumers migrate to these legal music services, offering thousands of music tracks, the music industry has been educating music fans regarding the illegality of the unauthorized distribution of copyrighted music online.

The MUSIC (Music United for Strong Internet Copyright) Coalition, an unprecedented coalition of music industry groups, has been educating music fans that the epidemic of illegal distribution of music not only robs songwriters and recording artists of their livelihoods, but also undermines the future of music itself by depriving the industry of the resources it needs to find and develop new talent. The Coalition's members include some of the music community's most respected leaders, including the Country Music Association (CMA), the Gospel Music Association (GMA), Nashville Songwriters Association International (NSAI), ASCAP, BMI, American Federation of Musicians (AFM), SESAC, the Songwriters Guild of America (SGA), the National Music Publishers' Association, National Association of Recording Merchandisers (NARM), Tennessee Songwriters Association International, Christian Music Trade Association, Church Music Publishers Association and many others, as well as individual songwriters, recording artists, retailers, and record companies.

"Piracy is not a faceless crime," said GRAMMY and CMA Award winning Country artist Vince Gill. "It is a rampant problem that is hurting all of us in the music business: artists, songwriters, producers, radio stations and retailers."

The message of this campaign has been very clear: copying or distributing copyrighted music over the Internet without permission is stealing, plain and simple. Downloading illegal copies is no different than shoplifting CDs out of a record store, and uploading those recordings for others to illegally copy is no different than handing out stolen CDs on the street corner — and the act of downloading or uploading music on peer-

to-peer networks is not an anonymous one.

The MUSIC Coalition has conveyed this message to the public in a series of print and broadcast ads, video news releases and banner ads, featuring more than a hundred major artists and songwriters who ask their fans to stop stealing their music. These ads have appeared in a wide variety of outlets, including *USA Today*, BET, MTV and the May/June issue of *CMA Close Up* magazine and the 2003 Fan Fair Program Book.

GRAMMY award-winning artists participating in this campaign range from Country artists Martina McBride, Brad Paisley, Keith Urban and Rivers Rutherford to rock artist Peter Dinklage, to Christian artist Steven Curtis Chapman, to opera star Luciano Pavarotti, to hip hop artist Missy Elliot, to legends Stevie Wonder and Elton John, among many others.

This anti-piracy message is also featured on a music industry web site, www.musicunited.org. The web site includes a wide array of pertinent information, including a description of the governing law, a list of legal online music sources, a guide for parents, as well as step-by-step instructions on how to disable or uninstall peer-to-peer software used to illegally offer music for copying.

During the last several months, the RIAA has been sending Instant Messages (IMs) — and has now sent more than 4 million — directly to the people illegally sharing music on peer-to-peer networks. These messages inform computer users that their actions are illegal and direct them to the MusicUnited web site (www.musicunited.org) for information on how they can avoid breaking the law.

And in June, the RIAA announced it would begin gathering evidence for the purpose of filing lawsuits against individual computer users who are illegally offering for copying substantial amounts of copyrighted music over peer-to-peer networks.

"The decision to enforce our rights against egregious infringers was taken only after suffering years of mounting harm and attempting to use public education, and offering legitimate online alternatives for consumers," said the RIAA's Sherman.

Music lovers need not break the law to obtain their favorite music online. Indeed, the number of legitimate online sources of music continues to grow. Record companies have licensed thousands of tracks for distribution online through dozens of web sites and online services. Additional major retailers and software companies — including companies that are household names — reportedly plan to enter the online market by the end of the year. The music industry is making its music available to a wide range of authorized online subscription, streaming and download services that make it easier than ever for fans to get music legally on the Internet. Music industry executives say that all the education, multiple business strategies, and enforcement efforts are aimed at strengthening the legal online music marketplace.

No industry likes to be in the position of enforcing its rights against individuals, but education alone has not worked. The massive problem facing the music industry threatens not only the industry and everyone who works in it, but the very future of music itself. Just like any retailer who pursues those who shoplift merchandise from their stores, record companies are simply enforcing their property rights against those who are stealing their music. The music industry recognizes that all illegal online copying cannot be eradicated — just as brick-and-mortar stores cannot prevent all shoplifting — yet hopefully an environment where legitimate services will have the chance to flourish can be created.

Amanda B. Collins

On the Web: www.riaa.com

Special thanks to Amanda Collins, RIAA Deputy Director, Communications for submitting this story to *CMA Close Up* magazine.

See sidebar on page 38 for information on RIAA's new Chairman and Chief Executive Officer Mitch Bainwol.

Tennessee Film, Entertainment and Music Commission Executive Director

DAVID BENNETT

Getting Nashville On Hollywood's Radar



photo: Amanda Eckard

Have you ever watched a movie and said to yourself, "I've seen that house before," or "Isn't that club on Beale Street?" That is music to David Bennett's ears.

Newly elected Tennessee Governor Phil Bredesen appointed Bennett, 49, Executive Director of the Tennessee Film, Entertainment and Music Commission in January 2003. While his predecessors had some background in entertainment — film and television have defined Bennett's entire career.

"Growing up in the '60s in Nashville, there weren't any courses or curriculum out there offering film and television," Bennett said. "When I got into the business, the only avenue was to find entry level work in the production business."

A native of Nashville, Bennett got a job as a production assistant with Nashville Television Productions two years out of high school in 1974. After more than 25 years working with various production companies, Bennett joined post-production company The Filmworker's Club as Vice President and General Manager in 1996.

An active volunteer in civil affairs, Bennett was on the film advisory board when Bredesen was then mayor of Nashville. During a fundraiser for Bredesen's gubernatorial campaign in June 2001, Bennett volunteered to help get the former Nashville mayor elected answering phones and stuffing envelopes at campaign headquarters.

Someone on the campaign caught wind of what Bennett did for a living and before he knew it, he was the senior campaign advisor to the media company handling all of Bredesen's commercials. When Bredesen was elected governor, Bennett was suggested for the executive director post.

Since January, Bennett has been hard at work trying to get images of Tennessee on the silver screen, the small screen and everything in between. Basically, Bennett has the ultimate sales job — to show film producers and studio executives that Tennessee is the place for them to film their movies.

It's a daunting task getting producers in Hollywood to notice the long, skinny state in the Southeast. But, Bennett said, Tennessee also has many advantages to separate it from its neighbors.

"There are three grand divisions in Tennessee," said Bennett. "It's almost like we've got three states in one here and they are as different geographically, topographically and culturally as any state in the union."

Films like "October Sky" (starring Laura Dern and Jake Gyllenhaal) and "In Dreams" (Annette Bening, Robert Downey, Jr.) used the lush forests and mountains of East Tennessee; "The Last Castle" (Robert Redford) and "The Green Mile" (Tom Hanks) have both used the abandoned Tennessee State Penitentiary outside of Nashville; and the Memphis delta served as the settings for "Cast Away" (Tom Hanks) and "The Firm" (Tom Cruise).

Bennett also cites Tennessee's rich musical heritage as the main draw for filmmakers.

"Many of the projects that we are talking with Hollywood about right now have somewhat of a musical spin to them," Bennett said. "The state of Tennessee is the birthplace of modern American music. You can go from West to East Tennessee and trace the roots."

The music industry, Bennett said, needs to cultivate those roots, because the economic benefits have a wide reach. Productions that come to town often hire local crew people and could be on the lookout for music supervisors or production and distribution companies for the movie's soundtrack.

With so many resources in existence, all the music industry has to do, Bennett said, is "to beat the drum of what we already have in place — the great tradition and history of our music. The fact that we have such a creative community here in the music business is a very big plus for us. We just need to capitalize on it."

continued on page 37...



"The Green Mile" 1998

photo: Ralph Nelson



"The Last Castle" 2001

photo: Elliott Marks/© DreamWorks LLC



"October Sky" 1998

photo: Elliott Marks/© DreamWorks LLC



SEPTEMBER 2

Jeff Foxworthy / *Double Wide, Single Minded* / Warner Bros. Records

SEPTEMBER 9

Suzu Bogguss / *Have Yourself A Merry Little Christmas* / Compendia Records
 June Carter Cash / *Wildwood Flower* / Dualtone Records
 The Chieftans / *Further Down the Old Plank Road* / RCA Victor
 Roger Creager / *Long Way to Mexico* / Dualtone Records
 Thea Gilmore / *Avalanche* / Compass Records
 Rodney Hayden / *Living The Good Life* / Audium Records
 Natalie MacMaster / *Blueprint* / Rounder Records
 Ellis Paul & Vance Gilbert / *Side of the Road* / Rounder Records
 Don Rigsby / *The Midnight Call* / Sugar Hill Records
 Steve Riley & The Mamou Playboys / *Bon Rêve* / Rounder Records
 Rick Trevino / *In My Dreams* / Warner Bros. Records
 Various Artists / *Remembering Patsy Cline* / MCA Nashville
 Clay Walker / *A Few Questions* / RCA Records

SEPTEMBER 16

Patty Loveless / *On Your Way Home* / Epic Records
 Chalee Tennison / *Parading in the Rain* / DreamWorks Nashville
 Wayfaring Strangers / *This Train* / Rounder Records

SEPTEMBER 23

Buck Howdy / *Skidaddle!* / MCA Nashville
 Sam Bush & David Grisman / *Hold On, We're Strummin'* / Acoustic Disc
 June Carter Cash / *Live Recordings from the Louisiana Hayride* / Scena/RED Records
 Johnny Cash / *Live Recordings from the Louisiana Hayride* / Scena/RED Records
 Patsy Cline / *Greatest Hits Remastered* / MCA Nashville
 Thad Cockrell / *Warmth & Beauty* / YepRoc Records
 Steve Earle / *Just an American Boy* / Artemis Records
 Emmylou Harris / *Stumble Into Grace* / Nonesuch Records
 Jim Hurst & Missy Raines / *Synergy* / Pinecastle
 Flaco Jimenez / *Squeeze Box King* / Compendia Records
 Kerosene Brothers / *Choose Your Own Title* / Audium Records
 Chris Knight / *The Jealous Kind* / Dualtone Records
 Brenda Lee / *Christmas Collection - 20th Century Masters* / MCA Nashville

Mila Mason / *Stained Glass Window* / Twinbeat Records
 The Mavericks / *The Mavericks* / Sanctuary Records
 Reba McEntire / *Christmas Collection - 20th Century Masters* / MCA Nashville
 Oak Ridge Boys / *Christmas Collection - 20th Century Masters* / MCA Nashville
 Darrell Scott / *Theatre of the Unheard* / Full Light Records
 Stroller / *Six Inches Off The Ground* / Compendia Records
 Chip Taylor & Carrie Rodriguez / *The Trouble With Humans* / Lone Star Records
 Billy Bob Thornton / *The Edge of the World* / Sanctuary Records
 George Strait / *Christmas Collection - 20th Century Masters* / MCA Nashville
 WhiteHouse / *WhiteHouse* / Pinecastle Records
 Chely Wright / *Millennium Collection - 20th Century Masters* / MCA Nashville
 Dwight Yoakam / *In Other Words* / Warner Bros. Records
 Various Artists / *A Pinecastle Christmas Gatherin'* / Pinecastle Records
 Various Artists / *Lost & Found Vol. 1* / Lost Highway Records
 Various Artists / *Totally Country 3* / Warner Bros. Records

SEPTEMBER 30

Gary Allan / *See if I Care* / MCA Nashville
 Glen Campbell / *TBD* / Capitol Records Nashville
 Billy Currington / *Billy Currington* / Mercury Nashville
 Lyle Lovett / *My Baby Don't Tolerate* / Lost Highway Records
 Merle Haggard / *Haggard Like Never Before* / Hag Records/Compendia Music Group
 Nitty Gritty Dirt Band / *Will the Circle Be Unbroken: The Trilogy* / Capitol Records Nashville
 Kathy Mattea / *Joy For Christmas Day* / Narada/Virgin Records
 Martina McBride / *Martina* / RCA Records
 Dan Tyminski / *Carry Me Across The Mountain* / Rounder Records
 Various Artists / *Living, Lovin', Losin': Songs of the Louvin Brothers* / Universal South Records

OCTOBER 1

Lolene / *Relentless* / Sugar Creek Records

OCTOBER 7

Alabama / *The American Farewell Tour* / RCA Records
 Jimmy Buffett / *Millennium Collection 20th Century Masters* / MCA Nashville
 Kenny Chesney / *All I Want for Christmas Is a Real Good Tan* / BNA Records
 John Michael Montgomery / *Mr. Snowman* / Warner Bros. Records

OCTOBER 14

Scotty Emerick / *The Coast is Clear* / DreamWorks Records Nashville
 Albert Lee / *Heartbreak Hill* / Sugar Hill Records
 Josh Turner / *Long Black Train* / MCA Nashville
 Various Artists / *A Very Special Acoustic Christmas* / Lost Highway Records
 Various Artists / *Just Because I'm A Woman: Songs of Dolly Parton* / Sugar Hill Records

OCTOBER 21

The Eagles / *The Very Best of the Eagles* / Warner Bros. Records
 Rebecca Lynn Howard / *TBD* / MCA Nashville
 Rachel Proctor / *Days Like This* / BNA Records
 Mark Wills / *And The Crowd Goes Wild* / Mercury Nashville
 Various Artists / *Taken Soundtrack* / DreamWorks Nashville

OCTOBER 28

Brad Wolf / *Brad Wolf* / Warner Bros. Records

NOVEMBER 4

Waylon Jennings / *The Complete MCA Recordings* / MCA Nashville
 Toby Keith / *Shock 'N'Y'all* / DreamWorks Records Nashville
 Lee Ann Womack / *Greatest Hits* / MCA Nashville

NOVEMBER 11

Bill Engvall / *TBD* / Warner Bros. Records
 George Strait / *50 No. 1's* / MCA Nashville

NOVEMBER 18

Reba McEntire / *Room to Breathe* / MCA Nashville

NOVEMBER 24

Sawyer Brown / *I'll Be Around* / Lyric Street Records

DECEMBER 2

Trace Adkins / *TBD* / Capitol Records Nashville

*Release dates are subject to change.

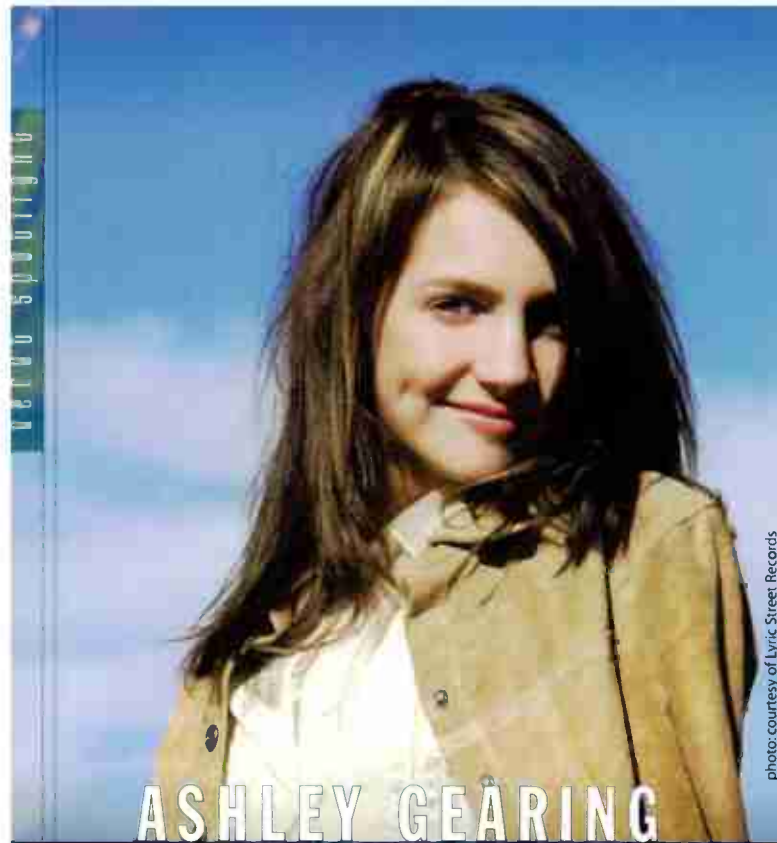


photo: courtesy of Lyric Street Records

ASHLEY GEARING

Ashley Gearing celebrated her 12th birthday with her family and friends in her hometown of Springfield, Mass. on May 15. Little did she know that the biggest gift would come only weeks later.

Like so many other Country Music stories, it all started with a song. "Can You Hear Me When I Talk To You," written by Jimmy Harnen and Rick Manwiller, is a poignant song from the point of view of a young child wondering aloud whether her deceased father understood her thoughts. It was a song Gearing related to.

"It has a lot of meaning to me because my birth father passed away when I was really young," said Gearing. "I wanted to dedicate it to my father and to everyone who has lost someone very special."

Gearing recorded the song on a demo CD, and her manager and stepfather Paul M. Kalill brought it to the local Springfield Country station WPKX-FM. The response from listeners was overwhelming and the song became part of the station's regular rotation. Stations in Hartford, Conn., Atlantic City, N.J., Pittsburgh and Denver quickly picked up the song.

Gearing made a live appearance on the WSIX-FM morning show in Nashville and played "Can You Hear Me When I Talk To You?" The next day it was the station's most requested song.

Before long, the single was playing on Country stations around the U.S. and Gearing became the youngest female ever to enter the *Billboard* Country Singles chart.

Word of mouth about the young singer reached record labels in Nashville and Gearing signed with Lyric Street Records.

She and producer Cliff Downs entered the studio immediately to start recording her debut album, which is set for release in October.

Born and raised in Springfield, Gearing grew up listening to pop music and boy bands, but also grew to appreciate her mother Allison's love of Country Music. After singing the national anthem at a Springfield Falcons hockey game at age 8, Gearing joined the Dan Kane Singers, a group of young people who sang inspirational and seasonal melodies for large crowds.

Gearing also performed as a solo artist around New England and produced a CD to sell at her shows.

"This is a dream come true," said Gearing. "This is what I love to do and I am enjoying every bit of it."



On the Web: www.ashleygearing.com

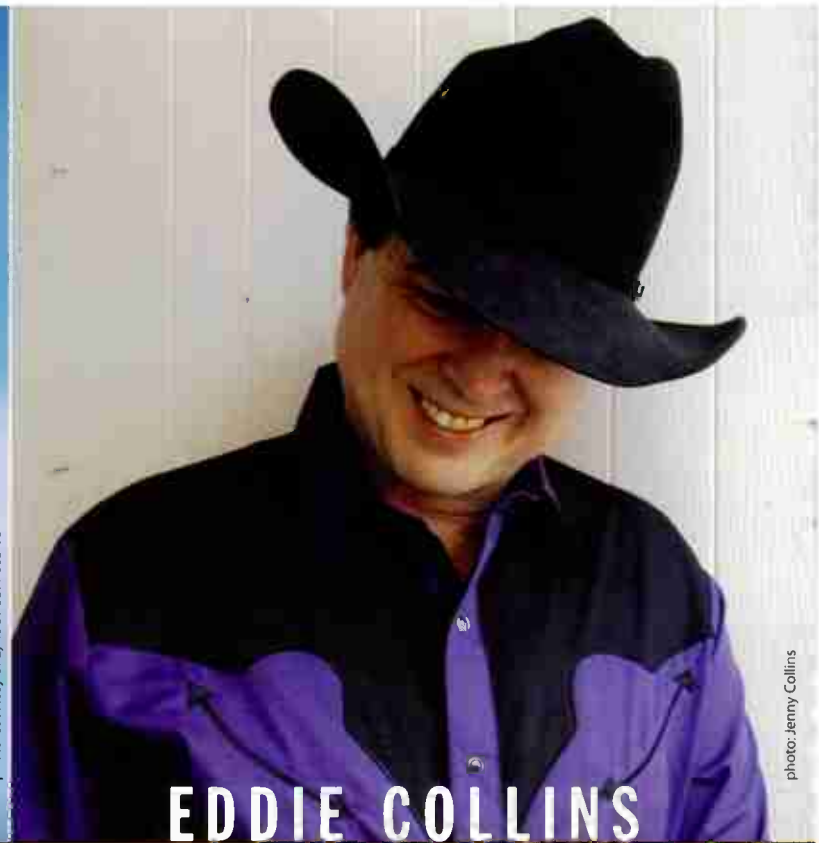


photo: Jenny Collins

EDDIE COLLINS

Printed on the back of the jacket of Eddie Collins' new CD *Why I Love A Country Song* is the inscription "Thank you, Marty Robbins." For Collins, it is not only a nod to a legend, but also a sincere tribute to the man who introduced him to Country Music.

"I thought Marty Robbins had the clearest, most beautiful voice I had ever heard," said Collins. "I sing many of Marty's songs at my shows by special request. I am only too happy to oblige."

Collins grew up in the oil and ranching town of Big Lake, Texas. He spent many nights under the stars in a field listening to the sounds of Robbins, Merle Haggard, Buck Owens, Bob Wills and Loretta Lynn on an all night truckers' show.

"We lived so far away from everything, it was all we could pick up on the radio," Collins said. "I never heard anything more compelling than that music and stories that went with it."

When he was 15, Collins' parents bought him an Epiphone acoustic guitar that he taught himself to play.

Throughout high school and college, Collins played honky tonks throughout West Texas, but never thought he would make music professionally or record an album. "I always thought that was something only a special few could do," Collins said.

Collins graduated from college with a degree in Technical Illustrating and when not playing shows, writing or recording, he works as an electrical designer for an engineering company in Richland, Wash.

Why I Love A Country Song, Collins' album on his own independent imprint R/R Records, features six songs written by Collins as well as two Robbins cover tunes, including "Devil Woman." The album is available now on Collins' website.



On the Web: www.eddiecollins.com

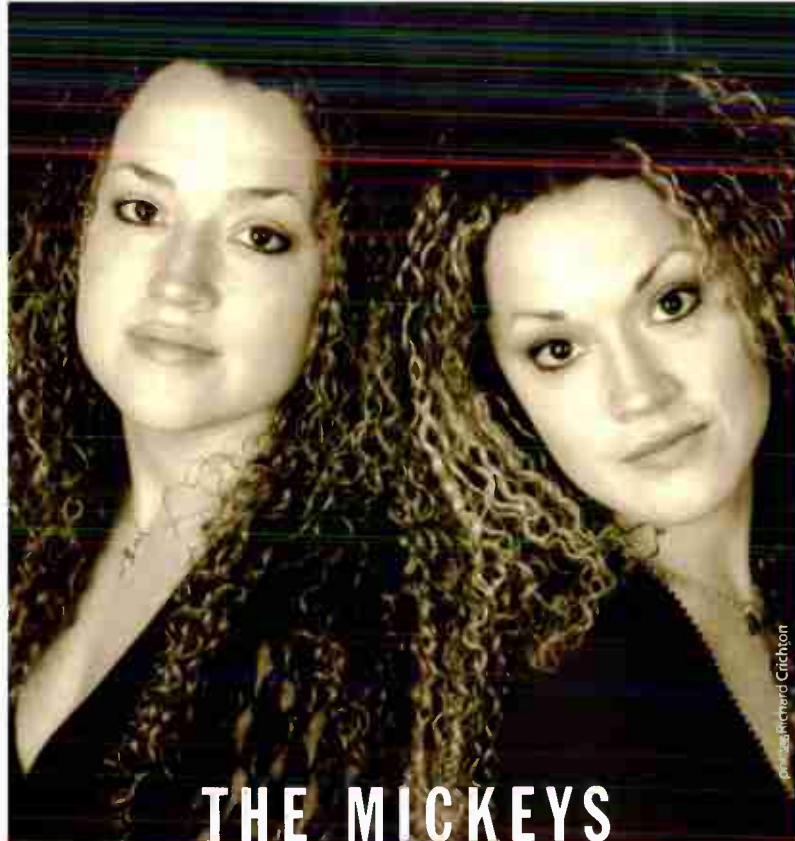


Photo: Richard Crichton

THE MICKEYS

Upon seeing the Mickeys for the first time people might do a double take. But it's the twins' soaring harmonies that will make them sit up and take notice.

Amy and Julie Mickey were born in 1975 in Northern Michigan where they grew up listening to all kinds of music from Led Zeppelin to Alison Krauss. They started singing in church as young children, but since instruments were not allowed in their particular church, they had to learn to sing a capella.

"It really taught us how to blend our voices and work out different harmony lines," said Amy.

During their childhood and teenage years, the Mickeys sang in choirs and starred in theater productions at school.

With their goals set on music, the sisters moved to Nashville and attended Belmont University, where they earned degrees in Music Business. After graduation in 2000, the sisters decided to form a musical duo and brought their brand of Country/Americana/bluegrass music to area clubs.

Not wanting to wait for a major label to pick them up, the Mickeys formed their own independent record label, RiverBeat Music, and secured nationwide distribution for their first album, *Finding Our Way*, with little outside assistance.

The sisters co-wrote five of the 11 tracks on their album and co-produced it with John Albani.

"Our music is about simplicity," Julie said. "We're moving away from the over-produced sound that is prevalent among today's artists. We want people to be able to hear and appreciate each facet of the music."

Their first single, "Smoke & Mirrors" (written by Julie Mickey, Tom Rogers and Kent Unruh), is a haunting tale of anger and betrayal set to an upbeat tempo. Other tracks include bluegrass flavored "Old Kentucky Wind," "My Way Again" and "Dixie Wire."

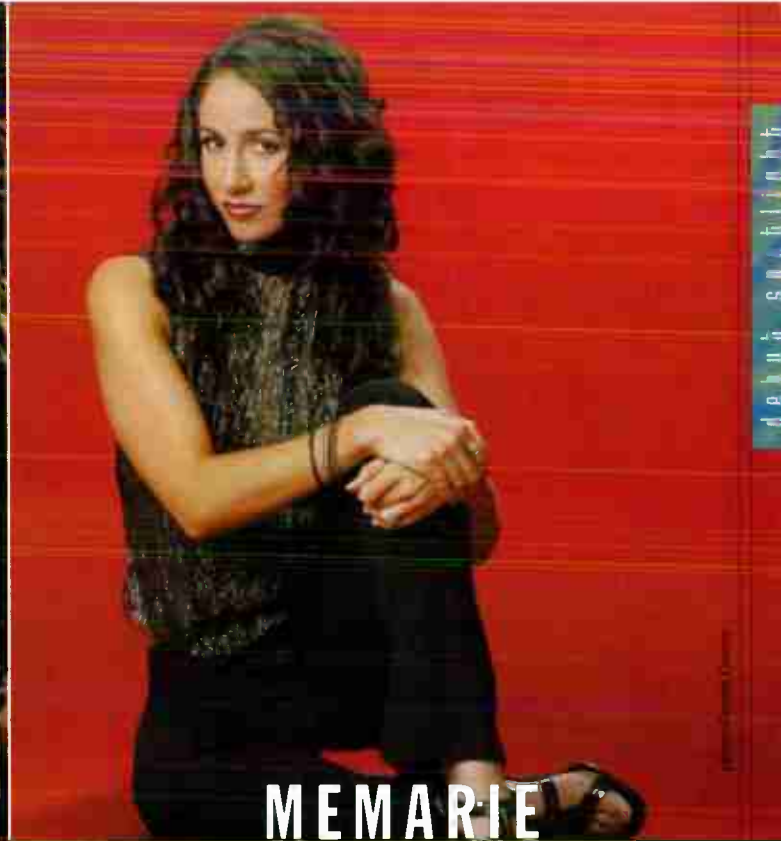
While their musical styling and weaving harmonies may be hard to categorize, their musical philosophy is simple.

"We both love our music and we love each other," Amy said. "We believe we can do this and do it with integrity."

Finding Our Way was released in July and is available on the Mickeys' website.



On the Web: www.themickeys.net



MEMARIE

Cupit Records artist Memarie (pronounced "memory") hopes that her name will not be one easily forgotten in Country Music.

The Delhi, La. native's first memory of singing was in a large magnolia tree outside her grandparents' house when she was 5. "I would pick out the perfect [magnolia bud], tie a long string on the end of it, and use it as a microphone," she said.

Her early introduction to music was inevitable. Memarie's parents played and sang in a Country/rock band and rehearsed several nights a week at their house. Eventually, her parents let Memarie sing a few songs on stage with them and her father, Jerry Cupit, invited her to record a song during a recording session in Mississippi.

At age 12, Memarie and her parents moved to Nashville to pursue their dreams of Country Music stardom. However, soon after Memarie graduated high school her parents divorced, leaving their only child heart-broken.

"The family breakup left me completely devastated and all alone," said Memarie. "I was going through a personal crossroads in my life, questioning whether I really wanted to pursue music."

After much thought and soul-searching, Memarie decided that she could not give up her dreams. She began writing songs for her father's publishing company earning the cut "He'll Never Be A Lawyer ('Cause He Can't Pass The Bar)," recorded by Ken Mellons (with George Jones and John Anderson).

Being a songwriter, while satisfying, never gave Memarie the fulfillment she felt she would receive by becoming an artist. Although her father started Cupit Records, Memarie was informed that she did not have a free ride when it came to getting a record deal.

"This is a very competitive business and I knew she had to give 100 percent to have any chance of success," said Cupit. "She gave 110 percent."

Memarie released her first single, "What If He's Right," to Christian Country Music stations in 2000 and scored a No. 1 hit for 11 weeks.

That single is included in her debut self-titled album for Cupit Records, as one of 11 songs, nine of which she co-wrote. Included on the album are 11 bonus tracks of the same songs without vocals so her fans can lend their voices to her songs.

Memarie was released in April.



On the Web: www.cupitrecords.com

They play the songs that make the whole world sing . . .

Deserving Disc Jockeys Honored

production, growth and development of CRS and CRB. Reba McEntire was honored with the Career Achievement Award, which honors an artist who has made a significant contribution to the development of Country Music and Country radio. Sara Evans and Trisha Yearwood performed an acoustic tribute to McEntire and Tony Brown, Partner at Universal South Records, made the official presentation.

The Country Music Disc Jockey Hall of Fame is dedicated to the recognition of those individuals who have made significant contributions to the Country radio industry. Seventy-four DJs have been inducted since it was founded in 1994.

Kim Leslie, CMA Senior Manager of Industry Relations, contacted a few of the inductees for their viewpoints and here's what they had to say:

Q: As the newest members into the DJ Hall of Fame, you are admired by many. Whom do you admire? Who paved the way for you and how did they influence your career?

BOB COLE: I admire all those who saw the good in others ... programmers and influential talents who recognized passion for the music, not just talent in other people. Without those who believed in me, guys like Ted Cramer, Jim Ray or Charlie Douglas, I would probably be involved in a job that required heavy lifting.

DUKE HAMILTON: I don't know that there was any one person who influenced me but rather the importance of radio in my house when I was growing up. My mother always had the radio on in the mornings to KMOX in St. Louis. She depended on that radio for all her information and I was impressed with the way they gave her what she needed.

W. STEVEN MARTIN: As a child (age 10) people like Bill Mack made me feel like I was in the truck, going down the road with the radio on, a full tank of gas and a favorite truck stop just ahead. Communication from a personality that talked to you helped shape the skill of radio magic. His thoughts from his mind and words from his mouth brought me into the world of fantasy and I was along for the adventure.

DAN MCKINNON: My dad was the biggest influence in my life because he taught me the importance of ethics, values and principles in addition to the importance of hard work. He helped me negotiate the purchase of KSON to get my radio start at age 28.

Q: The "business" of radio has certainly changed over the last several years. What do you see as the upside and the downside?

COLE: While it has concerned me for the last 20 or so years that we don't produce as many new and stellar talents who have a strong appreciation for heritage and tradition, the truth most likely is found in the link between youth and the attraction of other media such as video, computers, television, etc. Radio has become much more of a mood augmentation and much more of a passive and background accompaniment. The bright side is that in a free market economy, we will always be challenged to deliver what there is a demand for. I have no doubt that radio personalities' roles will ever disappear. In fact, with fewer on the dial, it will make for a whole new crop of Ralph Emery's and Bill Mack's. Somewhat akin to what made those guys stand out — in part because of the advantage of 50,000 clear channel watts. These days, it's likely to be attributable to mass distribution techniques.

HAMILTON: I think a lot of the creativity is gone. All formats are more homogenized. With downsizing, a lot of good broadcasters are out of work. Also, there's no farm system for developing new talent. The upside is that if you're a good communicator, there are some excellent opportunities for you.

MARTIN: Not all the changes in broadcasting have been bad. With digital we enjoy a cleaner sound in our music, old and new. Digital editors give a real radio personality the power to get the best calls and contests on the air. The power to make each listener count or at least feel like the station/ personality cares. The downside is that Program Directors don't listen as a radio listener. Every station tries to sound like everyone down the street. Laugh is in the studio and not too much is in the car. The listener never gets to give the punch line or feel the humor if your sidekick takes away the one-on-one line. To win listeners to your station, be local and communicate. It works.

Country Radio Broadcasters, Inc. (CRB), presenters of the annual Country Radio Seminar (CRS), recently hosted the Country Music Disc Jockey Hall of Fame and Country Radio Hall of Fame dinner ceremony at the Hilton Suites in Downtown Nashville.

More than 400 representatives were in attendance including radio executives, previous inductees and various executives in the music industry as well as Country Music fans. This year's ceremony, hosted by Rhubarb Jones, honored seven disc jockeys including Bob Cole, Duke Hamilton, Dick Haynes, W. Steven Martin and Dan McKinnon, who received the Country Radio Hall of Fame Award. Frank Mull was recognized with the President's Award for his contributions to the marketing,

BOB COLE



DAN MCKINNON



DICK HAYNES



DUKE HAMILTON



STEVEN MARTIN



photos: courtesy of CRB, Inc.



(l-r) Bill Mayne, Mayne Entertainment and CRB Board Member; Bob Cole, 2003 DJ Inductee; Ted Cramer, 1999 DJ Inductee; Reba McEntire, Career Achievement Award Recipient; Frank Mull, President's Award Recipient; Charlie Douglas, 1994 DJ Inductee; and Duke Hamilton, 2003 DJ Inductee.



(l-r) David Haley, Warner Bros. Records / CRB Board; PJ Curtis, KZLA Radio / CRB Secretary; Charlie Mark, Men's Family Music / CRB Director Emeritus; Gene Bridges, Bridges Consulting / CRB Board; Trisha Yearwood; Jeff Walker, President AristolMedia / CRB Treasurer; Dan Halyburton, Susquehanna Radio Corp. / CRB Board; Tim Roberts, Cumulus Broadcasting / CRB Board; and Gary Krantz, Premiere Radio Networks / CRB Board.



Reba McEntire accepts the CRB Career Achievement Award.

Sara Evans, Reba McEntire and Trisha Yearwood attend the Country Music Disc Jockey Hall of Fame and Country Radio Hall of Fame ceremony.
photos: Sarah Connor



MCKINNON: There is more interest in Country Music than ever. The CMA has done a phenomenal job of promoting Country Music, however the downside is that some of the identity of Country Music has been lost. Some of the great acts that gave Country the boost to grow no longer get airplay.

Q: Throughout the '50s, '60s, and '70s, the radio industry dealt with charges of payola. Since it's now illegal for radio stations to take money directly from record companies in exchange for airplay, record companies say they're being forced to pay independent promoters. Do you think this process will continue? Should it be illegal? Does it affect the quality of programming?

COLE: Payola became illegal because of the "under-the-radar" IRS tax consequence. I see nothing wrong with info-mercial, fully disclosed programming. It makes the airwaves available to artists that previously were at the whim of a 21-year-old programmer, who was probably hoping to get 25 CDs for a giveaway.

HAMILTON: It still comes down to the music. I would hope that most programmers still use their ears and gut to pick the best music for their market, no matter who promotes them on it.

MARTIN: Senator John McCain is on the right track. It needs to stop. The congress of 2004 will have to change it by law. You may get the best lawyer with a lot of cash but pay hits will help people turn off free radio and go to other entertainment.

MCKINNON: Airplay of music on radio stations should be judged by the programming department of each station for the quality or merit of the music and how it fits that station's image and format. However, we need a way for artists and record companies to bring to music programmers' attention all kinds of music without any payment of any kind to the station.

Q: Consolidation: Friend or Foe?

COLE: Friend. Of course it's not the "good-ole-days," but given the changing nature of this medium's use and the efficiencies and synergetic benefits, the listener enjoys more frequencies. The emerging talents, though a tougher academic standard and process, are enjoying a much better overall compensation and benefit reward and are heard by more than ever.

MARTIN: Consolidation is the last thing broadcasters need at a time when radio is on its deathbed and your doctor is a bad programmer.

MCKINNON: FOE. The small guys have been squeezed out of ownership forever because of consolidation. The big guys are more worried about financial results than serving and being part of their individual communities like it used to be.

Q: Does Satellite Radio have a future?

COLE: Computer-network delivered broadcasting is much more immediate, personal and local-listener geared.

HAMILTON: At first, I was antagonistic, but now I see it being like cable television vs. broadcast television, or the co-habitation of the two. Local is the key.

MCKINNON: Very small futures. People still want focus on localized hometown interests in programming. They want more than just a music box.

MARTIN: Yes, very much so. It's worth \$10 and a new radio to get a better choice of programs.

Q: If you knew then what you know now, would you have done anything differently in your career?

COLE: Nothing at all, because even the slightest alteration to this journey might have meant not being blessed to be where I am today. All of the diversions along the way were building blocks that somehow resulted in being included and honored with the most coveted recognition in our business, The Country Radio Hall of Fame.

HAMILTON: I hope not. It's been too much fun this way.

MARTIN: Radio today tells you that your only value is price — the book and voice tracks. You get a contract, sign it and everyone knows the end of the story. Twenty-five years ago all I needed was the boss' word and a handshake. When you're in the family for that long, you go by the owner's word and I did. Now that the end changed, I wish I would have had a contract. So much for family trust. P.S. I still love radio and thanks for the two CMA Awards.

MCKINNON: No! I just thank God for all the excitement and challenges and friends I've been exposed to in my career. It's been a terrific experience.

The official Country Music Disc Jockey Hall of Fame plaques are displayed at the Gaylord Opryland Resort and Convention Center in Nashville. For a complete list of inductees and to hear audio as they showcase their craft visit www.crb.org.

COUNTRY COOL: SEARCH FOR A STAR IN IRELAND

Country Music hopefuls from Ireland are vying for a once-in-a-lifetime opportunity.

In February, BBC Northern Ireland began auditioning more than 600 performers for the new series "Country Cool" — an Ireland-wide search for potential Country Music stars. Judges narrowed the list down to 24 finalists, who competed in six episodes broadcast on BBC ONE Northern Ireland in September and October.

BBC Northern Ireland traveled to Nashville with some of the contestants to film them getting advice from experts, including Country artist Hal Ketchum. The contestants were filmed enjoying the sights of Nashville during Fan Fair®, and getting to perform at The Greased Lightning™ Riverfront Park Stages during the festival.

The last show will center on the final seven contestants competing for a recording contract on Curb Records Nashville. It will include the footage shot in Nashville.

SEPT. 5 AT 8:30PM	SEPT. 26 AT 8:30PM
SEPT. 12 AT 8:30PM	OCT. 3 AT 8:30PM
SEPT. 19 AT 8:30PM	OCT. 10 AT 8:30PM

"Country Cool" on BBC 1 Northern Ireland:

The last show will be broadcast live from BBC 1 Northern Ireland studios in Belfast on Oct. 17, time to be announced. **Bobbi Boyce**

2003

INTERNATIONAL EVENTS CALENDAR

SEPT. 5-6
LOFOTEN COUNTRY FESTIVAL
Leknes, Norway
On the Web: www.lofoten-countryfestival.com
E-mail: bstigjoh@online.no

SEPT. 6-7 & 13-14
WILD WEST DAYS
Biddinghuizen, The Netherlands
On the Web: www.westernexperience.com

SEPT. 12-14
COUNTRY NIGHT GSTAAD
Gstaad, Switzerland
On the Web: www.countrynight-gstaad.ch

SEPT. 26-28
COUNTRY FESTIVAL SCHUPFART
Schupfart, Switzerland
On the Web: www.festivalschupfart.ch
E-mail: info@festivalschupfart.ch

SEPT. 27-28
SAN PEDRO COUNTRY MUSIC FESTIVAL
Buenos Aires, Argentina
On the Web: www.country2.com
E-mail: info@country2.com

**Events and dates subject to change.*

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



photo: John Russell

Daniel Owen

When a CMA staff member is having computer trouble, Daniel Owen gets the call.

Owen has been promoted to Information Services Manager, announced CMA Director of New Media and Technology Daphne Larkin.

A native of Paris, Tenn., Owen graduated from Murray State University in 1999 with a degree in Computer Information Systems. He stayed at Murray State for two years after graduation to work as the university network technician.

Joining CMA in 2000 as Information

Services Coordinator, Owen manages all aspects of CMA's technology, including computers, servers, networks and phone systems.

"Daniel has expanded not only his technical expertise during his tenure here, but also his role as a leader for CMA's technology initiatives," Larkin said. "He has played a key role in anticipating, developing and supporting technology for CMA's daily operations and events. I'm proud to have Daniel as a member of our team and to recognize his outstanding contributions."



photo: Amanda Eckard

Kyle Quigley

The newest addition to the CMA staff is Michigan native Kyle Quigley, who joins CMA as Marketing Coordinator.

Quigley graduated from Western Michigan University in Kalamazoo, Mich., with a degree in Communications. After college, Quigley worked for Studio Productions as a production assistant before becoming a freelancer in film and video production for a year.

Quigley worked for two years at Murray State University as the Assistant Director of the Student Union. He then moved to Spring Hill Music Group as

Production and Marketing Coordinator, and later as an Account Representative.

As Marketing Coordinator, Quigley will work on the CMA Music Festival/Fan Fair® exhibit hall and be the primary liaison with fan clubs; corporate development initiatives; sponsorship fulfillment and presentations for the CMA Awards and the CMA Music Festival; and provide general support for the Strategic Marketing department.

"We are very fortunate and excited to have someone with the experience, contacts and enthusiasm that Kyle brings to the strategic marketing department," said CMA Senior Director of Strategic Marketing Rick Murray. "It is a very exciting time of the year to be joining the staff and I am confident that Kyle will develop to be an industry leader."

Amanda Eckard



Sam Phillips at the 2001 Country Music Hall of Fame induction ceremony.

photo: John Russell



photo: CMA Archives

Sam Phillips Rock 'n' roll pioneer and Country Music Hall of Fame member Sam Phillips died July 30 of respiratory failure in a Memphis hospital. He was 80.

Best known for discovering Elvis Presley, Phillips founded Sun Studios in Memphis in 1952. He started his career as a recording engineer in Nashville in the early 1940s and moved to Memphis in 1945, where he engineered big band broadcasts for WREC radio.

In 1951, Phillips recorded what many believe to be the first rock 'n' roll record, Jackie Brenston's "Rocket 88." Shortly after the opening of Sun Studios, 19-year-old Presley walked in to record a few songs for his mother's birthday. Phillips heard something special in Presley's voice and invited him to do a studio audition.

Phillips sold Presley's contract to RCA in 1956, but his musical discoveries did not stop there. Artists from rock and Country, including Johnny Cash, B.B. King, Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rich were helped along by Phillips.

Phillips was elected to the Rock and Roll Hall of Fame in 1986 and inducted into the Country Music Hall of Fame in 2001.

James Leslie Cotton Producer and recording engineer James Leslie Cotton died July 2 after a heart attack. He was 56.

Cotton began his engineering career in Memphis, producing radio and television jingles. Encouraged by producer Howard Shedd to move to Nashville in 1975, Cotton served as recording engineer on several Alabama albums in the 1980s.

Cotton worked with producer Joe Scaife on 80's *Ladies* by K.T. Oslin and Billy Ray Cyrus' *Some Gave All* album, which included the hit "Achy Breaky Heart." Cotton also worked with Kenny Chesney, Emmylou Harris, George Jones, Montgomery Gentry, Tanya Tucker and Shania Twain.

Greg Guidry Songwriter and recording artist Greg Guidry died July 28 in Nashville. He was 53.

One of six children, Guidry performed with three of his siblings as The Guidry Family, a gospel quartet. They performed with the Oak Ridge Boys, the Florida Boys, Vestal Goodman and Andre Crouch, and were signed to Curtom Records by R&B legend Curtis Mayfield.

Guidry went on to become a songwriter, and signed his first publishing deal with CBS Songs in 1977. His songs were recorded by England Dan & John Ford Coley, Johnny Lee, Reba McEntire, Sawyer Brown, the Shooters, Rex Smith and others.

Guidry signed a recording contract with Badland/Columbia Records in 1981, and released the album, *Over The Line*, which produced two hit singles, "Goin' Down" and "Into My Love."

Robert Millsap Publisher, producer and songwriter Robert Millsap died June 21 of cancer. He was 63.

Millsap was born in Oklahoma and grew up in Texas and Arkansas before moving to Nashville in 1969. He was a disc jockey for Country station WENO, a session musician and a songwriter before forming the Ironside companies in 1972, which included four publishing imprints and two recording studios. Millsap also owned companies in Branson, Mo. Millsap retired in 1989 to Avinger, Texas, where he ran a recording studio.

Floyd Tillman Country Music Hall of Fame member Floyd Tillman died Aug. 22 at his home in Bacliff, Texas, of leukemia. He was 88.

A native of Ryan, Okla., Tillman began his career in the 1930s, combining jazz and swing music with his brand of honky-tonk music. His vocal style was sometimes described as a cross between Ernest Tubb and Frank Sinatra, thanks to his behind-the-beat singing.

Tillman is known for penning "It Makes No Difference Now," a song he sold to Jimmy Davis in 1938 that became a hit for Cliff Bruner, Bing Crosby, Gene Autry and others. Tillman joined the Army during World War II and had his own No. 1 hit, "They Took the Stars Out of Heaven" in 1944.

In 1949, Tillman created some controversy with "Slippin' Around," a breezy song about adultery. Despite the taboo subject, it became a No. 1 hit for Margaret Whiting and Jimmy Wakely for 17 consecutive weeks.

Tillman recently recorded an album called *The Influence*, singing duets with admirers like Merle Haggard, George Jones, Willie Nelson and Dolly Parton. It is set for release in November.

Tillman was inducted into the Country Music Hall of Fame in 1984.

Sorrells Pickard Songwriter and entrepreneur Sorrells Pickard died July 5 after a heart attack in Jacksonville, Fla. He was 63.

Pickard penned songs recorded by Roy Clark, Hank Thompson, Kitty Wells, the Statler Brothers, Slim Whitman, Ringo Starr and others. A regular performer on the Grand Ole Opry, Pickard later became the spokesperson for his family's gourmet peanut butter business.

Henry Redd Stewart Songwriter Henry Redd Stewart died Aug. 3 in Louisville, Ky. He was 80.

Born Henry Ellis Stewart in Ashland City, Tenn., Stewart was best known for composing "Tennessee Waltz" with Pee Wee King. Stewart joined King's band the Golden West Cowboys in 1937, and played on the Grand Ole Opry for many years.

Ernest Tubb recorded the Stewart-penned "Soldier's Last Letter," taking it to No. 1 on the *Billboard* Country charts for four weeks in 1944.

Stewart and King reportedly wrote "Tennessee Waltz" on the inside of a matchbox on their way from Dallas to Nashville after hearing Bill Monroe's "Kentucky Waltz." Other Stewart compositions include "Slow Poke," "Bonaparte's Retreat" and "You Belong To Me." He was inducted into the Nashville Songwriters Hall of Fame in 1970.

Jayne White Singer-songwriter Jayne White died July 29 after a long battle with pancreatic cancer. She was 40.

White grew up singing in a gospel music group with her three sisters. They toured the United States, released four albums and made television appearances. In the 1990s, White and her sister Janice signed with Curb Records and released a country album called *JJ White*.

Bobby Yarbrough Music industry veteran Bobby Yarbrough died July 4 in Nashville. He was 49.

Yarbrough started out in radio in Oklahoma City and Tucson, Ariz., before becoming the program director at WSM-FM in Nashville. After working as an independent radio promoter from 1988 to 2001, Yarbrough joined Sunbird Records as Director of National Promotions.

In Memoriam compiled by Amanda Eckard

"The Electric Barnyard Tour" uses an innovative portable stage created by One Two Three Entertainment in Franklin, Tenn. It allows Haggard and Stuart to perform before rural audiences who rarely get to see such star power without a long trip. The sound and lighting are state-of-the-art.

The portable outdoor amphitheater is transported in seven tractor-trailers, and can be set up to hold as many as 8,000 or as few as 1,500 people.

Stuart, who is managed by Mission Management, has worked to keep the price of admission low. The portable amphitheater is set up in rented space in each town, allowing Stuart to make a large percentage of his profit from concessions and merchandise.

"Marty didn't want a \$39 ticket," Conway said. "He wanted a \$10 or a \$15 ticket."

Stuart intends the title, tour and new music to be a rallying cry for a new century of Country Music.

"I left off with a record in 1999 called *The Pilgrim*," he said. "Since then, I haven't had a lot to say. ... So I consider this project my coming out statement for the 21st Century. So I might as well be open about what I am. And *Country Music* pretty well says it."

Country Music comes after more than two years of recharging for Stuart. Of course, what the dynamic 44-year-old considers time off sounds suspiciously like a lot of work.

He wrote music scores for three films, earning a Golden Globe nomination for the *All the Pretty Horses* soundtrack. He produced an acclaimed tribute album to his onetime employer Johnny Cash, *Kindred Spirits*, featuring Bob Dylan, Bruce Springsteen, Mary Chapin Carpenter and others.

And he worked with the Dixie Chicks, earning two writing credits on the Texas trio's *Home* album.

There was some time off in there as well. Stuart used it to head home to Philadelphia, Miss., and connect with his roots, as well as delve deeper into the music of Country Music Hall of Fame member Jimmie Rodgers.

"I went down to where I came from to find the original things that made me fall in love with Country Music, which was the people down there, country people. I wrote down there, with the same sound of the same old train that still comes through the same part of the world at night, the same pine trees, the same struggles that plague everyday life down there.

"And while I was at it I reconciled with Jimmie Rodgers, who came from 30 miles from where I come from. I went back to the beginning of where he set Country Music up and I found in his stack of songs great subject matter. It's the things that Country Music is cliched for — you know — trains, mama, prison, rambling, gambling, the redemption, sanctification, hard times and the struggle of the human spirit.

"It's an old story, but when I look out across America these days and when I look out across the world, I see the same set of values and the same set of problems. And our kind of Country Music still applies."

Conway says Stuart is determined to prove that point, even if it sometimes hurts his bottom line.

"With Marty, it's about trying to build a career and respect the audience he's playing for," Conway said. "He wants to reach the real hard-core fans."

Stuart learned the basics of Country Music at the feet of some of its greatest masters. He began playing gospel professionally with the Sullivans at 12, then toured with Lester Flatt as a teenager.

Cash took notice of the young talent, and Stuart played in the band of The Man in Black before launching a solo career on Columbia Records.

Stuart scored hits like "All Because of You" before moving to MCA Nashville, where he had a string of hits including "Hillbilly Rock," "Tempted" and a duet with Travis Tritt, "The Whiskey Ain't Workin'."

Stuart is also an avid photographer and Country Music memorabilia collector. His photographs of other Country stars have been published, and his artifacts have been displayed at the Country Music Hall of Fame and Museum.

But *Country Music*, which marks Stuart's return to Columbia Records, is a timely reminder that Stuart is first and foremost a Country Music artist. Bookended by the Porter Wagoner hit "A Satisfied Mind" and obscure Cash song "Walls of a Prison," *Country Music* includes five songs co-written by Stuart.

"The album pretty much encapsulates a thirty-year journey," Stuart said. "It's very Southern. From the perspective of where I was raised in Mississippi, everything you hear on this record is what I heard on a daily basis in my hometown. In the course of one week, I heard the Grand Ole Opry, saw Flatt & Scruggs on their TV show, played my favorite Johnny Cash records, and listened to Otis Redding records that belonged to the lady who kept my sister Jennifer and me. I just got to hear all of it, and by the time I was through processing it, it came out sounding like Country Music."

First single "Foolish Love" is a haunting love ballad. "Tip Your Hat" finds Stuart urging the new generation to recognize their predecessors. Dobro master Josh Graves and banjo legend Earl Scruggs appear on the tune, and Haggard pitches in on Stuart and wife Connie Smith's ode to the family farmer, "Farmer's Blues."

Stuart unearths an interesting oldie for the album called "Sundown in Nashville," originally recorded by Carl and Pearl Butler. It's about how cruel the music industry can be to aspirants, and it's interesting that he still relates to it now that he's an established star.

"I still feel very much like an outsider," he said. "I still find it funny that I've been doing this for 30 years and I've still got my hat in my hand asking somebody to accept me in ways that I've never been accepted before."

Athena Patterson

On the Web: www.martyparty.com

too," Cochran said.

The session song was recorded and released as a single. Only then did Cochran have his doubts.

"When the single came out, I was scared that it wouldn't be a hit and that I'd get the blame for starting all that fuss," he said. "Fortunately it was."

Cochran's unorthodox methods are not limited to songs that come to him fully formed. His co-writing ventures sometimes yield winning results in unusual ways.

"Dean Dillon and I wrote a lot of songs together," he said. "In fact we wrote 'The Chair' in less time than it takes to sing it, because I started at one end and he started at the other and we met in the middle at the line that goes, 'Can I drink you a buy?'" The result of that five minutes of work was a career record for George Strait, and it remains one of the most played Gold titles on Country radio nearly two decades later.

Cochran recalled another instance of songwriting serendipity with Vern Gosdin.

"I never know when things are going to hit me," he said. "One night I was talking to Vern on the phone and it was really storming. I asked him 'Is it raining at your house like it is over here?' Vern said 'No, but that sure is a good line, isn't it?'"

"So we decided to each write a verse and we'd stick them together when we went to Gatlinburg the next week."

The song "Is It Raining At Your House" was a major hit for Gosdin, and has been revived by Brad Paisley on his *Mud On The Tires* album, which debuted at No. 1 on the Nielsen SoundScan Country sales chart this summer.

The accolades and cuts keep coming to Cochran. The 68-year-old native of Isola, Miss., was recently inducted into the Mississippi Music Hall of Fame. He has four titles on an upcoming Cline tribute album, his own favorite being the Norah Jones performance of "Why Can't He Be You." And a new song, "If I Had Any Sense Left At All," is slated for inclusion on Reba McEntire's eagerly anticipated new album. He says the track is "one of the best recordings I've ever heard of one of my songs."

Despite the success he's enjoyed as a songwriter and a recording artist on Liberty Records plus last year he released the album *Living For A Song: A Songwriter's Autobiography*, Cochran remains humble about his place in the songwriters pantheon.

"It scares me," he said. "I have to put that guy somewhere else, separate from me, because if I think about it too much it warps my head."

Rick Kelly

On the Web: www.hankcochran.com

Chris LeDoux ...continued from page 25

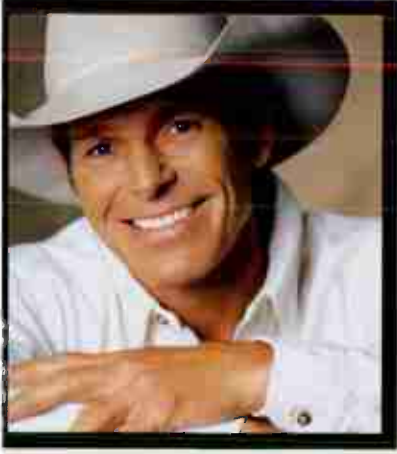


photo: Burch Adams

legendary, with explosions and an energetic pace that artists half his age might have a difficult time emulating. And though he had to slow down a bit after his surgery, this cowboy has no intentions of riding away from the arena anytime soon.

"It was tough at first trying to come back from that," LeDoux said. "It was the toughest thing I'd been through. Just the mental anguish you go through is really strange. ... You lose your soul or spirit or something.

"You can always put up with some pain, but losing that spirit. ... It was just gone, like I'd gone into a dark hole somewhere. It was really weird. The whole winter was

just dark, but then the spring came and everything started clicking. It was like little moments of joy. I was a little weak, but I came through it."

After the transplant, a meeting was held to discuss LeDoux's touring future, said Curt Motley of Monterey Peninsula Artists, LeDoux's booking agency.

"Given the seriousness of his illness Chris missed a remarkably low number of dates," Motley said. "We came to the conclusion that we should try and limit the dates to around 60 per year due to immediate health concerns as well as his obligations to his family and ranching business. We also decided that due to the extreme amount of energy that Chris expends during each performance that we should rule out all two-show dates.

"But Chris is very easy to book. ... He has a reputation as one of the best live performers in the business and has a long history of making money for promoters and buyers. He has set and broken attendance records all over the country, and how many artists in our industry can sell more than 10,000 seats in several markets with very little radio support?"

LeDoux continues to thrill crowds nationwide every year when he hits the road with his band the Western Underground. Two of his sons now perform with him, and LeDoux says the job is as fulfilling as it's ever been after three decades.

"I'm having more fun out there these past couple of months than I have in a long time," LeDoux said. But come fall he'll be right back on the Kaycee, Wy. ranch he's owned since 1978 working the land, his other longtime love.

"We have a new house and tore down the old barn and built a new one," LeDoux said. "It's nice to see the grass coming back. ... Every year's a little different, something different will grow. Like this year, there are these little white flowers all over the place. The year before another plant just thrived in the springtime. It's an ongoing process."

Those are words spoken by a man who understands and has a deep appreciation for life's delicate and sometimes unpredictable balance. In true cowboy form, LeDoux has found a kind of peace in that uncertainty.

Loirie Hollabaugh

On the Web: www.chrisledoux.com

Merle Kilgore ...continued from page 26

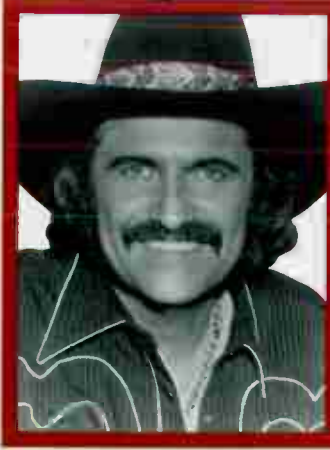


photo: Gordy Collins

when a mountain climbing accident in Montana ended Hank Jr.'s tour. While Hank Jr.'s career came to a temporary halt, Kilgore's kept blossoming.

George Jones invited Kilgore to be the singing host at Jones' Nashville club Possum Holler, where Kilgore remained for almost two years until Hank Jr. recovered from his injuries and came calling.

"Hank came to Possum Holler and said, 'I've got a

band together. I'm going back on the road,'" Kilgore recalled. "I said, 'I don't know how to tell you this, Hank, but I am kind of at Possum Holler.' And I felt something cold and steel in my ribs and I heard it cock. I said, 'Is that a gun?' He said, 'Yes it is. New Frontier. You are going with me right now to Cullman, Ala.' So, I went back out on the road with Hank."

Kilgore became Hank Jr.'s manager in 1986 and has held that post ever since, even brokering the deal for Hank Jr. to sing the "Monday Night Football" theme for ABC television.

Determined to be an entertainment everyman, Kilgore has also dabbled in acting, appearing in the films "Nashville," "Living Proof: The Hank Williams Jr. Story," "Second Fiddle to A Steel Guitar" and more.

Though much of Kilgore's career has been as a behind-the-scenes player, he has had his share of recognition. He was voted "Manager of the Year" by the CMA Board of Directors (1990); named the Reunion of Professional Entertainers International Business Person of the Year (1997); inducted into the Nashville Songwriters Association International Hall of Fame (1998) and was even named an honorary Tennessee state senator (1987), after his friend Col. Tom Parker convinced Kilgore that he needed a powerful surname.

Kilgore began serving on the CMA Board of Directors in 1989 and is still involved today as Chairman of the Country Music Hall of Fame Nominating Committee and as a member of the Awards and Criteria Committee.

"I love being on those committees at CMA and helping shape the industry," said Kilgore. "There are so many brilliant people in the business now that are really sharp and they've really come to love the music.

"I really believe the good Lord placed the right people in the right spot. That's why I believe God likes Country Music."

Amanda Eckard

On the Web: www.merlekilgore.com

David Bennett ...continued from page 28

Bennett estimates, using Federal Department of Commerce multipliers, that a major motion picture production shot in Tennessee can bring between \$30-50 million to the state's economy. From film crew members eating at local restaurants to equipment rentals to hotel stays, almost every aspect of the economy is affected.

As with any sales job, establishing relationships within the community directly affects the financial outcome. Bennett travels to Los Angeles four times a year to meet with studio executives and production companies to try to woo them to Tennessee with incentives like tax break packages. On the home front, Bennett serves on the board of the Nashville Film Festival.

Bennett is realistic in his vision of bringing more film productions to the state and knows that a mass exodus from California to Tennessee will not likely happen, but keeping the state on the radar may help in the long run.

"I can't go out there and think that I am going to come home with an order book full of movies," Bennett said. "It's a gradual process. But I also feel we have to do more work creating more jobs from the inside out. My goal is to not only boost productions coming from California, but boost indigenous projects grown in Tennessee. For me to think that we can support this film community just bringing projects in from California would be very shortsighted."

Amanda Eckard

On the Web: www.state.tn.us/film



RIAA NAMES MITCH BAINWOL AS CHAIRMAN & CEO

Two major topics confront the music industry everyday: music and property rights. And the newly appointed Chairman and Chief Executive Officer of the Recording Industry Association of American (RIAA) Mitch Bainwol has a passion for advancing the interests of both.

"Mitch Bainwol loves music. And he is very smart in the ways of Washington," said Jim Free, a CMA Board member and President and Chief Executive Officer of the Smith-Free Group in Washington. "He is a great task master. You give Mitch a job to do and he will do it."

Bainwol, who was the former Chief of Staff to U.S. Senate Majority Leader Bill Frist (R-Tenn.), started his new post with the RIAA Sept. 1 and Free thinks the timing couldn't be better.

"Mitch has a proven record as an accomplished manager and he will be up to the challenges facing the music industry," Free said. "Plus the fact that he bonafides with the majority party in Washington are without equal."

Cary Sherman, President and General Counsel of the RIAA, and member of the search committee said, "Mitch's strong background and experience will be a real asset to the RIAA. We welcome him to the RIAA and look forward to working with him on the important issues facing our industry at this crucial time."

Until his appointment, Bainwol operated a lobbying firm, The Bainwol Group in Washington, and was previously Executive Director of the National Republican Senatorial Committee (NRSC). Prior to that, he was chief of staff to U.S. Senator Connie Mack (R-Fla.) for nine years.

But Free, who has known Bainwol for several years, confided that Bainwol's work with Senator Frist influenced his taste in music. "Being around members of the Tennessee delegation, you would get an appreciation for Country Music," he said.

Wendy Pearl

On the Web: www.riaa.com

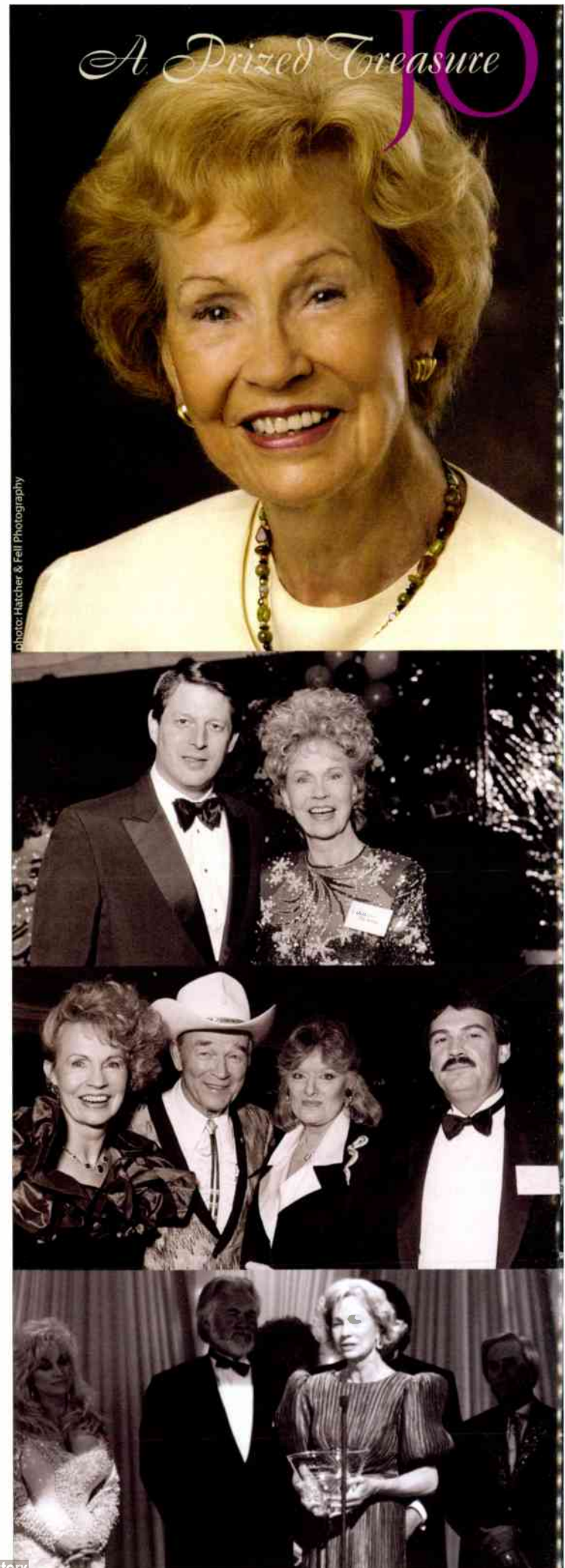


Photo: Hatcher & Fell Photography

WALKER-MEADOR

Country Music Hall of Fame

If the crystal and bronze CMA Award is a prized trophy, then former CMA Executive Director and Country Music Hall of Fame member Jo Walker-Meador is a prized treasure.

Diminutive, sharp as a whip with a grace that defies duplication, Meador is the steel magnolia of CMA and the CMA Awards. She recalls with precision the beginnings and big dreams for what would become known as "Country Music's Biggest Night.™"

With the current success of the CMA Awards with tens of millions of viewers around the world, it's hard to imagine the humble beginnings of the first "CMA Awards Banquet and Show." It was 1967 and less than 1,400 industry members and guests crowded the floor at Nashville's Municipal Auditorium. Tickets cost \$20 for dinner and the program, \$15 if you wanted cocktails and a seat in the stands. Sonny James and Bobbie Gentry hosted the event, a breakthrough artist named Jack Greene was a big winner with his hit "There Goes My Everything" and Eddy Arnold was named CMA's first Entertainer of the Year.

Nearly 40 years later, it's hard to believe it nearly didn't happen.

CMA's annual banquet and show was always held on Friday during the annual disc jockeys convention in the fall. It was a hectic week. Imagine Country Radio Seminar, CMA's Music Festival Fan Fair® and a half dozen awards banquets crammed in seven days. WSM Radio was using it as an opportunity to thank radio station disc jockeys for playing songs by Grand Ole Opry artists; the fans were there to meet the stars; several music trade publications, including *Music Vendor*, *Billboard*, *Cash Box* and *Music Reporter*, presented awards during daily artist showcases generating revenue for their publications with advertising. Another award presentation didn't seem like a good idea. Who had the energy?

"The idea had been discussed for quite a while by the Board in general and they were very negative on CMA giving awards," Walker-Meador said. "The primary reason, I remember at least one Board member expressing it, was with five or ten finalists you are going to make one happy and nine unhappy. They were going to be mad at us because they didn't win. Things like that you know. Some didn't feel like it would be a real positive thing for CMA to do."

CMA's Board Chairman and publisher of *Billboard* at the time Hal B. Cook wasn't convinced. "He said there should be one award and CMA should be the one who gives it," Walker-Meador recalled. "He thought it would mean a lot more to the artist to be done that way."

The trades balked, so did some CMA Board members, but Cook and then-CMA Board Chairman Bill Denny prevailed. If they were the ones responsible for opening the door for the CMA Awards, Jack Stapp and Irving Waugh stormed through.

Tapping connections and seizing every opportunity at their disposal, the eager pair eventually reached the J. Walter Thompson agency, which had an arrangement with NBC-TV for a network special. But the advertising agency had a caveat: The contract with NBC was for a special with Roy Rogers and Dale Evans. NBC would take the CMA Awards if the popular couple hosted the event. The deal was made, but NBC was nervous.

"NBC didn't really know what kind of special it was looking at. They just knew it was a Roy Rogers and Dale Evans special," Walker-Meador said. "Right before the show, the network's division of practices was looking at the show and saw that it was an awards show. They had just experienced a scandal with the Globe Awards and they didn't have time to investigate. What had happened was that the papers said no one knew who the winners were, but some did. They panicked."

Roy Rogers and Dale Evans hosted the first televised broadcast of the

CMA Awards in 1968 from the Ryman Auditorium, but it didn't air live on NBC's Kraft Music Hall. Hubert Humphrey was running for President and the network said the awards were being preempted for his speech. The show aired almost a month later.

"They wanted to be sure what we said in the contract was going to be held true and they wouldn't be caught with egg on their face," Walker-Meador said chuckling at the memory.

Feeling a little more confident in 1969, NBC aired the first live broadcast of the CMA Awards. It was the same year Johnny Cash set a record by winning five CMA Awards in a single night — a record that has only been matched twice, in 1993 by Vince Gill and in 2002 by Alan Jackson. The Awards continued its sole-sponsor relationship with Kraft Foods until 1988 and eventually moved to the CBS Television Network, its current network home, in 1972. The CMA Awards moved to the Grand Ole Opry House in 1974, where it has been ever since.

In that time, quite a few things have changed — the show is no longer promoted as "Live and in Color," but the basic wording of the Awards criteria drafted by lifetime CMA Board member Bill Denny hasn't changed much from the original: Recognizing greatness in the artists and the music is the core of what the CMA Awards are all about.

Maintaining that vision hasn't always been easy. In the beginning, NBC had its own idea of what made a good Country Music awards program. "One of the things that really bothered me a lot about our contract with NBC is that they had an A list and a B list of artists and we had to have so many from the A list and so many from the B list on the show. But all the A list people had nothing to do with Country Music," Walker-Meador said. "We were finally able to convince NBC that people wanted to see Country Music artists, not the ones on their list. It was a real education process."

If the contracts were challenging, so were the productions. The female artist dressing room at the Ryman Auditorium was the restroom. The year Bob Wills was inducted into the Country Music Hall of Fame, he couldn't be found. And then there was the time they couldn't find the Awards.

"Somebody was supposed to be responsible for having the Awards at the Opry House. We were getting ready to go on the air, the opening was on, and somebody said, 'Where are the Awards? Bring out the Awards.'

"There I was and I panicked. Bud Wendell was the Opry Manager at the time and I grabbed him and said, 'I've got to get to the office. Help me please!' Out the door we went and police security was there. He turned on the siren and off we flew. I've never gone so fast on the ground."

Meador got the Awards and was back at the Grand Ole Opry House just as the presenter was saying, "And the Award goes to..."

"I shoved one in the hand of the little gal who was bringing them out and practically fainted," she said.

Publicist Bill Hudson presented the idea of patterning the trophy after a chart bullet. "We didn't want to call it a bullet, but that's what it was patterned after," Walker-Meador said. "Several times we've tried to come up with a name like the GRAMMY, but nobody could agree on what to call it. One suggestion was calling it the Minnie for Minnie Pearl and that would have been nice wouldn't it? But we never did."

The Award has changed only once in 37 years. In 1983, the artisan who crafted the trophy said he couldn't get any more walnut to make them. "We talked about it and thought crystal would give it a more updated look and have more appeal," she said. "I still think it is very attractive for an award."

Wendy Pearl

(black and white photos at left) top - CMA Awards 1987 - Al Gore and Jo Walker-Meador photo: Beth Gwinn center - CMA Awards 1988 - Jo Walker-Meador, Roy Rogers, Frances Preston and David Conrad photo: Beth Gwinn bottom - CMA Awards 1991 - Dolly Parton, Kenny Rogers, Reba McEntire (obstructed), Johnny Cash (obstructed) and George Jones honor Jo Walker-Meador photo: Alan Mayor

cma close up

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2003 cma events

SEPTEMBER

Wednesday, Sept. 10

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

Wednesday, Sept. 17 and Thursday, Sept. 18

CMA Board of Directors Meeting / Chicago

Tuesday, Sept. 23

Third CMA Awards ballot mailed to eligible CMA voting members

OCTOBER

Friday, Oct. 24

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

NOVEMBER

Wednesday, Nov. 5

"The 37th Annual CMA Awards" / Nashville / Live broadcast (7:00-10:00 PM/CST, 8:00-11:00 PM/EST) / CBS Television Network

CMA Awards Post Party / Gaylord Opryland Resort and Convention Center / Nashville / 10:00 PM/CST

Thursday, Nov. 6

Election of Directors / Vanderbilt Stadium Club / Nashville

Election of Officers (Directors Only) / ASCAP / Nashville

Global Markets Forum / Vanderbilt Stadium Club / Nashville

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

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

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

2004 cma events

Thursday, Feb. 5 and Friday Feb. 6

CMA Board of Directors Meeting / Phoenix

Wednesday, May 5 and Thursday, May 6

CMA Board of Directors Meeting / New York

Thursday through Sunday, June 10-13

2004 CMA Music Festival/Fan Fair® / Nashville

Wednesday, Sept. 15 and Thursday, Sept. 16

CMA Board of Directors Meeting / Nashville



DreamWorks Nashville recording artist Darryl Worley celebrates his seven-week No. 1 hit, "Have You Forgotten?" with a party at ASCAP in Nashville. Worley and his co-writer Wynn Varble make special presentations to members of the 18th, 82nd and 101st Airborne divisions.

(l-r) Sergeant Jeremy M. Nye, 82nd Airborne; Sergeant Brad T. Kerfoot, 18th Airborne; Gary Overton, EMI Music Publishing; Ted Hacker, Manager, International Artist Management; Anita Hugin, Manager, International Artist Management; Darryl Worley; Connie Bradley, Senior Vice President, ASCAP; Wynn Varble, Tim Wiperman, Executive Vice President, Warner Chappell Music, Inc.; Sergeant Montgomery, 101st Airborne and Ed Benson, CMA Executive Director. photo: Alan Mayor



Columbia recording artist Buddy Jewell visits CMA to play songs from his self-titled debut album (produced by Clint Black), including first single "Help Pour Out the Rain (Lacey's Song)." Jewell's album was released in July and debuted at No. 1 on the *Billboard* Country Albums chart, making him the third highest debuting Country artist since the Nielsen SoundScan system began. (l-r) Robert K. Oremann, music critic and "Nashville Star" judge; John Grady, President, Sony Music Nashville; Ed Benson, CMA Executive Director; Buddy Jewell; Tammy Genovese, CMA Associate Executive Director and Terry Elam, Manager, Fitzgerald Hartley Company. photo: Cory Chapman



Universal South Records and Joe Nichols celebrate their first Gold-certified album for Nichols' debut *Man With A Memory* at Rocketown in Nashville. Released last July, the album featured two No. 1 hits, "The Impossible" and "Brokenheartsville." Nichols' album was the first release from the Tony Brown/Tim DuBois venture, which opened in early 2002. (l-r) John Lytle, Owner, Lytle Management Group, Inc.; Monte Lipman, President, Universal Records; Joe Nichols; Tim DuBois, Senior Partner, Universal South Records; Tony Brown, Senior Partner, Universal South Records; Doug Morris, Chairman and Chief Executive Officer, Universal Music Group and CMA Executive Director Ed Benson. photo: Alan Mayor



Columbia Records artist Marty Stuart drops by CMA to treat the staff to lunch and distribute and autograph his book of photography, *Pilgrims, Sinners, Saints and Prophets*, featuring black and white photographs of some of the biggest names in Country Music. Stuart's latest album, *Country Music*, was released in July. (l-r) Rendy Lovelady, Manager, Mission Management; Tammy Genovese, CMA Associate Executive Director; Marty Stuart; Ed Benson, CMA Executive Director and Tracy McGlocklin, Manager, Mission Management. photo: Amanda Eckard



Capitol Nashville Records artist and former CMA intern Dierks Bentley performs an acoustic set for the CMA staff and catches up with friends. Bentley performed his Top 5 and climbing hit single "What Was I Thinkin'" off of his debut self-titled album and reminisced about his time at CMA, admitting that one day he wished his name would be placed on the plaque of artists who have played at CMA. *Dierks Bentley* was released in August. (l-r) Dierks Bentley and CMA Executive Director Ed Benson. photo: Amanda Eckard

ADDRESS CHANGE?

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

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