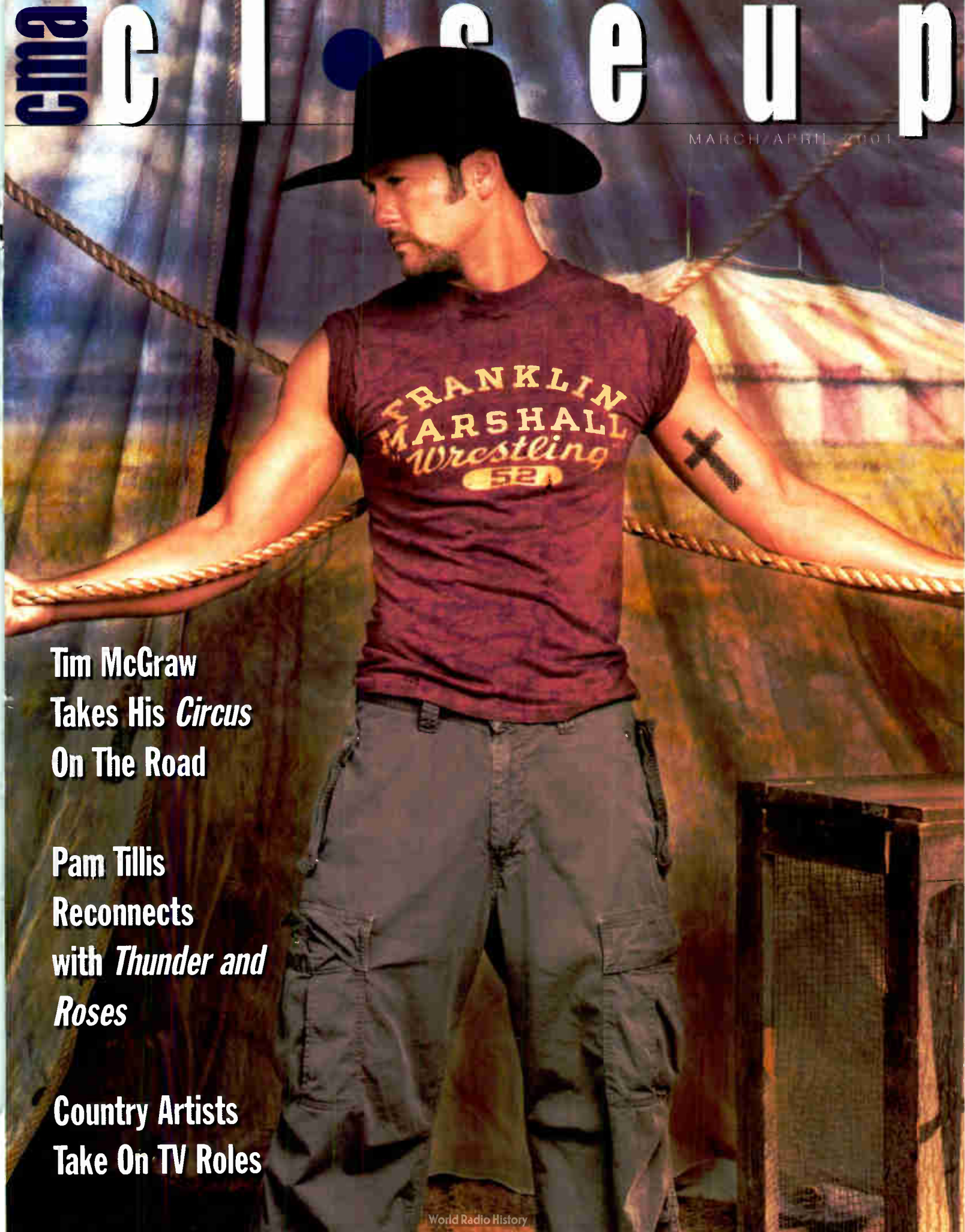


AMA Circle Up

MARCH/APRIL 2001



Tim McGraw
Takes His *Circus*
On The Road

Pam Tillis
Reconnects
with *Thunder and*
Roses

Country Artists
Take On TV Roles

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[letter to the editor)

Dear CMA Close Up:

In the November/December 2000 issue of CMA Close Up, you wrote an article entitled, "Roger Sovine Retires, 35 Years of Commitment to the Country Music Industry." You stated in your article that Mr Sovine would retire January 1st. I am interested in getting in touch with Mr Sovine to "pick his brain" about the do's and don'ts in the Country Music industry.

Here is what I am trying to accomplish: My father, who is now 73 years old has been writing Country Music lyrics since 1968 and was published once in 1979 (the song was "He Changes Like the Wind" and was recorded by Susan Stryker) It has always been my Dad's dream to have more of his lyrics published. I am trying to make that dream come true for him, while he is still living and able to enjoy it.

If you know how I can get in touch with Mr. Sovine, please let me know. Also, if you have any other contacts whom you believe would be willing to help someone like me please give me their names as well.

Sincerely,
Kristine M. Rebmann

Unfortunately for us Roger Sovine has retired and headed to the beach to do some well-deserved fishing. To get good basic information on getting songs heard contact NSAI (Nashville Songwriters Association International.) You can call 1-800-321-6008 or check out their website at www.nashvillesongwriters.com.

CMA Close Up welcomes your letters.
You can reach us at (615)244-2840:
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Award Show Moves Into Sweeps

"The 35th Annual CMA Awards" will be broadcast live Wednesday, Nov. 7 from 8-11 PM/ET on the CBS Television Network live from the Grand Ole Opry in Nashville, Tenn. Returning for his 10th anniversary hosting the Awards will be Country superstar Vince Gill.

The new date moves the prestigious Awards into November sweeps for the first time and helps position Country Music releases during the critical fourth-quarter retail season. The move also lengthens the eligibility period for the Awards, which is being extended from May 30th to June 30, 2001.

"We're excited about moving into the beginning of November sweeps," said Ed Benson, CMA Executive Director. "Positioning the Awards in this critical ratings period for CBS affiliates should further enhance their promotional involvement with the telecast. There is also strong support for the move and consensus among the key segments of our industry, who all feel the Awards being closer to the prime retail record buying season will have much more impact on the marketplace."

The annual CMA Awards broadcast traditionally ranks among CBS's best Wednesday ratings performers of the season in households, viewers and all key young demographics. In 2000, the Awards were moved to October when the main season premiere week was delayed due to the 2000 Olympics in Sydney. Last year's broadcast, on the first Wednesday of the 2000-2001 season, was seen by 38 million viewers, one million more viewers than the prior year.

The move also lengthens the eligibility period for the Awards, which is being extended from May 30th to June 30, 2001

The first ballot for the CMA Awards will be mailed to CMA voting members June 5. It is necessary to have 10 votes to be included on the second ballot, which is mailed to members July 25. The final ballot will be mailed to the membership Sept. 10. Finalists will be announced during a press conference Aug. 28 in Nashville.

Gill, who has hosted the Awards nine times, has won 18 CMA Awards - more than any other artist. For five consecutive years (1991 to 1995), Gill won the CMA Male Vocalist of the Year Award, an achievement unequalled in the history of the CMA Awards. Gill will host the CMA Awards through 2002.

"The 35th Annual CMA Awards" is a production of the Country Music Association. Walter C. Miller is the producer.

Wendy Pearl



ATLANTA BOARD OF DIRECTORS MEETING



The CMA Board of Directors held their first meeting of 2001 at the Four Seasons Hotel in Atlanta Feb 1-2. The Board made several changes to the meeting structure with fewer, but longer, committee meetings in the morning followed by a forum session in the afternoon on the first day, and a full Board meeting the next morning.

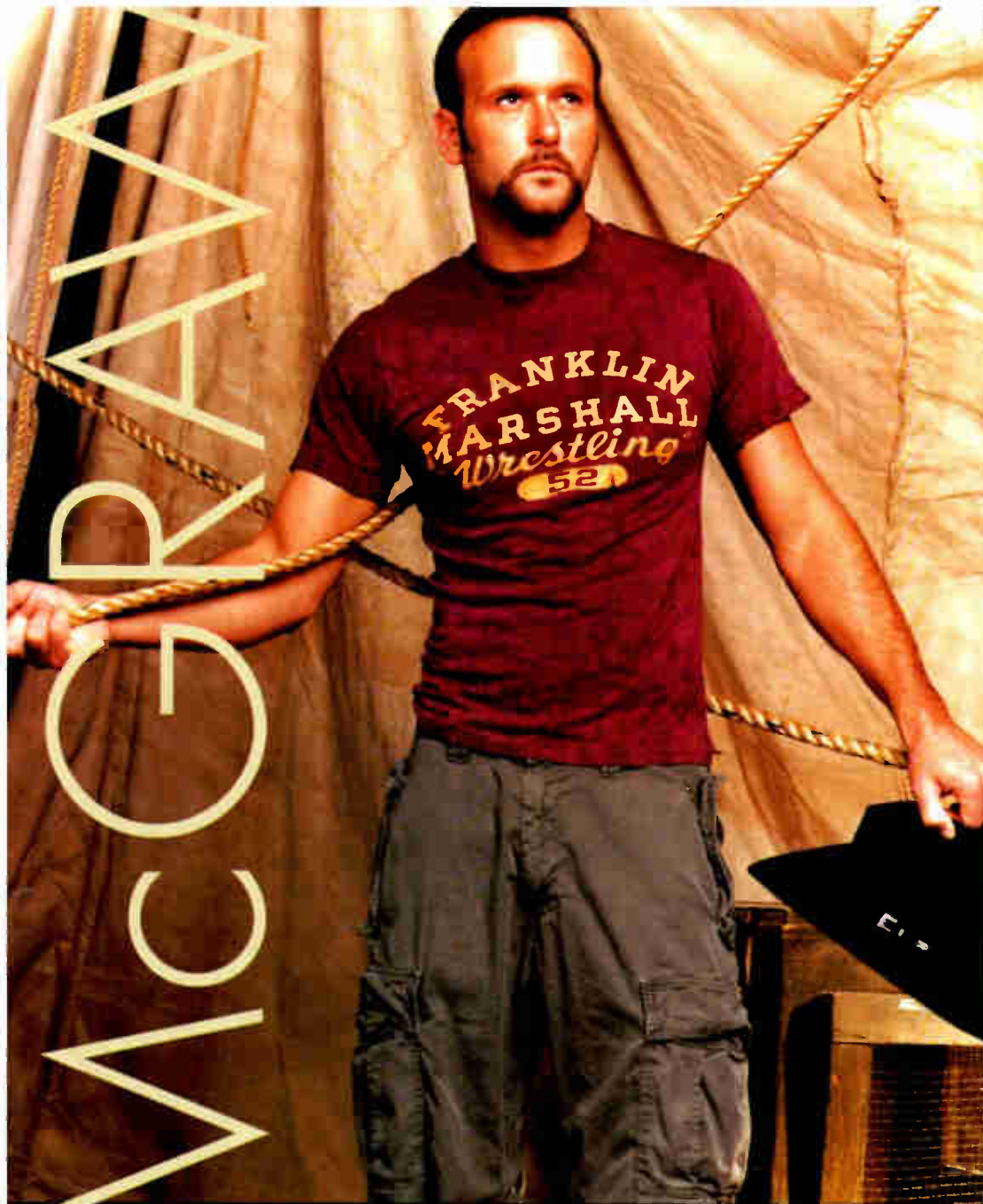
"The new meeting structure gives committees the opportunity to be more strategic and makes it easier for more Board members to be involved in the committee process," said Ed Benson, CMA Executive Director. "Our volunteer leaders now have more time to develop strategies before presenting their plans to the Board. We expect to get better results, while making the experience more rewarding for the board members."

Committees meeting in Atlanta included Marketing and Communications, Awards and Recognition, Fan Fair, Finance and Operating Resources, Radio and the Executive Council. Some of the projects discussed included the CMA's on-going branding initiative, Fan Fair® 2001, criteria for a new CMA National Broadcast Personality of the Year award and the upcoming Hall of Fame special inductions.

A highlight of the Board meeting activities was a cocktail reception Thursday evening hosted by WKHX/WYAY-FM and Board member Victor Sansone, President/General Manager of WKHX/WYAY, at Maggiano's Little Italy. BNA recording duo The Warren Brothers performed an acoustic set for the Board and guests of the radio stations. Earlier in the day, the Brothers (Brad and Brett) performed on the Atlanta Fox affiliate's popular morning show "Good Day Atlanta" accompanied by Benson who talked about Fan Fair 2001.

Wendy Pearl

1. (l-r) CMA Board Chairman Lon Helton, BNA artist Brad Warren, CMA board members Victor Sansone, Kix Brooks and Brett Warren
2. (l-r) CMA Board members Bill Denny and Kitty Moon Emery, Amanda Helton (Lon Helton's daughter) and Helton
3. (l-r) CMA Board members Jeff Walker, Jon Guynn, Jules Wortman and Robert Deaton
4. (l-r) Brett Warren, Brad Warren, Good Day Atlanta host Janette Smith and CMA Executive Director Ed Benson.



ON NEW MUSIC, TOURING AND GETTING OLDER

It was about two months into last year's Soul 2 Soul Tour when Tim McGraw realized the magnitude of what he and his wife, Faith Hill, had created. The September stop was a sold-out show at New York's famed Madison Square Garden, a place even a Country Music superstar can revere.

"We got there that morning, and the sign in front said, 'Tim McGraw and Faith Hill Soul 2 Soul Tour - Sold Out,'" McGraw remembers. "We got a picture of it. And walking the hallways near the dressing rooms, there's these big 16x20 poster-sized pictures of all the artists that have played there - Elvis Presley, Frank Sinatra, Bruce Springsteen. It's amazing to come out of your dressing room, and you're walking by Elvis on the wall, hearing the music and knowing you're going out there to a sold out crowd."

By now it's common knowledge that the Soul 2 Soul Tour was the top Country tour of 2000, playing to a million fans and raking in \$49.6 million. The year seemed to belong to the golden couple, who won a

matching set of trophies as vocalists of the year at the 34th Annual CMA Awards and, more recently, as favorite Country artists at the American Music Awards. The McGraw-Hill collaboration on "Let's Make Love" garnered the pair a Grammy nomination. In December, the Recording Industry Association of America (RIAA) certified McGraw's career album sales at 15 million. So, it would seem that the reigning CMA Male Vocalist has all the crayons - a great family, awards galore, platinum albums and a record-setting tour. So now what?

You keep on making music, that's what.

Taking a break from learning to scuba dive in Nashville for an upcoming family vacation, McGraw sat down to talk with CMA Close Up about his next move after such a banner year. The singer is anxiously awaiting the release of *Set This Circus Down*, his first new studio album since 1999's multi-platinum outing *A Place in the Sun*. The singer expected the new record to be released late last year, but Curb Records decided to issue a greatest hits package in December instead. Tim McGraw Greatest Hits has already sold two million copies, but McGraw is still unhappy about the timing.

"It was never a question of it doing well, it was purely about where I'm at in my career and what I wanted out of my career," McGraw says. "That wasn't in my plan yet. I still don't think I was ready for that at this point in my career, but I make my decisions according to what's best for me and other people make their decisions about what's best for them."

McGraw worked on *Set This Circus Down* on rare days off from the Soul 2 Soul tour, occasionally flying into Nashville for a day or two to get in a studio session with co-

producer Byron Gallimore. Included on the collection is "Things Change," the slightly controversial single that McGraw debuted on last year's CMA Awards show. The song takes to task the naysayers who criticize Country's pop crossovers. Whether through Napster or some slight of hand, the single mysteriously made its way to Country radio shortly after the broadcast and climbed to No. 32 on the Billboard Country singles chart. McGraw says he isn't disappointed that the single didn't make it to the Top 5 like most of his other releases.

"It's done exactly what I wanted it to do," McGraw said. "It was never going to be a first single anyway. It's just a cool song that I thought was appropriate."

The first single from the new record actually is a tear-jerker called "Grown Men Don't Cry," written by Tom Douglas and Steve Seskin. In addition to "Things Change," two other songs on the album are already road-tested, having been included in the Soul 2 Soul set list. The Latin-laced "Let Me Love You" and the stark "Angry All the Time" were well received in the live show. The latter, written by Texas-based songwriter Bruce Robison, was first recorded by Robison and his wife, Kelly Willis, for Robison's 1998 album *Wrapped*.

"I just loved Bruce and Kelly's version when it first came out," McGraw said. "Faith heard it first, and we argued who was going to cut the song. I won 'cause I cut my record first."

Detailing the slow decline of a marriage, "Angry All the Time" is a grand departure from the fare that McGraw and Hill have tackled together so far. The track fuses McGraw's yearning lead with Hill's pain-filled harmony.

"There's other things that happen to people in life and marriages besides all the perfect stuff," he explains. "Although our [marriage] isn't reflective of this song, it's kinda fun to put that hat on. Music is an observation of life, and even though it's not our life I'm sure there are a lot of people who can relate to that situation. I think the fans will get it."

While "Angry All the Time" is a true Country confessional, the rest of *Circus* deftly blends the energy and attitude of McGraw's beloved 70's rock with Country fiddle and vocal twang. The most captivating track on the record is the Mark Collie-penned ballad "Forget About Us." A stark electric guitar opens the cut in a very Bruce Springsteen-like manner that's heightened by the raw, hovering background vocals. It almost sounds like Bruce himself is offering Tim some assistance on harmony.

"This whole record I wanted to be kinda Springsteen, and the harmony I wanted to be that off kind of harmony, kind of a Tom Petty vibe," McGraw says. "I love lyrics and melodies, but I'm into the 'feel' of a record. If something feels good, it just feels good and you can't explain why you like it, even if you don't like the words."

But the words are exactly what attracted McGraw to the project's title cut. "Set This Circus Down" is a narrative of lovers who dream that their hectic life will one day settle down peacefully in the country: "We go rolling down this highway/Chasing all our crazy dreams ...one of these days we'll find a piece of ground/Just outside some sleepy little town/And set this circus down." The tune was written by Aimee Mayo, Bill Luther, Chris Lindsey and Marv Green, the team also responsible for "Things Change." (Mayo and Luther also wrote the McGraw hit "My Best Friend.")

"I wish I had written it [Circus]," he says with a laugh. "It just



Madison Square Garden

fits. We were right in the middle of planning our [Soul 2 Soul] tour when I first heard it, and it was a circus planning this tour. The song's just kinda like a blueprint for me and Faith."

One difference fans will notice with this project is the packaging that accompanies it. The CD booklet will feature candid photos taken in backstage corridors, places regular folks rarely get to see. And, for the first time, McGraw has posed for publicity stills without his trademark hat. Or ball cap. Or 'do rag.

"I guess I'm just getting older and more comfortable with being thin-headed," McGraw explains with a chuckle. "I haven't had a lot of hair since I was 23 years old, and when you're that young it bothers you more. But, when you're getting older and have a couple of kids, it doesn't make a whole lot of difference anymore. You get more comfortable with the way you look."

For now, McGraw is planning to take some much needed time off, but an abbreviated summer tour with his longtime friend, BNA recording artist Kenny Chesney, is the planning stages. The two hope to hit the road at the end of June for a 40-date run over a six-to-eight-week period.

"Yeah, I'm going to have to keep him out of trouble," McGraw jokes, referring to their now infamous scuffle backstage last year at the Buffalo, N.Y., stop of the George Strait

"I'm into the 'feel' of a record. If something feels good, it just feels good and you can't explain why you like it, even if you don't like the words."

Tour. "No, really, Kenny and I have been friends forever. We ran around together before we had record deals. He likes Faith, and my girls love Kenny. It'll be just like having a little pet out there."

Turning serious, McGraw expounds on his friend's talent.

"Kenny picks great songs and you know who he is when you hear him singing. And there's not a lot of those [kinds of artists] out there."

Before the bus hits the road again, McGraw is spending his downtime with his beloved girls, downtime that includes a family vacation in the Bahamas.

"We're going to do some vacationing, visit some family and stay at home and look for some land," McGraw said. "We're really anxious to get started building a house and finding the right land to build our family home on. We haven't run across the right place yet, but we will."

Alicia Lee

Artists Scheduled
To Appear At
FAN FAIR 2001

Gary Allan
Susan Ashton
Tracy Byrd
Kenny Chesney
Billy Ray Cyrus
Joe Diffie
Bill Engvall
Sara Evans
Kristin Garner
Vince Gill
Billy Gilman
Andy Griggs
Alan Jackson
The Kinleys
Tracy Lawrence
Lonestar
Patty Loveless
Martina McBride
Jo Dee Messina
Montgomery Gentry
John Michael
Montgomery
Craig Morgan
Brad Paisley
Collin Raye
Tim Rushlow
South 65
Travis Tritt
Bryan White
Trisha Yearwood
MANY MORE TO
BE ADDED!!!

Artists appearing
subject to change



the world's biggest country music festival
fan fair 30th annual
june 14-17, 2001
nashville • music city u.s.a.

FAN FAIR KEEPS GETTING BETTER

Barbecue Cook-Off & Carnival Added

Tickets for Fan Fair® 2001 are officially on sale as CMA continues to roll out plans for "The World's Biggest Country Music Festival" including the addition of a carnival, Fan Fair 2001 National Barbecue Championship Cook-Off and the announcement of several more artists who will be appearing during the four-day music event including Tracy Lawrence, Bryan White, South 65, Gary Allan, Tim Rushlow, Craig Morgan, Kristin Garner and John Michael Montgomery.

"The future of Fan Fair depends on being able to grow the event and add even more value for the fans and their families," said Ed Benson, CMA Executive Director. "The direction we are headed is very exciting."

Fan Fair 2001 will be held June 14-17 in Downtown Nashville. In addition to nightly, star-packed shows at Adelphia Coliseum, daytime shows at Riverfront Park and daily autograph sessions at the Nashville Convention Center, the Fan Fair carnival will be set up on the grounds outside Adelphia. The barbecue cook-off will be conveniently located in the downtown area. The carnival and barbecue are open to the public with special discounts for Fan Fair attendees.

One of the most popular elements of Fan Fair has been the photo line, where fans have front-row access to take pictures of the stars. And 2001 will be no exception.

"It has been a priority with the move to Adelphia to come up with a system so fans can get pictures of the stars on stage," Benson said. "The logistics are a challenge, but it looks like we are going to be able to provide the photo lines for fans."

CMA has launched a complete redesign of the official web site FanFair.com. The site features pictures of stars and up-to-the-minute information about schedules, artists, accommodations, travel information and related Fan Fair Week activities.

Artists already confirmed for Fan Fair include Tracy Byrd, Kenny Chesney, Billy Ray Cyrus, Joe Diffie, Bill Engvall, Sara Evans, Vince Gill, Billy Gilman, Andy Griggs, Alan Jackson, The Kinleys, Lonestar, Patty Loveless, Jo Dee Messina, Martina McBride, Montgomery Gentry, Brad Paisley, Collin Raye, Travis Tritt and Trisha Yearwood. Additional artists will be announced as they are confirmed. Last year more than 200 acts participated.

Ticket prices are divided into three categories, each corresponding to a different level of seating at Adelphia Coliseum. All seating is general admission. Tickets cost from \$90 to \$115, and are reduced for fans 18 and younger. Tickets may be purchased through Ticketmaster or toll-free from Fan Fair at 866/FAN-FAIR.

Wendy Pearl

Spreading The Word

United Airlines Takes Fan Fair Airborne

The United Airlines Entertainment Network and CMA have inked a promotional partnership that will promote Fan Fair to 18 million passengers via in-flight audio programming. Beginning in March, the "Nashville Today" channel will incorporate promotional mentions and music from artists participating in Fan Fair 2001. The channel is hosted by Bill Cody and CMA has been providing Bill with background information for the program.

Tami Shawn, Inflight Sales and Marketing Manager for Disc Marketing, the company that produces and markets the in-flight audio program for United developed the concept with CMA Senior Director of Strategic Marketing Rick Murray after attending the April 2000 "America's Sold On Country" presentation at the Beverly Hills Hotel in Los Angeles. "Rick and I have been kicking around some ideas for several months and we met for breakfast at the Polo Lounge the day after the LA event. We decided that the new Fan Fair would be a great opportunity for us to test the concept and begin developing it into a regular overlay into the United inflight program." Shawn added, "Our response from United has been terrific! In fact, they plan on coming to Fan Fair to experience the power of Country Music!"

According to Murray, the agreement calls for Fan Fair to be woven through two two-month cycles of United's inflight audio programming beginning in March and continuing through June. During the May/June cycle, the Fan Fair logo will be included in HEMISPHERES, United's Inflight Entertainment guide. CMA is also working on securing some time during the inflight video program to promote Fan Fair. "If this program proves as successful as we anticipate, we will expand it to other CMA properties, eventually providing continuity programming and promotions for United and Disc Marketing to utilize year-round to enhance the channel. We are excited that United and Disc Marketing executives will be joining us at Fan Fair to see how impactful the event is."

MJI SECURES EXCLUSIVE RADIO RIGHTS TO CMA AWARDS AND FAN FAIR THROUGH 2002

Following its most successful CMA Awards Radio Remote Broadcast ever, MJI Broadcasting has secured the radio rights to both the CMA Awards and Fan Fair* for 2001 and 2002. The announcement renews MJI's successful nine-year partnership with CMA and marks the first time that an exclusive radio partner has been selected for Fan Fair - "The World's Biggest Country Music Festival."

CMA Executive Director Ed Benson said, "MJI has continually raised the bar with their contributions in enhancing the importance of the CMA Awards. Their service and commitment to the radio stations and the artists involved have been consistent and outstanding. We're excited to continue our relationship with MJI, and are looking forward to their new involvement in helping to shape the future of Fan Fair."

Joshua Feigenbaum, President of MJI Broadcasting, added, "We are very pleased that the CMA Board has renewed with MJI. We are proud of our association with the CMA and look forward to continuing to dedicate ourselves to promoting the CMA as strong partners with Country Radio."

Rights for CMA radio properties are granted by the CMA Board of Directors as recommended by CMA's Radio Committee, which solicits and carefully reviews proposals from radio packagers.

MJI's CMA Awards Week broadcast in 2000 included a 50-station radio remote; the CMA Awards Preview Special, a three-hour radio show hosted by Lee Ann Womack; the live radio simulcast of the CMA Awards, carried via satellite by more than 200 stations; and a live hour-long, post-show wrap-up with host Katie Haas that showcased award-winners Dixie Chicks, Tim McGraw, Womack, Brad Paisley and Montgomery Gentry, as well as show participants Shania Twain and Reba McEntire. Prior to the broadcast, CMA Awards host Vince Gill did a radio satellite tour from MJI's New York studios.

FanFair.com Clicks Into High Gear

The just-relaunched FanFair.com is already generating thousands of visitors per day as the official source for up-to-the-minute news and information about Fan Fair 2001. While new content being added daily, you can see photographs of past Fan Fair performers, link to the official websites of artists appearing at the "World's Biggest Country Music Festival" and participate in interesting surveys. Venue information, event schedules and driving directions are also available on the site. Stop by and let us know what you think.

Fan Fair® Ground Packages Pay Off

"I'll take the tenth caller!" Attention Country Radio promotion people, CMA is playing your song. And all you have to do is call in to win.

CMA in conjunction with What A Trip! Inc. is offering affordable, turnkey ground packages for its radio and TV partners to use as on-air giveaways for Fan Fair® 2001.

The soup-to-nuts packages include hotel accommodations at the Sheraton Downtown hotel, all meals, airport transfers, private artist meet-and-greets, access to special events and much more.

"After the success of Fan Fair radio packages we put together in 2000, we decided to create a stronger program for stations," said Rick Murray, Senior Director of Strategic Marketing. "Aggressive stations have taken the packages and increased advertising revenue via local sponsors of the trips.

"The bottom line is a win-win for stations, the artists and Fan Fair. Participating stations don't have to deal with booking hotels and making other arrangements for their winners. And Fan Fair gets valuable on-air promotion targeting its core audience."

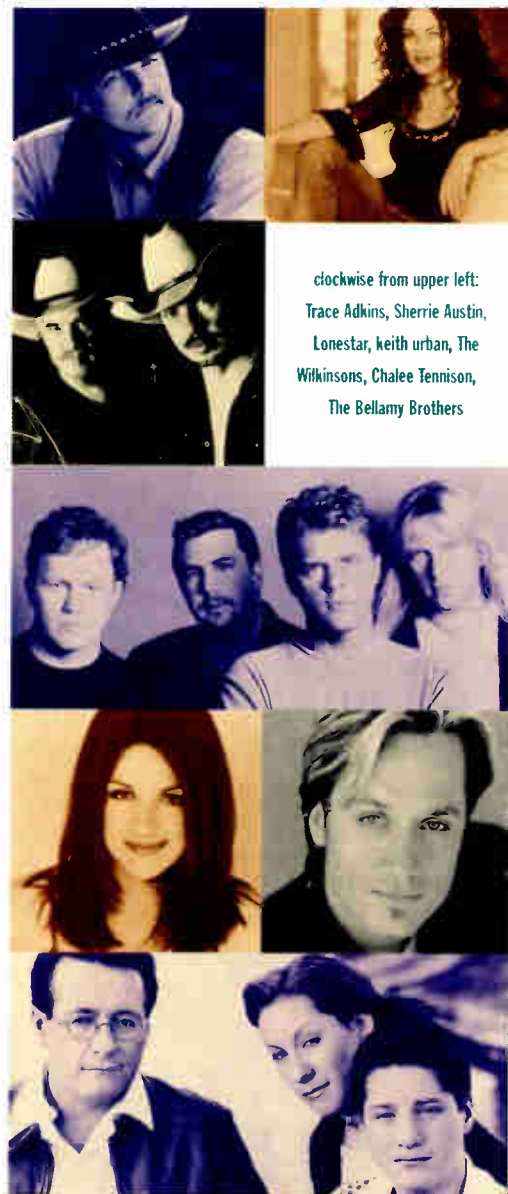
An estimated 100 stations will run Fan Fair promotions now through May - depending on the individual station's inventory. Winners of these promotions will come to Nashville for a week of fun and special events planned exclusively for them during Fan Fair, June 14-17, including a reception with Sherrie Austin, The Bellamy Brothers, Keith Urban and Trace Adkins; a breakfast performance featuring The Wilkinson's and Chalee Tennison; and a special acoustic concert with award-winning, super group Lonestar.

Another winners-only benefit is the songwriter's in-the-round performance, a once-in-a-lifetime opportunity to hear about the stories behind their favorite songs. Award-winning songwriter Bob DiPiero will lead this year's in-the-round acoustic performance.

Murray added, "This is a very effective way to extend promotions for Fan Fair and the artists, while providing a unique on-air promotional opportunity for the stations. For example, last year's Fan Fair promotion garnered nearly \$300,000 in overall promotional value from participating stations. This year, we expect that figure to exceed \$500,000."

Tammy Thornton

clockwise from upper left:
Trace Adkins, Sherrie Austin,
Lonestar, Keith Urban, The
Wilkinson's, Chalee Tennison,
The Bellamy Brothers



"Road to Fan Fair"® Creates New Grass Roots Marketing Platform for the Industry

Prior to deciding to move Fan Fair downtown, industry representatives and CMA staff spent a great deal of time discussing how maximize the impact of Fan Fair. It became clear that a grass roots marketing campaign that could stretch out over several months and would combine advertising, publicity, retail and promotional techniques could result not only in increased ticket sales for Fan Fair, but also a much needed artist development tool.

Last fall, the Marketing and Communications Committee approved "The Road to Fan Fair" as a means of achieving these goals. Ben Farrel of Varnell Enterprises is working closely with CMA to develop a comprehensive marketing program.

The Road to Fan Fair 2001 kicked off February 1st and will continue through June 14th - the first day of Fan Fair 2001. During this time, we launched an aggressive regional marketing campaign that combines radio, television, print advertising and promotions within a 200 mile radius of Nashville. More than 50 Country Radio stations are working with CMA to promote Fan Fair.

Nationally, through out partnerships with TNN, CMT, Country Weekly and Country Music magazines, we began national television and print advertising. Country Live magazine also donat-

ed advertising space.

Supported by sponsorship revenue, several local market promotions featuring artists scheduled to appear at Fan Fair will be implemented. These appearances will bring artists into selected markets for a special meet and greet on behalf of the sponsor. During their visit, they will also visit radio and participate in television and newspaper interviews. And of course, Fan Fair tickets and merchandise will be given away!

CMA is also currently working with Southwest Airlines on a 15 market promotion awarding free trips to Fan Fair! The Nashville Convention and Visitors Bureau has been instrumental in coordinating this effort along with CMA Promotions Manager Tammy Thornton. We are also working with Southwest Vacations on a very unique program especially for Country Radio!

Although we are still months away from Fan Fair 2001, the "Road to Fan Fair" concept has generated a great deal of interest from many partners. CMA is already discussing plans for 2002 including more events, a special newspaper free standing insert, national sweepstakes, television programming overlays and retail partner programs.

CMA AND COUNTRY RADIO SPINNING WITH POSSIBILITIES

CMA Radio Committee Chairman Steve Ennen:

Before he became a CMA Board member in 1999, Steve Ennen, Vice President and General Manager of WUSN Infinity/Viacom, had the same misconception a lot of people have about the Country Music Association.

"Going into it, I thought CMA was pretty much focused on two events - Fan Fair and the CMA Awards broadcast," Ennen said. "And I found out that they are really the foundation of the entire industry."

Ennen, who chairs the CMA Radio Committee, said the high-profile events get most of the attention, but there is a lot of work that slips under the radar of Country Radio.

"I don't think that the average radio station in particular knows how much work the CMA Board and staff do in ongoing research and promotion through licensing agreements and even international business. The CMA is trying to move the whole industry forward and that message is lost a lot of the time."

In addition to the services CMA provides members, Ennen said the exposure from the CMA Awards benefits radio and the rest of the industry.

"Obviously, the CMA Awards itself are the Superbowl," he said. "It's through the CMA Awards that our audience learns about new fresh talent for the first time and it makes icons out of our superstars. That's how America really sees new people in Country Music. The broadcast is equally important for radio because if you can't be at home to watch the broadcast, you expect to hear the Awards show on your favorite Country station.

"The exposure for our artists and the new artists coming up is the lifeblood of the format."



During the Awards, the country's top Country Radio Stations and Broadcast Personalities are honored. New this year, the CMA will include another trophy for National Broadcast Personality of the Year. The Radio Committee was responsible for developing the award.

The Radio Committee is also responsible for incorporating Country Radio into the new Fan Fair 2001, June 14-17 in Downtown Nashville. MJI Broadcast, which has hosted the successful CMA Awards remotes for nine years, is partnered with CMA to host the remotes during Fan Fair, a first for Country Radio. MJI is also including Fan Fair coverage in their popular syndicated programs "After Midnite with Blair Garner" and the Jeff Foxworthy's weekly countdown.

"Fan Fair is a tremendous opportunity for radio with the whole new structure," Ennen said. "In the past, radio has looked at this as a regional event, but it is becoming a national event."

The reach of influence and experience on the CMA Board contributes to its success. "CMA provides a forum for all the elements of our industry. We have a lot of contact with the record labels and promoters, but we don't often come in contact with the publishers and songwriters. And to see all those interests represented together on the Board is pretty amazing."

"You get all the perspectives, not just your own. We are all integrally tied together and the CMA is there with a mission to move the whole industry forward."

Wendy Pearl

"It's through the CMA Awards that our audience learns about new fresh talent for the first time and it makes icons out of our superstars."

The finalists have been announced for the Country Radio Broadcasters' 2001 Air Personality Award finalists. They include

Air Personality

large market

winner



Ichabod Caine
KMPS
Seattle, WA

Harmon & Evans
WXTU
Philadelphia, PA

Laurie DeYoung
WPOC
Baltimore, MD

Erin Weber
WYCD
Detroit, MI

Angie Ward
WTQR
Greensboro, NC

medium market

winner



"Big Cat Daddy"
Jim Diamond
KDRK
Spokane, WA

Karl Shannon &
Missy Ward
WVLK
Lexington, KY

Paul Koify
WSSL
Greenville/
Spartanburg, SC

"Val In the Morning"
WWGR
Fort Meyers, FL

Wayne & Shelby
"The Breakfast Club"
WKSJ
Mobile, AL

Award Finalists

small market

winner



"The Roo Crew in the Morning"
WSTH
Columbus, GA

Darlene Dixon
WLWI
Montgomery, AL

Ryan Dobry
WTCM
Traverse City, MI

Jimmy Lehn & Chris Kodiak
WCTY
Norwich, CT

Lisa Layne
WZBB
Bassett, VA

Radio Humanitarian Award Finalists Chosen Winners To Be Announced At CRS-2001

Country Radio Broadcasters, Inc. (CRB) announced the finalists for this year's Radio Humanitarian Award. Radio Ink magazine's Ed Ryan will present an award to one winner from each market at the opening ceremony for the Country Radio Seminar (CRS) on Thursday, March 1, 2001.

The Radio Humanitarian Award honors full-time Country radio stations for their service efforts between November 1, 1999 and November 1, 2000 in improving the quality of life in their communities. Rewarded for their ongoing community service involvement, previous Radio Humanitarian Award winners specifically have been a part of charitable events like local blood drives, seasonal programs such as toy collection drives for needy children and airing special local public service announcement (PSA) campaigns.

The finalists in each market are:

Large Market

WPOC-FM
Baltimore, Md.

WUSN-FM
Chicago, Ill.

WYAY-FM
Atlanta, Ga.

Medium Market

KXKC-FM
Lafayette, La.

WIVK-FM
Knoxville, Tenn.

Small Market

KAGG-FM
Bryan - College Station, Texas

KGEE-FM
Midland, Texas

WAXX-FM
Eau Claire, Wis.

Country Artists

It's one of the most emotional days of the year for concerned members of the Country Music industry. It doesn't center on acceptance speeches or a live performance. There are no bright lights or cheering crowds. But ask anyone who has attended Country Cares for St. Jude Kids and they will tell you the experience of meeting desperately ill children and touring St. Jude Children's Research Hospital in Memphis changed their life.

"This is something I've wanted to do for a long, long time," said Jolie Edwards of Jolie and the Wanted on DreamWorks Nashville. "I'm from a little town in Nebraska and even before I had my record deal for five years I've been doing a concert back in my hometown to support St. Jude. I lost my dad to cancer, my mom is a breast cancer survivor and I have two kids of my own, so this is really close to my heart. I am overwhelmed to be here, nervous and excited. I want to run out and scream to the world that we need your help."

It's that kind of passion that has made Country Cares for St. Jude Kids one of the most successful radio fundraising events in America. Since Randy Owen of Country supergroup Alabama launched the program in 1989, more than 170 radio stations have raised more than \$135 million in pledges for the children at St. Jude.

All segments of the Country Music industry - record labels, managers, songwriters, publishers and radio stations - participate in the Country Cares program. More than 100 artists have given their time to Country Cares through taped appeals, hospital visits or station call-ins to radiothons.

"I feel like a guitar in God's hands," said Owen. "I try to encourage everyone I can to be involved. In the first few years all the encouraging didn't go very far, but slowly more and more people got involved. A few artists started helping out by going to radio stations, record companies helped, publishers helped and it became a team effort.

"What I'm proud of is that Country Music - the music that I am part of with the group Alabama - has lent itself through radio to the great force of saving children's lives. It is remarkable and I'm just proud to be part of the team."

Owen started Country Cares in 1989 after meeting with hospital founder and television personality Danny Thomas. Owen went right to the source and presented the idea of raising money for St. Jude to fight debilitating, life-threatening diseases during Country Radio Seminar in Nashville.

"I simply asked the people there that day to consider my challenge to help the kids," Owen recalled. "It was a short speech, not really a speech at all. I spoke from my heart and a lot of people were taken by what I said."

Support followed.

"The first few years were a struggle until we could figure out how to program a radiothon," Owen said. "The heroes of all this are the men and women that somehow found a way to program a radiothon, entertain their audience, play Country Music and raise



"I want to run out and scream to the world that we need your help."

Care For St Jude's Kids

money all at the same time. They are amazing people."

Billy Hayes of KPLX in Dallas does it for the kids.

"I have five kids myself and we just want to do the best we can to let people know what the need is," Hayes said. "It's all about awareness. If you know what the need is, there isn't a person in Country Radio that wouldn't absolutely love to help."

They are doing their part in Dallas. Last year, KPLX raised \$926,000 for St. Jude. Hayes said their goal for 2001 is \$1 million.

The Country artists "are absolutely great. Not to downgrade other kinds of music, but I don't think this exists anyplace else but Country Music that you would find people with greater maturity and emotional depth," he said.

The artists and people involved with Country Cares, aren't just raising money. They are winning fans.

"When we came to St. Jude Hospital I have to be honest with you, we were not Country Music fans," said Kathy Truxillo, whose 15-year-old daughter Danielle is a patient at St. Jude. "It was eight years ago and now we listen to Country Music all the time. We love Country Music. The artists and people who are involved in Country Music are the warmest, nicest people I have ever met in my life."

In fact, Danielle Truxillo has gone from wanting to be an actress to wanting a career as a label publicist in Nashville. "It is really neat to see that people really do care and they come," Danielle said. "We know that Country people help us and when they come [to visit the hospital] it is an easy way for them to see what they have done."

DreamWorks Nashville recording artist Darryl Worley knows the emotional cost of childhood illness. His best friend lost a daughter to Cystic Fibrosis. His nephew had a brain tumor and has since recovered. "It took three surgeries and six years, but thanks to St. Jude and other organizations that share their research they were able to cure him," Worley said. "It's easy to not participate in things like this, or realize there is a need. But if you experience things like that personally, when your own family has been through those things, you know in your heart what it is all about and you thank God for the opportunity to help."

Columbia Records artist Billy Yates, had first-hand knowledge of St. Jude.

When Yates was 11, his older brother was diagnosed with Hodgkin's disease. The situation was grim and made worse because the family didn't have insurance. Their doctor referred them to St. Jude. The road between his small, hometown in Missouri and St. Jude in Memphis was the first Interstate Yates had ever seen.

Yates' brother endured a battery of tests over several weeks. The results were promising and doctors determined that the boy didn't have Hodgkin's, but a rare form of cat scratch disease, Yates said.

"The prognosis ended up being great," Yates said. "At that time it was very rare, but the true miracle of St. Jude is that they don't just provide incredible care for the families and kids, but they are also a research hospital."

The tumor they removed from his brother was used to develop a serum to help other children.

Yates still remembers long hours spent in the hospital lobby waiting for news about his brother, and a very special meeting.

"There was a rumor that Danny Thomas was going to make an appearance at the hospital," Yates said. "I was sitting there and this whole group of people come in and everyone's in suits and Danny Thomas is right in the middle of them. He walked up to me and stuck out his hand and said, 'I'm Danny Thomas. I would assume you have family here.' I told him about my brother and he said, 'I hope everything goes well.' He stuck his hand in his pocket and pulled out a silver dollar and handed it to me. I've still got it."

Now, Yates said "Nothing would make me happier than for this story to make somebody realize what a cool place St. Jude is and what a cool dream Danny Thomas had."

"A few artists started helping out by going to radio stations, record companies helped, publishers helped and it became a team effort."

Wendy Pearl

1. Epic recording act The Kinleys pose for a photo with Garrett Cotton. 2. 11 year old Suzanne Paulus breaks out a smile for Columbia artist Billy Yates. 3. Danielle Truxillo, 15, meets the guys of Dreamcatcher's Marshall Dillon. 4. Randy Owen being interviewed about "Country Cares for St Jude Kids."

CMA OFFERS FULL-SERVICE DIRECTORY TO MEMBERS



Between your palm pilot, Rolodex, contact computer program, day planner and dependable, but dog-eared address book it's a challenge keeping up with the numbers you need to do business.

CMA has collected and collated all the information you need in one reference guide with the "2001 CMA Directory," a comprehensive Country Music industry listing offered as a member benefit.

"CMA has always been a resource about the Country Music industry and this publication is another step in that direction," said Ed Benson, CMA Executive Director. "The Directory will be a great tool for our members and we're excited to offer them this new benefit."

The "2001 CMA Directory" is divided into two sections. The Country Radio section, which is compiled by M Street, includes:

- ALL TERRESTRIAL COUNTRY RADIO STATIONS (US AND CANADA)

Stations are listed by state and market with...

- Call letters
- Frequency
- Slogan
- Address/phone/fax
- Website
- General Manager
- Program Director
- Music Director
- Tower power
- Owner

- (CMA MEMBER STATIONS WILL BE NOTED)
- INTERNET/SATELLITE RADIO
- RADIO SYNDICATORS.

The second section is dedicated to the Country Music industry.

Listings include:

- ARTIST REFERENCE GUIDE
- RECORD LABELS
- MANAGEMENT COMPANIES
- PUBLICISTS
- BOOKING AGENTS
- PERFORMING RIGHTS ORGANIZATIONS
- AND MORE.

For the expanded industry section in the new "2001 CMA Directory," CMA turned to CMA Board member David Ross of Music Row Publications. Ross produces a similar compilation and entered an agreement with CMA to share information for the new directory. "We were really excited about this project and we're very happy to provide some of the information that makes this book possible," commented Ross.

The book combines the best of the popular "CMA Radio Directory" and reference guides compiled by CMA. All Sterling Individual members and all Organizational members will be shipped a FREE copy of the book. Sterling and Organizational members may purchase additional copies for \$25 a piece. Regular Individual members can purchase the directory for \$25 a piece. It is also available to non-members for \$55.

The book will be available before April 2001. Information about the "2001 CMA Directory" will be available during Country Radio Seminar 2001 (CRS) at the CMA booth (No. 505). Information will also be posted on the CMA website, CMAworld.com.

Wendy Pearl

CountryReview.com

Country website dedicated to publishing Country Music reviews of all types, such as album reviews, artist reviews, concert reviews, and more.

ifco.org

The International Fan Club Organization (IFCO), a regulatory body with an international scope, is widely regarded as the foremost authority on setting-up and operating fan clubs.

Songwriters.org

The official site for the Songwriters Guild of America, featuring the SGA Popular Songwriters Agreement (contract) and information.

TalentReels.com

Talentreels is the first online database of studio singers, voiceover talent, and session musicians. Each Talentreels member has his or her own web page, bio, portfolio, and audio clip.

TopCountryMusic.com

News site devoted to Country Music consisting of artist bios, current events, reviews and a multitude of Country Music information.

TwangtownUSA.com

Streaming audio of traditional Country Music consisting of of Opry favorites.

Whatatrip1.com

Home site for radio trip promotions including Fan Fair and CMA Awards show.

THE BEST OF COUNTRY RADIO ARE HONORED EACH YEAR BY THE COUNTRY MUSIC ASSOCIATION. EVERY YEAR STATIONS AND BROADCAST PERSONALITIES ARE ACKNOWLEDGED FOR THEIR EFFORTS IN THE FOLLOWING CLASSIFICATIONS:

- **MAJOR MARKET**
(Arbitron Ranking 1-25)
- **LARGE MARKET**
(Arbitron Ranking 26-50)
- **MEDIUM MARKET**
(Arbitron Ranking 51-100)
- **SMALL MARKET**
(All other Markets)

REMEMBER, IT'S NOT THE SIZE OF THE MARKET THAT COUNTS, IT'S THE QUALITY OF PERFORMANCE AND COMMITMENT TO COUNTRY MUSIC.

CMA BROADCAST AWARDS JUDGING PROCESS

The CMA Broadcast Awards are among the most prestigious awards given out in the field of Country Radio. The judging process involves more than 45 distinguished professionals who represent all regions of the US as well as all market sizes.

There will be two rounds of judging. The first round will determine the finalists. The combined scores of the first round and the second round will determine the winners. The judges' decision will be tabulated by the international accounting firm of Deloitte & Touche LLP.

Finalists from all categories will receive certificates of recognition. Winners will receive their trophies during pre-telecast ceremonies and will be recognized during the 2001 CMA Awards broadcast Nov. 7th on CBS.

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

IMPORTANT

- All entries **MUST** be submitted in a standard (10 1/2 x 11 3/4) binder with binder rings NOT EXCEEDING ONE and ONE HALF INCH (1 1/2") IN DIAMETER for Station of the Year entries and ONE-INCH for Broadcast Personality entries. Any entry that does not meet these specifications will be disqualified.
- Market Category and Ranking **MUST** be displayed on the front of each entry.
- FIVE (5) copies of each entry must be submitted.
- Entries **MUST** be received by June 30, 2001.
- ALL entry events must reflect performances and events between June 1, 2000 and May 31, 2001.
- Entries are **NOT** returnable.
- All Broadcast Personality teams will be judged as a single entry.
- No Small, Medium, Large or Major Market CMA Broadcast Personality can win the same award twice. However, previous winners may apply if they change market size or are applying for National Broadcast Personality of the Year.

**ENTRY DEADLINE:
JUNE 30, 2001**

**SUBMIT ALL ENTRIES TO:
BROADCAST AWARDS
CMA**

**C/O MAILERS CHOICE
1924 AIR LANE DRIVE
NASHVILLE, TN 37210-3810**

CMA BROADCAST AWARDS

ELIGIBILITY & ENTRY REQUIREMENTS



NEW

**IN 2001, THE CMA IS EXCITED
TO ANNOUNCE THE ADDITION
OF ANOTHER TROPHY TO OUR
BROADCAST PERSONALITY AWARDS:**

THE NATIONAL BROADCAST PERSONALITY OF THE YEAR AWARD!

ELIGIBILITY

National Broadcast Personalities must prove that they are syndicated in at least three markets within the United States and Canada, with a minimum of 40 shows per year. Syndicated, Short-Form and Hub-Voice-Tracking personalities are eligible. Personalities submitting entries for the CMA National Broadcast Personality Award may **NOT** apply separately in their market of origin for Small, Medium, Large and Major Market Broadcast Personality of the Year. National Broadcast Personality winners are ineligible for the next year's award.

The following criteria apply to the CMA National Broadcast Personality Award ONLY:

AIRCHECK

Should not exceed 10 minutes in length and include:

- Strong entertainment value
- Ability to communicate
- Pride of association with the program and Country Music
- Knowledge of Country Music.

POSSIBLE POINTS: 45

LEADERSHIP/ACCOLADES

Any involvement in industry-related organizations and awards received.

POSSIBLE POINTS: 35

BIOGRAPHICAL INFORMATION

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

POSSIBLE POINTS: 20

STATION OF THE YEAR

Following are the required materials to be submitted for CMA Station of the Year entries. Please tab each section in your ONE and a HALF INCH RING (1 1/2") THREE RING BINDER to accommodate each category. In an effort to streamline the entry and judging process, any binder larger than 1 1/2" ring will be disqualified.

AIRCHECK

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

POSSIBLE POINTS: 35

COMMUNITY PARTICIPATION

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

POSSIBLE POINTS: 20

RATINGS

Include the overall position of your station among the adult shares and how your station ranks among competitors in your market.

POSSIBLE POINTS: 35

LEADERSHIP

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

POSSIBLE POINTS: 10

OPTIONAL INFORMATION

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

BROADCAST PERSONALITY OF THE YEAR

Each CMA Broadcast Personality of the Year entry will be judged on the following criteria. Please tab each section in your ONE-INCH RING (1") THREE RING BINDER to accommodate each category. In an effort to streamline the entry and judging process, any binder larger than a one-inch ring will be disqualified.

AIRCHECK

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

POSSIBLE POINTS: 40

RATINGS HISTORY

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

POSSIBLE POINTS: 25

COMMUNITY INVOLVEMENT

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

POSSIBLE POINTS: 2

BIOGRAPHICAL INFORMATION

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

POSSIBLE POINTS: 10

ADDITIONAL INFORMATION

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

ELIGIBILITY

Any full-time Country Radio station or any Broadcast Personality who has been a full-time employee of a Country Radio station in the US or Canada is eligible to enter. Canadian markets are ranked on a population equivalency. Judging is based solely on the entrant's qualifications.

**ENTRY REQUIREMENTS AND ELIGIBILITY
CRITERIA WILL BE STRICTLY UPHELD.**

**ENTRIES NOT ADHERING TO THE LETTER OF
THESE SPECIFICATIONS WILL BE DISQUALIFIED.**

CMA at CRS

Spinning With Possibilities

CMA Single of the Year Luncheon

CELEBRATE THE SONGS THAT WON YOUR HEART

Saturday, March 3rd
12:00pm to 3:00pm



A musical journey through three decades of CMA Awards Single of the Year winners.

LOOK FOR 35TH ANNUAL CMA AWARDS SHOW GROUND PACKAGE DETAILS SOON

Listener Promotion Opportunities

"THE ROAD TO FAN FAIR"

Three Ground Package Options... Choose the one that works best for you.

★ COMPACT

Winners arrive Friday, June 15 and leave Monday, June 18. Package for two includes:

- Coordination and escort by What A Trip, Inc.
- Hotel accommodations for three nights at Sheraton Downtown
- All meals
- Airport/Hotel transfers
- 2 ticket to Fan Fair 2001
- Artist "Welcome" (TBD)
- "Welcome" gift bag
- Airfair not included

Cost: \$775 for CMA organizational members; \$975 for non-members

★ MID-SIZE

Winners arrive Wednesday, June 13 and leave Saturday, June 16.

Package for two includes:

- All options available in "Compact" Promotion **PLUS:**
- ★ Tickets to TNN Country Weekly Music Awards on Wednesday, June 13 at the Gaylord Entertainment Center
- ★ Songwriter "in-the round" acoustic performance

• Airfair not included
Cost: \$900 for CMA organizational members; \$1100 for non-members

★ LUXURY

Winners arrive Wednesday, June 13 and leave Monday, June 18.

Package for two includes:

- All options available in "Compact" and "Mid-size" Promotions **PLUS:**
- ★ Hotel accommodations for five nights at Sheraton Downtown
- ★ Special Event (TBD)
- ★ Tickets to the City of Hope Celebrity Softball Game
- ★ Limited-Edition Hatch Show Print (can't buy)

★ Other Fan Fair Memorabilia (TBD)

- Airfair not included
Cost: \$1500 for CMA organizational members; \$1700 for non-members

The promotional packages offered by CMA are for use with approved on-air and corporate promotions only and are not to be re-sold.

Win a Dixie Chicks Autographed Guitar

COME VISIT THE CMA STAFF AT BOOTH 505 IN THE EXHIBIT HALL

Register to win a guitar signed by the reigning CMA Entertainers of the Year: Dixie Chicks

See the new 2001 CMA Directory - a new member benefit

Learn about ALL the Advantages of being a CMA Member



the world's biggest country music festival

fan fair

30th annual

june 14-17, 2001
nashville • music city u.s.a.

Purchase before March 9, 2001 and receive a FREE Regular Merchandise Party Pack - A \$440 value!

World Radio History

Country Artists Take On TV Roles

With the arrival of the New Year, the industry is seeing more and more of its stars positioning themselves in the world of television. 2001 is developing into another banner year for Country Music artists to broaden their horizons by expanding their resumes.

Cyrus Gets Ph.D.



Billy Ray Cyrus has been given the go ahead for his new, mid-season prime-time series, "Doc." The one-hour weekly drama, to premiere on PAX-TV, has been picked up for 13 episodes.

"This is a role Billy Ray Cyrus was born to play," said Tim Johnson, PAX TV's Executive Vice

President. "He brings a freshness, vulnerability and warmth to this character. For people who love Billy Ray and his music, 'Doc' will be appointment television."

"Doc" follows Clint Cassidy, a country doctor from Montana whose love for a woman takes him cross-country to New York City. When his relationship breaks up, he finds himself alone coping with the loss while trying to survive his cynical new coworkers. But when a dying woman pleads with Clint to care for her son, he discovers new meaning in life and begins the task of finding a new home for the young boy.

"I've had a blast being up here doing this show," says Cyrus. "It gives me a chance to step out and stretch and try new things. When we're getting ready to shoot I always try to remember Frank Sinatra's philosophy about acting which is to know your lines first of all, and then to just let yourself be the character; don't try to be yourself but become that character. I realized that wasn't the hard part; it's actually the fun part.

No matter what acting opportunities I get, my music will always be the top priority in my career, and my family will always be the top priority in my life."

The series will premiere with a two-hour movie in early March 2001 (exact airdate TBA). The series commitment marks a partnership between PAX, Monument Records and Columbia Tri-Star Television. The series will also feature songs from Cyrus's debut Monument Records album Southern Rain.

McEntire Tries Hand At TV

Reba McEntire has signed to star in a half-hour comedy for The WB network. The multi award-winning musician, actress and best-selling author will portray a Texas woman whose seemingly perfect life comes crashing down around her when she discovers that her husband has a pregnant mistress and her 17 year old daughter is pregnant by the star of the high school football team and intends to keep the child.

And though disappointed to learn the oft-remarked truth that life doesn't always turn out the way you planned, she's determined to overcome these obstacles and build a life for her family.

Winner of numerous CMA Awards, McEntire has sold more than 40 million albums, co-starred in several feature films including "One Night at McCool's" and "North" and the highly rated CBS telefilms "Buffalo Girls" and "Secret of Giving". She is also the author of the bestselling autobiography "Reba: My Story." McEntire has also received rave reviews for her Broadway debut as the star of "Annie Get Your Gun." She will remain with the acclaimed production through the Spring.

The comedy is being written by Allison Gibson (Boy Meets World, Home Improvement) and executive produced by Gibson, Mindy Schultheis and Michael Hanel. Producing are Acme Productions and 20th Century Fox Television.

Elliott To Star In Sitcom

Alecia Elliott is another Country artist trying her hand at acting this year. Elliott has just wrapped up four months of production on her self-titled situation comedy. NBC has ordered 13 episodes of "Alecia" in which she plays a high school student who moves to Chicago and forms an all-girl band. "Alecia" is being targeted for a Fall 2001 premiere.

After meeting with executive producer Peter Engel (creator of the popular weekly teen shows "Saved By The Bell," "Hang Time," "USA High" and "Malibu, CA"), the singer/actress was offered the opportunity to star in an episode of "Malibu, CA." In the episode, Elliott sang tunes from her debut on MCA Nashville, I'm Diggin' It. Her appearance worked so well, that Engel decided to write a show around Alecia's life.

The show will air on Saturday mornings, and will feature a style between comedy and drama interspersed with Elliott's music.

Yearwood Continues Television Role

Trisha Yearwood will reprise her role as Lt. Cmdr. Theresa Coulter, on the hit CBS-TV series "JAG." Yearwood is pleased with playing a recurring character on the series.



"I appeared on "JAG" for the first time three seasons ago because it was a great opportunity to play a character who wasn't me. . . I like the idea of a recurring character on one show as

continued on page 36...

Pam TillisReconnects



W

hen Pam Tillis was a young girl, she made a kite in school. Like the kites we all made back then, it was something less than an engineering marvel. Made of construction paper, with rejects from her mother's rag box as a tail, it might still have flown that day, but for one small detail - there wasn't a breath of wind. Pam kept trying anyway, earning a broken nose in the process. She tells the story to illustrate just how closely "Waiting On The Wind," a duet she has recorded with her father Mel, mirrors her own life. As she tells it, she realizes it may be a better metaphor for how she deals with the ups and downs of the music business. "I wouldn't take no for an answer", she says of that battle with the kite, "and that's pretty much been me all my life. You know that's been the approach to my career. If I run fast enough, maybe I'll pick up speed and this thing'll take wing."

With the March release of *Thunder and Roses*, Pam Tillis is running hard and fast again. It's her first album in nearly three years, the longest gap she's ever had between projects. In a business where perception often becomes reality, she worries about just what the industry has been thinking about her. "I got concerned that people thought I'd either packed up and gone to Branson or I'd lost my drive, and neither thing could be farther from the truth" she says.

The fact is, she got caught in a set of circumstances she couldn't do much about. It began with Arista deciding to give up on her last album, *Every Time* sooner than all concerned - including the label - had hoped or expected. It was at a time when Shania Twain was exploding, Pam says, and despite reaching the top 10 with "I Said A Prayer," the album's second single hit a stone wall at radio. "My label was getting beat up on all fronts with all their artists, and they got skittish. You know, I believe that there were some other singles on that album, but they were skittish, and they felt uncertain. They just went, "Let's cut bait. Why don't you record another album?" The trouble with that was, she already had a year's worth of touring on the books. She did two months at her father's theater in Branson, she did two months with "Smoky Joe's Café" on Broadway, and she went to Australia - twice. Squeezing in work on a new album in between all that just wasn't a viable option. "I went, 'I'm gonna get all this done, and then I'll start when I can focus.'"

Then, late in 1999, as she was beginning to, as she puts it, "hunker down and get started," came the rumors that Arista might fold and that label head Tim DuBois might be leaving regardless of the label's fate. "We started hearing these rumblings, and there was a month, two months, where I had to put on the brakes, because I wasn't sure I was gonna keep my deal. I didn't know who was gonna run the company, and whoever was gonna run the company, I didn't know if I'd fit into their vision."

She did keep her deal, and she was part of RCA Chairman Joe Galante's vision for the restructured Arista Nashville. Now she had to fulfill her own vision for the new record. Her first thought was, "How can I reconnect with my fans?", followed quickly by, "How can I do that and be true to me?"

When it came time to record it "seemed like what I was writing always fell just outside of my concept," she said. "Maybe at some point what I want to do and what I think I need to do will all sync up again. Some of the songs I didn't record will probably end up on the next one." She admits that she didn't write for a long time, and isn't sure she's hit her stride again as a writer yet. Then again, she's hardest on her own songs, and has to live with them awhile before she's happy. The one song on "Thunder and Roses" that she did co-write is called "Off White". It came from an idea she had held onto for a long time. "There again, I just have to live with it. And it's one of my favorite songs on the album, so, I only wrote one, but dang it," she laughs, "it's a good one."

Regardless of who wrote the songs, there's an emotional honesty to all of them. There are no novelty songs here, no "Betty's



Got A Bass Boat." "All of these songs are conversations that I've had with friends and I've either been the listener or the talker. These are all very much slices of real life. When I've succeeded, it's because something rang emotionally true. And I think, to me, it feels real. And so, time will tell if people-if I made them feel what I feel when I sing these songs."

They are sure to feel something when they hear the album's final cut, the duet with her father, Mel. It's a song that Pam says, while written by Tony Hazelton, reads like a page out of her own diary. And it almost didn't make the album because Pam almost forgot about it. "It was the last thing to get done. It was an afterthought, and we were doing the Christmas show, and one day we sang that song and I'm like, 'Oh my God, this is - what, are we crazy? I almost forgot.' I said, 'We can't leave this out.'" They were very close to deadline for turning in the album, but Pam plead her case with Galante, who told her to go for it.

Pam says Mel was in top form in the studio, and not just behind the mike. "He was just so funny. He told stories I'd never heard, one after the other. And everybody just stood around with their mouth open, going, "Wow, your Dad's cool."

She releases her album at a time when there is an industry climate of, at best, apprehension and at worst fear; a time when gold-selling artists are losing their deals and radio playlists seem more restrictive than ever. And yet, when asked to describe herself in one word, Pam Tillis chooses "grateful." She's grateful to have the support of her record label, grateful that radio has kept the door open for her, grateful to still be in the game. "You know, I've been on the airwaves now for 10 years, and in today's climate-that's about 106 in show business years. I mean, that's incredible."

She's taking nothing for granted. She's proud of this album, and she wants people to hear it, so she's been on a radio tour, doing small, intimate acoustic performances for station personnel and contest winners. She sings, tells stories, sits at their tables and chats, turns on every bit of her considerable charm. And she's having fun doing it, because she's excited about the album, and proud of it, and she wants everyone to like it as much as she does. "You feel apprehensive. You're always very anxious before they come out, you have no control over how they'll be perceived or received. I don't know, I just am keeping everything crossed," she laughs, "that people will love it."

Just like when she was that little girl with the kite that wouldn't fly, Pam still isn't waiting on the wind. She's running hard, ready to watch her creation fly.

"All of these songs are conversations that I've had with friends ... These are all very much slices of real life. When I've succeeded, it's because something rang emotionally true."

Terry Bumgarner

VOA'S JUDY MASSA

At DePauw University, Judy Massa took a course called "Radio and Television In Modern Society" because it looked easy. Something clicked, and since graduating from college, she has been a fixture at Voice of America (VOA), the nation's official broadcast voice to the rest of the world. Through dozens of shortwave radio transmitters, the Internet, satellites, and a network of local radio station affiliates throughout the world, VOA represents life in America to an audience for whom that life represents the ultimate dream.

The average American Country Music fan has probably never heard of her, but on a visit to China, thousands of Chinese who didn't know a word of English erupted into thunderous applause when her name was announced. She isn't in the Country Radio DJ Hall of Fame, but hundreds of millions of people have tuned in daily to hear her chat with musicians, play their music and interact with listeners in the largest radio market of all: Earth.

1984 was an important year for VOA and Massa. That's the year she became VOA's Music Director, and also took over as host of the weekly Country Music USA. It didn't take long for her influence to grow. The next year, RCA recognized her "efforts in breaking The Judds" with its Country Records Trailblazer Award. In 1986, she received IFCO's Tex Ritter Award in recognition of her work "in the broadcast and presentation of Country Music." In 1994, she was honored with the CMA Media Achievement Award, acknowledging her "outstanding contributions to the advancement and promotion of country music through the field of electronic journalism." Massa broke more new ground in 1996, when she created a show called Border Crossings, a daily, live, interactive music request show. She

"Saying that Judy Massa has had some influence in exposing the rest of the world to Country Music is like saying that Bill Monroe was sort of interested in bluegrass music."

interviewed singers, songwriters, and musicians. She played their music. She took phone calls from her legion of listeners, referring to each by name, and, as Massa puts it, "sharing

their happiest moments, their saddest moments, their illnesses, their achievements."

Saying that Judy Massa has had some influence in exposing the rest of the world to Country Music is like saying that Bill Monroe was sort of interested in bluegrass music. "If ever there was a true ambassador for Country Music," says CMA Senior Director of International and New Business Development, Jeff Green, "it's Judy Massa. She speaks a language that everyone can understand. She paints pictures for her listeners, and makes each one feel important."

In Massa's world, there are no borders, no boundaries. She doesn't see differences in language, skin color, religion. She just sees people. She attributes that in part to growing up in the Panama Canal Zone, which she calls "a true melting pot", where she encountered people from all walks of life, from all over the world.

Her favorite kinds of music are classical - her mother was a classical music lover, and she is drawn to its spiritual qualities - and Country. "I like the fact that there are many different forms of Country Music," says Massa. "I'm not an artist fan as much as I am a music fan."

Massa has a talent for recognizing talent. She interviewed a shy kid named Randy Travis the day he signed his first record deal. When Lyle Lovett, then barely a blip on the musical radar screen, was on Massa's show, he brought along a friend, an even lesser known songwriter. "Be nice to this lady," Lovett advised his friend. "She can really help your career." His friend's name was Mary Chapin Carpenter.

Mention Judy Massa's name on Music Row, and it's obvious that this is someone who is both liked and respected. You hear about the warmth and good humor that are Massa's trademarks both on and off the air. Inevitably there are stories, usually funny ones, about adventures with her legion of Nashville friends. Charlie Daniels calls her his "bathroom



1999: Chet Atkins and Judy Massa



1987: Mary Chapin Carpenter and Judy Massa



1998: Judy Massa and Garth Brooks



1988: Barbara Mandrell and Judy Massa

RETIRES

buddy”, because she inadvertently followed him into a men’s restroom at the Grand Ole Opry while trying to coax him to grant an interview. Minnie Pearl used to call her “that lady with the pretty hair from the Voice of America.” Chet Atkins once fished a pair of Suzy Bogguss’ running shoes out of a closet in his office, so Massa could shed her high heels and accompany him on a walk around Nashville’s Centennial Park.

In January, Massa left the daily grind of producing and hosting shows, and managing VOA’s music department. Now she plans to pursue the things she enjoys most: travel (she’s visited three dozen countries, often at the request of U.S. ambassadors), introducing new musical talent (she’ll be managing a young West Coast artist named Rick Monroe, whose band recently accompanied her on a trip to Viet Nam,) and meeting some of the listeners she has befriended over the years. She will continue to be a correspondent for VOA at major music events. If an underwriter can be found, she plans to catalog and archive all of the 800 plus interviews she has conducted over the last 20 plus years.

It is at VOA that she has made her mark in the world. It is also where she met her husband, Roland, now the Washington correspondent for a radio station in Uruguay. Her new lifestyle will give her more time to spend with him and their two sons.

“It’s not goodbye,” says Massa. Her shows will continue, with new hosts. She promises to occasionally stop by the VOA studios and co-host when she’s in Washington. While she won’t miss the daily grind, she will miss “the sense of family with my listeners, the fact that what I’ve done has made in a difference in their lives, and that they’ve made a difference in my life.”

Her reassurances notwithstanding, there are millions of people in every corner of the world whose days won’t be quite the same without her friendly, heartfelt show opener, “Hello! Hello, everyone! This is YOUR show!”

Dave White

GLOBAL COUNTRY

It’s 6 o’clock in the evening, and Wolfgang is relaxing at home. On the radio, the Dixie Chicks are bidding Earl a not-so-fond farewell. This wouldn’t be so unusual, except that Wolfgang lives in Munich, Germany, and the radio signal he’s listening to is coming directly from Nashville. An estimated one billion people worldwide depend on shortwave radio to hear what’s going on outside their own countries. With high-powered transmitters operating on frequencies that enable global coverage, shortwave broadcasters are in a unique position to deliver Country Music literally anywhere on the planet.

Most shortwave stations, like Voice of America and the BBC, are government-operated. A few are privately owned, like Nashville’s WWCR, to which Wolfgang is a loyal listener. “That kind of music isn’t heard often here since the U.S. Army left Munich in 1992,” he wrote to WWCR. “I’m very delighted to find you.”

“Country Music is a draw,” says WWCR General Manager, George McClintock, for the simple reason that worldwide “listeners want everything we have in the U.S.” WWCR’s 11 hours of Country Music programming each week is especially popular in Europe, Africa, and the Middle East.

It’s only natural that a station based in Nashville would play Country Music, but its universal appeal is such that it is broadcast from some less likely places, too. On station HCJB in Quito, Ecuador, Ben Cummings serves as host for a “program with roots in Country Music from all over the world,” which airs four times each weekend, beamed to North, South, and Central America. South Bend, Indiana-based World Harvest Radio operates three shortwave stations that feature a weekly country music show beamed to Asia, the Pacific, Europe, the Middle East, Africa, and the Americas. Last November the stations aired a live broadcast of the Christian Country

“Listeners want everything we have in the U.S.”

Music Awards. In keeping with its continent’s rich Country Music heritage, Radio Australia airs programs like Country Club, where host Richard Porteous takes his international audience on “an off-the-road ramble through the various tracks that make up that very wide field of Country Music.” The Music Show features an eclectic mixture of musical guests, recently including American artists Emmylou Harris and k.d. lang. Shortwave broadcast stations are AM stations, with signals that bounce off the Earth’s atmosphere in order to reach faraway listeners’ radios. Accordingly, signals are subject to static and fading, conditions that are less than ideal for listening to music. To former VOA Music Director, Judy Massa, however, that’s part of the appeal. “There’s something about listening to a radio station that sounds like it’s far away,” she says, especially when it’s coming from “the country of the music.” Country Music reinforces a message that WWCR’s George McClintock considers essential to positioning his station to a worldwide audience: “We are from America.” For a quarter of a century, Country Music has shared a worldwide stage with historic events like the fall of the Berlin wall and the breakup of the Soviet Union. As long as people throughout the world crave all things American, Country Music will continue to find a home on shortwave radio.

Dave White



MCA Family Gathers to Celebrate the Label of the Decade

It was a lavish evening of music and celebration when MCA Nashville hosted a gala event in recognition of the label being named Label of the Decade by both *Billboard* and *Radio and Records*. Artists past, present and future, as well as such local dignitaries as Governor Don Sundquist and former Mayor Phil Bredesen were in attendance. MCA staffers and Universal executives from New York and Los Angeles were also on hand to celebrate this never before achieved feat. The evening's festivities took place in the still under construction Country Music Hall of Fame and Museum, which will open to the public in May 2001.

Back Row: Bruce Hinton (Chairman, MCA Nashville), T. Bubba Bechtol, Chely Wright, Allison Moorer, Reba McEntire, Lee Ann Womack, Holly Lamar, Shannon Lawson, Tim Womack (Sons of the Desert), Doug Virden (Sons of the Desert), Drew Womack (Sons of the Desert) and Zach Horowitz (President and Chief Operating Officer, Universal Music Group) **Front Row:** Doug Morris (Chairman and Chief Executive Officer, Universal Music Group), Vince Gill, Trisha Yearwood, Earl Scruggs, Gary Allan, George Strait and Tony Brown (President, MCA Nashville)

Sons of the Desert get Sirius about Satellite Radio

Sons of the Desert performed for Sirius Satellite Radio at the Consumer Electronics Show in Las Vegas recently. The Sons became the first Country Music act to be broadcast by Sirius Radio, America's first satellite radio broadcaster. Sirius plans to offer digital quality radio service that will be broadcast directly from its satellites to mobile car radios. The performance was broadcast from three orbiting satellites to special radios that were installed in vehicles in the Las Vegas area and on the exhibit floor.

MCA recording artists Sons of the Desert (l-r) Doug Virden, Drew Womack and (kneeling) Tim Womack.





Diffie Does It Again

Joe Diffie stepped onstage February 11 for the ninth annual "Country Steps in for First Steps" benefit, and he brought with him an all-star lineup. In its nine-year history, the benefit show, silent auction and celebrity golf tournament have raised about \$600,000 for Nashville's First Steps, a program that aids mentally and physically disabled children.

(l-r) Keith Urban, Chalee Tennison, Trace Adkins, Diffie, Joyce Martin, Neal McCoy, Judy Martin and Jonathan Martin.

Everyone's MADD About Bob

Hit songwriter Bob DiPiero rounded up some of his most talented pals recently to kick off a series of benefit shows for Mothers Against Drunk Driving. DiPiero readily agreed to host the series titled "Madd About Bob." Proceeds go to help the Tennessee Chapter of MADD. There will be a total of four shows in 2001 with the next one scheduled for May 10.

(l-r) Al Anderson, Jeffrey Steele, Becca Bramlett, DiPiero, Vince Gill

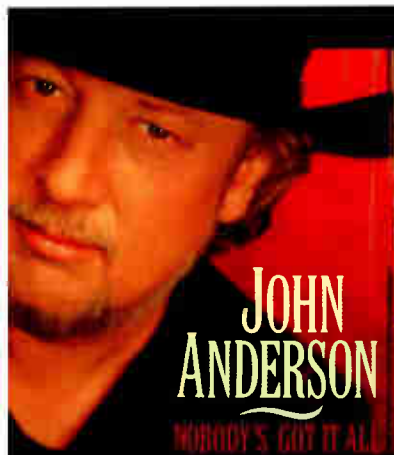


Country Goes To Washington

Country Music was well represented at the Inaugural Celebrations held in Washington, D.C. for President-elect George W. Bush. The night was filled with Country Music artists attending and performing at the various balls. Attendees included: Asleep At The Wheel, Clint and Lisa Black, Sara Evans, Brooks & Dunn, Mark Chesnutt, Lee Greenwood and Tanya Tucker.

(l-r) President Bush, Clint Black, Lisa Hartman-Black, First Lady Laura Bush.

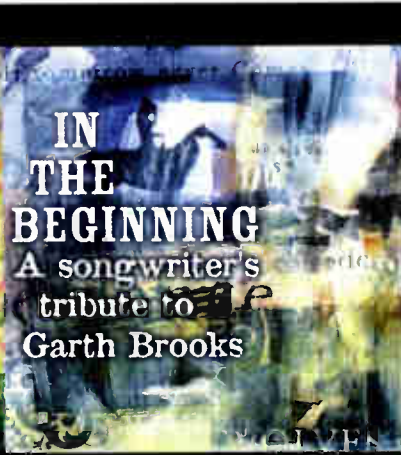
(l-r) Sara Evans with Republican activist husband Craig Scheiske.



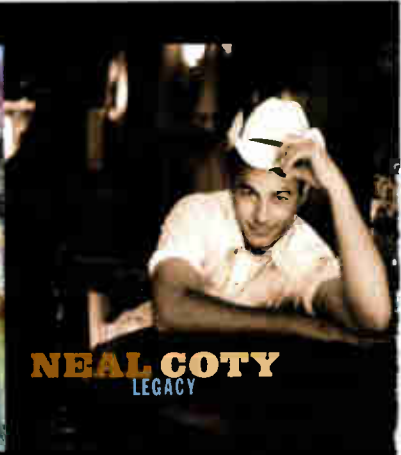
Nobody's Got It All /March 27th



Followin' A Feeling/March 20th



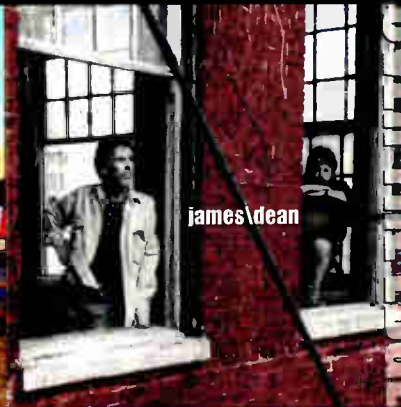
In The Beginning/April 12th



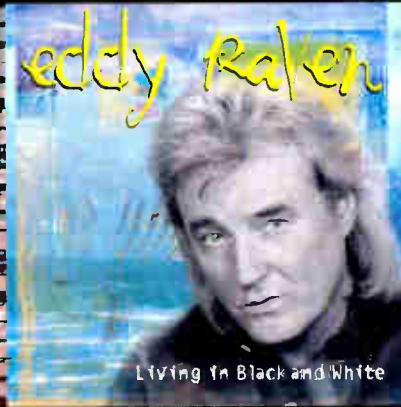
Legacy/March 6th



Jolie & The Wanted/April 24th



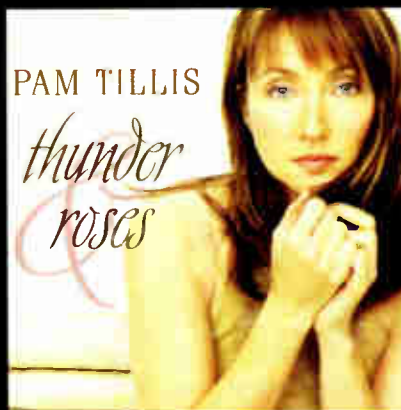
Over The Edge/March 6th



Living In Black and White/March 6th



Showtime/April 10th



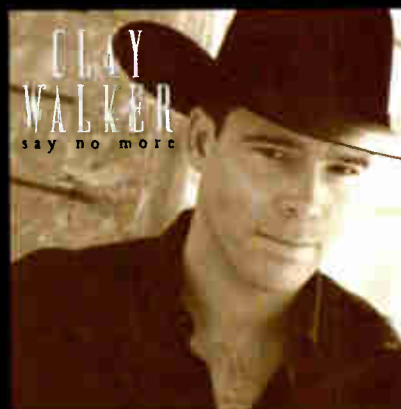
Thunder and Roses/March 6th



Fast Girl/April 24th



Trick Pony/March 13th



Say No More/March 27th



Shadows/April 10th

New Member Benefit:

CLARION MUSICAL INSTRUMENT INSURANCE

Your amp is stolen from your car trunk. Your guitar is crushed in an overhead bin. Your fiddle gets caught in a revolving door. The tour bus backed over your drum kit - again.

"Once a month somebody sits on an instrument," laughed Valerie Hill, office manager for Clarion Associates Inc., a national musical insurance company. "We had a call from a college girl who sat on a \$120,000 violin, it was destroyed."

When your career depends on it, you can't afford to play around with musical instrument insurance. As a member benefit, CMA is offering instrument insurance with Clarion Associates Inc. at a discount.

CMA members pay a minimum annual premium of \$115 per musician for up to \$10,000 of coverage. The standard non-member rate for the same coverage would be \$250 per year. Additional coverage breaks down this way: Take the coverage amount over 10,000 and multiply by .45 cents, added to the initial \$115. For example:

Coverage Limit	CMA Rate
\$20,000	\$160
\$30,000	\$205
\$50,000	\$295
\$70,000	\$385
\$90,000	\$475



What Clarion offers is free coverage for borrowed or replacement instruments while yours is being repaired. No deductibles. Coverage while in transit or at the repair shop. No exclusions for an instrument in a motor vehicle. Coverage for loss of market value if instrument is damaged. The right to keep any undamaged parts. The right to repurchase recovered instruments at claim value. Instruments are covered anywhere in the world including dealer and repair shops, when in the hands of UPS or Fed Ex, and in unattended vehicles.

Clarion does not insure loss due to government action; nuclear hazard; war; wear and tear; vermin or insects; and "dishonest acts by you or your spouse or resident relatives."

With 20 years experience, Clarion insures more than 13,000 musicians and most the Country's major symphony orchestras. Clarion also provides insurance to several national musician associations including the National Flute Association, International Double Reed Society, Early Music America, International Association of Jazz Educators, Percussive Arts Society, Blues Music Association and the other CMA, the Chamber Music America.

If you are a member of CMA and are interested in receiving discounted musical instrument insurance, call Clarion toll free at (866)-2FIDDLE and identify yourself as a Country Music Association member. For more information visit www.clarionins.com.



CMA ANNOUNCES NEW MANAGER OF MEDIA RELATIONS

Diane Crawford has been named Manager of Media Relations for the Country Music Association, announced CMA Executive Director Ed Benson. Crawford reports to Wendy Pearl, CMA Director of Communication.

Crawford spent four years in the public relations department at CBS Cable's New York office before moving to join the Nashville staff as public relations coordinator in 1995. During her tenure at CBS Cable/Nashville, Crawford became publicist and editorial supervisor for TNN, working on media campaigns and planning major press events including the "TNN Music Awards." Prior to her eight-year tenure at CBS Cable, Crawford worked in the marketing department of the rapidly growing 1-800-FLOWERS, Inc. Crawford most recently served as Director of Public Relations for Word Publishing, a division of Thomas Nelson, Inc., where she developed national media campaigns and special events for top authors.

In her new role with CMA, Crawford will oversee all media relations' efforts. "Diane Crawford brings a wealth of experience and a proven track record to her new role at CMA," said Benson. "We are pleased to welcome her and are confident that her addition will further advance the tradition of excellence the industry has come to expect from CMA's professional staff."

Wendy Pearl



marshall dyllon

LABEL: DREAMCATCHER

INFLUENCES: Dixie Chicks, Dave Matthews Band, Garth Brooks, Lenny Kravitz, Diamond Rio, Phil Vassar, Tim McGraw, Matchbox20 and Bruce Hornsby.

In early 2000, Marshall Dyllon, the five member vocal group, came to Nashville to start recording their debut album with some of the music industry's finest producers. For the past few months, they have been visiting radio stations all across the country to promote the release of "Enjoy the Ride," their debut album on Dreamcatcher Records.

Consisting of brothers Paul and Michael Martin, Todd Sansom, Jesse Littleton, and Daniel Cahoon, all five members are individually talented singers and performers.

"The chemistry between the five of us, both musically and personally, has been amazing," says Paul Martin, one of the group's lead singers. "There is give and take, and a 'man, don't we sound good' attitude." Paul, the oldest member of the group at age 22, previously co-starred in the ABC series, "Making the Band." Todd Sansom does the vocal arranging for the group. A Belmont University graduate, Todd is 22 and is a native of Stanardsville, Virginia. Jesse Littleton, a 19 year-old singer and songwriter from Sabina, Ohio attended East Clinton High School for two years before enrolling at the School for Creative and Performing Arts in Cincinnati. Michael Martin, Paul's younger brother, has been playing guitar since age 12 and was a member of the acclaimed high school show choir, "Attaché." Daniel Cahoon, the youngest member of the group at age 17, grew up in Woods Cross, Utah, just north of Salt Lake City.

The band's debut album was produced by Phil Vassar and Robert Byrne, Mike Clute, Chris Farren, Kenny Rogers Jr., Michael Egizi, and Bob DeMarco, and John Guess and Joe Chemay



kortney kayle

LABEL: LYRIC STREET

INFLUENCES: Vince Gill, Alison Krauss, Deana Carter, Mariah Carey and Marc Cohen.

"I am still in a state of disbelief at how fast everything has fallen into place," says Lyric Street's newest artist. Originally from Ayr, Ontario, Kortney Kayle has enjoyed a whirlwind of activity that has seen her land her first recording contract.

Her parents recognized the teenager's talent, and encouraged her to move to Nashville, "now before life gets in the way of your dream." That turned out to be good advice.

After moving to Nashville, she immediately crossed paths with several industry people that recognized her potential. Producers David Malloy (Reba McEntire, Andy Griggs and Billy Gilman) and Mark Bright (Blackhawk and Rascal Flatts) both knew they had something special when Kortney's voice caught their attention.

Soon after, Kortney signed a management deal with Scream Marketing and Christy DiNapoli, former manager producer of Little Texas, and Rob Hendon, formerly of Capitol Records and Giant Music. Several months later, Kortney had piqued the interest of Lyric Street's Senior V.P. of A&R Doug Howard. When he played it for Label President Randy Goodman, Kortney was signed on the spot.

Kortney is currently busy writing and recording, and is still amazed that her dream is finally becoming a reality.

"I know that it doesn't always happen this easily. Perhaps it is just the right combination of fate and ambition."

Kortney Kayle's debut - still untitled - is scheduled for release in early 2001.



mark mcguinn

LABEL: VFR Records

INFLUENCES: Benny Goodman, Nat "King" Cole, Duke Ellington, Billy Joel, Vern Gosdin, and Al Green

Musicians like Mark McGuinn care about creativity, expressiveness, and impact rather than whatever conventional industry wisdom says about their sound, choice of instruments, musical direction or lyrics. Thus, the fact that Mark McGuinn was originally a jazz soloist, and has since become a first-rate country composer, vocalist and instrumentalist, should come as no surprise.

"I've never really thought there was anything weird or odd about having a jazz background," answers McGuinn. "For me, music's never been about categories; it's about feeling, trying to say something to people that moves them, makes them think, respond, and finally makes an impression in their lives."

As a North Carolina native, Mark McGuinn initially wanted to be a soccer professional and also received a college scholarship. Still, at the insistence of his mother he mastered the trumpet, and began practicing swing era jazz and pop.

"The best thing about not taking any formal training on guitar or piano was there wasn't anyone around to tell me that you can't play this or that chord, or that these aren't right progressions. It became a thing where I just worked out some things that sounded good to me, a tendency that's carried over into my writing."

The 12 songs on this debut are all original, 11 were co-written by McGuinn. The production and arrangements echo a broad musical background.



cyndi thomson

LABEL: Capitol

INFLUENCES: Karen Carpenter, Trisha Yearwood

You've got to find your instrument. Or at least find someone to tell you what's not your instrument. Fortunately for Capitol Records, Cyndi Thomson's junior high chorus teacher knew a burgeoning Benny Goodman when she heard one.

"In junior high, I played clarinet in band. I wasn't real cool, and I was last chair and never moved. One day the chorus teacher came into our band class. She said that she heard that I sang, and brought me to the chorus room. She played a scale. I sang it back to her, and she said, 'You're in here from now on. Sit over there.'"

The band's loss was most definitely the chorus' gain. Growing up in Tifton, Georgia, Thomson's musical roots were planted by singing in church. When she was seven, two of her older sisters were already getting hired for weddings and being asked to sing solos in church, so it was natural that she would want to emulate them.

Thomson counts Trisha Yearwood and Karen Carpenter as her major influences. "All through high school, whenever I had a performance, I sang Trisha Yearwood. I actually got second place in this big festival at Auburn University singing 'Wrong Side of Memphis.'"

The opportunity to entertain is a lifelong dream and she feels that it's one of the most important aspects that she can offer others. "When I perform, I can see on people's faces that I've made them feel something. I know that I was needed. . . I want to try to help people. Music is relaxing. Music takes you on a trip. Music is satisfying. It's important to our lives."

Country Artists Take On TV Roles

...continued from page 21

opposed to doing a lot of guest appearances on a lot of shows, because it makes this character more special. And, it's great experience getting the chance to play this character over and over again and really learn more each time.

I think my appearances on "JAG" have helped to expand my audience because each time an episode airs that I am in, I am flooded with mail. It was really exciting to have fan mail coming to the CBS lot for "Commander Theresa Coulter". It's been fun and challenging to have the chance to step outside of what I am most comfortable doing into a world that I respect and have the response be good enough that I get to do it again! I have been very lucky that the people at "JAG," cast and crew, have not only been fun to work with, but very helpful to someone like me who is not an actor. They have been very patient with me and generous with their knowledge. They are the reason it is such a pleasure to return to the show."

Yearwood will be filming another episode this Spring (late March/early April) that should air in May.

Brooks To Produce Movie

Turner Network Television (TNT) announced in January that Garth Brooks will act as co-executive producer on an upcoming original film called "Call Me Claus." Brooks will be joined by Academy Award-winner Whoopi Goldberg who will serve as co-executive producer and star in the movie. Brooks will also contribute Christmas songs to the film.

"Call Me Claus," a heartwarming comedy about the true meaning of Christmas, will be a Columbia TriStar Television production, in association with Red Strokes entertainment and Goldberg's One Ho Productions.

"Everyone at Columbia TriStar is delighted to be making a Christmas perennial with two of the most popular entertainers in the world," said Helen Verno, Executive Vice President of Movies & Miniseries for Columbia TriStar Television. "It is our first movie with our partners at TNT and we could not be having a more auspicious beginning."

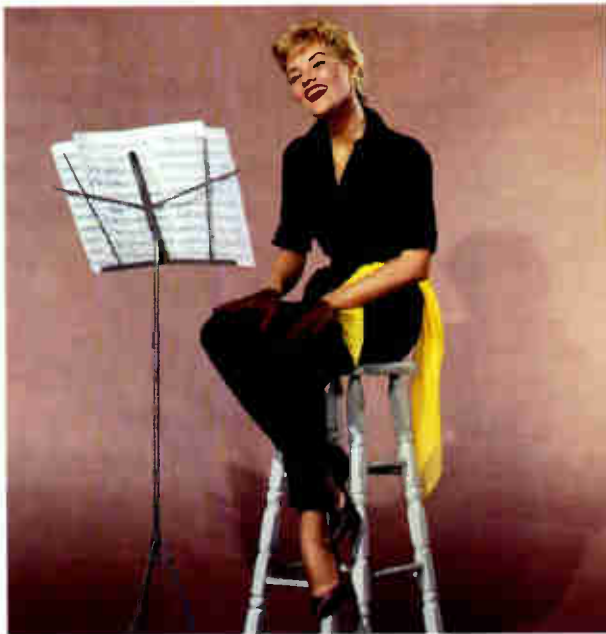
In the film, Goldberg will play Lucy Cullins, a successful but cranky producer at a home shopping network. When Lucy hires an actor named Nick to play Santa Claus on the network, she gets more than she bargained for. Nick, who faces mandatory retirement (from his real job) after 200 years, must find his replacement by Christmas Eve - and he has his sights set on Lucy.

In a unique arrangement, Columbia Tri Star Television will release the home video of "Call Me Claus" nine days after the TNT December 2001 Premiere. The video will be in stores in time for Christmas 2001.

Collin Raye and Bobbie Eakes In New Movie

Columbia recording artists Collin Raye and Bobbie Eakes have wrapped up filming on an independent film called "Choosing Matthias." The film is the story of a young couple who after losing their son, struggle to keep their lives and relationship intact. The couple finds this to be an almost impossible task, until they meet Matthias, a young boy who also has tragically lost his family. It is only through opening their hearts to love again do they all find their path to healing. Both Raye and Eakes are cast in supporting roles.

John Kennedy



Patti Page

...continued from page 26

had the gumption to call them and ask them to sing," chuckled Page, "But Jon knew them personally and had no trouble getting them to say, 'Yes.'"

Page struck a deal with Pat Boone's Gold Label for distribution as well as selling the record on her website: www.misspattipage.com.

Visitors to Page's website will also find a unique product: singing syrup. Page and her husband, retired aerospace engineer Jerry Filicetto, own a farm in New Hampshire, as well as a home in Southern California. While trying to figure out how to increase sales of the maple syrup they produce on the farm Page volunteered to lend her name to the product. Shortly thereafter her husband came up with the idea of a singing lid to the syrup container. Pop open the top and you are serenaded by Page's voice singing a song very similar to her hit "Old Cape Cod" as you pour. The couple had the technology developed in Hong Kong and hope it will add a unique and appealing twist to their syrup.

The singing syrup is just one item on a long list of accomplishments Page can recount over her long career. She was the first artist to cross over from pop to Country and she recalled it wasn't a big deal when it happened. "I've never seen the difference, I've never looked the difference and I've never sang the difference," said Page of the different types of music she has recorded over her career.

With the help of Vezner and Shaw, Page has put together a record that delivers classic songs of several generations, appealing to her many generations of loyal fans whose lives she has touched.

Jennifer Meyer

DALE EVANS, "QUEEN OF THE WEST", DIES AT 88

Dale Evans, "Queen of the West" and lifetime CMA member, died February 7 at her home in Apple Valley, Calif. She was 88.

Evans was best known for the "B Westerns" she starred in with her husband, Roy Rogers. The first movie she made with Rogers, already an established singing cowboy star, was "Cowboy and the Senorita" in 1944. They married in 1947, and appeared together in 35 movies, including such favorites as "My Pal Trigger," "Apache Rose" and "Don't Fence Me In."

Dale eloped with her high school sweetheart at age fourteen, and a year later, attempted to find a job in Memphis as a single parent. Eventually, her efforts gained her jobs singing at local radio stations WMC and WREC. While in Memphis, she took the stage name, Dale Evans.

With her new stage name, the aspiring actress moved to Chicago. She was the featured performer with a number of popular "big bands" of the day and performed in most of the famous hotels around the city and the nation. After two months of touring the West Coast with Anson Week's orchestra, Evans returned to Chicago where she was hired as staff singer for radio station WBBM, the local CBS affiliate. Noticing her talent during the tour, Paramount Studios arranged a screen test in Hollywood for the movie, "Holiday Inn", starring Fred Astaire and Bing Crosby. Although she didn't get the part, her agent showed her screen test to 20th Century Fox studios where she received a one-year contract. After small parts in several movies, Republic Studios signed her to a one-picture contract with a one-year option. Knowing Evans' large following and reputation as a singer, Herbert Yates (head of Republic Studios) cast her opposite one of his biggest stars, Roy Rogers.

With the release of "The Cowboy and The Senorita," Dale Evans and Roy Rogers became a fan favorite and developed a partnership that lasted for 51 years. During the making of that first film, Evans was married to her second husband, Robert Dale Butts, a pianist. They divorced in 1945, and the following year, Rogers's wife died after giving birth



to a son, Roy Rogers, Jr. After a professional partnership was established, a personal one soon followed. The couple was married on New Year's Eve, 1947 on the Flying L Ranch in Oklahoma, where they had just completed filming "Home in Oklahoma."

The marriage also meant the joining of two families. Evans' had one son, Tom, and Roy had an adopted daughter, Cheryl, and children Linda Lou and Roy Rogers, Jr. Roy and Dale had one child together, Robin, whose death from complications associated with Down Syndrome inspired Evans' book, "Angel Unaware." The couple later adopted three more children. Mary Little Doe (Dodie), of Native American heritage; John David (Sandy), a battered child from an orphanage in Kentucky; Marion (Mimi), their foster child from Scotland; and Debbie, a Korean War orphan whose father was a G.I. of Puerto Rican ancestry.

The couple lost three of their children tragically: Robin to Down Syndrome; Debbie in a church bus accident when she was twelve; and Sandy of an accidental death while serving with the military in Germany.

In the early 50's, the "B Western" was slowly being phased out, so Roy and Dale turned their attention toward

television. "The Roy Rogers Show" ran from 1951 to 1957. "The Roy Rogers and Dale Evans Show" aired in 1962 and The Nashville Network began showing their classic films between 1986-89 on a show they entitled "Happy Trails Theatre."

In 1951, Evans wrote "Happy Trails," which became the couple's theme song. After Roy Roger's death in 1998, Evans affirmed, "What a blessing to have shared my life together with him for almost 51 years. To say I will miss him is a gross understatement. He was truly the king of the cowboys in my life."

Evans' is survived by her son Roy, Jr.; by her son from her first marriage, Tom Fox; adopted daughter Dodie Sailors; foster daughter Marion Swift; stepdaughter Linda Lou Johnson; adopted stepdaughter Cheryl Barnett; 16 grandchildren; and more than 30 great-grandchildren.

John Kennedy

HAL BLAIR

Songwriter, musician and actor Hal Blair died in his home in Biggs, California on February, 2nd. He was 85. A native of Kansas City, Missouri, Blair was an ASCAP member and the co-writer of many pop and rock hits. His hits include Hank Locklin's "Please Help Me, I'm Falling," Lorne Greene's "Ringo" (a #1 Pop hit), Elvis Presley's "I Was The One" and "Ninty Miles an Hour Down a Dead End Street" for Hank Snow. During a fifty-year songwriting partnership with Don Robertson, Blair starred in western films with Gene Autry and the Sons of the Pioneers. Many of Blair's hits, such as "Please Help Me I'm Falling," "Ninety Miles an Hour Down a Dead End Street" and "I Was the One" have been recorded numerous times by a wide array of artists.

Hal Blair is survived by his wife, Joan Blair, and three stepchildren; Linda Roberts, John Roberts and Dave Roberts.

JAMES HOWARD GREEAR

James Howard Greear, 92, died Thursday, December 28th, 2000 at Norton Community Hospital in Norton, Va. Greear was one of the last living musicians involved with the famed "Bristol Sessions" in 1927. These sessions later came to be known as one of Country Music's most influential recordings.

Many historians have considered the Bristol Sessions - recorded in Bristol, Tenn. - as the genesis of Country Music. Ralph Peer, a New York record producer that had made his name bringing the sound of the South's folk and blues music to the rest of the nation, wanted to pursue the "Hillbilly" sound and scheduled a field recording session to attract regional talent.

Greear was joined at the Bristol sessions by Jimmie Rogers and the Carter Family — unknown talents that would later be considered the founders of Country Music.

Greear was also a retired coal miner, member of UMWA and former member of the Masonic Lodge.

Survivors include his wife Mossie Greear, five sons, Troy, Roy, W.R. , Paul and Homer Greear; two daughters, Frankie and Thelma; one brother, Lloyd Greear; 15 grandchildren and 34 great grandchildren.

JOHNNY HATHCOCK

Author and songwriter Johnny Hathcock died at the age of 81 on December 26th. During his career as a songwriter, he wrote more than 400 songs with as many as 150 being recorded. Hathcock was best known for writing two No. 1 Country singles, "Wake Up Irene" in 1954, and "Welcome to My World" in 1964.

"Welcome to My World" soon became the signature song for Country Music legend Eddy Arnold. The song has since become a pop standard having been recorded more than 60 times by such luminaries as Dean Martin, Andy Williams and Elvis Presley.

Hathcock, born June 24, 1919 in East Texas, married Pat Dodson in 1943 at Tucumcari, N.M. In 1946 he went to work for radio station KTNM in Tucumcari and the following year served in Amarillo as continuity director for KAMQ.

Hathcock later worked in advertising, then joined radio station KZIP as a writer and later as manager. In 1977 he

became a partner in a typesetting and graphic arts business, Graphics 3, and retired in 1990.

In 1999 he published his first poetry collection, "Sweet & Sour." He also enjoyed moonlighting as an editorial writer and poet for The Record Stockman, a syndicated livestock publication, and an editorial columnist for the Amarillo Globe-News.

He is survived by his wife and two daughters, Jean Ann Mariner and Debra Gail Dudley, all of Amarillo; a sister, Mary Lou Bradley of Albuquerque, N.M.; three brothers, Allen Hathcock of Springtown and Billy J. Hathcock and Joe P. Hathcock of Fort Worth. He had three grandchildren and five great-grandchildren.

JOHN JARRARD

Songwriter John Jarrard, who penned 11 No. 1 hits for various artists, died Thursday evening at the age of 46. His death was caused by respiratory failure induced by a drug reaction.

Born in Gainesville, Ga., Jarrard moved to Nashville in 1977 to pursue a songwriting career. Only a year after his arrival, he lost his eyesight due to complications from his diabetes. Jarrard spent the year committing to memory the streets that make up Music Row so he would still be able to pitch his songs to the myriad of publishers that lined those streets.

After signing an exclusive writing deal with Alabama Band Music in 1982, Jarrard established himself as one of Nashville's most successful songwriters. His hits include "Mirror, Mirror," for Diamond Rio; "Blue Clear Sky," for George Strait; "You've Got The Touch," for Alabama and "Money In The Bank," for John Anderson.

Throughout all of his health problems, friends say that Jarrard faced each with unrelenting optimism. "Life is sweet," Jarrard once said. "I've come close enough to losing it enough times to really appreciate just how precious and wonderful it is, and I'm planning to live it to its fullest and enjoy every minute. I'm a mighty, mighty lucky man."

Many of his friends and co-workers would attest that they were the lucky ones for knowing such an inspiring person.

Jarrard is survived by his wife, Janet Tyson; a daughter, Amanda Jarrard; and two stepchildren, Bethany Tyson and Matt Tyson.



APRIL

25-27 CMA Board of Directors Meeting / New York Palace, New York, NY

JUNE

14-17 Fan Fair / Downtown Nashville, TN

NOVEMBER

7 CMA Awards / Grand Ole Opry House, Nashville, TN

St. Jude's Benefit Friday, April 27th

Hook, Line and Singer is an opportunity for music industry professionals to get together and share a fun day, outdoors at Cedar Creek Yacht Club on Old Hickory Lake. The fishing tournament will begin at first light and go until noon. We will provide you with a boat and guide or you may choose to bring your own boat. The awards ceremony will begin at 1:00 pm and will take place during lunch.

This is a great opportunity to have a leisurely day with your staff, artists and industry peers and best of all, your day at the lake will benefit St. Jude Children's Research Hospital. This event is not open to the public.

For more information contact Molly Beebe at (615)320-0466 or molly.beebe@stjude.org.



BRAD PAISLEY

FAN FAIR 2001



ELVIS' CADDY GETS A NEW HOME

Elvis has left the building. . . or at least his car has. Elvis' 1960 Cadillac limousine was transferred to the New Country Music Hall of Fame on Valentines Day. The car arrived at the site covered in canvas and was lifted by a 65-ton crane to the 75-foot height of the museum's third floor gallery. The Hall of Fame is scheduled to open at it's new location in downtown Nashville in May 2001.



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Top: ASCAP recently threw a celebration in recognition of the No. 1 song "My Next Thirty Years." (L-R) Byron Gallimore, producer; Tim McGraw; Connie Bradley, Sr. Vice President, ASCAP; Phil Vassar; Ed Benson, Executive Director, CMA; Gary Overton, Executive Vice President, EMI-Nashville; Scott Siman, President, RPM Management

Center: DreamWorks artist Jessica Andrews dropped by to perform for the CMA staff. (L-R) John Rose, Head of Sales & Marketing, DreamWorks; Scott Borchetta, DreamWorks; Jessica Andrews; CMA Executive Director Ed Benson and Scott Siman, President, RPM Management.

Bottom: Backstage before "Soul 2 Soul" tour final concert in Atlanta. (L-R) Gary Borman, President, Borman Entertainment; CMA Associate Executive Director Tammy Genovese; Faith Hill; Rick Murray, CMA Senior Director of Strategic Marketing.