

Brooks & Dunn
Steers & Stripes
Neon Circus & Wild
West Show

Fan Fair Draws
Record Crowd

Loretta Lynn and
Charlie Daniels
Open New
Museums

Country Music Hall
of Fame and
Museum
Opening Day
Ceremony



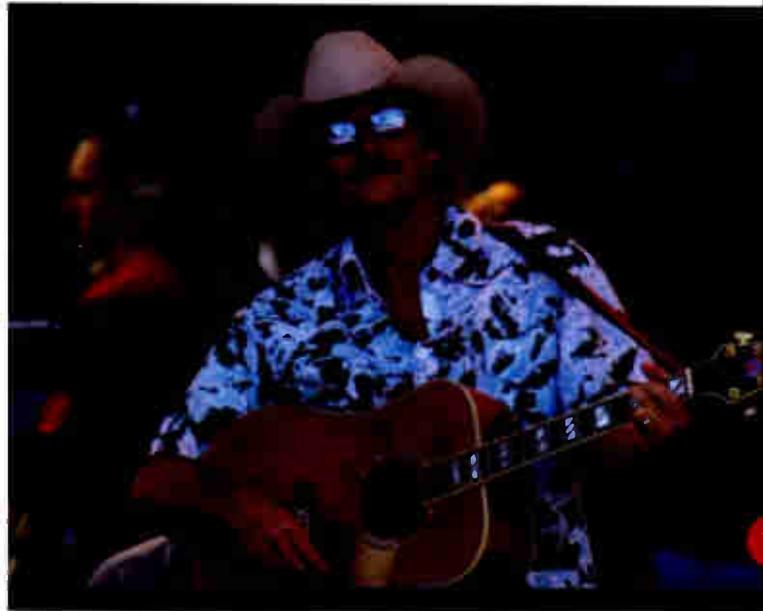
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[letter to the editor)

Dear CMA Close Up,

I just got the new 2001 CMA Directory. I use it everyday, and I think it's great that you guys did this, but I have a couple of questions. Can anyone buy one or do you have to be a CMA member? And who put together the information?

F. Morgan
Dallas, TX

Thank you for your comments. The CMA 2001 Directory is offered as a CMA member benefit. All sterling individual members and all organizational members receive one FREE copy of the book, and can purchase additional copies at \$25 each. Regular individual members can purchase the CMA 2001 Directory for a discount price of \$25. Non-members can purchase it, but must pay the full price of \$55.

The artist, manager, publicist, booking agent and label information contained in the CMA Directory was provided by Music Row Publications and was completed at the end of 2000. M Street Publications provided all radio data. Every effort has been made to ensure the accuracy of the data at time of printing. However, since the data is constantly changing, it should not be construed as all inclusive.

To order a CMA Directory, call (615) 244-2840. An order form will be faxed to you. CMA Directories may also be purchased in person at the CMA office at 1 Music Circle South, Nashville, TN. 37203.

CMA Close Up welcomes your letters.
You can reach us at (615)244-2840;
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Fan Fair 2001 - Best Ever!

I'd like to extend my heartfelt thanks to everyone involved in making Fan Fair® 2001 the best ever. It was the 30th anniversary for this unique and exciting event and we had the biggest crowd ever in Fan Fair's history with aggregate daily attendance of more than 124,000--up 43% from last year.

Special thanks to the 115 acts who performed on the Fan Fair 2001 stages and more than 175 acts who appeared in the Exhibit Hall for the autograph and photo sessions. Your talent and your presence are vital to the success of the event. Your tireless support of the fans inspires everything we do here at the CMA, and we are so very thankful for your contribution. We've heard nothing but great comments from the artists who were all so pleased with the new, world-class facilities and the changes that were made to make Fan Fair a major, first class event.

I want to thank all of those who have given so much time to make the new Fan Fair bigger and better than ever. It was such a pleasure to work closely with all the labels, managers, talent agents, publicists, production staff and tour operators to create such an incredible event. I must also point out the countless hours and great personal dedication that my colleagues on CMA's professional staff put into the new Fan Fair. And certainly the leadership and time commitment of Tony Conway with Buddy Lee Attractions and Jerry Bradley of Acuff-Rose Music as the Chairman and Vice-Chairman of the Fan Fair Committee were unprecedented.



Our objective was to maintain the unique nature of Fan Fair while we enhanced the experience for fans and the artists and enabled Fan Fair to grow. Fans who attended the World's Biggest Country Music Festival were introduced to the many new sights, sounds and venues that made up the all-new Fan Fair--including Adelphia Coliseum, the Nashville Convention Center, Riverfront Park Stages and the Bicentennial Capitol Mall State Park.

We are already working to address opportunities for improvements for next year, but overall, for something of such an enormous scale, with all the entirely new venues, I am extremely proud with the first year's results. Our commitment to the artists and the fans is to make this an event they both support and look forward to each year.

Obviously a lot of fans are already looking forward to next year. On June 17, advance tickets went on sale for Fan Fair 2002 for the first time ever. We sold 7,500 tickets in the first 24 hours. Fans have until July 31 to purchase their tickets at the 2001 prices. And there's a great buzz in the industry about the new Fan Fair. Two of the biggest acts that were unable to be part of it this year have already called me to commit to Fan Fair 2002.

So with all great excitement and big expectations for next year, I hope you will mark June 13-16 on your calendar and be a part of Fan Fair 2002.

Ed Benson

CMA Executive Director

For the first time in the history of entertainment, a trade association is taking an aggressive role in branding a genre of music. Successful branding solidifies the consumer base, can stabilize pricing and provides a platform for expansion of the audience base. After extensive national consumer research and a process known as Values Based Branding™ the CMA Board of Directors, upon the recommendation of the CMA Marketing and Communications Committee, has approved the development of a consumer branding campaign. The campaign slogan "CGOUNTRY: ADMIT IT. YOU LOVE IT" was created and developed by the creative team at Austin-based agency GSD&M.

Ed Benson, Executive Director of the CMA, answers some questions about the campaign, which may start to appear as soon as the fall.

CMA ANNOUNCES INNOVATIVE BRANDING INITIATIVE FOR COUNTRY MUSIC

Campaign Introduces Contemporary Logo and Tagline

After several months of research and development, the Country Music Association has announced the initial findings of its comprehensive brand development project for Country Music. The resulting tagline and logo are the first steps toward evolving an enhanced identity for the format that expands the consumer base and solidifies the core audience.

"Country Music stands alone in its breadth of support and talent to initiate a campaign of this magnitude and importance," said Kitty Moon Emery, who chairs the CMA Marketing and Communications Committee, responsible for the brand initiative. "We are working together as an industry to impact the future. No other genre has the platform and ability to pull our industry leaders together - despite the fact that they are competitors - for a common cause."

Since September, award-winning, major advertising agency GSD&M, based in Austin, Texas, has conducted quantitative national consumer research, along with 31 focus groups in Atlanta, Dallas, Chicago, Los Angeles and Nashville. The goal was to assess current perceptions of Country Music among consumers and identify the format's most distinctive and compelling aspects.

The research was designed to identify the core values of Country Music. The extensive research effort provided the basis to better brand Country Music in order to distinguish its appeal and unique characteristics.

When asked about Country Music, people most frequently said that Country Music is about "real life." The focus groups also told GSD&M that Country Music was rooted in a unique style of storytelling; linked them to their homes and families; and put them in touch with their emotions. The consensus was that the power of Country Music is found in the stories it tells and its connections with the listener.

Even with the enormous success of so many artists, Country Music is often associated with stereotypes that prevent listeners from embracing the music. With "values-based branding," GSD&M and CMA intend to focus on what's at the heart of the genre — the powerful connection that all types of people have with the music. The

FAN TESTIMONIAL

I just read this morning in the Atlanta Journal-Constitution that the CMA is starting an advertising campaign to increase the popularity of Country Music. I'm writing to give you an enthusiastic testimonial.

I'm a 44 year-old, Yale-educated attorney, employed by the Civil Rights Division of the U.S. Dept. of Justice in D.C.. Up until February, I detested Country music for all the reasons stated in the article.

But on February 1st, I had Lasik eye surgery. Because I am fair-skinned and blue-eyed, I suffered significantly more post-operative pain than most people. I couldn't open my eyes for more than 5 seconds at a time. Rather than stumble blindly around the house, I decided to climb into bed and distract myself with music videos. I could close my eyes and just listen to the music when the pain became too severe.

MTV and VH-1 don't show many music videos anymore. So I flipped the channel selector to the Country video station, thinking that I would listen for just a couple of minutes (because that's all I would be able to stomach).

Much to my surprise, I discovered that I really liked the music - once I gave it a chance. In fact, I really liked it a lot. There was maybe one song in 30 that I didn't genuinely enjoy. And when I was able to open my eyes for a little bit, I watched a music video. I was especially entranced

Q The slogan has surprised some people. What's the reasoning behind it?

A The research clearly evidences that a lot of people still have stereotypical and erroneous perceptions about Country Music and its consumers that inhibit them from being engaged with the music as much as they might. Basically, we found that there were a lot of closet Country Music listeners out there. There are people from all walks of life and age groups that listen to it, but do so in a very closely guarded, personal fashion. Once we identified this perception vs. reality disconnect, we were faced with two options - either ignore the problem and hope that consumers will eventually bridge this perceptual gap or address it head on. We chose to address it head on.

Q What will the ads be like?

A The creative approach is still being developed. I can tell you that the campaign target will be occasional listeners and potential consumers who are not rejecters between ages 18 and 34. There will be very strong humor and surprise elements to disarm stereotypes. We may involve celebrities who people would not think are Country Music fans but actually love it. Perhaps people in sports, movies, television or politics.

Q Everyone seems to be doing research. How was yours different and what did you learn from it?

A Through GSD&M's Value Based Branding™ our goal was to focus in on the consumer perception of Country Music and more specifically, we focused on the occasional consumers and non-rejectors. This group represents an enormous future potential audience for Country Music and one that is currently under-served. GSD&M engaged in extensive national research including a process called mind-mapping in addition to rounds of focus groups held in Chicago, Los Angeles, Dallas and Atlanta. The research clearly showed us that people turn to Country Music when they want to face real-life issues in their lives or want to re-live past memories. This was very different from why they listen to rock music for example, which was as a form of

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photo: Russ Herrington

Brooks & Dunn

STEERS STRIPES NEON CIRCUS WILD WEST SHOW

Ronnie Dunn and Kix Brooks wander into their manager's conference room in decidedly high spirits for two men who've just returned from the grueling first leg of one of Country's most anticipated 2001 tours. With a sly grin, Brooks acknowledged his partner with a, "Hey, Slim" and received an equally wry, "Hey, Howdy" for his efforts.

Ten years into a career neither was sure would last as long as junior high school, the pair have found an easy camaraderie that's led to 19 No.1 hits - including the raw, lust-driven "There Ain't Nothing 'Bout You," their recent 6 week run at the top of *Billboard's* Country chart; 23 million albums sold; three Entertainer of the Year awards; one of the most consistently bankable live franchises on the road; and that most American of achievements: gracing the front of Kellogg's Corn Flakes boxes for a year.

For Brooks & Dunn, what started as an uneasy partnership has turned into Country Music's record-setting, relentlessly future-forward, honky tonk reality.

"We couldn't have planned this," confessed Dunn. "We didn't even know that we'd make it past an album or two, since we were literally getting to know each other when we were doing interviews. But somewhere along the line, we realized, 'There's something here.' We have a sound and an attitude that people respond to - and we actually found that we liked and respected each other a great deal once we did get to know one another."

With *Steers & Stripes* debuting at No. 1 on *Billboard's* Country Album charts - and an impressive No. 4 on their Top 200 Albums (of all genres) - and the Neon Circus & Wild West Show doing huge business, Brooks & Dunn have sidestepped the been-there, done-that fickleness that can affect acts entering their second decade. For the pair who broke the Judds' record-setting winning streak at the CMA Awards, it was a matter of not taking their success for granted. "We knew we'd be fine either way," Brooks acknowledged of the potential cross-

“It’s like NASCAR... People get to a place where they want to root for someone else. If you wanna keep ’em coming back, you gotta keep pushing, or else it’s gonna be about the underdog. Maybe we have a little of that going on right now...”
Ronnie Dunn

roads, “but we also knew we had more and better music inside us. We want to leave a legacy that says something about Country Music in the 21st Century - and we knew it was going to take really focusing on the music, the making of the album. And then it was going to take getting out there and supporting it.”

They enlisted white-hot Mark Wright - known for his work with Lee Ann Womack, Mark Chesnutt and Clint Black’s *Killin’ Time*, to produce their seventh studio offering. And they took the time necessary to make the record they wanted rather than feeding the cycle of record-tour-record-tour-record, where the business concerns can often overwhelm the music.

“It’s the first time, since the first album [1991’s classic *Brand New Man* since we did that: threw out the clocks and just worried about the music,” Brooks continued. “Back then, all we had was time and nobody was waiting for the next record. This time, we decided we deserved to put the time in and make the record we really wanted.”

The guys got support for their decision from RCA Label Group Chairman Joe Galante, who’d recently inherited the group as part of a tri-label merger. As Brooks said of the transition, “It was a real eye-opener for us, because we had a record caught in the label change, which can be death for a touring act. But we did bigger touring numbers than ever before - and Joe recognized that we were still vital, we just needed to get our focus back on the music.”

It worked. *USA Today* raved “this stuff kicks” and ultimately centered their “Macho Country” feature around the duo’s revved-up brand of unapologetic full-throttle music. *Tower Pulse* offered: “this is what honky tonk heaven sounds like in 2001,” and *Fortune* proclaimed, “you haven’t consumed a guiltier slab of batter-friend, gravy-smothered pleasure since the heyday of ZZ Top.”

“One thing about Mark Wright,” said Dunn, “he knows where to find the songs. They come to him from everywhere - and it was pretty cool getting to hear some of the things he played us.”

While both Brooks and Dunn are represented as writers, the contributory pool broadened with *Steers & Stripes* to include Irish soul-rocker Paul Brady’s aching acknowledgement of what neither wants to see, “The Long Good Bye;” progressive Country thrush Kim Richey’s pledge of forever in a world where shelf-life is rapidly evaporating on “Every River;” David Lee Murphy’s hard-charging, trucker’s obsessive fervor on “If It’s The Last Thing I Do,” featuring unbridled vocal support from a full-tilt Trisha Yearwood; or Wayland Holyfield and Tom Douglas’ yearning paean to loss set against the Big Easy on “When She’s Gone, She’s Gone.”

“This town was built on songs,” declared Brooks, a working songwriter from the rich *Sony/ATV* Tree heritage of Bobby

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KIX BROOKS AS A CMA BOARD MEMBER

Kix Brooks of Brooks & Dunn has served on the CMA Board of Directors since 1998. Since then he has made numerous contributions to the work done by the association from highly visible personal appearances to support CMA initiatives to behind-the-scenes contributions at committee meetings and Board forums. Some of his colleagues on the Board comment on Brooks’ work as a CMA Board member:

LON HELTON

Artists have always played an integral role on the CMA Board of Directors. Their unique insights are invaluable in all aspects of CMA business, but are especially important with regard to CMA’s crown jewels: Fan Fair and the CMA Awards. Despite their hectic travel schedules, artists elected to the CMA Board have always managed to make the Board meetings a priority. A great deal of weight has always been placed on their comments — through the years I’ve seen artists sway an entire vote with their impassioned discourse.

But Kix’s contributions and participation in the last few years have been at a level I have not seen in my 18 years on the Board. Because of their schedules, artists aren’t expected to attend the myriad of meetings held by committees to which they’ve been assigned. But Kix not only attends most of the meetings, he usually comes with a laptop computer full of ideas that he’s knocked out while on his bus traveling from one city to the next.

His contributions are noticed and appreciated by everyone on the Board, which was reflected in his being appointed to the Executive Council this past year. As Chairman, I couldn’t thank him enough for the time and effort he’s put into the organization. There’s no doubt in my mind that the CMA Board and the work it does is greatly enhanced by his presence. Thanks, Kix!

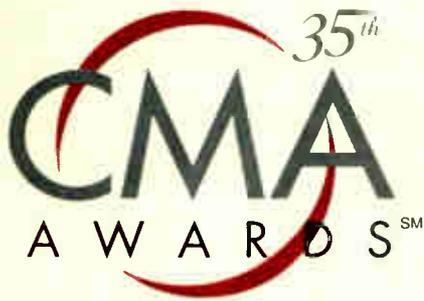
JOE GALANTE

“I have always been impressed with the way that Kix is able to completely balance his role as an artist and as a businessman. His actions are always in the best interest of Country Music. His contributions to the CMA Board are essential.”

RICK SHIPP

“Kix has a way of cutting to the heart of an issue. When he speaks up, he cuts through all the BS and gets right down to what the issue is. He is just so levelheaded - when he says something it makes sense. He is one of the few people who truly

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WEDNESDAY, NOVEMBER 7 CBS

YOUR VOTE COUNTS!

Did you know it only takes TEN votes on the first ballot to make it to the second round of voting for the CMA Awards? Several artists who have realized this have made sure their entire band and management team are voting CMA Members.

Did you know some CMA Awards have been won by less than 10 votes? In case you were thinking that your one vote doesn't make a difference...think again!

Below is the timeline for this year's balloting process.

FIRST BALLOT

- Applications must be received by May 15
- Renewal payments must be received by May 30
- First ballot mailed June 5
- Return first ballot July 6

SECOND BALLOT

- Applications must be received by June 4
- Renewal payments must be received by July 18
- Second ballot mailed July 25
- Return second ballot August 21
- Nominee Press Conference August 28

THIRD BALLOT

- A member must have received a Second Ballot to receive a Third Ballot and be current in the payment of membership dues
- Renewal payments must be received by September 4
- Third ballot mailed September 10
- Return third ballot October 10

Don't forget to vote and make sure everyone you know who is eligible is voting, too. And see if your favorites win on the "35th Annual CMA Awards" live from the Grand Ole Opry House, 8-11 PM/ET, Wednesday, Nov. 7 on CBS. **Kim Leslie**

2001 CMA AWARDS TICKET INFORMATION

Ticket order forms for the "35th Annual CMA Awards" will be mailed in late-July to CMA's Sterling and Organizational members. The show will be broadcast Wednesday, November 7, 8-11 PM/ET on the CBS Television Network live from the Grand Ole Opry House in Nashville, TN. Returning as host for his 10th anniversary, will be Country superstar Vince Gill.

If you have not received your order form by mid-August, please contact CMA's Special Projects Department at (615) 244-2840 or email tickets@CMAworld.com.

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

For more information on the "35th Annual CMA Awards," log onto www.CMAawards.com.



my.CMAworld.com wants YOUR e-mail address!

Make sure you get registered for the launch of CMA's newest site that is For Members Only!

Send your NAME and E-MAIL address to:
MyEmail@CMAworld.com

Be one of the very first people to experience all of the new and exciting features on my.CMAworld.com by sending your name and current e-mail address today. The only way to take advantage of the Website once it is launched is to provide CMA with a valid e-mail address. Watch your mail for more information about access and the launch of my.CMAworld.com!

CMA will be launching this new Website for members very soon. All members with a valid e-mail address will be able to access many helpful features on my.CMAworld.com. CMA members can benefit from useful tools such as:

- Personalized site for each member
- Renew your Membership
- Update your contact information
- Access useful Reference Guides (Sterling & Organizational Members)
- Ask CMA staff questions on a variety of topics
- Read news and updates from CMA
- View your account information
- View your membership benefits
- Read CMA bylaws, Constitution and Awards procedures

Watch your mail in the coming months for more information about the launch of this new Website. However, the most important thing you can do now to prepare for the site is to please send your name and e-mail address to MyEmail@CMAworld.com.

In a secure section of the site, you can renew your membership online, avoiding notices in the mail. You can make sure your membership will never expire by using this convenient feature. A section designed for members to update their contact information will make sure you never miss another issue of *CMA Close Up* or your voting ballots in the mail.

Send your name and e-mail address today to MyEmail@CMAworld.com to make sure you will be one of the first to take advantage of this members-only benefit!

Kelly Randall

CMA ANNOUNCES STAFF CHANGES

Since the beginning of the year, there have been several staff promotions at CMA and several new additions to the staff as employees have left to pursue other opportunities in the industry.

Athena Patterson has taken over the position of Creative Services Manager in the Communications Department. Patterson, who had worked as manager of media relations & new media marketing at Atlantic Records before the label folded in April, is in charge of all printed materials at CMA, including *CMA Close Up* magazine, advertising and the popular program books for the CMA Awards and Fan Fair®.

Carol Harper assumed the position of Marketing Manager in May. A music industry veteran, Harper was vice president of Mike Robertson Management before joining CMA. In her new position, Harper is responsible for supporting the CMA corporate development initiative and partnership development for Fan Fair and the CMA Awards.

David Beronja joins New Business Development at CMA as Web Developer. Born and raised in Milwaukee, Wis., Beronja was the Electronic Media Specialist at Effective Management Systems in Milwaukee before moving to Nashville. As CMA Web Developer, Beronja is responsible for graphic design, navigation and content integration of all CMA websites - including **FanFair.com**, **CMAawards.com** and **CMAworld.com**.

There are several staff members who have received promotions including:

Jamie Downing, a 10-year veteran of CMA, was promoted from Special Projects Manager to Senior Manager of Special Projects.

Lara Henley, a 10-year veteran of CMA, was promoted from Marketing Coordinator to Marketing Manager.

Kris Wolstenholm, a 4-year veteran of CMA, was promoted from Events Coordinator to Senior Coordinator of Events and Special Projects.

Shannon Kasakevics, a 5-year veteran of CMA, was promoted from Meetings and Events Coordinator to Manager of Meeting Planning and Events.

Christy Crosby, moved from the Finance and Administration Department, where she was Administration Assistant, to the Communications Department, where she is now the Industry Relations Assistant.

Angela Ramler, a 2-year veteran of CMA, was promoted from Executive Assistant to Executive Coordinator.

Wendy Pearl

[giving)

SIZZLIN' COUNTRY BENEFIT CONCERT AND EVENTS SIZZLE

More than \$520,000 Raised for the Cystic Fibrosis Foundation



Since 1995, Sizzlin' Country has brought top-notch artists together for a great cause, and this year was no different. The 7th Annual Sizzlin' Country Concert kicked off Academy of Country Music week with some of Country Music's hottest talent, who donated their time, energy and talent to this special event on the Warner Bros. Studio backlot in Burbank, Calif. The fun-filled concert, which raises money for Cystic Fibrosis research and care programs, was hosted by Jessica Andrews and Billy Gilman, and featured performances by Tracy Byrd, Mark Chesnutt, Tammy Cochran, Andy Griggs, Carolyn Dawn Johnson, Lila McCann, Tim Rushlow, Trick Pony, Keith Urban and special guest Richard Marx. The concert, coupled with a silent auction of various memorabilia, raised more than \$500,000 for the Cystic Fibrosis Foundation.

As part of the festivities, the Cystic Fibrosis Foundation presented its second Heart of Country Award, an award presented to an individual or corporation in recognition for contributions to their community, to Scott Siman of rpm management. Tim McGraw and Faith Hill honored Siman in presenting the award.

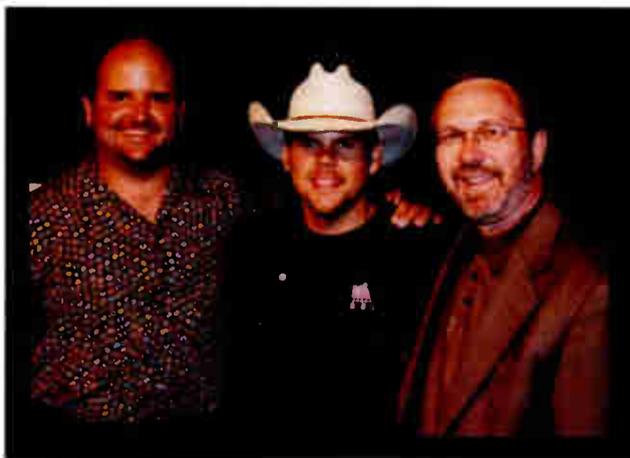
The night before the concert, the first annual Sizzlin' Singin' & Slingin' Celebrity Bartender Bash raised another \$20,000 for the Cystic Fibrosis Foundation. Sponsored by KZLA/L.A., celebrity guests participating as bartenders, table top dancers and performers included Sonny Burgess, Lila McCann, Tim Rushlow, Trick Pony, Aaron Tippin, Bryan White and Mike Walker, with surprise appearances by Gary Allan, Rodney Redman and Trent Summar. Other celebrity participants included Epic recording artist Bobbie Eakes ("The Bold and the Beautiful"), Patrika Darbo ("Days of our Lives") and Bryan White's wife, Erika Page ("One Life to Live").

Diane Crawford

on the net: www.sizzlincountry.com

(l-r) Scott Siman, President of rpm management, Jessica Andrews, Carolyn Dawn Johnson, Tim McGraw, Billy Gilman, Sheri and Sue Mount, Co-chairs of the Cystic Fibrosis Foundation

THE ALL NEW DOWNTOWN FAN FAIR GETS AN ADVANCE PUSH FROM CYRUS, O'NEAL AND ALLAN



Jamie O'Neal performed at the Rock and Roll Hall of Fame and signed autographs for fans.
photo: Ilycia Deitch

Far left (l-r) John Lytle, Allan's manager; Gary Allan; CMA Executive Director Ed Benson
photo: Robert Harris



Country Music artists took time to promote the return of Fan Fair® to downtown Nashville, contributing to its record-breaking attendance.

Mercury's Jamie O'Neal went to the Rock and Roll Hall of Fame in Cleveland, where she was interviewed by WGAR Radio and played an acoustic set on April 28 of her hits, "There Is No Arizona" and "When I Think About Angels." She announced the winners of a contest for a free trip to Fan Fair 2001, and signed autographs and posed for pictures.

Monument artist Bill Ray Cyrus pitched in with a four hour satellite radio tour on May 14, promoting the just announced single-day Fan Fair 2001 ticket sales in 14 nearby markets including Bowling Green, Chattanooga, Dickson, Jackson, Knoxville, Pulaski and McMinnville.

CMA and the Nashville Convention and Visitor's Bureau joined together for a second time to present a preview of Fan Fair. MCA Recording artist Gary Allan performed for a group of journalists who write travel articles on May 20 at the Mere Bulles restaurant in downtown Nashville. He performed acoustic versions of some of his hits including "Her Man" and "Right Where I Need To Be," during a cocktail reception and dinner overlooking the Cumberland River and Adelphia Coliseum, home to Fan Fair's nightly concerts. After performing, he gave the writers a firsthand look at the heart of Fan Fair by signing autographs and posing for photographs with all attendees. Publications including the *Arizona Daily Star*, *Atlanta Journal Constitution*, *Dallas Morning News*, the *Miami Herald*, the *Saturday Evening Post* and *Women's World Magazine* participated.

Board members of the Country Music Association made sure Reba McEntire knew Nashville is proud of her triumph playing the lead in "Annie Get Your Gun" on Broadway. During the May CMA Board of Directors meetings in New York, McEntire was honored during a reception at the New York Palace Hotel by the CMA Board and several CMA staff members. MJI Broadcasting and *Country Weekly* magazine co-hosted the event. Lon Helton, Chairman of the CMA Board, surprised the singer with a bottle of her favorite champagne, along with a crystal ice bucket and a set of champagne flutes. The ice bucket was inscribed: "To Reba who's always been our leading lady and now she's the toast of Broadway."



photos: Andrea Renault



photos: Andrew Eccles

Reba official site: www.reba.com

(clockwise from upper left)

CMA (Chairman of the Board Lon Helton, presents Reba with a crystal ice bucket inscribed: "To Reba who's always been our leading lady and now she's the toast of Broadway."

Several Board members discuss with Reba all of the rave reviews she's received as lead in "Annie Get Your Gun." Some of her proud supporters include CMA Executive Director Ed Benson; Chairman of the Board Lon Helton; and Board Director, Chairman MCA Nashville, Bruce Hinton

CMA Board Members Jeff Walker; David Ross; Tom Shapiro and Tony Conway toast Reba

CMA Associate Executive Director Tammy Genovese congratulates Reba on her success on Broadway

Viacom Leaders From CMT, Infinity, and Westwood One Discuss Team Approach To Supporting Country Music At CMA Board Meeting In New York



Leaders from Viacom's Country team - CMT: Country Music Television, Infinity Radio and Westwood One - unveiled to the CMA Board the company's "team strategy" of working together to promote Country Music. Moderated by Paul Hastaba, Senior Vice President and General Manager, CMT, the panel included Bill Figenshu, Senior Vice President, Infinity Broadcasting; Sue McNamera, Vice President and General Manager, Infinity Radio Sales; Ed Salamon, President of Programming, Westwood One and John Sykes, President, CMT and VH1.

"The opportunities we have within our company for synergy and cross-media promotion of Country Music are tremendous," Hastaba said as he opened the forum. "We're utilizing these opportunities like never before and it's exciting for me to see what an impact this is making for our genre."

Sykes became VH1 President in 1994 and has guided the network to unprecedented success. As CMT President since June 2000, Sykes said, "CMT reminds me a lot of VH1 five years ago, when we saw an opportunity and we began to invest in that opportunity."

Sykes told the Board that Viacom is committed to CMT and has doubled the network's programming budget. CMT has already started rolling out new original series and specials, and Sykes announced to the Board CMT's plans to launch a live daily interactive show from the new Country Music Hall of Fame and Museum.

"We are going to put the brand building strength of MTV Networks along with an investment of tens of million of dollars in programming into CMT," Sykes said. "Our vision for CMT is a compelling and exciting Country Music network that will broaden the Country Music audience and help sell records and concert tickets."

Viacom's Country assets include CMT which is in nearly 48 million U.S. households, country.com, *Country Music Today* magazine with 300,000 subscribers.

Infinity Broadcasting is one of the largest radio broadcasting companies in the United States and has 23 Country radio stations located in major markets including Fresno, Houston, Kansas City, Phoenix, Portland, Sacramento, San Bernardino, San Francisco and Seattle.

Westwood One is America's largest radio network. It provides news, music, talk, entertainment programs, features, live events and 24 hour formats. Westwood One serves more than 7,500 radio stations in all formats and is managed by Infinity Broadcasting Corporation. It's Country shows include: Country Countdown USA, Country's Cutting Edge, The Weekly Country Music Countdown, Country Gold Saturday Night, Stars of Country, Country Six Pack and Country's Inside Track.

Infinity Broadcasting's Figenshu described how Infinity's Country radio stations are already aligned on-air with CMT with plans to continue building synergy.

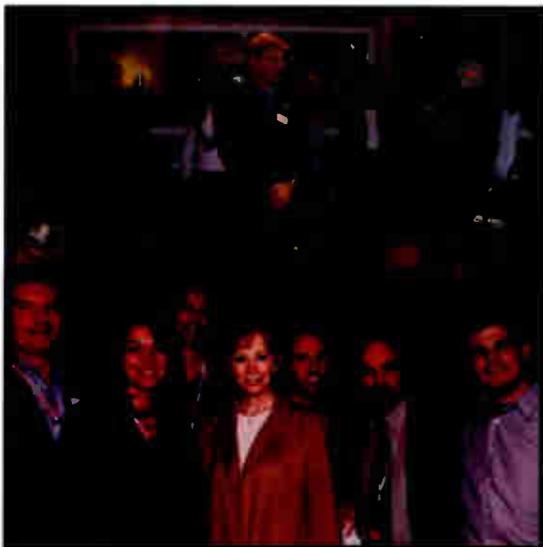
"All of us on this panel today believe the possibilities and opportunities for Country music are incredible," Sykes said. "By working together we can all help Country music increase its audience and attain its potential."

Jama Bowen

www.infinityradio.com

www.westwoodone.com

www.country.com



Sirius Satellite Radio provides 50 channels of commercial-free music and up to 50 channels of news, sports and entertainment broadcast directly to your vehicle, anywhere in the continental United States. Programming is driven by consumer preferences, not advertising dollars, so you'll never hear a commercial between your favorite songs. Sirius and another outlet, XM Satellite Radio both feature all-digital sound from coast to coast.

www.siriusradio.com

(l-r) Several Board Members and CMA Staff participated in a tour of the Sirius Satellite Radio studios in New York. Bobette Dudley, CMA Senior Director of Events; Jules Wortman - Board Member; Steve Ennen - Board Member; Angela Ramler, CMA Executive Coordinator; Peggy Whitaker, CMA Director of Board Administration; Kitty Moon Emery - Board Member and Rusty Walker - Board Officer.

(l-r) Steve Warren, Format Manager / Country Division; Cindy Sivak, VP / Industry & Talent Affairs; Tom Versen, Director / Production & Creative Services; Reba; Jim Kressler, VP / Programming Operations & Programmer / Country Hits, Joe Capobianco, Senior VP/Content; Al Skop, Assistant Format Manager/Country Division

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To Gherm or not to Gherm?

No one seems to know the origin of the term. Everyone knows what it means. Ask any Country Music insider for an example, and you'll get an immediate response.

"Oh yeah. I've had people come up to me in Kroger and go, 'Oh my, will you wait here just a minute while I run home and get my CD for you to sign?'" says Chely Wright. "Right. I'm standing there with eggs and ice cream!"

Of course, "gherm" is the term. Although Wright agrees that most examples of gherming include a bit of the ridiculous, she's quick to turn the negative into a positive. "Think about it," says Wright. "Someone doesn't come all the way from Iowa to Nashville, walk up to you and say, 'Hey - wanna go get a cup of coffee?' unless they really, really admire you." Diamond Rio's Dana Williams agrees. "The fact is, a fan just wants to find a way to get close to you," he explains. "They want to say something, but they have no idea what, so sometimes they come off looking kind of stupid. You've gotta give them a break."

"I think it's cool when there's a ball player and you have him sign your baseball," says Mary Chapin Carpenter. "It fits. It's part of the tools of the trade." So has gherming gotten a bad rap? It is really a positive thing, after all? "No. It's a hybrid of 'germ' and 'groupie,'" says Carpenter.

"It's the overriding of the brain and judgment by emotion," says Wright. "Gherming is sinking as low as you can go," jokes Williams. Obviously, gherming is a big "no-no." Never in a million years would these stars be caught dead in the act.

"There was one time in my life where I felt like I could not leave this place until I'd gotten this person's autograph," admits Carpenter. "It was at the first Clinton inaugural. I was in the holding tent for performers and Tony Bennett was there," she says. "I wanted to get his autograph - it just meant everything to me. But I was too shy. I didn't want to gherm him!"

A couple of years later, Carpenter got Bennett's autograph ... and then some. "I ended up actually singing a duet with him for a fundraiser in L.A.," says Carpenter. "He not only gave me an autograph, he drew a portrait of me!"

Wright admits to being a gherm, too. "Just the other day, I was walking out of my label and someone was parking a car right in front of the building. It was Alison Krauss," Wright says.

"Now, I know Alison. I consider us friends. But whenever I see her I'm going 'You're so awesome! Loved your last record! When are you doing another one!' Then I have to say, 'Alison! I have to go now - I'm gherming you!'"

"Oh yeah, I've done it a couple of times," says Williams. "We played half-time in game number five of the finals last year. I'm a huge Lakers fan. So after the game I go out back with my official NBA basketball and my little Sharpie and I just hang out," he laughs. "I waited and waited and waited and finally here comes a crowd of people all huddled around this guy - and it's Shaq! I about passed out! But I couldn't get up my nerve to say anything. I wanted him to look at me and feel sorry for me and I'm thinking, 'Man, what a gherm I am!'" Thanks to his road manager, Williams got the treasured autograph. "Yeah, he sees I haven't got the autograph yet and he just yells out, 'Hey! Will you come over here and sign this boy's ball?'" Williams continues. "And Shaq signs the ball and I'm just standing there like a ten-year old looking up, 'Thank you, sir.' Man! I felt so stupid...but I scored!"

Knowing how it feels to be a big fan has affected the way Williams treats fans in return. "I try to make everyone feel comfortable, but sometimes you have to walk that fine line," he explains. "You want to make sure you offer to give an autograph to someone who is too afraid to ask. On the other hand, you don't want to come off looking cocky to someone who maybe really doesn't care."

"People don't realize that you're literally being thrown from one place to the next," says Carpenter. "When you can't stop for them, sometimes they become very hostile and abusive - and that's tremendously upsetting to me."

"One time I met these two young girls and one of them had tears in her eyes. Her friend had to tell me that she had always wanted to sing a song with me," says Wright. "So we sang a couple of lines together, but I'm not standing there thinking, 'What a freak!' because I understand the feeling."

So, like just about everything else in life, being a fan is both positive and negative depending on your point of view. Leave it to Mary Chapin Carpenter to sum it up so gracefully. "You know," she says, "I really think it's just an excuse to ... have a moment." And is there really anything wrong with that?



Chely Wright



Mary Chapin Carpenter

"I really think it's just an excuse to ... have a moment."

Dana Williams of Diamond Rio



Judy Bumgarner



RITZ 1035 ENTERS NEW DIGITAL

Since it won a Radio Authority license in September 1994 to serve the London metropolitan area, Ritz 1035 has gone through numerous managerial and programming changes, but remains to this day the only 24-hour analog Country station in the UK. Today, Ritz 1035 reaches 125,000 listeners per week - an impressive number for a 1-kilowatt AM station in the middle of the dial.

Since May 2000, when Ritz 1035 moved into new, state-of-the-art studios, a series of acoustic sets have been introduced into the programming, resulting in over 100 live sessions. The station has presented all the major Country Music events in the

“...at some point during the initial 12-year license period, analog transmitters for all stations in the UK will be switched off and everyone will listen to radio via digital receivers.”

area, and established itself as a prime media stop for all touring artists in the UK, including Kasey Chambers, Emmylou Harris, Charlie Landsborough, Lonestar, Allison Moorer, Daniel O'Donnell, Gretchen Peters, Dale Watson, Wynonna, Trisha Yearwood and many more.

Unlike in its pre-recorded days under former ownership, Ritz 1035 is now live 18 hours per day. MD Howard Bowles prefers to describe the station as “a radio station playing Country Music 24 hours a day, rather than a Country Music station.” Ritz 1035 can also be heard on the Web at www.ritz1035.com.

Signaling A Change

Just as important as what Ritz 1035 is doing on-air is how it is stepping up to compete in the advanced realm of digital broadcasting. Digital radio is in the groundbreaking stages in the UK, and it has been imperative to Bowles that Ritz 1035 enter the race early on. Winning a position on the digital “multiplex”

wields enormous clout, for succeeding in such an application means a 12-year license that automatically carries a 12-year renewal, as well as an eight-year renewal of the all-important terrestrial AM license.

These digital licenses are not only important from a quality standpoint, they're essential to survival because the Radio Authority has determined that at some point during the initial 12-year license period, analog transmitters for all stations in the UK will be switched off and everyone will listen to radio via digital receivers.

The cost of these new radios is coming down rapidly; in the past year they have dropped 40% to just over \$400 and will continue to become more affordable. As this happens, more families will be introduced to the crystal-clear sound that has no interference, “picketing,” fading or other typical analog problems.

Most major car dealers have indicated that they will supply digital radios in new cars from 2003/2004 in the UK, while major hi-fi manufacturers have started to build digital radios. A number of these companies, as expected, have invested in some of the consortiums applying for digital licenses.

Mapping New Markets

The good news for UK Country fans and Nashville artists interested in reaching them is that in the past few months Ritz 1035 has already been announced as a successful service provider in four regions of the UK. The first to go on-air in mid-June will be the Liverpool service; the multiplex is owned and operated by radio group owner EMAP. The programming will be the same as the Ritz 1035/London service, reaching close to two million adults.

The second service, also owned and operated by EMAP, is set to go on-air in the Central Lancashire area on September 1, serving an additional 2.5 million adults.

In Scotland, Aberdeen serves 440,000 adults and is part of the multiplex with Switch Digital, the major shareholder being the Wireless Group and Capital Radio. This digital service will be

DOMAIN



on-air December 1. Coming shortly after that is Chelmsford/Southend, serving 1.2 million adults and broadcasting in January 2002. That application was presented by Now Digital, a wholly owned subsidiary of GWR Group — the largest owner of local and national radio stations, including Classic FM.

Most important, Ritz 1035 has been listed in all three consortium bids for the London "Multiplex 111" license — the last multiplex on offer for the massive metropolitan area. While there will be only one successful candidate, Ritz 1035's permanent place in this digital derby is assured when the decision is reached this summer.

Once the digital transformation is complete, Ritz 1035 will be, for the first time, able to compete in terms of audio fidelity with all other broadcasters, and cover a potential adult audience greater than any major market in the U.S. The station and Country format will no longer be relegated to second-class technical status in the UK, and there's widespread expectation that listenership to Ritz 1035 will soar.

As icing on the cake, further announcements are expected regarding two licenses that include Ritz 1035 as a service provider, and Bowles anticipates the station participating in these successful multiplex applications over the coming months.

The personalities of Ritz 1035 are regular visitors to Nashville and during Fan Fair they broadcast live back to the UK from Tootsie's Orchid Lounge for three days. Plans are to return again in November to provide coverage of the "The 35th Annual CMA Awards" by broadcasting four shows live from the studios of Audio Productions on Music Row during CMA Awards week.

Through strength of ownership, careful planning and a pledge to excellence, Ritz 1035 is positioned to advance its standing among the world's major Country media to heights never previously attempted. Thanks to their commitment, the rewards will be cast across the airwaves - and the Web — for listeners to enjoy around the world, from Cornwall to Music Row.

Bobbi Boyce



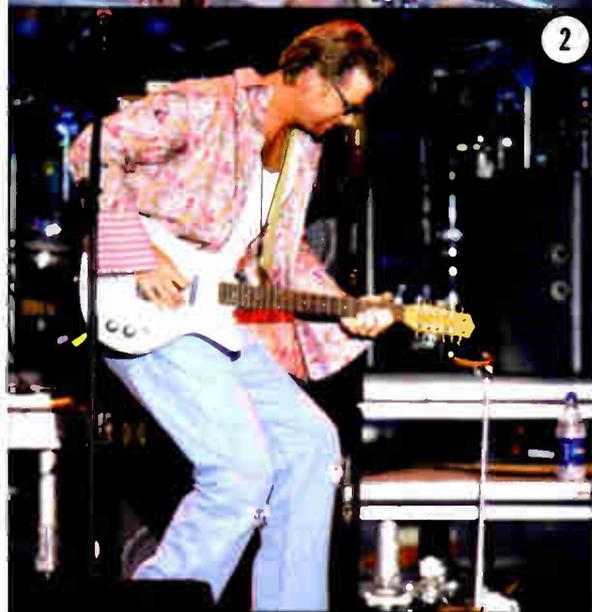
photo: Dave Knowles

HOWARD BOWLES: THE MAN WHO'S PUTTIN' ON THE RITZ

Described by Country fan publications as "effervescent" and "a live-wire Australian who speaks his mind and is full of innovative ideas which he is not afraid to put into practice," Howard Bowles took over as Managing Director of Ritz 1035/London in February 2000. After arriving in the UK in 1981, he initially started work at Plymouth Sound as a sales executive, eventually advancing to Joint Station Director. He then went on to co-found Orchard FM and remained there for several years prior to joining Ritz 1035. Bowles' enthusiasm and energy are among the reasons why the Country Music industry has come to embrace Ritz 1035. Contact: studio@ritz1035.com



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FAN FAIR 2001 DRAWS RECORD BREAKING CROWDS

Fan Fair® made an impressive return to Downtown Nashville June 14-17 with an aggregate daily attendance of more than 124,000 - the biggest crowd ever in Fan Fair's history. Fans who attended the World's Biggest Country Music Festival were introduced to the many new sights, sounds and venues that made up the all-new Fan Fair - including Adelphia Coliseum, the Nashville Convention Center, Riverfront Park Stages and Bicentennial Capitol Mall State Park.

"We are thrilled with Fan Fair 2001 and its dynamic return to Downtown Nashville," said Ed Benson, Executive Director of CMA. "The record attendance evidences that we've turned things around. We've heard nothing but great comments from the artists who were all so very pleased with the new, world-class facilities.

"One hundred fifteen acts performed on the Fan Fair 2001 stages and more than 175 acts appeared in the Exhibit Hall for the autograph and photo sessions, confirming Fan Fair's position as the World's Biggest Country Music Festival."

Adelphia Coliseum was the location for the nightly, star-studded concerts, complete with state-of-the-art staging and finale fireworks displays. Many of Country Music's hottest stars took to the Adelphia stage, including Billy Ray Cyrus, Vince Gill Alan Jackson, Lonestar, Martina McBride, JoDee Messina, Sawyer Brown, Travis Tritt, Trisha Yearwood and surprise guest Tim McGraw, who joined his tourmate Kenny Chesney to perform two songs on closing night. One of the most popular elements of the nightly concerts at Fan Fair continued to be the fan photo line, a longstanding tradition where fans can get up close to the stage for photos of their favorite artists.

Lee Ann Womack kicked-off Fan Fair's Opening Ceremonies at Adelphia Coliseum on Thursday, June 14, singing the national anthem. She was joined

1. Adelphia Coliseum 2. Charlie Robison performs at Adelphia 3 Country superstar Tim McGraw made a surprise appearance during Kenny Chesney's set on the last night of Fan Fair at Adelphia. The excited crowd jumped to its feet when the tourmates performed hits "I Like It, I Love It" and "A Little While." 4. Billy Gilman on Adelphia Stage



All New Event Sizzles with Non-Stop Excitement, More Music and Fun

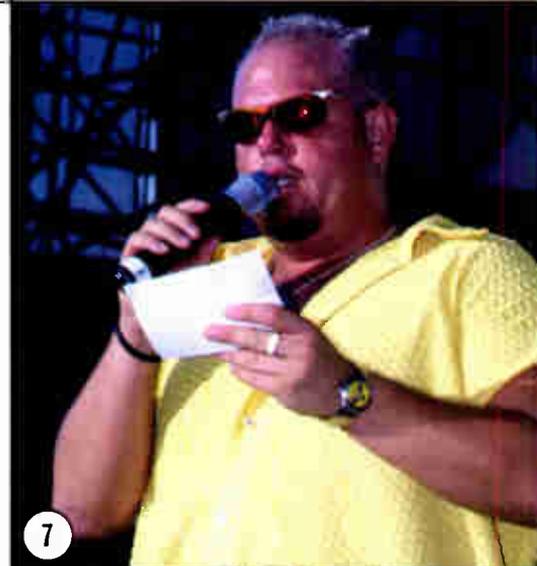
by Bobby Jones and the Nashville Super Choir. Also appearing were Marty Stuart, the W.O. Smith Community Music School children's choir singing "America the Beautiful," the Tennessee Scots Pipe Band and a color guard from the U.S. Air Force, making for a moving and patriotic ceremony which also reflected the musical roots of Country Music.

The popular exhibits and autograph sessions moved to the air-conditioned Nashville Convention Center and they were packed wall-to-wall with fans, artists and media. More than 175 artists appeared at the exhibit hall to sign autographs and take photos with fans. Country superstar Vince Gill sent the crowd into a frenzy on Saturday when he made a surprise appearance at the Grand Ole Opry booth. Much to the delight of his fans, Billy Ray Cyrus made an unscheduled second visit on Saturday to the exhibit hall following his initial visit on Friday.

Longtime Fan Fair supporter Clint Black couldn't physically be at Fan Fair, but found a way to continue his presence at the festival by chatting live via Yahoo! with fans at his booth. Black's fans were also invited to take pictures with a stand-up of him, which Black will later sign and return. The stars of NBC's daytime dramas "Days of our Lives" and "Passions" created lots of excitement and added yet another new dimension to Fan Fair, signing autographs for several hours.

One of Fan Fair's newest concert venues - Riverfront Park Stages presented a rich assortment of artists from both major and independent labels and represented a broad range of musical influences and styles from classic to alternative Country, Hispanic music to gospel. With two side-by-side stages for performances by artists including Sherrie Austin, John Berry, Rodney Foster, Vern Gosdin, Eric Heatherly, Lila McCann, Neal McCoy, Charley Pride and Sons of the Desert - there was something for everyone.

Children of all ages enjoyed the brand new Family Zone at Bicentennial Mall, an alcohol-free environment for families which included the Fan Fair Carnival, Fan



5. Patty Loveless performs songs from her new album, *Mountain Soul* 6. Fans line up outside the Gaylord Entertainment Center en route to the Nashville Convention Center to meet their favorite stars during Fan Fair 7. Cledus T. Judd hosts the opening night show at Adelphia presented by Sony Music 8. Hal Ketchum brings his special talent to the Fan Fair Western Beat Show at Riverfront Park Stages

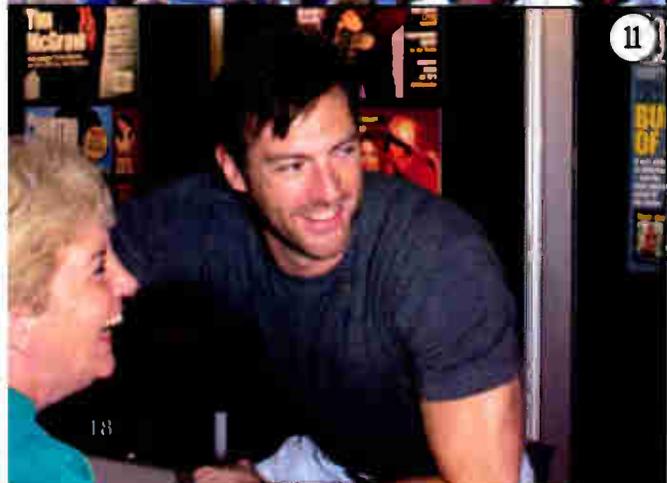
photos: Hollographics, Inc.



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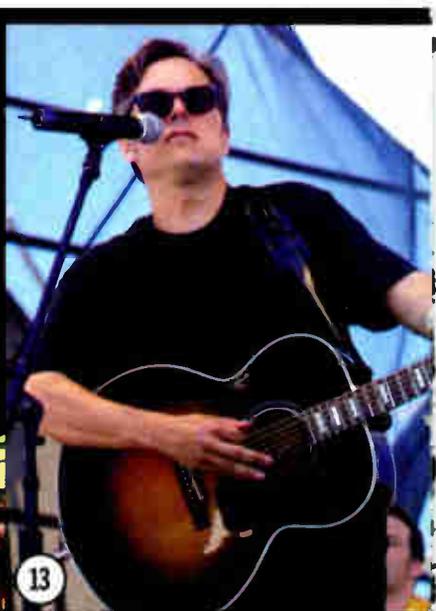
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Fair 2001 National Barbecue Championship Cook-Off, the "Best in Texas" show and activities on the grounds of Bicentennial Capitol Mall State Park. Dynamic young stars Jessica Andrews and Billy Gilman took to the stage, as did David Ball, Bobbie Eakes, Craig Morgan, Lee Roy Parnell, South 65 and others. The Family Zone, free and open to the public, also featured popular characters from the PBS literacy series "Between the Lions" reading aloud to the children.

Long after the concerts were finished at Adelphia Coliseum, the music and fun were still alive at some of Nashville's most popular downtown nightspots during Fan Fair After Hours®. 12 clubs including Buffalo Billiards, Graham Central Station, Planet Hollywood, Tootsie's Orchid Lounge and the Wildhorse Saloon hosted Fan Fair attendees for more of Nashville's best entertainment well into the night. A major highlight of Fan Fair After Hours® was the NBC Daytime party June 16 at the Wildhorse Saloon, where actors from "Days of our Lives" and "Passions" hosted a sold-out crowd of soap opera fans, performing and signing autographs.

"While we are extremely pleased with the success of Fan Fair 2001, it is obvious that with anything of this size and stature there are opportunities to be addressed as we strive to evolve and improve," Benson said. "Discussions are ongoing and we were taking notes throughout the event on ways to make Fan Fair 2002 even better. Our commitment is to the artists and the fans to make this an event they both support and look forward to each year."

Tickets for Fan Fair 2002, June 13-16 in Downtown Nashville went on advance sale and are available at a limited time at 2001 prices. Four-day ticket packages are divided into three categories based on the different levels of seating at Adelphia Coliseum. Fans buying tickets can now pick their reserved seats at Adelphia for 2002. CMA will continue its popular program of offering a discount for fans 18 and younger. CMA will guarantee 2001 ticket prices until 2 PM/CT, Tuesday, July 31, 2001. Ticket prices do not include tax and handling

9. Jessica Andrews performs at the Bicentennial Capitol Mall State Park 10. The Fan Fair crowd checks out the Kinleys on one of three Jumbotrons at Adelphia 11. Darryl Worley smiles for a photograph with a fan at his booth 12. Collin Raye celebrates his 10th Fan Fair show 13. Radney Foster on stage at Riverfront Park Stages



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fees, and range from \$90-\$115. Fans who order their 2002 tickets early will ensure they get the best seats available for next year. Fan Fair 2002 tickets may be ordered by calling toll-free 866/FAN-FAIR and through all Ticketmaster outlets.

According to Tower Records, which sold CDs at the Nashville Convention Center, Adelphia Coliseum and Riverfront Park Stages, the top 10 selling artists for Fan Fair 2001 were (in order) Brad Paisley, Trisha Yearwood, Montgomery Gentry, Trick Pony, Tammy Cochran, Kenny Chesney, Travis Tritt, Billy Gilman, Chris Cagle and Sara Evans. All of these artists performed during Fan Fair.

CMA's official Fan Fair radio partner MJI Broadcasting brought to Nashville some of Country radio's top-rated stations for a three-day remote that covered the excitement of Fan Fair from the Gaylord Entertainment Center. Among the dozens of artists who took the opportunity to visit with fans via radio were Lonestar, Brad Paisley, Rascal Flatts, Collin Raye, Sara Evans, SHedAISY, Tracy Lawrence, Billy Ray Cyrus and many others including the NBC soap opera stars.

Stations taking part were WUSN-Chicago, WMZQ-Washington D.C., KSD-St. Louis, WFMS-Indianapolis, WCOL-Columbus, WKKT-Charlotte, WDAF-Kansas City, WSM-Nashville, WYNY-New York, WGKX-Memphis and WAMZ-Louisville.

www.FanFair.com. Fan Fair's official website, had 166,159 unique visitors during the first 17 days of June, with a total of 516,445 page views and 7,185,646 hits. CMA presented nearly 1,000 photos of artist performances from the evening concerts at Adelphia Coliseum over the course of four days. When ordering Fan Fair 2002 tickets, fans will be able to log on and use IPIX 360-degree photography to help select their seat locations for next year's festival.

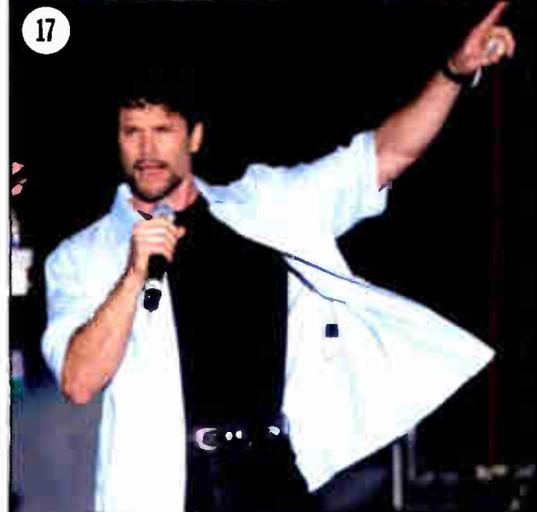
Partners for Fan Fair 2001 included CMT, TNN, *Country Weekly* and *Country Music* magazines. Ford was the official Truck of Fan Fair. Blue Bonnet was the presenting sponsor of Bicentennial Capitol Mall State Park Family Zone. Food Lion was the presenting sponsor of Riverfront Park Stages. Greased Lightning presented the Fan Fair 2001 National Barbecue Championship Cook-Off. Promotional partners included American Airlines, Bush's Country Style Baked Beans, Camping World, Coca-Cola, Jack Daniel's Grilling Sauce, MUSICMATCH, NBC Daytime, Pizza Hut, The Rage, Southwest Airlines, SunCom, *The Tennessean* and United Airlines. MJI Broadcasting was the official radio packager for Fan Fair.

Diane Crawford

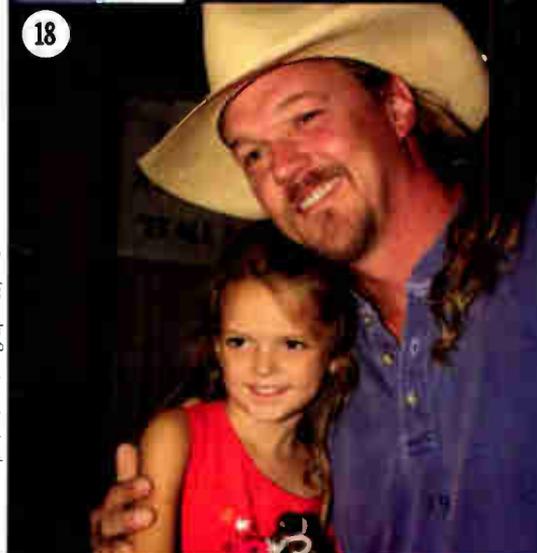
14. Gary Allan performs at Adelphia 15. Part of the thousands of autograph- and photograph-seeking fans at the Nashville Convention Center during the 30th Annual Fan Fair 16. One of the award-winning Butt Rub Barbecue Team chefs at Fan Fair. The Butt Rub company took prizes in the brisket, ribs and chicken. 17. "Days of our Lives" NBC Daytime star Peter Onorati introduces the next Country act at Adelphia 18. Capitol artist Trace Adkins takes time to greet a young fan at his booth



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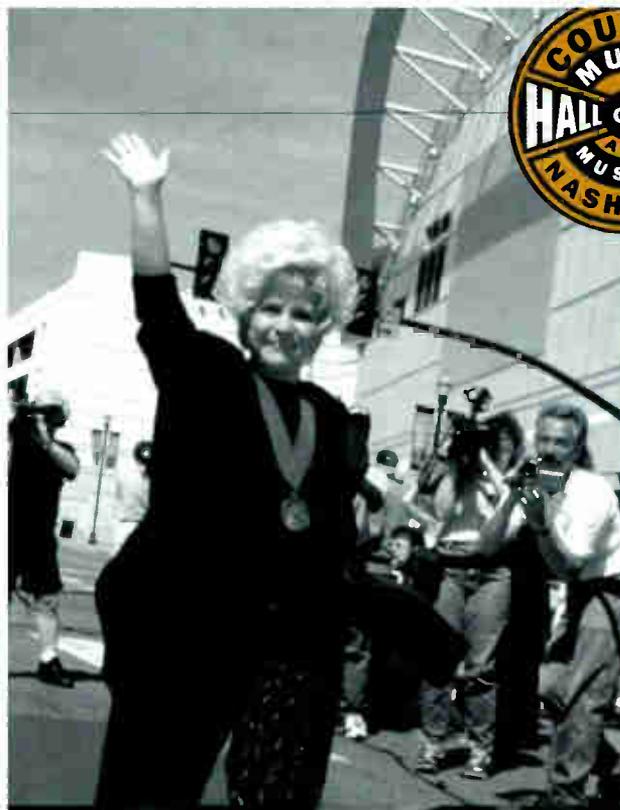


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photos: Holographics, Inc.



Kitty Wells, Charley Pride, and Brenda Lee cut the ceremonial red ribbon, officially opening the new Country Music Hall of Fame and Museum. Witnessing the special moment are (from left) Jo Walker-Meador, the legendary Earl Scruggs, MCA record executive and chairman of the Country Music Foundation Board Bruce Hinton, President of the Board Marty Stuart and Kyle Young, Director of the Country Music Foundation, which operates the Hall.

George Jones and gospel great Vestal Goodman opened the ceremony with a breathtaking performance of "Amazing Grace."



clockwise from upper-left:

Hall of Fame member Brenda Lee waves to the fans as she arrives on the red carpet at the grand opening.

Kathy Mattea once worked as a tour guide at the old Country Music Hall of Fame. She performed a Hank Williams Sr. tune called, "House of Gold."

Othar Turner and his family fife-and-drum troupe performed at the start of the opening day ceremony.

The new Country Music Hall of Fame

Emmylou Harris dedicated her performance of "If I Could Only Win Your Love" to the late Joe Talbot, a longtime Country Music Foundation member.

Hall of Fame member Little Jimmy Dickens arrives at the grand opening of the new Country Music Hall of Fame and Museum.

Earl Scruggs performed his signature banjo tune, "Foggy Mountain Breakdown" alongside an all-star band that included Marty Stuart on mandolin and his son Gary Scruggs.



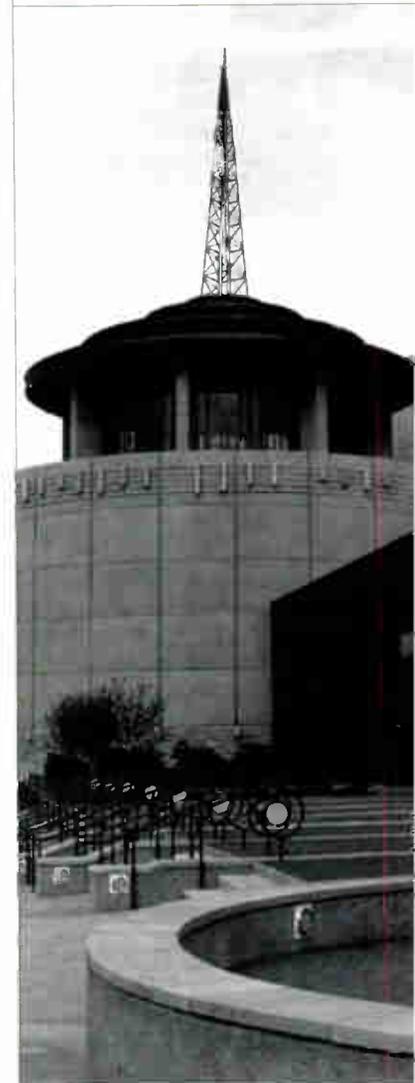
HALL OF FAME OPENING CEREMONY A BANNER DAY FOR COUNTRY MUSIC INDUSTRY

The Country Music industry celebrated its past and showed confidence in the future on May 17 when several generations of Country Music stars and thousands of fans gathered at the grand opening celebration for the new \$37 million Country Music Hall of Fame and Museum. The event began with music, processions and red-carpet arrivals. The Nashville music industry closed down to attend the grand opening celebration and ribbon-cutting ceremony. National and local civic organizations and business leaders, journalists, and cultural tourists from around the world attended this landmark moment in Country Music history. Bill Anderson, Wilma Lee Cooper, Diamond Rio, Joe Diffie, Vince Gill, Emmylou Harris, Stonewall Jackson, Hal Ketchum, Hank Locklin, Charlie Louvin, Kathy Mattea, Martina McBride, the Melvin Sloan Dancers, Jimmie C. Newman, Brad Paisley, Stu Phillips, Del Reeves, Riders in the Sky, Ricky Skaggs, Ralph Stanley, Marty Stuart, Pam Tillis, Porter Wagoner, Billy Walker Jr., Charlie Walker and Trisha Yearwood were among the Country artists and Opry stars on hand for the outdoor ceremony. Many Hall of Fame members attended the event including Eddy Arnold, Little Jimmy Dickens, Roy Horton, George Jones, Brenda Lee, Charley Pride, Earl Scruggs, E.W. "Bud" Wendell, Kitty Wells and Jo Walker-Meador. Country Music Hall of Fame member George Jones and queen of gospel music Vestal Goodman kicked off the grand opening celebration with a performance of "Amazing Grace." Speeches were given by Bill Ivey, Chairman, NEA; Kyle Young, Director and Diana Johnson, Deputy Director, Museum Services; Bruce Hinton, Chairman, Board of Officers and Trustees; and Country Music Hall of Fame member E.W. "Bud" Wendell, Chairman, Bringing America's Music Home Capital Campaign, among others.

Hall of Fame member Earl Scruggs performed his signature banjo tune, "Foggy Mountain Breakdown" alongside an all-star band that included Marty Stuart, his son Gary Scruggs, Brad Davis, Jerry Douglas, Vassar Clements, Jon Randall and Harry Stinson.

Other performances were given by Kathy Mattea, who once worked as a tour guide at the old Hall of Fame. She performed the Hank Williams Sr. tune, "House of Gold," while Vince Gill sang, "The Key to Life," a song he wrote as a tribute to his father. Emmylou Harris performed the Louvin Brothers penned song, "If I Could Only Win Your Love." Fans rose to their feet as Marty Stuart led "Will the Circle Be Unbroken," playing Mother Maybelle Carter's legendary Gibson L-5 guitar. The instrument was the last artifact that was submitted to the museum on opening day. "Before we put Mother Maybelle's guitar behind the glass...every battle has its battle cry," Stuart said. The Country Music Hall of Fame and Museum is a state-of-the-art cultural tourist destination. It includes four theaters, numerous interactive exhibits and two times the exhibit space of the original building on Music Row that was closed in 2000 after 33 years. Constructed with indigenous natural materials, the 130,000-square-foot-building faces a three-acre public park in the heart of downtown Nashville's tourist district. Underneath the park are over 600 public parking spaces. Artifacts on display in the 40,000 square feet of exhibit space in the Hall of Fame include every Country gold or platinum record ever awarded.

Athena Patterson



members making news

Jo Dee Messina Charms White House Audience

As a celebrity spokesperson for the Susan G. Komen National Race for the Cure, Jo Dee Messina attended a breast cancer summit at the White House. She performed her self-penned, "I'm A Survivor," for President and First Lady Laura Bush, HHS Secretary Tommy Thompson, Susan G. Komen Foundation founder Nancy Brinker and more than 200 breast cancer survivors. By the song's end, the 200 pink shirted cancer survivors who stood on the risers behind her, were singing along on the chorus. The following day Messina ran the 5K (with 70,000 participants) before performing a concert at the Washington Monument.



Troy Gentry Sets A Record

Troy Gentry of CMA Duo of the Year Montgomery Gentry, took advantage of a break in touring to visit Hawaii. An avid outdoorsman, he went deep sea fishing off the coast and reeled in a 522 pound Blue Marlin. The catch set a record for the largest Blue Marlin caught in Maui this year. "Two of us took turns bringing him in, and I've never been so worn out trying to catch a fish," he said.

(l-r) Troy Gentry and Brian Parker

Dolly On "CMT's Most Wanted Live"

Superstar Dolly Parton shares a laugh on the set with "CMT MOST WANTED LIVE" host Lance Smith as she prepares to world premiere her latest video "Shine" from her current album *Little Sparrow*.



Trisha On GAC's "Country Request Live"

Trisha Yearwood appears on GAC's "Country Request Live." Host Dallas Turner, plays Yearwood's new video, "I Would Have Loved You Anyway" from her recently released album, *Inside Out*.





Country Artists Jump 13,000 Feet

Craig Morgan and Darryl Worley perform a tandem jump with the U.S. Army's Golden Knights from a UH-60 Black Hawk helicopter at 13,000 feet. It's a first for Worley but marks over one hundred jumps for Morgan who spent 10 years as an Army paratrooper.

(l-r) Sergeant First Class Mike Elliott, Airborne Infantry Platoon; Craig Morgan; Darryl Worley; Sergeant First Class Paul Rafferty, Airborne Infantry Platoon

"One More Day" Is One More Hit For Diamond Rio

BMI songwriter Bobby Tomberlin's friends — of whom there are many — turned out in full force to celebrate his first No. 1 single, "One More Day," recorded by Diamond Rio. The single, published by Mike Curb Music and produced by Diamond Rio and Michael Clute, spent two non-consecutive weeks at the top of the Country charts. The song is the title track from their seventh Arista Nashville album and the group's seventh No. 1 single.

(seated l-r) Diamond Rio's Marty Roe; writer Bobby Tomberlin; Diamond Rio's Dana Williams; (standing l-r) BMI's Thomas Cain and Mark Mason; Arista Nashville's Bobby Kraig; CMA's Ed Benson; Diamond Rio's Gene Johnson Dan Truman and Brian Prout; and producer Michael Clute.

Photo: Mike Corman



Neon Circus and Wild West Show Face Painters

Brooks & Dunn's Neon Circus & Wild West Show rolled into Nashville's AmSouth Amphitheater on its opening weekend and everyone got into the face painting spirit of rodeo clowns and graphics from the duo's new album, *Steers & Stripes*.

(l-r) Butch Waugh, Executive Vice President, RCA Label Group RLG/Nashville; Jock Weaver, CEO, TBA Entertainment; Clarence Spalding, Senior Vice President, Artist Management, TBA Entertainment; Joe Galante, Chairman, RCA Label Group RLG/Nashville; Ronnie Dunn; Greg Janese, President, TBA Entertainment; Kix Brooks; Brian O'Connell, SFX Concerts; Bobby Kraig, Vice President, National Promotion, Arista Records; Bob Titley, Executive Vice President, TBA Entertainment



“Who I Am” Is Jessica’s First No. 1 Song

Jessica Andrews celebrates her first No. 1 single with songwriters Brett James and Troy Verges. “Who I Am” is the title cut from Andrews’ second album.

(l-r) BMI’s David Preston, Brett James, Jessica Andrews, Troy Verges, and DreamWorks, Nashville’s James Stroud
photo: Kay Williams



Travis Finds Out How To Get To “Sesame Street”

Travis Tritt makes an appearance on the children’s television program “Sesame Street.” Travis Tritt; Elmo; and other Sesame Street friends

photo: Gary Falcon



Pam Performs on “The Chris Isaak Show”

“I think it’s very brave of Chris Isaak to work on both sides of the camera, as the executive producer and the star. From the looks of the reviews, he’s succeeding wildly,” commented Pam Tillis when she guest starred on Showtime’s “The Chris Isaak Show.” “I play myself--it was a real stretch, but I did the best I could,” Tillis adds. “Chris reminds me of every guy that ever broke my heart and I, of course, mean that in the best possible way. That he’s good looking is obvious, but it is his intelligence that I find the most sexy. He’s never afraid of being uncool, nerdy or corny.”

(l-r) Pam Tillis and Chris Isaak



Bridgestone/Firestone Contributes To The VinnyLinks

Bridgestone/Firestone recently donated \$100,000 in support of Nashville's soon-to-be-opened First Tee youth golf facility, called The VinnyLinks at Shelby Park.

(l-r) Singh Ahluwalia, Bridgestone/Firestone Vice President of truck sales and Vince Gill



Reba And Tammy Meet On Broadway

While in New York promoting her debut self-titled album, Tammy Cochran took in her first Broadway play, "Annie Get Your Gun" starring Reba. "I had never been to a Broadway show and I wanted this to be my first," an elated Tammy told Reba backstage. "The show was even better than the reviews I've read, and Reba was born to play that role. She was so gracious and it was a thrill to meet her," she added. "I've always been a huge fan of Reba's as much for her music as for the roads she paved for new female artists like myself."

(l-r) Reba and Tammy Cochran

photo: Craig Campbell



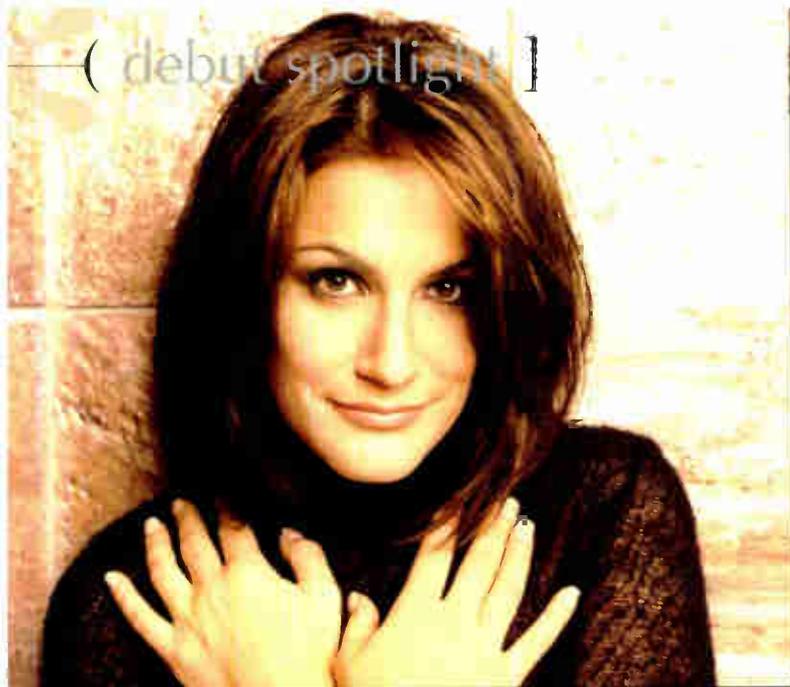
Lonestar Celebrates New Album

BNA Records' Lonestar performed selections from their new album, *I'm Already There*, at a luncheon held at RCA Label Group.

(l-r) Lonestar's Richie McDonald and Michael Britt; CMA's Rick Murray; Lonestar's Keech Rainwater and Dean Sams

photo: Tony Phipps





kristin garner

LABEL: ATLANTIC

Kristin Garner grew up on a working farm nestled in the hills of upstate New York in the rural town of Owego. "We had a small farm. My dad mostly did it as a hobby," she remembers. "We milked goats and did chores. We had 200 acres which was all ours, and that was wonderful."

On her soon to be release debut album, she starts off singing about the dreams of a little girl on "Singing to the Scarecrow." And like the protagonist of the song, Garner put on private shows in the fields, dreaming of the day when there would be a real audience. Other songs on her album move on to deal with themes of heartbreak, taking risks and living in the moment.

Garner did her first public singing in church and was encouraged to take it further by her high school teacher. Since 1987, she has performed at over two hundred fairs, festivals and carnivals, and worked many of the clubs in the Northeast. National talent buyers in the region caught the Kristin buzz and gave her opening slots for Tammy Wynette, Faith Hill, Martina McBride, Tracy Byrd and John Anderson. In the short three years since Garner trekked to Music City, she has made an impact. Songwriters and publishers voted her first-call session vocalist and keep her schedule full.

Her ability to craft a vocal performance is serious business to Garner and no less than five A-line producers asked for the opportunity to capture her artistry on tape. One brief meeting with hitmaker, Kyle Lehning, and her mind was made up. The two of them felt an immediate connection and Lehning sensed her unshakable commitment to being an artist. The debut album features eleven songs written by some of Nashville's best songwriters including Dennis Linde, Gretchen Peters, Chapin Hartford and Tia Sillers.



brian mccomas

LABEL: LYRIC STREET

"I feel like this is a calling," says Brian McComas, "just like it would be for a preacher or a race car driver or a doctor. For me, making music is like breathing."

Born in Bethesda, Maryland and growing up in the heart of the Ozarks in Harrison, Arkansas, McComas listened to a variety of Country and pop music growing up. His influences ranged from Don Williams and George Jones to Clint Black and Buddy Holly.

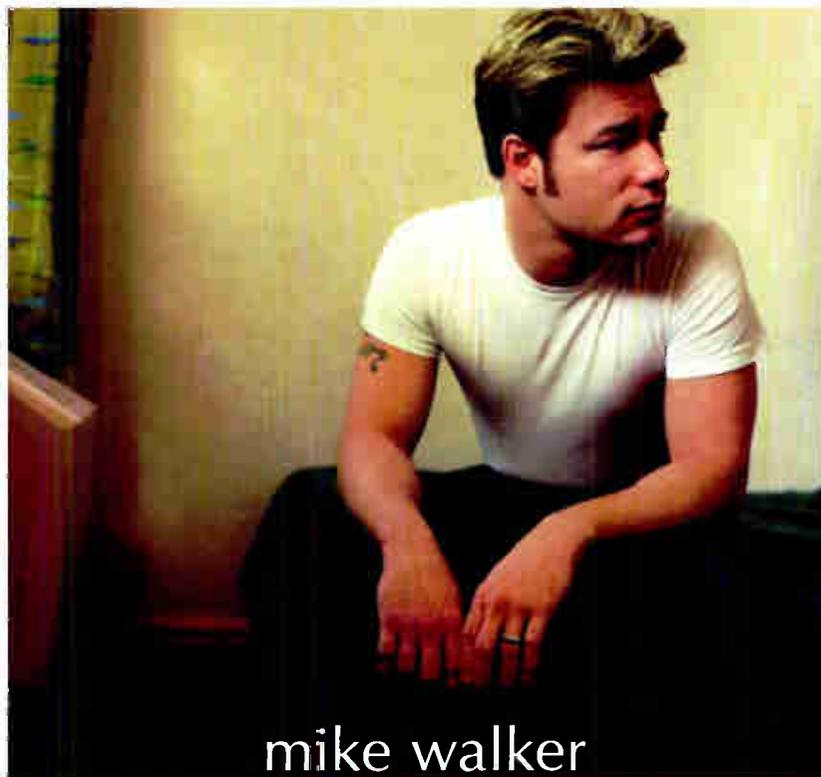
McComas started making up songs of his own in the second grade. By age 14, he knew he needed help getting his ideas on tape so he enlisted the help of local musician David Farmer, who worked with him and eventually took him to a small recording studio.

"He was my lead guitarist on the first sessions I did and he was how I was able to find the means to actually turn my thoughts into charted music," McComas said.

In college, Brian taught himself how to play guitar and spent all of his spare time playing music with his friends in coffeehouses and in church.

McComas moved to Nashville and was offered a publishing deal from Polygram Music. After a brief stint on Mercury Records, he was signed to Lyric Street.

"I feel like I'm very fortunate to be here," he says, "but, also like I'm supposed to be here."



mike walker

LABEL: DREAMWORKS

Born and raised in New Albany, Indiana, DreamWorks Recording artist Mike Walker grew up performing in talent shows and in the school chorus. His mother was also a singer who performed at clubs throughout Ohio and Indiana when Walker was young.

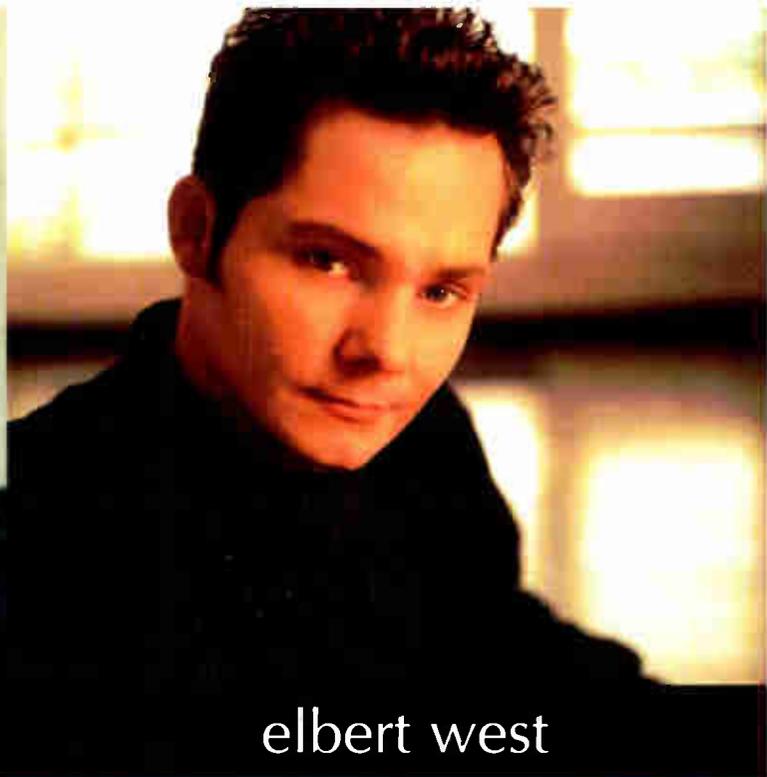
Walker's first paying gig came at age seven, when he and his cousin sang for quarters at a local bowling alley with hopes of making money to spend on video games. One night, the boys made \$75.

Touring with classic vocal groups such as The Coasters and The Drifters, Walker says his music is on the "rockin'" side of Country. A highlight of the tour came when his performance at Grace and aired on "Good Morning America."

Walker's influences include Elvis Presley, Roy Orbison, Carl Perkins, Marty Robbins and Conway Twitty.

"I always try to keep events on a positive note," says Walker. "There is enough negativity in the world. Music is my opportunity to share positive messages with people and help lift their spirits."

Walker's debut single, "Honey Do," was written by Al Anderson, Jeffrey Steele and Kent Blazy. Walker's debut album, available this fall on DreamWorks Records, is being produced by James Stroud and Don Cook. Walker can be seen this summer on The Neon Circus and Wild West Show tour with Brooks & Dunn, and Toby Keith.



elbert west

LABEL: BROKEN BOW

Like the title track on his debut album, Elbert West is "Livin' the Life." The son of a West Virginia coal miner, West spent much of his youth, along with his six siblings, living in missions.

"As I look back on those hard times, I really see how the experience pulled us together," West says. "We eventually moved to the Virginia-Tennessee border town of Bristol and our quality of life began improving."

West found a love for music when he and his four brothers formed a band. They played everywhere from small bars to church socials and the emotional high he received from the people that heard his songwriting and singing convinced him that music would be an important part of his life.

Roger Miller, Kris Kristofferson, Hank Williams, George Jones, Lelty Frizzell, Johnny Paycheck, Dwight Yoakam and Johnny Cash are all among West's musical influences.

West first gained success when he had two No. 1 songs recorded by Tracy Lawrence, "Sticks and Stones" and "Can't Break It To My Heart."

"I want people to know me through my music, so they will really understand me. I put a lot of myself into what I write and record. I'm passionate about life, I'm passionate about passion!" West laughs. "I am livin' the life and I'm enjoying it. All the good and the bad together has made a great stew, and I wouldn't trade one day of it."

West's debut album, *Livin' the Life*, is now available on Broken Bow Records.

In each issue *CMA Close Up* will profile a cross-section of new members that represent the continuing growth of our trade organization. CMA is proud to introduce three of our newest members.

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NAME: Colleen Addair
TITLE: Music Director/
 MIDDAYS, Host of Classic
 Country USA
JOB DESCRIPTION: To keep it Country
COMPANY: WIVK
ALL TIME FAVORITE COUNTRY ALBUM:
*"Look What Thoughts Will Do
 The Essential Lefty Frizzell"*



NAME: Bobbie Eakes
TITLE: Artist
JOB DESCRIPTION: Singer
COMPANY: Columbia
ALL TIME FAVORITE COUNTRY ALBUM:
*"Johnny Cash at Folsom Prison
 Live"*



NAME: Steve Everett
TITLE: General Manager
JOB DESCRIPTION: Oversees all
 aspects of the stations, includ-
 ing serving as Sales Manager.
 Everett is a long-time sports
 play-by-play announcer in
 Texas.
COMPANY: KSAM-FM/KHVL-
 AM Huntsville, Alabama
ALL TIME FAVORITE COUNTRY ALBUM:
 Dixie Chicks, *"Fly"*

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



DON WILLIAMS

A Distinctive Voice in Country Music

start that next song, buddy, it's just whoooosh!" Williams says with a smile that belies a great fondness for his fans across the ocean. "And to the greatest extent that's the way they are all over the U.K. but there are areas over there that boy, they'll give it to you just like Texas; in the middle of a song or whatever."

The aspect he really enjoys is that his song selection doesn't have to change with the time zone. "I can do the same thing there that I do here, which is pretty amazing, really," says Williams.

He has heard some of those songs come out of his mouth hundreds of times a year for 28 years or so. But just like those of us whose life soundtrack features a few Don Williams songs, the man who first sang them is transported by his music. "Unless I'm just covered up with gremlins, just destroying the whole mood of everything, those songs take me right back to the same place I felt, what I felt when I recorded them."

But performing them can be a different story. "It's really a strange kind of a thing," he says. "I would say 'Amanda,' 'I Recall a Gypsy Woman,' all those songs I first started with...once you've set the stage instrumentally for that song to take place, they all feel a bit differently to me now than when I first recorded them. And really, for someone to make that statement, naturally the next somebody ought to think is 'where is his brain,' you know!" he laughs. "For somebody to sing a song that many times and it still mean something, you know!"

It's a testament to the way Williams interprets a song. First of all, his material has never been typical. "As far as that proverbial triangle, and the drunkard, and the wife-beater and all that stuff...I've always felt there were too many people talking about that." And even if every song he's recorded isn't upbeat, he's managed to put a slightly positive spin on it. "Even back to 'Don't You Believe,' 'Rake and Ramblin,' and 'She Never Knew Me,' some of those things are sad, the story is a sad commentary but I try as best as I can, even though it's a sad commentary, not to make it be something as far as our spirit goes, that it doesn't make a person feel, 'well as bad as it is, it still can be overcome.' You can still move on. If you construct (a song) in such a way that there's some relief, to where it doesn't just grind you into the ground, that's what I'm looking for."

Williams' own life has been nothing like those sad Country songs. He's been happily married to his wife, Joy, for 40 years. "My wife is a very, very important influence in my life," he says. "I don't think there's anything that I could do that would be devoid of that." At this stage in his career, he's happy to cut his touring schedule down to around 80 dates a year. "When I'm at home, I'm always happy to be there. I enjoy being there. I've never been there so long that I feel like if I don't get out of here I'm going to go crazy, but I enjoy the live performance work. I really enjoy the people that are with me out there and the fans always made me, so far, feel like it's a good thing. They make you feel like they're happy to be there. And I suppose if that stops, then I'll stop."

Ray Sells

Don Williams official site: www.don-williams.com

He's had that voice since he was 12 years old, and it served to catapult Don Williams to the top of the Country Music charts when he was in his mid-30s. Now, at 62, Williams can reflect on one of the widest reaching careers in all of music with the wisdom that comes with nearly 30 years of putting that voice to good use. His music has touched a chord not only in U.S. hearts. The British love him, and he has a huge South African following.

Today, he sits in the offices of RMG Records overlooking famous Music Row, where countless artists have plotted the kind of international stardom that Williams has effortlessly won. Just don't ask him to explain how it happened.

"I really try not to get too analytical about it," Williams says carefully with a thoughtful stare. "Because to start with, that would be the strangest trip I could take!" A burst of laughter follows his realization. With a bit of reflection, Williams concludes, "when it comes to how we feel about each other, how we feel when we're hurt, and things like that, that's just a universal thing."

Don Williams' universal appeal is evident in his new offering, *Don Williams/Live: Greatest Hits Volume Two*. Recorded during three concerts in the U.K., the 12-track cd was a new experience for the seasoned performer.

"The way I did it, when I recorded one, all the songs that I felt like we really nailed I take those off (the playlist) and put on other ones for the next venue. The whole thing was pretty terrifying, really. I mean, because I hadn't done such a thing before and to reach back with some things that I really hadn't dusted off for a while. But I knew every time I did them they got great response. I've been extremely blessed that I've got enough material that I could probably do a 4 or 5 hour show."

The songs he dusts off include "I Recall a Gypsy Woman" and "We Should Be Together," from the early 1970s. The well-worn classics "I Believe In You" and "'Til The Rivers All Run Dry" also make appearances. So does the British restraint and good manners of the audience. With the exception of the applause between songs, the venue sounds as quiet as a recording studio.

"They'll just really give it to you between songs but once you



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WHAT MAKES A GREAT ARTIST WEBSITE?

WORKING IN THE NEW MEDIA SPACE PROFESSIONALLY, I'M OFTEN ASKED WHAT MAKES A GREAT ARTIST WEBSITE. BEING THE HUMBLE MAN THAT I AM, I THOUGHT I'D PLASTER MY NAME ON THIS ARTICLE AND TELL IT LIKE IT IS, ONCE AND FOR ALL. FROM MY EXPERIENCE, THESE ARE THE BASIC ELEMENTS OF A GREAT ARTIST SITE:

PERSPECTIVE - NEWS AND VIEWS

If there's one thing a website facilitates better than any other medium, it's communication. Where else can an artist's unfiltered opinions be expressed to so many people? Post any late-breaking info, give fans an inside perspective or provide the media with an official sound byte. It's the perfect place to announce a new tour, CD or even info on how fans can request the latest single to be played on local radio and television programs.

MY LIFE - YOUR STORY

Any true fan is going to need all the facts. If you've already written a bio for your press kit, use that. If not, this would be a good time to write one. Who were your influences? What did you want to be as a kid? Where'd you get your first big break? You'll be

amazed at how often a reporter will research your site before doing an interview, so be careful not to embarrass yourself. If the bio is long, navigation providing shortcuts to key career milestones is effective. As an added touch, invite users to ask questions about the artist's life on the message boards. (See Commune below)

LISTEN – IT'S ABOUT THE MUSIC, MAN.

Whether you're streaming clips from a few album cuts or providing full-length downloads, it's important to show fans what you're all about. After all, this site wouldn't exist if it weren't for your music, right? If there's one element a musician's site MUST have, this is it. The music section should contain song and album info, lyrics (if permitted), production credits, links to buy merchandise and any other details relevant to the recordings you're posting. The more content you have on your site, the longer people can hang around to read through it.

TRAVEL – LIFE ON THE ROAD

Just as the News portion should keep fans in the know, the Tour section should be current and accurate. Nothing says, "I don't pay attention to my own site," like an outdated schedule. I also like to include links to venue websites when they are available. Some artists include archives of past shows. This can be a little tricky to maintain, but it's a nice touch.

SEE – VISUAL STIMULATION

There are three things to remember when posting a photo section:

- 1 Any photo that appears on your site today can be copied and posted all over the Internet tomorrow, so choose your selections wisely.
- 2 When online press runs an article about you, they'll want an image to associate it with. Unless they have stock photos of you, like album covers or official PR shots, they're likely to search your website, so again, be selective with the photos you put out there.
- 3 If you know who took a picture on your site, so should your fans. Give credit where credit is due and don't forget to list the photographer.

That being said, an assortment of official and quality amateur shots should provide everyone with the photos they want and need. I recommend at least 10 shots, and as far as I'm concerned, a site can never have too many.

COMMUNE – SOCIAL INTERACTION

This is one of the most important, yet most overlooked, elements of a great artist site. As Bonnie Raitt once said, "...give 'em something to talk about." As I often say, "Give 'em SOMEWHERE to talk about you! Provide your fans with a forum. You'll be amazed at how many people come back to your site just to gab!

CONTACT – WHERE TO SEND THOSE LOVE LETTERS

This is another very important area, too often left out of an otherwise great site. You should provide a way for users to contact the artist and/or webmaster using a simple form. Visit <http://www.countryartist.com> and click on "Contact" for a great example. Not only does this artist receive messages without giving away his address, he's also capable of storing that info in a database for future email announcements.

CONNECT – THE GREAT BEYOND

I like to use this area to link to other sites featuring the artist such as fan sites, press features and online retailers selling the artist's music. You can use it for whatever you'd like.

FAMILY – JOIN THE CLUB

Saving your best content for those avid fans that'll support your bottom line is the key to turning your site into one of the most potentially lucrative elements of your career. Thousands of artists have fan clubs, but very few provide an official fan club online. In addition to the elements listed above, you may want to entice users into joining a fan club by offering message boards in which the artist participates, autographed paraphernalia, a space on the guest list at select shows, custom or autographed CDs, private chat sessions with the artist or even streaming audio and video recordings not available anywhere else. The Web makes it very easy to accept people's credit cards in exchange for exclusive access to an artist. Consult your website hosting provider or contact me via email for additional info on credit card processing and securing pages for your site.

TRICKS AND GIMMICKS – USE YOUR IMAGINATION

There are all kinds of products and services available for your site that cost little or nothing at all that will entice an audience to return to your site. From user surveys to chat, greeting cards, FAQs or even games, there's really no limit to the add-ons available. Check out <http://www.Bravenet.com> for some great ideas.

Pinky Gonzales

New Business Development Coordinator, CMA
pgonzales@CMAworld.com

GO TO PAGE 32 FOR THE ARTIST'S WEBSITE LISTING.

[artist website listing)

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alanjackson.com
aleciaelliott.com
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wylieww.com
wynonna.com



LEGENDS LORETTA LYNN AND CHARLIE DANIELS OPEN NEW MUSEUMS

photo: Patricia Preslev

(top) Charlie Daniels; son Charlie Jr.; Lora Daniels - Charlie Jr.'s wife; Hazel Daniels. The whole family attended the grand opening day of the Charlie Daniels Museum. A photo of Charlie and Hazel proudly holding their precious newborn son, Charlie Jr. is on display at the museum. Thirty-eight years later, Charlie Jr. introduces his father at the grand opening celebration.

(above) Hal Ketchum joins the Charlie Daniels Band for an acoustic performance of "Long Haired Country Boy." The remake version of the song garnered Daniels, Ketchum and John Berry a 1997 CMA Award nomination for Vocal Event of the Year.

official site: www.charliedaniels.com

Loretta Lynn and Charlie Daniels have opened new museums to share souvenirs with their fans who visit Middle Tennessee. On May 26, Loretta Lynn was on hand to dedicate the Coal Miner's Daughter Museum in Hurricane Mills, an hour west of Nashville. The 18,000 square foot museum, an expanded version of one that has been on the property for years, is packed with Grammys and other awards, photographs, cars, a theater and a replica of the one-room school house Lynn attended as a child in Butcher Holler, Ky. Among the cars are the Cadillac where she wrote "Fist City" and other hits. There is also memorabilia from Lynn's late husband Mooney Lynn, including his office as it was when he died in 1996. Along with thousands of fans and many family members, stars like George Jones, Naomi Judd and Lynn's sister Crystal Gayle turned out for the ribbon-cutting. Lynn is a member of the Country Music Hall of Fame, the Grand Ole Opry and the Songwriters Hall of Fame.

Daniels opened his Charlie Daniels Museum during Fan Fair on historic Second Avenue in downtown Nashville in the back of the 2nd to None Gift store.

The museum is filled with memorabilia and photo's chronicling Daniels 40-plus year career in music. Many of Daniels' fans turned out for the grand opening and got the first glimpse of artifacts like photos of Daniels with other celebrities and past presidents, posters and photos from the past 25 years of Volunteer Jam concerts, charitable awards and numerous Gold and Platinum albums, CMA awards, plus a Grammy, Playboy, Living Legend and Pioneer award. Several of Daniel's signature "bullrider" hats and belt buckles were also on display including a five dollar royalty check posted in 1964 from Elvis Presley Music for the B side, "It Hurts Me," written by Daniels and the legendary Bob Johnson. The fans were also treated to an hour-long acoustic performance of the Charlie Daniels Band. Special guest Hal Ketchum jumped on stage and sang "Long Haired Country Boy" with Daniels. Bonnie Bramlett was also on hand who led a performance of "Amazing Grace." "To have a chance to outline my career with my own museum is something I never thought possible. It is both an honor and a blessing to be able to share my career and my favorite memories with fans," said Daniels.

Athena Patterson



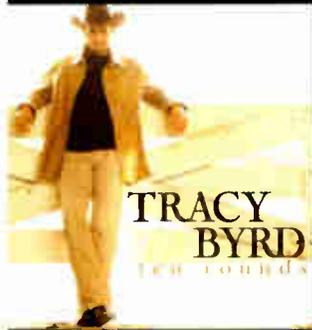
photos: Larry Hill

(top) The unique 18,000 square foot complex features a main lobby, a main memorabilia annex that includes a mini-theater and the Mooney Lynn Pavilion all under one roof. The museum is filled with Loretta Lynn's personal collection of items from her illustrious life and career over the past 40 years.

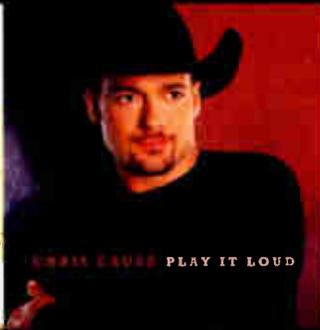
(center) Crystal Gayle, George Jones, Loretta Lynn and Naomi Judd congratulate Loretta on her many accomplishments on display in the museum.

(bottom) Fans were treated to an all-star concert line-up including Loretta Lynn, Crystal Gayle, Tanya Tucker and George Jones.

official site: www.lorettalynn.com



Ten Rounds / July 24th



Play It Loud / June 19th



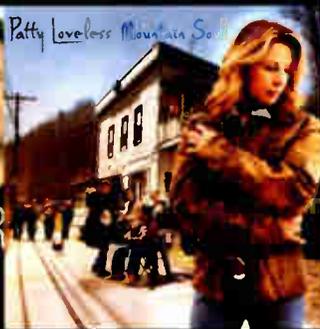
Are You Ready For The Big Show? / July 26th



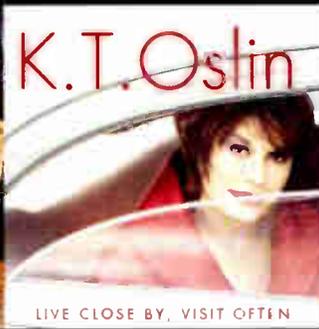
The Other Sessions / June 12th



I'm Already There / June 26th



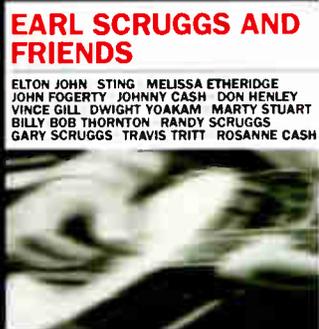
Mountain Soul / June 26th



Live Close By, Visit Often / June 19th



Tell The Truth / June 12th



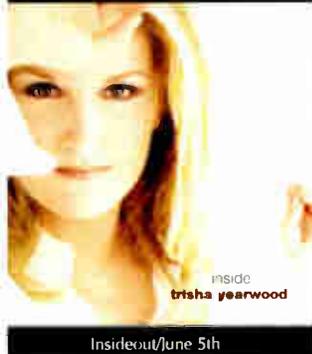
Earl Scruggs And Friends / August 28th



My World / July 31st



Livin' The Life / June 5th



Inside / June 5th

JUNE 5

Meredith Edwards
Rhonda Vincent
Elbert West
Lucinda Williams
Trisha Yearwood

JUNE 12

Harley Allen
Bob DiPiero
Don Henry
Jim Lauderdale
Scott Miller
Willie Nelson
Lee Roy Parnell

JUNE 19

K.T. Oslin
Chris Cagle
BR549
Johnny Cash
Rodney Foster

JUNE 26

Johnny Cash
Rodney Foster
DualTone
Jolie & The Wanted
Lonestar
Patty Loveless
Lila McCann
Mark O'Connor
Gretchen Peters

JULY 3

Hank Locklin
Tony Joe White

JULY 10

The Chapmans
Dudley Connel & Don Rigby

Reach
The Storm Still Rages
Livin' the Life
Essence
Inside Out

Live at the Bluebird
Laugh
Live at the Bluebird
The Other Sessions
Thus Always To Tyrants
Rainbow Connection
Tell the Truth

Live Close By, Visit Often
Play it Loud (re-released)

This is BR549
16 Biggest Hits Vol. 2
Are You Ready for the Big Show?

Jolie & The Wanted
I'm Already There
Mountain Soul
Complete
Hot Swing
The Secret of Life

Generations In Song
The Beginning

Follow Me
Another Saturday Night

Mercury
Rounder
Broken Bow
Lost Highway
MCA

American Originals
American Originals
American Originals
DualTone
Sugar Hill
Island
Vanguard

BNA
Capitol

Lucky Dog
Columbia

DreamWorks
BNA
Epic
Warner Bros.
OMAC
Valley Entertainment

Coldwater Records
tonyjoewhite.net

Pinecastle
Sugar Hill

The Del McCoury Band
Randy Dorman

Isaac Freeman & The Bluebloods
Pierce Pettis
Ernie Thacker

JULY 24

Tracy Byrd
3 of Hearts
Various Artists
Dale Watson

JULY 31

Junior Brown
Nanci Griffith
Sarah Pierce
Blake Shelton
Cyndi Thomson

Gillian Welch

AUGUST 7

Carolyn Dawn Johnson

AUGUST 14

Rick Ferrell
Alison Krauss

AUGUST 21

Confederate Railroad
Robbie Fulks
Bill Kirchen
Mark Wills
Dallas Wayne

AUGUST 28

Kortney Kayle
Earl Scruggs & Friends
Toby Keith

Del and The Boys
No Boundaries

Beautiful Stars
State of Grace
Doobie Shea

Ten Rounds
3 of Hearts
Down From The Mountain
Every Song I Write Is For You

Mixed Bag
Clock Without Hands

Birdman
Blake Shelton
My World
Time (The Revelator)

Room With A View

Different Point of View
New Favorite

Unleashed
Couples In Trouble
Tied to The Wheel
Loving Every Minute
Here I Am In Dallas

No Turning Back
Earl Scruggs & Friends
Pull My Chain

Ceili
Dreamcatcher Records
Dead Reckoning
Compass
Chill of Lonesome

RCA
BNA
Lost Highway
Audiom

Curb Records
Elektra

Little Bear Records
Warner Bros.
Capitol
Acony Records

Arista Nashville

DreamWorks
Rounder

Audiom
Boondoogle Records
HighTone
Mercury Records
HighTone

Lyric Street Records
MCA
DreamWorks



BOB DiPIERO [songwriter profile]

When Bob DiPiero first came to Nashville over 20 years ago he immediately fell in love with the city. "Nashville just felt right. I came to Nashville and saw Music Row and the little houses and the sidewalks and said 'Oh, this is me all day long! I can live here.'" And he still feels exactly the same today.

Now, DiPiero has his publishing company, Love Monkey Music, in one of those little houses with that same sidewalk running past the front door. Inside is the same idealistic, enthusiastic songwriter and musician that came to town determined to make a living in the music business.

Propped up on the couch, barefoot in his office overflowing with toys, momentos and monkeys, DiPiero describes his career artistically. "My career is like a modern art painting; incongruous combinations that add up to something unexpected. I'm like a Picasso painting. It's all this weird stuff that makes no sense apart but together it becomes something else."

Growing up in Youngstown, Ohio the rock and roll bug bit DiPiero early. "It was as close as I have come to a religious experience. I think it actually was a religious experience... seeing the Beatles on 'Ed Sullivan'" said DiPiero. "From that point on, I never considered any-

thing else to do than be a musician."

DiPiero played in bands throughout high school and even passed up a football scholarship to Dartmouth to play music five nights a week. While most guys start playing guitar to impress the girls, not DiPiero. "I was so hypnotized by the music I missed out on all that stuff for the first four or five years," he said. On high school graduation day he didn't pause to celebrate his accomplishment but instead ripped off his cap and gown and headed to a gig.

He got through college playing music in a rock band performing the covers of what ever they were into at the time and a few originals. Eventually DiPiero started trading his songwriting talents for studio time to make demos to take to Nashville. "I had minus ten backround in Country but I got some really positive feedback." Finally it was time to make the move. "I took a leap of faith...no one sent for me...no one said, 'What we need is an Italian hillbilly - get Bob DiPiero!'" he said with his trademark laugh.

Once in Nashville he got by giving guitar lessons to kids and doing some session work.

No one said, "What we need is an Italian hillbilly - get Bob DiPiero!"

DiPiero was so excited about his first publishing deal with Combine Music that the offer of a place to hang around, all the coffee he could drink and use of the phone seemed like paradise. He was making 75 dollars a week when he scored his first No. 1 with "American Made" by the Oak Ridge Boys.

It was a while before he realized his songwriting success was generating a lot of money for others and he was not getting much of the profits himself. That is when he started to learn more about the business end of songwriting. "It is show - business, the music - business. I've had my share of working for pirates. That is why I started Little Big Town. I didn't want to be involved in the corporate music business," he said.

Since 1983, 12 more No. 1s have followed "American Made," as well as two CMA Triple Play Awards among other honors. In 1995 he had "Wink," "Take Me As I Am" and "Till You Love Me" all in the top spot. Then in 1997 he topped the charts with "Blue Clear Sky," "Daddy's Money" and "Worlds Apart."

After selling Little Big Town to Sony/ATV in 1998 he opened Love Monkey Music and has had his songs cut by Reba, Tim McGraw, Jo Dee Messina and Brooks and Dunn.

DiPiero has three cuts on the new Brooks and Dunn record *Steers and Stripes*. He has been writing with Kix Brooks for four years and these cuts were the result of DiPiero recently getting a call from Brooks while he was on vacation in Florida to jump on the bus and write.

"I was two weeks into my vacation and already bored," he said. Oddly enough the idea for one of the cuts came from his housekeeper before he hopped on that bus trip. She was telling DiPiero about her three boyfriends and when asked how she kept them straight she said, "If I get in trouble I just deny, deny, deny." With that little gem in hand and a gleam in his eye he was off to write with Brooks.

From his little house on 18th Avenue, DiPiero is not buying into the concerns that Country Music is dying. "Country Music is white soul music... If you are reaching people at that level it won't go away. Everyone on Music Row is working to keep Country Music alive and as vibrant as it has ever been," said DiPiero.

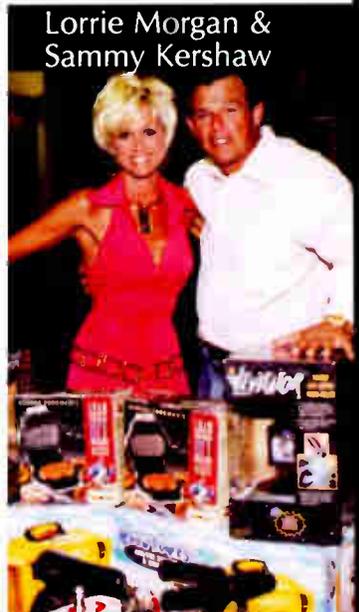
Jennifer Meyer

official site: www.bobdi Piero.com

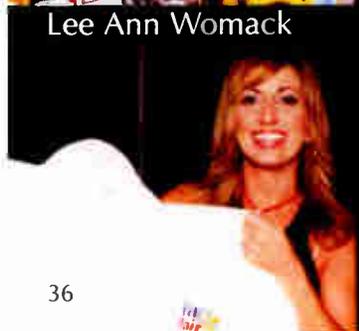


Meredith Edwards

For the first time, artists participating at Fan Fair received a goodie bag of unique gifts thanks to the participation of the CMA with Nashville's Webster & Associates PR and Hollywood Connection based in Buena Park, Ca. The bags contained an array of gifts such as the Cool Jones ice chest, George Foreman Grill, diffusers, 3-D dual perfumes, Skechers footwear certificates, Buzzed Shaver canines, Flik Spring Water, Intelliback guitar tuners, Runtz mini-bikes, Jersey's Elevator pumps, Subterotic, Reebok summer packs, and Wrangler halitags and sunglasses. Dippin Dats an event was also provided. Mr. Prindler, the gadget guru to five stars, was on hand to help distribute the goodie bags to the artists at check-in.



Lorrie Morgan & Sammy Kershaw



Lee Ann Womack

Q&A ...continued from page 5

escapism to a fantasy environment. Furthermore, Americans in our target group that were not core fans did not consider themselves Country fans, yet they admitted to having strong connections to certain songs and artists. They were keenly aware that Country Music is about real stories told by real artists who play real instruments - there was a sense of genuineness and believability about the music that they did not perceive other formats to possess to the same degree.

But perhaps the most intriguing revelation that the research uncovered was that these consumers' interest in and connection with the music is often suppressed because they feel that they are different from core Country fans and the negative stereotypical perceptions of Country Music and the lack of a "cool factor" keep them from sharing the music openly with their friends.

- Q** Does that matter, as long they're buying CDs?
- A** Yes it does. People talk about the music they like. And word of mouth has always been a key avenue for people to find out about new artists and music regardless of the genre. This campaign will combine a multitude of marketing elements and communications channels never before embarked upon by an entertainment trade association. Strategically, we will first address the reluctance and perceived barriers that so many consumers have about Country. By doing so, we will help liberate people so that they will sample more of the music and feel more comfortable sharing it with their friends. Secondly, we will re-establish the connection the songs and the artists make with the fans, because as we all have experienced, it is this connection that makes Country Music so powerful!

- Q** This seems like a huge undertaking for CMA. Why take it on?
- A** It IS a huge undertaking, and one of the most exciting initiatives CMA has ever embarked upon. One of the primary purposes of a trade association is to expand the commerce of the industry. CMA has a long history of taking bold steps to do this. If we look back at the very beginning of the organization, CMA was created to bring Country Music to the world. We were the first to bring presentations on the music to Madison Avenue, dating back to 1961. We were the first to get a music awards telecast on network television - long before the Grammys. We were the first to galvanize the industry for an event to show appreciation to our fans - Fan Fair. And now, CMA has the opportunity to provide leadership and step out with another first as we aggressively develop a wider consumer base with a comprehensive marketing campaign that reaches hundreds of thousands of potential new fans. For some, it is a scary venture; but for an association known for stepping out, it will provide content for an exciting new chapter in CMA's history.

Branding Initiative For Country Music ...continued from page 5

resulting tagline is a challenge to everyone who has ever connected with a Country song or a specific artist, but may not feel a current connection to the format as a whole, or is reluctant to share their enjoyment of the music with others.

The tagline declares: "Country. Admit it. You love it."SM

A clean and contemporary type font is utilized for the tagline. The logo appearing along with the tagline is a highly stylized icon graphic that can eventually stand alone as a logo for Country Music.

"This is another important first for CMA since, in so far as we can tell, no one has ever attempted to brand a type of music. It is also a great example of what a trade organization can undertake to expand the base of commerce for its constituents," observed CMA Executive Director Ed Benson. "We have looked closely at other campaigns like 'Got Milk?' and Cotton Incorporated's 'The Fabric of Our Lives' and what they have meant for their industries. We are also very fortunate to be working with GSD&M which has so effectively employed its 'values-based branding' approach for major national clients."

Following development of the tagline and logo, GSD&M conducted additional research to test their effect on actual consumers and received overwhelming support of both the tagline and logo. Several more steps need to be taken before the campaign rollout later this year. GSD&M will develop the creative for various media along with the media plan to hit targeted consumers; CMA will secure media and promotional partners as well as industry support for the campaign; and the actual launch plans must be finalized and executed.

CMA was the first trade group formed to promote a type of music when it was founded in 1958. GSD&M's culture of creativity inspires award-winning work for redefining brands such as Southwest Airlines, DreamWorks SKG, Chili's Grill and Bar, Wal-Mart, SBC Communications, MasterCard, Land Rover, Pennzoil and Charles Schwab.

Fan Testimonial ...continued from page 5

by Sara Evans' "Born to Fly" video. I was hooked. My television was set on the Country video channel for the rest of the day. And the next day as well. A couple of weeks later, I purchased a couple of Dixie Chicks CDs and the Sara Evans CD. Since then, I have purchased many more Country CDs and I listen to Country music on WMZQ radio. I put new strings on my guitar and I learned a couple of Terri Clark songs. And a few weeks ago, I even bought a fiddle. And today is only May 1st!

Susan Swift
new Country Music fan



photo: Russ Harrington

Brooks & Dunn

...continued from page 7

Braddock, Willie Nelson and Sonny Throckmorton. "And there is no substitute for that. We just decided this time to push ourselves."

To that end, Brooks contributes the droll Roger Miller-esque "Deny, Deny, Deny" (a song *Rolling Stone Online* likened to "a smarter, funnier, less-absurd spin on Shaggy's 'It Wasn't Me'"), while Dunn and Terry McBride's "Lucky Me, Lonely You" is a shuffle-centric tribute to Buck Owens' Bakersfield. And the bukked-up, fiat-out honky tonk that has always defined the duo is present as Dunn extols good-timin' women in "Good Girls Go To Heaven" and lead guitarist Charlie Crowe's muscular romp homage to the groove "See Jane Dance."

"When you've been here as long as we have, you need to grow," Dunn acknowledged. "You can't just keep giving people the same thing over and over and over. But the challenge comes from knowing there are certain things people expect from you, certain things they want - so you need to grow and you need to not lose sight of those things."

One of the biggest things their fans have come to expect from Brooks & Dunn is a good time. Their music celebrates the heart of Saturday night, the yearning of love lost and the will to survive. Their live shows expand on that reality with Ronnie Dunn, stratocaster slung low on his hips, unleashing what may be one of the best hard country voices to grace the genre, and Kix Brooks, a dervish onstage, hunkering down and leaning hard into the songs, hard into the moment - and sweeping the fans up with them.

The concept of the Neon Circus tour features three fellow acts that are the embodiment of full-grown men: Toby Keith, Montgomery Gentry and Keith Urban. Plus the carnival midway feel of their pre-show extravaganza with its rodeo clowns, fire breathers, sword swallows and balloon-blowing goat is over-the-top stuff. "This is definitely a boys-are-back kind of thing," Dunn confessed. "It's let's get some hard-headed rednecks together and run at it."

"Yeah," Brooks picked up, "ten years in, you can get complacent - or you can find ways to make it fun. Ron and I, we just look at it like there's so much more to do, to see, fun to have..."

"I know what it's like to play behind chicken wire all night," Dunn added without missing a beat. "It's hard work because you're expected to get up there and get people dancing, make sure they have a good time. When that's the school where you cut your teeth, where you know if they don't have fun, you're not coming back, it gives you a real sense of what you're supposed to be doing out there."

"For us, when we hit that stage, that's what we need to do. That's what we owe those fans who've been coming to see us. Give them something more than we did the last time. It raises the bar for us, for sure, but it also keeps giving us something to shoot for."

Brooks & Dunn official site: www.brooks-dunn.com

Kix Brooks

...continued from page 7

speaks from the artists' perspective on the board. Everybody on the Board has their own hat that they wear and although we are supposed to take that off when we get there, it is impossible to do. Kix is just clear in the things that he says."

STEVE INNEN

"Kix really brings a unique perspective on the transitions that the industry is going through. You know, marketing people are three levels away from the audience. Kix lives it everyday. He talks more from a perspective of what he sees from the fans. He brings the CMA Board firsthand fan knowledge."

ED BENSON

"Kix is a great Board representative for the artist community. His knowledge and experience, combined with his willingness to commit the time to attend meetings and to be available to provide his perspectives and input, makes him invaluable to CMA's strategic efforts on behalf of the industry. He's always quick to respond whenever we call on him. We love working with Kix."

photo: David Kennedy



Chet Atkins

Chet Atkins, whose guitar style influenced generations of musicians died June 30 at his home in Nashville from complications of cancer. He was 77. Atkins had battled cancer several years. He underwent surgery to remove a brain tumor in June 1997, and had a bout with colon cancer in the 1970s.

Atkins recorded more than 75 albums of guitar instrumentals and sold more than 75 million albums. He played on hundreds of hit records, including those of Elvis Presley ("Heartbreak Hotel"), Hank Williams Sr. ("Your Cheatin' Heart," "Jambalaya") and The Everly Brothers ("Wake Up Little Susie").

As a producer and executive with RCA Records for nearly two decades beginning in 1957, Atkins played a part in the careers of Roy Orbison, Jim Reeves, Charley Pride, Dolly Parton, Jerry Reed, Waylon Jennings, Eddy Arnold and many others.

Chester Burton Atkins was born June 20, 1924, on a farm near Luttrell, Tenn., about 20 miles northeast of Knoxville. His father James was a music teacher and his mother Ida played piano. His elder brother Jim Atkins also played guitar, and went on to perform with Les Paul.

Chet Atkins' first professional job was on WNOX in Knoxville, as a fiddler for duo Bill Carlisle and Archie Campbell. During the 1940s he toured with many acts, including Red Foley, The Carter Family and Kitty Wells. RCA executive Steve Sholes took Atkins on as a protege in the 1950s, using him as the house guitarist on recording sessions. RCA began issuing instrumental albums by Atkins in 1953. Sholes put Atkins in charge of RCA Nashville when he was promoted in 1957.

Atkins quit his job as an executive in the 1970s and concentrated on playing his guitar. He's collaborated with a wide range of artists on solo albums, including Mark Knopfler, Paul McCartney, Eric Johnson, George Benson, Susie Bogguss and Earl Klugh. He was later signed as a solo artist to Columbia Records.

Atkins was elected to the Country Music Hall of Fame in 1973. From 1967 to 1988, he received nine CMA Instrumentalist and Musician of the Year Awards. At the time he became ill, Atkins had just released a CD, *The Day Finger Pickers Took Over the World*.

Survivors include his wife of more than 50 years, Leona Johnson Atkins; a daughter, Merle Russell Atkins; grandchildren Amanda and Jonathan Russell; and sister Billie Rose Shockley.

Chet Atkins official site: www.misterguitar.com

John Hartford

Had he never written the classic song "Gentle on My Mind," John Hartford would still have been a fascinating man and Country Music treasure. Hartford, who died June 4 at Centennial Medical Center at 63, was a scholar of old-time string music, a riverboat captain, a superb multi-instrumentalist, a disc jockey, calligrapher and a sly comedian. That doesn't even begin to cover it.

Born in New York City and raised in St. Louis, Harford (he added the "t" for his show business career) fell in love with riverboats and old-time Country Music as a child. He pursued those interests until the end of his life. He entertained from stages as broad as network television (he was a writer and performer on "The Smothers Brothers Comedy Hour" and "Glen Campbell Goodtime Hour") and as small as the hundreds of one-man shows he performed at clubs and bluegrass festivals.

Hartford released prominent albums - *Mark Twang* won a Grammy in 1976, and his *Aereo-Plane* in 1971 served as a blueprint for the Newgrass movement of acoustic music. He also championed obscure music that he loved, recording two albums celebrating the music of Appalachian fiddler Ed Haley. Although the in-your-face rebelliousness of a Waylon Jennings or Kris Kristofferson wasn't Hartford's style, he was part of that group of young songwriters in the late 1960s and early 1970s who pushed Nashville to be more daring lyrically. His early albums showed a genius for wordplay that helped bring a touch of Bob Dylan to Music Row.

Hartford battled non-Hodgkins lymphoma for more than two decades, and rarely allowed it to interfere in his work schedule.

Survivors include wife Marie, two children including singer-songwriter Jamie Hartford, and three stepchildren.

Don Romeo

Dominic (Don) Romeo passed away on June 23, 2001, of liver and kidney failure. He was 76.

Don served on the CMA Board of Directors intermittently since 1973. His son, Bob, became a CMA Board member in 1990. Born in Omaha, Nebraska on October 25, 1924, Romeo, a self-taught guitar player, played with local orchestras and other music groups in Omaha. He joined the Metro Tones Trio, a musical comedy group that won on the Arthur Godfrey Talent Search TV Show in 1945. Romeo served in the U.S. Army in the Korean War. He was assigned to Special Services in Japan from 1950 to 1952 and was awarded the Commendation Ribbon with Pendant for meritorious achievement in Korea. After his honorable discharge from the Army, he returned to Omaha and started working for the Paul Moorehead Agency. After two years, he bought the agency and started his own company, the Don Romeo Agency. Don booked shows with entertainers from all genres of music for over 45 years. When he retired in 1989, he sold the company to his son, Bob. Romeo is survived by his wife, Martha; four children: Bob Romeo, Fran Romeo, Lisa Rhines and Julie Ryfa; four grandchildren: Dominic, R.J. Michelle and Michael Romeo, and two sisters, Theresa Urek and Mary DeMarco.

JULY

12-13 CMA Board of Directors Meeting / Nashville, TN

25 Second ballot mailing for "The 35th Annual CMA Awards"

AUGUST

21 Second ballot due for "The 35th Annual CMA Awards"

28 CMA Awards Nominee Press Conference / Nashville, TN

SEPTEMBER

10 Third ballot mailing for "The 35th Annual CMA Awards"

OCTOBER

4 CMA Board of Directors Meeting / Nashville, TN

10 Third ballot due for "The 35th Annual CMA Awards"

NOVEMBER

7 "The 35th Annual CMA Awards" live from the Grand Ole

Opry House / Nashville, TN

8 - 11 PM, ET

CBS Television Network

8 Annual Election of CMA Board of Directors

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Mark McGuinn recently stopped by the CMA office to sing some of the songs from his self-titled debut album (l-r) CMA Executive Director Ed Benson; Mark McGuinn; CMA Associate Executive Director Tammy Genovese
photo: Robert Harris

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Industry members congratulate The Bellamy Brothers for the release of their 25th Anniversary Collection at the celebratory reception at ASCAP. (l-r) Rick Murray, CMA Senior Director Strategic Marketing; Judy Seale, Bellamy's International Agent; Howard Bellamy; David Bellamy; Tammy Thornton, CMA Promotions Manager



For information on CMA events, Call (615) 244-2840; Fax (615) 726-0314

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Arista recording artist Carolyn Dawn Johnson stops by the CMA to perform an acoustic set of songs from her debut album, *Room With A View*. Johnson's acoustic set is a preview of what fans will see on the "Girls' Night Out" tour also starring Reba McEntire, Martina McBride, Sara Evans and Jamie O'Neal. (l-r) Scott Siman, President, rpm management; Tammy Genovese, CMA Associate Executive Director; Carolyn Dawn Johnson; Ed Benson, CMA Executive Director; Cindy Mabe, Director of Artist Development, Arista; Allen Brown, Director of Media Relations, Arista; Tim McFadden, Vice President, rpm management
photo: Robert Harris

