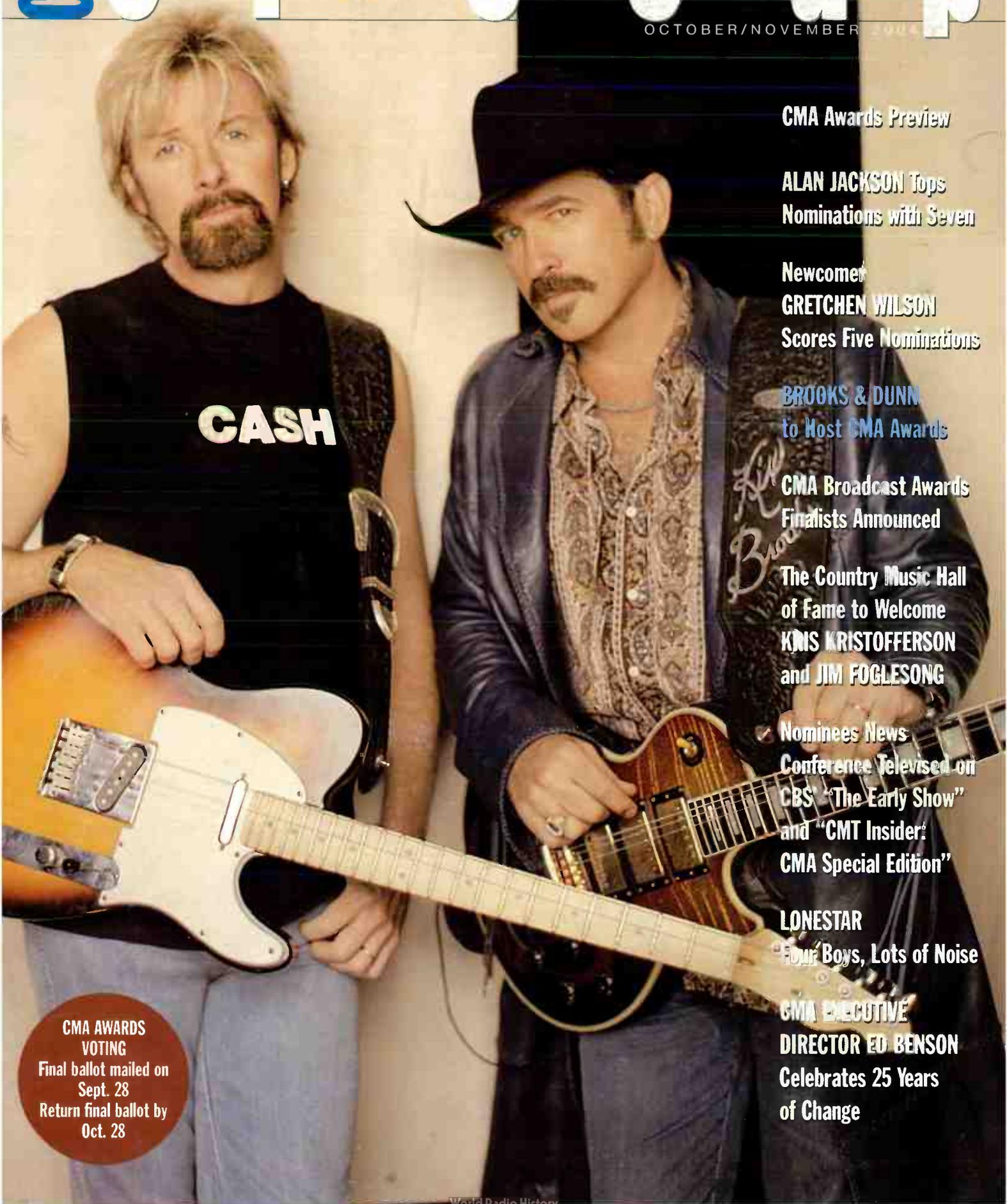


CMA | • S e t u p

OCTOBER/NOVEMBER 2004



CMA Awards Preview

ALAN JACKSON Tops Nominations with Seven

Newcomer GRETCHEN WILSON Scores Five Nominations

BROOKS & DUNN to Host CMA Awards

CMA Broadcast Awards Finalists Announced

The Country Music Hall of Fame to Welcome **KIM KRISTOFFERSON** and **JIM FOGLESONG**

Nominees News Conference Televised on CBS' "The Early Show" and "CMT Insider: CMA Special Edition"

LONESTAR "Four Boys, Lots of Noise"

CMA EXECUTIVE DIRECTOR ED BENSON Celebrates 25 Years of Change

CMA AWARDS VOTING
Final ballot mailed on Sept. 28
Return final ballot by Oct. 28

cma c i • s e u p

october/november 2004 / issue date oct 11

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photo: John Russell



photo: Getty Images



photo: Russ Harrington

cover photo: Russ Harrington



DON'T MISS YOUR CHANCE TO VOTE ON THE FINAL BALLOT!

Third CMA Awards ballots were mailed to eligible CMA voting members on Tuesday, Sept. 28.

Return third CMA Awards ballots to Deloitte & Touche office or cast vote online by Thursday, Oct. 28, 5 PM/CDT.

Don't forget to vote and make sure everyone you know who is eligible is voting too.

**COUNTRY MUSIC'S BIGGEST STARS and
COUNTRY MUSIC'S BIGGEST HITS on
COUNTRY MUSIC'S BIGGEST NIGHT™**
"The 38th Annual CMA Awards"
Tuesday, Nov. 9, 8 – 11 PM/ET on **CBS**

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



CORRECTION

In the August/September issue of *CMA Close Up*, the producer of Epic Records artist Brad Cotter's debut album, *Patient Man*, was misidentified. The producers of the album are Steve Bogard and Rick Giles. We apologize for the error.

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CMA^{38th} AWARDSSM

TUESDAY, NOV. 9, 2004
8 PM/ET CBS
CMAawards.com

BREAKTHROUGH ARTISTS AND INDUSTRY STALWARTS SPLIT NOMINATIONS FOR "COUNTRY MUSIC'S BIGGEST NIGHT"TM - "THE 38TH ANNUAL CMA AWARDS"

**Alan Jackson Receives Seven Nominations and
Newcomer Gretchen Wilson Scores Five**

**Brooks & Dunn to Host the 2004 CMA Awards
with Special Guests Including Shania Twain**

**Country Icon Kris Kristofferson and Industry
Veteran Jim Foglesong to be Inducted
Into the Country Music Hall of Fame During the
2004 CMA Awards On Nov. 9**

The final list of nominees for "The 38th Annual CMA Awards" is an across-the-board collection of hard-core traditionalists, Country Music hitmakers, sentimental favorites and mainstream innovators with a healthy dose of up-and-comers added to the mix.

"Country Music is making waves in 2004 and this list of outstanding nominees is one of the reasons why," said CMA Executive Director Ed Benson. "These talented performers, musicians, songwriters and producers demonstrates the artistic depth and creativity driving the burgeoning growth of our format over the past year. It is an exciting time for Country Music and the 2004 CMA Awards will definitely reflect that in November."

"The 38th Annual CMA Awards," commonly referred to as "Country Music's Biggest NightTM," will be broadcast live from the Grand Ole Opry House in Nashville, Tuesday, Nov. 9 (8:00-11:00 PM; live ET/delayed PT) on the CBS Television Network.

For the first time in the history of the CMA Awards, the announcement of the final nominees was carried live on network and cable television on Monday, Aug. 30, from New York during "The Early Show" with CBS News Anchor Hannah Storm and Country Music icon Kris Kristofferson on the CBS Television Network; and on "CMT Insider: CMA

Special Edition" with host Katie Cook and artist guests Gretchen Wilson and Big & Rich on CMT from Nashville.

After Kristofferson announced the final nominees in several key categories, Storm surprised him with the news that he will be formally inducted into the Country Music Hall of Fame during the 2004 CMA Awards.

"What a dirty trick," Kristofferson joked. "It's something that all of us were working for — respect for Country Music — for a long time. And I'm real proud to be part of it."

Capitol Nashville recording artist Dierks Bentley delivered the news to industry veteran Jim Foglesong, who attended the CMA Awards Press Conference at the Country Music Hall of Fame® and Museum in Nashville.

"This is the ultimate honor," a surprised Foglesong said. "I'm beyond speechless. There are so many other people I feel should be [in the Hall of Fame] before me, but since this is something that I didn't campaign for, I'll take it."

One of the most anticipated announcements at the 2004 CMA Awards Press Conference wasn't just the stellar list of artist nominees, but who would take over hosting duties since Vince Gill stepped down in January after 12 consecutive

photos: NYC—"The Early Show" by Rick Maiman; Nashville—John Russell



Hannah Storm and Kris Kristofferson on CBS' "The Early Show."



Big & Rich and Katie Cook congratulate Gretchen Wilson on her nominations on "CMT Insider: CMA Special Edition."



Dierks Bentley surprises Jim Foglesong at the Hall of Fame.



Gretchen Wilson discusses her nominations with media at the Hall of Fame.



Gretchen Wilson and Big & Rich greet the audience at the Hall of Fame.



CMA Executive Director Ed Benson welcomes the audience to the press conference at the Hall of Fame.

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Hannah Storm and Kris Kristofferson on the set of "The Early Show."



Kris Kristofferson is surprised about his induction into the Country Music Hall of Fame.



Ed Benson and Dierks Bentley congratulate Jim Foglesong at the Hall of Fame.



Brooks & Dunn greet the audience at the Hall of Fame via a taped segment.



Gretchen Wilson commends Big & Rich on their nominations on "CMT Insider: CMA Special Edition."



CMA Executive Director Ed Benson interviews with the media at the Hall of Fame.

Some of Country Music's brightest stars announce the final nominees at "The 38th Annual CMA Awards" Nominee Press Conference. (l-r): Country Music Hall of Fame and Museum Director Kyle Young, Jim Foglesong, Country Music Hall of Fame Inductee; Jo Walker-Meador, former CMA Executive Director and Country Music Hall of Fame member; Big Kenny of Big & Rich; Dierks Bentley; John Rich of Big & Rich; Ed Benson, CMA Executive Director; Gretchen Wilson; and Brian Phillips, CMT Senior Vice President and General Manager.

years at the host's podium. It's official — multi-Platinum duo Brooks & Dunn will host the 2004 CMA Awards with a variety of special guests including superstar Shania Twain.

"The CMA Awards are a chance to recognize the best music of the past year - and to come together as a community," said Kix Brooks. "For us, it's all about honoring our peers — and we are honored to have been asked."

"Who wouldn't want to host Country's Biggest Night?" added Ronnie Dunn. "To be able to be a part of bringing all these great acts together — and then sharing it with Country Music fans across the country, that's pretty awesome. So know, we're ready and looking forward to it."

"After months of careful consideration, the CMA TV Committee and show executives decided that using other artists anchored by Ronnie and Kix during the three-hour, live primetime broadcast would keep the pacing fresh and exciting for the viewers on the biggest night of the year for Country Music," Benson said. "And it will give a larger number of artists access and exposure to a vast network audience leading into the important fourth-quarter record sales season."

Brooks & Dunn have been in the Grand Ole Opry House collecting CMA Awards since Vince Gill began his unprecedented, 12-year stint as host of the CMA Awards. It was that year — 1992 — that Brooks & Dunn were not only nominated for the Horizon Award and Album of the Year for their sextuple Platinum debut *Brand New Man*, in addition, they also won their first of 11 Duo of the Year Awards. Consistently recognized for Single, Song, Album and Video of the Year, the 27-million selling pair also won the prestigious CMA Entertainer of the Year in 1996.

"They have the talent, longevity and humor to pull off a job that is a lot harder than it looks," said Robert Deaton, who chairs CMA's TV Committee. "These guys are consummate entertainers, but at the heart of what they do is a respect for the Awards and the entire artist community."

Twain was named CMA Entertainer of the Year in 1999. Her most recent album *Up!* has earned Diamond (10X Platinum) album sales certification by the Recording Industry Association of America. In fact, she is the only artist in history to have three consecutive 10x Platinum certified albums with *The Woman In Me* (12X Platinum) and *Come On Over* (19X Platinum) rounding out the list.

Reigning CMA Entertainer and Male Vocalist of the Year Alan Jackson scored seven nominations including Entertainer; Male Vocalist; Single and Song for "Remember When;" Musical Event for Jimmy Buffett's ensemble celebration of the Hank Williams' classic "Hey Good Lookin'" from Buffett's *License To Chill* album; and two Music Video nominations for "It's Five O'Clock Somewhere" with Buffett and the poignant "Remember When."

Toby Keith, who won his first CMA Award in 2001 for Male Vocalist, is a close second in 2004 with six nominations for Entertainer; Male Vocalist; Album for *Shock'N Y'all*; Single and Music Video for "I Love This Bar;" and Musical Event with Buffett for "Hey Good Lookin'." Keith is eligible for two additional trophies as co-producer of his nominated Album and Single.

Close to the top with five nominations each were Kenny Chesney, Alison Krauss and powerhouse newcomer Wilson.

Wilson, who burst on the scene in May, amassed an amazing collection of five nominations including the coveted Horizon Award; Album for her double-Platinum debut *Here For The Party*; along with Single, Song and Video for her every-woman anthem, "Redneck Woman."

"[All five nominations] mean a lot because I don't think this time last year I would have even dreamed about getting even one," Wilson said.

Chesney racked up nominations for Entertainer; Album for *When The Sun Goes Down*, which debuted in February at the top of the *Billboard* Top 200 Albums Chart with 550,000 units; Male Vocalist; and two Musical Event nominations for "Hey Good Lookin'" and his duet with Uncle Kracker on "When The Sun Goes Down." Chesney could collect another trophy as co-producer of his album.

Known for her collaborations and artistic sensibility, Krauss returns to the CMA Awards in 2004 with five nominations including Female Vocalist; Single, Video and Musical Event for her work with Brad Paisley on "Whiskey Lullaby;" and a second Musical Event nod for her duet with James Taylor on "How's The World Treating You" from *Live! Lovin' Losin' Songs of the Louvin Brothers*. This marks her third consecutive nomination for Female Vocalist.

In 2004, Paisley received four nominations including Album for *Mud On The Tires*; and Single, Musical Event and Video for his emotional ballad "Whiskey Lullaby" with Krauss. Brooks & Dunn scored three nominations for Entertainer; Album for *Red Dirt*

continued on page 6...

photos: NYC-"The Early Show" by Rick Maiman; Nashville-John Russell

THE 38TH ANNUAL CMA AWARDS PREVIEW



Big & Rich, Gretchen Wilson and Katie Cook watch "The Early Show" broadcast from the CMT studio.



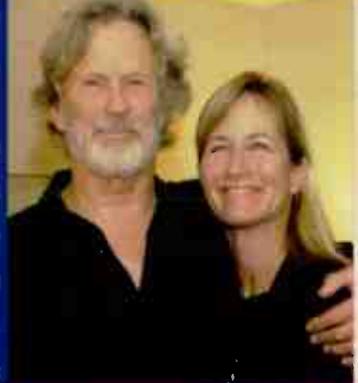
(l-r) Sony Music Nashville President John Grady; Big Kenny and John Rich of Big & Rich; CMA Executive Director Ed Benson; Gretchen Wilson; CMT Senior Vice President and General Manager Brian Phillips; Warner Bros. Records Vice President of Publicity Jules Wortman and "CMT Insider: CMA Special Edition" Host Katie Cook at the CMT studio in Nashville.



Ed Benson and Dierks Bentley congratulate Jim Foglesong at the Hall of Fame.



Country Music Hall of Fame and Museum Director Kyle Young greets the audience at the Hall of Fame.



Lisa Kristofferson congratulates husband Kris Kristofferson backstage at "The Early Show."



Hannah Storm, CMA Associate Executive Director Tammy Genovese and Lisa Kristofferson celebrate with Kris Kristofferson at "The Early Show" plaza.

Road; and Vocal Duo of the Year, a category they have won a record setting 11 times. They can also win an additional trophy for co-producing their album.

Making a run at the impressive Brooks & Dunn winning juggernaut in the Vocal Duo of the Year category are newcomers Big & Rich (Big Kenny & John Rich). The pair received two nominations for Vocal Duo and the Horizon Award and John Rich picked up a third nomination for Song of the Year as co-writer with Wilson on her scorching "Redneck Woman."

"This is just nuts," Rich said of Big & Rich's nominations. "A year ago, nobody knew anything about us or our music and so to be nominated and see your name up there with other artists is a quantum leap from where we were last year."

Rounding out the Vocal Duo of the Year category in 2004 are Blue County, Montgomery Gentry and The Warren Brothers.

Completing the list of artists with two nominations were Buffett, Tim McGraw, George Strait and newcomer Josh Turner, who was nominated for Horizon and Song of the Year for "Long Black Train," which he wrote while a student at Belmont University in Nashville, Tenn. McGraw could also pick up a third trophy for production of his Single, "Live Like You Were Dying."

Other standouts included Alabama, who have retired from the road, but not the hearts of CMA voters who nominated them for Vocal Group of the Year — a trophy they haven't claimed since 1983. After a breathtaking performance on the 2003 CMA Awards, Dolly Parton and Norah Jones are nominated for Musical Event in 2004 for "Creepin' In" from Jones' album *Feels Like Home*. Industry standout/actress and innovator Reba McEntire is nominated for Female Vocalist of the Year, an Award she first claimed 20 years ago in 1984 and last received in 1987.

Rounding out the Female Vocalist category is Terri Clark, Sara Evans, Krauss, who won the Award in 1995, and Martina McBride, who has won the trophy three times in 1999, 2002 and 2003 — tying her with Loretta Lynn and Tammy Wynette. McEntire holds the record with four, consecutive wins for Female Vocalist.

Mainstream performers continued their migration to Country Music in 2004 with several crossover artists from the pop and rock worlds connecting with a Country audience. Non-Country acts receiving nominations for their work with Country performers included Jones with Parton; Taylor with Krauss; Uncle Kracker with Chesney; and Buffett's "Hey Good Lookin'" with an assist from Clint Black, Chesney, Jackson, Keith and Strait. In 2003, Buffett

won his first-ever music award when he and Jackson won Vocal Event for their party-ode "It's Five O'Clock Somewhere." Buffett received his first CMA Award nomination in 1977 when he was nominated for Single of the Year for "Margaritaville."

In the Male Vocalist of the Year category, four of the five nominees were nominated in 2003 including Chesney, Jackson, Keith and Strait. Making his debut in the Male Vocalist category is the multi-talented Keith Urban. Urban won the Horizon Award in 2001. With his nomination in the Male Vocalist and Musical Event categories, Strait still holds the record of most career CMA Award nominations with 73.

In addition to Big & Rich, Wilson and Turner, Country artists receiving their first CMA Award nominations in 2004 included Bentley, Blue County, Julie Roberts and Trick Pony.

"I've had a great year and a lot of cool things have happened to me," Bentley said at the press conference. "Getting a nomination for the Horizon Award is just another awesome honor. I'm just excited to be part of the show and excited to get to be in the same building that night with some of my heroes in the business, like George Strait and George Jones."

Joining Trick Pony in the Vocal Group category are Alabama, Diamond Rio, Lonestar and Rascal Flatts, who are the reigning Vocal Group of the Year.

The CMA Awards was the first music awards special to be broadcast annually on network television. Since 1968, the program has consistently earned top ratings and is traditionally one of the highest-rated specials in the television season.

More than 40 million viewers watched all or part of the 2003 CMA Awards sweeps broadcast (12.8/20), making it the No. 3 show of the week — the highest CMA Awards ranking since 1992. "The 37th Annual CMA Awards" delivered its best ratings since 1997 in households, 1996 in viewers, 1998 in adults 25-54, and 2000 in adults 18-49.

Winners of "The 38th Annual CMA Awards" will be determined in the final round of voting by the 5,000 industry professional members of the Country Music Association. CMA Awards balloting is officiated by the international accounting firm of Deloitte & Touche LLP.

The CMA Awards are produced by Walter C. Miller, directed by Paul Miller and scripted by David Wild. MJI Programming, a division of Premiere Radio Networks, is the official radio packager of the CMA Awards, which includes Red Carpet coverage and a stereo-radio simulcast of the gala event.

Wendy Pearl

On the Web: www.CMAawards.com

photos: NYC- "The Early Show" by Rick Maiman; Nashville- John Russell

CMA AWARDS NARM POP CAMPAIGN

Making Country Music More Visible



EXCERPTS FROM DIVIDER CARD



CMA, the National Association of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA) continue a joint, fall merchandise point-of-purchase (POP) campaign for the 2004 CMA Awards for the 22nd year.

The POP displays are targeted to consumers at nationwide music outlets to establish high visibility of the live CBS Television Network broadcast of "The 38th Annual CMA Awards." The campaign also boosts sales and awareness of recorded Country Music product both before and after the television broadcast.

"The point-of-purchase campaign supporting the CMA Awards has long been a win-win partnership for both CMA and NARM members," said Sue L'Ecuyer, NARM Senior Director of Marketing and Communications. "It provides a valuable customer service tool that lets NARM members help CMA promote the show to fans and consumers. In return, everyone in the distribution chain benefits from increased sales."

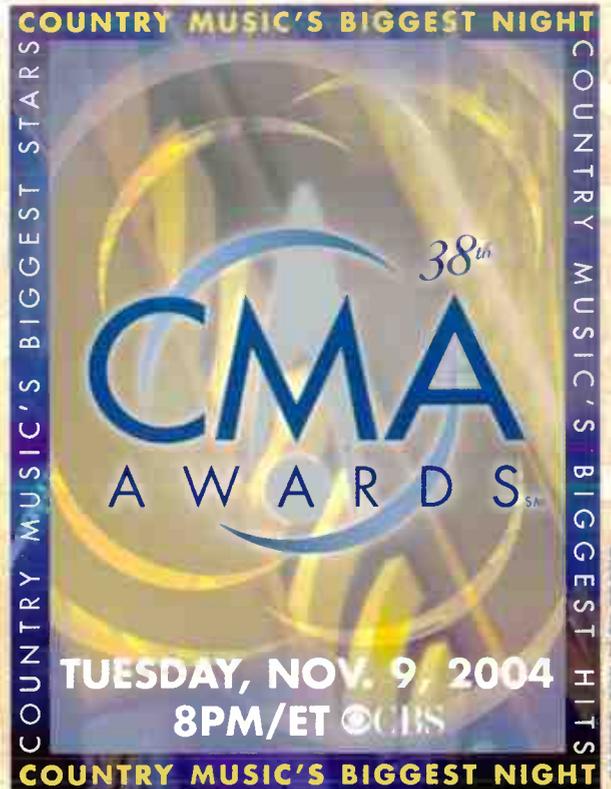
"The POP program is an integral part of our overall campaign to increase viewership of the CMA Awards," said Rick Murray, CMA Senior Director of Strategic Marketing.

The campaign features three display pieces: a two-sided poster (18" x 24"), a divider card (5.75" x 15") and a two-sided flat (12" x 12"). The materials are offered to music retailers and wholesalers throughout the United States and Canada. Latocki Team Creative designed this year's artwork featuring the *tune in* information and the CMA Awards brand "Country Music's Biggest Night™" plus, incorporating *Country Music's Biggest Hits* and *Country Music's Biggest Stars* as taglines of the gala event. The background artwork is photography by John Russell of last year's Awards set. One side of the poster and flat each feature artists representing the distribution groups.

Display contest forms will be sent in a special mailing coordinated by NARM. Cash prizes will be awarded to both rack jobbers and retailers. Deadline for entries for the display contest is Dec. 5 and winners announced in early January 2005.

More than 250,000 display pieces were ordered for use in the CMA / NARM POP campaign in 2003. All POP materials are for promotional use only and are provided free of charge to retail participants. For more information, visit NARM's official website at www.NARM.com.

Amanda Eckard



THE 38TH ANNUAL CMA AWARDS PREVIEW

THE 38th ANNUAL CMA AWARDS FINAL NOMINEES

Gretchen Wilson, Big & Rich and CMA Executive Director Ed Benson greet the audience at the Hall of Fame.



Hannah Storm surprises Kris Kristofferson on "The Early Show."



Big & Rich talk about their nominations with "CMT Insider."



CMA Executive Director Ed Benson congratulates Gretchen Wilson at the Hall of Fame.



Big Kenny meets former CMA Executive Director Jo Walker-Meador at the Hall of Fame.



CMA Associate Executive Director Tammy Genovese congratulates Kris Kristofferson at "The Early Show" plaza.

ENTERTAINER OF THE YEAR

BROOKS & DUNN
KENNY CHESNEY
ALAN JACKSON
TOBY KEITH
TIM MCGRAW

FEMALE VOCALIST OF THE YEAR

TERRI CLARK
SARA EVANS
ALISON KRAUSS
MARTINA MCBRIDE
REBA MCENTIRE

MALE VOCALIST OF THE YEAR

KENNY CHESNEY
ALAN JACKSON
TOBY KEITH
GEORGE STRAIT
KEITH URBAN

HORIZON AWARD

DIERKS BENTLEY
BIG & RICH
JULIE ROBERTS
JOSH TURNER
GRETCHEN WILSON

VOCAL DUO OF THE YEAR

BIG & RICH
BLUE COUNTY
BROOKS & DUNN
MONTGOMERY GENTRY
THE WARREN BROTHERS

SINGLE OF THE YEAR

(Award goes to artist and producer)
"I LOVE THIS BAR"
Toby Keith
Produced by Toby Keith/
James Stroud
DreamWorks Records Nashville

"LIVE LIKE YOU WERE DYING"
Tim McGraw
Produced by Byron Gallimore/
Tim McGraw/Darran Smith
Curb Records

"REDNECK WOMAN"
Gretchen Wilson
Produced by Mark Wright/
Joe Scaife
Epic Records

"REMEMBER WHEN"
Alan Jackson
Produced by Keith Stegall
Arista Nashville

"WHISKEY LULLABY"
Brad Paisley featuring Alison Krauss
Produced by Frank Rogers
Arista Nashville

MUSICIAN OF THE YEAR

MATT CHAMBERLAIN - Drums
KENNY GREENBERG - Electric Guitar
DANN HUFF - Guitar
LARRY PAXTON - Bass Guitar
BRENT ROWAN - Guitar

ALBUM OF THE YEAR

(Award goes to artist and producer)
HERE FOR THE PARTY
Gretchen Wilson
Produced by Mark Wright/
Joe Scaife
Epic Records

MUD ON THE TIRES
Brad Paisley
Produced by Frank Rogers
Arista Nashville

RED DIRT ROAD
Brooks & Dunn
Produced by Kix Brooks/Ronnie
Dunn/Mark Wright
Arista Nashville

SHOCK'N Y'ALL
Toby Keith
Produced by Toby Keith/
James Stroud
DreamWorks Records Nashville

WHEN THE SUN GOES DOWN
Kenny Chesney
Produced by Buddy Cannon/
Kenny Chesney
BNA Records

MUSIC VIDEO OF THE YEAR
(Award goes to artist and director)
"I LOVE THIS BAR"
Toby Keith
Directed by Michael Salomon

"IT'S FIVE O'CLOCK SOMEWHERE"
Alan Jackson and Jimmy Buffett
Directed by Trey Fanjoy

"REDNECK WOMAN"
Gretchen Wilson
Directed by David Hogan

"REMEMBER WHEN"
Alan Jackson
Directed by Trey Fanjoy

"WHISKEY LULLABY"
Brad Paisley and Alison Krauss
Directed by Rick Schroder

MUSICAL EVENT OF THE YEAR

(category name changed from Vocal Event of the Year in 2004)
Norah Jones with Dolly Parton
"CREEPIN' IN"
Blue Note Records

Jimmy Buffett with Clint Black,
Kenny Chesney, Alan Jackson,
Toby Keith & George Strait
"HEY GOOD LOOKIN'"
RCA Records

James Taylor and Alison Krauss
"HOW'S THE WORLD TREATING
YOU"
Universal South Records

Kenny Chesney (Duet with
Uncle Kracker)
"WHEN THE SUN GOES DOWN"
BNA Records

Brad Paisley featuring
Alison Krauss
"WHISKEY LULLABY"
Arista Nashville

SONG OF THE YEAR

(Award goes to songwriter and primary publisher)
"LIVE LIKE YOU WERE DYING"
Tim Nichols/Craig Wiseman
Warner-Tamerlane/Big Loud Shirt

"LONG BLACK TRAIN"
Josh Turner
Sony/ATV Tunes/Drivers Ed Music

"REDNECK WOMAN"
Gretchen Wilson/John Rich
Sony/ATV/Cross Keys/
Hoosiermama Music/WB
Music/Warner-Tamerlane

"REMEMBER WHEN"
Alan Jackson
EMI April Music/Tri-Angels Music

"WHISKEY LULLABY"
Bill Anderson/Jon Randall
Mr. Bubba Music/Reyn Song/
Sony/ATV Tree/Wha Ya Say

VOCAL GROUP OF THE YEAR

ALABAMA
DIAMOND RIO
LONESTAR
RASCAL FLATTS
TRICK PONY

REACTIONS

FROM SOME OF THE CMA AWARDS NOMINEES

"I've had a great year and a lot of cool things have happened to me. Getting a nomination for the Horizon Award is just another awesome honor. I'm just excited to be part of the show and excited to get to be in the same building that night with some of my heroes in the business, like George Strait and George Jones."

— **Dierks Bentley**; *Horizon Award nomination*

"It is an extreme honor for our name to be alongside the other nominees up for this Award. I'm very excited about this. This is our first CMA nomination!"

— **Keith Burns of Trick Pony**
Vocal Group of the Year nomination

"Sometimes it's just easier not thinking about it. You know, if you tie everything up in that stuff, you miss the most important thing of all: the music. That said, though, me and the guys work really hard out on the road, so that Entertainer of the Year nomination goes a long way ... because that's not just about me, it's about everybody who helps us get it out there, make the records happen and build that bridge between the songs in my heart and the fans who've been showing up and bringing their friends back with them. I've got a great team, and to me, Entertainer of the Year is as much about them as it is me."

— **Kenny Chesney**
Entertainer, Male Vocalist, Album and (two) Musical Event of the Year nominations

"I don't think people realize how much these nominations mean to me ... I don't think they can know what it's like to sit at Tootsies Orchid Lounge playing requests for tips, knowing the big night is happening, all those limos are slipping by on their way to the party — and you can smell it and see it, but you just can't quite touch it, and you're sure it will never happen, but you can't give up dreaming."

— **Terri Clark**
Female Vocalist of the Year nomination

"We are very humbled and overwhelmed to be included in such great company and are very honored to be recognized by CMA."

— **Jay DeMarcus of Rascal Flatts**
Vocal Group of the Year nomination

"I don't care how many times they call your name, it's still a thrill. And the idea that they'd actually let us host their party is about as much fun as you get. It's one of those things, like being the ringmaster, that kind of lets you have fun and honor your peers all at the same time."

— **Ronnie Dunn of Brooks & Dunn**
Entertainer, Vocal Duo and Album of the Year nominations

"I'd say I have to be proud of [Entertainer of the Year], but I think there's different kinds of entertainers. I'm not a high-energy act or have a lot of blow-up toys out flying over me or anything. And there's nothing wrong with that. There are fireworks that work great for certain artists, but you know, I've never been that type of entertainer. I'm just a singer-songwriter, more or less, and that's a form of entertainment, I guess."

— **Alan Jackson**; *Entertainer, Male, Song, Single, (two) Music Video and Musical Event of the Year nominations*

"With *Let's Be Us Again* being our first studio album in three years, we're honored to be nominated for Vocal Group of the Year. This being our sixth nomination, we're always flattered to be recognized by the Country community."

— **Lonestar**
Vocal Group of the Year nomination

"What a way to top-off a great year. To be in the same breath with greats like Brooks & Dunn and Montgomery Gentry is killer. To be in the same category with our friends the Warren Brothers and Big & Rich will make for some fun-loving, trash-talking."

— **Scott Reeves of Blue County**
Vocal Duo of the Year nomination

"I think the coolest nomination, actually of the whole show is the Horizon Award. As an artist you always believe you have a future, if you stop believing that then you go home. So, to be nominated for that futuristic kind of support is a really cool thing. It means we can work another year or two."

— **John Rich of Big & Rich**
Horizon Award, Vocal Duo and Song of the Year (Rich as songwriter) nominations

"It takes me back to the memory of all of those times growing up when I used to sit on the floor in front of the television with momma watching the CMA Awards. I used to say 'Momma, I'm going to be there one day ... and I'm going to be wearing a purple dress!' I'm not sure what I wear is going to be purple, but I just can't lose that living room vision. I am so blessed for this moment and for having the chance to live my dream. Thinking about how much my career has grown in the last year is like a cloud walk."

— **Julie Roberts**; *Horizon Award nomination*

"This is an Award you can't be nominated for every year so it's a huge honor to have been considered. I am extremely grateful!"

— **Josh Turner**
Horizon Award and Song of the Year nominations

He put me smack dab in the middle of paradise, in the heart of the city where my dreams have come alive. And everything I have, and everything I see, is just another reminder that God's been good to me. (an excerpt from "God's Been Good To Me," a self-penned track on Urban's new album *Be Here*)

"God's Been Good To Me" is a huge thank you to all in Nashville who have supported me. I don't think that I can think of a better way to express my gratitude."

— **Keith Urban**; *Male Vocalist of the Year nomination*

"As far as the nominations today, I got up this morning on four hours sleep, and was just hoping that I could stand up there and read the teleprompter and not mess up any of the big words, you know, I think I was kind of a little bit dazed by a lot of it. I think it was kind of like standing there in a dream world. I think it's incredible considering last year nobody knew who I was during this time of the year. I think it's a huge accomplishment just on my record alone. I think Big & Rich and me are all very proud of all of these nominations."

— **Gretchen Wilson**; *Horizon Award, Song, Single, Music Video and Album of the Year nominations*



Big & Rich and Gretchen Wilson on "CMT Insider: CMA Special Edition."



Gretchen Wilson talks about her nominations with the media at the Hall of Fame.



Big & Rich discuss their nominations with the media at the Hall of Fame.



Dierks Bentley interviews with CBS WTVF News Channel 5 host Harry Chapman.



Kris Kristofferson participates in the Video News Release at "The Early Show" studio.



Country Music Hall of Fame and Museum Director Kyle Young and CMA Executive Director Ed Benson congratulate Jim Foglesong.

T H E 3 8 T H A N N U A L C M A A W A R D S P R E V I E W

CMA BROADCAST AWARDS NOMINEES ANNOUNCED

Dierks Bentley Makes Announcement During Press Conference In Nashville

America's top Country radio stations and air personalities were recognized on Monday, Aug. 30 when Capitol Records Nashville artist Dierks Bentley announced the finalists for the 2004 CMA Broadcast Personality and Radio Station of the Year honors during a press conference at the Country Music Hall of Fame® and Museum in Nashville, Tenn.

This year's winners will be recognized during "The 38th Annual CMA Awards," broadcast live **Tuesday, Nov. 9** (8:00-11:00 PM/ET) on the CBS Television Network from the Grand Ole Opry House in Nashville. The Broadcast finalists were announced during a press conference following the announcement of the final nominees for the 2004 CMA Awards.

"These radio stations and air personalities are on the front line of our format building careers for artists and delivering their music to the fans," said Ed Benson, CMA Executive Director. "The strength and creativity of Country radio has a direct influence on our industry and these finalists are at the top of their profession."

For the first time since its inception in 1973, submissions for the 2004 CMA Broadcast Awards for Broadcast Personality, Radio Station and National Broadcast Personality of the year were accepted online at Broadcast.CMAawards.com.

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

Five finalists are selected for Broadcast Personality and Radio Station of the Year in four categories (Small, Medium, Large and Major Markets). The categories are established by market size based on population as ranked by Arbitron. In 2004, a tie resulted in six finalists for Small Market Radio Station of the Year.



right: Ed Benson, CMA Executive Director and Julie Talbot, Executive Vice President of Affiliate Marketing, Premier Radio Networks, congratulate Dierks Bentley for receiving a CMA Horizon Award nomination at "The 38th Annual CMA Awards" Nominee Press Conference on Monday, Aug. 30, 2004 at the Country Music Hall of Fame and Museum in Nashville. Bentley announced the 2004 CMA Broadcast Award finalists and delivered the news that Jim Foglesong will be inducted into the Country Music Hall of Fame. *Photographer: Mike Gland*

CMA members who are full-time, on-air personalities and CMA member radio stations in the U.S. and Canada were eligible to enter. Personalities who were not CMA members were also eligible if they were employed by a CMA member radio station.

Included in the nominees was longtime Phoenix radio personality H.G. Listiak, who died April 27. He is nominated in the Major Market category with his radio partner of 15 years "Big Shoe" Stu Evans on KMLE's afternoon drive program.

Previous CMA Broadcast Award winners were also eligible with the exception of those who received CMA Award trophies in 2003. CMA Broadcast Award winners are not eligible to enter in consecutive years.

A panel of distinguished broadcast professionals, representing all market sizes and regions, judge the entries. Entries for Broadcast Personality of the Year are judged on aircheck, ratings, community involvement and biographical information. Radio stations are judged on airchecks, ratings history, community involvement and format leadership.

Winners are determined by the aggregate score of the first round of judging and the second round, which is done by a different panel of judges. The international accounting firm of Deloitte & Touche LLP tabulates scoring by the judges.

Winners of the 2004 Broadcast Awards will be notified on the air by telephone by a CMA Award nominated artist in late September.

Wendy Pearl

CMA BROADCAST AWARDS NOMINEES

BROADCAST PERSONALITY OF THE YEAR

NATIONAL*

- "After Midnite with Blair Garner" (Blair Garner) - Premiere Radio Networks
- "CMT Country Countdown USA with Lon Helton" (Lon Helton) Westwood One
- "The Crook and Chase Countdown" (Lorianne Crook, Charlie Chase) Jim Owens Entertainment/United Stations

*This category has only three finalists

MAJOR MARKET

- "Big Shoe Stu Evans & H.G. Listiak" (Stu Evans, H.G. Listiak) KMLE/Phoenix, Ariz.
- Bob Delmont - WPOC, Baltimore/Md.
- "Kelly & Jonathan with Mudflap" (Kelly Ford, Jonathan Wilde, Steve McGrew) - KYGO, Denver/Colo.
- "Michael J. & Jen" (Michael J., Jennifer Phoenix) - WPOC/Baltimore, Md.
- "Tim & Willy in the Morning" (Tim Hattrick, Willy D. Loon) KNIX/Phoenix, Ariz.

LARGE MARKET

- "Country Lovin'" (Darren Tandy) WFMS/Indianapolis, Ind.
- "The Eddie Stubbs Show" (Eddie Stubbs) - WSM-AM/Nashville, Tenn.
- JD Cannon - WFMS, Indianapolis, Ind.
- "Jim, Deb & Kevin" (Jim Denny, Deborah Honeycutt, Kevin Freeman) - WFMS/Indianapolis, Ind.
- "The Morning Country Club with Dale & Mary" (Dale Carter, Mary McKenna) - KFKF/Kansas City, Mo.

MEDIUM MARKET

- "Andy & Alison and The Morning Crew" (Andy Ritchie, Alison Randal, Jimmy Holt) - WIVK/Knoxville, Tenn.
- "Mornings with Tony Lynn & Myles" (Tony Lynn, Myles Copeland) KBQI/Albuquerque, N.M.
- "Tanner & Tom" (Rob Tanner, Tom O'Brien) - WPCV/Lakeland/Winter Haven, Fla.
- "The Ride With Gunner" (Ted Ousley) WIVK/Knoxville, Tenn.
- "The Ron & Becky Morning Show" (Ron Bee, Becky Palmer) WBBS/Syracuse, N.Y.

SMALL MARKET

- "Holstein & Company Mornings" (Steve Holstein, Andy Roberts, Melissa Anfield) WIXY/Champaign, Ill.
- "McFly and the Ride Home" (Marty McFly, Stewart James) WGSQ/Cookeville, Tenn.
- "Sherri in the Afternoon" (Sherri Crowder Durate) WAKG/Danville, Va.
- "The Hometown Morning Show" (Doug James, Mary Ann Graff) WQXK/Youngstown, Ohio
- "The Q106.5 Morning Show with Breakfast Flakes: Paul Dupuis & J.R. Mitchell (Paul Dupuis, J.R. Mitchell) - WQCB/Bangor, Maine

STATION OF THE YEAR

MAJOR MARKET

- KMPS - Seattle, Wash.
- WGAR - Cleveland, Ohio
- WKHX - Atlanta, Ga.
- WPOC - Baltimore, Md.
- WQYK - Tampa, Fla.

LARGE MARKET

- WFMS - Indianapolis, Ind.
- WMIL - Milwaukee, Wis.
- WSIX - Nashville, Tenn.
- WTQR - Greensboro, N.C.
- WUBE - Cincinnati, Ohio

MEDIUM MARKET

- KSSN - Little Rock, Ark.
- KUZZ - Bakersfield, Calif.
- WBBS - Syracuse, N.Y.
- WGNA - Albany, N.Y.
- WIVK - Knoxville, Tenn.

SMALL MARKET

- KHKY - Odessa, Texas
- KTTS - Springfield, Mo.
- WIXY - Champagne, Ill.
- WQXK - Youngstown, Ohio
- WTCR - Huntington, W.Va.
- WWKI - Kokomo, Ind.

T H E 3 8 T H A N N U A L C M A A W A R D S P R E V I E W

photos: NYC "The Early Show" by Rick Maiman; Nashville: John Russell

KRIS KRISTOFFERSON and JIM FOGLESONG to be Inducted Into the Country Music Hall of Fame



The Country Music Association has announced that former music industry executive Jim Foglesong and legendary singer-songwriter Kris Kristofferson will become the newest members of the coveted Country Music Hall of Fame. Formal induction for the pair will take place during "The 38th Annual CMA Awards," which will be broadcast live on the CBS

Television Network, Tuesday, Nov. 9 (8:00-11:00 PM/ET) from the Grand Ole Opry House in Nashville.

Foglesong is to be inducted in the "Non-Performer" category, which is awarded every third year, while Kristofferson will be inducted in the annual "Open" category. All inductees are chosen by CMA's Hall of Fame panel of electors, consisting of more than 300 anonymous voters appointed by the CMA Board of Directors. Foglesong and Kristofferson will become the 91st and 92nd members of the Country Music Hall of Fame.

Foglesong was surprised with the news of his induction during the CMA Awards Press Conference on Monday, Aug. 30 at the Country Music Hall of Fame® and Museum in Nashville, Tenn. He attended the press conference thinking that he and former CMA Executive Director Jo Walker-Meador were to have a catch-up breakfast together.

Capitol Records Nashville artist Dierks Bentley, who took Foglesong's music business course at Vanderbilt University, made the announcement that Foglesong would be inducted into the Country Music Hall of Fame.

"This is the ultimate honor," a surprised Foglesong said. "I'm beyond speechless. There are so many other people I feel should be [in the Hall of Fame] before me, but since this is something that I didn't campaign for, I'll take it. I'm honored and I hope I am deserving.

"I'm going to steal a Pete Rose quote," Foglesong said. "I can't believe you get paid doing something you absolutely love. It's been a great ride." Foglesong praised his fellow inductee.

"Kris is one of the greatest songwriters of all time. I put Kris up there with Irving Berlin, Cole Porter and some of my idols. I've never met the man, but maybe now I'll finally get the chance to meet him," Foglesong said with a smile.

Kristofferson was surprised today with the news of his induction by CBS News anchor Hannah Storm during a live television appearance on CBS' "The Early Show" after he announced several of this year's CMA Awards final nominees.

"What a dirty trick," Kristofferson joked. The Country Music icon thought he was only there to announce the CMA Awards nominees. "I'm feeling a whole lot better than I did five minutes ago."

"It's something that all of us were working for — respect for Country Music — for a long time," Kristofferson said. "And I'm real proud to be part of it. I always hoped to bring honor and respect to Country Music, and it is a wonderful thrill to be honored with this Hall of Fame induction."

"Induction into the Country Music Hall of Fame is Country Music's highest honor," said Benson. "Kris Kristofferson is an icon who continues to explore and influence so many facets of the entertainment industry, while always remaining decisively Country. Jim Foglesong gave everything he had to the artists and employees in his care with grace and integrity. As a teacher, he continues to be a strong influence on tomorrow's industry leaders. These two gentlemen certainly deserve to join the pioneers, leaders and innovators who are members of the Country Music Hall of Fame."

Scott Stem



Billboard Senior Writer Jim Bessman; Lisa Kristofferson; Al Bunetta, President of Oh Boy! Records; Kris Kristofferson and CMA Associate Executive Director Tammy Genovese backstage at "The Early Show" studio before Kristofferson and CBS Anchor Hannah Storm (right) announce some of the final nominees.



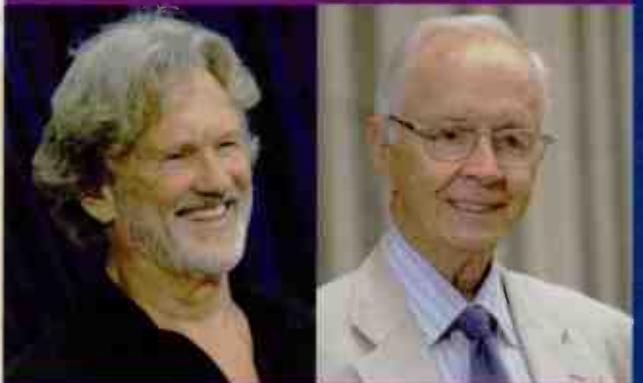
Kris Kristofferson signs autographs outside "The Early Show" studios.



Jim Foglesong is surprised by the announcement of his induction into the Country Music Hall of Fame.



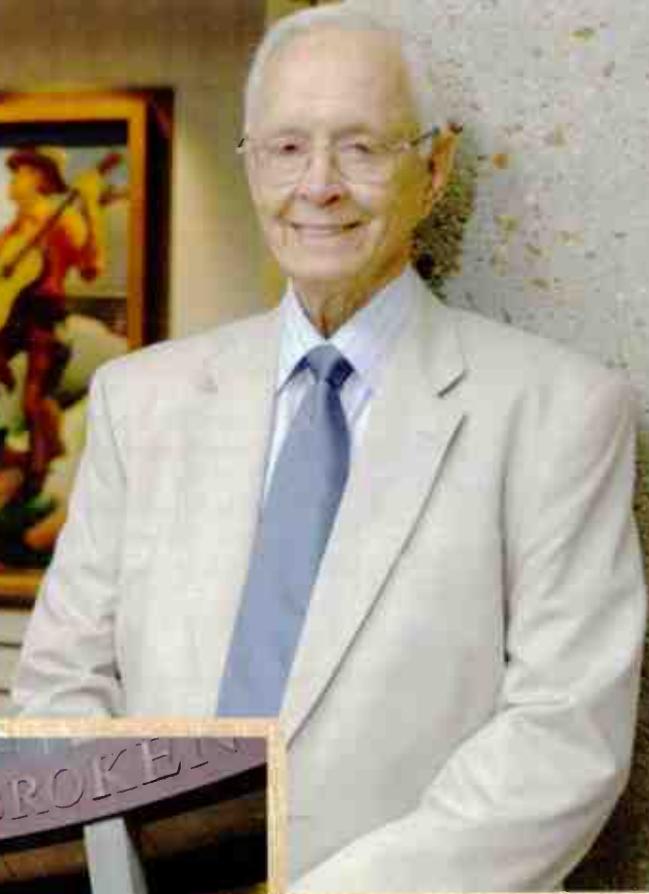
Tennessean reporter Peter Cooper interviews Jim Foglesong.



Kris Kristofferson

Jim Foglesong

THE 38TH ANNUAL CMA AWARDS PREVIEW



photos: John Russell



JIM FOGLESONG

Born in Lundale, W.Va. in 1922, James Staton Foglesong grew up singing with his family and used his G.I. Bill after serving in the U.S. Armed Forces to attend Eastman School of Music in Rochester, N.Y. While attempting a singing career singing back up for acts including Dion & the Belmonts and Neil Sedaka, Foglesong took a music assistant job with Columbia Records in New York City in 1951. The next year, Foglesong took a leave of absence to travel around the country performing with The Pennsylvanians.

Returning to Columbia after six months, he launched his career as a producer and record executive. In 1953 he was handpicked to start Columbia's sister label, Epic Records, where he oversaw the classical, jazz and pop music divisions.

Foglesong moved to RCA Records in 1963 as Executive Producer of pop acts including Julie Andrews, Ed Ames and Robert Goulet, and became one of the first out-of-town producers to record in Nashville.

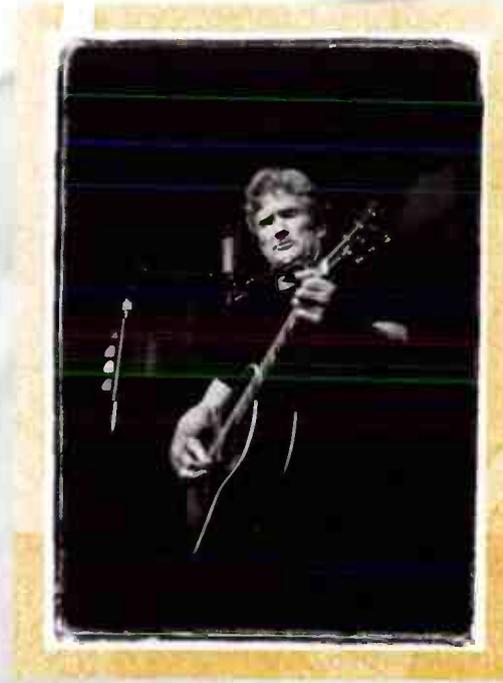
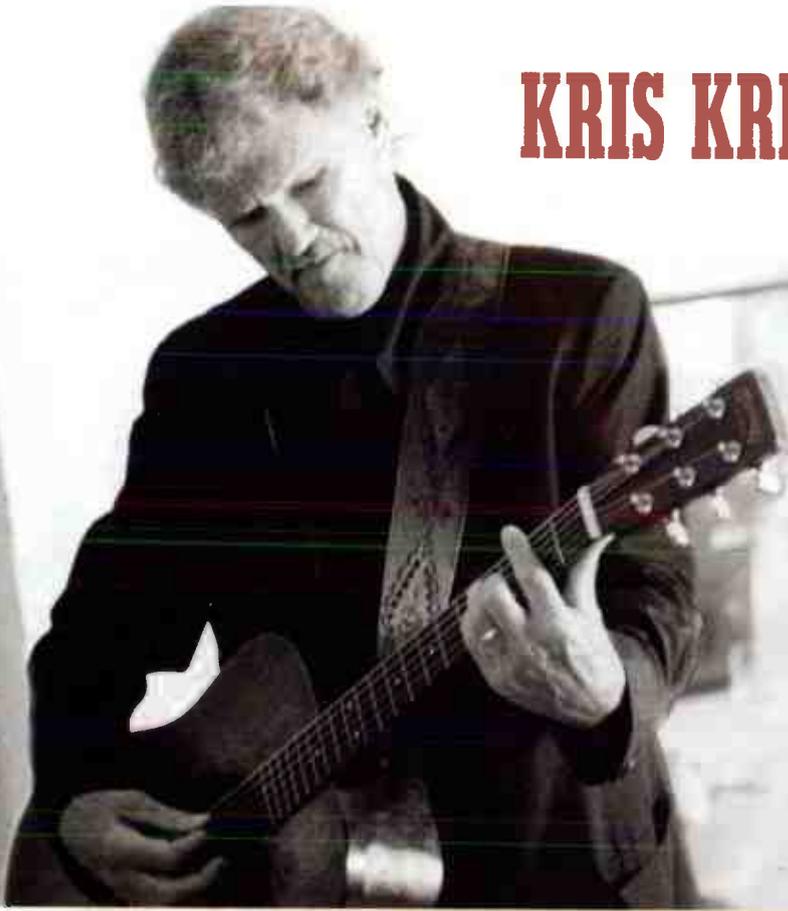
Moving to Nashville in 1970, Foglesong headed up the A&R department at Dot Records, where he helped introduce the world to Roy Clark and Donna Fargo. After three years he was named President of ABC/Dot Records, a position he held until 1979. It was during this time (in 1976) that he also served as CMA's Chairman of the Board.

Foglesong was named President of MCA Nashville in 1979. After five years he moved on to become President of Capitol Records Nashville in 1984, a position he held until 1989. During these 10 years Foglesong oversaw and nurtured the careers of Country Music superstars Garth Brooks, John Conlee, Barbara Mandrell, Reba McEntire, The Oak Ridge Boys, George Strait, Tanya Tucker, Don Williams and many others.

Now at age 82, Foglesong remains an important part of the Nashville music community as a consultant, independent producer and trustee of the Country Music Foundation. He currently serves as Director of the Music Business program at Trevecca Nazarene University and teaches Vanderbilt University students at the Blair School of Music about the music business. Foglesong and his wife Toni have four children.

Amanda Eckard

KRIS KRISTOFFERSON



photos: Sam Erickson

Born in Brownsville, Texas in 1936, Kris Kristofferson was the eldest of three children of a retired Air Force major general. He studied creative writing at Ponoma College in Claremont, Calif., graduating Phi Beta Kappa in 1958. Earning a prestigious Rhodes scholarship to Oxford University, Kristofferson moved to England and earned his master's degree in literature in 1960.

After being based in West Germany for a stint in the army, Kristofferson moved to Nashville in 1965 to pursue a career as both a Country Music recording artist and songwriter. He achieved some minor successes as a songwriter, but his big break came in 1969 when Roger Miller recorded three of his songs. One of them, "Me and Bobby McGee," became a Country Top 20 hit. Kristofferson also gained the attention and friendship of Johnny Cash, who introduced him at the Newport Folk Festival that summer and featured him on Cash's national television program.

Throughout the years, more than 450 artists recorded Kristofferson compositions, including Bobby Bare, Marianne Faithfull, Waylon Jennings, Gladys Knight and the Pips, Jerry Lee Lewis, Ronnie Milsap, Patti Page, Ray Stevens, Faron Young and more. Among the many highlights: Ray Price took "For the Good Times" to No. 1 on the Country charts and Top 20 on the pop charts in 1970. That same year Cash topped the Country charts with "Sunday Morning Coming Down," which was also named CMA Song of the Year. Sammi Smith's version of "Help Me Make It Through The Night" went Gold in 1971. Rock legend Janis Joplin's posthumously-released version of "Me and Bobby McGee" topped the pop charts later that year, becoming a million-selling hit single. And Christy Lane topped the Country charts in 1980 with "One Day at a Time," a song that had reached the pop Top 40 in 1974, recorded by Marilyn Sellars.

Although he released one single on Epic Records in 1967 that didn't chart, Kristofferson continued his quest to be a successful recording artist. He released his debut album, *Kristofferson*, on Monument Records in 1970. In 1971 his second album, *The Silver Tongued Devil And I*, was his first to go Gold thanks to the success of his hit single "Loving Her Was Easier (Than Anything I'll Ever Do Again)." Kristofferson topped the Country singles charts in July 1973 with "Why Me, Lord?" which also crossed over to the pop Top 20 and more albums and singles followed with success.

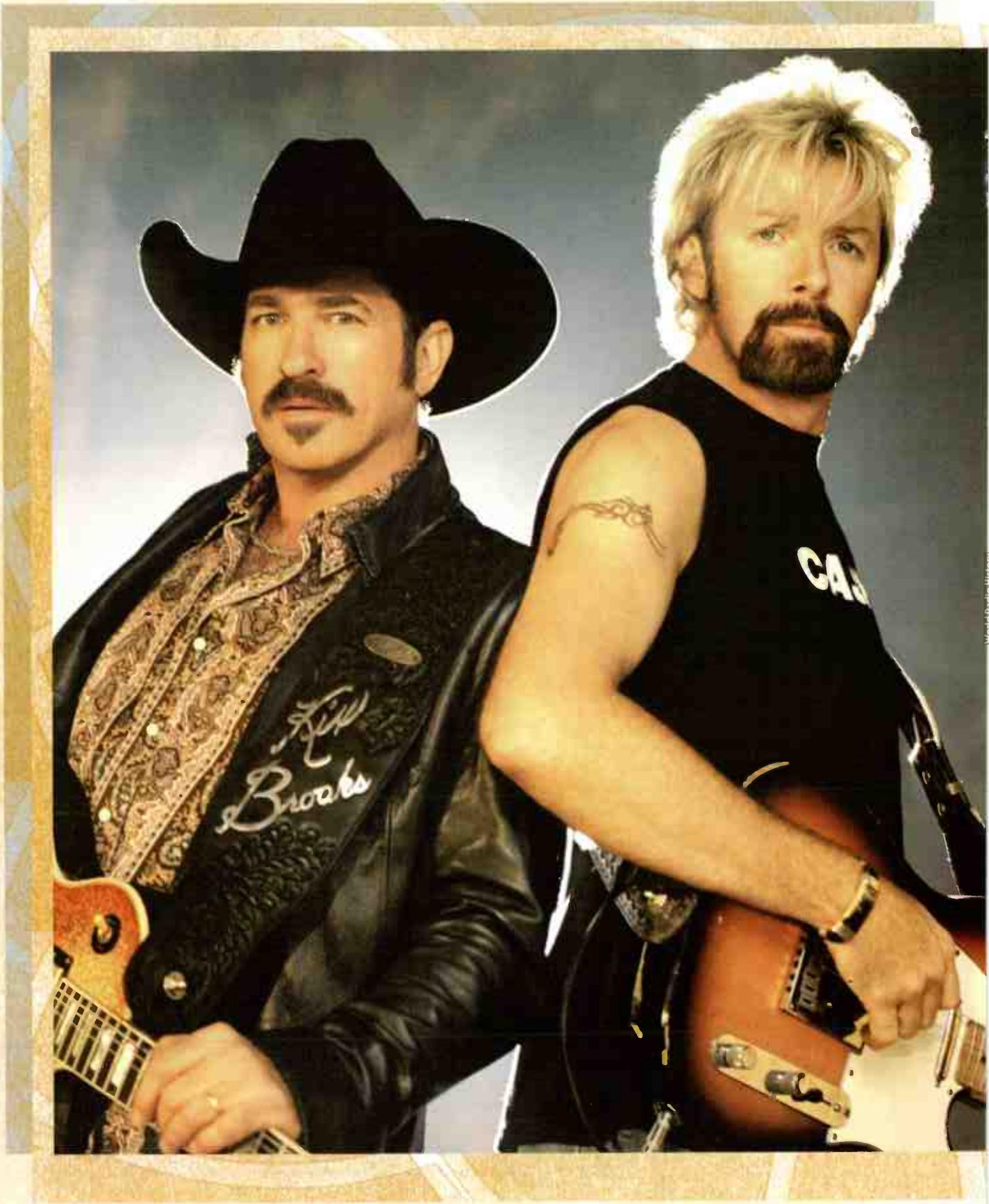
In addition to his solo recordings, Kristofferson enjoyed performing with other artists. He recorded three albums with his then wife Rita Coolidge in the mid 1970s that achieved success on the Country, pop and easy listening charts. In 1982 he recorded and released a double album with Brenda Lee, Willie Nelson and Dolly Parton, *The Winning Hand*. He teamed with Nelson for the movie "Songwriter" and its soundtrack album in 1984. And in 1985, Kristofferson and Nelson expanded their partnership to include Cash and Jennings as the Country Music supergroup The Highwaymen. The quartet released three albums in a 10-year span.

Kristofferson also made his mark on film. He debuted with a small role in the 1971 film "The Last Movie" directed by Dennis Hopper. Since then he has appeared in more than 50 feature films and television movies including "A Star Is Born," "Alice Doesn't Live Here Anymore," "Blade," "Blume In Love," "Cisco Pike," "Convoy," "Fire Down Below," "Lone Star," "Pat Garrett and Billy the Kid," "Payback," "Semi-Tough" and more.

Today, Kristofferson remains active in music and movies. In 2003, Oh Boy! Records released *Broken Freedom Song: Live From San Francisco*, a collection of 15 songs recorded live during his performance at the Gershwin Theater at San Francisco State University. Earlier in this election year, two of his more politically-charged albums (1986's *Repossessed* and 1990's *Third World Warrior*) were re-released in a two-disc package. "Breakthrough," a companion documentary spotlighting Kristofferson's work as a human rights activist as well as his performances, was also released on DVD. His next movie, "Blade: Trinity," will be in movie theaters in December.

In addition to being a singer, songwriter, actor and activist, Kristofferson is also a dedicated husband and a father to eight children.

Scott Stem



World Radio History

Brooks & Dunn

Promise To 'Kick Up A Little Dust' As New Hosts of CMA Awards

W

like to throw parties," said Ronnie Dunn of Brooks & Dunn, "so they've got the right guys for the job."

"The job" is being ringmaster for "The 38th Annual CMA Awards," taking the reins from Vince Gill after 12 years as host.

"Get us a bunch of acts, some trick shooters and ropers, maybe a hot air balloon and we couldn't be happier," said Kix Brooks with a laugh. "To us, it's about having fun, kicking up some dust, making music and sending people home happy."

That description sounds suspiciously like the "Neon Circus & Wild West Show" tour, a typical Brooks & Dunn extravaganza and a savvy updating of the festival style tours. The duo — who has sold more than 27 million, celebrated 21 No. 1 hits, and been named the CMA Entertainer of the Year — has a knack for reaching into the roots of Country Music for inspiration but adding fresh twists that reinvigorate traditions.

It's a straightforward recipe for success, and has made Brooks & Dunn the leading duo in the history of Country Music. They have proved themselves on every kind of stage, including the 2002 Winter Olympics in Salt Lake City, "The Today Show," "The Dr. Phil Show" and the Dale Earnhardt Tribute concert.

The hits are now part of Country Music lore, and many are included on a new greatest hits collection due on Arista Nashville on Oct. 19, along with three new songs, produced by Brooks, Dunn and Mark Wright. The 17-song *Greatest Hits Collection II* includes their most recent single, "That's What It's All About," and new tracks "It's Getting Better All The Time," and "Independent Trucker."

Among the radio favorites on Brooks & Dunn's *The Greatest Hits Collection II* are "Only in America," "Ain't Nothing 'Bout You," "How Long Gone," a recasting of Roger Miller's "Husbands & Wives," "You Can't Take The Honky Tonk Out of the Girl" and "Red Dirt Road."

"Get us a bunch of acts, some trick shooters and ropers, maybe a hot air balloon and we couldn't be happier."

— Kix Brooks

"All we're trying to do is everything we know — only more," Brooks said. "We know where this music comes from, so we wanted to start there. But we also listened to all kinds of other music, too, and we wanted to bring that in as well. So our sound got a little bigger, a little harder, maybe even a little rocking — and people who were in the honky tonks responded."

"We didn't set out to change anything. We set out to have a good time. One thing I can tell you about people who are coming to shows, they're looking to have fun, and they're ready. If you give them the chance, they'll take it, and Ronnie and I are all about giving them the chance."

"We thought about pushing ourselves, ... seeing how far the audience would let us take it," he said. "And every time we thought we couldn't go any further, we found out we could. It's been a wild ride."

Brooks & Dunn have shared the entire "wild ride" with the fans. They crank out the hits with passion and skill, then add showmanship touches including giant 23-foot blow-up dolls, confetti canons, screaming guitars, cold Coors Light, military color guards, T-shirt launchers, neon moons and a balloon-blowing goat.

"The thing about what we do is that it's supposed to be fun," Brooks said. "People want to let go of their lives for a little bit. If you let them come and forget about it for 90 minutes or a few hours, you can take the music as serious as you want — and they'll stay there with you. You just have to understand why they're there, respect it. If you do that, you can go anywhere."

Anywhere for this year's CMA Awards hosts — and perennial Entertainer of the Year nominee — includes an Album of the Year nomination for their rootsiest and most personal album to date, *Red Dirt Road*. Drawing on raw-edged gospel, steamy Muscle Shoals soul, deep Stax/Volt funkiness, the tattered rock of the Tulsa Shelter Records scene of Leon Russell and the Bakersfield Country of Buck Owens, Brooks & Dunn's latest mines their own lives and is deeply rooted in America's indigenous music.

"I had the chorus written," Dunn said of the No. 1 title track, "and I asked Kix if he wanted to help me write it. I gave it to him in California — and by the time our buses pulled into where we were going, he'd finished the verses. Funny thing is, whether you had the shackled up GTO or just wanted it, everybody's been in this song, yearning to escape where they are, and eventually realizing that's where you belong."

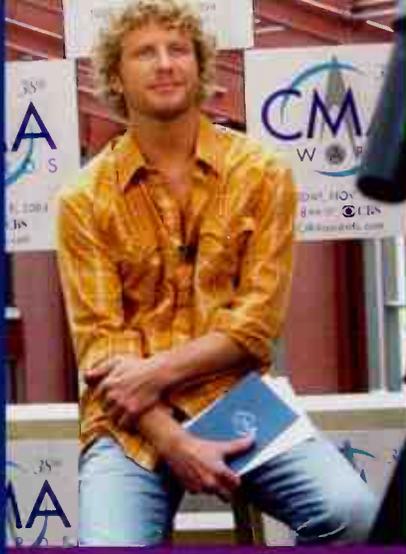
That ability to find the individual in the universal and their growing willingness to share more of themselves has made Brooks & Dunn transcend the label of mere hitmakers. *Rolling Stone*, *USA Today*, *The Village Voice*, *The Los Angeles Times*, *No Depression*, *Country Weekly* and *The New York Times* have all taken note in the past year.

For one night, on Tuesday, Nov. 9, 2004, Brooks & Dunn will harness their energy and devote it to a national television audience on the CBS Television Network, tuning in to honor the best of Country Music — and be a part of the party, "Country Music's Biggest Night™."

Hosting "The 38th Annual CMA Awards" wasn't part of any Brooks & Dunn master plan. But like everything else they do, you can bet they're going to do it with enough style, grace and wit to make it a show no one will forget.

Joel Welin

On the Web: www.brooks-dunn.com



Dierks Bentley participates in the CBS Satellite tour and talks to television stations across the country.



CMA Awards hosts Ronnie Dunn and Kix Brooks record CBS affiliates liners.

CBS Satellite Tour CBS

Following the announcements of the final nominees for the 2004 CMA Awards, Dierks Bentley participated in a CBS Satellite Tour, which beamed the Horizon Award nominee to CBS television affiliates across the country.

Cities that were represented included Albany, Chicago, Cincinnati, Dallas, Kalamazoo, Mich., Memphis, Miami, Minneapolis, Sacramento and San Antonio.

CMA Awards hosts Brooks & Dunn also participated in a satellite tour in September to build excitement for their step into the hosting arena.

CMA Awards Video News Release

The CMA Awards News Conference Video News Release, featuring interviews and behind-the-scenes footage was made available to television media outlets for satellite download.

Media outlets that were targeted included nationally syndicated entertainment magazine shows, national news networks and news programs on all television affiliates.

MJI Programming Covers the CMA Awards for 13th Consecutive Year



Kris Kristofferson talks to MJI Correspondent Mike McCann at "The Early Show" studio.



This is the 13th consecutive year that MJI has partnered with CMA to provide exclusive radio programming and packaging for the CMA Awards. The centerpiece of MJI's involvement is a three-day remote broadcast from Nashville, featuring 50 of the nation's leading Country radio stations. In addition, MJI will offer a three-hour pre-event radio special featuring the CMA Award nominees, a live stereo audio feed of the CMA Awards broadcast on the CBS Television Network, a live one-hour backstage post-show with winners and extensive event coverage via its news and audio prep services. And for the first time, MJI will work with the CMA to offer a live audio feed from the Red Carpet, the first time in the history of the CMA Awards that such an opportunity has been offered to radio.

MJI Programming, a division of Premiere Radio Networks and the official radio broadcaster of "The 38th Annual CMA Awards," offered a free audio feed of the CMA Awards nominations announcements.

"MJI is thrilled to be partnered with the CMA in bringing the excitement of the Awards show to radio listeners nationwide," Julie Talbott, Premiere Radio Networks' Executive Vice President of Affiliate Marketing said. "Radio remains one of the most effective ways to communicate with Country Music consumers across the country, and we're always looking for new and creative means of providing the CMA with a means of making that connection. The addition of Red Carpet coverage to our 2004 radio package is an exciting addition to that effort."

Premiere Radio Networks, Inc., a subsidiary of Clear Channel Worldwide (NYSE:CCU), syndicates more than 60 radio programs and services to more than 7,800 radio affiliations and reaches more than 180 million listeners weekly. Premiere is the No. 1 radio network in the country. Premiere is based in Sherman Oaks, Calif., with 12 offices nationwide.

CMA Awards Nominees Promotional CD

Music of "The 38th Annual CMA Awards," a 15-track promotional CD sent to CBS affiliates and news media outlets around the country, features popular songs from some of the 2004 CMA Awards nominated artists and Country Music Hall of Fame inductee Kris Kristofferson.

The three-panel, double-sided CD packaging includes information on 2004 hosts Brooks & Dunn and special guest Shania Twain; a spotlight on the Horizon Award nominees; ratings from the 2003 broadcast; bio information on the new Country Music Hall of Fame inductees and photography from past Awards.

The CD features a link to CMAawards.com for easy access to more information about the CMA Awards.



REMINDER: Media and Publicist Credentials Applications for publicist and media credentials are due by 5:00 PM/CT on Friday, Oct. 15. Visit www.CMApress.com to apply for credentials online. Applicants will be notified by Oct. 29 if they are approved.

Amanda Eckard

photos: NYC- "The Early Show" by Rick Maiman; Nashville- John Russell

CMA Awards Merchandise

CMA members and Country Music fans can now "gear" up for "The 38th Annual CMA Awards" by visiting CMAawards.com and checking out the all new online store.

"Country Music fans recognize that the CMA Awards is the pinnacle of achievement in our format, and they're eager to support the show and their favorite nominees," said CMA Executive Director Ed Benson. "So, each year, we work to develop a merchandise line that matches both the fans' interests and the excitement of the big night."

In 2004, more than 20 items are available online by visiting CMAawards.com, and clicking the merchandise link. Items are priced \$6 to \$40, and include garments and novelties. CMA



polo shirt

members will receive a 30 percent discount on merchandise.

Contact Angela Everett at aeverett@CMAworld.com for the CMA member code to receive the discount.

Featured CMA Awards attire includes polo-style shirts, T-shirts, a hooded pullover sweatshirt, ball caps, a jacket and much more. Additional collectibles include a stylish CMA Awards messenger bag, travel coffee mug and a guitar-shaped stress reliever.

For the first time in the history of the CMA Awards, XP Apparel is the official merchandiser for the event. Since its start in 1994, XP has contracted to offer official merchandise for clients including the GRAMMY Awards, Major League Baseball, NFL, NHL and the United States Olympic Committee.

Amanda Eckard

ACT NOW – final ballots are due Oct. 28 so only a few more weeks to take advantage of the CMA Award Mailing and E-mail Service

CMA provides an opportunity for CMA Awards nominees to educate CMA voting members about nominees and nominated products. This service is available to all nominees, but those nominees who are CMA members can take advantage of discounted rates. This CMA Awards mailing service is available only for those appearing on the second or final ballots of the 2004 CMA Awards during the balloting period from July 26 through Oct. 28, 2004. Under NO circumstances will the authorized mailing house release the CMA Awards mailing list to anyone.

Fees vary depending on category of CMA membership and the areas to be mailed.

Area 1 – All CMA voting members residing in the United States.

Quantity of 5,000 pieces per mailing.

Non-member nominee	\$2,200
CMA INDIVIDUAL MEMBERS	
Regular	\$2,000
Sterling	\$1,800
CMA ORGANIZATIONAL MEMBERS	
Basic	\$1,750
Bronze	\$1,650
Silver	\$1,500
Gold	\$1,250
Platinum	\$1,000

Area 2 – All CMA voting members residing in Canada.

Quantity of 100 pieces per mailing.

Additional fee per mailing \$50

Area 3 – All CMA international voting members residing outside the United States and Canada.

Quantity of 500 pieces per mailing.

Additional fee per mailing \$50

In addition to the mailing service, CMA offers the CMA Awards E-mail Service, operated by Hi-Fi Fusion. Nominees can send an e-mail to CMA voting members instead of using regular mail. The same costs above apply for the e-mail service.

For more information visit www.CMAworld.com/Events or contact Brandi Simms at (615) 664-1607 or e-mail: Bsimm@CMAworld.com.

Get In The Know with www.CMAawards.com

Visit www.CMAawards.com to find out the latest up-to-date information on Country Music's Biggest Night™, "The 38th Annual CMA Awards."

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

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

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

Updates will be made to the site on Awards night, including winners and a photo flipbook of the 2004 CMA Awards winners, performers, presenters and red carpet arrivals.

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

Last year, www.CMAawards.com had more than 187,000 unique visitors to the site during CMA Awards Week.

Amanda Eckard

www.CMAawards.com

T H E 3 8 T H A N N U A L C M A A W A R D S P R E V I E W

CMA Awards Week Events

SUNDAY, NOV. 7

NASHVILLE SONGWRITERS FOUNDATION
34TH ANNUAL HALL OF FAME DINNER AND INDUCTION CEREMONY *(Invitation only)*
Loews Vanderbilt Plaza Hotel, 2100 West End Avenue
Tel: (615) 256-3354

MONDAY, NOV. 8

ASCAP COUNTRY AWARDS *(Invitation only)*
Gaylord Opryland Resort & Convention Center, 2800 Opryland Drive
Tel: (615) 742-5000

52ND ANNUAL BMI COUNTRY AWARDS *(Invitation only)*
BMI Nashville, 10 Music Square East, Cocktails at 6:30 PM, Show at 7:30 PM
Tel: (615) 401-2000

CRB FALL FORUM
"The State of Country"
Downtown Nashville Renaissance Hotel (Ballroom), 611 Commerce St., 1:00-3:00 PM
Tel: (615) 327-4487

TUESDAY, NOV. 9

"THE 38TH ANNUAL CMA AWARDS"
"COUNTRY MUSIC'S BIGGEST NIGHT™"
Grand Ole Opry House
Live Broadcast (7:00-10:00 PM/CT, 8:00-11:00 PM/ET)
CBS Television Network

CMA AWARDS POST PARTY
Gaylord Opryland Resort Hotel & Convention Center, 2800 Opryland Drive
Delta Ballroom, 10:00 PM

WEDNESDAY, NOV. 10

ANNUAL CMA MEETING AND ELECTION OF DIRECTORS
Vanderbilt Stadium Club, 201 25th Avenue South
10:00 AM Brunch / Polls Open
11:00 AM Election of Directors Meeting

CMA GLOBAL MARKETS FORUM
Keynote Speaker Bruce Allen and acoustic performances by Jessi Alexander, Catherine Britt, Jedd Hughes, Jamie O'Neal and Jon Randall.
Two Doors Down, 1524A Demonbreun Street
2:00 - 4:00 PM

SESAC COUNTRY MUSIC AWARDS
(Invitation Only)
SESAC Nashville Headquarters, 55 Music Square East, 7:00 PM
Tel: (615) 320-0055

REUNION OF PROFESSIONAL ENTERTAINERS (R.O.P.E) AWARDS *(Invitation Only)*
Valley Expo Center
2611 McGavock Pike
5:30 - 6:30PM, Meet & Greet
7:00 PM, Dinner
8:00 PM, Awards Presentations
9:00 PM, Performances
Tel: (615) 860-9257

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

CMA Awards Tickets

Ticket order forms were mailed in early August to eligible individual sterling and organizational CMA members. Seating is limited so CMA members are encouraged to send in their ticket order forms as soon as possible. For more information, contact CMA's special projects department at (615) 244-2840 or e-mail tickets@CMAworld.com.

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



American Airlines is the Official Airline of the 2004 CMA Awards

CMA members receive special discounts from American Airlines year-round as a member benefit including 14 percent off applicable discounted fares and 19 percent off any full-fare, first class or coach class in the United States and Canada. CMA members must book discounted travel through Travel Stars at (615) 329-2020 or Entertainment Travel at (615) 256-8900 and give your CMA ID number. If you do not know your ID number, call Lauren Luellwitz at (615) 244-2840 or e-mail at Luellwitz@CMAworld.com. Please note that a travel agency service fee will apply.

American Airlines is the world's largest carrier. American, American Eagle and the AmericanConnection regional carriers serve more than 250 cities in over 40 countries with more than 4,200 daily flights. The combined network fleet numbers more than 1,000 aircraft. American's award-winning Web site, AA.com, provides users with easy access to check and book fares, plus personalized news, information and travel offers. American Airlines is a founding member of the oneworldSM Alliance.

American Airlines



LONESTAR

FOUR BOYS, LOTS OF NOISE



(L-R) Michael Britt, Keech Rainwater, Dean Sams and Richie McDonald.

photo: Russ Harrington

Past, present and future — on the heels of their 2003 *Greatest Hits* collection, the members of Lonestar are aware of all three. And that awareness is only enhanced by the realization that they're a year away from the 10-year anniversary of their Country Music chart debut. Perhaps that's why all three themes pervade their June 2004 CD release, *Let's Be Us Again*.

"It kind of feels like we have a blank slate," said guitarist Michael Britt. "We've done the whole *Greatest Hits* thing, and I think people are ready to hear new Lonestar music. And we're ready to say, 'This is where we're at now.'"

"We just look for songs that people can relate to — songs about life," added lead vocalist Richie McDonald. "People are always going to expect the songs like 'Amazed' and 'I'm Already There.' And we still look for those and we still do them and they're on this album. But I think the one thing that they'll find more of on

"We just look for songs that people can relate to — songs about life."

- Richie McDonald

this album are fun, up-tempo songs."

It's true — more than half of the album's 13 songs are upbeat, several infused with the sense of humor that characterized early hits "No News" and such recent fare as "My Front Porch Looking In," the most-played Country song of 2003 according to Nielsen SoundScan. But the guys feel there is more of them in the words and music than ever before, with good reason. Lonestar's members wrote or co-wrote all but one of the album's songs, with some of Music Row's finest songwriters.

"It just kind of happened," Britt said. "It seemed like the songs we were getting pitched weren't turning us on much so we all started focusing on writing a little bit more. And it's not like we're sacrificing any kind of quality. We're still writing with great writers in Nashville and we're still putting 'us' into our music as well, which is what we want to do."

continued on page 36...

CMA Board of Directors Meets in New York

The CMA Board of Directors held meetings on Wednesday, July 28 and Thursday, July 29 at the St. Regis Hotel in New York City. The Board hosted a reception in the St. Regis Penthouse on Wednesday. Board Chairman Charlie Anderson and Board President Kix Brooks addressed the crowd of Board members, media and guests.



(l-r) Rick Murray, CMA Senior Director of Strategic Marketing; Maureen Murray, Co-Director, Marketing, New York City Host Committee; Kix Brooks of Brooks & Dunn; Tammy Genovese, CMA Associate Executive Director; Maureen Reidy, Chief Operating Officer, New York City Host Committee; and Charlie Anderson, President, Anderson Merchandisers.



(l-r) Mike Dungan, President and Chief Executive Officer, Capitol Records Nashville; Bridget L. Klein, Vice President of Sports & Entertainment, Edelman Public Relations; Joanna Roses, former Account Supervisor, Edelman Public Relations; Trace Adkins; and Jane H. Gordon, Senior Vice President/Group Manager, Diversified Services, Edelman Public Relations.



CMA Board Chairman Charlie Anderson addresses Board members and guests.



CMA Board President Kix Brooks speaks to Board members and guests.



(l-r) Kix Brooks of Brooks & Dunn; Columbia Records artist Jessi Alexander; John Grady, President, Sony Music Nashville; singer-songwriter Jon Randall; Charlie Anderson, President, Anderson Merchandisers; Tammy Genovese, CMA Associate Executive Director; and Trace Adkins.



(l-r) Jim Bessman, *Billboard* Senior Writer; Steve Buchanan, Senior Vice President, Media and Entertainment, Gaylord Entertainment; Tim DuBois, Senior Partner, Universal South Records; Sumaya O'Jackli, Branding and Strategy Partnership Consultant; and Trace Adkins.



(l-r) Alan Sledge, Regional Vice President of Programming, Clear Channel Communications; Louis Messina, President, The Messina Group; Tim DuBois, Senior Partner, Universal South Records; and Rusty Walker, President, Rusty Walker Programming Consultant, Inc.



(l-r) Kitty Moon Emery, President, Scene Three Mediaworks; Mick Anselmo, Regional Vice President, Clear Channel Communications; and Brian Philips, Senior Vice President/General Manager, CMT.



(l-r) Eric Logan, Executive Vice President of Programming, XM Satellite Radio; Nancy Mansfield; Brian Mansfield, Nashville Correspondent, *USA Today*; and Mike Culotta, Operations Manager, WQYK-FM, WQYK-AM and WYUU-FM.



(l-r) Brett James; Rob Potts, Chief Executive Officer, Allied Artists & Event Services; Sandy James; and Mike Dungan, President and Chief Executive Officer, Capitol Records Nashville.

photos: Rick Maiman

CMA Board of Directors Meets in Nashville

The CMA Board of Directors meetings took place on Wednesday, Sept. 15 and Thursday, Sept. 16 at the Hilton Hotel in Downtown Nashville. The Board hosted an artist forum and reception.



CMA Executive Director Ed Benson presents a plaque to Vince Gill that will be on display in the CMA lobby.



Vince Gill addresses the crowd after being presented with a plaque honoring his 12 consecutive years of hosting the CMA Awards.

Twelve-time CMA Awards Host Vince Gill Honored

CMA honored 12-time CMA Awards host Vince Gill at the Board of Directors meeting on Sept. 15, commemorating his service to CMA and Country Music.

An emotional Gill was presented an engraved Steuben crystal trophy and a framed photo of Gill hosting in 2002, which will be displayed in the CMA lobby.

"Vince has been an invaluable ambassador for the CMA Awards and Country Music during his tenure as host," said CMA Executive Director Ed Benson. "We could always count on his unique style and quick wit to see us through the pressure-packed environment of a live, three-hour broadcast. It's a very difficult responsibility, but one he handled with confidence, humor and a constant sense of responsibility to the artists and the audience watching at home. We couldn't let him step down without some acknowledgement of his vast contribution to making the CMA Awards a success over the past 12 years."

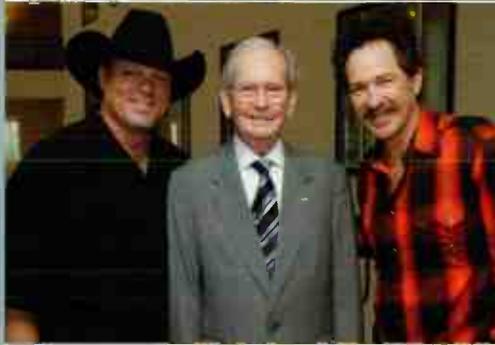
"I just loved doing it," said Gill. "Every year, I'd tell Walter, 'I'm worried that I'll walk out there and see all my buddies roll their eyes.' This year, I went out and I was the one rolling my eyes. I need to focus on my artist side for a while. Once I do that, I'll be back."

Gill summed up his hosting philosophy this way: "The reason I do this is because I'm passionate about the music. The thing I knew first is that this show isn't about me. It's about what we all do."

Cory Chapman



(l-r) CMA Board Chairman Charlie Anderson, President, Anderson Merchandising; CMA Board President Kix Brooks of Brooks & Dunn; CMA Awards Producer Walter Miller; Vince Gill; and CMA Executive Director Ed Benson.



John Michael Montgomery, Hank Locklin and Kix Brooks.



(l-r) Phyllis Stark, Nashville Bureau Chief, Billboard/Airplay Monitor; Rusty Walker, President, Rusty Walker Programming Consultants; and Luke Lewis, Chairman, Universal Music Group.



CMA Board President Kix Brooks presents the President's Award to Board member Robert Deaton of Deaton/Flanigen Productions.

Robert Deaton Receives CMA President's Award

During CMA Board of Directors meeting on Sept. 16, Board President Kix Brooks surprised Robert Deaton by presenting him with the CMA President's Award.

"As chairman of the Television Committee since 2001, Robert has given hundreds of hours of his time to CMA and the CMA Awards for no compensation," Brooks said. "In addition, he did a fantastic job as producer of the first CMA Music Festival television special earlier this summer. I think he is highly deserving of this special recognition."

"Receiving this award in front of these Board members means everything," said a surprised Deaton. "Working with this group

of people has been one of the greatest experiences of my career. I want to thank [Scene Three Media Works President] Kitty Moon Emery for encouraging me to serve on the Board. I also want to thank [CMA Awards producer] Walter Miller for all the knowledge and guidance he has shared with me over the years." **Scott Stem**



Country Music Retirement Center Executive Project Coordinator Katie Gillon, CMA Executive Director Ed Benson and Julie Roberts.



(l-r) Steve Buchanan, Senior Vice President/Media & Entertainment, Gaylord Entertainment; CMA Awards Producer Walter Miller; Tony Conway, President, Buddy Lee Attractions and CMA Music Festival Executive Producer; Julie Talbott, Executive Vice President of Affiliate Marketing, Premiere Radio Networks/MJI Programming; and Jeff Walker, President, AristoMedia and Marco Promotions.

photos: John Russell



Photo: Hatcher & Fell Photography

LISTEN TO YOUR CMA AWARDS FINAL BALLOT – ANOTHER CMA FIRST

When you vote online for the final 2004 CMA Awards ballot, you can hear music clips of each nominated Single, Song and Musical Event of the Year. You can also see a video clip of each Music Video of the Year finalist. The music clips have been cleared for online streaming by the record labels, performance rights organizations and unions to aid the CMA voting process. Labels have furnished the 30-second music clips and video clips. For the Album of the Year, we've also included photos of the album cover graphics along with track listings for you to consider while picking your favorite in this category.

These additions are an important first for CMA in online balloting. The clips are provided to help you make your final voting decision. CMA was the first to have members voting online during last year's Awards, when our International members could cast their votes using their computer. This year, all CMA members can vote online.

Online voting is the only way to enjoy the added benefit of music and video clips. And it is so simple to vote online. All the info you'll need, including your exclusive PIN, (personal identification number) is included with your final ballot, which was mailed to you on Tuesday, Sept. 28. We've made the voting process quick and convenient so more of you can easily participate. You can also vote online right up to the final day and not have to worry about your printed ballot making it back to the accounting firm on time via the mail.

Do remember, however, that the deadline for online votes or printed ballots to be received at Deloitte & Touche, LLP is 5 PM/CDT on Thursday, Oct. 28. We hope each of you will take advantage of this important exclusive CMA member benefit and vote.

We hope each of you will want to support your favorite nominees by casting your vote for them.

Don't forget to tune in Tuesday, Nov. 9 on the CBS Television Network for the 2004 CMA Awards.

Sincerely,

Ed Benson
CMA Executive Director



CMA Executive Director Ed Benson was honored for his 25th anniversary at the Country Music Association during the CMA Board Meeting in Nashville. (l-r): CMA Board President Kix Brooks of Brooks & Dunn; CMA Executive Director Ed Benson; and CMA Board Chairman Charlie Anderson.

photo: Scott Stem

CMA EXECUTIVE DIRECTOR ED BENSON HONORED FOR 25 YEARS OF SERVICE

CMA Executive Director Ed Benson has participated in more than 100 Board of Directors meetings on three continents, in multiple time zones. He's presided over countless award presentations, tributes and honors. But the Thursday CMA Board meeting in Nashville was different. This time, Benson was the honoree.

"I was totally surprised," Benson said. "I wasn't expecting anything like this."

After 25 years of service to the Country Music Association, Benson's work, contributions, vision and leadership were acknowledged during the meeting.

A special episode of GAC's television show "Country Music Across America" focusing on the new hosts for the 2004 CMA Awards was screened for the Board, interrupted by "breaking news" that Benson was taking over the Awards hosting duties. A bevy of industry leaders including Kitty Moon Emery of Scene Three Media Works; retired CMA attorney Richard Frank; singer/songwriter (and former CMA Awards host) Vince Gill; CMA Awards producer Walter Miller; publisher Charlie Monk; and former CMA Executive Director Jo Walker-Meador responded to this development with humorous comments and speculation about the future of the Awards. The parody ended with each of the industry leaders remarking on Benson and his accomplishments during the past 25 years.

CMA Board Chairman Charlie Anderson then surprised Benson with a lifetime membership to the Old Natchez Country Club, a prestigious golf course located in Nashville. Golf is a personal passion of Benson's.

Under Benson's leadership, the Association successfully moved Fan Fair, from the fairgrounds to Downtown Nashville — increasing attendance and evolving the festival into a world-class music event: CMA Music Festival. Benson also led the initiative that landed the festival on network television as a concert special, "CMA Music Festival: Country Music's Biggest Party" on the CBS Television Network in July. Under his watchful eye, the CMA Awards moved to the highly competitive November sweeps period where it has been a ratings success for CBS and a sales windfall for the music industry.

Ed Benson has been married to Jamie Benson for 22 years. Benson has a son, Edwin Benson III, 30, from his first marriage. Benson is a member of The Recording Academy, the Academy of Television Arts & Sciences, the National Academy of Popular Music, Copyright Society of the South, the American Society of Association Executives and Who's Who Worldwide, and is an alumnus of both Leadership Nashville and Leadership Music.

Wendy Pearl

(see page 26 to read more about Ed Benson)

Don Williams

From Floydada to Zimbabwe

In a career that spans four decades, Don Williams continues to win fans worldwide with his direct songs and burnished baritone. His mellow demeanor and warm, life-affirming songs have turned this "Gentle Giant" into an artist whose appeal transcends age, genre and geography.

Born in 1939 in the tiny town of Floydada, Texas, Williams learned to play guitar as a child from his mother. He continued to play throughout high school, joining a series of bands that played Country, rockabilly, folk and rock 'n' roll.

In 1964, Williams joined Lofton Cline to form the The Strangers Two duo. They added vocalist Susan Taylor, creating the folk-pop Pozo-Secco Singers. The group signed with Columbia Records in 1965 and released a string of hits including "Time," "I Can Make it with You" and "Look What You've Done." The group disbanded in 1971, and Williams set his sights on Nashville and a songwriting career.

Williams signed with Cowboy Jack Clement's publishing company, Jack Music Inc., and then as a recording artist to Clement's independent JMI Records label. Soon after, Williams met Garth Fundis, a young recording engineer, and they began a musical relationship that lasted two decades.

"Jack Clement used to have a session every Thursday at his studio," Fundis remembered. "He'd have a bunch of musicians there, and they'd work on whatever it was that Jack was trying to get done. Often it was demos of songs for Jack Music Inc. We ended up working on a lot of Don's songs at those sessions, and those recordings became the basis for the first record on JMI."

Williams' JMI recordings yielded a string of minor hits culminating in the Top 5 single "We Should Be Together" in 1974. That led to Williams signing with Dot Records that year, and an extraordinary run of chart success that lasted into the 90s. He scored 42 Top 10 singles including "You're My Best Friend," "Till the Rivers all Run Dry" and "Some Broken Hearts Never Mend."

By the mid-1970s, Williams had fully defined himself as an artist, and his laid back style was as easily identifiable as his trademark cowboy hat. His appeal, however, was not limited to traditional Country Music listeners. In 1978, rock icon Eric Clapton (a fan of Williams), was scheduled to play a concert in Nashville. He invited the Country star to open the show for him.

"Eric contacted me and asked me to open his show in Nashville, which I agreed to do," Williams said. "Before the show, we got together and I played him 'Tulsa Time,' which Danny Flowers had just written. He loved it and we ended up recording the song."

"Tulsa Time" was a major hit for Clapton on the pop charts and Williams' version topped the Country Music charts. In 1978, Williams won the CMA Male Vocalist of the Year Award.

Williams' success continued in the 80s with signature hits "I Believe in You," "Love is on a Roll," and "Lord I Hope This Day is Good." In 1981, he won his second CMA Award for his MCA Nashville album, *I Believe in You*. After a brief stint with Capitol Records Nashville, Williams signed with RCA Records in 1989 and released three albums and several hit singles including "Lord Have Mercy on a Country Boy," "True Love" and "It's Who You Love."

While Williams no longer keeps up the grueling pace of touring and recording that he once maintained, he remains a busy and vital artist. Earlier this year he released new album *My Heart to You*, although he was initially reluctant to return to the studio.

"I was really comfortable with not making any more records, but my manager Robert Pratt was very encouraging," Williams said. "After much deliberation and Robert being on me constantly about it for several years, I decided to do it. The record really came together very quickly, and it was a lot of fun to make."

Williams wrote six of the 11 songs on the album, and said he enjoys the entire creative process.

"Writing songs stretches you creatively and forces you to push yourself as hard as you can, but it's essentially a solitary effort," Williams said. "When you are in the studio it broadens considerably, you have a vision of what you're hoping to accomplish, but you're depending on other people to help that vision come together. When you're on

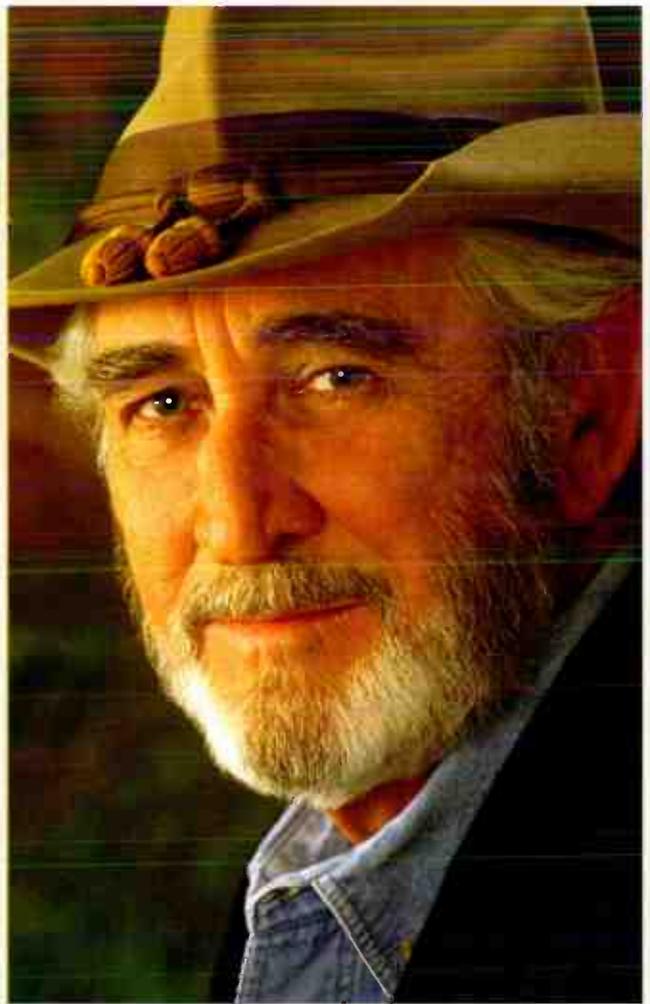


photo: courtesy of Don Williams

the road, it is a re-creation of the studio performance, but with so many variables to deal with. Acoustics change, sound systems change, but the thing that helps you rise to the occasion each night is the presence of the fans."

The new album includes a cover of Clapton's signature hit "Wonderful Tonight."

"At the same time I played 'Tulsa Time' for Eric, he played me 'Wonderful Tonight' which he had not recorded yet," Williams said. "I don't know why it took me as many years to record that song as it did, because I've always loved the song."

In addition to the new album, 2004 saw the release of Williams' first concert film. The DVD "Into Africa" chronicles a 1997 concert in Zimbabwe, featuring 16 greatest hits. Williams enjoys a large and loyal fan base in Africa, and the DVD contains footage of enthusiastic fans responding to his first visit to their country.

Williams also toured Australia and the United Kingdom earlier this year.

"British fans have been so wonderful to me through the years," Williams said. "They're a bit more reserved (than American fans). During a song, you hear absolutely nothing, but they really give it to you after the song is over. In America, crowds tend to be a little bit more rowdy."

Williams has managed to maintain a successful and fulfilling career through decades of changes in musical trends and popular taste.

"Behind that quiet exterior is a very deep thinker," Fundis said. "He's an artist who knows himself and knows his audience. He knows what songs fit him best. Don Williams is a man of few words, but when he speaks, it pays to listen, because he's usually right on the mark."

Rick Kelly

On the Web: www.donwilliams.com

THE VERSATILE

Billy Edd Wheeler

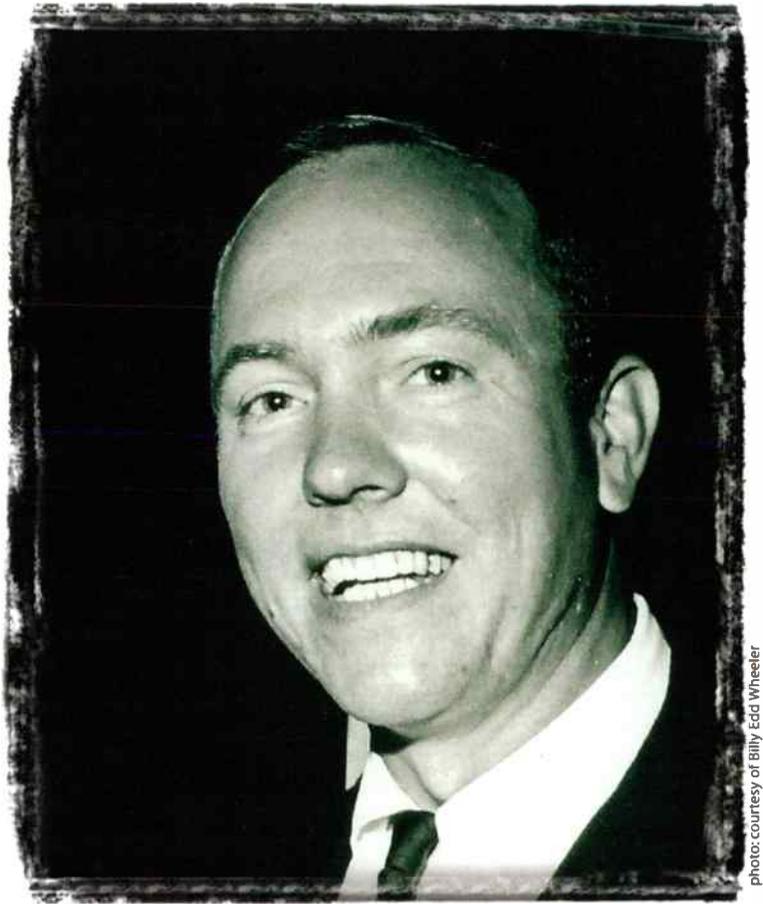


photo: courtesy of Billy Edd Wheeler

Craft is the driving force of most songwriters who make their mark on Nashville's Music Row. It's a difficult vocation, and usually an all-consuming endeavor to be truly great at it. However, for some gifted individuals, the ability to communicate is innate, and flows gracefully if not effortlessly from them in many different forms.

Billy Edd Wheeler is such an individual.

Born and raised in the coal mining country of West Virginia, Wheeler was exposed as a child to hillbilly and gospel music. When he moved to North Carolina to attend Warren Wilson College, Wheeler became interested in folk music and folklore. After his introduction to Richard Chase, the folklorist and storyteller who published *The Jack Tales* compilation of folk tales, Wheeler's interest grew even stronger.

In 1953, Wheeler moved to Kentucky and earned his bachelor's degree at Berea College. He served in the Navy and then returned to Berea College as Alumni Director. While there, Wheeler had his first taste of songwriting success when Pat Boone recorded "Rockin' Boll Weevil."

"Pat Boone was really big at that time with hits including 'Love Letters In The Sand,'" Wheeler said. "He'd written a book of advice for teenagers called *Twixt Twelve and Twenty*. That book helped promote the record. It wasn't a monster hit, but it seemed monstrous to me."

Tired of the constant fundraising the job at Berea required, Wheeler enrolled at Yale University in the playwright program. While it was challenging and rewarding, Wheeler decided he didn't want to complete the three-year program.

"The head of the program said, 'We can't teach



Billy Edd Wheeler through the years. above photo: Billy Edd Wheeler was inducted into the Nashville Songwriters Foundation Hall of Fame in 2000.

you write, but if you have a play in you, we'll try to help you get it out.... The main thing is to go out and experience life and write about it.' So that's what I did," Wheeler said.

He moved to New York City to write. A friend there allowed Wheeler to stay for free in his apartment while he was on the road performing in a play. It was in New York that Wheeler met Norman Gimbel, the GRAMMY Award-winning lyricist of "Girl From Ipanema" and "Killing Me Softly."

"I'd made an album of folk songs when I was at Berea that Monitor Records released," Wheeler said. "I was standing in the office of a talent manager in New York, and Norman Gimbel was there. He introduced himself to me and said his wife loved my record."

Gimbel told Wheeler that it was difficult to make a living as a songwriter, but took him to the famous Brill Building and introduced him to songwriting legends Jerry Leiber and Mike Stoller.

Leiber and Stoller were on their way to becoming one of the top songwriting teams of all time, with hits "Hound Dog," "Love Potion No. 9," "Yackety Yak" and hundreds more.

Leiber and Stoller instructed Wheeler to listen more critically to music, and to keep songs to a single theme. His first major success came with "The Reverend Mr. Black," recorded by the Kingston Trio.

"I called Jerry and told him I had a good song," Wheeler said. "He had me sing it to him

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SAM BUSH

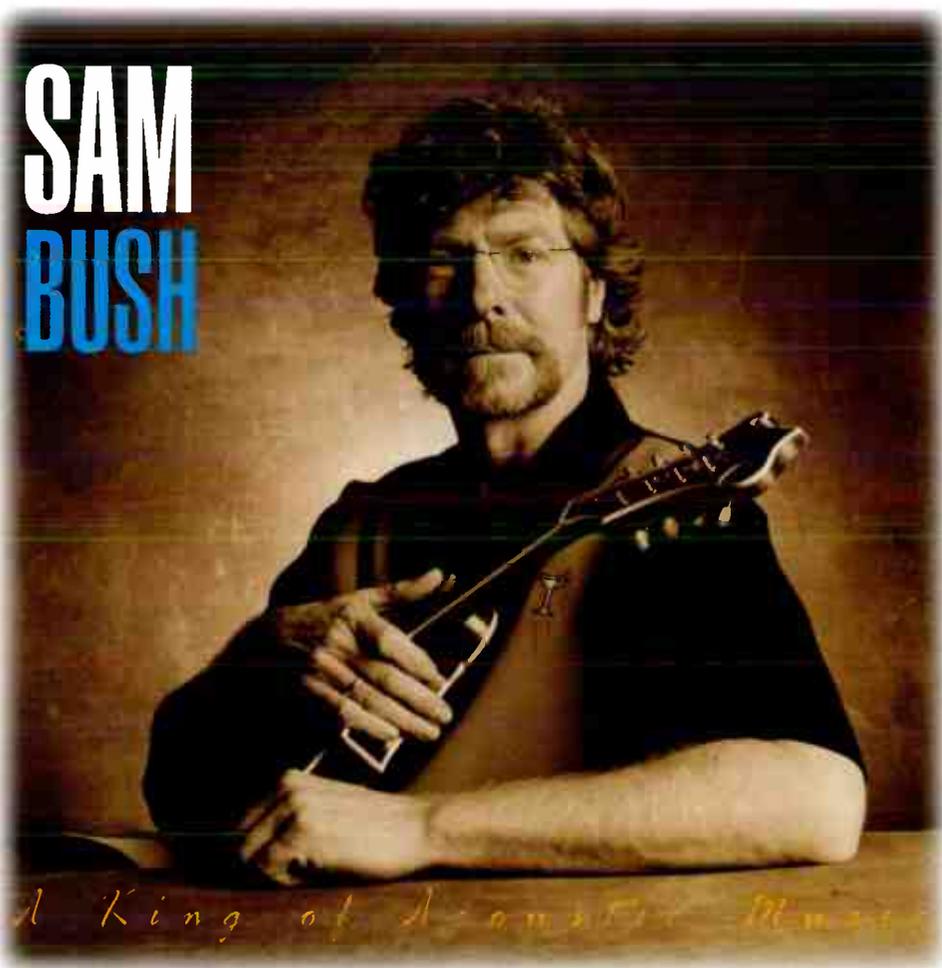


photo: Senor McCune

"It's often been said, if you can play bluegrass, you can pretty much play anything," said Sam Bush, "because your musicianship in that style of music can apply to other styles of music."

And that's just what Bush has done.

Ever since he made his Grand Ole Opry debut in 1969, the in-demand mandolin player — as well as hot fiddler and guitar player — has pushed the envelope for acoustic music in any number of directions. There was his nearly two decades in New Grass Revival, alongside John Cowan, Bela Fleck, Pat Flynn and others. He followed that with five years as a member of Emmylou Harris' Nash Ramblers.

And then there are the tours with Lyle Lovett and Bela Fleck & The Flecktones, and the album sessions for Country Music superstars including Garth Brooks and Alabama. Add to that his affection for playing everything from jazz to reggae to rock 'n' roll, as well as combinations thereof, and it's clear that Bush has taken the mandolin where no man has gone before.

On his fifth and most recent album leading his own band, *King of My World*, on Sugar Hill Records, Bush continues to explore the many permutations of acoustic music. So many, in fact, that the CD might better be titled *King of Many Worlds*. It features everything from fiddle tunes ("Puppies 'N' Knapsacks") to acoustic Afro-Beat ("Spirit Is The Journey" by South Africa's Johnny Clegg) to strains of the music of India ("The Mahavishnu Mountain Boys") to a Grandpa Jones song ("Eight More Miles To Louisville"), all done with Bush's trademark wit and virtuosity.

The three time GRAMMY award winner grew up in the Bluegrass State of Kentucky, on a farm near Bowling Green.

"My father, Charlie Bush, is the farmer who plays the fiddle and loves fiddle music," explained Bush.

At age 11, Bush started playing fiddle and mandolin, but the latter was what attracted him most.

"My father would buy records by Tommy Jackson, the great fiddle player on the Grand Ole Opry for many years," Bush said. "And there would be a mandolin player [Hank Garland] on there playing with the fiddle. For some reason, the mandolin playing attracted me. I loved the

sound of the fiddle too, obviously," said Bush, who won the national junior fiddle champion honors three times during his teen years.

And, all roads on the mandolin lead to Bill Monroe.

"I first saw him at the Ryman Auditorium in 1964. I was 12. At that point I would have dreamt, gee, maybe I could get to be his guitar player or fiddle player someday. That never did all happen to work out," said Bush with a good-natured smile in his voice.

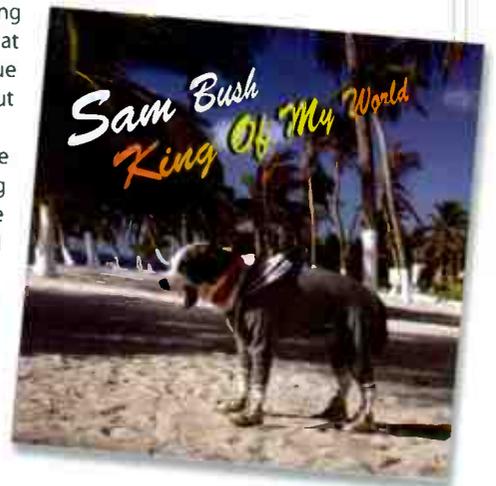
When his family drove to see Monroe at the Brown County Jamboree in Bean Blossom, Ind., Bush recalled, "Bill had me go out and play the fiddle a couple of times with the Bluegrass Boys during their warm-up segment. But I never actually played on stage with Bill back then."

In 1992, when Harris recorded her album *At the Ryman*, Bush finally got to pick with the master.

"They were changing reels in the recording truck, and someone said, 'Why don't you play with Bill?' (who was there to dance with Harris on his song 'Scotland'). We did a tune he wrote called 'Southern Flavor.' As I was standing there on the stage with him, I realized that something I had dreamt about, getting to play with him on that stage, was coming true right at that moment. But it wasn't on the tape!"

Luckily, a crew from The Nashville Network covering the event caught the moment on video and gave Bush a copy.

Although Bush has played straight-ahead bluegrass on mandolin, fiddle and guitar on countless occasions, he does stress that there's a difference between
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Rowe AMI Creates Digital Jukebox



(l-r) Doug Johnson, President and Chief Executive Officer of Rowe and John Shaker, BMI Senior Vice President, Licensing, examine a StarLink Internet digital jukebox from Rowe AMI. The two companies reached an agreement in August, licensing the performance of 4.5 million musical works from the BMI repertoire for use in Rowe AMI digital jukeboxes.

photo: courtesy of BMI and Elizabeth Freund Public Relations

When Rowe AMI signed a licensing agreement with BMI in August, the final piece of the puzzle was complete for the oldest U.S. jukebox manufacturer's newest venture: digital jukeboxes.

BMI represents more than 300,000 songwriters, composers and publishers and 4.5 million songs, an important repertoire for Rowe AMI to secure to launch its new product. With the BMI component in the mix, along with previous licensing agreements for musical works represented by ASCAP and SESAC, the other two U.S. performing rights societies, as well as the Harry Fox Agency for U.S. mechanical licenses, the equation was complete.

"We now have access to a base of creators that is significant worldwide. Not only do they have a lot of folks they represent, but BMI (represents) some legendary writers and composers in their stable including Waylon Jennings, The Eagles, John Lennon and Chuck Berry. We have a relationship that we think is going to be very valuable for us in the launch of our network," said Doug Johnson, Rowe AMI's President and Chief Executive Officer.

Initially loaded with 45s and then CDs in the late 1980s, jukeboxes have been a part of the musical landscape, with diners and bars coming alive with music at the drop of a few coins.

Rowe AMI, a major U.S. jukebox manufacturer, opened its business in 1909, creating innovations to the mechanical entertainment industry through the years. In the 1990s, the company placed 160,000 CD jukeboxes in the marketplace, making it the largest jukebox manufacturer in the nation. Now, the Grand Rapids, Mich., corporation is set to take on a new challenge by revolutionizing the jukebox industry and, in turn, improving the way songwriters and publishers are paid for jukebox performances.

At a Las Vegas trade show at the end of September, Rowe AMI — and its new division AMI Entertainment — launched its all-digital jukebox, a slick, state-of-the-art piece of equipment capable of playing virtually any song represented by ASCAP, BMI, SESAC or the Harry Fox Agency. The company manufactures the Netstar, a floor model, and the Starlink, a wall-mounted unit, with both products containing a hard drive and Internet connectivity to Rowe AMI's server containing an almost endless selection of songs. Another model, the Duet, combines a CD version with digital access. Underneath the flashy exterior, the digital jukebox is a special-purpose PC with a touch-screen color LCD or CRT monitor and either a

40 or 80 GB hard drive, allowing patrons to search for songs by title, artist, album or genre.

"Patrons will not only have a selection on a local hard drive of 3,000 songs or thereabouts — which is three times what they've had or been used to on a CD jukebox — they can download songs on our server and choose from tens of thousands of songs. The whole experience is completely different," Johnson said.

Introduction of the digital jukebox also changes the way songwriters and publishers are paid for their jukebox performances.

In the music licensing business, performances equal income for songwriters and publishers. Digital jukeboxes now take the guesswork out of royalty payments.

"Digital jukeboxes track every song played so now we can track the actual music that has been played, and pay accordingly," said John Shaker, BMI's Senior Vice President of Licensing.

Not only will accuracy be reflected in royalty statements, but songwriters and publishers may get a boost because of the accessibility to varied song catalogs.

"We've found that if the patron has a favorite song, he will search and find artists who covered that song and play that. (So) the songwriter gets exposed not just by the artist who had the radio hit, but by anyone else who may have an interesting version," said John Margold, Rowe AMI's Senior Vice President of Sales & Marketing.

Country Music songwriters and publishers stand to be among the biggest winners in the digital jukebox revolution.

"The jukebox business and Country Music grew up together. Of any genre of music, Country Music and jukeboxes seem to be the most closely aligned. Locations where Country Music is popular remain the biggest customer for jukeboxes today," Johnson said.

In the end, it comes down to the music lover dropping in change to hear their favorite tunes, with Country Music fans contributing a large chunk to jukebox revenue.

"Forty percent of money that goes into jukeboxes plays a song that would be considered a Country song," Margold said. **Crystal Caviness**

On the Web: www.roweami.com

NEW CMA STAFF MEMBER

Catherine Thompson

Catherine Thompson joined CMA in September as Membership Administration Assistant.

A native of Ohio, Thompson grew up in Tennessee and attended Nashville State Tech Community College where she studied several subjects.

She joined Cigna Healthcare in 1999 as Clerical Assistant and in 2001 was hired by Spring Hill Music, where she worked in sales support, accounts receivable and artist customer service.

As Membership Administration Assistant, Thompson will process membership applications, CDX service and general member support.

"We are thrilled to have Catherine join the membership department," said CMA Marketing Manager Tammy Donham. "We are confident that with her enthusiasm and experience in the music industry, she will be a tremendous asset to both the organization and our members."

Amanda Eckard



photo: Amanda Eckard



photos: Amanda Eckard

CMA
EXECUTIVE
DIRECTOR

Ed Benson

CELEBRATES 25 YEARS OF CHANGE

At a recent television taping for a Nashville morning show, CMA Executive Director Ed Benson thought that it was time to bring to an end something he had been holding onto for a long time. It was a hard decision to make, letting go of what had become a standing tradition.

"I was looking at myself in the mirror and thought, 'Maybe it's time,'" Benson said. "I think the time has come to shave the beard."

Though the razor has not yet been brandished, do not be surprised if one day you pass by and don't recognize him. "I think about it a lot," Benson said.

To the casual observer, this may not seem like a big deal, but those who know Benson realize it would be a huge change, a break in tradition. However, in the 25 years Benson has been at CMA, adapting to change has become its own tradition.

"When I look back on the last 25 years, I see fundamental changes that represent cycles that have been in Country Music for a long time," Benson said. "It's been 25 years of comings and goings and ups and downs, and all the while becoming better and better."

Though music was in his pedigree, Benson didn't believe it was his destiny as a young man.

The Benson family had a successful printing business in Nashville in the late 1800s and early 1900s. Benson's grandfather, John T. Benson, was active in the Nazarene Church movement, leading him to a side business of publishing religious sheet music and hymnals. In 1902, John T. Benson started The Benson Company, Nashville's first independent, non-denominational music publishing company.

John Benson, Sr. passed the printing business on to his older sons William and Robert, and the publishing business to the youngest, John Jr. Under John Benson Jr., The Benson Company began to acquire copyrights and started a record company division.

"After I finished college (at Vanderbilt University) and while I was serving

in the Army, the printing division was sold, so I was thinking about what I was going to do because I had planned to go into the printing business," Benson recalled. "As fate would have it, I was fortunate enough to have my last assignment in the Tennessee National Guard, so I was stationed in Nashville."

By 1970, Benson's cousins, John III and Bob Benson, were running the music division of The Benson Company. They asked Ed Benson to join them.

Aside from being in a folk band in college ("That shows you how old I am," Benson quipped.), Benson's music experience was limited. However, he rose to become Director of Artist and Writer Relations and later Senior Vice President of Administration at The Benson Company. Benson left the company in 1978 when, "I got too heathen and they threw me out of the gospel business," Benson said.

The Benson Company was first sold to the Zondervan Corporation in 1982 and later owned by HarperCollins Publishers.

The company still exists as part of Brentwood-Benson Music Publishing, although the Benson family is no longer involved. "I am the only Benson left in the music business," Benson said.

Benson met current BMI President Frances Preston while both were serving on the Gospel Music Association Board and in 1979 Preston told Benson that the CMA was looking for an Associate Executive Director to be Executive Director Jo Walker-Meador's right hand.

"After seven interviews, I got the job," Benson said with a laugh. "I came on [staff] in 1979, and it was me and eight ladies. I was the first man they had at CMA in awhile. It was quite a lot of fun."

When Walker-Meador retired in 1992, Benson became Executive Director and the "face of CMA" at a crucial moment in the history of Country Music. Benson is a veteran now of making and implementing decisions under pressure.

"I suspect that there are other trade organizations that go through

continued on page 37...



Top photo: CMA Associate Executive Director Tommy Generous presents CMA Executive Director Ed Benson with a plaque commemorating 25 years with CMA. The plaque was presented to Benson at a reception attended by CMA staff members at Nashville restaurant Struga.

Bottom photo: Former CMA Executive Director Jo Walker-Meador shares her memories of Benson at the reception. photos: Amanda Eckard

UP CLOSE WITH MARK HAGEN OF THE BBC



Chuck Mead
of BR549

How many years have you worked in the industry? 21

What was your introduction to Country Music?

Round about 1974, the BBC showed "The Last Picture Show" on TV in the UK, which of course has a Hank Williams soundtrack. As a 16-year-old living in Yorkshire, England, I'd never

heard anything like "I'll Never Get Out Of This World Alive" or "I'm So Lonesome I Could Cry" and that sent me off to the record shops. The first Country record I actually owned was Emmylou Harris' Pieces of the Sky; that led me to Gram Parsons and so on. It's been nice to be able to repay some of that debt recently with the two films on Emmy and Gram that I produced this year, although I sometimes find it a bit difficult to get my head round the fact that Emmy is now somebody that I actually know.

What is your professional history?

I started as a presenter and producer on Edinburgh's Radio Forth in 1983, making all sorts of music and speech programs. From there, I moved into TV and worked my way through talk shows — Jerry Springer type programs and news programs. It wasn't until I joined VH1 in 1994 that I went into music television full-time, although I'd written about it and kept up my radio work all that time.

Explain interaction between the television and radio at BBC in relation to what you do.

Uniquely in the BBC, my time is split equally between TV and radio, depending on which project is most pressing at what time. I run the Sold On Song song writing initiative for Radio 2 (we've just had 16,000 entries to a competition looking for new songwriters), as well as making documentaries for the channel. On TV, the work is mostly documentary based at the moment, with a little DVD production on the side.

If you are planning a documentary, do you start the thought process and then pitch the story — or are you commissioned to do the story?

It changes from project to project. To give you some recent examples, my Dolly Parton film, "Platinum Blonde," was my idea from start to finish, as was the Emmylou Harris film "From A Deeper Well." The people behind "Gram Parsons: Fallen Angel" came to me and Mark Cooper, the BBC's Creative Head of Music Entertainment, with the project, and we worked in partnership with them. There's also an element of seizing the moment involved — I was able to get programs on Johnny Cash and most recently Ray Charles commissioned shortly after their passing.

How do you feel about working on the CMA Awards each year?

This year will be my tenth CMA Awards, and although it's hard work, particularly in terms of turnaround and delivery, it's always a brilliant week. I've got the BBC version off to a fine art now, largely through the help I get every year from Travis Television, who really are the best production company I've ever worked with. I was very lucky to meet them back in 1994.

Last year, I did some of the red carpet interviews for "Access Hollywood" and this year, for the first time, I'm going to be involved in the Radio 2 broadcast as well as making the BBC TV version.

I always try to make time to pop over to Belmont University in Nashville to see the students in Rich Tiner's media course class. It's always really interesting to talk to the next generation of filmmakers and Rich has very kindly allowed me to take a class or two there with minimum supervision.

What does it mean to you to be a member of the CMA Board?

It's been a real eye-opener to me to see just how much hard work goes on behind-the-scenes to make everything that the CMA does work so well. And

that's hard work not just from the CMA staff, but from a lot of people who have other jobs as well. I often suspect Board member and Chairman of the CMA Global Markets Task Force Jeff Walker and CMA Board President Kix Brooks of cloning themselves.

On a purely personal basis, I like to think of myself as a resource that the CMA can use when they need a slightly different perspective. And that holds good for the whole Country Music community. I'm always available to talk to people about working in Europe and to give advice about most aspects of making a career here.

Discuss the differences you felt the Top of the Pops 2 (TOTP) was able to make to Country Music artists and are you hopeful it will return?

Without wishing to blow my own trumpet too much, "TOTP2" made a big difference to a lot of Country artists. The Mavericks and Shania Twain are the two biggest success stories, along with Eva Cassidy, but I think we did a lot for Trisha Yearwood, BR549, Alan Jackson and Allison Moorer as well.

The show is taking a break until Christmas 2004, but I'm confident that 2005 should see it back, just in time to chivvy Big & Rich along!

Discuss BBC 4 and the way it can be used as a vehicle for Country Music.

BBC4 has been a real boon to me, both as a programmer and as a Country Music fan. It's one of the BBC's new digital TV channels, and its remit is to cover the arts with an emphasis on the kind of material that is poorly served elsewhere. What this has meant in Country Music terms includes live concerts from Gillian Welch, Ralph Stanley and others; screenings of existing programming such as "Down From The Mountain" and the Alison Krauss live show; and commissions for a slate of documentaries including the Emmylou film, which are now enjoying a further lease of life on BBC2. It's been great for us and from what I hear anecdotally, seems to be making a difference in terms of sales as well.

What people are saying about Mark Hagen...

"Mark has years of experience in the music business producing high quality work across many musical genres, most recently predominantly for television. We have been delighted that he has been able to spend time working with Radio 2 developing our 'Sold On Song' on-air, online and live event initiative that celebrates the art of songwriting. He has brought skill, enthusiasm and dedication to this project that is going from strength to strength under his guidance. Recently for instance, we ran a 'search for a songwriter' competition that generated

a response of 16,000 recorded songs! Everything from the complete newcomer to those not yet signed but with much more experience — now that's a response!"

- Lewis Carnie, Executive Producer Live Music, BBC Radio 2

"In the music business, you rarely come into contact with people who actually love music. They love themselves in the business, and the benefits that it provides. Mark is a music lover, and his work proves it. I'm proud to know him."

- Allison Moorer

"Mark recently attended showcase's in London for Gretchen and Big & Rich at the Borderline. ... It's extra cool when a major TV producer from that far east of the Mississippi takes the time to learn about two brand new American Country acts. He's a good lunch date as well. Taught me a bunch about the European market. Thanks Mark!"

- Marc Oswald, Manager for Gretchen Wilson and Big & Rich

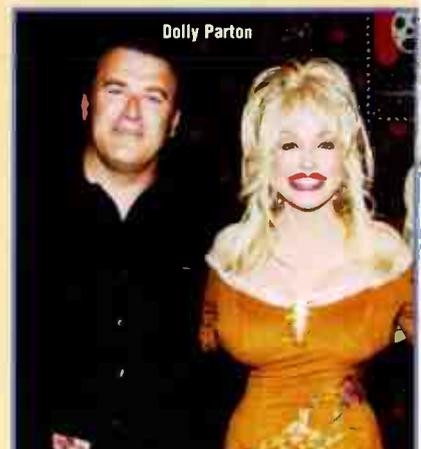
Bobbi Boyce



Trisha
Yearwood



Reba
McEntire



Dolly Parton

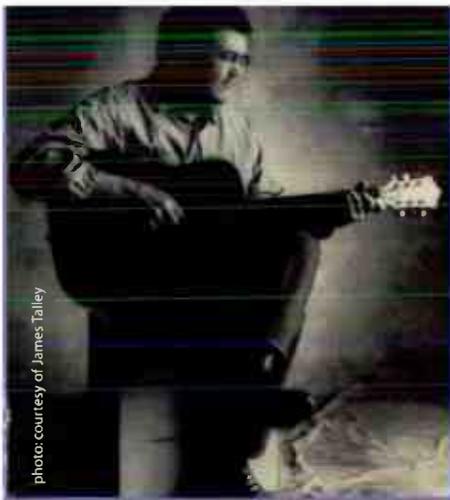


photo: courtesy of James Talley

JAMES TALLEY Americana Star Shines Bright on his Italian Journey

James Talley's music owes as much to Woody Guthrie as it does to Hank Williams, and draws on the same wellspring of American folk, blues and Country Music that made their work so powerful.

For years, Talley has been called an artist "ahead of his time," although a more proper designation for his music might be timeless. His early albums for Capitol Records Nashville, including *Blackjack Choir* and *Tryin' Like the Devil* garnered raves for their combination of Texas swing, Country blues and roots rock — a blend now dubbed Americana — but they never translated into album sales.

After four albums for Capitol, Talley was working in a Nashville coffee specialty shop.

"I came from a poor family of Okies," Talley said philosophically. "There's no trust fund in my past, present or future and I was used to doing for myself, just like every other working man in this country."

Talley eventually went to school for a real estate license, but never stopped making music. Today his real estate business supports his family and his label, Cimarron Records.

"I'm in this for the music, not the money," Talley said from his Nashville office at the end of another long day bouncing between the real estate and music businesses. "You only live one time and you have to follow your dream no matter how hard it may be to make it come true.

"I fund [the albums] out of songwriting royalties and real estate commissions. I work most days till 10 or 11, but I'm my own boss and arrange my hours to accommodate the music. *Got No Bread, No Milk, and No Money, But We Sure Got a Lot of Love* [Talley's first album] was an indie project before Capitol picked it up, so having my own label brings me full circle."

In the last few years Talley got an unexpected boost from two unlikely sources. Moby covered Talley's "Evening Rain" and put it on the *Daredevil* soundtrack, and his friend Jono Manson returned from Europe with the news that Talley had a large following in Italy. The result is *Journey*, a live album recently released on Cimarron Records.

"I released four albums in the mid '80s on Bear Family Records — *Love Songs and The Blues, Road to Torreón, Live* and *American Original*. I never saw a dime, but they created enough interest in Europe for Capitol to re-release a few of the early ones. In 2002, Jono hooked up with promoters in Sarzana who wanted to do a live album and set up a small tour. I contacted Dave Pomeroy [bass,] Mike Noble [electric guitar] and Gregg Thomas [drums] and we went.

"When we got over there, I was amazed. We played in Sarzana, Gallarte and Chiari and hundreds of people showed up calling out song titles and singing along in English. I was blown away. At the end of the concerts I said, 'I'll stand up and shake hands with all of you on the way out of the church.' One couple told me 'We've been waiting 25 years to hear you play.' It was humbling."

And somewhat puzzling.

"There's no official Italian release," Talley explained. "Although I do have a distributor over there, which has obviously been good for me. The interesting thing is that Country Music has a worldwide market. This record [*Journey*] is being played all over Western Europe in Poland, Serbia, Austria, Holland and lots of little lone ranger stations. We get airplay in Australia and New Zealand, which was not possible a few years ago. With e-mail, a radio station in Uruguay can send a playlist and I can send them a thank you note. I can stay in touch with them on a personal level and they can stay in touch with me. We've developed a list of 400 stations outside the United States that we service.

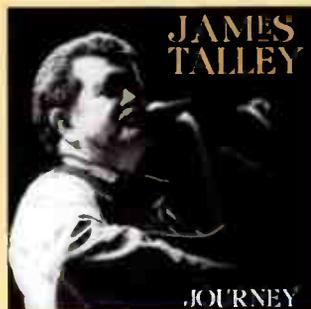
"In the U.S., we work the college and community radio stations — the stations so small the conglomerates don't want to buy 'em up. On Americana radio, they can play any cut they like off an album."

As owner of a small record label, does Talley have any opinions about downloading and e-commerce? "I'd like people to come to my Web site, but I don't know if that qualifies as e-commerce. If you're a big act, downloading hurts you, but I think serious collectors like the real thing. That's why I put a lot of time and money into my CD packages — I put lyrics, essays and photos in 'em. Most downloading is driven by peer group pressure. Kids carry their CDs around in a sack, or their purse, it's disposable to them. Serious collectors have the same mentality as people who buy hardbound books.

"It's always hard to run a small business, but what's the price of a dream? Van Gogh painted his whole life and never sold a painting. Did that make what he did less valid? If you're an artist, you're an artist, so I'll keep working hard as long as I can."

j. poet

On the Web: www.jamestalley.com



World Radio History

2004

INTERNATIONAL
EVENTS CALENDAR

OCT. 9
IPSWICH COUNTRY MUSIC FESTIVAL
Ipswich, Australia
On the Web: www.austcountry.com.au

OCT. 17
COUNTRY GOLD
Kumamoto, Japan
On the Web: www.countrygold.net

OCT. 29-31
COUNTRY LIVE 2004
Kassel, Germany
On the Web: www.countrycircle.de

DEC. 18-19
XMAS WESTERN EXPERIENCE
Rijswijk, The Netherlands
On the Web:
www.westernexperience.com

* Events and dates are subject to change.
If you have information on upcoming international events for consideration in *CMA Close Up*, please e-mail closeup@CMAworld.com. Thank you.

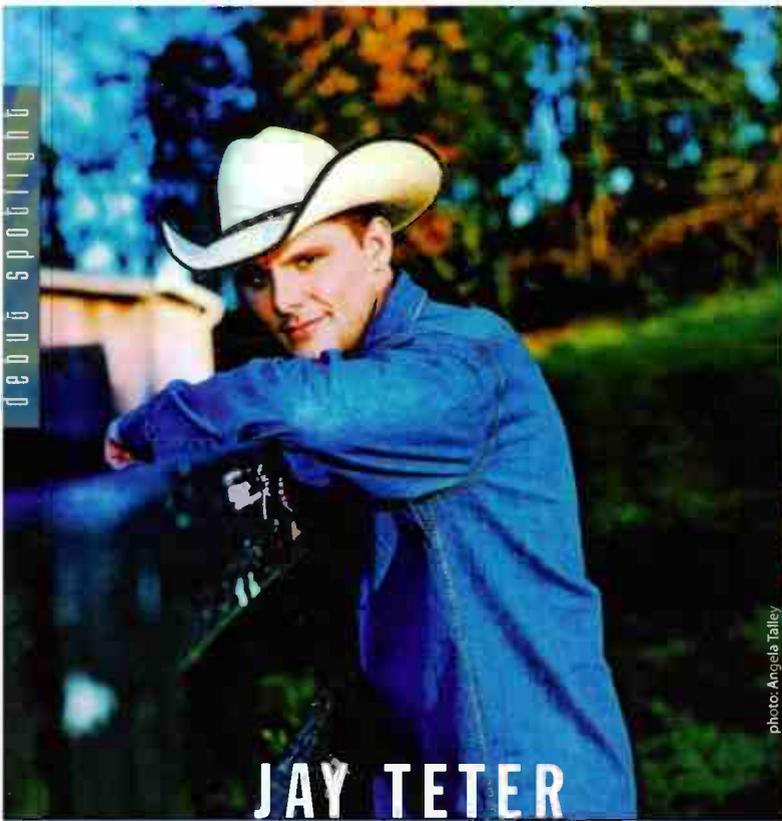
SAVE THE DATE!
WEDNESDAY,
NOV. 10, 2 – 4 PM/CT

GLOBAL MARKETS FORUM
at TWO DOORS DOWN
featuring Keynote Speaker
BRUCE ALLEN and acoustic
performances by JESSI
ALEXANDER, CATHERINE
BRITT, JEDD HUGHES, JAMIE
O'NEAL and JON RANDALL.

Two Doors Down
1524A Demonbreun Street
Nashville

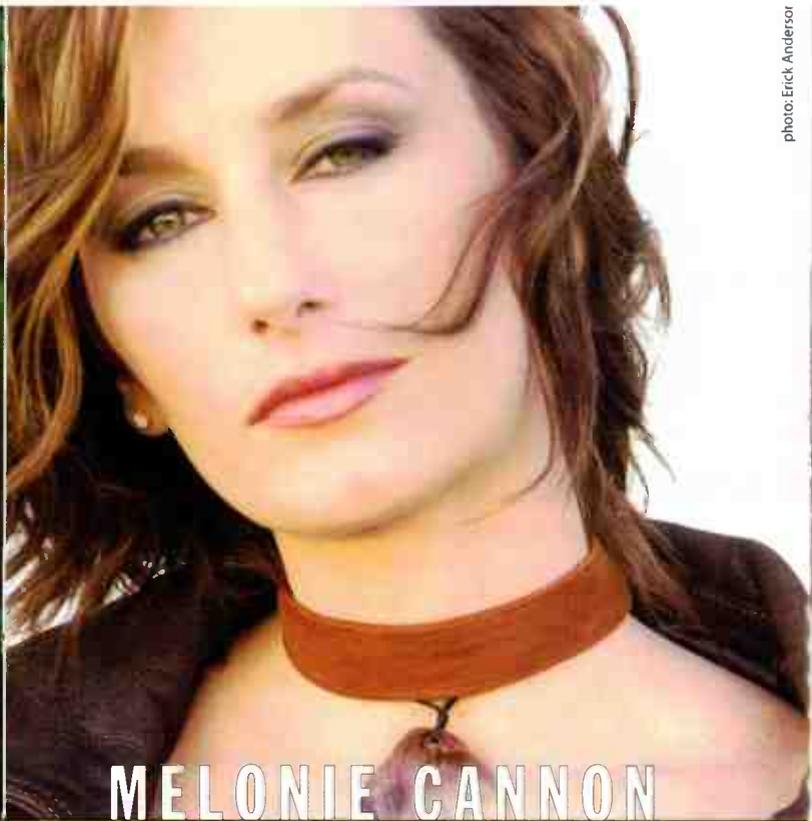
For more information contact AristoMedia
President Jeff Walker, CMA Board member
and Chairman of the CMA Global Markets
Task Force at 615-269-7071 or e-mail
jwalker@aristomedia.com.

INTERNATIONAL
EVENTS CALENDAR



JAY TETER

photo: Angela Talley



MELONIE CANNON

photo: Erick Andersor

Quarterback Records artist Jay Teter hopes that one day he will share the distinction of a true cowboy singer like George Strait and Chris LeDoux. With his first album, *jayteter.com*, Teter is on the right track.

Teter was born in Ohio and moved to Michigan with his family as an infant. A self-described "farm kid," Teter listened to his father's Conway Twitty, Willie Nelson and Ray Price albums.

A love for music ran in the Teter family. His father was a studio musician in the late '50s and early '60s who played on a few George Jones and Elvis Presley songs, among others. Teter was the only one of his five siblings who showed an early interest in following in his father's footsteps. He sang in church and learned to play guitar in high school. In college, Teter wrote songs and played at coffeehouses near campus.

After Teter graduated from Michigan State University, he spent seven years touring, moved to Nashville and began playing solo shows and recording.

Teter met producer Tamera Petrash at Nashville's Tootsies Orchid and the pair recorded his debut album for Quarterback Records.

jayteter.com, featuring current single "Football, Beer & You," is set for release in late October.

IN HIS OWN WORDS:

What song do you wish you had written?

"'The Dance.' That song covers so many human emotions and is so well written. I love songs that can be perceived at different levels depending on how it relates to the listener."

What moment in your life would you relive if you could?

"The day I married my wife Heather. It was an amazing ceremony that was not only special to us, but I think it touched our guests as well."

What kind of album, other than Country, would you like to make?

"Gospel or contemporary Christian. I always include at least one of those types of songs on my albums and it would be cool to do a whole album of them."

What does Country Music mean to you?

"Country Music is real life. It's the kind of music that can be fun and silly, can make you cry, and everything in between. I believe it can be the kind of music that best represents ourselves as Americans in what we face, feel and do in our everyday lives."



On the Web: www.jayteter.com

Melonie Cannon grew up with Country Music. As the daughter of top Country Music producer and songwriter Buddy Cannon (Kenny Chesney, Reba McEntire), Cannon grew up surrounded by Country Music artists. Some of her fondest and earliest memories are hanging out with her dad's famous friends including Vern Gosdin, Porter Wagoner, Connie Smith and Minnie Pearl and seeing them perform at the Grand Ole Opry.

Cannon had her first recording session when she was 14 with Dean Dillon, and continued recording throughout high school including singing a duet "Cry, Cry Darlin'" with Sammy Kershaw when she was 16. She sang background vocals for John Michael Montgomery and George Jones while developing friendships with up-and-comers Shania Twain and Chely Wright.

Feeling she didn't have enough discipline to follow her dream to be a singer, Cannon enlisted in the Army. After falling and breaking her hip, Cannon was given a medical discharge and went back home to Nashville.

Cannon began regularly visiting Nashville's famous Station Inn where she met Ronnie Bowman, former lead singer of The Lonesome River Band. Bowman assembled an all-star bluegrass band — Dan Tyminski, Jerry Douglas, Rob McCoury, Barry Bales, Stuart Duncan and Rob Ickles — to back Cannon on her debut album for Skaggs Family Records, founded by Ricky Skaggs, who signed Cannon after hearing her perform on WSM radio.

Melonie Cannon, produced by Bowman and Buddy Cannon, was released on Aug. 31.

IN HER OWN WORDS:

What song do you wish you wrote?

"Either 'Crazy' or 'Always On My Mind.'"

What moment in your life would you relive if you could?

"Being a rebellious teenager, only because they say your kids will make you pay for what you did to your parents. Yikes!"

Do you have a lucky charm?

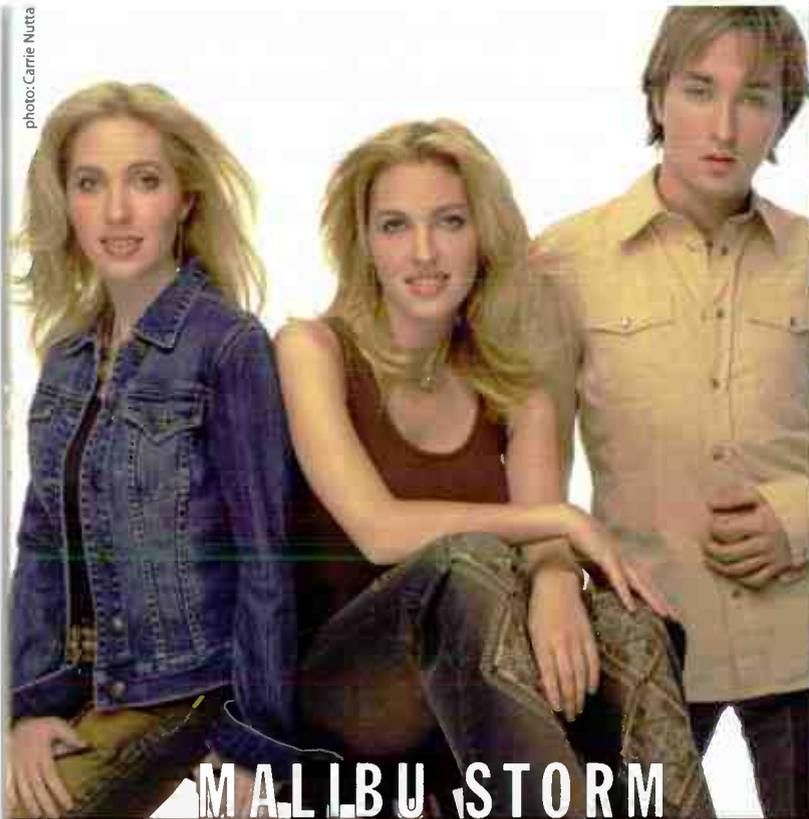
"Yes, prayer. Luck only looks like luck. God has His plan for me. He's my lucky charm."

What kind of album besides Country, would you like to make?

"I'd like to make a record with Sheryl Crow or Bonnie Raitt. Or better yet, both of them at the same time. Now that would be some cool music."



On the Web: www.skaggsfamilyrecords.com



MALIBU STORM

Siblings Dana Burke, Lauren Mills and Michael Alden of Malibu Storm know that a tight musical family equals tight musical harmonies.

Harmony is the prevalent theme on the trio's debut self-titled album on Rounder Records, that also showcases the trio as instrumentalists. Produced by Mark Bright (Rascal Flatts, Jo Dee Messina), the album bounces between classic and contemporary with a little irreverence thrown in, evidenced by the Def Leppard remake and first single "Photograph."

Growing up near Malibu Beach in Los Angeles, Calif., twin sisters Burke and Mills and brother Alden were not typical California kids influenced by rock and rap, but lovers of the banjo and fiddle sounds of bluegrass and Country Music.

The twins started singing at 5 and soon Alden joined in. Burke picked up her father's old banjo and played it throughout her childhood. Mills joined in by playing an instrument that would compliment the banjo. "I came up with the fiddle," Mills said.

By age 14, the twins had won banjo and fiddle competitions. Alden joined them later on bass, and Malibu Storm took flight. The trio performed at music festivals on weekends and in 1996, they released an independent album, *Duality*, on their own City West Records label. They gained a famous fan in bluegrass great Ralph Stanley and performed as his special guest on several occasions.

Malibu Storm was released Aug. 10.

IN THEIR OWN WORDS:

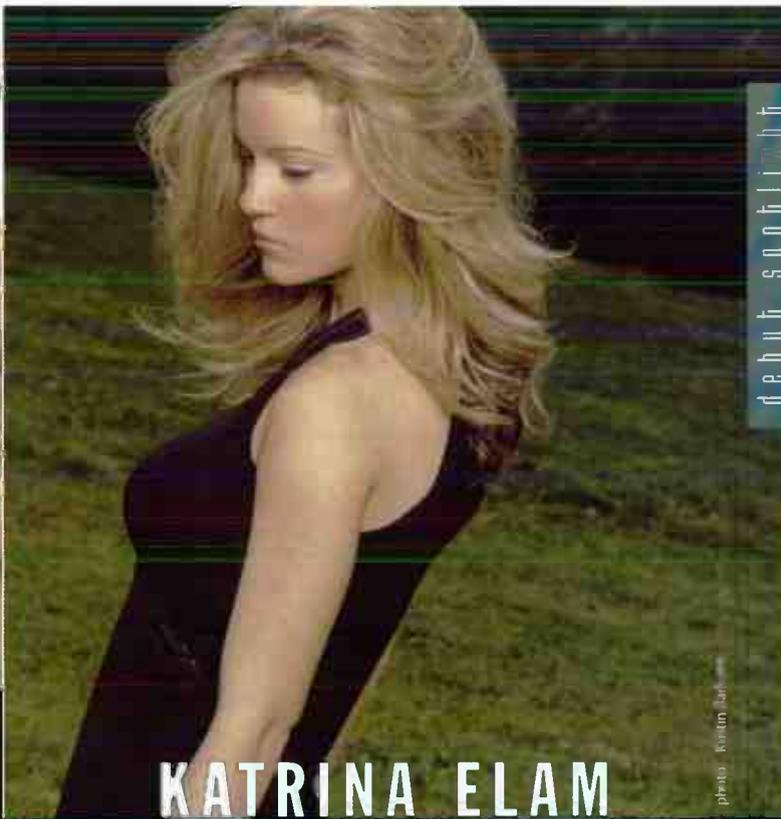
What moment in your life would you relive if you could?

Dana: "The first time I saw my music video on CMT and GAC. I was at a party, and everyone started cheering and congratulating me."

Michael: "Currently, I can't say the moment on this survey ... but in September we will be performing at the Grand Ole Opry, which will be an incredible moment I will want to relive over and over."

Lauren: "I remember hearing our song 'Photograph' on the radio for the first time, while driving to the store. At first I thought it was my CD player, but it wasn't."

On the Web: www.malibustorm.com



KATRINA ELAM

photo: Katrina Elam

On a trip to Nashville when she was a teenager, Katrina Elam took a photo of herself in front of the Starstruck building on Music Row, dreaming of recording there one day. It was more of a premonition than a young girl's dream.

Born and raised in the small town of Bray, Okla., Elam started performing at 9, when she sang Dolly Parton's "White Limousine" at a talent competition. She went on to perform at fairs, local talent shows and the Oklahoma Opry, where she was named Performer of the Year and Female Vocalist of the Year.

Elam spent her high school days writing songs and recording her demo, which caught the attentions of executives at Warner Chappell Music, who signed her to a publishing deal in 2002.

After hearing Elam perform for the first time, Universal South Records Partner Tim DuBois knew she was a star. He and Tony Brown signed Elam as the first new female artist on the record label. And it just so happens that the record label offices are located in the same Starstruck building where Elam was photographed as a teen.

Elam wrote eight of the 12 tracks on her debut album, including first single, "No End In Sight."

The album, produced by Brown and Jimmie Lee Sloas, is set for release on Oct. 5.

IN HER OWN WORDS:

If you could go back in time what year/era would you visit and why?
"I'd go back to the 1800s so I could wear those pretty dresses."

What song do you wish you had written?

"A song Lee Thomas Miller wrote about the nude statues in the round about on Music Row called 'Hillbilly Porn.' I wish I could be that funny."

What kind of album, other than Country, would you like to make?

"Bluegrass or rock."

If you wrote an autobiography, what would the title be?

"Part One (I'm not old enough to have a good ending.)"

Who is your dream duet partner and why?

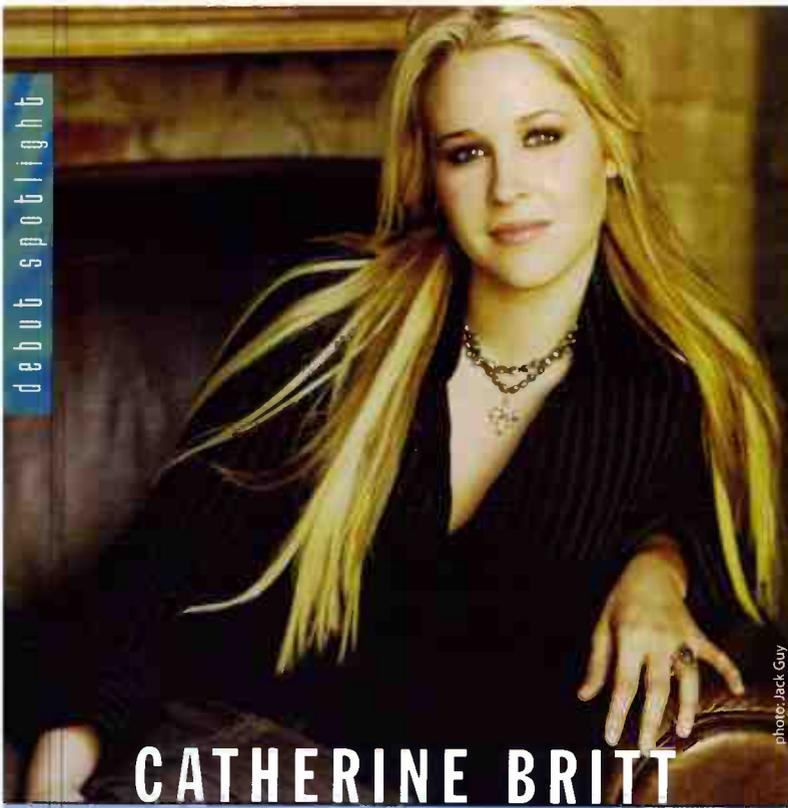
"Celine Dion because I think shed make me have to try really hard to keep up."

What does Country Music mean to you?

"Country Music is all I've ever listened to. I'm from the country so I relate to Country Music. Where I'm from it's a lifestyle. I don't think they even know that they can pick up rock stations."

On the Web: www.katrinaelam.com





CATHERINE BRITT

photo: Jack Guy

Catherine Britt may be considered a newcomer by industry standards, but the Australian already has one very famous fan — Sir Elton John.

John was touring in Australia when a friend called to tell Britt that the British pop singer was mentioning her name on all the talk shows. Apparently, John walked into a record shop where the clerk recommended Britt's 2001 independent album *Dusty Smiles and Heartbreak Cures*. After the first listen, John was hooked and couldn't help but spread the word.

That reaction seems to follow Britt everywhere she goes. When she was only 11, Britt went to a Bill Chambers (Kasey Chambers' father) concert and requested the Aussie legend play a Jimmie Rodgers song. Chambers was shocked that an 11-year-old knew Jimmie Rodgers songs and invited her onstage to sing "T.B. Blues." Chambers later became her producer.

After joining him for the last show of his Australian tour, John asked Britt if she had any contacts in the United States. When she said no, John picked up the phone. Within days Britt had three offers.

RCA Label Group Chairman Joe Galante flew Britt and her family to Nashville and signed her after listening to a couple of songs.

Britt's debut album, produced by Keith Stegall (Alan Jackson, George Jones), will be released in early 2005.

IN HER OWN WORDS:

If you could go back in time what year/era would you visit and why? "I would visit Hank Williams when he was at his happiest (around 1948). When he was living in Louisiana, doing the Louisiana Hayride weekly; before he came to Nashville and became massive. That whole year he was sober and happily living with Audrey and Lycrecia with Audrey pregnant with Hank Jr."

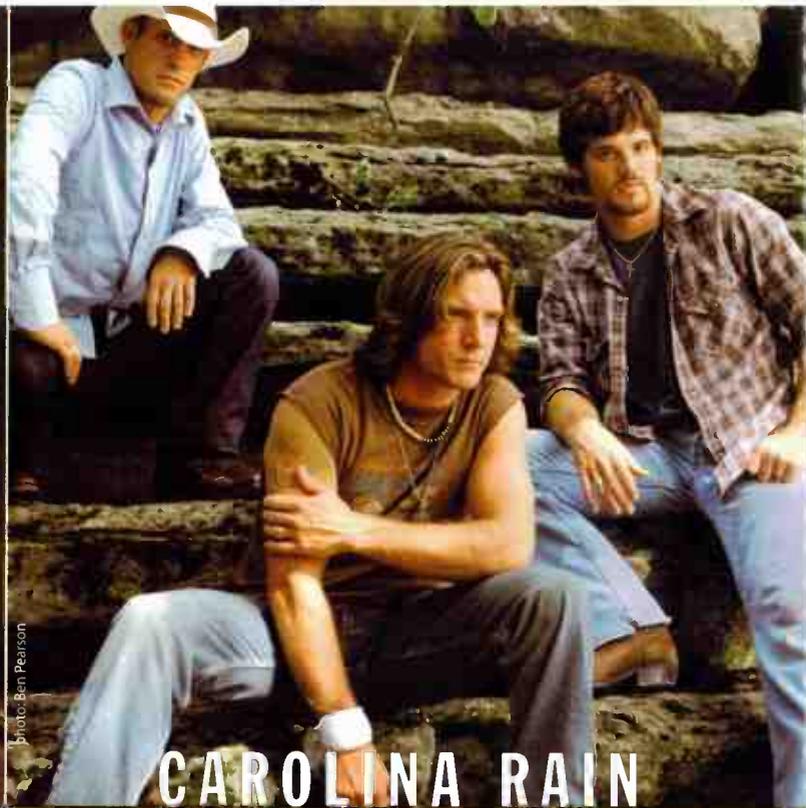
What moment in your life would you relive if you could? "Either singing on the Grand Ole Opry for the first time or the first time meeting Elton John."

Do you have a lucky charm? "I don't think I have one. Maybe my Hank tattoo ... it's always helped in the past when I needed it."

What does Country Music mean to you?

"One word – EVERYTHING."

On the Web: www.catherinebritt.com



CAROLINA RAIN

photo: Ben Pearson

Rhean Boyer, Jeremy Baxter and Marvin Evatt of Carolina Rain believe if a trio is to have tight harmonies, it is equally helpful to forge tight friendships.

Evatt and Boyer met at Belmont University in Nashville where they worked as campus security guards. Evatt's background is musical theater, but Country Music is his calling. During down time, the pair wrote songs together in their squad car.

Boyer, who hails from Virginia Beach, met Tennessee native Baxter in a church choir in 1999. The karaoke stage was Baxter's only performing experience, yet the two became fast friends and Boyer invited Baxter to jam with him and Evatt.

The trio believed they had something special the first time they played together. That belief led the trio to form a group named after the first song they wrote together.

But they weren't the only believers. Equity Music Group, home of Clint Black and Shannon Lawson, quickly signed Carolina Rain as their first new artist.

Fusing their influences from Alabama, the Eagles, Flatt & Scruggs and Elvis Presley, the group's debut album, produced by Stephony Smith, features their distinctive harmonies. The album is set for release in early 2005.

IN THEIR OWN WORDS:

Who is your dream duet partner and why?

BOYER: "Alison Krauss, because she's Alison Krauss."

What instrument do you wish you could play?

BAXTER: "The drums"

What does Country Music mean to you?

EVATT: "Honesty, integrity and reality. I can associate different points in my life just by hearing a certain Country song from that era."

What kind of album, other than Country, would you like to make?

GROUP: "Bluegrass (New Grass)."

When they look back on your life in 50 years, what do you hope people say about you?

GROUP: "They loved."

On the Web: www.equitymusicgroup.com



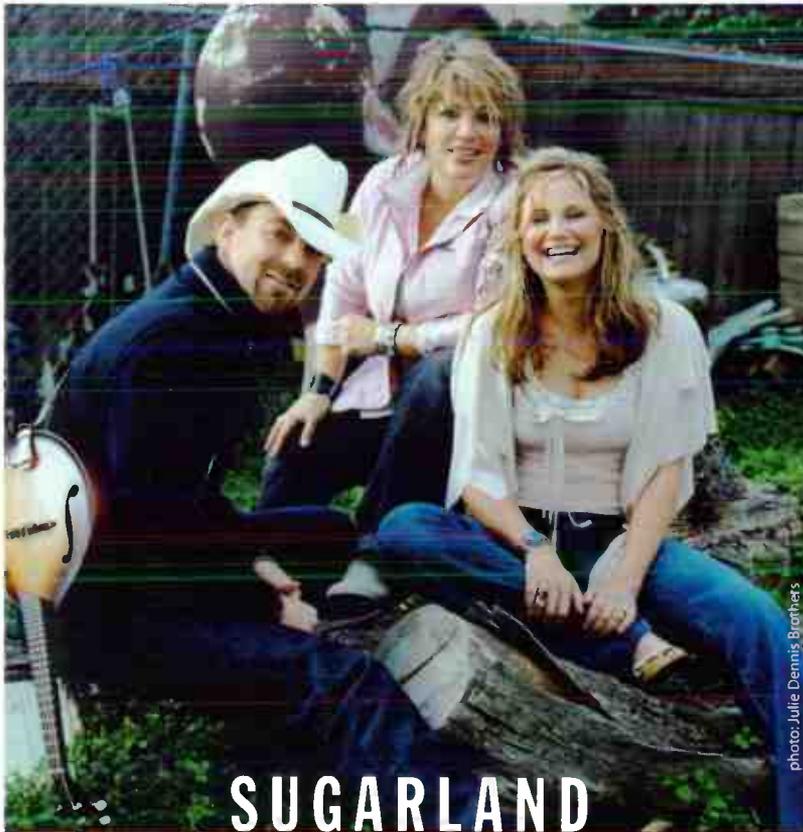


photo: Julie Dennis Brighias
photo: Dean Dixon

SUGARLAND

When Jennifer Nettles, Kristen Hall and Kristian Bush of Sugarland first played together, Hall was so moved by what she heard that she left the room in tears. Thankfully, she came back a few minutes later.

Sugarland's members were individually successful singer-songwriters on the Atlanta club circuit when they decided to merge their talents to strive for something bigger.

Lead singer Nettles was raised on southern Gospel music but also connected with Juice Newton and Linda Ronstadt. She started singing at 7, and fronted the band Soul Miner's Daughter, drawing big crowds.

Hall grew up listening to Neil Young and Jackson Browne. She dabbled in songwriting but never thought about making it a career until the Indigo Girls encouraged her to start performing.

Guitarist Bush was influenced by the Police and the Replacements. He formed the duo Billy Pilgrim with Andrew Hyra and recorded two albums for Atlantic Records.

Hall and Bush wrote together and called Nettles to be their front woman. Four months later, Sugarland played their first gig and soon signed with Mercury Records Nashville.

Their debut album, *Twice the Speed of Life*, produced by Garth Fundis, is set for release Oct. 26.

IN THEIR OWN WORDS:

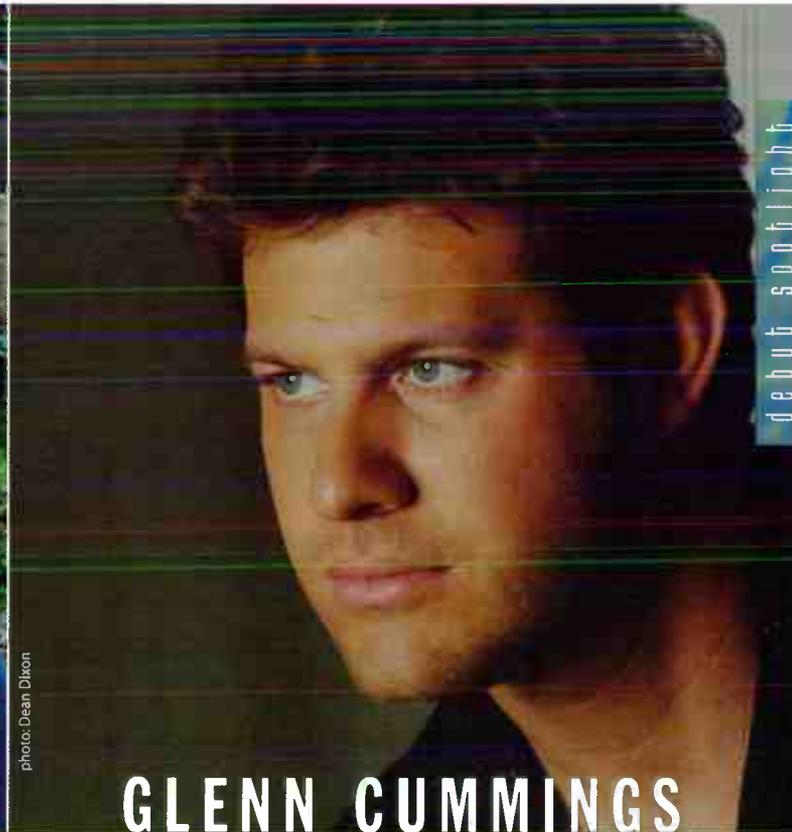
What does Country Music mean to you? NETTLES: "For me, personally, Country Music is a reminder. It reminds me of my roots and my home. It reminds me of how much I have grown and changed since I left home. It reminds me that we are not alone in that we all share many common, life stories of love, and laughter and pain."

If you could go back in time what year would you visit and why? BUSH: "August 2000. I would visit my mom one more time. I still miss her."

Who is your dream duet partner? HALL: "Sheryl Crow. I admire her songwriting and musicianship. I love her voice and she could sing the high parts."



On the Web: www.sugarlandmusic.com



debut spotlight

GLENN CUMMINGS

Glenn Cummings was born to sing. Even when he cried, his mother said it was in tune.

Cummings sang professionally from a young age, touring the state of Florida with his mother Yvonne and his brother David as a Country Music trio. He also appeared in national television shows, including "Little Shepard Boy" on CBS and "The Clubhouse" and "Hector the Rooster" on NBC.

Influenced by Garth Brooks, Charlie Daniels, Tim McGraw and Elvis Presley, Cummings formed a musical style that he describes as "pure Country with a roll 'n' roll edge."

After holding several day jobs, from shucking oysters to selling vacuum cleaners door-to-door, Cummings' dream of becoming a recording artist came true when he signed with Gulf Coast Records in January 2004.

Cummings' debut album *Big* fits the six-foot-five cowboy well. The album is set for release Oct. 26.

IN HIS OWN WORDS:

If you could go back in time what year/era would you visit and why?

"I would like to go back to the 1980s and start the incredible journey with Garth Brooks. From the lows to the highs and experience the years of hard work that finally paid off for him; from singing and struggling in local clubs to performing in front of hundreds of thousands of faithful fans in Central Park. As an artist, all of us have the dream to some day reach the magnitude of Garth and the influence he had on all of us in Country Music."

What song do you wish you had written?

"The Dance," I still get goose bumps hearing it, it's my ultimate favorite. What a song about life!"

What moment in your life would you relive if you could?

"The birth of my daughters, Lexi and Savanna, is that moment. Each of which is an experience that was life changing for my wife, Paula, and I."

Who is your dream duet partner and why?

"Martina McBride is easily the one I would choose. She is such an amazing artist, woman, wife and mother."



On the Web: www.gccountry.com



“CMA Music Festival: Country Music’s Biggest Party” Helps Propel CBS to a Wednesday Night Victory

2004 was a big year for the CMA Music Festival. In addition to setting an attendance record of 132,000 fans in four days, for the first time in its history, the event was chronicled for a major network television special. “CMA Music Festival: Country Music’s Biggest Party” aired on the CBS Television Network on Wednesday, July 14, attracting more than 11 million viewers, ranking among the top 20 programs for the week and helping CBS win both the night and week.

The outstanding artist performance lineup for the two-hour television special included Trace Adkins, Dierks Bentley, Brooks & Dunn, Terri Clark, Pat Green and Willie Nelson, Martina McBride, Montgomery Gentry, Brad Paisley, Rascal Flatts, LeAnn Rimes, Uncle Kracker and Rachel Proctor, Keith Urban, Hank Williams Jr., Gretchen Wilson and Wynonna. These performances were filmed

during the festival’s Nightly Concerts at The Coliseum in Nashville. In between performances, special vignettes featuring artists interacting with their fans spotlight the unique element that makes this event stand apart from other festivals.

The performances were threaded with story lines that are the heart of CMA Music Festival, the unique relationship between the fans and the artists. Culling more than 70 hours of concerts during the four-day festival down to two hours presented some challenges – not to mention the tornado warnings, summer downpours and electrical outages that were all part of the outdoor festival.

“We threw the rundown out the window the first day,” said Producer Robert Deaton. “And you know what, it was the best decision we made. Because rather than a pre-determined set list, the fans determined what performances they wanted and what eventually wound up on the show. This event has always been about the fans and in the end, this is their special, too.”

Fans were able to relive all the excitement over and over again as CMT re-aired the two-hour special several times.

“CMT is proud to have helped the CMA make the most of this tremendous new franchise. The hit CMA Music Festival special was a perfect fit for CMT— according to Nielsen, more than 13 million saw the CMT airings. Executive Producer Robert Deaton has been making award-winning videos for years, and now he has delivered two terrific hours of long-form programming to CBS and CMT. We congratulate Robert and his team, and all at CMA who brought this long-envisioned show to life,” said Brian Phillips, Senior Vice President/General Manager, CMT.

The special, filmed in Nashville during the 2004 CMA Music Festival June 10-13, is a production of the Country Music Association. Robert Deaton is the producer and Gary Halvorson is the director. The CMA Music Festival, formerly known as Fan Fair, is organized and produced annually by the Country Music Association. Tony Conway is the Executive Producer. *Country Weekly* is an official media partner. MJI Programming, a division of Premiere Radio Networks, is the official radio broadcaster. Promotional partners in 2004 include Bush’s Baked Beans, Greased Lightning, NBC Daytime and Wrangler.

Fans from every state and 20 foreign territories including Australia, Brazil, Germany, Ireland and Japan attended the CMA Music Festival. They enjoyed the Nightly Concerts at The Coliseum, home of the NFL’s Tennessee Titans; the Daily Concerts at the Greased Lightning Riverfront Park Stages; and the artist autograph sessions at the Wrangler Fan Fair (Exhibit Hall). In addition, fans watched their favorite artists and sports celebrities compete in the Sports Zone; rode carnival rides on the CMA Music Festival Midway; engaged in fun activities for all ages in the Bush’s Baked Beans Family Zone; partied until the wee hours in the nightclubs participating in CMA Music Festival After Hours; and much more.

Wendy Pearl



JO DEE MESSINA DIERKS BENTLEY



WILLIE NELSON AND PAT GREEN



TRACE ADKINS



UNCLE KRACKER, RACHAEL PROCTOR



GRETCHEN WILSON



above: Storme Warren, host of Great American Country’s “Country Music Across America,” interviews Troy Gentry and Eddie Montgomery of Montgomery Gentry at the High Lifter presents Fisher’s ATV World’s Celebrity ATV Rodeo at the Sports Zone during the 2004 CMA Music Festival.

below: Country Music artists gather for instructions for the ATV Rodeo.



Gretchen Wilson Finds the Perfect “Party” for Video at CMA Music Festival

What better setting for a video titled “Here for the Party” than “Country Music’s Biggest Party™”?

Gretchen Wilson and Epic Records executives decided to film the second video of the Platinum-plus new artist at the Nightly Concert at The Coliseum during the CMA Music Festival.

Performance footage was filmed at the very end of the CMA Music Festival on Sunday night, after the final set by Hank Williams Jr. brought the house down. But fans were eager for more, and stayed on to be a part of a video for one of the most talked-about artists at the festival.

The “Here for the Party” video, also featuring behind-the-scenes footage of Wilson, is one of the most popular videos in the country, including on CMT and GAC.

The video premiered in Hot Shot Rotation on CMT’s “Top Twenty Countdown” on July 22, and is currently in the Top 5 at CMT and on the Great American Country (GAC) viewer-voted Top 20 Country Countdown.

CMA Music Festival Featured on “Fisher’s ATV World” on Cable Television Network, The Men’s Channel

Country Music fans and outdoors enthusiasts relived all the excitement of the 2004 CMA Music Festival in an episode of “Fisher’s ATV World” that aired throughout September on cable television’s, The Men’s Channel.

“Fisher’s ATV World,” a popular, weekly television series hosted by Brian Fisher and centered on all-terrain vehicle activities and outdoors destinations, made its second trip to CMA Music Festival in 2004. And for the first time, the lifestyles program did more than cover the four-day music extravaganza for its viewers; it also brought its own brand of fun to the event with Fisher’s ATV World’s Celebrity ATV Rodeo. The event, hosted by Country Music duo Montgomery Gentry, kicked off the new in 2004 Sports Zone during CMA Music Festival, and is now chronicled in an episode of “Fisher’s ATV World.”

Participants in the Celebrity ATV Rodeo included hosts Eddie Montgomery and Troy Gentry, Rhett Akins, duo Blue County, Kix Brooks of Brooks & Dunn, Tracy Byrd, Billy Currington, Scotty Emerick, Tracy Lawrence, James Otto, Daryle Singletary and Michael Waddell, host of The Outdoor Channel’s “Real Tree Road Trips.”

To find out who best maneuvered through the obstacle course, watch the special episode of “Fisher’s ATV World,” re-airing on The Men’s Channel, Sunday, Dec. 13 – 19. Check local listings for times.

Cory Chapman

Photos: Jim Hagans, Theresa Montgomery and John Russell.

continued on page 38...



OCTOBER 5

Deryl Dodd / *Stronger Proof* / Dualtone Records
 Katrina Elam / *Katrina Elam* / Universal South Records
 Julie Lee / *Stillhouse Road* / Compadre Records
 Ronnie Reno / *In Concert / Shell Point Records*
 George Strait / *50 Number Ones* / MCA Nashville
 Holly Williams / *The Ones We Never Knew* / Universal South
 Various Artists / *A Songwriter's Tribute to George Strait* /
 Compadre Records
 Various Artists / *Christmas Grass II* / Koch Records
 Various Artists / *Tell Us the Truth Tour* / Artemis

OCTOBER 12

Acoustic Syndicate / *Long Way Round* / Sugar Hill Records
 Al Perkins & Friends / *Smoky Mountain Christmas* / Cozy Records
 Alabama / *Ultimate Alabama* / BMG Strategic Mktg.
 Randy Huston / *There's A Hole In Daddy's Rope* / Outside Circle
 Records
 LeAnn Rimes / *What a Wonderful World* / Curb Records
 Chris Thile / *Deceiver* / Sugar Hill Records
 Trent Willmon / *Trent Willmon* / Columbia Records

OCTOBER 19

John Anderson / *Ultimate* / Koch Records
 Brooks & Dunn / *The Greatest Hits Collection II* / Arista Nashville
 Buck Howdy / *Christmas* / MCA Nashville
 Amy Dalley / *Amy Dalley* / Curb Records
 Iris Dement / *Lifeline* / FlariElla
 The Gourds / *Blood of the Ram* / Eleven Thirty Records/YepRock/
 Redeye Dist.

Pat Green / *Lucky One* / Universal Music Group
 DVD: Willie Nelson & Friends / *Outlaws and Angels* / Eagle Rock
 Various Artists / *Kids Country Hits 2: Kids Country Karaoke* /
 Capitol Records Nashville
 Various Artists / *Shimmy Down the Chimney - A Country
 Christmas* / EMI/Capitol

OCTOBER 26

DVD: Big & Rich / *Galactic Fan Pak* / Warner Bros. Records
 Glenn Cummings / *Big* / Gulf Coast Records
 DVD: Bill Engvall / *Decade of Laughs* / Warner Bros. Records
 Carly Goodwin / *Carly Goodwin* / Dreaming Bear Records
 Steve Holy / *Different Tonight* / Curb Records
 Willie Nelson / *It Always Will Be* / Lost Highway Records
 DVD: The Players / *Live in Nashville* / Image Entertainment
 Blake Shelton / *Blake Shelton's Barn and Grill* / Warner Bros.
 Records
 Sugarland / *Twice The Speed of Life* / MCA Nashville
 Trick Pony / *Ride* / Curb Records
 Various Artists / *Hard Headed Woman: A Celebration of Wanda
 Jackson* / Bloodshot Records
 Various Artists / *Outlaws, Renegades & Rogues* / Rural Rhythm
 Records

NOVEMBER 2

Beth Nielsen Chapman / *Hymns* / BNC Songs
 Steve Earle / *Live From Austin* / New West Records
 Robert Earl Keen / *Live From Austin* / New West Records
 Susan Tedeschi / *Live From Austin* / New West Records
 Darryl Worley / *Darryl Worley* / DreamWorks Records Nashville

NOVEMBER 9

George Jones / *50 Years of Hits* / Bandit Records
 Toby Keith / *Greatest Hits 2* / DreamWorks Records Nashville
 Restless Heart / *Still Restless* / Koch Records Nashville
 Randy Travis / *Passing Through* / Word/Warner Bros. Records
 Shania Twain / *Shania Twain's Greatest Hits* / Mercury Nashville
 Various Artists / *All Star Bluegrass Celebration* / Rainmaker/
 Lickona Vision/Welk Dist.

NOVEMBER 16

David Ball / *Freewheeler* / Wildcatter Records
 Brad Johner / *Free* / Infinity Records
 Wayne Warner / *Doing Something Right* / B-Venturous Records

2005 CD RELEASES

JANUARY 11

The Jenkins / *The Jenkins* / Capitol Records Nashville

JANUARY 25

Jessi Alexander / *Honeysuckle Sweet* / Columbia Records
 LeAnn Rimes / *This Woman* / Curb Records

FEBRUARY 1

Shelly Fairchild / *Ride* / Columbia Records

FEBRUARY 8

The Grascals / *The Grascals* / Rounder Records

MARCH 1

Shooter Jennings / *Put The 'O' Back In Country* / Universal South
 Records

*Release dates are subject to change.

New CD releases compiled by Athena Patterson

The band even produced "Somebody's Someone," a last-minute inspiration from McDonald that they decided couldn't wait for their next CD, even though *Let's Be Us Again*, produced by CMA Award winner Dann Huff, was already complete.

"We did think we were through with the album, but we all got together and felt like this was something that we wanted to say and we wanted a lot of people to hear," said McDonald. In the tradition of "I'm Already There," (the BMI and ASCAP 2002 Song of the Year), the new song is a tribute to the men and women of the military and the realities of their sacrifice.

The 2001 CMA Vocal Group of the Year — who head into "The 38th Annual CMA Awards" on Nov. 9 with another nomination in that category — launched the album with a flurry of activity in late May and early June. The CMA Music Festival was a big part of that effort.

Lonestar spent four consecutive days taking part in the Festival and surrounding activities, and their every move was captured for a syndicated radio special that aired the following weekend. They were part of "CMT's 100 Greatest Love Songs" concert (where "Amazed" made the Top 10); took part in MJJ/Premiere's radio remote; signed autographs in the Wrangler® Fan Fair Exhibit Hall; were part of After Hours™ events with the Stars of NBC Daytime and were among the Nightly Concert performers at The Coliseum.

"There is something about walking onstage at The Coliseum," said keyboardist Dean Sams. "It seems so massive. There's just so much energy. The fans are really pumped to be there and see their favorite artists. And even last year — we got rained on, and it didn't matter. There were thousands and thousands of people there, excited to be there."

"The reason that we do all of this every year is that these people are willing to come all the way across the country and spend their vacation to come to the CMA Music Festival and that really says something," said drummer Keech Rainwater. "So why not give them everything we can? For us to deny that would be a mistake."

"Every member of this band realizes that the fans are the reason we do what we do. They're the reasons that we just went back in the recording studio and recorded a brand new album. They're the reasons that we all have a roof over our head. They're the reasons that we're able to feed our children. Without the fans, we wouldn't have a reason to be doing what we're doing. So, although it's not enough, we try to devote as much time to them as we can ... and to make each and every one of them feel special," Rainwater said.

Lonestar followed the CMA Music Festival with a rigorous tour schedule to promote *Let's Be Us Again*. The album offers a glance back to their pasts with memories of small town life in "County Fair" and "Class Reunion (That Used To Be Us);" and to the present, being husbands and fathers with "Mr. Mom" and "Let Them Be Little."

"The stories have already started," said McDonald. "We all have trouble communicating or saying what we really want to say, and sometimes the best way to do that is through a song. That's the great thing about the album."

"It's just something that comes naturally," added Britt. "We tend to gravitate toward those songs that take a little slice of life and expand on it and make it universal in some way. People feel better when they know other people are going through the same thing, whether it's good or bad."

"From Here to There," a song originally planned for inclusion on their *Greatest Hits* CD, pairs McDonald's vocals with those of Alabama's Randy Owen. "This song is about a journey, and I thought what better person to do it with than Randy," McDonald said.

The song fits both bands well, especially the third verse, McDonald said. "Four boys, lots of noise," it begins. "They couldn't know that the world would grow/In time to love that sound / The road was long, but the will was strong / That's how they got from here to there."

"We kind of had honky-tonk sounding songs on the first album," Britt said. "And then on *Lonely Grill* we got a little more sophisticated with songs such as 'Amazed.' And I think now it's like a blend of everything we've done."

"We are who we've lived to be. We started out in one place, being young and playing music and not having families. And now we're older and we have families, but it doesn't mean we don't like to have fun. It doesn't mean you have to be serious all the time. And I think that's what this album is. It's just every part of growing up and being who we are now."

Maurice Miner

On the Web: www.lonestar.mu



that style and the music he creates.

"I take pride in considering myself a bluegrass musician," he said. "But I wouldn't want to mislead anyone that it's what I go around playing. What I play with our quartet is — I don't know — contemporary music played with acoustic instruments, I guess."

It travels even beyond the progressions Bush helped forge with New Grass Revival from 1972 to 1989.

"We took what we got from people that were already making progressive bluegrass, and then we kind of did improvisational, rock-influenced things with our bluegrass instruments," said Bush, who also grew up listening to The Beatles. "When *Rubber Soul* came out, and I heard 'I've Just Seen A Face,' that sounded like bluegrass to me."

"What I see happening now is that you have these young so-called jam bands playing bluegrass instruments," Bush observed. "Those bands are young and playing for a young audience just like New Grass Revival did. It is interesting to me that there is a young audience that wants to find out about acoustic sounds. They're having fun digging these young bands that are also discovering the same joy that we discovered in the early '70s."

The variety of flavors that Bush infuses into his music serves him well, notes his agent, David Lloyd of the International Music Network agency.

"He crosses over between a lot of venues and audiences. We've broken him into performing arts centers. He plays bluegrass festivals, obviously. And he's a big force in the jam band scene," said Lloyd.

Lloyd also admires his client's "incredible amount of energy on stage and off. He's inspiring."

Bush is confident that bluegrass and the acoustic music that goes beyond it will continue to be enjoyed by new audiences. He is happy to see a strong bluegrass presence in Nashville, and not just in its own genre.

"When you can hear Stuart Duncan or Aubrey Haynie playing fiddle on Country records, that's a healthy thing," said Bush.

As for *the king of his own world*, Bush said, "I'm still enjoying getting out and playing. Somebody asked me, 'what's your goal?' I said to be able to continue to improve as a player and singer. And I feel like I have a lot of room for improvement. And that's my goal."

"I'm still thinking about the next thing I'm going to do, which is good," Bush said. "I feel fortunate that I've gotten to play with a lot of my musical heroes. And I've been fortunate to be in the audience to hear a lot of great notes played by other people."

Rob Patterson

On the Web: www.sambush.com

over the phone, and when I got done he said, 'Bring that one in.'

"I went to their offices and we cut a demo of the song. Then they put their song plugger on a plane to the West Coast where the Kingston Trio was recording and it became my first big hit."

Leiber and Stoller signed Wheeler to a publishing deal because of the hit. Inspiration for his next smash came from the play "Who's Afraid of Virginia Woolf."

"I didn't have enough money to go see the Edward Albee play on Broadway, but somehow got a copy of the script and read it," Wheeler said. "The way that couple went at each other was really mean-spirited, but on some level, that's the way a lot of couples are. I took the song to Jerry and he said, 'You have five verses here and the first four suck. Start with the last verse and go from there.'"

Wheeler re-wrote the song and came up with "Jackson," a huge international hit for Johnny Cash and June Carter Cash.

In the mid-1960s, Wheeler moved to Nashville to manage and write for United Artists Music Group. But after a few years, he returned to North Carolina. His catalog contains songs recorded by Elvis Presley, Jefferson Airplane, Hank Williams Jr. and Kenny Rogers. "Coward of the County," a Rogers hit written by Wheeler, was made into a successful television movie.

Wheeler is also a successful playwright with 15 productions to his credit. Several are historical works designed for outdoor theaters. "The Hatfields and McCoys," about the famous feuding mountain families, was his first outdoor drama and premiered in 1970 in Beckley, W.Va. It has been running continuously since.

Wheeler also wrote the outdoor drama "Young Abe Lincoln," which has been performed since 1987 at Indiana's Lincoln State Park Amphitheater. His newest drama, "Johnny Appleseed," opened this year at the new \$3.5 million Appleseed Theater in Ohio.

Wheeler is also an accomplished painter. While he took it up decades ago, he has begun to devote more energy to it in recent years. His impressionist-inspired oil paintings often depict scenes of rural life, and are reminiscent of Vincent Van Gogh. Wheeler's portraits command commissions in excess of \$2,000.

Wheeler has also published two volumes of poetry, six volumes of humor and one novel, *Star of Appalachia*, about the music industry in Nashville in the 1960s, an era of history Wheeler knows firsthand.

When songwriter Jerry Chesnut inducted Wheeler into the Nashville Songwriters Association International's Songwriter's Hall of Fame in 2001, he summed him up most succinctly.

"Billy Edd Wheeler is not versatile," Chesnut said. "Versatile is Billy Edd Wheeler." **Rick Kelly**

On the Web: www.billyeddwheeler.com

politics, but ours is more overt because of the media attention that we get as part of the entertainment industry," Benson said. "My colleagues in other trade organizations take the heat a lot of times for things their Board chooses to do too, but that's what you get paid for."

Shielding CMA Board members from media scrutiny is an important part of his job, Benson said. "I want to take the heat," Benson said. "If people get down on your Board members constantly for decisions that are made, they might not want to serve anymore. I want them to be able to operate freely as it relates to the organization."

CMA Board member Kitty Moon Emery, President of Scene Three Media Works, Inc., calls Benson "one of my all-time favorite people."

"During my 16 years on the CMA Board, I've watched him navigate through the good times and some of the bad — through some mighty rough waters, as a matter of fact," she said.

Benson believes it's his duty to make the tough calls.

"You have to be able to make a decision that is unpopular, that later on might prove to be the right decision," Benson said. "Strategic decision-making is always tough because it is not known until later if the decision was right or not."

CMA Board members trust Benson's judgment, said Dick Gary, Chairman of The Gary Group and a Board member.

"He has demonstrated amazing skill in a highly demanding position," Gary said. "He knows how to chart a course, enlist the help of key players, and deliver."

While the less-popular decisions the Board makes get the bulk of the press coverage, it is the initiatives that fly under the radar that Benson credits as CMA's greatest accomplishments.

"The greatest accomplishment in my tenure has been our ongoing work into helping to establish relationships with corporate America," Benson said. "It is very innovative for a trade association to be involved in making a pitch for Country Music."

Benson also points to CMA's international campaign for Country Music in the 80s and 90s. "We changed the perception of Country Music in the UK and all over the world because we paid attention to consumers' musical needs and they, in turn, paid attention to us," said Benson.

Part of his job is accepting that there will always be detractors, Benson said.

"There are always going to be people who don't like me and don't like CMA and there is only one reason for that," Benson theorized. "They don't really know us."

"People who don't know us have this perception that there are a bunch of guys in a smoke-filled room making decisions. But that smoke-filled room, that clique, that country club just doesn't exist. I hope that when people see me, they see me as a huge supporter of Country Music, and the Executive Director of an organization that makes strategic decisions in the hopes of improving things and making them better for our industry as a whole," Benson said.

Benson's "passion and concern for the industry and all of us in it shows in all his words and actions," said RCA Label Group Chairman Joe Galante. "He continues to find ways for CMA to help the industry expand."

Expansion of the industry is key to CMA's mission, Benson said.

"It is always true that if you are at the table where the pie is bigger, your slice is going to be more handsome," Benson said. "That's what we as an organization are trying to do — make the pie bigger so that everyone else has a bigger slice."

The Country Music industry is not Benson's only passion. Last year he adopted a kitten that the CMA staff found roaming the grounds around the time of CMA Music Festival/Fan Fair 2003. It came to be known as the "Fan Fair Kitty," and Benson's arm became the its favorite lounging place.

CMA Associate Executive Director Tammy Genovese knows that the suit-and-tie, one-dimensional picture of Benson does not do him justice.

"I feel extremely fortunate to have worked with Ed for such a long time," Genovese said. "He continues to amaze me with his depth of knowledge whether it's finance, printing, law, vocabulary, political protocol, etc. Best of all attributes, he is a fun guy and an extremely kind person who cares about people. All of us at CMA feel very blessed to have such a capable leader."

Benson's other passion is golf. His musings about the game could be construed as philosophical thoughts about his past and future at CMA.

"I am always trying to find ways to improve," Benson said. "Mostly though, it's a great opportunity to meet people. After you spend that much time with someone, I guarantee you know more about that person than you ever did before. It's also a great way to relax."

"I just wish I had a little more time to practice."

Amanda Eckard

Benson is a member of The Recording Academy, the Academy of Television Arts & Sciences, the National Academy of Popular Music, Copyright Society of the South, the American Society of Association Executives and Who's Who Worldwide, and is an alumnus of Leadership Nashville and Leadership Music.

CMA Music Festival

... continued from page 34

The Food Network to Air CMA Music Festival Special on Nov. 7

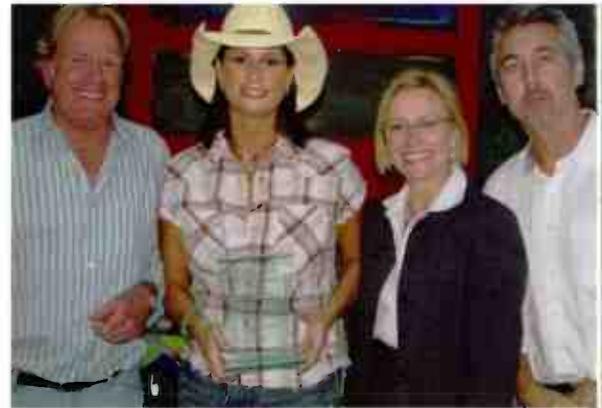
Cable television's The Food Network will air a special edition of "Naomi's Country Stars," featuring Naomi Judd, that follows several Country Music artists around 2004 CMA Music Festival and in their everyday lives.

Footage for the special was taped during "Country Music's Biggest Party™" in June and features Blue County, Tracy Byrd, Charlie Daniels, Sara Evans and Montgomery Gentry sharing cooking secrets and interacting with fans.

The special also spotlights the work that is put into catering for the hundreds of crew and staff members who help put on the four-day Festival.

The "Naomi's Country Stars" CMA Music Festival special will air Sunday, Nov. 7. Check local listings for times.

Amanda Eckard



Mercury Nashville recording artist Terri Clark is presented with the Connie B. Gay Award on Wednesday, Sept. 22 at the ASCAP offices in Nashville. Clark was unanimously selected by the CMA Board based on her significant contributions and personal efforts on behalf of CMA in advancing media exposure for its signature events, including CMA Music Festival and the CMA Awards.

(l-r): CMA Board Member Luke Lewis, Chairman, Universal Music Group Nashville; Terri Clark; Tammy Genovese, CMA Associate Executive Director; and CMA Board Member Clarence Spalding, Executive Vice President, TBA Entertainment. photo: Amanda Eckard

CMA PRESENTS CONNIE B. GAY AWARD TO TERRI CLARK

During the celebration for Terri Clark's No. 1 single, "Girls Lie Too" at ASCAP Nashville on Sept. 22, CMA Associate Executive Director Tammy Genovese surprised Clark with the Connie B. Gay Award, one of the CMA's most prestigious honors.

"I was shocked," said Clark, after receiving the engraved crystal award. "I never expected anything like this ... I do the things I do for the CMA because they're always fun and bring me in contact with wonderful people, but more importantly, because I believe in what the CMA does. This organization is here for the artists and this music I love, so giving back and supporting their efforts is reward enough."

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

"During the past year, Terri has repeatedly stepped up to serve CMA in a variety of ways far beyond what is normally expected of our artist members. She is a leader and a role model for artists in her ongoing support and commitment to our core initiatives at CMA. She was an obvious choice for this important award," said CMA Board Chairman Charlie Anderson, President/Chief Executive Officer, Anderson Merchandisers.

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

Wendy Pearl



NAOMI JUDD



BLUE COUNTY



TRACY BYRD



CHARLIE DANIELS

2005 CMA Music Festival The Coliseum Seating



LEVEL	Full Price	14 & Younger
● Gold Circle (Center Floor): <small>(available until 10:00 AM on Sept. 11)</small>	\$250	N/A
● Floor (Field):	\$145	\$100
● Lower Level: (100 Level Sections)	\$125	\$86
● Club Level: (200 Level Sections)	\$125	\$86
● Gray sections NOT for sale.		

Prices do not include applicable handling fees. Prices and Seating subject to change.

2005 CMA Music Festival Tickets On Sale Now

Four-day ticket packages for the 2005 CMA Music Festival, "Country Music's Biggest Party™" are on sale now for a limited time at 2004 prices. The CMA Music Festival will take place Thursday through Sunday, June 9-12, 2005 in Downtown Nashville.

Tickets are available by calling 1-800-CMA-FEST (262-3378) or visiting www.CMAfest.com; or through Ticketmaster by phone at (615) 255-9600 and online at www.Ticketmaster.com. Ticket prices do not include applicable handling fees are subject to change. All sales are final and non-refundable.

Four-day ticket packages are divided into categories corresponding to different levels of reserved seating at The Coliseum so order early for the best available reserved seats. Adult tickets are \$125 and \$145. 2005 CMA Music Festival continues its popular program of offering discounts for fans 14 and younger at \$86 and \$100. Children 3 and younger are admitted free.

For up-to-the-minute information about CMA Music Festival visit CMAfest.com and sing up for e-news. The Web site features a gallery of festival photos, news, highlights and a Web-only video featuring contest winners and their Nashville adventure. Plus, check out the online store where official CMA Music Festival merchandise including the program book is available to purchase.

Ernie Ball

Slinky String creator Ernie Ball, 74, died Sept. 9 in San Obispo, Calif. after a lengthy illness.

Ball revolutionized the musical instrument industry with the creation of Super Slinky Strings, guitar strings developed in the 1960s for rock 'n' roll music.

Ball played in the Air Force band for three years before moving to Los Angeles in 1958 and opening the first shop to sell only guitars. By 1967, he sold the retail store and set up his string business. Soon, Ball had distributors in Europe, Japan and Australia.

Artists who have used Slinky Strings include the Beach Boys, Jeff Beck, Blink 182, Eric Clapton, Jimi Hendrix and more.

Kenny Buttrey

Drummer Kenny Buttrey, 59, died Sept. 12 at his home in Nashville after a long battle with cancer.

Buttrey played on albums for Bob Dylan, Simon & Garfunkel, Linda Ronstadt, Kenny Rogers, Elvis Presley, Neil Young and more.

Though primarily known as a session musician, Buttrey was also part of local Southern rock bands Area Code 615 and Barefoot Jerry.

Skeeter Davis

Grand Ole Opry member Skeeter Davis, 72, died Sept. 19 at Alive Hospice in Nashville after a long battle with breast cancer.

Born Mary Frances Penick on Dec. 30, 1931 in Dry Ridge, Ky., she got the nickname "Skeeter" from her grandfather. Davis would harmonize with singers she heard on the Grand Ole Opry broadcasts.

In high school, Davis met Betty Jack Davis, adopted her last name and the duo became the Davis Sisters. Chet Atkins, who was head of RCA Records at the time, signed the women to a recording contract and released their 1953 hit, "I Forgot More Than You'll Ever Know."

The Davis Sisters had modest success that was brought to a tragic end when the women were in a car accident that injured Skeeter and killed Betty Jack.

After trying to revive the group with Betty Jack's sister Georgia, Davis became a solo artist, scoring several Top 10 hits including "Set Him Free," "I'm Falling Too" and the crossover million-selling single "The End of the World," released in 1962.

Al Dvorin

Elvis Presley announcer Al Dvorin, 81, died Aug. 22 in a car accident in California.

Dvorin was a band leader and talent agent in Chicago and worked for Presley early in his career, booking him as an opening act for Hank Snow.

When Presley started gaining popularity, his manager, Col. Tom Parker, hired Dvorin to book opening acts for the singer. Dvorin coined the phrase "Elvis has left the building," as a way to disperse the crowds at Presley's shows.

Melvyn Endsley

Songwriter Melvyn Endsley, 70, died Aug. 17 from heart complications in Drasco, Ark.

Crippled by polio at age 3, Endsley formed his first band at the Crippled Children's Hospital in Memphis when he was 11.

Endsley's song-writing career began in the 1950s. His ten-week No. 1 hit, "Singing the Blues," was recorded by more than 100 artists, including the Kentucky HeadHunters, Paul McCartney, Marty Robbins and Randy Travis.

Endsley wrote more than 400 songs in his career, including "Knee Deep in the Blues," "I Like Your Kind of Love," "I Ain't Getting Nowhere with You" and "Why I'm Walkin'."

Sam Hogin

Songwriter Sam Hogin, 54, died Aug. 9 in Nashville from complications from diabetes.

Hogin was a staff writer at Sony/ATV Tree Music Publishing for 15 years and penned CMA Award-nominated songs "I Believe In You," performed by Don Williams and Martina McBride's "A Broken Wing."

Country Music stars Trace Adkins, Sara Evans, Crystal Gayle, George Jones, Lonestar, Shania Twain and others recorded Hogin's songs.

David Earl Hughes

Country radio disc jockey David Earl Hughes, 48, died in his sleep at his Chattanooga, Tenn. home on Aug. 27.

Hughes was a popular DJ on WUSY-FM in Chattanooga for 13 years before moving to WSM-FM Nashville this year.

Hughes, as one half of Dave & Dex, was named CMA Broadcast Personality of the Year - Small Market, in 1999.

Rick Smith

Producer Rick Smith, 47, died Aug. 7 of a heart attack in Fort Worth, Texas.

Smith is best known for producing live recordings at Billy Bob's Texas club featuring Country stars John Anderson, Lynn Anderson, Moe Bandy, John Conlee, Roy Clark, Janie Fricke, Johnny Lee, Joe Stampley and more.

Charlie Waller

Bluegrass legend Charlie Waller, 69, died Aug. 18 of an apparent heart attack at his home in Gordonsville, Va.

Waller formed the Country Gentlemen in 1957, fusing more progressive sounds into classical bluegrass music and gaining a folk music following in the 1960s.

Hundreds of artists including Bluegrass greats Jerry Douglas, John Duffey, Bill Emerson, Doyle Lawson and Ricky Skaggs have played with the Country Gentlemen during the group's 47-year run.

The original Country Gentlemen, Waller, John Duffey, Eddie Adcock and Tom Gray were inducted into the International Bluegrass Music Association Hall of Honor in 1996.

Waller and the Country Gentlemen's new album, *Songs of the American Spirit*, was released on Pinecastle Records in September.

L.E. White

Songwriter L.E. White, 74, died Sept. 7 of a heart attack in his Hendersonville, Tenn. home.

Born in Blaine, Tenn., White was a U.S. Army veteran of the Korean War. In the early 1950s, White owned a barbershop, where he cut hair for the Everly Brothers before they made it big.

White penned more than 200 songs, including No. 1 hits "I Love You More Today," "I'm Not Through Loving You Yet" and "To See My Angel Cry" for Conway Twitty, and the Twitty/Loretta Lynn duet "After The Fire Is Gone."

An avid fiddle player, White also played and sang harmonies in Bill Monroe's band, the Bluegrass Boys.

William "Lum" York

Musician William "Lum" York, 85, died of heart disease, Aug. 15 in Baton Rouge, La.

A native of Elmore, Ala., York played bass guitar with the Driftin' Cowboys in the late 1940s and played for Hank Williams at the Louisiana Hayride in Shreveport from 1948-1949.

York later got a job in Nashville, but soon returned to Shreveport. More recently, York played spoons with Hank Williams Jr., Hank Williams III and Jett Williams.

In Memoriam compiled by Amanda Eckard

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2004 cma events

OCTOBER

Saturday, Oct. 9 – Wednesday, Oct. 13

IEBA Live
Hilton Suites / Downtown Nashville
CMA is a proud sponsor.

Thursday, Oct. 28

Return third CMA Awards ballot to Deloitte & Touche office or cast vote online.

NOVEMBER

Tuesday, Nov. 9

"The 38th Annual CMA Awards"
"Country Music's Biggest Night™"
Grand Ole Opry House / Nashville
Live broadcast

(8:00 PM - 11:00 PM/ET; 7:00 PM - 10:00 PM/CT)

The CBS Television Network

On the Web: CMAawards.com

Wednesday, Nov. 10

Annual Meeting and Election of Directors
Vanderbilt Stadium Club / Nashville / 11:00 AM/CT

Global Markets Forum

Two Doors Down on Demonbreun / Nashville /
2:00 - 4:00 PM/CT

Featuring keynote speaker Bruce Allen and acoustic performances by Jessi Alexander, Catherine Britt, Jedd Hughes, Jamie O'Neil and Jon Randall.

Thursday, Nov. 11

Election of Directors-at-Large Meeting
ASCAP / Nashville / 10:00 AM/CT

*Events are subject to change without notice.

COUNTRY MUSIC'S
BIGGEST STARS and
COUNTRY MUSIC'S
BIGGEST HITS on
COUNTRY MUSIC'S
BIGGEST NIGHT™

"The 38th Annual
CMA Awards"
Tuesday, Nov. 9,
8 – 11 PM/ET
on CBS



Universal South Records artist Katrina Elam visits CMA to play songs from her debut self-titled album. The native Oklahoman sang her self-penned, first single "No End in Sight," plus other songs from her album, set for release on Oct. 5. Elam wrote eight of the 12 tracks on her album, produced by Tony Brown and Jimmie Lee Sloas. (l-r) Rick Murray, CMA Senior Director of Strategic Marketing; Tammy Genovese, CMA Associate Executive Director; Tony Brown, Partner, Universal South Records; Katrina Elam; Tim DuBois, Partner, Universal South Records; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations. photo: Amanda Eckard



Seraph recording artists Sisters Wade visit CMA staff and perform songs from their recently released album, *Walls of Time*. After the performance, the harmonious sisters were presented with a nameplate, which will be added to a plaque in the CMA Atrium, listing all the artists who have performed in the CMA building. (l-r) Rick Kelly, Director, Marco Promotions; Christy Wilson, former CMA Industry Relations Coordinator; Debbie Wade; Rick Murray, CMA Senior Director of Strategic Marketing; Julie Wade; Jeff Walker, President, AristoMedia and Marco Promotions; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations. photo: Amanda Eckard



Singer-songwriter Tom T. Hall and his wife Dixie receive a warm welcome at CMA where he played songs, including "I Love," told stories and visited with the staff. (l-r) Tammy Genovese, CMA Associate Executive Director; Dixie Hall; Tom T. Hall; Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; and Rick Murray, CMA Senior Director of Strategic Marketing. photo: Cory Chapman

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