

CMA C I S e u p

OCTOBER/NOVEMBER 2006

CMA AWARDS PREVIEW

BROOKS & DUNN
and **BRAD PAISLEY**
Top Nominations
with Six Each

CMA Broadcast
Awards Finalists
Announced

BROOKS & DUNN
to Host
CMA Awards
for Third Year

The Country Music
Hall of Fame to
Welcome
HAROLD BRADLEY,
SONNY JAMES and
GEORGE STRAIT

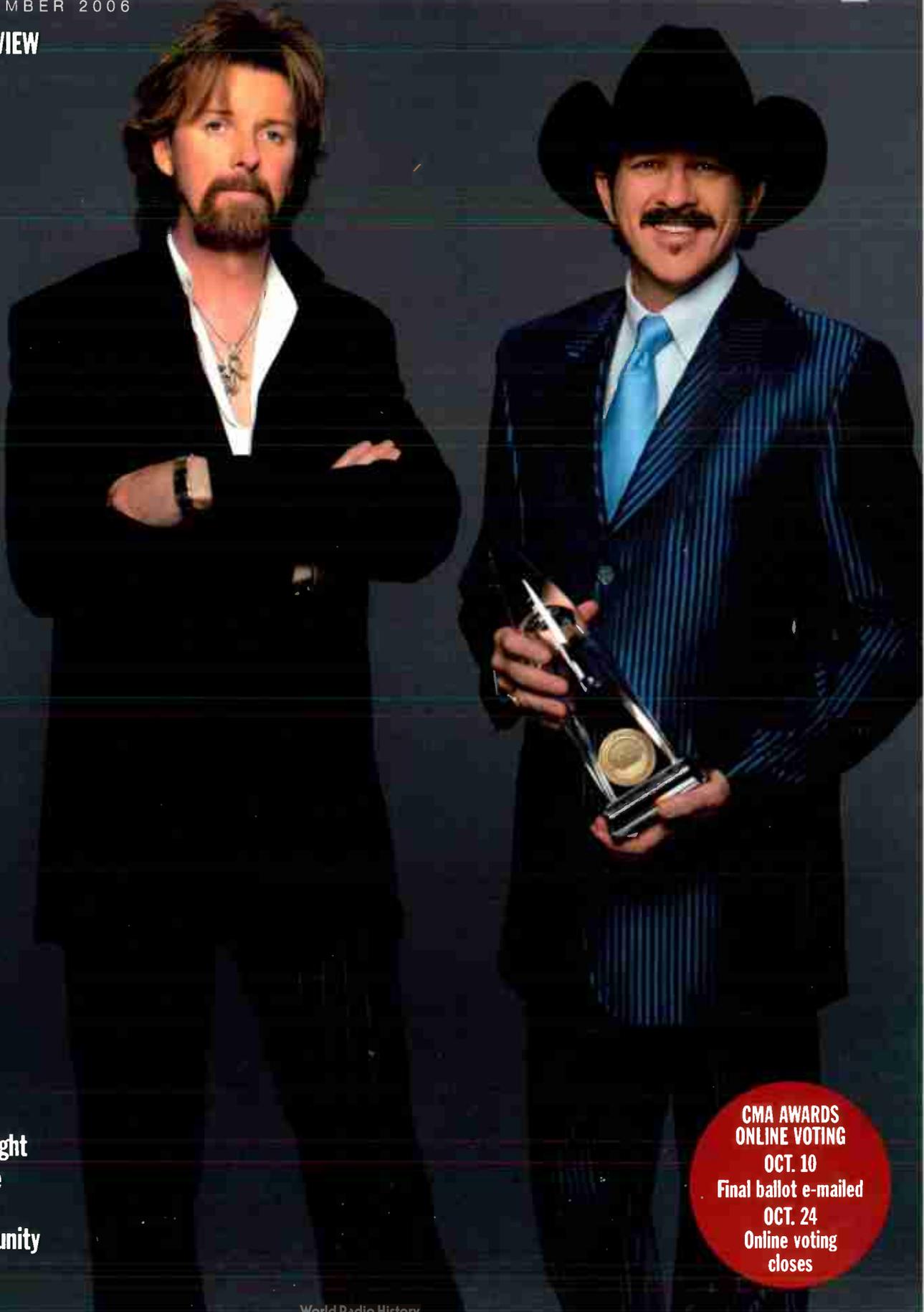
GUY CLARK
Talks Shop with
RODNEY CROWELL

RAUL MALO
Opens a New
Musical Chapter

CMA-EDU
A New Tool For
CMA Members

Country Music Caught
in the Web's Weave

Artists Find Community
on MySpace



**CMA AWARDS
ONLINE VOTING
OCT. 10**
Final ballot e-mailed
OCT. 24
Online voting
closes



photo: Ida Mae Attitude / ABC-TV



photo: John Russell

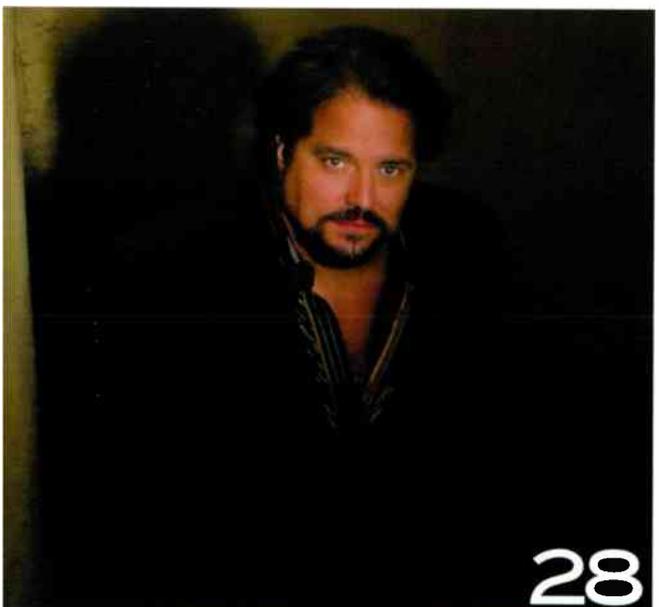


photo: Kristin Barlowe

cover photo: Russ Hamington

cma close up

october/november 2006 / issue date: sept. 15

"THE 40th ANNUAL CMA AWARDS," COUNTRY MUSIC'S BIGGEST NIGHT™
8-11 PM/ET / GAYLORD ENTERTAINMENT CENTER
NASHVILLE / LIVE ON THE ABC TELEVISION NETWORK

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In all my years at CMA, I have never been more excited than I am right now as we approach "The 40th Annual CMA Awards" on Nov. 6 with a new venue, a new network home and a new infusion of creative energy and enthusiasm from the City of Nashville. After our hugely successful one-time excursion to New York City in 2005, the CMA Awards will be celebrating a major milestone as well as an eagerly awaited homecoming.



When the CMA Board of Directors made the decision to move the CMA Awards to NYC, the city and business leaders of Nashville were initially resistant to the idea, but eventually everyone embraced the move as important to the music industry and something that could benefit Nashville. Ultimately, last year's move accomplished our goals and set the bar even higher for "Country Music's Biggest Night™." And throughout the process, we made a commitment to coming back to Nashville in 2006 and making the 40th Anniversary of the CMA Awards bigger and better than ever before.

Historically, the CMA Awards is one of the top rated Awards specials of the year and 2005 was no exception. More than 36 million people tuned in, placing the CMA Awards behind only the Academy Awards, Golden Globes and Emmys in ratings during the 2005-2006 television season — earning the CMA Awards the distinction of being the top-rated music awards program on television.

For the first time, residents of Nashville will be able to participate in one of the biggest television events of the year by purchasing tickets to the CMA Awards. A bigger venue at the Gaylord Entertainment Center makes it possible to include more people in the celebration and their enthusiasm definitely adds a new level of energy to the proceedings.

Manning the podium for the third time this year are Brooks & Dunn. It goes without saying that the superstar duo has the respect of their fellow artists, but they also bring an ease and humor to this very important role. And with six nominations this year, Brooks & Dunn are sure to be in rare form on Nov. 6.

Broadcasting the three-hour gala is our new network partner, the ABC Television Network. The network has a talent for bringing fresh energy and an incredible level of passion for Country Music to the occasion. From the moment they came on board, ABC has demonstrated their commitment to this cornerstone event on every level.

Moving a show the size and stature of the CMA Awards to NYC for a year was a challenge, but the results were worth it and we learned a few things along the way. And we are once again assembling an exciting week of activities leading up to the CMA Awards known as "Nashville Celebrates Country," a city-wide celebration of all things Country — including live music, art, fashion, songwriter events and more. The activities are designed to generate even more excitement and attention for the CMA Awards.

Country Music is no stranger to Nashville, but we are going to endeavor to make sure that everyone knows "Country Music's Biggest Night™" is here for the 40th Anniversary and we want everyone to help us celebrate.

Sincerely,

Tammy Genovese
CMA Chief Operating Officer

photo: Kristin Barlowe

CMA Close Up welcomes your letters and feedback.
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Brooks & Dunn and Brad Paisley Lead Nominees with Six Nominations Each for "THE 40th ANNUAL CMA AWARDS," COUNTRY MUSIC'S BIGGEST NIGHT™

Kenny Chesney, Keith Urban and Newcomer Carrie Underwood Receive Four Nominations; Rascal Flatts and Dolly Parton Score Three Nominations Each

Brooks & Dunn Host CMA Awards from Nashville's Gaylord Entertainment Center Monday, Nov. 6 on the ABC Television Network



CMA Awards Nominees News Conference in Nashville. (l-r) Raul Malo; Jason Aldean; CMA CSO Ed Benson; Sonny James; CMA COO Tammy Genovese; Harold Bradley; CMA Board Chairman and President/GM of ABC Radio Group Atlanta Victor Sansone; and Phillip Sweet, Karen Fairchild, Kimberly Roads and Jimi Westbrook of Little Big Town.

CMA Awards Nominees News Conference in New York on "Good Morning America." (l-r) ABC News anchors Juju Chang, Bill Weir and Diane Sawyer, Jennifer Nettles, Brad Paisley and ABC News anchor Mike Barz.

The final list of nominees for "The 40th Annual CMA Awards" is an across-the-board collection of hard-core traditionalists, Country Music hit makers, and mainstream innovators, with a healthy dose of up-and-comers added to the mix.

"Country Music is thriving on the talent and creativity of an outstanding group of artists and they are well represented with our nominees," said CMA COO Tammy Genovese. "These talented performers, musicians, songwriters, producers and directors demonstrate the artistic depth and creativity that have driven the growth of our format this year. It is an exciting time for Country Music and the 2006 CMA Awards will definitely reflect that in November."

"Today is one of the most exciting days of the year, not just for Country Music but for ABC as we plan our inaugural broadcast of the CMA Awards," said Andrea Wong, Executive VP, Alternative Series, Specials and Late-Night, ABC Entertainment. "We congratulate the incredible lineup of nominees whose talent reflects all the best and brightest in all of music today and we look forward to celebrating with them and our partners in Country Music this November."

"The 40th Annual CMA Awards" will be hosted for the third time by Arista Nashville super duo Brooks & Dunn and broadcast live from the Gaylord Entertainment Center in Nashville, Monday, Nov. 6 (8:00-11:00 PM/ET) on the ABC Television Network.

For the first time, the announcement of the final nominees in five of the 12 CMA Awards categories was made on ABC News' "Good Morning America" with Brad Paisley and Jennifer Nettles of Sugarland, from the "Good Morning America" studios in New York City's Times Square. The remaining categories were announced by Jason Aldean and Little Big Town on a special edition of CMT's "CMT Insider" live from the Gaylord Entertainment Center in Nashville.

"This year the CMA Awards will come right from the heart of Downtown Nashville, here at the Gaylord Entertainment Center, right across the street from the mother church of

Country Music, the Ryman Auditorium, on historic Broadway, right across from the Country Music Hall of Fame, which preserves the treasures as well as the deep roots of Country Music," said Nashville Mayor Bill Purcell. "I have no question that the stars will shine in Downtown Nashville. It is incredibly important for all of us to come together in this way to celebrate 'Country Music's Biggest Night™.'"

"Having both 'Good Morning America' and 'CMT Insider' broadcast our CMA Awards final nominees live brings a whole new level of excitement to these highly-anticipated announcements and allows fans across the country to experience the same excitement our artists and the industry feel as the names are announced," Genovese said.

Paisley didn't simply deliver the good news; he was one of the major stories of the day with six nominations for the 2006 CMA Awards including Entertainer; Male Vocalist; Album for *Time Well Wasted*; and Single, Musical Event and Music Video of the Year for "When I Get Where I'm Going" (featuring Dolly Parton).

Paisley, who has won five CMA Awards since he won the Horizon Award in 2000, tied for the most nominations with CMA Awards hosts Brooks & Dunn. But Ronnie Dunn slipped ahead in the overall tally with an added nomination as songwriter on the duo's hit "Believe," which Dunn co-wrote with Craig Wiseman, marking Dunn's first individual nomination.

Brooks & Dunn were nominated for Entertainer, which they won in 1996; Vocal Duo, which they have won a record 13 times; Album for *Hillbilly Deluxe*; Single and Music Video for "Believe;" and Musical Event of the Year for "Building Bridges," with guest vocals by Sheryl Crow and the man who hosted the CMA Awards for 12 consecutive years before Brooks & Dunn took over in 2004, Vince Gill. This is Crow's second CMA Awards nomination. Only one nomination is counted per category, per project, but the duo could pick up additional trophies at this year's ceremony for co-producing their nominated Single with Tony Brown, and Album with Mark Wright, Tom Shapiro, Bob DiPiero and Brown.

With six nominations bringing his career total nominations



to 33, Paisley moves ahead of music legends Chet Atkins, Johnny Cash, Waylon Jennings and Conway Twitty in the nominations count. With three nominations this year for her work with Paisley on "When I Get Where I'm Going," Parton moves ahead of Reba McEntire as the female artist with the most CMA Awards nominations (43) in the 40-year history of the CMA Awards.

Kenny Chesney, Keith Urban and newcomer Carrie Underwood each had four nominations. Chesney was nominated for Entertainer, which he won in 2004; Male Vocalist; Album for *The Road and the Radio*; and Single of the Year for "Summertime." Chesney could win two additional Awards for co-producing his nominated Album and Single of the Year with Buddy Cannon.

Urban was nominated for Entertainer; Male Vocalist; Single for "Better Life," produced by Urban and Dann Huff; and Song of the Year for "Tonight I Wanna Cry," which Urban co-wrote with Monty Powell. Urban won his first CMA Award in 2001 with the Horizon Award. In 2004, he won Male Vocalist and last year Urban won Male Vocalist and Entertainer of the Year.

One of the breakout artists of the past year, Underwood definitely didn't miss the attention of CMA's voting members. She received her first CMA Awards nominations including Female Vocalist; the Horizon Award; and Single and Music Video of the Year for "Jesus, Take the Wheel," which was also nominated for Song of the Year for songwriters, Hillary Lindsey, Brett James and Gordie Sampson.

After winning three consecutive Vocal Group of the Year Awards (2003, 2004, 2005), Rascal Flatts received their first nomination for Entertainer of the Year. The Entertainer of the Year Award has only been won four times by a group including Dixie Chicks (2000) and Alabama (1982, 1983, 1984). Rascal Flatts also received nominations for Vocal Group and Album of the Year for *Me and My Gang*. Rascal Flatts co-produced the album with Huff.

Several artists received two nominations each this year including Big & Rich, Faith Hill, Alan Jackson, Miranda Lambert, Little Big Town, Sugarland and Gretchen Wilson.

A song that resonated with CMA Awards voters was Big & Rich's poignant "8th of November," about a physically and emotionally scarred Vietnam Veteran. The anthem was nominated for Song of the Year, giving Big Kenny Alphin and John Rich individual nominations as songwriters. They received two nominations as Big & Rich for Vocal Duo and Music Video of the Year for "8th of November," which was directed by Robert Deaton, George Flanigen IV and Marc Oswald.

Hill won Female Vocalist of the Year in 2000 and she is nominated in the category again in 2006. She is also nominated in the Musical Event of the Year category with husband Tim McGraw for "Like We Never Loved at All." Hill and McGraw have a string of nominations in the musical collaboration category including "Let's Make Love" (2000); "Just To Hear You Say That You Love Me" (1998); and "It's Your Love," which won the CMA Award in 1997.

Jackson maintains his perch atop of the list of artists with the most career CMA Awards nominations in 2006 with 74. He is nominated for Male Vocalist and Album of the Year for *Precious Memories*. The album is a pared down collection of church standards Jackson recorded for his mother as a Christmas present in 2005. Initially, there were only 100 copies manufactured.

Lambert received her first CMA Awards nomination in 2005 for the Horizon Award and in 2006 she has two nominations — Horizon and Music Video of the Year for "Kerosene," which was directed by Trey Fanjoy. An artist can only receive two nominations for the Horizon category in their career. Little Big Town received their first CMA Awards nominations in 2006 including Horizon and Vocal Group of the Year.

Like Little Big Town, Sugarland also received nominations for Horizon and Vocal Group of the Year, but Jennifer Nettles also picked up a solo nod for Musical Event of the Year with Bon Jovi for their duet "Who Says You Can't Go Home." This is Bon Jovi's first CMA Awards nomination.

Wilson won the Horizon trophy in 2004 and last year she was named



Jennifer Nettles and Brad Paisley greet fans at "Good Morning America."

CMA Female Vocalist of the Year. She is nominated in that category again in 2006 and picked up an additional nomination for Musical Event of the Year with Merle Haggard for "Politically Uncorrect."

As the CMA Awards celebrates its 40th Anniversary, it is interesting to note that Haggard was nominated for Male Vocalist and Entertainer of the Year in 1967 at the first "CMA Awards Banquet and Show," and has received a nomination in every decade since for a career total of 45 CMA Awards nominations.

Completing the Female Vocalist of the Year category with Hill, Underwood and Wilson are Sara Evans and Martina McBride. McBride has won the Female Vocalist of the Year trophy four times (1999, 2002, 2003, 2004), surpassing Loretta Lynn and Tammy Wynette's record and tying her with Reba McEntire for the most wins in the Female Vocalist category.

In 2005, Dierks Bentley won the Horizon Award and in 2006 he joins the ranks of the Male Vocalist of the Year category for the first time, rounding out the list with Chesney, Jackson, Paisley, and Urban.

Joining Little Big Town, Rascal Flatts, and Sugarland in the Vocal Group of the Year category are Lonestar and Alison Krauss + Union Station Featuring Jerry Douglas, which received its first Vocal Group of the Year nomination in 2005. And speaking of Douglas, CMA's reigning Musician of the Year picks up an additional nod in the Musician category this year.

Brooks & Dunn's domination on the Vocal Duo of the Year category is being challenged in 2006 by Big & Rich; Eddie Montgomery and Troy Gentry of Montgomery Gentry, who won the Award in 2000; Van Zant, made up of Southern rock royalty brothers Donnie Van Zant (.38 Special) and Johnny Van Zant (Lynyrd Skynyrd); and a new entry in the category, Michelle Branch and Jessica Harp of The Wreckers.

Rounding out the Horizon Award category with Lambert, Little Big Town, Sugarland and Underwood is Josh Turner. Turner received his first CMA Awards nomination in the category in 2004.

"The depth and diversity of the Horizon nominees this year really speaks to the strength and future of the format," Genovese said.

The 2005 CMA Awards, held Nov. 15 for the first time in New York City at Madison Square Garden, won the night in viewers and key demographics, according to final national Nielsen ratings. The CMA

continued on page 6 ...

Little Big Town reacts to their Horizon Award nomination.





Jennifer Nettles and Brad Paisley announce some of the CMA Awards nominations.



Little Big Town announces some of the CMA Awards nominations.



ABC News anchors Bill Weir and Diane Sawyer talk with Jennifer Nettles and Brad Paisley on "Good Morning America."



CMA COO Tammy Genovese at the CMA Awards Nominees News Conference in Nashville.

Awards were first in households (11.1/17), viewers (17.73m), adults 18-49 (5.4/13), and adults 25-54 (6.7/15). The Awards were Tuesday's No. 1 program in households, viewers and adults 25-54. According to Nielsen, the CMA Awards was the No. 10 program of the week. Research estimates that more than 36 million viewers watched all or part of the ceremony. The 2005 broadcast ranked behind only the Academy Awards, the Golden Globes, and the Emmy Awards during the 2005-06 television season for award shows among total viewers, making the CMA Awards the top-rated music awards program of the television season.

"When the CMA Board of Directors decided to make the move to New York for a one-time event, Nashville's city leaders at first were reluctant, but eventually everyone embraced the idea and saw it as an opportunity to show off our wares and to show off Nashville," said Mike Dungan, CMA Board President and President/CEO of Capitol Records Nashville. "Ultimately our New York show accomplished our goals and set a new bar for higher achievement. Throughout the process we made a total commitment to return the CMA Awards to Nashville and make the 40th anniversary a spectacular event that was bigger and better than it was before."

The CMA Awards nominees and winners are determined by the 6,000 industry professional members of CMA, which was the first trade organization formed to promote an individual genre of music in 1958. The first "CMA Awards Banquet and Show" was held in 1967. The following year, the CMA Awards were broadcast on NBC television for the first time — making it the longest running, annual music awards program on network television. The show aired on NBC through 1971 and on the CBS Television Network from 1972 through 2005.

Winners of "The 40th Annual CMA Awards" will be determined in the third and final round of voting by eligible voting members of the Country Music Association. CMA Awards balloting is officiated by the international accounting firm of Deloitte & Touche LLP.

In addition to live coverage of the CMA Awards nominees news conference events, the special edition of CMT's "CMT Insider" re-aired immediately following the live broadcast and a video news release including footage of the CMA Awards nominees and Country Music Hall of Fame inductee announcements, exclusive interview content, performance footage from the 2005 CMA Awards, music video clips, and more was serviced.

"The 40th Annual CMA Awards" is a production of the Country Music Association. Walter C. Miller is the Executive Producer; Robert Deaton is the Consulting Producer. Premiere Radio Network is the official radio packager of the CMA Awards, including a stereo-radio simulcast of the gala event. American Airlines is the official airline of the 2006 CMA Awards. Chevy, an American Revolution, is the official ride of the 2006 CMA Awards. Additional promotional partners include aolmusic.com, Greased Lightning Cleaning Products® and Hallmark Cards®. Charles Fazzino is the official artist of the 2006 CMA Awards.

First Round of PERFORMERS ANNOUNCED

The star-packed lineup for the CMA Awards is taking shape with the announcements in September that Brooks & Dunn will be performing, as will Sara Evans, Alan Jackson, Rascal Flatts, Carrie Underwood and the artist who tied Brooks & Dunn with the most CMA Awards nominations this year, Brad Paisley.

"The CMA Awards is the industry's biggest single event for expanding the format and reaching a broad audience," said CMA COO Tammy Genovese. "And we have a strong slate of nominees and an incredible pool of music to draw from. We are dedicated to delivering the best-of-the-best and this is a great start."

Returning CMA Awards hosts Brooks & Dunn will have their work cut out for them, performing and manning the podium, while keeping one ear open for the announcement of the Awards winners.

Evans' performance on the CMA Awards will not be her only one on ABC this fall. The artist is also appearing on ABC's "Dancing with the Stars," which debuted Sept. 12.

CMA Awards MAILING AND E-MAIL SERVICE

CMA provides an opportunity for CMA Awards nominees to educate CMA voting members about them and their nominated products. This service is available to all nominees, but those nominees who are CMA members may take advantage of discounted rates. This CMA Awards mailing service is available only for those nominees appearing on the second or final ballots of the CMA Awards during the balloting period from Aug. 8 through Oct. 24.

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 sending via regular mail.

Under NO circumstances will the authorized mailing house, Southern Post, or Hi-Fi Fusion release the CMA Awards mailing or e-mail list to anyone.

Both mail and e-mail services cost the same however fees vary depending on level of CMA membership. Visit CMAworld.com/Events for options. Questions? Contact Brandi Simms at (615) 664-1607 or Bsimm@CMAworld.com.

CMA Awards **FINAL NOMINEES**

ENTERTAINER OF THE YEAR

Brooks & Dunn
Kenny Chesney
Brad Paisley
Rascal Flatts
Keith Urban

FEMALE VOCALIST OF THE YEAR

Sara Evans
Faith Hill
Martina McBride
Carrie Underwood
Gretchen Wilson

MALE VOCALIST OF THE YEAR

Dierks Bentley
Kenny Chesney
Alan Jackson
Brad Paisley
Keith Urban

VOCAL GROUP OF THE YEAR

Alison Krauss + Union Station featuring
Jerry Douglas
Little Big Town
Lonestar
Rascal Flatts
Sugarland

VOCAL DUO OF THE YEAR

Big & Rich
Brooks & Dunn
Montgomery Gentry
Van Zant
The Wreckers

SINGLE OF THE YEAR

(Award goes to artist and producer)

"Believe"

BROOKS & DUNN
Produced by Tony Brown / Kix Brooks /
Ronnie Dunn
Arista Nashville

"Better Life"

KEITH URBAN
Produced by Dann Huff / Keith Urban
Capitol Records Nashville

"Jesus, Take the Wheel"

CARRIE UNDERWOOD
Produced by Mark Bright
Arista Nashville

"Summertime"

KENNY CHESNEY
Produced by Buddy Cannon / Kenny Chesney
BNA Records

"When I Get Where I'm Going"

BRAD PAISLEY (FEATURING DOLLY PARTON)
Produced by Frank Rogers / Chris DuBois
Arista Nashville

HORIZON AWARD

Miranda Lambert
Little Big Town
Sugarland
Josh Turner
Carrie Underwood

ALBUM OF THE YEAR

(Award goes to artist and producer)

Hillbilly Deluxe

BROOKS & DUNN
Produced by Ronnie Dunn / Kix Brooks /
Mark Wright / Tom Shapiro / Tony Brown /
Bob DiPiero
Arista Nashville

Me and My Gang

RASCAL FLATTS
Produced by Dann Huff / Rascal Flatts
Lyric Street Records

Precious Memories

ALAN JACKSON
Produced by Keith Stegall
Arista Nashville

The Road and The Radio

KENNY CHESNEY
Produced by Buddy Cannon / Kenny Chesney
BNA Records

Time Well Wasted

BRAD PAISLEY
Produced by Frank Rogers / Chris DuBois
Arista Nashville

MUSIC VIDEO OF THE YEAR

(Award goes to artist and director)

"8th of November"

BIG & RICH
Directed by Robert Deaton /
George J. Flanigen IV / Marc Oswald

"Believe"

BROOKS & DUNN
Directed by Robert Deaton /
George J. Flanigen IV

"Jesus, Take the Wheel"

CARRIE UNDERWOOD
Directed by Roman White

"Kerosene"

MIRANDA LAMBERT
Directed by Trey Fanjoy

"When I Get Where I'm Going"

BRAD PAISLEY (FEATURING DOLLY PARTON)
Directed by Jim Shea

SONG OF THE YEAR

(Award goes to songwriter and primary publisher)

"8th of November"

BIG KENNY/JOHN RICH
Big Love Music / WB Music / Rich Texan Music

"Believe"

CRAIG WISEMAN / RONNIE DUNN
Sony/ATV Tree / Showbilly Music /
Big Loud Shirt

"Jesus, Take the Wheel"

HILLARY LINDSEY / BRETT JAMES /
GORDIE SAMPSON
Dimensional Music of 1091 / Raylene Music /
No Such Music / Passing Stranger

"Tonight I Wanna Cry"

KEITH URBAN / MONTY POWELL
Universal Music / Lanark Village Tunes /
Guitar Monkey Music / Coburn Music

"When I Get Where I'm Going"

RIVERS RUTHERFORD / GEORGE TEREN
Universal Music / Memphersfield Music /
House of Full Circle Music

MUSICAL EVENT OF THE YEAR

Brooks & Dunn (guest vocals by
Sheryl Crow and Vince Gill)

"BUILDING BRIDGES"

Arista Nashville

Faith Hill featuring Tim McGraw

"LIKE WE NEVER LOVED AT ALL"

Warner Bros. Records

Gretchen Wilson

(featuring Merle Haggard)

"POLITICALLY UNCORRECT"

Epic Records

Brad Paisley

(featuring Dolly Parton)

"WHEN I GET WHERE I'M GOING"

Arista Nashville

Bon Jovi

(duet with Jennifer Nettles of Sugarland)

"WHO SAYS YOU CAN'T GO HOME"

Island Records

MUSICIAN OF THE YEAR

Eddie Bayers – Drums

Jerry Douglas – Dobro

Paul Franklin – Steel Guitar

Dann Huff – Guitar

Brent Mason – Guitar / Electric Guitar

Randy Scruggs – Guitar

Reactions from some of the **CMA AWARDS NOMINEES**

"I'm honored and humbled at the same time. There are heroes and friends in this category. A big thanks to everyone that voted for us."

– **DIERKS BENTLEY**
Male Vocalist of the Year

"This is the most important piece of work we have ever done. This is a once-in-a-lifetime opportunity for us as songwriters and artists to be able to pay a debt of respect and gratitude to all of our veterans, especially the Vietnam vets."

– **BIG & RICH**
Vocal Duo, Music Video and Song of the Year

"Feel like we got some fresh wind in our sails — been a long time since we had this kind of fun — and a magic song like 'Believe' is the kind a career like ours can only dream of. Thanks Ron and Craig [songwriters Ronnie Dunn and Craig Wiseman] and the Man Upstairs for that one. Doesn't hurt to have Vince and Sheryl, two of the greatest talents on the planet, on our current single, either."

– **KIX BROOKS of BROOKS & DUNN**
Entertainer, Vocal Duo, Album, Single, Musical Event and Music Video of the Year

"It's good to feel 'the love' out there. I guess you might think that it would work the other way, but the longer that we're in this business, the more humbling it becomes. Kix and I realize how privileged that we are to be accepted by the fans and the people that surround us within the industry."

– **RONNIE DUNN of BROOKS & DUNN**
Entertainer, Vocal Duo, Album, Single, Song, Musical Event and Music Video of the Year

"We work so hard on this music and it's always humbling when your peers hear something in your music that you were trying to get across. I make this music about who I am, for sure, but it's also a lot about the lives the people coming to our shows live ... So, in a lot of ways, recognizing The Road and the Radio is telling the people who love this music, that their lives are the things that matter."

– **MENNY CHESNEY**
Entertainer, Male Vocalist, Album and Single of the Year

"I think [Horizon Award] is even tougher than last year. I definitely gotta bring my 'A' Game. I have to say I am such a fan of the other nominees, it could be anyone's big night. I've been a fan of Little Big Town from the very beginning and Sugarland puts on such great live shows and great albums. It's going to be tough. Plus, it's such a big deal to me that I'm in a category (Music Video of the Year) with artists I have been a fan of for years. Trey Fanjoy did such a fabulous job with the 'Kerosene' video and I'm very proud of it."

– **MIRANDA LAMBERT**
Music Video of the Year and Horizon Award

"We were totally shocked when we saw our name during the Premiere [Radio Networks] broadcast. Kimberly was reading the nominations for Vocal Group of the Year and peeked ahead and saw our name on the card. Jimi was looking over her shoulder in shock while Phillip and I were dying for them to say something. After what seemed like an eternity, Kimberly laughed and read our name as a nominee. We are completely blown away by this ... what a great surprise."

– **KAREN FAIRCHILD of LITTLE BIG TOWN**
Vocal Group of the Year and Horizon Award

"It's been an amazing morning and an unbelievable year. We feel very blessed."

– **JIMI WESTBROOK of LITTLE BIG TOWN**
Vocal Group of the Year and Horizon Award

"Man, it is always a great honor to be nominated for a CMA Award."

– **EDDIE MONTGOMERY of MONTGOMERY GENTRY**
Vocal Duo of the Year

"Sharing the honor with artists we'll soon tour with makes it even more exciting."

– **TROY GENTRY of MONTGOMERY GENTRY**
Vocal Duo of the Year

"This is great, I'm excited."

– **BRAD PAISLEY**
Entertainer, Male, Album, Single, Musical Event and Music Video of the Year

"This is our first recognition from the CMA in the Entertainer category, and it is such an honor. We have worked so hard the last few years to deliver great albums and to give back to our fans with our live shows. We appreciate that our industry of peers is patting us on the back with these acknowledgements."

– **JAY DEMARCUS of RASCAL FLATTS**
Entertainer, Vocal Group and Album of the Year

"This is my first time to be nominated for the CMA Awards, so to be recognized for four is a big surprise and an amazing honor. I'm extremely excited and can't wait until November."

– **CARRIE UNDERWOOD**
Horizon Award, Female Vocalist, Single and Music Video of the Year

"Donnie and I are blown away by the embrace that Country Music has given us. It's great to see that people appreciate our music and what we do. We want to thank the fans, Country radio and the CMA for this recognition."

– **JOHNNY VAN ZANT of VAN ZANT**
Vocal Duo of the Year

"I'm always shocked and humbled to hear my name in a category alongside such talented women. I still can't believe I got to sing with Merle Haggard, and I'm so proud to have my name beside his in the event category."

– **GRETCHEN WILSON**
Female Vocalist and Musical Event of the Year

"This is a huge honor for us. We are so excited to be sharing the category with the other talented duos and even happier to represent the category from a female perspective."

– **MICHELLE BRANCH of THE WRECKERS**
Vocal Duo of the Year

"A No. 1 single and our first CMA nomination in one week? It's unbelievable. Michelle and I really set no expectations for this project, so when things like this start happening, it is so exciting. It's a blessing, and it makes all the blood, sweat and tears that went into everything worth it. And I also feel it's an affirmation that Michelle and I were supposed to work together."

– **JESSICA HARP of THE WRECKERS**
Vocal Duo of the Year

Jason Aldean is interviewed by the media following the announcements.



CMA Awards ONLINE VOTING OCT. 10 – Final ballot e-mailed • OCT. 24 – Online voting closes

Jason Aldean and Little Big Town Make **CMA BROADCAST AWARDS ANNOUNCEMENTS**

The nation's top Country radio stations and broadcast personalities were recognized when Jason Aldean and Little Big Town announced the 2006 CMA Broadcast Personality and Radio Station of the Year finalists on Aug. 30 during the CMA Awards Nominees News Conference at Gaylord Entertainment Center in Nashville. The announcements were carried live to Country radio stations by CMA's official radio partner Premiere Radio Networks. The winners will be announced in October and acknowledged during "The 40th Annual CMA Awards." The Broadcast finalists were announced following the live announcement of the final nominees for the 2006 CMA Awards on ABC's "Good Morning America" and a special edition of CMT's "CMT Insider."

"The radio stations and broadcast professionals do an outstanding job of broadening the scope of Country Music and exposing our artists to their listeners," said Tammy Genovese, CMA COO. "These nominees have demonstrated creativity, passion and initiative. It is important for us to recognize their talent and outstanding contributions to the Country Music industry."

Entries for Broadcast Personality of the Year are judged on aircheck, ratings, community involvement, and biographical information. Candidates for Radio Station of the Year are judged on airchecks, ratings history, community involvement and format leadership. To be eligible for National Broadcast Personality of the Year, candidates must be syndicated, short-form and hub voice-tracking personalities heard in at least three markets with a minimum of 40 shows per year. The entries are judged by a panel of distinguished broadcast professionals, representing all market sizes and regions.

An aggregate score of the first round of judging and the second round, which is done by a different panel of judges, determines the winners. Deloitte & Touche LLP tabulates scoring by the judges. The winners will be notified by phone and on the air by a Country Music artist in early October.

"I'd like to say that the day the nominees were announced, it was just another day. And I'd like you to believe if I didn't make the cut, it was no big deal. But it's HUGE! What a terrific honor! Those in radio know how much work the entries represent and how special it is that our peers do the judging. I am truly excited and look forward to the CMA Awards show."

— **DANNY WRIGHT** / "DANNY WRIGHT ALL NIGHT" / Jones Radio Networks

"It's the best feeling in the world to hear your name announced as a CMA nominee. To have one of those babies sitting on your shelf is a constant reminder that the top level of Country Music professionals appreciated the work you create (or steal) on a daily basis."

— **MARTY McFLY** / WGSQ

"For CMA to honor our station with a nomination, it is the ultimate pat on the back from the people that make the music and move the industry. The Country Giant is more than a Radio Station and Listeners. We're a Family. This nomination reinforces that and strengthens our Family. Some kids watched 'The 6 Million Dollar Man' and wanted to be an astronaut. I watched 'Hee Haw' and dreamed of being on stage at the CMA's. Nobody wake me up."

— **GATOR HARRISON** / WGSQ

"The WIL team works extremely hard to present a product that entertains, informs, serves and makes a difference in the St. Louis community. We're honored to be recognized by CMA."

— **GREG MOZINGO** / WIL-FM

"When the radio station called me at home and told me that TWO shows from KEEY are nominated, it felt (and continues to feel) absolutely awesome! For me personally, in working for KEEY for more than 10 years, I couldn't ask for a better relationship with the artists, folks within the industry and especially our listener family. I'm really moved and honored by the outpouring of support from everybody."

— **CHRIS CARR** / KEEY

On the Web: Broadcast.CMAawards.com

BROADCAST PERSONALITY of the year

NATIONAL

"COUNTRY COUNTDOWN USA" (Lon Helton)
Westwood One

"DANNY WRIGHT ALL NIGHT" (Danny Wright)
Jones Radio Networks

"THE CROOK AND CHASE COUNTDOWN"
(Lorianne Crook, Charlie Chase)
Jim Owens Entertainment

MAJOR MARKET

CHRIS CARR – KEEY, Minneapolis, Minn.

"CLIFF & COMPANY" (Cliff Dumas, Morgan
Thomas, Bill Tanner) – KSON, San Diego, Calif.

KELLY FORD, JONATHAN WILDE with MUDFLAP
McGREW (Steve McGrew) – KYGO, Denver, Colo.

"THE K102 WAKE UP CREW with
DONNA VALENTINE, JOHN HINES and MUSS"
(Mike Mussman) – KEEY, Minneapolis, Minn.

"THE LAURIE DEYOUNG SHOW"
WPOC, Baltimore, Md.

LARGE MARKET

"AFTERNOONS with JD CANNON"
WFMS, Indianapolis, Ind.

EDDIE STUBBS – WSM-AM, Nashville, Tenn.

"KAREN DALESSANDRO, SCOTT DOLPHIN
and RADAR (Tony Hess)"
The Moo Crew – WMIL, Milwaukee, Wis.

"SAM & BOB MORNING CALL IN SHOW"
(Sammy Alfred, Bob Cole) – KVET, Austin, Texas

"The B-105.1(CQ) Morning Show with
Bill and Amanda" (Bill Whyte, Amanda Orlando)
WUBE, Cincinnati, Ohio

MEDIUM MARKET

"ELLIS & BRADLEY" (Bill Ellis, Beth Bradley)
WSSL, Greenville, S.C.

"KEVIN RICHARDS SHOW"
WGNA, Albany, N.Y.

"NEAL AND REESE, THE MOY'NIN BOYS"
(Neal Dionne, Reese Rickards)
WBCT, Grand Rapids, Mich.

"THE KAT 103 MORNING SHOW WITH
STEVE LUNDY GINA AND CRAIG"
(Gina Melton, Craig Underhill)
KXKT, Omaha, Neb.

"WIVK AT NIGHT WITH JACK RYAN"
WIVK, Knoxville, Tenn.

SMALL MARKET

"AFTERNOONS WITH SHERRI" (Sherri Crowder)
WAKG, Roanoke, Va.

"BARRETT, FOX & BERRY"
(Bill Barrett, Tim Fox, Tracy Berry)
KKNU, Eugene, Ore.

BUDDY BARON
WBNN, Laurel, Miss.

"McFLY AND THE RIDE HOME WITH
MARTY McFLY AND STEWART JAMES"
WGSQ, Cookeville, Tenn.

"RICK STEPHENSON & LISA FRANKS
IN THE MORNING"
WFYR, Peoria, Ill.

RADIO STATION of the year

MAJOR MARKET

KKBQ – Houston, Texas

WIL – St. Louis, Mo.

WQYK – Tampa, Fla.

WUSN – Chicago, Ill.

WXTU – Philadelphia, Pa.

LARGE MARKET

KASE – Austin, Texas

KVET – Austin, Texas

WFMS – Indianapolis, Ind.

WMIL – Milwaukee, Wis.

WUBE – Cincinnati, Ohio

MEDIUM MARKET

KUZZ – Bakersfield, Calif.

KXKT – Omaha, Neb.

WBBS – Syracuse, N.Y.

WIVK – Knoxville, Tenn.

WSSL – Greenville, S.C.

SMALL MARKET

KTTS – Branson, Mo.

WFYR – Peoria, Ill.

WGSQ – Cookeville, Tenn.

WXBW – Mobile, Ala.

WYCT – Pensacola, Fla.

CHEVY "ALL ACCESS MUSIC TOUR"

Rolls On with the Official Ride of the CMA Awards

The Chevy "All Access Music Tour" launched April 7 and will continue through November. The "All Access Music Tour," which serves to highlight the link between Chevrolet and Country Music, is centered around a priceless music memorabilia exhibit representing a variety of musical genres, with items from Big & Rich, Elton John, John Lennon and more.

Attendees can listen to their favorite tunes on a digital jukebox, show off their moves on a light-up electronic dance floor, test their knowledge with a music trivia game, check out some new music at an XM Radio listening station, spin the wheel to get great gifts or have commemorative digital photos taken, putting their face on the cover of *Country Weekly* or *Rolling Stone*. They can also check out the cars that inspire the stars, including the Chevy HHR, Impala SS, 2007 Tahoe, Avalanche, Silverado and Corvette.

While the "All Access Music Tour" has been on the road generating excitement for "The 40th Annual CMA Awards," Chevy is also sponsoring some lucky radio listeners with all expense paid promotional trips to Nashville for the Awards on Nov. 6.

"Chevrolet is proud to be the official ride of country music," said Kim Kosak, Chevrolet General Director of Advertising and Sales Promotion. "We were thrilled to be in Nashville for the CMA Music Festival in June with some great live performances on the stage of the Chevy All Access Music Tour and we'll be back in Nashville with a big presence for The 40th Annual CMA Awards."



PREMIERE RADIO NETWORKS Returns as CMA Awards Radio Programming Partner

For the 15th year, Premiere Radio Networks (formerly MJJ) has partnered with CMA to provide exclusive radio programming and packaging for the CMA Awards.

The centerpiece is 50 of the top radio stations at the remote broadcast for both morning and afternoon drives, broadcasting all the action live from Nashville's Gaylord Entertainment Center.

"Premiere continues to offer a variety of creative outlets for paying homage to this most prestigious and important event," said Ilycia Deitch Chiaromonte, Director of Events for Premiere Radio Networks. "As the 40th Anniversary of the CMA Awards approaches we look forward to another great event for country radio."

The Premiere Radio package provides:

- Live coverage of the CMA Awards Nominations News Conference from Nashville.
- CMA Awards Preview Special with reigning Entertainer of the Year Keith Urban, a four-hour pre-show broadcast special featuring music and interview clips from nominees.
- Live Radio Broadcast of "The 40th Annual CMA Awards," a three-hour live stereo-simulcast, fed via StarGuide.
- Live Wrap-Up Show, a one-hour exclusive pass to backstage with post-show activities featuring interviews with CMA Awards winners.
- CMA Awards 40th Anniversary Vignettes — a series of exclusive Vignettes from CMA Awards shows dating back 40 years highlighting the event's colorful (and musical) history.
- CMA Awards 40th Anniversary Red Carpet Features with Jack Ingram, 10 fully produced features from the Red Carpet, delivered via StarGuide.

Premiere Radio Networks is the Official Radio Broadcaster of the CMA Awards and CMA Music Festival.

Premiere Radio Networks, Inc., a subsidiary of Clear Channel Communications (NYSE:CCU), syndicates 70 radio programs and services to more than 5,000 radio affiliations and reaches more than 190 million listeners weekly. Premiere Radio is the number one radio network in the country and features the following personalities: Rush Limbaugh, Jim Rome, Jeff Foxworthy, Casey Kasem, Ryan Seacrest, Glenn Beck, Bob (Kevoian) & Tom (Griswold), Delilah, Steve Harvey, Whoopi Goldberg, Blair Garner, George Noory, Maria Bartiromo, Ty Pennington, John Boy and Billy, Matt Drudge, Art Bell, Donald Trump, Big Tigger, and others. Premiere is based in Sherman Oaks, California, with 12 offices nationwide.



HALLMARK

and CMA Promotion is in the Cards

What do greeting cards and Country songs have in common? Plenty, if you ask Hallmark VP of Strategic Music Alliances Ann Herrick. And those similarities are at the heart of Hallmark's innovative promotional campaign surrounding "The 40th Annual CMA Awards."

"A greeting card celebrates an occasion and helps somebody say the words that they can't quite find to say to somebody else," Herrick said. "Music is used in that same way, so this seemed like a natural brand extension for us."

Over the past couple of years, Hallmark has made music, and Country Music, a key part of their marketing strategy, offering exclusive releases from Country stars including Sara Evans, Martina McBride and most recently, George Strait. The company's new line of "Say it With Music" cards takes things one step further, incorporating popular artists and 20 seconds of their hit songs directly into the message of the company's greeting cards. To help celebrate Hallmark's sponsorship of a pre-telecast reception, the new line of "Say it With Music" cards will be on display outside the Gaylord Entertainment Center, offering CMA Awards attendees the opportunity to interact with these unique cards. Hallmark will also sponsor a celebration commemorating 40 years of the CMA Awards where former CMA Awards winners, current nominees and Country Music Hall of Fame members will gather for a reception at the Country Music Hall of Fame® and Museum on Sunday, Nov. 5. The invitations to this private event will be specially designed with "Say it With Music" cards.

"Music is a natural fit for Hallmark, and we're doing a lot of current product with Country artists," Herrick said. "You combine power of a card with the power of a song."



GREASED LIGHTNING® Gives Country Fans a Chance to "Clean It Up"

Through a series of innovative promotions involving CMA, Country radio, various regional sampling events, a couple of hit Country artists and, of course, their own legendary cleaning products, Greased Lightning® is offering Country fans a chance to do a little cleaning, have a whole lot of fun and, for a few lucky winners, win a free, all-expenses-paid trip to the CMA Awards.

The Greased Lightning "Clean It Up" campaign takes place in the weeks leading up to "Country Music's Biggest Night™," and involves radio stations in six markets: WKHX/WYAY/Atlanta; WPOC/Baltimore; WCOL/Columbus; WKIS/Miami; WXTU/Philadelphia; and KAJA/San Antonio.

The Atlanta-area promotion is tied into a concert event at the Georgia State Fair in Marietta, Ga., featuring Rodney Atkins and Danielle Peck. The concert will also double as a charity event. Fairgoers who show up with any of Greased Lightning's wide array of cleaning products will gain free admission to the concert and the collected cleaning products will be donated to various schools, hospitals, etc.

Each of the participating radio stations will be sponsoring different contests utilizing the "Clean It Up" theme. In one example, listeners will be asked to single out a friend whose home is in dire need of a cleanup. The winner's friend will have his home professionally cleaned and the winner will receive an all-expenses-paid trip to the CMA Awards. Other prizes include a year's supply of Greased Lightning® products, home improvement-related gift certificates and a one-time housecleaning service.



WHAT A TRIP!



Offers Listeners Trips of a Lifetime

For the eighth consecutive year CMA, working with Nashville's What a Trip!, will provide promotional trip packages to "The 40th Annual CMA Awards" for lucky winners of radio station promotions around the country. In addition to attending the Awards, this year's winners will get a unique glimpse into Nashville and Country Music through some one-of-a-kind, exclusive events. CMA and What a Trip! initiated the promotion with 80 stations in 1998, and that number has grown to 250 stations (totaling 500 contest winners) for this year's CMA Awards. And while What a Trip! President Grace Reinbold is delighted with the continued success of the promotion, she's not surprised.

"It's successful first and foremost because CMA Awards is the most prestigious Country Music trip promotion every year," Reinbold said. "The other very important reason for our success is our immaculate attention to detail and our love for taking care of trip winners."

Among this year's special events will be "Rhinestones & Roses," which Reinbold describes as "the most amazing fashion show ever presented in Nashville." The event will feature fashions previously owned and worn by artists including Johnny Cash, Marty Stuart and Hank Williams, Sr. The wardrobes will be worn on a runway by today's celebrities.

Here's a rundown of what contest winners can expect during their stay in Nashville:

- Tickets to "The 40th Annual CMA Awards"
- Three nights accommodations at the Renaissance Hotel in Downtown Nashville
- Saturday night Grand Ole Opry performance at the historic Ryman Auditorium with Julie Roberts, Grand Ole Opry legends and additional performers
- "Rhinestones & Roses" — a first-ever "A-List" VIP private fashion show Sunday afternoon at the War Memorial Auditorium
- "Superstar Sunday," an elegant evening at the shiny new Schermerhorn Symphony Center featuring "cross-genre" superstar performances
- "Masters Behind the Music," a private Awards-day event featuring celebrity songwriters and a Southern plantation brunch
- After-Awards private, all night party at the world famous Wildhorse Saloon with food, beverages and music from the LoCash Cowboys — the band featured on Tanya Tucker's "Tuckerville"
- Walking Tour of historic Downtown Nashville with What A Trip! tour guides
- And more!

CMA Awards trip packages sold out in 2005 so make your reservations now! Contact Grace Reinbold or Darlene Williams at What A Trip! Entertainment (615) 269-0039; Grace@whatatrip1.com or Darlene@whatatrip1.com.

Trip packages are from Saturday, Nov. 4 – Tuesday, Nov. 7 and only \$1,850 (for two people) as a CMA Organizational member benefit.

On the Web: whatatrip1.com



"Good Morning America" CMA Awards set.

Visit CMAawards.com for News, Information and CMA Member Discounts on OFFICIAL CMA AWARDS MERCHANDISE

Visit CMAawards.com to outfit yourself from head-to-toe with official swag from the CMA Awards. Hats, T-shirts, sweatshirts, golf shirts and a selection of other cool stuff are available at the official Web site of the CMA Awards. And CMA members can take advantage of a 30 percent discount! Wear your Country proudly with official CMA Awards merchandise.

CMAawards.com features the most up-to-date news and information on the CMA Awards including a list of all nominees, updates on performers, a searchable Awards history database, facts about the Awards and voting process, a calendar of events leading up to the Awards, answers to your FAQs, Broadcast Awards finalists, new inductees and members of the Country Music Hall of Fame and much more.



Jennifer Nettles and Brad Paisley display the CMA Award.

CMA Members: ORDER YOUR CMA AWARDS TICKETS NOW!

CMA Awards ticket order forms were mailed in early September to eligible CMA members.

For more information, contact CMA special projects at (615) 244-2840 or e-mail tickets@CMAworld.com.

- TICKETS:
- \$500 – Diamond
 - \$450 – Platinum
 - \$350 – Gold
 - \$200 – Silver
 - \$150 – Bronze



CMA AWARDS TICKET PICK UP HOURS DATES AND LOCATIONS

- 9:30 AM – 6 PM Friday, Nov. 3 and Saturday, Nov. 4 at CMA
- 12 noon – 6 PM Sunday, Nov. 5 at CMA
- 9 AM – 3 PM Monday, Nov. 6 at CMA
- 5 – 7 PM Monday, Nov. 6 at Gaylord Entertainment Center

3-D Pop Artist **CHARLES FAZZINO**

Commissioned by CMA to Create Artwork Commemorating "THE 40th ANNUAL CMA AWARDS"



Charles Fazzino at his New York studio.

Famous 3-D Pop Artist Charles Fazzino returns in 2006 to create the official artwork commemorating "The 40th Annual CMA Awards."

"Charles did an exceptional job capturing the excitement and energy of the Awards in New York City last year, and it will be exciting to see how he adapts his vision now

that we are home for the 40th Anniversary," said Tammy Genovese, CMA COO. "Music is the heartbeat of Nashville and we are thrilled to have a noted artist like Charles creating something unique for this prestigious event."

Fazzino's 2006 CMA Awards artwork will grace the cover of the official CMA Awards Program Book and be adapted into an official limited edition 3-D Giclee Fine Art Print and Open Edition Fine Art Poster. Additional artwork created by Fazzino will be featured on the 2006 CMA Awards collectors' ticket and Awards T-shirt.

"I was so thrilled and honored to have been asked by the Country Music Association to create the artwork for the CMA Awards for the second year in a row," stated Fazzino from his New York-based studio. "Both years have extra special significance as huge milestones for the CMA and I am so excited to be a part of it all! Last year was the first time ever the Awards were brought to New York and being a NY-based artist who loves Country Music, it held special meaning for me. This year marks the 40th Anniversary of the CMA Awards and so I get to commemorate not just the event, but the special anniversary as well. I look forward to capturing the spirit and excitement of the entire event this year and spending some quality time in Country Music's hometown — Nashville!"

"Charles' enthusiasm for Country Music and the CMA Awards, his involvement in our many events and activities in New York, his world-wide reputation, and his professional and talented team make him an

ideal partner for this project," Genovese said.

Fazzino is the most popular 3-D Pop Artist in the world today. He is the creator of 3-D limited edition fine art serigraphs. He is best known for detailed renderings of New York City's most famous streets and attractions, his obsession with bold colors and his unique, hand-assembled layering technique that virtually brings his images to life.

In addition to the cover of the 2006 CMA Awards Program Book, Fazzino's CMA Awards artwork will be available on Open Edition Fine Art Posters, 3-D Giclee Fine Art Prints and more — including signed and numbered, limited edition pieces that are available to preorder online by visiting CMAawards.com. Check the site often for updates on the art program including appearances by Fazzino at CMA Awards events.

With more than 600 galleries in more than 15 countries exhibiting his work, his artwork has been added to many prestigious private collections, including those of President George H. Bush, President Bill Clinton, Katie Couric, Morgan Freeman and Rosie O'Donnell. He has also created specially commissioned tributes to many famous icons including Marilyn Monroe and James Dean, as well as the characters of Walt Disney and Warner Bros. Studios. One of the most in-demand artists in the world, Fazzino has been the official artist for the Indianapolis 500 (2004); Super Bowl (2001-2007); Major League Baseball All-Star Game (2003-2005); U.S. Olympic Teams (2000-2008); U.S. Tennis Foundation; CMA Awards (2005, 2006); GRAMMY Awards (2004); Daytime Emmy Awards (2006); The Belmont Stakes Triple Crown Race (2005, 2006); NBC's "Today Show" Summer Concert Series; Rosie O'Donnell's For All Kids Foundation; and the President William J. Clinton Presidential Foundation. For additional information about Charles Fazzino and to view his artwork, visit fazzino.com.

Fazzino's 2005 CMA Awards artwork, including the original painting, is also available to purchase. Items include: 18" x 24" Fine Art Poster – \$15 unsigned, \$25 signed by Fazzino; \$695 – 3-D, 250 Limited Edition Giclee Fine Art Print, full-sized, unframed, signed by Fazzino and numbered; \$165 – 3-D, Open Edition Giclee Fine Art Print, mini-sized, with frame painted and signed by Fazzino; \$19.98 – 160-page 2005 CMA Awards Program Book featuring Fazzino's artwork on the cover; and \$20,000 – original painting (prices do not include tax, shipping and handling). Visit CMAawards.com to download an order form or call CMA at (615) 244-2840 to place your order.

Pre-Order Your **CMA AWARDS PROGRAM BOOK** Today

Visit CMAawards.com now to pre-order the official 2006 CMA Awards program book featuring nominees information, history, members of the Country Music Hall of Fame, Broadcast awards nominees and past winners, international and industry awards recipients, "Nashville Celebrates Country" events, CMA Board of Directors, CMA Platinum and Organizational members, 2005 winners and highlights photos and more! CMA Awards Program books are only \$20 plus shipping and handling and will ship in November. Each CMA Awards ticket holder will receive a free CMA Awards program book. Additional copies of the program book are available to purchase while they last.

Jennifer Nettles Participates in **ABC SATELLITE TOUR**

After joining Brad Paisley on ABC News' "Good Morning America" to co-host the CMA Awards nominees news conference, Sugarland's Jennifer Nettles participated in the ABC Satellite tour to help build awareness of the nominations and the Awards. Nettles was interviewed live by on-air personalities from ABC-TV affiliates in markets including Birmingham, Indianapolis, Grand Rapids, Buffalo, Minneapolis, Memphis, Kansas City, Wichita, Tulsa, Oklahoma City, Salt Lake City, Portland, Ore., Houston, Detroit and Phoenix.



Photo: Amanda Board

CMA Awards **NARM POP CAMPAIGN**

Promoting Country Music

CMA, the National Association of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA) continue a 24-year joint point of purchase (POP) campaign to promote "The 40th Annual CMA Awards."

The POP displays at music outlets target consumers and bring high visibility to the inaugural ABC Television Network live broadcast of "The 40th Annual CMA Awards." The campaign helps drive all-important album sales in the weeks leading up to the show and following the broadcast.

"Even with new and developing distribution channels for music, traditional music retailers are one of the vital arteries, carrying Country Music, artist branding and a sense of community amongst fans to our current and potential audience base," said Rick Murray, CMA VP of Strategic Marketing. "As consumers become more and more inundated with branding messages and advertising, it is imperative that we keep the CMA Awards and Country Music front and center visually in as many retail spaces as possible including record stores and departments. The POP materials provide retailers with a great, exciting visual to supplement artist branding and to call attention to one of the premier awards television events each year."

"This is a win-win situation for everybody involved," said Sue L'Ecuyer, NARM VP of Communications. "For the CMA, it's a great in-store promotion for the show and for the artists who are nominated and for the winners. For the retailers, it's a promotional piece for that helps consumers quickly identify and locate the titles and the artists who are nominated and winning. Divider cards are probably the most practical tool. They identify the CMA nominees and then after the show you flip the card over and it shows the winner."

The campaign, designed by BLT & Associates in Los Angeles, 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 promotional use only materials are offered free of charge to music retailers and wholesalers throughout the United States and Canada. More than 80,000 display pieces were ordered in 2005.

"The participation by the retailers is strong and that says a lot, and the retailers really appreciate CMA continuing to underwrite this campaign," L'Ecuyer said.

"As I travel across the Country and drop in various retail stores, it is exciting to see how the individual sales associates and store managers embody creativity and our music in the way they utilize various POP materials to promote our genre and our artists," Murray said. "The window prior to the CMA Awards seems to bring out the best of this creativity — and most importantly, it resonates perfectly with Country fans."

On the Web: NARM.com



Poster front



Fiat front



Flat back

Bin card excerpts



CMA Awards **TICKETS ON SALE FOR FIRST TIME IN NASHVILLE**

"The 40th Annual CMA Awards" will be held at the Gaylord Entertainment Center in Nashville for the first time in 2006 and tickets for "Country Music's Biggest Night™" are being made available to the public in Nashville for the first time.

"Hosting the CMA Awards in a larger venue for our 40th Anniversary makes it possible for us to offer tickets to the public to attend what has traditionally been a very exclusive event for CMA members, guests and Awards nominees," said CMA COO Tammy Genovese.

CMA first sold tickets to the public in 2005, when the Awards were held for the first time outside of Nashville in New York City's Madison Square Garden.

"The overwhelming response at the box office and the energy the audience brought to the broadcast added a new dimension to the Awards," Genovese said. "Coming home to Nashville this year, we wanted to make the evening shine for the artists and the city and include as many people in the celebration as possible."

Tickets for the CMA Awards can be purchased:

ON THE WEB at ticketmaster.com
 PHONE (615) 255-9600
 IN PERSON at the Gaylord Entertainment Center box office • 501 Broadway (corner of Fifth Avenue and Broadway, in Nashville.)

TICKET PRICES*:
 \$150 Bronze level seating
 \$200 Silver level seating

*Ticket prices do not include applicable handling fees

CMA members, who are eligible to purchase tickets, received information via the mail in September on how to buy tickets directly through CMA. See page 11 for ticket prices and seating chart.



Little Big Town is interviewed by the media following the announcements.

BROADWAY AND COUNTRY JOIN MUSICAL FORCES

for Second Annual "Broadway Meets Country"



Raul Malo and CMA COO Tammy Genovese.

Great stories and great songs are hallmarks of Country Music and Broadway musicals and they are coming together again in 2006 for the second annual "Broadway Meets Country" benefit concert presented by CMA as part of "Nashville Celebrates Country," a week of activities leading up to "The 40th Annual CMA Awards."

On Monday, Oct. 30, stars from the worlds of Country Music and Broadway will join together in a cabaret-like setting at the James K. Polk Theater at the Tennessee Performing Arts Center (TPAC). Broadway actors will sing their favorite Country songs and Country artists will sing their favorite Broadway show tunes — and there may even be a few duets pairing the artists together. The benefit concert is a celebration of the universality and crossover appeal of these two popular musical genres and some of their best performers. This special charity performance is a fundraiser for both TPAC Education and the Actors' Fund of America.

"Last year's 'Broadway Meets Country' event in New York City was a tremendous success on many levels from the critical acclaim, to the artists' reaction, and overwhelmingly positive response from music lovers of both genres," said CMA COO Tammy Genovese. "Bringing this one-of-a-kind musical event to Nashville as part of the activities leading up to the CMA Awards was an obvious choice and one that I am sure music and theater fans in Nashville will embrace."

The impressive lineup of artists includes Country artists Josh Gracin, Raul Malo, Lorrie Morgan, Jamie O'Neal, SheDaisy, Lee Ann Womack and Trisha Yearwood, along with Broadway's Laura Bell Bundy ("Hairspray"), Michael Cerveris ("Sweeney Todd," "Assassins"), Renée Elise Goldsberry ("One Life to Live," "The Color Purple"), Brian D'Arcy James ("Dirty Rotten Scoundrels," "Sweet Smell of Success," "Titanic") and Julia Murney ("The Wild Party," national tour "Wicked"). The event will be co-hosted by Barbara Mandrell and Jane Krakowski ("Ally McBeal," "Nine"). More artists will be announced soon.

"I don't know if people realize, but there is often a great camaraderie and level of mutual respect between artists, whether they're Tony winners, GRAMMY winners, CMA Award winners, MTV award winners, whatever," said Malo, who also participated in the 2005 "Broadway Meets Country" event. "We tend to have each other on the radar, and events like 'Broadway Meets Country' that bring us together with people we admire and might not otherwise get to work with are really incredible. I've always felt there's a common line between all genres of music and I think this show certainly embodies that. Hosting an event like this is really an honor for Nashville, and I can't wait to be part of it again this year."

"You can imagine how excited we are to see artists from Nashville and Broadway sharing our stage for this concert. These two worlds of entertainment intersect at TPAC on a regular basis, but this benefit is an extra special event for us — so unique and memorable for local audiences," said Kathleen O'Brien, TPAC President/CEO. "We are grateful to CMA for designating TPAC Education as one of the beneficiaries of the ticket sales. It will go a long way in supporting our educational mission and goals. On many levels, this is an important, exciting event for TPAC."

CMA, TPAC and Nashville are honored to host Stephen Oremus ("Wicked," "Avenue Q"), who returns in 2006 as the evening's musical director and arranger. Oremus has added this year's event to his busy schedule, which includes the opening of "Wicked" and "Avenue Q" in London's West End this fall. The event is executive produced by Jed Bernstein and Above the Title Productions. Bernstein executive produced the 2005 "Broadway Meets Country" event while serving as President of the League of American Theatres and Producers.



Kick off CMA Awards Week at "Broadway Meets Country"

TICKETS*

\$500 (includes V.I.P. reception with the performers)

\$150 | \$75 | \$35

Place your ticket order today for the best available reserved seating.

- TPAC Box Office – 505 Deaderick Street
- Davis-Kidd Booksellers in The Mall at Green Hills
- Call Ticketmaster (615) 255-ARTS (2787)
- Visit Ticketmaster outlets or Ticketmaster.com

*Ticket prices do not include applicable handling fees.

"Broadway Meets Country" is an exclusive concert benefiting TPAC Education and The Actors' Fund of America

SAVE THE DATE!

TUESDAY, NOV. 7

CMA GLOBAL MARKETS SYMPOSIUM

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JMULLINS@CMAWORLD.COM

CMA Awards preview by **PETER CRONIN** and **WENDY PEARL**

Nashville photos: John Russell; New York photos: Ida Mae Astute / ABC-TV

The CMA Awards Debut on the ABC TELEVISION NETWORK

For the first time in the event's 40-year history, the CMA Awards will be broadcast live on the ABC Television Network. The premier awards in Country Music and one of the highest rated award shows on network television, the CMA Awards joins the successful "CMA Music Festival: Country Music's Biggest Party" on ABC's hit programming roster.

"We're proud of this exciting partnership with ABC Television," said CMA COO Tammy Genovese. "It speaks volumes about the strength and popularity of Country Music today. CMA is perhaps the best-known brand in Country Music, and our television properties, the CMA Awards and the CMA Music Festival, are proven winners."

"CMA's decision to move the Awards to ABC is thrilling and something that ABC is very excited about," said Andrea Wong, Executive Vice President, Alternative Programming, Specials & Late Night, ABC Entertainment. "Country Music is so incredibly broad and popular; it has become sort of the pop music of today, so of course it makes sense for ABC to embrace it. Whether it's online or marketing or PR, everybody here is trying to push as hard as we can to make this a great success on ABC."

Leading up to the Nov. 6 broadcast, CMA and ABC are working hand-in-hand to ensure maximum exposure and drive tune-in for the traditional ratings winner. For Mark Bracco, Director of Specials, ABC Entertainment, the success of the Awards comes down to teamwork.

"Our affiliate group and our marketing folks are in constant communication with CMA about what our strategy is going to be," Bracco said. "The key is communication so that our ideas can go back and forth. Ultimately that's what's going to make the best campaign. It's very much a cooperative effort between ABC and CMA to get the most promotion we can out there."



Photo: Amanda Eckert

CMA Announces Newest Members of the

COUNTRY MUSIC HALL OF FAME

Harold Bradley, Sonny James and George Strait to be Formally Inducted During "The 40th Annual CMA Awards"

by Wendy Pearl and Scott Stem



Sonny James and Harold Bradley.

CMA announced that influential musician/producer Harold Bradley, legendary singer Sonny James and multi-award-winning entertainer George Strait, will become the newest members of the coveted Country Music Hall of Fame. Formal induction for the artists will take place during "The 40th Annual CMA Awards," on Monday, Nov. 6.

Bradley will be inducted in the "Recording and/or Touring Musician Active Prior to 1980" category, which is awarded every third year in a rotation with the "Career Achieved National Prominence Prior to World War II" and "Non-Performer" categories. James will be inducted in the "Career Achieved National Prominence Between World War II and 1975" category. Strait will be the second artist inducted in the "Career Achieved National Prominence Between 1975 and the Present" category, which was created last year.

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. Bradley, James and Strait will increase membership in the coveted Country Music Hall of Fame from 95 to 98 inductees.

"The highest musical honor achievable for a Country Music artist and musician is to be inducted into the Country Music Hall of Fame and these are all outstanding and highly deserving individuals," said Tammy Genovese, CMA COO. "Harold Bradley has been instrumental in creating 'The Nashville Sound' since 1946, becoming the most recorded guitar player in history. Sonny James recorded an incredible streak of hit records for more than 25 years. And George Strait, whom nearly every Country artist on the charts today cites as a major influence, continues to create great music, having placed at least one single in the Top 10 every year since 1981.

"It is with great pride that CMA will induct these three exceptional artists and musicians into the Country Music Hall of Fame, where they will join an intimate yet influential group of performers and industry veterans who have made lasting contributions to Country Music over the last century."

HAROLD BRADLEY

A Nashville native born Jan. 2, 1926, Bradley and his older brother Owen (who was inducted into the Country Music Hall of Fame in 1974) grew up to become instrumental in both Country Music and Nashville's music history.

Fascinated early on with the banjo, Bradley took his brother's advice and began learning guitar. He became so skilled with the guitar that he toured with Ernest Tubbs and the Texas Troubadours during the summer between his junior and senior years in high school.

After graduation and service with the U.S. Navy, Bradley studied music at George Peabody College in Nashville while playing guitar for artists on the Grand Ole Opry. His first Country Music recording session was in Chicago in 1946 with Pee Wee King and the Golden West Cowboys. As recording increased in Nashville, Bradley grew to become one of the busiest studio musicians in town, playing rhythm, lead and/or bass guitar as well as banjo. He was known for creating the "tic-tac" style of muting bass notes for the bass guitar.

In the late 1940s, Bradley and his brother Owen built Nashville's first recording facility, Castle Recording Studio. This studio lasted until 1955 when the brothers built a larger facility capable of stereo recordings known as the Bradley Film and Recording Studios on Sixteenth Avenue South in Nashville. This was the first music studio on what would eventually be known as "Music Row." Because so many Country and pop hits were being recorded at the Bradley Studio, Columbia Records eventually bought it in 1962 and built their record label around it.

Through the years, Bradley became the most recorded guitar player in history and would come to be known as "the Dean of Nashville Session Guitarists." As one of the original "A Team" studio musicians of Nashville, his musical talents were heard on such recordings as "Chattanooga Shoe Shine Boy" (Red Foley); "Do the Hokey Pokey" (Ray Anthony); "Ballad of New Orleans" (Johnny Horton); "Jingle Bell Rock" (Bobby Helms); "I'm Sorry" (Brenda Lee); "Crazy" (Patsy Cline); "Only the Lonely" (Roy Orbison); "King of the Road" (Roger Miller); "Big Bad John" (Jimmy Dean); "Make the World Go Away" (Eddy Arnold); "Harper Valley PTA" (Jeannie C. Riley); "Stand By Your Man" (Tammy Wynette); "Coal Miner's Daughter" (Loretta



Photo courtesy of the Country Music Hall of Fame and Museum

Lynn); and "Swingin'" (John Anderson), among hundreds more. His performances can also be heard on recordings by Joan Baez, Perry Como, Buddy Holly, Burl Ives, George Morgan, Elvis Presley, Charley Pride, Jim Reeves, Marty Robbins, Hank Snow, Conway Twitty, Gene Watson, Hank Williams and more. In addition,

he recorded three solo albums of instrumentals. He also performed on a variety of film soundtracks, including "A Walk in the Spring Rain," "Clambake," "Coal Miner's Daughter," "The Fastest Guitar Alive," "Kissin' Cousins," "Six Pack," "Smokey and the Bandit II," "Stay Away Joe," "The Sugarland Express," "Sweet Dreams" and ".tick.tick.tick."

Bradley was also prolific as a producer, working with Eddy Arnold and other artists. In 1999, artist Mandy Barnett turned to Bradley to finish producing her album *I've Got a Right to Cry* after his brother Owen (who was in the midst of producing the project) passed away.

The busy Bradley also co-produced 39 half-hour episodes of the late 1950s television series "Country Style, USA," which featured many Grand Ole Opry artists. He appeared briefly in Robert Altman's 1975 award-winning movie "Nashville" and the Public Broadcasting Service (PBS) named him music director for their fundraising telethon, "Legends of Country Music" in 1985.

Taking an industry leadership role, Bradley served as the first President of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS). He has served as the President of the American Federation of Musicians (AFM) in Nashville since 1991, and was named the AFM International VP in 1999. In his position with the AFM, he has also established a musicians' union presence in Branson, Mo.

Bradley is one of 12 musicians inducted into the Studio Musicians Hall of Fame at RCA's Studio B, now a museum operated by the Country Music Foundation. He also received the NARAS Superpicker Award for six consecutive years (1974-1979).

SONNY JAMES



Photo courtesy of the Country Music Hall of Fame

Born James Hugh Loden on May 1, 1929 in Hackleburg, Ala., (95 miles northwest of Birmingham), the boy who would grow up to be known as "The Southern Gentleman" was raised on a 300-acre farm. Between 1960 and 1979, James' singles spent an incredible 57 weeks in the No. 1 position — more than any other Country artist. Both of his parents were musicians, and his older sister Thelma was a singer and guitarist. With such a musical household, the family regularly performed together on Saturday nights at the homes of friends, incorporating young James at age 4 by teaching him to sing and play a homemade mandolin made from a molasses bucket.

In 1933, the Loden Family began performing on the radio each Saturday on WMSD/ Muscle Shoals, Ala. The family also won a Mid South Champion Band contest, with the top prize being a two week performance stint on WAPI/Birmingham, Ala. Kate Smith, who was the headlining artist for the contest, held the young Loden backstage, giving him a silver dollar while telling him he would have a bright future in the entertainment business. This proved to be wise words from one entertainment legend to a young child who would grow up to become one himself.

The Loden Family (who by now had added young Ruby Palmer on vocals and bass) performed around the South, building a reputation in the region. They became regular performers on KLCN/Blytheville, Ark., before moving to stations in Greenwood and Columbus, Miss. After a stint at WJDX/Jackson, Miss., they moved to WNOX/ Knoxville, Tenn. in the mid-1940s to perform on the daily "Midday Merry-Go-Round" and Saturday night "Tennessee Barn Dance" radio shows. At WNOX, the Loden Family was part of a talent roster that at various times included Chet Atkins, Archie Campbell, Bill and Cliff Carlisle, Lost John Miller (and his banjo player Earl Scruggs) and Johnny Wright.

In 1946, the Loden Family moved to WPTF/Raleigh, N.C., (where James roomed with Atkins); in 1949 they moved briefly to WSGN/Birmingham, Ala. before heading to WMPS/Memphis, Tenn. After Thelma and Ruby both left the band to get married, the family retired from performing and moved back to Hackleburg to open a clothing store.

Loden joined the National Guard and finished high school before briefly performing with a friend on WHBQ/Memphis, Tenn. In Sept. 1950, he was called up to become a member of the First National Guard troops sent to Korea for the Korean Conflict. While there, Loden began seriously writing songs while playing both the guitar and fiddle. After two years overseas, Loden returned home and moved to Nashville where he looked up his former roommate Atkins who had become an established recording artist and session musician.

Atkins later secured an audition for Loden with Capitol Records' producer Ken Nelson, leading to a recording contract, a new stage name of Sonny James (based on Loden's teenage nickname) and a new tagline — "The Southern Gentleman."

James won legions of fans by singing in a mellow voice about love's joys and sorrows. In 1953, his single "That's Me Without You" hit No. 9 on the *Billboard* Country chart. James began appearing on important radio shows including the "Louisiana Hayride" and "The Saturday Night Shindig" before joining the "Big 'D' Jamboree" on KRLD/Dallas, Texas. He also began hosting the first 30-minute slot on every third episode of the influential "Ozark Jubilee" television show. The other rotating hosts for that segment were Webb Pierce and Porter Wagoner, with Red Foley hosting the final hour each week, putting James in great company.

James continued having hits with "She Done Give Her Heart to Me," "For Rent (One Empty Heart)," "Twenty Feet of Muddy Water" and "The

Cat Came Back" among others. The combination of his vocals and guitar playing created a distinct sound. In 1956 he released "Young Love," which became his biggest hit and signature song. The song spent nine weeks at No. 1 during 1956-57 and crossed over to top the pop charts. For the next several years, James charted songs including "First Date, First Kiss, First Love" on both the Country and pop charts.

Moving to Nashville with his wife Doris (whom he married in 1957), James joined the Grand Ole Opry in 1962. Two years later, he hit No. 1 on the Country charts with "You're the Only World I Know." This began his domination of the Country charts for the next eight years, with 21 of his next 25 singles reaching No.1. During the five years between 1967 and 1971, he had 16 consecutive No. 1 singles. Among his hits were "Take Good Care of Her," "I'll Never Find Another You," "A World of Our Own," "Born to Be With You," "Bright Lights, Big City," "My Love," "Running Bear," "It's the Little Things" and "Only the Lonely" among others. Backed by his band, the Southern Gentlemen, James toured the U.S. and overseas, as well as making frequent television appearances on national shows such as "The Ed Sullivan Show," "The Bob Hope Show" and "The Andy Williams Show." He also appeared in movies such as "Las Vegas Hillbillies," "Second Fiddle to a Steel Guitar" and "Nashville Rebel."

In 1967, James and Bobbie Gentry co-hosted the first CMA Awards, setting the bar for all future hosts of "Country Music's Biggest Night™." James received five CMA nominations throughout his career including Entertainer (1967); Male Vocalist (1967, 1969); and Album of the Year (1967 for *The Best of Sonny James*; 1976 for *200 Years of Country Music*).

Honors and awards were plentiful. In 1961, he became the first Country Music artist to receive a star on the Hollywood Walk of Fame. *Billboard* named him the No. 1 Country Artist of 1969. On Jan. 31, 1971, the Apollo 14 moon flight (commanded by astronaut Alan Shepard) took a program James recorded exclusively for them into space — a first for a Country artist. In appreciation, the crew presented him with a flag they had carried to the moon. In 1977, *Record World* Magazine named him the Country Music's Male Artist of the Decade.

James changed record labels from Capitol to Columbia Records in 1972 and towards the end of the decade, he moved again to Monument Records. He remained a strong force in Country Music through 1983, scoring hits with "Only Love Can Break a Heart," "That's Why I Love You Like I Do," "When the Snow is On the Roses," "Is it Wrong (For Loving You)," "A Mi Esposa con Amor (To My Wife with Love)," "A Little Bit South of Saskatoon," "Little Band of Gold" and "What in the World's Come Over You" among others. A man of many talents, James expanded his career by producing other artists and entering music publishing in the early '70s. He produced three albums for Marie Osmond, including her hit single "Paper Roses." He also continued to perform concerts, appear on national television shows such as "Hee Haw" and participate regularly in *Fa'n Fair*®, now CMA Music Festival. Between 1953 and 1983, James had 72 chart records including 16 consecutive No. 1 hits from 1967 to 1971. In 1983, James retired from performing to raise cattle in Alabama. He currently lives in Nashville, Tenn.

GEORGE STRAIT

Born May 18, 1952 in Poteet, Texas, and raised in nearby Pearsall, George Strait was the son of a junior high school teacher, who owned and operated a ranch that had been in his family for nearly 100 years. Growing up he spent his weekdays in town and his weekends on the ranch outside Big Wells, Texas. Although he joined a garage rock band as a teenager, his musical preference was traditional Country. After graduating high school in the late '60s and briefly attending college, Strait married his high school sweetheart Norma. Enlisting in the U.S. Army in 1971, he moved to Hawaii two years later where he began playing Country Music with an Army-sponsored group called Rambling Country, which also played some dates off-base under the name Santeee.

After leaving the Army in 1975, Strait returned to Texas and enrolled in Southwest Texas State University in San Marcos, where he graduated in 1979 with a degree in agriculture. While there he formed his Country band, Ace in the Hole. The band recorded a few albums for an independent label in Dallas in the late '70s, but had little success. In 1979, Strait became friends with Erv Woolsey, a Texas club owner and former MCA Records employee. Woolsey invited MCA executives to watch Strait perform and in 1980 Strait was signed to MCA with Woolsey as his manager.

Strait's debut single "Unwound" from his first album *Strait Country* was released in 1981 and became a Top 10 hit. Astonishingly, Strait has had at least one single hit the Top 10 every year since. With songs including "If You're Thinking You Want a Stranger (There's One Coming Home)," "Fool Hearted Memory," "Amarillo By Morning," "You Look So Good in Love," "The Fireman," "The Chair," "Nobody in His Right Mind Would've Left Her," "Ocean Front Property," "All My Ex's Live in Texas," "You Know Me Better Than That," "If I Know Me" and "Love Without End, Amen," among others, Strait established a reputation for consistently recording songs influenced by honky tonk and Western swing traditions. He also began co-producing his albums from 1984 onward, starting with his fourth album, *Does Fort Worth Ever Cross Your Mind*.

Strait maintained his family's ranching traditions as well as his love of team roping by launching the George Strait Team Roping Classic in 1983. The annual event has grown to become among the largest and most prestigious open ropings on the circuit, regularly hosting the most prestigious names in the sport. Strait, who is a card-carrying member of the Professional Rodeo Cowboys Association, remains an avid outdoorsman and an expert horseman.



photo: Tony Baker

In 1992, Strait landed the lead role of the movie "Pure Country," which brought him attention from new audiences. His first box set, the four-disc *Strait Out of the Box*, was released in 1995 and within a year had become one of the five biggest-selling box sets in popular music history. He continued to record hit songs including "I Cross My Heart," "Carrying Your Love With Me," "Blue Clear Sky," "I Just Want To Dance With You," "Check Yes or No," "Write This Down," "She'll Leave You With A Smile," "The Best Day" and many more. *50 Number One Hits* was released in 2004, compiling the rare achievement of his first 50 No. 1 songs (as well as his 51st, "I Hate Everything") on two CDs. The project was a strong seller, eventually certified as 6x multi-Platinum by the RIAA.

In addition to conquering radio and sales charts, Strait became one of Country Music's top concert attractions of all time, with his appearances selling out auditoriums and frequently setting new attendance records. From 1997 to 2001, he assembled the "George Strait Country Music Festival," a day-long musical event, which packed stadiums around the nation. Each year featured an amazing lineup of Country Music artists taking the stage throughout the day before Strait closed the show each night, including Kenny Chesney, Faith Hill, Alan Jackson, Tim McGraw and more. The huge and enthusiastic crowds served as a launching pad for the young artists who later headlined tours of their own. Strait continues to tour annually, selling out venues and thrilling audiences nationwide.

As of 2006, 25 years after releasing his debut single, Strait remains a dominant force in Country Music with sales exceeding 62 million albums. The Recording Industry Association of America (RIAA) has certified Strait with 13 multi-Platinum, 30 Platinum and 33 Gold albums. According to the RIAA, he has received more Gold albums than any other artist in Country Music, and is currently tied with Frank Sinatra in eighth place for the most Gold albums of any artist in any musical genre. Strait has received 16 CMA Awards, including two consecutive Entertainer of the Year nods (1989, 1990); five Male Vocalist of the Year Awards (1985, 1986, 1996, 1997, 1998); and three Album of the Year Awards (1985 – *Does Fort Worth Ever Cross Your Mind*; 1996 – *Blue Clear Sky*; 1997 – *Carrying Your Love With Me*). His most recent CMA Award was in 2005 for Musical Event of the Year for his performance with Lee Ann Womack on the song "Good News, Bad News."

REACTIONS FROM THE COUNTRY MUSIC HALL OF FAME INDUCTEES

HAROLD BRAQLEY — "For the past 60 years I've been focused on playing the guitar in the Nashville recording studios. I never thought about being inducted into the Country Music Hall of Fame because it seemed to be reserved for famous artists. And I want to thank the Country Music Association for putting studio musicians on the ballot, and I want to accept this honor on behalf of the pioneer studio musicians, the A-team studio musicians and all recording musicians everywhere, because they're all in my hall of fame. Somewhere my brother Owen is smiling."

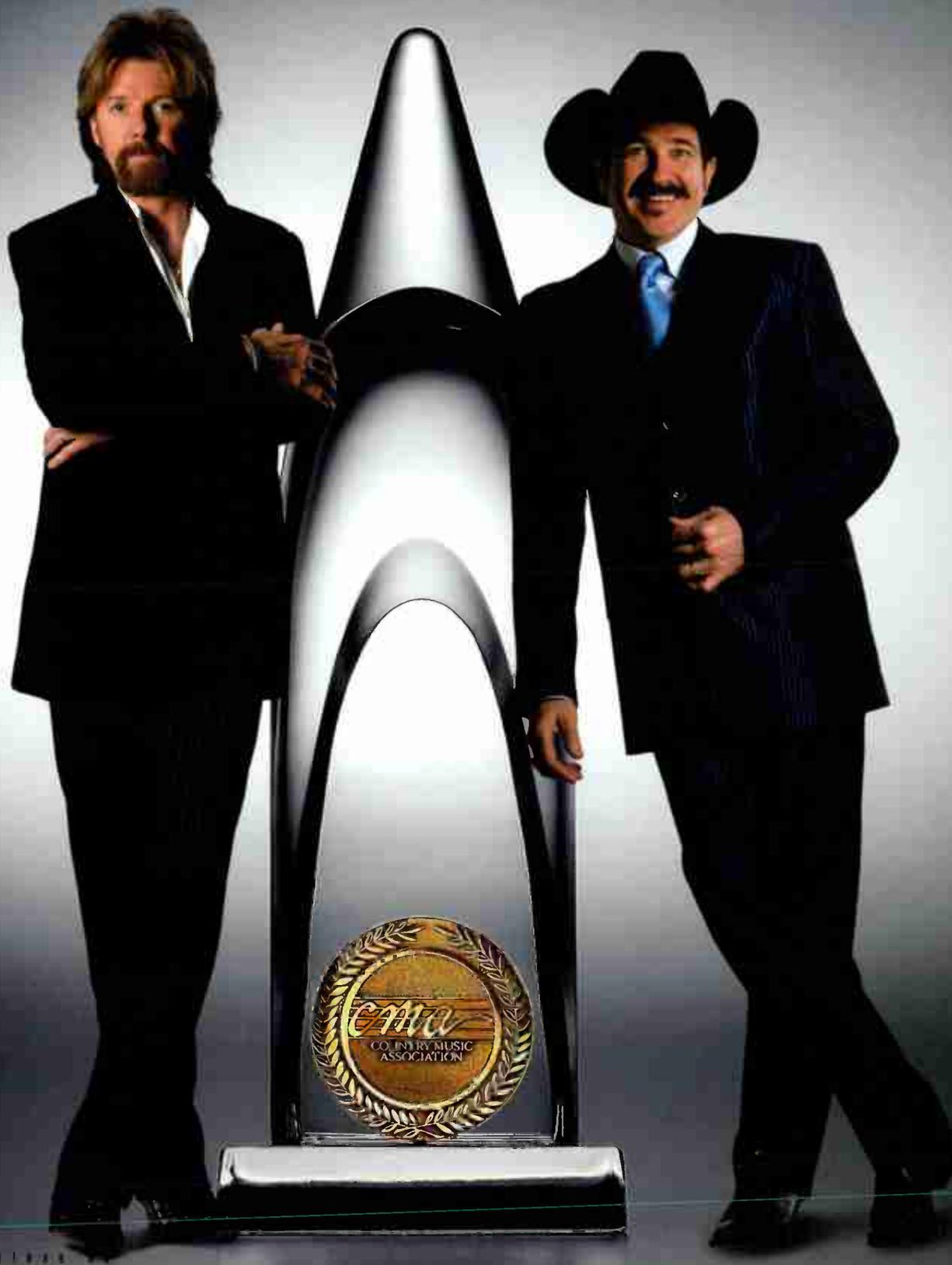
SONNY JAMES — "It's a great honor to join many of my friends in the Hall of Fame."

GEORGE STRAIT — "I'm very honored of course, to say the least. I've tried to think of something good to say. So many things have happened in my career. I get asked sometimes "What's the highlight of my career?" because I've been doing it for so long, and I always have a hard time coming up with something, because so many good things have

happened. But I think this is, without a doubt, the most special thing that's ever happened and I don't know how anything could top getting put in the Hall of Fame. It's just the very highest honor that you can get in this business. After I hung up after talking with [CMA Chief Strategic Officer] Ed [Benson], I did kind of have to chuckle because I'm thinking, "Well, don't people usually get this after their career's over?" I'm hoping this is no sign of that because I still feel like I've got a lot of good years left in me. I still enjoy everything and I've got a new record that's going to come out in October that I feel like is the best record I've ever done since 1981, so I'm really looking forward to that coming out. And I've already got tour dates set for next year so I'm still rolling. Actually, I was surprised. I don't see how anybody could not be surprised. Early in my career it never crossed my mind actually. I guess later on in your career you start thinking about it and wondering if you could get in, but I don't see how anybody could just figure they're going to get in. It's just too special an honor. Of course, I wanted it, but you just can't expect it. It's an overwhelming honor. It's like nothing else that's happened to me in my 20 some odd years in the business."

Brooks & Dunn

JUST WANT TO HAVE FUN



Since the release of their debut album, *Brand New Man*, 15 years ago, Brooks & Dunn have enjoyed an incredibly fruitful creative partnership, maintaining a constant presence on the Country charts (including 23 No. 1 singles), selling close to 30 million albums, winning 15 CMA Awards (including Entertainer of the Year in 1996) and attracting sellout crowds to their no-holds-barred live shows. And with six CMA Awards nominations this year, it's clear that these guys have no intention of slowing down.

Despite the fact that their names will forever be spoken in the same breath, this superstar duo is made up of two distinct, and in many ways dissimilar personalities. For all of their extraordinary artistic and commercial focus, it's the differences between these two artists that continue to define Brooks & Dunn and move their music and their performances into new and sometimes unexpected places.

"We are so different, and that's just the dynamic that God brought to the table," Ronnie Dunn said. "I get up there and do my thing, and if I had my way I'd stand in one spot. [Kix] comes at it from a different angle. Over the years, I've had to say, 'Hey, chill out.' And at the same time he's had to say, 'Hey man, on 'Neon Moon' take the mic off the stand and walk over there. And maybe on the second verse walk over here.' But when it comes to the music we're on the same page."

At "The 40th Annual CMA Awards" on Monday, Nov. 6, Brooks & Dunn will get their chance to throw down and show off a bit of that music and they may pick up more than a few Awards, but for the bulk of the night they'll serve as the evening's hosts for the third consecutive year. After overcoming some initial jitters and learning a few important lessons, the superstar duo has grown comfortable in their hosting role for "Country Music's Biggest Night™."

"They have done a terrific job in a tough, but important role for the Awards, but that's not really surprising," said CMA COO Tammy Genovese. "Kix and Ronnie are consummate entertainers. They have it all — sense of humor, talent, credibility, and the respect of our artist community. We couldn't ask for better ambassadors for Country Music and the CMA Awards."

"I think that the word 'host,' from our perspective, is highly overblown," Kix Brooks said. "Basically, you're a traffic cop, and you're waving from one great performance to the other. People tune into this show to see great music, to see a large variety of stars and to see what dresses the pretty girls are wearing. Ronnie and I don't have to worry about a whole lot of attention being stressed on us."

Letting the spotlight shine on their fellow artists might come as something of a relief for Brooks & Dunn, who have spent the last year on the aptly titled "Long Haul Tour" in support of *Hillbilly Deluxe*, their latest Arista Nashville release. On its way to Platinum status, the album has already spawned a couple of No. 1 singles, "Play Something Country" and "Building Bridges," as well as "Believe," which peaked at No. 8. One of the keys to Brooks & Dunn's longevity in an increasingly fickle music market is their continually evolving, always unpredictable live shows.

"Years ago, we were fortunate enough to go out with Reba [McEntire]," Dunn said. "She had such a huge production, and she was drawing massive crowds and had been for years. We studied her and the [Rolling] Stones and people who had had long tenures out there to see what they were doing, and one of the biggest things

they all were doing was bringing something fresh every year. Expensive? Yeah, but it keeps people coming back. In a year's time you're not going to have a lot of different music in your repertoire. People want to hear hit after hit after hit if you're lucky enough to have them, so the visual is about the only thing you can toy with."

As they head toward their third turn as emcees for the CMA Awards, they'll be armed with plenty of visuals, a night full of the biggest artists and hits in Country Music and the experience that can only come from two years at the podium. Along the way, the duo has come to rely more and more on the show's 36-year veteran, Executive Producer Walter C. Miller.

"Walter and his crew set it up so well because it revolves around the acts, and I like that better," Dunn said. "This is his specialty, he's a guru."

"Backstage, it's so much fun watching Walter being the ultimate traffic cop," Brooks added. "Walter will say, 'I need 20 seconds back,' or 'Give me 30 seconds.' There is a need for us to keep this show running on time, and that makes it fun too."

Over the course of 10 hit albums and their annual sellout tours, Brooks & Dunn have made keeping things fun a top career priority. And it shows. In the Country format, they've managed to routinely take chances musically, evolving naturally from their boot-scootin' dance floor roots into an act that can tear off the roof with a Stones-inflected rocker like "You Can't Take the Honky Tonk Out of the Girl," then turn on a dime to deliver a Gospel-drenched ballad like "Believe." In other words, they've found innovative ways to incorporate varying influences, expanding and enriching the Country format while remaining steadfastly, unmistakably Brooks & Dunn.

"There are parameters, but they've changed," Dunn said. "That's a good thing because our generation, especially the younger guys coming up, have grown up on a different kind of music. People of the generations before us talk so much about traditional Country Music, and I understand it and I get it and I love it."

"When we started out it was West Texas, Louisiana, Oklahoma, Kentucky — it was regionalized. Now it's global in scope. We're rolling into Detroit and Chicago, sold-out crowds in L.A., New Jersey and New York. That's a big thing. They're fans of our way of life; they're fans of what we have to say. Last night [R&B singer/songwriter] Brian McKnight was in our dressing room pitching songs to me, good songs that work within the Country format. That's good for our genre."

When the CMA Awards returns to Nashville from last year's one time stop in New York City on Nov. 6, all of the many styles that fall under the Country umbrella will be well represented. But even with everything rehearsed and in place, it's still live TV and — just like at one of those Brooks & Dunn shows — you never quite know what's going to happen next.

"It exposes us to a lot of people," Dunn said. "And that can work for you or against you."

"That's where the whole excitement lies," Brooks added. "Before the show, we can read our lines, but you really don't know how you're going to feel or how you're going to react to the way somebody says something that night until it happens...that's what makes it fun."

On the Web: brooks-dunn.com

GUY CLARK

with
Rodney Crowell

TALKING SHOP



“Sure, I’ll do that.”

— RODNEY CROWELL

Rodney Crowell didn't hesitate for a second when *CMA Close Up* approached him about sitting down to interview his old friend Guy Clark. As friends, collaborators and creative rabble-rousers, Crowell and Clark go way back. Both Texas born-and-raised, they've continually shared that indefinable and quirky something that seems to distinguish singer/songwriters from that particular planet. Whatever the reason, the enduring friendship and creative energy between these two musical iconoclasts has constantly been special and still runs deep.

They both hit Nashville in the early '70s, part of a new wave of free-thinking, deep-digging writers following in the formidable wake of Mickey Newbury, Jerry Jeff Walker and especially Townes Van Zandt, who drifted in and out of the scene like a ghost. In the decades since, Crowell and Clark have each found their own kind of success. Crowell flirted with Country stardom in the late '80s before veering to the left to become the consistent hit songwriter and premier Americana artist he is today. And Clark? Well, he's just kept right on being Guy Clark — painting pictures, building world-class guitars, writing songs and releasing albums at his own pace (12 collections of new material throughout the last 31 years).

His latest album, *Workbench Songs* (set for release by Dualtone Records on Oct. 17), is a finely distilled collection of story-songs that fit like a favorite sweater. Celebrating the release, Clark gave a series of performances at the Country Music Hall of Fame as the Museum's 2006 Artist-in-Residence.

The following interview took place in the basement workshop of Clark's Nashville home, with the mingled scents of sawdust and tobacco filling the room and guitars in various stages of disassembly all over the place. Under a well-worn photo of their old friend and inspirer, Van Zandt, the two songwriters settled in for a little shop talk and a lot of laughs.

CROWELL: When you were in your 20s, did you have a workbench?

CLARK: Oh yeah, I always had a workbench. First thing I'd do when I'd rent a garage apartment was find a corner cubby hole and make a workbench; got to have a workbench. I've got this little guitar shop where I make flamenco guitars and then this steel string. In the last five years I've made 10 guitars. But it's something I've always loved to do and I swore I was gonna have a guitar shop so I could just come down and build guitars anytime I wanted to.

CROWELL: As long as I've known you I've never asked you this, where were you born?

CLARK: I was born in Monahans, Texas.

CROWELL: What was your dad doing out there?

CLARK: Well, at that time, in 1941, he was in the Army, and he was in Hawaii for most of the war. My grandmother had a hotel in Monahans. So he grew up there with a single mom. She had her leg amputated on the kitchen table when she was 12. Tough as nails, man.

CROWELL: So your earliest memories would have been wartime?

CLARK: Oh yeah. My dad was overseas, so we lived in this little hotel most of the time. There was a B29 bomber base outside of Monahans in Pyote, Texas. The place was filled with these young pilots either going or coming back, and coming back they were real crazy; you had to be quiet around them, no sudden moves or loud noises.

CROWELL: Was there any music that surrounded wartime radio?

CLARK: Well, yeah, big band, swing stuff.

CROWELL: Was that the first music that you took notice of?

CLARK: Yeah, probably so. That and Louis Armstrong. My parents liked to dance, and at their age the hippest music going was 16-piece dance bands which is really far out. They're all playing these charts and it's just

so *smokin'* man. I remember going to hear a Texas swing band with my parents in some big barn place. I don't know if it was Ernest Tubb, but it was somebody like that in the '40s.

CROWELL: It could have been Bob Wills.

CLARK: Could have been and I just didn't know it. There was never anything but the radio. Nobody had a record player until I got into junior high and bought 45s.

CROWELL: What did you buy?

CLARK: The first thing I bought was a collection of Louis Armstrong records, two songs on each side, the very first 45s. It was like a boxed set. My mother's uncle, who lived in Odessa, ran all the jukeboxes in West Texas, and he had this warehouse full of old 78s that came off of jukeboxes. We were allowed to take armloads of them home. We'd play them and make ashtrays out of them. Probably what was there was really priceless. (laughs)

CROWELL: Your childhood was all in West Texas, right?

CLARK: Not all. I was in the third grade when my father decided to go back to law school on the GI Bill. He had a wife and three kids and we moved to Houston and lived in those old Army barracks on campus while my father went to law school.

CROWELL: You would have been in Houston in the early '50s?

CLARK: Yep. I remember we would take these trips and just drive around Texas. Up in the hill country, down the coast, everywhere just looking for the right small town to set up a law practice.

CROWELL: When did you graduate and what was the world like?

CLARK: 1960. The world was full of hope. John Kennedy was President. The first thing I did was join the Peace Corps.

CROWELL: Did you go off somewhere?

CLARK: No, I got kicked out. (laughs) I spent a month in survival training in Puerto Rico, up in the mountains and then a month at the University of Minnesota at St. Paul studying the Indian language. Man, I spoke Spanish! So why are you sending me to *India*? (laughs) It was my first confrontation with government bureaucracy. My heart wasn't really in it. Plus, I was having too much fun.

CROWELL: When did you pick up the guitar?

CLARK: Sophomore year in high school. My father had taken in a young woman law partner. She had just graduated from the University of Texas, and her name was Lola Bonner. She sang and played guitar. She was from South Texas and she played all those Mexican songs. It was the first time I'd ever seen anybody sit in a room, just right there. I was absolutely captivated from that moment on. There was just no question I was going to do this. First time I heard her I was like, "Wow, I want to do that."

CROWELL: One little known fact about you is that you were an art director of a teenage dance show, "The Larry Kane Show," which I used to watch as a kid in Texas. I remember seeing Roy Head and the Traits on there and a lot of that good, local stuff. Was there anything you did in school that would give you the background to become an art director for a television show?

CLARK: No, it was something that came very naturally to me.

CROWELL: Besides being a performer and a songwriter, you build guitars, you're a painter, you're an art director. I remember you had that period where you really focused in on painting a lot. The results of your painting were just stunning. You have just a natural gift for the brush stroke.

CLARK: I know, and it just comes so easy to me, it's like, "This isn't fair, it's too easy!" (laughs) That's why I stuck with the guitar. It's like damn, this is *hard*.

CROWELL: Does building guitars strike you as being as easy as painting?

CLARK: Yep. All my life, we were always encouraged in the arts, in drawing, and just anything crafty. I always did that kind of stuff, and I was always good at it, but I never had any formal training. My first year in college, I majored in physics. (laughs)

CROWELL: That would apply to building guitars.

CLARK: Oh yeah. But it didn't take long to get over that.

CROWELL: I remember you telling me that as a kid you were encouraged to listen to recordings of spoken poetry.

CLARK: When I was growing up, that was pre-TV. We didn't have a TV set until I was a junior in high school. So after supper, we would sit around and either play Scrabble, or Monopoly or read *out loud*. We'd pass the book around and read poetry out loud, or a *novel* or a short story or something.

CROWELL: I've said to people, "Besides his imagination and his gift for it, Guy is the best self-editor I've ever known."

CLARK: I like wrangling words. My mother, 'til the day she died, worked the *New York Times* Crossword Puzzle every day. The use of language was at the top of the list. Some of the poems that we were encouraged to read were really melodic and storytelling, like Robert Service, Vachel Lindsay, Stephen Vincent Benet, just amazing stuff. I still have it.

CROWELL: When did you bump into Townes [Van Zandt]?

CLARK: Probably '64, '65, '66, somewhere around there. I met him with Jerry Jeff [Walker]. Jerry Jeff was hangin' out in Houston, and he brought him to a party one night. That was the first time I saw him.

CROWELL: Had you started writing?

CLARK: No.

CROWELL: But you were performing as a folk singer at the time.

CLARK: Yep. It had to be squeaky clean *traditional*. The first thing, you had to learn a Bob Dylan song.

CROWELL: It seems to me you would have been ahead of Bob Dylan's songs. You would have been into Leadbelly.

CLARK: Oh yeah, and all that real *traditional* stuff. In Houston, we had access to Lightnin' Hopkins and Mance Lipscomb. Any time you wanted to go see Lightnin', you could just go see him, you know?

CROWELL: Was Townes the catalyst that *triggere*d you into writing songs?

CLARK: I think so. And Jerry Jeff too, because *he was* the one who was really doing it. He was out there hitchhiking around, living on the road and making a living playing and singing songs.

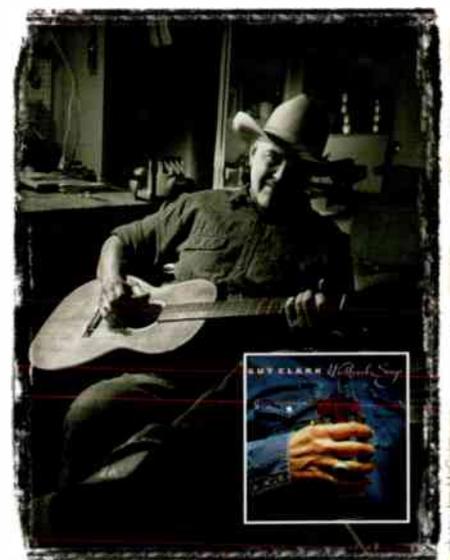
CROWELL: He had already written "Mr. Bojangles" probably.

CLARK: At that time is when he wrote it.

CROWELL: So this meeting of you and Jerry Jeff and Townes, that's when you started writing.

CLARK: I said, "If these jerks can do it, I can too." (laughs) There is some of that, but it was also the natural place to go with what I was doing.

continued on page 22...



GUY CLARK... continued from page 21

CROWELL: With you and Townes and Jerry Jeff, that's three strong alpha males; and all of you in your 20s with that healthy competition and one-ups-manship.

CLARK: It never was competitive, it was always encouraging. The first thing you'd do with a new song was, "Hey, listen to this." The other person isn't going to put it down and tell you it's not good. It wasn't a competitive sport.

CROWELL: Writing is not a competitive sport. But still, in your 20s, there's still that competitiveness. In the case of the Beatles, they wound up hating each other. In terms of Townes and Jerry Jeff, it took a lot of energy to be who they were.

CLARK: Oh yeah. They were real self-centered jerks! (laughs) It was like "me, me, me."

CROWELL: You're a jerk, too. Your jerk always came out in not suffering fools gladly.

CLARK: I guess so.

CROWELL: In the late-'60s you went to California, didn't you?

CLARK: I did. In '68 and '69. I had gotten divorced from my first wife, and went off to find myself, and moved to San Francisco and lived with my friend Minor Wilson. I worked in his guitar shop, and played and sang down in North Beach.

CROWELL: Is that where you started learning how to build guitars?

CLARK: No, that's another thing that just came very naturally to me. The first Mexican guitar I got, the first thing I did was fix it. I started taking it apart and trying to figure out how it worked. And it has fascinated me ever since. It's like, "Wow! What a cool thing!" Especially Spanish-built guitars, just from the craftsmanship point of it.

CROWELL: So, you were in San Francisco in the Summer of Love?

CLARK: I just missed the Summer of Love. The bloom was off the flower children (laughs). After I lived in San Francisco, I moved back to Houston, and that's when Susanna and I got together. We went to L.A. to try to make it in the music business. I was 30 or 31, and it was like, "Man if you don't do it now, you're gonna die wishing you'd done it." So we packed up all our dishes in our Volkswagen bus. I didn't have any demo tapes, so every time I'd get an appointment with a publisher, I'd take my guitar and some lyrics and sit down and sing for 'em. One day, a guy at Sunbury Music said, "I want somebody to hear you." It was the President of RCA's publishing company, Sunbury/Dunbar. I played four songs, and he said "That's fine, how much money do you want, and where do you want to live?"

CROWELL: And you said "Nashville."

CLARK: I knew already just from living in L.A. a year, that I did not really want to live there. And I knew Mickey (Newbury) lived here.

CROWELL: When people ask me about your work I tell them it's a deep combination of brilliant imagination and melodic sense combined with this incredible jeweler's eye of a self-editor. Revision is the writer's friend.

CLARK: Yeah, it's like that first Mexican guitar I ever got, the first thing I wanted to do with it was fix it. And I just get a kick out of wrangling words, you know? I just enjoy it.

CROWELL: Painting, building guitars and writing songs, does it all come from the same source, the same kind of influence?

CLARK: Sure, I think so.

CROWELL: So what about the future, is there anything you haven't done that you'd like to do?

CLARK: Yeah. All these things that you're talking about, the painting, the writing and building guitars, are things that I do that no one ever gets to be the best there is at. And the more you do it the less you know, and the harder it is the better. I've always wanted to build a house, but it's always, "I don't think so right now." And I've always wanted to build a boat, but "I don't think so right now." And I still want to build another one of these guitars over here.

CROWELL: But if you wanted to build a house, I bet you'd build yourself a good one.

CLARK: Yeah, I would!

On the Web: guyclark.com; rodneycrowell.com

CMA UNVEILS CMA-EDU

A BI-WEEKLY INTERNET NEWSLETTER
featuring ENTERTAINMENT/DIGITAL
UPDATES from
CMA'S FUTURE MARKETS TASK FORCE

by WENDY PEARL

CMA recently launched CMA-EDU, a bi-weekly HTML newsletter created for CMA's members. The newsletter, which features a collection of links to stories on distant Web sites, was developed by CMA's Future Markets Task Force, which is chaired by David M. Ross, Publisher of *Music Row* and member of the CMA Board of Directors.

"This new project is a labor of love for the Task Force," Ross said. "We're pleased to be able to present education and information about emerging and future technologies as a new member benefit in the form of CMA-EDU. It's an integral part of the Task Force's mission statement."

"We are very fortunate to have this dedicated group of professionals sifting through volumes of information to collect and distribute to our members those articles that are on the cutting edge of what is current and impacting the marketplace," said CMA COO Tammy Genovese. "Quick and easy access to this information gives our members an edge in their daily business dealings."

Each edition of CMA-EDU contains a collection of links to stories assembled by the Task Force representing data, opinions, reviews and news the group believes will be of interest to CMA members. The articles and opinions in CMA-EDU are selected to present a broad view of issues and are not intended to represent the views of CMA. General topic headings include Gadgets, Licensing, Digital Politics, and Entertainment Media.

Future Markets Task Force member Gary Overton, Executive VP/General Manager of EMI Music Publishing Nashville, feels that spreading the cooperative spirit and vital information generated by the Task Force to all of CMA's members through CMA-EDU is vital.

"The interesting thing for me sitting on the Task Force is the exchange of ideas," Overton said. "I don't really deal in depth in their world, nor do they in mine. But I'm starting to understand their perspective on things and they hear mine, and that's great. The information going out to the membership will help people understand what's going on outside of their own little sphere."

CMA FUTURE MARKETS TASK FORCE MEMBERS:

DAVID ROSS, *Music Row (Chairman)*
TODD CASSETTY, *Hi-Fi Fusion*
MICHAEL DEPUTATO, *UMG*
RONNIE DUNN, *of Brooks & Dunn*
JOE GALANTE, *Sony BMG*
DAVID GALES, *Gales Network*
DAWN GATES, *Capitol Records Nashville*
HAL HASSALL, *CMT*
CRAIG HAVIGHURST, *String Theory Media*
HEATHER McBEE, *Sony BMG*
MARK MONTGOMERY, *echomusic*
STEPHANIE ORR, *Wired*
GARY OVERTON, *EMI Music Publishing Nashville*
RUSTY WALKER, *Rusty Walker Programming*



MySpace IS THE PLACE

by ROBERT L. DOERSCHUK

M

ention Radney Foster at just about any venue in Texas and you'll get knowing smiles and nodding heads in response. But beyond the state line his name might earn a little less recognition. That's only natural, since the celebrated singer/songwriter paid his dues on the Lone Star circuit, and one can only claim so many places as home.

At least that's the way it was until Foster opened shop on MySpace.com. Within hours, he was hearing from strangers throughout the world, most of them raving about his music and clamoring to be his "friend."

"I heard from college freshmen who were learning about Country Music, not through traditional radio but through the Randy Rogers Band or Cross Canadian Ragweed on MySpace," Foster said. "They're telling me, 'Dude! I learned about you from Randy Rogers! You're so cool!' And I'm like, 'Great! I made a new fan.'"

That, in a nutshell, is the magic of MySpace, an online community on which members spread the word about their favorite new artists faster, and with more peer-group credibility, than most old-school publicists. Since becoming active in July 1996, the site has enticed more than 1.8 million artists to set up spaces, according to its official figures, drawn by prospects of achieving instant fame through word of mouth.

Teenage users dominate MySpace, so it's no surprise that most of its acts identify their sound as rock, hip-hop or rap — 425,660, 400,268, and 328,862, respectively, as of Aug. 7 this year. With 32,129 artists claiming a Country affiliation, that's a mere blip on the radar screen. But according to many among that group, that blip is moving faster by the day. In October, Music Row trade group SOLID (Society of Leaders In Development) will sponsor a free panel at Belmont University to discuss the effects of MySpace on Nashville's music community.

For young headliners like Miranda Lambert, a presence on MySpace is as much a part of Country stardom as riding horses and wearing cowboy hats. "It's the new way for fans and artists to get in touch with each other," she said. "I'm kind of old-fashioned, because I still prefer to get hand-written notes in the mail. But I do have 40,000 'friends' now on MySpace, and while I wish I could write back to them all, thank goodness I can at least write one message to let them all know what's going on with me."

Lambert and several other major Country artists who draw the most visitors on MySpace — Rascal Flatts, Kenny Chesney, Keith Urban, The Wreckers and Dixie Chicks: numbers one to five — might be too busy to do more than check messages now and then. But new performers, and even aspiring songwriters seeking co-writers or new ways to hook up with publishers, are using it more aggressively.

Lance Christopher, for instance, a Nashville-based Country singer/songwriter, has been on MySpace since late 2005, and already it has become vital to his career strategy. "One fan in Illinois, who discovered me on MySpace, has gotten me airplay on some smaller stations up there and even gotten me booked for some shows in January," he said. "Then, when I go to do one of these shows, I'll put out that I have a MySpace page, and listeners there get very excited. Rather than just tell maybe 10 friends about me, now they're telling God knows how many through MySpace. I can't think of a more powerful promotional tool than that."

On the Web: myspace.com



myspace.com
a place for friends



the latest and greatest in

artist

WEBSITES

virtual communities

by EDWARD MORRIS

These days, the most effective artists' Web sites combine the colorful variety of an oriental bazaar with the giggly intimacy of a pajama party. The aim, according to Web designers, is to create a community, a sort of virtual hometown for fans where they will visit often, linger for awhile, interact with other devotees and — oh, yes — buy things.

It wasn't long ago that sites were basically static bulletin boards posted with the artist's bios, photos, tour dates and little else. Nowadays, one can still find all this essential press kit stuff, but the sites also bristle with videos, music samples, message boards, street-team recruitments, ringtone and icon downloads, games, contests, newsletters, artists' journals, Q&A columns, merchandise stores, customized "radio stations," pitches for favorite charities and myriad related attractions.

Most of these features are accessible to the casual browser without strings. Some require the user to register and a few, notably the fan club option, call for registration plus a membership fee.

"A Web site's all about being interactive," observed Dawn Gates, Director of New Media Marketing for Capitol Records Nashville. "If you have a Web site that's stagnant, fans aren't going to keep coming back to it. Constant updates lead to frequent visits, which build a community."

Most site designers agree that the current push is to involve their artist-clients in the global reach of MySpace.com, the riotously popular site that bills itself modestly as "a place for friends" (see page 23). Ideally, if some of these "friends" are channeled right, they will whip up excitement for the participating artist and lure battalions of newfound buddies back to the artist's own community.

"We encourage artists to have pages on MySpace," Gates said. "We try to cross-promote from the MySpace page, pointing back to the official Web site for the artist. And from the official site, we say, 'Join our MySpace community.' You're able to spread your music in a grassroots manner to fans."

At Dierks Bentley's page on MySpace, one recently could have seen this notice: "Win a rare DB custom iPod Nano loaded with every DB album and music video." A click on the contest button transported the user to Bentley's official site and the homefolks who were mingling there.

Tony Harris, founder and President of Deliberate Marketing Services in Los Angeles, sees unlimited possibilities via these MySpace tie-ins, and his Web site promises the following: "We will maximize your presence on the phenomenally influential and massive online community, MySpace. This encompasses designing and building out your profile and using creative methods to increase visibility and drive targeted consumers to this page."

Lynette Garbonola, Marketing Director for Warner Bros. Records, oversees sites for Big & Rich, Shannon Brown, Cowboy Troy, Faith Hill, Lori

ALISON KRAUSS AND UNION STATION
featuring **JERRY DOUGLAS**

2006 IBMA AWARD NOMINEES ANNOUNCED
The nominees for the 17th annual IBMA Awards have been announced. Alison Krauss and Union Station are nominated for Best Bluegrass Album for their album *On the Border*. Other nominees include The Dillards, The Whites, and The Seldom Society.

YOU ASKED... WE LISTENED!
Alison Krauss track previously unreleased - Now Available on iTunes

NEW AKUS VIDEO - "IF I DIDN'T KNOW ANY BETTER"
Alison Krauss performs "If I Didn't Know Any Better" from her album *On the Border*. The video features her performing with the band in a studio setting.

wynonna

WY IN THE SPOTLIGHT

STAY UP TO DATE

WYNONNA

WB NASHVILLE HOME OF COUNTRY MUSIC

SHOW DATES

Wednesday August 2nd, 2006	8:00 PM
Thursday August 3rd, 2006	8:00 PM
Friday August 4th, 2006	8:00 PM
Saturday August 5th, 2006	8:00 PM

RECKERS

LINKS

RELEASES

WB NASHVILLE HOME OF COUNTRY MUSIC

SHOW DATES

Wednesday August 2nd, 2006	8:00 PM
Thursday August 3rd, 2006	8:00 PM
Friday August 4th, 2006	8:00 PM
Saturday August 5th, 2006	8:00 PM

FAITH HILL

NEWS & HEADLINES

RELEASES

Dierks Bentley // Modern Day Drifter

Get great seats!

CLICK HERE TO LEARN MORE

Did On OB Home - Support Music Charities
March 6, 2006
Dierks Bentley is sponsoring 3 OB members to help support a different music related charity. Starting today you can be an OB member's "sponsor" and support a different charity. All OB members will be notified.

Dierks Gets ACM Nomination
March 5, 2006
Dierks has been nominated for the ACM Top New Male Artist award. It was a complete list of nominations and he was one of the 100 nominees. Congratulations!

VIP Tickets On-Sale
March 5, 2006
VIP Tickets are On-Sale on his "Modern Day Drifter" tour. The Band & The Nashville Year 2006 are included. The following shows will go on sale at this time below.

VIP Tickets 2006 On-Sale Friday, March 10 | 8:00 AM CST | 1-800-448-8881
Please call only based on dates in italics. (The Best)

McKenna, Blake Shelton, The Wreckers and The Blue Collar Comedy Tour, among other Country artists and comedians. She agreed that cross-promotion with MySpace was an important element for every artist. Well-run sites, she said, lead to active street teams, larger fan clubs, increased merchandise sales and measurable career benefits. Sites can also gather useful demographic and geographic information, she noted.

"The Web is becoming a distribution mechanism for music," said Mark Montgomery, Managing Partner of Nashville-based echomusic. "Artists need to look at this as the mechanism that's going to support their careers."

echomusic creates and manages sites for record labels Big Machine and Dualtone and Country Music artists Bentley, Eric Church, Guy Clark, Rodney Crowell, Josh Gracin, Alison Krauss, Patty Loveless, Brad Paisley, Rascal Flatts, LeAnn Rimes, Sugarland, Wynonna and more.

Montgomery asserted that the factor most basic to Web success is "building a one-to-one relationship directly with fans. To facilitate that, we've built a patent-pending technology that allows us to build community over time. And as we build these communities, fans give us information."

Montgomery has helped recruit and direct numerous street teams on his artists' behalf, and he appreciates their usefulness. "If you have a Web site with reasonably sophisticated technology, you can attract them and retain them online just by asking, 'Hey, you wanna help us?'" That help, he added, can take the form of voting in online polls, calling in requests to radio stations, putting up posters or checking record stores to see if an artist's albums are in stock.

Sites can be tailored, Montgomery said, to show content on cell phones that is different from the content viewed on a regular Web browser, another new wrinkle for Web communities. "All you have to know is that it's there, and you have to bookmark it on your cell phone, just like you would any other Web site."

This easy access came in handy when Montgomery was in New York for the CMA Awards this past November. "We couldn't remember where the Nokia Theatre was that Dierks was playing at," he recalled. "So we jumped on the cell phone and went to his Web site to get the address while we were standing in Times Square. That's how the Internet is changing fans' relationship to the artists."

Sites are becoming an important source of revenue in Montgomery's estimate. He noted that this year, Bentley sold out the Gold Circle VIP tickets to his first show, which were available only to fan club members, within an hour. Last year, the Christian music group Third Day sold 15,000 albums on its Web site within a week.

"Almost every site we manage on behalf of artists is cash-flow positive," Montgomery contended. Those aren't bad communities to live in.

Artwork used by permission.



RONAN KEATING'S COUNTRY SOUL

by PETER CRONIN

Looking at Ronan Keating's career trajectory — from boy band heartthrob to multi-Platinum-selling solo artist — "Country" may not be the first word that comes to mind. But a look (and a listen) below the surface

of this Irish-born singer's prodigious output reveals a serious and multi-faceted artist who, through his songwriting and song choices and his massive popular appeal, has emerged as a major international voice for Country Music.

"There's a great relationship between Irish music and Country Music, and I grew up listening to Country," Keating said. "All the TV shows showed American Country artists, and my parents loved the music, so I was engrossed in it as a child and it just stuck with me. There is a part of my soul that is Country Music, and that's why it comes out in what I do."

Keating was 14 years old and working in a Dublin shoe store when he beat out 300 auditioning hopefuls to become a member of Boyzone. The band, cast in the mold of the Backstreet Boys and 'N Sync, experienced phenomenal success in the '90s. Each of their four albums shot to the top of the UK charts, and they landed all of their 16 singles in the Top 3. While Boyzone occasionally hinted at Country, covering songs such as Anne Murray's "You Needed Me," for example, Keating's stylistic leanings became clear from his first solo single in 1999, a cover of the Keith Whitley and Alison Krauss classic, "When You Say Nothing at All." His self-titled debut sold more than 4 million copies, establishing Keating as a star. In 2002, he released his sophomore album, *Destination*, leading with "If Tomorrow Never Comes," a chart-topping cover of the Garth Brooks smash from 1989.

"My version is not as Country as Garth's," Keating said. "Even 'When You Say Nothing at All,' I turn it into more of a contemporary pop song. But those roots are there, and you feel them. You don't have to be a Country fan to appreciate those songs."

Through his carefully considered, artfully rendered covers, audiences from London to Lisbon to Paris have come to appreciate the lyrical and melodic virtues of contemporary Country Music, and his songwriting has even taught America's Country artists a thing or two about what constitutes a hit. Back in 2001, Keating pitched one of his compositions, "The Long Goodbye," to Brooks & Dunn, who subsequently took the song to No. 1.

"That was a brilliant feeling," Keating said. "It was great for me as a songwriter to be recognized in that part of the world."

If his stardom hasn't yet caught on in the U.S., Keating seems to have the rest of the globe pretty well covered. "All Over Again," the first single from his latest album was a duet with acclaimed British folksinger Kate Rusby, and Keating recently recorded new versions of the song in Italian, French, German, Portuguese and Chinese. Keating partnered with American Country star LeAnn Rimes for another hit duet and video, 2004's "Last Thing on My Mind."

"Ronan is one of my favorite people in the world," Rimes said. "He is such a genuine, kind hearted man. I absolutely loved working with him. He has a very smooth, passionate voice that makes you believe everything he sings."

With the video of their duet in heavy international rotation, Rimes was invited to Switzerland to headline Country Night Gstaad Festival in 2004. Keating joined her to perform their hit song and was invited back to headline this year's event in September.

"It's a Country Music festival, and it's the first of this type that I've done," he said. "I'm going to have to pick all the Country songs from my albums ... it's going to be a good night."

On the Web: ronankeating.com



DWIGHT YOAKAM

DON McLEAN AND DEL McCOURY

IRELAND GOES COUNTRY WITH MIDLANDS MUSIC FESTIVAL

The inaugural Midlands Music Festival was held July 28 and 29 on the grounds of Ballinlough Castle, three miles from Athboy, County Meath, Ireland. The location of the festival, one of the biggest gatherings of Country Music artists and fans in Irish history, is a 90-minute drive from Dublin. The venue, located on rich pastureland and near a golf club, was chosen for its easy access for fans from both Northern and Southern Ireland. Several fans stayed at the nearby campsite.

Promoted by POD Concerts and Rag Lane as "Two Days of Contemporary Country Music at the Castle," the festival brought together a wide range of mainstream and more left-of-center artists performing on two separate stages. Performers included Jackson Browne, Glen Campbell, Guy Clark, Nanci Griffith, Hacienda Brothers, Emmylou Harris, Hayseed Dixie, the Hillbilly All-Stars, Ray Wylie Hubbard, Lambchop, Charlie Landsborough, Albert Lee, David Lindley, Low, Don McLean, the Del McCoury Band, Van Morrison, Mozaik, Kenny Rogers, the Saw Doctors, Darden Smith, Loudon Wainwright III, Tony Joe White and Dwight Yoakam.

An enthusiastic crowd that ranged from toddlers to teenagers to grandparents, gave the artists a warm Irish welcome. Broadcaster Sandy Harsch, RTE, had a studio set up backstage where the artists were interviewed, and the press was well represented with journalists attending from *Sunday World*, *Hot Press*, *Evening Herald* and *Irish Daily Mirror*, to name a few. Headliner Rogers will return to Ireland for a tour later in the year with dates at The Point Theatre in Dublin on Oct. 19 and Belfast's King's Hall on Oct. 21.

"Experiencing the Midlands Music Festival was one of the most exciting trips I have taken this year," said Rick Murray, CMA VP of Strategic Marketing. "To see the excitement of the fans who traveled from across Ireland combined with the enthusiasm of the artists and the professionalism of the operation reinforced the legs that Country Music has in the international marketplace. And to top it off, the setting, with a castle nestled in the bucolic green hills of Ireland, was the perfect place to listen to the incredible storytelling songs that are at the core of Country Music and that resonate with fans worldwide."

On the Web: midlandsmusicfestival.ie

GLEN CAMPBELL

JACKSON BROWNE, EMMYLOU HARRIS, DAVID LINDLEY, PAM ROSE AND MARY ANN KENNEDY



Photos: Ronnie Norton



CLAY WALKER

RHETT AKINS



RONAN KEATING, BOBBI BOYCE, PROMOTER TRISHA WALKER AND GSTAAD CO-FOUNDER MARCEL BACH

"COUNTRY NIGHT GSTAAD" BRINGS COUNTRY MUSIC TO SWITZERLAND

European Country Music fans came out in force on Sept. 8 and 9, for this year's Country Night Gstaad, the Country Music festival held annually since 1989 in Gstaad, Switzerland. The first Country Night Gstaad, featuring Loretta Lynn and Conway Twitty, set a precedent of premium artistic quality. Throughout the years, the festival has become a mainstay of the European Country scene. Gstaad is a prominent festival in Europe that showcases American Country artists each year. This policy has earned the festival a reputation as one of the leading Country Music events in Europe. The venue offers stunning Alpine scenery and seating for nearly 3,000 visitors under a one-of-a-kind domed tent. This Alpengala tent, known for its excellent acoustics and seating comfort, included several restaurants for fans to visit. This year's line up featured Rhett Akins; The Cornell Hurd Band from Austin, Texas; Irish star Ronan Keating; and Clay Walker.

"The Country Night Gstaad edition of 2006 offered a bumper crop of great moments," said Ed Bouchard, who has handled advertising and press relations for the Festival since its inception in 1989. "It had everything for everybody — music which went straight to your feet or grabbed your heart, a perfect mix for open-minded Country Music lovers."

On the Web: countrynight-gstaad.ch

2006 INTERNATIONAL EVENTS CALENDAR

OCT. 15

COUNTRY GOLD

Kumamoto, Japan

On the Web: countrygold.net

NOV. 4-5

COUNTRY MUSIC MESSE NURNBERG

Nurnberg, Germany

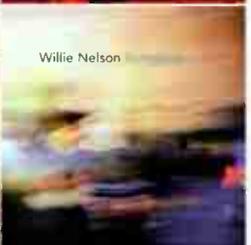
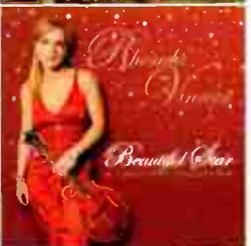
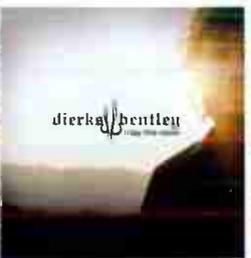
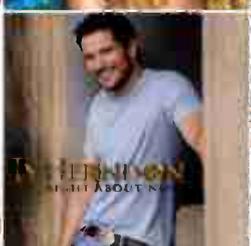
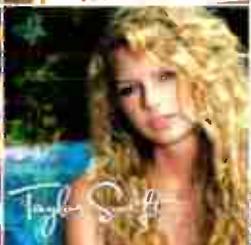
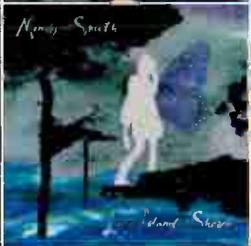
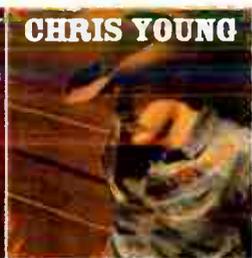
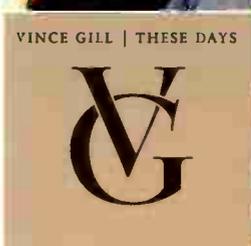
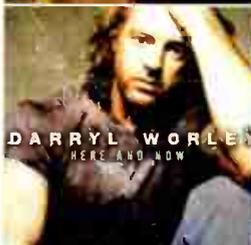
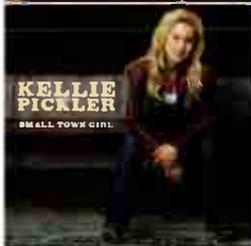
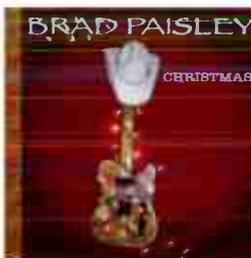
On the Web: countrymusicmesse.de

NOV. 7

CMA GLOBAL MARKETS SYMPOSIUM

Nashville / 2 - 4 PM / Location TBD

*Events and dates are subject to change. Visit CMAWorld.com/international/touring for more information.



OCT. 3

Spady Brannon / *The Long Way Around and Other Short Stories / Postscript*
 The Kennedys / *Songs of the Open Road / Applesseed*
 George Strait / *It Just Comes Natural / MCA*
 Various Artists / *Songs of the Year / Cracker Barrel*
 Tom Wurth / *Tom Wurth / Aspiration/Navarre*
 Chris Young / *Chris Young / RCA*

OCT. 10

Randy Archer / *Shots in the Dark / Share Well*
 Jimmy Buffett / *Take the Weather with You / Mailboat/RCA*
 Michael Hall / *The Song He Was Listening to When He Died / Freedom*
 Wayne Hancock / *Tulsa / Bloodshot*
 Heartland / *I Loved Her First / Lofton Creek*
 Shooter Jennings and the .357s / *Live at Irving Plaza / Universal South*
 Lost Immigrants / *Waiting on Judgement / Palo Duro*
 Brad Paisley / *Brad Paisley Christmas / Arista*
 Dolly Parton / *The Acoustic Collection 1999-2002 / Sugar Hill*
 Mindy Smith / *Long Island Shores / Vanguard*
 Trent Summar / *Horseshoes & Hand Grenades / Palo Duro*
 Various Artists / *My Friend Flicka (soundtrack) / StyleSonic*
 Wynonna / *A Classic Christmas / Curb*

OCT. 17

Dierks Bentley / *Long Trip Alone / Capitol*
 Guy Clark / *Workbench Songs / Dualtone*
 Vince Gill / *These Days / MCA*
 Lonestar / *Mountains / BNA*
 Various Artists / *She Was Country When Country Wasn't Cool: A Tribute to Barbara Mandrell / BNA*
 Rhonda Vincent / *Beautiful Star: A Christmas Collection / Rounder*

OCT. 24

Alabama / *Alabama: Songs of Inspiration / RCA/Provident*
 Ty Herndon / *Right About Now / Titan Pyramid*
 George Jones and Merle Haggard / *Kickin' Out the Footlights / Bandit*
 Montgomery Gentry / *Some People Change / Columbia*
 Taylor Swift / *Taylor Swift / Big Machine*
 Various Artists / *Old Town School Songbook: Vol. 1 / Bloodshot*
 Various Artists / *Viva Terlingua! Neuvo! Songs of Luckenbach Texas / Palo Duro*

OCT. 31

Wee Hairy Beasties / *Animal Crackers / Bloodshot*
 Tracy Byrd / *Different Things / Blind Mule/A2M Dist.*
 Cross Canadian Ragweed / *Back to Tulsa: Live and Loud at Cain's Ballroom / Universal South*
 Craig Morgan / *Little Bit of Life / Broken Bow*
 Willie Nelson / *Songbird / Lost Highway*
 Kellie Pickler / *Small Town Girl / 19 Recordings/BNA*
 Kate Russell / *Powerful Stuff / Urunga/Aspiration*
 Sunny Sweeney / *Heartbreaker's Hall of Fame / Sweeney*

NOV. 7

John Anderson / *Easy Money / Raybaw/Warner Bros.*
 Phil Keaggy / *Roundabout / TAG Artist Group*
 Mark Newton Band / *Hillbilly Hemingway / Rebel*
 Sugarland / *Enjoy the Ride / Mercury*
 Keith Urban / *Love, Pain & the whole crazy thing / Capitol*

NOV. 14

Katrina Elam / *Turn Me Up / Universal South*

NOV. 21

Darryl Worley / *Here and Now / 903 Music*

*CD release dates are subject to change without notice. Compiled by ATHENA PATTERSON



RAUL MALO

OPENS A NEW MUSICAL CHAPTER WITH *YOU'RE ONLY LONELY*

by WENDY NEWCOMER

For more than 15 years, Raul Malo fronted The Mavericks, a Country band that garnered multiple awards — including CMA Awards for Vocal Group of the Year in 1995 and 1996 — and enjoyed mainstream success in both the U.S. and Europe. Their recipe, equal parts Roy Orbison and Hank Williams, tested the boundaries of Country Music. Malo, the son of Cuban émigré parents, further widened those boundaries with his 2001 Latin solo album, *Today*, and his work with super group Los Super Seven in 2005. He also produced other artists, including K.T. Oslin and Rick Trevino. One project that has long languished on Malo's to-do list is what he described as a "singer's record," an album that showcased its vocalist with songs of integrity, range and emotion.

"This is a record that I've always wanted to make, because I'm just a singer on it," explained Malo of his new CD, *You're Only Lonely*, on Sanctuary Records. "For me, as a vocalist, it's just paying tribute to some of my favorite songwriters and artists. It was the first time in my life that I had ever done that."

For inspiration, he didn't have to look any further than the Linda Ronstadt albums in his collection. "To me, those records are so special," he recalled. "They are an important part of our music history. Linda covered a lot of people's material, because she wasn't a writer, per se. But there was an enormous wealth of talent around her, and all these songs were just tailor-made for her. Those records were fantastic, not only hers, but James Taylor's and of course the J.D. Souther stuff."

Enter legendary producer Peter Asher — the man at the helm of many of the Ronstadt, Souther and Taylor albums that Malo held dear. Malo and Asher met backstage last year in London at a Mavericks show, and the seeds of *You're Only Lonely* were sown.

"I knew of The Mavericks records because in England they had a couple of huge hits," Asher said. "So I knew who they were, and liked them. I loved the show, went backstage and met Raul. We ended up having a long conversation, and we talked about the possibility of working together at some point."

As with Ronstadt, Asher saw in Malo an opportunity to record with a singer's singer. "Raul has an extraordinary voice," Asher praised. "It's one of those huge voices that can do anything. So what we tried to do was pick his favorite songs — songs that he enjoyed singing, in such a way that it would frame his voice. It's a vocal-based album. We tried for the singer and the song to be the center of attention, and the center of the arrangement, because his voice is unlike anybody else's. It's so beautiful."

Asher points out similarities between Ronstadt and Malo. "They both have quite amazing voices, but they also both have a very strong sense of what songs will suit them," he said. "Each track was structured, arranged and produced in such a way as best I could, to reflect the brilliance of her singing — and in this case, his singing."

If the critics have their way, *You're Only Lonely* will be joining Ronstadt's classic records at the top of the charts. Released on July 25, the album has generated reams of critical praise. *People* magazine selected the album as their "Critics Choice," describing the music as "intensely romantic." The *Los Angeles Times* credited Malo with "resurrecting the kind of romantic pop music that Frank Sinatra long personified." And the singer was recently invited to appear on NPR's "All Things Considered."

The list of songs on *You're Only Lonely* runs the gamut of musical styles and decades. Malo soars with classic standards including "Remember,"

"Intensely romantic."

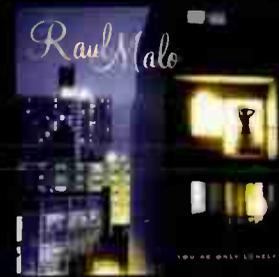
★★★★ Critic's Choice – *People*
Ralph Novak

"[An album] dedicated to resurrecting the kind of romantic pop music that Frank Sinatra long personified. This is all about setting the mood for candlelight, champagne and a cozy evening with the one you love — or wish to."

★★★1/2 – *Los Angeles Times*
Randy Lewis

"Anyone in search of sophisticated make-out music should snag Malo's album, posthaste: *You're Only Lonely* is a perfect disc to break out (along with a bottle of red wine) once the kids are tucked into bed and fast asleep."

– *The Washington Post*
Shannon Zimmerman



"So Sad" and "Games That Lovers Play," knowingly interprets Willie Nelson's "Angel Flying Too Close to the Ground," puts a male perspective on the oft-covered Etta James ode to romance, "At Last," and makes the title cut — written by Souther — his own. Nestled seamlessly among these and other classics is the Malo-penned original, "For You," a joyous Latin-flavored composition.

"We listened to the original tracks as if they were demos being sent to us, not as the hit records that they were," he revealed. "It was like we were in the studio, and somebody sent us a demo and we'd just heard it. So we'd go, 'Okay, let's do this. Let's break it down and forget what orchestrations there are on the record.' And that's how we went at it."

Martina McBride joins Malo on the Randy Newman ballad "Feels Like Home." Malo jokes that he was able to get McBride's participation with "a lot of begging. Martina's a friend. George Massenburg (who mixed and mastered *You're Only Lonely*) had just finished working with her on something. We were looking for a duet partner for that song, and it just seemed right. I certainly knew she could sing it. It's difficult to get somebody on a record, because everybody's so busy — and she's no exception. So it just aligned. It was good timing, thankfully."

Malo toured briefly last fall, introducing the songs on *You're Only Lonely* to U.S. and Canadian audiences. "The reaction was great," he said. "People know these songs, and are thrilled to hear them again in this context. I don't think they've heard them in awhile, and they're such great songs. I'm thrilled to be singing them."

This summer, Malo toured steadily in support of the new album. But a Malo show isn't the only place you're likely to see him. Last year he was the Musical Director for several CMT productions, including the "Crossroads" episode that featured Lionel Richie and Kenny Rogers and "100 Greatest Duets."

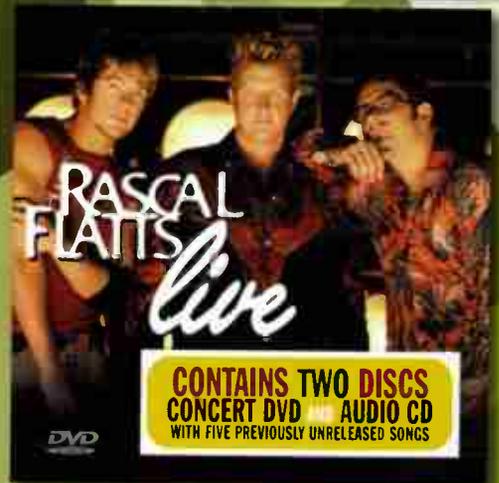
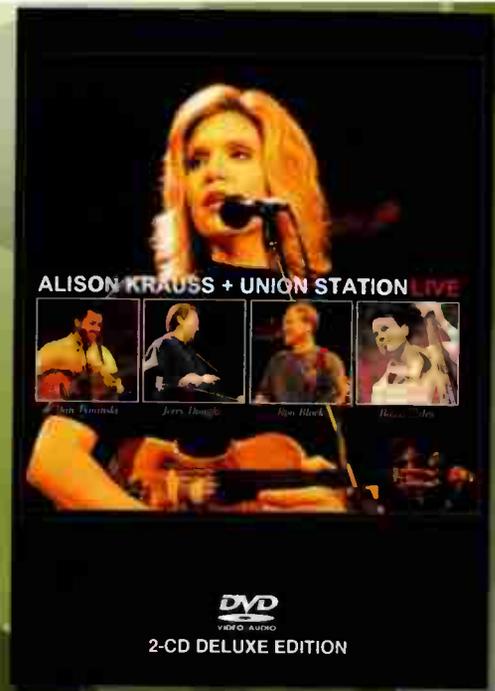
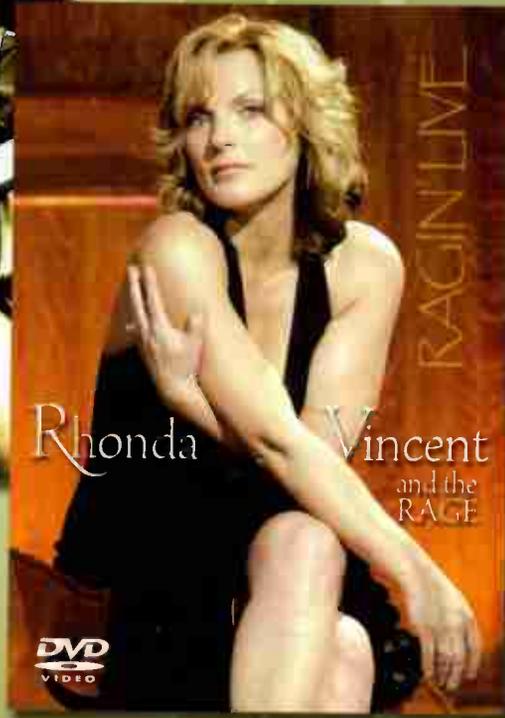
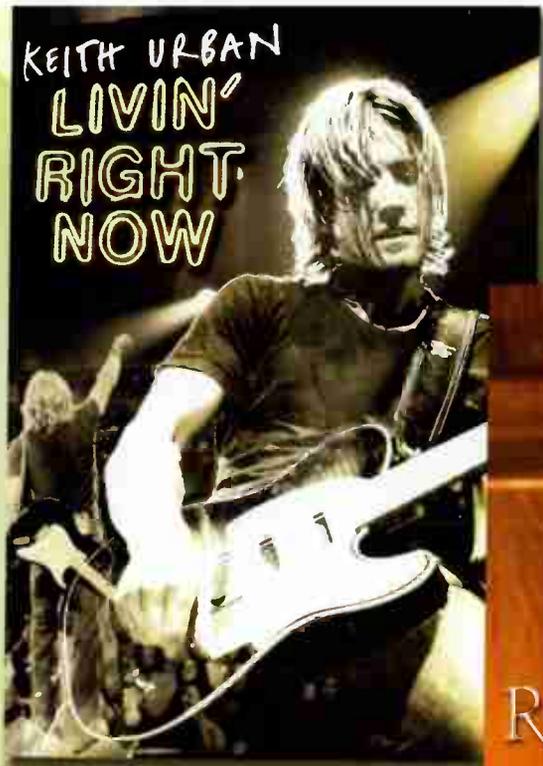
"Honestly, I don't know how they came about — but I'm glad they did," he said of the musical director jobs. "I think they felt comfortable that there was an artist in the band to work with the singers."

"And I get to be a musician, which is fun for me, because I don't even read charts," he added. "It's great. I get to stand there and pretend. I mean, I've got them all there on my music stand, with a light. People go, 'Wow, look at him — man, he's bad, he can read charts.' And I can't. But I pretend like I do, and it's a lot of fun."

There's no pretending when it comes to Malo's voice. When asked how he feels to have Peter Asher describing him one of the best singers in the world, he's silent for a moment. "I mean, come on, what am I supposed to think about that?" he said humbly. "That's amazing, with the singers that he's worked with."

Asher has the final word on Malo. "There are two hallmarks of a great singer — a great voice and an ability to use it to create further greatness in the song," he said. "Raul is a huge fan of all the balladeers — Sinatra, Dean Martin. And the Country Music influence is in there, but people expect that already from a Mavericks person. So in a way, you're seeing all the other influences in Raul's musical upbringing. He may live in Nashville, but his soul is all over the place."

On the Web: raulmalo.com



COUNTRY DVDS POSITION, PROMOTE

by EDWARD MORRIS

Keith Urban's "Livin' Right Now" DVD has sold more than 130,000 copies since its release in September 2005. But high production costs, limited means of promotion and uncertain prospects of sales continue to restrict the number of concert DVDs record labels make available to Country fans. More common — and less costly — are the DVD compilations of the artists' previously released music videos.

Montgomery Gentry's "You Do Your Thing: The DVD," which collects six of the duo's videos, was certified Gold (for the sale of 50,000 units) within two months of its release in April 2004. Urban's "Video Hits" DVD — also a six-pack — was declared Platinum (100,000) 20 months after it debuted in February 2004.

Bill Kennedy, VP of Sales for Capitol Records Nashville, said that the Urban concert DVD, which was shot at the Wiltern Theatre in Los Angeles, is the only one of that type that his label has done lately. "And it has met all of our expectations [for] sales and in what we want to accomplish concerning Keith's exposure," he noted.

"Besides getting to the core fan base you can use that footage for other things," Kennedy continued. "In Keith's case, where you have a great performer — the CMA Entertainer of the Year — you want to capture that and give fans a chance to purchase something [visual] so they don't have to get it via some other avenue [such as being] bootlegged." (Technology has gotten to the point that fans can surreptitiously tape and sell entire concert performances.)

Kennedy said he thought Capitol artists Trace Adkins and Dierks Bentley were "pretty close" to being eligible for their own concert DVDs. "There's a lot that goes into it," he explained. "You end up shooting more than one [show], and it takes a while." Although production, editing and licensing costs of concert DVDs vary widely, Kennedy estimated, "as a general rule, if you're going to do a concert DVD, you'd want to sell from a low end of 50,000 copies to a high end of 100,000."

Capitol has released two music video-based DVDs on Adkins since 2004. The first has gone Platinum and the second has reached Gold status, according to the Recording Industry Association of America.

Urban is one of the hottest acts in Country Music now, so it follows that his DVD would sell well. But is there a rationale for producing such a DVD on a new act that has no name recognition or on an older artist who has long since fallen off the charts? And how will the DVD be financed?

The PovertyNeck Hillbillies is a seven-man band from the Pittsburgh area. Beginning in 2002, the band built such a large regional following that it was able to secure a number of deep-pocket sponsors, notably 84 Lumber, Cricket mobile phones and Coors Light. Last year, Pittsburgh public television station WQED brought the Hillbillies into its studio and taped a live performance. The show became a part of WQED's programming, a special offered to other PBS stations and a DVD for sale to fans.

In 1997, singer Don Williams took a TV crew with him to record one of his concerts in Zimbabwe, a country where he has a large and intensely

RECENTLY RELEASED COUNTRY ARTIST DVDS

Alison Krauss & Union Station / "Alison Krauss & Union Station & Union Station Live" / Rounder

Trace Adkins / "Video Hits" / Capitol

Trace Adkins / "Video Hits 2" / Capitol

Bill Anderson / "Bill Anderson, His Life & His Music" / Varese Sarabande

Chris Cagle / "Video Hits" / Capitol

Glen Campbell / "In Concert" / Image

Johnny Cash / "Man in Black: Live in Denmark 1971" / Columbia/Legacy

Charlie Daniels Band / "CDB DVD Live" / Blue Hat/Koch

Cross Canadian Ragweed / "Back to Tulsa: Live and Loud at Cain's Ballroom" / Universal Records

Emmylou Harris and Mark Knopfler / "Real Live Roadrunning" / Warner Bros.

Faith Hill / "When the Lights Go Down" / Warner Bros.

Alan Jackson / "Precious Memories: Live at the Ryman" / ACR/Arista

Waylon Jennings / "Nashville Rebel" / Bear Family

Toby Keith / "20th Century Masters - DVD Collection" / Mercury

Kris Kristofferson / "Live in Austin" / New West

Miranda Lambert / "Kerosene" / Columbia

Chris LeDoux / "Video Hits" / Capitol

Martina McBride / "Timeless" / RCA

Montgomery Gentry / "You Do Your Thing: The DVD" / RCA

Neal McCoy / "LIVE!" / 903 Music

Tim McGraw / "Greatest Video Hits" / Curb

Nitty Gritty Dirt Band / "Farther Along" / Capitol

Dolly Parton / "Live and Well" / Sugar Hill

PovertyNeck Hillbillies / "PovertyNeck Hillbillies Live!" / Rust

Elvis Presley / "Elvis at The Hayride" / Louisiana Hayride

Rascal Flatts / "Rascal Flatts Live" / Lyric Street

Kenny Rogers / "The Journey" / Goldhill Entertainment

Minton Sparks / "Open Casket" / Ruckus/Emergent/RED

George Strait / "Somewhere Down in Texas" / MCA

George Strait / "For the Last Time (Live from the Astrodome)" / MCA

Shania Twain / "Up Close and Personal" / Mercury

Keith Urban / "Livin' Right Now" / Capitol

Keith Urban / "Video Hits" / Capitol

Various Artists / "Bloodied but Unbowed: Bloodshot

Records' Life in the Trenches" / Bloodshot Records

Various Artists / "Grand Ole Opry at Carnegie Hall" / RCA

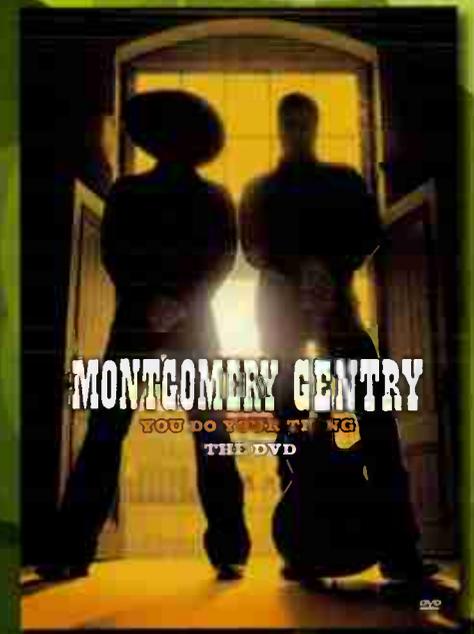
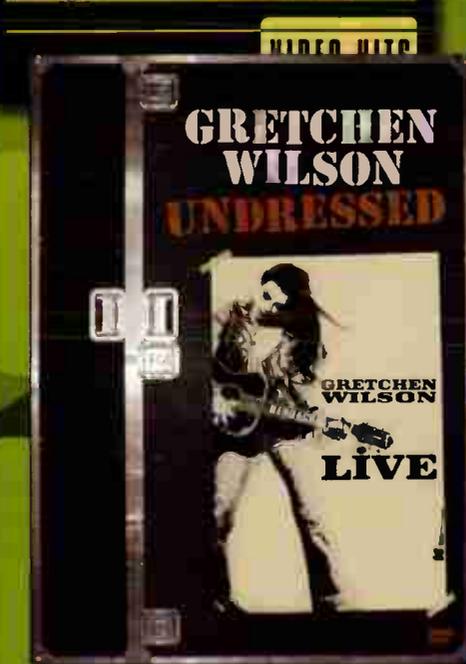
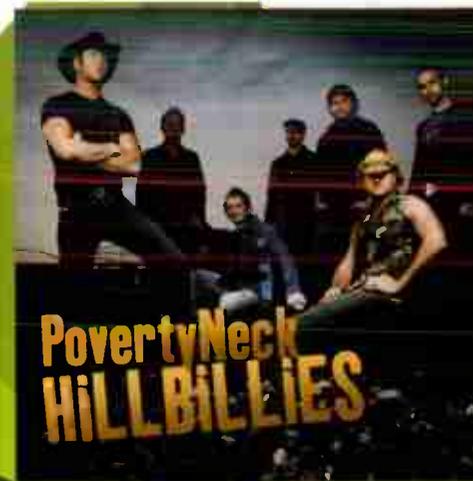
Rhonda Vincent & The Rage / "Ragin' Live" / Rounder

Webb Wilder / "Tough It Out!" / Landslide

Gretchen Wilson / "Undressed" / Epic

Trace Adkins

DVD



AND PROFIT

devoted following. Initially, Williams, who was last on the charts in 1992, sold VHS copies of "Into Africa" at his shows. In 2004, his label, Intersound/Compendia, released "Into Africa" as a DVD. Afterward, Robert Pratt, Williams' manager, negotiated a deal to have the show syndicated nationally to PBS stations.

In recent months, WNPT, Nashville's public television outlet, has aired both "PovertyNeck Hillbillies Live" and "Into Africa," a strong demonstration that concert DVDs, if properly licensed for broadcast, can find audiences for artists well beyond their regular fan base.

Harmon McBride, WNPT's Program Director, said that WQED sent him a copy of the Hillbillies DVD and asked him to consider broadcasting it. "I thought the program was good and I thought the group was good," he reflected. "PovertyNeck Hillbillies Live" was syndicated to other PBS stations by NETA. The band's label, Rust Records, licensed the DVD from WQED to sell in a package with the band's debut album.

The Williams show came to WNPT as part of a larger package of programs that WLIW/Long Island, was offering for syndication.

"The aim [of broadcasting "Into Africa" on PBS] was to show the American people that they have an artist who has such a massive following in another country," Pratt said. "We're doing a number of projects with PBS during the course of the year — some concerts with Don in various parts of America. They will air the 'Africa' video prior to the concert in the local area." The DVD will also be offered for sale as part of

the PBS tie-in.

Rhonda Vincent & The Rage's DVD, "Ragin' Live," has been edited down to an hour and is being syndicated to PBS stations, McBride said. Jointly sponsored by Vincent's label, Rounder Records, and Martha White Flour, the DVD was filmed during a live performance at Sheldon Concert Hall in St. Louis.

Whether concert or compilation, one of the primary purposes of a DVD is to convey a feeling of intimacy between artist and fans. One of the best current examples of this is "Gretchen Wilson Undressed," a simulated post-concert jam session shot at Charleston Civic Center in Charleston, W.Va.

It should also be noted that the "Rascal Flatts Live" DVD, released in September 2003 went double-Platinum in March 2004. Toby Keith has scored two Gold and one Platinum DVDs, all video compilations.

There are several bluegrass concert DVDs available, including "Telluride Bluegrass Festival" (shot at the 2003 event), Dolly Parton's "Live and Well" (shot at Dollywood in 2002), Ricky Skaggs & Kentucky Thunder's "Soldier of the Cross: The Concert" (filmed in 2003 at the Gibson Bluegrass Café in Nashville), the Platinum-selling "Alison Krauss & Union Station Live" (filmed at Louisville Palace in 2003), "A Gospel Bluegrass Homecoming" (recorded at Fisk University in Nashville in 2003) and "Bluegrass Journey: A Documentary" (released in 2003).

legend

Con

World Radio History

Hunley

HAPPY THAT THE MUSIC STILL LEADS HIM

by EDWARD MORRIS



Con Hunley had pretty much abandoned any hope of getting another record deal when his phone rang that late summer day in 1996. Although the soulful, sometimes steamy vocalist had been a fixture on the Country charts from 1977 to 1986 — knocking critics dead with such intense pieces as “Oh Girl” and “Weekend Friend” — he had finally left the record business in disgust, just as Country Music was about to blossom.

The caller was Terry Choate, then point man for the Nashville Songwriters Foundation. He wanted to know if Hunley would perform at the induction of his old friend and former producer, Norro Wilson, into the Nashville Songwriters Hall of Fame. “I said, ‘Lord yes!’” Hunley recalled. “He told me he wanted me to sing ‘The Most Beautiful Girl,’ which was a huge song Norro wrote for Charlie Rich. So I did it. It was a pretty big deal. Buck Owens was there [and also being inducted]. A lot of people came up after I sang and said, ‘You ought to cut that song again.’ Some were saying that Norro and I ought to get back together in the studio. It felt good.”

Eventually, the two friends did reunite in the studio. But it wasn’t until 2004 that their collaboration actually yielded an album people could buy. Called *Sweet Memories*, it was released on IMMI Records, a small independent label based in Knoxville, Tenn., Hunley’s hometown. “We tried to get some major label thing going, but having been away as long as I had — and being older — nobody had much interest,” Hunley explained.

But critics were interested and almost uniformly effusive about Hunley’s return. The raves *Sweet Memories* elicited prompted IMMI the following year to release a compilation of the singles Hunley had cut in the late ‘70s for his first label, Prairie Dust, as well as five albums he recorded for Warner Bros. Earlier this year, IMMI rolled out Hunley’s new collection of songs, *Shoot from the Heart*. It not only spotlights some of his own songwriting but also includes his tribute to Ray Charles, “Georgia on My Mind,” and a rapturous version of Kris Kristofferson’s “Why Me Lord.”

“Con is very focused on his music and he’s a joy to work with,” said IMMI Records President Lisa Starbuck. “He’s an excellent resource for us as an independent label. When he was on his way up and at the pinnacle of his career, Con was still nice to the little people, and now a lot of those little people are the powers that be. That has really helped him and it’s been very rewarding for us.”

Raised in a family of touring gospel singers, Hunley absorbed the evangelical passion of both white and black gospel styles. He incorporated into his burnished voice every emotional gradation from the moan of inconsolable despair to the stratospheric cry of pure joy — and all without apparent effort or seam. At first an aspiring guitar player, he fell under the stylistic sway of Chet Atkins. But while still a youngster, he moved on to the piano, thanks to the even more magnetic pull of Charles.

Hunley chatted with *CMA Close Up* just after he came off the links at Vince Gill’s annual golf tournament. Golf remains a big part of Hunley’s life, a way of retreating, mending and supporting good works, all at the same time. “During the tough times when I was kind of aimless and lost as far as music was concerned, golf was a great outlet for me,” Hunley mused. “I could go out, play 18 holes, get things off my mind and think about other things. It was kind of therapeutic.”

For the past 23 years, Hunley has presided over his own celebrity tournament, one that raises money to provide gyms and instruction to inner-city kids who want to learn to box. So far, the event has contributed more than 1 million dollars to the cause.

Some of Hunley’s affection for golf may stem from the fact that it helped get him his first major record deal. While he was recording for Prairie Dust, a disc jockey friend invited him to attend the Acuff-Rose tournament, which, at the time, was the industry’s premier networking gala. In the evenings, some of the players would gather to sing and swap songs.

“I remember Chet Atkins was there,” Hunley said. “Of course, he was the first hero I ever had in my life. As far as music was concerned, I wanted to be the next great thumb-style [guitar] picker. I was just sitting there listening to everybody play and my friend said, ‘Con, why don’t you sing a couple.’ It scared me to death. I did sing, but there wasn’t a part of my body that wasn’t sweating. It just so happened that Bonnie Rasmussen [then a publicist for Warner Bros.] was in the crowd.

“We got to talking, and the next thing I know, Norro Wilson and a bunch of other folks from Warner Bros. chartered a plane and came to Knoxville to hear me at a club I was playing. Two weeks after that, I got a contract offer from Warner Bros. It was really funny. After Warner Bros. started talking to me, I got offers from five other labels. Chet wanted to sign me to RCA, and that’s probably where I should have gone. But I was a broke country boy, and Warner Bros. threw a little more money at me.”

Once on Warner, Hunley started gaining national attention. His songs never reached *Billboard*’s Top 10, but, over a period of four years, he did lodge 11 consecutive singles in the Top 20, including “You’ve Still Got a Place in My Heart,” “Since I Fell for You,” “You Lay a Whole Lot of Love on Me” and “What’s New with You.”

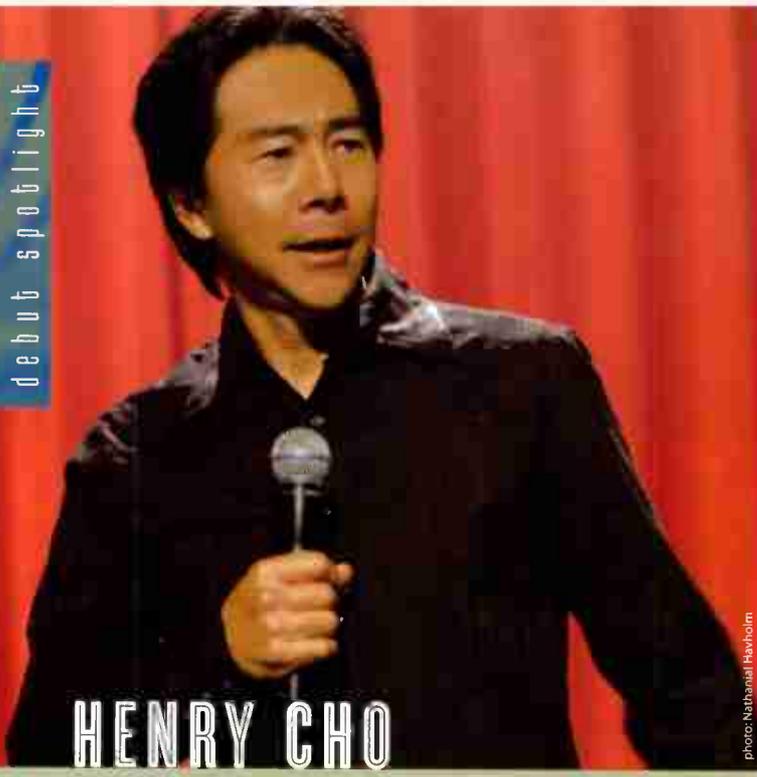
These successes gave him the muscle to hop to MCA Records in 1983. But it was a brief and unfulfilling stay, so the next year he moved to Capitol Records Nashville. None of the six singles he charted for Capitol over the next two years came close to matching his previous achievements.

This downward spiral, according to Hunley, was the result of not being allowed to cut the songs he’d painstakingly chosen. “It started going south after that. Finally, we just agreed to disagree, and I moved on. I really thought I would have an opportunity for another deal that would give me a chance to do what I do. But it didn’t happen. A year turned into two years and two years turned into five. You don’t have to be away from Nashville and the business but a short time and pretty soon it’s ‘Con who?’”

During this long lull, Hunley continued to perform to appreciative audiences. He sang at local clubs, golf tournaments and corporate events. For several years, he and his brothers and sisters played at a theater in Pigeon Forge, Tenn., often on the same bill with stars from the Grand Ole Opry. But he didn’t record — until the call from Choate.

“I’m just thrilled and grateful for what’s going on,” Hunley said. “I take every day as it comes and try to do everything I can to promote the music and perform the best music I can find. When I lay down at night, I just turn the rest of it over to the good Lord.”

On the Web: conhunley.com



HENRY CHO

photo: Nathaniel Ravholm

A Korean comic with a Southern accent is getting ready to release an album on a Country label. Sound unlikely? Not to Henry Cho.

Having grown up in East Tennessee, this fast-rising standup comic has never met a stereotype he couldn't debunk. Onstage and off, Cho has made a career of defying expectations. While the combination of his Asian countenance and distinctly Southern way of speaking has been surprising people and making them laugh since his college days, Cho has never uttered a four-letter word during his comedy routine. That alone makes him stand out among the current crop of standup comics, but Cho comes to the table with much more than just another family-friendly act. His resume, which lists the requisite dates at the nation's top comedy clubs and TV appearances including "The Tonight Show," MTV's "Half-Hour Comedy Hour," NBC's "Bob Hope's Young Comedians" and CBS' "Designing Women," also highlights his roles in films including "McHale's Navy" and the Farrelly Brothers' "Say It Isn't So."

Cho is very familiar and comfortable with Country audiences since opening for Vince Gill and Amy Grant on tour. And with his Country/comedy labelmates Jeff Foxworthy and Bill Engvall, Cho feels right at home at his new label.

This year, fans are able to catch Cho on Comedy Central as he stars in his own one-hour comedy special, "What's That Clickin' Noise?" Warner Bros. released a DVD and a CD of the show on July 18. On the big screen, the comedian/actor starred opposite Hilary Duff and Angelica Houston in "Material Girls," which hit theaters nationally on Aug. 25.

IN HIS OWN WORDS:

What CD is on your stereo? "A Vince Gill CD."

What book is on your nightstand?

"The Camel Club" by David Baldacci."

What is your pet peeve? "People who feel they're 'entitled.'"

What actor would portray you in a biopic about your life? "Me."

Which mode of transportation do you prefer — planes, trains or automobiles? "Trucks."

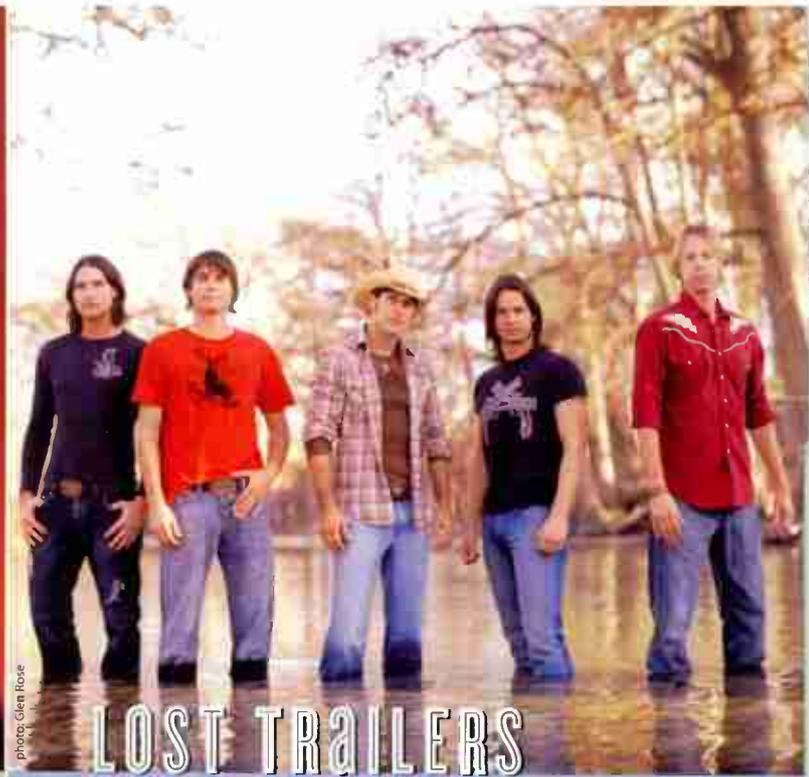
When they look back on your life in 50 years, what do you hope people say about you?

"That I was a great husband and father and a decent golfer."



On the Web: choindustries.com

3 4 c m a c l o s e u p



LOST TRAILERS

photo: Glen Rose

Say what you will about the Lost Trailers, but you can't say that this Georgia quintet didn't come by their name honestly. Over the course of their five years of constant roadwork, the band members have suffered more than their share of setbacks, not the least of which was having their trailer, containing all of their equipment, stolen — three times. What doesn't kill you makes you stronger and the Lost Trailers — singer/guitarist Stokes Neilson, singer/keyboardist Ryder Lee, guitarist Manny Medina, bassist Andrew Nielson and drummer Jeff Potter — have emerged from their trials with a self-titled album full of undeniable, hook-filled honky tonk songs.

"We love to bring people together for a good time," Lee said. "But we also know what it's like to be down. Our music is about hanging in there and always looking up, because there's redemption in the end."

For the Lost Trailers, redemption began with the loss of their third trailer. Feeling like they'd "hit bottom," the band pulled together and rallied around Nielson's increasingly powerful songwriting and moved to Nashville. They soon found a fan in Music Row producer Blake Chancey (Dixie Chicks, Montgomery Gentry), and when SONY BMG Nashville Chairman Joe Galante heard the tracks they recorded together and caught the band's take-no-prisoners live set, he quickly signed them to his BNA imprint.

The Lost Trailers wrote 10 of the 11 songs on their debut, including the album's leadoff single, "Why Me," which was co-written by Neilson and Jimbeau Hinson. The album was released on Aug. 29.

IN THEIR OWN WORDS:

Which song would you secretly like to cover?

BAND — "Georgia on My Mind" ... but it's a real challenge to even come close to Willie's or Ray's versions."

What do you sing in the shower? STOKES NEILSON — "Our most recent single 'Why Me' ... you gotta rehearse somewhere in private!"

What actors would portray you in a biopic about your life?

BAND — "The guys from 'Jackass.'"

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

RYDER LEE — "Family vacations."

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

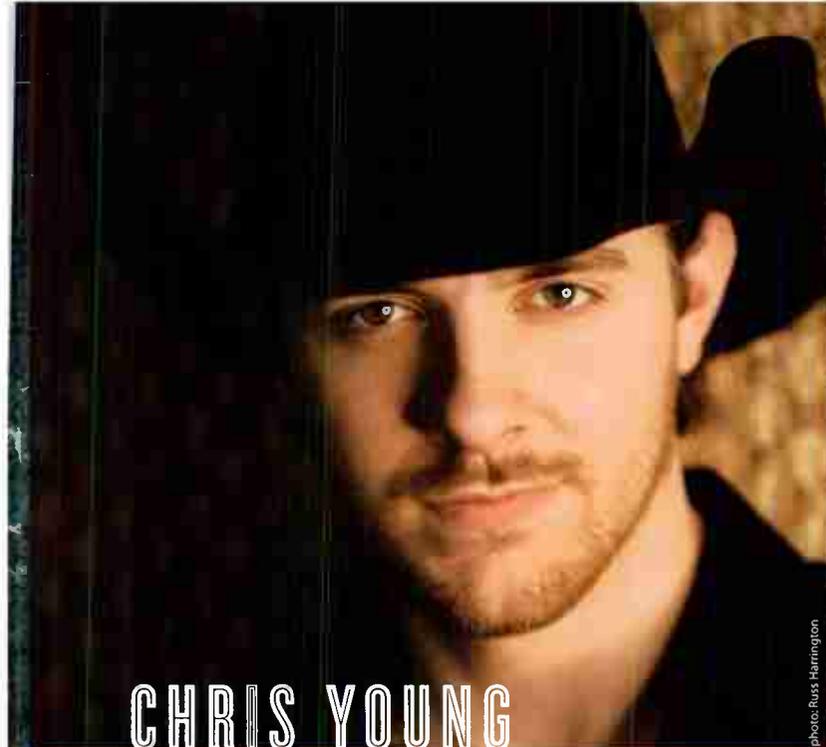
BAND — "Tales from the Trail: The Story of the Lost Trailers."

When they look back on your life in 50 years, what do you hope people say about you? BAND — "The Lost Trailers were the best Country band ever."



On the Web: losttrailers.com

Debut Spotlight compiled by PETER CRONIN



CHRIS YOUNG

photo: Russ Harrington

Chris Young came to national attention the new-fashioned way, by winning the fourth season of the audience-voted reality TV show "Nashville Star" aired on USA Network. But when it comes to his music, this Murfreesboro, Tenn., native is all about deep Country tradition. With a list of influences that includes Marty Robbins, Randy Travis, Keith Whitley and Hank Williams, Young is dedicated to putting a new twist on old Country and with his self-titled RCA Records debut, he's off to an auspicious start. The album, which was produced by Buddy Cannon (Kenny Chesney, Reba McEntire), is set for release on Sept. 26.

The album's leadoff single, "Drinkin' Me Lonely," which the singer performed on "Nashville Star," is already familiar to legions of fans of the show. Young co-wrote the song with Larry Wayne Clark, and he's also listed as co-writer on four of the album's 11 cuts.

Young entered showbiz as a 9-year-old when they needed one more kid to sing and dance in his hometown's Fourth of July celebration. After that first taste, he was off and running, joining school and church choirs and auditioning for the GRAMMY Choir, the National Foundation for Advancement in the Arts and grabbing every other opportunity he could get his hands on.

With his grandfather providing the classic Country album collection and the guitar lessons, Young studied the masters and began perfecting his vocal and performing style. During a backstage vocal warm-up at his recent Grand Ole Opry debut, Young and his grandfather performed a duet version of Marty Robbins' "Begging to You," the first song his grandfather taught him to play on guitar.

After a rousing performance at the 2006 CMA Music Festival, Young spent the summer on the road with the "Nashville Star" tour.

IN HIS OWN WORDS:

Who is your musical hero?

"Keith Whitley. He was one of those people who had a timeless voice and presence. He continues to inspire people, including me, with his music."

Which song would you secretly like to cover?'

"'I Can Tell by the Way You Dance' by Vern Gosdin."

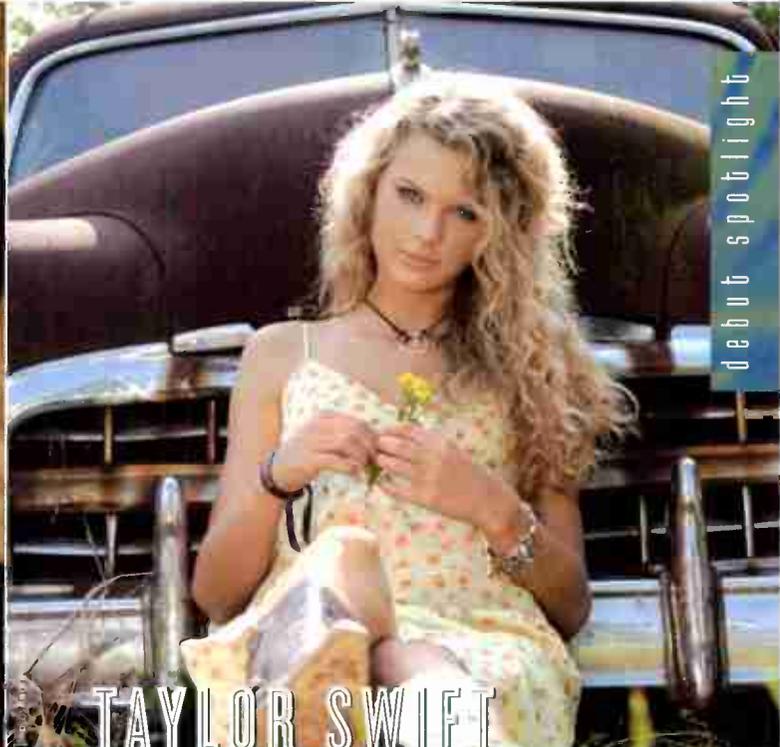
What CD is on your stereo?

"Daryle Singletary's *That's Why I Sing This Way*."

What song do you wish you had written?

"'That's My Job,' the Conway Twitty classic because it never fails to give me goose bumps."

On the Web: chrisyoungcountry.com



TAYLOR SWIFT

debut spotlight

Some people spend a lifetime looking for their true calling. Taylor Swift is not one of those people. By the time she was 10, this Wyomissing, Penn., native was "dragging" her parents to festivals, fairs, karaoke contests — just about anywhere there was a stage where she could get up and sing. A year later, she was in Nashville knocking on record company doors. Swift describes her sales pitch at the time as, "Hello, I'm Taylor Swift, I'm 11 and I want a record deal." She didn't get signed at 11, but she did walk away with some important lessons.

"That trip made me realize I needed to be different than everyone else people saw on Music Row every day," she said.

Swift returned home, got a 12-string guitar, taught herself how to play and jumped right into writing songs. "I played about four hours a day until my parents made me stop to come and eat dinner," Swift said. "I loved it that much."

Mom and Dad finally relented; relocating to Nashville after Swift was offered a development deal. With a growing record collection that included artists ranging from LeAnn Rimes to Tim McGraw to Sheryl Crow, Swift's after school hours were largely taken up with co-writing appointments. She was signed to Sony/ATV Tree Music Publishing at 14.

Performing at a showcase at Nashville's Bluebird Café, Swift was approached by label executive Scott Borchetta who was starting a new label, Big Machine Records. The young singer/songwriter was among his first signings and wrote or co-wrote every song on the album. Her leadoff single, "Tim McGraw," is already climbing the charts and her self-titled debut album (produced by Nathan Chapman) is set for release on Oct. 24.

IN HER OWN WORDS:

Which song would you secretly like to cover?

"Vonda Sheppard's 'Baby Don't You Break My Heart Slow.' It's got such simple lyrics, but they're lyrics that really make you feel."

What CD is in your stereo?

"Little Big Town's *The Road to Here*, the new Corinne Bailey Rae CD, Tim McGraw's CDs *Live Like You Were Dying* and *Set This Circus Down*."

Do you have a lucky charm?

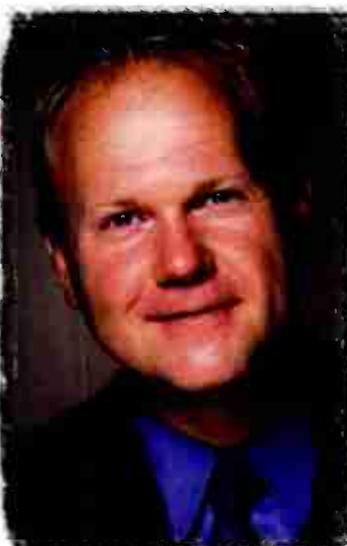
"My lucky charm is a year-old, very weathered leather band around my wrist that says, 'Live in Love.'"

Who is your dream duet partner?

"Phillip Sweet from Little Big Town. He's my favorite person to listen to. Love his voice."

On the Web: taylorswift.com





TROY Tomlinson

A "Song Guy" Takes the Reins at Sony/ATV Music Publishing by CRYSTAL CAVINESS

Day in, day out, Troy Tomlinson asks himself the same question when making decisions in his Music Row office as President and CEO of Sony/ATV Music Publishing. "Does this contribute to an environment that is healthy for our writers and our employees?"

"Every decision we make must pass through that filter," Tomlinson said. "It's about putting our writers and employees top of mind in all decisions."

The music business is in Tomlinson's blood. As far back as the Portland, Tenn., native can remember he has been around creative types. His earliest memories involve drinking his fill of pink lemonade and then falling asleep backstage at the Grand Ole Opry, while his brother played bass with Opry star Hank Snow.

When he was 20 years of age, Tomlinson got an opportunity to make his own mark in the music business when friend Cliff Williamson of Multimedia Publishing hired him as the tape copy guy/song plugger, a job that led Tomlinson to two independent publishing companies: Don King Music and Rick Hall Music.

In 1988, Tomlinson went to work for Jerry Bradley at Acuff-Rose Music. He held several positions there, before being named Executive Vice President in 1999.

"Jerry Bradley is truly my mentor," Tomlinson said. "He gave me so many opportunities to grow."

In 2002, Gaylord Entertainment sold Acuff-Rose to Sony/ATV Music Publishing, where Tomlinson was hired as Vice President of the Creative Department.

Tomlinson was named President and CEO on Jan. 1, 2006, when Donna Hilley retired from the position after a 31-year career that had distinguished her as one of the Country Music industry's most influential and well-loved leaders.

"Donna's shoes will never be filled," Tomlinson said. "She burned a path not only for publishers in general, but for a female executive to rise to the level she rose to in this company and to have the ability to effect change and influence people's lives, she really was a trailblazer."

Not yet one year into his new office and responsibilities, asking that question of himself and others at the publishing company has resulted in moving the company closer to Tomlinson's overall goal of creating "a place of excellence."

"I want the best song pluggers in Nashville to say 'Man, I'd give anything to be over at Sony/ATV working that catalog,'" Tomlinson said. "I want the best writers to say 'I'd give anything to write for Sony/ATV,' and the basis for that has already been laid by Donna and her predecessors."

"Tweaking the creative department," Tomlinson said, as well as making aesthetic changes to the creative building and writers' building and implementing an aggressive plan to exploit Sony/ATV's music catalog for film, television and advertising opportunities are first steps toward his vision of making Sony/ATV a place of excellence. He's especially excited about the creation of the new Sync Department.

"When I got this position, I felt we had to be more proactive in marketing our copyrights from Nashville," Tomlinson said. "Sony/ATV has a great Sync Department in Los Angeles and they work our songs, but it was important to me to have a sync executive in the Nashville office talking to me about national ads, film spots, TV show spots. I wanted a person who would be in New York, Chicago, L.A., Dallas, Atlanta, getting to know the creative departments at these ad agencies so we could make sure that our music was top of mind when they had a need for music."

Enter Marc Wood. Tomlinson had worked with Wood at Acuff-Rose, where Wood had held positions in its Royalty, International Business and Synchronization Licensing Departments.

"Nobody in town is better qualified than Marc to actively market our impressive catalog," Tomlinson said.

In recent months, Wood and his team have placed Sony/ATV music in ad spots for Hallmark TV and Dr. Pepper; major films ("Talladega Nights: the Ballad of Ricky Bobby" with Will Ferrell, "RV" with Robin Williams" and the Johnny Cash biopic "Walk the Line") and numerous songs in HBO's popular series "The Sopranos."

Tomlinson is clear about the "business" part of the music business.

"It is a business," he said. "I tend to surround myself with people who take as seriously as I do what we are about everyday. I can't afford to spend my time with those who aren't taking this seriously."

Hit songwriter Tom Douglas (Tim McGraw's "Grown Men Don't Cry" and Collin Raye's "Little Rock") respects Tomlinson foremost for being a "song guy."

"Look at the writers that he has signed since he's been in the business," Douglas said. "He signed Kenny Chesney as a songwriter before he was a major star. He's been surrounded by stellar songwriters, such as (veterans) Dean Dillon and Skip Ewing. He attracts those guys. He's a great song guy and when you love songs, it brings out the best in songwriters."

Brooks & Dunn, Chesney, Rascal Flatts and Gretchen Wilson are among the artists/songwriters signed to Sony/ATV, along with new talents including Eric Church, Miranda Lambert and Taylor Swift.

Business savvy notwithstanding, Tomlinson's most evident trait on the job is his love for songs, which he views not so much as a businessman, but as a caretaker for the catalog of legendary tunes and new hits he oversees.

"Songs are the children of our writers," Tomlinson said. "As publishers who understand their obligation to writers, I see the role as a steward of those children."

The care Tomlinson gives the catalog is not lost on Douglas.

"When you have a big company like this, it can become impersonal," Douglas said. "Troy represents yesterday, today and tomorrow. We've got Hank Williams' songs, which is a really sacred thing. But at the same time, he's signing brand new artists. We're blessed to have him in that position."

On the Web: sonyatv.com

"I want the best writers to say, 'I'd give anything to write for Sony/ATV.'"

- Troy Tomlinson

photo: Jimmy Lerner

PATRICIA J. BAIRD, 59, music business executive, media relations professional and journalist, died Aug. 22 in New York after a long battle with cancer. Her music business career spanned more than 35 years and at the time of her death, Baird was Assistant VP, Corporate Relations for BMI in New York.

KIMBER CLAYTON (a.k.a. Kimberley Ann Easterling), 38, former Curb recording artist, died Aug. 14 at her Atlanta home. The Montgomery, Ala., native hit the charts with "I Know That Car," had a line dancing hit in 1997 with the remake of "Jose Cuervo" and its follow-up, a remake of "Addicted to Love." Clayton was first managed by the late Merle Kilgore and later mentored by Renee Grant-Williams.

MARVIN "BUSTER" DOSS, 81, entertainer and promoter, died Aug. 6 in Nashville. Over the course of his long career, Doss composed more than 500 recorded songs, produced thousands of albums, founded Wizard Records and owned several radio stations. He was a member of the Old Time Medicine Show and the "Louisiana Hayride" and appeared in Hollywood films such as "Bronco Buck Cody" and "The Cactus Kid."

JOHNNY DUNCAN, 67, singer/songwriter, died Aug. 14, of a heart attack in a Fort Worth, Texas hospital. From a family that includes Dan Seals, Jimmy Seals of Seals & Crofts and Hot Apple Pie's Brady Seals, Duncan made his first recordings in the late '50s with Buddy Holly's producer Norman Petty before moving to Nashville and signing with Columbia Records in 1966. He recorded for the label for the next 15 years, working with producer Billy Sherrill and hitting the top of the Country charts in 1976 with "Thinkin' of a Rendezvous" and in 1977 with "It Couldn't Have Been Any Better." He hit the No. 1 spot again with 1978's "She Can Put Her Shoes Under My Bed (Anytime)" before leaving the label in the early '80s. In his later years, Duncan toured sporadically and spent time on his farm in central Texas.

JAMES ROY "COUSIN SLICK" GRAY, JR., 74, local radio personality, died Aug. 9 in Raleigh, N.C. For more than 50 years, Gray entertained radio and television audiences with his unique style, working with Country artists Loretta Lynn, Dolly Parton, Porter Wagoner and the Wilburn Brothers. Gray was a Lifetime Member of ROPE (Reunion of Professional Entertainers).

IRVING GREEN, 90, record executive, died July 1 in Palm Springs, Calif., of natural causes. In 1945, Green co-founded Mercury Records with Berle Adams and Arthur Talmadge and helped transform the small, independent company into a major label powerhouse. Among the early hits the label produced was Patti Page's smash hit of "Tennessee

Waltz." Mercury Nashville is still active today as a label imprint of Universal Music Group. In the 1970s, Green turned to land development in Iran and later became a developer in Palm Springs.

WILLIAM J. "BILL" MEAGHER, 53, President and Founder of Sanddollar Entertainment, died Aug. 26 in Nashville. Meagher was a member of CMA, ACM, IEBA, NATD, NARAS and ASCAP.

JOHN MERRITT, 67, British music publisher, died Aug. 17 in London. A longtime supporter of Country Music, Merritt began his career in the 1960s with Burlington Music before establishing his own publishing company.

WESLEY OLER, 84, veteran booking agent, died Aug. 12. Oler was the booking agent for the Vermont State Fair for more than 40 years.

DON PARTEKA, 72, WATZ radio personality, died Aug. 26 in Alpena, Mich. Honors Parteka received during his long career include inductions into the Michigan Country Music Hall of Fame and the Polka Hall of Fame. He is currently a nominee for the Nashville Country Music DJ Hall of Fame.

DAVE POOLE (a.k.a. Dave McLain), 50, radio personality, died Aug. 19 in Ashland, Ky., after a cerebral hemorrhage. A 29-year veteran of radio, McLain most recently served as Music Director at WTCR/Huntington, W.Va., 103.3. He recovered from a similar trauma 10 years ago and chronicled the experience and his life in radio in the book, *One in a Million*.

DAVID SCHNAUFER, 53, acclaimed dulcimer player, died Aug. 23 at Nashville's Alive Hospice. In addition to his solo releases, Schnauffer's groundbreaking and virtuosic work on the dulcimer earned him session dates with artists ranging from Chet Atkins to Johnny Cash to the Judds, to name a few. In the early '90s he performed as a member of the Cactus Brothers. Born in Hearne, Texas in 1952, he is credited with unlocking the potential of the dulcimer as a viable modern instrument. Schnauffer also released three critically acclaimed solo albums and served as an adjunct professor at Vanderbilt University's Blair School of Music.

JUMPIN' GENE SIMMONS, singer/songwriter, died Aug. 29 in Tupelo, Miss. Sam Phillips signed Simmons to Sun Records. Simmons celebrated a hit in 1964 with "Haunted House" and in 1994, he co-wrote Tim McGraw's single, "Indian Outlaw."

In Memoriam compiled by **PETER CRONIN**



DAVID BERONJA Promoted to Manager of Web Development

When it comes to the CMA's online evolution, David Beronja has seen (and done) it all. He came to CMA in June 2001 as a temporary employee, just as the Internet boom was lifting off. Hired by former International Director Jeff Green, Beronja worked closely with Green and former CMA staffer Pinky Gonzales on the organization's early online marketing initiatives. When both Green and Gonzales moved on, Beronja kicked into high gear, and he hasn't slowed down since. He's continually "surprised" that he's been at CMA for five years, but he doesn't hesitate when asked what keeps him coming to work every day.

"It's the people and the creative freedom," Beronja said. "With all of CMA's Web sites, I do the entire concept from start to finish; there's not a lot of places that will let you do that. I have good equipment, the software I need and creative freedom."

In Beronja's ever-changing world, continuing education is key, and his "give-me-a-book-and-a-day-and-I'll-figure-it-out" philosophy has gotten CMA over many a technological hurdle. When asked about his earliest on-the-job memory, it's clear that both Beronja and CMA have come a long way in the past five years.

"It was right in the middle of the Music Festival," Beronja said. "I was tucked into this tiny room in the basement of The Coliseum for 14 hours a days working in this little chair updating the Web site and putting photos online. To this day, I still get backaches thinking about that."

"This promotion is very well deserved," said Daphne Larkin, Director of Membership and Online Marketing. "In the past five years, David has taken CMA's Web sites to new heights with both his design and development skills. He keeps his finger on the pulse of new technologies and is constantly looking for new ways to improve our communications with our diverse audience. He challenges himself each year as we launch new events to create an online presence that showcases the best that CMA has to offer. We're very fortunate to have David as part of our online marketing team."



ABC-TV Scores with "CMA Music Festival: COUNTRY MUSIC'S BIGGEST PARTY"

The ABC Television Network scored a primetime hit with its July 24 telecast of "CMA Music Festival: Country Music's Biggest Party," and was seen by more than 6.6 million viewers. The special was taped June 8-11 in Nashville during the annual CMA Music Festival and captured timeless performances as well as the artist-fan encounters that have been at the heart of the event for more than three decades. The festival drew more than 160,000 aggregate attendance for more than 20 hours of autograph signings and 70 hours of live music.

"The CMA Music Festival is one of the most exciting events I've been to," said Andrea Wong, Executive Vice President, Alternative Programming, Specials & Late Night, ABC Entertainment. "To watch the fans and the artists come together is an experience like no other."

In its second broadcast of the event, ABC featured performances by some of the top Country acts appearing at CMA Music Festival including Brooks & Dunn with special guest Keith Urban, Kenny Chesney, Sugarland and Carrie Underwood.

CMA and ABC worked very closely on all aspects of promoting the special, and, for Mark Bracco, Director of Specials, ABC Entertainment, the cooperative effort is key to the special's success.

"One thing that's great about the CMA is that everybody is so proactive and that's been a great complement to the incredibly proactive people at ABC," Bracco said. "We do a tape mailing to critics, we have various on-air promotions, and we work with CMA with the PR campaign. We had Miranda Lambert on Good Morning America the day the show aired and other artist appearances on various programs. There were also great feature stories: *US Weekly* did a four-page spread on the women of Country Music and *TV Guide* did a great two-page spread. Those are not music publications, but it's important to get those fans. To keep all the Country Music fans watching these shows, but to also bring in new fans — that's the goal."

"We were very excited to partner with ABC again this year for this exciting show," Genovese said. "The special included incredible performances in front of thousands of fans — which is where these artists really shine. For the past 35 years, the special bond between Country Music artists and their fans has been the cornerstone of this event, and the TV special captured it all, including some of the unique, real-life stories that are so much a part of Country Music and this amazing Festival."

In one particularly uproarious segment, Brad Paisley got the chance to play tour guide, commandeering a tour bus and taking the microphone to entertain some lucky fans with his inside-Nashville knowledge and dead-on comedic timing. Among the stops they made were an unannounced bathroom break at the home of Martina McBride and a visit with Loretta Lynn. Jimmy Dickens, who just happened to be out mowing his front lawn dressed in a purple leisure suit and his signature white Stetsons. Among the most poignant of the show's many unique and special moments came midway through Sara Evans' hit-filled set. The singer stopped to introduce Kristen Wright and Sean Marks, both 24 of Buffalo, N.Y. When Marks dropped to his knee and asked Wright to marry him, the crowd erupted into cheers as Evans launched into the perfect song for the moment with her hit, "I Could Not Ask for More."

The pairing of the CMA Music Festival television special with ABC once again made for a night of unforgettable performances and stories that demonstrated the significance and universality of Country Music.



Sara Evans with Kristen Wright and Sean Marks

photo: Craig - ABC-TV



After her performance on "Good Morning America," Miranda Lambert greets ABC News anchors Mike Barz, Robin Roberts, Chris Cuomo and Claire Shipman. photo: Crysta Lee

2006 CMA MUSIC FESTIVAL

CMA MUSIC FESTIVAL SELECTED AS FINALIST FOR IEBA LIVE! AWARD

CMA Music Festival is a finalist for the International Entertainment Buyers Association LIVE! Award for Festival, Fair or Non-Tour Special Event of the Year.

"We could not be more thrilled to have been nominated by the members of the International Entertainment Buyers Association," said Tony Conway, CMA Music Festival Executive Producer and President and Co-Owner Buddy Lee Attractions. "It is a testament to the artists that donate their time to appear at our event. They perform for free so that CMA can donate money on their behalf to support music education in Metro Nashville public schools. This nomination is for them — and the 161,000 fans from around the world and every state who attended the Festival."

"This is an event that would not be possible without the support of the music industry and City of Nashville," said CMA COO Tammy Genovese. "This nomination is something we can all be proud of. This Festival continues to grow and evolve into a world-class event and we are committed to keeping it fresh for the fans and making the experience of performing at this Festival a top-notch experience for the artists."

The IEBA LIVE! Awards will be presented Tuesday, Oct. 17 at the Hilton Suites Downtown Nashville.

CMA AND ABC.COM'S CMA MUSIC FESTIVAL INTERACTIVE EXPERIENCE NOW ON CMAFEST.COM

Country Music fans took advantage of the unique opportunity to view behind-the-scenes action from the CMA Music Festival online at ABC.com. CMA and the ABC Television Network partnered to present an interactive map that let fans take a tour through the Festival guided by some of their favorite artists. After serving as a preview of the ABC primetime special, "CMA Music Festival: Country Music's Biggest Party," on ABC's Web site, the interactive map can now be viewed at CMAfest.com.

This unique interactive map includes 10 exclusive video vignettes that enable users to follow a Country artist through the assorted events and activities that make up the Festival. The vignettes were also featured on the homepage of ABC.com and include artists Jason Aldean, Steve Azar, Dierks Bentley, John Corbett, Charlie Daniels, Martina McBride, Trent Tomlinson, Josh Turner and Wynonna.

"We are very excited to offer this virtual experience of the Festival," said CMA Director of Membership and Online Marketing Daphne Larkin. "Not only did it help promote the ABC special, but it also shows just how expansive the event has become. And fans will be able to enjoy the virtual tour throughout the year on the Festival's official site."

"Country Music fans are a passionate and loyal group and were excited to be able to present this truly unique, customized experience online at ABC.com," said Alexis Rapo, VP, ABC.com. "This is a perfect example of how we are utilizing digital media to provide our viewers with additive experiences that engage them in new and meaningful ways."

The interactive map utilizes Macromedia Flash technology to stream these exclusive videos on-demand and allow fans quick and easy access to the fun and diversity of the Festival. Developed and designed by interactive marketing company Hi-Fi Fusion, the map is the first of its kind used by CMAfest.com and ABC.com.

LET THE "GOOD TIMES" ROLL:
NEW EXHIBIT CELEBRATES
THE LIFE AND CAREER OF

RAY PRICE

Ray Price presents one of the most interesting paradoxes in American music. He is a man who is an icon and a giant in the Country Music genre. He charted a remarkable 108 songs including such seminal hits as "Crazy Arms," "Make the World Go Away," "For the Good Times" and "Nightlife." Price's influence caused seismic shifts in the way Country Music was performed, not once, but twice. Yet, as an artist, Price doesn't have the same name brand recognition that other legendary performers do, including many that he helped along the way by giving them jobs in his band (Roger Miller, Willie Nelson, Johnny Paycheck) or recording their songs (Kris Kristofferson).

"For the Good Times: The Ray Price Story," a new exhibit at The Country Music Hall of Fame® and Museum, aims to change that. The nearly year-long exhibit (it opened in August and runs through June 2007) chronicles the career of one Country Music's most influential artists. The exhibit features stage costumes, early business documents, awards, instruments, fan club memorabilia, vintage photographs, show posters and audio and video. It spans the entire spectrum of Price's 50-plus year career, from his early days touring with Hank Williams through present day.

The exhibit is presented in nine biographical panels with text to accompany artifacts and memorabilia. It's not only a showcase of Price's accomplishments; in many ways it's a snapshot of the history of Country Music in the latter half of the 20th century.

"Ray Price is a man of singular and enduring artistic vision who played a central role in the history of Country Music," said Museum Director Kyle Young. "Mentored and influenced by Hank Williams, Price's music now clearly affects the sound of contemporary artists like George Strait and Alan Jackson. At 80 years old, Price continues to make memorable recordings and inspire standing ovations in prestigious concert halls like the Ryman Auditorium and the John F. Kennedy Center for the Performing Arts. Yet, even though he was inducted into the Country Music Hall of Fame 10 years ago, his very important contributions to the health and welfare of Country Music are either not well-known or are too-little appreciated. We hope this exhibit will change that. The Museum approached Ray in early summer 2005, following his performance here in honor of Kris Kristofferson in May. We were thrilled when he agreed to cooperate with us in creating 'For the Good Times: The Ray Price Story.'"

Price's cooperation gives the Museum the opportunity to offer a particularly intimate glimpse into the legendary singer's history as a performer starting from the very beginning of his career as a Williams disciple. Early on he copied Williams' sound and often performed with Williams' band the Drifting Cowboys. The unique, shuffle-based honky tonk style he went on to develop is still prevalent today, but it is perhaps best exemplified by his own recording of "Crazy Arms," which hit the No. 1 spot back in 1956.

"Everybody was laughing about the song and didn't think it would do any good because it was called 'Crazy Arms,'" Price recalled. "I'm the one that came up with that shuffle beat, and we used it to do the song and it just fit like a glove. I knew that I was doing something I wanted to hear, something different, and it was the first million-seller for me."

As an established artist with a signature honky tonk sound, Price initially resisted the smoother pop sounds that were beginning to work their way into Nashville recordings by the 1960s. But with his seminal 1967 recording of "Danny Boy" — recorded with a 47-piece orchestra — Price ushered in the orchestral pop/Country sound that dominated Country airwaves for the next decade. While it eventually brought his career and his music to new heights, Price initially was forced to deal with the rejection of both fans and radio programmers.

"It wasn't a good feeling," Price said. "Disc jockeys got on the air and said, 'I'm not ever going to play another Ray Price record.' What can you do? You can't stand still, because if you do you're never going to get anywhere, and music is the same way. I was searching for a hit. I wasn't caring how I got it; I just wanted to get one."

"For the Good Times" offers an interesting glimpse into how Price's stage costumes changed throughout the years to reflect the evolving sound of his music. The exhibit features some stunning examples of embroidered stage suits from famed designer Nudie from Price's honky tonk period. His later suits were more urbane and understated to reflect the more sophisticated sound he'd adopted. There's also a 1980s-era suit from Nashville-based clothing designer Manuel.

One of the earliest artifacts on display is a copy of Price's first record "Jealous Lies," which was released on the Bullet record label. The single dates back to 1949-50. There are also fan club newsletters from the '60s and the box that held the original tape of "For the Good Times," Price's chart-topping signature hit from 1970.

The exhibit also highlights the Texas-born star's life away from the stage. A lifelong animal lover (he attended veterinary school before becoming a professional singer), he bought a ranch in East Texas near his birthplace where he raises horses. The exhibit features photos, saddles and trophies that chronicle his life on the ranch and a variety of his other non-musical endeavors.

If Price's reaction to "For the Good Times" is any indication (he wept at the opening reception), the exhibit is doing its job of honoring and promoting a man of vision and courage who helped define Country Music.

"Well, I got to looking at 60 years of my life," Price said. "It's kind of a moving thing."

Even with all the emotion and reflection that goes along with such a comprehensive career retrospective, Price is all about living in the present and he's just as excited as ever about the future.

"I don't believe I've lost anything," Price said. "In fact, it seems like it's gotten more defined as we go along. I hear a song that plays on the radio and it grabs me, and I still get that same feeling. They put me in the Texas Country Music Hall of Fame not too long ago and this year they put me in the Western Swing Hall of Fame. This is what I love to do, it's what I was born to do, and I'm going to try my hardest to do it the best I can."

One the Web: countrymusichalloffame.com; raypricefanclub.net



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2006 cma events

OCTOBER

Tuesday, Oct. 10

Eligible CMA members receive e-mail notice for final CMA Awards ballot.

Sunday, Oct. 15 – Tuesday, Oct. 17

ieba Live! / Hilton Suites Downtown Nashville / ieba.org
CMA is a proud sponsor.

Tuesday, Oct. 24

Final CMA Awards ballot online voting site closes at 5 PM/CT.

CMA Election of Directors / Renaissance Hotel / Nashville

Wednesday, Oct. 25

CMA Election of Directors at Large / ASCAP / Nashville

Monday, Oct. 30

Broadway Meets Country / 7:30 PM / Tennessee Performing Arts Center / James K. Polk Theater / Nashville / Tickets: TPAC.org; TPAC Box Office (Downtown or at Davis-Kidd Booksellers in The Mall at Green Hills); (615) 255-ARTS (2787); All Ticketmaster Outlets and Ticketmaster.com

NOVEMBER

Saturday, Nov. 4 – Monday, Nov. 6

CMA Marketing Summit / Invitation Only

Sunday, Nov. 5

A Celebration Commemorating 40 Years of the CMA Awards / Country Music Hall of Fame® and Museum / Invitation Only

Cracker Barrel Songs of the Year / 7:30 PM / Schermerhorn Symphony Center

"Rhinestones & Roses" Fashion Show / 12 Noon / War Memorial Auditorium / Invitation Only

Monday, Nov. 6

"The 40th Annual CMA Awards" / Country Music's Biggest Night™
8 – 11 PM/ET / Gaylord Entertainment Center / Nashville
Live broadcast on the ABC Television Network

CMA Awards tickets on sale to the public at Gaylord Entertainment Center Box Office, Ticketmaster.com or (615) 255-9600

Tuesday, Nov. 7

CMA Global Markets Symposium / 2 – 4 PM / Location TBD

Saturday, Nov. 18

CMA Songwriters Series / Joe's Pub / New York City
Tickets: (212) 239-6200 or joespub.com.



Country Music legend Buddy Killen visits CMA to share insights and stories from his autobiography *By the Seat of My Pants*. (l-r) Connie Bradley, Senior VP, ASCAP; Buddy Killen; Clarence Spalding, President, Spalding Entertainment; Tammy Genovese, CMA COO; Gary Overton, Executive VP and GM, EMI Music Publishing; and Ed Benson, CMA CSO. photo: Amanda Eckard



"Nashville Star" winner and RCA recording artist Chris Young signs up for CMA membership. Young's first single, "Drinkin' Me Lonely," appears on his debut album released in September. (l-r) Chris Young; Ed Benson, CMA CSO; and Hank Adam Locklin, Senior Manager, Membership and Industry Relations. photo: Amanda Eckard



Nashville songwriters gather backstage at Joe's Pub in New York after the CMA Songwriters Series, an acoustic concert that started last November during "Country Takes NYC." Due to its popularity, the series was extended into 2006 with four shows throughout the summer and fall (check CMA Events Calendar for dates and ticket info). (l-r) Rivers Rutherford; Jeffrey Steele; Tammy Genovese, CMA COO; Tony Mullins; and Bob DiPiero. photo: Stephanie Figura



RCA Records artist Jake Owen visits CMA to sign up for membership and meet the staff. Owen's debut album *Startin' With Me* was released in July and features the hit single "Yee Haw." (l-r) Tammy Genovese, CMA COO; Jake Owen; Hank Adam Locklin, Senior Manager of Membership and Industry Relations; and Ed Benson, CMA CSO. photo: Amanda Eckard

World Radio History

ADDRESS CHANGE?

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

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