

CMA **i** s e u p

DECEMBER 2007/JANUARY 2008

**"THE 41st ANNUAL
CMA AWARDS"
Highlights of
"Country Music's
Biggest Night™"**

**NASHVILLE
CELEBRATES COUNTRY**

**CMA BROADCAST
AWARDS WINNERS
ANNOUNCED**

**EMMYLOU HARRIS
Transformation
Through Tradition**

**RASCAL FLATTS
Soul and Spectacle**

**CMA Donates \$1 Million
to "KEEP THE MUSIC
PLAYING"**

**NEW CMA BOARD
Meet Board
President
RANDY GOODMAN**

**PORTER WAGONER
The Wagonmaster's
Legacy**

**"THE 41st ANNUAL CMA AWARDS,"
COUNTRY MUSIC'S BIGGEST NIGHT™**

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photo: amy hogan

photo: jason baehler

photo: country of apostles/fred fischer



cover photo Chapman Baehler

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Dawn Fisher *Communications Coordinator*

When you listen to a Country song, you truly hear the voice of America, passed down from one generation to the next. But the relevance of this music has a lot to do with its adaptability to changing times.

These two truths, contradictory at first glance, actually complement one another. They also make our work at CMA endlessly fascinating as we help bring Country Music to an increasing number of fans throughout the world. The evidence is easy to see in the pages of *CMA Close Up*, which this month celebrates both the success of Rascal Flatts and the centennial of Gene Autry, each tied to the other in the spirit of Country Music.

It's clear as well in the work undertaken by the CMA Board of Directors, whose commitment to Country Music continually expands.

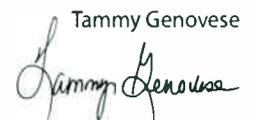
The outgoing Board can be especially proud of its achievements in 2007. By launching CMA Sound Healthcare, for instance, it provided a benefit of immeasurable value to many CMA members, particularly those who are self-employed, work for a small company or are otherwise not able to provide insurance for themselves or their families. I can't think of a better example of the Board's mandate to address current issues while continuing to extol the enduring virtues of this music we love.

The same applies to the work of our Future Markets Task Force, which the Board formed to monitor developments in technology for marketing, recording, distribution and any other areas that impact the business of Country Music. Last year, the Task Force, led by its Chairman David Ross, began publishing *CMA-EDU*, a newsletter e-mailed biweekly to CMA members. Filled with news as well as links to the latest information on other Web sites, *CMA-EDU* offers another example of the Board's vision in action.

Credit the breadth and depth of our Board for these accomplishments. In recent years, we've seen an artist, a radio executive, a label head and an artist manager — Kix Brooks, Victor Sansone, Mike Dungan and Clarence Spalding — serve as Board President and then, the following year, Chairman. Now we welcome a respected and innovative record label executive, Lyric Street Records President Randy Goodman, as Board President. Their perspectives on the industry mirror the diversity of our entire Board. Each member contributes a unique point of view; when brought together, they comprise the most illustrious and varied gathering of talent you can find in the music industry.

So has it constantly been at CMA. And as we look ahead, with Country Music planted on the bedrock of history even as it stretches toward higher reaches of imagination, I know that our new Board will keep that legacy alive.



Tammy Genovese

CMA Chief Executive Officer

CMA Close Up welcomes your letters and feedback.
(615) 244-2840 | Fax: (615) 242-4783
e-mail: closeup@CMAworld.com

MARTINA McBRIDE



"For These Times"

RASCAL FLATTS



"Still Feels Good"

KEITH URBAN



"Everybody"

MIRANDA LAMBERT



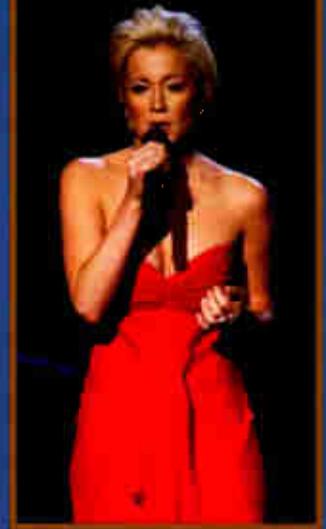
"Gunpowder and Lead"

BIG & RICH



"Loud"

KELLIE PICKLER



"I Wonder"

SUGARLAND



"Stay"

BROOKS & DUNN



"God Must Be Busy"

RODNEY ATKINS



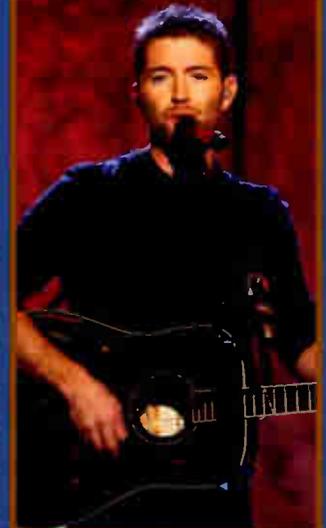
"These Are My People"

ALISON KRAUSS & UNION STATION
featuring JERRY DOUGLAS



"Simple Love"

JOSH TURNER



"Firecracker"

KENNY CHESNEY



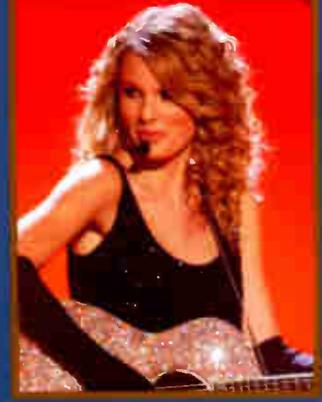
"Don't Blink"

BRAD PAISLEY with TAYLOR SWIFT
and KELLIE PICKLER



"Online"

TAYLOR SWIFT



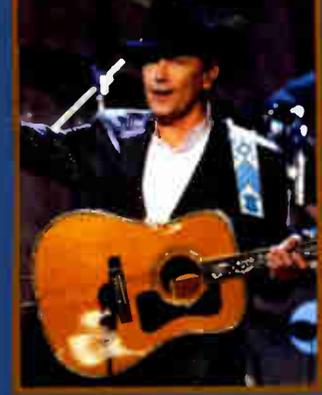
"Our Song"

EAGLES



"How Long"

GEORGE STRAIT



"How 'Bout Them Cowgirls"

LITTLE BIG TOWN



"Boondocks"

JASON ALDEAN



"Johnny Cash"

LEANN RIMES and
REBA McENTIRE



"When You Love Someone
Like That"

RASCAL FLATTS with JAMIE FOXX



"She Goes All the Way"

CARRIE UNDERWOOD



"So Small"

ENTERTAINER OF THE YEAR



Kenny Chesney

VOCAL GROUP OF THE YEAR



Rascal Flatts

FEMALE VOCALIST OF THE YEAR



Carrie Underwood

HORIZON AWARD



Taylor Swift

VOCAL DUO OF THE YEAR



Sugarland

MALE VOCALIST OF THE YEAR



Brad Paisley

MUSICIAN OF THE YEAR



Jerry Douglas

SONG OF THE YEAR



"Give It Away"
Buddy Cannon / Jamey Johnson / Bill Anderson
Sony/ATV Tree / EMI Blackwood / Run Slow Music

SINGLE OF THE YEAR



"Before He Cheats"
Carrie Underwood
Produced by Mark Bright
19 Recordings Limited/
Arista Records

ALBUM OF THE YEAR



"It Just Comes Natural" | George Strait
Produced by Tony Brown and George Strait | MCA Nashville

MUSICAL EVENT OF THE YEAR



Tracy Lawrence featuring
Tim McGraw and Kenny Chesney
"Find Out Who Your Friends Are"
Rocky Comfort Records/CO5
(Tim McGraw not present)

41st ANNUAL CMA AWARDS WINNERS

"THE 41st ANNUAL CMA AWARDS"

OFFERS UNFORGETTABLE MUSIC AND MEMORIES AS FIRST TIMERS AND VETERANS SHARE HONORS
KENNY CHESNEY, BRAD PAISLEY AND CARRIE UNDERWOOD EACH WIN TWO
CMA AWARDS ON COUNTRY MUSIC'S BIGGEST NIGHT

by AMANDA ECKARD

A whirlwind of great music, glamour, tearful joy and surprise: "The 41st Annual CMA Awards," held on Nov. 7 at the Sommet Center in Nashville and broadcast live on the ABC Television Network, provided all of this and much more.

Kenny Chesney won his third Entertainer of the Year Award. "I can't believe that I get to stand on the stages I stand on every summer and sing the songs I get to sing," he said.

During the pre-telecast ceremony, Chesney won his first Award in the Musical Event of the Year category, sharing the honor with Tracy Lawrence and Tim McGraw for the No. 1 single, "Find Out Who Your Friends Are," from Lawrence's album *For the Love*. During the live Awards broadcast, Chesney performed his chart-topping hit "Don't Blink," from his latest album *Just Who I Am: Poets & Pirates*.

Lawrence was a first-time CMA Awards winner. "This is something that we wanted to sing," he said of Chesney and McGraw backstage. "We all related to it. I'm proud to have the friends I have. It wouldn't have happened without these guys."

Carrie Underwood won her second consecutive Female Vocalist of the Year Award and added a Single of the Year Award for her smash hit, "Before He Cheats," produced by Mark Bright. "If you had told me a few years ago I would have been nominated with the people that I've been nominated with, I would have called you absolutely insane," Underwood said. "All the ladies that were nominated, it's a testament to Country Music and all the great people and the great fans we have." Underwood performed "So Small," from her sophomore album *Carnival Ride*.

Nominated seven times for Male Vocalist of the Year, Brad Paisley finally took top honors in that category. "I can't tell you what this means to me," he said. "I have always wanted to win this Award once and this will do." He became emotional when talking about his father, "who carried amplifiers and ran sound even though he didn't know what he was doing" as far back as Paisley's performances in his early teens.

The Brentwood High School Marching Band introduced Paisley's performance of his No. 1 single "Online" with an instrumental cadence. Kellie Pickler and Taylor Swift, who made cameos in the Music Video of the Year winner "Online," directed by Jason Alexander, joined Paisley onstage.

Country Music Hall of Fame member George Strait won his fourth Album of the Year Award for the Platinum-selling *It Just Comes Natural*, produced by Tony Brown. "Of all the Awards I was nominated for tonight, this was the one I wanted to win the most," he said. Strait performed his current single, "How 'Bout Them Cowgirls," from the album.

Strait's 53rd No. 1 hit "Give It Away" won the Song of the Year honor for songwriters Bill Anderson, Buddy Cannon and Jamey Johnson. Country Music Hall of Fame member Anderson commented, "I've all been letting me do this for 50 years and I love you." Johnson jokingly thanked his ex-wife, who "deserves half of this song and half of this Award too," referencing the lyrics of the song about a wife leaving her husband and all of their belongings behind.

Rascal Flatts, who won their fifth consecutive Vocal Group of the Year Award, opened the show with "Still Feels Good," the title track from their latest album, and returned to close it with Academy Award-winning actor Jamie Foxx on guest vocals.

Kristian Bush and Jennifer Nettles of Sugarland accepted their first Vocal Duo of the Year Award by paying tribute to their fellow nominees. "If we're standing up here and we have this lofty view, it's because we're standing on the shoulders of giants, those people who have come before us," said Nettles. The duo also performed a stripped-down "Stay," written by Nettles and featured on their Platinum album *Enjoy the Ride*.

Vocal Duo and Single of the Year nominee Big & Rich dedicated their performance of "Loud" from their current Gold album *Between Raising Hell and Amazing Grace* to the late Porter Wagoner, who was also eulogized by Dwight Yoakam. Fourteen-time Vocal Duo of the Year Brooks & Dunn sang the poignant "God Must Be Busy," from their new album *Cowboy Town*.

Seventeen-year-old Taylor Swift performed "Our Song" from her self-titled Platinum debut album before winning her first CMA Awards honor, the coveted Horizon Award. "I can't even believe that this is real," she said. "This is definitely the highlight of my senior year."

The crop of Horizon Award nominees made clear that Country Music's future is bright. Rodney Atkins sang his No. 1 hit "These Are My People," from the Platinum album *If You're Going Through Hell*. Jason Aldean served up the carefree "Johnny Cash," a highlight of his recently released sophomore Gold album *Relentless*. From her debut Gold album *Small Town Girl*, Kellie Pickler offered the heart-wrenching "I Wonder," which she wrote about the mother who had abandoned her when she was 2 years old; her tearful rendering of the song's final verse brought the audience to its feet. Little Big Town, nominated for Vocal Group of the Year and Horizon, performed the hit "Boondocks" from their Platinum album, *The Road to Here*.

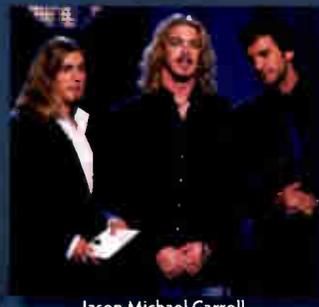
Josh Turner, nominated for Male Vocalist of the Year, exploded with "Firecracker," the hit single from his new album, *Everything Is Fine*. Fellow Male Vocalist nominee Keith Urban performed "Everybody," from his Platinum album *Love, Pain & the whole crazy thing*.



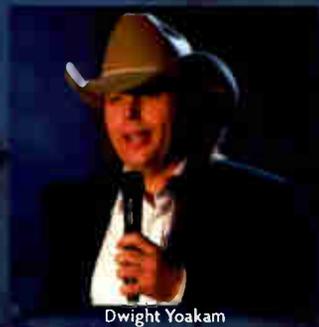
Ty Murray, Jewel and Blake Shelton



Vince Gill



Jason Michael Carroll,
Bucky Covington and Luke Bryan



Dwight Yoakam



Reba McEntire

continued on page 8 ...

... continued from page 7

Female Vocalist of the Year nominee Miranda Lambert hit the bull's-eye with "Gunpowder and Lead," from her sophomore album *Crazy Ex-Girlfriend*. Fellow Female Vocalist nominee Reba McEntire joined LeAnn Rimes on "When You Love Someone Like That," from the *Reba Duets* Platinum album.

Alison Krauss, a six-time Female Vocalist nominee, delivered "Simple Love" with her band, Vocal Group of the Year nominee Union Station featuring Musician of the Year winner Jerry Douglas on dobro and special guest Gordon Mote on keyboard. The song is featured on Krauss' Gold album *A Hundred Miles or More: A Collection*.

The Eagles made their awards show debut with "How Long," from their first studio album in 28 years, *Long Road Out of Eden*.

A video montage recognized the 2007 inductees into the Country Music Hall of Fame — Ralph Emery, Vince Gill and Mel Tillis — for their career accomplishments.

The CMA Awards featured a new format this year, with multiple segment hosts working in sequence throughout the broadcast. ABC Television personalities James Denton of "Desperate Housewives," Kimberly Williams-Paisley of "According to Jim" and Kate Walsh of "Private Practice" split hosting duties with Sara Evans and Rimes. Presenters included Dierks Bentley, Luke Bryan, Jason Michael Carroll, Bucky Covington, Sheryl Crow, Emerson Drive, Gill, Jewel, Kid Rock, Montgomery Gentry, Ty Murray, Blake Shelton, Gretchen Wilson and Dwight Yoakam.

"The 41st Annual CMA Awards" is a production of the Country Music Association. Walter C. Miller is executive producer. Robert Deaton is producer, Paul Miller is director and David Wild is writer.

Premiere Radio Networks 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 2007 CMA Awards. Chevy: The Official Ride of Country Music. Mary Kay is the Official Beauty Sponsor. Additional promotional partners include AOL LLC., Borders Books & Music, Carl Black Chevrolet, CMT, Coca-Cola, Dr Pepper, Dunkin' Donuts, Fidelity Investments, Gibson Guitar, Greased Lightning Cleaning Products, Hard Rock Cafe Nashville, Kellogg Company, Mr. Coffee, Purity Dairies, Starwood Hotels & Resorts Worldwide, Inc., T.G.I. Friday's and The Yankee Candle Company.

CMA Awards wrap up by Bob Doerschuk unless otherwise noted. CMA photos: Amanda Eckard, Jim Hagans, Karen Hicks, Donn Jones, Theresa Montgomery and John Russell.



Kid Rock and Gretchen Wilson



Kimberly Williams-Paisley Sara Evans



James Denton LeAnn Rimes Kate Walsh

CMA AWARDS DOMINATES NIGHTLY RATINGS

America's growing love for Country Music can be measured in many ways, including the spectacular ratings garnered by the ABC Television Network's live broadcast of "The 41st Annual CMA Awards" on Nov. 7.

During each half-hour of the three-hour special, ABC held the top national spot among Adults and overall viewers, while drawing its highest Wednesday-night numbers for Total Viewers and Adults age 18-49 in a year.

(In the following breakdown, the first number is "ratings" and measures the percentage of viewers among the total number of people who own television sets. The second figure is "share" and indicates the percentage of viewers among the total number of people actually watching television during the particular time slot.)

The Awards came in first among Kids 2-11 (1.5/7), Teens 12-17 (2.9/10), Adults 18-34 (4.1/11) and Adults 25-54 (6.2/15).

Equally impressive, despite being moved from its Monday slot in 2006 to Wednesday in '07, the Awards scored its highest ratings since 2003 among Women in two categories, 18-34 (5.6/15) and 18-49 (7.2/18).

In total, 35.6 million unique viewers tuned into six minutes or more of this year's Awards, while an impressive 16 million watched the entire broadcast.

All figures derive from Nielsen Media Research.

MARY KAY OFFERS "A KISS FOR COUNTRY"

Conceived to combat domestic violence, the "A Kiss for Country" charity campaign was launched by Mary Kay on Nov. 6 at the Country Music Hall of Fame and Museum. The auction offers "kiss cards," each bearing lip prints donated by an artist.

Lynn Anderson, Sara Evans, Jennifer Hanson, Miranda Lambert, Jo Dee Messina, Reba McEntire, Jennifer Nettles of Sugarland, Tanya Tucker, Wynonna and campaign spokesperson Martina McBride are among the artists who left their marks in various Mary Kay shades on cards displayed backstage at the Mary Kay Touch-Up Station during the Awards.

Online bidding for the cards began on Nov. 8 at ubid.com and runs through Dec. 31. All money raised will go to Mary Kay's pledge of a \$20,000 grant to a women's shelter in all 50 states.

"This unique partnership between CMA, Mary Kay and the Country Music community has given us the opportunity to help make a difference in the lives of survivors of domestic violence," said CMA CEO Tammy Genovese.



CNN correspondent Denise Quan refreshes at the Mary Kay Touch-Up Station backstage at the Awards. photo: Theresa Montgomery



Martina McBride displays her pucker with Mary Kay Senior VP of Marketing Rhonda Shasteen at the Mary Kay Kiss for Country kick-off event at the Country Music Hall of Fame and Museum. photo: Amanda Eckard

"The Mary Kay Ash Charitable Foundation is grateful for the partnership and support of CMA, as well as the generosity of such high-profile Country Music artists for contributing to the 'A Kiss for Country' charitable campaign," said Karen Rogers, Mary Kay Ash Charitable Foundation Board member. "Together we can make a difference and help break the silence of violence."



Jason Aldean at the Gibson Bleachers.



Rascal Flatts and Kellie Pickler on the Red Carpet.

CMA RAISES LOCAL ENTHUSIASM FOR AWARDS

While the CMA Awards is hardly a secret in Nashville, especially now that tickets are available to the general public, no effort is spared in letting members of the community know the basics of where and when the festivities happen and how to become a part of the fun. This year, banners hung from 300 poles, most of them with television and ticket purchase information on one side and a sponsor logo on the other. In addition, billboard boards were adorned with Awards information at the Country Music Hall of Fame and Museum two months before the event and at three other locations throughout the city. Bus commuters were treated to the Sara Evans image from the Chevy/CMA Country Music Calendar, which was pasted onto 25 Metro Transit Authority bus benches.



Pole Banners

AWARDS EXCITEMENT BUILDS ON ABC.COM

For the second year, Country Music fans enjoyed an exclusive preview of the CMA Awards with "The Countdown to Country Music's Biggest Night," courtesy of ABC.com. The network site posted a daily five-minute show for nine days prior to the Awards, co-hosted by Luke Bryan and former Miss Tennessee Ashley Eicher. The Webisodes featured a mix of interviews, news updates, visits to the homes of artists and other "day-in-the-life" pieces.

"That's a lot to pack into each show," said David Beebe, Director of Video Productions, ABC Digital Media. "And five minutes doesn't sound like a long time, but it is. When people are online, they'll usually give you their attention for about two minutes, so to keep them engaged we've got to move quicker and cover a lot. But I believe we've pulled it off — and we'll do it even better next year."

On Nov. 7, "Countdown" went to a live three-hour stream of Red Carpet arrivals. ABC.com created and posted a final episode the next day, which featured winners, interviews, press room footage, Red Carpet highlights and moments from after-show parties.

A Move player was used this year, developed by Move Networks as the state-of-the-art system for following events online. ABC.com uses Move to stream full episodes; applied to live Red Carpet coverage it enables visitors to enlarge the image up to full screen at high definition with access to PVR navigation and DVD-like controls.

"With our previous technology, if you came an hour into a three-hour show, that's where you started viewing it," explained Beebe. "Move allows you to scroll the entire show, so you can move your player indicator and watch whatever you missed while data from the live show is still being sent to you. And once the show is done, you'll be able to fast-forward, rewind and watch all of it or any part you like."

CMA AWARDS WINS HIGH MEDIA VISIBILITY

ABC Television got the CMA Awards festivities underway on Friday, Nov. 2, with LeAnn Rimes performing on "Jimmy Kimmel Live." Four days later, she sang two songs on "Dancing with the Stars." Wynonna was featured on the Sunday broadcast of "Extreme Makeover: Home Edition" and Brooks & Dunn followed on Monday with a performance on "The View."

Three ABC affiliates — WBKO/Bowling Green, WKRN/Nashville and WTVC/Chattanooga — covered the CMA Awards Red Carpet live via their own satellite trucks. Others — KATV/Little Rock, KBMT/Beaumont, KNXV/Phoenix, KOAT/Albuquerque, WAAY/Huntsville, WCPO/Cincinnati, WFTS/Tampa, WRTV/Indianapolis, WTVQ/Lexington and WVEC/Norfolk — sent reports back home via ABC NewsOne. Nashville stations WSMV, WTVF and WZTV also provided live Red Carpet reports to local viewers.

Attendees from the world of television included reporters from ABC News Radio, "Access Hollywood," "CMT Insider," CNN, "Entertainment Tonight," ESPN, Fox News Channel, GAC, "Inside Edition" and "Inside Music Row."

Radio was represented by Associated Press Radio, CMT Radio, Dial Global, Launch Radio Networks, Premiere Radio Networks, Sirius Satellite Radio, United Stations Radio Networks, Westwood One and XM Satellite Radio Networks.

CMT.com, ExtraTV.com, and FilmMagic.com were among online media in attendance.

Print entities covering the Awards included AdMedia, Associated Press, Billboard, The City Paper, Country Aircheck, Entertainment Weekly, First for Women, Life & Style, Music Row, OK!, The Oklahoman, People, Reuters News Ltd., The Tennessean, The Toledo Blade, TV Guide, UPI, Us Weekly and USA Today.

Photo agencies at the Awards included Associated Press Photos, Getty Images, Retna, Reuters News Pictures, Shooting Star International and WireImage.



Josh Turner participates in the ABC satellite tour, in which he promoted the CMA Awards on 18 ABC Television affiliates across the country.

photo: Amanda Eckard

COURTNEY DRAKE RECEIVES CMA CLOSE UP AWARD OF MERIT



The first annual CMA Close Up Award of Merit has been presented to Courtney Drake, a journalism major at Belmont University, in recognition of the creativity, dedication and potential she demonstrated while covering the 2007 CMA Music Festival as a volunteer student journalist.

Drake was singled out from among the talented student volunteers, each recommended by their department head at a university or college in the Nashville area. Her work, along with that of her colleagues, was posted throughout the Festival and may be viewed at CMAfest.com.

"CMA is proud to foster up-and-coming music reporters and critics by giving them the tools and opportunities to practice their craft," said CMA CEO Tammy Genovese. "We wanted to honor Courtney's exemplary work in an effort to recognize excellence in entertainment journalism and encourage the next generation of writers."

Drake, who currently edits the Belmont Vision student newspaper as a senior, covered the CMA Awards for the publication from the backstage press room at the Sommet Center.

Above: CMA Close Up Editor Bob Doerschuk (l) and CMA VP of Communications Wendy Pearl (r) present Courtney Drake with the CMA Close Up Award of Merit in the backstage press room at the CMA Awards. photo: Dennis Miley

CMA BROADCAST AWARDS WINNERS HEAR GOOD NEWS FROM JASON ALDEAN

On Oct. 1, CMA Horizon Award nominee Jason Aldean worked the phones as the designated bearer of glad tidings on behalf of CMA.

The artist called recipients of CMA Broadcast Personality of the Year and CMA Radio Station of the Year Awards — four in each category, based on market size — with news of their selections as winners of CMA Broadcast Awards.

"The Country radio format is alive and well, thanks to these guys who work so hard to help get our music played," Aldean said. "I owe them a tremendous amount of credit for helping me get my career off the ground the past several years, so being able to give them their big news was a real honor. Congrats again to all of them."

"CMA is proud to recognize these outstanding Country radio stations and broadcast personalities," said CMA CEO Tammy Genovese. "Having one of our most exhilarating CMA Awards nominees, Jason Aldean, surprise the winners with the news just adds to the excitement."

CMA Broadcast Awards finalists were announced by Montgomery Gentry and Taylor Swift in August at a press conference in Nashville. Many of them — 19 percent of the stations and 45 percent of the on-air personalities — had never before made the final ballot of nominees.



CMA Broadcast Awards winners. (top row) Tom Goodwin, PD, KXKT; Craig Allen, MD, KXKT; Bob Call, GM, KYGO; Joel Burke, PD, KYGO; T. Gentry, OM, WKXC; Kent Dunn, GM, WKXC; (middle row) Dan Tooker, formerly with KFDI; Gator Harrison, WGSQ; Greg "The StycMan" Owens, WGSQ; Jim Denny, WFMS; Chris Carr, KEEY; Kerry Wolfe, PD, WMIL; (bottom row) Jon Watkins, formerly with KFDI; Colby Ericson, KFDI; Lia Knight, Jones Radio Networks; Deborah Honeycutt, WFMS; and Kevin Freeman, WFMS. photo: John Russell

It is very exciting to see so many new faces and stations on the list of winners," said Genovese. "Having so many first-time winners speaks to the creativity, talent and dedication of the format's radio professionals."

Criteria for the CMA Broadcast Awards and winning entries can be viewed at CMAawards.com.

CMA BROADCAST AWARDS WINNERS

BROADCAST PERSONALITY OF THE YEAR

NATIONAL

LIA KNIGHT, "The Lia Show,"
Jones Radio Networks

MAJOR MARKET

CHRIS CARR, KEEY, Minneapolis/St. Paul, Minn.

LARGE MARKET

"JIM, DEBORAH AND KEVIN" (Jim Denny,
Kevin Freeman and Deborah Honeycutt),
WFMS, Indianapolis, Ind.

MEDIUM MARKET

"DAN TOOKER IN THE MORNING
WITH JON WATKINS AND COLBY ERICSON,"
formerly on KFDI, Wichita, Kan.

SMALL MARKET

"GATOR & THE STYCKMAN" (Gator Harrison
and Greg "The StycMan" Owens),
WGSQ, Cookeville, Tenn.

RADIO STATION OF THE YEAR

MAJOR MARKET

KYGO, Denver/Boulder, Colo.

LARGE MARKET

WMIL, Milwaukee/Racine, Wis.

MEDIUM MARKET

KXKT, Omaha/Council Bluffs, Iowa

SMALL MARKET

WKXC, Augusta, Ga.

WORTH THE WAIT: DELAYED BROADCASTS OF CMA AWARDS

While viewers throughout the United States, as well as those who watched CMT Canada and XYZ Networks in Australia, savored memories of ABC Television's live broadcast of "The 41st Annual CMA Awards," markets around the world awaited their chance to watch the action in the days that followed.

A 90-minute edit of the event, prepared by CMA and distributed by Alfred Haber Distribution, Inc., was subsequently aired on Denmark's TV2, Finland's Yleisradio Oy, Norway's NRK, Sweden's Kanal Fem as well as in Iceland, Latvia and Lithuania via NonStop Television. Later broadcasts played in Sweden via SVT and throughout Scandinavia on STAR Channel.

Additionally, the edited Awards was shown in Australia on XYZ, Brazil via Canal Rural and Switzerland on DRS. Broader distribution was carried throughout the Middle East on Middle East Broadcasting (MBC) and Southeast Asia on STAR/SGL Entertainment. BBC 2 showed its own 90-minute edit of the Awards.



Emerson Drive hosts the CMA Awards Pre-Telecast Ceremony.



Presenters Montgomery Gentry, Dierks Bentley and Sheryl Crow.



Miranda Lambert and Blake Shelton, Keith Urban and Nicole Kidman and Sugarland on the Red Carpet.



41st ANNUAL CMA AWARDS

VISIT
CMAAWARDS.COM
TO RELIVE COUNTRY
MUSIC'S BIGGEST
NIGHT AND SHOP
FOR MERCHANDISE

For Country Music fans who were unable to attend the Awards, CMAawards.com provides a glimpse of all the excitement of "Country Music's Biggest Night" with photo flipbooks from onstage, backstage, Red Carpet and behind-the-scenes, winners information, a great archival database, games and multimedia, press releases, an online store and more.

Merchandise commemorating the CMA Awards is available with a substantial 25 percent discount for CMA members. Items were created by Music City Merchandise and include T-shirts, a polo shirt, a quarter-zip pullover, a track jacket, black and khaki hats, a canvas field bag, a mini-duffle bag and a coffee mug among other items. CMA Awards Program books are also available to purchase for \$20 plus shipping and handling.



CMA CEO Tammy Genovese presents Storme Warren with the CMA Media Achievement Award. Photo: John Russell

STORME WARREN RECEIVES CMA MEDIA ACHIEVEMENT AWARD

Television veteran Storme Warren, host and co-Executive Producer of "Country Music Across America" on Great American Country (GAC), received the CMA Media Achievement Award from CMA CEO Tammy Genovese in a surprise presentation on the Red Carpet prior to the CMA Awards.

"Shocked doesn't begin to express my emotions," said Warren. "I've always just felt lucky to have the opportunity to get close to the Country Music community. Now to be honored for doing something I absolutely love... Yep, I'm stunned."

"Storme is very deserving of this honor," said Genovese. "He routinely goes above and beyond the call of duty and has built meaningful relationships with our artists and publicists. He has a personality that puts everyone at ease, but he is also a thought-provoking and prepared interviewer."

The CMA Media Achievement Award recognizes outstanding achievements in the media as they relate to Country Music. CMA member publicists nominate the candidates. The top five finalists are sent to a publicist panel for a second round of voting.

ALBUM SALES SKYROCKET AFTER CMA AWARDS

As with broadcast of "CMA Music Festival: Country's Night to Rock" in June, artists who appeared on "The 41st Annual CMA Awards" enjoyed spikes in album sales immediately following ABC-TV's live broadcast of the event.

Rodney Atkins, Big & Rich, Alison Krauss, Miranda Lambert, Martina McBride, Reba McEntire, Brad Paisley and Carrie Underwood were among those who performed on the Awards and registered significant increases in sales of their latest albums for the week ending Nov. 11, according to Nielsen SoundScan.

The greatest gainers, in the wake of their appearance on the Awards were:

PERCENT INCREASE	ARTIST	ALBUM TITLE
179	Kellie Pickler	<i>Small Town Girl</i>
156	Taylor Swift	<i>Taylor Swift</i>
138	George Strait	<i>It Just Comes Natural</i>
112	Sugarland	<i>Enjoy the Ride</i>
110	Vince Gill	<i>These Days</i>
94	Keith Urban	<i>Love, Pain & the whole crazy thing</i>

CMA AWARDS DRAWS WORLDWIDE COVERAGE

Interest in Country Music overseas continues to be measured by the number of correspondents drawn from beyond U.S. borders to Nashville for the CMA Awards. The British presence was especially strong, with BBC 2 recording the show for broadcast in the U.K. on Nov. 10. Meanwhile, BBC Radio 2, the most widely heard radio station in Great Britain, broadcast the Awards live, with veteran journalist Paul Sexton and Suzy Bogguss co-hosting. Others in attendance from the U.K. were CMR Nashville, *Songlink International*, *The Sun*, *Voice of Country* and, on their third year at the Awards, "The Paul O'Grady Show" watched each week by 10 million viewers on Channel 4.

Also represented were Belgium, Canada, China, Germany, Ireland, Indonesia, the Netherlands and Poland, among others.

PREMIERE RADIO NETWORKS TUNES AMERICA INTO CMA AWARDS



(l-r) Julie Talbott, Premiere Radio Networks Executive VP, Affiliate-Marketing; Tammy Genovese, CMA CEO; and Becky Brenner, PD, KMPS/Seattle and CMA Board Member. Photo: Jim Hagan

Premiere Radio Networks brought numerous stars to its CMA Awards Radio Remote Broadcast leading up to the CMA Awards. Live from Nashville, Jason Aldean, Dierks Bentley, the Eagles, Sara Evans, Kellie Pickler, LeAnn Rimes, Sugarland, Josh Turner, Carrie Underwood, Keith Urban, Trisha Yearwood and more visited nearly 50 of the top Country radio stations from across the nation. Participating stations included KFRG/Los Angeles, KILT/Houston, KMPS/Seattle, KSCS/Dallas, WKHX/Atlanta, WMZQ/Washington, D.C., WPOC/Baltimore and WXTU/Philadelphia. Underwood took part in the CMA Awards Preview Special, a four-hour radio broadcast featuring music and interviews with nominees, which aired in advance of the Awards. In addition to providing a stereo-radio simulcast of the CMA Awards, Premiere Radio Networks was on site at the Sommet Center for their Red Carpet Reports hosted by Jack Ingram. In addition, Ingram, along with Larry Morgan, co-hosted Premiere Radio Networks' CMA Awards Post Show featuring the night's winners.

NASHVILLE CELEBRATES COUNTRY

THE CITY OF NASHVILLE ROLLED OUT THE RED CARPET FOR "THE 41ST ANNUAL CMA AWARDS" WITH SOME EVENTS THAT STARTED IN OCTOBER AND CULMINATED IN NOVEMBER DURING CMA AWARDS WEEK, DUBBED "NASHVILLE CELEBRATES COUNTRY." THE CITY WAS ALIVE WITH BLACK TIE AFFAIRS, INTIMATE GATHERINGS, RAUCOUS CONCERTS AND A WHOLE LOT MORE. HIGHLIGHTS OF SOME OF THE EVENTS ARE FEATURED ON PAGES 11-15.

MUSIC CITY WALK OF FAME



Music City, Inc., held a special ceremony in Hall of Fame Park to induct Rodney Crowell, Bob DiPiero, Vince Gill, Jimi Hendrix, Buddy Killen and Barbara Mandrell into the Music City Walk of Fame presented by Gibson Guitar.

Barbara Mandrell Photo: Sandy Campbell

"GOOD MORNING AMERICA"



Big & Rich kicked off CMA Awards day with a bang, performing live on ABC's "Good Morning America." ABC News correspondent Sam Champion reported from the Chevy Stage on the Sommet Center Plaza.

(l-r) Big Kenny, Sam Champion and John Rich. Photo: Brandon Naughton

CHEVY MUSIC TOUR HEATS UP THE NIGHT

Nashville felt like Nome, Alaska, on the night of Nov. 6. Though the mercury sank toward freezing, the temperature at Sommet Center Plaza seemed to rocket skyward as Jon Anthony, PD of XM Satellite Radio's "Highway 16," welcomed the crowd and listeners around the world to the Chevy Music Tour Concert.

As the crowd grew to fill the spaces between the Corvette 206, Silverado, Tahoe and other Chevy vehicles displayed on the plaza and warmed up at the Mr. Coffee Cozy Classic and Decaf coffee sample stations, three artists took turns in the spotlight: surprise opener Sara Evans, Emerson Drive and Phil Vassar. Between sets, Anthony kept the pace moving through interviews at an XM table near the stage, featuring Luke Bryan and Jack Ingram.

Each performance fanned the fires of anticipation for the following night's CMA Awards and it was Ingram who offered one of the most memorable lines of the night. With onlookers still buzzing over Evans' appearance, he eyed the huge reproduction of her picture from this year's Chevy/CMA Country Music calendar, draped on the Sommet Center tower next to the stage, and mused, "It must be odd, singing to a 45-foot picture of yourself."

In addition to Bryan, Emerson Drive, Evans, Ingram and Vassar, the calendar features Rodney Atkins, Sarah Buxton, Bucky Covington, Jennifer Hanson, Craig Morgan, Jamie O'Neal and Danielle Peck.

"This is the fourth consecutive year Chevy is pleased to partner with CMA and great Country Music artists to create a keepsake Chevy calendar," said Kim Kosak, General Director, Advertising and Sales Promotion, Chevrolet. "We know fans of Country Music seek to go behind-the-scenes and hear everyday life stories from their favorite stars. Every artist in the calendar has a personal Chevy story, which we've shared in the calendar and on video that can be seen at chevynation.com/country."

"CMA has enjoyed a very successful and comprehensive relationship with Chevrolet for more than two decades," said CMA CEO Tammy Genovese. "Chevy is a perfect partner to help us as we continue to make connections with our industry and the fans. The calendar's distribution in close to 3 million outlets is exciting and a great way to reach beyond our core market."



Members of Emerson Drive



Sara Evans



Phil Vassar

Photos: Amanda Leard and Theresa Montgomery



ASCAP COUNTRY MUSIC AWARDS

At the 45th Annual ASCAP Country Music Awards, held at the Ryman Auditorium, Craig Wiseman was named Songwriter of the Year, John Rich received the Songwriter/Artist of the Year, and two songs, "Before He Cheats" (Chris Tompkins and Josh Kear) and "If You're Going Through Hell (Before the Devil Even Knows)" (Dave Berg), shared Song of the Year honors. Sony/ATV Music Publishing was named Publisher of the Year. The ASCAP Golden Note Award was presented to Kenny Rogers and the Creative Achievement Award went to Don Schlitz.

(l-r) John LoFrumento, CEO, ASCAP; Craig Wiseman; Connie Bradley, Senior VP, ASCAP; and John Rich. photo: Kay Williams



BMI COUNTRY AWARDS

(l-r) Del Bryant, President/CEO, BMI; Emmylou Harris; Keith Urban; Willie Nelson; Kris Kristofferson; Toby Keith; Josh Turner; and Jody Williams, VP Writer/Publisher Relations, BMI. photo: Steve Lowry

The 55th Annual BMI Country Awards took place at the organization's Music Row office. Jeffrey Steele received his second Country Songwriter of the Year title, while his song "What Hurts the Most" earned Song of the Year. Sony/ATV Music Publishing Nashville snagged Publisher of the Year for the sixth consecutive year. Willie Nelson received the BMI Icon Award and was honored with musical tributes by Emmylou Harris, Toby Keith, Kris Kristofferson, Josh Turner and Keith Urban.

SESAC NASHVILLE MUSIC AWARDS



(l-r) Tim Fink, Associate VP, Writer/Publisher Relations, SESAC; Brian White; Pat Collins, COO/President, SESAC; Liz Rose; and Trevor Gale, VP, Writer/Publisher Relations, SESAC. photo: Ed Rode

Liz Rose ("Tim McGraw," "Teardrops on My Guitar") was named Songwriter of the Year at the SESAC Nashville Music Awards at the organization's headquarters on Music Row. "Watching You" (Brian White) was named Song of the Year. Publisher of the Year honors went to Hillsboro Valley Songs, Sony/ATV Timber Publishing.

POST CMA AWARDS PARTY



LoCash Cowboys

Music industry insiders know that the party is far from finished when the clock strikes 10 PM and the CMA Awards is over. Partygoers at the Post CMA Awards Party at the Nashville Convention Center feasted on flavors at the multiple food stations, enjoyed libations and danced until the early morning surrounded by huge video screens projecting Asian-inspired images and three ponds with live koi fish. High-energy duo LoCash Cowboys kicked off the festivities and R&B cover band 24/7 closed out the night. photo: John Russell

OPRY AT THE RYMAN



Clay Walker (r) Collin Raye and others perform on Opry at the Ryman.

41st ANNUAL CMA AWARDS

CMA BRINGS MARKETING LEADERS TO COUNTRY MUSIC



Linda Davis records "Step Right Up" photo: [unreadable]

Starting on Nov. 5, a delegation of marketing specialists from around the United States enjoyed three days of exposure to the power of Country Music, courtesy of CMA.

The first night they attended the Music on the Horizon concert. On Nov. 6, their program began with a morning tour of the Country Music Hall of Fame and Museum, followed by a luncheon address from CMA CEO Tammy Genovese and two informative panel discussions. The first, "Music Business 101," offered insights into the inner workings of the Country Music industry and the appeal of its artists. Lec by Great American Country

personality Lorianne Crook, the panel was composed of Faith Quesenberry, Associate Manager, Vector Management; Tom Lord, VP, Sales and Marketing, Universal Music Group; Keith Miller, Senior VP, William Morris Agency; and veteran publicist Jules Wortman, Owner, Wortman Works Media & Marketing.

"The Power of Country" followed, in which Tom Woerner, Publisher of *Brand Week*, facilitated an examination of the unique potential of Country Music artists to help build brand loyalty for well-matched business partners. Participants included Anthony Barton, VP, Integrated Marketing, CMT; Beville Darden, Country Music Director, AOL Music; and Michelle Olofson, VP, Integrated Marketing at *People*.

The presentations were an apparent success, as measured by the exchanges of business cards between panel members and marketing experts that followed each discussion. That night, the VIPs attended a dinner and tour of the "Sparkle & Twang: Marty Stuart's American Musical Odyssey" exhibit at the Tennessee State Museum. Afterwards, the group was treated to another night of great music at the CMA Songwriters Series at Hard Rock Cafe.

Their bonhomie extended through the following day when, prior to the Awards, the visitors gathered at ASCAP for more panels and took a tour of Music Row. They made a stop at Ocean Way Recording Studios to witness Linda Davis record the lead vocal to "Step Right Up," written by Victoria Shaw to commemorate the Summit, with the name of each company written into the lyric backup harmonies added by the attendees and complementary copies of the recording handed out afterward on CD.

Then it was back to the hotel to change into formal evening attire for dinner at The Palm before heading to the Sommet Center to witness "The 41st Annual CMA Awards," and celebrate later at the Post CMA Awards Party.

Asked what he would take away from these events, Mick Jardon, Managing Partner, Brand Energy, in Wilton, Conn., observed, "There's more to Country Music than just what you hear on the radio. The deep-seated belief and understanding of the Country Music fan makes sense with the brands we represent."

"Anybody can buy advertising," added Trish McKnight, Director, Sales and Media, Top Flight Media, in Harrisburg, Pa. "But when you talk about Country Music, it's family. And the loyalty of the Country Music listener makes it a win/win situation for my client — a profitable partnership that works for people on both ends."



Brett James, Carolyn Dawn Johnson and Rivers Rutherford

SONGWRITERS MARK PRE-AWARDS FESTIVITIES

CMA Songwriters Series came home to Nashville on Nov. 6, as Brett James, Carolyn Dawn Johnson, Rivers Rutherford and Victoria Shaw gathered at the Hard Rock Cafe.

A sold-out crowd of fans and industry professionals sang along as the foursome performed some of their most successful songs, including Rutherford's chart topper for Rodney Atkins, "These Are My People;" Shaw's co-write with Garth Brooks, "The River;" James' smash for Carrie Underwood, "Jesus, Take the Wheel;" and Johnson's No. 1 for Chely Wright, "Single White Female."



Victoria Shaw photos: Karen Hicks

Rutherford, in jeans and a T-shirt, poured the grit of his native Memphis all over his songs. Although the night was devoted to the power and magic of words, the former studio musician's rambunctious blues guitar introduction to his Tim McGraw hit, "Real Good Man," was a highlight.

Johnson was every inch a star in her feathered hair, gypsy dress and leather boots, vocalizing in a low dusky whisper thanks to a nasty cold.

James looked both the country boy and the city slicker in torn jeans and pressed white French-cuffed designer shirt as he reflected on the unpredictability of songwriting. "I was coming home from writing something deep I thought would change the world and came up with a fun little song, so I pulled my truck over and wrote it down," he said. "That ended being the big hit; the other song didn't change the world, whatever it was." Then he launched into that "little song;" the title track from Kenny Chesney's *When the Sun Goes Down*.

And Shaw, perched casually behind her electric piano, revealed the simple inspiration behind "I Love the Way You Love Me," a No. 1 hit for John Michael Montgomery as well as a huge hit for U.K. pop group Boyzone: her husband's kiss.

— by TED DROZDOWSKI

ARTISTS AND INDUSTRY LEADERS ATTEND CMA PRE-TELECAST RECEPTION

CMA Board of Directors, American Airlines and Avenue Bank hosted a pre-telecast reception at the Sommet Center Suite Level Club where guests mingled before the start of the Awards.



Becky Brenner, PD, KMPS/Seattle, David Ross, Publisher, Music Row Publications; Susan Peterson, Department Head, Target Music, Target Stores; and Jeff Walker, President, AristoMedia Group. photos: Amanda Eckard



Susan Grady, John Grady, Partner, Red Light Management; Andrea Wong, President/CEO, Lifetime Entertainment Services; Josh Gracin; Ann Marie Gracin; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations.

41st ANNUAL CMA AWARDS

INTERNATIONAL TASTEMAKERS SAVOR CMA GLOBAL SHOWCASE



Lady Antebellum



Whiskey Falls



Jennifer Hanson



Jace Everett



Joanna Cotten



Ant Cauchi



David Nail

Performances by promising new talent, plus a stimulating address by marketing innovator Ant Cauchi, forecast that the future of Country Music is readier than ever to stretch toward further horizons.

Jace Everett hosted the CMA Global Showcase, held at Cabana restaurant on Nov. 5, for media representatives and other visitors from abroad.

"The CMA Global Showcase is our way of welcoming our international members and media outlets to the CMA Awards," said CMA CEO Tammy Genovese.

The talent spoke for itself, through striking original songs delivered by Jennifer Hanson, the appealing presence and sound of Lady Antebellum, the fiery fusion of Country and old-school soul music represented by Joanna Cotten, the resonant vocals of David Nail in a set of original material as well as a memorable interpretation of "In the Ghetto" and the robust four-part harmony of Whiskey Falls.

"This [event] is just one way CMA strives to increase touring opportunities, media exposure and awareness of Country artists around the globe," said Jeff Walker, CMA Global Markets Committee Chairman.

Cauchi, who heads the London-based digital marketing agency Outside Line, provided the cerebral stimulus by unfolding a plan to serve and grow the worldwide demand for Country Music through understanding digital technologies and viral channels of information.

His strategy, based on new distribution channels, education, a focus on schools and a willingness to take creative risks, stems from work he has done with clients that range from Playstation and Universal Pictures to Paul McCartney and Radiohead. Within this diverse portfolio, he said, Country Music is a marketer's dream, offering unique possibilities.

photos: Amanda Eclard

41st ANNUAL CMA AWARDS

JO DEE MESSINA ROCKS HABITAT FOR HUMANITY CELEBRATION

Known for the vibrant spirit she brings to conveying the messages in her music, Jo Dee Messina proved a perfect fit for CMA's Habitat for Humanity project, both at the Habitat build in September and the special thank-you concert staged on Nov. 6 at Cadillac Ranch. Fans streamed into the venue until the very last song. Favorites including "Heads Carolina, Tails California," "I'm Alright," "Bring On the Rain" and "That's the Way" went over big with the packed house, which seemed extra pleased when Messina pounded the drums herself during "Get Up and Dance." A hot encore capped off the night, as Messina covered the Kansas classic "Carry On Wayward Son" and Journey's "Don't Stop Believin'" and thanked CMA and sponsor Greased Lightning Cleaning Products for supporting Habitat for Humanity.

"We should all thank our lucky stars because we're fortunate enough to have a place to lay our heads at night," said Messina before leaving the stage. "Thank you all for being here to support this cause. I dare you all to do something kind for somebody you know when you leave here."

- by LORIE HOLLABAUGH

Jo Dee Messina meets with Mohsin Al-Hamdany (l) and Afrah Al-Falehi (r), the family who will own the Greased Lightning-sponsored Habitat for Humanity house, backstage at Cadillac Ranch before her performance. photos: Laurie Hollabaugh



CMA PRESENTS "MUSIC ON THE HORIZON"



Crossin Dixon



Jypsi



Chuck Wicks



Laura Bryna



James Otto

photos: Jim Hagans

Radio contest winners flocked to Music City, braved a sudden blustery storm and congregated with Nashvillians on Nov. 5 at the City Hall club for a concert featuring the future stars of Country Music.

Seated in a special section at the front of the vast venue in the city's bustling Gulch district, the winners attending this Music on the Horizon event enjoyed the first in a series of events, culminating in the CMA Awards, organized on behalf of What a Trip! Entertainment, the exclusive and official provider of promotional trip packages to CMA events.

Comic T. Bubba Bechtol treated the crowd to big servings of down-home humor between sets. But the hits were delivered by a parade of rising stars, beginning with James Otto and leading through Crossin Dixon, Laura Bryna, Jypsi, Chuck Wicks and Jennifer Hanson to a closing set by Lady Antebellum.

CMA WELCOMES NEW MAYOR OF MUSIC CITY



CMA hosted a reception welcoming newly elected Mayor Karl Dean and Metro Council members as well as members of Nashville's Blue Ribbon Committee at the AT&T Building.

(l-r) CMA Board President Randy Goodman, President, Lyric Street Records; CMA Board Chairman Clarence Spalding, President, Spalding Entertainment; Nashville Mayor Karl Dean; Tammy Genovese, CMA CEO; and outgoing CMA Board Chairman Mike Dungan, President/CEO, Capitol Records Nashville. photos: Kenney Haggard

WHAT A TRIP! MARKS 10 YEARS OF TRAVEL INNOVATION

by BOB DOERSCHUK



(top) Grace Reinbold
(bottom) Darlene Williams
photos courtesy of What A Trip!

The light pouring through tall windows, that old barrel standing in one corner, the abundance of flowers — everything in Grace Reinbold's office reflects a commitment to treating customers with respect that comes as naturally as sunshine to her and Darlene Williams.

As President and VP, respectively, of What a Trip! Entertainment and Sports, they retain the values they brought to the table a decade ago in launching their company. But there's more than that to building a national reputation as planners and arrangers of promotional travel packages for events that include the Olympics, Super Bowl, nine finales in the "Survivor" series, this year's Garth Brooks November sold-out concerts in Kansas City and the CMA Awards and CMA Music Festival.

Here, too, the décor offers a hint.

"Do you know what these are?" asked Reinbold, indicating the brilliant red blooms in pots that perch on the glass-topped barrel, her desk and much of the floor along her walls. "We have more than 50 of them. We'll use them as centerpieces for our CMA Awards songwriters brunch with Bob DiPiero and Tim Nichols. We'll probably use them again next year too."

They are artificial, unlike practically everything else at What a Trip! "Because," Reinbold confided, "we're cost-conscious too."

This combination of ground-breaking concept and common-sense budgeting drives What a Trip! But the experiences of its co-founders got this show on the road.

Reinbold, born in the tiny West Texas town of Miles, graduated from Harvard before coming to Nashville to work as an artist manager. Williams earned her recording industry degree from Middle Tennessee State University in Murfreesboro, Tenn., and learned the music industry ropes as a publicist with AristoMedia, The Brokaw Company, CBS Cable/TNN, Pollack/Mullins Nashville and The Moon Mullins Company. Both worked in trip promotion too, which established common ground as they launched What a Trip!

"Radio was going through a time of cost consciousness back then, as it is now," Reinbold said. "So we took the same philosophy and applied it to our mission of producing high-quality but affordable trip promotions based on negotiating the best possible rates for hotels, meals and events."

CMA was their first client, beginning with the 1997 CMA Awards. From that point, What a Trip! grew its business from approximately 150 to as many as 600 tours each year for winners of client promotions. They arranged 221 trips for the 2007 CMA Awards alone, with the number

of packages set by the sponsor — six from KMLE/Phoenix, 11 from Carl Black Chevrolet and so on.

Even as the numbers rise, every trip remains unique. "Each radio or television station creates the promotion that's best for its market," Williams said. "Let's say that one client, knowing that Chevrolet is a national sponsor of the Awards, goes to a local Chevy dealership and sets up an 'enter to win' box. They do remotes from that location. They might qualify people over the radio or through an online promotion too. It depends on what the clientele want."

The packages vary even more. For one contest that offered a BMW as its prize, a flight to Germany was arranged so that the winner could test-drive the vehicle on the Autobahn. Another involved flying a lucky passenger on a visit to all Seven Wonders of the World.

CMA events have inspired Reinbold and Williams to similar flights of imagination. Those who won promotional trips to the 2007 CMA Awards enjoyed exclusive access to:

- the Music on the Horizon concert, a showcase featuring emerging Country artists
- a songwriters brunch featuring Bob DiPiero, Jack Ingram, Justin Moore and Tim Nichols
- a tour with Marty Stuart through his "Sparkle and Twang" exhibit at the Tennessee State Museum
- exclusive photo opportunities with Collin Raye, Aaron Tippin, Clay Walker and Bryan White
- an evening of dinner and dancing at the Wildhorse Saloon to performances by Sarah Johns, LoCash Cowboys, Jake Owen and Van Zant
- the CMA Awards
- a post-Awards party aboard the General Jackson showboat

This sort of thinking has made the decade-long relationship especially fruitful between CMA and What a Trip! "We rely on them to get radio stations active and involved in promoting the Music Festival and Awards," said CMA Director of Marketing Services Tammy Donham. "They've become a vital component of our marketing plan."

"We always try to come up with enough exciting components for a trip that the radio on-air personalities really want to talk about them and get their audiences excited," Reinbold explained. "If a radio station, a record company, or an artist manager needs a great promotion within a certain budget, it's up to us to create something that becomes a win/win for everyone."

With resources like that, What a Trip! should be making clients happy for years to come.

On the Web: whatatrip1.com, whatatripitis.com

What A Trip! winners attend an exclusive concert at the Wildhorse Saloon (top) and a songwriters brunch (below) at the Renaissance Hotel during "Nashville Celebrates Country."



Sarah Johns



LoCash Cowboys



Jake Owen



Van Zant photos: Jim Hagans



Jack Ingram



Bob DiPiero with Tim Nichols



Justin Moore photos: Amanda Eckard

EMMYLOU

Harris

TRANSFORMATION THROUGH TRADITION

by BOB DOERSCHUK

Listening to your typical greatest hits package is like strolling down Rodeo Drive or some other dream street for shoppers, where one familiar designer name after another gleams from well-lit windows.

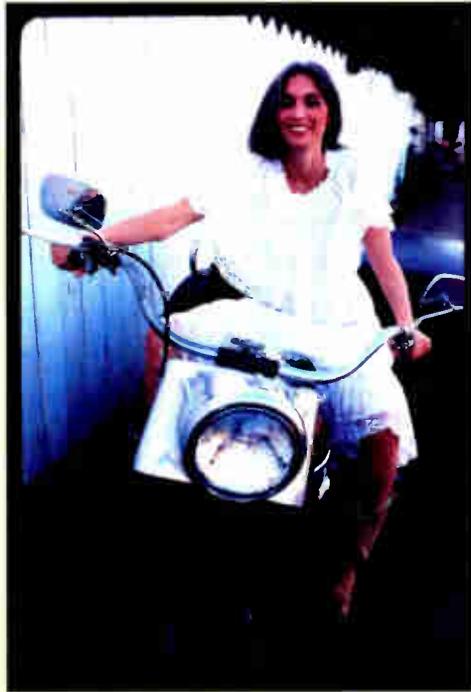
That's not the impression that emerges from *Songbird: Rare Tracks and Forgotten Gems* on Rhino Records. This 78-track, five-disc Emmylou Harris retrospective is more like what one finds after rummaging through a corner of a grandparent's attic, where old hope chests and photo albums hide memories too rich for overexposure.

The 1980 CMA Female Vocalist of the Year's story goes back further than these musical keepsakes, before those first recordings she made with the late Gram Parsons, whose impact on Country Music may only beginning to be fully understood. Born in 1947, Harris followed the path opened by other artists of conscience from her generation, from a comfortable upbringing in North Carolina and Virginia into the coffeehouse world of Greenwich Village, immortalized and romanticized by Bob Dylan and still alive with the music of his inheritors as she arrived in the late '60s.

When Harris cut her first album, *Gliding Bird*, in 1968, Country Music hovered only on the outskirts of her imagination. "I was a folk singer," she explained. "I was hugely influenced by Joan Baez, Judy Collins, Ian and Sylvia, Buffy Sainte-Marie, Pete Seeger and of course Bob Dylan, in the way he looked at language and everything as well as music. I loved the folk blues: Mance Lipscomb, Bukka White. I had a pretty varied repertoire. But I completely snubbed Country Music. I just didn't think there was anything there. I chalk it up now to my youthful ignorance."

Enlightenment began during a brief relocation to Nashville and accelerated when a series of chance encounters led to her meeting Parsons in Washington, D.C. Their connection was instant, and after traveling with him to Los Angeles Harris made critical contributions to his first two albums, *G.P.* and *Grievous Angel*, both of which pointed the way toward fusions of Country and rock that have transformed and energized both genres to this day.

"Gram was a wonderful Country singer," she said, "but he really understood both rock and Country and could do both really well. Plus, he was a poet who wrote his own material, putting apocalyptic rock lyrics to a Louvin Brothers type of melody on songs like 'Sin City.' He opened me to tons of beautiful Country Music while I was working with him. I fell in love with the singing of George Jones and Merle Haggard, but there was something in the Louvin Brothers that was washed in the blood. Gram took me right over



the deep end, and I became a real student and convert."

Harris realized quickly the difference between interpreting a folk lyric, with its sometimes literary rusticities, and the words to a great Country song. In a nutshell, it came down to saying more with less. "I mean, 'I Can't Help It If I'm Still in Love with You,'" she said, laughing. "'It's Not Love but It's Not Bad.' It's very difficult to write a good Country lyric — and singing it requires a type of restraint, where you're basically letting the song sing itself."

Parsons' death from a drug overdose left Harris to set her own course, which by that time was bound directly for the heart of Country Music. Her album *Pieces of the Sky* from 1975 elevated a Louvin Brothers song, "If I Could Only Win Your Love," into the Top 5 on the pop charts. By year's end she had recruited Dolly Parton, along with Linda Ronstadt and Neil Young, to back her on the holiday single "Light of the Stable." In the years that followed,

she organized the Hot Band, which featured the fiery young Ricky Skaggs, covered scores of Country songs that even included a vocal adaptation of Floyd Cramer's romantic instrumental "Last Date," and earned a seat at the table of Country Music through albums including *At the Ryman*, *Blue Kentucky Girl*, *Cowgirl's Prayer*, *Elite Hotel*, *Luxury Liner*, *Pieces of the Sky*, *Roses in the Snow*, *Quarter Moon in a Ten Cent Town* and the influential Daniel Lanois production *Wrecking Ball*.

In all of her work, whether in the Country realm or beyond, on her earliest sessions or her upcoming album on Nonesuch Records, Harris begins with an assumption that the traditional and the adventurous, seemingly in opposition, are complementary if not essential partners. "I embraced the purity of the Grand Ole Opry because Gram loved George Jones and Charley Pride," she said. "He turned me onto the duet singing of George and Melba [Montgomery], George and Tammy [Wynette], not with the sense of 'we have to do this differently,' but 'let's learn how to do this the way they do it. And then, if we want to break the rules, we'll see.'"

This thread winds through *Songbird* from two duets with Parsons through recent solo and collaborative performances, including a rendition of "Wildwood Flower" with Iris DeMent, whose warbling harmony seems to reflect the title as well as spirit of this collection. In different ways, each track is a surprise, whether because it's been too long since we've last heard it or because we'd never had the pleasure at all with previously unreleased performances, which include duets with Guy Clark on "Immigrant Eyes" and Patty Griffin on "Beyond the Blue."

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— Emmylou Harris



Much of that owes to the plan she and James Austin, VP of A&R at Rhino Records, conceived when they started work three years ago on *Songbird*, which includes four CDs, one DVD and a booklet full of photos and text. Harris' collaborations with Beck, Elvis Costello, Sheryl Crow, Rodney Crowell, Steve Earle, Vince Gill, Mark Knopfler and the Pretenders, among others, are also well represented on the boxed set.

"I proposed an idea," Austin said, "which was, if Emmy makes her selections, what would she like to have? What would be her dream box set? We came up with this idea of doing two discs that would be, for lack of a better word, 'orphans' from her Warner Bros. and Reprise careers, which perhaps didn't get a lot of attention even though they were songs she loved. And then she said, 'For the third and fourth discs, let's do songs I've done on tribute albums or on duets as a guest on other labels. Maybe there are some unreleased tracks.' She took the lead in selecting the music, and I'd look in the vault and try to find what she wanted."

The results offer insight not only into what Harris has achieved as a singer and creative force, but also into how her muse led her away from the mainstream of Country. She lives in Nashville, yet the world she conjures throughout *Songbird* differs at least as much as it resembles the music emanating from Music Row today.

"Music is always going to change," Harris said. "You're always going to have commerciality, which I don't believe is a bad word. Alison Krauss, for example, is an astonishing musician who has gathered together other great musicians to carry on the tradition. But she is contemporary and commercial too, because she's not just trying to repeat the past. She knows that would be a mistake. So every generation has to reinvent itself, poetically and musically and on every level. You're going to get some forgettable stuff, but you're going to get some fantastic stuff too. And I believe that the good music will always survive."

On the Web: emmylouharris.com

AND THEN THERE WERE 101

THE COUNTRY MUSIC HALL OF FAME WELCOMES RALPH EMERY, VINCE GILL AND MEL TILLIS

by BOB DOERSCHUK

As night falls in Nashville, the skyline as seen from the lobby of the Country Music Hall of Fame and Museum transforms slowly, its silhouette flecked by lights in the deepening dark.

So it was on Oct. 28, as the Museum welcomed guests to the annual Medallion Ceremony to witness the inductions of Ralph Emery, Vince Gill and Mel Tillis into the Country Music Hall of Fame.

Founded by CMA in 1961, the Country Music Hall of Fame honors the individuals whose contributions to Country Music have been judged most significant by their peers. 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. Hall of Fame members were easy to spot among those who gathered in the vast, glass-roofed Curb Conservatory. Whether in formal or Western attire, each wore a black ribbon from which a handsome brass medallion hung.

There were 98 in this august group as the day dawned; by evening's end, there would be 101.

A festive feeling took hold as the crowd filed into the Museum's Ford Theater. Harold Bradley, Phil Everly of the Everly Brothers, Jim Foglesong, Sonny James, the Jordanaires' Gordon Stoker and Ray Walker, Charlie Louvin and former CMA Executive Director Jo Walker-Meador were among the previous inductees whose presence makes this annual event, in the words of Hall of Fame member E.W. "Bud" Wendell, Chairman of the Museum's Board of Officers and Trustees, a "reunion."

It started with Boots Randolph's "Yakety Sax" blasting into the room. As the tune faded, Museum Director Kyle Young stated, simply, "We miss Boots," and the crowd cheered for the late A-Team mainstay.

Wendell commenced the cavalcade of music and memories by comparing Country Music to the legacy of Michelangelo — an audacious proposition that rang truer as the proceedings continued. Following this, Randy Scruggs performed his Grammy-winning rendition of "Amazing Grace," which prompted Wendell to observe, "That's what happens when Maybelle Carter was your babysitter."

CMA CEO Tammy Genovese then shared her thoughts. "Induction into the Country Music Hall of Fame is the greatest honor bestowed on a Country Music artist," she observed. "This is an appropriate and meaningful place for these gentlemen to receive the honor and accolades they deserve."

Young responded by thanking CMA "for this honor and for the underwriting and staff support that made tonight a reality." Then he noted that "the great Porter Wagoner had planned to be with us tonight. . . . Please keep the Wagonmaster and his family close to your heart and in your prayers. Let's hear it for Porter," he concluded, leading the room in an ovation for the beloved entertainer who was in his last moments of life in hospice care, not far away.

Emery, Gill and Tillis, Young continued, had all "used the specifics of their life experiences to create a body of work that reflects an understanding of the cares and woes of their audiences as well as sympathy and solidarity with the need of all people to feel free from care, from want and from need, at least on a Saturday night. Who can count the numbers of people who've been comforted and uplifted, amused and relieved, or inspired and ready for another hard day, by the music and stories these men made available for so long? We recognize ourselves in this music and in these stories. That's why we love them and why millions like us keep coming back for more."

This message underscored every word spoken and note played over the next several hours. Artists performed songs honoring the careers of the new Hall of Fame members. Backing the performers were music director John Hobbs on piano and the Medallion All-Star Band, featuring drummer Eddie Bayers, steel guitarist Paul Franklin, harmony singers Tania Hancheroff and Wes Hightower, guitarists Brent Mason and Russ Pahl and bassist Michael Rhodes. The Great American Country television network taped the event, portions of which can be seen on episodes of GAC's "Master Series." The event was also taped for broadcast on WSM-AM 650.

Tribute was paid first to Emery, through "You Gave Me a Mountain," delivered as a chilling solo piece by Raul Malo. The Gaither Vocal Band then romped through "Yes, I Know," and Con Hunley extolled Emery's interview technique by recalling one night on



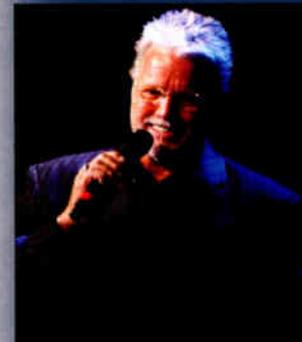
Country Music Hall of Fame Inductees Mel Tillis, Ralph Emery and Vince Gill.



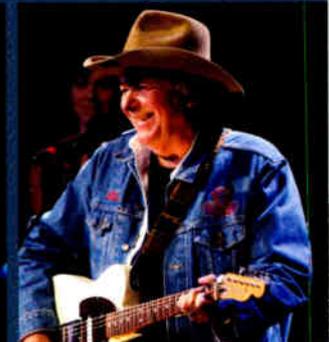
Faul Malo delivers a solo rendition of "You Gave Me a Mountain."



Randy Scruggs performs an instrumental version of "Amazing Grace."



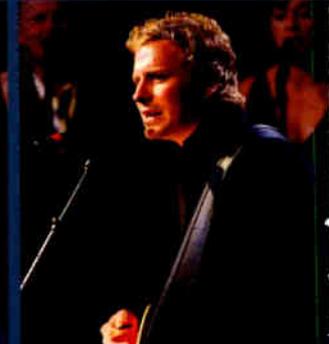
Con Hunley recalls a revealing interview with Ralph Emery.



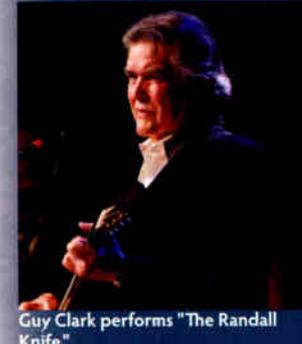
Bobby Bare gears up to perform "Detroit City."



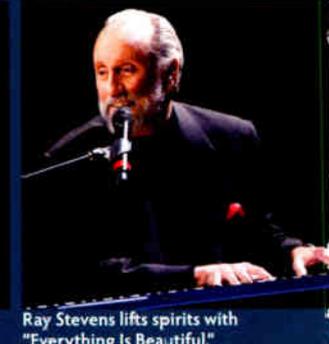
Kenny Rogers reflects on Mel Tillis' "Ruby, Don't Take Your Love to Town."



Dierks Bentley rocks through "I Ain't Never."



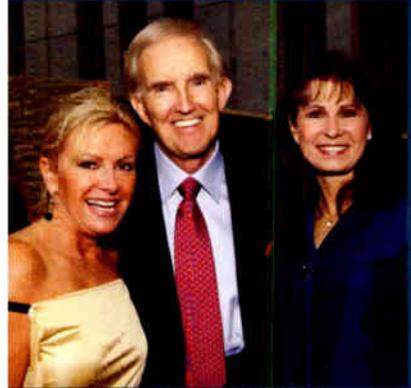
Guy Clark performs "The Randall Knife."



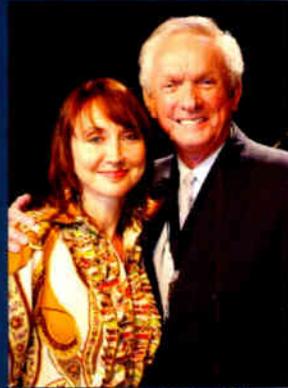
Ray Stevens lifts spirits with "Everything Is Beautiful."



Walter Miller, CMA Awards Executive Producer; Tammy Genovese, CMA CEO; Vince Gill; and Larry Fitzgerald, President, The Fitzgerald Hartley Company.



Tammy Genovese, CMA CEO; Ralph Emery; and wife Joy Emery.



Pam Tillis congratulates her father, Mel Tillis.



Emmylou Harris and Rodney Crowell harmonize on "Some Things Never Get Old."



The Gaither Vocal Band testifies on "Yes, I Know."



Hall of Fame members close the induction ceremony with traditional performance of "Will the Circle Be Unbroken."

his show at WSM.

"I'd invited this young lady over to dinner in my trailer," Hunley said. "There was a place in the bathroom where the floor was rotted out, but the linoleum still covered it. All of a sudden, I heard this big scream ... Anyway, I told Ralph about this when we were in the dressing room. We'd already discussed what we were going to talk about on the show — songs, my current single and all of that.

"Well, first pop out of the box," Hunley said, "I sat down, and Ralph says, 'What about that girl in the trailer?'" And as the laughter subsided, Hunley and the Medallion All-Star Band gave a steamy reading of "Since I Fell for You" that brought the room — not for the first or last time — to its feet.

Ray Stevens followed, with a story about an Emery radio contest that involved a chicken and a plane flight to Louisiana, after which he performed an irresistible rendering of "Everything Is Beautiful." Wendell then called Emery to the podium for his induction. Speaking with his customary dignity, Emery thanked his wife, Joy, for their 40 years of marriage and then quoted from a spiritual poem of gratitude, written by the late Hall of Fame member Tennessee Ernie Ford, whose final lines — "Almost despite myself, my unspoken prayers were answered / I am, among all men, most richly blessed" — touched something close to the heart of music as well as faith.

To open the next part of the ceremony, Rodney Crowell and Emmylou Harris sang "Some Things Never Get Old," from Gill's monumental *These Days*. Michael McDonald, joined by Gill's band members Tom Britt, Dawn Sears, Billy Thomas, Pete Wasner and Jeff White, sang "Go Rest High on That Mountain," his smoky vocal riding the slow gospel roll like a ship sailing home after too long at sea. Guy Clark walked onstage after that to perform "The Randall Knife" with a rugged eloquence that inspired Gill to leap from his seat and embrace his longtime mentor. And Al Anderson rocked Gill's "Next Big Thing" with an energy that dared listeners not to party.

Introduced by Hall of Famer Whisperin' Bill Anderson, mixing gentle humor with a profession of love for his wife Amy Grant, Gill confessed to still being surprised at his admission to the Hall. "Maybe it affirms the way I've tried to live my life, and that was trying to put everybody else first," he mused. "I felt that's the kindest way to live. And I enjoyed every role I was able to play in music. It never mattered if I was on the side; I just wanted to be in the band. I was just dumb enough to sing, and look at what happened."

He did allow himself a flicker of satisfaction. "As I look around this room, I see so many fellow Hall of Famers," he began. And then, after stopping for a moment, Gill beamed and said, "That felt ... great!"

Tillis' segment was preceded by Bobby Bare's familiar yet powerful treatment of "Detroit City." "Here's a song I never get tired of," the denim-clad singer growled before Brent Mason hit the famous E-string opening lick. Kenny Rogers then reminded listeners of the meaning behind another Tillis composition, "Ruby, Don't Take Your Love to Town," a meditation on the impact of the Vietnam War that still bears relevance. "Mel, I'll just tell you this," Rogers summed up. "A lot of people in this world can write great songs. Very few people can write important songs."

After performing, Rogers yielded the spotlight to Pam Tillis, who allowed that "so much of what I've done in my career has been an effort to make my Dad proud." She performed "Coca Cola Cowboy," Dierks Bentley followed by tearing through "I Ain't Never," and then it was time for Hall of Fame member Little Jimmy Dickens to come forward.

"You folks in our audience here tonight, if you've never seen Mel Tillis in concert, you've missed a lot," the Opry legend said. "When he steps on the stage, he upgrades Country Music and the industry that we all love and stand for. Men like this are hard to come by, and I'm proud that Mel Tillis is my friend."

With that, Dickens presented Tillis with his medallion. The newest member of the Hall spoke, with his impeccable comic timing, about his failure as a stuttering salesman for Harrie's Cookies ("I wouldn't eat a hairy cookie either," he said), his appreciation for girlfriend Kathy DeMonaco and the other special people in his life, and finally for "this little angel on my shoulder" who had stayed with him through good and tougher times.

The inductions concluded with all Hall of Fame members in attendance joining in a performance of "Will the Circle Be Unbroken" and a promise to meet again next year, in harmony with the music that brings this circle together.



BEATING EXPECTATIONS

THE TRIUMPH OF

RASCAL FLATTS

by DEBORAH EVANS PRICE

You've sold 15 million albums, scored nine No. 1 singles and bested every other artist across all genres of music to become the top-selling act of 2006. What's next?

That question faced Lyric Street Records sensation Rascal Flatts as the trio began planning its latest album, *Still Feels Good*.

And the answer? "We just wanted to go in with the same ammo we've always had and cut the best music we could," said Jay DeMarcus.

Still, DeMarcus and his fellow Rascals Gary LeVox and Joe Don Rooney weren't oblivious to expectations. "The guys and I always try to find songs that will keep appealing to the masses the way our music has been able to do so far," DeMarcus said. "We pick music that speaks to us with a message that we want to say, but definitely fans and radio are the two biggest aspects of our career, so we make music for them."

Since their self-titled debut in 2000, Rascal Flatts have rocked Country radio with "Bless the Broken Road," "Fast Cars and Freedom," "Mayberry," "Me and My Gang," "My Wish," "These Days," "Prayin' for Daylight" and other hits. They've also topped adult contemporary charts with Steve Robson and Jeffrey Steele's "What Hurts the Most," which made them one of only three Country acts to have a No. 1 song at both AC and Country radio in the same week. Industry honors flowed their way as well, including the CMA Horizon Award in 2002 and five consecutive selections as CMA Vocal Group of the Year.

Still Feels Good posted first week sales of 547,000 units, making it the week's top selling album across all genres of music. *Still Feels Good* is the band's third consecutive album to open at No. 1 on the *Billboard* Top 200 chart. Included in its first week sales are more than 44,000 digital albums, making it the biggest Country digital album debut in Nielsen SoundScan history.

This success, according to Dann Huff, who co-produced *Still Feels Good* with the band, stems from "a combination of two things: the sound of those three voices and their choice of songs. They are absolutely dedicated to singing

songs that make you want to sing with them. They sing meaningful songs in an entertaining way."

DeMarcus and LeVox, second cousins from Columbus, Ohio, laid the foundation for this phenomenon when they both wound up in Chely Wright's band. They performed together in Nashville's nightclub strip Printer's Alley, and when their regular guitarist wasn't available one night, Rooney was called to sit in. The chemistry proved magical, especially in the harmonies that have become a signature of the Rascal Flatts sound.

"The reason this whole thing has worked is the combination we have together, not only as business partners and members of a band, but we're great friends," said Rooney. "It's almost like we're brothers at this point. We have this tremendous connection and love for each other and a desire to sing together. As long as we stay true to that and roll with the flow, I think we'll be just fine."

That connection allowed the group to take some chances in recording *Still Feels Good*. As LeVox explained, "We said, 'OK, in April, May and June, we're taking off. We're going to sit in the studio and create this album.' The four previous albums, we'd be on the road on the weekend and we'd come back on Sunday. Then Monday, Tuesday and Wednesday, we'd be in the studio, trying to cut it. This time, we took more time. We dedicated our lives to sitting down for three months and creating an album."

Their only show during that period was at LP Field for the 2007 CMA Music Festival. "We let it all hang out," said LeVox. "We sang like it was the last time we would ever sing again. We were so hungry for the stage."

"CMA does an amazing job," Rooney added. "It's so easy to get up there and do your show. I noticed, particularly this year, the setup and tear-down of each band or artist performing was really, really quick. It gets better every year and the crowds are getting bigger. It's almost like a big family reunion."

Speaking of family, the guys are quick to call Huff one of their own. "Dann comes from a band background with Whiteheart," said LeVox. "A lot of times, producers have never been in bands. But Dann is one of the finest musicians to have ever played a guitar in a band, so he knows what he's looking for. What he wanted to do is take our live show and capture it on CD."

"He's a consistent friend and confidant," added DeMarcus. "He comes out on the road for a weekend, just to see what we're doing in our live shows. He is as passionate about this as we are. I live, eat and breathe

"... Fans and radio are the two biggest aspects of our career, so we make music for them."

— Jay DeMarcus, Rascal Flatts

and am consumed by music, and to have someone making your record with you that's totally in touch with those emotions and gets your point of view, it's really refreshing. So, for us, Dann is more than a producer. He doesn't just make music with us. He is the fourth Flatt."

"I'm proud to be called the fourth Flatt," Huff said, laughing. "But do I really have the hair for it?"

In addition to co-producing with Huff, the band members took a more active role by co-writing five of the 13 songs for *Still Feels Good* one of which features a guest appearance from actor and musician Jamie Foxx, a friend of LeVox's for more than 13 years.

"We used to sit around for hours at Jamie's house, singing and playing and having a good time," LeVox said. "So when Jay and Joe and myself wrote this song, we thought it would be great to have him on it. I called him up just to say, 'Hey, man, you've got to hear this song, I think you could really, really kill it.' He said, 'Tell you what, I'll sing on your record if you guys will sing on mine.' I said, 'Alright.' He asked what the name of the song was. I said, 'She Goes All the Way,' and he said, 'Man, I just want to meet that ol' girl.'"

Though Rascal Flatts is their obvious priority, DeMarcus and Rooney are branching out too. DeMarcus has produced cuts for Jo Dee Messina and James Otto, and Rooney is spending time in the studio with Nashville-based singer Brian Taylor and a rock band in Los Angeles called Stars Align.

"It's always fun to do some other projects," Rooney noted. "I try to spend time helping other people like I was helped seven or eight years ago, when I got this Rascal Flatts deal.

"The awards are wonderful and all the accolades," he continued. "But the greatest thing is the way we are able to record songs that have changed people's lives.

They've really made an impact. [People tell us about] putting down the bottle or not committing suicide, and having joy and happiness in their lives that they didn't have before. Those are the positives."

Such blessings aren't taken for granted. "For so many years, I was that person sitting on that lawn," LeVox said, referring to the most distant seats for audiences at outdoor concerts. "It was just a dream to be on the other side one day. So I decided to play every show like it's the last one I'll ever play. Every night before we go out there, I say a prayer, just thanking God for giving us the opportunity to stand on another stage and showcase the talent he's given all of us."

On the Web: rascalflatts.com



CMA BOARD OF DIRECTORS HOLD A RECEPTION IN OCTOBER AT THE TENNESSEE STATE MUSEUM.



CMA Board guest Moll Anderson; Jay DeMarcus of Rascal Flatts; and Charlie Anderson.



Horton Frank; David Ross; Victor Sansone; and Jeff Walker.

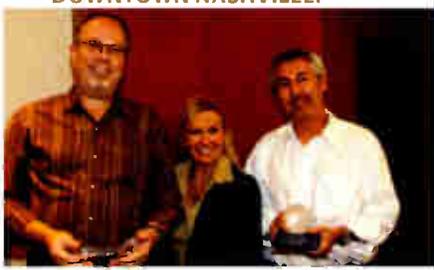


Outgoing CMA Board member Mick Anselmo; Sue Peterson; Becky Brenner; and Eric Logan.



Tammy Genovese and CMA Board guest Collin Raye.
photos: John Russell

CMA BOARD OF DIRECTORS MEET IN OCTOBER AT THE HILTON IN DOWNTOWN NASHVILLE.



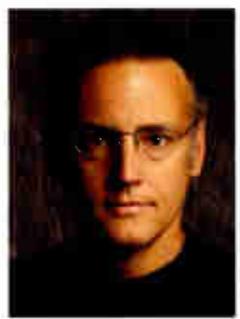
Tammy Genovese and the CMA Board present the crystal gavel to outgoing Board Chairman Mike Dungan (l) and the crystal globe to incoming Board Chairman Clarence Spalding (r).



Panel members after discussion of artist Web site impact on ticketing, merchandising and other aspects of music business. (l-r) Lang Scott, President, Music City Net; Stephanie Orr Buttrey, President, Country Wired; Ray Waddell, Executive Director of Content and Programming, *Billboard*; Todd Cassetty, President/CEO, Hi Fi Fusion; Tammy Genovese, CMA CEO; JD May, Senior VP of Sales and Client Strategy, echomusic; and Scott Heurman, Director of Business Development, Music Today.

CMA WELCOMES NEW BOARD PRESIDENT RANDY GOODMAN

by **BOB DOERSCHUK**



As President of Lyric Street Records, Randy Goodman combines the better attributes of old- and new-school approaches. He created his label as a part of the Disney corporate family, yet its headquarters emanate an edgy, indie energy. Even its location seems metaphorically appropriate, on the western tip of the Demonbreun Bridge, between the historic avenues of Music Row and the crane-capped skyline of Nashville's booming Downtown district.

Tradition and innovation: Both are essential to modern Country Music, which makes Goodman an ideal choice as the new President of the CMA Board of Directors. His roots run deep in Nashville, going back to his studies at David Lipscomb University and Belmont University, his experiences as a musician and tour manager and his adventures at the venerable Exit/In, with responsibilities that ranged from booking acts to running sound for The Ramones and other headliners.

"Sometimes I did think, back then, 'What the heck am I doing?'" he recalled. "I've had five years of college, I'm out here as a roadie, I'm not getting paid and I'm shopping at the Salvation Army, not because it's chic but it's the only thing I can afford. But those were great days because it was all about the music and the passion, playing these little clubs and learning about what excited people. Those experiences were huge."

This conviction to pursue excellence fueled Goodman's rise prior to and after his entry into the music industry. Born in Nashville, he spent some of his younger years in Pennsylvania and another five in Manhattan and Stamford, Conn., while working for RCA Records in New York City. Goodman received a bachelor's in political science and economics from David Lipscomb University and also attended Belmont University's music business program. Post graduation, he spent 18 months working as a road manager before being hired by Tandy Rice's Top Billing as the agency's publicist. In 1981 he joined RCA Records as a publicist. Hired by his future mentor Joe Galante, Goodman rose quickly through the company, working with Alabama, Clint Black, Kenny Chesney, Waylon Jennings, The Judds, Martina McBride, KT Oslin, Restless Heart and other acts before Galante, having become President of RCA North America, brought him to New York.

Goodman returned to Nashville in 1995 as General Manager of RCA Label Group. In 1997, he left RCA to launch Lyric Street Records. This year the label marked its 10th anniversary, with an artist roster that includes Sarah Buxton, Bucky Covington, Josh Gracin, Marcel, Rascal Flatts, SHeDAISY and Trent Tomlinson. Goodman and his wife Jennifer live in Nashville with their two children, Ross, 13 and Rachel, 10.

On a recent late summer afternoon, amidst the airy industrial décor of his office, with sunlight

streaming through tall windows that overlook Cummins Station and the Union Station Hotel, that same determination to achieve was evident as he reflected on his ascension within the CMA Board.

"I don't think it would be an overstatement to say that seismic changes are going on in our business," Goodman said. "And they're leading CMA to look long and hard at our mission. What are we about as an organization that puts on huge Awards and Festival events? What guiding principles should move us forward over the next several years? This is a good time to look at how we can impact the industry in a positive way and speak to things that are really relevant."

Radio, for example, deserves careful attention. "Consolidation has its down sides," Goodman said, "but one of the up sides is that you can make sure that we engage the key people from Citadel, Clear Channel and Cumulus, that we have representation from all these major radio chains. That's also why we have Steve Schnur [Worldwide Executive of Music and Marketing for Electronic Arts] on the Board, to help us reach the younger demographic that has an appetite for Country Music. We need to cast a wide net, so we can give our genre as much opportunity as we can to be heard in as many places as possible."

Many of these issues circle daily on Goodman's radar screen at Lyric Street, though his perspective as CMA Board President puts them into a broader context. On the other hand, his label's ties to The Walt Disney Company position him well at CMA, thanks to Disney's affiliation with the ABC Television Network, which broadcasts both the CMA Awards and "CMA Music Festival: Country's Night to Rock."

"There's a great deal of excitement about Country Music at ABC," Goodman said. "Disney is known for its synergy, which I've experienced throughout the two years I've been able to help build this relationship as a CMA Board member. It's been very exciting to see how they've committed resources like 'Good Morning America,' 'Dancing with the Stars' and 'Extreme Home Makeover' to the CMA events. In a lot of ways, the nature of how Disney looks at brand marketing is already having a positive impact for CMA."

Equipped with relevant connections, background and skills, Goodman brings a personal as well as professional motivation to his service as CMA Board President. "I was waiting for a meeting to start the other morning, standing in the CMA lobby looking at that bronze list of all the people who have been chairman and president, thinking, 'Wow, these are some amazing people, leaders of our community



Panel participants after discussions of the new Portable People Meter (PPM) technology for tracking radio ratings. (l-r) Tammy Genovese, CMA CEO; Bob Michaels, President, Bob Michaels' MediaSense; Mike Dungan, President/CEO, Capitol Records Nashville; and Clarence Spalding, President, Spalding Entertainment LLC. photos: Arnettea Elliott

past and present.' It made me stop and think to myself that whatever I do, I want to do it to the best of my ability, so that years from now someone looking at that list can say, 'You know, that time was a great time in the life of CMA.'"

"Randy has already proven to be an invaluable member of the Board and the leadership team," said CMA CEO Tammy Genovese. "He not only has great passion for the music and the artists, but also has extraordinary business acumen. He brings nearly 30 years of experience to the Association and we are fortunate to have him step into this important leadership position as we move into 2008."

On the Web: hollywoodrecords.go.com/lyricstreetrecords

IN OCTOBER, CMA ANNOUNCED THE NEWLY ELECTED 2008 BOARD OF DIRECTORS

FOUR DIRECTORS ALSO SERVE AS OFFICERS OF THE BOARD:

CHAIRMAN

Clarence Spalding, President,
Spalding Entertainment

PRESIDENT

Randy Goodman, President,
Lyric Street Records

PRESIDENT-ELECT

Steve Moore, Senior VP, *AEG Live*

SECRETARY/TREASURER

Tim Wiperman, CCO,
Equity Music Group



WALTER MILLER RECEIVES CMA PRESIDENT'S AWARD

During CMA Board of Directors meetings in October Board President Clarence Spalding (l) surprises longtime CMA Awards Producer Walter C. Miller with the CMA President's Award. Given annually at the discretion of the Board President, this distinction honors its recipient's outstanding contributions to Country Music and/or CMA.

Spalding praised the personal sacrifice, creativity and dedication that Miller has demonstrated during his 37-year stewardship of the CMA Awards broadcast. "Walter's contributions to the CMA Awards can be felt in every detail and second of the program. He has dedicated himself to delivering an Awards broadcast that reflects the best of our industry and the artists. He cares deeply and protects the prestige of the program absolutely."

"Walter respects the traditions and protects the roots of Country Music while keeping a keen ear and eye focused on our future," said CMA CEO Tammy Genovese, who also lauded Miller's "sense of humor, passion for creativity and deep love of music."

"I suppose 'thank you' is enough," said a stunned Miller, "because once you turn me on, you can't turn me off." Known for his dry wit and sarcastic humor, he quickly added, "If I had a heart, I'd cry." photo: Amanda Eckard

FOLLOWING IS A LIST OF ALL DIRECTORS AND DIRECTORS AT LARGE:

DIRECTORS

by membership category

Newly-elected Directors are indicated in **BOLD** followed by Carryover Directors, who are serving the second year of a two-year term.

Advertising Agency/PR

Dick Gary, *The Gary Group*, Santa Monica, Calif.

Artist/Musician

Jay DeMarcus, *Rascal Flatts*

Kix Brooks, *Brooks & Dunn*, *B&D, Inc.*

Composer

Bob DiPiero, *Love Monkey Music*

Brett James, *Cornman Music*

International

Bruce Allen, *Bruce Allen Talent*, Vancouver, BC, Canada

Ron Sakamoto, *Gold & Gold Productions, LTD.*, Alberta, Canada

Music Publisher

Pat Higdon, *Universal Music Publishing Group*

Gary Overton, *EMI Music Publishing*

Personal Manager

Larry Fitzgerald, *The Fitzgerald Hartley Company*

Clint Higham, *Morris Management Group*

Radio Management

Ben Reed, *Cox Radio*, Atlanta, Ga.

Radio Programming

Charlie Cook, *Cumulus Media*, Atlanta, Ga.

Becky Brenner, *KMPS-FM, CBS*, Seattle, Wash.

Record Company

Mike Dungan, *Capitol Records Nashville*

Luke Lewis, *UMG Nashville*

Talent Agent

Rick Shipp, *William Morris Agency*

Talent Buyer/Promoter

Steve Moore, *AEG Live!*

Steve Buchanan, *Gaylord Entertainment Co.*

Television/Video

Ed Hardy, *Great American Country (GAC)*

Affiliated

Charlie Anderson, *Anderson Merchandisers*, Knoxville, Tenn.

Kitty Moon Emery, *Moll Anderson Home*

Lifetime Directors

J. William Denny

Ralph Peer II

Frances Preston

Ex-Officio Members

Jim Free, *The Smith-Free Group*, Washington, D.C.

Kyle Young, *Country Music Hall of Fame and Museum*

DIRECTORS AT LARGE

Amy Abrahams, *Weiden+Kennedy*, New York, N.Y.

Bill Bennett, *Warner Bros. Records Nashville*

Scott Borchetta, *Big Machine Records*

Connie Bradley, *ASCAP*

Marc Chase, *Clear Channel*, Cincinnati, Ohio

Barry Coburn, *Ten Ten Music Group, Inc.*

Tony Conway, *Buddy Lee Attractions*

Tim DuBois, *Tim DuBois Productions*

Joe Galante, *Sony BMG Nashville*

Troy Gentry, *Montgomery Gentry*

Randy Goodman, *Lyric Street Records*

John Grady, *Red Light Management*

Lon Helton, *Country Aircheck*

Dann Huff, *Crosstown Songs*

John Huie, *Creative Artists Agency*

Wade Jessen, *Billboard/Radio & Records*

TK Kimbrell, *T.K.O. Artist Management*

Kim Kosak, *Chevrolet Motor Division, General Motors*, Detroit, Mich.

Ken Levitan, *Vector Management*

Eric Logan, *XM Satellite Radio, Inc.*, Washington, D.C.

JD May, *echomusic*

Deb McDermott, *Young Broadcasting*

Mike Moore, *KWJJ-FM Entercom Communications*, Portland, Ore.

Curt Motley, *Paradigm*

Brian O'Connell, *Live Nation*

Sue Peterson, *Target Stores*, Minneapolis, Minn.

Brian Phillips, *CMT - Country Music Television*

Rob Potts, *Rob Potts Entertainment Edge*, Sydney, Australia

John Rich, *Big & Rich*

LeAnn Rimes

David Ross, *Music Row Publications, Inc.*

Victor Sansone, *Citadel Radio Atlanta (WKHX-FM, WYAY-FM)*, Atlanta, Ga.

Steve Schnur, *Electronic Arts*, Playa Vista, Calif.

Victoria Shaw, *AvaRu Music*

Mike Smardak, *Outback concerts of Tennessee, Inc.*

Clarence Spalding, *Spalding Entertainment, LLC*

Troy Tomlinson, *Sony/ATV Music Publishing*

Trey Turner, *Turner & Nichols and Associates*

Jeff Walker, *AristoMedia/Marco Promotions*

Rusty Walker, *Rusty Walker Programming Consultant, Inc.*, Iuka, Miss.

Jody Williams, *BMI*

Tim Wiperman, *Equity Music Group*

Mark Wright, *Universal Records South*

Jim Yerger, *Broken Bow Records*

CMA International Awards Presented to Georges Lang, Trisha Walker-Cunningham and Dwight Yoakam

by **BOB DOERSCHUK** and **BOBBI BOYCE**

Three distinguished members of the Country Music community were honored in Nashville in November with CMA International Awards. The recipients — veteran French broadcaster and producer Georges Lang, concert promoter Trisha Walker-Cunningham and celebrated artist Dwight Yoakam, represent diverse corners of the industry, yet all three are united by their commitment to the continued growth of Country Music worldwide.

Lang, a pillar of French media for 40 years and a high-profile personality on RTL France since the early '70s, received the CMA International Country Broadcaster Award, which recognizes outstanding achievement by radio broadcasters outside of North America who have made important contributions toward the development of Country Music in their country.

Walker-Cunningham, head of Nashville-based Trisha Walker International, received the CMA International Talent Buyer/Promoter of the Year Award, which honors those who have promoted at least two concerts of Nashville-signed artists over the previous 12 months.

Yoakam, who has carried his variation on the "Bakersfield Sound" personally and frequently to audiences throughout Europe, Japan and Australia, was presented with the CMA International Artist Achievement Award, known formerly as the CMA International Touring Artist Award and given to artists who have significantly contributed to the awareness and development of Country Music outside of North America.

"I am so happy to receive this International Country Broadcaster Award," said Lang. "It means so much to me. I want to thank CMA and everybody who voted for me. It has always been my love of Country and my passion for this most popular American music format that lead me to do this exciting job. I also want to thank all my different bosses who let me produce and present a Country show on the largest radio station in France. Thank you also to my listeners, as this Award is for them too."

Lang made his first radio broadcast while on assignment to Beirut in 1967. On his return to France in 1969, he rose quickly through a series of radio and television programs as producer and on-air personality. Lang has created and hosted a number of Country-themed series, including "New Country TV" for CanalWebTV and "WRTL-Country" and the daily "La Collection Georges Lang" radio show for the RTL network, as well as specials that focused on Johnny Cash, Emmylou Harris, Waylon Jennings, Willie Nelson, Randy Travis and many other artists. A regular at the annual CMA Music Festival since 1983, he has covered every CMA Awards for RTL since 1990. CMA's Wesley Rose International Media Achievement was presented to Lang in 1995.

"I want to thank everyone at CMA for this highest honor," said Walker-Cunningham. "I am extremely humbled to be included with the other talented professionals who have won this prestigious award. Thanks to all the artists, managers, agents, publicists and publications who support me and the events I work with. Without you, there would be no international festivals and tours. I will continue to do my very best to make all the overseas experiences through my company a happy and memorable one that furthers careers and brings new fans to Country Music."

Born in Singapore and raised in Cypress and England, Walker-Cunningham is a fixture in Nashville's Country Music community. She has worked with artists from Johnny Cash, George Jones and Tammy Wynette to more recently the CherryHolmes, Riders In The Sky, LeAnn Rimes, Julie Roberts, Randy Travis and Rhonda Vincent. For 19 years, Walker-Cunningham has booked the Gstaad Country Nights Festival in Switzerland and, for 20 years, the Country Rendez-Vous Festival in France. The first recipient of CMA's Jo Walker-Meador International Award, Walker-Cunningham has also received honors from two Tennessee governors and two Nashville mayors. Jan. 5, 1985, was officially designated "Trisha Walker Day" in Nashville.

"Both Georges and Trisha work year-round to spread the Country Music message globally," said Jeff Walker, Chairman of the CMA Global Markets Committee. "Their longevity in the business and their accomplishments make them both deserving recipients of these awards."

Since 1986, when he released his debut album, *Guitars, Cadillacs, Etc., Etc.*, Yoakam has performed in France, Germany, The Netherlands, Scandinavia and the United Kingdom. Five major international tours followed, with Australia, Ireland, Italy, Spain and Switzerland added to his itinerary and highlights that include a performance in 1992 before 30,000 fans at one show in Japan.

"Well, I've been very fortunate," said Yoakam. "I had great support from Warner Bros. Records throughout the world when we broke. They were very aware that to keep Country Music growing, they wanted their young artists to continue to go overseas. They were very supportive of that. I've reaped great rewards from having fans all around the world. I was very, very honored that CMA would give me that Award tonight."

"With Dwight's many interests and talents, he has been a tremendous ambassador for this format through his music, his concerts and his numerous movie and television appearances," said CMA CEO Tammy Genovese, who joined with BBC Music Entertainment Executive Producer Mark Hagen to give the Award to Yoakam during "The 41st Annual CMA Awards" pre-telecast ceremony on Nov. 7 at the Sommet Center in Nashville. "He is an extremely deserving recipient of this honor."

Previous winners of all CMA International Awards are listed at CMAworld.com/international/awards/asp.



BBC Music Entertainment Executive Producer Mark Hagen and CMA CEO Tammy Genovese present the CMA International Artist Achievement Award to Dwight Yoakam during the pre-telecast ceremony at "The 41st Annual CMA Awards" on Nov. 7 in Nashville at the Sommet Center. photo: John Russell



Georges Lang and Trisha Walker-Cunningham receive CMA International Awards during a luncheon ceremony on Nov. 8 at The Palm in Nashville. (l-r) Ed Benson, CMA CEO Bobbi Boyce, CMA International Director Georges Lang, Trisha Walker-Cunningham, Tammy Genovese, CMA CEO Jo Walker-Meador, former CMA Executive Director and Country Music Hall of Fame member, and CMA Board Member and Chairman, CMA Global Markets Committee Jeff Walker, AristoMedia photo Amanda Eckert

2008 INTERNATIONAL EVENTS CALENDAR

JAN. 16 – FEB. 3
CELTIC CONNECTIONS
Glasgow, Scotland
On the Web:
celticconnections.com

JAN. 18 – 27
TAMWORTH COUNTRY MUSIC FESTIVAL
Tamworth, Australia
On the Web:
tamworth.nsw.gov.au

JAN. 26 – 27
WESTERN EXPERIENCE
Den Bosch, The Netherlands
On the Web:
westernexperience.com

FEB. 1 – MARCH 16
29th ANNUAL INTERNATIONAL COUNTRY MUSIC FESTIVAL
Shutzenhaus Albisguetli Zurich, Switzerland
On the Web: albisguetli.ch

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

A Whole Other Country: Texas Yankee Jace Everett's Ramble through the United Kingdom

by JACE EVERETT

After two trips with the CMA-sponsored New From Nashville U.K. tour, I decided the time was right to make a push toward the international market on my own. My first solo trip — with the truly great Dierks Bentley, no less — was a great success for me and a real eye-opener to untapped opportunities. The second, with the lovely Miss Julie Roberts, sealed the deal.

After that, I decided to make a new record.

This one would be stripped down: two guitars, an upright bass and my voice. It's amazing how much fun I had working this way.

Old New Borrowed Blues, on my own Haywood label, was from its inception a vehicle to take to the international market. Without ever thinking of radio or Wal-Mart, we created something unique. It is the best representation, thus far, of where I'm at as an artist.

With help from Paul Fenn of Asgard Promotions and the kindness of Guy Clark, a tour was booked. Throughout September, Chris Raspante, my guitar-playing partner, and I drove 3,000 miles within the U.K. We played 16 shows, seven of which were with Clark. Highlights were many; here are a few:

FIRST DAY

The first thing you need to know is that we did this tour on a shoestring — mine, and I usually wear boots. This means that I would be the singer, the songwriter, the tour manager and, unfortunately, the driver too.

After landing at Heathrow Airport, we went to get the rental car — a stick shift, to save on fuel, since while we complain about paying \$3 for a gallon of gas, most of Europe pays about \$7 per gallon. Then there's the fact that the stick and the wheel are on the *right* side of the car, which of course is *wrong*. Being jet-lagged doesn't make the idea of driving into the heart of London any less intimidating either.

So Chris suggested that we find a Safeway parking lot and practice. That turned out to be a good idea, since I hit the left curb three times before we'd even gotten out of the airport.

The 45-minute trip took about two hours, as the Brits have a habit of putting their road signs not on a pole at each intersection but on the sides of buildings about 30 feet away. You've never heard two Texas boys swear as much as Chris and I — yet, still, we made it out alive.

FIRST SHOW

After a six-hour drive from London to Llandudno, Wales, we arrived at our hotel, a really cool B&B called the Hotel Carmen. Unfortunately, B&B hotels aren't really geared for post-midnight arrivals, and the good innkeeper was a little bleary-eyed when we arrived. The next day we had a great show, though, with the lovely Gail Davies, who was a real pleasure to get to see.

FIRST GUY CLARK SHOW

Wow, this was intimidating. I've known Guy for about five years. We've written a few songs and had a little tequila down in his workshop. His latest studio album, *Workbench Songs*, is really great, and I was looking forward to hearing some of my favorite classic Guy Clark songs as well.

He delivered it all, in spades. The venue was in Sheffield. The crowd was great. I was a little concerned that I might be too bluesy or for that matter just too dumb for his crowd. Blessedly, they embraced me and my music — and that turned out to be the tone of the whole tour. I can't believe how many Guy Clark fans now have a Jace Everett album in their collection. Lucky beats good.

INTERESTING MOMENTS

Getting completely lost leaving Edinburgh was fun, even though Chris and I almost pulled over to have a fistfight with each other. When you've been friends as long as we have, it's like being brothers. We love each other to death. And sometimes we want to choke each other to death. (Don't worry, no humans were harmed in the making of this tour.)

Another great moment, and this one really was great, was seeing Chuck Prophet play in Leeds. He's an amazing Americana/rock 'n' roll/folk/soul Telecaster-slingin' genius.

We also got to play with some fantastic local artists: Sam Barrett, Stephen Maguire, John Moray, Dean Owens and Rachael Warwick, to name a few.

It was fascinating to see the respect that the fans show for artists in the U.K. There are courteous and knowledgeable folks from Bristol to the Highlands, and they're hungry for quality American music.

I'll never forget driving down the motorway, seeing coal mines, castles, wind turbines, amazing rivers and streams, sheep everywhere, the greenest grass in the world — and doing it all from the wrong side of the road.

Every day was a sensory overload. Then we'd pull up somewhere and play. It made me feel like a 20-year-old kid again: no bus, no manager, no wondering where the single was at on radio, just the shows and the road in between.

I can honestly say this was a life- and art-affirming experience. I know now more than ever what I need to be doing. And how.

Thanks to CMA and specifically to Tammy Genovese, Bobbi Boyce and Jeff Walker. Without their belief in me, this tour and the next stage of my career might not be possible.

So what's next? Paris!

On the Web: jaceeverett.com



Jace Everett at the Zebra Bar.

Despite the great success of his four-week trek through England, Scotland and Wales, Jace Everett knows that a U.K. tour isn't necessarily every artist's "cuppa tea." Having had time to reflect on his experience, he's able to offer — tongue in cheek, of course — a few reasons why some performers may prefer to stick to their local markets.

10 REASONS WHY SOME NASHVILLE ARTISTS SHOULD AVOID TOURING THE U.K.

by JACE EVERETT

- 10 All the honking cars that drive on the wrong side of the road.
- 9 They call freedom fries "chips," which just confuses things even more.
- 8 The Country audience actually listens to Country Music that's not on the radio.
- 7 There's no FOX News to remind you of our collective destiny.
- 6 They're more interested in the music than the "show." (I had to mail back a whole semi-trailer of pyro.)
- 5 They don't talk American.
- 4 Due to the exchange rate, you'll make double the money, which can cause difficulties. For instance, I couldn't fit my wheelbarrow into the overhead bin for the flight home.
- 3 When you play a song, audiences appear to be listening intently, which is very troubling.
- 2 You get treated with great respect. Then you have to come home. This can cause mild depression.
- 1 If you start taking these gigs, what the heck will I do?

CMA Honors MARTY STUART with JOE TALBOT AWARD by BOB DOERSCHUK

As far as Marty Stuart knew, Oct. 3, 2007, would end on a pleasing though not epochal note.

With CMA Board meetings underway in Nashville, it made sense that CMA CEO Tammy Genovese would call and ask if he wouldn't mind leading Board members on a tour of "Sparkle & Twang: Marty Stuart's American Musical Odyssey."

This exhibit, a cavalcade of memorabilia that Stuart had accumulated during his rise from child prodigy to Country Music giant, had been on display since June at the Tennessee State Museum. For those Board members who had come from out of town, this could be their only chance to view these treasures before Nov. 11, when the costumes, instruments, photos and other items would be removed and stored once again.

His guard was down, then, as Stuart strode into the Museum shortly after 6 PM, past the photo montage of Country Music icons that filled one complete wall. One could pick out a teenaged Stuart in this picture, surrounded by the elder icons of Country Music, their images assembled from photos by former Country Music Hall of Fame and Museum photographer Les Leverett.

The surprise was sprung only after the room had filled with Board members, who had been strolling through the "Sparkle & Twang" displays. At around 7:30 PM, Genovese stood behind the podium on a small stage, welcomed everyone to this special occasion and then invited Stuart to join her.

After thanking him for making time to join her and the Board, she reminded those in the room of why they were really gathered together. "We wanted the Board to see your exhibit but," she said, turning to Stuart, "we also want to honor and recognize you."

With that, Genovese lifted the black cloth from the mysterious object it had covered on the table to her right, revealing the prestigious Joe Talbot Award, given by the CMA Board of Directors to honor its recipient's outstanding leadership in maintaining and advancing Country Music's values and traditions.

A standing ovation followed, after which Genovese extolled Stuart's multiple contributions. "Without Marty's tireless dedication to preserving the history and traditions of our legendary performers, I'm afraid that much of what he has collected over the years would be lost," Genovese stated. "We are all benefiting from his wisdom and his ability to see the inspiration and love sewn into every rhinestone and autograph scribbled across each piece of paper."



Jo Walker-Meador, former CMA Executive Director; Marty Stuart; and Tammy Genovese, CMA CEO.



Marty Stuart acknowledges audience applause after receiving the Joe Talbot Award.



Tammy Genovese, CMA CEO; Marty Stuart, holding the Joe Talbot Award; CMA Board President Clarence Spalding, President, Spalding Entertainment, LLC; and CMA Board Chairman Mike Dungan, President/CEO, Capitol Records Nashville.

PHOTOS: JOHN R. SMITH

The exhibit at the Tennessee State Museum represented more than 40 years of musical milestones. It included treasures from Johnny Cash, Patsy Cline, Elvis and Hank Williams, among others. Stuart's fervor for preserving and protecting the personal and everyday items that defined the larger than life careers that inspired him was lovingly and painstakingly apparent in the collection. He has amassed one of the largest and most significant collections this side of the Country Music Hall of Fame and Museum, with more than 20,000 items. Several pieces from Stuart's extensive collection have been on loan to the Hall of Fame as well as the Rock and Roll Hall of Fame and Museum in Cleveland and the Louvre Museum in Paris.

Holding the Award, a sculpture of its namesake by Country Music Hall of Fame plaque designer Alan Lequire, Stuart began by joking, "I get to take Joe Talbot home with me." As laughter subsided, he spoke more reflectively about Talbot, the respected musician, publisher and longtime CMA Board member, in whose name the Award was introduced in 2001, a year after his death at age 73.

"It goes without saying that I loved Joe Talbot [because] he was a warrior," Stuart said. "He was passionate about traditional Country Music and the values of the industry. He stood on his convictions, and that's one of the things that always made Country Music great. It was built on people's convictions.

"You all know how much I love Country Music," Stuart said, and then he nodded toward the montage on the far wall. "That portrait back there shows that I stepped off the bus when I was 13 years old for a weekend and never went home. I dedicated my life to it. I love this music. We are a family."

That boy that Leverett had photographed was already a formidable multi-instrumentalist when he left Philadelphia, Miss., at age 12 to seek his fortunes in Nashville. He formed friendships quickly with Roy Acuff, Lester Flatt, Grandpa Jones, Bill Monroe, Stringbean, Ernest Tubb — artists three or more times his age who nonetheless sensed a kinship in Stuart's talent and love for Country Music.

Today, with numerous Top 10 hits, Platinum and Gold albums, a CMA Award for Vocal Event of the Year with Travis Tritt, four Grammy Awards and a record of service that includes six terms as President of the Country Music Hall of Fame and Museum's Board of Directors, Stuart exemplifies the qualities that distinguished previous winners of the Award: Janette Carter (2004), Louise Scruggs (2006) and posthumously, Talbot (2001).

"Marty embodies everything this Award recognizes: respect for the tradition of Country Music, an active involvement in furthering the tradition of Country Music and a general attitude of stewardship for the music," said Talbot's daughter Jana Talbot, who attended the presentation along with other members of her family. "And, as a totally personal aside, our dad was a great fan and admirer of Marty. I know he would be pleased to see him receive this award."

Stuart's awareness of that tradition, as well as his sense of humor, was evident after the ceremony, when asked if he knew where he would put his Award. "You bet," he said, grinning playfully. "Right on the hood of my car!"

MUSIC INDUSTRY LEADERS GATHER FOR "GRAMMYS ON THE HILL"



CMA CEO Tammy Genovese, Rep. Howard Coble (R-N.C.) and Ray Benson of Asleep at the Wheel.



Fletcher Foster, Senior VP/GM, Universal Records South; Pat Collins, President/COO, SESAC; Tammy Genovese, CMA CEO; Tracy Gershon, VP, A&R, Warner Bros. Nashville; and songwriter Kyle Jacobs.



Producer Terry Hemmings; Elwyn Raymer, Executive Director, International Church Music Festival; producer Eddie DeGarmo; songwriter Brett James; producer John Barker; Rep. Marsha Blackburn (R-Tenn.); Tracy Gershon, VP, A&R, Warner Bros. Nashville; Randall Himes, Assistant National Executive Director, Sound Recordings, AFTRA; artist Kyle Jacobs; Drew Alexander, Director, Curb Music Publishing; songwriter Victoria Shaw; Dennis Lord, Executive VP, SESAC; Tammy Genovese, CMA CEO; songwriter Darrell Brown; Fletcher Foster, Senior VP/GM, Universal Records South; John Styll, President, Gospel Music Association; songwriter Desmond Child; Rick Carnes, President, Songwriters Guild of America; Susan Stewart, South Regional Director, The Recording Academy; Daniel Hill, President, Cal IV; Richard Perna, CEO, Evergreen Copyright Acquisitions; and Pete Fisher, VP/GM, The Grand Ole Opry.

photos courtesy of The Recording Academy / Doug Sonderson wireimage.com

This year's "Grammys on the Hill" celebratory dinner, hosted by the National Academy of Recording Arts and Sciences, took place Sept. 5 at the Willard Intercontinental Hotel in Washington, D.C. Sen. Edward M. Kennedy (D-Mass.), Rep. Marsha Blackburn (R-Tenn.) and producer Quincy Jones were honored for their positive impacts on the music community. In his keynote address, NARAS President Neil Portnow proposed a set of "Grammy Music & Technology Principles," based on the results of a two-day summer retreat at George Lucas' Skywalker Ranch, attended by leaders from the worlds of digital music, publishing, retail, and product design and manufacture, as well as representatives from all four major labels.

Attendees included Ray Benson of Asleep at the Wheel, "go-go" innovator Chuck Brown, producer and NARAS Chairman Jimmy Jam, songwriter Brett James, producer Phil Ramone, John Rich of Big & Rich, gospel luminaries BeBe and CeCe Winans and CMA CEO Tammy Genovese.

"Grammys on the Hill" offers a unique opportunity for bringing artists, music industry leaders and government officials together," Genovese said. "In these complex times, it is important for all who love great music to work together in our mutual interest, and CMA is proud to play its part in this endeavor."

CMA SONGWRITERS SERIES WRAPS 2007 AT JOE'S PUB AND BEYOND

songwriter spotlight



by BOB DOERSCHUK and SCOTT STEM

The CMA Songwriters Series at Joe's Pub in New York City continues to build momentum — so much so that on Sept. 20 the event moved uptown to the Delacorte Theater in Central Park as part of the two-week "Joe's Pub in the Park" festival. There, a capacity crowd of 1,600 gathered in the warm summer night as series favorites Bob DiPiero, Gretchen Peters, Rivers Rutherford and Victoria Shaw regaled the growing Big Apple fan base for great Country songs.

Two weeks later on Oct. 4, the event returned to Joe's Pub to celebrate the Women of Country Music, featuring Matraca Berg, Sarah Buxton, Carolyn Dawn Johnson and Gretchen Peters. The 2007 edition of CMA Songwriters Series will close on another thematic note on Nov. 29, with CMA Songwriters Series at Joe's Pub Salutes the Groups/Duos of Country Music featuring Al Anderson, Ronnie Bowman, Bob DiPiero and Chris Wallin performing hits they'd written for duos and groups.

"This series has been enormously popular since it began in 2005, but 2007's themed shows have been especially well received," said CMA CEO Tammy Genovese. "We look forward to bringing these incredible showcases back next year to our dedicated and enthusiastic fans in New York City."

Official sponsors for the 2007 CMA Songwriters Series included American Airlines, ASCAP, BMI and Country Weekly.

On the Web: CMA songwritersseries.com, joespub.com



Gretchen Peters, Rivers Rutherford, Bob DiPiero and Victoria Shaw.

photo: Kevin Yatarola

Carolyn Dawn Johnson, Matraca Berg, Gretchen Peters and Sara Buxton backstage during CMA Songwriters Series Women of Country night at Joe's Pub.

photo: Denise Carberry

top: Rivers Rutherford, Victoria Shaw, Gretchen Peters and Bob DiPiero at "Joe's Pub in the Park."

photo: Kevin Yatarola

cma
ALBUMS & SONGS
songwriters series

American Airlines
with thanks to the CMAA

ASCAP

BMI COUNTRY



The Printing Industry Association of the South (PIAS) has honored "The 40th Annual CMA Awards" (2006) and the 2006 CMA Music Festival program books by presenting both CMA and the product printer, Lithographics, Inc., with two PIAS Awards of Graphic Excellence in its Announcements, Invitations & Programs, Four or More Colors category. Shown at Lithographics next to the press machine with these two awards as well as the winning publications are Tommy Rogers, Sales Representative, Lithographics; Amanda Eckard, CMA Creative Services Manager and Assistant Editor of the program books; Athena Patterson, CMA Director of Creative Services and Editor of the program books; David Bailey Jr., President, Lithographics; Evamarie Oglander, Graphic Designer, Oglander Fine Art and Design and designer of the program books; and Wendy Pearl, CMA VP of Communications and Executive Editor of the program books.



Metro Nashville Public Schools Receive \$1,053,856 from CMA's "Keep the Music Playing"

by BOB DOERSCHUK and WENDY PEARL

Children often speak from the heart in ways that adults seldom do.

This was clear to all who gathered at the Boone Room in Hilton Nashville Downtown on the morning of Oct. 4, to witness the presentation of \$655,625 to the Nashville Metro Public Schools (MNPS) through CMA's "Keep the Music Playing" (KTMP) program, which funds music education in partnership with the nonprofit Nashville Alliance for Public Education (NAPE). To date, CMA has donated \$1,053,856 to build music labs and purchase instruments and much needed supplies for public school students.

An hour before the event began, reporters who had arrived early were filming, photographing or simply studying the photo displays of students at previous KTMP events and collages along both side walls of the room.

These collages were assembled from posters and thank-you letters created by students in Nashville public schools' music programs. One fragment, from an aspiring percussionist named Katlyn, thanked CMA for helping to acquire the instruments used in her school and then added, "My favorite is the cabasa." Another young artist, Nisha Bhuva, made her point through portraiture, drawing a boy at work on a class assignment to "list school essentials." It turns out there are three: "Pencils, Paper, Music."

Adults added their voices to this chorus shortly after 9 AM, beginning with welcoming remarks from CMA CEO Tammy Genovese. Noting that students who had taken performing arts classes in MNPS had a 98 percent graduation rate as of 2006, she affirmed that "Nashville is Music City. CMA Music Festival is our city's signature musical event. And music education in the public schools is where it all begins. It is up to all of us — the City, the business community and music industry — to 'Keep the Music Playing' for the children."

Mayor Karl Dean followed by paying tribute to CMA's role in invigorating music education. "'Keep the Music Playing' is a perfect example of a successful private/public partnership," he noted. "I believe strongly that if we are to continue serving our schools and providing our students with the resources they need to be successful in life, then we need to foster more partnerships like the one we're here to celebrate today. Music education is so important to our public school system, and thanks to 'Keep the Music Playing,' our schools are becoming better equipped with the instruments needed to bring music into the classroom. Nashville is fortunate to be home to the CMA, and we thank them for their generous contributions to our schools and their commitment to the music industry

and our community."

Dr. Pedro E. Garcia, MNPS Director, expanded on this idea. "Many people outside the education community are unaware of the tremendous importance of music for children," said Dr. Garcia. "Learning music is exercise for the brain. It also provides an avenue of study many children love and embrace, providing motivation to continue their education. The financial support provided by CMA through the Nashville Alliance for Public Education allows us to keep music in our curriculum — and we are grateful for this wonderful contribution to our schools."

Live music documented the success of this partnership, with the Hume-Fogg Academic Magnet High School's Jazz Knights, led by Dr. Richard Ripani, with vocalist Evie Farnsworth in a swinging rendition of "All of Me," and an ensemble from the Glenn Enhanced Option Elementary School, directed by Johnathan Vest, performing two works on a battery of marimbas, xylophones, tubanos, djembes and other percussion instruments.

The celebration peaked as Genovese presented a check for \$655,624 — one half of the net profits generated by the 2007 CMA Music Festival — to Dean, Garcia and other dignitaries. Added to CMA's gift of \$368,502 earlier this year from funds generated by the 2006 CMA Music Festival, as well as \$10,000 to purchase lights and sound equipment for the Mayor Bill Purcell Performing Arts Theatre at Isaiah T. Creswell Middle Magnet School and \$19,730 presented in 2005 to fund construction of a guitar lab at Nashville School of the Arts, the total amount given by CMA over the past two years to the Metro schools topped \$1 million.

"'Keep the Music Playing' is proof that all of us in the music industry understand that the future of Music City depends on nurturing young musicians and performers today," said Genovese. "When we launched this initiative in 2006, we made a commitment to the students, the city and our artist community to use funds from the Festival to support a cause that is important to our industry and enriches lives. Thanks to our partnership with the Alliance and Metro Nashville Public Schools these funds are already making a significant difference in the lives of countless children and their families."

Artists perform at CMA Music Festival for free. To show its appreciation for their dedication and time, CMA donates half the net proceeds from the Festival to charity on their behalf. When the program began in 2001, it was known as CMA's "Cause for Celebration!" From 2001-2005 CMA contributed more than \$800,000 to more than 100 worthy causes.





"We wanted to have a larger impact, by directing those funds into one cause that everyone believed in," Genovese said. "Music education was a natural choice for the artists and our Board of Directors. And today, we are seeing the results of those well-spent dollars with our student performers and speakers."

As CMA Board members, media representatives and other guests rose in a standing ovation, Dean embraced Genovese and joined her in holding the display check for all to see. Moments later, Pam Garrett, NAPE Executive Director confided, "I have been speechless since we received this news. This just exceeds all our expectations. And I want to thank these wonderful students. They are why we're here."

Then, turning to the children from the Glenn group, each dressed in matching white shirt and tan slacks, she added, "Boys and girls, you have so many opportunities ahead of you because of the funding that's been made available by CMA. What I would like you to do – and I'll bet you can do it very well – is to say this all together, on the count of three ..."

Following Garrett's cue, the Glenn kids shouted in joyous unison, "Thank you, CMA!" And so the final word, like the spirit of the occasion, was theirs as well.



Jay DeMarcus of Rascal Flatts with students from Glenn Enhanced Option Elementary School.



Hume-Fogg Academic Magnet High School's Jazz Knights, led by Dr. Richard Ripani, with vocalist Evie Farnsworth in a swinging rendition of "All of Me."



OPENING CELEBRATION OF MAYOR BILL PURCELL PERFORMING ARTS THEATRE AT ISAIAH T. CRESWELL MIDDLE ARTS MAGNET SCHOOL

Outgoing Nashville Mayor Bill Purcell, CMA and the Nashville Alliance for Public Education (NAPE) celebrate the dedication of the Mayor Bill Purcell Performing Arts Theatre at Isaiah T. Creswell Middle Arts Magnet School with a presentation on Sept. 13. In June during the opening ceremonies of the 2007 CMA Music Festival, CMA donated \$10,000 to NAPE to purchase the sound system and lighting for the auditorium at Creswell. The donation was made in honor of Mayor Purcell's support of CMA Music Festival during his time in office. In his remarks, Purcell mentioned, "CMA is one of a handful of things that give Nashville its identity as 'Music City U.S.A.'" (l-r) Dr. Pedro Garcia, MNPS Director; Nashville Mayor Bill Purcell; Pam Garrett, NAPE Executive Director; Laura Nairon, CMA Senior Director of Executive and Community Relations; and Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment Co., and CMA's Board representative on the NAPE Board of Directors.



CMA donates \$655,624 to Metro Nashville Public School Students from 2007 CMA Music Festival. CMA's "Keep the Music Playing" program has contributed more than \$1 million to fund music education through a partnership with the Nashville Alliance for Public Education. (front) CMA Board Member Jay DeMarcus of Rascal Flatts; Nashville Mayor Karl Dean; Nelson Andrews, NAPE Founder and former Board Member; Pam Garrett, NAPE Executive Director; Carol Crittenden, Coordinator, MNPS Visual and Performing Arts; Tammy Genovese, CMA CEO; Tony Conway, Executive Producer, CMA Music Festival; and Clarence Spalding, President, CMA Board of Directors. (back) Randy Goodman, President-Elect, CMA Board of Directors; Steve Buchanan, CMA and NAPE Board Member; Dr. Pedro Garcia, MNPS Director; and Mike Pungan, Chairman, CMA Board of Directors.

top left: Thank-you letters from students to CMA.

previous page: Students from Glenn Enhanced Option Elementary School play the congas to the beat of Music Director Johnathan Vest's composition "Samba."

photos: John Russell

CMA HOSTS "WORLD'S LARGEST NO. 1 PARTY"

by BOB DOERSCHUK

Approximately 1,500 guests braved the steamy afternoon drizzle on Sept. 25 to attend the third annual NSAI World's Largest No. 1 Party, held this year at CMA. Co-sponsored by CMA, Avenue Bank and the National Songwriters Association International, the event featured presentations of NSAI awards as well as the latest round of CMA Triple Play Awards, which honor writers or co-writers of at least three songs that topped the charts in *Billboard/Radio and Records*, *Country Aircheck* and/or *Music Row* over a stretch of 12 months.

"The NSAI World's Largest No. 1 Party is the perfect place to announce the most recent CMA Triple Play Awards," said CMA CEO Tammy Genovese. "We are happy to team with NSAI and Avenue Bank to be part of this event and congratulate everyone who was recognized at it."

Writers who were on hand to receive their Triple Play Awards this year included:

- **BRETT BEAVERS** for "Come a Little Closer" (which hit No. 1 in November 2005), "Settle for a Slowdown" (May 2006) and "Every Mile a Memory" (October 2006)
- **DAVE BERG** for "If You're Going Through Hell" (August 2006), "Stupid Boy" (February 2007) and "Moments" (May 2007)
- **KELLEY LOVELACE** for "Don't Forget to Remember Me" (June 2006), "The World" (July 2006) and "Ticks" (May 2007)
- **RIVERS RUTHERFORD** for "Homewrecker" (May 2005), "When I Get Where I'm Going" (February 2006) and "Living in Fast Forward" (March 2006)
- **JEFFREY STEELE** for "What Hurts the Most" (March 2006), "Brand New Girlfriend" (September 2006) and "My Wish" (December 2006)

This year's winners of the Maggie Cavender Award of Service, NSAI's President's Choice Award, Stephen Foster Award and No. 1 Awards are announced at nashvillesongwriters.com.



CMA CEO Tammy Genovese presents CMA Triple Play Awards to (l-r) Brett Beavers, Dave Berg, Kelley Lovelace, Rivers Rutherford and Jeffrey Steele. photos: Amanda Eckard



CMA sponsored a breakfast reception at the annual ieba (International Entertainment Buyers Association) LIVE! Conference at the Hilton Nashville Downtown on Oct. 16. Attendees were treated to a performance from the Hitmen of Music Row, songwriters (l-r) Jeffrey Steele, Bob DiPiero, Tony Mullins and Craig Wiseman.

STATEMENT OF OWNERSHIP

1. CMA CLOSE UP	2. 0896-372X	3. OCT. 1, 2007	4. BI-MONTHLY	5. SIX	6. 525.00
7. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203-4312					
8. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203-4312					
9. TAMMY GENOVESE, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203					
WENDY PEARL, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203					
ATHENA PATTERSON, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203					
10. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203-4312					
11. NONE	12. HAS NOT CHANGED DURING PRECEDING 12 MONTHS	13. CMA CLOSE UP	14. AUG/SEPT 2007	15. AVG. NO. COPIES EA. ISSUE	NO. COPIES SINGLE ISSUE
8,217	7,925				
3,466	2,721				
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518	496				
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6,770	6,893				
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200	100				
1,000	800				
1,200	900				
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8,000	7,893				
85%	88%				
16. DEC 07 / JAN 08	17. Athena Patterson	10/10/07			



Tammy Genovese INCLUDED AMONG "TOP 20 WOMEN IN MUSIC"

by WENDY PEARL

For the second consecutive year, *Billboard* included CMA CEO Tammy Genovese on its annual "Women in Music List." This selection, inaugurated last year, represents the 20 most influential female "power players" in the music industry, as determined by the trade journal and published this year in its Oct. 13 issue.

Inclusion on this list is based on the success each executive has achieved in the past year, as well as their power status within their organization and track record of producing forward-thinking initiatives. Honorees include music television executives, record label heads and other women who have proven to be innovators of the industry.

"CMA has been extremely successful in promoting the traditions of Country Music and supporting innovation in the genre," said Tamara Conniff, *Billboard* Group Editorial Director. "Tammy's leadership has been key in helping to increase the global recognition of Country Music."

"I am flattered to be in the company of these outstanding women executives and even more thrilled to see Reba honored," said Genovese, referring to *Billboard's* decision to choose Reba McEntire as its first Woman of the Year. "Reba is an exceptional role model to every woman and man in the music industry. She has always been committed to excellence and integrity in her music, in her business and in her life. She is an amazing representative not only for Country Music but for the entire entertainment industry."

McEntire topped the Woman of the Year list, followed by Jennifer Lopez, Celine Dion, Madonna and Mariah Carey. Judy McGrath, Chairman/CEO of MTV Networks, topped the Women in Music list. The complete lists were published in the Oct. 13 issue of *Billboard*.

On the Web: billboard.com

above: *Billboard* Southeast Advertising Director/West Coast Touring Director Lee Ann Photoglo presents CMA CEO Tammy Genovese with a gift bag congratulating her on her inclusion in the magazine's annual "Women in Music" issue. photo: Amanda Eckard

In a move that reflects a response to changing times while also acknowledging the ongoing excellence of a veteran staff member, CMA has promoted Bobette Dudley to the newly created position of Senior Vice President of Operations.

"To achieve CMA's strategic objectives requires teamwork, leadership, creativity and the determination to always surpass expectations," said CMA CEO Tammy Genovese. Bobette has consistently demonstrated true leadership and has earned the respect of her peers in the industry, CMA

Board Members and the staff at CMA. Her outstanding capabilities and her expertise always result in the success and quality of work that upholds the reputation that CMA has earned over the years. For her, going above and beyond is routine, and I am thrilled to announce her promotion and expanded role at CMA."

Dudley began her career at CMA in 1986, a week before that year's Fan Fair, and most recently served as VP of Events and Program Development, a position she had held since 2005. In her new role, she will continue to supervise planning and execution of CMA programs, special projects and meetings, in addition to meeting the day-to-day functions of CMA and its staff.

Dudley will continue to report to Genovese, who will focus now on more long-term strategic issues and external business relationships, including CMA's Board of Directors, corporate sponsors and partnership with the ABC Television Network.

"This promotion is a tremendous vote of confidence from Tammy and the Board of Directors," said Dudley. "It means a great deal to me and wouldn't be possible without the support I've received over the years from Board members, CMA's professional staff and my peers in the industry. CMA is extremely important to me, and I want to contribute all I can to its continued success and growth."

Her contributions, with more than 20 years at CMA, have already proven crucial in the elevation of the CMA Awards and CMA Music Festival to the status of world-class events. *BizBash* magazine, which covers the event-planning industry, named Dudley to their selection of 15 top Event Planners of the Year for her work overseeing the CMA Awards' one-time move to New York City in 2005. Also under her direction, CMA Music Festival relocated from Nashville's Tennessee State Fairgrounds to Downtown and was named winner of the International Entertainment Buyers Association's 2004 and 2006 LIVE! Award for Festival of the Year.

Throughout her career, Dudley has demonstrated her skills as a consensus builder and leader. She has also constantly been quick to share credit for CMA's successes with her talented team. In an interview marking her 20th anniversary with CMA in the August/September 2006 issue of *CMA Close Up*, for example, she described her favorite part of working at CMA as "being able to work with so many talented people — our staff, independent contractors, our temp staff, industry associates, the artists and of course our Board members. ... It's the 'team' and people working together that really mean a lot to me."

That commitment to working closely and productively with her colleagues reflects in Dudley's personal philosophy, which has been, in her words, "to be confident, patient, honest, compassionate and to live each day with courage and a belief in myself and others."

"Bobette's vision and commitment to excellence are proven assets to CMA," Genovese said. "All you need to do is look at the overwhelming success of the evolution of the CMA Music Festival from Fan Fair to what it is today to understand the depth of her talent and an indication of what she is capable of in her new role."



BOBETTE DUDLEY
PROMOTED TO CMA SENIOR
VICE PRESIDENT OF OPERATIONS

by SCOTT STEM



TAMMY GENOVESE
NAMED CMA CHIEF EXECUTIVE OFFICER

by WENDY PEARL

The CMA Board of Directors has adopted a new title for CMA Chief Operating Officer Tammy Genovese, naming her CMA Chief Executive Officer. The title change was effective on Nov. 5, when announced by CMA Board Chairman Mike Dungan.

In her expanded role, Genovese will direct her energy and focus on long-term strategic issues and external business relationships that include CMA's Board of Directors, the Association's numerous corporate sponsors and network television partner ABC.

"The Board has a tremendous amount of confidence in Tammy's abilities and the exceptional job she has done at CMA," Dungan said. "Naming her CEO clearly defines her role as she continues to develop and build external relationships with top-line business leaders to further CMA's strategic mission."

"We have accomplished so much during the past two years," said Genovese. "But with the changing landscape of the music industry and positioning CMA as a leader as we move into the future, it is logical to be asking 'What's next?' And I'm really excited about taking the necessary time to focus on the challenges ahead, especially as we approach the 50th Anniversary of CMA in 2008."

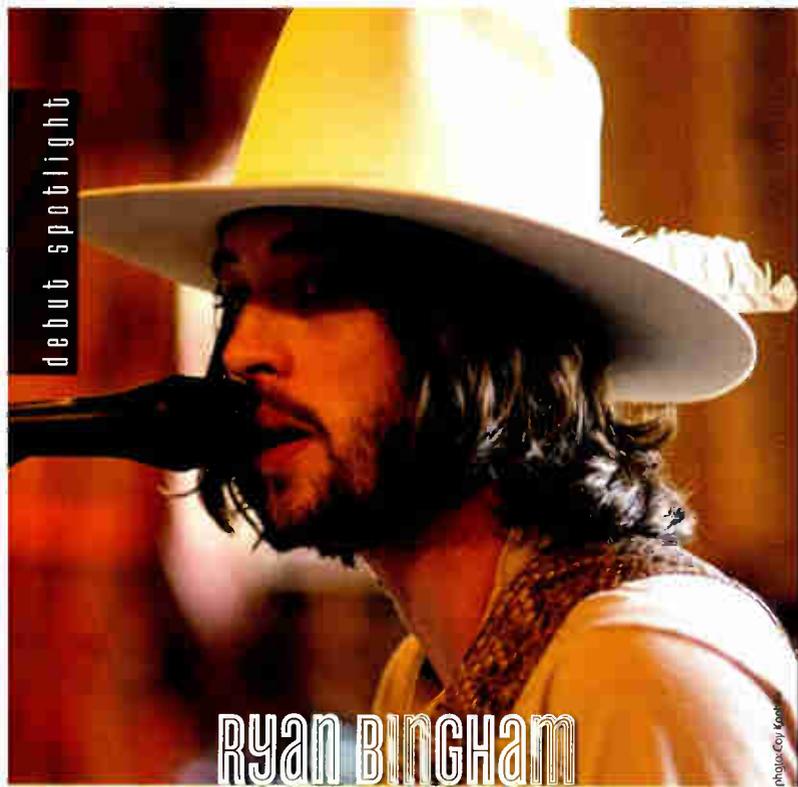
Genovese will work closely with the CMA Board to develop strategies and a long-range plan for the continued growth of the organization. Key to her new focus as CEO was the announcement that Bobette Dudley would assume the duties of a chief staff executive handling more of the day-to-day operation of CMA in another new role as Senior VP of Operations.

"Having someone with Bobette's abilities overseeing our professional staff and daily operations allows me the freedom to further develop and strengthen our relationships with the City of Nashville, the music industry, the ABC Television Network and our growing roster of corporate partners," Genovese said. "I have a highly-skilled professional team in place and the support of the Board to focus my attention on developing a plan for the future of the organization and elevating the organization to new levels."

Genovese started her career at CMA in 1985 as Administrative Services Coordinator. She became Director of Administration Services in 1990 and then Director of Operations in 1992. She was promoted to Associate Executive Director in 1999. In 2006, she was named Chief Operating Officer. Genovese holds a masters degree in business administration, which she earned while at CMA.

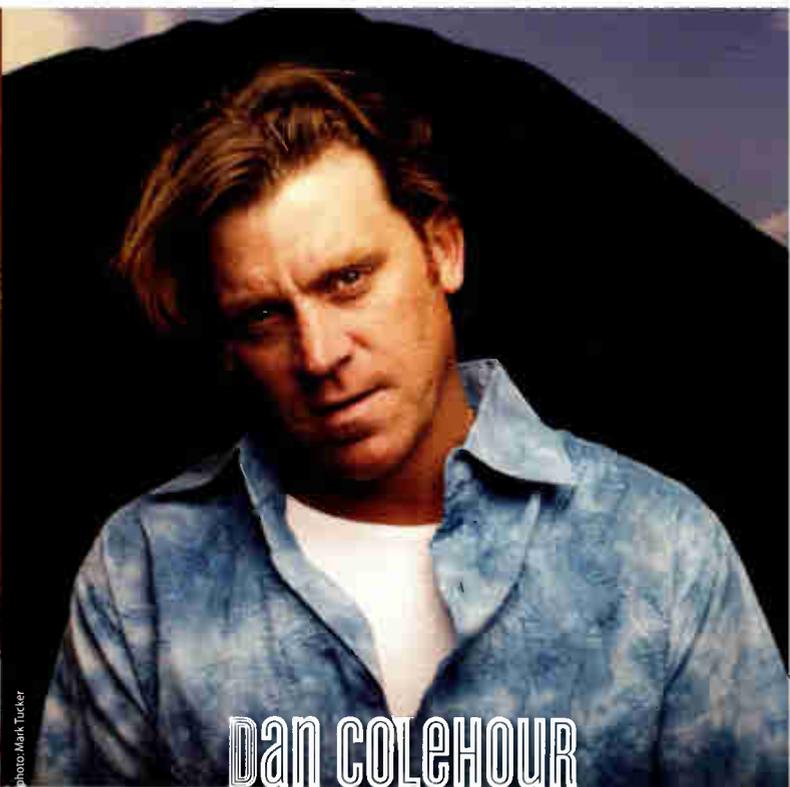
In 2007, Genovese was named on Nashville's Forward 50 list and for the second consecutive year, *Billboard* included her on its annual "Women in Music List," representing the Top 20 female executives in the music industry.

Genovese sits on boards for the Center for Nonprofit Management and the Nashville Chamber Orchestra. She is a member of The Recording Academy, the American Society of Association Executives and is an alumnus of Leadership Music and Leadership Nashville.



RYAN BINGHAM

Photo: Coyi Coon



DAN COLEHOUR

Photo: Mark Tucker

For a moment, set aside the vivid lyrics and raw road-dusted feeling of Ryan Bingham's music throughout *Mescalito*. Listen, if you can, to just the sound of his voice as it rasps through the desert-dry vistas that unfold on "Southside of Heaven," cracks beneath the weight of heartbreak on "Bread & Water" and drags like a broken-down wagon in the heavy heat of "Ever Wonder Why." And those who don't speak Spanish don't need to understand the meaning of the words that open "Boracho's Station." That worn and weary timbre is all Bingham needs to tell a compelling tale.

But this surprisingly young artist has plenty to say as a writer too. His images — buzzards, truck stops, trains, one-eyed dogs, tired old horses, shifty gamblers, prairie dawns — conjure the empty spaces and crossroad towns he knew while growing up in West Texas, just north of the Rio Grande. Those were restless years, during which his family moved constantly, seeking solid ground in rising tides of misfortune that eventually swept Bingham off to fend with fate on his own in his mid teens.

He did what had to be done, from riding bulls in rodeos to playing music for tips. A weekly bar gig in Stephenville motivated him to release a self-produced album, *Wishbone Saloon*, in 2005. This low-budget collection spread word through the Lone Star State and eventually to Lost Highway Records. Produced by Marc Ford, *Mescalito* proves that the line of hard-living troubadours, defined by forgotten balladeers long ago and sustained by the likes of Woody Guthrie and Hank Williams, has yet to reach its end.

IN HIS OWN WORDS

What CD is on your stereo?

"Marshall Tucker Band."

What book is on your nightstand?

"*The Dogs of Winter* by Kem Nunn."

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

"Bubba Daniels or Reece Fulbright."

Do you have a lucky charm?

"Mojo tooth and a black cat bone."

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

"*Not All Who Wander Are Lost* (from J.R.R. Tolkien)."

When they look back on your life in 50 years,

what do you hope people say about you?

"He sure was loud for a scrawny little fellow."



On the Web: binghammusic.com

Dan Colehour knows how to capture the essence of his corner of the world in verse and melody. He then manages the neat trick of translating that message into a more universal language, so that listeners might sense their corner of America in these songs as well.

A tangible sense of place and time permeates Colehour's songs: On "Quarry Town," the first single from his MCA/Carnival Recording Co. debut *Straight to the Highway*, he throws down a muscular groove, part heartland rock and part fish-fry fiddle, to convey his images of young men not too long ago, who traded dead-end lives in the limestone pits outside of town to "make a deal with Uncle Sam in the name of God and country" in Vietnam. It's not a new theme, but like John Mellencamp, Bruce Springsteen and other pillars of Americana, Colehour makes it unmistakably his, throughout each of his 10 original songs on this album.

Raised in the rolling countryside of eastern Iowa, he rambled in his early 20s to Southern California, settled for a while in Texas and wound up in Nashville with a deal at Carnival Music Publishing and a head full of songs whose blue-collar poetry resonate far beyond the Iowa horizons. On *Straight to the Highway*, with help from executive producer Frank Liddell and co-producers David Grissom (Dixie Chicks, Joe Ely, Mellencamp) and Mike McCarthy (Fastball, Patty Griffin), he visits a folkloric theme of injustice on "Another Man's Crime" but achieves greatest eloquence on "Lucky Man" and "My America," songs that bring the American dream down to basics of family, love and freedom, which listeners everywhere can surely understand.

IN HIS OWN WORDS

Who is your musical hero?

"Bruce Springsteen."

What book is on your nightstand?

"*Cottonwood* by Stacy Dean Campbell."

What song do you wish you had written?

"'Sing Me Back Home' by Merle Haggard."

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

"The afternoon I first met my dog Shelby Lynn."

Do you have a lucky charm?

"Yes, a St. Christopher medallion."

When they look back on your life in 50 years, what do you hope

people say about you?

"He was a friend of mine."

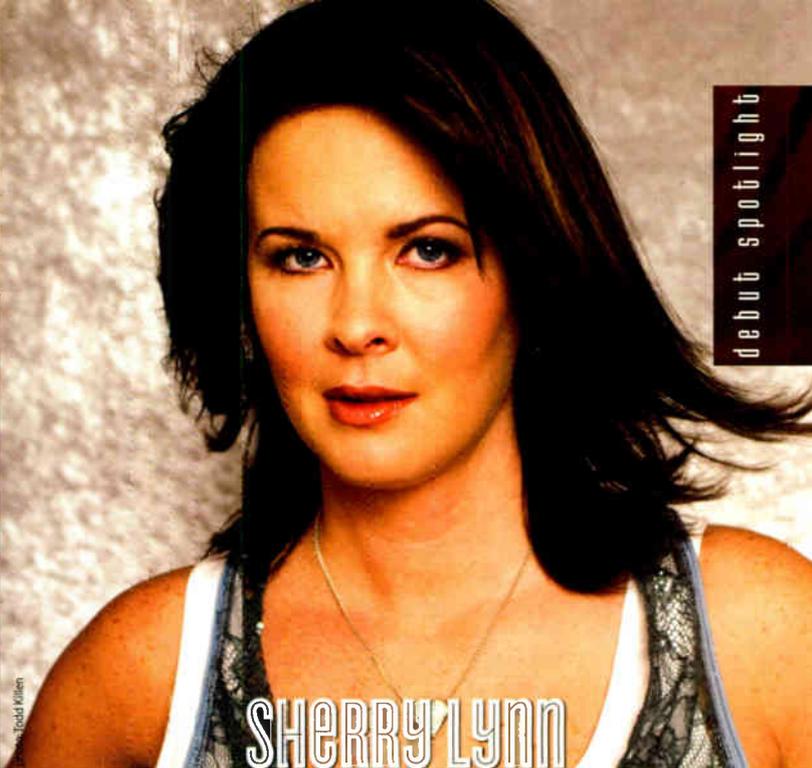
On the Web: dancolehour.com





WHISKEY FALLS

Photo: Michael Magdes



SHERRY LYNN

debut spotlight

Photo: Todd Miller

Whiskey Falls commands the essential ingredients for rock-inflected Country and adds their own distinctive attributes, the most evident being four-part harmonies that pound through "The Champ," soar like Eagles on "Last Train Running," nail some tricky intervals on "Let the Whiskey Fall," caress with a gentle yet muscular touch on "I Can't Stop Loving You" and sprinkle some Dixie dust on a Grateful Dead feel during the verses to "Days of Birmingham."

Their roots are in L.A., where Seven Williams, Wally Brandt and Wally's twin brother Bill ran We 3 Kings, a music production company that catered to film and television clients. Rather than hit the beach on weekends, though, Wally and Williams spent time in Nashville, honing their writing chops and making connections that led them eventually to Alabama-born multi-instrumentalist Buck Johnson and his friend and unrelated namesake, lead guitarist Damon Johnson.

Once the pieces had come together, the four-member group Whiskey Falls took shape, with a rough and rowdy veneer that somehow dovetails with the sophistication of their writing and instrumental finesse. Word spread quickly and virally, as 40,000 fans logged on to vote Whiskey Falls "Best New Duo/Group" on countrymusic.about.com while their self-titled album was the top-clicked debut on Napster's home, Country and subscriber pages. Produced by Cliff Downs, Bill Brandt and the band, Whiskey Falls on Midas Records Nashville is already flowing strong

IN THEIR OWN WORDS

What book is on your nightstand?

BUCK: "A Thousand Splendid Suns, by Khaled Hosseini."

DAMON: "Across the Great Divide: The Band and America, by Barney Hoskyns."

SEVEN: "I haven't seen my bedroom in so long, I can't remember what I left there."

What song do you sing in the shower.

BUCK: "Usually some melody that I may be writing."

DAMON: "The theme to whatever Disney DVD my son is watching."

SEVEN: "I make up funny lyrics to classic songs. It makes me start my day by laughing at myself."

What song do you wish you had written?

BUCK: "Tiny Dancer," "Crazy" or "Yesterday."

DAMON: "Wichita Lineman" or "Everyday People."

SEVEN: "Hotel California," "Let It Be" or "The Itsy Bitsy Spider."

On the Web: whiskeyfallsmusic.com



If Sherry Lynn had never been born, someone would have brought her to life in a Country lyric. In fact, that song has already been created — by Sherry Lynn herself.

On her Steal Heart Music debut, *It's a Woman Thing*, this buoyant singer co-wrote two tracks but penned her most personal song, "Is There Still Time," on her own. In contrast to the honky-tonk swagger of up-tempo tunes that include "Love or Something Like It" and "Playing with the Big Boys," this one tells the story of a woman who had her first child at 17, was married by 19 and is left to peer down the road that runs past her suburban home, wondering "is there still time for her to chase her dream, the one she left behind?"

That's exactly what Lynn was asking herself back in Clayton, N.J., where life seemed to offer nothing more than a job waiting tables. All that changed when she reordered her priorities and made her way to Nashville.

Producer Ted Hewitt captured Rodney Atkins' rugged but sensitive essence on *If You're Going Through Hell*; he repeats the feat with Lynn on *It's a Woman Thing*, in which a tender current adds depth to the assertive, sometimes playful quality in her phrasing. There's wisdom in her music, insightful and childlike on "Scarecrow Dance," wry and toughened by experience on "Wrong Train." Above all, there's the kind of strength that comes from survival — and a promise that Lynn intends to stay around for a while.

IN HER OWN WORDS

Who is your musical hero?

"When I was a young girl, I grew up wanting to be just like Loretta Lynn. She still hugs a part of everything I love about Country Music, but as I grew into adulthood Reba McEntire became a chart topper for me. She is such an amazing person inside and out, not to mention that incredible voice of hers."

Which song would you like to cover?

"Just Like Jesse James" by Cher."

What word or phrase do you find yourself saying over and over again?

"It's all good."

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

"I hope people would say what a caring and giving person I was and how I somehow impacted their life in a good way — that somehow I was some sort of inspiration to them."

On the Web: sherrylynnmusic.com



Debut Spotlight compiled by Bob Doerschuk

CMA ANNOUNCES STAFF CHANGES

by **BOB DOERSCHUK** and **SCOTT STEM**



MARIA ECKHARDT has joined the staff at CMA as Manager of Media Relations. A Nashville native with a music business degree from Belmont University, she worked as a publicist with Pam Lewis & Associates from 1987 to 1989, and then as Promotion Coordinator for Mercury Nashville (1990-1994) and River North Nashville (1994-1995). From 1995 through 1998, as a Management Associate for GB Management, she oversaw communications with radio stations and the

Capitol Records Promotion Department regarding Garth Brooks' final tour, while also handling publicity for two of Brooks' television specials on NBC and the "Garth in Central Park" live broadcast on HBO.

As a Management Associate for FORCE, Inc., from 1999 to 2003, Eckhardt was involved with marketing and publicity for Trisha Yearwood's tour dates as well as daily scheduling and activities for Yearwood and Alan Jackson. She served from 2004 through 2006 as Director of Tour Marketing and Special Projects for rpm management, where she marketed concerts for Tim McGraw, including the 2006 leg of the McGraw/Faith Hill "Soul2Soul II Tour."

Eckhardt's responsibilities at CMA center on managing media relations for CMA and CMA events, including CMA Music Festival and CMA Awards, working closely with the ABC affiliates and putting a media spotlight on the organization's relationship with its sponsor partners. She reports to Scott Stem, CMA Director of Media Relations.

"Maria has worked in nearly every facet of the industry, earning the experience and building the skills that make her an invaluable addition to our Communications Department," said Wendy Pearl, CMA VP of Communications.



Maybe it's unusual for a 15-year-old to know what she wants to do with her life. It's even stranger if her goal is to break into the music business — unless you happen to be **DAWN FISHER**, whose recent hiring as CMA Communications Coordinator feels like destiny coming to pass.

She was, after all, raised in Pigeon Forge, Tenn., just a mile from Dollywood. Nashville, though, beckoned, and Fisher prepared for her move to Music City and into the music

business by taking a job with the Old Smoky Hoedown in Pigeon Forge at age 16. She stuck with it even after enrolling in Belmont University's Mike Curb College of Entertainment & Music Business. After a year, though, she committed fully to her education, which included internships in the publicity department at Capitol Records Nashville and the management department at Universal Records South.

Another internship brought her to the Communications Department at CMA in 2005. This put her on the map when the position of Communications Coordinator opened two years later. By that time Fisher had graduated from Belmont and picked up professional experience as Payment Processor for *Bank Director Magazine* and a Retail Associate with the Grand Ole Opry.

"Dawn was one of our most effective and memorable interns during the past five years," said Scott Stem, CMA Director of Media Relations, to whom Fisher reports. "I know she will be a valuable addition to our department."

Even as she takes aim down her career track, Fisher expects to never lose the feeling that kindled her ambitions back in Pigeon Forge. "Being a fan motivates me," she insisted. "I don't see how you can succeed in this work without loving the music."



In getting from Bartlesville, Okla., to Nashville, **LANDON MORGAN** followed a circuitous route that equipped him with ideal skills and experience for his new job at Executive Assistant at CMA.

Armed with a marketing degree from the University of Oklahoma at Norman and a film production certificate from the Vancouver Film School, Morgan made an interesting decision. "I'd never been to Nashville but I knew Country Music was big," he explained.

"I figured there had to be an entertainment bubble around it for film and television."

After arriving in town, Morgan accepted an offer from director Roman White at Revolution Pictures to drive a grip truck to Birmingham for an Andy Griggs video. Then, onsite, White included him in the action. "He had me kiss this really gorgeous girl on camera," Morgan said, laughing. "And they did multiple takes, which I appreciated."

Following a stint with Viacom in L.A., Morgan moved to New York to work for One Foot Productions. It was there that he had his first contact with CMA, during the 2005 CMA Awards. Building on that the connection, he came to the 2007 CMA Music Festival as a Production Assistant.

Morgan assists CMA CEO Tammy Genovese and reports to Laura Nairon, CMA Senior Director of Executive and Community Relations. "Landon's knowledge of this industry, combined with his talent for managing a wide variety of logistics, makes him a great addition," Nairon said. "It's a delight to work with him."

"Landon has been in the entertainment business for only a few years, but it's already easy to see that he has a lot to offer," added Genovese. "From multitasking under time pressure to exhibiting the professionalism that usually comes through years of experience, he's proven himself to be a great asset."



Time was running out when **JOSH MULLINS**, newly graduated from Belmont University's Music Business program, heard about an opening in CMA's Strategic Marketing Department. He had been knocking on doors up and down Music Row for several months and had already decided to settle for a gig outside his chosen field if nothing were to turn up by the end of August.

Good thing he made that last call — on Aug. 31, 2005, CMA welcomed Mullins onboard. And this November they promoted him to CMA Senior Coordinator of Partner Programs.

Mullins' responsibilities shift with the seasons. Each year begins with his setting up the Road to CMA Music Festival Tour, a job that involves booking the artists, coordinating Partners details and then spending some of April traveling with the production team to support the show. Right after that, he starts planning Sports Zone activities for the upcoming CMA Music Festival. And from there he rides herd on CMA Awards events, which this year included the Gibson Red Carpet Bleachers and the Chevy Music Tour.

Born in Westminster, Md., west of Baltimore, Mullins grew up as a Country Music fan in a wilderness of rock 'n' rollers. At Belmont, he maintained a schedule that peaked with two internships during each semester of his senior year. These did not include any stints with CMA, yet his experience proved varied enough to win him the position he wanted.

"As our marketing and partnership activation areas grow, Josh's knowledge and skills have made him an asset to the Strategic Marketing team," said Kyle Quigley, CMA Senior Manager of Strategic Marketing Initiatives, to whom Mullins reports. "Josh approaches every project with enthusiasm, and this promotion acknowledges his personal and career growth at CMA."

by BOB DOERSCHUK

As with all good and enduring things, it had become easy to take Peggy Whitaker's presence at CMA for granted. Throughout her 22-year run, most of the organization's accomplishments, from tiny matters of routine to grander visions and ambitions, were enabled or made easier by virtue of her contributions. Appointments were made and kept, logistics for events within the office or halfway around the world were defined and executed, historic elections to the Country Music Hall of Fame were meticulously overseen, relations with artists, members, CMA Board, community and national leaders were established and nurtured.

Actually, Whitaker's influence was impossible to ignore, even though her temperament was to steer clear of the spotlight. It was rather like air, sunlight and sustenance — elements whose presence is vital and, as long as the machinery of life runs smoothly, nearly invisible.

Since Aug. 31, Whitaker's last day at her most recent position as CMA Director of Strategic Planning and Administration, CMA has continued to function. But in the wake of her retirement, this is perhaps one of her greatest contributions: to ensure that this organization is able to achieve so much at a higher level of ambition than one could have imagined prior to the day in 1985 when Jo Walker-Meador, then Executive Director at CMA, brought Whitaker onboard as her Administrative Assistant.

She came to CMA after another period of lengthy employment, a stretch with Metropolitan Life Insurance that began back in 1970. She joined the firm not long out of high school, having graduated at 17 while living in Norwood, on the north side of Birmingham, Ala. A gifted student, she inherited her father's talent for working with numbers and could easily have gone on to college.

Instead, she accepted an offer from Metropolitan to work in a local district office. From there she moved eventually to the Birmingham regional office. When the company closed that branch in 1970, they transferred her to their new office in Music City, where she arrived without calculating too much on the "music" part of that equation.

"Country Music wasn't on my radar screen at all," she said, laughing. "I used to watch Porter Wagoner and the Wilburn Brothers on Saturday afternoons, but I never thought in terms of connecting to that at all."

She rose rapidly at Metropolitan, from Second Secretary to Regional Supervisor, acting as liaison between the regional sales manager, the southeastern office in Tampa and corporate headquarters in New York. It was a great job in many respects, one that she remembers fondly, though after 24 years she began to feel less satisfied with a routine based on budgets, sales figures, profitability ratios and similar concerns.

And so Whitaker bade farewell to insurance and began working with a caterer. It took much less time for her to lose her curiosity about the food industry, and so when a friend told her of an opening at CMA, she decided to check it out.

"I just went there one day," she said. "It was lunchtime. Nobody was there except a girl who was working for Jo on a temporary basis. We sat and talked for a few minutes, and then she went back and told Jo that she ought to hire me. I talked to her and Ed [Benson], and it turns out that what I had to offer was what they were looking for."

Those assets included experience from Metropolitan at setting up meetings, making travel arrangements and otherwise dealing with the logistics of business. "Her former boss just couldn't say enough positive things about Peggy," recalled Walker-Meador. "But the most impressive thing he said was, 'She is unflappable.' That truly describes Peggy, who became my most able assistant. She was too talented to hold back."

Before long and through a string of promotions, Whitaker found herself in the midst of assisting with CMA Board meeting events in places as disparate

CMA CELEBRATES PEGGY WHITAKER



as the deck of an aircraft carrier, deep within the Cheyenne Mountain at NORAD headquarters and at the home of Vice President Al Gore.

"We had buses lined up to bring Board members and guests there," Whitaker recalled. "It happened that the driver on my particular bus did not know where the Vice President lived. At that time, you couldn't just pick up a cell phone and say, 'Where are you?' We had to keep stopping, getting off the bus and figuring out where we were. We were supposed to be one of the first buses there but we ended up being one of the last. It was awful but it was funny too. And we had a wonderful dinner and show."

One cannot calculate the number of wonderful conferences, meetings and other CMA events that owe their success to Whitaker's careful planning and quick thinking. This becomes clear in the words of those who worked most closely with her through the years.

"I learned many things from Peggy's wisdom and intuition," said CMA CSO Ed Benson. "All those times I closed her office door and candidly asked, 'What do you think about this?' I was tapping into her unique ability to read people and situations and her judgment about what to do or not do. I will truly miss her wonderful advice. My success at CMA has been dependent on so many brilliant and loyal associates, but none more important to me than Peggy Whitaker."

Collectively, the staff at CMA made its feelings known at a farewell organized in mid August. There, Whitaker found herself, finally and deservedly, in the center of the spotlight, as she received a plaque, created by Larry Lusky of Francis & Lusky along the lines of the plaques they design for the Country Music Hall of Fame. Its inscription, etched below her portrait, reads, in part:

"During her illustrious 22-year career, Whitaker was the invaluable right hand to three successive CMA chief staff executives. She also used wisdom and experience to mentor and guide staffers throughout the organization. Because of her special care and concern for all, she became lovingly known as the 'Mother Superior' of CMA. Peggy's keen eye steadfastly managed the all-important CMA Awards balloting and the Country Music Hall of Fame elections. She became known and respected by the many CMA Board members who counted on her to always have an answer as she helped manage their meetings all over the world. Due to Peggy's selfless dedication, CMA became a far better organization. Because it was always about others and never about her, Peggy will always be fondly remembered by her many colleagues and peers."

"Peggy is a person of the utmost integrity," said CMA CEO Tammy Genovese. "She has had a lasting impact on the culture of CMA and the staff. We will miss her tremendously. I am thrilled for her and this great time of her life. Peggy, enjoy ... and don't forget us!"

"I told her more than once that she was God's gift to CMA," Walker-Meador summed up. "The world is a better place because Peggy is in it."

above: CMA honors Peggy Whitaker with a luncheon at the Hilton Nashville Downtown during the October CMA Board meetings. (l-r) Tammy Genovese, CMA CEO; Jo Walker-Meador, former CMA Executive Director; Peggy Whitaker; Ed Benson, CMA CSO; and Bill Denny, Lifetime Member, CMA Board of Directors. photo: Amanda Eckard

PORTER WAGONER

1927 - 2007

by BOB DOERSCHUK



photo: Adam Smith

When Porter Wagoner, known as "The Thin Man from West Plains" because of his lanky frame, succumbed to lung cancer, at 8:25 PM/CST on Oct. 28 in Nashville, a piece of Country Music slipped into its rhinestone-studded jacket, stowed its guitar and headed toward the stage door.

Wagoner, who had survived an abdominal aneurysm in 2006, made his exit quickly, being hospitalized on Oct. 15 and released to hospice care on Oct. 26. But before then, he had flourished for half a century as a member of the Grand Ole Opry, pioneered the fusion of Country Music and television as host for 21 years of "The Porter Wagoner Show," won three CMA Awards and four Grammy Awards, helped Dolly Parton and Mel Tillis launch their careers and then joined them in 2002 as a member of the Country Music Hall of Fame.

In addition to these accomplishments was the impact Wagoner made on countless fans who embraced him as one of their favorite entertainers. His homespun humor and accessible vocal style captivated radio listeners for generations. The gaudy outfits, upswept hair and room-lighting smile were indispensable elements in his live shows — but for those who could only listen from hundreds or thousands of miles away, the sound and feeling of the man, as broadcast from Nashville, were enough to make him seem like a friend.

"This is a terrible loss for the music industry on many different levels," said CMA CEO Tammy Genovese. "Musically, the 'Wagonmaster' contributed a great deal to the format with his voice, his humor and his undeniable charm. He was a

consummate showman, wrapped like a bright and precious gift to the nation in his trademark rhinestone-studded suits. He is an unforgettable figure in Country Music history. He will be missed. Our prayers go out to his children Debra, Denise and Richard and their families."

Porter Wayne Wagoner was born on Aug. 12, 1927, in the Ozark Mountain region of southwestern Missouri. Raised in West Plains, educated in a one-room schoolhouse, he worked as a young man by day in a butcher shop and as a Country performer at night. His style grew from its bluegrass roots into a synthesis of Roy Acuff, Hank Williams and other contemporaries, blended with Wagoner's own evolving sound. In 1951, he became a regular on the KWTO program, out of Springfield, Mo., that would become "The Ozark Jubilee." A year later he made his recording debut for RCA Victor, and the following year Carl Smith turned Wagoner's "Trademark" into a hit.

"A Satisfied Mind" hit No. 1 in 1955 and conveyed Wagoner to Nashville and membership in the Grand Ole Opry two years later. In 1960, he launched "The Porter Wagoner Show." Its mix of traditional Country Music, comedy sketches, and guest shots by established and upcoming stars helped it earn syndication to more than 100 television stations and expanded its audience to more than 3 million by the early '70s. It also introduced the world to Parton, Wagoner's protégée and duo partner. Through their seven-year association, they won three CMA Vocal Duo of the Year Awards, earned a Grammy and cut 14 songs that wound up in the Top 10, including "Just Someone I Used to Know," "Making Plans" and the chart-topping "Please Don't Stop Loving Me."

In his solo work, Wagoner reflected extraordinary range. His songs, whether self-penned or selected to reflect the complexity of his artistry, combined elements that would seem incompatible in the hands of a lesser artist. Yet Wagoner displayed consistent insight as an interpreter, whether delivering gospel songs, playfully humorous material, stoic recitations or descents toward the depths of a tortured soul. From "Company's Comin'" (1954) and "Eat, Drink and Be Merry (Tomorrow You'll Cry)" (1955) through the stark, fiddle-haunted introduction to "Albert Erving" from his last album, *Wagonmaster* (2007) produced by Marty Stuart and released on ANTI-Records, from his gigs with the Blue Ridge Boys in his early 20s to his appearance in July as opening act for The White Stripes at a sold-out show at New York's Madison Square Garden, his legacy is unique and secure.

"I may not be the world's greatest singer," Wagoner said in his 2007 interview with *CMA Close Up*. "But I know how to sing Country Music. I know what separates Country from other kinds of music. I've learned that it's important, if you're a singer or an entertainer, to know what you're doing. You need to study this business as if you were going to be a doctor, a lawyer or a man that makes big decisions. You never do find out all there is to know in your lifetime. But you learn from that process every day — and you don't forget what you learn."

Amen, Porter.

PATRICK BOURQUE, bassist, died of undisclosed causes at his home in Montreal, Quebec, Canada on Sept. 26, two days before his 30th birthday and less than two months after severing his ties to Emerson Drive. At Lionel-Groulx College in Quebec, Bourque earned an associates degree in music technique. In 2002, Emerson Drive tapped him to replace Jeff Loberg. Bourque stayed with the group through five years of accelerating success, which included opening for Shania Twain in 2003-04, recording two albums, *What*

If? and *Countrified*, and earning nominations for Vocal Group and Music Video of the Year at the 2007 CMA Awards.

BRENT BURKETT, co-founder and longtime member of The Four Guys, 68, died Oct. 13 of cancer in Nashville. With his partners Richard Garratt, Burl Lyons and Sam Wellington, Burkett moved from Ohio to Nashville on New Year's Day in 1967. Within a month The Four Guys made their debut on the Grand Ole Opry with a performance of "Shenandoah" that earned

them an invitation to sing on the program again the following night. This launched a string of 11 consecutive weekend appearances that culminated in the quartet's induction as Opry members in 1967. They later signed with Mercury Records, made their recording debut on Faron Young's *Wine Me Up* and embarked on a two-year tour as opening act for Hank Williams Jr. For 10 years the quartet operated its own venue, The Four Guys' Harmony House, in Nashville, after which they enjoyed a long run at the Opryland Hotel's Stagedoor Lounge.

From 1989 through 1999 they performed on 73 Caribbean cruises, taking time in 1995 and 1996 to headline at the Eagle Mountain Theatre in Pigeon Forge, Tenn. Burkett retired from the group in October 1999.

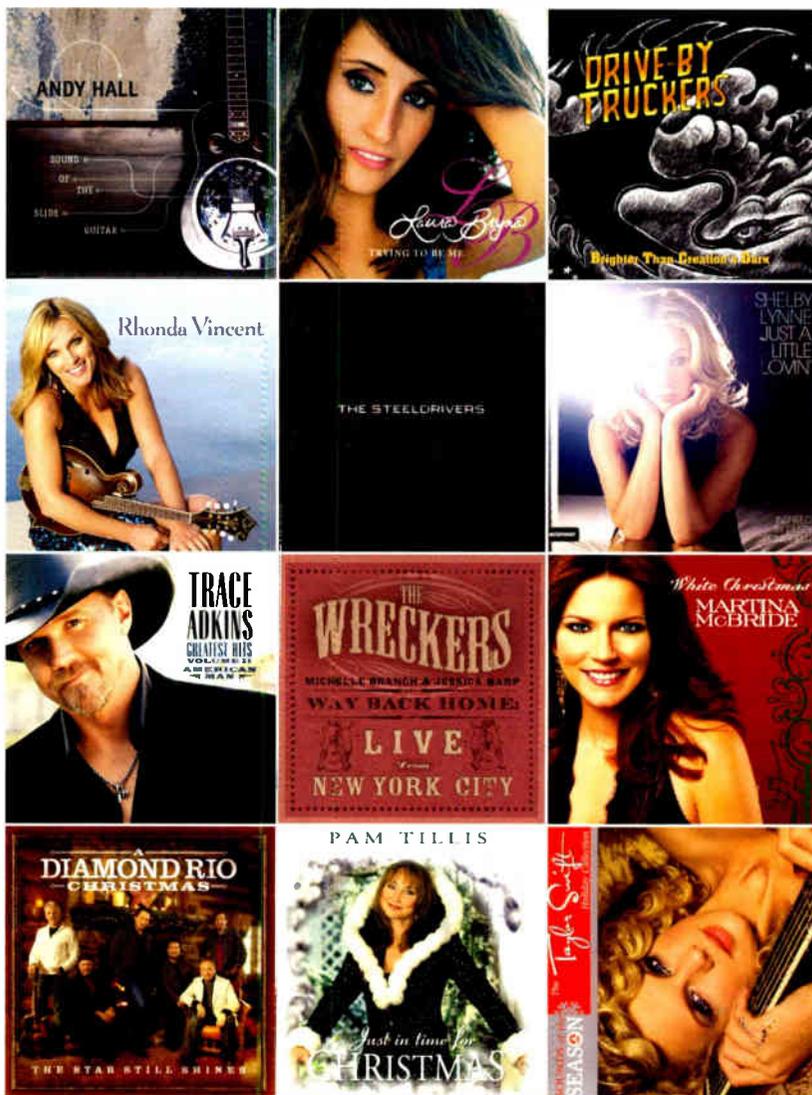
FRANK CALLARI, artist manager and executive, 55, died Oct. 26 of natural causes in Nashville. After graduating from the hotel and restaurant management program at the Hotel Ecolier in Lausanne, Switzerland, in 1973, Callari was appointed GM of the Hilton Inn at New York's JFK Airport. Later, while working toward his bachelor's degree in music technology at New York University, he did freelance gigs as a club DJ, remixed dance records and worked as PD at WNYU. Relocating to Miami in 1988, Callari took on The Mavericks as his first major clients and moved with them to Nashville in 1992. His roster would eventually include Ryan Adams, Junior Brown, Marilyn Manson, Kim Richie and Lucinda Williams. Callari co-founded Lost Highway Records in 2001 and served at the label as Senior VP of A&R.

ERNE SIMMS, producer and co-host of "Nashville Onstage," 57, died Oct. 13 in Nashville from a heart attack. Simms took steps toward a career in radio during his military service, through broadcasting studies with the Armed Forces Korean Network. After earning his business management degree at Beckley (W.Va.) Community College, he was a program/production manager and on-air personality at several stations. In 1998, Simms began working at the Alvin C. York Memorial Veterans Administration Hospital in Murfreesboro, Tenn., and involved himself in Nashville's musical community. He and his wife Debbie launched "Nashville Onstage," a local television series that profiled artists in performances and interviews, shown weekly throughout the United States on Ion Media Networks.

JIMMIE RODGERS, guitarist, 77, died Sept. 4 of spinal cancer at his home near Ringgold, Ga. Raised in Dickson, Tenn., he moved with his family to Detroit, where he became one of the city's top traditional six-string players. From 1948 through 1967, he backed many Country artists, including Webb Pierce, when they came to town on tours. He performed extensively with Fiddlin' Arthur Smith before relocating to Ringgold and began an association with Walter Bailes and The Bailes Brothers. When Bailes died in 2000, Rodgers joined the cast of "Johnnie Sue and Friends," a weekly television show that established him throughout the Chattanooga area as a local celebrity. With Rodgers' death, producers of "Johnnie Sue and Friends" announced their decision to bring the show's five-year run to its end.

HUGHIE THOMASSON, guitarist, 55, died Sept. 9 of a heart attack while sleeping at home in Brooksville, Fla. Thomasson was best known for his association with The Outlaws, which he joined in the late '60s. After recording a dozen albums and establishing a reputation as pioneers in the Country-inflected sound of Southern rock, the group disbanded and Thomasson began a nine-year stint as a member of Lynyrd Skynyrd. The Outlaws reformed in 2005 and subsequently toured with The Charlie Daniels Band and The Marshall Tucker Band.

BENNY WILLIAMS, multi-instrumentalist, 76, died Oct. 11 of natural causes in Nashville. Best known as a fiddler, Williams also played autoharp, banjo, guitar and mandolin with Flatt and Scruggs, Stonewall Jackson, Grandpa Jones, Jimmy Martin, Bill Monroe, Reno and Smiley, Marty Robbins, Porter Wagoner, Kitty Wells and Mac Wiseman.



DEC. 4

- Trace Adkins / *American Man, Greatest Hits Vol. II* / Capitol
- Marshall Tucker Band / *Carolina Dreams Tour 1977* / Shout Factory
- The Wreckers / *Way Back Home: Live From New York City* / Warner Bros.

JAN. 8

- Rhonda Vincent / *Good Thing Going* / Rounder
- Illrd Time Out / *Footprints* / Rounder

JAN. 15

- The SteelDrivers / *The SteelDrivers* / Rounder

JAN. 22

- Laura Bryna / *Trying to Be Me* / Equity
- Barton Carroll / *The Lost One* / Skybucket
- Drive-By Truckers / *Brighter than Creation's Dark* / New West
- Andy Hall / *Sound of the Slide Guitar* / Sugar Hill
- Steve Poltz / *Traveling* / Thirty Tigers
- Chuck Wicks / *Starting Now* / RCA

JAN. 29

- Dailey & Vincent / *Dailey and Vincent* / Rounder
- Chris Stills / *Chris Stills* / KCJ Records

FEB. 5

- Shelby Lynne / *Just a Little Lovin'* / Lost Highway
- Arlen Roth / *Toolin' Around Woodstock featuring Levon Helm* / Aquinnah

FEB. 19

- David Nail / *TBD* / MCA
- Willie Nelson / *Moment of Forever* / Lost Highway
- Ashton Shepherd / *Sounds So Good* / MCA

FEB. 26

- Trent Willmon / *Broken In* / Compadre

MARCH 4

- Larry Stephenson / *Thankful* / Pinecastle

NEW HOLIDAY CD RELEASES

- Johnny Cash / *Johnny Cash Christmas Special (1976 and 1977)* / Shout Factory
- Diamond Rio / *A Diamond Rio Christmas: The Star Still Shines* / Word
- Ty Herndon / *A Ty Herndon Christmas* / Pyramid Media
- Toby Keith / *A Classic Christmas* / Show Dog Nashville
- Larry the Cable Guy / *Christmastime in Larryland* / Warner Bros.
- Tracy Lawrence / *All Wrapped Up in Christmas* / RCR/COS/A2M
- Lonestar / *My Christmas List* / Cracker Barrel
- Raul Malo / *Marshmallow World & Other Holiday Favorites* / New Door
- Martina McBride / *White Christmas* / RCA
- Richie McDonald / *If Everyday Could Be Christmas* / Loremomama
- Mindy Smith / *My Holiday* / Vanguard
- Taylor Swift / *Sounds of the Season: The Taylor Swift Holiday Collection* / NBC/Big Machine
- Pam Tillis / *Just in Time for Christmas* / Stellar Cat
- Randy Travis / *Songs of the Season* / Word
- Conway Twitty / *A Twisman Story* / Conway Twitty United
- Various Artists / *Christmas Grass 3: 3 Fox Drive and Friends* / Koch
- Various Artists / *Hear Something Country Christmas* / BNA
- Various Artists / *Home for Christmas, Voices from the Heartland* / Rounder

*Release dates are subject to change without notice. compiled by Athena Patterson

The Gene Autry

★ CENTENNIAL ★

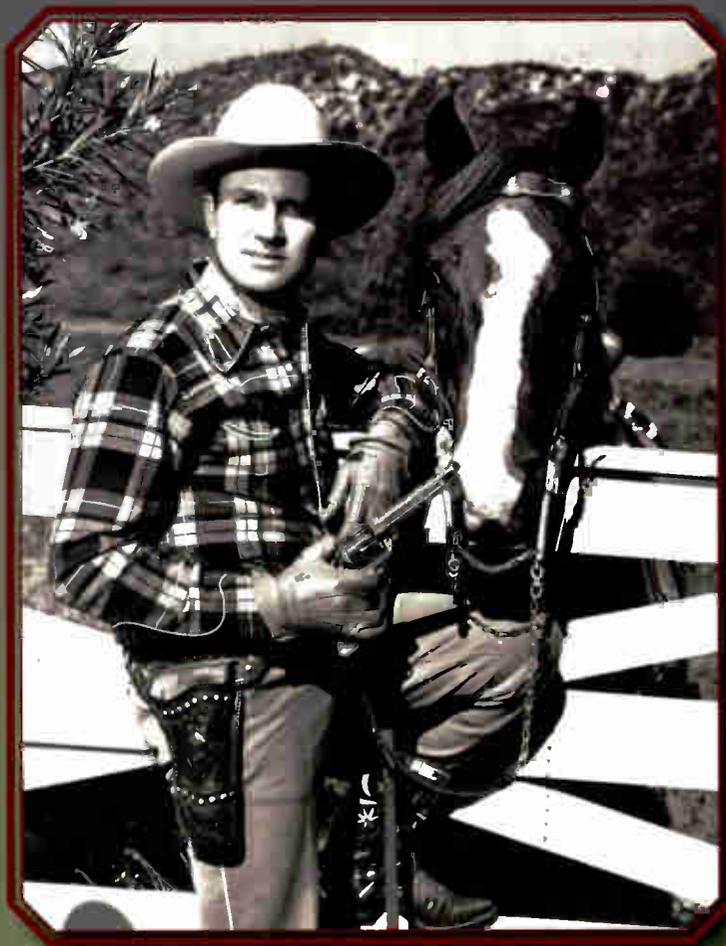
By EDWARD MORRIS

Throughout 2007, the centennial year of Gene Autry's birth, fans and historians recalled the course-changing impact this "singing cowboy" had on Country Music. Autry was the original "hat act" and the man who cemented the "Western" in what used to be called Country and Western Music. As such, he is the subject of recent full-length biographies, a film book, tribute albums, a major museum exhibit and other celebrations.

According to historian Douglas B. Green, best known as "Ranger Doug" of *Riders In The Sky*, Autry's contribution to Country Music was to "popularize it to a whole subset of American culture that wouldn't have cared much about it if he hadn't come along. ... He already had a million-selling record in the Country field, such as it was in the day, when he started making movies. He was a big, big Country star of his era. He was the next Jimmie Rodgers, I think, in everyone's mind, until he took the turn to Westerns."

Orvon Grover Autry was born on Sept. 29, 1907, a few miles outside of Tioga, Texas, to a father who dealt in livestock with varying degrees of financial success and a mother who would teach him to play guitar. The family's shaky economic footing, his biographers have said, endowed the youngster with a zeal for security. "It always surprises me when people seem surprised by my success in business," Autry wrote in his memoir, *Back in the Saddle Again*. "Actually working with numbers was what I did best. What I did less well was sing, act and play the guitar."

In 1928, by which time he had become serious about performing, Autry took time off from his job as a railroad telegrapher and went to New York. His plans were to seek a job in radio and possibly win a recording contract. While neither transpired, he did make some music business contacts, who encouraged him to polish his act and find his own style. He returned to New York the following year and made his first recordings for Columbia Records. At that time, he was clearly under the sway of Jimmie Rodgers; it would take a few more years for his Western persona to develop.



★ BACK IN THE ★ SADDLE AGAIN

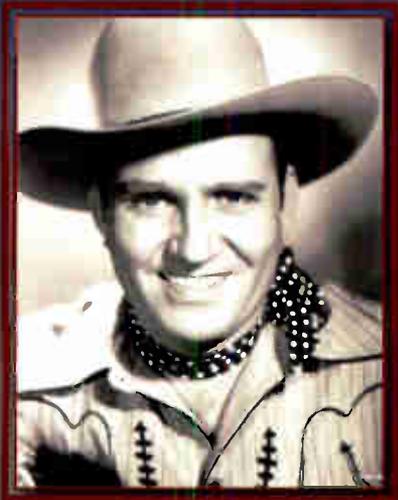
Autry scored his first hit in 1932 with "That Silver-Haired Daddy of Mine," a duet he recorded with his mentor, Jimmy Long. At about the same time, the singer joined the cast of the WLS "National Barn Dance" radio show in Chicago, a move that would expand the market for his songs, recordings, songbooks and personalized guitars to millions of fans. His growing popularity earned him a singing role in Ken Maynard's 1934 movie, "In Old Santa Fe." The next year saw him star in the bizarre sci-fi Western serial, "The Phantom Empire." From there, it was just a short gallop to cowboy mega stardom. Autry appeared in 93 feature films in addition to the public listening to him on his "Melody Ranch" radio show broadcast weekly on the CBS Radio Network from 1940 to 1956.

In a 1982 review of reissued albums of cowboy music, *New York Times* critic Robert Shelton noted, "The Hollywood success of Gene Autry and Roy Rogers had an important side effect. White rural musicians, who had tended to dress in demeaning hillbilly costumes or in casual work clothes when they performed in the 1920s,

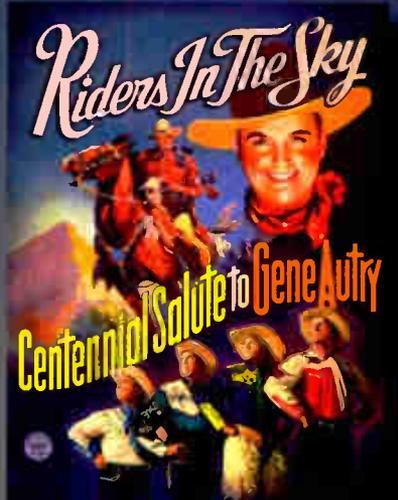
suddenly began buying Stetson hats, chaps, colorfully embroidered Western shirts and other dude cowboy paraphernalia."

Although the business-savvy Autry would branch from movies into many other enterprises, including ownership of the California Angels baseball team, music remained a mainstay of his career into the 1950s. Autry made 640 recordings, nearly half of which he wrote or co-wrote, which sold in excess of 100 million copies, including the first single ever commemorated as Gold. His classics included "The Last Roundup" (1933), "Tumbling Tumbleweeds" (1935), "South of the Border" (1939), "Back in the Saddle Again" (1940), "Don't Fence Me In" and "At Mail Call Today" (1945), "Have I Told You Lately That I Love You" (1946), "Here Comes Santa Claus (Right Down Santa Claus Lane)" (1948), "Rudolph the Red-Nosed Reindeer" (1949) and "Peter Cottontail" and "Frosty the Snow Man" (1950).

Country artists as varied as the rough-hewn Johnny Cash and the smooth-



Gene Autry headshot promoting the film "Sunset in Wyoming," 1941.



Poster used to advertise Gene Autry tribute concerts by Riders In The Sky



Gene Autry, c. 1938.

crooning Marty Robbins looked to Autry as a musical and stylistic role model. He was the first major movie star to produce and star in a weekly television series, and he is the only entertainer to have all five stars on the Hollywood Walk of Fame: one each for radio, recording, motion pictures, television and live theatre/performance. Inducted into the Country Music Hall of Fame in 1969, Autry died in 1998 at the age of 91.

To remind generations who never heard Autry in his prime of his significance to Country Music, Rounder Records has reissued Riders In The Sky's 1996 album, *Public Cowboy No. 1*. Newly subtitled a *Centennial Salute to Gene Autry*, it became the focal point of this year's Riders' tour, which included a stop at the Hollywood Bowl for a performance of Autry's music with the Los Angeles Philharmonic.

The Riders also contributed a track to *Boots Too Big to Fill: A Tribute to Gene Autry*, released in June by Rainy Day Records. This collection of Western standards features performances by John Anderson, Glen Campbell, Charlie Daniels, Vince Gill, Connie Smith, Marty Stuart, Pam Tillis, Ian Tyson and several others, including Charlotte Autry, a cousin to Gene, and a more distant relative, Fresno Mayor Alan Autry.

Two recent Autry biographies — Holly George-Warren's *Public Cowboy No. 1: The Life and Times of Gene Autry* and Don Cusic's *Gene Autry: His Life and Career* — both dig deeper into the singer's background than he did in his own 1978 memoir. "Throughout his long life," Ranger Doug observed in his *Singing in the Saddle: The History of the Singing Cowboy*, "Autry remained indifferent about discussing his music and the passion that drove him as a youth. His autobiography hardly touched on his musical origins."

"Gene Autry changed the look of Country Music," said Cusic, a professor in Belmont University's Mike Curb College of Entertainment & Music Business in Nashville. "The most enduring symbol of Country Music is the cowboy, and Autry is responsible for that, although of course he didn't do it by himself. The story of Country Music can be seen as the story of a fight for respect, and Autry gave Country Music a lot of respect. He made it appealing to young people growing up in the city, and he represented wholesome values and a 'do the right thing' ethos."

Two museums observed the Autry centennial year through special programs. The Gene Autry Oklahoma Museum, located appropriately in Gene Autry, Okla., staged a film and music festival on Sept. 26-30, with concerts by Riders In The Sky. Also featured on the program was Johnny Western, who had toured with Autry in the '50s and remained his lifelong friend. Other festival highlights included appearances by Western actors James Drury, Dick Jones and Dale Robertson.

Meanwhile, the Autry National Center in Los Angeles, formerly the Gene Autry Museum of Western Heritage, continues to showcase its exhibit, "Gene Autry and the Twentieth Century West," through Jan. 13, 2008.

Perhaps the most succinct summation of the man who rode the magnificent horse Champion to glory is inscribed on his plaque at the Country Music Hall of Fame. It says, in part: "America's great singing cowboy paved the way for others with his Western songs on radio and in the movies, where he set box office records. He was among the first Country and Western performers to win world-wide acclaim. Born a cowboy, he overcame every adversity to move to the top of his field, always lending dignity to the industry."

On the Web: geneautry.com, autrynationalcenter.org, geneautryokmuseum.com

"The most enduring symbol of Country Music is the cowboy, and Autry is responsible for that."

—Don Cusic, author and music historian



Gene Autry, c.1941.



Gene Autry Oklahoma Museum

Photo: Mike Szymanski/Gene Autry Oklahoma Museum



The Autry National Center in Los Angeles.

Photo: Courtesy of the Autry National Center



Wagon-wheel bed, designed by Gene Autry and covered with bedspread adorned with Autry's signature, on display at Gene Autry Oklahoma Museum.

Photo: Mike Szymanski/Gene Autry Oklahoma Museum

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FEBRUARY

Tuesday, Feb. 19 - Thursday, Feb. 21

CMA Board of Directors Meetings / Nashville

MARCH

FREE CMA Directory mailed to Sterling and Organizational members as a benefit of CMA membership. CMA Directories are also available to purchase at CMA (615) 244-2840.

Tuesday, March 4

Country Music DJ Hall of Fame and Country Radio Hall of Fame Dinner / Nashville Convention Center /
On the Web: crb.org
CMA is a proud sponsor.

Wednesday, March 5 - Friday, March 7

CRS-39 / Nashville Convention Center / On the Web crb.org
CMA is a proud sponsor.

Monday, March 31

CMA Broadcast Awards submissions accepted at Broadcast.CMAawards.com.

APRIL

Wednesday, April 23 - Friday, April 25

CMA Board of Directors Meetings / Los Angeles

JUNE

Monday, June 2

CMA Global Artist Party / The Stage / Nashville / FREE

Thursday, June 5 - Sunday, June 8

CMA Music Festival / Downtown Nashville / Tickets: 1-800-CMA-FEST, CMAfest.com or Ticketmaster.com.

Thursday, June 26

Deadline for CMA Broadcast Awards submissions accepted at Broadcast.CMAawards.com.

SEPTEMBER

Tuesday, Sept. 23 - Thursday, Sept. 25

CMA Board of Directors Meetings / Nashville



CMA CEO Tammy Genovese presents Ray Stevens with a plaque commemorating his 50th year in the music business. Stevens recorded his first single, "Silver Bracelet," in 1957.



1720 Entertainment recording artist Rissi Palmer stops by CMA to perform songs from her self-titled debut album. (l-r) Ed Benson, CMA CSO; Rissi Palmer; Tammy Genovese, CMA CEO; and Terry Johnson, President/CEO, 1720 Entertainment.



Dwight Yoakam visits CMA to share advance copies of his Buck Owens tribute *Dwight Sings Buck* on New West Records. (l-r) Tammy Genovese, CMA CEO; Dwight Yoakam; Laura McCorkindale, Manager, Bluebird House; Herb Agner, VP Marketing & Operations, New West Records; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations.



Curb Records duo Bomshel performs at CMA and brings some samples of *Tequila Rose*, which is sponsoring their tour. (l-r) Jeff Walker, President, AristoMedia Group; Chuck Howard, Bomshel producer; Kristy O. and Buffy Lawson of Bomshel; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations. photos: Amanda Eckard

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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CMA CLOSE UP (ISSN 0896-372X) is the official bimonthly publication of CMA. Available to CMA members only. CMA CLOSE UP subscription price of \$25 per year is included in membership dues. Periodicals postage paid at Nashville, Tenn. Postmaster: send address changes to CMA Membership One Music Circle South Nashville, Tenn. 37203-4312.

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