

# CMA CLOSE UP

2011 | VOLUME 8



## COUNTRY MUSIC HALL OF FAME

CMA Welcomes Bobby Braddock, Reba McEntire and Jean Shepard

## SARA EVANS

Starting and Succeeding Again

## START A BRAND

Logos, Icons and Artists

## JOSH KELLEY

Comes Home to Country

## IN MEMORIAM

Ferlin Husky and Charlie Louvin

## WAYLON JENNINGS

Our All-Star Tribute

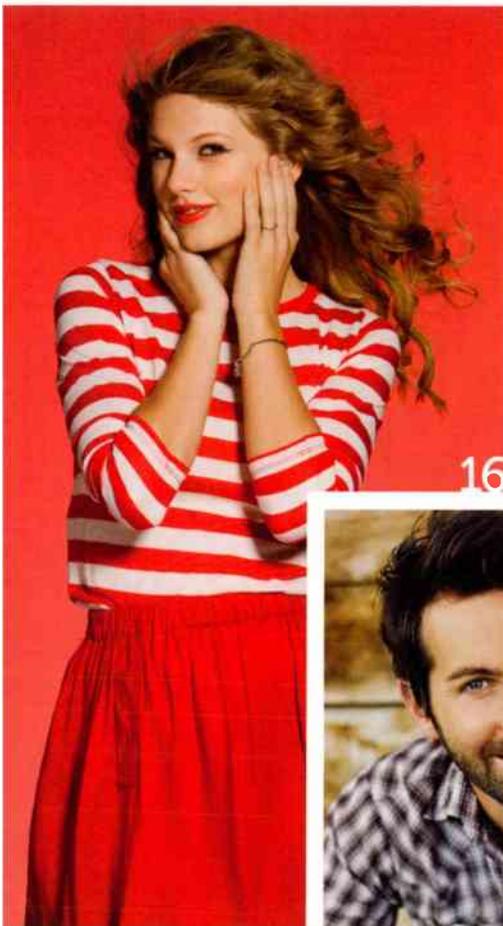
## NEW INITIATIVES

CMA EDU and CMA Member of the Month

## A&R SUMMIT

# TAYLOR SWIFT

INSIDE HER WORLD TOUR



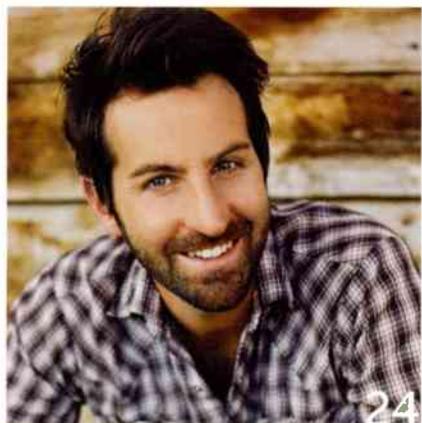
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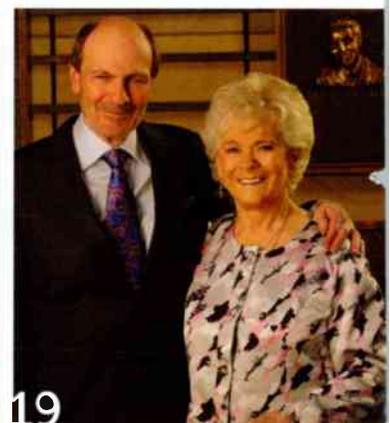
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**IT'S ALL ABOUT THE SONG**

In 2005, as part of a whirlwind of events created around the historic live broadcast of "The 39<sup>th</sup> Annual CMA Awards" from Madison Square Garden, CMA green-lighted Board member Bob DiPiero's proposal to hold a Nashville-style "in the round" event at Joe's Pub in New York City. It was an intriguing idea, though some might have thought it risky. After all, the songwriters on that first panel — Radney Foster, Hillary Lindsey, Mike Reid and Rivers Rutherford — were revered by their peers but not as widely known to the general public. How would the Big Apple respond to its first glimpse of some of the master writers of Music Row?

It turns out response was enthusiastic. Not only that, it proved enduring: **CMA Songwriters Series** remains a hot ticket whenever it returns to Joe's Pub. And its appeal has spread to new venues; crowds have flocked to the event at Chicago's Joe's Bar and the Chicago Country Music Festival, Club Nokia and the House of Blues in Los Angeles, and even Coolidge Auditorium at the Library of Congress in Washington, D.C.

Appearances by The Band Perry, Dierks Bentley, Kix Brooks, Eric Church, Billy Currington, Jamey Johnson, Little Big Town, Lorrie Morgan, Kellie Pickler, Josh Turner, Jimmy Wayne, Lee Ann Womack, Chris Young and other artist/songwriters added star power to many of these events, which further spread the message that those who write the great songs, whether they work within or beyond the spotlight, are the true cornerstone of Country Music.

But songs can also be important in other areas of life — including the battle against chronic obstructive pulmonary disease (COPD). That's why CMA has partnered with DRIVE4COPD on the **Tune Up for COPD Songwriting Competition**. CMA's commitment to songwriters makes the idea a natural: Contestants are asked to write a song with a motivational message to spread awareness of chronic bronchitis and emphysema. Submissions can be made by uploading videos and lyric sheets at **DRIVE4COPD.com** or **TuneUpForCOPD.com**. Fans will vote for their favorites and those entries will be judged by a panel that includes DRIVE4COPD ambassadors Billy Ray Cyrus and Patty Loveless. The winner will receive a three-day, two-night trip for two to the 2011 CMA Music Festival, along with a chance to perform the song at the event.

If there's one thing all CMA members share, it's respect for the song. Those who also believe in putting time and talent behind a good cause might encourage their writer friends to get involved with this campaign. But move quickly — the deadline for posting submissions is April 15.



Gretchen Wilson, Brett James, Bob DiPiero, Victoria Shaw and Chris Young.



Billy Ray Cyrus discusses DRIVE4COPD and the Tune Up for COPD Songwriting Competition with news anchor Robin Roberts on ABC's "Good Morning America" March 23. photo: Ida Mae Astute / ABC



Bob DiPiero, Gretchen Wilson, Brett James, Chris Young and Victoria Shaw perform at the CMA Songwriters Series at Club Nokia in Los Angeles Feb. 11. photos: Danny Diamond

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**When Sara Evans released *Real Fine Place* in 2005, she had no inkling that it would be her last studio album for six years. If she'd known, she now admits, she might have panicked. After all, that's more typically the space between new product releases measured in dog years. But sometimes life tosses you a curveball and plans can wash away. Just ask Evans.**

"When they told me it had been six years since my last studio album, I said, 'It has *not!* There's no way!' The intention was always to continue forward as normal. But then a bunch of stuff happened. I got remarried, I moved to Birmingham and my kids and I had to completely start over: a new city, a new house, new friends, new school, new church, new stores, new everything. It delayed me working like I normally do on a record. Then in the middle of everything, I switched managers. Time gets away from you and you don't realize how much has gone by."

Relaunching an artist after an extended break isn't easy. Formats change, demographics shift, new artists emerge — and there's only so much room on radio playlists. The key to a successful return would clearly be the music.

Clarence Spalding, President of Spalding Entertainment and Evans' manager since 2009, framed it this way: "When I was asked to take a meeting with Sara, I asked myself, 'What's relevant about this artist?' I knew she had gone through a bad time in her life, and I knew she had taken time away to be with her family. So I decided just to go back and listen to her music. And when I listened, it wasn't a question of 'Is she relevant?' Hell, it was *way more* relevant! I found myself thinking, 'As a format, we need this voice.' Sara Evans is a great singer. It was just a question of picking the right material to make this work."

During her self-imposed professional hiatus, Evans continued writing regularly with producer Nathan Chapman, who would drive from Nashville to her Alabama home on a weekly basis to work with her while her kids were in school. They cut several tracks, but the artist found herself frustrated at their long-distance recording process. "I'm so hands-on," she explained. "I like to be in the studio for everything, and I couldn't be this time. It felt like the record was getting made without me. It wasn't anybody's fault, it was just the circumstances."

When Chapman eventually moved on to other commitments, Evans started looking for a second producer. Marti Frederiksen came onboard to produce one track, "Wildfire" (written by Evans, Kara DioGuardi, Matt

# Sara Evans

## Starting and Succeeding Again

by KIP KIRBY

Evans and Frederiksen). But for the balance of the album, Tony Brown fit the bill perfectly. "I chose Tony because I'd always wanted to make a record with him," she said. "He's just phenomenal. Not only has he produced some of my favorite artists, he's just such a great person. He has strong opinions, but he lets you as the artist do what you feel is right."

"My thought going into the studio was, 'What can I do to make it sound like I took Sara to another place but didn't change her music?'" Brown recalled. "Because why on earth would you want to change what Sara's body of work encompasses? I told her, 'We can hire great musicians and we can get a great engineer, but I want to capture your voice better than anyone has done it before. I want people to listen to this record and say, 'Wow, I've never heard Sara's voice sound better,' instead of, 'Oh, what a great production.'"

With management and producer in place, the priority shifted to finding the right material. In the can were four songs Evans had already co-produced with Chapman: "Anywhere" (written by Matt Evans and Jaren Johnston), and three Evans co-writes, "Desperately" (with Marcus Hummon), "Ticket to Ride" (Leslie Satcher) and "What That Drink Cost Me" (Chapman and Matt Evans). But the quest for six more songs began to feel like "The Hunt for Red October." Several times, Evans thought the album was finished, only to realize something was still missing. The release date of March 2010 for its first single came and went with no product on the shelf.

"I started to panic," she said. "I thought, 'It's been too long. I'm taking too long to make this record.' And living in Birmingham, I felt like I was out-of-sight, out-of-mind and people were going to forget about me. But Clarence told me not to stress about it. He told me there's no reason to release any music unless the music is perfect and you have the songs. He kept saying the songs will be all that matter."

Her response to his assurances impressed Spalding nearly as much as her music. "I don't know if I've ever been prouder of a record by one of my artists than I am of Sara's," he said. "This was a record that everyone thought was

ready to come out, and she put the brakes on it because she knew it wasn't ready. That's really hard to do. You've got a label that's ready to go and a booking agency that wants to get you out there, and it's very hard for an artist to take a deep breath and go, 'But it's just not there yet.'"

The tide turned when Renee Bell, Executive VP, A&R, Sony Music Nashville at that time, sent Evans a demo containing two tunes: "A Little Bit Stronger" (Luke Laird, Hillary Lindsey and Hillary Scott) and "Alone" (Brian Henningsen and Aaron Henningsen). Evans knew immediately that she had found her hits. "I literally had to pull my car over because I was so excited," she remembered. "It felt like everything was starting to come together."

*My thought going into the studio was, "What can I do to make it sound like I took Sara to another place but didn't change her music?"*

— Tony Brown, producer

*Stronger* contains six Evans co-writes, including a bluegrass version of "Born to Fly," her 2001 chart-topper which she wrote with Hummon and Darrell Scott. But it's the gravel-voiced rocker Rod Stewart who inspired one of the album's standouts: Evans' remake of his "My Heart Can't Tell You No." Written by Simon Climie and Nashville-based Dennis W. Morgan, the song has been an Evans favorite since she was a teenager. When she brought it to Brown, he flipped. "I said, 'Man, this is as good an idea as "My Maria" was for Brooks & Dunn, or "The First Cut Is the Deepest" for Sheryl Crow,'" the producer said enthusiastically. "I thought it was

awesome."

With the album in place, management and record label prepared to meet the challenge of re-introducing Evans to her long-standing fan and radiobase, as well as to new potential fans. "There's really no gap when you have a great singer and great songs," said Keith Gale, VP, Promotion, RCA Nashville, who has worked every one of Evans' singles since she signed with the label. "Our goal was to reacquaint Sara with Country radio, with the friends that she already has in Country radio and the new friends she would make. We kept Sara very busy visiting radio stations and talking with programmers and music directors. But first and foremost, we led with the music. We let the music speak for itself."

The impact date for "A Little Bit Stronger" was Sept. 27. Reaction out of the box was swift. "This is the most reactive single I have ever seen in Sara Evans' career and one of the most reactive singles I've seen in my 16-plus years of working here," said Gale. "Digital sales were 12,000, 15,000, 18,000 singles a week when it was only a Top 30 song. The consumer response and the listener reaction to this song have been unbelievable."

Having her single included on the "Country Strong" soundtrack provided Evans with an added boost, as did the announcement that she would tour 30 dates with Rascal Flatts. But what especially impressed Gary Overton, Chairman/CEO, Sony Music Nashville, was Evans' level of commitment since resuming her recording career. For the label chief, this richly rewarded the company's decision to wait until she was ready to return at full power.

"Sara looks great, she sounds great and she has happily done everything we have asked her to do," he emphasized. "I can't tell you how many fans, as well as people at radio and in the industry, tell us, 'We missed Sara. We missed her voice.' The success of Sara's single and the warm welcome she is receiving from radio and fans reinforce that when you have a great performance on the right song by an incredible singer like Sara, trends and time spent away don't matter."

[SaraEvans.com](http://SaraEvans.com)

## A&R EXECUTIVES

### JIM CATINO, BONNIE GARNER AND MELISSA SPILLMAN

by RANDY RUDDER

Back when Greek philosopher Heraclitus wrote that “the only thing constant is change,” he qualified not only as a seer but also as a potential music industry consultant. Still, it’s nice to know that some things stay the same even in this volatile business, including the fact that, according to these three A&R insiders, it still starts with the song.

Ohio native Jim Catino, 39, VP of A&R at Sony Music Nashville, came to the company in 2001 following seven years with DreamWorks Music Publishing, Giant Records and MCA Music Publishing. Previously he earned a bachelor’s of business administration in music business from Belmont University.

Raised in Waco, Texas, formerly a Management Assistant at Dreamcatcher Entertainment, a University of Texas graduate with a major in marketing and a minor in finance, Melissa Spillman, 28, joined Capitol Records Nashville in 2006, where she now serves as Manager of A&R.

Born in Milwaukee and graduated from Southern Illinois University with a communications degree, Bonnie Garner, 68, retired in 2007 after a career that included working as Talent Coordinator for TV shows “Playboy After Dark” and “The Dick Cavett Show.” She later rose to the position of VP of A&R at Columbia Records, partnered with Mark Rothbaum in the management firm Rothbaum & Garner and headed her own company, Bonnie Garner Management. Currently she is active in animal rescue, serves as Consulting Business Manager for Canine Inc. and teaches therapeutic riding at Saddle Up!

#### Describe the typical day of an A&R representative 20 years ago.

**Garner** We would just come in, check the mail, check our voicemail messages — we didn’t have e-mail then — and start listening to tapes. A lot of what I did then, too, was budgeting and keeping that under control. When I was Vice President, I had to be familiar with every artist’s contract, how much they had to spend that year, what they had to spend it on, where they were going — and then, in between all of that, meet with managers, lawyers, publishers and producers.

**Catino** My day is pretty similar now to what Bonnie’s was then. We still have to oversee the budgets. We are working constantly with the producers, artists and the managers to stay on target from a financial standpoint without compromising the integrity of the project. We listen to tons of songs and use our relationships with the publishers and writers to find the right material for the artists. One difference is with the advent of 360 models. With some of the newer artists especially, we are more involved with touring and other aspects of the income streams. We have more interaction with the managers now. A lot of managers are

more proactive now with the music too, as far as trying to help all parties involved to create that brand.

**Spillman** I have very little to do with budgets. I would love to learn more about that and to be more hands-on as far as that goes. But now, for the most part, my job is meeting with publishers, songwriters and developing artists, listening to lots of songs and trying to find new partnerships for our current roster of artists to co-write.

#### How do you find new artists?

**Spillman** Personal relationships are still paramount. Publishers who have a presence on Music Row and songwriters and artists who make themselves known, those are the best ways to get music heard.

#### What about cold calls, showcases or e-mails from people you haven’t met?

**Spillman** There are so many of those, it’s almost impossible to get heard that way.

**Catino** I would totally agree. I’ve been doing A&R for almost 10 years and I’d say we’ve signed maybe one act that just came in off the street. It’s all word of mouth. We all know everyone in town. It still comes from the publishers, the producers, the managers. They are all constantly

### “MOST OF THE BUZZ STILL STARTS IN NASHVILLE.”

– Jim Catino, VP of A&R, Sony Music Nashville

shopping the artist. As far as the dynamics of the digital age, we surf around MySpace and YouTube, but it’s more of a tool to see what the artist does after you’ve been advised by someone you know. It’s very difficult to stumble on something great surfing on the social networks, but we do pay attention.

**Garner** It was the same way when I was doing it. There were very few that just sprung up unknown to anyone. Someone would say, “This is happening down in Austin,” or “Did you see this act in Little Rock?” Word of mouth would start building, and then sometimes we’d see each other on our way to spot a new act. It was, again, through personal relationships. We got a lot of things from attorneys too, believe it or not.

**Catino** I may go out and see a band on the road just because I know them and want to see them perform in their element. Georgia has become somewhat of a hot spot, and the Texas music scene is still a big presence. We keep an eye on places that are turning out great music and travel to check out the scene in those areas and anything else we may hear about as far as artists that have a buzz outside of town. However, most of the buzz still starts in Nashville.

#### Is it still possible for somebody to get signed like Garth Brooks did, from doing a writers’ night at The Bluebird Café?

**Catino** Sure. We watch acts and writers at the Bluebird all the time, but I also want to see what an act can do with a full band. As we start doing more 360 deals and the labels get more involved with other income

streams, I want to find an artist that can do it all. Ten years ago, it was easy to find a great singer and then go out and find some great songs for him or her. Maybe we all got caught up in that a little too much, because we found some artists that couldn't pull it off on the road like they did on records. Obviously, Garth was one of those guys that had it all, and that's what we strive for. Now with touring as part of our revenue stream, it's kind of refreshing to know you're signing someone that has the full package.

### **"I HAVEN'T SEEN TOO MANY UGLY SINGERS ON THE AWARDS SHOWS LATELY."**

– Bonnie Garner, former VP of A&R, Columbia Records

#### **Can an artist who doesn't write still get a deal?**

**Spillman** It's sometimes refreshing when an artist doesn't want to write their entire album. Capitol has a lot of great artists who are writers, but there are some artists who shouldn't be writing their entire record. As an A&R person, I love to fight for great songs that are written by songwriters in this town. There are fewer opportunities in today's music world for those songs to get cut. It's kind of fun and cool and a creative thing to have that blank canvas to work with.

**Catino** I look for identity first. What is that artist's identity and how can we create a brand around that identity? Some of those artists can help create that identity with their own songs. For others, we have to go out and get their material. But it must start with the artist. It's their record; we are there to service them and help them create their brand or vision for a project. I believe that's what breeds success.

**Garner** Willie Nelson is an incredible songwriter, but when he first came to town he couldn't get a deal because no one liked his voice. Then he went away and still had some trouble getting a deal until he became the King of Texas and grew his hair longer. But he was always very open about what he could and couldn't do. The same thing for Waylon (Jennings): They know what works for them, whether they wrote it or not. Garth is another example of that. He writes too, but he will go out and find incredible songs. I love to see an artist who can really write but still be able to say, "I wish I would have written that, but I can make that song mine."

### **"THERE ARE SOME ARTISTS WHO SHOULDN'T BE WRITING THEIR ENTIRE RECORD."**

– Melissa Spillman, Manager of A&R, Capitol Records Nashville

**Spillman** Lady Antebellum is a good example. They (Dave Haywood, Charles Kelley and Hillary Scott, along with Josh Kear) wrote "Need You Now," which is one of the biggest songs of 2010, but then Lady A released "Hello World," an incredible song by Tom Douglas, Tony Lane and David Lee. The first time the band heard it, they said, "We have to cut this. We don't care whether we wrote it or not. It will impact people and we want them to hear this message."



Melissa Spillman, Bonnie Garner and Jim Catino

#### **How important is physical appearance in getting signed?**

**Garner** I haven't seen too many ugly singers on the awards shows lately. We didn't have to worry as much about it back then. We only had TNN and radio, and that was about it. I don't think anybody had a stylist then. But now, so much of it is visual.

**Catino** If you have someone who is a great performer and a great singer, and the delivery is there and the music is there, they don't have to be a model.

**Spillman** We also have the luxury now of being able to make anybody look more attractive.

#### **How are decisions made about who ultimately gets signed?**

**Catino** It's a group effort. Gary Overton (Chairman/CEO, Sony Music Nashville) and I get together and bring in artists all the time. We talk about the ones we are passionate about and believe in, and then we try to discuss if it makes sense for the roster. When you have four imprints like we do at a big label, there are lots of artists and there are lots of factors in signing them. A lot of it is about timing.

**Garner** On paper, I had the authority to sign acts when I became Vice President. But I also knew that if the head of promotion didn't support it, it wouldn't do me a lot of good to push it. The perfect example was Lyle Lovett. I thought he was perfect for our label, and the label head said, "You can go ahead and sign him, but we don't think he is right for the label right now and neither does the head of promotion." So I called Lyle and said, "I would be doing you the biggest disservice if I signed you now."

**Spillman** If the president of the label and the head of promotion aren't behind your act, it's an uphill battle. It's hard enough to get radio and the consumers sold on your act without having to convince your peers too.

# START A BRAND!

## How to Find the Best Match of Artist and Visual Icon

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Gone are the days of taking unknown talents and stuffing them into prefabricated models chosen simply because they worked well for somebody else. Today's consumers are savvy enough to recognize a generic image when they see it. Instead, authenticity is the *nom de jour*.

"It's not manipulative, it's purposeful," said Nancy Tunick, Managing Partner and Co-Owner, GrassRoots Promotion in Nashville, who stresses the primary goal of imaging is to make a connection between the artist and the listener. "People like to gravitate to others who are like them."

To that end, Tunick and others in her field help artists discover the most effective details to emphasize. "You're finding the central point and widening the radius around it," she said. "It's always evolving. It doesn't always have to be the same endpoint. It's not a template. Everybody's journey as an artist is completely different."

But each journey begins with the music. "Once the music is made, that's the first step in branding yourself," said Tunick. "It starts as audio and progresses to visual. You have a songwriter's or singer's voice, you create your art and that art informs your critical image. Everything has to lead back to the fact that you want to connect."

Numerous Country artist brands and images have left their imprint through the years. Some are tangible: Johnny Cash's "Man in Black," Willie Nelson's bandana and battered guitar, Brooks & Dunn's Texas Longhorn logo, Dolly Parton's down-home/exotic hair. Others are more ephemeral: Reba's image is that she is always evolving her image, while the rowdy persona of Hank Williams Jr. has been his trademark for years.

Few, however, have created a brand as solid as Garth Brooks, whose starched Wranglers, color-blocked long-sleeved shirts and lower-case "g" logo continue to create immediate recognition for the superstar.

Joe Mansfield, who runs Brooks' label Pearl Records, worked closely with Brooks at Capitol Records and headed his marketing team during the artist's phenomenal rise in the 1980s and '90s. He credits Brooks as the source of all of his own branding and Virginia Team, a graphic artist who Mansfield knew from New York, for bringing his visions to fruition.

"Garth comes up with all the ideas, the poses he wants," said Mansfield. "He's done all of his publicity shots. He has a good eye for art, and Virginia has a good eye for art. They pretty much thought just alike.

But the imaging came from him. He always knows what he wants, what he wants next year and what he wants in five years.

Garth gets the credit."

In most cases, though, creating the artist's brand is a group effort, which image consultant and stylist Michealle Vanderpool considers an organic process. "Branding is not about saying, 'Oh, he's a doll, let's dress him.' It's about bringing out the music, the personality," said Vanderpool, who owns Michealle Vanderpool Salon in Nashville. "You want the artist to be proud when they see the images in a crowd. That's what I take into consideration."

Though guided largely by the goal of representing the artist authentically, discovering the right image still requires a process, often undertaken by committee. Vanderpool, for example, typically speaks with artists, managers, label executives, photographers and publicists in order to zero in on a brand concept.

"I do different interviews," she said. "And then I love to have everybody at the roundtable so we can see where they are. Once they do that, then I get down to the serious work. What can this person work towards? The colors, the images, the textures — bring me pictures of things they like, things they don't like. Show me where your comfortability



Willie Nelson with his Martin N-20 guitar.

is. It tells me where I can take them. When you do this with somebody, you walk through their lives. Branding in our world is about evolution. You have to stand apart."

Sometimes standing apart can involve focusing as much on the tools of the artist's trade as the artists themselves. Willie Nelson's Martin N-20 guitar, named Trigger, and the "Buck Owens American" signature red, white and blue Silvertone 3219 guitar, built by Harmony, are two legendary instruments, each one recognizable even apart from the Country Music Hall of Fame members who play them. That brand identification wasn't lost on Nelson, who said "Roy Rogers had a horse named Trigger. I figured this is my horse!"

"Branding reflects the personality behind an artist," said Jonathan Forstot, Director of Brand Marketing, Taylor Guitars. He knows this first-hand, since Taylor Swift collaborated with his company to produce her famous sparkly Taylor GS6 guitar. Bejeweled with Swarovski crystals, the instrument was featured in her video for "Our Song," prompting requests from fans who want to buy one as well. It is, however, one-of-a-kind, Forstot confirmed.

Swift's relationship with Taylor Guitars goes back a few years, when the teenaged artist's father purchased one for her. "She bought her first one like everybody else does," he said. "She clearly found inspiration in that particular instrument. It's really important to have an instrument that responds, that sounds well

"Once the music is made, that's the first step in branding yourself. It starts as audio and progresses to visual."

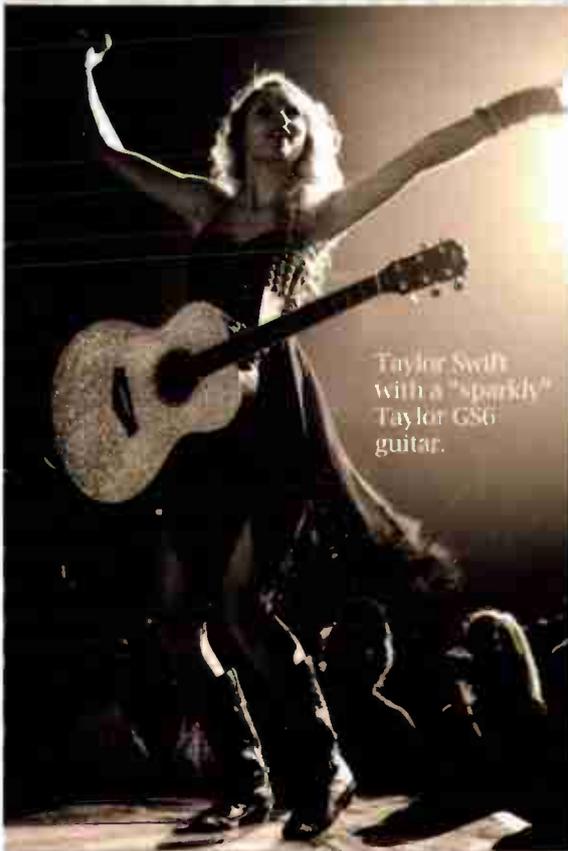
— Nancy Tunick, Managing Partner and Co-Owner, GrassRoots Promotion

by CRYSTAL CAVINESS

and plays great."

Several years and Platinum albums later, Swift now owns seven different Taylor models, including a guitar built with Hawaiian Koa wood, which she uses for writing but also plays frequently onstage. Because of the company's history with Swift, it recently created a Taylor Swift signature model, called the Taylor Swift Baby Taylor, in her honor.

Swift's affinity for these guitars confirms that the GS6 serves both of its purposes



Taylor Swift with a "sparkly" Taylor GS6 guitar.

well; it made her recognizable at a very early stage of her career and it continues to enhance her music today as her instrument of choice.

"You find that incorporating their lifestyles works best because you know that's what sticks," said Vanderpool. "You really are much better to find and resource something that is close to their heart and home. The artists have to find what hits home for them. The Country audience can see through it. They can feel it, because these artists are real people too."

previous page: Garth Brooks' trademarked "Carole G" logo.

# CMA

## PRESENTS Industry and International Awards

by BOB DOERSCHUK

**CMA has presented awards to four media leaders in recognition of their efforts on behalf of the format.**

Beville Darden, Co-Founder/Editor, **TheBoot.com**, received the 2010 CMA Media Achievement Award for outstanding achievements in the media as they relate to Country Music. Previously she wrote and reported on music for **AOL.com** and **Spinner.com** and was an on-air personality at WSM/Nashville.

"I am beyond humbled," said Darden. "A CMA Award? I can't carry a tune in a bucket! But it is my honor every single day to write about those who can. Thank you to the voters and to my wonderful friends at CMA."

The 2010 CMA Wesley Rose International Media Achievement Award, which recognizes outstanding achievements in media that contribute to the development of Country Music outside the United States, was given to Cheryl Byrnes, Manager, Rural Press Events' *Country Music Capital News*, Australia. Byrnes has worked with Radio 2TM, BAL Marketing, Max Ellis Marketing, CMAA (Country Music Association of Australia) and The Pub Management. She serves currently as Coordinator of the Toyota Star Maker talent search.

"It's truly a great honor to receive this Award, which acknowledges my role with *Country Music Capital News*, Australia's only monthly Country Music magazine," said Byrnes. "Industry recognition within Australia is not such a regular occurrence, so receiving the Wesley Rose Award from CMA validates all that I do personally within the Country Music industry. I'm truly grateful."

There were two recipients of the 2010 CMA International Country Broadcaster Award, which recognizes outstanding achievements by radio broadcasters outside the United States who have made important contributions toward the development of Country Music in their country. Larry Cann is Music Director and On-Air Announcer for the KIX Country Radio Network of stations, which covers mainly Queensland and some areas of New South Wales and Victoria in Australia. His 24 hours of Country programming can be heard on KIX's Web site **KIXcountry.com.au**. Allan Watkiss has been featuring Country Music on British radio since 1993, beginning at Radio Aire in Leeds and in 2000 as host of a show on Ridings FM in Wakefield. In 2001, he founded the weekly three-hour program "Your Country" on BBC Radio Sheffield and in 2007 launched the online radio station **UKCountryRadio.com**.

"Thank you to CMA," said Cann. "It's so wonderful to be recognized internationally at the KIX Radio Network for all our work over the years in Country Music in Australia."

"I am absolutely delighted to receive this award from CMA," said Watkiss. "It is very timely, coinciding with the 10<sup>th</sup> anniversary of my program, 'Your Country'. To receive this recognition from CMA is amazing. Thank you to everyone who has supported my work over the last decade."

All received their honors in surprise presentations. CMA CEO Steve Moore gave Watkiss his award while being interviewed on "Your Country." Byrnes and Cann received theirs at CMC Rocks the Hunter 2011, a Country Music festival in Hunter Valley, New South Wales; both presentations were made by Joe Nichols and CMA Board members Rob Potts of Rob Potts Entertainment Edge and Storme Warren of GAC's "Headline Country." Darden received her award from CMA VP of Corporate Communications Wendy Pearl and CMA Director of Media Relations Scott Stem.



CMA Director of Media Relations Scott Stem and VP of Corporate Communications Wendy Pearl present the 2010 CMA Media Achievement Award to Beville Darden of **TheBoot.com**. photo courtesy of CMA



Storme Warren, Joe Nichols, Larry Cann of Fairfax KIX Country Radio Network with the 2010 CMA International Country Broadcaster Award and Rob Potts.



Storme Warren, Joe Nichols, Cheryl Byrnes of *Country Music Capital News* with the 2010 CMA Wesley Rose International Media Achievement Award and Rob Potts. photos: Billy Joe - BJ



Allan Watkiss of BBC Radio Sheffield accepts the 2010 CMA International Country Broadcaster Award from CMA CEO Steve Moore. photo: Bob Doerschuk

photos: Bob Doerschuk

# CMAEDU

Opens Doors for Tomorrow's Music Pros

by BOB DOERSCHUK

In the early evening of March 14, when Little Big Town walked into the Vince Gill Room at Belmont University's Curb Event Center, more than 100 students seated in the handsome VIP space broke into enthusiastic applause. This was no surprise, not only because of the band's extraordinary story but also because everyone attending was interested in pursuing a career in the music business. Listening to Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook of Little Big Town talk about their adventures and then take questions was like a music industry graduate seminar, only a bit more glamorous.

Equally important, this event, the latest meeting of the CMA EDU program pioneered at Belmont with more than 115 members, heralds plans to expand this education-based initiative to other college and university campuses with active music industry studies throughout the United States.

CMA has already received interest from schools in Alabama, Ohio, Tennessee and Virginia.

**"We try to educate kids to be entrepreneurial and develop critical thinking skills."**

— Dan Keen, CMA EDU Faculty Advisor, Belmont University

CMA EDU was created to give participants unique opportunities to enhance their skills in marketing and promotion while incorporating

an educational element and promoting the growth of the Country Music genre. CMA and members of the Country Music community lead the program, which combines regular monthly meetings with more focused workshops, panels, networking opportunities and leadership programs.

"CMA is excited to be making history by launching this new initiative that will bring the Power of Country to campuses across the nation," said Sarah McGrady, CMA Senior Coordinator of Strategic Partnerships, who spearheads the project. "The college demographic is a great source for research, and their fresh perspective and passion will support the future growth of the Country Music format. By educating students about the music industry and giving them hands-on opportunities, CMA is insuring the success of the genre for years to come."

An application at [CMAworld.com/CMAEDU](http://CMAworld.com/CMAEDU) lists several qualifications for participation, including a "creative and enthusiastic attitude" and "an interest in Country Music." Both of these were abundant at this and previous CMA EDU meetings at Belmont.

"This is a great opportunity for networking and getting your foot in the door of the industry," said Aubrey Rupe, 21, a music business major from Oklahoma. "Networking, definitely," agreed her friend and fellow Oklahoman Ben Tripp, 20, double-majoring in music business and accounting. "And also the prospects of volunteering with CMA and getting a chance to work with artists we're familiar with."

"To be quite frank, I expected about half of the turnaround that we've gotten for CMA EDU," said Dan Keen, a former ASCAP VP and now an instructor in music publishing at Belmont. "But it's been overwhelming. College kids are very interested in Country Music."

"Fifteen years ago, when I began at Belmont, I was trying to train kids in how to fit into a machine," he continued. "The publishing houses, the record labels, management companies and everything looked a certain way and had a certain way of doing business, so you trained the kids to fill specific roles. That's no longer true. Now we try to educate kids to be entrepreneurial and develop critical thinking skills so they can go out and build their own machine."

Participants get involved in choosing a high-profile guest speaker each semester. Challenged to create innovative ideas for promoting Country Music, they are encouraged to develop music industry contacts and find new ways to promote tune-in for the annual ABC TV specials "CMA Music Festival: Country's Night to Rock," "CMA Country Christmas" and the CMA Awards as well as to generate buzz for new releases by artists.

To further the sense of community among participants, CMA has developed several tools including an e-blast bulletin ("CMA EDU Insider"), and blog platforms at [CMAworld.com/CMAEDU](http://CMAworld.com/CMAEDU), [Facebook.com/CMAEDU](http://Facebook.com/CMAEDU) and [Twitter@CMAEDU](https://twitter.com/CMAEDU). One recent Facebook post from Calie Engelby reflected on a TV taping at a local club, which students in CMA EDU attended for free: "Being in CMA EDU is awesome! You get to do really cool things like this." (She also displayed a photo she took of the TV crew's food — an education in itself.)

Another part of the agenda is to encourage volunteerism. "If you volunteer to work with CMA, you're going to be networking with a lot of people," said Keen. "You won't just be at some cocktail party. You'll be working together on charitable causes and other events that matter. When you work with people on things that matter, you bond better. And they also get to see how you work. Your nature and your character come through. That comes with being part of the Nashville community, which CMA certainly nurtures. And the kids trust the CMA brand. They know what CMA is about. They trust its stability and its dedication to core principles."

"CMA EDU is going to provide students an up-close look at the business they aren't going to get anywhere else," concluded CMA Board member Karen Fairchild of Little Big Town. "The networking possibilities are endless. I can only imagine how I would have jumped at the opportunity as a student to be a part of something this closely tied to the actual music business being done in Nashville. We're thrilled to be a part of the inaugural program."

top photo: CMA and Little Big Town unveil plans for CMA EDU program at Belmont University. (front row) CMA EDU student officers Kaitlin Askvig and Jessica Walter; (second row) CMA EDU student officers Matt Self and Vickie Vaughn; (third row) CMA VP of Strategic Partnerships Sheri Wamke, Little Big Town's Kimberly Schlapman and Karen Fairchild; (top row) CMA Senior Coordinator of Strategic Partnerships Sarah McGrady, Little Big Town's Phillip Sweet, CMA EDU Faculty Advisor, Belmont University Dan Keen and Little Big Town's Jimi Westbrook. bottom photo: Little Big Town speaks with CMA EDU student volunteers at Belmont University (l-r) Jimi Westbrook, Kimberly Schlapman, Karen Fairchild and Phillip Sweet.

Scan Microsoft Tag using your mobile device. Download Tag Reader at <http://GetTag.Mobi>. Tags require Internet connection; data charges apply. Visit [CMAworld.com](http://CMAworld.com) for more photos and videos.



by BOB DOERSCHUK

His nickname comes from the duck noises he would make on mic during sound checks on a Larry Gatlin and the Gatlin Brothers tour years ago — the intensity of his squawks would communicate whether this was a good time to ask questions as he was working on the stage mix.



## STAN "QUACK" DACUS

His 42-year history in Country Music and his willingness to devote time and talent to worthy causes and educational seminars are why sound engineer Stan "Quack" Dacus is being honored as CMA Member of the Month for April.

Dacus began playing locally in Memphis at age 8 but found his calling after engineer Knox Phillips, son of Sun Records founder and CMA's Country Music Hall of Fame member Sam Phillips, isolated and played back his vocal during a studio session. "As soon as it started, I said, 'Can you stop that?' He said, 'Sure. What's wrong with it?' I said, 'That's the worst singing I've ever heard,'" Dacus recalled, laughing. "And Knox said, 'You're on the wrong side of the glass.'"

He learned the ropes at Stan Kessler's East Studio, taking out trash and doing errands in order to watch and pick up the basics. Eventually he found paid positions at Pepper-Tanner in Memphis and Atlanta's LeFevre Sound Studios. Since the mid '70s he's been based in Nashville, working initially at Monument Studios, moving to television at The Nashville Network (TNN) and for 24 years at CMT, and currently freelancing. He also spent more than 20 years on the engineering team doing live broadcasts of the CMA Awards, including the historic Alan Jackson performance of "Where Were You (When the World Stopped Turning)."

Dacus also helped others coming up after him, including one young singer who got called unexpectedly to perform for TNN's "New Country" show. When Tammy Wynette cancelled at the last minute, Garth Brooks was tapped to fill in for her at The Cannery in Nashville.

"They came on the run from SIR Studios," Dacus said. "I introduced myself and introduced him to all the guys working the stage. I said, 'We are working for you. I'm two stories down, in a truck in the parking lot. Your mic is open and I can hear everything you're saying. If something is making you uncomfortable, I'll be right up.'"

Dacus would later be tapped to run the board at Brooks' Kansas City, Mo., concert to raise funds for the Susan G. Komen for the Cure campaign against breast cancer in 2007 as well as a benefit for firefighters early the following year in Los Angeles, which was broadcast as a CBS TV special, "Garth Brooks: Live in L.A.!" He also provided his services at the annual "The Stars Go Blue," a benefit in Nashville created by producer Charlie Kelley and hosted in 2009 by his wife and GAC personality Nan Kelley, which helped raise more than \$18,000 for the Colon Cancer Alliance and MusiCares.

"I hope my being CMA Member of the Month will make an impact not just business-wise but community-wise," Dacus said. "You can share your success in many ways through whatever strikes a chord in your heart. That's one reason I joined CMA — because of this sense of community we have together."



## JAN HOWARD

She's a familiar presence onstage with the Grand Ole Opry, which welcomed her as a member in 1971. Her recording success goes back to singing demos for her husband Harlan Howard in 1955 and other artists in 1957. She recorded successful duets with Wynn Stewart and celebrated her first Top 10 hit in 1960, "The One You Slip Around With."

Between 1965 and 1973, she charted several singles including the Top 5 "Bad Seed" and "Evil on Your Mind," and dueted with Bill Anderson on hits including "Dis-Satisfied," which they co-wrote, and "For Loving You," which spent four weeks at No. 1. She also wrote hits recorded by Anderson, Connie Smith and Kitty Wells among others. She branched into other creative areas, writing her autobiography *Sunshine and Shadows* and appearing in the film "Changing Hearts."

But for all the friends she's made, when Jan Howard visits The Vietnam Veterans Memorial in Washington, D.C., she goes alone. And she always stops at Panel 40 West, Line 58, where the name of her son James Van Howard is inscribed. Her life transformed when he was killed by a landmine in October 1968 at age 21, four months after his tour began, and escorted home by her middle son Carter Howard, also serving in Vietnam. "To this day, every time I see a young soldier in uniform in an airport or wherever, I want to run up, hug them and say 'thank you for your service,'" she said. "But I contain myself and limit my greeting to 'thank you.'"

Howard released "My Son," a recitation based on a letter sent to Jimmy, two weeks before his death. An album in his memory, *For God and Country*, soon followed. Her ongoing performances, appearances at Veterans Day parades and visits to VA Hospitals and veterans' homes helped her win the 1992 Tennessee Adjutant General's Distinguished Patriot Medal, the 2005 Gold Medal of Merit Award from the Veterans of Foreign Wars and the 2010 Eagle Rare Life Award for Leadership. But her commitment goes further back, to the conception of the Vietnam Veterans Memorial.

"Because of Jimmy's death, I was contacted to help raise money for them," she recalled. "At the request of Jan Scruggs (President of the Vietnam Veterans Memorial Fund, who served in the 199th Light Infantry Brigade from 1969–1970 as a corporal), I went to Washington, D.C., along with several high-ranking military officers, to raise money for the fund. Radio stations gave their time, and I went around the country to do radiothons: People would call in and pledge money. What really touched my heart was when they pledged their Social Security checks. All of it, from hard-working people everywhere, went into building the Wall."

Howard continues to act on every opportunity to support veterans. "Recently I visited the Tennessee State Veterans Home in Murfreesboro, where I was honored to be in the presence of some *real* heroes," she said. She also plays in charity golf tournaments to benefit the Special Olympics, the Bluebonnet Youth Ranch and many other worthy causes.

Is she a hero? Not at all, Howard protests. "I never want to be in the forefront for anything like this, but it's worth it to bring attention to people who gave so much. If it wasn't for them, we wouldn't have the life we have as Americans. You don't have to do anything grandiose to be kind; you just have to be grateful."

Each CMA Member of the Month will be recognized in CMA Close Up and online at [CMAworld.com](http://CMAworld.com) for reaching significant career milestones, performing charitable acts and otherwise honorably representing Country Music through their deeds and words. To nominate any CMA member for this distinction, visit [CMAworld.com/News/CMA-Close-Up](http://CMAworld.com/News/CMA-Close-Up), e-mail [CloseUp@CMAworld.com](mailto:CloseUp@CMAworld.com), or send information to CMA Member of the Month, One Music Circle South, Nashville, TN 37203.

# KEEP THE MUSIC PLAYING

*All Stars Celebrate the Fruits of Investment in Music Education*

by BOB DOERSCHUK

**The reopening of Nashville's Schermerhorn Symphony Center, which suffered heavy damage in the epic flood of May 2010, was a milestone in the ongoing story of the city's recovery. On Feb. 1, another reason to celebrate took place at the elegant venue as it hosted CMA's second annual Keep the Music Playing All Stars Concert, presented by SunTrust Bank, about a year after it was introduced on the same stage.**



Croft Design Center Full Orchestra



Martin Luther King Jr. Magnet High School Orchestra



CMA conceived the event to showcase six talented groups of students selected from 139 elementary, middle and high schools. Each ensemble benefited from CMA's commitment to invest half of each year's CMA Music Festival net profits in music education throughout Metro Nashville Public Schools (MNPS) via Keep the Music Playing (KTMP) in partnership with the Nashville Alliance for Public Education (NAPE). Since CMA launched the program in 2006, it has donated more than \$4.7 million, which has funded the purchase of more than 4,000 musical instruments and music labs for nearly 70 schools.

Luke Bryan, the evening's host, knows first-hand that the value of music education can enhance the lives of students in ways beyond music itself. After recalling the importance of his music teacher in guiding him toward a career that took him from Leesburg, Ga., to the pinnacle of Country Music today, he added, "Walking backstage, being here all evening, hearing these kids warming their instruments up, high-fiving them as I was coming down the hall, it made my month and my year."

CMA CEO Steve Moore also added a personal note to his welcoming address. "CMA's Keep the Music Playing program is about putting instruments in the hands of kids who need them most, but it's also about providing opportunities that shape the future of these aspiring musicians and performers. And had it not been for programs like this in my life, Steve Moore would never have made it to Nashville. It's very critical that we support these kids in their endeavors."

Other dignitaries expressed their appreciation. Mitchell Korn, VP of Education and Community Engagement, Nashville Symphony and Schermerhorn Symphony Center, noted, "Children who study music perform higher academically. Schools that embrace music education are safer and happier places. Students that study music ultimately do better and have better lives. And we are proud to share this event with you."

"Millions of dollars have been donated and thousands of young people have had musical instruments to play because of the support of CMA and the Alliance," added Dr. Jesse Register, MNPS Director of Schools. "Because of that support, we can be very proud of a very good music program for thousands of Nashville's young people."

And Nashville Mayor Karl Dean observed, "Tonight's event is a very real and vivid example of CMA's tremendous commitment to our city and to our schools. Whether it has been through the Keep the Music Playing campaign or the incredible outreach after our city's devastating flood back in May, CMA has been an unwavering partner to us. Tonight we celebrate music, and as we listen to our All Stars we see and more importantly we hear the impact of CMA's contributions."

If there was any doubt about that impact, it was erased through performances by groups from six schools, each exciting in its own way. Having been already entertained in the lobby by The Royals, featuring students of Linda Friend, the audience settled in for a varied program in the Laura Turner Concert Hall. In order, the All Stars delivered beautifully

photos: Amanda Eckard and Donn Jones

rendered concert pieces by the Croft Design Center Full Orchestra (comprised of seventh and eighth graders), the exuberant gospel and rap vocals of students from the Jones Paideia Elementary Magnet School, an ambitious and well-executed set by the DuPont Tyler Middle School Advanced Band, two hard-swinging numbers from the Nashville School of the Arts Jazz Ensemble, a dramatic contrast of hushed Renaissance choral music and rafter-ringing gospel by the Pearl-Cohn High School Concert Choir, with a lead vocal on "Oh How Precious" by DeOndrea Foster that brought the room to its feet and Bryan out to give her a warm embrace, and the Martin Luther King Jr. Magnet High School Orchestra, who showed great range, discipline and feeling in performing works by Mussorgsky and Vivaldi.

The evening also featured the official unveiling of the Spirit of Nashville CMA Music Festival poster, designed by staff illustrator Andy Gregg and Anderson Design Group founder Joel Anderson. This image of a Country star bathed in a bright spotlight, kneeling at the edge of a stage and reaching out toward a fan's outstretched hand, is the official poster of this year's CMA Music Festival; Bryan autographed the canvas print onstage, which will be signed by other artists and auctioned to benefit Keep the Music Playing. The artwork, featured on T-shirts, cards and posters, including a signed and numbered edition, is available to purchase at [CMAfest.com](http://CMAfest.com).



Nashville School of the Arts Jazz Ensemble



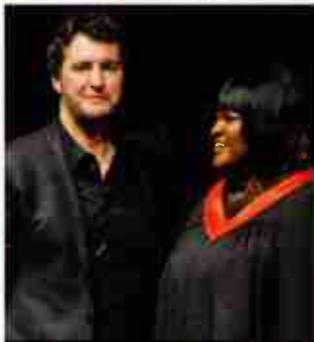
The spirit of CMA Music Festival – the connection between fans and Country artists – is captured in the latest addition to the Spirit of Nashville poster collection created by Anderson Design Group. Luke Bryan autographed the canvas print onstage, which will be signed by other artists and auctioned to benefit Keep the Music Playing. (l-r) Mitchell Korn, VP of Education and Community Engagement, Nashville Symphony and Schermerhorn Symphony Center, Luke Bryan, Steve McCarre, CMA CEO, Pam Carroll Tidwell, Executive Director, Nashville Alliance for Public Education, Joel Anderson, founder, Anderson Design Group, Andy Gregg, Anderson Design Group staff Illustrator, Dr. Jesse Register, MNPS Director of Schools, and Nashville Mayor Earl Dean.



Pearl-Cohn High School Concert Choir



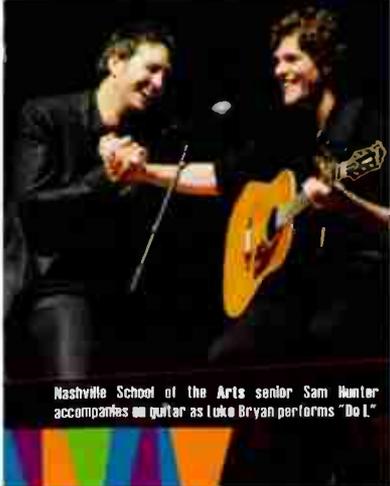
The Raylets, featuring students of Linda Friend, perform on a balcony overlooking the lobby as guests arrive.



Luke Bryan congratulates Pearl-Cohn High School Concert Choir senior soloist DeOndrea Foster after her performance.



Jones Paideia Elementary Magnet School



Nashville School of the Arts senior Sam Hunter accompanies on guitar as Luke Bryan performs "Do I."



DuPont Tyler Middle School Advanced Band

Scan Microsoft Tag using your mobile device. Download Tag Reader at <http://GetTag.Mobi>.

Tags require Internet connection; data charges apply. Visit [CMAworld.com](http://CMAworld.com) for more photos and videos.



Country Music  
Hall of Fame Member

# Ferlin Husky

1925–2011

by BOB DOERSCHUK

One of the greatest performers and vocalists of his time, Ferlin (born "Ferland") Husky played a pivotal role in Country Music's expansion toward mainstream pop. His voice — a rich baritone, capable of conveying deep emotion as well as deft comedy — communicated powerfully in traditional fiddle-and-steel settings as well as within lush orchestral arrangements.

Significantly, pop crooner Bing Crosby along with Country mainstays Gene Autry and Red Foley were among Husky's radio favorites as he grew up on his family's Missouri farm. After service with the U.S. Merchant Marine in World War II that included seeing action on D-Day, he gigged in St. Louis until Autry's sidekick Smiley Burnette took him on tour. That decision gave Husky a new stage name — Terry Preston — as well as a home base in California and a deal on 4 Star Records.

He performed locally while also working as a disc jockey in Bakersfield. Much of the talent he mentored at this time would contribute significantly in their own way, from an aspiring 12-year-old songwriter named Dallas Frazier to the architects of the Bakersfield Sound through his influence on Buck Owens, who took Husky's place as lead guitarist in Tommy Collins' band.

Cliffe Stone, who had picked "Preston" to replace Tennessee Ernie Ford as host of Stone's "Hometown Jamboree" television and radio show, brought the young artist to Capitol Records. There, producer Ken Nelson persuaded him to go back to using his real name professionally, in time for Husky to record "A Dear John Letter" with Jean Shepard. Written by Billy Barton, Lewis Talley and Charles "Fuzzy" Owen, released in 1953 as the Korean War raged, this account of a soldier returning home to find his girlfriend engaged to his brother struck a nerve with the public, rising to the top of the Country charts and to No. 16 in the pop listings. Their follow-up, "Forgive Me John," penned by Barton and Shepard, reached No. 4 later that year.

The 1950s were golden years for Husky — and for his comic alter ego Simon Crum, whose own success included the No. 2 hit "Country Music Is Here to Stay," which Husky wrote. He remained a fan favorite for decades, charting into the 1970s. But, along with "Forgive Me John,"



he is particularly remembered for two singles, "Gone" and "Wings of a Dove," which both lodged at No. 1 for 10 weeks.

As Preston, Husky first recorded "Gone" in 1952. Written by Smokey Rogers, the song had a beautifully crafted melodic contour, which unfolded over a medium tempo. That original version received a familiar Country treatment for the time, with a two-beat rhythm and sweetening from steel guitar and accordion. Nelson took a different approach when he and Husky re-cut it in 1956; they slowed it to a dramatic ballad with a piano playing triplets deep in a sea of choral backup. Husky had sung the earlier one expressively, but the intensity of the remake pushed him to a remarkable interpretation, swooping from intimate near-whispers to anguished peaks in this

story of a love lost forever.

Much as he had helped set the stage for Owens and the Bakersfield Sound, Husky galvanized the Country-politan revolution with "Gone" and the equally successful "Wings of a Dove," a swaying, quick-time gospel waltz by Bob Ferguson and sung — or preached — with both fervor and artful melodiousness. He dabbled further in early rock and jazz — both elements are evident in his cover of the Harold Arlen/Ted Koehler standard "I've Got the World on a String" — but stayed grounded in Country, through nine Top 20 singles in the 1960s to his final album, *The Way It Was* in 2005.

There was much more that endeared Husky to the public. Blessed with an infectious sense of humor, he was a natural performer whether onstage or in front of a camera. His movie résumé includes appearances in "Mister Rock and Roll" (1957), "Country Music Holiday" (1958), "Las Vegas Hillbillies" (1966), "Hillbillies in a Haunted House" (1967) and "Swamp Girl" (1971). He was no stranger to television either, having guested on "The Ed Sullivan Show," "The Kraft Television Theatre," "The Steve Allen Show," "The Tonight Show with Johnny Carson" and many others. For two weeks he substituted as host of "Arthur Godfrey's Talent Scouts."

After undergoing open-heart surgery in 1977, Husky battled health problems for the rest of his life. Still, he performed occasionally at the Grand Ole Opry, which admitted him as a member in 1955, and elsewhere. He attended his induction ceremony into CMA's Country Music Hall of Fame in 2010, rising from his wheelchair during the closing performance of "Will the Circle Be Unbroken" to sing the final words in his familiar strong and resonant voice.

On March 17, Husky died at the home of his daughter Dana Stone in Westmoreland, Tenn., after being released from several weeks of hospitalization.

**FerlinHusky.com**

Country Music  
Hall of Fame Member

# Charlie Louvin

1927–2011

and MGM Records released their initial singles until Charlie entered the military again to serve in the Korean War. After his return, they signed with Capitol Records, where they remained through the rest of their career together.

During that time, 12 Louvin Brothers recordings made it into the *Billboard* Top 20, beginning with "When I Stop Dreaming" in 1955. They became members of the Grand Ole Opry in 1955, topped the charts with "I Don't Believe You've Met My Baby" in 1956 and toured with Johnny Cash and Elvis Presley



by BOB DOERSCHUK

With the death of Charlie Louvin, one of the last living branches to the roots of modern Country is lost. Yet the imprint left by Charlie and his brother Ira cannot be eradicated. The Louvin Brothers and Charlie in particular will always be integral to Country Music's legacy.

The Louvin Brothers are one of the most important conduits between the shaped-note legacy of Southern gospel and Country predecessors including the Blue Sky Boys, Delmore Brothers and Monroe Brothers and early Country-inflected rock artists, from the Everly Brothers to many of today's performers. Their harmonies set the standard for Country duos, with Ira's high tenor parts grounded by Charlie's equally warm singing in a slightly lower register, to create the effect that Emmylou Harris once described as a "third voice" — a synthesis of two parts into one. Together they were inducted into CMA's Country Music Hall of Fame in 2001. *Living, Lovin', Losin': Songs of the Louvin Brothers*, a 16-song tribute album, won two Grammys in 2004 and featured Dierks Bentley, Glen Campbell, Johnny Cash, Vince Gill, Merle Haggard, Dolly Parton and James Taylor, among others.

After Ira was killed in an automobile accident in 1965, Charlie became an even more important link to the past masters through his solo work. And in his last years, his value resonated with new generations of listeners, whether through his shows as an opening act for Cheap Trick and Cake in 2003 to recording with Elvis Costello, Tom T. Hall, George Jones, Jeff Tweedy of Wilco and others on his self-titled, Grammy Award-nominated album in 2007.

The brothers were born in the 1920s, the only sons among seven children. Their family barely managed on a family farm in Henagar, Ala., where Charlie and Ira worked as field hands and grew up without electricity. They had a Victrola, though, which gave the boys first exposure to early Country Music. That, coupled with their singing in church, set them on their path by 1942, when they began to perform as the Radio Twins.

After a brief interruption as Charlie served in the U.S. Army from 1945 through '46, they began billing themselves as the Louvin Brothers, reasoning that this was easier to pronounce than their actual surname of Loudermilk. (They were first cousins to singer/songwriter John D. Loudermilk.) Working live and radio shows throughout Alabama, Arkansas and Tennessee, they began recording in 1947. Apollo, Decca

among their opening acts.

Personal differences broke up the act in 1963, but Charlie wasted no time in setting his own direction. Beginning in 1964 with the Top 5 hit "I Don't Love You Anymore," he charted at least one single each year through 1974. During this time, a new generation of Country-rock innovators discovered his music. Most notably, Gram Parsons persuaded his band at the time, The Byrds, to cover the Louvins' "The Christian Life" on their 1968 album *Sweetheart of the Rodeo*. Parsons' musical partner Emmylou Harris continued the campaign after his death in 1973, scoring her first Top 10 hit in a duo performance with Herb Pedersen of "If I Could Only Win Your Love" in 1975, from *Pieces of the Sky*.

Louvin's growth as an artist in his own right is significant. The years eroded the purity of his voice, but in its place there came a rare insight into the antecedents of modern Country Music. His later releases brought classic themes and repertoire to life for new listeners, including 1996's *The Longest Train*. On *Steps to Heaven* (2008), he found common ground with African-American gospel musicians; the union of his voice and Derrick Lee's elegant piano cast both traditions in a light of love and weathered ecstasy. That same year saw *Charlie Louvin Sings Murder Ballads and Disaster Songs*, featuring tunes handed down from Appalachia or earlier sources as well as more modern material in that vein, played with the élan of vintage Doc Watson. On his last album, *The Battles Rage On* (2010), he reflected on the follies and glories of war with the wisdom that time brings to those fortunate enough to receive it. His final recording, released in November 2010, was the single "Back When We Were Young," written by Tom T. Hall and performed movingly by Louvin in his last stage appearance, on "The Marty Stuart Show" in January.

Diagnosed with pancreatic cancer in July 2010, Louvin died peacefully at home in Wartrace, Tenn., on Jan. 26.

[CharlieLouvin.net](http://CharlieLouvin.net)

# TAYLOR SWIFT GOES LONG

To paraphrase a certain Country Music phenomenon, let's go "back to August." Taylor Swift's third album, *Speak Now* (featuring the single "Back to December"), was still weeks away when "Mine" exploded on iTunes, reaching No. 1 on its All-Genre and Country singles charts within six hours of its release and topping 297,000 downloads in just four days.

The album broke the million-sales ceiling in its first week — the biggest debut week in any genre since 2005 and biggest ever for a Country artist. By January, all of the album's 14 tracks, each written solely by Swift, had appeared on the *Billboard* Hot 100. The album's first single and Swift's sixth No. 1 Country hit "Mine" had crossover success at No. 11 at Top 40 radio, Top 5 A/C and Top 10 Hot A/C. TV appearances, magazine covers, her one-hour TV special on NBC, a show-stopping performance at the CMA Awards — evidence of her spectacular popularity was everywhere.

And for the second time in three years, Swift was named *Billboard's* top-selling artist of the year, with more than 4.4 million albums sold in 2010. She was the top-selling artist in 2008 and her second album *Fearless* was 2009's best-selling album at triple Platinum. Swift remains the top selling digital artist in music history with more than 33 million tracks sold.

But beyond these facts and stats lie two critical insights: The fans are at the center of everything this artist does, and that fan base encompasses the planet.

These are the key reasons why the 2009 CMA Entertainer of the Year's "Taylor Swift Speak Now World Tour 2011" kicked off Feb. 9 with her first-ever concert in Singapore, followed by 20 dates in Asia and Europe through March 30 before coming back and touring the United States and Canada through November. This is the most intensive overseas trek Swift has ever undertaken. And that is precisely because of the number of fans the 21-year-old has won over in far-flung areas.

"There's a huge element of adventure in traveling the world," Swift said. "I just really love that adventure. You experience so much in the course of going outside of your comfort zone. That's always been really important to me. Of course, the flights are long and the jet lag is pretty rough, but everything else is pure excitement for me."

It's also a challenge in more ways than one. Despite many similarities, domestic and foreign tours are different enough to pose problems for those who aren't prepared. None, however, is serious enough to change the fact that Country artists with worldwide followings are well advised to take their show on those faraway roads.

As Swift's manager, Robert Allen works with his colleagues at 13 Management to organize and oversee her tours, at home and abroad. Born in England, he knows how to move artists, retinues and gear around Europe. As the older brother of Def Leppard drummer Rick Allen, he learned the basics by managing the group's business and travel. This led to work with Ozzy Osbourne and other major acts, with whom he became familiar with the great concert venues of Asia.

Allen was involved from the start in arranging Swift's itinerary. Work started in early 2010, based in part on where her support is particularly strong. "With the power of the Internet, there were so many fans out there who lobbied hard for Taylor to go out," he said. "We monitor how her album sales are and we get these pockets of activities. Singapore completely surprised us. You see this activity there and then you see it in Hong Kong. And this is the fourth time we've been back to Japan in the space of two years because we specifically want to work that market."

Once Swift's schedule was nailed down, preparations began. 13 Management handled logistical issues, with help from Arthur Kemish, who recently ended a three-year run as production manager for Metallica. "Metallica has been to every place we're going and more, so he was a natural fit for us," said Allen. "The minute the promoters knew he was our production manager, a calm came over the proceedings. We're very fortunate that we've added him to our team, but for a young act that's going abroad, there's no reason why you shouldn't bring on somebody like Arthur, who has that prior experience, as a consultant."

Even with a talented staff working for the artist, the key people should establish personal contacts quickly at each foreign venue. "Make sure your production manager has plenty to advance not only with the promoters but with the actual vendors themselves," Allen noted. "Make sure that your sound engineer and lighting designer have their own dialogues. It's the only way you can assure success because when you turn up at the venue, you're looking at people you've actually spoken with on the phone as opposed to naively going over there and saying to the promoter, 'Wait, this was in our rider!'"

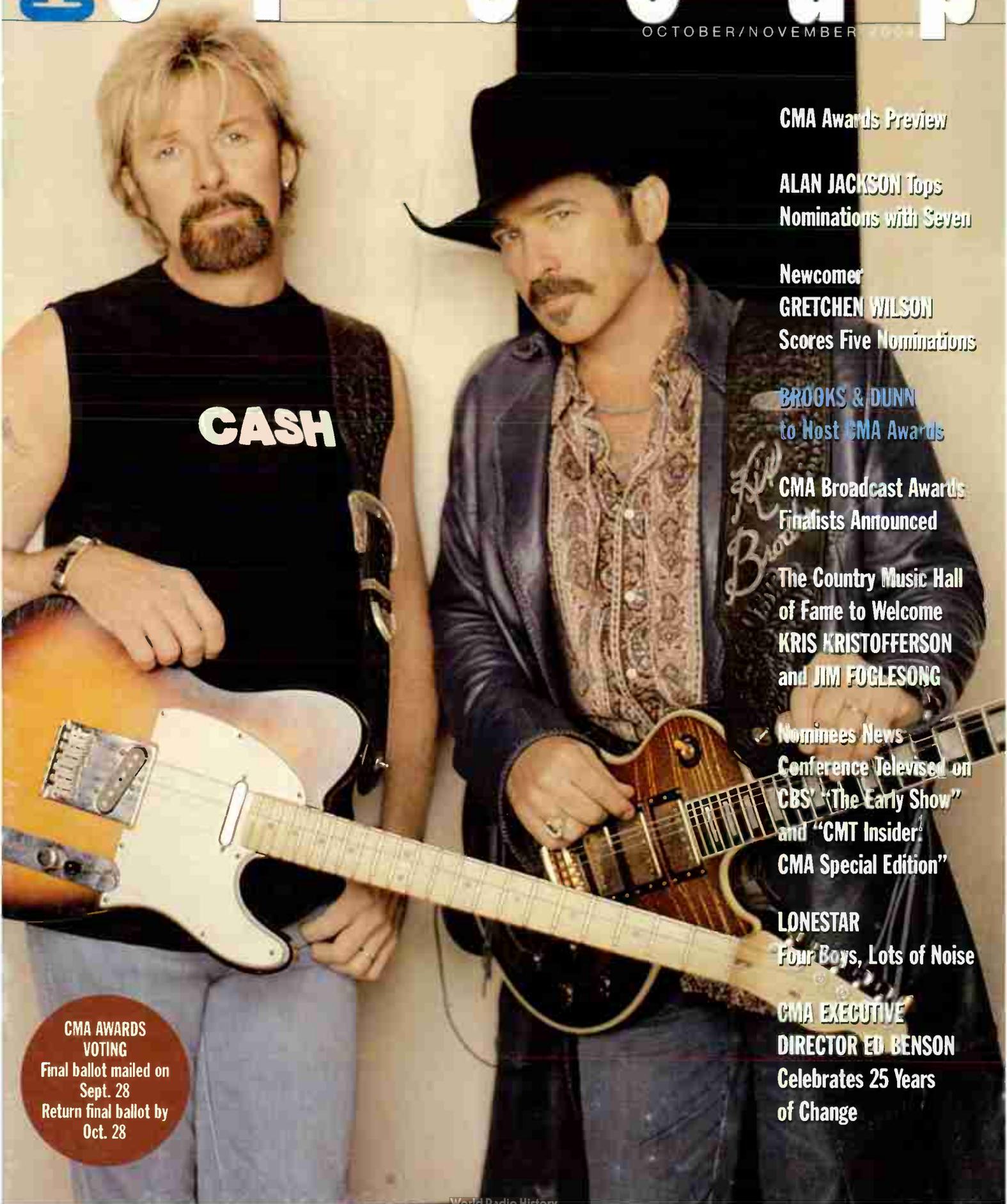
Budget is another major issue, for mid-level as well as headline acts. "Touring in Europe is very expensive, so you have to cut your costs," Allen noted. "You have to pack your trucks pretty tightly. In Asia, we're touring five countries in the space of 15 days, so you have to know what you can and cannot take. Consequently, we scaled everything back in the show to make the most of local production. Because of the presentation we've put together for this particular tour, we made the decision to carry our own video. Video is so light these days, so that enabled us to do it. We also carry a few pallets of backlights and soft goods (curtains, backdrops, etc.) for continuity of the show look."

"You have a little bit less production especially in Asia," Swift added. "You still get a big screen and a big stage, so I have no complaints because we haven't scaled back too much. But you definitely have to rethink your production and your staging because it's so far of a flight to Asia."



# CMA **1** • **s** **e** **u** **p**

OCTOBER/NOVEMBER 1994



**CMA Awards Preview**

**ALAN JACKSON** Tops Nominations with Seven

**Newcomer**  
**GRETCHEN WILSON** Scores Five Nominations

**BROOKS & DUNN** to Host CMA Awards

**CMA Broadcast Awards** Finalists Announced

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

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

**LONESTAR** Four Boys, Lots of Noise

**CMA EXECUTIVE**  
**DIRECTOR ED BENSON** Celebrates 25 Years of Change

**CMA AWARDS**  
**VOTING**

Final ballot mailed on  
Sept. 28  
Return final ballot by  
Oct. 28

# cma | • s e u p

october/november 2004 / issue date oct 11

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photo: John Russell



photo: Russ Harrington



photo: Russ Harrington



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

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

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

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

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

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



**CORRECTION**

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

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# CMA<sup>38<sup>th</sup></sup> AWARDS™

TUESDAY, NOV. 9, 2004

8 PM/ET CBS

CMAawards.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



Dierks Bentley surprises Jim Foglesong at the Hall of Fame.



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



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



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

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



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

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



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



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



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



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



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

THE 38TH ANNUAL CMA AWARDS PREVIEW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

continued on page 6...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Wendy Pearl

On the Web: [www.CMAawards.com](http://www.CMAawards.com)

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

# CMA AWARDS NARM POP CAMPAIGN

Making Country Music More Visible



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

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

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

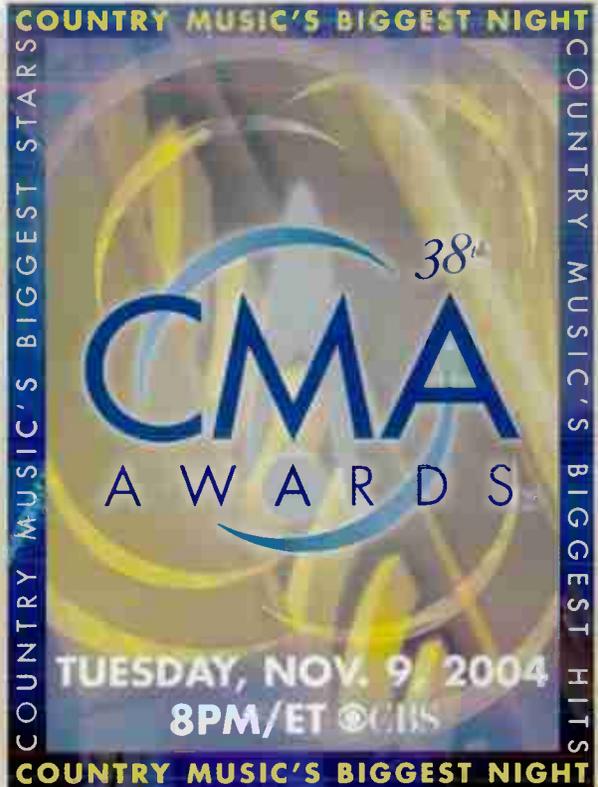
"The POP program is an integral part of our overall campaign to increase viewership of the CMA Awards," said Rick Murray, CMA Senior Director of Strategic Marketing.

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

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

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

Amanda Eckard



POSTER AND FLAT FRONT



EXCERPTS FROM DIVIDER CARD



THE 38TH ANNUAL CMA AWARDS PREVIEW

# THE 38th ANNUAL CMA AWARDS FINAL NOMINEES

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



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



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



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



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



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

## ENTERTAINER OF THE YEAR

BROOKS & DUNN  
KENNY CHESNEY  
ALAN JACKSON  
TOBY KEITH  
TIM MCGRAW

## FEMALE VOCALIST OF THE YEAR

TERRI CLARK  
SARA EVANS  
ALISON KRAUSS  
MARTINA MCBRIDE  
REBA MCENTIRE

## MALE VOCALIST OF THE YEAR

KENNY CHESNEY  
ALAN JACKSON  
TOBY KEITH  
GEORGE STRAIT  
KEITH URBAN

## HORIZON AWARD

DIERKS BENTLEY  
BIG & RICH  
JULIE ROBERTS  
JOSH TURNER  
GRETCHEN WILSON

## VOCAL DUO OF THE YEAR

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

## SINGLE OF THE YEAR

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

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

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

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

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

## MUSICIAN OF THE YEAR

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

## ALBUM OF THE YEAR

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

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

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

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

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

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

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

"REDNECK WOMAN"  
Gretchen Wilson  
Directed by David Hogan

"REMEMBER WHEN"  
Alan Jackson  
Directed by Trey Fanjoy

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

## MUSICAL EVENT OF THE YEAR

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

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

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

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

Brad Paisley featuring  
Alison Krauss  
"WHISKEY LULLABY"  
Arista Nashville

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

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

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

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

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

## VOCAL GROUP OF THE YEAR

ALABAMA  
DIAMOND RIO  
LONESTAR  
RASCAL FLATTS  
TRICK PONY

# REACTIONS

## FROM SOME OF THE CMA AWARDS NOMINEES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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



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



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



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

# CMA BROADCAST AWARDS NOMINEES ANNOUNCED

## Dierks Bentley Makes Announcement During Press Conference In Nashville

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

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

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

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

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

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



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

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

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

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

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

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

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

Wendy Pearl

# CMA BROADCAST AWARDS NOMINEES

## BROADCAST PERSONALITY OF THE YEAR

### NATIONAL\*

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

\*This category has only three finalists

### MAJOR MARKET

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

### LARGE MARKET

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

### MEDIUM MARKET

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

### SMALL MARKET

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

## STATION OF THE YEAR

### MAJOR MARKET

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

### LARGE MARKET

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

### MEDIUM MARKET

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

### SMALL MARKET

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

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



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

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

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

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

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

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

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

Foglesong praised his fellow inductee.

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

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

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

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

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

**Scott Stem**



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



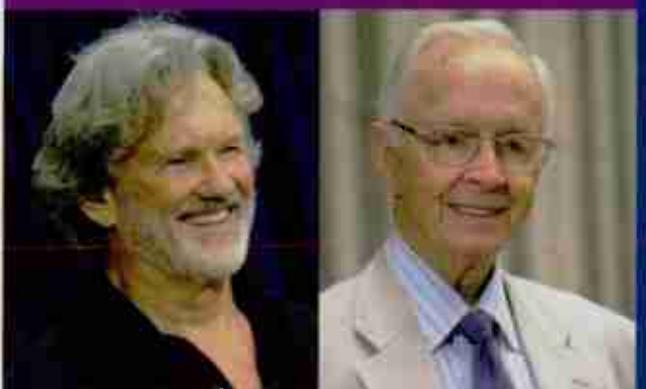
Kris Kristofferson signs autographs outside "The Early Show" studios.



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



Tennessean reporter Peter Cooper interviews Jim Foglesong.



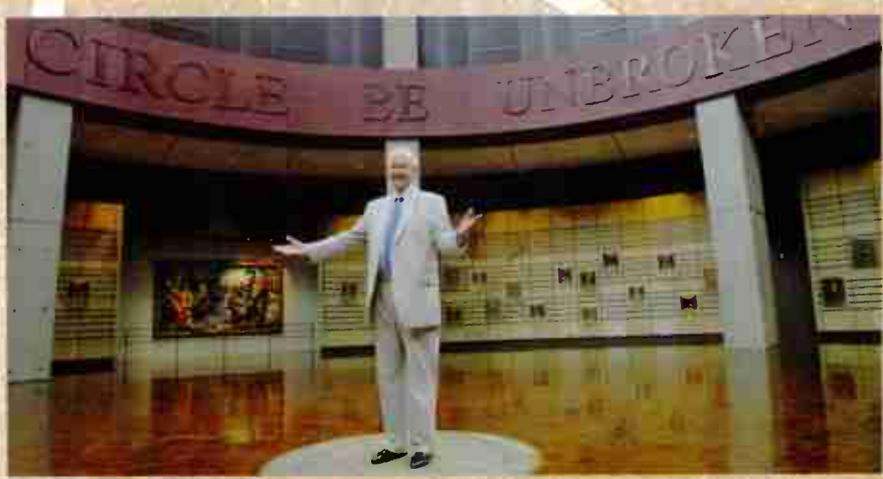
Kris Kristofferson

Jim Foglesong

THE 38TH ANNUAL CMA AWARDS PREVIEW



photos: John Russell



# JIM FOGLESONG

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

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

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

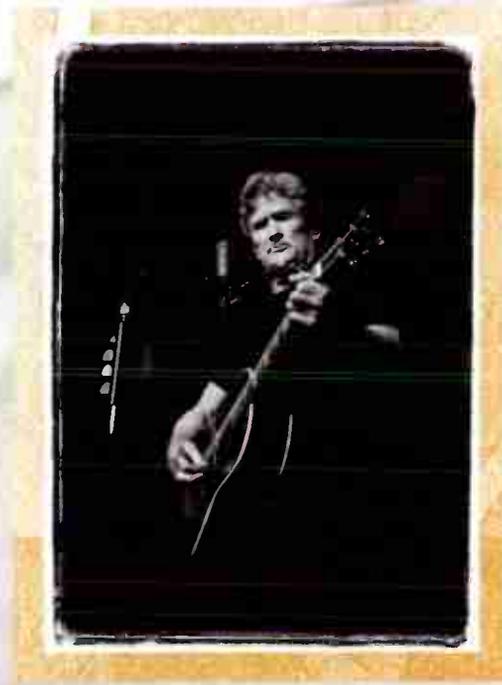
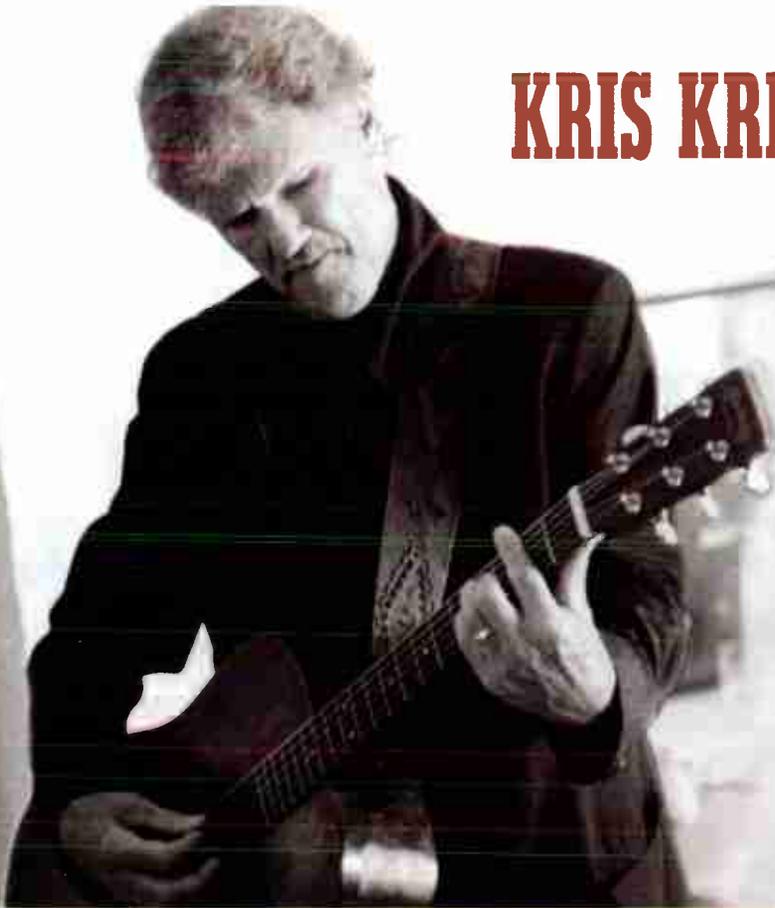
Moving to Nashville in 1970, Foglesong headed up the A&R department at Dot Records, where he helped introduce the world to Roy Clark and Donna Fargo. After three years he was named President of ABC/Dot Records, a position he held until 1979. It was during this time (in 1976) that he also served as CMA's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

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

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

Amanda Eckard

# KRIS KRISTOFFERSON



photos: Sam Erickson

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

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

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

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

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

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

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

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

Scott Stem



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



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

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

## CBS Satellite Tour

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

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

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

## CMA Awards Video News Release

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

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

## MJI Programming Covers the CMA Awards for 13th Consecutive Year



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



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

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

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

radio package is an exciting addition to that effort."

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

## CMA Awards Nominees Promotional CD



Designed by Wendy Stamberger of The Stamberger Company

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

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

The CD features a link to [CMAawards.com](http://CMAawards.com) for easy access to more information about the CMA Awards.

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

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

Amanda Eckard

## CMA Awards Merchandise

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

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

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



polo shirt

members will receive a 30 percent discount on merchandise.

Contact Angela Everett at [aeverett@CMAworld.com](mailto:aeverett@CMAworld.com) for the CMA member code to receive the discount.

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

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

Amanda Eckard

## ACT NOW —

final ballots are due Oct. 28 so only a few more weeks to take advantage of the

## CMA Award Mailing and E-mail Service

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

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

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

Quantity of 5,000 pieces per mailing.

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

### Area 2 — All CMA voting members residing in Canada.

Quantity of 100 pieces per mailing.

Additional fee per mailing \$50

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

Quantity of 500 pieces per mailing.

Additional fee per mailing \$50

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

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

## Get In The Know with [www.CMAawards.com](http://www.CMAawards.com)

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

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

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

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

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

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

Last year, [www.CMAawards.com](http://www.CMAawards.com) had more than 187,000 unique visitors to the site during CMA Awards Week.

Amanda Eckard

[www.CMAawards.com](http://www.CMAawards.com)

THE 38TH ANNUAL CMA AWARDS PREVIEW

# CMA Awards Week Events

## SUNDAY, NOV. 7

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

## MONDAY, NOV. 8

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

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

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

## TUESDAY, NOV. 9

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

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

## WEDNESDAY, NOV. 10

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

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

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

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

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

## CMA Awards Tickets

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

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



## American Airlines is the Official Airline of the 2004 CMA Awards

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

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

**American Airlines**



# LONESTAR

FOUR BOYS, LOTS OF NOISE



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

photo: Russ Harrington

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

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

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

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

- Richie McDonald

this album are fun, up-tempo songs."

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

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

continued on page 36...

# CMA Board of Directors Meets in New York

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



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



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



CMA Board Chairman Charlie Anderson addresses Board members and guests.



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



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



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



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



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



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



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

photos: Rick Maiman

# CMA Board of Directors Meets in Nashville

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



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



## Twelve-time CMA Awards Host Vince Gill Honored

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

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

"Vince has been an invaluable ambassador for the CMA Awards and Country Music during his tenure as host," said CMA Executive Director Ed Benson. "We could always count on his unique style and quick wit to see us through the pressure-packed environment of a live, three-hour broadcast. It's a very difficult

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

responsibility, but one he handled with confidence, humor and a constant sense of responsibility to the artists and the audience watching at home. We couldn't let him step down without some acknowledgement of his vast contribution to making the CMA Awards a success over the past 12 years."

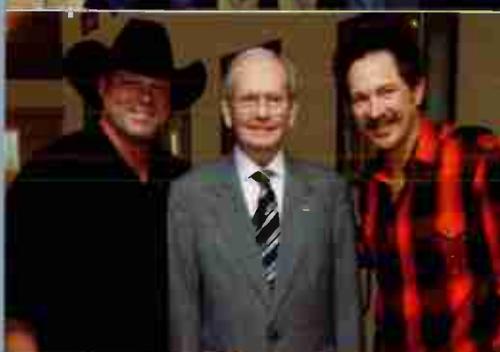
"I just loved doing it," said Gill. "Every year, I'd tell Walter, 'I'm worried that I'll walk out there and see all my buddies roll their eyes.' This year, I went out and I was the one rolling my eyes. I need to focus on my artist side for a while. Once I do that, I'll be back."

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

Cory Chapman



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



John Michael Montgomery, Hank Locklin and Kix Brooks.



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



## Robert Deaton Receives CMA President's Award

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

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

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

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

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



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



(l-r) Steve Buchanan, Senior Vice President/Media & Entertainment; CMA Awards Producer Walter Miller; Tony Conaway, President, Bobo Lee Attractions and CMA Music Festival Executive Producer; Julie Talbot, Executive Vice President of Affiliate Marketing; Premiere Radio Networks/MP Programming; and Jeff Walker, President, ArtistMedia and Marco Promotions.

photos: John Russell



photo: Hatcher & Fell Photography

## LISTEN TO YOUR CMA AWARDS FINAL BALLOT — ANOTHER CMA FIRST

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

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

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

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

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

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

Sincerely,

Ed Benson  
CMA Executive Director



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

## CMA EXECUTIVE DIRECTOR ED BENSON HONORED FOR 25 YEARS OF SERVICE

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

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

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

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

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

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

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

Wendy Pearl

(see page 26 to read more about Ed Benson)

# Don Williams

## From Floydada to Zimbabwe

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

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

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

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

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

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

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

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

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

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

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

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

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

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

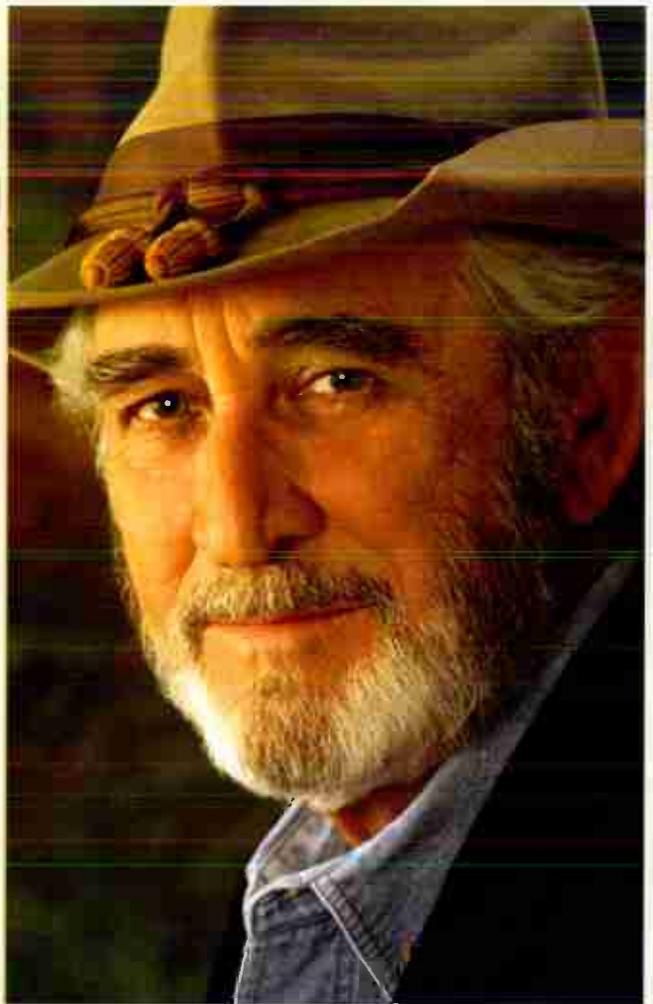


photo: courtesy of Don Williams

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

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

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

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

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

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

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

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

Rick Kelly

On the Web: [www.donwilliams.com](http://www.donwilliams.com)

THE VERSATILE

# Billy Edd Wheeler

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

**Billy Edd Wheeler is such an individual.**

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

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

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

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

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

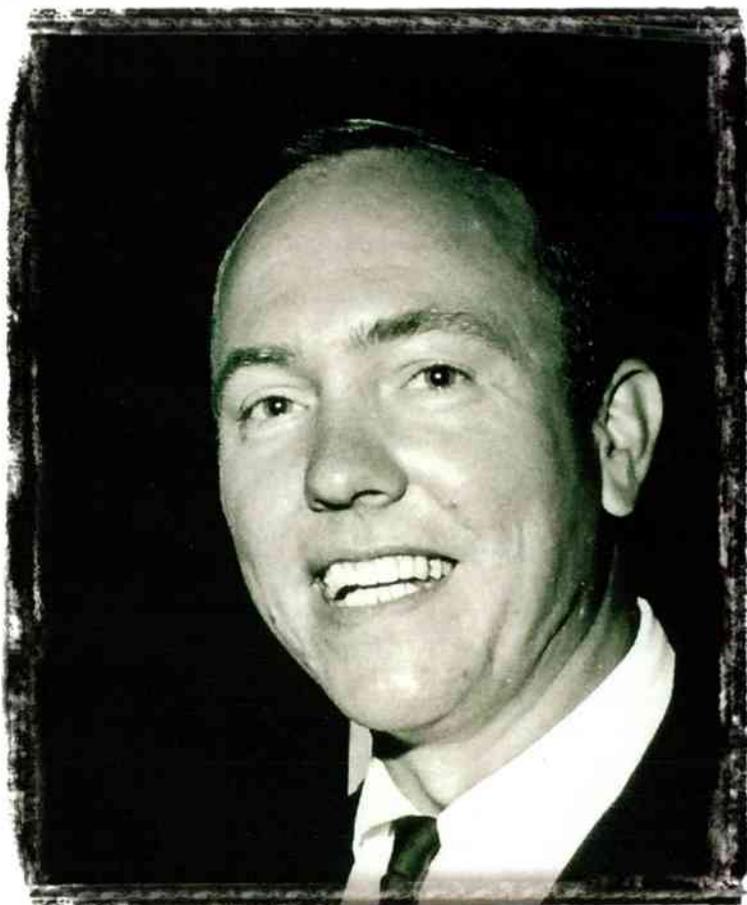
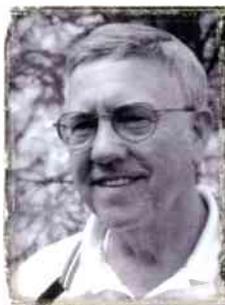
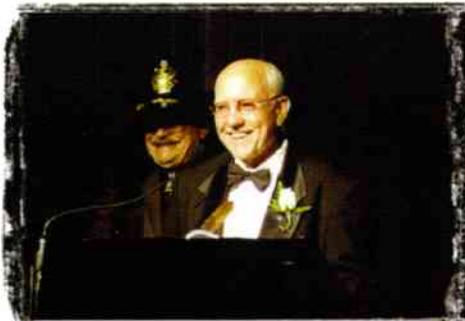


photo: courtesy of Billy Edd Wheeler



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

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

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

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

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

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

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

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

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# SAM BUSH



photo: Senor MacGuire

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

And that's just what Bush has done.

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

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

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

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

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

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

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

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

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

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

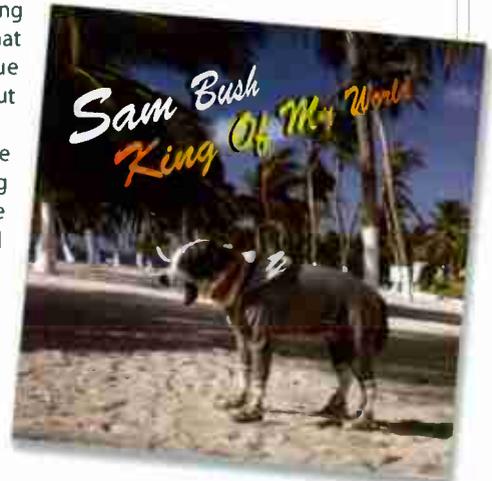
When his family drove to see Monroe at the Brown County Jamboree in Bean Blossom, Ind., Bush recalled, "Bill had me go out and play the fiddle a couple of times with the Bluegrass Boys during their warm-up segment. But I never actually played on stage with Bill back then."

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

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

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

Although Bush has played straight-ahead bluegrass on mandolin, fiddle and guitar on countless occasions, he does stress that there's a difference between  
continued on page 36...



# Rowe AMI Creates Digital Jukebox



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

photo: courtesy of BMI and Elizabeth Freund Public Relations

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

On the Web: [www.roweami.com](http://www.roweami.com)

## NEW CMA STAFF MEMBER

### Catherine Thompson

Catherine Thompson joined CMA in September as Membership Administration Assistant.

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

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

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

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

**Amanda Eckard**

cma staff



photo: Amanda Eckard



photos: Amanda Eckard

CMA  
EXECUTIVE  
DIRECTOR

# Ed Benson

## CELEBRATES 25 YEARS OF CHANGE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

continued on page 37...



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

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

# UP CLOSE WITH MARK HAGEN OF THE BBC



Chuck Mead  
of BR549

**How many years have you worked in the industry?** 21

**What was your introduction to Country Music?**

Round about 1974, the BBC showed "The Last Picture Show" on TV in the UK, which of course has a Hank Williams soundtrack. As a 16-year-old living in Yorkshire, England, I'd never heard anything like "I'll Never Get Out Of This World Alive" or "I'm So Lonesome I Could Cry" and that sent me off to the record shops. The first Country record I actually owned was Emmylou Harris' Pieces of the Sky; that led me to Gram Parsons and so on. It's been nice to be able to repay some of that debt recently with the two films on Emmy and Gram that I produced this year, although I sometimes find it a bit difficult to get my head round the fact that Emmy is now somebody that I actually know.

**What is your professional history?**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**What people are saying about Mark Hagen...**

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

a response of 16,000 recorded songs! Everything from the complete newcomer to those not yet signed but with much more experience — now that's a response!" - Lewis Carnie, Executive Producer Live Music, BBC Radio 2

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

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

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

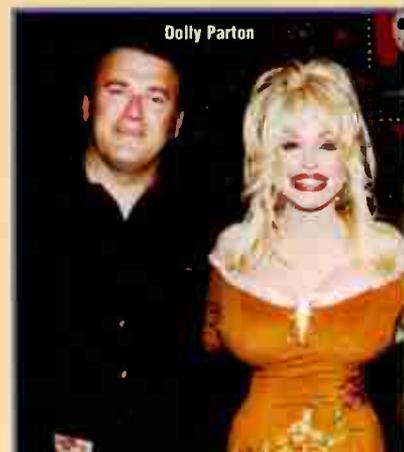
Bobbi Boyce



Trisha  
Yearwood



Bobbi  
McEntire



Dolly Parton

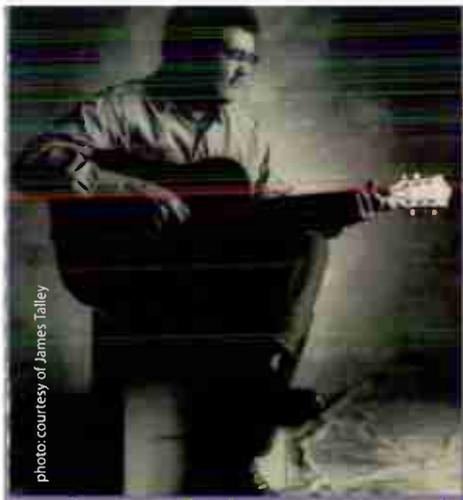


photo courtesy of James Talley

## JAMES TALLEY Americana Star Shines Bright on his Italian Journey

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

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

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

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

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

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

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

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

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

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

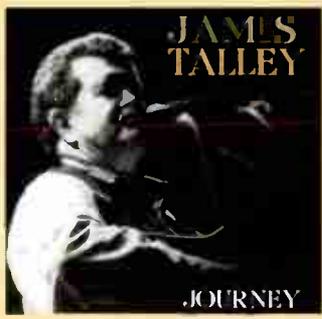
"In the U.S., we work the college and community radio stations — the stations so small the conglomerates don't want to buy 'em up. On Americana radio, they can play any cut they like off an album."

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

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

j. poet

On the Web: [www.jamestalley.com](http://www.jamestalley.com)



World Radio History

# 2004

## INTERNATIONAL EVENTS CALENDAR

OCT. 9  
IPSWICH COUNTRY MUSIC FESTIVAL  
Ipswich, Australia  
On the Web: [www.austcountry.com.au](http://www.austcountry.com.au)

OCT. 17  
COUNTRY GOLD  
Kumamoto, Japan  
On the Web: [www.countrygold.net](http://www.countrygold.net)

OCT. 29-31  
COUNTRY LIVE 2004  
Kassel, Germany  
On the Web: [www.countrycircle.de](http://www.countrycircle.de)

DEC. 18-19  
XMAS WESTERN EXPERIENCE  
Rijswijk, The Netherlands  
On the Web:  
[www.westernexperience.com](http://www.westernexperience.com)

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

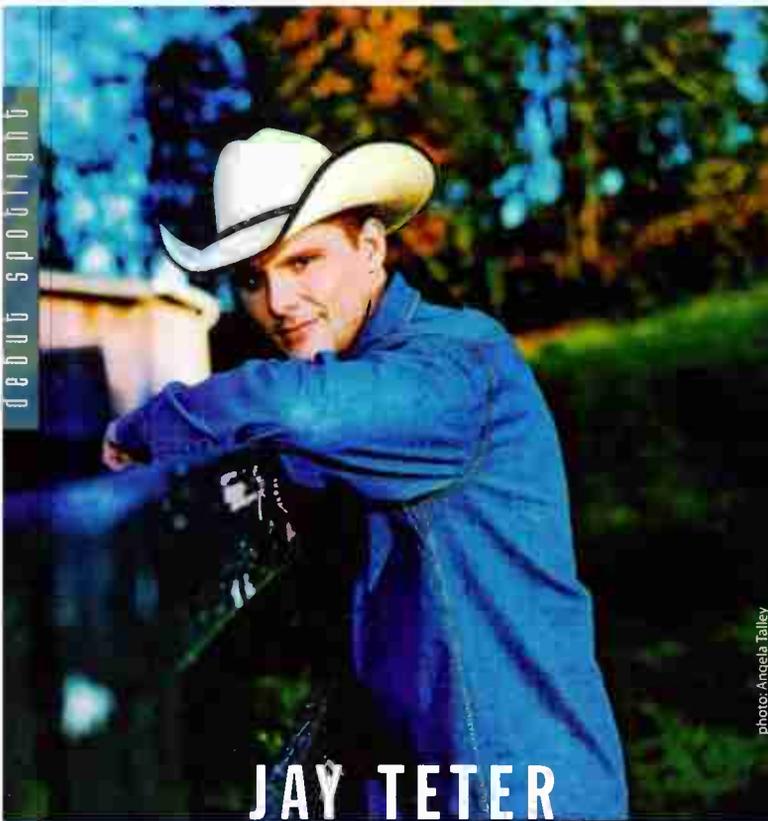
**SAVE THE DATE!**  
**WEDNESDAY,**  
**NOV. 10, 2 - 4 PM/CT**

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

Two Doors Down  
1524A Demonbreun Street  
Nashville

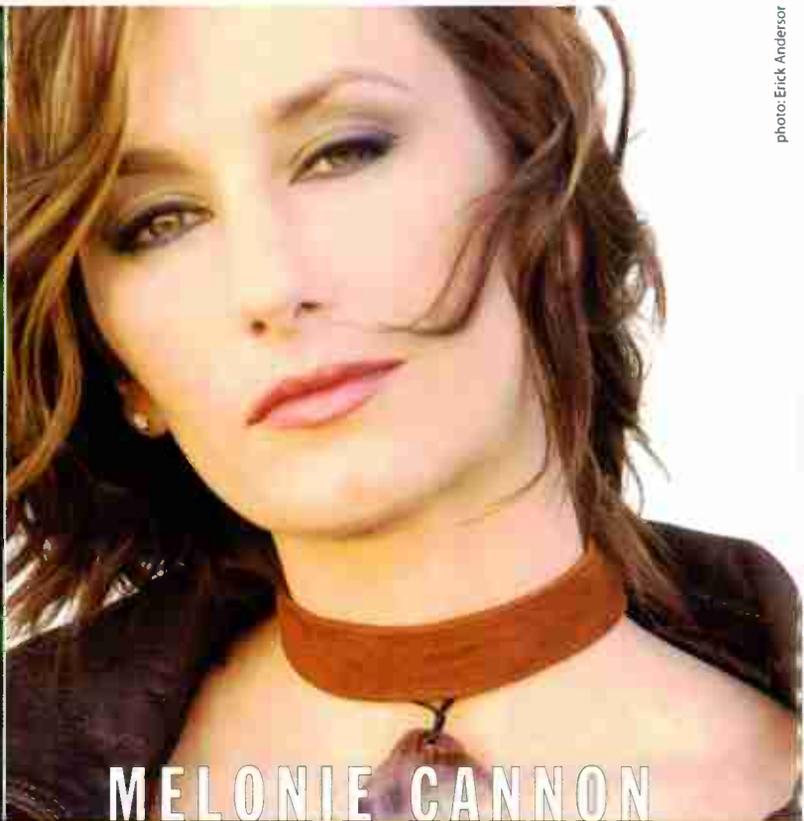
For more information contact AristoMedia  
President Jeff Walker, CMA Board member  
and Chairman of the CMA Global Markets  
Task Force at 615-269-7071 or e-mail  
[jwalker@aristomedia.com](mailto:jwalker@aristomedia.com).





**JAY TETER**

photo: Angela Talley



**MELONIE CANNON**

photo: Erick Andersor

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

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

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

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

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

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

**IN HIS OWN WORDS:**

**What song do you wish you had written?**

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

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

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

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

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

**What does Country Music mean to you?**

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



On the Web: [www.jayteter.com](http://www.jayteter.com)

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

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

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

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

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

**IN HER OWN WORDS:**

**What song do you wish you wrote?**

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

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

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

**Do you have a lucky charm?**

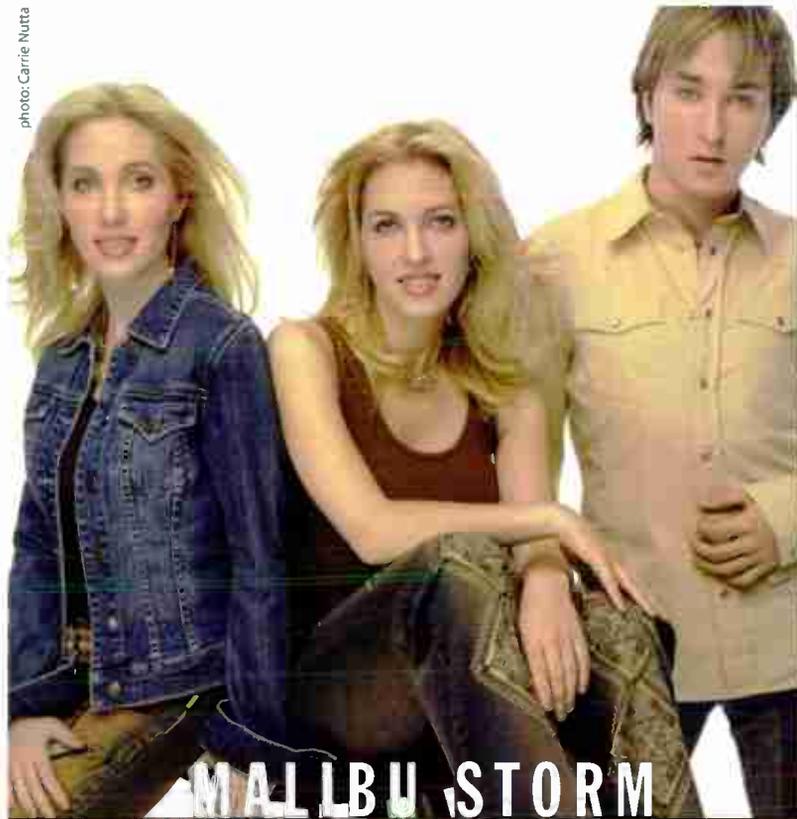
"Yes, prayer. Luck only looks like luck. God has His plan for me. He's my lucky charm."

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

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



On the Web: [www.skaggsfamilyrecords.com](http://www.skaggsfamilyrecords.com)



**MALIBU STORM**

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

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

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

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

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

*Malibu Storm* was released Aug. 10.

**IN THEIR OWN WORDS:**

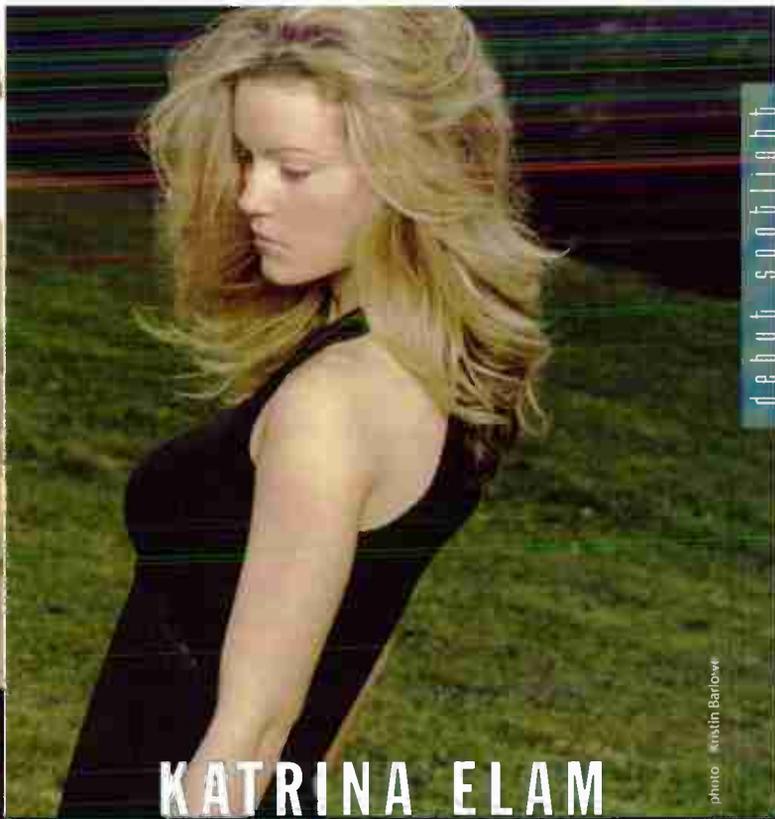
**What moment in your life would you relive if you could?**

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

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

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

On the Web: [www.malibustorm.com](http://www.malibustorm.com)



**KATRINA ELAM**

photo: Kristin Barlowe

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

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

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

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

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

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

**IN HER OWN WORDS:**

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

"I'd go back to the 1800s so I could wear those pretty dresses."

**What song do you wish you had written?**

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

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

"Bluegrass or rock."

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

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

**Who is your dream duet partner and why?**

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

**What does Country Music mean to you?**

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

On the Web: [www.katrinaelam.com](http://www.katrinaelam.com)



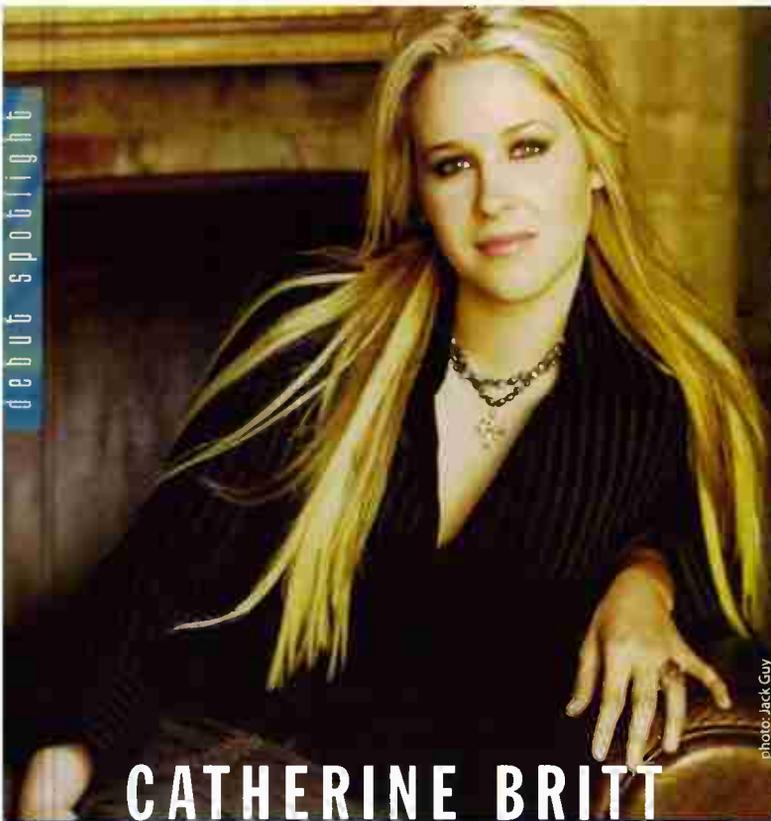


photo: Jack Guy

## CATHERINE BRITT

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

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

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

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

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

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

### IN HER OWN WORDS:

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

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

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

**What does Country Music mean to you?**

"One word — EVERYTHING."

On the Web: [www.catherinebritt.com](http://www.catherinebritt.com)

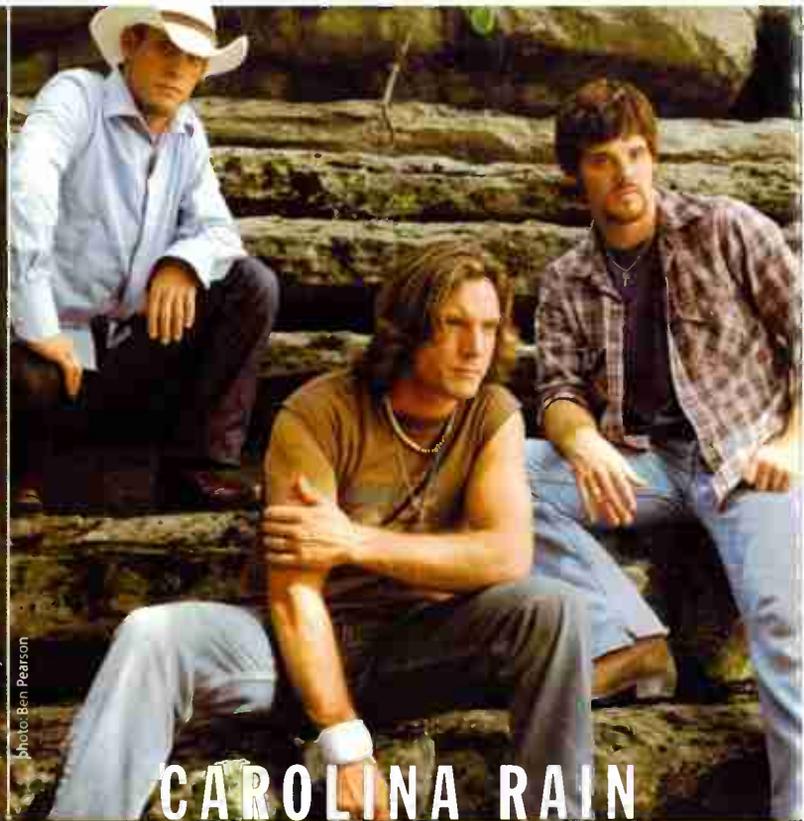


Photo: Ben Pearson

## CAROLINA RAIN

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

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

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

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

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

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

### IN THEIR OWN WORDS:

**Who is your dream duet partner and why?**

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

**What instrument do you wish you could play?**

BAXTER: "The drums"

**What does Country Music mean to you?**

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

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

GROUP: "Bluegrass (New Grass)."

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

GROUP: "They loved."

On the Web: [www.equitymusicgroup.com](http://www.equitymusicgroup.com)



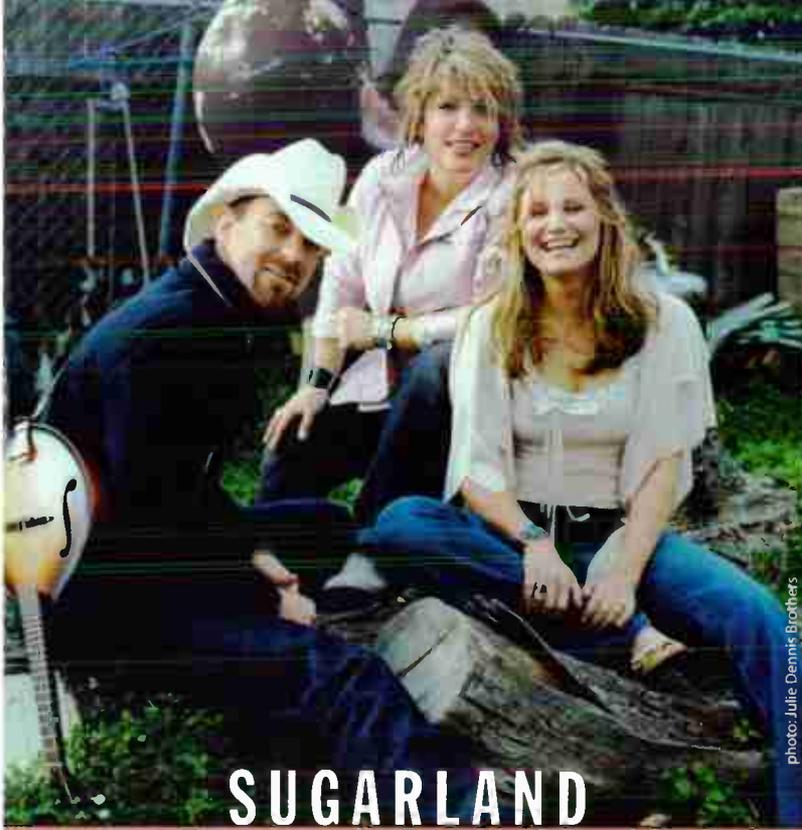


photo: Julie Dennis Brothers

photo: Dean Dixon

# SUGARLAND

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

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

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

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

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

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

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

**IN THEIR OWN WORDS:**

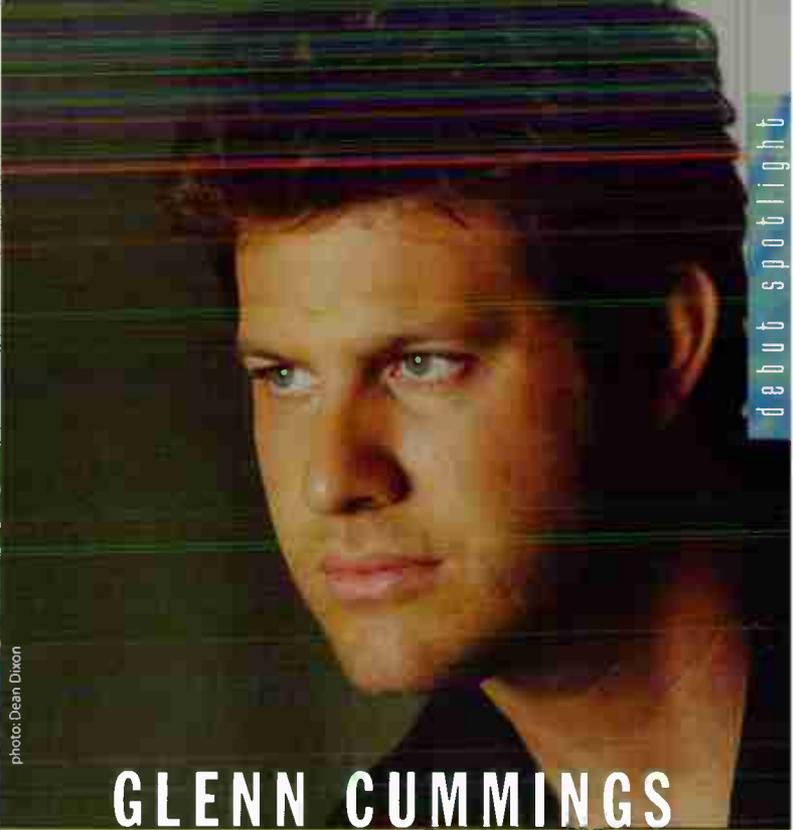
**What does Country Music mean to you?** NETTLES: "For me, personally, Country Music is a reminder. It reminds me of my roots and my home. It reminds me of how much I have grown and changed since I left home. It reminds me that we are not alone in that we all share many common, life stories of love,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

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

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



On the Web: [www.sugarlandmusic.com](http://www.sugarlandmusic.com)



# GLENN CUMMINGS

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

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

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

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

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

**IN HIS OWN WORDS:**

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

**What song do you wish you had written?**  
"'The Dance,' I still get goose bumps hearing it, it's my ultimate favorite. What a song about life!"

**What moment in your life would you relive if you could?**  
"The birth of my daughters, Lexi and Savanna, is that moment. Each of which is an experience that was life changing for my wife, Paula, and I."

**Who is your dream duet partner and why?**  
"Martina McBride is easily the one I would choose. She is such an amazing artist, woman, wife and mother."



On the Web: [www.gccountry.com](http://www.gccountry.com)



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

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

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

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

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

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

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

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

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

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

Wendy Pearl

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

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

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

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

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

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

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

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

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

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

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

Cory Chapman

Photos: Jim Hagans, Theresa Montgomery and John Russell.

continued on page 38...



JO DEE MESSINA DIERKS BENTLEY



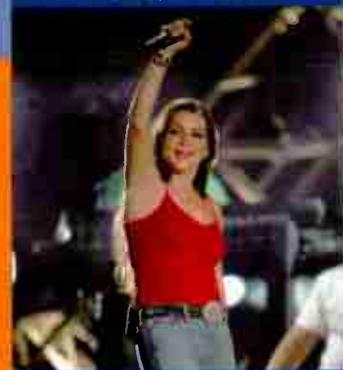
WILLIE NELSON AND PAT GREEN



TRACE ADKINS



UNCLE KRACKER, RACHAEL PROCTOR



GRETCHEN WILSON



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

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





**OCTOBER 5**

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

**OCTOBER 12**

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

**OCTOBER 19**

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

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

**OCTOBER 26**

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

**NOVEMBER 2**

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

**NOVEMBER 9**

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

**NOVEMBER 16**

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

**2005 CD RELEASES**

**JANUARY 11**

The Jenkins / *The Jenkins* / Capitol Records Nashville

**JANUARY 25**

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

**FEBRUARY 1**

Shelly Fairchild / *Ride* / Columbia Records

**FEBRUARY 8**

The Grascals / *The Grascals* / Rounder Records

**MARCH 1**

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

\*Release dates are subject to change.

New CD releases compiled by Athena Patterson

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Maurice Miner

On the Web: [www.lonestar.mu](http://www.lonestar.mu)



that style and the music he creates.

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

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

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

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

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

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

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

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

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

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

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

Rob Patterson

On the Web: [www.sambush.com](http://www.sambush.com)

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

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

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

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

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

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

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

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

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

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

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

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

**Rick Kelly**

On the Web: [www.billyeddwheeler.com](http://www.billyeddwheeler.com)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Amanda Eckard**

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

## CMA Music Festival

... continued from page 34

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

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

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

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

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

Amanda Eckard



NAOMI JUDD



BLUE COUNTY



TRACY BYRD



CHARLIE DANIELS



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

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

## CMA PRESENTS CONNIE B. GAY AWARD TO TERRI CLARK

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

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

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

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

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

Wendy Pearl

## 2005 CMA Music Festival Tickets On Sale Now

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

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

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

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

### 2005 CMA Music Festival The Coliseum Seating



LEVEL	Full Price	14 & Younger
● Gold Circle (Center Floor): <small>(Check Price and Child Seats per artist)</small>	\$250	N/A
● Floor (Field):	\$145	\$100
● Lower Level: (100 Level Sections)	\$125	\$86
● Club Level: (200 Level Sections)	\$125	\$86
● Gray sections NOT for sale.		

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

## Ernie Ball

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

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

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

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

## Kenny Buttrey

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

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

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

## Skeeter Davis

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

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

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

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

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

## Al Dvorin

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

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

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

## Melvyn Endsley

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

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

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

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

## Sam Hogin

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

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

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

## David Earl Hughes

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

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

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

## Rick Smith

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

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

## Charlie Waller

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

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

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

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

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

## L.E. White

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

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

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

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

## William "Lum" York

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

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

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

In Memoriam compiled by Amanda Eckard

# cma close up

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## 2004 CMA EVENTS

### OCTOBER

**Saturday, Oct. 9 – Wednesday, Oct. 13**

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

**Thursday, Oct. 28**

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

### NOVEMBER

**Tuesday, Nov. 9**

"The 38th Annual CMA Awards"  
"Country Music's Biggest Night™"  
Grand Ole Opry House / Nashville  
Live broadcast  
(8:00 PM - 11:00 PM/ET; 7:00 PM - 10:00 PM/CT)  
The CBS Television Network  
On the Web: [CMAawards.com](http://CMAawards.com)

**Wednesday, Nov. 10**

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

Global Markets Forum

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

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

**Thursday, Nov. 11**

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

\*Events are subject to change without notice.

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

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



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



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



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

### ADDRESS CHANGE?

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# Inside the International Speak Now Tour

by BOB DOERSCHUK

As these concerns were being addressed, the roughly 45 members of the "Taylor Swift Speak Now World Tour 2011" were taking equally important preparations. These included lining up passports and other travel documents, getting inoculations and being briefed on issues that don't apply to domestic shows. "We work in different countries with different cultures, so we need to be aware of each market's dos-and-don'ts," Allen said. "We encourage our people to be aware of their cultural surroundings and be sensitive about how they interact with and address people locally. That's a huge priority for us, because we are diplomats of our country, we are diplomats of Country Music and we are diplomats of Taylor Swift."

Swift has her own way of gearing up. "I like to get in touch with my record labels in all these territories and ask them as many questions as I can," she said. "I go online and try to figure out as much as I possibly can about the area we're going to and what there is to do there. I want to experience the world and not just experience the arenas all over the world, which can tend to happen if you're not careful, if you don't schedule your shows in a way that you can go and take side trips. One of the cool things I'm excited about in Europe especially is that there will be some little side trips to these places I've wanted to go to my entire life. It's important to me because, at the end of the day, you're living your life."

For this reason, while her technical crew checks into a hotel near either the venue or the airport, Swift and her band stay closer to cultural attractions and recommended restaurants. Catering on a bus trek through Europe is unfeasible, and while

"I want to experience the world and not just experience the arenas all over the world."  
*Taylor Swift*

backstage catering is provided, Swift's adventurism often entices her to go out and seek something unique in each place she visits. "Sometimes out of convenience you eat room service, but most of the time my band and I try to go out and experience at least one nice locally-cooked meal. We always go to these teppanyaki grills in Japan with the most amazing Kobe beef and incredible food. A lot of it we'd never eaten before, which made it exciting because it was a first."

Swift has learned much since making her overseas debut in London in 2009 after *Fearless* dropped. For first-timers, she has advice on battling jet lag. "When you arrive in a place and you want to go to sleep even though it's daytime, always adapt immediately to the time zone where you have arrived," she said. "When I got to Japan, I had to stay up for 26 hours straight before I eventually got to bed. The rest of the trip I was fine because I had made that commitment."

Making the effort to bridge language barriers will also pay off. "Regardless of what language people speak, smiling and genuine human emotion are universal," she said. "I can feel it from the people there and I hope they can feel it from me. But going to Japan taught me a lot about how far you can go with a crowd by speaking a little bit in their language. It's important to make the effort to let them know you're so excited to be there and that you're grateful that they showed up for your show. It shows them that you're not just there, you're *present* and you're happy to see them.

"And be open," she added. "Don't be close minded. Just because something is different from what you're used to, that doesn't make it less awesome. I fell in love with traveling to places I hadn't seen before and spreading Country Music to places where they haven't necessarily been very exposed to it. It's a huge priority for me now, and I just want to continue to expand and explore as much as I possibly can."

**TaylorSwift.com**

photo: Taylor Swift on stage at London's Wembley Arena on Nov. 23, 2009

photo: Christie Goodwin

# CMA BOARD MEETS IN LOS ANGELES

by BOB DOERSCHUK

On Feb. 15–16, CMA Board meetings took place at the Beverly Hills Hotel in Los Angeles. Highlights included a luncheon meeting for Board members with ABC Entertainment Group executives, including Paul Lee, the new President; Jeff Bader, Executive VP, Planning, Scheduling and Distribution; Mark Bracco, VP, Alternative Series and Specials; Peter DiCecco, Senior VP, Business and Legal Affairs, Music; Vicki Dummer, Senior VP, Alternative Series, Specials and Late-Night; John Saade, Senior VP, Alternative Series, Specials and Late-Night; and Dawn Soler, Senior VP, Music.

Additionally, guest speaker Joe Kennedy, CEO/President, Pandora, addressed issues of Internet radio and trends in purchase and consumption of music during an afternoon session, and attendees enjoyed the latest installment of the CMA Songwriters Series at Club Nokia in Downtown Los Angeles.



photos: Jessica Brown and Wendy Pearl

Connie Bradley; Joe Kennedy, David Ross, President, Music Row Publications; CMA Board President Gary Overton, Chairman/CEO, Sony Music Nashville; and CMA Board President-Elect Pat Collins, President/COO, SESAC.



CMA Board Chairman Steve Buchanan, Senior VP of Media and Entertainment, Gaylord Entertainment; CMA Board President Gary Overton, Chairman/CEO, Sony Music Nashville; CMA Board Secretary/Treasurer Jessie Schmidt, President, Schmidt Relations; and CMA Board President-Elect Pat Collins, President/COO, SESAC.

Mark Bracco, Steve Moore and Paul Lee.

Ree Guyer Buchanan, President/Owner, Wrensong; Mike Vaden, Director, Entertainment Services, Decosimo/Vaden; Randy Goodman; LeAnn Rimes; CMA Board Chairman Steve Buchanan, Senior VP of Media and Entertainment, Gaylord Entertainment; and Joe Galante.

# CMA HOSTS ANNUAL ARTIST LUNCHEON

by BOB DOERSCHUK

Approximately 125 artists and other invited guests mingled, networked and enjoyed a warm welcome at the eighth annual CMA Artist Luncheon, held March 1, on the eve of CRS, at the Hilton Nashville Downtown Volunteer Ballroom — Boone/Crockett.

The featured speakers delivered humorous remarks as they took their places at the podium. "Endive? Chocolate mousse? That doesn't seem very Country to me," said celebrated songwriter Bob DiPiero, chuckling as he surveyed the elegant table settings. And CMA CEO Steve Moore, who had posed for dozens of pictures with visiting artists before the event began, drew laughter by ad-libbing, "I feel like Barney at a kid's birthday party."

But most of the luncheon was devoted to informing artists, new as well as established, of the benefits offered by CMA in furthering their careers. DiPiero recounted the history of the CMA Songwriters Series and its success at bringing the unsung heroes of Music Row into the public spotlight. Kix Brooks triggered applause in summarizing the contributions made through CMA's Keep the Music Playing program to music education in public schools. And then Brooks emceed an illuminating CMA Sessions discussion with newly elected members of CMA's Country Music Hall of Fame, Bobby Braddock and Jean Shepard; the third new member, Reba, was unable to attend due to her father's illness.

Brooks summed it up best: "If you've got an idea, plug it in. Let's make it happen. We've got great resources, a great staff at CMA. They're here for us. The Country Music Association is ours."



CMA CEO Steve Moore and Chuck Wicks.



CMA CEO Steve Moore and Katie Armiger.

photos: Amanda Eckard and Donn Jones

Jean Shepard, Kix Brooks and Bobby Braddock trade insights and stories before CMA Artist Luncheon attendees.



Chris Young and Craig Morgan.

Preston Brust and Chris Lucas of LoCash Cowboys speak with Pat Higdon, President, Universal Music Publishing Group.

## CMA SONGWRITERS SERIES RETURNS TO LOS ANGELES

by BOB DOERSCHUK



Victoria Shaw, Bob DiPiero, Chris Young, Gretchen Wilson and Brett James gather backstage before performing at Club Nokia in Los Angeles.

On Feb. 15, the CMA Songwriters Series visited Los Angeles for the second time in its seven-year history. This time the event took place at Club Nokia, with a capacity of 2,300 and a roomy 40-by-12-foot stage.

The audience was treated to an impressive lineup of participants. Bob DiPiero (whose many credits include "Blue Clear Sky" recorded by George Strait and "Southern Voice" by Tim McGraw) reprised his frequent role of host. His guests included Brett James ("Cowboy Casanova" by Carrie Underwood and "Out Last Night" by Kenny Chesney), Victoria Shaw ("I Love the Way You Love Me" by John Michael Montgomery and "The River" by Garth Brooks), Gretchen Wilson ("Here for the Party," "Redneck Woman" and "When I Think About Cheatin'") and Chris Young ("Drinkin' Me Lonely," "Getting You Home" and "Voices").

"To be called a songwriter is every bit as important to me as being called an artist," said Wilson. "Country Music has always been about the song, about the story, and I'm excited to be a part of telling that story in L.A. with this incredible group of songwriters."

"As a performer, I love being in a roomful of fans that sing along to every word to every song I sing," added Young. "As a songwriter, to be a part of the CMA Songwriters Series along with such talented writers and be able to share our music is a thrill."

Visit [CMAworld.com](http://CMAworld.com) for the latest on upcoming shows in the CMA Songwriters Series and to view photo galleries.



Gretchen Wilson

Chris Young

CMA Songwriters Series is sponsored by American Airlines, ASCAP, BMI, CMA and GAC. American Airlines is the official airline of the CMA Songwriters Series.

### CMA AND CRB PRESENT NEW MEDIA RESEARCH STUDY AT CRS

At the Country Radio Summit (CRS) in February, an in-depth survey polled 1,000 (12- to 64-year-old) U.S. Country radio listeners about their music consumption habits, new media usage and the overall state of Country Music. A parallel study, which polled music and radio executives, was also conducted to gauge industry perceptions of the consumers. The Carolina-based media research firm Coleman Insights conducted the research, which is available at [CRB.org](http://CRB.org) and [ColemanInsights.com](http://ColemanInsights.com). Bill Mize, CEO, President, CRB, said, "Musicians, radio and industry executives, including CMAA President, President, CMAA, Coleman Insights, CMAA and CMAA, are excited about the research and the insights it provides into the CMAA and CMAA industry." CMAA and CMAA are proud to present this research.



## CMA ANNOUNCES BOBBY BRADDOCK, REBA McENTIRE and JEAN SHEPARD as Inductees into the Country Music Hall of Fame

by SCOTT STEM



Country Music Hall of Fame and Museum Director Kyle Young, Kix Brooks, Jean Shepard, Bobby Braddock and CMA CEO Steve Moore pose moments after CMA announced Shepard, Braddock and Reba McEntire (not present) as 2011 inductees into CMA's Country Music Hall of Fame.

At a special ceremony March 1 in the Rotunda of the Country Music Hall of Fame and Museum in Nashville, CMA announced that Bobby Braddock, Reba McEntire and Jean Shepard will become the newest members of the coveted Country Music Hall of Fame.

Reba, known worldwide by her first name, was elected in the "Modern Era Artist" category, while Shepard was elected in the "Veterans Era Artist" category. Braddock is the first to be elected in the new "Songwriter" category, which will be awarded every third year in rotation with the "Recording and/or Touring Musician" and "Non-Performer" categories. Braddock, Reba and Shepard will increase membership in CMA's Country Music Hall of Fame from 112 to 115 inductees.

"We are inducting royalty this year," said CMA CEO Steve Moore. "Jean and Reba are two of Country Music's most revered queens, and Bobby Braddock is a king of songwriting. All three of them refused to follow the crowd, instead creating their own unique paths. I cannot imagine what Country Music would be like today without these three talented individuals and all of their accomplishments. They each continue to inspire me with their latest performances, albums, compositions and productions."

"As always, the announcement of new inductees into the Country Music Hall of Fame is a red-letter day," said Kyle Young, Director, Country Music Hall of Fame and Museum. "The 2011 class is particularly stunning because the careers of Bobby Braddock, Jean Shepard and Reba McEntire represent an amazing rainbow of Country Music history. Their arc begins in Country Music's 1950s golden age, spans the remaining half of the 20<sup>th</sup> century and extends into the here and now, with no end in sight. Each had the courage of personal conviction. All created music that often spoke specifically to women, but also transcended gender to become universal. And each leaves a unique and indelible mark on Country Music's past, present and future."

Braddock and Shepard were on hand for the announcement; Reba was tending to her father, who was hospitalized at the time in Tulsa.

Scan Microsoft Tag using your mobile device to watch interviews with Bobby Braddock and Jean Shepard. Download Tag Reader at <http://GetTag.Mobi>.

Tags require Internet connection; data charges apply. Visit [CMAworld.com](http://CMAworld.com) for more photos and videos.



One of the greatest songwriters in the history of Nashville's music industry, Robert Valentine Braddock was born in Lakeland, Fla., on Aug. 5, 1940, and raised in Auburndale, Fla. At age 8, he wrote his first song and performed it in a piano recital. He later played saxophone in the Auburndale High School band.

Braddock performed on piano in several rock 'n' roll bands and toured Florida during the late 1950s and early '60s while also continuing to write songs. Auburndale-based record label D.J. Records gave him the opportunity to produce the first two recordings of his songs when Jody Anderson recorded "Walkin' Papers" in 1961 and Billy Chambers cut "That's When I Stopped Living" in 1962.

After relocating to Nashville in 1964, Braddock became Marty Robbins' piano player and began playing studio sessions. A year later, Robbins had a hit with the Braddock-penned "While You're Dancing." Braddock also performed in several Country Music-themed movies, most notably "Music City U.S.A." (1966) along with Loretta Lynn, Webb Pierce, The Wilburn Brothers and fellow inductee Jean Shepard, among others. That year he became a staff songwriter with Tree International (now Sony/ATV Music Publishing) and signed a recording contract with MGM Records, the first of five major labels he would record for during his career, the others being Mercury, Columbia, Elektra and RCA. He would later release three albums: *Between the Lines* (Elektra, 1979), *Love Bomb* (Elektra, 1980) and *Hardpore Cornography* (RCA, 1983).

The Statler Brothers achieved two Top 10 hits with Braddock's "You Can't Have Your Kate and Edith Too" and "Ruthless" in 1967. His star rose further a year later when Tammy Wynette hit No. 1 with "D-I-V-O-R-C-E," which Braddock wrote with Curly Putman. That song was also nominated for CMA Song of the Year in 1968. Wynette's recording of "D-I-V-O-R-C-E" became a huge hit in the United Kingdom in 1975, which led Scottish comedian Billy Connolly to record a parody version that soon reached No. 1.

Among the hits of the late '60s and '70s written or co-written by Braddock are: "Golden Ring" and "(We're Not) The Jet Set" (George Jones and Wynette), "I Believe the South Is Gonna Rise Again" (Tanya Tucker), "Come On In" (Jerry Lee Lewis), "Womanhood" (Wynette), "Something to Brag About" (a duet for Jones and Wynette, and later Mary Kay Place with Willie Nelson), "Thinking of a Rendezvous" (a duet for Johnny Duncan and Janie Fricke) and "Did You Ever" (a duet on the Country charts for Charlie Louvin and Melba Montgomery, that later became a hit in the U.K. for Nancy Sinatra and Lee Hazlewood).

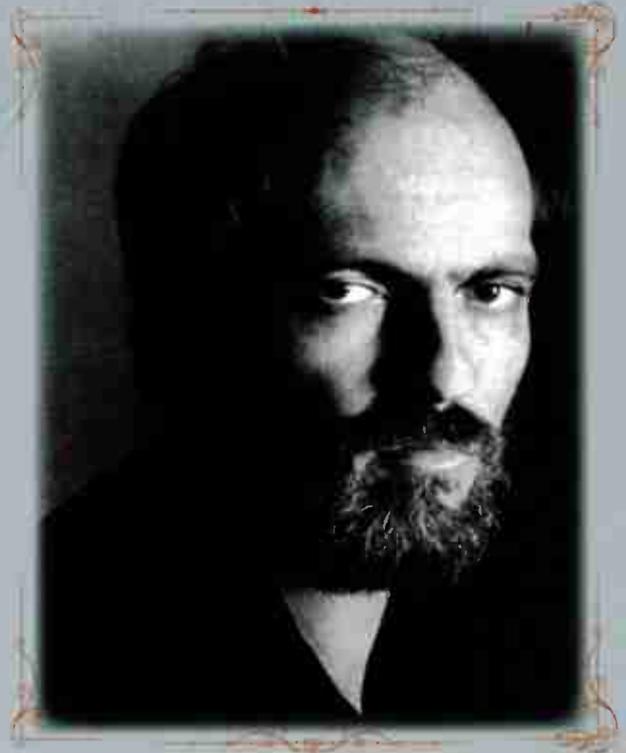
A Braddock/Putman composition helped re-establish George Jones as a dominant force at Country radio in 1980. The song "He Stopped Loving Her Today" hit No. 1 and accomplished the rare feat of winning the CMA Song of the Year Award for two consecutive years (1980 and 1981). It was voted "Country Song of the Century" in a poll by *Radio & Records* and named "Best Country Song of All Time" in a poll conducted by the BBC and *Country America*.

The early 1980s continued to be a great era for Braddock. T.G. Sheppard went to No. 1 with the Braddock/Sonny Throckmorton song "I Feel Like Loving You Again" in 1980. That same year, Lacy J. Dalton scored a hit with his song "Hard Times." Braddock was inducted into the Nashville Songwriters Hall of Fame in 1981. In 1982, Sheppard and Karen Brooks recorded their No. 1 hit duet "Faking Love," which Braddock wrote with Matraca Berg, and John Anderson had a Top 10 hit with Braddock's "Would You Catch a Falling Star."

**"WHEN I THINK OF MY HEROES WHO ARE IN THE COUNTRY MUSIC HALL OF FAME, I AM TRULY HUMBLLED TO KNOW THAT I AM BEING INDUCTED."** — Bobby Braddock

# BOBBY BRADDOCK

SONGWRITER



Braddock didn't slow down during the next decade either. Mark Chesnutt had a Top 5 hit in 1992 with "Old Flames Have New Names," written by Braddock and Rafe Van Hoy. Tracy Lawrence also had success with Braddock compositions, taking "Texas Tornado" to No. 1 in 1995, and repeating with "Time Marches On" in 1996. The latter song was nominated for CMA Song of the Year in both 1996 and 1997.

Moving into the 21<sup>st</sup> century, Braddock became instrumental in the success of Blake Shelton, producing or co-producing the singer's first five albums on Warner Bros. Records. He also wrote "I Wanna Talk About Me," which was a No. 1 hit in 2001 for Toby Keith for five weeks. In 2007, Braddock released his autobiographical book *Down in Orburndale: A Songwriter's Youth in Old Florida*. He topped the charts again in 2009 when Billy Currington reached No. 1 with the Braddock/Troy Jones song, "People Are Crazy." The song was nominated for CMA Song of the Year later that year, his sixth nomination in that category.

In 2010, BMI honored Braddock for his five decades of writing Country hits. Nine of his songs have been played on the radio from 1 million to 3 million times each. Those that achieved 3 million plays are "I Wanna Talk About Me" and "Time Marches On." "He Stopped Loving Her Today," "Texas Tornado" and "Old Flames Have New Names" each reached 2 million plays. The songs that earned 1 million spins are "D-I-V-O-R-C-E," "People Are Crazy," "Thinking of a Rendezvous" and "Would You Catch a Falling Star."

Braddock is working on a second memoir, *Hollywood, Tennessee (A Life on Nashville's Music Row)*. His daughter Lauren is a singer, songwriter, actress and author. She and her husband, Nashville entertainment publicist Jim Havey, named their 6-year-old son Braddock (Dock) James Havey in his honor.

# REBA MCENTIRE

MODERN ERA ARTIST



On March 28, 1955, Reba Nell McEntire was born in McAlester, Okla. She was raised on her family's 8,000-acre ranch in Chockie, Okla., and travelled frequently to watch her father compete at rodeos. Eventually she would follow the family tradition by participating in barrel racing competitions from ages 11 through 21.

Reba joined her older brother Pake and younger sister Susie in the Kiowa High School Cowboy Band. Her older sister Alice, a runner-up to the IFR Barrel Racing Championship, never sought a musical career but was a strong supporter of her family. The three musical siblings formed The Singing McEntires and performed at rodeos, clubs and dance halls. Reba graduated from Southeastern Oklahoma State University in 1976 with a major in elementary education and a minor in music.

While singing the national anthem at the National Rodeo Finals in Oklahoma City in 1974, she caught the ear of Red Steagall, who was also appearing at the event. In November 1975, he secured her a deal with Polygram Mercury Records.

She achieved her first Top 10 hit when "(You Lift Me) Up to Heaven" reached No. 8 in 1980, and she followed it with the Top 5 "Today All Over Again." Her fourth album, *Heart to Heart*, became her first to chart, peaking at No. 42. The next, *Unlimited*, rose to No. 22 and featured her No. 3 hit "I'm Not That Lonely Yet," as well as her first two No. 1s: "Can't Even Get the Blues" and "You're the First Time I've Thought About Leaving."

Moving to MCA Records in 1983, Reba released *Just A Little Love* one year later, featuring the Top 5 title cut. *My Kind of Country* followed in 1984, with two No. 1 singles, "How Blue" and "Somebody Should Leave." It also helped propel Reba to the forefront of the "New Traditionalists" movement. In 1984, she won the first of four CMA Female Vocalist of the Year Awards (1984-1987); she is currently tied with Martina McBride for the most wins in this category. In 1986, she joined the Grand Ole Opry and was named CMA Entertainer of the Year.

Reba's 1986 album *Whoever's in New England* was her first to be certified Gold; the title cut and "Little Rock" topped the charts. One year

later, her *Greatest Hits* became Reba's first Platinum album; sales have since exceeded 4 million. Her 1988 album *Reba* pointed toward a more pop-oriented style.

Reba and her manager Narvel Blackstock created Starstruck Entertainment in 1988 to handle her business. One year later, they married, and in 1990 she gave birth to their son Shelby Steven McEntire Blackstock. She would share stories from her life and marriage in her 1994 autobiography *Reba: My Story* and her 1999 book *Comfort from a Country Quilt*. Years later, the couple would expand her brand and oversee the creation and development of clothing, footwear, luggage and home collection lines that are sold nationwide in Dillard's.

In 1990, Reba appeared in the comedic horror film "Tremors," the first of several movie appearances. She acted in television movies and animated features while continuing to release hits throughout the decade, including "Does He Love You," a duet with Linda Davis, which won the 1994 CMA Vocal Event of the Year Award as well a Grammy Award for Best Country Collaboration with Vocals. She also reached No. 2 on the *Billboard* Dance Singles Chart with her remake of The Supremes' "You Keep Me Hangin' On."

In February 2001, Reba took over the role of Annie Oakley in the Broadway play "Annie Get Your Gun," earning rave reviews, sold-out performances, a Drama Desk Award and an Outer Critics Circle Award. She left in June for Los Angeles, where she began producing and starring in her television sitcom "Reba" for the WB Network (later renamed the CW Network). The show signed off in February 2007 but has grown its audience through syndicated reruns. And her string of hits continued, including the No. 1 "Somebody." In 2005, she joined Alec Baldwin and Brian Stokes Mitchell in a special concert performance of "South Pacific" at Carnegie Hall, which was filmed to air on "Great Performances" on PBS the following year.

In 2007, *Reba Duets* paired her with all-star artists and became her first album to debut at No. 1 on the *Billboard* Top 200. After her three-disc *50 Greatest Hits* in 2008, she moved to The Valory Music Co. and released *Keep on Loving You*, her second album to debut at No. 1 on the *Billboard* Top 200 in 2009. Its first single "Strange" debuted at No. 39, the highest chart debut and fastest-rising single of her career. "Consider Me Gone" topped the Country chart for four consecutive weeks and became her longest-running No. 1 song. *All the Women I Am* in 2010 featured "Turn on the Radio," the first No. 1 from the new CD, and a remake of Beyoncé's "If I Were a Boy," which Reba performed on "The 44<sup>th</sup> Annual CMA Awards."

Reba has sold more than 55 million albums worldwide and to date has achieved 35 No. 1 and 59 Top 10 singles. She has received six CMA Awards, 15 American Music Awards, two Grammy Awards and nine People's Choice Awards. Reba is one of only four entertainers to be honored with the National Artistic Achievement Award by the U.S. Congress. She received a Star on the Hollywood Walk of Fame in 1998, the same year she was inducted into the Oklahoma Cowboy Hall of Fame. She was *Billboard's* Woman of the Year in 2007, and in 2009 was recognized by *Billboard*, *Country Aircheck* and Mediabase as the biggest female hit-maker in Country Music history. With 49 career nominations thus far, she is the most nominated female artist in CMA Awards history.

"WHEN I WAS A YOUNG GIRL, WE WOULD TAKE VACATIONS TO NASHVILLE AND TOUR THE COUNTRY MUSIC HALL OF FAME. AND NOW, FOR ME TO BE INDUCTED, IS A DREAM COME TRUE."

— Reba McEntire

# JEAN SHEPARD

VETERANS ERA ARTIST

The Grand Lady of the Grand Ole Opry was born Ollie Imogene ("Jean") Shepard on Nov. 21, 1933, in Pauls Valley, Okla. The family, which included 10 children, moved to Visalia, Calif., near Bakersfield, after World War II. As a young girl, Shepard listened to the Grand Ole Opry on the radio every week and saved her pennies to buy a Jimmie Rodgers record every year.

Shepard sang lead and played bass guitar in the Melody Ranch Girls, which she helped create in 1948. After they performed one night at the same venue as Hank Thompson, the Country headliner helped her get a record deal at Capitol Records in 1952 and connected her with his producer, Ken Nelson. The timing was perfect. That same year, Decca Records had achieved huge success with Kitty Wells and her song "It Wasn't God Who Made Honky Tonk Angels" (which sold more than 800,000 copies in its initial release), and Capitol wanted to introduce a new female Country singer of their own.

Shepard's first single, "Crying Steel Guitar Waltz," did not chart, but in 1953 Capitol teamed her with another rising talent, Ferlin Husky, for "A Dear John Letter." This half-spoken/half-sung duet about a soldier in the Korean War topped the Country charts, reached No. 4 on the *Billboard* Pop Singles Chart, and became the first post-World War II single by a female Country artist to sell more than 1 million copies. Shepard and Husky followed with "Forgive Me John," which became a Top 10 Country and Top 25 pop hit. Because Shepard was under 21 and still considered a minor, her parents signed her rights to Husky so that she could tour. She would go on to have hits with "Twice the Lovin' in Half the Time," "Don't Fall in Love with a Married Man," "Root of All Evil (Is a Man)," "The Other Woman" and other songs that presented, rare for that era, an empowered female point of view, which later influenced artists including Loretta Lynn and Jeannie C. Riley.

In 1955, Shepard reached No. 4 on the *Billboard* Country Singles Chart with "A Satisfied Mind." That same year she also had hits with "Take Possession" (No. 13), "Beautiful Lies" (No. 4) and "I Thought of You" (No. 10). Her success earned her an invitation to join the cast of ABC Television's "Ozark Jubilee." She stayed with the show, which filmed in Springfield, Mo., until 1958 and worked alongside a cast of talented artists that included The Browns, Wanda Jackson, Brenda Lee and Porter Wagoner, among others. After leaving "Ozark Jubilee," she moved to Nashville to be closer to the Grand Ole Opry, which she had joined in 1955.

Shepard released her first album, *Songs of a Love Affair*, in 1956. Several music historians refer to this as Country Music's first concept album because all 12 of its songs, which Shepard had a hand in writing, told the story of a marriage ripped apart by an affair. Continuing to follow her own path, she was the rare female Country artist that toured on her own instead of being part of a couple or the "girl singer" in a band, breaking down doors for hundreds of female Country artists who would follow. She continued to record and was named the Top Female Singer of 1959 by *Cashbox*. But as a hardcore honky-tonk stylist in an age when smooth Country pop was in vogue, Shepard entered a nine-year period of diminished sales. In fact, she achieved only two Top 30 hits during this time: "I Want to Go Where Nobody Knows Me" (No. 18 in 1958) and "Have Heart, Will Love" (No. 30 in 1959).

**"I HAVE SPENT NEARLY 60 YEARS DOING SOMETHING THAT I LOVE, SINGING AND PROMOTING COUNTRY MUSIC, AND IT'S WONDERFUL TO SEE THAT MY EFFORTS HAVEN'T BEEN IN VAIN."** — Jean Shepard



After marrying Opry member Hawkshaw Hawkins (Harold Franklin Hawkins) in 1960, Shepard juggled her career with being a housewife and mother to their first son, Don. Tragically, Hawkins died in 1963 along with Patsy Cline and Cowboy Copas in a plane crash. His widow was pregnant with their second son, Harold Franklin II, at the time.

In 1964, Shepard returned to the Top 10 with "Second Fiddle (To an Old Guitar)." Between 1965 and 1970, 15 of her songs reached the Top 40. Among her hits were "Someone's Gotta Cry," "A Tear Dropped By," "I'll Take the Dog" (a 1966 duet with Ray Pillow), "Many Happy Hangovers to You" (1966), "If Teardrops Were Silver" (1966), "Heart, We Did All That We Could" (1967), "Your Forevers Don't Last Very Long" (1967), "A Real Good Woman" (1968), "Seven Lonely Days" (1969), "Then He Touched Me" (1970) and "Another Lonely Night" (1970).

After her last hit for Capitol, "With His Hand in Mine" in 1971, Shepard signed with United Artists Records. Her first single, "Slippin' Away," hit No. 4 on the Country charts in 1973 and became her biggest solo hit since the 1950s. She continued to have success with songs including "Poor Sweet Baby," "At the Time," "I'll Do Anything It Takes (To Stay with You)," "Tip of My Fingers" and more, while also touring steadily. She also served for a term in the mid-'70s as President of the Association of Country Entertainers, an organization dedicated to supporting classic Country Music in its purest form. In the late 1970s, she recorded for GRT Records before moving to Laserlight Records in the early 1980s.

Shepard lives in Nashville with her husband Benny Birchfield, whom she married in 1968. She is a pillar of the Grand Ole Opry, and was honored in 2005 for her 50<sup>th</sup> anniversary with the legendary show. A gifted entertainer and Country Music ambassador, she continues to tour and enjoys the opportunity to perform for her fans.



Faith Hill with actor Kevin Manwarren at the Teleflora Super Bowl commercial taping.

## FAITH HILL

### Joins Teleflora for Super Bowl Splash

Launching an ad campaign on the Super Bowl is like debuting your next single on the CMA Awards. There is no better forum to achieve maximum impact.

That's one reason why Teleflora chose actor and Warner Bros. recording artist Faith Hill as its celebrity partner for the first in a projected series of floral arrangements to be featured in "The Collection by Faith Hill."

"Faith Hill is a perfect fit for the Teleflora brand," said Shawn Weidmann, President, Teleflora. "She is an entertainer who has broad appeal and transcends musical genres. Faith was someone that Teleflora had always wanted to work with. Following research conducted, our idea was solidified when Faith was voted the No. 1 most likable celebrity among our customers and florists."

Hill combines the accessibility and personal appeal that's at the core of Country Music stardom with a casual elegance that speaks easily to a broad range of consumers. Plus, the artist was able to connect to the idea of designing her own arrangements for Valentine's Day initially and subsequently for other holidays and everyday occasions.

"I love flowers," she said, in a "behind-the-scenes" video describing the making of "Help Me, Faith," the Super Bowl XLV commercial. "I love receiving flowers. I always have. My mom was an incredibly gifted gardener and my dad as well. Unfortunately, I did not get the green thumb, but I certainly love trying to put together the most beautiful arrangements I can. It's been fun making these arrangements for Teleflora."

What makes the commercial work, though, is not only that it taps into Hill's appeal, it also leads to a punch line that works precisely because it turns our appreciation of her image on its head through her dialog with actor Kevin Manwarren, who portrays a sound tech working with her in the studio. (Teleflora's "Flower Coach" iPhone application, which tied into the theme of the commercial with an unexpected twist, also debuted. And Hill recently finished shooting the next spot for Teleflora in support of her collection tied to Mother's Day.)

"I was constantly laughing because the two of them had such rapport with one another," said director Bryan Buckley. "That's what you dream about when you're putting together a team like that. And it worked out."

The Teleflora/Faith Hill partnership exemplifies how Country's image can be used effectively. "We recognize the increased popularity of Country Music over the past few years with mainstream audiences," said Weidmann. "Additionally, Country Music is equally appealing to men and women of all ages. By reaching out to this fan base, we had the opportunity to target men, who are the primary buyers at Valentine's Day. As the partnership progresses, we expect to reach more women buyers for Mother's Day and everyday occasions."

FaithHill.com; Teleflora.com



Neil, Kimberly and Reid Perry join their Great Pyrenees and Corgis on behalf of Purina Dog Chow.

## THE BAND PERRY

### Double Dog Dares Purina Dog Chow Customers

Just before Christmas, Rob Beckham, responsible agent for The Band Perry at the Nashville office of William Morris Endeavor Entertainment, noticed an e-mail coming in from his colleague Todd Jacobs in the agency's Beverly Hills office.

"He asked if we had any artists who are pet lovers," Beckham remembered. "Basically, Purina Dog Chow wanted somebody up-and-coming to be part of a program they were about to launch. As it happens, I was putting together a benefit that The Band Perry was doing for a humane society in their hometown of Greeneville, Tenn. So it was like a perfect storm."

Before you could say "happy new year," the Perry siblings — Kimberly, Neil and Reid — were smiling for the cameras with three of their four dogs as spokespersons for Purina's Double Dog Dare Contest. (The fourth member of the brood, a Great Pyrenees, stayed home because there wasn't room in the car they had to drive over icy roads on their way to the 10-hour shoot.)

"We called this contest the Double Dog Dare because we had improved our product and we were so confident that our customers would like it that we figured, why not dare them to try it risk free, with their money back if their dogs don't love it," said Arik Frankel, Assistant Brand Manager, Purina Dog Chow. "Then we thought it would be even better if we allowed consumers the chance to dare us back."

The contest ran from Jan. 25 through Feb. 28 on [LongLiveYourDog.com](http://LongLiveYourDog.com) and [DareDogChow.com](http://DareDogChow.com). Three winning dares were picked, with the company tackling one per month from March through May: Lauren Doak of Houston, Texas, who dared the company to create a dog-friendly family fun walk to benefit The American Legion and Houston's Animal Shelter and Adoption Center; Susan McClamrock of Concord, N.C., who challenged Purina to help train service dogs for veterans by donating to Carolina Patriot Rovers; and Donnie Genton of Memphis, Ind., on whose behalf The Band Perry will take part in a charity dog wash April 29 to benefit The Humane Society of Tampa Bay, Fla.

The Perrys proved ideal spokespersons, beginning with a media day in Los Angeles late in January. "They really do consider their dogs to be part of their family," said Frankel. "The quirky, kind of rascally tone we were trying to convey reminded us of the relationships that siblings have with each other. And it goes without saying that a lot of dog lovers listen to Country Music and follow the band."

The Republic Nashville band, whose self-titled debut album features the No. 1 and Platinum-selling song "If I Die Young," benefited from the partnership as well. "If you're a mom in charge of purchasing food for the family pet, you might come across the advertisement or the billboard and think not only about buying Purina for your dog but also, 'Where have I seen this band before?'" said Kates Snyder, who manages The Band Perry at Bob Doyle & Associates. "Hopefully they connect the dots as far as this band representing the love they have because they are siblings and also for their extended family, their pets. We believe a lot of people have those values and we know that Country Music reflects these joys of life."

DareDogChow.com; LongLiveYourDog.com; TheBandPerry.com

photo: Hill—Jason Merritt/Getty Images for Teleflora; The Band Perry—courtesy of Purina Dog Chow

Plenty of artists have been crossing that divide from pop to Country. Some may feel that Josh Kelley is the latest addition to this parade, but in his case the release of *Georgia Clay*, his Country debut on MCA Nashville, is more like coming home after a long road trip.

**K**elley's musical roots dig deep into that clay. Growing up in Augusta, he began exploring music at 11 when his older brother John took off for college and left his guitar behind. "When he came back home to get it a month later, I had taught myself to play, so he just gave it to me," he remembered. "Then my mom bought us a cheap drum set and we just kept learning new instruments."

"We" was Josh and his younger brother Charles, whose superstardom with Lady Antebellum wasn't yet even a gleam in anyone's eye. Charles played drums, Josh played bass and guitar, and both sang. Eventually they formed their own band, Inside Blue. But more pivotally for Josh, both were more preoccupied at the time with golf. By high school, Josh had landed a scholarship at the University of Mississippi to play Division One golf and study graphic design.

"I don't think I would be in the music business today if I hadn't gone to Ole Miss," he said. "It happened kind of randomly. I was playing guitar in my dorm room and somebody asked if I could play one of their fraternity gigs. So I learned, like, 40 covers in a week and played this gig. Then I got a regular gig, and the next thing I know I signed a record deal. It was the craziest thing in the world."

Kelley landed his pop deal with Hollywood Records by harnessing the power of the Internet. Random messages he sent out through Napster piqued a label exec's interest, and soon Kelley was on his way to impacting pop music with hits including "Amazing" and "Only You." But he followed that path only after first testing the Country waters.

**"I GET MORE CHILLS WHEN I LISTEN TO COUNTRY MUSIC THAN ANYTHING ELSE."** — Josh Kelley

"I've actually been trying to move into Country since the beginning," Kelley explained. "I did a showcase for labels in Nashville when I was 21, and I got turned down. They felt like I needed a little more time. Then the next year, I got signed by a pop label. Still, I was writing Country songs with friends, so a lot of the songs on my pop record (*For the Ride Home*, released in 2003) were originally Country. I've come back now to where I'm most comfortable with my writing and singing."

After departing Hollywood Records, Kelley released several projects on his own DNK Records imprint. "I didn't actually develop any real fans until after I went independent," he said. "When I did that was when I started touring and hitting the road hard. I made five independent albums. That's where I got my real fan base and most of them were Country fans. If you go back and listen to those albums, there's a lot of soulful bluegrass and Country on them."

Moving to Nashville in 2005, Kelley began collaborating with local writers and honing in on the sound that would ultimately win attention from MCA. "I just kept getting better," he said, who wrote or co-wrote all 11 songs on *Georgia Clay*. "It was like writing boot camp. I make sure I try to write from 60 to 100 songs a year. I'm obsessed with it. I absolutely love writing. That's all I do, and now that I'm not writing so much for the pop world, my focus has changed. I used to sit in front of a Pro Tools rig, fire up a beat and write around the beat on the piano. Now I work on an

acoustic guitar, and I don't even think about recording a song until the whole thing is done."

"I don't think Josh sat down to make a Country record; he was just writing songs that were relevant to his life," said Tom Lord, VP of Marketing, UMG Nashville. "This project just naturally fit into the Country format. They're story songs about being in love and having a baby and looking back on his life growing up in Georgia — memories of his childhood. Those are all themes that run strongly through Country."

Kelley credits his co-producer and longtime friend Clint Lagerberg with getting him out of his comfort zone vocally to make his Country debut a standout. "I pride myself on being a singer more than anything," Kelley said. "And I was used to being able to give somebody three takes and that's done. But Clint wouldn't settle for that. He wanted to push me, to really give more than just a vocal that sounded good. He wanted a take that really spoke the message emotionally."

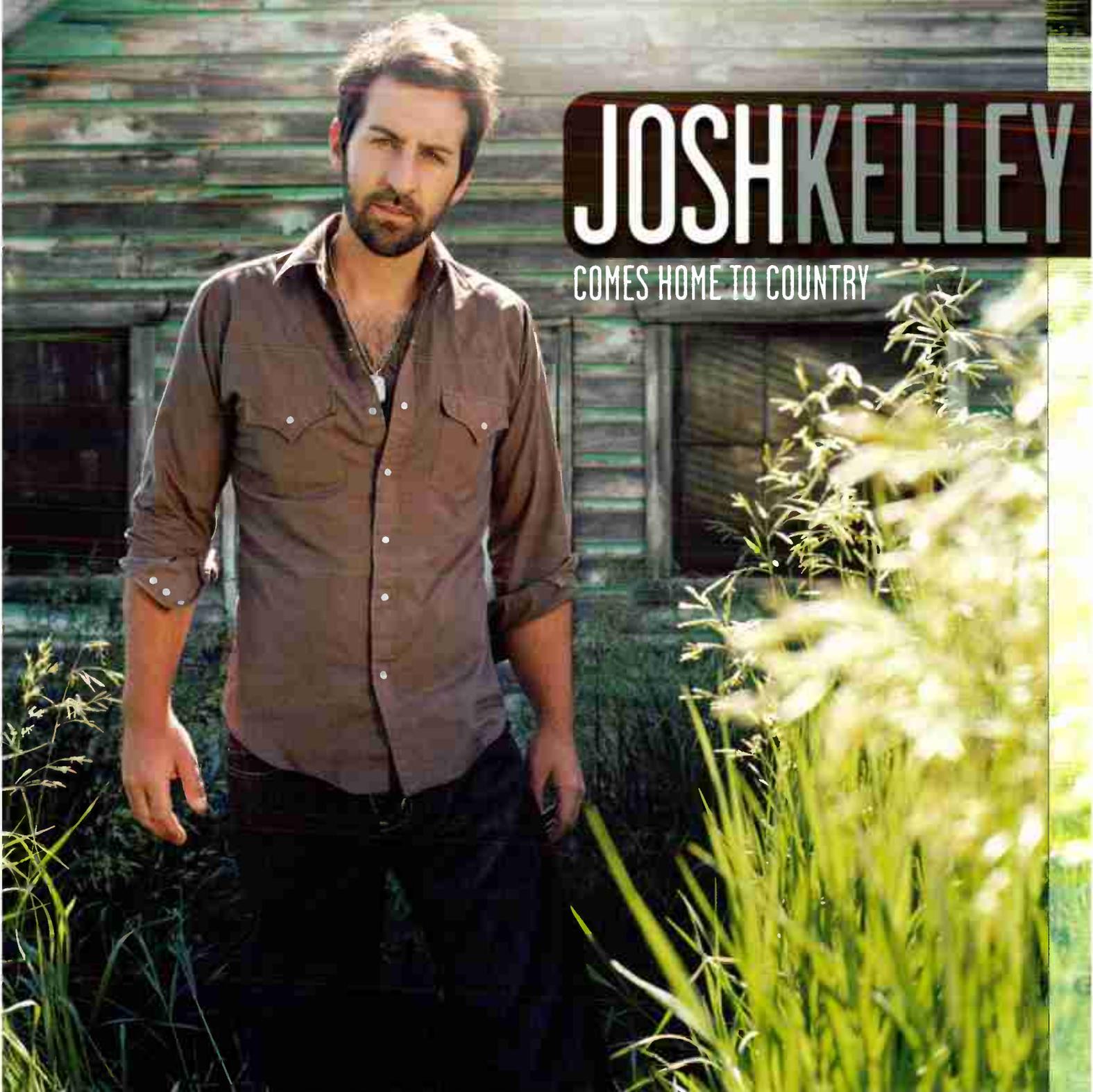
Kelley's writing does still spill across genre lines, as in his recent co-write with bluesman Keb' Mo' of "I See Love," the theme song for the CBS sitcom, "Mike & Molly." But that's because his aim is to write good music, most of which happens to come out Country.

"A Real Good Try" (written by Kelley), the gorgeous "Naleigh Moon" (a loving song to his adopted daughter, which Kelley penned with Lagerberg) and "Georgia Clay" (Josh and Charles Kelley and Lagerberg) encourage honest emotional expression. This material, coupled with years performing in small clubs and opening for the Dave Matthews Band and Counting Crows, equipped Kelley with the stage presence to win over Country fans while touring last year with Miranda Lambert.

"I'd put Josh on the stage in front of anybody," Lord said. "Whether his music is an exact parallel to that other artist's music or not, he just has this charisma about him. If you're sitting there with your arms crossed, waiting for Miranda to come onstage, by the time Josh starts to sing and talk and engage the audience, you're sold. He's a pretty open book onstage. He's relaxed because he has years of experience playing live and touring. It's natural for him onstage; that's where he thrives. I've been to several shows where an opening act goes out and sings, gives a thank-you between songs ... and then on to the next song. It's somewhat robotic, almost like they're not seasoned enough to take advantage of the opportunity. Josh sees it as a challenge. That's part of his personality. He wants to win 'em over. And he does."

The label has been reaching out to potential new listeners through social media to capitalize on the exposure Kelley received while on tour with Lambert. His association with Lady Antebellum through his brother Charles, not to mention his high-profile marriage to actress Katherine Heigl, have factored into the campaign to increase Kelley's profile during the album launch. Equally significant in his case is the fan base he has already built through his pop performances. In fact, according to Lord, their decision to provide those fans with special product prior to the album release was a key component of their outreach.

"One thing we felt was important when we released Josh's single was to get a three-song EP out to digital partners, with 'Georgia Clay' and two other tracks, with the idea that we wanted to get music into his fans' hands before the full album release so they could hear a little more from the project and also start evangelizing on behalf of Josh, saying, 'Hey, great new music from Josh Kelley! You know him from yesterday — now know him today!' That definitely built awareness and



# JOSH KELLEY

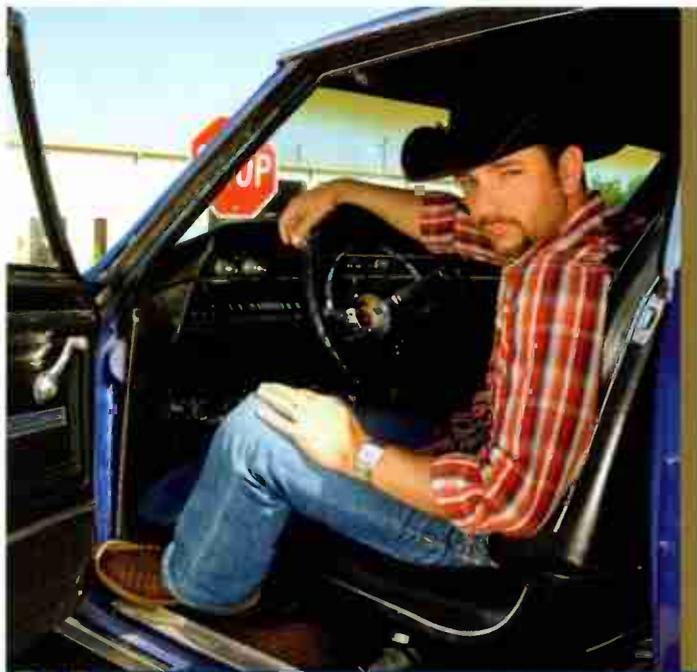
COMES HOME TO COUNTRY

excitement leading up to the new album release."

All of these factors combine uniquely in Kelley's case, along with his obvious talent and performing ability, to work in his and MCA Nashville's favor. "Absolutely, we use it to our advantage," Lord said. "It's helped open the doors particularly with talking to some brands. We're in conversations with ad agencies and brands about promotional opportunities. The good thing is that when we're talking about a new artist, generally speaking, the door closes really quickly or they're hesitant even to open the door. But we can say Josh Kelley has popularity on both coasts, in the Eastern part of the country because of his Nashville ties and also in the West with his Hollywood ties, so they're intrigued by him."

As for Kelley, he couldn't be more excited about staking out his claim to a place in the Country Music family. "I think the reason I've loved Country more than anything is that I'm obsessed with stories and storytelling," he reflected. "You get the opportunity to basically tell a movie in three and a half minutes, and it's just the most amazing thing. I get more chills when I listen to Country Music than anything else. That's why, when we were talking about those vocal takes, we've got to create the chill factor where people get that emotional reaction from the song. That's one of the biggest bright, shiny factors of Country — emotional vocals and great stories. And I think this album is full of them. I'm very excited about it; this is by far the best album I've ever done."

[JoshKelley.com](http://JoshKelley.com)



**CD IN YOUR STEREO** "Mine ... shhhh." **FIRST GIG** "A place called The Yo-Yo ... *redneck!*" **MOMENT YOU WOULD RELIVE** "The birth of my babies Preslee and Kinni. There is no sweeter sound than hearing your babies cry for the first time." **GREATEST PERFORMANCE TO DATE** "My Grand Ole Opry debut on Oct. 8, 2010. Come on, it's the Grand Ole Opry. Enough said." **SOMETHING WE'D NEVER GUESS ABOUT YOU** "I count steps as I go up and down stairs."

[CraigCampbell.tv](http://CraigCampbell.tv)

## FRANKIE BALLARD

**H**is soul is Country. His style is to play loud and raw. His voice is husky and hard, toughened perhaps by rocking rough-and-tumble clubs near his hometown of Battle Creek, Mich. And in his slashing guitar, there's a heavy dose of Southern rock flavored by the blues, as if Jerry Reed and Johnny Winter were jamming ZZ Top songs with Waylon Jennings.

Put it all together and you've got Frankie Ballard, whose music grabs the listener by the shoulders and yells, "It's time to tear it up!"

Ballard started singing at age 5, when his dad began spinning Elvis records for him. Still, he devoted most of his time to sports until he turned 18, when he first picked up a guitar. With ferocious dedication, Ballard woodshedded for hours every day, until he felt strong enough to land gigs at Motor City blues venues. His chops and stage presence grew to the point that in the summer of 2008 he won Kenny Chesney's "Next Big Star" regional competition for Michigan.

After opening for Chesney in Grand Rapids and Detroit, Ballard scored a publishing deal with Sony ATV Music Publishing and a record label deal with Warner Bros. Records. Relocated to Nashville in April 2009, he connected with some of the top local songwriting talent and eventually started turning the results into the sizzling set to be featured on his upcoming self-titled debut album, produced by Michael Knox.

Written by Dallas Davidson and Marty Dodson, Ballard's first single and music video, "Tell Me You Get Lonely," starts quietly with a beat that intensifies as it locks onto a steady medium pace. His vocal is rough but expressive, and on the harmonies in the chorus he maintains that feel while hitting his parts flawlessly. Other tracks crank it up ("While the Sun Sleeps," by Rhett Akins, Davidson and Ben Hayslip) or slow it down to a last-call plea from one who's sipped too much but loved not enough ("Sober Me Up," by Davidson and Ashley Gorley). In all settings, Ballard tempers heartache with humor and lets his guitar tell the story too.

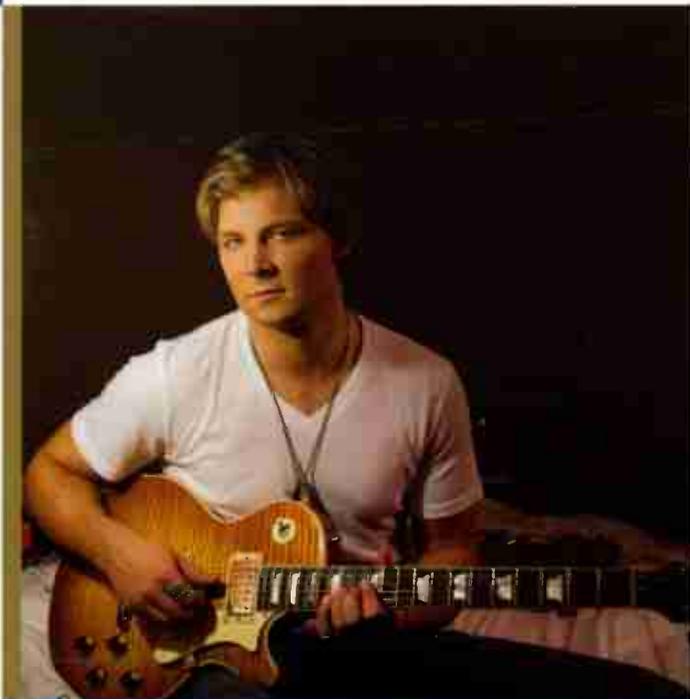
## CRAIG CAMPBELL

**C**ollege-school Country finds a new champion in Craig Campbell. His songs and his warm but rugged singing feel like a friendly conversation. The passion of Travis Tritt and the entire body of Alan Jackson's work made their marks on Campbell. In his first single, "Family Man," which Campbell wrote with Jon Henderson and Joel Shewmake, the lyric, the voice and even the steely piano tone pay homage to Jackson while also defining Campbell's distinctive style.

Born in Lyons, Ga., Campbell grew up on Southern gospel. He was just 10 years old when he began playing piano during services three times a week at a local Baptist church; he learned about harmony by listening to his mother singing hymns. But a chance exposure to Country on the radio flung open a new window of possibility. At 15, he entered the Jimmy Dean/True Value Country Showdown, his first talent competition — and the first that he won.

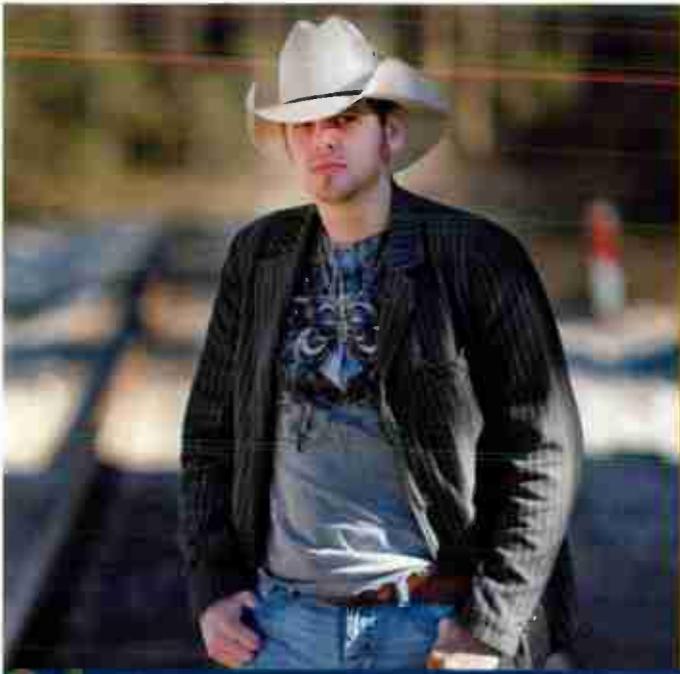
In 2002, Campbell moved to Nashville, got a day job and started playing at The Stage on Broadway. He toured as well, backing Luke Bryan and Tracy Byrd. And after Keith Stegall caught his act in August 2008, he signed with the producer's Bigger Picture Group record label and the two hit the studio.

Campbell is co-writer on nine of his self-titled debut album's 11 tracks. His songs play out easily, whether with a sly humor ("Fish," which he penned with Arlos Smith and Ashe Underwood), an amiable insight into surviving hard times (the catchy "When I Get It," with Jason Matthews and Jim McCormick), a reverence for lessons learned and passed along ("My Little Cowboy," with Dan Couch) or pride in the values of the life he lives ("That's Music to Me," with Carson Chamberlain and Tim Nichols). Campbell knows how to tell a story in song, coaxing smiles and a tear or two along the way, as he demonstrates this summer on Willie Nelson's "Country Throwdown Tour."



**MUSICAL HERO** "Elvis Presley." **DREAM DUET PARTNER** "Travis Tritt." **FAVORITE FOOD ON THE ROAD** "Texas BBQ." **FAVORITE MODE OF TRANSPORTATION** "Horseback." **PET PEEVE** "People who say 'I could care less.' It's *couldn't!*" **PHRASE YOU SAY OVER AND OVER** "Let's melt some faces off!"

[FrankieBallard.com](http://FrankieBallard.com)



## MATT BAILIE

A defining moment in Matt Bailie's young life occurred so long ago that he hardly remembers it now. His father, an entertainer, died in a plane crash while flying to his next show. He left his son more than talent and a hunger to perform; as the pilot of his craft on that last trip, David Bailie also passed along a determination to control his own destiny.

Matt, too, charted his course from his hometown in Jacksonville, Fla., into a life devoted to music. Just 5 years old when he began competing in karaoke contests, Bailie made it at 15 into the Florida state finals of the Colgate Country Showdown. Three years after that, he was on the road with a band, working the clubs and opening for Jason Aldean, Dierks Bentley, .38 Special and other headliners. Along the way he developed confidence onstage by following his mother's lead as an actor. By age 12 he was appearing in local theater and eventually on The WB Television series "Safe Harbor" and the movie "Surfacing."

Bailie was 18 when he left the group and moved to Nashville. Soon he was studying audio engineering at SAE Institute of Technology and polishing his songwriting through old-fashioned hard work seasoned with advice from John Briggs, VP of Artist Relations, ASCAP.

His record label debut was released in late 2010 on True Vibe Entertainment. *Matt Bailie* showcases Bailie as a writer on six tracks. On all 11 cuts, most of them co-produced by the 23-year-old artist with Chip Martin, he projects a personable, approachable presence. Even on the ballad "Nothing Left for Me," the sole track written by Bailie alone, the lyric feels less like a budding star onstage than reflections on a sad moment shared by friends in a bar.

The peak moment, though, may be the first single and video, "Man Behind These Eyes." Written by Bailie, Donnie Van Zant and Aaron Scherz, it's directed toward someone gone too soon and too long ago, whose presence continues to guide and inspire the son he barely knew.

**SONG YOU'D LOVE TO COVER** "This I Promise You" by 'N Sync or "I'll Be" by Edwin McCain." **PET PEEVE** "A clean house and car." **FAVORITE MODE OF TRANSPORTATION** "I love to fly." **FIRST GIG** "A county fair — I was so nervous, I forgot the opening line." **WHAT YOU'D BE IF NOT AN ARTIST** "I really never have seen myself as anything else — but I'd have to work my own hours." [MattBailieMusic.com](http://MattBailieMusic.com)

## WALKER HAYES

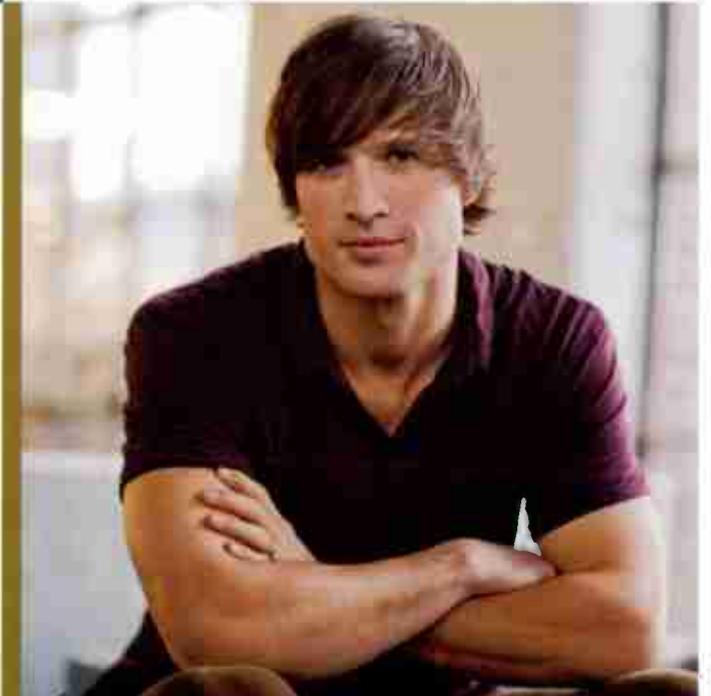
There's no shortage of deft writers and entertainers in Nashville. What nudges Walker Hayes slightly ahead of the field is that his music makes him seem like somebody you'd like to know as much as listen to.

This is clear on his first EP, produced by Marshall Altman, with all four tracks slated for his upcoming debut album, *Reason to Rhyme*. Each performance creates an impression that this young artist greets life with a grin on his face and maybe a sly joke in his heart.

Some of that was evident even in Hayes' childhood, when he had no qualms about conducting an imaginary orchestra for fun and no problem dividing his routine between macho sports and the arty school choir. He met his future wife Laney in high school when they starred in "Little Shop of Horrors." Years later, a newcomer in Nashville, he took advantage of an opportunity to appear at a writers' night at the Bluebird Café by playing two standards.

There was a reason for that last oddity: Despite gigging in his hometown of Mobile, Ala., and earning a general music degree with a piano emphasis at Birmingham-Southern College on his way to further study at the University of North Carolina, Hayes came to Music City with almost no songs in his writer catalog. But yard work and busking on Lower Broadway bought him time to sharpen his skills, land a residency at Puckett's Grocery and finally earning a deal from Capitol Records Nashville by singing on some demos pitched to Keith Urban.

On his first single and video, the good-time, Dobro-sweetened "Pants," and the dramatic/romantic ballad "Naked," both written by Hayes, his humor emerges through clever wordplay. But on these tracks, as well as his second single "Why Wait for Summer," which he wrote with Fred Wilhelm, there's enough substance to suggest that Hayes will be teasing smiles from fans for years to come.



**SONG YOU'D LOVE TO COVER** "Mr. Tanner," by Harry Chapin." **BOOK ON YOUR NIGHTSTAND** "A notebook, for ideas that come in the middle of the night." **LUCKY CHARM** "The ones I eat in the morning." **FAVORITE MODE OF TRANSPORTATION** "My Honda." **DREAM DUET PARTNER** "My wife, but she'll never do it. She has stage fright." [WalkerHayes.com](http://WalkerHayes.com)

Debut Spotlight compiled by BOB DOERSCHUK

# CMA MUSIC FESTIVAL 40 Years Young

In 1972, CMA launched an event known at the time as Fan Fair. Approximately 5,000 lovers of Country Music trekked to Nashville for four days of entertainment by many of their favorite stars.

Since then, Fan Fair, now rebranded as CMA Music Festival, has followed that same theme but on an ever-expanding scale. Initially confined to Municipal Auditorium, then transplanted in 1982 to the Tennessee State Fairgrounds, it now spreads out over much of Downtown Nashville, for several blocks along Lower Broadway to the banks of the Cumberland River and across the water to LP Field, the site of the four nightly concerts.

Yet at heart, CMA Music Festival is exactly what its founders intended: an epic celebration of Country Music. As of March, confirmed performers account for 52 CMA Awards and 240 CMA Awards nominations. "This is the first time that our nightly concerts lineup at LP Field includes the current CMA Entertainer, Male Vocalist, Female Vocalist, Vocal Group and New Artist of the Year, as well as a new inductee into CMA's Country Music Hall of Fame," noted CMA CEO Steve Moore. "We are excited to present the fans with the opportunity to enjoy this outstanding group of performers."

CMA used its Facebook page as the platform to announce the first performers confirmed for the Festival. Approximately 300,000 visitors, resulting in an impressive .49 percent Facebook Feedback score, logged onto [Facebook.com/CountryMusicAssociation](https://www.facebook.com/CountryMusicAssociation) at 10 AM, Feb. 8, to be the first to know who they'd be seeing on the LP Field stage this year. Meanwhile, visitors to [CMAworld.com](http://CMAworld.com) are still getting involved with the Festival countdown through polls, blogs, registration for mobile alerts, a 40-year Festival history featuring historic photos, merchandise to purchase and much more.

Many longtime favorites are back: ABC Summer Block Party Chevy Ride & Drive, Fan Fair Exhibit Hall, *Field & Stream* Total Outdoorsman Challenge, *Outdoor Life* Save A-Stream Calling Contest, Nightly Concerts at LP Field, themed outdoor exhibits and entertainment in the Family, Fun and Sports Zones and much more. And again this year, four-day Festival ticketholders will enjoy Fan Photo Lines access at Riverfront Park and LP Field, free shuttle service to event sites and early admittance to Daily Concerts at Riverfront Park.

New corporate sponsors will also be on site. One of them, Frito-Lay, launched a Festival promotion at all Dollar General stores nationwide April 1. Anheuser-Busch's Bud Light brand will be sponsoring a stage in the Sports Zone and bringing its famous Clydesdales to join the Festival Kick Off Parade. Other first-time partners include Gildan, Kimberly-Clark, PEAK and Trident.

Longtime Festival partners are also returning, with Chevy titling the Riverfront Park and Stage area and Durango continuing its sponsorship of the Acoustic Corner in the Fan Fair Exhibit Hall. CMA also welcomes back many returning sponsors, including Wrangler, which celebrates its 10<sup>th</sup> consecutive year at the Festival in 2011.

Since 2006, half of the Festival's annual net profits have been donated to CMA's Keep the Music Playing program to benefit public school music education. For the second consecutive year, CMA sought to maximize its donation by inviting the public to a Volunteer Fair April 7 and 9, to donate their time and energy as Festival volunteers. Others are timing their investments in worthy causes to the Festival including Marty Stuart's Late Night Jam, June 8 at the Ryman Auditorium, to raise funds for MusiCares; Fontanel Mansion and Farm, which offers free shuttles, discounted admission to tour the mansion and a discounted ticket for the new Music City On Stage! "dinnertainment" show to four-day Festival ticket holders and will donate \$1 from each of these sales to Keep the Music Playing; YWCA Celebrity Auction on June 12 in the Family Zone to benefit domestic abuse programs; and the City of Hope Softball Tournament June 11 at Greer Stadium, where Country stars swing for the fences to raise funds and awareness for the California-based cancer treatment center.

Festival highlights will be broadcast on the ABC television special "CMA Music Festival: Country's Night to Rock" later in the year. For updates and to sign up for the *CMA Exclusive* e-newsletter, visit [CMAworld.com](http://CMAworld.com). And follow Festival events on Facebook and Twitter.

Fans are able to purchase official merchandise bearing the new Spirit of Nashville CMA Music Festival image, including T-shirts, cards and signed and numbered edition posters, on [CMAfest.com](http://CMAfest.com).

Tickets and parking passes may be purchased at [CMAfest.com](http://CMAfest.com), 1-800-CMA-FEST, [Ticketmaster.com](http://Ticketmaster.com) or 1-800-745-3000. Single-night tickets for the Nightly Concerts at LP Field go on sale April 16. And one lucky visitor could be on hand as winner of the Tune Up for COPD Songwriting Competition, with a chance to perform their winning song as well. Details at [TuneUpForCOPD.com](http://TuneUpForCOPD.com); deadline for entries is April 15.

## Artists Appearing

Trace Adkins  
Jason Aldean  
The Band Perry  
Easton Corbin  
Sheryl Crow  
Sara Evans

the Juke Joint girls  
Lady Antebellum  
Miranda Lambert  
Little Big Town  
Martina McBride  
Brad Paisley

Rascal Flatts  
Reba  
Darius Rucker  
Blake Shelton  
Arlon Shepard  
Joel Turner

Keith Urban  
Chris Young  
Zac Brown Band  
... and many more  
to be announced!



Spirit of Nashville CMA Music Festival T-shirts, signed and numbered edition posters and more are available to purchase at [CMAfest.com](http://CMAfest.com).



Reba McEntire



Blake Shelton



Keith Urban



Darius Rucker



Rascal Flatts



Lady Antebellum



Brad Paisley



CMA Music Festival is organized and produced by the Country Music Association. Premiere Radio Networks is the official radio broadcaster. CMA Music Festival. Benefiting music education in public schools through CMA's Keep the Music Playing.



**MARCH 8**

**Sara Evans** / *Stronger* / RCA Nashville  
**Sierra Hull** / *Daybreak* / Rounder  
**Ian Moore & the Lossy Coils** /  
*El Sonido Nuevo* / Spark & Shine  
**Toby Keith** / *10* (DVD) / Show Dog-  
 Universal Music  
**Kenny Rogers** / *The Love of God* /  
 Cracker Barrel Music

**MARCH 15**

**Caitlin Rose** / *Own Side Now* / Theory 8  
**Steve Martin and The Steep Canyon  
 Rangers** / *Rare Bird Alert* / Rounder

**MARCH 22**

**Maggie Bjorklund** / *Coming Home* /  
 Bloodshot  
**Grasstowne** / *Kickin' Up Dust* / Rural  
 Rhythm  
**Josh Kelley** / *Georgia Clay* / MCA  
 Nashville  
**Shannon McNally** / *Western Ballad* /  
 Sacred Sumac  
**The Roys** / *Lonesome Whistle* / Rural  
 Rhythm

**MARCH 29**

**The Band of Heathens** / *Top Hat  
 Crown & the Clapmaster's Son* / BOH  
**Rory Block** / *Shake 'em on Down* /  
 Stony Plain  
**Ivan Julian** / *The Naked Flame* /  
 00:02:59  
**Amy Speace** / *Land Like a Bird* /  
 Thirty Tigers

**APRIL 5**

**Craig Campbell** / *Craig Campbell* /  
 BPG: Bigger Picture Group  
**Farm County Jubilee** / *The Stars of  
 Farm County Jubilee Present a Bluegrass  
 Tribute to Historic RCA Studio B* /  
 Farm County  
**Andy Friedman** / *Laserbeams &  
 Dreams* / City Salvage  
**Doug Gray** / *Soul of the South* /  
 Shout! Factory  
**Ha Ha Tonka** / *Death of a Decade* /  
 Bloodshot  
**Diana Jones** / *High Atmosphere* /  
 Proper American  
**The Judds** / *I Will Stand By You: The  
 Essential Collection* / Curb  
**Royal Wade Kimes** / *Crossing the  
 Roads* / Wonderment  
**Marshall Tucker Band** / *Greatest Hits* /  
 Shout! Factory  
**Tracy Nelson** / *Victim of the Blues* /  
 Delta Groove  
**Anna Wilson** / *Countrypolitan Duets* /  
 Music World Music/Transfer

**APRIL 12**

**Alison Krauss and Union Station** /  
*Paper Airplane* / Rounder  
**Eric Hanke** / *Factory Man* / Ten Foot  
 Texan  
**Jason Isbell and The 400 Unit** / *Here  
 We Rest* / Lightning Rod  
**John Oates** / *Mississippi Mile* / Elektra  
 Nashville  
**Tim Larson & the Owner Operators** /  
*A New Deal* / indie

**APRIL 19**

**Steve Dawson** / *Nightshade* / Black  
 Hen Music  
**Margaret Durante** / *Maybe Tonight*  
 (EP) / Emrose/Stroudavariious (digital)  
**Holly Golightly & the Brokeoffs** /  
*No Help Coming* / Transdreamer  
**Matt McFarland** / *Crazy Ride* /  
 HCP Records

**Ralph Stanley** / *A Mother's Prayer* /  
 Rebel  
**David St Romain** / *All I Really Want to  
 Say* / Aria Nashville  
**Tony Holt and the Wildwood Valley  
 Boys** / *Lost Highways and Treasured  
 Memories* / Old Heritage

**APRIL 26**

**Burns & Poe** / *Burns & Poe* / Blue Steel  
**Steve Earle** / *I'll Never Get Out of This  
 World Alive* / New West  
**Sean Patrick McGraw** / *My So Called  
 Life* / Little Engine  
**NewFound Road** / *Live at the Down  
 Home* / Rounder  
**Whiskey Myers** / *Firewater* / Thirty  
 Tigers

**MAY 3**

**Blind Boys of Alabama** / *Take the  
 High Road* / Saguro Road  
**Eli Young Band** / *TBD* (EP) / Republic  
 Nashville  
**Colt Ford** / *Every Chance I Get* /  
 Average Joe's Entertainment  
**Tara Nevins** / *Wood* / Sugar Hill

**MAY 10**

**various artists** / *35 Years of Stony*  
 Plain Records / Stony Plain

**MAY 17**

**Matraca Berg** / *The Dreaming Fields* /  
 Dualtone Music Group  
**Foster & Lloyd** / *It's Already  
 Tomorrow* / 'Efn 'El  
**Levon Helm** / *Ramble at the Ryman*  
 (CD or DVD) / Vanguard/Dirt Farmer  
 Music  
**Sarah Jarosz** / *Follow Me Down* /  
 Sugar Hill

**MAY 24**

**Frankie Ballard** / *Frankie Ballard* /  
 Warner Bros.  
**Carter's Chord** / *Wild Together* (EP) /  
 Show Dog-Universal Music  
**Harry Manx & Kevin Bright** / *Strictly  
 Whatever* / Stony Plain  
**Dave Olney** / *Film Noir* / Deadbeet  
**Brad Paisley** / *This Is Country Music* /  
 Arista Nashville  
**various artists** / *I Love: Tom T. Hall's  
 Songs of Fox Hollow* / Red Beet

**MAY 31**

**Billy Yates** / *Just Be You* / M.O.D.  
 Record Label

**JUNE 7**

**Grayson Capps** / *The Lost Cause*  
*Minstrels* / Royal Potato Family  
**Country Mice** / *Twister* / Wao Wao  
**Ronnie Dunn** / *Ronnie Dunn* / Arista  
 Nashville  
**The Grascals** / *Dance Til' Your  
 Stockings are Hot and Ravelin'* (A  
 Tribute to the Music of the Andy Griffith  
 Show) / BluGrascal/Saguro Road  
**Rod Picott** / *Welding Burns* / Welding  
 Rod Music  
**Randy Travis** / *Anniversary Celebration* /  
 Warner Bros.

**JUNE 14**

**Marissa Nadler** / *Marissa Nadler* /  
 Box of Cedar

**JUNE 21**

**Corey Smith** / *The Broken Record* /  
 Average Joe's Entertainment

**New CD Releases compiled by  
 ATHENA PATTERSON**



# DREAMING HIS DREAMS

Few artists have built a more colorful or compelling legacy than Country Music Hall of Fame member Waylon Jennings. His maverick spirit and artistic integrity continue to inspire today's Country talent even after his death in 2002, as documented on *The Music Inside: A Collaboration Dedicated to Waylon Jennings*.

Produced by Witt Stewart, Founder/CEO of the online music retailer ScatterTunes, the project consists of three CDs to be released over the course of a year by Stewart's Scatter Records in partnership with Big Machine Label Group.

The idea came to Stewart during a visit to his hometown of Lubbock, Texas. "I stayed with my mom, and during that period I started reflecting on my life," he recalled. "You do that when you go back to the same house you were raised in. I started remembering the early days of getting into music and how much I loved Waylon. There was some inspiration from what was going on with Johnny Cash, which he deserves, but I thought, 'We need to shine a light on Waylon.' So that was my goal — to bring Waylon to a new generation."

Jennings' widow Jessi Colter offered her support after a meeting with Stewart. "It was the song that he asked me to do, the fact that he had researched it and knew what Waylon had said about it, that it never had gotten its due," she explained, referring to "Mama," which she recorded for a later disc in the series. "It also got my attention that he was really ahead of the curve on Internet marketing, his knowledge of the technology that it's taking now to get to the masses. I knew he had something special to offer."

Next, Stewart contacted Scott Borchetta, President/CEO, Big Machine Label Group, with whom he had worked previously on a deluxe digital version of Taylor Swift's *Speak Now* sold exclusively at Target. "The first Country Music that really appealed to me personally was Waylon and Willie (Nelson) in the late '70s," Borchetta said. "That was the music that drew me into the business, so the opportunity to be able to work with Jessi and Witt made all the sense in the world."

Plans for *The Music Inside* soon expanded beyond the original idea to feature 16 to 18 songs. "Witt just couldn't stop cutting," Borchetta said. "He'd

to represent it was a series, not just throw it all out at once and hope people discover it. In this opportunity, we have three release dates to cut through and engage people."

With Jennings' longtime guitarist Reggie Young playing on every track, all of the artists were encouraged to put their creative stamp on their songs (all of which were written by Jennings unless otherwise noted below) and co-produce their recordings. "It was really always about the artist," Witt said. "Things just happened, like with Sunny Sweeney: I'd always wanted to do 'Good Hearted Woman' (written by Jennings and Willie Nelson) with a woman singing it, and the more I got to know her and listen to her voice, I thought it would put Waylon's stamp on it to have Jessi sing with this new artist. I just love the way their voices blend, even though they are so different. Then in the studio, Sunny said, 'The first song I ever recorded in my life was a demo to get gigs, and it was "Good Hearted Woman." Those little things happened over and over."

Colter demurred from picking any favorite performances on the album, but she did admit having a soft spot for "Belle of the Ball," recorded by her and Jennings' son Shooter, and Trace Adkins' take on "You Asked Me To" (Jennings and Billy Joe Shaver). "I can only listen to it at special times because it really gets to me emotionally," she said, quietly.

She does like the way Stewart added Jennings' vocals to John Hiatt's version of "Just to Satisfy You" (Jennings and Don Bowman). "I loved John Hiatt doing that and then Witt being able to know how to apply Waylon to that track and the tempo being exactly set," she said. "We didn't know if that was all going to work. Going into something like that, you're just not sure. You're hoping for the right outcome, but these things have turned out actually better than we would have wished for."

Randy Houser's bluesy approach to "I'm a Rambler Man" (Ray Pennington) reflects Stewart's encouragement to be original as well as Houser's appreciation for Jennings. "I wanted to make sure to bring honor to him, his music, his name, his legacy and to his family," Houser said. "I didn't want to screw it up. But I did my own thing to it. I knew that Waylon was a fan of the blues, but I also know Waylon was about people making music their own way, so I felt really good about recording it the way I did."

Other tracks from the first volume, released Feb. 8, include Jennings by himself on "Go Down Rockin'" (written by Leann White and Tony Joe

## "THAT WAS MY GOAL — TO BRING WAYLON TO A NEW GENERATION."

— Witt Stewart, Founder/CEO, ScatterTunes

find somebody else who was a huge Waylon fan, who he and Jessi wanted to be included, so all of a sudden he's getting close to 30 songs."

Rather than pick which tracks to shelve, Kelly Rich, VP, Sales, Marketing & Interactive, Big Machine Label Group, came up with the three-CD plan. "We didn't want to have somebody feel like they were just one of 30 songs that were cut," Borchetta noted. "We felt it was a better way to salute these great songs and the artists who gave their time and appreciation on the performances for all this music. It felt like the best way



left: Jessi Colter with producer Witt Stewart. above: Alabama prepares to record "Are You Sure Hank Done It This Way." Steel guitarist Bobby Terry, Teddy Gentry, drummer Shawn Fichter, Jeff Cook, tracking engineer Joe Baldrige, Randy Owen, second engineer Jacob Murry and electric guitarist Charles English.

photos: Colter-Ashley Heron; Alabama-TinaMarie Holland, Jennings—courtesy of Scatter Records and Big Machine Label Group

AN ALL-STAR LINEUP PAYS TRIBUTE TO

# WAYLON JENNINGS

by **DEBORAH EVANS PRICE**

White) and co-produced by Robby Turner; Jamey Johnson's version of "This Time;" James Otto singing "Don't You Think This Outlaw Bit's Done Got Out of Hand;" Patty Griffin and Country Music Hall of Fame member Kris Kristofferson on "Rose in Paradise" (Stewart Harris and Jim McBride); and Chanel Campbell on "The Wurlitzer Prize (I Don't Want to Get Over You)" (Bobby Emmons and Chips Moman). The next two volumes will include Dierks Bentley on "Lonesome, On'ry and Mean" (Steve Young), Country Music Hall of Fame member Vince Gill on "Amanda" (Bob McDill), Jewel on "Dreaming My Dreams" (Allen Reynolds) and Josh Thompson on "Love of the Common People" (John Hurley and Ronnie Wilkins), among many others. Vol. 2 is set for release June 14, the day before what would have been Jennings' 74<sup>th</sup> birthday; Vol. 3 is due out Oct. 26, the day prior to Jennings' and Colter's 42<sup>nd</sup> wedding anniversary.

The first single from Vol. 1 is Alabama's "Are You Sure Hank Done It This Way." "I just really liked Waylon Jennings," said Randy Owen, who reunited with fellow group and Country Music Hall of Fame members Jeff Cook and Teddy Gentry for the project. "He was funny and a great storyteller, but my deal with him was listening to how he played his guitar. He and I used to like the same sounds. I never was privileged to be in the studio with Waylon when he was cutting, but I figured he would be proud of the way that we cut this one." When asked how much rehearsal was necessary before recording their version, Owen smiled and replied, "We played this song for tips. We don't need to rehearse it. We remember what happened 25 or 30 years ago. We can play this one."

Borchetta picked this track as the first single for several reasons. "We have a lot of great artists on the project, but we don't have a lot of single rights," he said. "So we had to find somebody that was willing and able to give us single rights. Most of these artists are in play with their own releases. We can't come in and ask them to participate on this and at the same time roll over them with a single off of the Waylon project while they have something out on their own release. So it's always difficult to get single rights when you have these kinds of tribute albums. Alabama is at a place right now where they were able to give us those rights — and also, obviously, they knocked it out of the park."

Fans will get a glimpse into the recording sessions in a documentary. "We filmed a big part of this, so there's a documentary that will be released," said Stewart, referring to the digital version being made available on Jennings' Web site. "Every physical CD will have an enhanced four-minute documentary trailer. When you buy the CD at Target, Wal-Mart or wherever, you can put it in your computer and watch the trailer. Then you can go to [WaylonJennings.com](http://WaylonJennings.com) and buy and download the documentary.

"I'm very proud of Witt," Colter said, with a smile. "I couldn't have spearheaded it. I'm too emotionally involved. I think Waylon one day will tell him that he really appreciates what he's done."

#### **WaylonJennings.com**

*CMA created the Country Music Hall of Fame in 1961 to recognize individuals for their outstanding contributions to the format with Country Music's highest honor. Inductees are chosen by CMA's Hall of Fame Panels of Electors, which consist of anonymous voters appointed by the CMA Board of Directors.*



# CMA Close Up

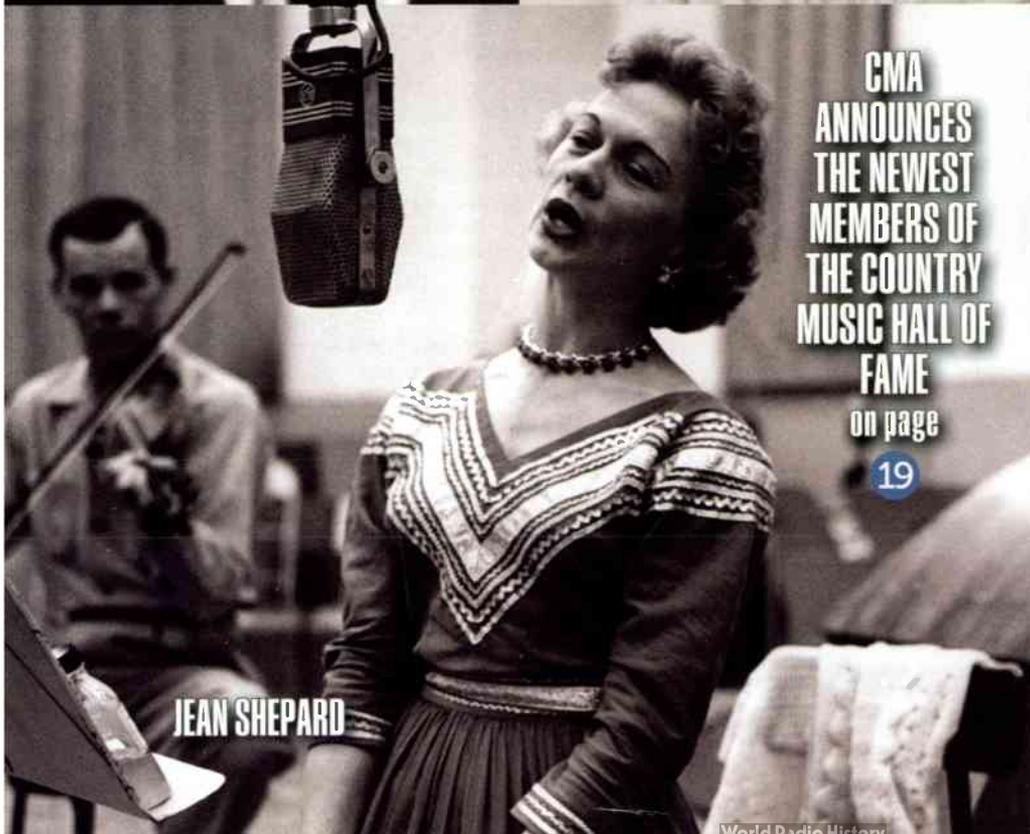
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**JEAN SHEPARD**

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MUSIC HALL OF  
FAME**  
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World Radio History

## cma events

### APRIL

**THURSDAY, APRIL 14 – THURSDAY, APRIL 21**  
Nashville Film Festival | Regal Green Hills Stadium 16 |  
Nashville | Tickets: [NashvilleFilmFestival.org](http://NashvilleFilmFestival.org) |  
CMA is a proud sponsor.

### SATURDAY, APRIL 16

CMA Music Festival Single Night Tickets for LP Field  
On Sale | 1-800-CMA-FEST, [CMAfest.com](http://CMAfest.com),  
[Ticketmaster.com](http://Ticketmaster.com), 1-800-745-3000

### MAY

#### WEDNESDAY, MAY 11

CMA Songwriters Series | Bill Anderson, Bob DiPiero,  
Dean Dillon, Steve Wariner and Craig Wiseman | Joe's Pub |  
New York City | 6:30 and 9 PM ET | Tickets: [JoesPub.com](http://JoesPub.com)

#### TUESDAY, MAY 17

CMA receives Leadership Music Dale Franklin Award |  
Renaissance Hotel Nashville | Invitation only

#### FRIDAY, MAY 20

CMA Broadcast Awards submissions accepted online at  
[Broadcast.CMAawards.com](http://Broadcast.CMAawards.com).

#### TUESDAY, MAY 31

New CMA membership applications due to be eligible to  
vote on all three CMA Awards ballots.

### JUNE

#### MONDAY, JUNE 6 – TUESDAY, JUNE 7

Billboard Country Music Summit | Nashville |  
[CountryMusicSummit.com](http://CountryMusicSummit.com) | CMA is a proud sponsor.

#### MONDAY, JUNE 6

CMA Global Artist Party | The Stage on Broadway |  
Nashville | 6:30 PM | FREE

#### TUESDAY, JUNE 7

AristoMedia Global Showcase | The Second Fiddle |  
Nashville | 11:30 AM | FREE

#### WEDNESDAY, JUNE 8

CMA Music Festival Kick-Off Parade (Broadway) and Chevy  
Block Party (Riverfront Park) | Nashville | FREE

Marty Stuart Late Night Jam | Ryman Auditorium | Nashville |  
10 PM | Tickets: [Ticketmaster.com](http://Ticketmaster.com) or Ryman Box Office  
(615) 889-3060

#### THURSDAY, JUNE 9 – SUNDAY, JUNE 12

CMA Music Festival | Downtown Nashville |  
Tickets: 1-800-CMA-FEST, [CMAfest.com](http://CMAfest.com),  
[Ticketmaster.com](http://Ticketmaster.com), 1-800-745-3000

#### SATURDAY, JUNE 11

City of Hope Celebrity Softball Challenge | Greer Stadium |  
Nashville | Tickets: [Ticketmaster.com](http://Ticketmaster.com)

