

CLOSE UP



AUGUST | SEPTEMBER 2014



LEE BRICE
TWO SIDES
ONE VISION

**COWBOY
JACK
CLEMENT**
THE LAST RIDE

LITTLE BIG TOWN

HOSTS "CMA MUSIC FESTIVAL: COUNTRY'S NIGHT TO ROCK"

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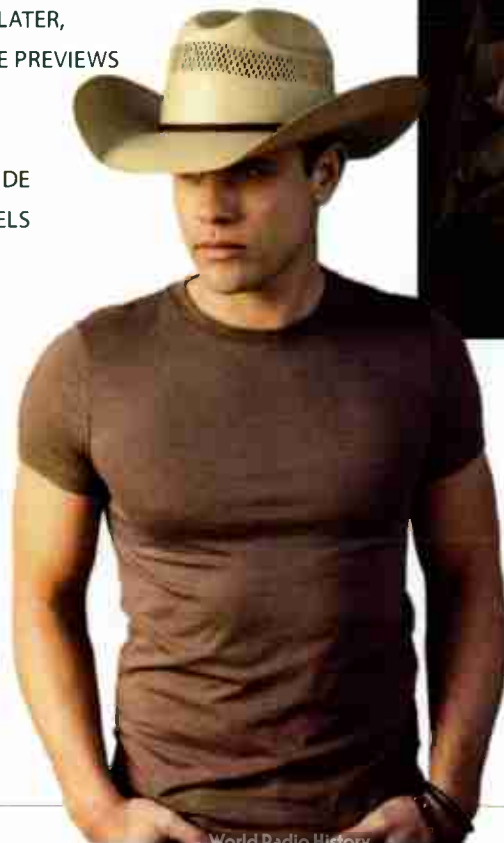
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COWBOY JACK'S LAST RIDE
ENCORE: CHARLIE DANIELS



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photos: Little Big Town - (clockwise from top left) Justin Lynch, Dustin Lynch, Joseph Lewis, Dustin Lynch - Justin Lynch (NY)

CMA

MUSIC FESTIVAL

COUNTRY'S NIGHT TO ROCK

**TUESDAY
AUGUST 5**

8|7c 

DIERKS BENTLEY AND LADY A RECORD CMA PBS SPECIALS

On June 25, CMA and the PBS live concert television series "Front and Center" filmed two special episodes at Nashville's Marathon Music Works, celebrating the 10th anniversary of the CMA Songwriters Series. The featured artists were Dierks Bentley and Lady Antebellum.



Photos: Dawn Jones



(above) Denis Gallagher, Partner, "Front and Center"; Don Maggi, Managing Partner and Executive Producer, "Front and Center"; Sarah Trahern, CMA CEO; Jon Randall, songwriter; Dierks Bentley; Jim Beavers, songwriter; Tom Becci, CEO and Senior Vice President, UMG Nashville; Ben Vaughn, Executive VP, Warner/Chappell Music and CMA Board member; Brett James, songwriter and CMA Board member; and Ross Copperman, songwriter.
(left) Becci; Maggi; Lady Antebellum's Dave Haywood; Gallagher; Lady Antebellum's Hillary Scott and Charles Kelley; Trahern; and Tom Douglas, songwriter and CMA Board member.

CMA HOSTS JODY LYNN RELEASE PARTY

Jody Lynn and CMA Close Up Editor Bob Doerschuk celebrate the release of Lynn's latest album, *The World's Out Dancin'*, on June 23 at CMA.



Photo: Lee Smoot

SUNNY SWEENEY POINTS THE WAY

She's played the toughest honky-tonks in East Texas, but Sunny Sweeney found nothing but love after playing a Live@CMA show on July 8. She even had her name added to the list of artists who have performed previously in our lobby concert series.



photo: Kayla Schoen

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CMA CO-SPONSORS KELLIE PICKLER AT LICENSING EXPO

Despite her "Despicable Me" pals, Kellie Pickler found nothing to despise when performing for Licensing Expo 2014's Opening Night Party. Held on June 17 at the Mandalay Bay Beach Club in Las Vegas, this event was co-sponsored by Licensing Industry Merchandisers' Association and CMA in association with the NFL Players Inc. "I'm especially honored to be representing the music genre I love and the Country Music Association," said Pickler.



photo: Licensing Expo 2014



[DUSTIN LYNCH PERFORMS AT THE HGTV LODGE IN FAN ALLEY ON FRIDAY, JUNE 6, DURING THE 2014 CMA MUSIC FESTIVAL IN DOWNTOWN NASHVILLE.]

DUSTIN LYNCH

GOES THE EXTRA MILE FOR EDUCATION

by ERIN DUVALL

All Country artists are grateful for the support of their fans. But they might look to Dustin Lynch as a model for how to take their appreciation a step further: He wants to help those fans — and others too — finish their college careers.

A pre-med graduate from Nashville's Lipscomb University, the singer/songwriter has partnered with CMT on the network's Empowering Education initiative.

In 2012, CMT asked Lynch to play a show in Washington, D.C., where various members of Congress would discuss the opportunities Country Music offers to encourage members of its audience to further their education.

Nearly two years later, Natalie Kilgore, VP/Publicity for Lynch's label, Broken Bow Records, happened to sit next to Lucia Folk, VP/Public Affairs, CMT, on a flight to Los Angeles. Folk had been working on turning Empowering Education into a company-wide mission. By the time they'd landed, the CMT exec had decided that Lynch's love for education tied perfectly to her company's mission to promote and educate nontraditional students.

"Dustin is so cerebral and so articulate," said Jon Loba, Executive VP, Broken Bow Records. "The guy graduated with a 3.9 from Lipscomb! When you look to marry artists with initiatives and causes that draw upon who they are, it seemed like the perfect fit."

"People who have a family or a real job don't think they can pull off getting a college education while they're doing all of that," Lynch explained. "We've filmed numerous promo spots of me explaining they can do it."

"We're using our role as storytellers to tell the stories of those who have gone back to school in a way that can reach people," Folk added. "There are four million jobs open in the United States, but there are skill gaps. Additional training is needed for some people to find the right jobs."

Lynch's inspiration for joining the campaign comes from a personal place. "At Lipscomb, they have a huge night course and weekend course program," he recalled. "All four years I went to school there, I saw those people. You've got to want to do it. My mom and my dad encouraged me to get my education. I didn't need a whole lot of pushing, though. I wanted to find a way to get to Nashville, so I could be around the music business.

"I was supposed to go to Middle Tennessee State University," he continued. "I didn't know what I wanted to study, though. One day, I got a call from my soon-to-be golf coach. Lipscomb is very expensive, but they offered me a golf scholarship. Playing golf in college is what really allowed me to come to Nashville and sink my teeth into the Bluebird Cafe and to get into that circle."

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“PLAYING GOLF IN COLLEGE IS WHAT REALLY ALLOWED ME TO COME TO NASHVILLE.”

—Dustin Lynch



DUSTIN LYNCH
AT THE 2012
EMPOWERING
EDUCATION
PERFORMANCE IN
WASHINGTON, D.C.

DIG DEEPER
INTO THE NEW
DUSTIN LYNCH
ALBUM ON
CMAWORLD.COM.



As part of the campaign, Lynch will appear at various events, including one for the American Association of Community Colleges in January. According to Folk, Empowering Education works currently with roughly 20 community colleges in Appalachia. Lynch will serve as the official spokesperson for the campaign and be featured in marketing materials provided to participating colleges. The goal is to increase enrollment by 2 percent in 2015 over the 2014 totals.

The timing couldn't be better for Lynch, who will release his sophomore album this fall. "It's another platform for audiences to learn who Dustin is," Loba said. "When we did the first album rollout, we didn't want to make him 'that med student who happened to sing Country Music.' We wanted him to be who he is: an artist who went to college to fulfill a promise he had made to his parents. Music was always in his heart, what he is about. We wanted to establish him as an artist, a writer, a musician first, and then reveal his academic background."

The lead single from that album, "Where It's At," written by Cary Barlowe, Zach Crowell and Matt Jenkins, exemplifies a new twist to Lynch's sound. This change in direction came after what could have been an extremely awkward pitch meeting between Loba and Lynch.

"The first time he came in with songs for the new album, he had six to eight songs — and it was the first time in forever that I wasn't excited about Dustin Lynch music," Loba said. "That can always be a real sensitive subject with an artist. I think it was a real douse of cold water when I told him that. In that moment, he could have told me I was wrong, gotten angry, smiled and left. But he said, 'OK, I appreciate that you're always honest with me. What do I need?'"

"It was a tough day," Lynch admitted. "I know we had some good stuff. I just don't think it's what he was looking for. They were good songs, but now looking back I understand why he was feeling how he was feeling. I'm glad he spoke up. That's the key to a good team. It was basically, 'No, try again.' That really lit a fire under me."

"I told him he needed to show growth," said Loba. "I told him to go out and write a statement song. There aren't enough statement songs in this format. Two weeks later, he came and played me a song called 'Your Daddy's Boots,' and I knew we had at least one single."

The story of how Lynch turned the corner on delivering a strong new album continues at CMACloseUp.com.

DustinLynchMusic.com; [@DustinLynch](https://twitter.com/DustinLynch)

photo: courtesy of CMT

TRAVIS MOON

PILOTS RADIO FUNDRAISING FOR ST. JUDE

by BOB DOERSCHUK

In Country radio, Travis Moon's record is well known. Over a nearly 20-year career, he has worked at KUBL-FM Salt Lake City, KEEY-FM Minneapolis, WUBE-FM Cincinnati and most recently as program director at Clear Channel Country KAJA-FM San Antonio.

He is also recognized as a champion of St. Jude Children's Research Hospital, having raised more than \$16 million by hosting radiothons at each of his stations. This year, working with his KJ 97 colleagues Randy Carroll, Jamie Martin and Bree Wagner, Moon and his team inspired listeners to pledge \$721,685, beating the previous year's total of \$703,145.

What many don't know, though, is that Moon's

commitment to St. Jude stems from personal experience. "When I did my first St. Jude radiothon, it went into the overnights — all day and all night," he recalled. "I had never done that before, but I found I just couldn't leave. It was bringing back memories of my brother, who passed away of cancer at age 13, and of our family going through all of that. I thought that if I left, I wouldn't be doing my all."

Moon is now able to assist St. Jude even more. On May 1, the organization welcomed him as its first Senior Liaison, Programming/Radio Development. Working from Nashville, he now assists radio stations throughout the United States in their fundraising for St. Jude.

"Travis has tremendous passion," said Jessica Turri, Specialist, Product Development, St. Jude. "He is the master of St. Jude radiothons. So this position was created specifically for him, because having his expertise to share with our partner stations is going to be invaluable for us."

Moon will work with stations in other formats, but those that broadcast Country constitute a huge majority. For 25 years, artists, fans and nearly 200 radio stations have worked together through St. Jude's Country Cares program to raise more than \$500 million to provide free medical care for children battling cancer.

"There are a couple of reasons why Country has been a perfect fit for St. Jude," Moon said. "One, your listeners have a high passion for your product. I'm not going to dog other formats, but I've done other formats and it's just a different deal. Country listeners are emotionally tied to the radio station, the personalities and the community. And everyone can agree that kids should not die of cancer. So when their favorite Country radio station picks up that gauntlet and says, 'Follow us, we're going to fight this,' the listeners have always been there. That just shows the power of Country Music."

Travis Moon can be reached at Travis.Moon@StJude.org.



KAJA/SAN ANTONIO STAFFERS RANDY CARROLL, TRAVIS MOON, JAMIE MARTIN AND BREE WAGNER RAISE MONEY FOR ST. JUDE AT THEIR 2014 RADIOTHON.

"TRAVIS HAS TREMENDOUS PASSION. HE IS THE MASTER OF ST. JUDE RADIOTHONS."

—Jessica Turri, Event Marketing Representative, Southern Region, ALSAC/St. Jude Field Operations

photo: courtesy of Todd White

LIVING A DOG'S LIFE

by CRYSTAL CAVINESS

The unthinkable had just happened.

After a show in Indianapolis, Carrie Underwood walked offstage and straight to her dressing room, where she had left her beloved rat terrier, Ace. But when she opened the door, Ace wasn't there ... or so she thought.

In the absence of his "mom," the agile and energetic little dog had jumped onto a folding chair, which of course folded right up, trapping him inside.

"He didn't make a sound, but eventually he was rescued," Underwood recalled.

So goes life on the road with pets in tow.

Canine Companions

Underwood is among a growing number of Country artists who can't bear to leave their pets behind while traveling to gigs.

"They pretty much go everywhere with me," said Underwood, referring to Ace and her second dog, a rescued dachshund mix named Penny. "I only leave them home if I'm just going to be gone for a few days. I just want to do what's best for them. I know traveling is hard on them too. If they can stay at home with their dad (Underwood's husband and Nashville Predators centerman Mike Fisher) or with a sitter, sometimes that's the better option."

Rodi, the 9-pound, long-haired dachshund that belongs to Country up-and-comer Chelsea Bain, knows no other life than by her mom's side.

"When I first got Rodi, she was 8 weeks old," Bain recalled. "Two days later, she was on the road. The best thing you can do is get a puppy and throw them into it. This is the life and this is normal. She's going to know this is what we do. As long as she's with me, she's content."

Bain totes Rodi on planes and the bus as she travels the United States, including shows at many NASCAR events. On planes, Rodi rides in her carrier, which slides beneath the seat. Though she gets nervous at the beginning

CARRIE AND ACE

TIPS AND TALES FROM THREE COUNTRY MUSIC TRAVELERS

of the flight, the puppy usually calms down after takeoff. But Bain suspects that anxiety could be sympathy fear.

"I am petrified to fly. When I'm scared, I feel like she's scared. So I try to comfort her. Rodi is probably an emotional support dog and I don't even know it," Bain said, laughing.

"Before I got her (in May 2013), I asked the band if it was OK," she continued. "Now, my whole band is obsessed with her. When Rodi rides on the bus, her toys are everywhere. She's all over the place. I'm not the boss of the road — my dog is."

Flying Island Entertainment artist Gwen Sebastian's dog, Angel, a rescued pit bull mix whose owner calls her "a pretty little mutt," even has her own bunk on the bus. Unlike Rodi, Angel is usually calm and even works as a navigator of sorts.

"One of my favorite things on the road is when we're driving on the bus," Sebastian says. "She rarely

hangs out with me. She sits next to the driver in the jump seat, watching out the window."

Packing for Puppy

Whether by bus, in a car or aboard a plane, these animals travel in first-class style, frequently with their own luggage and special treats.

"Usually my suitcase is filled half with my clothes and half with her toys and tennis balls," Bain admitted. "It's literally like traveling with a toddler."

Why tennis balls? Because Rodi likes to lose them under the beds in hotels. "I think she thinks it's funny," Sebastian speculated.

Inside Ace's and Penny's suitcases, Underwood packs a supply of leashes, poo bags, food and toys, as well as a fully stocked first aid kit, which she found out the scary way is necessary.

"Penny once grabbed a French fry off the sidewalk that was covered in ants," she said. "They must have given her quite a few stings on her little mouth, because her face blew up. It was a holiday, so I called my vet, who is amazing, and he told me what to do. Penny was fine and didn't learn her lesson at all. But I did, hence the fully-stocked first aid kit."

continued on page 12...



**"A DOG
WAGGING
HER TAIL OR
LICKING YOU
IS REALLY
COOL AT THE
END OF
THE DAY."**

— Gwen Sebastian

GWEN AND
ANGEL

... continued from page 11



CHELSEA BAIN, GWEN SEBASTIAN AND CARRIE UNDERWOOD DISH FURTHER ON THEIR DOGGIES AT CMACLOSEUP.COM.



Along with carrying blankets, antibacterial wipes and other supplies, Sebastian considers it necessary to know where the nearest animal hospital is when traveling to a gig. And she makes sure to include exercise in Angel's daily routine.

"Having a dog is a big responsibility," said Sebastian, who often takes Angel along when she goes running. "She needs to have her walks and things like that. Scheduling that is important, even if you have a lot of interviews that day before the show. It helps with dogs' well-being in general. They don't have nervous energy."

It also helps ward off extra pounds that result from the treats that tend to be a staple of road life.

"We try to always give Angel dog food. But," Sebastian confessed, "she'll get a McDonald's hamburger sometimes on the road — which she loves, of course."

"I feel like I give them more treats when we're on the road," Underwood agreed. "I feel bad that they have to live

on a bus. But so many people love seeing them every day, they are spoiled rotten. I know they are glad to be with me, but I can't help but show my love through yummy treats."

The Payoff

All three artists admit that it can be challenging to travel with pets. But they also agree that it's worth it.

"She just makes it feel like home because she is part of the family," Sebastian said about Angel. "A dog wagging her tail or licking you is really cool at the end of the day. I guess it's selfish in some ways, but it makes the end of the day really rewarding and it just feels good!"

Underwood agreed. "Ace and Penny are my little bits of home," she said. "I love them so much and love having them waiting for me on the bus after every show. I love cuddling with them in whatever random hotel room I'm staying in. They are something that is constant in my life. They don't care that I'm 'Carrie Underwood.' To them, I'm just Mom."

photo credit: Craig Campbell

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Renew by Aug. 8 to receive the
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**48TH
CMA
AWARDS**

The Second Ballot for
"The 48th Annual
CMA Awards"
closes on August 22
at 5:00 PM CST.

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STALKING THE WILD COPYRIGHT

by JEANNIE NAUJECK

A hit song brings a financial windfall that may provide relief to a striving songwriter. But many may not realize that their songs can keep giving for decades to come, thanks to the Copyright Act of 1976 (Public Law 94-553), which allows them to regain their original copyright 35 years after they'd signed it away.

Not only that: By regaining full ownership of their copyrighted works, songwriters can receive 100 percent of future royalties rather than the customary 50 percent under many royalty contracts. And if the song hits big again, perhaps through use in a commercial or high-grossing movie as well as on digital, satellite and terrestrial radio, it could generate substantial income.

"This is as important to a songwriter as any other asset class, be it home ownership, an IRA or anything else related to estate planning," said Lewis Anderson, owner of Legacyworks LLC, a service that files copyright terminations on behalf of songwriters. "They're worth more than you think they are. If you don't take advantage of it, it's an opportunity that could pass by."

A SONGWRITERS' GUIDE TO RECAPTURING SONG OWNERSHIP

Anderson should know. He's a songwriter himself, with solo-written hits that include "Whatever Happened to Old Fashioned Love," a No. 1 for B.J. Thomas in 1983, and "Lost in the Feeling," which Conway Twitty took to No. 2 that same year. In 1984, Anderson was named BMI Country Songwriter of the Year.

With a client list that includes Buddy Cannon, Steve Cropper, Duane Eddy, Phil Everly, Booker T. Jones, Chips Moman, Allen Reynolds, J.D. Souther and more, Anderson has filed for copyright recapture on "Born Under a Bad Sign," "Green Onions," "Groovy Kind of Love," "Heartbreak Hotel," "Imaginary Lover," "Mockingbird," "Rebel Rouser," "Spooky" and other classics.

According to the law, for any song created as of Jan. 1, 1978, the termination date is 35 years from date of publication under the copyright grant, or 40 years from the date of the grant, whichever is sooner. In other words, the assignment or copyright in a song that was cut in 1980 would qualify for termination in 35 years, while a song that was transferred to a grantee (publisher) in 1980 but not recorded until 1987 would qualify for termination 40 years after the transfer, which would be earlier than 35 years from being cut.

The first songs covered under the 1976 law theoretically started coming back to songwriters on Jan. 1, 2013, provided they filed for recapture within the termination period. Filing may be done as early as 10 years before the intended termination date but no later than two years prior.

"If you don't file within that window, the original publisher keeps the work. If you miss the window, you're pretty much out of luck," said veteran Nashville entertainment attorney Casey Del Casino, who has filed to recapture a number of songwriter catalogs.

The writer (the copyright grantor) must serve the publisher (the grantee) with a termination notice. Filing of the termination notice is then made with the U.S. Copyright Office; this is mandatory and can be done any time up to the effective date of termination. Filings must include details that can require an extensive paperwork search if

publishing companies have changed hands — a common occurrence as companies consolidate.

Once the termination notice is served, the original publisher has the exclusive right to renegotiate a deal for the work or works up to the termination date. If the songwriter isn't happy with the offer, he or she is free to shop it around to the highest bidder once the termination date arrives.

Songwriters can file their own termination papers, but timing and precision in filing have spawned a niche service filled by companies including Legacyworks and Copyright Recapture, launched 10 years ago by Brent and Wes McBride. Their father, Jim McBride, had penned six No. 1 songs and 10 Top 10 singles, including "Chattahoochee," CMA's Song of the Year in 1994, written with and cut by Alan Jackson.

"The beauty of termination is that it opens up options," said Brent McBride. "When you serve that notice of termination, it opens up an exclusive negotiating period with your current publishers. If they want to retain those works, then they have to compensate you to do that. Beyond that, once the song reverts, you have the option of putting it out on the market to the highest bidder or you could have someone admin it or admin it yourself."

How many songs should a writer recapture? And which ones? Brent McBride advises doing whatever is most cost effective. "I think it's absolutely worth submitting that notice of termination and seeing what happens — see if it brings up a new deal with the publisher or if somebody else might be interested in working that song."

Del Casino believes in recapturing an entire catalog if possible, which he says is worth more to a publisher than a few works. He mentions "Who's Sorry Now" and "The Glory of Love" as examples of songs whose day had supposedly passed yet nonetheless gained a second life in lucrative commercials or blockbuster film soundtracks.

"Obviously you want the big songs or the ones that have the most staying power," he said. "But on the other hand, you never know when some old song can be recast or redone. So you never sell out those rights. Because you never know."

THE INSIDE STORY ON RECLAIMING COPYRIGHT FOR "THE DEVIL WENT DOWN TO GEORGIA" AND "LUCILLE" IS AT CMACLOSEUP.COM.



[LITTLE BIG TOWN PERFORMS AT LP FIELD ON SATURDAY, JUNE 7, DURING THE 2014 CMA MUSIC FESTIVAL IN DOWNTOWN NASHVILLE.]

Little Big Town

RAISES THE BAR
AS HOSTS OF
"CMA MUSIC
FESTIVAL:
COUNTRY'S
NIGHT
TO ROCK"

by BOB DOERSCHUK

**HOSTING "CMA MUSIC FESTIVAL:
COUNTRY'S NIGHT TO ROCK" IS NO WALK
IN THE PARK. IT'S MORE LIKE A SPRINT AT
THE OLYMPICS, EXCEPT IT GOES ON FOR FOUR
CONSECUTIVE, ACTION-PACKED NIGHTS.**

Just ask Little Big Town. They debuted as hosts of the ABC Television Network special in 2013. And this year they reprise the role for the annual broadcast, scheduled to air on Tuesday, Aug. 5, at 8 PM ET/7 PM CT.

They knew in advance what challenges they would face. In fact, they were aware that executive producer Robert Deaton would present them with some new responsibilities. On top of that, they would juggle backstage interviews with major media outlets. And of course, they'd perform their own set on the LP Field stage.

Perhaps the highest hurdle would be to pull all this off with a smile, looking like they do this sort of thing in their sleep — except on these four nights sleep would be a fleeting luxury.

In fact, that was the easiest part. When you see Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook looking like they're having a ball on this year's Festival special, that's because they are. Rather than emulate somebody else's idea of a TV emcee, they're being themselves. And it works.

"It's not like '60 Minutes,'" Deaton insisted. "It's 'Country Music's Night to Rock.' We're having a good time. And we want the television viewing audience to have fun as well."

For Little Big Town, the fun began a little more than a month before CMA Music Festival's opening day, June 5. "Robert and George (Flanigen, co-producer) did a lot of work ahead of our first meeting," said Fairchild. "Then we got together for the first time, read through the script and brainstormed about some of the bits. Robert has an outline for the way he sees the show, the acts that are booked and what night they're on. We talk through it and practice in that meeting. Then, a couple of days before, we start reading through the scripts again because they've been tweaked and finalized. We dive in that week, doing some of the first voiceover and introduction work on Tuesday."

At that initial meeting, Deaton ran through his concept for how the show would differ from the focus in 2013. "From the creative standpoint of the show, in this day and age, from your mobile phones to iPads to social media, the world is fast-paced," he said.

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JIMI WESTBROOK,
KAREN FAIRCHILD,
KIMBERLY SCHLAPMAN
AND PHILLIP SWEET
GO OVER SCRIPTS AT
LP FIELD.

“WE LOVE, LOVE, LOVE DOING THIS.”

— Karen Fairchild, *Little Big Town*

“So I wanted to quicken the pace of the show. I also wanted to do some interviews backstage, see what goes on and give a glimpse of the world behind the stage.”

“The only challenging thing about this year’s show is that we had to interview some of the artists, and we realized that we’re better singers than we are interviewers,” Fairchild said. “We only had little, tiny interviews to do, but we did laugh about how we would get nervous and freeze up in front of our friends when interviewing them, or we’d forget to put the microphone in front of their mouth — you know, easy, Journalism 101 stuff. But because we were interviewing our friends and we wanted it to be relaxed and lighthearted, we weren’t doing anything really in depth. And we were talking about music or silly things, so it wasn’t that difficult.”

As an example, Fairchild cites a brief Q&A she and Schlapman conducted backstage with Tim McGraw. “We got really nervous,” she admitted. “It was like we turned into two high school girls. We were just ad-libbing, asking him about his new record and how he was about to start touring. But we ended when we pulled out a tape measure and measured his bicep. We wanted to measure his body fat because we were really confident there is none. And we talked to Faith before we went down there. She was giving us some ‘insider tips.’ We just laughed afterwards, like, ‘That was probably the worst interview Tim has ever done in his career!’”

photos: Reid Long

"It totally took Tim off guard," said Flanigen. "It was funny and it was real. Everybody's personality came out and it took it back to a different level. Kimberly came out of there thinking she had done such a bad job of interviewing. And I said, 'It was wonderful!' When you watch it now, you realize that it came out so good because they were having such fun with it."

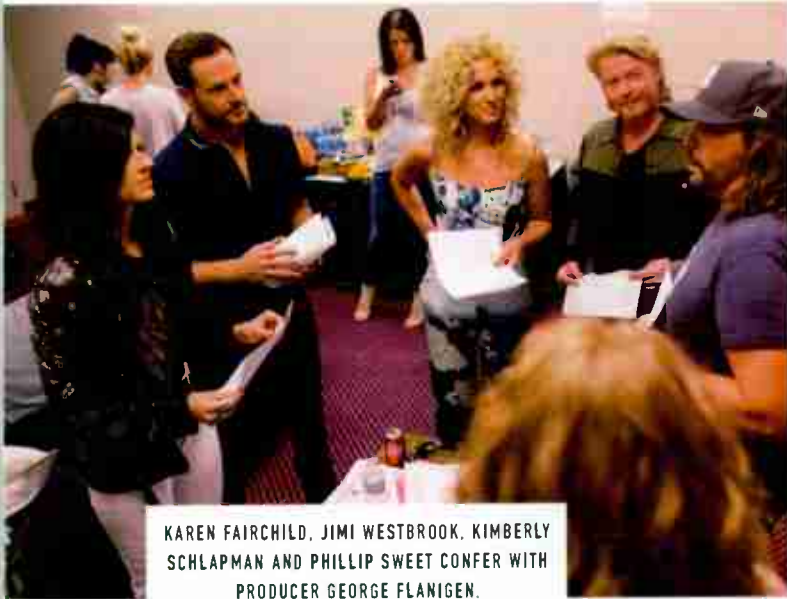
Spontaneity is a critical ingredient in this year's special. And the hosts weren't the only ones to play it by ear when the time was right. For all the planning and blocking that Deaton undertakes before shooting the songs they select for the show, sometimes the best results come as a result of pure impulse. It happened this year during Miranda Lambert's set.

"Once we get the TV song, my guys will look at me and go, 'Should we stop?'" Deaton said. "Usually we do, but after Miranda did 'Automatic,' for some reason I said, 'Keep rolling. Let's see what happens.' Then she did a song called 'Little Red Wagon.' We weren't scheduled to

shoot it, but it turned out to be some of the best television we've ever done. Miranda has turned herself into a master performer. It was inspiring to see someone so in control of her performance and the audience. It's actually breathtaking. So we ended up putting it in the television show because it was too good to leave out."

For all key players, CMA Music Festival 2014 was a home run — the second in a row for Little Big Town. "We love, love, love doing this," Fairchild said, smiling. "I hope it shows, because we've really had a great time. What's not to love about standing in the middle of 50,000 screaming Country Music fans and introducing your friends? It's not a bad gig!"

KAREN FAIRCHILD
SHARES MORE BACKSTAGE
MEMORIES FROM
CMA MUSIC FEST AT
CMACLOSEUP.COM.



KAREN FAIRCHILD, JIMI WESTBROOK, KIMBERLY SCHLAPMAN AND PHILLIP SWEET CONFER WITH PRODUCER GEORGE FLANIGEN.

WILLIE WAYLON THE BOYS AND BEYOND

CMT'S NEWS & DOCS DIVISION CELEBRATES COUNTRY HISTORY

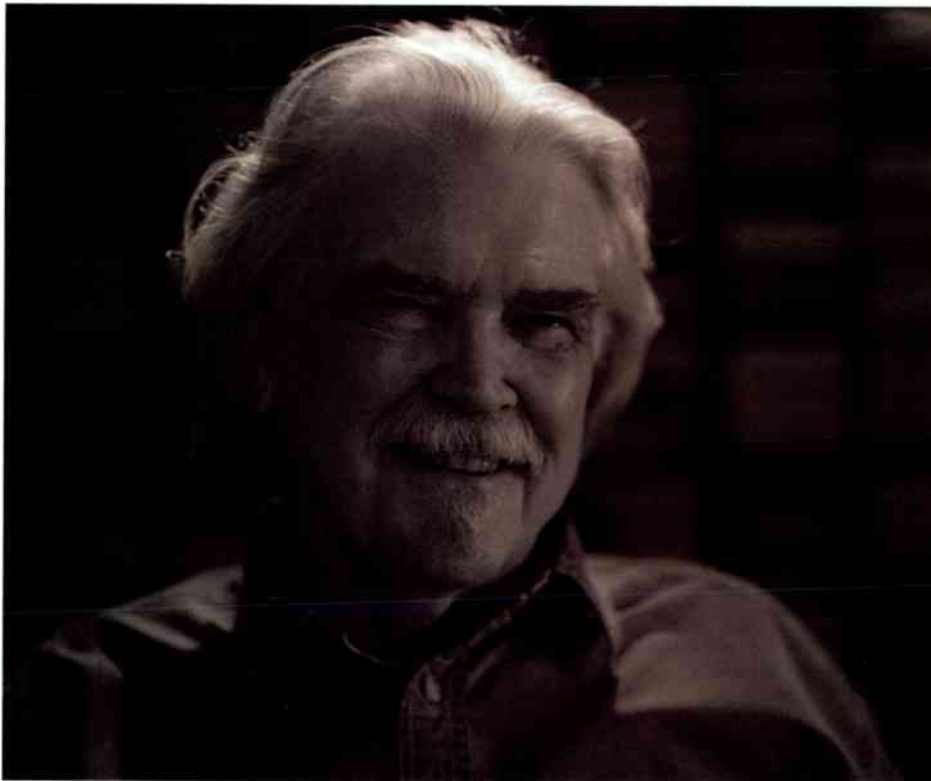
by MARK CRAWFORD

CMT's recent announcement that it is planning a series of in-depth documentaries marks a pivotal moment in preserving the legacy of Country Music and its impact on American culture.

"We are going forward with a slate of bold and compelling stories that reflect big personalities and monumental events that helped define America, our music and our spirit," said Jayson Dinsmore, Executive VP, CMT Programming and Development. "We've partnered with some of the most respected and visionary filmmakers working today, all charged with producing unique documentaries through an authentic and distinctive lens."

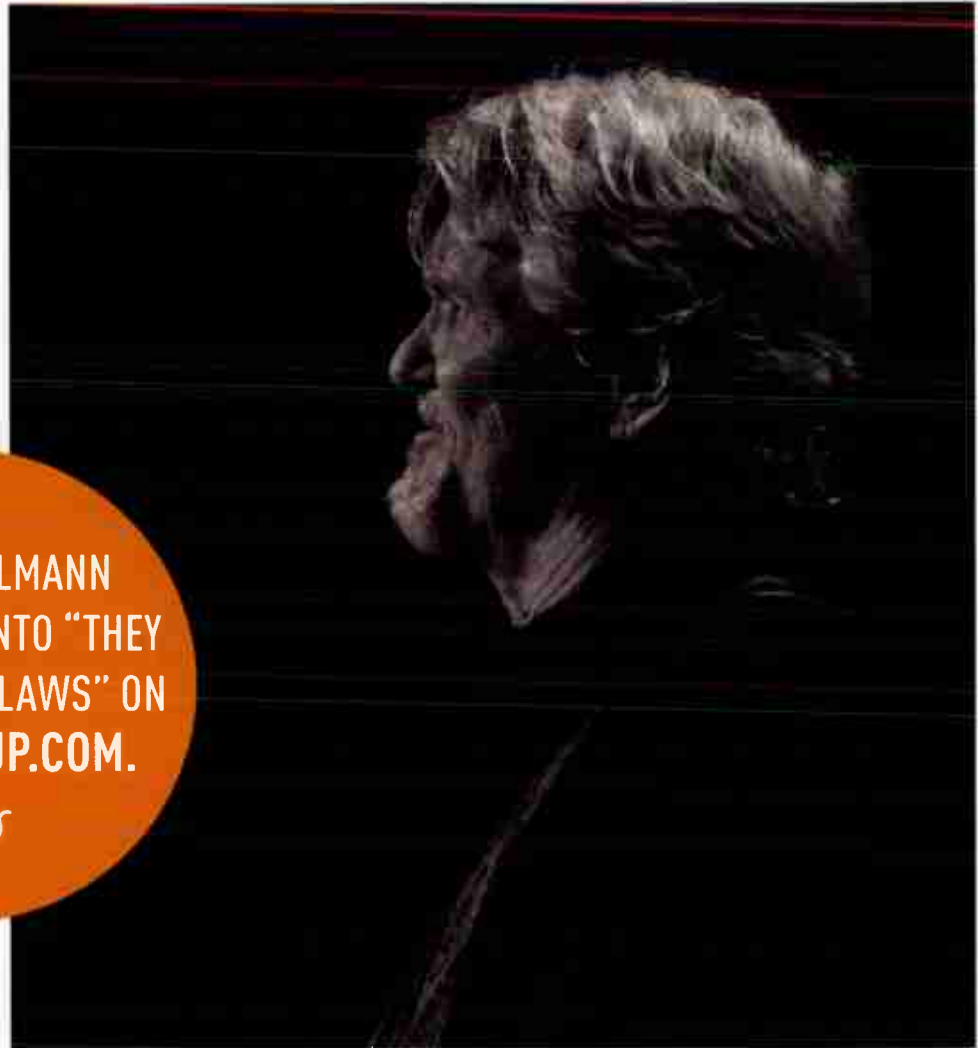
CMT has done some outstanding documentary work in the past. But this is the first time the network has dedicated an entire division to making documentaries.

"The last year has been a time of great ambition at CMT," said CMT President Brian Phillips. "There are so many untold stories that deserve to be on the screen. We're all storytellers in this business, and our News & Docs division will be a great way to bring these stories to a larger audience."



Guy Clark (above) and Kris Kristofferson (facing page) from "They Called Us Outlaws."

ERIC GEADELMANN
DIGS DEEPER INTO "THEY
CALLED US OUTLAWS" ON
CMACLOSEUP.COM.



The initial lineup is impressive:

- "Promiseland" (executive produced by Academy Award-nominated Ridley Scott with Mary Lisio and David Zucker of Scott Free Productions) celebrates the American farmer in a four-hour miniseries.
- "They Called Us Outlaws" (directed and produced by Eric Geadelmann, Kelly Magelsky and Ken Levitan) describes what happened in Nashville and Austin in the 1960s and '70s that changed the direction of Country Music.
- "Freedom" (executive produced by Academy Award- and Emmy-nominated Morgan Spurlock, with Jeremy Chilnick and Ethan Goldman) takes an in-depth look at the idea of independence.
- "Urban Legend: When A Nation Went Country" (directed by John Dorsey and Andrew Stephan) explores the nationwide phenomenon sparked by the 1980 film "Urban Cowboy."
- "Johnny Cash – American Rebel" (executive produced by Paul Gertz and Derick Murray) celebrates the Man in Black from the perspective of 10 of his greatest songs.

CMT went beyond Nashville to find award-winning directors and producers for these projects. "We want to make a lasting contribution to the history of Country Music," said Lewis Bogach, VP, Production, CMT. "We are simply looking for the best storytellers who also share our vision. It doesn't matter if they are in Los Angeles or New York or Canada."

"The people we have approached are enthusiastic about the projects and are excited to work with us," added Philips. "Television today is also a medium that is held in high regard by the film industry. It's a beautiful convergence."

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... continued from page 21

Getting It Right

New Country Music fans have a huge appreciation for the genre but often lack a deeper knowledge of its history. Take, for example, the outlaw movement, led by Waylon Jennings and Willie Nelson 40 years ago.

"I was surprised to learn that many typical fans, especially those under 50 years old, actually don't know a lot about their backstories," said executive producer Gadelmann. "They know the worn-out tales, which are often wrong to start with. Yes, Kris Kristofferson did land a helicopter in Johnny Cash's yard. But no, he wasn't drinking a beer and the demo tape was not 'Sunday Morning Coming Down.'" "They Called Us Outlaws" is a great opportunity to both introduce and reintroduce many of these artists. I feel a tremendous responsibility to get it right."

So far, Gadelmann has shot more than 100 hours of footage. The research document for the film tops 400 pages in length and will be published eventually as a book. Gadelmann's goal is to premiere the film at Austin's SXSW music and international film festival.

More Than Entertainment

The meaning of each story is important. For example, the outlaw movement wasn't about breaking rules; it was about being different, staying true to your vision and not compromising your art.

"We went out of our way and spoke our own words because we believed in them," said Kris Kristofferson in "They Called Us Outlaws." "That's what we were set down on the planet to do. We weren't worried about commerciality. It was whether we were doing the good work, writing soulful songs."

"I think CMT gets it," said Gadelmann. "They believe wholeheartedly that an audience exists for compelling, long-form Americana content, and the way they're approaching it is exciting. These films will go much deeper than anything that has been presented up to now, from the story standpoint to the cast of characters. Audiences don't know these wildly entertaining and very inspirational stories and how they shaped the scene and, especially, the music."

In his interviews with Gadelmann, Kristofferson spoke frequently of poet William Blake and the "duty" of the artist. These conversations both inspired and guided the executive producer, who said, "That impressed upon me the duty we collectively have here, as filmmakers, as a network, to communicate these stories in a way that brings people closer to their own hearts."



Eric Gadelmann confers with Michael Murphy before shooting for "They Called Us Outlaws."

"WE WANT TO MAKE A LASTING CONTRIBUTION TO THE HISTORY OF COUNTRY MUSIC."
— Lewis Bogach, VP, Production, CMT



lee brice

finds balance on *I DON'T DANCE*

by CHUCK DAUPHIN

"I grew up loving songs that moved me," said Lee Brice, looking back on one of the two facets of his music that define who he is as an artist.

"I grew up in church," he continued. "So for the most part, you're singing songs that are trying to put across a message. Most of them are big ballads. I just had a natural connection to those.

"Then as I started to play in college, I did the parties and played in the bars," he said. "I started hearing music like (Garth Brooks') 'Ain't Goin' Down (Till the Sun Comes Up)' and Hank Jr. That became more of who I was, along with Guns N' Roses and Aerosmith. There are two sides to me. I wanted to be able to show both of them."

Brice's affinity for both the soulful ballad and the uptempo rocker is evident on his third Curb album, *I Don't Dance*, releasing Sept. 9.

"The cool thing is that I'm still the guy who wants to write a ballad lyric, but I want them to rock," he explained. "On this record, there's a lot of that — rocking songs that have a groove but also a ballad feel. That's where my heart is. There's always the wild side of Lee Brice that wants to throw down and kick the footlights out and get on top of the roller coaster ride at the show. I saw Garth do that. I saw Aerosmith bring you to a point of, 'This is so intense' And then they drop it back, suck the air out of a room, grab a guitar, sing a song and connect."

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Having worked on *I Don't Dance* for two years, the two-time CMA Awards nominee feels that the album is worth the wait.

"I just feel that it takes time to make a great record — the way I'm doing it, it does," he clarified. "It just depends on the kind of record you want to make. If you want to make a live record, it would be pretty quick to make. But you still spend a lot of time getting that live side down. It was a process of not only recording, but also writing the songs or finding the songs and deciding how to record them and what they should feel like. You don't want to put an album together where too much sounds alike. There's a lot of stuff to think about to make the kind of record I wanted to make."

I Don't Dance leads off with the title cut, a meditation on Brice's relationship with his wife Sara and their two sons, Takoda and Ryker, which Brice wrote with Rob Hatch and Dallas Davidson. "Like a lot of single guys, you don't see yourself in that moment of getting married and having a family," he mused. "Then you meet the person who completely changes that. I'm glad she came along, because without her I would still be the dude leaning up against the bar wall, saying, 'I don't want to dance. I'm not that kind of guy.' But here I am now."

The guitar pictured on the cover of the CD is a special footnote to his marriage. "It's an awesome guitar," he said. "That was actually a wedding present from my wife. I had a friend who had a 1940s Gibson. It was beat up, but I was in love with it. She called him and said, 'I know Lee loves these kinds of guitars. Can you find one?' He searched around and found this one. 'I Don't Dance' stands for a lot of things, including me getting to that point in my life. So that guitar is directly connected to 'I Don't Dance' for me and it will always be."

On the flip side of the emotional spectrum is the uptempo "Girls in Bikinis," which Brice wrote with Rodney Clawson, Thomas Rhett and Chris Tompkins. "I feel like, 'Dudes, since time began, we've been infatuated with a woman in a bikini,'" he said. "Even when you're a kid, you're in awe of that. It's just boys being boys. I felt like it was a very universal subject to write a song about, as long as it was recorded right and had the right vibe and wasn't cheesy. I wanted it to be like Mel McDaniel's 'Baby's Got Her Blue Jeans On.' I think it could be a single I would choose for next spring."

Recording that track, Brice insisted, was "the most fun I have ever had in the studio. We recorded it with a band at first, but we immediately knew it wasn't right. It wasn't what I had pictured in my head. So we went into a small home studio, with some instruments and a keyboard, and did all these parts to have fun. I played everything on there and sang it all. Everything you hear was recorded in that room. It was fun, and that's all I wanted it to be. We just wanted to see how many hooks we could put in a song — and there's a bunch," he said, with a smile.

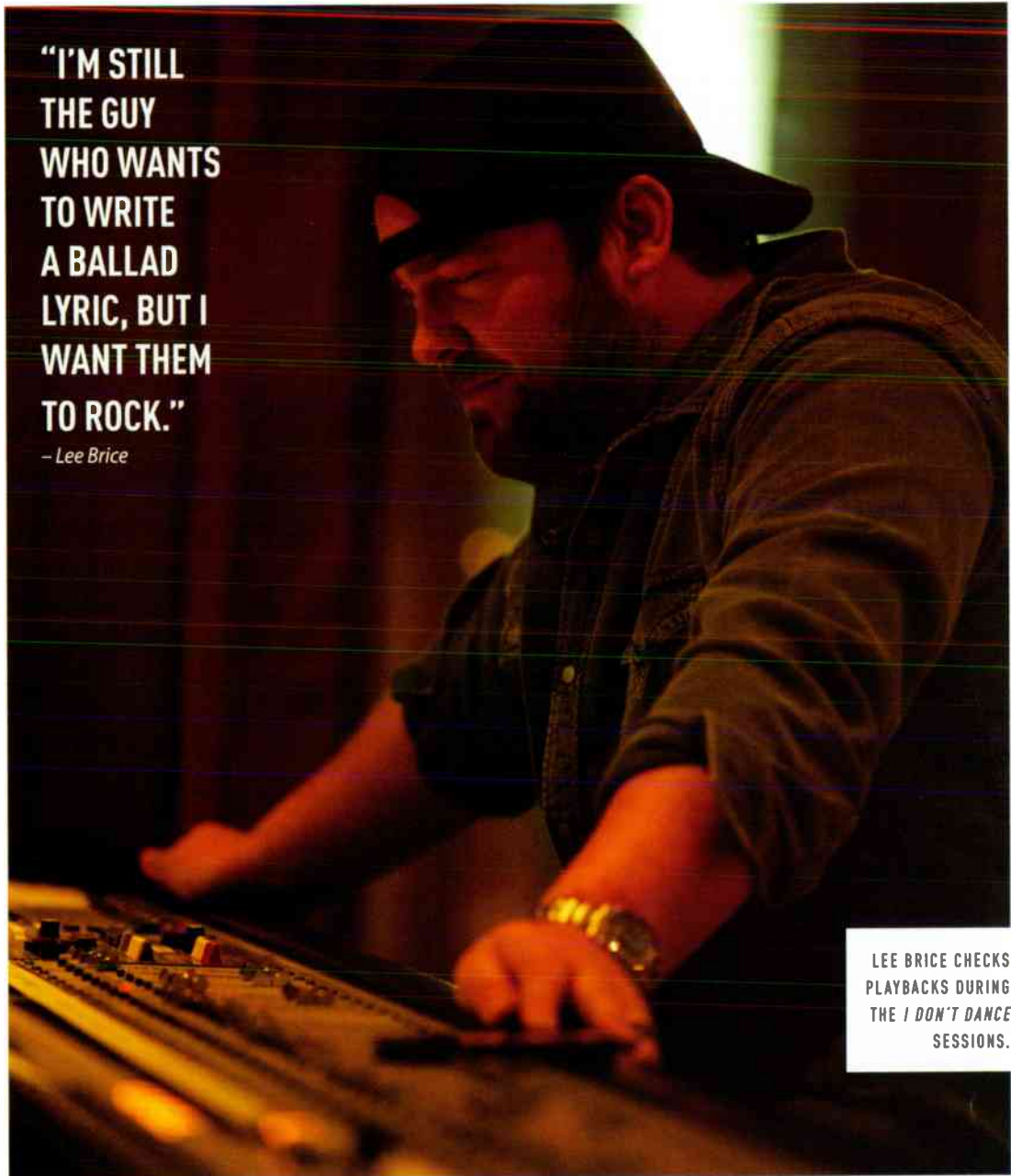
WHY SO FEW ORIGINAL
CUTS ON *I DON'T DANCE*?
LEE BRICE EXPLAINS ON
CMACLOSEUP.COM



photo: Joseph Llanes

**"I'M STILL
THE GUY
WHO WANTS
TO WRITE
A BALLAD
LYRIC, BUT I
WANT THEM
TO ROCK."**

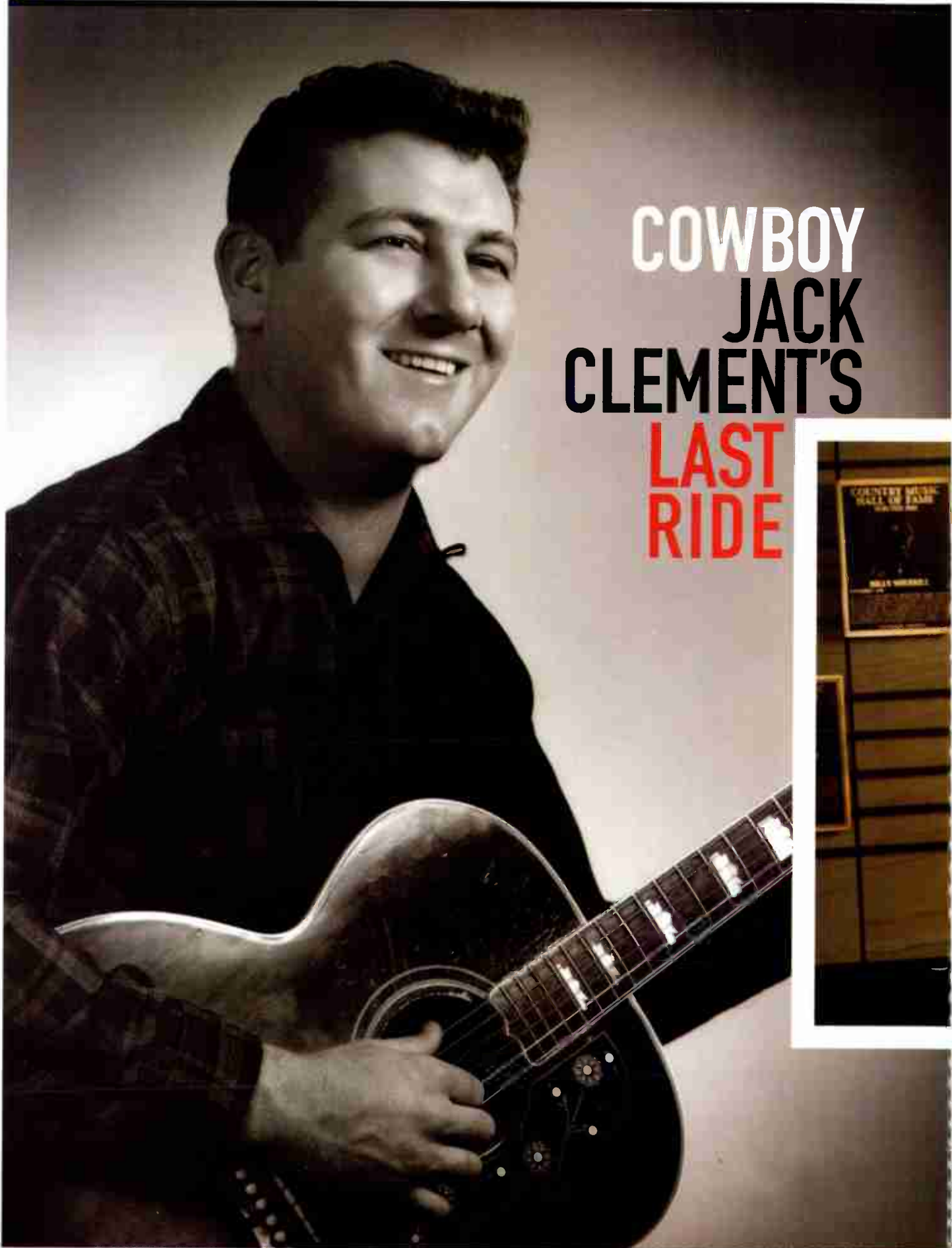
— Lee Brice



LEE BRICE CHECKS
PLAYBACKS DURING
THE *I DON'T DANCE*
SESSIONS.

"Girls in Bikinis" is also a family affair, with a vocal cameo from Sara. "She was coming home from work," Brice remembered. "We had a bridge written, but it wasn't right. I had this idea to make it real visual and bring a girl into it. So I asked her to stop by. She had the groceries in her hands and talked this little part into the microphone. It turned out so interesting and unique. I did get a little worried because she sounded really young — but it's my wife, so it's fine!"

Brice takes a lot of pride in *I Don't Dance* and, even more so, his steady rise since being signed to Curb Records. "I've spent a lot of time with (Curb Records CEO) Mike Curb, brainstorming and talking together about the future," he said. "That makes a big difference in the relationship between a record label and an artist. Whenever you can talk about things, you can work things out. A lot of people have managers who are against the record labels or record labels that are against the artists. It shouldn't be that way. You should be working for the same goal. I'm glad to be part of Curb Records. We're one of their horses, so we feel good."



**COWBOY
JACK
CLEMENT'S
LAST
RIDE**



COUNTRY LEGENDS BID FAREWELL ON *FOR ONCE AND FOR ALL*

by ROBERT K. OERMANN

Cowboy Jack Clement was a singer, songwriter, record producer, movie maker, song publisher, record label executive, ballroom dancer, bandleader, video pioneer and recording studio innovator. He was also a born showman.

The one thing he wasn't was a cowboy — he hated horses and didn't wear boots.

But despite his many accomplishments, *For Once and For All*, recorded during his last year and released by I.R.S. Records Nashville on July 15, is only the third album of his career.

Clement's longtime studio engineer Dave "Fergie" Ferguson and co-producer Matt Sweeney agreed that he needed to leave behind one last audio testament. "When I talked to him about doing it, he lit up," said Ferguson. "He wanted to do it. And he put his heart into it. Jack was pretty bored, you know. He'd been sick. I think that when he was recording, it took his mind off the things that were going on.

"I think he figured out that this was his last record," he continued. "It was kind of like it was with Johnny Cash. You know, I was working with him (Cash) almost up to the last minutes. That's what Cowboy wanted to do. I think it puts people in a mind space where they don't worry so much about what's coming."

Ferguson and Sweeney began work on *For Once and For All* in February 2013, just two months after an all-star show staged in Clement's honor at Nashville's Municipal Auditorium. The track list featured Clement's classic compositions exclusively.

"We recorded Jack's vocals first because we knew that time was limited," Ferguson recalled. "Usually, you record the vocals last, so we had to make this record backwards. But I'd been with him so long that I'd learned to make records forward, backwards, sideways and any way you can.

"Sometimes he was too weak or in pain or needed to rest," Ferguson said. "But when different people would come in to add their parts, Cowboy would just come to life. Dan Auerbach (of The Black Keys) came in and played guitar. When John Prine came in, that's one of the days that stood out. Cowboy would really perform for John. T Bone Burnett would come over, just to be with Jack and play guitar and be a part of it."

A couple of months later, in April 2013, there came another milestone, as Clement, Bobby Bare and Kenny Rogers were announced as the newest inductees into CMA's Country Music Hall of Fame. "When I saw that it was going to be Cowboy and me, I got really excited," said Bare. "At the same time, I pretty much knew

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[COWBOY JACK CLEMENT ON THE DAY OF HIS INDOUCTION
ANNOUNCEMENT INTO CMA'S COUNTRY MUSIC HALL OF FAME, 2013.]

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“COWBOY WAS UP THERE DOING A SAMBA OF SORTS, WITH A MARTINI BALANCED ON HIS HEAD. I THOUGHT, ‘I BELIEVE I’VE FOUND ME A PLACE TO HANG OUT.’”

– Marty Stuart

that he wouldn't make it to the induction. But he was there (at the announcement). Cowboy was a little weak, but he knew he was going into the Hall of Fame."

Their friendship stretched back more than half a century from that day at the Country Music Hall of Fame and Museum. In fact, Bare would play a crucial role in persuading his friend to not quit the music business. During a period of disillusionment in 1963, Clement decided to sell his songs and music publishing to business partner Bill Hall and leave town for Beaumont, Texas.

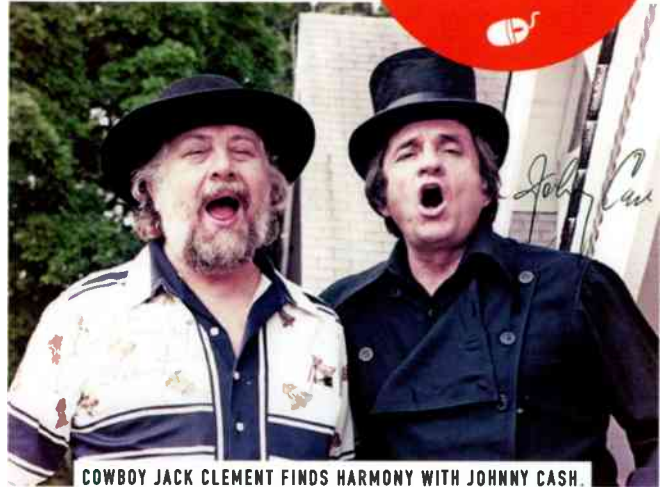
But as he was looking at Hall's uncashed check, Clement heard his phone ring. It was Bare, telling him that Clement's song, "Miller's Cave," was going to be his next single. At the time, Bare was red-hot with the massive successes of "Detroit City" and "500 Miles Away From Home."

"So he took the check back over to Bill Hall, and Bill let him off the hook," Bare said. "Then, after I moved to Nashville in 1964, Cowboy decided that he was going to move to Nashville. We found him a house about three minutes from where we lived."

Much more history was made after that, a lot of it at the Cowboy Arms Hotel and Recording Spa, his home and studio on Belmont Boulevard. There he produced artists that ranged from jazz titan Louis Armstrong to folk star John Hartford, from polka king Frankie Yankovic to Country icon Eddy Arnold.

"I went there in 1979," Marty Stuart recalled. "With the opening of that door, I met two lifelong friends. Johnny Cash was sitting in a chair, playing the guitar and singing 'The Wabash Cannonball.' And Cowboy was up there doing a samba of sorts, with a martini balanced on his head. I thought, 'I believe I've found me a place to hang out.'"

TAKE A LOOK BACK AT COWBOY JACK'S UNIQUE CAREER AT CMACLOSEUP.COM



COWBOY JACK CLEMENT FINDS HARMONY WITH JOHNNY CASH.

Stuart was there at the final curtain too, along with Clement's many other loyal pals as they said their farewells. "One afternoon, maybe a month before Cowboy passed away, Connie (Smith) and I drove over there," he recalled. "We went into the office, and Cowboy appeared wearing his Elvis Presley bathrobe. It became like it had been a thousand other times. I took a guitar. He took a guitar. And we sat and sang the same old songs, one more time. As we left the office, the sun was sinking. I knew I'd never see him again. ... It was the most perfect 'I-love-you-goodbye' show."

"Right before he died," said Bare, "me and Emmylou, Jeannie Bare, Shawn Camp and Fergie all went down to his office and had a guitar pull. Cowboy came out and sat in his chair and we all sang Cowboy's songs. ... Fergie said that was the last time the Cowboy was out of bed."

In his last months, a long line of artists came to pay respects to Clement and join in on his final sessions. Supporting his performances are Dierks Bentley, the Del McCoury Band, Joey Miskulin of Riders In The Sky and Stuart. Singing daughter Alison Clement is in the cast, as are two of his protégé producers, Garth Fundis and Allen Reynolds.

Clement's fellow Country Music Hall of Fame members Bare, Vince Gill and Emmylou Harris are on the album. So are his fellow Nashville Songwriters Hall of Famers Rodney Crowell, Dickey Lee and Prine, as well as Gill and Reynolds. Adding to the album's luster are contributions from Rock and Roll Hall of Famers Duane Eddy and Leon Russell ... and many more. Even after Clement's death, his buddies continued to add their voices and instruments to *For Once and For All*.

As Ferguson put it, "I promised him I would finish it."

CowboyJackClement.com

photo: Marty Stuart

LEAH TURNER

Leah Turner was raised on a California ranch, the daughter of a rodeo champion. Her parents bought her a piano when she was 5. Within a year, inspired by the Country classics her mom and dad enjoyed, she had written her first song.

In a college songwriting class, she caught the ear of Kenny Loggins, who persuaded her to move to Los Angeles. But Turner, sensing that Nashville was more consonant with her sound and spirit, eventually booked a one-way ticket to Tennessee and began making herself known in the heart of the Country capital.

On her self-titled debut EP, released by Columbia Nashville and produced by Cary Barlowe, Jim Catino and Jesse Frasure, Turner's talent explodes like a sunburst. Her singing is intense, with a rough timbre shaped by technical command and deep soulfulness. Each of these six songs rocks hard but at medium tempo, allowing Turner plenty of room to sculpt her delivery with delicate nuance. When she needs to interpret a lyric carefully, as on "Beat Up

Bronco" (written by Turner, Barlowe, Frasure and Hillary Lindsey), she does so; even on the "whoa, whoa" lick at the end of the chorus, she pours soul into her syllables. And when she needs to shout it out, nothing can stop her.

Turner's grit, humor and talent suggest that the era of male chart domination in Country may soon be coming to an end.

LeahTurner.com

@LeahTurnerMusic

Q Who is your musical hero?

A "I have two. Male would be George Strait because he's a true cowboy. And female would be Trisha Yearwood."

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

A "I don't think there is one. I'm excited for every day!"



[KRISTY OSMUNSON and JON STONE]

AMERICAN YOUNG

When two artists, already wise to the ways of the Country Music world, form a duo, the result can be more varied than what you often get from sibling pairs.

When the twosome is Kristy Osmunson and Jon Stone, it can also be close to magic.

They have plenty in common. Both are American and, though well established in Nashville, young. Stone's writing credits include "Me and My Gang" for Rascal Flatts, "A Woman Like You" for Lee Brice and "It Ain't Yours to Throw Away" for fictitious superstar Gunnar Scott on "Nashville." Osmunson sizzled on fiddle with another duo, Bomshel.

On June 24, Curb Records released their first digital EP, whose six tracks bubble with their chemistry and daringly defy convention. Their first single, "Love Is War" (written by Billy Montana, Kylie Sackley and Jonathan Singleton), eschews slamming backbeats and hillbilly swagger for simple, quiet harmonies and unisons over delicate, lute-like plucks and an almost evanescent drum part. Each takes a turn in the spotlight — Stone with tangible urgency on "Wasn't Gonna Drink Tonight" (Lee Brice, Billy Montana and Stone), Osmunson with muted desperation on "God Sends a Train."

Expect American Young to be making music this memorable well into adulthood.

AmericanYoung.com

@American_Young

Q Do you have a lucky charm?

A STONE: "Yes."
OSMUNSON: "Yes. Two."

Q What can you tell us about yourself that we'd never guess?

A STONE: "I can read."
OSMUNSON: "I'm not really blond."

FOR MORE Q&A RESPONSES, MUSIC, VIDEO AND OTHER INFORMATION ON DEBUT SPOTLIGHT ARTISTS, PLEASE VISIT **CMACLOSEUP.COM**

CONTRIBUTORS

CRYSTAL CAVINESS

(Pets on the Road, page 10) has been published in *The Hollywood Reporter* and *The Washington Times*.



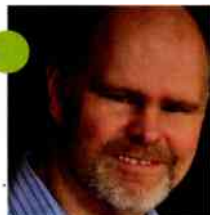
MARK CRAWFORD

(CMT News & Docs, page 20) is a freelance writer in Madison, Wisconsin.



CHUCK DAUPHIN

(Lee Brice, page 23) has written for *Billboard* and *The Hollywood Reporter*.



ERIN DUVALL

(Dustin Lynch, page 6) is a freelance writer and editor.



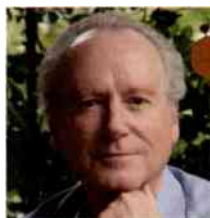
JEANNIE NAUJECK

(Copyright Recapture, page 14) is a business journalist based in Nashville.



ROBERT K. OERMANN

(Cowboy Jack Clement, page 26) writes weekly columns for *Music Row*.



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CMA CLOSE UP

EXECUTIVE EDITOR WENDY PEARL

EDITOR BOB DOERSCHUK

DESIGN EVAMARIE OGLANDER

CONTRIBUTING WRITERS CRYSTAL CAVINESS | MARK CRAWFORD
CHUCK DAUPHIN | ERIN DUVALL
JEANNIE NAUJECK | ROBERT K. OERMANN

PROOFREADERS DEB BARNES | BLISS BOWEN

CMA STAFF

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BRENDEN OLIVER COORDINATOR OF MEMBERSHIP AND BALLOTING
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NATALIE WILSON SENIOR COORDINATOR OF MARKET RESEARCH

STRATEGIC PARTNERSHIPS

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FAN FAIR 1995

.....
**Charlie Daniels
meets a young fan at
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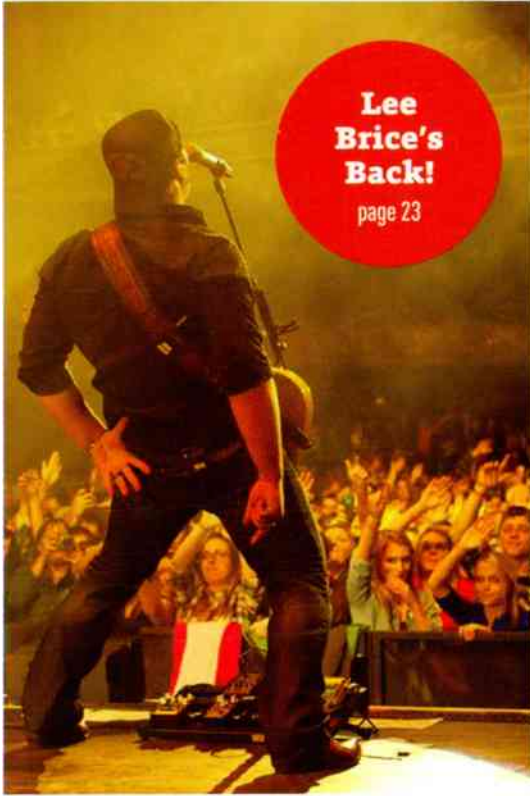
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LAUREN THOMAS

ARISTA NASHVILLE

1400 18TH AVE S

NASHVILLE TN 37212-2809



Lee Brice's Back!
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photo: Ryan Smith

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 - Marty Stuart Breaks Down His Upcoming Double Album
 - Tips On Tracking Nashville And L.A. style
 - PBS Profiles CMA Songwriters Series
 - CMA Country Music Hall Of Fame Inductions
- LIVE ON CMA CLOSEUP.COM
- Hall Of Famer Mac Wiseman Returns To Recording
 - Lee Brice And Dustin Lynch Outline Their New Albums
 - Behind The Scenes At "CMA Music Festival: Country's Night to Rock"
 - Charlie Daniels Retrieves Copyright To A Country Classic
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