

CMA AWARDS PREVIEW
Kenny Chesney Leads
with Seven Nominations

CMA BROADCAST AWARDS
Finalists Announced

GLEN CAMPBELL
Back on the
Country/Pop Summit

JENNIFER HANSON
Rides Her Second Wind

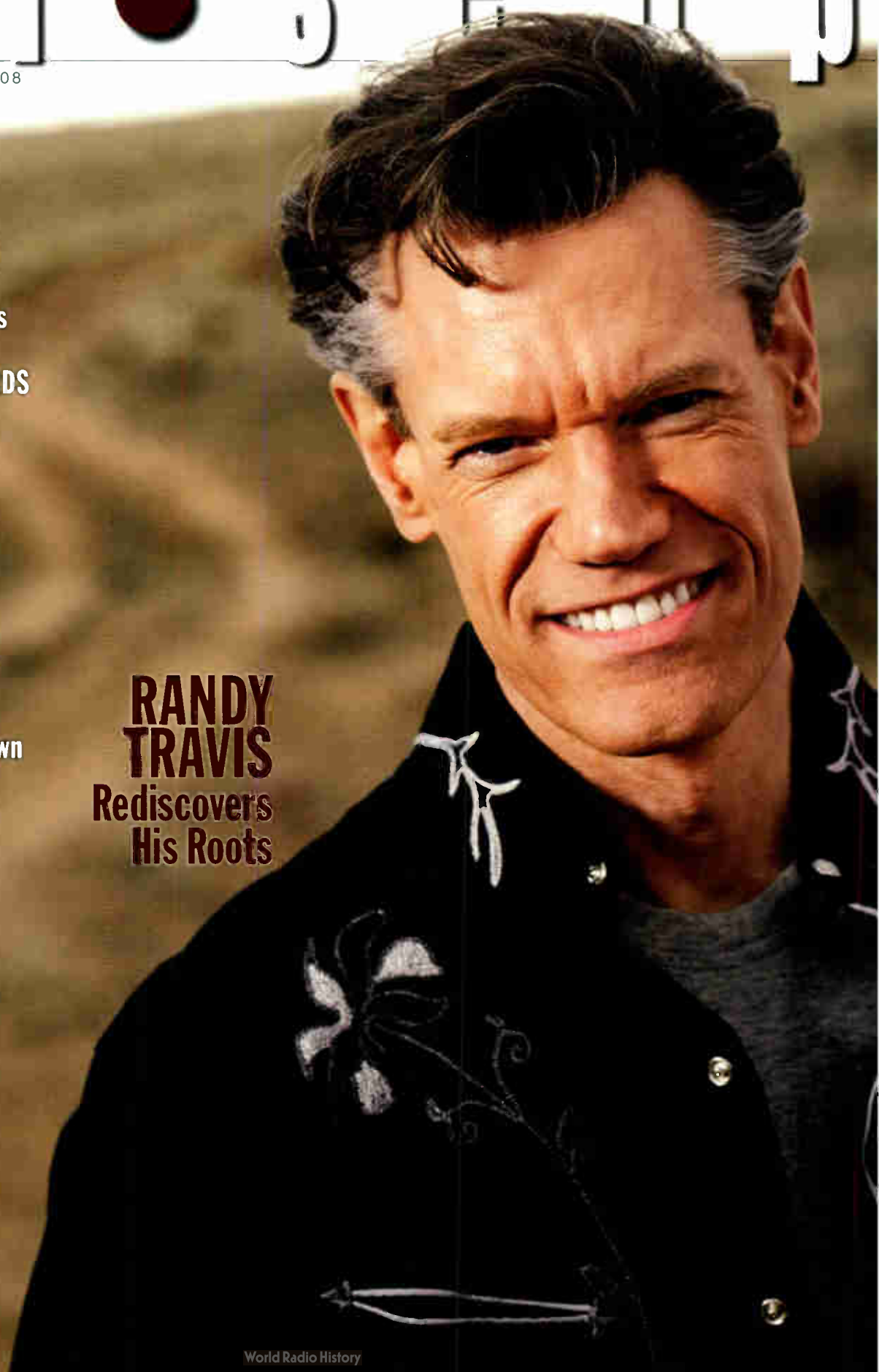
ON THE ROAD, PART 1
Keeping Tour Costs Down

SING WITHOUT STRESS
Tips from Top Vocal
Coaches

USB WRISTBANDS
Music You Can Wear

iLIKE
Targeting Music
Consumers

**RANDY
TRAVIS**
Rediscovered
His Roots



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FINAL BALLOT OCT.17-NOV.4

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In the 42 years since the first CMA Awards took place, this annual celebration has grown beyond even the imaginations of the visionaries who conceived it.

It is, for example, broadcast live and nationwide, on the ABC Television Network, which also spreads the word each year of Country Music's Biggest Night by announcing the nominees in several categories aired live from New York on "Good Morning America."

Last year, word also spread through appearances by Country artists on "Dancing with the Stars," "Extreme Makeover: Home Edition," "Jimmy Kimmel Live," "The View" and other ABC programs. **ABC.com** counted down the minutes through

Webisodes, blogs and other items that led to three-hour live coverage of Red Carpet arrivals. And the close collaboration between ABC and CMA on creating a targeted promotional campaign online, on television, on radio and print, tailored to national audiences and local markets through ABC affiliates, further ensured the evening's success.

You could break it down to numbers, beginning with the 34.6 million viewers who watched all or part of the Awards. And that doesn't include those who enjoyed the event on television or radio in markets as widespread as Australia, Brazil, Canada, China, the Middle East and the United Kingdom.

It could be measured in album sales too. Just ask Kellie Pickler, Taylor Swift, George Strait and Sugarland, whose performances on the Awards helped trigger 179, 156, 138 and 112 percent surges respectively in sales of their albums during the following week.

For those of us who live in Nashville, the Awards bring a more personal benefit as well. Reporters, music industry executives and fans flock to our town. Hotels fill to capacity. Transportation, from taxis to limos, stays busy day and night. Venues are booked for pre- and post-Awards parties.

According to the Nashville Convention and Visitors Bureau, spending by visitors to the Awards channeled from \$1.5 to \$2 million directly into the local economy in 2007. Add to that the national and worldwide exposure to Music City afforded through the Awards broadcast and the message is clear: The CMA Awards draws from the tradition of Country Music as represented by Nashville while reaching toward the limits of possibility — and that's what I imagine those visionaries who created the Awards wanted.



Tammy Genovese

CMA Chief Executive Officer

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CMA Close Up (ISSN 0896-372X) is the official bimonthly publication of CMA.

Available to CMA members only.
CMA Close Up subscription price of \$25 per year is included in membership dues.

Periodicals postage paid at Nashville, Tenn.
Postmaster: send address changes to
CMA Membership | One Music Circle South
Nashville, Tenn. 37203-4312.

kenny chesney
LEADS FINALISTS WITH SEVEN NOMINATIONS
george strait and sugarland
RECEIVE FIVE NOMINATIONS EACH
sugarland's jennifer nettles
RECEIVES SIXTH NOMINATION AS SONGWRITER
alan jackson and brad paisley
SCORE FOUR NOMINATIONS EACH

Early on the morning of Sept. 10, in the studios of ABC News' "Good Morning America" on Times Square in New York City and at the Sommet Center in Downtown Nashville, the nominees for the 2008 CMA Awards were made public to the world.

Welcomed by ABC News correspondents Sam Champion and Robin Roberts, Rascal Flatts and Taylor Swift read the names of the finalists in five of the 12 CMA Awards categories live from New York on the ABC Television Network, after which CMA CEO Tammy Genovese took to the stage at the Sommet Center's Suite Level Club in Nashville. Her comments, and the subsequent announcements of the remaining CMA Awards nominees as well as the CMA Broadcast Awards finalists, were carried live by CMT and to radio stations by CMA's official radio partner Premiere Radio Networks.

"Having both 'Good Morning America' and 'CMT Insider' broadcast our CMA Awards final nominees live brings an immediate national spotlight to these highly-anticipated announcements and allows fans across the country to experience the same thrill our artists and the industry feel as the names are read," Genovese observed.

Before a gathering of journalists, music industry leaders and other dignitaries, Genovese noted the consistent success of the CMA Awards on ABC-TV, with 34.6 million viewers watching all or part of the ceremony, making the 2007 broadcast No. 1 among the evening's programs in terms of total viewers as well as adults ages 18 through 49. The show placed behind only the Academy Awards and Grammy Awards in total viewers among awards broadcasts during the 2007-2008 season.

"We can't wait to see where this year's show takes us," she added. "And we're excited to reveal the nominees for 'The 42nd Annual CMA Awards.'"

Lady Antebellum and James Otto then announced nominations in the remaining seven categories, on a special edition of CMT's "CMT Insider."

Kenny Chesney led the field with seven nominations. Chesney, the reigning CMA Entertainer of the Year, was nominated in that category again, as well as Male Vocalist; Album for *Just Who I Am: Poets & Pirates*; Single for "Don't Blink;" Music Video for "Don't Blink" along with director Shaun Silva; and twice for Musical Event, one with Reba McEntire for "Every Other Weekend" and another for "Shiftwork" with George Strait. Chesney could receive two additional trophies for co-producing his Album and Single with Buddy Cannon.

Jennifer Nettles collected six nominations — five with Sugarland plus a solo nod for writing "Stay," nominated for Song of the Year. The duo's five nominations include their first in the Entertainer category; Single for "Stay;" Vocal Duo, which they won for the first time in 2007; Musical Event for "Life in a Northern Town" with Little Big Town and Jake Owen; and Music Video for "Stay," also directed by Silva. Nettles and Kristian Bush may receive an additional trophy for producing "Stay" with Byron Gallimore.

George Strait received five nominations as well, for Entertainer; Male Vocalist; Album for *Troubadour*; Single for "I Saw God Today;" and Musical Event with Chesney on "Shiftwork." He could receive two more trophies for co-producing his Single and Album with Tony Brown. The writers of Strait's hit "I Saw God Today," Rodney Clawson, Monty Criswell and Wade Kirby, picked up a nomination for Song of the Year.

Strait now has 75 career CMA Awards nominations, trailing only Alan Jackson, whose total rose to 79 with this year's nominations for Male Vocalist; Album for *Good Time*, produced by Keith Stegall; Song for "Good Time," written by Jackson; and Music Video for "Good Time," directed by Trey Fanjoy.

Like Jackson, Brad Paisley received four nominations, including



Rascal Flatts and Taylor Swift at the CMA Awards Nominees announcements in New York on ABC News' "Good Morning America."



Lady Antebellum talks with Lance Smith on the live "CMT Insider" special.



CMA CEO Tammy Genovese welcomes the audience.

Charles Kelley, Dave Haywood and Hillary Scott of Lady Antebellum, CMA Board Chairman Clarence Spalding, Bucky Covington, CMA CEO Tammy Genovese, Chuck Wicks, CMA Awards Producer Robert Deaton, CMA Awards Consulting Producer Walter Miller and James Otto.

cma awards

COUNTRY MUSIC'S BIGGEST NIGHT

Entertainer; Male Vocalist, which he won in 2007; Song for "Letter to Me," written by Paisley; and Music Video (featuring Andy Griffith) for "Waitin' on a Woman," directed by Jim Shea and Peter Tilden.

Keith Urban rounded out the Entertainer of the Year nominees. He also earned a nomination for Male Vocalist of the Year, a category he won in 2005.

After winning CMA Female Vocalist of the Year in 2006 and 2007, Carrie Underwood returned in 2008 with two nominations, again for Female Vocalist and Album of the Year for *Carnival Ride*, produced by Mark Bright.

Alison Krauss is also nominated for Female Vocalist as well as Musical Event for her performance with first-time CMA Awards nominee Robert Plant on "Gone, Gone, Gone." Nominated for the second consecutive year for Female Vocalist, Miranda Lambert also garnered a nomination for Single of the Year with "Gunpowder & Lead," produced by Frank Liddell and Mike Wrucke.

Completing the Female Vocalist category are reigning Horizon Award winner Taylor Swift, making her debut in the lineup, and four-time winner Martina McBride (1999, 2002-2004), whose four Female Vocalist wins tie her with Reba McEntire (1984-1987) for the greatest number of victories in that category, surpassing Loretta Lynn and Tammy Wynette's previous records. With her nomination for Musical Event of the Year with Chesney, McEntire boosts her career total to 46 nominations — more than any other female artist in the 42-year history of the CMA Awards.

More than 30 years since their two previous nominations for CMA Awards in the Vocal Group category (1976 and 1977), the Eagles returned to that category in 2008. Lady Antebellum debuted as Vocal Group nominees as well as being included among candidates for New Artist of the Year. After sweeping to victory in the Vocal Group category for five consecutive years, Rascal Flatts secured another nomination in 2008, while Emerson Drive, with its second nomination in that category, and Little Big Town, also nominated for Musical Event of the Year with Sugarland and Jake Owen, rounded out the list. Artists may be nominated only twice for a New Artist of the Year Award (formerly Horizon Award). This year's hopefuls are first-timers Lady Antebellum and James Otto, along with previous nominees Jason Aldean, Rodney Atkins and Kellie Pickler.

The record for most CMA Awards goes to Brooks & Dunn, who have taken 19 trophies home. That number could rise by two in 2008, with their nominations for Vocal Duo — an honor they've won a record-setting 14 times — and Album of the Year for *Cowboy Town*, produced by Tony

Brown, Ronnie Dunn, Kix Brooks and Bob DiPiero.

Trace Adkins also received two nominations this year, with Single and Music Video mentions for his poignant "You're Gonna Miss This." The No. 1 hit also earned Song of the Year nominations for songwriters Ashley Gorley and Lee Thomas Miller.

"Country Music thrives on the talent and creativity of an outstanding group of artists, and they are well represented with our nominees," said Genovese. "These talented performers, musicians, songwriters, producers and directors demonstrate the artistic depth and creativity of our format, and the 2008 CMA Awards will definitely reflect that in November."

"We look forward to this exciting time of the year, when ABC spotlights the best and brightest of today's Country Music artists and their achievements," said Vicki Dummer, Senior VP, Alternative Series, Specials, and Late-Night, ABC Entertainment. "Today's announcement of these exceptional nominees begins our celebration of one of our biggest nights in programming — the CMA Awards."

"The 42nd Annual CMA Awards" will be broadcast live from the Sommet Center in Nashville on Wednesday, Nov. 12 (8:00-11:00 PM/ET) on the ABC Television Network.

The CMA Awards nominees and winners are determined by the 6,000 industry professional members of CMA, which was the first trade organization formed to promote an individual genre of music in 1958.

The first "CMA Awards Banquet and Show" was held in 1967. The following year, the CMA Awards was broadcast on NBC Television for the first time, making it the longest running annual music awards program on network television. The show aired on NBC through 1971, and on the CBS Television Network from 1972 through 2005.

Winners of "The 42nd Annual CMA Awards" will be determined in a final round of voting by eligible voting members of the Country Music Association. CMA Awards balloting is officiated by the international accounting firm of Deloitte & Touche LLP.

Along with live coverage of the CMA Awards nominees press conference, the special edition of CMT's "CMT Insider" re-aired several times, and footage from the nomination special was made available at **CMT.com**. A video news release, which includes nominee announcements, exclusive interviews, music video clips and more, was serviced after the press conference.



ABC News anchors Sam Champion and Robin Roberts talk with Rascal Flatts and Taylor Swift after some of the CMA Awards nominees were announced on "Good Morning America."



James Otto and Lady Antebellum at the CMA Awards Nominees Press Conference in Nashville.



Taylor Swift hugs Jay DeMarcus of Rascal Flatts after Joe Don Rooney reads her name as a nominee for Female Vocalist of the Year.

Reactions from Some of the CMA Awards nominees

"'You're Gonna Miss This' has been such a special gift for me this year, so I'm really thrilled that CMA and the industry recognized the strength of that song. Not only was it one of the biggest hits of my career, when we performed it on the season finale of 'The Celebrity Apprentice' it helped raise a lot of money for my charity, the Food Allergy and Anaphylaxis Network. So, yeah, I'm really proud of this song."

– **TRACE ADKINS** *Single and Music Video of the Year*

"Being nominated for a CMA Award is a huge honor, especially to be included in the New Artist category. When you consider how many great artists are trying to break through each year, and the industry only gets to vote for five, it is a huge deal. Plus, it makes Awards night a lot more exciting because you feel a part of it."

– **JASON ALDEAN** *New Artist of the Year*

"It's incredible. I'm really honored to get to be a part of the CMA Awards. I can't wait for the show. To be nominated is crazy good."

– **RODNEY ATKINS** *New Artist of the Year*

"It's been very competitive for many years in the Duo category, so to have a place with these amazingly talented folks is truly an honor. To be recognized for our album, *Cowboy Town*, is so special. We put a lot of work and sweat into this one."

– **KIX BROOKS of BROOKS & DUNN** *Vocal Duo and Album of the Year*

"You never know how these things are going to go. We work so hard on this music, the tours, the videos ... It's so much the focus of what I do, how I live, it's always a thrill to see that people are not just noticing, but recognize what we're all trying to do."

– **KENNY CHESNEY** *Entertainer, Male Vocalist, Single, Album, Musical Event (2x) and Music Video of the Year*

"I'm again honored to be nominated for Musician of the Year. It's a pleasure to be mentioned in the same category alongside these giants of excellence. We all work hard throughout the year, trying to keep the 'M' in CMA steeped with integrity. To be given a nod from our peers for that work is a very sweet stop on the way to the next song."

– **JERRY DOUGLAS** *Musician of the Year*

"We are thrilled to be nominated."

– **EAGLES** *Vocal Group of the Year*

"We're honored to be included in the Group category for the second time. To be recognized by our peers for a second year in a row is a great feeling and it will be fun to celebrate here in my hometown [Grande Prairie, Alberta, Canada]."

– **BRAD MATES of EMERSON DRIVE** *Vocal Group of the Year*

"I am honored to be nominated in this category with such talented musicians. The Country Music genre is fortunate to have so many accomplished players from which to choose. I am so proud to be considered for this Award."

– **DANN HUFF** *Musician of the Year*

"The Eagles are living legends. They're a huge influence on us. We were recently watching a live DVD of a show they did a couple of years ago on the bus, in amazement. Everyone in the Vocal Group category has been around a long time and paid their dues, so it's very humbling, because we definitely have a long way to go."

– **HILLARY SCOTT**

"Now I hate them because they're in the same category — but don't put that in print [laughter]!"

– **CHARLES KELLEY**

"My very first concert, when I was 10 years old, was the Eagles. I remember it vividly and couldn't imagine being where we are today."

– **DAVE HAYWOOD**

– **LADY ANTEBELLUM** *New Artist and Vocal Group of the Year*

"I wasn't expecting anything this year, but wow, what a way to wake up on a Wednesday morning. 'Gunpowder & Lead' was my very first Top 10, and I wrote it from a real place in my life, so it's extra special that it's up for Single of the Year. Being nominated for Female Vocalist is always something I wish for — but I know there are only five spots. There are

so many great artists, and I am thankful and ecstatic that CMA thought I deserved one of those coveted positions. Good luck everyone, and thanks to everyone who voted for me."

– **MIRANDA LAMBERT** *Female Vocalist and Single of the Year*

"We are incredibly grateful to be nominated again for Vocal Group of the Year, and we are thrilled over the nomination with Sugarland and Jake Owen for 'Life in a Northern Town.' People's response to this song has been overwhelming, and we couldn't be happier that something that started as a moment in a live show for the fans would eventually be nominated for a CMA Award."

– **LITTLE BIG TOWN** *Vocal Group and Musical Event of the Year*

"I have been in this business for a lot of years, and to be acknowledged by my peers is overwhelming. I am still in shock. The new artists out there are so strong that I thought there was no way that I was going to be nominated. The only thing I have ever won was 'most athletic' in high school — and no disrespect to Ki-Be High, but this CMA nomination blows that one out of the water."

– **JAMES OTTO** *New Artist of the Year*

"My first nomination for Musician of the Year was in 1993, 15 years ago. Since then I've been nominated 14 times and I am truly humbled that my work is still appreciated and recognized in this way. I know it is a cliché to say it's an honor just to be nominated, but considering all the amazingly talented musicians I work with side by side in the studio every day, for me it is really true."

– **BRENT MASON** *Musician of the Year*

"It's surreal and thrilling to be nominated for something you've dreamed of your whole life."

– **KELLIE PICKLER** *New Artist of the Year*

"I'm sitting down here in South Texas, bracing for Hurricane Ike. This really brightens my day. I look forward to a great celebration of our great music. Thanks to all involved."

– **GEORGE STRAIT** *Entertainer, Male Vocalist, Album, Single and Musical Event of the Year*

"I just finished watching the nomination announcements on TV from my sofa at home and it is simultaneously humbling and encouraging to be in such amazing company as we are in all of the categories. It is one thing to play shows every week of the year and imagine ourselves striving to become Entertainers of the Year and another thing all together to have the voting members of CMA believe that it is possible. Simply awesome."

– **KRISTIAN BUSH of SUGARLAND**

Entertainer, Vocal Duo, Single, Musical Event and Music Video of the Year

"I almost spilt my tea this morning as I was watching and the nominations kept being added. Being in the 'Entertainer of the Year' category is such an honor. We've been lucky enough to be out on the road with Kenny Chesney for a couple of tours over the last two years. Looks like rock by osmosis really does work!"

– **JENNIFER NETTLES of SUGARLAND** *Entertainer, Vocal Duo, Single, Song, Musical Event and Music Video of the Year*

"This was definitely a day worth getting up really early for. Hearing my name called in the Female Vocalist category was a dream come true."

– **TAYLOR SWIFT** *Female Vocalist of the Year*

"I am extremely honored to be nominated for a CMA Award with Trisha Yearwood. She's one of the true vocalists in our genre and I'm proud to be referred to as her 'duet partner.'"

– **JOSH TURNER** *Musical Event of the Year*

"This is awesome! As an artist, you always hope the music you record will touch people's lives. There is nothing more rewarding than to be recognized by your peers and to know your fans are enjoying the same ride!"

– **CARRIE UNDERWOOD** *Female Vocalist and Album of the Year*

"I've sat at home and watched the CMAs on TV so many times and thought, 'Man, what I wouldn't give to be there.' It's a wide-eyed, boyhood wonderment that hasn't left me one iota. When you see your name there with all the other artists, it's insane, like one big fairy tale — beautiful!"

– **KEITH URBAN** *Entertainer and Male Vocalist of the Year*

2008 CMA Awards Nominees

entertainer of the year

KENNY CHESNEY
BRAD PAISLEY
GEORGE STRAIT
SUGARLAND
KEITH URBAN

female vocalist of the year

ALISON KRAUSS
MIRANDA LAMBERT
MARTINA McBRIDE
TAYLOR SWIFT
CARRIE UNDERWOOD

male vocalist of the year

KENNY CHESNEY
ALAN JACKSON
BRAD PAISLEY
GEORGE STRAIT
KEITH URBAN

vocal group of the year

EAGLES
EMERSON DRIVE
LADY ANTEBELLUM
LITTLE BIG TOWN
RASCAL FLATTS

vocal duo of the year

BIG & RICH
BROOKS & DUNN
MONTGOMERY GENTRY
SUGARLAND
THE WRECKERS

song of the year

(Award goes to songwriter and primary publisher)

"GOOD TIME"
ALAN JACKSON
EMI-April Music/Tri-Angels Music

"I SAW GOD TODAY"
RODNEY CLAWSON/MONTY CRISWELL/
WADE KIRBY
Big Red Toe/Extremely Loud Music/
Steel Wheels Music/Blind Mule Music

"LETTER TO ME"
BRAD PAISLEY
EMI-April Music/New Sea Gayle Music

"STAY"
JENNIFER NETTLES
Jennifer Nettles Publishing

"YOU'RE GONNA MISS THIS"
LEE THOMAS MILLER/ASHLEY GORLEY
EMI Blackwood Music/New Songs of Sea Gayle/
Noah's Little Boat Music/
Songs of Combustion Music

new artist of the year

JASON ALDEAN
RODNEY ATKINS
LADY ANTEBELLUM
JAMES OTTO
KELLIE PICKLER

album of the year

(Award goes to artist and producer)

CARNIVAL RIDE
CARRIE UNDERWOOD
Produced by Mark Bright
19 Recordings Limited/Arista/Arista Nashville

COWBOY TOWN
BROOKS & DUNN
Produced by Tony Brown, Ronnie Dunn,
Kix Brooks and Bob DiPiero
Arista Nashville

GOOD TIME
ALAN JACKSON
Produced by Keith Stegall
Arista Nashville

JUST WHO I AM: POETS & PIRATES
KENNY CHESNEY
Produced by Buddy Cannon
and Kenny Chesney
BNA Records

TROUBADOUR
GEORGE STRAIT
Produced by Tony Brown and George Strait
MCA Nashville

single of the year

(Award goes to artist and producer)

"DON'T BLINK"
KENNY CHESNEY
Produced by Buddy Cannon
and Kenny Chesney
BNA Records

"GUNPOWDER & LEAD"
MIRANDA LAMBERT
Produced by Frank Liddell and Mike Wrucke
Columbia Records

"I SAW GOD TODAY"
GEORGE STRAIT
Produced by Tony Brown and George Strait
MCA Nashville

"STAY"
SUGARLAND
Produced by Byron Gallimore, Kristian Bush
and Jennifer Nettles
Mercury Nashville

"YOU'RE GONNA MISS THIS"
TRACE ADKINS
Produced by Frank Rogers
Capitol Records Nashville

musical event of the year

(Award goes to each artist)

JOSH TURNER featuring TRISHA YEARWOOD
"ANOTHER TRY"
MCA Nashville

REBA McENTIRE and KENNY CHESNEY
"EVERY OTHER WEEKEND"
MCA Nashville

ROBERT PLANT and ALISON KRAUSS
"GONE, GONE, GONE"
Rounder Records

SUGARLAND featuring
LITTLE BIG TOWN and JAKE OWEN
"LIFE IN A NORTHERN TOWN"
Mercury Nashville

KENNY CHESNEY (duet with GEORGE STRAIT)
"SHIFTWORK"
BNA Records



music video of the year

(Award goes to artist and director)

"DON'T BLINK"
KENNY CHESNEY
Directed by Shaun Silva

"GOOD TIME"
ALAN JACKSON
Directed by Trey Fanjoy

"STAY"
SUGARLAND
Directed by Shaun Silva

"WAITIN' ON A WOMAN"
BRAD PAISLEY featuring ANDY GRIFFITH
Directed by Jim Shea and Peter Tilden

"YOU'RE GONNA MISS THIS"
TRACE ADKINS
Directed by Peter Zavadil

musician of the year

JERRY DOUGLAS | Dobro
PAUL FRANKLIN | Steel Guitar
DANN HUFF | Guitar
BRENT MASON | Guitar
MAC McANALLY | Guitar

Bucky Covington and Chuck Wicks Announce CMA Broadcast Awards Finalists

When Bucky Covington and Chuck Wicks, two of Country Music's brightest young stars, are assigned to announce the CMA Broadcast Awards nominees, one thing is sure: Their performance will entertain as much as it informs.

Seconds after taking their positions behind two microphone stands at the Suite Level Club in the Sommet Center in Nashville, Wicks crouched down slightly to ask, over the speakers set up throughout the room, "Uh, Bucky? Why is your stand higher than mine?"

Covington laughed as he answered, "I think they're trying to tell you something."

They continued to riff back and forth over the next few minutes. (Wicks: "I love every single radio station equally." Covington: "Especially the ones that play your records first.") More important, though, they steered the media spotlight directly toward the radio stations and on-air personalities in the running for these Awards.

This year's announcements, carried live to radio stations by CMA's official radio partner Premiere Radio Networks, included many first-time contenders. Among these were nearly half of the candidates for Broadcast Personality of the Year in various markets, including Kix Brooks, of Brooks & Dunn, host of "American Country Countdown." If he wins, it would be the first time that a Country artist has crossed over to earn a victory in the Broadcast realm.

"It is wonderful to see so many new names and stations nominated this year," said CMA CEO Tammy Genovese. "The talent, time and creativity the stations and broadcast teams put into their entries is really amazing. It is obvious they take this competition very seriously and set a high standard each year."

Five finalists are selected for Broadcast Personality of the Year and Radio

Station of the Year in four categories defined by market size based on population as ranked by Arbitron: Major, Large, Medium and Small.

Entries for Broadcast Personality are judged on aircheck, ratings, community involvement and biographical information. Criteria for Radio Station of the Year include airchecks, ratings history, community involvement and format leadership.

Three finalists are chosen for National Broadcast Personality, all of whom must be syndicated, short-form, hub voice-tracking and satellite personalities heard in at least three markets with a minimum of 40 shows per year.

CMA members who are full-time, on-air personalities and CMA member radio stations in the United States and Canada were eligible to enter. Entries are judged by a panel of distinguished broadcast professionals chosen to represent all market sizes and regions. Winners are determined by an aggregate score of the first round and a decision by a different panel of judges for the second round. The international accounting firm of Deloitte & Touche, LLP tabulates scoring by the judges.

CMA Broadcast Awards winners are not eligible to enter in consecutive years, therefore those who received trophies in 2007 were not eligible in 2008. Winners will be notified in mid-October and acknowledged on "The 42nd Annual CMA Awards."



broadcast personality of the year nominees

NATIONAL

"AMERICAN COUNTRY COUNTDOWN with KIX BROOKS" (Kix Brooks) ABC Radio Networks
"CMT COUNTRY COUNTDOWN USA with LON HELTON" (Lon Helton) Westwood One
"THE CROOK & CHASE COUNTDOWN" (Lorianne Crook and Charlie Chase) Jim Owens Entertainment

MAJOR MARKET

"THE DR. DON MORNING SHOW" (Don Carpenter, Steve Grunwald, Rachael Hunter, Jason Raithel) – WYCD/Detroit, Mich.

CATHERINE LANE

– WSOC/Charlotte-Gastonia-Rock Hill, N.C.

"CLIFF and COMPANY"

(Cliff Dumas, Tori Peck, Bill Tanner, and Morgan Thomas) – KSON/San Diego, Calif.

"JESSE and SHOTGUN in the MORNING"

(Jesse James and Randy Shannon)

– KWLJ/Denver-Boulder, Colo.

"KELLY, MUDFLAP, and JOJO MORNING SHOW"

(Kelly Ford, Steve "Mudflap" McGrew, and JoJo) – KYGO/Denver-Boulder, Colo.

"RANDY & DAVE" (Randy Price and Dave McKay)

– WQYK/Tampa-St. Petersburg, Fla.

LARGE MARKET

"B-105 MORNING SHOW"

(Bill Whyte, Amanda Orlando, and Jason Statt) – WUBE/Cincinnati, Ohio

BOB PICKETT – KASE/Austin, Texas

"GERRY HOUSE & the HOUSE FOUNDATION"

(Gerry House, Mike Bohan, Duncan Stewart, Al Voeks, and Richard Falken)

– WSIX/Nashville, Tenn.

"THE MOO CREW with KAREN, SCOTT and RADAR"

(Karen Dalessandro, Scott Dolphin, and Tony "Radar" Hess)

– WMIL/Milwaukee-Racine, Wis.

"WAKE UP with the WOLF" (Darren Wilhite, Tim Wall, and Codie Allen) – WDAF/Kansas City, Mo.

MEDIUM MARKET

"ANDY & ALISON and the MORNING CREW"

(Andy Ritchie and Alison West)

– WIVK/Knoxville, Tenn.

CAROL HUGHES – KFDI/Wichita, Kan.

"ROGER and TOM" (Roger Todd and Tom O'Brien)

– WPCV/Lakeland-Winter Haven, Fla.

"RON and BECKY SHOW" (Ron Bee and Becky Palmer) – WBBS/Syracuse, N.Y.

"WIVK at NIGHT with JACK RYAN"

(Jack Ryan) – WIVK/Knoxville, Tenn.

SMALL MARKET

"BIG AL and DEX" (Al McClure and Bill Poindexter)

– WUSY/Chattanooga, Tenn.

"THE CAT PAK MORNING SHOW" (Brent Lane and Dana Cervantes) – WYCT/Pensacola, Fla.

"THE GOOD MORNING GUYS" (Brian Gary and Todd Harding) – KUAD/Ft. Collins-Greeley, Colo.

"CAROL METZ and the MORE MUSIC MORNING SHOW" (Carol Metz) – WAKG/Danville, Va.

"MARK & DANIELLE and the MORNING WAKING CREW" (Mark Ericson and Danielle Carrier)

– WOKQ/Portsmouth-Dover-Rochester, N.H.

radio station of the year nominees

MAJOR MARKET

KMPS Seattle-Tacoma, Wash.
KNIX Phoenix, Ariz.
KSON San Diego, Calif.
WQYK Tampa-St. Petersburg, Fla.
WXTU Philadelphia, Pa.

LARGE MARKET

KAJA San Antonio, Texas
KASE Austin, Texas
WFMS Indianapolis, Ind.
WTQR Greensboro-Winston-Salem-High Point, N.C.
WUBE Cincinnati, Ohio

MEDIUM MARKET

KFDI Wichita, Kan.
KUZZ Bakersfield, Calif.
WBBS Syracuse, N.Y.
WIVK Knoxville, Tenn.
WYRK Buffalo-Niagara Falls, N.Y.

SMALL MARKET

KUAD Fort Collins-Greeley, Colo.
WFYR Peoria, Ill.
WGSQ Cookeville, Tenn.
WKML Fayetteville, N.C.
WUSY Chattanooga, Tenn.

above: Bucky Covington (top) and Chuck Wicks announce the CMA Broadcast Awards finalists at the Sommet Center in Nashville

the 42nd annual cma awards

Reactions from Some of the CMA Broadcast Awards Nominees

"I'm really excited about this one coming in. Understandably, a lot of people thought I started this for fun. I tried to tell everyone three years ago that I was committed, so to get the recognition makes me feel like people are taking us seriously. We have a great team — this nomination is for all of us."
KIX BROOKS, ABC RADIO NETWORKS

"Thank you, CMA, for honoring us during a very special year, the 25th anniversary of the Crook & Chase team. For the past 19 years on 'The Crook & Chase Countdown' it's been our honor to personally visit one-on-one with not only the superstars but every rising new star as well. Along the way, both the radio listeners and the stars have been kind enough to express that our show provides a unique and very personal connection between them. That and this CMA nomination are high compliments that warm our hearts."
LORIANNE CROOK and CHARLIE CHASE, JIM OWENS ENTERTAINMENT

"For all of us, this is the highest level of recognition. The credibility of this award is unmatched. For anyone who does this every day, all day, this is the Holy Grail we all want — to be recognized by CMA."
BEVERLEE BRANNIGAN, KFDI

"This is our very first nomination, and everybody is tremendously excited. It's a very big honor — probably as big an honor as there is in this business. We're looking forward to the Awards show this year even more than before!"
DEANO, WKML

"It was exciting to be nominated in 2006, and to have it happen again this soon, we're absolutely floored. It was like, 'Holy cow!' All the credit goes back to the air staff. For those guys and girls, every day is Election Day; they're out there on the street, shaking hands. And they're more than willing to do that."
RICK MORGAN, WFYR

"When we heard the news this morning, needless to say, we were jumping up and down, hugging, screaming and yelling. It was great to be nominated for our morning show ('Andy & Alison and the Morning Crew'), our night show ('WIVK at Night with Jack Ryan') and Radio Station of the Year. It's all about our people: They've been here long enough to become ingrained in the community, so they understand the marketplace. And they love Country Music, so that's a great combination."
MIKE HAMMOND, WIVK

"We are absolutely ecstatic. We have been lucky enough to have won a CMA Broadcast Award back in 2001 and we've had quite a few nominations, but it never gets old. We can't wait until November."
KAREN DALESSANDRO, WMIL

"We've cracked the champagne — well, OK, it was beer. This Award has a ton of meaning for us. When people in our industry look at you and say, 'You know, you've got a pretty good radio station,' that means a lot in terms of the work that everybody here does."
JOHN ROBERTS, WTQR

TODD: "I feel honored to be nominated amongst my peers in the Country Music industry. I'm humbled at the same time; it's like, 'Let me look at this again online to make sure our name is there.'" O'BRIEN: "We thank CMA very much for making us one of the Top 5 in our category. We appreciate that."
ROGER TODD and TOM O'BRIEN, WPCV

"We just moved to the Major Market category, so when my producer entered me awhile ago and said, 'Catherine, you're going to be going up against the big boys in Country Radio,' I didn't really think much about it. But now I'm in complete shock, and I'm very grateful, humbled and amazed. It's definitely the highlight of my career."
CATHERINE LANE, WSOC

"I'm blown away by all the things my staff has done, but when your peers notice that too, it's a really good feeling. And as impressed as I am by everyone here, I'm almost more excited for our listeners than for us. We're blessed by having listeners who have such incredible passion for the best music in the world. They're really proud of our station, and they're really important to us."
TRAVIS MOON, WUBE



James Otto is interviewed by the media after the CMA Awards nominees announcements.

Worldwide Audiences Tune in to CMA Awards

The list of networks around the world set to carry this year's CMA Awards continues to grow as the weeks prior to the event tick down.

These networks will broadcast the Awards either live or via a 90-minute edit prepared by CMA and distributed by Alfred Haber Distribution, Inc.

MARKET	NETWORK
AUSTRALIA	CMC Channel
CANADA	City TV/CMT Canada
DENMARK	TV2
FINLAND	Yleisradio OY
MIDDLE EAST	Middle East Broadcasting/MBC and PBC/Tapeash TV
NORWAY	NRK
SWEDEN	Kanal Fem/SVT
SCANDINAVIA, THE BENELUX NATIONS AND THE BALTIC REGION	Non Stop Ent/Star Channel

FIRST ROUND OF PERFORMERS ANNOUNCED

Following in its tradition of packing the CMA Awards with performances by some of the most exciting artists in Country Music, a stellar array of talent has been confirmed for this year's show.

The first round of performers announced includes Brooks & Dunn, Kenny Chesney, Alan Jackson, Miranda Lambert, Brad Paisley, George Strait, Sugarland, Taylor Swift, Carrie Underwood and Keith Urban.

Check CMAawards.com for additional performers as well as presenters and hosts.

Premiere Radio Networks Keeps America in Touch with CMA Awards

When Premiere Radio Networks, the largest radio network in the United States, comes to Nashville to set up coast-to-coast, local-market coverage of the CMA Awards, you can measure their dedication by one simple statistic.

From the moment they flick on the lights at their broadcast headquarters in the Hilton Nashville Downtown until they wrap their post-Awards live show, the Premiere staff will brew more than 75 gallons of coffee for radio personalities, technicians, artists, record label executives, volunteers and other visitors, with hopefully enough left over to keep them going full-blast as well.

A week and a half prior to the CMA Awards, the first vanguard of Premiere's staff arrives to unpack and inventory the gear they'll need to enable 50 radio stations to broadcast live interviews with Awards nominees and other Country Music notables. By the time on-air personalities and their crews start flying into Music City on Sunday, Nov. 9, Premiere has the radio broadcast area ready to go, a studio primed to send exclusive reports via satellite to local ABC television affiliates — and the first round of java percolating for the orientation meeting that evening.

Just a few hours later, around 4 o'clock on Monday morning, the first broadcasts begin for stations whose morning-drive shift starts at 5 AM on the East Coast. There's a slight lull from 11 AM until 1 PM, and then the action picks up again and runs until the end of West Coast afternoon-drive time at 8 PM — and so it goes the following day and into Awards day as well.

That qualifies the Premiere staff as marathon gold medalists — but their work began several months earlier, as the network created its "Road to the CMA Awards" vignettes, each offering highlights from

the previous year's Awards. These four 60-second vignettes were components in a larger Labor Day special, hosted by Julianne Hough and filled with interviews and music by a wide array of artists. The special was sent to stations that will cover the Awards via Premiere's programming, thus stirring up interest in local markets in tandem with Premiere's promotions on "The Jeff Foxworthy Countdown" and "After MidNite with Blair Garner" while also setting the stage for their live radio coverage of the Awards and post-Awards activities.

"We're like the Thanksgiving Day Parade," said Ilycia Deitch Chiaromonte, Senior Director Events, Premiere Radio Networks. "We start work long before the show begins. And when the CMA Awards are over, we start planning for next year."

Premiere Radio Networks is the official radio packager of the CMA Awards, including a stereo-radio simulcast of the gala event. Stations working with Premiere to offer live coverage of this year's Awards include KAJA/San Antonio, KBWF/San Francisco, KCYE/Las Vegas, KEEY/Minneapolis, KFDD/Wichita, KFRG/Los Angeles/Riverside, KILT/Houston, KMPS/Seattle, KNCI/Sacramento, KNIX/Phoenix, KRST/Albuquerque, KSCS/Dallas, KSSN/Little Rock, KTST/Oklahoma City, KUPL/Portland, KUSS/San Diego, KYGO/Denver, WAMZ/Louisville, WBCT/Grand Rapids, WCOL/Columbus, WDSY/Pittsburgh, WDXB/Birmingham, WGAR/Cleveland, WGH/Norfolk, WGNA/Albany, WIVK/Knoxville, WKIS/Miami, WKLB/Boston, WKKT/Charlotte, N.C., WLHK/Indianapolis, WMIL/Milwaukee, WMZQ/Washington, D.C., WPOC/Baltimore, WQDR/Raleigh, N.C., WQIK/Jacksonville, WQYK/Tampa, WRBT/Harrisburg, Pa., WSIX/Nashville, WSSL/Greenville, S.C., WUBL/Atlanta, WUSY/Chattanooga, Tenn., WXTU/Philadelphia, WYCD/Detroit and WYRK/Bufalo.

AWARDS TICKETS AVAILABLE TO PUBLIC

The news is good for the general public in purchasing tickets to "The 42nd Annual CMA Awards." Costs for upper-level seats at CMA Awards in the Sommet Center are less than last year. Priced from \$164 to \$218.50 in 2007, these upper-level tickets are available now to purchase at \$110.

"Four years ago, we opened the CMA Awards to members of the public because the fans have always been the foundation of Country Music," said CMA CEO Tammy Genovese. "The enthusiasm of the fans mixed with the anticipation of the nominees creates an exciting evening for everyone. By bringing some prices down this year, we are extending our commitment to keep these doors open to all who treasure and support this genre."

Additional seating is available to the public, including club-level (\$327.75) and lower-level (\$382.50). Prices include sales tax but exclude applicable service and handling fees.

Tickets can be purchased through Ticketmaster.com, (615)255-9600 or the Sommet Center box office at 501 Broadway.

CMA Members: Purchase Awards Tickets at My.CMAworld.com

Individual Sterling and Organizational CMA members may purchase CMA Awards tickets online through CMA's membership site, My.CMAworld.com. To access the site, CMA members must use their user name and password, obtainable by e-mailing membership@CMAworld.com or calling 1-800-788-3045.

CMA members are encouraged to e-mail or call 48 hours before planning to login and purchase tickets.

Individual Regular CMA members and the public must purchase tickets through Ticketmaster.com, (615)255-9600 or the Sommet Center box office at 501 Broadway.

CMA AWARDS PROGRAM BOOK PRE-ORDERS ACCEPTED NOW

Visit CMAawards.com to pre-order the official CMA Awards program book, which features nominees information, history, artists appearing, CMA Broadcast Awards nominees and past winners, CMA Board of Directors, CMA Platinum and Organizational members and more. CMA Awards program books are only \$20 plus shipping and handling and will ship in November. Each CMA Awards ticket holder will receive a free CMA Awards program book. Additional copies of the program book are available to purchase while they last.

Chevy and CMA Celebrate Cars and Country in Annual Calendar



Rodney Atkins and Heidi Newfield (photos: Fox Studios)

Whether you're talking about your favorite music or your favorite ride, the look is an important part of the equation. Chevy, in collaboration with CMA, has made this clear throughout the five years it has issued its "Year in Country Music" calendar, and with its 2009 edition the point is made more vividly than ever.

As with the previous versions, this year's Chevy and CMA Country Music calendar matches an array of Chevy's popular cars, trucks and SUVs with some of the hottest stars in Country Music, along with comments from each artist about the ways in which Chevy vehicles have become a part of their families' lives.

Four CMA Awards nominees are included in the calendar alongside Chevy vehicles: Jason Aldean, shown on a country road with a Dark Gray Corvette ZR1; Rodney Atkins, with his son Elijah near a neighborhood baseball diamond and a Dark Blue Half-Ton Crew Cab Silverado; Lady Antebellum, hanging with a Victory Red HHR SS Turbocharged beneath a vast blue sky and a somewhat smaller green umbrella; and James Otto, parked outside of a nightclub on Beale Street in Memphis, strumming his guitar while leaning against the grille of a Greystone Metallic Avalanche LTZ.

"Silverado is built for American families," said Atkins. "The same people I'm singing songs to. These are my people. Chevy is constantly working on things that cater to an American way of life."

"Chevys have always been like an Otto family tradition," Otto added.

Other participants include Jypsi with a Summer Yellow Aveo5 and a Red Cobalt SS Turbo Coupe; Heidi Newfield, who first learned to drive in a Chevy truck, with a Gray Metallic Traverse LT; Joe Nichols with a White Diamond Tahoe LTZ; Rissi Palmer with a Dark Gray Malibu LTZ; Phil Stacey with a Black Impala SS; Chuck Wicks, who was surrounded by Chevy trucks during his childhood on a potato farm, with a Silver Camaro; and NASCAR icon Dale Earnhardt Jr. with a Black Camaro.

As in previous Chevy calendars, there's a lot of Nashville in these images, but for the first time photographer Ron Strong widens the frame by going on location as well in Austin, Texas; Charlotte, N.C.; Grand Junction, Colo.; and Memphis, Tenn.

In another new twist, Chevy is previewing a digital version of the calendar at **CMT.com** and will follow by allowing visitors to download screen savers, see additional images and watch behind-the-scene videos, with updates offered each month, at **Chevy.CMT.com**. Physical versions of the calendar will be distributed to more than two million subscribers as inserts in issues of *CMA Close Up*, *Country Weekly*, *NASCAR Illustrated*, *People* and *Progressive Farmer*, as well as at auto shows, NASCAR races, radio stations that cover the CMA Awards through Premiere Radio Networks and various Chevy events.

"Chevy is pleased to once again partner with CMA and great Country Music artists to create the 5th annual Chevy Country Music Calendar," said Kim Kosak, Chevrolet General Director, Advertising, Sales Promotion. "This year, for the first time, we're proud to be able to offer the calendar in a digital format. We know that Country Music fans will love the opportunity to interact digitally with their favorite calendar artists. We're especially excited to feature four of the five artists nominated for New Artist of the Year at this year's CMA Awards. It's sure to be an entertaining night."

REACH VOTERS VIA CMA AWARDS MAILING AND E-MAILING SERVICE

CMA provides an opportunity to CMA Awards finalists to educate CMA voting members about them and their nominated products. This service is available to all nominees, but those who are CMA members may take advantage of discounted rates.

In addition to the regular mailing service, CMA offers the CMA Awards e-mail service, operated by Hi-Fi Fusion, through which e-mails are sent to voting members.

Fees vary, based on level of CMA membership. Visit **CMAworld.com/Events** for options. Contact Brandi Simms (615) 664-1607 or **Bsimms@CMAworld.com**.

James Otto Hosts ABC Satellite Tour

Moments after wrapping up his roles as audio announcer of the CMA Awards nominees on Premiere Radio Networks and as co-announcer of some CMA Awards finalists for a special edition of "CMT Insider" at the Sommet Center in Nashville, James Otto — a nominee himself in the New Artist of the Year category — rushed to the StagePost studios to take part in the ABC Satellite tour, to help build awareness of the nominees and the Awards.

Through this event, created to allow reporters from ABC-TV affiliate stations to speak with an artist about the CMA Awards, Otto spread the word live and on the air in a variety of markets that included Austin, Cincinnati, Houston, Indianapolis, Las Vegas, Phoenix, Tulsa and Rochester, N.Y., as well as through interviews with Associated Press TV and **ShowbizExpress.net**.



photo: Maril Eckhardt

CMA AWARDS FILL STREETS OF NASHVILLE

You can't visit or live in Music City this time of year without knowing the CMA Awards is just around the corner.

A media campaign is stamping the city with reminders of "Country Music's Biggest Night." Among the advertisements are four interstate billboards (two on I-65 and two on I-40); 20 bus benches throughout the city, posted by Chevy and carrying CMA Awards branding; and 300 banners on 150 poles throughout Music Row and Downtown Nashville. The pole banners feature Awards tune-in information, as well as partner branding and how to buy tickets. Travelers making their way through Nashville International Airport are getting the message too, via the wall wrap shown at right, located in the terminal's American Airlines baggage claim area.



photo: Cory Zimmerman

Write, Then Listen: CMA Awards Writer David Wild

Since 2002, David Wild has authored the copy read by hosts and presenters on the CMA Awards. From the top of the show to the sign-off, from heartfelt tributes to humorous one-liners, what's said at the Awards podium owes much of its eloquence to this Emmy-nominated television writer, *Rolling Stone* Contributing Editor, former host of the Bravo "Musicians" television series and author of several books, including the upcoming *He Is ... I Say: How I Learned to Stop Worrying and Love Neil Diamond*.

That qualification — "much of its eloquence" — is important, because when writing for celebrities, particularly

Los Angeles. Even so, he feels a special affinity for the CMA Awards, in part because Country Music ranked high on his family's playlist but especially because of characteristics that are unique to that event.

"The CMAs give me a week to feel that I'm in the heart of Nashville because it brings so many great figures together," said Wild. "I also happen to love the city and the environment. The warmth of this town is spectacular. There's a realization that there are fans on the other side of the equation, buying the music. The artists actually think about the fans. They'll come to the CMA Music Festival to shake their hands and sign their albums. Unfortunately, there's not enough of that in the rest of the music business."

Typically, Wild's involvement with the CMA Awards begins right after the nominees are announced in September. He will attend the initial production meeting in Los Angeles to take note of who Producer Robert Deaton is planning to book for the show. That lineup becomes firm in October, so by the time Wild arrives in Nashville, a week before the broadcast, he's usually submitted his first drafts to the producer for approval.

But as the Gandolfini story illustrates, none of it is chiseled in stone. "When they rehearse it onstage, or even when they read it backstage right before making their entrance, I'll listen and hear people change a word here or there — and I'll put those words into the final copy because they sound better than what I wrote. I can only guess at how someone might say something, so I always ask, 'What can I change to make this more comfortable for you?' I want the people I write for to sound like themselves; if you're aware of my writing in what they say, then I'm probably doing a bad job."

Another story illustrates the point, this time harking back to 2006, when Billy Ray Cyrus and Miley Cyrus appeared as co-presenters. "I'd come up with this idea," Wild recalled. "Miley was born the same year that Billy Ray won his CMA Award [in 1992, when "Achy Breaky Heart" garnered Single of the Year honors]. So you've got a father and a daughter, and she's young, so my instinct was to make that a sweet moment.

"But I think she must have thought it was a little too cute," he added, laughing. "So she added a little barb about his former mullet. I normally would have written something like that myself, but I didn't know how playful their relationship was. The point is that everyone brings something to the party; when I write, I'm just sending out the invitation."

on live television, the idea is not to lock them into your own language but to more interactively come up with the right things to say. As an example, Wild cited the 2005 Awards at Madison Square Garden.

"James Gandolfini from 'The Sopranos' was presenting with LeAnn Rimes," he remembered. "I wrote this joke along the lines of LeAnn saying, 'I'm here to present the Award for Female Vocalist — an Award for which I was not nominated but James assures me that will not happen next year.' They both loved the joke, but then about 10 minutes before they were going on James came to me and said, 'No one has mentioned the troops tonight. I've got to talk about the troops.'"

Wild had to act immediately. "I went to Walter [Miller, then Executive Producer of the Awards] and said, 'James wants to mention the troops.' Walter said, 'He can do the troops or he can do the joke.' I said to James, 'Do you want to drop the joke?' And he said, 'No, because it's funny and I don't want to take away LeAnn's funny moment.' So, with live cameras rolling, we had to craft a quick salute to the troops and weave it into a joke about the Mafia — and it worked out great."

Wild, who writes as well for the Emmy and Grammy Awards and numerous TV shows and specials, comes from New Jersey and lives now in

Buy Awards Merchandise Now Online

Why wait for souvenirs from this year's CMA Awards?

Click on the store links at CMAawards.com now, to make selections from among an array of items.

Specials include short-sleeve T-shirts, a maroon long-sleeve T-shirt, a slate polo shirt, a red fleece vest, trucker and military hats, a Hatch Show Print poster, a coffee mug — and for the first time, two T-shirts, short- and long-sleeve, emblazoned with the names of final nominees for Entertainer, Male Vocalist, Female Vocalist, Vocal Group and New Artist of the Year.

CMA Individual Sterling and Organizational members may purchase all merchandise items at a 25 percent discount off the listed price by using the access code e-mailed by CMA.



CMA AWARDS ONLINE VOTING FINAL BALLOT OCT. 17 - NOV. 4

OCT. 17 Eligible CMA voting members receive e-mail notice for final CMA Awards ballot. CMA Awards voting is entirely online.

NOV. 4 Final CMA Awards ballot online voting site closes at 5 PM/CT.

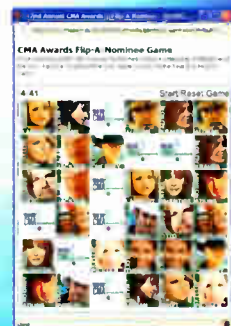
Again this year, CMA will stream 30-second clips in the Single, Song, Music Video and Musical Event of the Year categories as well as feature Album of the Year cover art and track listing on the online voting site.

CMAAWARDS.COM: THE ULTIMATE ONLINE SITE

CMAawards.com is the only place to access complete and comprehensive information on past and present Awards nominees, winners and highlights as well as photo flipbooks packed with images from the inaugural event in 1967. Official CMA Awards merchandise and tickets are available to purchase online.

CMAawards.com hosts a My Picks application. With this interactive "widget," participating fans can post their "Picks" for Awards nominees to networking sites that include Facebook and MySpace, and invite all their friends to join in the fun. As for interactive elements, the ever-popular "Flip-a-Nominee" game invites players to "beat the clock" and tests each fan's memory at matching photos of Awards finalists.

CMAawards.com features press releases, stories and Q&As, which provide a variety of Awards information, from who's performing to who's presenting the coveted Entertainer of the Year Award and more.



the 42nd Annual CMA Awards

Jewel and Mary Kay Launch "A Kiss for Country"

On Aug. 5, Mary Kay, the Official Beauty Sponsor of "The 42nd Annual CMA Awards," kicked off the second annual round of "A Kiss for Country" campaign with Jewel.

Introduced jointly by Mary Kay and CMA last year to help combat domestic violence and increase awareness for the cause, the program for 2008 was launched at Nashville's Morning Star Sanctuary, a shelter for women and children who have suffered abuse. The event marked the unveiling of newly landscaped grounds, which include a play area, two benches, a picnic table, two young trees and a garden blooming with flowers, created by Nature's Design. From a podium decorated with a sign announcing "Country Music Kisses Domestic Violence Good-bye," Karen Rogers, Mary Kay Ash Charitable Foundation Board Member, surveyed the beautified area, whose final touches had been applied that morning by volunteer Mary Kay Independent Beauty Consultants dressed in pink T-shirts, and lauded "this quiet and safe environment."

Jewel, the official spokesperson for this year's "A Kiss for Country" campaign, noted that her own experiences with homelessness made her more aware of the kindness manifested by group and individual efforts to assist the disadvantaged. "Abuse is a generational problem," she added. "Boys who are abused become abusive to their children, much to their own horror. It's a cycle that education needs to become involved in."

After her remarks, Jewel applied a bit of Mary Kay Creme Lipstick in Apple Berry and then autographed and kissed a large "Kiss Card," leaving the first of the imprints to be contributed by Country artists and subsequently auctioned on ubid.com to support "A Kiss for Country." As in 2007, CMA will assist in lining up participants for this charitable effort.

"[CMA CEO] Tammy Genovese has sent out the communication on our behalf to facilitate artist participation," said Rhonda Shasteen, Mary Kay Chief Marketing Officer. "Last year we had 30 artists participate and this year we would like to see many more."

Bidding for these star smooches will begin immediately after their unveiling at a location to be determined at the Country Music Hall of Fame and Museum in Nashville on Tuesday, Nov. 11, the day before the CMA Awards. Through the auction, 100 percent of the proceeds will benefit the Mary Kay Ash Charitable Foundation's programs committed to ending domestic violence.



Jewel welcomes attendees and cuts a yellow ribbon to dedicate improvements to the Morning Star Sanctuary in Nashville to kick off the second annual Mary Kay "A Kiss for Country" campaign against domestic violence. Photo: Bob Hill for TheTennessean.com

RADIO AND TV STATIONS: GIVE YOUR AUDIENCE A TRIP OF A LIFETIME

A great way to stir up excitement in local markets is through offering radio listeners and television viewers a chance to win a FREE travel package to attend the CMA Awards, courtesy of What a Trip!, for 11 years the exclusive CMA Awards trip provider.

Two packages are available both priced per couple (airfare is not included): \$1,350 for a two-night stay, Nov. 11 and 12; and \$1,850 for a "luxury package" that includes Downtown hotel accommodations for three nights, Nov. 10-12. Both packages offer special attractions and activities that include private Awards after-party at the Wildhorse Saloon with a buffet banquet, complimentary beverages and performance by LoCash Cowboys; brunch with celebrity songwriters; exclusive tour of Kix Brooks' Arrington Vineyards with a wine-tasting, desserts, entertainment, bonfires and dancing under the stars; transportation; hotel hospitality room; and more. CMA Awards trip packages sold out in 2007 so make reservations now! Visit watexcitingtrips.com or call (615) 269-0039.

TRIM TEAM GETS STARS CAMERA-READY FOR CMA AWARDS

Many of the artists on the CMA Awards owe their "camera-ready" look to the hair and makeup wizards of Trim Classic Barber and Legendary Beauty, who debuted last year as the event's official backstage salon. While about half of those who appear on camera travel with their own entourage, the rest of the nominees, presenters and performers trust their look to the Trim team, whose performance is conceived and executed with the precision of a military operation and the artistry of a symphony orchestra.

They start by researching the looks of their customers as well as the latest trends. Next comes a thorough once-over of their backstage area, next to the green room in the Sommet Center. "We know exactly how many artists we can handle in about eight chairs and four hours," said Melanie Shelley, Owner and Founder of Trim. "We know how much lighting we need, how much electricity we'll have for our blow dryers, which artists will bring their own team and which will call on us to create their look."

Planning also involves scheduling appointments for Trim's approximately 25 stylists and assistants on Awards day. They begin at the salon's 12th Avenue location in Nashville from 8 AM until 2 PM, after which they scatter to work with selected artists in their hotels and then regroup at the Sommet Center at 6 PM.

"The CMA Awards is just about the highest-stress environment that a hair and makeup person can work in," Shelley said. "Photo shoots are easy because you can take your time and stand by in case you need to touch anything up. On live TV, there's no retouching. Sometimes you're given just 30 seconds from when somebody shows up, someone does hair, someone else does makeup, you fluff and fix and then they're onstage."

The work continues after the artist leaves the Trim station, from supplying artists with straws so that they don't smudge their lipstick to discreetly checking each superstar's teeth immediately before they make their entrance.

Inevitably, surprises happen, like when a 15-piece ensemble accompanied Keith Urban to his appointment to be made up with a 1940s look, all within 20 minutes of their performance. But that only makes the payoff sweeter. "We scrambled," said head stylist Stephanie Trail, laughing. "We did it. And they looked great. I have to say, it was awesome."

"The 42nd Annual CMA Awards" is a production of the Country Music Association. Robert Deaton is the Producer. Paul Miller is the Director. David Wild is the writer. The special will be shot in high definition and broadcast in 720 Progressive (720P), ABC's selected HDTV format, with 5.1 channel surround sound. Premiere Radio Networks is the official radio packager of the CMA Awards, including a stereo-radio simulcast of the gala event. American Airlines is the official airline of the 2008 CMA Awards. Chevy: The Official Ride of Country Music. Mary Kay is the Official Beauty Sponsor of the 2008 CMA Awards. CMA Awards preview by Bob Doerschuk. Nominees announcements photos — Nashville photos: John Russell and "Good Morning America" NYC photos: Ida Mae Astute / ABC-TV



The men's (above) and women's (below) left salons at Nashville's Trim Classic Barber and Legendary Beauty. Photo: Bob Hill for TheTennessean.com





JENNIFER

rides her second wind on

by **BOB DOERSCHUK**

Not many songwriters in Nashville would see one of their songs hit No. 1 and another climb the Top 5 and respond with the words, "Oh, bummer."

Yet that was part of Jennifer Hanson's reaction to the news early in 2007 when Bucky Covington released "A Different World," her co-write with her husband Mark Nesler and Tony Martin, less than a year after The Wreckers lofted "Leave the Pieces," which she had written with Billy Austin, to the top of the charts for several weeks.

After laughing and acknowledging the irony of the situation, Hanson put it into perspective. "I didn't really think of myself as a songwriter at the time, because I really wrote for myself," she explained. "Both of those songs are me, through and through. So it was kind of bittersweet, because I was trying to have my career as an artist, and both songs kind of slipped through my hands."

But the success of both songs helped open the door Hanson had

been knocking on since 1996, when she arrived from Los Angeles to seek her fortunes in Nashville. She signed as a writer with Acuff-Rose Music Publishing (now incorporated into Sony/ATV Music Publishing) in 1998, obtained an artist development deal in 2000 and released a single, "Beautiful Goodbye," from her self-titled debut album as a major label artist, that rose to Top 15 in 2003.

Then the story got complicated, as Capitol Records Nashville and Hanson couldn't agree on a single that would green-light release of her follow-up album. For two years she submitted new material, including "A Different World" and "Leave the Pieces," only to be asked to return to the drawing board and try again.

"It eventually became clear to me that we weren't on the same page musically anymore, so I did what maybe some would consider a stupid move," Hanson said. "I asked to be released from that deal. And Mike Dungan [President and CEO of Capitol Records Nashville] was very gracious. He understood my frustration, so he let me go. It was all

HANSON

THANKFUL

"All of a sudden, I went from being in a really dark, non-creative place to being overfilled with melodies and feeling good about myself."

— Jennifer Hanson

completely amicable."

It was also generous that the label cleared Hanson to re-record and release songs she had cut for a projected second album at Capitol. In the spring of 2006, the journey began toward *Thankful*, her first album for Universal Records South.

"I felt liberated and creative again," Hanson recalled, who co-wrote all the tracks on *Thankful*. "There was suddenly so much music in me. All of a sudden, I went from being in a really dark, non-creative place to being overfilled with melodies and feeling good about myself."

She felt lucky too, as income from The Wreckers' version of "Leave the Pieces" started arriving in time for her to invest in writing and recording *Thankful* on her own. To keep her budget under control while also benefiting from essential creative input, Hanson began by inviting Nick Brophy to co-produce the album with her.

"He's an amazing engineer and a great producer," she said. "He plays everything. If he doesn't know how to play something, he'll pick it up

and figure out how. He has a home studio. But I had no idea if I would ever have any sort of major release or record deal, so we came to an agreement. I paid him a lump sum up front and promised that if anybody bought this album, we'd negotiate to make sure he got paid a producer fee, paid for his studio and so forth. And he was willing to take this risk."

For Brophy, it was more opportunity than risk. Like Hanson, he came from Los Angeles, where he'd enjoyed success as a producer as well as a composer of theme music for the ABC-TV series "Wasteland," the Eddie Murphy film "Pluto Nash" and other projects. He was already a fan of Hanson's before his relocation to Nashville in 2003, and when their mutual friend Julie Vassar brought them together for a three-way writing session, Brophy knew at once that he would enjoy working with her.

"The very first songwriting sessions we had together, I think we wrote at least a song per day and then two in one day," Brophy said. "When I say 'write the song,' we were recording it as well. She had deep insight as far as what she wanted the results to be, which you don't get so often from an artist. To be honest, I was really stunned."

As much as Hanson impressed him as a collaborator, Brophy brought out a neglected part of her talent by encouraging her to lay down her own acoustic guitar tracks. "I hadn't even played on my first album," she said. "I was very intimidated; with all the fabulous musicians in this town, there's no way I'm going to set foot in one of those tracking booths and blow the take. But with Nick, I had as much time as I needed to get it right."

"Jennifer was always suggesting that we get the best in town to come in and play the acoustic parts, but I really wanted to hear her play them," Brophy said. "I didn't want a perfect, pristine performance. I wanted to hear the grit and rawness and the ideas she has. All of that spilled out from the first session where we wrote together."

A few last touches were added once they'd finished the basic tracks, most critically live drums by Steve Brewster to animate the rhythm tracks that Brophy had programmed, sweetening from Jonathan Yudkin on strings and Russ Pahl on steel guitar, and a stunning duet vocal from Vince Gill on the title song, written by Hanson with Tommy Lee James. It was intended as a duet, though no one had been lined up for the second part when Brophy and Hanson were taking a lunch break one day.

"He asked me, 'If you could have anybody sing with you, who would it be?'" Hanson remembered. "I said, 'That's easy. It would be Vince Gill. But what am I going to do — call him?' And Nick said, 'Yeah, why don't you call him?' And then I thought, 'Well, what have I got to lose?'"

After getting his mobile number from Billy Thomas, who has played drums for both Gill and Hanson, she made the call. He picked up, and that's all it took to confirm his appearance.

"I've always been taken by her music and her voice," Gill said. "Everything I've heard her do sounds adult. It sounds well thought out. She's never done anything that feels like she's chasing the latest craze. All those qualities remind me of Rosanne [Cash]. You can tell she's a very, very musical woman, and there's nothing more appealing than that."

Most of *Thankful* was done by early 2007, when Hanson took a meeting with Mark Wright, President, and Fletcher Foster, GM and Senior VP, at Universal Records South, who asked her to play a showcase and then offered her a recording contract. "It was great timing because I'd known Fletcher had already been invested in my career when he'd been at Capitol. I'm grateful to him and Mark for just listening to what I'd done and seeing the magic in it. They saw that I'm a different kind of artist than I used to be. I've got a strong opinion about who I am, musically, and that was good for all of us.

"And," she concluded, with a laugh, "I was finally able to pay Nick too."

jenniferhansonmusic.com

iLike

Explores New Frontiers in Targeting Music Consumers

Great minds think iLike. Discover new music with friends. More than 30 million people use iLike to share music tastes and playlists and to learn about new artists and concert together.

TAKE THE TOUR

CONNECT YOUR MUSIC

connect your iTunes and Windows Media Player music libraries to friends; see related music based on your tastes; download free music by new artists; one-click playlists to organize your music

ADD FRIENDS, GET MUSIC

let your network recommend music; discover songs through your friends — the more friends the better it works; find people with similar tastes

COMPARE TASTES

see your compatibility with friends and where your tastes overlap; sample your friends' music library; discover music

FREE MP3s BY NEW ARTISTS

new music you won't hear yet on radio; personalized picks to match your tastes

by **BOBBY REED**

In Nick Hornby's 1995 novel *High Fidelity*, the narrator is a music buff who's obsessed with the listening tastes of his colleagues. As he sees it, "What really matters is what you like, not what you *are* like."

If this character were to leap off the page and into the real world of 2008, he might become addicted to the Web site **iLike.com**. Through its compatibility with social networking sites, iLike has created a haven for folks who crave new music and yearn to learn about the listening habits of their friends.

Since its launch in October 2006, iLike has grown to include 30 million registered users. Billing itself as "the Web's leading social music discovery service," the site enables users to share music recommendations, playlists and personalized concert alerts. Registration is free.

Its popularity among members of **Facebook.com**, **MySpace.com**, **Bebo.com** and other social networking sites assures that iLike's audience will continue to grow. Users can listen to full-length tracks, and iLike provides links for purchasing music at **Amazon.com**, **iTunes.com** and **Rhapsody.com**. Users can also receive automatic updates regarding their favorite Country artists and see exclusive video content from Dierks Bentley, Jewel, Darius Rucker, Taylor Swift and other acts.

For music labels and management firms, iLike is attractive for several reasons. First, it provides the iLike Universal Artist Dashboard and other multimedia blogging tools that enable artists to upload content and then automatically syndicate it to numerous Web sites. As of the latest count, more than 200,000 artists were using the iLike Dashboard to syndicate songs, videos, concert updates and other content.

A second feature with particular appeal to artists and labels, as well as one of the company's sleekest

innovations, is the iLike Sidebar, an application that works with iTunes and Windows Media Player. The iLike Sidebar can scan a user's music library, make suggestions and create automatic playlists — and in the process spread the word about new artists and releases to potentially highly responsive audiences.

Third, iLike can supply a variety of statistics, such as the number of fans an act currently has, the speed at which a song is spreading virally through online friend recommendations and the number of times users have performed an action such as clicking a button to make a purchase.

Finally, and most important, these services are free to artists. Those who have reaped the benefits offered by iLike include Radiohead (rock), 50 Cent (hip-hop) and Herbie Hancock (jazz), as well as Big & Rich, Kenny Chesney, Emerson Drive, Faith Hill, Toby Keith, Dolly Parton, George Strait, Sugarland, Carrie Underwood, Clay Walker, Trisha Yearwood and dozens of other Country acts.

In April, the debut album by Lady Antebellum bowed at No. 1 on the *Billboard* Top Country Albums chart and quickly became one of the best-selling Country albums at iTunes, thanks in part to an aggressive online promotional campaign. In the months leading up to its release, the band posted weekly Webisodes that iLike syndicated across the Web. They also offered an online preview of the album on iLike the day before it was available at retail. The album's digital sales of 21 percent of total sales far outpaced the Country Music industry average of 4.5 percent.

"iLike made it easy and fun for us to communicate with our fans online anytime," said Charles Kelley of Lady Antebellum. "iLike is a critical part of our digital presence and it clearly moved the needle on sales."

Last year, Keith Urban launched his ongoing

"iLike is a critical part of our digital presence and it clearly moved the needle on sales."
— Charles Kelley of Lady Antebellum

relationship with iLike, posting weekly videos on the site as the company, in collaboration with his management firm Borman Entertainment, promoted his tour dates on the Web and featured him in a print advertising campaign.

"The Internet and services such as iLike are all about community and the ability to discover new artists and music through word of mouth," said Urban. "And the chance to share my music in order to expand that community is what it's all about — not to mention the relationship can be more immediate and direct with my audience."

And Jewel believes that posting behind-the-scenes video clips at iLike allows her fans to see a different side of her personality. "I often deal with hard topics in my songwriting, so I love doing video blogs on places like iLike because it lets my fans see what I'm like every day, which is usually very silly," she said. "I find humor to be very creative and I am always playing around with something."

Along with generating revenue through advertising, iLike receives referral fees from purchases made via its "Buy" links. The company is a leading affiliate of Amazon, iTunes, Ticketmaster and the ringtone vendor Thumbplay.

Ali Partovi, CEO of iLike, believes his company's services benefit artists, record labels and consumers equally. "One of the problems labels have had for decades is that they don't have any idea who has bought an album or how to get in touch with that person," he noted. "If someone goes into a store and buys a CD, the label doesn't get that person's contact info. But if that person puts the CD in their computer and listens to it through iTunes, iLike identifies it and we now provide the label with a channel to contact that person. As a consumer, you get a private way to stay in contact with your favorite artist. Plus, you're in control because you

OTHER LINKS

**ARTIST OFFICIAL
WEB SITE,
FACEBOOK AND
MYSPACE PAGE**

RINGTONES

E-MAIL SIGNUP

FAN CLUB



**BRAD PAISLEY
RELEASED A
NEW ALBUM**

**BUY IT:
ITUNES
AMAZON**



**SIGN UP
LOG IN**

**ARTISTS: SIGN UP
TO MANAGE YOUR
PROFILE**



**ILIKE
CHALLENGE
LISTEN TO THE
TRACK AND NAME
THE ARTIST OR
SONG**



TAGS

MOST POPULAR

SEARCH

MATCH COUNTRY

can always turn off the notifications from any given artist if you don't want to receive them."

"iLike is a very successful example of a new class of music company," said Eric Garland, CEO, BigChampagne, the online media measurement firm, which often analyzes iLike data when providing strategic advice to customers. "People who represent talent — managers, music labels, concert promoters — have started to think the way that brand managers do in traditional consumer marketing. They need to know about the artist, the fan and all the connections between the two. My customers ask, 'What am I selling on iTunes, and to whom? Who's streaming my music using an iLike player embedded in a Facebook page? Who's playing my video on-demand from Yahoo! Music? Who's going into Best Buy to purchase my CDs?' iLike has become an important component of that big picture."

The growth of iLike has been fostered by the explosive popularity of social networking sites. In May, according to BigChampagne, Facebook and MySpace attracted about 124 million and 115 million unique visitors, respectively. With numbers like these, labels and artists would be well advised to seek new ways to expose their music through these online communities.

The same goes for advertisers. In June, **Bloomberg.com** reported a prediction that the Internet will surpass radio in 2008 in terms of money spent on advertising, with more than 9 percent of ad budgets worldwide allocated to online media.

"As a music fan," Garland observed, "I've never been more dialed in. I don't have to look at flyers tacked onto telephone poles to find out when my favorite artist is coming to town. The tools are getting better. The aches and pains for the business are very real, but for the person who loves music, this is a great time."

add iLike to my iTunes music | concerts | videos add iLike on other networks Facebook | MySpace | Bebo | hi5 | Orkut recent activity on iLike: personalize my feed Taylor Swift blog messages | Recent song picks | Tim McGraw videos | This week's fastest-spreading songs | Keith Urban podcasts | Recent recommendations by fans of James Otto | Rascal Flatts tour dates and ticket info Country songs and albums iLike | Send | Videos from YouTube | Fans

SING IT SAFE

TIPS FOR SINGERS FROM
TWO TOP NASHVILLE VOCAL
COACHES



by TED DROZDOWSKI

WHEN COUNTRY SINGERS BUST A “PIPE,” THEY DON’T CALL THE PLUMBER — THEY CONTACT A VOCAL COACH.

“Emergency repairs are often what bring singers to me,” explained Renee Grant-Williams, long established as one of Nashville’s top vocal instructors. “But the goal is to keep accidents, like a raspy throat or a damaged vocal cord, from happening.”

To deal with problems that need immediate attention as well as those that have yet to happen, these experts have to function as part pragmatist and part Zen master. Through their own study and performance, they’ve learned secrets of the mind and body that allow artists not just to maximize all their range and power but also to phrase onstage and in the studio.

“Singers need to know when to be refined and when to be reckless — and how to be both at the same time,” said Brett Manning, a Nashville vocal coach and judge on CMT’s popular vocal competition show, “Can You Duet.”

Manning, whose clients have included Taylor Swift, Keith Urban and Hayley Williams of the Nashville-based pop group Paramore, believes that a balanced approach is crucial.

“Purely showing off your voice is a downward spiral,” he asserted. “The more you show off, the more you end up feeling like you have to show off, so you end up panicking and singing harder and louder until there’s so much pressure in your throat you feel like you’re going to blow up.”

Like the Dixie Chicks, Miley Cyrus and his own singing idol Tim McGraw, Bo Bice has consulted with Grant-Williams to avoid the pitfalls of heavy touring.

“A lot of people think that because you have the ability to get up and sing, you don’t have to work at it,” said Bice. “But it’s like being a professional athlete. You have to learn how to build up your immune system and your vocal muscles. So you turn to a vocal coach. I’m a very competent singer, but when you meet someone like Renee, who’s so accomplished and knowledgeable, they challenge you to be better.”

Specifically, Bice credited Grant-Williams for introducing him to the basics of breathing and standing. “If you watch Tim McGraw sing,” he pointed out, “he’s a perfect example of the way Renee teaches breathing. He stands with his legs locked in almost a wishbone formation, with a wide base, his knees a little bent. That helps keep your chest open so you can get the most out of your diaphragm, using all of your muscles, which is crucial to breathing properly. And he always sounds powerful and fantastic.”

Grant-Williams and Manning both stress that power and volume are very different qualities, the first being a desirable aspect of control and the second being a reason why they’re often called for “emergency repairs.”

“Singing too loud and too hard is an epidemic,” Grant-Williams insisted. “Out of 1,000 singers, I find a handful that aren’t over-singing. That not only damages the voice, it ruins songs. Most people who come to me for their first lesson try to blow me away with how hard they can sing. I ask them, ‘Why are you yelling at me?’ A song has to be a conversation.”

“FINDING OUT WHO YOU ARE AND TRYING TO PUT THAT INTO



Brett Manning
with Paramore
lead singer Hayley
Williams and
Country artist
Taylor Pey
photos: Jesse Nemetz
(bottom, l-r) Renee
Grant-Williams
with Tim McGraw
photo: Vernell Hackett
Renee Grant-
Williams with
Miley Cyrus
photo: Elaine Collins

These are lessons that vocal instructors everywhere can embrace — but the notion in Country Music of serving the lyric even more than the voice sets Nashville’s top coaches apart from those who prepare singers for opera or musical theater.

“In classical singing, you’re taught to serve up your vowels as if they’re on a silver platter, to let your voice transport them as beautifully as you can,” Grant-Williams explained. “But that’s not the way people speak. A problem with many trained and untrained singers is that they don’t enunciate consonants. Consonants provide the meaning of words. The great artists, the finest storytellers, really sing their consonants. Listen to Garth Brooks: He does it by communicating through well-shaped consonants, not by blaring his voice.”

Manning observed that formal vocal training can lead Country singers toward another bad habit. “Most people who’ve studied voice a lot have been taught to use vibrato too much,” he said. “I hear wobbly vibratos and their singing makes me think ‘Broadway,’ which isn’t right for Country. In Country, what’s so charming is that performers are almost talking — talking on pitch.”

“Country singing should never be overbearing,” agreed Grant-Williams. “And it should be rhythmic. People tend to speak in rhythms. Singers have to be very conscious of that.”

Manning uses the distinctive start-and-stop patten and modulations of actor Christopher Walken’s speech to expand on this idea. “If singers analyze somebody whose style of talking is that distinctive, it helps them find the patterns of their own speech,” he said. “It helps you key into what you should listen for in yourself.”

Silence and its manipulation is another aspect of good vocal rhythm, according to Grant-Williams. “Think of Tammy Wynette singing ‘Stand By Your Man,’” she suggested. “There are little stops throughout that phrase. The best singers also understand syncopation. Brief

interruptions in a vocal melody create big moments.”

There’s more to be learned as well by pulling back from this focus and drawing more general lessons, which is why Manning advises his students to assemble a list of their 20 to 30 primary vocal influences. But, he cautioned, “I tell them not to emulate any single one but to let something of all of these stars breathe through. That depth of influence creates deeper and more complex artists and suggests different paths students can take to find their own voices.

“In listening to other artists, whether they’re singers like Keith Urban or actors like William Shatner, what you’re really looking for is a way into discovering your own style,” Manning said. “Finding out who you are and trying to put that into your voice is harder than it may sound.”

To that end, Nashville’s vocal coaches to the stars may focus less on theory than their counterparts in other major music cities. “When people come to me, I focus on application first,” said Manning. “Theory and technique are important, but what’s crucial is discovering what it takes to make a singer’s vocal performances work.”

And what makes a performance convincing? “I’ve developed a system of questions I ask myself before I sing a song,” said Grant-Williams. “First, who is singing? Is it me at this stage of my life or do I have to relate to the song by thinking of a situation that happened to me when I was a teenager or happened to a friend?”

“Second, what does the singer — the narrator — hope to accomplish? The answer is never ‘to get a record deal.’ It’s to affect some sort of change in a relationship. Once you have your mindset, then remember to always perform as if you’re singing intimately into the ear of one person and you want them to believe you.

“It all comes down to one thing,” Grant-Williams summarized. “When you’re ready to open your mouth, tell all the little voices in your head to shut up and just tell a story.”

myvocalcoach.com; singsuccess.com

YOUR VOICE IS HARDER THAN IT MAY SOUND.” — Brett Manning, vocal coach

RANDY TRAVIS REVISITS his ROOTS

by TOM ROLAND

Backstage at CMA Music Festival in June, Randy Travis came face to face with the new reality.

Just outside his dressing room at Nashville's Ryman Auditorium, he met Taylor Swift for the first time. At their impromptu encounter, with each scheduled as a guest on the Lorianne Crook-hosted "CMA Celebrity Close Up" interview television series presented by Great American Country (GAC), she wielded a video camera, making sure to record her meeting with one of the genre's heroes.

Their encounter seemed to symbolize the juxtaposition of tradition and the dynamics of a changing business. Travis' 2003 Country gospel album *Passing Through* garnered significant Country airplay and earned him "Single of the Year" honors at the CMA Awards for "Three Wooden Crosses," and with release this year of *Around the Bend* he reaffirms his ties to the traditional Country sound that he helped revive.

For Swift, who attained her phenomenal success in large part through her MySpace page, the business of Country Music differs wildly from the one that Travis knew as he earned his CMA Horizon Award in 1986.

"MySpace, YouTube ... I've never dealt with dot-com," Travis said, leaning forward in a corner chair in his dressing room. "My space' is pretty much something you don't get in — that's what I thought MySpace was until we started this new album."

Around the Bend brings Travis, whose music is built

on an old-school foundation of Merle Haggard, George Jones and Hank Williams, fully into the digital age. And, by his own admission, he's still trying to get the lay of this new land.

"In the studio, I probably know no more than what the mute button on the talkback mic is," he said, with a laugh. "That's pretty much my knowledge there."

He's making progress, though. Warner Bros. re-established his fan club online prior to release of the album and heightened awareness of Travis' commitment to his followers by offering a free digital download of the album's initial single, "Faith in You," written by Tom Douglas, Joe Henry and Matt Rollings — whose opening line, perhaps coincidentally, is "I don't have faith in technology."

"He's a lot more technically savvy than he gives himself credit for," insisted Peter Strickland, Senior VP, Sales & Marketing, Warner Bros. "He has been extremely active in providing his fan base with content and information about what he's doing, almost to the point where he's quickly gone from zero to 100 percent. It's been a pleasure to see how much he's grown in that area."

Still, Travis' participation in marketing *Around the Bend* adheres to the entrenched formula of the artist focusing on the creative part of his livelihood while the management team dictates business decisions. Seasoned as he is, Travis is aware of what skills he lacks, understands how to find partners who can augment his efforts and knows when to listen to and learn from new information.

That's why he committed to establishing the fan club online, even as his online skills were still coming together, and was willing to bond with fans over Xbox 360 at the Warner Bros. booth in the truTV Fan Fair Hall during CMA Music Festival. (Initially, he tried his hand at Guitar Hero. When the allure of Aerosmith wore off, he switched to a road race game, which he reportedly mastered with more enthusiasm.)

"At the end of the day," Strickland said, "Randy is smart about wanting to have his music be heard by his fan base, and he knows that the world has changed. All the tools that we offer any of our artists are available to him. It's up to every individual artist how much they take advantage of those tools."

Travis has done exactly that, to an extent that perhaps surprises and definitely pleases Strickland. "It's just been so delightful to have someone who's open to listening and wanting to take advantage of it," he said. "It could have gone either way: 'I made my record and here it is and it should be done the way it's always been done.' That still happens today, and to have him engaged the way he is, it's been delightful!"

None of this has distracted Travis from his primary responsibility. His talent for picking appropriate material is evident throughout *Around the Bend*, but so is a greater willingness to stretch as a vocalist. Phrasing with more abandon than usual and straying from the original melodic template more often, Travis displays a frisky approach that recalls the style of his friend George Jones, with whom he recorded "A Few Ole Country Boys" in 1990.

It's a somewhat different sound than he cultivated in the '80s and '90s, but Travis doesn't attribute its emergence to the gospel repertoire he's explored since then. "Those vocal curls and things have nothing to do with recording gospel or anything like that, I don't think," he said. "As I have gotten older, for whatever reason, I just started taking liberties, I guess."

One thing that hasn't changed is Travis' ear for the unusual song with an important message. "Forever and Ever, Amen," with its winking profession of love for a balding woman, and "Three Wooden Crosses," in which a preacher confesses that his mother was a prostitute, are typical.

Maybe Travis' fans had his tastes in mind in their response to one track in particular. Warner Bros. had posted four songs on the artist's Web site and MySpace page. When "Dig Two Graves," written by Ashley Gorley and Bob Regan, earned the greatest number of



Taylor Swift meets Randy Travis backstage at the Ryman Auditorium while taping "CMA Celebrity Close Up" during CMA Music Festival.

on **AROUND THE BEND**

plays and stirred the most discussion on message boards, the label and Travis elected together to release it as the album's second single — a decision that was not without risk.

Some of the greatest songs in the Country catalog have dealt with death as a topic, including a number of CMA Song of the Year Award winners, "He Stopped Loving Her Today" (Bobby Braddock and Curly Putman, 1980 and '81), "Holes in the Floor of Heaven" (Billy Kirsch and Steve Wariner, 1998), and "Three Wooden Crosses" (Doug Johnson and Kim Williams, 2003) among the many on that list. Still, the subject matter isn't exactly a favorite among radio programmers, which makes "Dig Two Graves" an example of Travis' willingness to confront convention when the song makes it worthwhile.

The same can be said for "You Didn't Have a Good Time," a clever portrait of an alcoholic wrestling with his conscience, penned by Kris Bergsnes, Jason Matthews and Jim McCormick. The entire second verse takes place in a bathroom stall, where the protagonist suffers the effects of his debilitation.

"That song's pretty graphic," Travis conceded. "But within the context of that song, it sings great. That song, to me, is as well written as anything I've heard in a while. It's as good a piece of writing as there is on this whole album."

"I'M SO TIRED OF HEARING 'I'M GONE' AND 'I'M RETIRED' AND 'I QUIT.'"

— *Randy Travis*

"I could relate to the whole song, unfortunately, in years past," he added. "I think there are a lot of people across this country — even in my family — that could relate to this song."

Ultimately, *Around the Bend* re-establishes Travis as a player in his traditional market. His recent gospel albums have won three Grammy Awards but at the expense of reduced Country radio airplay and changes in some of the venues he has played. Those who weren't paying attention began to think he'd retired.

"I'm so tired of hearing 'I'm gone' and 'I'm retired' and 'I quit,'" he conceded.

Travis has done much to correct that impression, calling and visiting more than 100 radio stations, making a ream of television appearances and committing to his online community.

"It felt great to start going through Country material again and to go in the studio," he noted. "If you ever were there in the studio with me, Kyle [Lehning, producer] and all the guys playing, we never truly go to work. It's just a big rehearsal and a lot of laughing, and you wonder how anything ever gets done."

But it does. And now Travis is back, face to face with a brave new world. He may not feel completely at home there yet, but he's not fighting it either — and it's welcoming him with (virtual) open arms.

randytravis.com



CMA 50th ANNIVERSARY



TAKING COUNTRY INTO THE NEW MILLENNIUM: 1999-2008

by DEBORAH EVANS PRICE



Performers pay tribute to the victims of September 11th during the 2001 CMA Awards.



Gary Allan performs at the 1999 Fan Fair.



Garth Brooks performs live in Times Square at the 2005 CMA Awards in New York.



Brian Stokes Mitchell and Lee Ann Womack host Broadway Meets Country during Country Takes NYC in 2005.



Kellie Pickler and Nashville Mayor Karl Dean deliver musical instruments to students for "Keep the Music Playing" in 2008.



Ed Benson, Radney Foster, Rivers Rutherford, Hillary Lindsey, Mike Reid, Tammy Genovese, Pat Higdon, Larry Fitzgerald and Bob DiPiero at the first CMA Songwriters Series at Joe's Pub event in New York in 2005.

As CMA entered its fourth decade after having helped grow Country Music to worldwide popularity, ambitions were set even higher and momentum continued to build as CMA rushed into the new millennium. In 2001, Fan Fair moved from the Tennessee State Fairgrounds to Downtown Nashville, where it was christened CMA Music Festival. That same year, an unprecedented 12 inductees were welcomed into the Country Music Hall of Fame. In 2005, the CMA Awards took over New York City during a one-year move to Madison Square Garden. And when the event returned to Nashville in '06, it relocated from its longtime home at the Grand Ole Opry House to the Sommet Center in the heart of Music City.

This decade also marked a change in leadership at CMA, as Executive Director Ed Benson handed the reins to Tammy Genovese. Promoted to Associate Executive Director in 1999, Genovese rose to become Chief Operating Officer in 2006 and Chief Executive Officer in 2007, as Benson ensured the smooth transition by remaining on staff as Chief Strategic Officer until his retirement Aug. 19, 2008 after 29 years of service at CMA.

"Ed and [former Executive Director] Jo Walker-Meador set the tone for this organization," said Genovese. "Ed did so many things for me personally and gave me the opportunity to learn and grow here. Plus he was such a visionary and leader on some very crucial and important days for Country Music that helped us position ourselves.

"I just asked him not to change his phone number," she added, smiling. "But you know what? I know he will always be there for CMA, just like Jo. They've both been great mentors."

During this time, as in previous years, the annual CMA Music Festival maintained its status as a unique phenomenon. First staged in 1972 at Nashville's Municipal Auditorium, it now fills Downtown Nashville with activities that stretch from the Nashville Convention Center all the way across the Cumberland River to LP Field.

"The Festival was obviously outgrowing the Fairgrounds, so it was either going to have to expand or go away," said Tony Conway, CMA Music Festival Executive Producer and President/CEO, Buddy Lee Attractions. "There was a lot of discussion about that with the Board. But Jerry Bradley, who had done a fantastic job as Chairman of Fan Fair, encouraged me to take this project on, move it Downtown and make it much, much bigger than it had been."

This ambition was laudable and the time was right, but there were formidable obstacles. Not the least of those involved the money it would take to change the Festival's locale. "We knew that it was probably going to cost three to four times as much to produce the event if we moved Downtown than what it had cost us at the Fairgrounds, which it did," Conway said. "So I was a little afraid of Downtown Nashville at first because I thought it would be hard to move everybody around. I was thinking that Nashville's Superspeedway made sense [as a Festival site] because we could have camping and we had acres and acres of parking. But then the Mayor [Bill Purcell] approached me and said, 'We'll work with you. We'd really like to have this in the city and we'd really like to have it Downtown.'"

Even so, it remained a gamble. "My initial projection to the Board was that we would not really make any money for the first four years," Conway recalled. "I thought we might break



2001 Country Music Hall of Fame Induction.



The new Country Music Hall of Fame and Museum is unveiled in 2001.



Luke Bryan performs on the Chevy stage during 2008 CMA Music Festival.

Riverfront Park stages at Fan Fair 2001, the first year the event was held in Downtown Nashville.

Greased Lightning Daytime Stages at Riverfront Park during the 2008 CMA Music Festival.



After Hours on Broadway in Downtown Nashville during 2008 CMA Music Festival.



Jo Dee Messina signs autographs at Fan Fair, 2001. World Radio History



even on the fifth year. A big concern was the fans' reaction to moving it: Would they support it? Would they still come? If we could generate enough income from the event to justify the increase in cost in the move Downtown, then the answer to both of those questions would be yes. And in our second year [in Downtown Nashville] our ticket sales increased drastically, which eliminated our concern about not being able to pay for this event."

A tremendous increase in corporate sponsorships for the Festival also helped CMA handle the Festival's expenses. "We knew that to grow the music or to grow Fan Fair, we had to bring sponsors," said Benson. "For years, it had no sponsors. It was co-produced by the Grand Ole Opry and CMA. There wasn't such a thing as a sponsorship at Fan Fair. Only just in the year before we moved Downtown did we start to explore sponsorship, and after we made the move we were poised to do a lot more because of the experience we had gained over the previous 10 or 12 years of working with corporate America, not on behalf of CMA but on behalf of the industry. We were able to convert that knowledge over into things that benefited the organization's big events and activities."

Much of this owed as well to the desirability of Country Music listeners as a customer base. "This genre is probably the most appealing for a sponsor to look at because our demo is getting younger all the time," said Genovese. "Festivals give the sponsors the opportunity to have direct contact with the consumer, and Country Music is the only format that has ever put on an event like this. The sponsors know that. Anytime they can come into Nashville and be part of an event that has 400 artists representing it, that appeals to American Airlines, Chevy, Crisco, Dr Pepper, Greased Lighting, McDonald's, Vault, Wrangler and all of our sponsors because they can do sampling and get to these people who love Country Music. And it helps the artists to meet these sponsors and potentially build relationships with them and do business with them on their own."

The costs of moving CMA Music Festival have been repaid and then some. The \$15.5 million infused into the local economy by Fan Fair in 2001 expanded dramatically in the middle of the city's business district to \$23 million. And thanks to CMA's "Keep the Music Playing" initiative, through which half the net proceeds of the Festival are donated to music education in Metro Nashville Public Schools, more than \$1.1 million has channeled directly from Festival income to the purchase of hundreds of instruments, music labs and peripheral equipment since the program was launched in partnership with the Nashville Alliance for Public Education in 2006.

One favorite attraction for fans who attend CMA Music Festival is the Country Music Hall of Fame and Museum. CMA created the Hall in 1961 and has generously supported it ever since. But one particularly priceless contribution to the Hall occurred in 2001, when a dozen new members were inducted into the hallowed institution: Bill Anderson, the Delmore Brothers, the Everly Brothers, Don Gibson, Homer and Jethro, Waylon Jennings, the Jordanares, Don Law, the Louvin Brothers, Ken Nelson, Sam Phillips and Webb Pierce.

"It was the opening of the new Country Music Hall of Fame and Museum in Downtown Nashville," Genovese said. "And our Board had felt for some time that we needed to catch up with people who certainly deserved to be admitted in different categories. It was a great opportunity. But we're back to our regular three inductions a year — unless there's a tie like this year. We enjoy having a smaller number because we can give each artist more attention and honor them in a bigger way than you can when there is a mass induction."

No CMA endeavor drew more headlines than when the CMA Awards migrated to

Fan Fair 2001.

LP Field during the 2008 CMA Music Festival.



CMA honors Female Vocalist of the Year winners at 2002 CRS luncheon. (l-r) CMA Board Member Eric Logan, Lynn Anderson, Tanya Tucker, Trisha Yearwood, Martina McBride, Tammy Genovese and Ed Benson.



CMA Music Festival Executive Producer Tony Conway and Terri Clark present the first donation as part of CMA's Cause for Celebration! in 2003.



CMA Board President Charlie Anderson gives Kix Brooks of Brooks & Dunn the President's Award in 2003.



Trace Adkins and Ed Benson present Wynonna with the 2003 Connie B. Gay Award.



Trisha Yearwood dishes with Lorianne Crook at the 2005 "CMA Celebrity Close Up" presented by GAC.



Kenny Chesney wins his first CMA Entertainer of the Year Award in 2004.



Mark Hagen and Nick Barraclough present Dolly Parton with the 2004 International Artist Achievement Award.



Andy Griggs takes aim at the Andy Griggs Celebrity Archery Tournament at the 2005 CMA Music Festival.



Tammy Genovese presents a Chevy truck to Nashville School of the Arts on behalf of CMA's "Keep the Music Playing" in 2006.



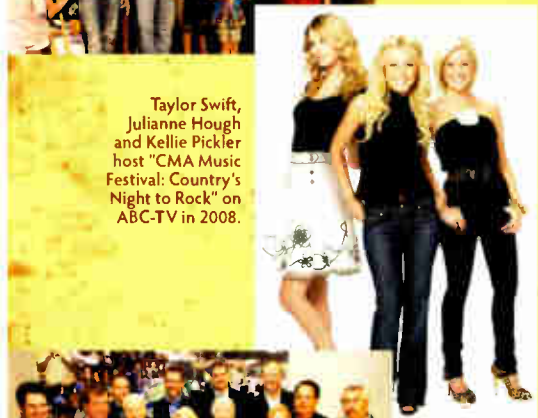
CMA Awards Producer Walter Miller consults with 12-time CMA Awards host Vince Gill backstage at rehearsals for the 2004 CMA Awards.



New Holland and Michael Peterson Celebrate Tractor Race during 2008 CMA Music Festival.



Bucky Covington and The Wreckers join ABC News anchor Sam Champion on "Good Morning America" at the 2007 CMA Music Festival.



Taylor Swift, Julianne Hough and Kellie Pickler host "CMA Music Festival: Country's Night to Rock" on ABC-TV in 2008.



CMA presents a check to the Nashville Alliance for Public Education in 2007 on behalf of "Keep the Music Playing."



Reba McEntire and Kelly Clarkson perform at the 2007 CMA Music Festival.



Sugarland greets surprised fans on the 2007 "CMA Music Festival: Country's Night to Rock" special on ABC-TV.



Brad Paisley wins Male Vocalist and Music Video of the Year at the 2007 CMA Awards.



Shania Twain and TV Guide Channel host Joan Rivers on the 2005 CMA Awards Red Carpet.



Sugarland and Sara Evans announce the 2007 CMA Awards nominees from the "Good Morning America" studios in Times Square, live on ABC-TV.

New York City in 2005. The decision to hold this event for the first time outside of Nashville was key to the Board's strategy for boosting Country Music's profile and transferring the show to a larger venue in Nashville. Plans began taking shape at the end of 2003, when Benson took a call from New York Mayor Michael Bloomberg's office.

"Mayor Bloomberg had a group of people, which he called the Big Event Staff," Genovese explained. "They had put this group in place to go after major events to bring to the city after September 11th, trying to build the city back up and get tourism back in. They were going after the Super Bowl, the Olympics and all of these major events, so they rolled out the red carpet. They brought us to New York, and everybody from the Mayor's office to the Chamber of Commerce sat down with us to talk about the opportunities. We went to Madison Square Garden and did a tour. They said, basically, 'What would it take to get you here?' So we put the numbers together and said we really needed to offset those costs before we'd even consider going. And they came back and said, 'We'll do it!'"

As the CMA Awards trekked to the Garden, Country Music swept through metropolis like a cleansing breeze. "If you were in New York City before that event, you knew the CMA Awards were in town," Genovese said. "You could see (CMA Awards hosts) Brooks & Dunn on billboards from the airport to downtown. There was a ton of billboards in Times Square. We had artists playing all over the city. We had a cocktail party at Saks Fifth Avenue and all our nominees were there. Sponsors were there. The Opry played at Carnegie Hall the week of our show. We had all these unique and different things happening and drawing a lot of people throughout New York that week."

In addition to co-hosting the Awards, Kix Brooks was President of the CMA Board at that time. "When New York City pitched us that idea, my thoughts were it had the potential of being a great opportunity for the organization," he recalled. "The mission statement for CMA at that time was to try and broaden the base of Country Music, and New York City being the center of advertising pretty much gave us the opportunity to expand our horizons."

In any event, Brooks continued, Country Music already had established deep roots in the Big Apple. "The genuine thing about it is Country Music really has a great history in New York City, with Buck Owens and Flatt & Scruggs at Carnegie Hall as well as everybody from Dolly Parton to Vince Gill going in to do 'Letterman.' I felt like we had a great tradition of letting ourselves shine on the big stage."

Making this one-time move from Nashville was not a decision taken lightly. "Nashville is the home of Country Music and we'd never been out of the city," Genovese explained. "But we were looking for a transition to grow into a bigger venue. The Opry House has a great, classy vibe. It had been a great environment for the Awards, but we had outgrown it several years before. To grow the event and to include the city of Nashville more, to make it more of a local event but also to grow sponsorships, we needed to be in a bigger venue. That helped us to transition from the Opry in 2004 to Madison Square Garden in 2005 and back to Nashville to the Sommet Center in 2006. Once people understood that we were not just picking up and moving to be moving, that it was a real strategic initiative for CMA and on behalf of the industry, most of them came around."

"It was never meant to move the CMAs to New York City," Brooks added. "It was always meant to be, 'Let's go on the biggest stage in the world and show them what we've got!' It's no different than Ronnie and me going to Detroit last week and doing a concert for a huge crowd at a sold-out arena. People around the country love what we do, and it's important every now and then to show them it means enough to take it to them and show them what we've got. It's a sales call. It's just like any other business, and New York is the biggest venue in the world. If we were ever going to take the Awards out of Nashville, what better place is there to do it?"

It also marked the first time tickets to the Awards were made available to the public for purchase, a decision that by 2007 was bringing enough fans to town to channel \$2 million into the local economy, according to the Nashville Convention & Visitors Bureau. "Certainly it helped us in a financial way to add more money to our bottom line and help offset some of the costs of production," Genovese said. "But more than anything, it brought a lot of energy to the building."

In 2006, the CMA Awards moved from its longtime television network home of CBS to ABC. "We had

a great run with CBS for 35 years," Genovese said. "But when the contract was up three years ago, the opportunity was there to explore other networks. ABC came into town and made a great presentation. They embrace Country Music. It's a part of their culture. You'll see a lot of Country artists participating on 'Extreme Home Makeover' and other shows on ABC. The demo is younger — 18 to 49. So lots of things attracted us to ABC at that time — intangibles that you can't put a dollar value on. Plus, at the end of the day, they came to the table with a great proposal."

For six years, part of the CMA Awards experience has involved a national broadcast of the press conference at which nominees are announced. The tradition began on CBS with "The Early Show" in 2003, and ABC augmented it by scheduling "CMA Music Festival: Country's Night to Rock" shortly before revealing the names of nominees on "Good Morning America" and CMT in September 2008. "It's an unbelievable commercial," said Conway. "Fortunately, we've already sold a lot of tickets for '09 Festival, but we'll see a big jump in ticket sales after this year's show airs and again when it re-airs elsewhere throughout the year. I'm proud to say that this is the only music festival in the United States, in any genre of music, that has a primetime network television special. And it's a great sales tool for Nashville because it also says a lot about nightlife and historical parts of the city."

It's an important message and an effective one too, as more than 34.6 million viewers tuned in to ABC for all or part of last year's CMA Awards, according to Nielsen figures.

Along with network television coverage, CMA has benefited through its 17-year relationship with Premiere Radio Networks. "It's been an amazing partnership," Genovese said. "I could not ask for anybody to be more professional and customer-friendly in representing CMA and our brand to the radio community. That whole aspect of the drive-time team being in Nashville, being part of the CMA Awards and the CMA Music Festival, gives us the opportunity to reach millions of listeners right before the main events. Premiere has been a great partner. They bend over backwards to make it first class and meet the needs of the artists, the radio people and certainly CMA."

For 50 years, CMA has been bringing people together from every facet of the Country Music community, with direction from a hard-working Board whose vision places the common good over individual agendas of its members. "CMA has been an amazing ground-breaking organization," Brooks said. "When you have that many people, there are so many agendas involved, but at the end of the day I have been around the Board table and seen those label heads and managers ask, 'What is best for Country Music?' It really happens. It makes you sit back and smile. It isn't always what's best for Brooks & Dunn, but ultimately what's best for Country Music is what's best for Brooks & Dunn."

As she steers CMA through the next chapter in its history, Genovese is clear about what she hopes to see in the Country Music industry and how those goals can be attained. "I would love to see it transition more into the digital world," she said. "I would love for CMA to position itself as the leader in helping our industry turn that corner and I think we're doing that. We've committed to a major research project for the next three to five years to help determine who our consumer is and help our industry find growth opportunities in all kinds of areas, not just in CD sales or downloads but also with touring, sponsorship, publishing, radio and more — all the segments that our membership represents. Music consumption is up and the business model has to continue to adjust. I'm certain that CMA will be a leader in getting us all there."



The 2005 CMA Awards is advertised among the lights of Times Square in NYC.



Commemorative artwork by Charles Fazzino for the 2006 CMA Awards.



Tim McGraw wins CMA Male Vocalist of the Year in 2008.



Carrie Underwood performs at the 2008 CMA Music Festival.



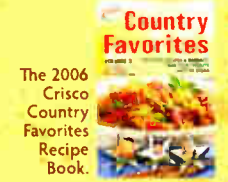
Jamie Foxx performs with Rascal Flatts at the 2007 CMA Awards.



The 2006 Chevy Calendar commemorating the 40th anniversary of the CMA Awards.



Hanna Storm and Kris Kristofferson announce the 2003 CMA Awards nominees on CBS' "The Early Show."



The 2006 Crisco Country Favorites Recipe Book.

Brooks & Dunn perform atop the Madison Square Garden Marquee in 2005 at Country Takes NYC.



Keith Urban and Nicole Kidman on the 2007 CMA Awards Red Carpet.



Premiere Radio Networks Executive VP of Affiliate Relations Julie Talbott, Blake Shelton and Tammy Genovese at the Premiere Radio Networks remotes at the 2007 CMA Music Festival.

Dierks Bentley and Jace Everett perform at Whelans in Dublin, Ireland, for CMA's New from Nashville in 2006.



Commemorative artwork by Charles Fazzino for the 2005 CMA Awards in New York City.



2007 CMA Awards at the Sommet Center in Downtown Nashville.

by TIM GHIANNI

While some artists famously can't wait to get on the road again, summer's rapid ascent of fuel prices sparked some quick adjustments just to keep the music on the move. Even headliners felt the pinch: Big paydays kept the fuel crisis from slowing them down, but profits were stretched by the cost of getting fleets from arena to arena.

Now, as autumn settles in, so does reality, and that means that musicians, bookers, promoters, venues and the folks who make their livings by providing the tour buses must confront a few question marks about what the future will bring.

Start with the sidemen. As the summer began, Vinnie Ciesielski was looking forward to a tour with Lyle Lovett and His Large Band, with whom the Nashville-based trumpeter was a regular from 1994 through 2001. "It's always been first-class," Ciesielski said. "Lyle stays at great hotels. The venues are always good. The band he's got is phenomenal."

But this year, the Large Band got a little smaller. "I panicked," he admitted. "The road manager and Lyle's manager called and said they couldn't afford it. Taking a horn section would mean taking another bus and they couldn't swing it."

Even if they have to lighten their loads, artists have no choice but to go out to meet and entertain the folks who buy their CDs and T-shirts. That means those who make traveling arrangements are busy figuring out what impact the fuel crisis will have during the indoor season as well as when the monster tours head out again next summer.

"When you've got bands out there that have 17 vehicles, trucks and buses, well, those big acts are paying \$15,000 to \$20,000 a day in fuel," said Joey Lee, President, 360 Artist Agency, whose clients include Miranda Lambert, Neal McCoy, Ashton Shepherd, Clay Walker and Lee Ann Womack. "Of course, it doesn't hit those bigger acts as hard. Sure, it's costing them more, but they are making half a million dollars a day. It's not stopping them from being able to do business. It's the acts that are out there making \$5,000 to \$10,000 a day, either the baby acts or the older acts that are trying to keep going, that are being hit hardest."

"By the time the manager takes 15 percent, the agent takes 10 percent, the business manager takes 5 percent, and then you've got the cost of the bus, the driver, the hotel rooms and the band, you can see where five grand doesn't get you very far," Lee summed up.

The number of summer festivals, with their greater attendance and merchandise sales, buffered the fuel crisis somewhat during the summer. Fans save for the stadium events and plan their family budgets around the cash outlays required to travel to and attend shows by Kenny Chesney, Faith Hill, Alan Jackson, Tim McGraw, Brad Paisley, Rascal Flatts, George Strait, Carrie Underwood and Keith Urban.

As the indoor club and theater season ensues, it will become harder to deal with fuel prices. "It's the loss of disposable income that hurts the club acts," said Nashville-based talent agent Blake McDaniel, who arranges club and theater bookings along the East Coast through Creative Artists Agency for a client list that includes Keith Anderson, Jason Michael Carroll, Emerson Drive, The Lost Trailers, Trent Tomlinson and Phil Stacey. "People start eliminating them from their schedule because now their disposable income is going to gas rather than for a \$20 ticket."

McDaniel said this makes it necessary for lower- to mid-level acts to do all they can to keep ticket prices low enough that fans won't feel too strapped to make their shows. "We have to make sure they don't go above the \$20 level in the clubs unless the artist can really justify it,"



HANK WILLIAMS JR.



NEAL MCCOY

MUSIC

BY THE

MILE

SURVIVAL TIPS
FOR TOURING
ON \$4 GAS

he advised. "It's easier to sell out at \$10 or \$15 a ticket than it is to have \$20 tickets and a house half full."

Being on top of expenses will make it easier for these acts to keep a lid on the cost of admission. This applies to headliners as well as opening acts, who may benefit from cutting back on semi trucks, streamlining their stage sets, cutting back on crowd-dazzling special effects and pulling more of their reduced load of gear in 16-foot-to-18-foot trailers behind their buses, while adhering to U.S. Department of Transportation weight limits of 5,000 pounds per trailer.

Sam Mitchell, Safety Director for Diamond Coach, offered a number of additional recommendations, including regular alignment checks and the use of synthetic fluids that "let things work more friction-free. If you keep things cleaner and straighter, you'll keep things moving on down the road and gain a mile or two a gallon over competitors. We are also working closely with Michelin to just as scientifically as possible keep tires inflated to the right pressure to stretch mileage."

These precautions, Mitchell said, enable his company's buses to roll at a — relatively — impressive 7 or 8 miles per gallon.

CAA's McDaniel added that tour sponsors may be asked increasingly to pick up transportation costs. It may be as simple, he suggested, as "somebody paying to wrap a bus [in advertising] or kicking in to pay the gas costs." Another strategy for coping with costs, he suggested, involved more package touring, with several acts on a bill sharing the same backup band. "That way, you have the expenses for one band instead of three, including scaling down the tour to one bus, and the ticket buyer gets three acts for a reasonable price."

Booking agents can also help cut travel costs by keeping mileage in mind as they confirm concert dates. It can be difficult for major acts to do this, since they deal with variables such as not playing in the same town on the same night as a similar superstar. But artists on club tours may have more flexibility in working mileage into their schedules.

"They need to book tours smarter," insisted Gaylon Moore, Owner/President, Music City Coach. "That's been a problem for years. If you book shows in a line, so that you don't have to crisscross and backtrack, you won't have to use up so much unnecessary mileage."

There's another advantage to cutting the drive down from one show to the next. The pay scale for drivers often doubles once you exceed a daily limit stipulated in the rental agreement — for USA Bus Charter, for example, it's 45¢ miles per day. That, along with DOT regulations that limit drivers to 10-hour shifts followed by at least eight hours of rest, might make it worthwhile to allow for the occasional off-night or performance in a smaller venue.

Optional expenses can be declined too. Some of these are minor though arguably essential to touring artists. Typically Wi-Fi Internet access and satellite TV service cost only \$10 to \$20 per day, and both can be critically important when you need to stay informed about an incoming storm or traffic problems.

On the other hand, a lot of the budget can be consumed by diesel-powered generators, which are sometimes required for perks such as precise temperature control in different parts of the bus. "I've had bands that run that generator 24 hours a day for weeks while they go on tour," said Chip Huffman, President, Nitetrain Coach Company and a former driver. "But at 50 cents to a dollar more per gallon than regular gasoline ... well, you do the math. That's why it's good to look for buses that are set up with inverters, piggyback alternators and other technology that will allow you to run everything from the bus engine."

As for the musicians who get cut from a big road show, they can take a tip from trumpeter Ciesielski, who unpacked his bags on getting the news from Lovett's people and started lining up studio sessions in Nashville. "It actually worked out great," he said. "I'm lucky in that I can make a pretty good living at home ... and I got to grow tomatoes in my garden for the first time in years."

"IT'S THE ACTS THAT ARE OUT THERE MAKING \$5,000 TO \$10,000 A DAY ... THAT ARE BEING HIT HARDEST." — Joey Lee, President, 360 Artist Agency



WILLIE NELSON
(filling his tank with biodiesel)



THE ROYS



ANSEL BROWN



EMERSON DRIVE

Photo: (top left) Willie Nelson, Paul F. ... (top right) The Roys, ... (bottom left) Emerson Drive, ... (bottom right) Ansel Brown

INTERNATIONAL
EVENTS CALENDAR

OCT. 3 - 4

COUNTRY NIGHT GRINDELWALD

Grindelwald, Switzerland
country-grindelwald.ch

OCT. 19

COUNTRY GOLD FESTIVAL

Kumamoto, Japan
countrygold.net

NOV. 8 - 9

COUNTRY MUSIC MESSE

Nurnberg, Germany
countrymusicmesse.de

NOV. 10

INTERNATIONAL MEDIA RECEPTION

Hilton Nashville Downtown
Nashville, Tenn.
Invitation Only**Events and dates are subject to change.
Visit CMAworld.com/international/touring
for more information.*

CMA HONORS SWISS COUNTRY MUSIC FESTIVAL

Former CMA Executive Director Jo Walker-Meador presents Certificates of Appreciation on behalf of CMA to Marcel Bach, founder of Country Night Gstaad, and Christina Hauswirth, head of Administration and Coordination, Country Night Gstaad, on the occasion of the celebrated Country Music festival's 20th anniversary in Gstaad, Switzerland. photo: Pierre Khim Tit Art Photo Gstaad

CHRISTY GREALIS

MARKS TEN YEARS AT CMA

by BOB DOERSCHUK

As she arrived in Nashville 10 years ago, Christy Grealis had already absorbed one important lesson in life: Don't bother chasing tornadoes, because when you least expect it, the tornadoes will find you.

While wrapping up studies for her bachelor's degree in film and communications at Southwestern College in Winfield, Kan., Grealis had spent about six months working for several local radio stations. Her assignments included reporting on severe weather, which meant driving straight toward danger in pursuit of a story.

"But I never actually saw a tornado on those assignments," she recalled, laughing. "And then when I moved to Nashville, there were four in one day — the tornadoes of '98. Everyone at CMA was down in the garage, but I was outside, looking at it all, because that's what I'd been doing before."

As Grealis learned quickly, working at CMA means that challenges, like summer storms, will come your way. But with those challenges come the pleasures of tackling them as part of a motivated team — and the satisfaction of achieving each goal along the way.

She'd been well prepared at Southwestern and grounded in Country Music before that, back home in Charleston, W.Va. "I used to listen with my grandparents to 'The Grand Ole Opry,'" she remembered. "We'd go out to shows. Also, my dad's cousin David Crabtree was Loretta Lynn's bandleader for years. So with that and through working for a Country radio station while in college, I felt I had a bit of knowledge of the business as well as a love for the music."

That's what drew Grealis to Nashville. When an internship opportunity arose in the Communications Department at CMA, she applied for and got that position. Just two months later she was hired as a Communications Assistant and, except for a six-month sojourn to the publicity department at Warner Bros. Nashville in 2000, she has remained to rise eventually to her current post as Senior Manager of Events in the Events and Special Projects Department.

"Working in Communications trained me well for what I do now," she said. "I did press conferences and media briefings, handled logistics in the Media Center at CMA Music Festival and Red Carpet at the CMA Awards. So, for example, as we've grown the Festival at the Tennessee State Fairgrounds to Downtown Nashville, going from 22,000 to 52,000 attendees each day, I learned very quickly what did and didn't work. That's helped me enormously in what I do today, which comes down to planning, managing and executing. Our job is to make sure everything runs smoothly and that everybody involved has a good time. When that happens, you can't beat that feeling of having accomplished something special."

"Christy represents the very best of what we look for among members of our staff," said Bobette Dudley, CMA Senior VP of Operations. "Her intelligence and enthusiasm, and her ability to make the right decisions under pressure, contributed significantly to the growth of the Festival and the Awards over this past decade. Christy is an important member of our team and a real asset to the organization."



"Christy represents the very best of what we look for among members of our staff."

— Bobette Dudley,
CMA Senior VP of
Operations

USB WRISTBANDS



by **BOB DOERSCHUK**

They're everywhere, popping up like corsages on hundreds of wrists right after Willie Nelson has finished his last number and the crew starts stripping down his gear.

They're *de rigueur* as fashion statements at Nelson performances, these bracelets adorned with the URL for his Web site store, **LiveWillie.com**, in red, white and blue letters. But their real value is less visible: an attached USB drive loaded with audio from the show that had finished moments before or, if purchased subsequently at **LiveWillie.com**, took place on some prior date.

USB wristbands are the ultimate fan souvenir. The Black Crowes, Foreigner, Gov't Mule, Matchbox Twenty and Ringo Starr are among the rock bands selling them in the \$25-\$30 range at their concerts, and as pre- and post-orders. And Country Music is headed as well toward this emerging income stream.

It isn't a new idea to record and sell live sets after the show at the venue. Several hurdles have made this difficult, including the time it takes to burn CDs. If the vendor anticipates sales of 500 copies after a show, odds are that by the time they've finished copying them, most of their potential customers may have gotten tired of waiting and left the building.

Not so with the USB wristbands. "Here's the process," explained Chris Guggenheim, CEO, All Access Today, the Austin-based company that patented and markets this "LiveFlash"™ wristband product. "The show ends. We take the master from the front-of-house mix to the merch group and do the mass replication. It takes 18 seconds to do the first group, which we hand over to the merch provider. We can replicate a thousand in less than 10 minutes, easily."

Guggenheim based his concept for this product on the silicone wristbands that went on sale in 2004 to raise funds for the Lance Armstrong Foundation. Widening that design made room for a logo and a more secure clasp and brought the idea of housing a portable USB drive to a new level of comfort and accessibility.

All Access Today also offers video records of live events, beginning in July with sale of the Home Run Derby and Major League Baseball All-Star Game at Yankee Stadium in high definition on a 2GB chip for their new Micro SD/USB wristband. By drawing from cameras that large venues often use to archive shows, these products raise the bar on quality over the mobile-phone footage that fans post online.

Exclusive previously recorded tracks, photos and behind-the-scenes video clips are among content featured on the drives.

The key point is that the artist and/or record label maintain control over this content, which could help impact unauthorized distribution. Equally important, this allows artists the right to withhold release of any show. "You can come offstage after the encore and tell the road manager, 'I don't want to put that one out,'" Guggenheim noted. "So a backup program is instantly put in its place. It could be a recorded rehearsal and a message from the artist saying, 'Hey, tonight's recording had some technical difficulties, so here's something exclusive for you.' Then they do a regular set, live and very intimate, with some unreleased tracks no one has heard. Some consumers will pass or ask for a refund of their preorder, which is no problem compared to having to toss an entire inventory of CDs."

Songwriters will also benefit. Per the "Express Live" licensing agreement between All Access Today and the Harry Fox Agency, artists will notify HFA at least 15 days in advance of any performances of non-original material they plan to record and sell on USB wristbands. Payment is subsequently made at 9.1 cents per song that runs five minutes or less, the standard rate for mechanical licenses. The Express Live license is reusable, in that one license will cover all concert recordings of the same song by a particular artist in this context.

This agreement also allows post-concert clearance for any songs the artist decides on the spur of the moment to add to the set. "What if an artist is doing a show in Indiana and suddenly decides to play something by John Mellencamp?" asked Laurie Jakobsen, VP, Communications and Marketing, HFA. "To address this, HFA allows the artists to notify us the next day, to make sure that songwriters and publishers are compensated while also turning the concert around right away so people could walk out with it on their wrists."

Details of ownership over the content sold on these products are matters of negotiation between artists and labels. And designs other than wristbands may vie for space in the market. What's sure is that the sale of authorized concert recordings could become one of the biggest revenue earners at the merch table — as well as a way of drawing fans closer than ever to their favorite entertainers.

allaccesstoday.com

Willie Nelson wristband photo: Kade Burt/All Access Today

LIVE MUSIC YOU CAN WEAR

PLANS ADVANCE FOR MUSIC INDUSTRY
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THE
CRESCENDO
at WESTHAVEN

ARCHITECTURAL DESIGNS FOR CRESCENDO AT
WESTHAVEN RETIREMENT COMMUNITY.



BANDSTAND AND GAZEBO.



SWIMMING POOL IN WELLNESS CENTER.



MINI-THEATER AND SEMINAR ROOM, WITH SOUND
BOOTH AND CONTROL PANEL.



LOBBY AND RECEPTION AREA.



Dignitaries announce plans for Crescendo at Westhaven community for music industry seniors. (l-r) Steve Buchanan, Senior VP of Media and Entertainment, Gaylord Entertainment, and CMCF Board President; Ed Benson, CMCF consultant and former CMA CSO; Larry Larkin, Chairman, Board of Directors, Blakeford Development Services; CMCF Board member Martina McBride; CMCF Board member Jim Ed Brown; Jim Cheney, VP Communications, Southern Land; John Schroer, Mayor, City of Franklin, Tenn.; Rogers Anderson, Mayor, Williamson County (Tenn.); and John Denny, President, ROPE. photo: Kay Williams

Shortly before noon Sept. 16, Steve Buchanan, Senior VP of Media and Entertainment at Gaylord Entertainment, stepped up to a podium that stood before a large black velvet curtained backdrop on the steps of elegant Westhaven Residents' Club, surrounded by handsome homes nestled into the green and forested hills some 20 miles south of Nashville in historic Franklin, Tenn.

Then, just as he began his first words of his welcome, the clouds overhead parted and sunshine poured over the assembled dignitaries and guests.

Even a professional lighting crew couldn't have timed it better, as Buchanan made the announcement that many in Nashville's musical circles had hoped for years to hear.

Speaking as President of the Board of Directors for the Crescendo Music Community Fund (CMCF), Buchanan announced that the music industry retirement community envisioned 18 years ago by a task force created by CMA and ROPE (Reunion of Professional Entertainers) was one big step closer to fruition.

Martina McBride then came forward to offer a detailed breakdown. Built at a cost of \$95 million, The Crescendo, situated on 15 acres in the northeast section of Westhaven, will offer 180 residences, ranging from 750 to 2,000 square feet and priced from \$300,000 to \$600,000, for residents aged 62 and above. Features will include three levels of care — independent living, assisted living and skilled nursing — and industry-specific enticements such as a recording studio, a music library and performance venues, along with standard amenities. Groundbreaking is scheduled for 2011, with a goal of welcoming residents by 2013.

"There are people who might work for an artist for 20 or 25 years, and when the artist retires, they may be without a job," said McBride. "A lot of these people, through no fault of their own, have not been able to plan for their futures. Some of the folks who work tirelessly behind the scenes might need our support, and that's what we want to provide."

She concluded with a flourish, pulling a cord that opened the curtains behind her and revealed an architect's rendering of the main entrance, overlooking the expanse of what will be known as Crescendo Park.

In addition to playing a major role in envisioning a music industry senior living community, CMA has contributed materially to its development. In 1996 funds from ticket sales to Fan Fair were channeled into what was known then as the Country Music Retirement Center (CMRC). Five years later, CMA launched its "Cause for Celebration!" initiative as a means for artists performing at Fan Fair to designate charities to which half

by **BOB DOERSCHUK**
the net proceeds from the event would be donated. In 2004, for the fourth consecutive time, the CMRC was the largest single recipient of funds from the program.

The Crescendo at Westhaven will be developed in a unique partnership with Blakeford Development Services, a Nashville-based senior living developer and manager of first-class senior living communities. Larry Larkin, Chairman of Blakeford's Board of Directors, commented, "This development offers residents a fantastic lifestyle combined with the benefit of long-term health care, which is what makes the 'continuum of care' model attractive to seniors. This community gives Blakeford the opportunity to meet the residential, social and health care needs of seniors living in Middle Tennessee in a distinctive, mixed-use and multi-generational setting. We feel the association with the music industry will significantly enhance and add additional excitement to the development's success."

Westhaven, a Southern Land Company development, is a 1,500-acre master-planned community that encompasses a mix of residential neighborhoods with single-family homes, townhomes and condos, along with a commercial Town Center offering a variety of retail spaces including a major grocery store, bank, restaurants and a medical clinic. Westhaven reflects Southern Land's attention to architectural standards, exceptional landscaping and green spaces. It will also include an 18-hole golf course, presently under construction.

An integral part of the team is Atlanta-based THW Design, one of the nation's top firms specializing in planning, architecture and design for senior living communities. THW recently presented preliminary site-planning and conceptual design sketches for The Crescendo to developers.

"The Crescendo at Westhaven is our endeavor to provide a sustainable, superior quality of life," Buchanan added. "This remarkable facility underscores an effort and belief that we can continue to enjoy the companionship and fellowship of those who share a common passion and bond. The Crescendo will be a comfortable home. This is a place where people will trade stories while making new memories and friendships. The Fund will be there to assist those who may not be fully qualified from a financial perspective. And as Martina said, today is the day our dream starts to become a reality."

The CMCF has begun fundraising in an effort to provide qualified music industry retirees with financial assistance toward purchase of housing and essential services at The Crescendo, with seed money provided by CMA and other organizations. For information, call (615) 595-6614 or visit thecrescendo.org.

CMA CO-SPONSORS "WORLD'S LARGEST NO. 1 PARTY"

The weather was pleasantly warm, the aroma from catering provided by Jim 'N Nick's Bar-B-Q was enticing and the action was hot on the afternoon of Sept. 23, as the fourth annual NSAI World's Largest No. 1 Party drew a large assembly of Music Row stalwarts to Nashville Songwriters Association International headquarters.

Co-sponsored by CMA, NSAI, Avenue Bank, Bud Light and Glacéau Vitaminwater, the event honors writers whose songs reached No. 1 on the *Billboard* Hot Country Songs chart from July 2007 to June 2008. CMA CEO Tammy Genovese joined NSAI President Steve Bogard and Ron Cox, Avenue Bank VP, Entertainment Division, to present each award.

A list of recipients, as well as winners of the Maggie Cavender Award of Service, President's Choice Award and Stephen Foster Award, is available at nashvillesongwriters.com.

CMA CEO Tammy Genovese, NSAI President Steve Bogard and Ron Cox, Avenue Bank VP, Entertainment Division present No. 1 songwriters with their awards



Luke Laird (Carrie Underwood's "Last Name")



Craig Wiseman and Chris Wallin (Toby Keith's "Love Me If You Can")



Ronnie Bowman and Chris Stapleton (Kenny Chesney's "Never Wanted Nothing More")



Kyle Jacobs, Lee Brice and Billy Montana (Garth Brooks' "More Than a Memory")
photos: Amanda Eckard

CMA SONGWRITER SERIES FLOURISHES AT JOE'S PUB



David Lee Murphy, Bob DiPiero, Annie Tate, Gary Burr and Sam Tate, backstage at Joe's Pub Sept. 9. photo: Kyle Quigley

right: Jedd Hughes; Karyn Rochelle; Dave Berg; CMA CEO Tammy Genovese; Joann Camuti, Greater New York Division Manager, American Airlines; Connie Bradley, Senior VP, ASCAP Nashville; Bob DiPiero; Chris Tompkins; and Mike Sistad, Director, Membership Relations, ASCAP Nashville, backstage at Joe's Pub July 17. photo: Denise Carberry

Josh Turner performs at Joe's Pub Sept. 9. photo: Kyle Quigley



by BOB DOERSCHUK and SCOTT STEM

Memorable moments continue to mark each installment of the CMA Songwriters Series at Joe's Pub in New York City.

Five gifted songwriters, who have written or co-written some of the biggest hits in Country Music, made appearances in the Big Apple at the July 17 part of this series, hosted by Bob DiPiero ("Take Me As I Am," recorded by Faith Hill, and "Blue Clear Sky" by George Strait), who performed as well.

Highlights included renditions by Dave Berg of the Rodney Atkins hit "If You're Going Through Hell (Before the Devil Even Knows)" and Keith Urban's "Stupid Boy;" Jedd Hughes, who penned Josh Gracin's "Stay With Me (Brass Bed)," demonstrating incredible guitar chops while performing his new song "Big Blue Sky;" Chris Tompkins inspiring the audience — especially the women — to sing along as he performed his Carrie Underwood smash "Before He Cheats;" and Karyn Rochelle bringing the house down with amazing vocals on Trisha Yearwood's "Georgia Rain" and Kellie Pickler's "Red High Heels."

Through its three-year run at Joe's Pub, this series has offered its share of surprises. "I do more of a laid-back, cabaret vibe than Carrie with 'Before He Cheats,'" Tompkins explained. "And I do an extra four lines that she doesn't do. Before she recorded it, she asked Josh Kear and me to add a little more about what she wanted to do to the guy in the song. In the end, she didn't use those four lines, but I always do them and that gets a pretty interesting response."

(Those lines, incidentally, are: "Yeah, I can live without him anyway / Small man, big truck: You know what they say / He can keep his trailer trash Barbie doll / She'll probably give him something Ajax won't take off.")

"When Rodney sings 'Going Through Hell,' he is that song because he comes from that, where I grew up in the suburbs, playing Journey songs in rock 'n' roll bands," added Berg, with a laugh. "So I sing it in kind of a Bob Dylan version or like a poor man's Tom Petty."

A different milestone was passed during the second of two shows Sept. 9, the night before the CMA Awards nominee announcements, as Josh Turner joined a panel that included Gary Burr (Ty Herndon's "What Mattered Most" and Patty Loveless' "I Try to Think About Elvis"), David Lee Murphy (Kenny Chesney's "Living in Fast Forward" and Blake Shelton's "The More I Drink") and the husband/wife team of Sam and Annie Tate (Emerson Drive's "Moments" and Reba McEntire's "Somebody"), with DiPiero again hosting and performing. Though scheduled to perform three songs, Turner rode with the vibe of the evening by playing four: "Everything Is Fine," "Firecracker," "Would You Go with Me" and "Your Man."

Another prominent performer, Craig Morgan, is scheduled to take part Oct. 29, the first of two consecutive nights at Joe's Pub.

"It's amazing how artists the stature of Craig, David Lee and Josh, with their busy schedules, want to be involved in this series," said DiPiero. "But it's also great to see new participants bring their A-game and knock people out as they play in New York for the first time. I still believe what the song says: If you can make it here, you'll make it anywhere."

The lineup for Oct. 29 is Brett James (Martina McBride's "Blessed" and Carrie Underwood's "Jesus, Take the Wheel"), Hillary Lindsay (Underwood's "Last Name" and "So Small") and Morgan. Rodney Clawson (Big & Rich's "Lost In This Moment" and George Strait's "I Saw God Today"), Jonathan Singleton (Gary Allan's "Watching Airplanes" and Billy Currington's "Don't") and Chris Wallin (Kenny Chesney's "Don't Blink" and Montgomery Gentry's "Something to Be Proud Of") are confirmed for Oct. 30. DiPiero will host and perform on both nights; shows are at 6:30 and 9:30 PM.

"We are proud to continue to showcase Nashville's best-kept secret — our eclectic group of songwriters — in New York City," said CMA CEO Tammy Genovese. "Joe's Pub is the perfect venue for the showcase, and New Yorkers are an enthusiastic and appreciative audience."

CMA Songwriters Series sponsors include American Airlines, ASCAP, BMI, Great American Country (GAC) and SESAC. For more information on upcoming shows, visit joespub.com.



STARS GLITTER AT BRADLEY FAMILY TRIBUTE

by **BOB DOERSCHUK**



The Bradley family — Jerry, Connie, Harold and Patsy — with CMA CEO Tammy Genovese and former CMA Executive Director Jo Walker-Meador.
photo: Alan Mayor

"The First Family of Music Row" was lauded on the evening of Aug. 26 for its inestimable contributions to the music industry.

An assembly of artists, music industry executives, journalists, civic leaders and distinguished guests filled every seat in the vast Symphony Ballroom at the Loews Vanderbilt Hotel in Nashville to witness the presentation of the Leadership Music Dale Franklin Award to the Bradley family: Connie, Harold, Jerry, Patsy and the late Owen Bradley.

The award recognizes music industry executives who "exemplify the highest quality of leadership and leading by example." The Bradleys have exhibited extraordinary creative and business leadership for more than seven decades, since Owen and his brother Harold opened the first recording studio on Music Row.

Country Music Hall of Fame member Brenda Lee hosted the proceedings, which included appreciations by those who knew and worked with the Bradleys. In recalling her association with ASCAP Senior VP and former CMA Board President

and Chairman Connie Bradley, for example, CMA CEO Tammy Genovese praised her ability to build bridges between many diverse areas of interest in the music world – a skill that mirrored the mission of those who founded CMA.

"Connie, everyone at CMA admires and respects you," she concluded, addressing her longtime friend directly. "I know how much time and effort you've devoted to us, and I have grown personally and professionally from your invaluable guidance and support."

Highlights of the evening included musical performances, as Mandy Barnett sang "Crying" to honor Country Music Hall of Fame member Harold Bradley, session guitar giant and President, Nashville Association of Musicians, Local 257; Kellie Pickler performed "Red High Heels" as a playful nod toward Connie Bradley; Lee Ann Womack sang "You Ain't Woman Enough to Take My Man" for Patsy; Ronnie Milsap presented "Almost Like a Song" for famed producer and former CMA Board President Jerry Bradley and sister Patsy, former Assistant VP, BMI; Kenny Chesney performed "Better as a Memory" for Jerry and Connie Bradley; and Gretchen Wilson recalled Country Music Hall of Fame member Owen Bradley with "Crazy," whose version by Patsy Cline he had produced.

KATHERINE BRADLEY, 1915-2008

As she welcomed attendees to the Leadership Music Dale Franklin Award banquet, host Brenda Lee took a moment to dedicate the evening to the late Katherine Bradley, who died Aug. 5, in Nashville.

Born in Nashville, Katherine Franklin met Owen Bradley when both were in eighth grade. Through 62 years of marriage, ending with his death in 1998, she combined responsibilities of raising their children Jerry and Patsy with supporting her husband's career as a performer, producer and executive as well as organizing parties and social events at their home and houseboat.

Owen and Katherine Bradley at Owen's Induction into the Country Music Hall of Fame in 1974. photo: courtesy of Harold Bradley



CMA CO-SPONSORS SOURCE FOUNDATION AWARDS

by **BOB DOERSCHUK**

The sixth annual SOURCE Foundation Awards Banquet took place on the evening of Aug. 21, at the Musicians Hall of Fame in Nashville. Co-sponsored by CMA, the event celebrated the contributions of female executives and professionals who played significant roles in establishing the music industry.

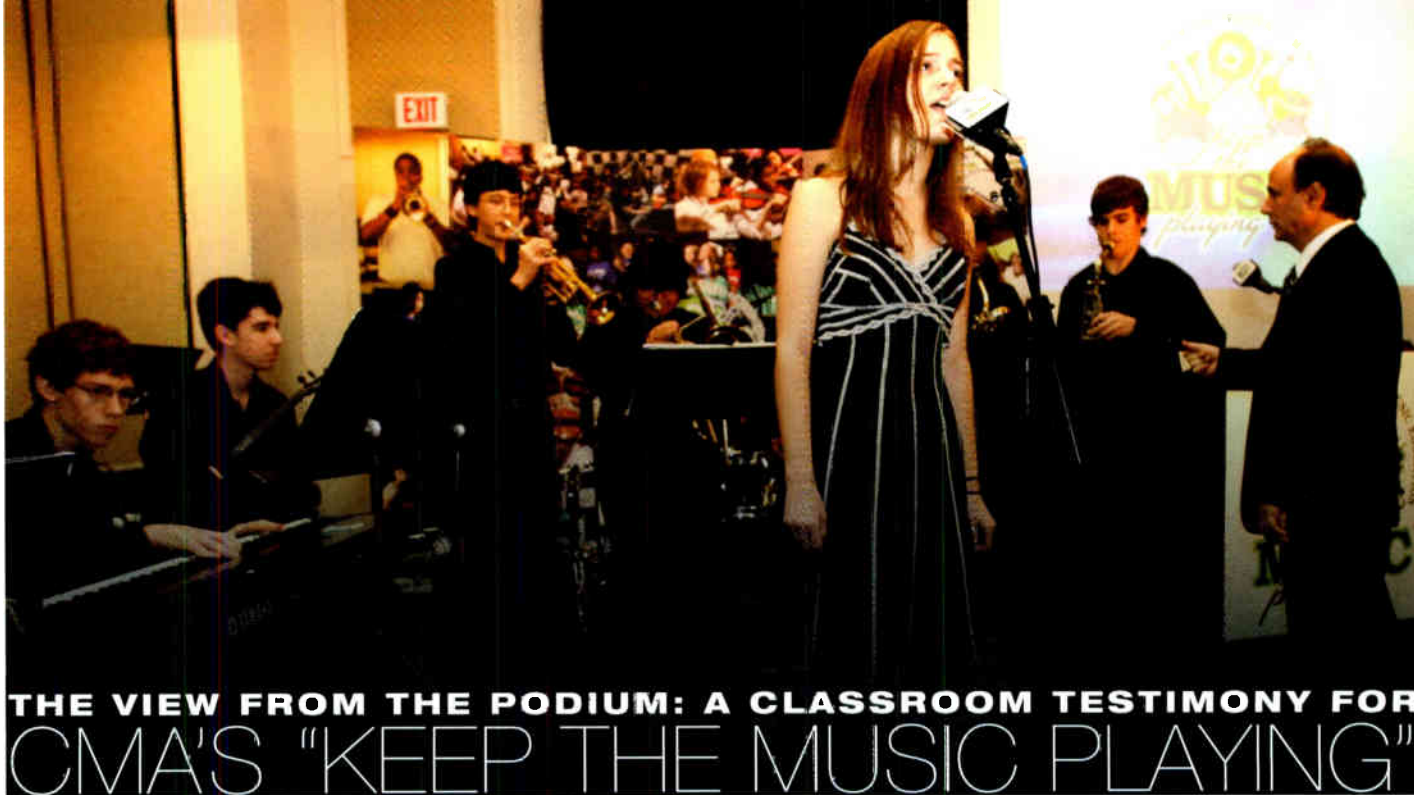
Helen Farmer, former CMA Director of Special Projects, was among those honored with a SOURCE Foundation Award. Other recipients included Rose Drake, manager of her late husband Pete Drake's recording and publishing catalogs as well as First Generation Records and Drake Music Group; the late Reba Hancock, sister of Johnny Cash and manager of the House of Cash; Lucy Coldsnow Smith, longtime office manager at Marty Robbins Enterprises and subsequently an Academy Award-winning dialogue editor and motion picture sound supervisor in Hollywood; veteran music journalist Hazel Smith, current host of "CMT's Southern Fried Flicks" and "CMT Hot Dish with Hazel Smith;" and Virginia Team, art director on albums by Garth Brooks, Vince Gill, Merle Haggard, Tom T. Hall, George Jones, Willie Nelson, George Strait and many other artists, through CBS Records and owner of Team Design.

"There were so many exciting moments during my career with CMA — and here I am 10 years later, still having fun and happy to be remembered," said Farmer.

Brenda Lee and Jeannie Seely shared hosting duties with presenters Charlie Monk and Robert K. Oermann, and highlights included a surprise appearance by Garth Brooks to present Smith with her award and introduce Team, who provided artwork and design for many of his albums.



CMA ALUMNI AT THE SOURCE AWARDS DINNER GATHER FOR A GROUP PORTRAIT. Ed Benson, former CSO; SOURCE Award recipient Helen Farmer, former Director of Special Projects; Peggy Whitaker, former Director of Strategic Planning and Administration; Cathy Gurley, former Director of Public Information; Pam Lovelace, former Membership Manager; Judi Turner, former Director of Public Information; Jo Walker-Meador, former Executive Director; CMA CEO Tammy Genovese; Don Cusic, former staff writer, CMA Close Up; and Rosie Fitzpatrick, former Administration Assistant. photo: Kay Williams



THE VIEW FROM THE PODIUM: A CLASSROOM TESTIMONY FOR CMA'S "KEEP THE MUSIC PLAYING"

by **BOB DOERSCHUK**

Dr. Richard Ripani seemed right at home on the morning of Oct. 4, 2007 as he led the Hume-Fogg Academic Magnet High School's Jazz Knights through a selection of swinging standards before an attentive if awakening assembly at the Hilton Nashville Downtown.

There's a reason for this, for Ripani has spent plenty of time onstage, including stints as Music Director for Ronnie McDowell and Ronnie Milsap. He's comfortable in front of a crowd, even at this early hour as he provided the musical kickoff for a press conference announcing that CMA's contributions to Metro Nashville Public Schools on behalf of "Keep the Music Playing" charity program had exceeded the \$1.1 million level.

But in recent years, his main venue has been at Hume-Fogg, where he holds court as the school's band and Music History teacher.

His office door is spotted easily, adorned with a tombstone marked with his initials: "R.I.P." There, leaning back in his chair one afternoon, his tie loosened, joined by one of his wind ensemble students, Jennifer F'atter (known to friends as "Cat"), he assessed the same subject celebrated at that Hilton press conference last year, though from a perspective based on witnessing its impact "in the trenches," as a Metro Nashville teacher.

"Playing music with old instruments is like running a race with an old, junky car," he began. "And if you're surfing the Internet with a computer from the '80s and a dialup modem, you just want to kick it, right? It's the same. I mean, Cat had a bass clarinet where the clicking of the keys was louder than the notes."

Cat, a junior, laughed and nodded in agreement.

This was the rule, not the exception, as Ripani discovered when he began teaching at Hume-Fogg. "Truthfully, we were at a critical stage," he remembered. "I had two tubas from the 1940s! What could I do with this? No matter how good you are, you have to have something you can work with. Equipment is not music in and of itself, but it is what we need to make instrumental music."

The situation was so dire that Ripani was thinking about replacing performance classes with a course in music appreciation. But then the impact of "Keep the Music Playing" began to manifest. Funded by half the net profits from the annual CMA Music Festival, the program was launched in 2006 through a partnership between CMA and the Nashville Alliance for Public Education, formed by local corporate and civic leaders and dedicated to improving education throughout Metro Nashville's public schools.

Ripani described the day he delivered the first batch of instruments, acquired through CMA's donations, to his students. "It was like Christmas," he said. "We set these boxes out here in the band room and we started opening them. Everybody was going, 'Wow! Check it out!' It was like a pump of adrenaline."

A bassoon, a saxophone, two French horns and Cat's bass clarinet were among the items in that shipment. The results of their arrival were immediate and enduring. Where four years ago only one Hume-Fogg student qualified for Mid-State Band, 20 made the cut in 2008. "But it's not just a matter of performance," Ripani cautioned. "The day we brought those instruments in, one of my students said to me, 'At least we know that somebody cares about what we're doing.' That's very powerful."

In Cat's case, too, the impact has gone beyond music. "When I began having more fun with music, it opened up my thinking about numbers," she said, referring to the greater ease she felt at playing within different time signatures. "I know that this helped improve my grades in math. And when I listen to music on my own, I'm able to hear it in a deeper way."

"The help we've received has been beyond vital," Ripani summed up. "I don't even think the people at CMA and the Alliance realize how positive it has been. They couldn't possibly know. They'd have to be here with me to know. If it wasn't for what they're doing, we'd pretty much be out of the game."

"Equipment is not music in and of itself, but it is what we need to make instrumental music."

— Dr. Richard Ripani, Band and Music Teacher, Hume-Fogg Academic Magnet High School

above: Dr. Richard Ripani leads vocalist Evie Farnsworth and the Hume-Fogg Academic Magnet High School's Jazz Knights at CMA's "Keep the Music Playing" press event, Oct. 4, 2007. (Photo: John Russell)

RANDY HOUSER



Raised by his mother in Lake, Miss., Randy Houser learned about taking responsibility long before he neared adulthood. He and his sister picked up other lessons during summer visits to their dad, including how important music can be in negotiating the hurdles of life.

From age 13 through his years of study — and playing honky-tonk gigs — at East Central Community College, Houser nurtured strong skills as a singer and songwriter. Inevitably, his ambitions led him to Nashville, where he scored by co-writing the Trace Adkins smash “Honky Tonk Badonkadonk” with Jamey Johnson. Signed to Universal Records South, Houser debuts with *Anything Goes*, produced by Mark Wright and Cliff Audretch III.

The title track, written by Brice Long and John Wayne Wiggins and the album’s first single, makes one thing immediately clear: Houser knows how to convey the emotion of a song. Backed by churchy piano as the first verse begins, he interprets the lyric with unusual intensity and subtlety, so that by the time the chorus hits, the listener feels the full force of Houser’s heartbreak and defiance.

And that’s just the beginning. He captures the weariness of a long week’s work as well as the promise of the weekend throughout “Boots On,” projects his fury over a world that’s lost its way on “Back to God” and ambles wryly through the humorous self-deprecation of “Lie.” Every track on *Anything Goes* introduces Houser as a remarkably expressive artist. No doubt about it, he was born to perform.

Q&A

DREAM DUET PARTNER “Elvis.” **FAVORITE MODE OF TRANSPORTATION** “Yacht ... or the beaming thingy from ‘Star Trek.’” **CD ON YOUR STEREO** “Hank Jr.” **PHRASE YOU SAY OVER AND OVER** “What am I saying and why can’t I shut up?” **FIRST GIG** “Taking out the trash for Mrs. Meadows. It sucked, but hey, it was 16 cents more than I had.” **ITEMS IN YOUR PERSONAL TIME CAPSULE** “Music by Robert Johnson and Jimmie Rodgers — at least rock ‘n’ roll and Country would be born again.”

randyhouser.com

UNIVERSAL

JONALEE WHITE

One day back home in Erie, Pa., Jonalee White was spinning the radio dial when she stopped on Vince Gill singing “Whenever You Come Around.” That’s all it took for this young teenager to convert from her upbringing on Christian music to a steady diet of Garth Brooks, Patsy Cline, Reba McEntire and other influences.

Even as she earned her master’s degree in school counseling, White cultivated her songwriting and performing skills. She mapped out a creative career strategy too, which included singing her way into the final rounds on both NBC’s “StarTomorrow,” an online TV series, and CMT’s “Music City Madness” online competition; lining up endorsements; and signing a deal with yallwire.com, which devoted 20 episodes of its new reality show “The Long Road to Nashville” to documenting White’s life as an aspiring artist.

In March, just before the yallwire.com series launched, Lick Records released *Wake Me*, White’s debut album, produced by Jeff Tweel. On the title track, one of her two co-writes, she shapes the nuances of the tune over a sizzling uptempo groove. The remaining seven songs that White wrote on her own are just as solidly crafted, from the fist-pump hook that kicks off “The Reason” to “Husband #2,” which deserves a place in the catalog of sassy, finger-wagging broadsides directed toward errant partners.

The moral: Good things can definitely come from listening to the radio.



Q&A

CD ON YOUR STEREO “Mine. It’s actually a mix CD of originals I’m working on while driving to and from the office each day. I write a lot of songs in the car.” **PET PEEVE** “People who say ‘Huh?’ after you’ve asked them a question and you know they heard what you said.” **FIRST GIG** “I had a heck of a first gig. In the fall of 2006 I opened for Dierks Bentley in New York City. I threw together a band, had a rehearsal or two and off we went to perform for 5,000 people. Crazy.” **PHRASE YOU SAY OVER AND OVER** “Country rocks.”

jonaleewhite.com

UNIVERSAL



SHAWNA RUSSELL

Goddess, Shawna Russell's debut album on Way Out West Records, wraps mainstream pop, romantic balladry and high-impact rock 'n' roll into a pure Country package. The Oklahoma native's singing echoes Martina McBride, Stevie Nicks or Bonnie Raitt, depending on how hard the drums drive or the power chords ring. As co-writer on 12 of these 13 songs, she flaunts a commercial touch and tempers it with pure feeling, whether in the stadium-sized anthem "Get Out of My Way," the crunchy punch of "Back on My Feet" or the Little Feat-flavored funk of "Little Dixie."

Yet Goddess ultimately showcases Russell's personal blend of toughness, tenderness and tunefulness. Raised in a musical family, she was singing in public by age 7 and co-leading a band with her father Keith at 13. Four years later, as a member of Way Out West, her uncle Tim's band, she was shining in the spotlight at The Grizzly Rose in Denver, Billy Bob's in Fort Worth, the Wildhorse Saloon in Nashville and other high-profile clubs.

Her family ties remain intact, with her father and uncle still writing with her and playing in her band and Tim co-producing Goddess with Ted Curtis. But with her name on the marquee now, with three years of touring with Ty England behind her and a glittering future ahead, Russell can take pride for launching her catalog with this powerful debut.

Q&A

MUSICAL HERO "My dad." **CD IN YOUR STEREO** "Gold, by Ryan Adams." **SONG YOU WISH YOU'D WRITTEN** "'Leader of the Band,' by Dan Fogelberg" **GREATEST PERFORMANCE TO DATE** "Opening for Keith Urban at the Grizzly Rose in Denver" **SECRET ABOUT YOU THAT NO ONE WOULD GUESS** "I never wear a watch. They just stop working." **LUCKY CHARM** "A talisman necklace"
shawnarussell.com

JASON MATTHEWS

Folks on Music Row already know Jason Matthews. He arrived in 1995, having left North Carolina and a job as a high school English teacher to try his luck in the music business. His break came in 2002, when Kevin Denney chose "That's Just Jessie," which Matthews wrote with Kerry Kurt Phillips, as the first single from his debut album.

Over the next few years, Billy Currington took Matthews' "Must Be Doin' Somethin' Right" to the top of the charts. His songs were cut as well by Luke Bryan ("Country Man"), Tammy Cochran ("Life Happened"), James Otto ("The Ball"), Julie Roberts ("Break Down Here," also recorded by Trace Adkins) and many others.

But Matthews was just warming up. As writer or co-writer on all 13 tracks of *Hicotine*, his debut album as an artist on Valhalla, he's at the top of his game, from the first single, the catchy power ballad "That's What Mamas Do," co-written with Mike Mobley, to the cold-to-the-bone "The Rapture." And with his husky, expressive vocals and the down-home soulfulness captured in his co-production with Bart Busch, Matthews can claim his place as a formidable interpreter as well as a top-call writer.



Q&A

MUSICAL HERO "Conway Twitty. He's the only artist in the history of recorded music to have No. 1s in five different decades — pretty amazing." **BOOK ON YOUR NIGHTSTAND** "The Road, by Cormac McCarthy. It's beautiful and ugly, heartfelt and heartbreaking." **PERSONAL TIME CAPSULE** "A DVD of *The Last Waltz*." **LEGACY** "Jason Matthews made music that mattered — and hey, have you heard his new album? It's incredible!" **GREATEST PERFORMANCE** "I had a date in Kansas City where I sang my single, 'That's What Mamas Do,' to an audience of 1,000 people and they sang it back to me, just like they did the hits I've written for other people."
jasonmatthews.net

BUDDY HARMAN, member of the A-Team rhythm section and first staff drummer with the Grand Ole Opry, 79, died Aug. 21 in Nashville, of congestive heart failure. Born Murrey Mizell Harman Jr. in Nashville, he studied with percussionist Roy Knapp in Chicago before returning to his hometown in 1952. He can be heard on an estimated 18,000 recordings, including Johnny Cash's "Ring of Fire," Patsy Cline's "Crazy," The Everly Brothers' "Bye Bye Love" and "Cathy's Clown," Loretta Lynn's "Coal Miner's Daughter," Roger Miller's "King of the Road," Roy Orbison's "Oh, Pretty Woman," Elvis Presley's "Viva Las Vegas" and Tammy Wynette's "Stand By Your Man." Albums by Chet Atkins, Merle Haggard, Reba McEntire, Willie Nelson, Marty Robbins and Simon & Garfunkel fill Harman's catalog, as well as film soundtracks, commercial jingles and other sessions.

DON HELMS, steel guitarist and last surviving member of Hank Williams' Drifting Cowboys, 81, died Aug. 11 in Nashville, of an apparent heart attack. Born in New Brockton, Ala., Helms began playing Dobro at the age of 12 and at 15 switched to steel guitar. In 1949 he accepted an invitation from Williams to join his group and remained with them until his death on New Year's Day 1951. From that point to nearly the end of his life, he worked extensively, from sessions with Johnny Cash, Loretta Lynn, Roy Price, Ernest Tubb and Hank Williams Jr. to recent studio dates with Jay Allcorn and a monthly appearance with Brazillilly at Robert's Western World on Lower Broadway. A songwriter as well, he wrote Brenda Lee's chart-topping single "Fool Number One." His legacy survives on historic recordings, including Patsy Cline's "Walkin' After Midnight," and "Cold, Cold Heart," "I Can't Help It (If I'm Still in Love with You)," "Your Cheatin' Heart" and more than 100 other Williams classics.

WALTER D. KILPATRICK, music industry executive, 88, died May 21 at home near Nashville. Born in Charlotte, N.C., he was a salesman for Capitol Records in Charlotte before moving to Nashville in 1950, where according to *The Encyclopedia of Country Music* he became the city's "first salaried Country producer" on sessions by Hank Thompson and Tex Ritter. Known to his friends as "D," Kilpatrick transferred in 1951 to the A&R staff at Mercury Records, where he produced Bill Carlisle of The Carlises, Jimmy Dean, Johnny Horton and other artists before becoming Manager of the Grand Ole Opry in 1956. Kilpatrick recruited The Everly Brothers, Wilma Lee and Stony Cooper and Porter Wagoner into the Opry and played an important role in launching CMA in 1958. After leaving the Opry in 1959, he worked with the Acuff-Rose Artists Corporation booking agency, Warner Bros. Records, Philips Records and again, in the late 1960s, with Mercury before founding Athena Records with producer/arranger Rick Powell. In his later years, Kilpatrick ran his own fabrics and drapery business.

REG LINDSAY, artist and television personality, died Aug. 5, on his 79th birthday, in Newcastle, New South Wales, from pneumonia. In a career that spanned more than 50 years, Lindsay recorded approximately 60 albums and wrote more than 500 songs. Born in Waverley, N.S.W., he first earned notice in 1951 by winning a talent contest in nearby Sydney, and by the following year he had debuted in radio as host of "The Reg Lindsay Show." Lindsay would later host "The Country and Western Hour," broadcast nationally for eight years, and the TV program "Country Homestead." "Armstrong," "Empty Arms Hotel" and "Silence on the Line" are among his many hit singles. In 1968 he became one of the first Australian artists to perform on the Grand Ole Opry.

MERLIN LITTLEFIELD, music industry and government executive, 65, died Sept. 9 in Nashville, from cancer. Born in Fort Worth, Texas, Littlefield graduated from Texas Christian University and broke into the business through radio promotion work in Dallas. After a stint at the RCA Records office in Dallas, he began a 19-year run at ASCAP Nashville. Gary Burr, Lyle Lovett, Reba McEntire and George Strait are among the artists he signed to the organization. Following a short excursion into music publishing, Littlefield pursued a career in government service as Director, Planning and Development, for the Division of Mental Retardation Services in the Tennessee Department of Corrections.

JERRY REED, guitarist, singer, songwriter and actor, 71, died Sept. 1 in Nashville, of complications from emphysema. Born Jerry Reed Hubbard in Atlanta, Ga., he survived a childhood marked by extended stays in

foster homes and orphanages before leaving high school to work in a cotton mill. Already an entertaining performer, Reed signed with Capitol Records, switched to Columbia Records after serving in the United States Army and moved to Nashville, where he worked as a session guitarist and finally broke as a solo artist after Chet Atkins invited him to join the roster at RCA Victor. His hits included "Guitar Man," later covered by Elvis Presley, in 1967, "When You're Hot, You're Hot," "Lord, Mr. Ford," "She Got the Goldmine (I Got the Shaft)" and "I'm a Slave." Johnny Cash, Brenda Lee and Porter Wagoner are among the many artists who recorded songs written by Reed. Musicians lauded Reed's distinctive "claw style," which utilized all five fingers of his right hand in intricate picking patterns. He acted as well, on TV as a frequent guest on "The Glen Campbell Goodtime Hour" and on the big screen with "Gator," "Hot Stuff," "W. W. and the Dixie Dancekings" and all three "Smokey and the Bandit" films.

JON REINBOLD, member of What a Trip! staff for promotional events including CMA Awards and CMA Music Festival trip winners, 44, died July 26 in Jackson, Mich., from cancer. The son of What a Trip! Co-founder and President Grace Reinbold, he also worked as a respiratory therapist at Sparrow Hospital in Lansing.

CHESTER SMITH, singer and broadcasting executive, 78, died Aug. 8 in Palo Alto, Calif., of heart failure. Born in Oklahoma, Smith moved to Modesto, Calif., where he maintained dual careers as a performer and in the radio business. He wrote and recorded his hit, "Wait a Little Longer, Please, Jesus," in the early 1950s and stayed active as recently as 2002, when he and his friend Merle Haggard collaborated on *Country Blends*, and 2005, when he and his wife, songwriter Ann Lesley Smith, released *Captured by Love*. Smith became prominent in the late 1940s as a Northern California DJ, whose list of on-air interviews included Johnny Cash, Marty Robbins and Hank Williams. In later years he opened the first Spanish-language radio station north of Los Angeles and headed Sainte Partners II, which owns and operates TV stations from Bakersfield north into Oregon.

GARY SMITH, attorney and business manager, 52, died Aug. 11 in Lawrenceburg, Tenn., as a result of a hunting accident. After working in Nashville with SunTrust Bank and various small firms, Smith founded Smith, Wiles & Co., PC, in 1987, which provided business management for artists, producers and songwriters, among other clients. In 2005, with his business partner Dwight Wiles, he launched Copyright Exchange, LLC, dedicated to facilitating the sale and transfer of musical compositions. Big & Rich, Kix Brooks, Naomi Judd, Alison Krauss and Kenny Rogers were among Smith's clients.

ARTIE TRAUM, instrumentalist, producer, and songwriter, 65, died July 20 in Bearsville, N.Y., from cancer. Born in the Bronx, Traum became a fixture in the folk music scene that blossomed in Greenwich Village during the early '60s. A skilled finger-picking stylist on guitar and banjo, he worked as a solo artist, recorded two albums with his brother Happy Traum for Capitol Records in Nashville during the early '70s, cut another duo project with songwriter Pat Alger and played on tours and albums with The Band, Bob Dylan, Béla Fleck, Pete Seeger, James Taylor and other artists.

CHARLIE WALKER, singer and DJ, 81, died Sept. 12 in Hendersonville, Tenn., of cancer. Born in Copeville, Texas, Walker performed during high school and over the Armed Forces Radio Network during World War II before launching a long career as a DJ in San Antonio. He stayed active as a performer too, celebrating his million-selling single "Pick Me Up on Your Way Down" in 1958. Walker became a member of the Grand Ole Opry in 1967 and was inducted into the Country Music DJ Hall of Fame in 1981.

JERRY WEXLER, producer and record label executive, 91, died Aug. 15 in Sarasota, Fla., of congestive heart disease. The son of immigrants, Wexler was born in New York City. He worked with his father as a window washer, served in the United States Army and broke into the music business as a song plugger for BMI. Following a stint as a reporter at *Billboard*, he began an association with Atlantic Records that lasted until 1975. As VP of Atlantic and as a producer, Wexler made an immeasurable impact particularly in R&B, but he ventured as well into the Country realm as producer of two Willie Nelson albums, *Shotgun Willie* and *Phases and Stages*.

In Memoriam Compiled by BOB DOERSCHUM

OCT. 7

Autumn / Velvet Sky / Ghostlight Productions
Big & Rich / Super Galactic Fan Pack 2 (CD/DVD) / Warner Bros.
Melonie Cannon / And the Wheels Turn / Rural Rhythm
Tim McGraw / Greatest Hits 3 / Curb
Ralph Stanley / Old-Time Pickin': A Clawhammer Banjo Collection / Rebel
Matt Stillwell / Shine / Still 7
George Strait / Classic Christmas / MCA Nashville
various artists / Billy: The Early Years (soundtrack) / Provident/Sony BMG

OCT. 14

Kate Campbell / Save the Day / Large River Music
Kenny Chesney / Lucky Ole Sun / Blue Chair/BNA
Billy Currington / Little Bit of Everything / Mercury Nashville
Julianne Hough / Holiday Collection / NBC Universal/UMG
Little Big Town / A Place to Land (re-release w/bonus tracks) / Capitol
John Michael Montgomery / Time Flies / Stringtown
Elvis Presley / Christmas Duets / Sony BMG
Derek Sholl / Here / Salt Creek / Spinville
J.D. Souther / If the World Was You / Slow Curve
Lucinda Williams / Little Honey / Lost Highway

OCT. 21

The Bridge / Blind Man's Hill / Hyena
Craig Morgan / That's Why / BNA
Gretchen Peters / Northern Lights / Scarlet Letter
Tony Trischka / Hill Country / Rounder
Lee Ann Womack / Call Me Crazy / MCA Nashville
The Youngers / Heritage / Obuck

OCT. 28

Dave Alvin / The Best of the Hightone Years / Shout! Factory/Rec
Joey+Rory / The Life of a Song / Sugar Hill/Vanguard
Toby Keith / That Don't Make Me a Bad Guy / Show Dog
Reba McEntire / 50 Greatest Hits / MCA Nashville/UMe
Buddy Miller / The Best of Buddy Miller / Shout! Factory/Red
Shawn Mullins / Live at the Variety Playhouse / Vanguard
Rascal Flatts / Greatest Hits Vol. 1 / Lyric Street
River County / Rockin' the Country / SVC
Tom Russell / Veterans Day: The Tom Russell Anthology / Shout! Factory/Red
Keni Thomas / Gunslinger / Tenacity
Hank Williams / Unreleased Recordings / Time Life
Mark Wills / Familiar Stranger / Tenacity

NOV. 4

The Churchman / I'll Be Long Gone / Pinecastle
Randy Owen / One on One / Broken Bow
Brad Paisley / Play / Arista Nashville
Beth Stevens / Strong Enough / Pinecastle
Randy Travis / Christmas on the Pecos (DVD) / Image Ent.
various musicians / Hushabye Baby: Lullaby Renditions of Johnny Cash / CMH Label Group/Hushabye Baby

NOV. 11

The Boxmasters / Christmas Cheer / Vanguard
Charlie Daniels and Friends / Preachin', Prayin', Singin' / Blue Hat/Koch
Merle Haggard / Legendary Performances / Shout! Factory/Country Music Hall of Fame and Museum
Alison Krauss / A Hundred Miles or More: Live from the Tracking Room (CD/DVD) / Rounder
Lorrie Morgan / TBA / Image Ent.
Marty Stuart / Country Music. The Masters (book/CD) / Sourcebooks MediaFusion
Taylor Swift / Fearless / Big Machine

NOV. 18

Billy Ray Cyrus / Back to Tennessee / Disney/Lyric Street
Randy Houser / Anything Goes / Universal Records South
various musicians / Hushabye Baby: Lullaby Renditions of George Strait / CMH Label Group/Hushabye Baby
various musicians / Hushabye Baby: Lullaby Renditions of Carrie Underwood / CMH Label Group/Hushabye Baby

NOV. 25

Trace Adkins / TBA / Capitol
Larry the Cable Guy / Star Studded Christmas Extravaganza / Warner Bros.

JAN. 8

Megan Munroe / One More Broken String / Diamond Music Group

JAN. 27

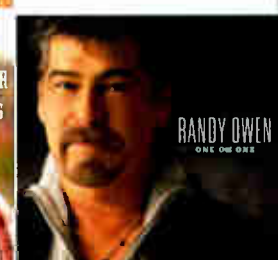
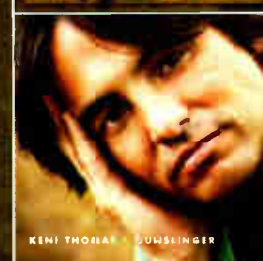
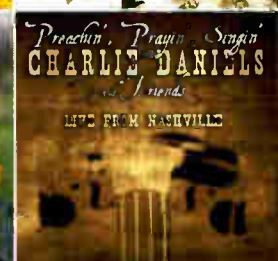
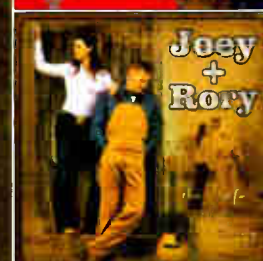
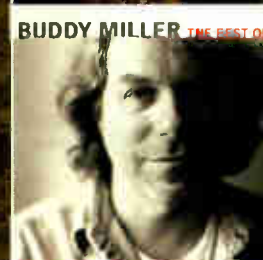
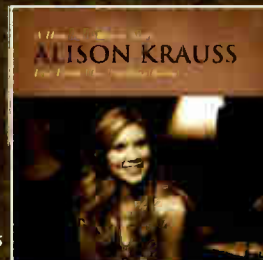
various artists / Johnny Cash Remixed / Compadre/Music World

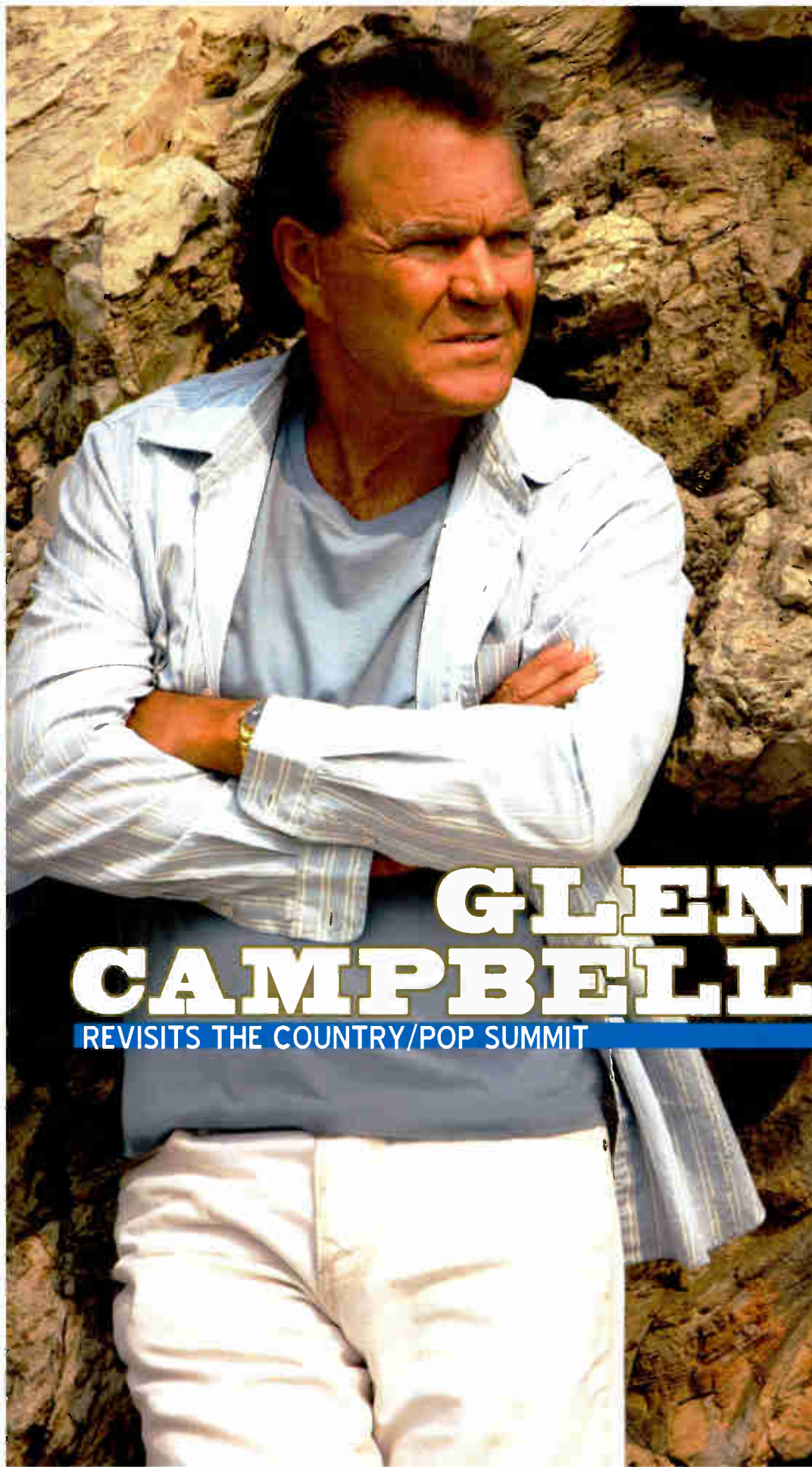
FEB. 3

Dierks Bentley / TBA / Capitol Records Nashville

*Release dates are subject to change without notice.

New CD and DVD Releases compiled by ATHENA PATTERSON





GLEN CAMPBELL

REVISITS THE COUNTRY/POP SUMMIT

The title *Meet Glen Campbell* is a little puzzling, considering the album was released this year.

After all, it's hard to imagine anyone who hasn't heard the music of Glen Campbell. Certainly that's true of those who were around when "The Glen Campbell Goodtime Hour" was drawing 50 million viewers each week that it aired on CBS-TV. With a career that spans more than five decades and more than 70 albums, his catalog includes one double Platinum, four Platinum and 12 Gold albums, with total sales of 45 million copies. Both *Blender* and *Mojo* magazines have listed his version of "Wichita Lineman" among the greatest recorded performances of the 20th century.

His sound blends studio polish and artfully evoked emotion, rooted in Country yet as sophisticated as the most adventurous pop music and as compelling as finely crafted poetry. It is an essential and instantly recognizable element in the soundtrack of our time.

Given all of this history, is there anybody who in one way or another has yet to *Meet Glen Campbell*?

"I don't know," the legend answered, laughing. And then he added, "It doesn't really matter to me what they call it."

"They" is Capitol Records, who are as much a part of his story as this Country Music Hall of Fame member is of ours. It was Capitol that released his first album, *Big Bluegrass Special* in 1962, when he was already a respected and prolifically recorded guitarist on the L.A. studio scene. Five years after that, the label accommodated Campbell's move from a Country/folk sound to a broader synthesis of commercial influences by releasing "Gentle on My Mind" and "By the Time I Get to Phoenix," thus launching his unique and phenomenal career.

Campbell and Capitol parted ways in 1981; their reunion 27 years later owes in large part to the determination and initiative of an unlikely third party.

As a producer in L.A., Julian Raymond established himself primarily through work with Fastball, Kottonmouth Kings, the Suicide Machines — bands not likely to headline on the Grand Ole Opry. Still, when he got a call from his friend Rick Camino, Senior VP, Marketing, EMI Music, asking if he had any ideas for new projects, Raymond's response was instant.

"I said, 'Just do a new Glen Campbell

photo: Sheila Marie Eberhart

album,” Raymond recalled. “I’d grown up in a house where my parents played ‘Wichita Lineman,’ ‘Galveston,’ ‘Gentle on My Mind’ ... records that crossed a lot of boundaries. So Rick said, ‘Great, let’s do it.’ And that was that.”

Assigned to produce the sessions, Raymond contacted Campbell’s manager Stan Schneider, who quickly reported back that his client was onboard. With that, the mission became clear: match Campbell to repertoire that would fit his style, hire the best players and record. Raymond began gathering songs, with his focus on finding lyrics that he felt would appeal to Campbell.

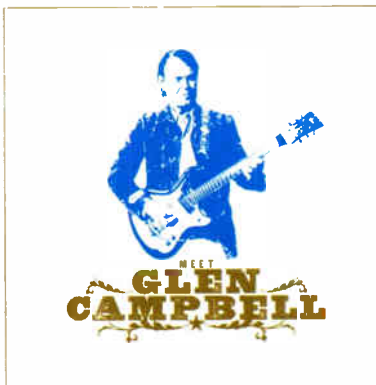
“Knowing Glen, knowing his history, lyrics have been his No. 1 thing, especially when they remind him of certain aspects of his life,” he said. “For example, the Replacements’ ‘Sadly Beautiful’ has to do with someone who wasn’t around when his child was growing up. When I played it for Glen, he told me it made him think of his daughter Debbie, who was very young at the height of his success in the late ‘60s and early ‘70s. And with a couple of exceptions, all of these songs address a common theme, that even when your belief is strong, one little thing could push you onto the wrong track.”

“The lyrics are what sold me,” Campbell confirmed. “If you start with the lyric, you can always sweeten up the melody. So I just told Julian, ‘You pick out the songs and I’ll pick out which ones I like.’ I stuck them in my car and listened to them as I drove. We did the ones that my kids and I really, really liked.”

Much of the material they chose came from unexpected sources, including Green Day, John Lennon, U2 and the Velvet Underground. Anticipating that Campbell might be skeptical about these tunes, Raymond rearranged some of them slightly to emphasize connections to things he had recorded before, deliberately evoking “Try a Little Kindness” in Tom Petty & The Heartbreakers’ “Walls,” “Wichita Lineman” in the Foo Fighters’ “Times Like These” and “Galveston” in Petty’s “Angel Dream.”

Raymond also made sure all parties concerned understood Campbell’s sound would be the template for the recording sessions. In this sense, for all the similarities in terms of matching newer tunes to an historically important artist, *Meet Glen Campbell* followed a different game plan than the one Rick Rubin charted for the final Johnny Cash albums.

“We couldn’t have been further away from that,” Raymond said. “As much as I love what Rick did with Johnny, those records don’t sound like classic Johnny Cash. He made them kind of contemporary, which was



cool. But we just wanted to make a really good Glen Campbell record from that ‘60s era.”

Meet Glen Campbell is in its tuneful way just as revolutionary as the earlier work had been. Campbell maintains the perspective he created 40 years ago, when he seemed to create his music from some serene place overlooking the fissures that divided popular music into distinct genres.

This 1968 CMA Entertainer and Male Vocalist of the Year Awards winner and onetime host of the CMA Awards doesn’t particularly think of himself as primarily a Country artist. “I actually was a little bit surprised to be elected to the Country Music Hall of Fame,” he admitted. “I mean, I did do some great Country songs. And Country Music is worldwide, regardless of what language people speak. I love

Hank Williams, man ...”

Campbell stops to sing the opening line to “Lovesick Blues,” complete with impeccably executed yodel. “And Keith Urban is fabulous. I met Keith when he was 8 years old. He came up to me at this show in Australia and said, ‘Mr. Campbell, I want to play guitar like you.’ And I’ll tell you one thing, he is one of the best guitar players on the planet today — Keith and Brad Paisley. They’re both No. 1 in my book.

“But,” he clarified, “a lot of the big hits are mainly three-chord things, and the songs I did had a little more chord progression. That came from listening to the radio when I was a kid. It was a battery radio because we didn’t have electricity; we had to watch TV by candlelight.”

Pausing only momentarily to let the sly punch line sink in, Campbell continued, “I listened to whatever we could get before the battery went down, whether it was jazz or pop or straight-ahead, hard Country. But the music I listened to was mainly jazz, that big-band stuff. That’s why I love Jimmy Webb’s stuff so much. Boy, he’s got a melody line with a chord progression that’s as good as any writer I’ve ever heard, and then he’s got lyrics that just blow your head off. That’s why I like to take a song and get it the way I like it. You can take a good old rock ‘n’ roll song and make it elite pop. You can take a Country song and make it jazz by changing the chord progression.

“Really,” he concluded, “I’m just trying to satisfy Glen Campbell. That’s the way I’ve always looked at it.”

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 Panel of Electors, which consists of more than 300 anonymous voters appointed by the CMA Board of Directors.

“We just wanted to make a really good Glen Campbell record from that ‘60s era.”

— Julian Raymond, producer



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CAPITOL RECORDS NASHVILLE ARTIST TRACE ADKINS CELEBRATES HIS NO. 1 HIT "YOU'RE GONNA MISS THIS" WITH SONGWRITERS LEE THOMAS MILLER AND ASHLEY GORLEY AT ASCAP. Lee Thomas Miller; Ashley Gorley; Dan Keen, VP Membership, ASCAP; Tammy Genovese, CMA CEO; Trace Adkins; and Connie Bradley, Senior VP, ASCAP. photo: Kay Williams



BIG MACHINE/MIDAS RECORDS ARTIST ADAM GREGORY VISITS CMA TO PERFORM SONGS FOR THE STAFF FROM HIS SELF-TITLED ALBUM, INCLUDING HIS SINGLE "CRAZY DAYS." Craig Bann, Senior VP Publicity and Video Promotion, AristoMedia; Rob Dalton, VP Promotion, Midas Records; Adam Gregory; Tammy Genovese, CMA CEO; and Lawrence Mathis, Owner, Mathis Entertainment. photo: Amanda Eckard



CAPITOL RECORDS NASHVILLE ARTIST EMILY WEST STOPS BY CMA TO PERFORM FOR STAFF AND GUESTS. WEST SANG SEVERAL SONGS FROM HER FORTHCOMING ALBUM AND DID SPOT-ON CELEBRITY IMPRESSIONS OF CHER, RENEE ZELLWEGER AND MORE. Bob Tittley, President, Tittley & Associates; Tammy Genovese, CMA CEO; Emily West; and Mike Dungan, President/CEO, Capitol Records Nashville. photo: Amanda Eckard



THE VALORY MUSIC CO. RECORDING ARTIST JEWEL VISITS WITH STAFF AND GUESTS AT CMA OFFICES TO PERFORM SONGS FROM HER ALBUM, PERFECTLY CLEAR, INCLUDING THE SINGLE "STRONGER WOMAN." Herky Williams, Director of Creative Services, ASCAP; Tammy Genovese, CMA CEO; Clarence Spalding, President, Spalding Entertainment; Jewel; Virginia Davis, Manager, Azoff Music; George Briner, National North East Promotion Director, The Valory Music Co.; Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; John Briggs, VP, Membership, ASCAP; and Earle Simmons, Nashville Director of Membership, ASCAP. photo: Amanda Eckard

cma events

OCTOBER

SUNDAY, OCT. 12 - TUESDAY, OCT. 14
IEBA Conference | Hilton Nashville Downtown | ieba.org CMA is a proud sponsor.

FRIDAY, OCT. 17
Eligible CMA voting members receive e-mail notice for final CMA Awards ballot.

TUESDAY, OCT. 21
Election of CMA Board of Directors | Hilton Nashville Downtown

WEDNESDAY, OCT. 22
Election of Board of Directors-at-Large | ASCAP Nashville

WEDNESDAY, OCT. 29 and THURSDAY, OCT. 30
CMA Songwriters Series | Joe's Pub | New York | Tickets: joespub.com

NOVEMBER

TUESDAY, NOV. 4
Final CMA Awards ballot online voting closes at 5 PM/CT.

MONDAY, NOV. 10
International Media Reception | Hilton Nashville Downtown | Invitation only

TUESDAY, NOV. 11 and WEDNESDAY, NOV. 12
CMA Marketing Summit | Invitation only

WEDNESDAY, NOV. 12
"The 42nd Annual CMA Awards" | Country Music's Biggest Night™ | 7 - 10 PM/CT | Sommet Center | Nashville | Live on the ABC Television Network | Tickets on sale to the public at Sommet Center Box Office, ticketmaster.com or (615) 255-9600

