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## CMA OUTLINES STRATEGIES FOR ADVANCING COUNTRY MUSIC

**The Country Music format confronts challenges that few could have anticipated a generation ago. That is CMA's cue to pursue its mission with more energy and imagination than ever.**

The CMA Awards and CMA Music Festival remain the most visible examples of the organization's service to the industry. But beyond the public view, CMA has stepped up efforts to inform and empower its members. Within the past year, for example, it has introduced CMA Industry InSite, a series of entertaining but educational Webisodes, each designed to demystify a particular part of the music business. A new installment is posted on the third Monday of every month at the member Web site, [My.CMAworld.com](http://My.CMAworld.com).

Songwriters have always been vital, which is why the Association brought its Songwriters Series, launched in 2005 at Joe's Pub in New York City, to Los Angeles and Chicago this year, raising the profile of these unsung heroes in other important markets and media centers. CMA also added a new event to its calendar — a Songwriter Luncheon, unveiled in November, at which songwriter members could network as well as hear directly about upcoming initiatives.

Perhaps CMA's most ambitious recent undertaking has been to commission a series of unprecedented studies of the Country Music consumer. Its Consumer Segmentation Study was unveiled earlier this year at CRS-40, and its findings amplified on with additional research summarized in issues of *CMA Close Up* and on [My.CMAworld.com](http://My.CMAworld.com); look for a fourth-quarter supplement to these studies at CRS-41.

There's more. From materials created by CMA's Business Development and Strategic Marketing staffs to facilitate agreements between corporate sponsors and artists to our new affiliation with the powerhouse marketing firm MS&L, the organization is helping to connect business and art for their mutual benefit. The annual CMA Marketing Summit brings the corporate world and Country Music together in productive and profitable partnerships.

CMA has cultivated young talent and informed the fans of tomorrow by endowing the "Words and Music" program at the Country Music Hall of Fame and Museum with \$1 million. CMA also presented more than \$1 million, drawn from proceeds from the 2009 CMA Music Festival, to its "Keep the Music Playing" initiative for music education in Metro Nashville Public Schools. This presentation, made Dec. 8 at an event that featured some of the benefitting students in a special "Keep the Music Playing All-Stars" concert, raises CMA's total support to-date to \$3,312,053.

The industry will continue to change. And CMA is on the job, making sure those changes blossom into opportunities.

CMA Close Up® welcomes your letters and feedback.  
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PLEASE RECYCLE  
THIS MAGAZINE



Keith Urban "Til Summer Comes Around"



Jamey Johnson, Kid Rock "Between Jennings and Jones"



Carrie Underwood "Cowboy Casanova"



Miranda Lambert "White Liar"



Brooks & Dunn, Billy Gibbons "Honky Tonk Stomp"



Brad Paisley "Welcome to the Future"



George Strait "Twang"



Vince Gill, Daughtry "Tennessee Line"



Taylor Swift "Forever & Always"



Charlie McCoy, Martina McBride, George Strait "I Was Country When Country Wasn't Cool"



Jason Aldean "Big Green Tractor"



Taylor Swift "Fifteen"



Tim McGraw "Southern Voice"



Reba McEntire "Consider Me Gone"



Kenny Chesney, Dave Matthews "I'm Alive"



Sugarland "Keep You"



Zac Brown Band "The Devil Went Down to Georgia"



Billy Currington "People Are Crazy"



Lady Antebellum "Need You Now"



Darius Rucker "Alright"



ENTERTAINER and  
FEMALE VOCALIST OF THE YEAR  
Taylor Swift



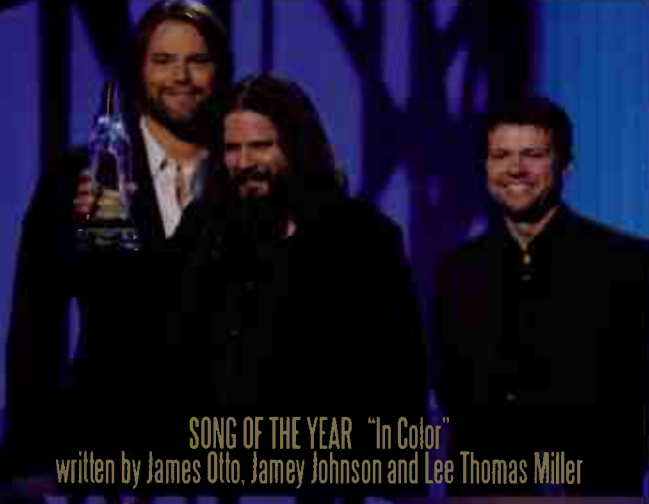
VOCAL GROUP OF THE YEAR Lady Antebellum



NEW ARTIST OF THE YEAR Darius Rucker



MUSICIAN OF THE YEAR Mac McAnally



SONG OF THE YEAR "In Color"  
written by James Otto, Jamey Johnson and Lee Thomas Miller



MALE VOCALIST OF THE YEAR Brad Paisley



MUSICAL EVENT  
OF THE YEAR  
Brad Paisley  
(duet with Keith Urban)  
"Start a Band"  
(not pictured)



ALBUM OF THE YEAR  
*Fearless* Taylor Swift  
produced by Nathan Chapman and Taylor Swift



SINGLE OF THE YEAR "I Run to You"  
produced by Victoria Shaw and Paul Worley  
Lady Antebellum



MUSIC VIDEO OF THE YEAR "Love Story"  
Taylor Swift (not pictured)  
directed by Trey Fanjoy

# "THE 43<sup>RD</sup> ANNUAL CMA AWARDS" COUNTRY MUSIC'S BIGGEST NIGHT

## TAYLOR SWIFT WINS FOUR CMA AWARDS INCLUDING ENTERTAINER OF THE YEAR

Every CMA Awards is a monument to the greats of Country Music and a milestone in the format's ongoing saga. But history was truly made this year — and the world was put on alert well in advance to watch it happen.

Throughout the United States, media fanned the heat of public expectations. ABC led the way, beginning with live nominees announcements in five CMA Awards categories in September on "Good Morning America." From that point, artist appearances were many and highly visible on national television. In the last weeks leading up to Awards night, viewers could watch CMA Awards nominees Brooks & Dunn ("The Today Show"), Miranda Lambert ("The Bonnie Hunt Show," "Good Morning America"), Reba McEntire ("The Bonnie Hunt Show," "The Late Late Show with Craig Ferguson"), Brad Paisley ("The Ellen DeGeneres Show," "The Jay Leno Show," "The Tonight Show with Conan O'Brien"), Taylor Swift (host and musical guest on "Saturday Night Live," "Dancing with the Stars," "The Ellen DeGeneres Show," "The View"), Carrie Underwood ("Good Morning America," "Live! with Regis and Kelly," "Late Show with David Letterman") and more.

Anticipation built through the day before the CMA Awards broadcast as ABC aired a concert, live from Nashville, featuring CMA Awards hosts Brad Paisley and Carrie Underwood, as well as "In the Spotlight with Robin Roberts: Bright Lights. Big Stars. All Access Nashville." This special featured profiles by ABC News Anchor Robin Roberts of Rosanne Cash, Vince Gill, Loretta Lynn, Martina McBride, Tim McGraw and Carrie Underwood, along with a poll inviting viewers to visit [ABCnews.com](http://ABCnews.com) and vote for "the greatest Country song" of all time, from a list of 20 candidates assembled by *The Tennessean*. (The winner was the George Jones classic, "He Stopped Loving Her Today," written by Bobby Braddock and Claude Putman Jr.)

By the time these events aired, Nashville had been buzzing for days with activities leading up to the CMA Awards. Rehearsals, the final steps in constructing the dramatic new stage designed by Bruce Rodgers and other preparations were underway from morning until night at the Sommet Center. Media representatives from around the world flew into town to cover all the action. Business leaders were treated to two days of enlightenment on the power of partnering with Country Music at the CMA Marketing Summit. For the first time in the four years that the CMA Awards took place at the Sommet Center, the event was sold out.

But nothing matched the drama of "The 43rd Annual CMA Awards," which aired live from Nashville on ABC. Returning for their second year as hosts of the event, Brad Paisley and Carrie Underwood set the tone from the top with a perfect blend of elegance and informality, respect and humor. They regaled the crowd with a couple of slightly rewritten standards. ("Mamas, don't let your babies grow up to be Kanye," they crooned, followed by a mock-heartbroken "D-I-V-O-R-C-E," with the words tweaked to mourn the dissolution of Brooks & Dunn in 2010.) And when Underwood stopped in mid-sentence to marvel at the "intoxicating" scent of her partner, Paisley revealed, "I'm wearing McGraw." Underwood replied by confessing, "I'm wearing Faith Hill Parfums," prompting the superstars for whom the fragrances are named to double over with laughter in the audience.

The night went on to become a dazzling blur of exceptional music and Awards presentations, filled with enough emotion and unforgettable moments to guarantee that the ABC live broadcast of the event would dominate each of the six half-hour blocks it aired and rivet 17.2 million viewers, with 35.8 million total watching all or part of the program.

Each performance was memorable and among these, highlights included Taylor Swift's two appearances, one a spectacular, full-production treatment of "Forever and Always" that started the broadcast and then later in the show, her intimate solo reading of "Fifteen" while surrounded by students from her former high school; an exhilarating rendition of "Alright" that Darius Rucker literally took into the heart of the audience; and the uplifting performance of "Southern Voice" by Tim McGraw, his first CMA Awards performance in four years. There were intriguing collaborations as well, as Vince Gill joined with Daughtry, Kenny Chesney with Dave Matthews, Jamey Johnson with Kid Rock and Brooks & Dunn with ZZ Top's Billy Gibbons, each fusing elements of Country and rock in unique ways, as well as "I Was Country When Country Wasn't Cool," a moving tribute to Barbara Mandrell that featured Martina McBride, George Strait and harmonica wizard Charlie McCoy — like Mandrell and Roy Clark, a 2009 inductee into the Country Music Hall of Fame.

Responses to winner announcements were as varied as the personalities and music of the artists themselves, though humility over being supported by fans as well as music industry peers was a common theme. Darius Rucker, named New Artist of the Year, thanked the Country community for accepting him and added, "most importantly, to Country radio, you took a chance on a pop singer from Charleston, S.C. Thank you so much."

On receiving Vocal Duo honors for the third consecutive year, Sugarland's Jennifer Nettles invited Brooks & Dunn to join her and Kristian Bush onstage. As the 19-time CMA Awards-winning duo graciously declined, ceding the glory to this year's winners, Nettles declared, "Thank you for what you've done for us. Thank you for what you've done for Country Music. It's an honor to be in your category."

Similarly, Lady Antebellum, whose victory in the Vocal Group of the Year category ended a six-year run by Rascal Flatts, expressed gratitude to that celebrated group as well as the Eagles, Little Big Town and Zac Brown Band, with Charles Kelley of Lady Antebellum adding, "Thank you so much for just letting us be up here and be a part of the community."



Hosts Brad Paisley and Carrie Underwood

LeAnn Rimes

Faith Hill, Tim McGraw

Robin Roberts, Randy Houser

Lee Ann Womack, Kris Kristofferson

continued on page 8...

continued from page 7



Kellie Pickler, Jake Owen

Paisley responded to being named Male Vocalist of the Year with elegant brevity, thanking his wife and several of his associates before closing with, "I've talked enough."

It was harder for Taylor Swift to say only a few words, having won in four categories. On receiving the Female Vocalist of the Year Award, she was able to joke about one of the presenters who had handed her the trophy: "I just got a hug from Kris Kristofferson. I'm good." After expressing appreciation to Faith Hill and Reba McEntire "for being themselves," she signed off with a sly line understood by everyone in the audience: "I want to thank every single person in this room tonight for not running up onstage during this speech."

But on being announced as Entertainer of the Year — one of seven other female artists and at 19 the youngest artist to have achieved this distinction in CMA history — Swift was almost too overcome to speak. As her father wept in the audience, she said, "I'll never forget this moment, because in this moment everything I have ever wanted has happened to me." After calling her band to join her onstage, she noted that she had opened for every other nominee in this category and closed, with reference to them but also clearly to everyone listening and watching, by declaring, "Thank you. I love you all."

CMA Awards presenters included Dale Earnhardt Jr., stars of ABC's "The Middle" Neil Flynn and Patricia Heaton, Faith Hill, Julianne Hough, Randy Houser, The Judds, Kid Rock, Kris Kristofferson, Tim McGraw, Jake Owen, Kellie Pickler, LeAnn Rimes, ABC News anchor Robin Roberts and Lee Ann Womack. Little Jimmy Dickens, Barbara Mandrell and "Access Hollywood" host Nancy O'Dell made special appearances. Love and Theft hosted the Pre-Telecast CMA Awards.

## CMA PLUS ABC: A SURE-FIRE FORMULA FOR RED-HOT RATINGS

According to Nielsen Media Research data, "The 43rd Annual CMA Awards" on ABC continues the legacy of success established by the network's coverage of both the Awards and CMA Music Festival.

Aired 8–11 PM/ET on Nov. 11, the Awards dominated prime time ratings, beating second-place CBS by 5.7 million viewers (17.2 million vs. 11.5 million) and by 66 percent in Adults 18-49 (5.3/14 vs. 3.2/8). ABC ranked No. 1 in all six half-hours of the night, both in Total Viewers and Adults 18-49, and also took top honors across all key Adults, Men and Women demographics (18-34/18-49/25-54) and Teens 12-27, while also registering as the top-rated broadcaster among Kids 2-11. An estimated 35.8 million viewers watched at least some portion of



the broadcast.

The program drew ABC's biggest Wednesday audience for non-sports programming since Sept. 21, 2005, as well as its highest Adult 18-49 number since Nov. 7, 2007.

Measured against ratings for the 2008 Awards broadcast, this year's show gained 1.3 million viewers and grew 6 percent in Adults 18-49. It was also the most-watched CMA Awards telecast since 2005, with the largest viewership in Adult 18-34 since 2004 and in Women 18-34 since 2003.

"The 43rd Annual CMA Awards" also placed No. 5 among all network programs for the week of Nov. 9, following the New England Patriots/Indianapolis Colts game, "NCIS," "Dancing with the Stars" and "CSI." In the 18-49 bracket, the Awards came in third place for the week, behind the Patriots/Colts and "Grey's Anatomy."

## STAGE DESIGNER CAPTURES THE MAGIC IN THE MUSIC

Six days before the CMA Awards, stage assembly is at the midway point in the Sommet Center. Color bars glow brilliantly as test patterns on huge video screens. There are portions of what will eventually come together as a huge construction, hanging high in the air and mirrored on the stage by smaller walls with a similar abstract industrial look. Dozens of ropes and tape measures hang from the rafters, like an inverted forest whose roots hide somewhere in the sky.

It's difficult for the casual onlooker to envision how all of this will look when cameras roll. Not for stage designer Bruce Rodgers. From his seat at a small table on the arena floor, the view is both clear and satisfying.

As Founder and President, Tribe, Inc., a full-service design company, Rodgers knows how to nurture design ideas into physical realization. His résumé includes TV specials, stages for The Black Eyed Peas, Dave Matthews Band, Mariah Carey, Madonna, Rascal Flatts and the upcoming Tim McGraw tour, the set for the launch of Microsoft's Windows 2000 and AT&T's Global Olympic Village at the 1996 Summer Olympic Games in Atlanta.

Even so, he wouldn't have won Gold and Silver Awards from the Broadcast Design Association of America, or garnered an Emmy nomination for his work on ABC's "Brave New World," or influenced his industry so profoundly without his ability to connect with the essence of what his clients have to offer. Two years ago, he created a set for the CMA Awards whose details evoked weathered wood, railroad bridges and other rural iconography. It also balanced what he saw as masculine and feminine elements to suggest the music's all-encompassing perspectives.

For the 2009 Awards, he charted a different course. "This one is more about feeling," Rodgers said. "It still has that ancient/modern thing, with the modern feeling of the header, which feels clean and edgy and luminous."

The header in this design is an aluminum arch that sweeps across the stage, with lights bristling from its upper and lower edges as well as

VersaTube, LED-based illuminators behind each supportive rib, used to light the structure from within. This unit unifies the two halves of the stage, one of which hosts a performance while the other, screened from audience view, is being set up for the next one. And it complements the vertical and diagonal slashes within the set's charcoal-colored structures.

"Maybe the metaphor is darkness and light," Rodgers said. "We have a foreground piece that's intricate, architecturally modern and delicate. And we have a massive, dark statement in the back."

The lighter side is enhanced by multiple video screens, which include a 50-foot LED wall at the back, huge rear-projected screens on either side of the stage and several others, 11 feet tall, able to change heights and angles — to "fly" — over the stage during performances. It's a sprawling, ambitious conception, much of it supported by approximately 450 motor points.

Final details were being ironed out as late as mid October. "It's very fast because it has to nail who's going to be in the show and what they're going to sing," Rodgers explained. "We do some creative discussion: Who is going to have 'looks' (specially designed sets)? Who can live with just music? What's a good song for lighting? What are good songs for video in the background? We generate sketches while Robert [Deaton, CMA Awards Executive Producer] is doing ongoing discussions with each of the acts. Once they love the look, then we can see how it spreads across the whole night."

Considering the brevity of the process, it's an astonishing accomplishment. "What I love about this is that you've got all these professionals putting on a show, it's highly technical, every second is critical, every piece of design is critical — so you really know when I've screwed up," he said, laughing. "Luckily, I'm protected by really excellent crews and intelligent technical professionals that can take a vision and help me make it functional. And I love Country Music, so I'm in my place here."



# THE WORLD WAS WATCHING Media Coverage Soars at Home and Abroad for CMA Awards



Reba McEntire speaks with CMT host Katie Cook at the Red Carpet.



ABC News anchor Robin Roberts with The Judds and Kellie Pickler and "CNN Showbiz Today" correspondent Denise Quan.



Special "ET/Entertainment Tonight" reporter Chuck Wicks interviews Love and Theft.



Daughtry and Vince Gill participate in media interviews at the Red Carpet.



Kris Kristofferson interviews with "Extra."



Zac Brown Band with "E! News" correspondent Kristina Guerrero.

## CMA AWARDS STIMULATES MUSIC SALES

The pattern established in previous years continued in 2009, as many artists enjoyed significant boosts in album and single sales after their appearances on the CMA Awards.

Beneficiaries of significant album sales bumps included Kenny Chesney, Randy Houser, Miranda Lambert, Martina McBride, George Strait, Taylor Swift, Keith Urban and Zac Brown Band.

### TOP 5 SELLING ALBUMS

Copies Sold	Artist	Album Title
128,443	Carrie Underwood	<i>Play On</i>
90,916	Taylor Swift	<i>Fearless</i>
45,228	Lady Antebellum	<i>Lady Antebellum</i>
37,128	Tim McGraw	<i>Southern Voice</i>
36,431	Zac Brown Band	<i>Foundation</i>

### GREATEST GAINERS IN ALBUM SALES

Percent Increase	Artist	Album Title
286	Jamey Johnson	<i>That Lonesome Song</i>
136	Sugarland	<i>Love on the Inside</i>
130	Lady Antebellum	<i>Lady Antebellum</i>
110	Sugarland	<i>Live on the Inside</i>

### GREATEST GAINERS IN SINGLE SALES

Percent Increase	Artist	Single Title
999	Keith Urban	"Till Summer Comes Around"
999	Zac Brown Band	"The Devil Went Down to Georgia"
514	Jamey Johnson	"In Color"
304	Darius Rucker	"Alright"
171	Billy Currington	"People Are Crazy"
164	Lady Antebellum	"Need You Now"

Source: Nielsen SoundScan, week ending Nov. 15.

From the limo-filled streets of Downtown Nashville to the heart of the Red Carpet and the bustle of the backstage press room, representatives from television, newspapers, magazines and online outlets turned out in full force to cover the CMA Awards as it happened.

The drum beat had actually begun days in advance, as a variety of media profiled many of the artists who would appear at the Awards. Brad Paisley and Carrie Underwood were particularly visible, having been featured in a *TV Guide* interview published during the week of the Awards as well as taking part in an ABC Satellite Tour on Nov. 9. Each gave a separate interview to The Associated Press, and many other articles mentioned their return appearances as hosts of the event. Underwood also performed during the first week of November on "Good Morning America," "Late Show with David Letterman" and "Live! with Regis and Kelly."

Other artists making high-profile appearances shortly before the Awards included Jamey Johnson (Gannett News Syndicate), Lady Antebellum (*USA Weekend*) Kellie Pickler ("Extreme Makeover: Home Edition"), Taylor Swift ("Dancing with the Stars," "Saturday Night Live," Tribune Media), Keith Urban (*Parade*) and a number of artists featured on "In the Spotlight with Robin Roberts: Bright Lights. Big Stars. All Access Nashville." A CMA crew also kept busy during rehearsals, shooting video footage and making it available as VNR content to media covering pre-Awards activities, which eventually reached a monitored audience of 31 million viewers.

The Red Carpet buzzed with activity on the evening of the Awards. Huge screams from the crowd, triggered by the arrival of each new star, wafted into the brightly-lit tent where 78 domestic and nine international media outlets conducted interviews and snapped photos. CMT hosted its annual live Red Carpet show, as did Gray Communications. ABC NewsOne coordinated live access for various affiliates as well as satellite time for Premiere Radio Networks talent to report live evening news broadcasts in Baltimore, Beaumont, Buffalo, Chicago and Spokane. And WKRN/Nashville ramped up its coverage to uninterrupted Red Carpet action 40 minutes prior to the live broadcast of the Awards.

In the backstage media center, *People* magazine set up a photo studio to take portraits of artists for future use in *People*, *People Country Special* and/or *People.com*.

Among the many TV outlets credentialed were "Access Hollywood," The Associated Press TV, "CMT Insider," CNN, "E! News," "The Ellen DeGeneres Show," "Entertainment Tonight," Fox News Channel, GAC's "Headline Country," "Inside Edition" and more. From the print realm, *Billboard*, *Country Aircheck*, *Country Weekly*, *Entertainment Weekly*, *Music Row*, *OK! Magazine*, *Reuters*, *Self*, *Southern Living*, *The Tennessean*, *Tiger Beat*, *US Weekly* and *USA Today* were in attendance among others. Online media included **ABC.com**, AOL/The Boot, **CMT.com** and **Eonline.com**. Radio was represented by ABC Radio, Premiere Radio Networks, Sirius XM Satellite Radio, United Stations Radio Networks, Westwood One Radio Network and more.

Photographer credentials were extended to AdMedia, The Associated Press, **CMT.com**, *Country Weekly*, Getty Images, FilmMagic, *People*, *Reuters*, UPI, *USA Today*, *US Weekly*, *Wire Image* and others.

International media at the Awards included BBC Radio 2 and Voice of Country (United Kingdom), CMT Canada (Canada), *Cork Evening Echo* and Image Promotions (Ireland), Country Music Channel, **HitCountry.TV** and *The Music Network* (Australia), Radio Ostfriesland and *Western Mail* (Germany), RTL (France) and TV2 Television (Denmark).

## CMA AWARDS HOSTS WELCOME BROADCASTERS



Julie Talbott, Executive VP of Affiliate Marketing, Premiere Radio Networks, Brad Paisley, Carrie Underwood and CMA CEO Tammy Genovese. photo: Amanda Eclard

After 17 years as the official radio packager for the CMA Awards, Premiere Radio Networks continued in 2009 to help Country radio stations better serve their listeners and more effectively cover the lead-up to the Awards.

It began with a party on the evening of Nov. 8 when on-air personalities and crew from 50 radio stations gathered on the second-floor balcony overlooking the lobby of the Hilton Downtown Nashville. Amidst the mixing and

mingling, two tall chairs, each positioned behind its own microphone, made it clear that this event would become more than a typical orientation.

Though technically a "secret," the identities of these two guests was hardly a mystery. Randy Price, of the "Randy & Dave Show" at WQYK/Tampa Bay, had brought his twin daughters Cheyenne and Savannah, 13, along for the "surprise." "They've been fans of Carrie's ever since 'American Idol,'" Price said. "But this will be the first time they've seen her in person."

Moments later, Brad Paisley and Carrie Underwood took their seats and invited questions. Some elicited serious or reflective answers, but more typical were those that allowed both artists to show the playful rapport they've developed going into their second year as CMA Awards hosts. For example, when asked how many costume changes she would make during the show, Underwood answered that there would be eight, not counting her Red Carpet outfit. "And later I'll go to bed and wake up every three hours to change my PJs," she concluded.

And when Mike Hammond of WIVK/Knoxville, Tenn., asked them to identify the best part of hosting the Awards, Underwood pulled Paisley's arm for a quick, whispered conference, like an attorney advising a client in court. After a moment, Paisley nodded, straightened up and said, carefully, "The best part is hosting with Carrie."

Later, the hosts signed off with a few final words. "Say a little prayer for us on Wednesday," requested Underwood, while Paisley added, "And laugh. Laugh at everything we say."

## CMA PROGRAM BOOKS AVAILABLE



Purchase a CMA Awards Program Book featuring nominee information, history, appearing, CMA Broadcast Awards, CMA Board of Directors, CMA Platinum and Organizational members and more. Books are only \$10 each plus shipping and handling available at the CMA office and [CMAawards.com](http://CMAawards.com).



Barbara Mandrell

## PREMIERE RADIO NETWORKS ENABLES DEEPER COVERAGE

While radio remains a fundamental conduit between artists and fans, other avenues are assuming comparable importance. The potential of coordinating broadcast and online communication motivated Premiere Radio Networks to equip stations with significant tools to use at its live remote facility for the CMA Awards.

Called "Sites and Sounds," a new initiative by Premiere gave stations access to video cameras to record interviews at the Premiere facility in the Hilton Downtown Nashville and take offsite for deeper immersion into Music City, with results easy to upload onto station Web sites.

Premiere's own digital group also recorded Awards week activity for use by the 50 stations taking part in the live remote broadcasts and stations that were not able to attend. While this service was offered purely as audio at previous Awards, video was added to the package this year. Listeners were able to share online coverage, whether shot by an individual station or Premiere, via social networks, on YouTube or as online or mobile video platforms created for Premiere by Kyte, a San Francisco-based company. A special emphasis was made on behalf of new artists, with content available via Clear Channel's "NEW! Discover & Uncover" online and on-air platform as well as "Fresh Catch on New Music Monday," a program posted weekly on [AfterMidNite.com](http://AfterMidNite.com), the Web site for Blair Garner's "After MidNite" nationally-syndicated show.

"This is a giant leap for us in embracing technology that's become so much a part of radio today," said Jennifer Leimgruber, Senior VP, Network Programming, Premiere Radio Networks. "We've always focused on bringing great interviews and as much of the sights and sounds of Nashville during CMA Awards week via the remote broadcast and other components that we put together, but being able to add a visual component to that is very exciting."

Premiere further serviced audiences through its "CMA Awards Preview Special," a four-hour radio event to stations beginning Nov. 6. Hosted by Reba McEntire, the program included music and interviews with many of the Awards nominees. Craig Morgan made his debut as a co-host, working with Premiere Radio personality Larry Morgan (no relation) to present a live post-show wrap. Larry also recorded Red Carpet reports for stations to air during afternoon drive time.



Taylor Swift and Keith Urban speak to fans during their Premiere Radio Networks live remote broadcasts. photos: Scott Hunter Photography



Little Big Town interviews with Premiere Radio Networks on the Red Carpet. photo: Donn Jolley

# JAMEY JOHNSON BRINGS GOOD NEWS TO CMA BROADCAST AWARDS WINNERS

Jamey Johnson was happy to share the pleasure he enjoyed as a multiple CMA Awards nominee by contacting radio stations and broadcast professionals who had been selected as this year's CMA Broadcast Awards winners.



Jamey Johnson (l) surprises "American Country Countdown" host Kix Brooks (c) in studio with news of winning the CMA National Broadcast Personality of the Year Award. Also pictured is Country Music Hall of Fame member Teddy Gentry (r) of Alabama. photo: Amanda P. Ford

"It was really cool to get to call those guys and congratulate them," said Johnson. "They have played such an important part in helping my career and helping me get recognized for my music. I'm happy that I got to be the one to let them know they got such a great recognition from CMA. It was fun. Early, but still a lot of fun."

"This year's winners are a mix of familiar faces as well as first-time recipients," said CMA CEO Tammy Genovese. "It's great to see established radio personalities and stations recognized while fresh faces are entering the ranks. It is especially fitting that Jamey, who also received several first-time nominations this year, would deliver the good news."

The winners were presented their Awards during the pre-telecast ceremony and recognized on-air during "The 43rd Annual CMA Awards."

Kix Brooks, host of Citadel Media's "American Country Countdown," received his first National Broadcast Personality of the Year Award. Brooks, who was first nominated for this honor in 2008, is the first Country artist in history to claim a CMA Broadcast Awards trophy.

"When Jamey Johnson walked in our ACC studio today, I wasn't sure what was going on," said Brooks. "I thought maybe I'd forgotten about an interview or something. Next thing I know, he's telling me that we won the CMA National Broadcast Personality of the Year Award. The whole ACC team was in here, screaming and jumping around. Everyone works so hard at making ACC the best it can be. I'm shocked, humbled and extremely honored. The entire broadcast community has been amazing these last three years showing me the ropes and giving me the chance to share with the world this business I love so much. What a gas."

Three finalists are selected for CMA National Broadcast Personality. Eligible candidates are judged on short-form, hub voice-tracking, must be syndicated or satellite and heard in at least three markets with a minimum of 40 shows per year. Five finalists are selected for CMA Broadcast Personality and CMA Radio Station in four categories (major, large, medium, small) established by market size based on population as ranked by Arbitron. All entries are judged on aircheck, ratings and community involvement, in addition to bio information for Personalities and format leadership for Stations.

Complimentary lifetime CMA memberships are awarded to the Personality winners. View the winning entries at [CMAawards.com](http://CMAawards.com).

## CMA BROADCAST PERSONALITY OF THE YEAR WINNERS

### NATIONAL

Kix Brooks  
"American Country Countdown"  
(Citadel Media)

### MAJOR

"The Cornbread Morning Show featuring 'Cornbread,' Pat James, Producer Annie, Father Harry and 'Captain Mac'"

("Cornbread," Pat James, Annie Henson, Harry Schroeder, Mac "Captain Mac" Douglas)  
WIL / St. Louis, Mo.

### LARGE

"Jim Denny and Friends"  
(Jim Denny, Deborah Honeycutt, Kevin Freeman)  
WFMS / Indianapolis, Ind.

### MEDIUM

"WIVK at Night with Jack Ryan"  
(Jack Ryan)  
WIVK / Knoxville, Tenn.

### SMALL

"Gator & The StycKMan"  
(Gator Harrison, Greg "The StycKMan" Owens)  
WGSQ / Cookeville, Tenn.

## CMA RADIO STATION OF THE YEAR WINNERS

### MAJOR

KYGO / Denver-Boulder, Colo.

### LARGE

WUBE / Cincinnati, Ohio

### MEDIUM

KUZZ / Bakersfield, Calif.

### SMALL

WKSF / Asheville, N.C.



CMA BROADCAST AWARDS WINNERS ONSTAGE AT "THE 43RD ANNUAL CMA AWARDS." (front) Joel Burke, PD, KYGO; Jim Denny, Deborah Honeycutt and Kevin Freeman, WFMS; (middle) Mel Owens, Jr., GM, KUZZ; Harry Schroeder, WIL; Gator Harrison and Greg "The StycKMan" Owens, WGSQ; Jack Ryan, WIVK; (top) Jeff Davis, PD, WKSF; Pat James, Mac "Captain Mac" Douglas, "Cornbread" and Annie Henson, WIL; Kix Brooks, "American Country Countdown;" and Mike Fredrick, VP/GM, WUBE.

photo: John Bassell

# ALYSSA SMITH RECEIVES CMA CLOSE UP AWARD OF MERIT

Former Vanderbilt University student Alyssa Smith received the third annual *CMA Close Up* Award of Merit in a presentation backstage at the CMA Awards. This award honors outstanding achievement by one of the team of students who covered CMA Music Festival as volunteer correspondents. Team members are chosen on the basis of recommendations from department heads in journalism or equivalent programs at universities. Working under direction of *CMA Close Up* Editor Bob Doerschuk, they file daily reports during the Festival on performances and activities, for posting on [CMAfest.com](http://CMAfest.com). Following the Festival, *CMA Close Up's* editorial staff reviewed each student's reports and selected Smith to receive this honor.

"Alyssa distinguished herself through the quality of her coverage as well as the unusual initiative she displayed," Doerschuk said. "This kind of curiosity and follow-through is often what separates the gifted from the good reporters, which is why Alyssa stands out from the crowd."

Smith was raised in Chatham, N.J., and started playing cello in third grade. Before graduating from Vanderbilt in 2009 with a bachelor's of science degree in Human and Organizational Development, she interned with Thirty Tigers and in the publicity department of Universal Music Group.

"During the CMA Music Festival, I worked amongst great talent," Smith said. "I am honored to be chosen for such a distinction. It was a unique opportunity and I enjoyed every minute — including being in the sweltering heat for hours on end. What better way to see my efforts pay off through my previous work in the industry than to see those artists win Awards."

Smith teaches fourth grade at Merrol Hyde Magnet School in Hendersonville, Tenn. She has also begun working in the music industry as a media consultant. Her first client is Nashville-based artist Robert Burgess.



Vanderbilt University graduate Alyssa Smith accepts the CMA Close Up Award of Merit from Bob Doerschuk, Editor, *CMA Close Up*.

photo: Jim Hagan

THE 43<sup>RD</sup> ANNUAL CMA AWARDS

CMA RED CARPET BRINGS FANS CLOSE TO THE ACTION

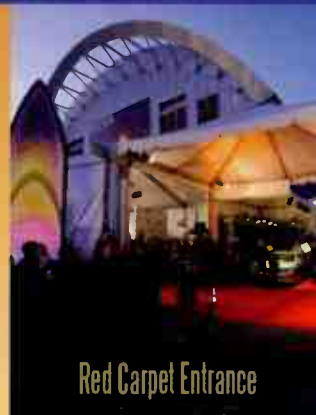


Carrie Underwood

From early on the afternoon of Nov. 11 to just before the CMA Awards began, crowds lined the east side of Fifth Avenue South for nearly a full block to greet artists and VIPs as they arrived to walk the Red Carpet and enter the Sommet Center. Four members of India Company, 3rd Battalion, the 24th U.S. Marines, were on hand to help guests from their vehicles and into the tented area where a wall of photographers snapped their arrivals and a long line of media waited to conduct interviews.

Many artists stopped as well to add their signatures to a 2010 Chevrolet Camaro SS, which would later be auctioned with 100 percent of proceeds donated to the USO.

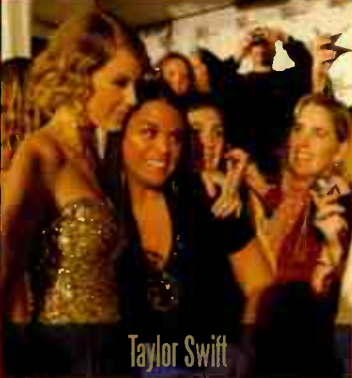
Some artists were particularly enthusiastic about reciprocating the warmth of their fans' welcome. When Luke Bryan disembarked, for example, he waved to the crowd, turned briefly toward the Red Carpet, and then impulsively wheeled around and sprinted across the street to work his way down the line, shaking hands, signing autographs and posing for photos. Ten minutes would pass until Bryan finally stretched his arm in a final goodbye and headed off to greet the assembled press as well.



Red Carpet Entrance



Miranda Lambert



Taylor Swift



Sugarland



Luke Bryan



Tim McGraw, Faith Hill



Keith Urban, Nicole Kidman



Brad Paisley, Kimberly Williams-Paisley



Lady Antebellum

CMA COLORS STIR ANTICIPATION FOR AWARDS

From Music Row to Lower Broadway, Nashville awoke on Oct. 20 to find its streets bedecked with 320 banners heralding the CMA Awards. The Downtown display was anchored by a huge banner hanging outside the front of Cadillac Ranch. And to make sure that visitors were welcomed upon their arrivals and then later took the good news with them on their ways back home, a wall wrap presented colorful images and tune-in information by the luggage carousels at Nashville International Airport.



Wall wrap at Nashville International Airport. photo: Cary Chapman

Banner artwork hung outside Cadillac Ranch. artwork: courtesy of DigitalRodino.com

Banners along Lower Broadway. photo: John Russell

## VIPS COME TOGETHER AT PRE-TEL RECEPTION



CMA BOARD OF DIRECTORS AND AMERICAN AIRLINES HOST THE CMA AWARDS PRE-TELECAST RECEPTION AT THE SOMMET CENTER SUITE LEVEL CLUB.

Clay Walker and CMA Board President Steve Moore, Senior VP, AEG Live! (photos: Amy G. Ford)

CMA CEO Tammy Genovese and Rod Esrig, Booking Agent, Creative Artists Agency.

Jim Free, President and CEO, The Smith-Free Group; television host Bob Schieffer; Tim Wipperman; and Steve Bogard, President, NSAI.

## THE CELEBRATION CONTINUES AT CMA POST AWARDS PARTY

The crowds were still streaming out from the Sommet Center as the action revved up a block away at the Nashville Convention Center, where the CMA Post Awards Party was underway. Carol Hodge of Visual Elements, Jayne Bubis of JB Events and Classic Party Rentals had filled the area with festive decorations, and Chef Richard Simms of Ovations Food Service had stocked tables with late-night snacks that included legs of lamb, beef tenderloins, smoked pork loin, carved chicken breast, shrimp and grits, sushi and much more.

Live music was provided by Jonathan Singleton & The Grove, with appearances by Lee Brice, Sarah Buxton, Whitney Duncan, Eli Young Band, Jedd Hughes, Jessie James, Joe Nichols, Trent Tomlinson, Chad Warrix of Halfway to Hazard and other artists sitting in with the band. Dance tracks were later spun by DJ Scooby.

Approximately 2,500 guests attended the festivities. Invitations were exclusive to nominees, performers, presenters, members of the CMA Board of Directors and Diamond- and Platinum-level Awards ticket holders.

Media in attendance included WKRN/Nashville providing live coverage plus taping by crews from [DigitalRodeo.com](http://DigitalRodeo.com) and GAC's "Top 20 Country Countdown."



Jessie James

Trent Tomlinson

Jedd Hughes and Sarah Buxton

Joe Nichols



Jonathan Singleton

Halfway to Hazard



Post CMA Awards Party at the Nashville Convention Center



Carrie Underwood, Little Jimmy Dickens, Brad Paisley



Julianne Hough, Dale Earnhardt Jr.



Kid Rock



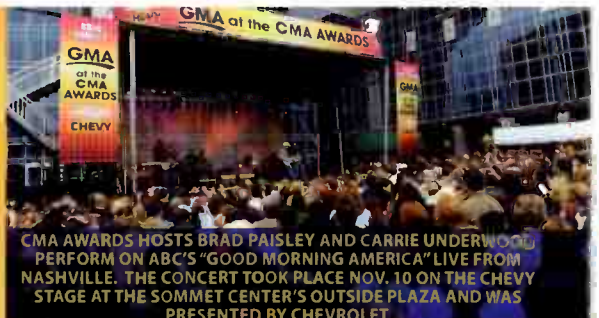
The Judds (Wynonna, Naomi)



Patricia Heaton, Neil Flynn



Jake Owen takes viewers on a ride through Downtown Nashville as host of "Countdown to Country Music's Biggest Night" for CMA.ABC.com. Photo courtesy of ABC.com



CMA AWARDS HOSTS BRAD PAISLEY AND CARRIE UNDERWOOD PERFORM ON ABC'S "GOOD MORNING AMERICA" LIVE FROM NASHVILLE. THE CONCERT TOOK PLACE NOV. 10 ON THE CHEVY STAGE AT THE SOMMET CENTER'S OUTSIDE PLAZA AND WAS PRESENTED BY CHEVROLET.



ABC News correspondent Bill Weir talks with CMA Awards hosts Brad Paisley and Carrie Underwood during the concert on "Good Morning America."



Brad Paisley Carrie Underwood



RODNEY ATKINS GIVES "CHEVY SALUTES AMERICA'S HEROES" CONTEST WINNER BUBBA BEASON A SET OF KEYS TO A 2010 CHEVY EQUINOX AT THE "GOOD MORNING AMERICA" CONCERT. Chevy National Promotions Manager Phil Caruso; Rodney Atkins; 8-year-old Christopher Beason; U. S. Air Force Master Sgt. Bubba Beason, member of the 305th Maintenance Squadron, 305th Air Mobility Wing, McGuire Air Force Base, N.J.; and ABC News correspondent Bill Weir.

"The 43rd Annual CMA Awards" — Country Music's Biggest Night — is a production of the Country Music Association. Robert Deaton is the Executive Producer, Paul Miller is the Director and David Wild is the writer. The special was 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. American Airlines is the official airline of the 2009 CMA Awards. Chevy: The Official Ride of Country Music.

CMA Awards nominees and winners are determined by the 6,000 music industry professional eligible voting members of CMA, the first trade organization formed to promote a type of music in 1958. CMA Awards balloting is officiated by Deloitte & Touche LLP.

The first "CMA Awards Banquet and Show" was held in 1967. The CMA Awards was broadcast on NBC in 1968, making it the longest running annual music awards program on network TV. The show aired on NBC through 1971, on CBS from 1971 through 2005 and on ABC since 2006.

CMA Awards wrap up content by Bob Doerschuk. Photo edit by Amanda Eckard. CMA photographers: Amanda Eckard, Jim Hagans, Donn Jones, Theresa Montgomery and John Russell.

## ONLINE COVERAGE BUILDS CMA AWARDS ANTICIPATION

Keeping pace with the fan base's immersion in digital culture, CMA and ABC stepped up their online campaigns to drive tune-in for the CMA Awards.

The focal point of **CMA.ABC.com** was the "Countdown to Country Music's Biggest Night," updated daily Nov. 4-11 and hosted by Jake Owen. Each Webisode, running approximately four to five minutes, combined information about the Awards, glimpses at preparations for the event, visits to popular sites in Nashville and some good-natured humor. For example, in "Day 6," posted six days before the Awards on Nov. 5, Owen took viewers inside the Country Music Hall of Fame and Museum, interviewed CMA Awards Executive Producer Robert Deaton and Awards co-host Brad Paisley — and gave the world "an exclusive look at Jason Michael Carroll's new haircut."

Preparations for the "Countdown" series began in September, when David Beebe, Director, Video Production, Digital Media, ABC, began working up content ideas with his staff. After outlining the project before the CMA Board in October, Beebe and crew set up shop in Nashville on Nov. 1, with shooting underway the following day.

"Probably the majority of the show is interviews with the artists from all different angles," Beebe said. "Being that this is the third year we've done this show, they've really opened up and become comfortable with us. It's really good content. Country Music has a loyal core audience, and we're the only ones giving them this kind of content."

The site also provided lists of nominees and scheduled performers, bios of Paisley and co-host Carrie Underwood, a "share" option that allowed viewers to send "Countdown" installments to online friends and a "discuss" page where fans could trade messages and impressions concerning the Awards.

Fans were engaged as well at **CMAawards.com**. A Twitter button on the home page gave them easy and immediate access to tweets being posted during the Awards by Lady Antebellum, Keith Urban, CMT's Katie Cook, GAC's Storme Warren and other attendees at the show. Another button allowed fans on **CMAawards.com** or via a link to **Facebook.com/CountryMusicAssociation** to lodge their predictions or preferences for Awards winners and then post the choices on their Facebook, MySpace and home pages while passing them along to friends who could also take part. Fans could grab widgets of their favorite nominees to post on home pages, sign up for a sweepstakes to win concert tickets and more.

Other features at **CMAawards.com** included a link to the eight-part "All Access" video series, documenting preparations for the Awards and posted at **YouTube.com/CountryMusicAssoc**, an interactive widget listing pictures and names of nominees in six categories available to post on visitor home pages and much more. And on Nov. 11, before and during the Awards ceremony, *CMA Close Up* Editor Bob Doerschuk kept visitors on top of events behind the scenes as they happened with posts on **CMAawards.com**, each of which was announced via Twitter.

Annual content on **CMAawards.com** continued with a database of nominees and winners, nominees photos and information, press releases and articles and several photo galleries: rehearsals, Red Carpet and other events leading up to the live broadcast as well as winners, performers, presenters and hosts.

# CMA SPREADS THE COUNTRY BRAND AT MARKETING SUMMIT

by BOB DOERSCHUK

Since its debut four years ago as an annual event leading up to the CMA Awards, the CMA Marketing Summit has gotten bigger, dug deeper into the substance of the Country Music industry and set ambitions higher.

It takes a lot of work and planning, but it's also getting easier as the profile of Country Music continues to rise. Once the seminars are done, the meet-and-greets completed, the artist performances wrapped up, the recording studio tours finished and the heavy artillery — the CMA Awards — unleashed, Country Music has sold itself as the brand that can't be beat.

"We met our goal in introducing marketing and brand executives from corporate America to the premier CMA properties, as well as enhancing their knowledge of opportunities to partner with other Country Music events and artists," said Sheri Warnke, VP of Strategic Partnerships, MS&L (CMA's sales, branding and marketing partner). "The two-day Summit included a stellar lineup of educational panels and speakers, plus one-of-a-kind experiences — all painting a picture of how Country Music is the No.1 music format and reinforcing how that relationship can be mutually beneficial between the property and the brand."

This year, the Summit drew 20 attendees, whose diversity represented both the growing awareness of the power of Country and the broadening relevance of the music. Their first day was a whirlwind of activity that included a live taping of "GAC Nights" with Chris Young, an address by Michael Benson, Executive VP, Marketing, ABC Entertainment, a discussion on record label techniques for building and marketing artists, acoustic performances by Joe Nichols in the afternoon and by Love and Theft as part of a visit and family-style dinner at the Grand Ole Opry Museum, a tour of Premiere Radio Networks' remotes facility conducted by Julie Talbott, Executive VP of Affiliate Marketing, Premiere Radio Networks and Blair Garner, host, "After MidNite," a behind-the-scenes peek at CMA Awards preparations at the Sommet Center and VIP seating at the CMA Songwriters Series at Limelight.

On the second day of the program, the group settled into a conference room at Warner Bros. Records, where Warnke opened the day by unfolding the latest edition of *The Tennessean* to a full-page ad that TIAA-CREF had bought to congratulate Lady Antebellum on having their song "I Run to You" nominated for Single of the Year. Several panels followed, on what it takes to enact effective sponsor and Country artist partnerships, how to engage Country fans via social networks and a presentation by Bruce

McKenzie, Senior VP of Entertainment Marketing, MS&L, on how CMA can facilitate corporate connections with consumers via the medium of the music.

These events, plus an acoustic performance by Jessica Harp, had attendees talking over lunch at Ocean Way Nashville Recording Studios, prior to witnessing a Jamie O'Neal session.

For Chief Master Sgt. Doug Sikat, Superintendent of Strategic Marketing and Communications, United States Air Force Recruiting Service, the Summit affirmed the conclusion he'd already reached that Country Music, and CMA in particular, offered unique opportunities for the military to reach out toward an especially receptive demographic.

"The basic tenets are that CMA and the Air Force are both value-based organizations. You've got a very loyal and patriotic fan base, and we're all about service to protect our citizens. You're not-for-profit, as we are. I've learned a lot at the Summit about just how big the activation opportunities are at CMA Music Festival, for example. But I'm already pretty in tune to what Country Music is about. My wife is a Louisiana gal, so I'm getting more Country every day," said Sikat, with a grin.

For Steve Goldstein, Executive VP, TIAA-CREF, the Summit was even more of a validation. He wasn't that conscious of Country when he found himself at a Lady Antebellum show at New York's Joe's Pub in January. But hearing the group sing "I Run to You" set his creative wheels spinning. Inspired by the lyric, Goldstein did something he had never done before.

"We took the song to Modernista!, a Boston-based agency, and said, 'Build an ad around this,'" he said. "We'd researched the idea in New York, where they said it sounded a little Country. But when we researched it in the rest of the country, response was that it sounded just right."

Goldstein's gut instinct paid off: "I Run to You" became the soundtrack to a commercial TIAA-CREF airs during college football telecasts to tout its retirement plans. The company even offered a free ringtone download of the song by texting TIAACREF to 66555.

Even so, Goldstein learned more about the power of the Country brand at the Summit. "What surprised me was how broad the Country Music demographic is," he said. "Equally surprising was how much effort Sheri and others are putting into expanding the reach of Country Music and the amount of effort they're putting into the partnerships. Jamie (DePeau, Senior VP Marketing, TIAA-CREF) and I will be leaving here more inclined to do business than we were when we came."

Photos: Karen Hicks



Phil Vassar surprises attendees with a performance at Premiere Radio Networks remote facility.



CMA Marketing Summit attendees join Jamie O'Neal at Ocean Way Nashville Recording Studios.



Host Suzanne Alexander welcomes Chris Young to a taping of "GAC Nights."



Jessica Harp performs at the Warner Bros. office.



Love and Theft entertain at the Grand Ole Opry Museum.



Joe Nichols, with guitarists Brent Rowan and Dan Agee, performs at Starstruck Studios.

THE 43<sup>RD</sup> ANNUAL CMA AWARDS

# LUKE BRYAN

by BOBBY REED

bluesy, fiddle-sweetened "What Country Is" and "Welcome to the Farm," a bracing brew spiked with organ, pedal steel and a dynamic lead vocal. Bryan wrote that one with Stevens, as well as the catchy "Someone Else Calling You Baby" and, with Lonnie Wilson joining them, Bryan's first hit from *I'll Stay Me*, "All My Friends Say."

"Luke is able to project that thing that is uniquely Luke," said Stevens, whose songs have been recorded by Alabama, John Anderson, Kenny Chesney, Tim McGraw, Brad Paisley and George Strait, among other artists. "'Welcome to the Farm' was incredibly easy to write because of Luke's inner direction. When two or three songwriters are in a room, there's usually one writer that day who is really on. And Luke is like that always when he's writing. I've written lots of songs with folks who second-

**Luke Bryan has remained true to himself. From his days as a struggling musician, he has consistently created music that reflects his love of rural life. When he isn't on tour, he can be found hunting, fishing and driving around back roads in a pickup truck. In short, his offstage activities are often the very things he sings about onstage.**

"THIS MUSIC IS LUKE'S LIFE. IT'S NOT SOMETHING THAT A COUPLE OF SONGWRITERS IN A ROOM HELPED HIM MAKE UP. IT'S HIM." — Jeff Stevens, producer

Even the titles of Bryan's two Capitol Records Nashville albums convey how important it is for the singer to present himself honestly: *I'll Stay Me*, which was released in August 2007, and *Doin' My Thing*, which arrived in October.

Bryan won legions of fans with *I'll Stay Me*, which reached No. 2 on the *Billboard* Country Albums chart in its first week of release and yielded two Top 10 hits, "All My Friends Say" and "Country Man," as well as the charting single "We Rode in Trucks."

Complementing his success as an artist, Bryan has also earned respect for his talents as a writer. Billy Currington's No. 1 single "Good Directions," composed by Bryan and Rachel Thibodeau, was named the 2008 ASCAP Country Song of the Year. That same year, *Music Row* magazine honored him with its Breakthrough Songwriter Award.

Both sides of Bryan shine throughout *Doin' My Thing*. Produced by Jeff Stevens, who also helmed *I'll Stay Me*, this sophomore album features even bigger hooks and stronger melodies than its predecessor. Steady touring, including stints with Trace Adkins, Dierks Bentley and Kenny Chesney, allowed Bryan to hone his craft before cutting these 11 tracks.

"The learning curve, across the board, has been pretty massive for me," he said. "It's important to make music that is relatable to your fans by showing them who you are as an artist. I've done that better on my second album than I did on my first. There are a couple of songs on the first album that I would never play live. That told me something, that maybe there was something flawed about those songs. With the new album, I could do a concert and literally play every song on it. That's how I made this album. If I had a song that I felt I would not play in a live setting, then I re-thought it and went back to the drawing board."

A theme of celebrating rural life runs through the album — a familiar topic to Bryan, who grew up as the son of a peanut farmer in Leesburg, Ga. "I made this album with the thought in mind that guys riding around on the farm or in their trucks can put it in and not skip any tracks," he explained.

This subject is addressed on "I Did It Again," "Rain Is a Good Thing," the

guess themselves. Luke never does that. He has no doubts about who he is. If people were to go down to his hometown, like I have so many times, they would see that this music is Luke's life. It's not something that a couple of songwriters in a room helped him make up. It's *him*."

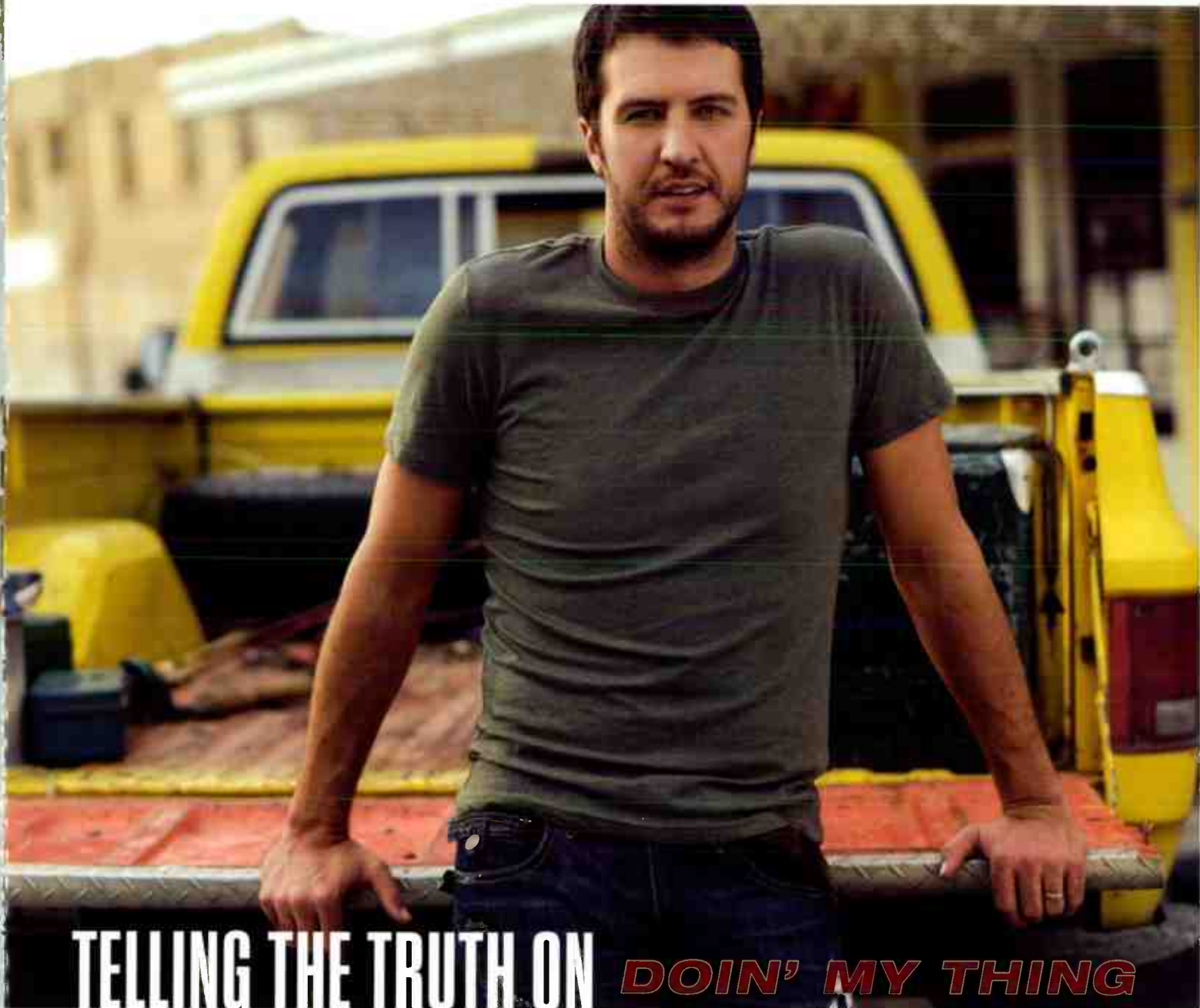
The album's lead single, "Do I," is a ballad composed by Bryan and a couple of his Capitol label mates, Dave Haywood and Charles Kelley of the CMA Awards-winning trio Lady Antebellum. Hillary Scott, also of Lady Antebellum, contributed harmony vocals on the recorded track.

"Charles, Dave and I had been threatening to write for a couple of months," Bryan said, with a chuckle. "With them being from Georgia and myself being from Georgia, we just wanted to see where that would take us. So I called them up one day and they came over to my house. We sat on the front porch, drank a couple of beers and threw some ideas around. The idea of 'Do I' came up and we knocked it out right there on the front porch. We knew we had something cool and pretty special right when we wrote it. Hillary just loved the song, so we got her to sing background vocals. It's been fun to experience that song with all of Lady A."

"Do I" showcases Bryan's skills as a balladeer — skills that may not be apparent to the casual fan who knows the singer only from his humorous music videos. "We wanted to show that side of me right off the bat," Bryan explained. "I had been flirting with getting a 'party boy' image. We wanted to show that I was able to sing a little more than my people may have realized. You don't ever want to be labeled a one-trick pony. Capitol's motto is 'You lead with your best stuff,' and everybody at the label was very excited about 'Do I.'"

Perhaps the most unusual track on the album is a moody version of "Apologize," an international hit for the rock band OneRepublic in 2007 written by the group's lead singer Ryan Tedder. "We started playing that song about a year and a half ago," Bryan said. "Fans really responded to it. We had so many fans commenting on it on MySpace, just begging for me to record it. Blake Shelton heard me do it one night at Oakland's Oracle Arena, and he met me at the side of the stage and told me that if I didn't record it he was going to whup my butt. So Blake pushed me over the





## TELLING THE TRUTH ON *DOIN' MY THING*

edge on it."

Like many Country artists, Bryan has boosted his profile via corporate partnerships. His sponsors include Carl Black Chevrolet of Nashville, Lucchese Boot Company and Miller Lite. "For most artists, it's important to get sponsored by a brand that you like and by something that's a part of you," Bryan noted. "I've bought Lucchese boots my whole life, I've always drunk Miller Lite and I've always driven Chevrolet trucks. I have great relationships with all my sponsors and I hope that they continue for a long time."

Bryan has also propelled his career via digital releases on iTunes. In March he released *Spring Break with All My Friends*, a three-track iTunes EP with exclusive content. "We had two songs we really liked but we felt like they were for more of a niche market, especially 'Sorority Girl,'" said Bryan, who co-wrote that song with Dallas Davidson and Jim McCormick. "We knew the songs had a place somewhere, and we wanted to do a spring-break concert run, so we put them out in that format. I'll do another EP next year. It frees my mind up creatively. If I want to write a song that's a little left of center, that gives me the mindset to do it."

Bryan's growing stature as an artist is reflected in his invitation to join the CMA Board of Directors in 2009. "I've always been a Country Music fan, and the fact that I'm a Country Music artist and now part of the CMA Board is really an honor to me," he said. "To have the opportunity to do it is something that I take a lot of pride in. And I love the charities that CMA is a part of, like the 'Keep the Music Playing' program, which donates instruments to (Metro Nashville public) schools."

As a star on the rise, Bryan can take comfort in knowing that his triumphs have come through expressing himself honestly as a songwriter and singer. "When you hear me talk or when you hear me sing, you know pretty soon where I'm from," he noted. "When you see artists dive into who they are and find music that reflects who they are, success usually follows."

Stevens concurs. "All you have to do is listen to Luke's music a little bit," the producer said, "and you can tell that this is a guy who is telling you the truth."

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



Walter Miller with Brad Paisley.

Walter Miller with daughter Debbie and son Paul.

Walter Miller

# CMA PRESENTS THE IRVING WAUGH AWARD OF EXCELLENCE TO WALTER MILLER

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

**A**t a surprise ceremony on the evening of Nov. 6, CMA honored Walter C. Miller with the Irving Waugh Award of Excellence. Approximately 150 music industry colleagues, CMA Board members, celebrities and friends greeted Miller at the Suite Level Club in the Sommet Center as he arrived for what he had been led to believe was a production meeting.

CMA CEO Tammy Genovese emceed the event, which recognized Miller for his long service to the CMA Awards as Producer, Executive Producer and now Consulting Producer.

"For nearly four decades, Walter has contributed immeasurably to the success and popularity of the CMA Awards," said Genovese. "His vision and passion for this program and our artists is an inspiration to those fortunate enough to have worked with him. His indelible stamp is forever part of our industry's crown jewel, the CMA Awards, and we are forever thankful."

"Walter has influenced generations of television viewers with a portrait of Country Music that has captured the best of our artists and the music over four decades," said Clarence Spalding, President, Spalding Entertainment and Chair of the CMA TV Committee. "CMA and the Country Music industry have benefitted from his talent, his passion and his commitment to excellence in every aspect of his work on behalf of the CMA Awards. This honor is much deserved."

Family members in attendance included Miller's daughter Debbie Miller, whose appearance was a surprise, and Paul Miller, CMA Awards Director, who shared a humorous story about his first day of working on the Awards as a camera operator. His father didn't know that Paul was on the job during that broadcast, so as he continued to not use that particular camera's feed, Walter had no idea who the person was who kept asking through his headphones why his shots were being neglected — until Paul laid down an ultimatum: "You need to use my camera or I'll tell my mother on you!"

Testimonials were given as well by a number of artists, including CMA Awards co-host Brad Paisley, who traced his respect and affection for Miller back to his first appearance on the show. Presentation of the Award to Miller was made by 12-time CMA Awards host Vince Gill, who lauded in particular the trust and willingness to listen that cemented their friendship and working relationship.

After the program, attendees, including Martina McBride, were invited to a makeshift photo booth to have their portrait taken with Miller as a souvenir keepsake.

Miller began his association with the CMA Awards in 1970. His commitment to excellence helped transform the Awards into a significant enhancement to the careers of Country Music's most celebrated artists, from Johnny Cash to Vince Gill, Tammy Wynette to Shania Twain, while also creating unforgettable TV moments in the name of Country Music.

In addition to his 39-year relationship with the CMA Awards, Miller's credits include the Grammy Awards, a longtime run with the Tony Awards that yielded two Emmys, "Comic Relief" and specials for Rodney Dangerfield, Sam Kinison, Barbra Streisand, Robin Williams and other stars. His accolades include three Director's Guild Awards, a pair of Peabody Awards and 20 Emmy nominations.

Speaking with emotion after accepting the Award from Gill, Miller noted, "Country Music is my anthem. After all this time, I've become an honorary Nashvillian. This is my second home."

Presented at the discretion of the CMA Board of Directors, the Irving Waugh Award of Excellence is given to originators and caretakers of demonstrated ideas and actions that have dramatically broadened and improved Country Music's influence on a national or international scale. The four previous winners include namesake Irving Waugh (1983), Frances Preston (1987), Jo Walker-Meador (1991) and Johnny Cash (2003).

photos: John Russell



Martina McBride with Walter Miller.

Clarence Spalding, President, Spalding Entertainment; Paul Miller, Director, CMA Awards; Walter Miller; Debbie Miller; former CMA Executive Director Ed Benson; CMA CEO Tammy Genovese; CMA Board President Steve Moore, Senior VP, AEG Live!; and CMA Board President-Elect Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment.

Vince Gill, with CMA CEO Tammy Genovese, presents the Irving Waugh Award of Excellence to Walter Miller.

# BROOKS & DUNN

Go Sweet on M&Ms

Ronnie Dunn and Kix Brooks show their Inner M's.

by BOB DOERSCHUK



Jo Dee Messina greets a young fan during a "Music Room Series Tour" concert at Parker Playhouse in Fort Lauderdale, Fla., in October.



## JO DEE MESSINA

Broadens Marketing Outreach with "Music Room Series Tour"

by BOB DOERSCHUK

Many artists have their own music rooms — places to relax and maybe entertain a few friends. Jo Dee Messina has two: one at home and another that she takes on the road.

Since breaking into the spotlight as winner of the 1999 CMA Horizon Award, Messina has consistently gone the extra mile in reaching out to her fans, even releasing her mobile phone number and inviting the public to give her a call. So it made sense for her to book a series of intimate shows in smaller venues, where she performs with a trimmed-down version of her band, takes requests and otherwise welcomes the audience from a stage set modeled after her music room at home.

But why not take the idea a step further and add more value to the experience for both the artist and those who attend her "Music Room Series Tour" of concerts? That was the question asked — and answered — by Stephanie Orr-Buttrey, President, CountryWired Inc., which does Web site promotion, marketing design and maintenance for Messina and other artists.

"We decided to give everyone who bought a ticket to these shows free membership for six months in Jo Dee's fan club," she said. "That allowed us to know everyone that bought a ticket and to put together a large database of information about people who enjoy seeing her live. With the new single and album coming, that gives us a much larger database to market to."

Annual dues for the Jo Dee Messina Fan Club are currently \$15. The free six-month membership extended at each "Music Room Series Tour" show includes most of the standard perks, such as access to her live post-concert "Nightcap with Jo Dee" meet-and-greets on [JoDeeMessina.com](http://JoDeeMessina.com) and invitations to fan club parties. A few extra privileges act as incentives to sign up for full membership once the complementary period has elapsed.

"You know my history: I'm a hard-core appreciator of my fans," said Messina. "They're dishing out a little piece of their household income for tickets, and I always want to give them more for their money, so the 'Music Room' show is based on interaction. We don't wear ear monitors; we use floor monitors so we can talk back and forth, make jokes, take requests and answer questions. But giving them fan club membership lets them follow me beyond just that night. They come to hang out, we spend the evening visiting and then they get to see what I'm up to afterwards."

The benefits work both ways: As fan club members enjoy their special access through meet-and-greets, Twitter and other channels, Messina's people will be able to reach back with targeted marketing for concerts, music and merchandise. This gets the promotional ball rolling even before Messina's single, "That's God," written by the singer and Brent Rader, drops in January, with her Curb Records album *Unmistakable* set to follow in the spring.

"I don't have product in the stores, so I can't tell you how it's going to affect numbers. All I've got is me," she said, laughing — but for her fan club members, that's a great start.

Ever wonder what color M&M matches your personality? There's one way to find out: Visit the company's Web site, [M-Ms.com](http://M-Ms.com), click on "Become an M" and follow the steps. Or do what Kyle Busch, Enrique Iglesias, Magic Johnson, KISS and others have done: Become a "shell-ebriety."

Alas, fame is a prerequisite for that route toward self-awareness. In particular, one's features need to be recognizable when caricatured on an individual M&M and displayed in print ads. Any number of Country artists would meet these standards easily, but two of the most easily identifiable, Kix Brooks and Ronnie Dunn, a.k.a. Arista Nashville artist Brooks & Dunn, were the first to make the cut.

The shell-ebriety campaign grows from a playfully mystical concept called the Inner M. "M&Ms are colorful chocolate fun," explained Ryan Bowling, Spokesman for Mars Snack Foods U.S. "Fun" is the key word. Everybody has a fun side to them. So why not look at that fun side as their Inner M?"

After running with this idea through a series of television commercials in 2007, Mars moved it forward by recruiting well-known personalities to be represented as M&Ms for ads in *Entertainment Weekly*, *People* and other general-interest magazines. The promotion is ongoing today, but by early 2009 Mars decided that something had been missing.

"We hadn't done anything with any musical acts," Bowling said. "And when we thought of the relevant genres and personalities, Country Music came to mind. Now, we'd had express interest from Brooks & Dunn that they were very passionate about M&Ms, so we called them up and proposed them to be part of the campaign, which they found very exciting. It turned out to be a great match."

Brooks & Dunn didn't have to put themselves out too much to get involved. They just sent in their signatures and some hi-res portrait shots and filled out the same questionnaire that anybody could access at [M-Ms.com](http://M-Ms.com). The staff artists at Mars then got to work.

The result was a print ad in which the duo — the first duo featured in the campaign — confessed their M&M habits to the world and proudly revealed their Inner M's.

"It comes down to the artist, the backdrop and what the celebrity would like to be," Bowling said, describing the blue hue of Brooks' character and Dunn's green coating. "We worked with their clothing, their facial features, their hair, the hats, their guitars and even the gold on their boots."

From the Mars perspective, the pair's participation in the Inner M effort was a resounding hit. "We want to do more with the Country Music industry and its artists," he said. "Brooks & Dunn are household names and we're very mindful that everyone in the U.S. knows who they are."

But what do their Inner Ms say about them? "Well," Bowling replied, "we consider blue as a cool cat — and green is more flirtatious."

# MIRANDA LAMBERT

## Packs More Than Heat on *Revolution*

by BOB DOERSCHUK

Revolution was in the air at the Ryman Auditorium on the night of Sept. 24. The capacity crowd, filled with Nashville music glitterati, roared as the house lights darkened. Cameras flashed, as if pictures of the solitary microphone stand in front of the stage curtain could capture the moment. Music blared over the P.A. — the lazy stroll of The Beatles' "Revolution," the growling promise of Steve Earle's "The Revolution Starts Now."

And then the curtain whipped open and in a blaze of lights Miranda Lambert and her band blasted into "White Liar," the second single and first of 15 tracks on her new Columbia Records album, *Revolution*. They played each one in sequence, the joyful snarl of her Natalie Hemby co-write "Only Prettier" slipping easily into the slow-motion intensity of "Dead Flowers" and so on. On the faster tunes, during instrumental breaks, Lambert stepped back to join the musicians, pounding her guitar, whipping her head back and forth, immersed in the beat. On the ballads she stood still, eyes closed, caressing each word in the lyric — or, during her reading of Tom Douglas' and Allen Shamblin's "The House That Built Me," she sat on a stool, just a few feet before her parents in the front row; as she sang the line "Daddy gave life to Mama's dream," her father could be seen wiping away a tear.

So it went all the way to the closer, "Virginia Bluebell," a wistful ballad written by Lambert, Hemby and Jennifer Kennard, delicate in texture and hopeful in tone. As she finished, the stage lights dimmed, the audience seemed to hold its breath — and suddenly Lambert stood again in the light, proclaiming with disarming directness, "That's it! That's *Revolution*, y'all!"

"She is so accessible," said Joe Galante, Chairman, Sony Music Nashville, recalling that moment and the ovation that followed. "That was a very emotional night for all of us. It was a very bold step for her to go, 'I'm going to play my entire new album, which I delivered a couple of weeks ago, in front of the most important audience of my career, and cross my fingers.' But as she went through it and then jumped into the hits she's had, you got a complete picture of Miranda Lambert. You think of her as this angry chick, ready to blow somebody's head off. And then you see her and what she puts into the music, how careful and thoughtful she is about it, the reverence she has for everything that's involved — and she's a sweetheart!"

Certainly it was clear to all at the Ryman that night that Lambert has come a long way since she nearly made it to the top of "Nashville Star" in its first season. Her first album, *Keroserie*, would break the Platinum barrier; the follow-up, *Crazy Ex-Girlfriend*, debuted on the charts at No. 1. On tours with Jason Aldean, Dierks Bentley, Kenny Chesney, Toby Keith, George Strait and Keith Urban, she proved that she could rock it in stadiums as hard as she had done on the Texas club circuit in her teens.

*Revolution*, though, is a revelation, revealing an insight into subtler emotions and an elevating technique as a vocal stylist that match her celebrated ways of conveying the romance of danger — or, perhaps, the dangers of romance.

"I think *Revolution* is more diverse than the other two," Lambert mused. "It's a lot the same too; we use the same musicians and the same producers, so there's still that element of the Miranda Lambert sound

that I've had throughout the other records. But it has a lot more elements about different phases of life because that's what I'm living. This is definitely my favorite album that I've done."

"The first album was fun," recalled Frank Liddell, who co-produced all three of Lambert's albums with Mike Wrucke. "There was an element of feeling each other out in a good, positive way. With the second one everyone was excited but tentative, if that makes sense, like, 'Wow, can we do it again?' This one was like, 'Hey, we've done it twice. Let's go and have that much fun again.'"

With the same two producers and core lineup of musicians including guitarists Richard Bennett, Jay Joyce and Randy Scruggs, bassist Glenn Worf, drummer Chad Cromwell and percussionist Eric Darken, each of Lambert's albums represents a collective as well as individual growth. They also reflect the spontaneity that has become essential to their process. "I never listen to demos on her stuff," said Wrucke. "I don't want to hear someone else's vision for a song in a quick demo and then try to get that out of my head. I only want to hear her play and sing the song acoustically and then we make it up from there."

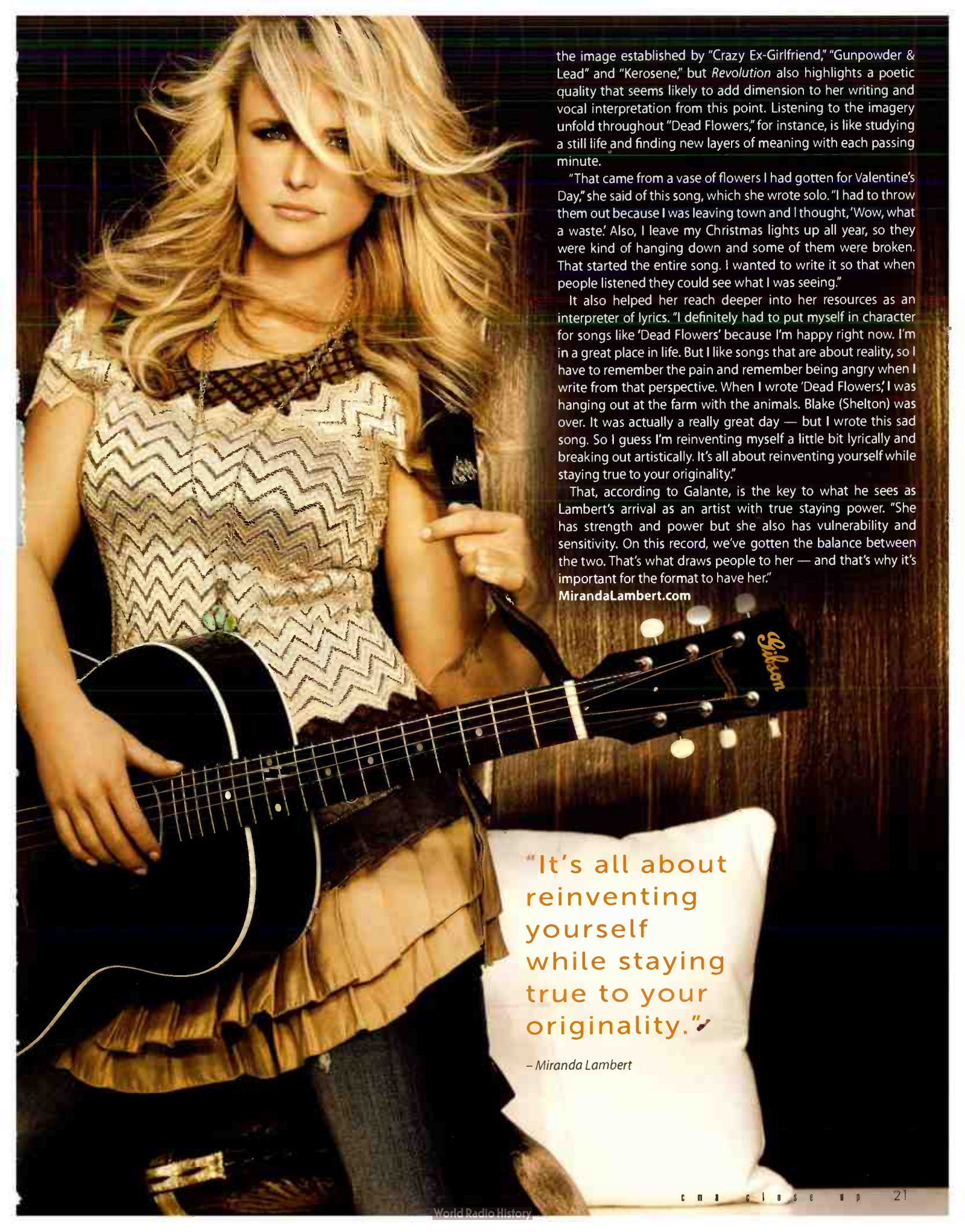
"I love working with these guys because they build tracks around my lyrics instead of making a track and I sing over it," Lambert explained. "I don't have anything in mind when I go into the studio. I play my song and say, 'Y'all go and do what you think it should sound like.' It's like 'White Liar,' which I wrote with my friend Natalie (Hemby). I just sat down and played the song for the musicians, they went in and noodled for about an hour and it started coming together. And the original of the John Prine song, 'That's the Way That the World Goes 'Round,' is obviously very different from our version. It was definitely a surprise to all of us, the shape that song took on. We had so much fun letting it go, with everybody getting out of control. It was a blast because there were really no rules, and that gives everybody such creative feeling."

The sonic range of *Revolution* goes beyond the limits of her previous work, pushing even into territories that Wrucke characterizes as "Country punk." Galante concurred, noting that the album "has edge and power, with the soulfulness of what comes out of the Country side. If Merle Haggard and Waylon Jennings were able to conceive a child, it would have been Miranda Lambert; that's what this sound is to me."

Yet Lambert, who wrote or co-wrote 11 of these songs, considers this to be her most Country-oriented album to date. "I love steel guitar and it has tons of steel," she pointed out. "And it's more lyrically Country."

She cites two songs as examples: "Maintain the Pain," one of the three tracks she wrote on her own, and "Airstream Song," among four collaborations with Hemby featured on the album. "'Maintain the Pain' is definitely a rocker but the lyrics could be sung in a totally different way because it's a Country song," she said. "And 'Airstream Song' is 100 percent Country. Maybe I say that because I'm a Country girl and I wrote the song from a Country girl's perspective. It's up to everybody else to interpret what they think about the lyrics. But almost every song on here, at least the ones I wrote, has a Country element, not only because of my influences and roots but because of the way I sing them."

The reference in "Maintain the Pain" to shooting her radio and her swaggering cover of Fred Eaglesmith's "Time to Get a Gun" fit easily with

A full-page photograph of Miranda Lambert. She is shown from the waist up, holding a black Gibson acoustic guitar. She has long, wavy blonde hair and is wearing a patterned, short-sleeved top with a ruffled skirt. The background is a dark wood wall with string lights. The text is overlaid on the right side of the image.

the image established by "Crazy Ex-Girlfriend," "Gunpowder & Lead" and "Kerosene," but *Revolution* also highlights a poetic quality that seems likely to add dimension to her writing and vocal interpretation from this point. Listening to the imagery unfold throughout "Dead Flowers," for instance, is like studying a still life and finding new layers of meaning with each passing minute.

"That came from a vase of flowers I had gotten for Valentine's Day," she said of this song, which she wrote solo. "I had to throw them out because I was leaving town and I thought, 'Wow, what a waste.' Also, I leave my Christmas lights up all year, so they were kind of hanging down and some of them were broken. That started the entire song. I wanted to write it so that when people listened they could see what I was seeing."

It also helped her reach deeper into her resources as an interpreter of lyrics. "I definitely had to put myself in character for songs like 'Dead Flowers' because I'm happy right now. I'm in a great place in life. But I like songs that are about reality, so I have to remember the pain and remember being angry when I write from that perspective. When I wrote 'Dead Flowers,' I was hanging out at the farm with the animals. Blake (Shelton) was over. It was actually a really great day — but I wrote this sad song. So I guess I'm reinventing myself a little bit lyrically and breaking out artistically. It's all about reinventing yourself while staying true to your originality."

That, according to Galante, is the key to what he sees as Lambert's arrival as an artist with true staying power. "She has strength and power but she also has vulnerability and sensitivity. On this record, we've gotten the balance between the two. That's what draws people to her — and that's why it's important for the format to have her."

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

**"It's all about reinventing yourself while staying true to your originality."**

— Miranda Lambert

# CMA introduces SONGWRITER LUNCHEON



Jennifer Wayne, Tayla Lynn, Gary Burr and Caroline Cutbirth.



Sal LaRosa, 10, from Head Middle Magnet School in Nashville, performs "Girl in the Hallway," which he wrote with songwriter Gary Michael Smith (left).



Troy Olsen and Tim Nichols.



Danny Wells, Blake Wise and Tony Mullins.



Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; R.J. Stillwell, Regional Director, Nashville Business Association and overseer, CMA Sound Healthcare; Tim DuBois, President, Tim DuBois Productions; Steve Bogard, Owner, One Music Group; Victoria Shaw, songwriter and producer; Kix Brooks of Brooks & Dunn; CMA CEO Tammy Genovese; Pat Higdon, Executive VP and GM, Universal Music Publishing Group; and Bobette Dudley, CMA Senior VP.



(center) Dan Bowen, CMA VP of Marketing Strategies and Communications; Buck Johnson; Frank Myers; Tony Mullins; Buddy Cannon; Herky Williams, Assistant VP of Creative Services, ASCAP; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations.



(l) Michael Martin, co-owner, Extreme Writers Group; Dale Bobo; and Jim Photoglo.

(r) Kitty Moon Emery, CEO, Kitty Moon Enterprises; Buddy Cannon; Gary Nicholson; and Trent Summar.

by BOB DOERSCHUK

No matter what you do in the music industry, a sense of humor is essential. From the artists to the studio musicians to the crew running light and sound, each component of the business has its own unique way of lightening the pressures of the job with a joke or two.

As a group, Nashville's songwriters, being verbal virtuosi, possess some of the sharpest and quickest wits of them all. At least the repartee at the first-ever CMA Songwriter Luncheon seemed to make that clear.

For example, at one point during the inaugural event, held in November at the Hilton Downtown Nashville, Kix Brooks of Brooks & Dunn asked Tim DuBois, President of Tim DuBois Productions, to explain what a research algorithm was. Without missing a beat, Pete Luboff (co-writer of Bobby Womack's "I Wish He Didn't Trust Me So Much" and Michael Peterson's "I Can't Fight Loving You") chimed in from the back of the room: "A tune written by Al Gore!"

The jokes were plentiful, but so was the flow of information at this gathering, created by CMA to educate and inform the songwriting community about the programs, tools and resources available through the Association. Among specific examples discussed were CMA's Consumer Research study; CMA Industry InSite, with valuable music

business information presented to members through Webisodes posted each month on [My.CMAworld.com](http://My.CMAworld.com); "Keep the Music Playing," with its support for music education in Metro Nashville Public Schools; the popular CMA Songwriters Series; the medical insurance offered to CMA members through CMA Sound Healthcare; CMA's endowment of \$1 million to the Country Music Hall of Fame and Museum's Words & Music program; and the Song of the Year honor presented at each year's CMA Awards.

"It was a great presentation — very informative, especially for those that don't know all the things that CMA does for artists and writers," said Frank Myers (John Michael Montgomery's "I Swear," Lonestar's "I'm Already There").

"Kix said we all showed up for the free lunch, but I was flattered to be invited and want to be more involved," said Tony Lopacinski, writer, artist, touring guitarist with Josh Gracin and Train — and as of two days after the Songwriter Luncheon, a member of CMA.

"It is great that CMA is reaching out to the songwriting community as probably many of them had the same mindset as Kix did as an artist," said Pat Rolfe, VP of Membership Group, ASCAP. "And with all the facets that were covered at the luncheon, CMA became demystified to many in the songwriting community."

photos: John Bursell

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The terrain changes as new challenges emerge. In this complex world, it's too easy to take wrong turns. That's where **CMA Industry InSite**, an online educational series, can help.

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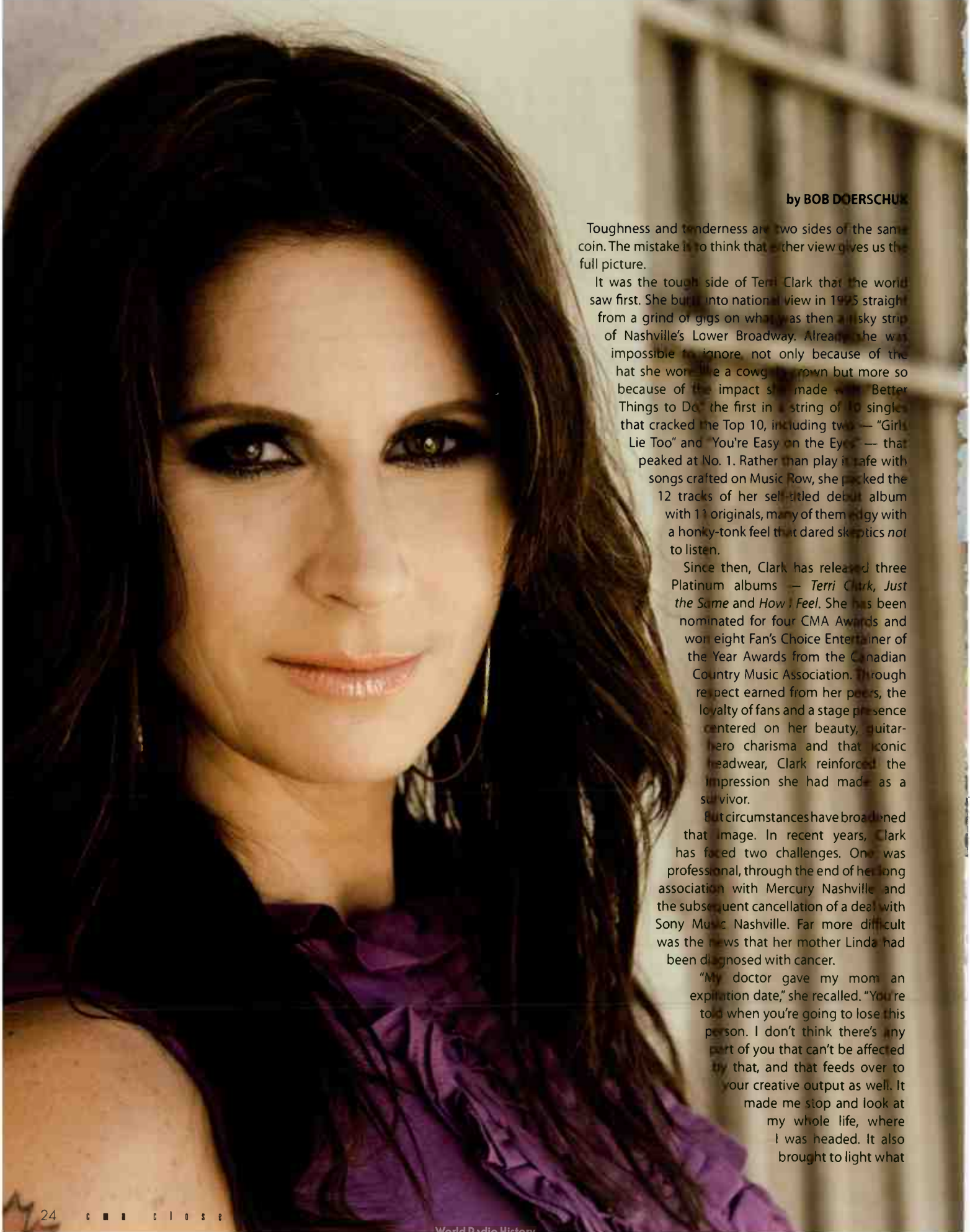
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by BOB DOERSCHUK

Toughness and tenderness are two sides of the same coin. The mistake is to think that either view gives us the full picture.

It was the tough side of Terri Clark that the world saw first. She burst into national view in 1995 straight from a grind of gigs on what was then a risky strip of Nashville's Lower Broadway. Already she was impossible to ignore, not only because of the hat she wore like a cowboy's crown but more so because of the impact she made with "Better Things to Do," the first in a string of 10 singles that cracked the Top 10, including two — "Girls Lie Too" and "You're Easy on the Eyes" — that peaked at No. 1. Rather than play it safe with songs crafted on Music Row, she packed the 12 tracks of her self-titled debut album with 11 originals, many of them edgy with a honky-tonk feel that dared skeptics not to listen.

Since then, Clark has released three Platinum albums — *Terri Clark*, *Just the Same* and *How I Feel*. She has been nominated for four CMA Awards and won eight Fan's Choice Entertainer of the Year Awards from the Canadian Country Music Association. Through respect earned from her peers, the loyalty of fans and a stage presence centered on her beauty, guitar-hero charisma and that iconic headwear, Clark reinforced the impression she had made as a survivor.

But circumstances have broadened that image. In recent years, Clark has faced two challenges. One was professional, through the end of her long association with Mercury Nashville and the subsequent cancellation of a deal with Sony Music Nashville. Far more difficult was the news that her mother Linda had been diagnosed with cancer.

"My doctor gave my mom an expiration date," she recalled. "You're told when you're going to lose this person. I don't think there's any part of you that can't be affected by that, and that feeds over to your creative output as well. It made me stop and look at my whole life, where I was headed. It also brought to light what



# TERRI CLARK

## Takes Control on *The Long Way Home*

you're willing to accept and what you're not willing to accept in your life anymore because you realize it's all temporary."

For Clark, her approach to *The Long Way Home* could not differ more from the ambitions she carried with her at 18, when her mother drove her down to Nashville from Medicine Hat, Alberta, Canada. "Getting a major-label deal was all I could think about," she said. "That was my quest. And here I was on my second major-label deal, trying to fit into this tiny little box, chasing these cars they call hit songs. I wasn't even sure what I was chasing after a while; we were just recording and recording, spending money and trying to find a single that would drive sales for the album so they could put it out."

With blessings from Joe Galante, Chairman, Sony Music Nashville, Clark left Sony and headed back home to Canada, where she stayed with her mother during treatments. The experience helped flip that coin toward the other side — not so far that initial perceptions disappeared but enough for Clark to present herself with unprecedented candor on *The Long Way Home*.

This album, released independently in Canada and distributed in the United States by EMI, has plenty of swagger as well as a more reflective stance that comes to those artists who learn from the harder lessons as well as the pleasures of life. "When you are faced with the worst thing you could probably face, it's going to come out in your songs," Clark said. "Singing and playing and writing songs have always been my emotional release and escape — a healthy one. So there's no way you could not see that coming through as a songwriter. It challenged me to dig really deep and write what I'm feeling instead of thinking so much about it."

The fruits of her labor bloom throughout *The Long Way Home*, in the raw honesty of "A Million Ways to Run," which Clark wrote on her own but, she mused, "I think it came from God;" the defiant bravado of the first single "Gypsy Boots," written by Clark, Jon Randall and Leslie Satcher and presented twice, with full band and in a swampy, down-home acoustic version; and on "Merry Go Round," whose whimsical waltz-time feel belies the thoughtful message of the lyric: "The trick is to know when to let go."

"I wrote that with Bobby Pinson and Tom Shapiro," Clark said. "We did a work tape and kind of forgot about it. About six months later, Tom had a demo session. He was looking for a fourth song and he came across this work tape. Something about it hit him. He put it on this demo session and hired Mallary Hope to sing it because I was on the road. He played it for people — and they'd be in tears by the end. So Tom called me and said, 'I don't think we realized what we had here.'"

"'Merry Go Round' was certainly a personal song," said Shapiro, who shared writing credit with Clark on four of the album's tracks as he had on her first hit single, "Better Things to Do." "It's about where you're at in your career: Do you let go or do you continue? Through the years my tastes have been very commercial; Terri likes songs that have a commercial structure too. But as I've gotten older, I've wanted to say things in my songs too, so we've hit at a good place."

One of the most personal songs on *The Long Way Home* is "The One You Love," featuring Vince Gill. Her co-writer, Gary Burr, remembers Clark bringing the idea for the song to him. "She was like 'I know this is probably deeper than you want to go. It's probably dooming it to never be on the radio. But this is important to me,'" Burr said. "I'm not sure that art and commerce are ever mutually exclusive, but I assured her that if it was important to her, it was important to me. That was how we started that song, from a position of her being almost embarrassed to ask me to dive in this deep."

Combining honesty with professional craftsmanship, they came up with a soul-wrenching ballad about loved ones receding beyond the reach of those who ache to help them. "When you write a song that's close to the heart, my philosophy is that you don't want to get too specific because you want a song that's about one thing but you write it in a way that's about everything," Burr reflected. "Because of that, I was more interested in the feelings than the details. But we carved as close to the bone as we could without coming up with something she would be totally unable to ever sing."

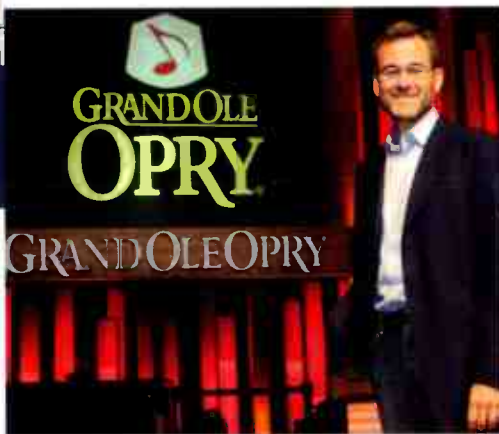
As one might expect from Clark, the sensitivity that distinguishes *The Long Way Home* is balanced by her enduring independence of spirit — again, the other side of the coin. Though she has co-produced before, this marks her first sole credit as producer. And in releasing the album in Canada on her own Baretrack Records label, she assumes more business responsibilities while also exerting greater creative freedom. "I've handed over a record that didn't get A&Red to death," she said, proudly. "I really made the record I wanted to make."

And she's turned an important corner as a writer. "If you look at writers like Bob McDill or Mac McAnally, it's raw," she observed. "It's life experience. A lot of it is adult stuff. Our format is changing; our audience has gotten younger. But a lot of people do want to hear stuff that's got a little more depth, that's a little more real. There's an audience for everything, and if you're willing to seek it out, you're going to find it."

**"When you are faced with the worst thing you could probably face, it's going to come out in your songs." — Terri Clark**

TerriClark.com

cma welcomes



new board president

by BOB DOERSCHUK

For an indication of how broad the appeal of Country Music has become, look no further than Steve Buchanan, the new President of the CMA Board of Directors. In some respects, his story exemplifies that our format benefits more than ever from the diverse talents of its leaders — and, in turn, that listeners respond both to the tradition and innovation that drives Country Music today.

As Senior VP, Media and Entertainment, Gaylord Entertainment, Buchanan oversees management of Gaylord Program Services, the Grand Ole Opry, the historic Ryman Auditorium and the company's radio station, 650 WSM-AM Nashville. But his path into the garden of Country Music began in a place seldom associated with its most beloved institutions.

He was raised in Oak Ridge, Tenn., founded as a center for atomic energy research and still populated to a large extent by scientists and academics from around the United States and abroad. Buchanan's family reflected this demographic; his father was a nuclear engineer and his mother a chemist. Music played an important role in their lives, with the emphasis on classical and folk music and a calendar that included attendance at concerts by the Oak Ridge Symphony Orchestra.

At that time, Country Music had yet to make an impression on Buchanan. "I was like most other kids growing up in the '60s and '70s in that I was primarily interested in rock 'n' roll, whether it was Southern rock, British rock or the L.A. sound like Poco, Linda Ronstadt, the Eagles and Jackson Browne," he recalled.

That began to change after he moved to Nashville as an undergraduate at Vanderbilt University. His ambition initially was to become an environmental engineer but after a while he switched to a dual major in sociology and psychology. More presciently, he got involved in various student committees responsible for scheduling films, coffee house performances and concerts. That experience persuaded him to reexamine his long-term career plans.

"I loved music and concerts at all levels, whether it was being done in a club or a coffee house, the little theater or the gymnasium," Buchanan said. "It's where I started getting some basic sense of the business."

The foundation of his future endeavors with CMA took shape early. Future artist manager and CMA Board member Ken Levitan was in the same freshman hall as Buchanan. Levitan obtained a position with Buddy Lee Attractions, and when he was getting ready to leave for law school he persuaded Tony Conway, another of CMA's volunteer leaders, to hire Buchanan as his replacement at the booking agency.

"Going to Buddy Lee, I developed a much better understanding of the basic economics of the business on the touring side," said Buchanan, who worked with Jerry Lee Lewis, Bill Monroe, Johnny Paycheck, George Strait, Porter Wagoner and other artists during his tenure there from 1980 through 1984. "I also started to have an even better understanding of artist relations and the dynamics of the relationship between artists, managers, labels, booking agencies and publishers."

Buchanan eventually left to earn a master's degree at Vanderbilt's Owen School of Management. By this time he was open to exploring any number of career options, but because of his experience in the music industry as well as his attachment to Nashville, he decided to accept an offer in 1985 to become Marketing Manager at the Grand Ole Opry. "I had a strong feeling that this was a place where I could flourish and enjoy what I was doing," he said.

Buchanan became GM of the Ryman Auditorium in 1993 and President,

producing two Bill Monroe albums (the Grammy-nominated *Live at the Opry* and *Cryin' Holy Unto the Lord*) and several television specials including "Grand Ole Opry's 75th: A Celebration" for CBS and "Grand Ole Opry: 75 Years in the Making" for A&E and organizing the Opry's 80th anniversary festivities, culminating in a broadcast from Carnegie Hall in New York City.

These and other accomplishments have equipped Buchanan with an unusually varied insight into the industry. But they also enhanced his understanding of something more ephemeral yet just as critical: the relations between artists, fans and music business professionals. "Probably what I enjoy most about the Opry is going to the shows and interacting with the artists and teams that are around them," he said. "Some of the more emotional things we witness are when artists make their Opry debuts and step onto that stage for the very first time. It's also interesting to watch how that lingers for them as their careers grow."

This recognition of what one of the enduring institutions of Country Music has to offer affects Buchanan's approach to working as well with CMA. "I hoped that someday I would have the opportunity to serve as President or Chairman of the Board," he said. "I feel like I've gone through an apprenticeship of sorts over the past year in working with Randy Goodman and Steve Moore and attending committee meetings and regular weekly leadership meetings to get a better understanding of what's involved, what the important issues are and hopefully what will serve me in the coming years to do a better job of helping make the right decisions for the organization.

"CMA is a trade organization," he continued. "We always need to reflect back on that and not lose sight of the fact that we are here to serve the Country Music industry and do everything we can to take that industry to new heights. We accomplish that through a couple of primary vehicles, one being the CMA Awards and the other being CMA Music Festival. As well, professional development and engaging CMA's membership should be an important part of what we do for those within the industry."

"Steve has already proven himself as an important player in implementing the Board's initiatives this year as CMA's President-Elect," said outgoing President Steve Moore, now Chairman of the CMA Board and Senior VP of AEG Live! "He steps into his new role as President with his sleeves rolled up, ready for what's ahead."

"Steve's leadership ability is obvious to anyone who works with him," said CMA CEO Tammy Genovese. "I admire his passion for the music, the artists and our community, and we are fortunate to have him step into this important role as CMA and the industry face new challenges."

A trombone player in middle and high school, Buchanan also played piano and guitar, so it comes as no surprise that he dedicates much of his time to groups and causes that support music education, including CMA's "Keep the Music Playing" program. In addition to being a member of the CMA Board since 2003, he serves on the Boards of Crescendo Music Community Fund, Nashville Mayor Karl Dean's Music Business Council, Nashville Alliance for Public Education, Opry Trust Fund, Sound and Speed, W.O. Smith Community Music School and other organizations. He is married to Ree Guyer Buchanan, owner of Wrensong Music Publishing.

## IN OCTOBER, CMA ANNOUNCED THE NEWLY ELECTED 2010 CMA BOARD OF DIRECTORS

### FOUR DIRECTORS ALSO SERVE AS OFFICERS OF THE BOARD:

#### CMA BOARD CHAIRMAN

Steve Moore, *Senior VP, AEG Live!*

#### CMA BOARD PRESIDENT

Steve Buchanan, *Senior VP, Media and Entertainment, Gaylord Entertainment*

#### CMA BOARD PRESIDENT-ELECT

Gary Overton, *Executive VP/GM, EMI Music Publishing*

#### CMA BOARD SECRETARY/TREASURER

Erv Woolsey, *CEO/Founder, The Erv Woolsey Company*

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

#### DIRECTORS

by membership category  
*Carryover Directors, who are serving the second year of a two-year term, are followed by newly-elected Directors, indicated in bold.*

#### ADVERTISING AGENCY/PR/MARKETING

**Jessie Schmidt**, *Schmidt Relations*

**Jeff Walker**, *AristoMedia/Marco Promotions*

#### AFFILIATED/PRODUCER

Connie Bradley, *ASCAP*

**Steve Buchanan**, *Gaylord Entertainment*

#### ARTIST

Troy Gentry, *Montgomery Gentry*

**Kix Brooks**, *Brooks & Dunn*

#### BROADCAST AIR TALENT

**Storme Warren**, *Different Drummer Productions, LLC*

#### COMPOSER

Steve Bogard, *One Music Group*

**Victoria Shaw**, *AvaRu Music*

#### ENTERTAINMENT SERVICES

**Frank Bumstead**, *Flood, Bumstead, McCready, & McCarthy, Inc.*

**Mike Vaden**, *The Vaden Group*

#### INTERNATIONAL

Rob Potts, *Rob Potts Entertainment Edge, Five Dock, Australia*

**Ron Kitchener**, *RGK Entertainment, Toronto, Ontario, Canada*

#### MUSIC PUBLISHER/PRO

Troy Tomlinson, *Sony/ATV Music Publishing*

**Gary Overton**, *EMI Music Publishing*

#### MUSICIAN

**John Hobbs**

**Randy Scruggs**, *Randy Scruggs Productions*

#### PERSONAL MANAGER

Clarence Spalding, *Spalding Entertainment, LLC*

**Doc McGhee**, *McGhee Entertainment*

#### PRODUCER/ENGINEER/STUDIO

**Mark Wright**, *Universal Records South*

#### RADIO

Mike Moore, *Entercom Communications, Portland, Ore.*

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

#### RECORD COMPANY

Joe Galante, *Sony Music Entertainment*

**Randy Goodman**, *Lyric Street Records*

#### TALENT AGENT/PROMOTER

**Tony Conway**

**Joey Lee**, *360 Artist Agency*

#### TALENT BUYER/VENUES

John Juliano, *Eastern States Exposition, West Springfield, Mass.*

**Jeff Krueger**, *FACE, Inc./WE Fest, Detroit Lakes, Minn.*

#### TELEVISION/VIDEO/MEDIA

**Lon Helton**, *Country Aircheck*

**Brian Philips**, *Country Music Television (CMT)*

#### LIFETIME DIRECTORS

J. William Denny

Ralph Peer II

Frances Preston

#### EX-OFFICIO MEMBERS

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

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

## DIRECTORS AT LARGE

**Jaye Albright**, *Albright & O'Malley, Bainbridge Island, Wash.*

Bruce Allen, *Bruce Allen Talent, Vancouver, British Columbia, Canada*

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

Scott Borchetta, *Big Machine Records and The Valory Music Co.*

Luke Bryan

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

Pat Collins, *SESAC*

Charlie Cook, *KKGO, Los Angeles, Calif.*

Jay DeMarcus, *Rascal Flatts*

Bob DiPiero, *Love Monkey Music*

Tim DuBois, *Dottore-DuBois Artist Management*

Mike Dungan, *Capitol Records Nashville*

Kitty Moon Emery, *KittyMoon Enterprises*

**John Esposito**, *Warner Bros. Records*

**Michael Evans**, *SMG, Philadelphia, Pa.*

Karen Fairchild, *Little Big Town*

Larry Fitzgerald, *The Fitzgerald Hartley Company*

Craig Fruin, *HK Management*

Jeff Garrison, *KILT, Infinity Broadcasting, Houston, Texas*

Ed Hardy, *Great American Country (GAC)*

Pat Higdon, *Universal Music Publishing Group*

Clint Higham, *Morris Management Group*

Greg Hill, *Red Light Management*

Dann Huff, *Dann Huff Productions*

John Huie, *Creative Artists Agency*

#### **Jack Ingram**

Brett James, *Cornman Music*

Ken Levitan, *Vector Management*

Luke Lewis, *UMG Nashville*

Jay Liepis, *Apple, Inc., iTunes Store*

**Scott Lindy**, *Clear Channel Communications, Atlanta, Ga.*

Erik Logan, *Harpo, Inc., Chicago, Ill.*

**Ralph Mastrangelo**, *Clair Bros. Audio Enterprises Inc.*

JD May, *Ticketmaster Entertainment*

Deb McDermott, *Young Broadcasting, Inc.*

Steve Moore, *AEG Live!*

John Rich

David Ross, *Music Row Publications, Inc.*

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

Victor Sansone, *Irving, Texas*

Rick Shipp, *William Morris Endeavor Entertainment*

**Denise Stiff**, *DS Management*

Trey Turner, *Turner & Nichols and Associates*

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

Jody Williams, *BMI*

**Larry Wilson**, *Alpha Broadcasting Corporation, Portland, Ore.*

Tim Wiperman

Lee Ann Womack

**Erv Woolsey**, *The Erv Woolsey Company*



Clarence Spalding, President, Spalding Entertainment, receives the CMA Board President's Award from CMA Board President Steve Moore, Senior VP, AEG Live!

## CLARENCE SPALDING HONORED WITH CMA BOARD PRESIDENT'S AWARD

During the October CMA Board meetings in Nashville, CMA Board President Steve Moore, Senior VP, AEG Live! surprised Clarence Spalding, President, Spalding Entertainment by presenting him with the CMA Board President's Award, a distinction given annually at the discretion of the CMA Board President.

"Clarence's contributions to CMA have been meaningful, long-lasting and undeniable," Moore noted. "But on a personal level, Clarence has been a treasured colleague, offering me valuable advice and insight into a very

challenging job during a turbulent time for our industry."

A CMA Board member since 2003, Spalding served as its President in 2007 and Chairman in 2008 and has chaired several committees, including currently the TV Committee.

Spalding grew up in Lebanon, Ky., and majored in Communications at the University of Kentucky, where he started a one-man agency that booked bands at parties. After his graduation, friends opened a club in Lexington and hired Spalding as its booker. He hired a local group, Exile, to serve as the house band.

They'd scored a pop hit with "Kiss You All Over," and when they signed to Epic Records, Spalding became their road manager. Later he worked with manager Stan Mores and a roster that included Roger Miller, Ronnie Milsap, Lorrie Morgan, K.T. Oslin and Eddie Rabbitt. Later, after joining Titley and Associates (later to become Titley Spalding), he helped launch Brooks & Dunn. Spalding started Spalding Entertainment in 2004. His current roster includes Jason Aldean, Brooks & Dunn, Terri Clark, Sara Evans, Pat Green and Ashley Monroe.

# CMA SESSIONS

returns as board meeting highlight

by BOB DOERSCHUK

In 2006, when the CMA Board of Directors convened in Dallas, Texas, the agenda included an item dubbed “CMA Sessions.” Designed to both educate and entertain, it offered attendees an opportunity to listen to and learn from a group of performers engaged in informal conversation. The participants that year included two Country Music Hall of Fame members, Bill Anderson and Little Jimmy Dickens, along with Kix Brooks of Brooks & Dunn, Troy Gentry of Montgomery Gentry, Jay DeMarcus of Rascal Flatts and John Rich of Big & Rich.

This popular event returned at this year’s October Board meetings in Nashville. Moderated by Jay Orr, VP of Museum Programs, Country Music Hall of Fame and Museum, it assembled three members of the Hall — Dickens, Brenda Lee and Earl Scruggs — along with veteran artist Bobby Bare. Their reflections and reminiscences, shared from the stage at the Museum’s Ford Theater and excerpted here, celebrated the drama, humor and wisdom that weave through the history of Country Music and the lives of its cherished practitioners.

## PITCHING PRODUCTS ON RADIO

**LEE** “On ‘The Breakfast Club,’ out of Chicago, I think I was about 10 and they didn’t forewarn me about anything back then. (Host) Don McNeil was pitching Grape-Nuts Flakes (cereal) — they were the sponsor of the show — and he said, ‘Brenda, you love Grape-Nuts Flakes, don’t you?’ And I said, ‘No, Mr. McNeil, I don’t.’ And he just wouldn’t let it lay. He kept saying, ‘But you really do.’ And I said, ‘No, sir, I really don’t like them.’ Needless to say, I didn’t do that show again for a long time.”

**SCRUGGS** “Mr. Cohen Williams was the owner of Martha White Foods. He had a salesman that went up as far as Jamestown, Tenn. He heard Lester (Flatt) and me on the Knoxville station, WNOX, and he convinced Mr. Williams that Flatt & Scruggs could probably sell flour for him. That’s how we got started at WSM (in Nashville). Ahead of us they put The Carter Family, Maybelle and the girls, on at about 7 or 8 o’clock in the morning. That wasn’t doing much good; the sun was way up yonder. Mr. Williams tried to analyze what was going wrong and he said, ‘I’m just buying time that’s convenient for me.’ So he bought him a tape recorder that would come on at 5:45 (in the morning with Flatt & Scruggs pre-recorded) because that was a good time to get the farmers.”

## PLAYING OVERSEAS

**BARE** “My first trip to Europe was in 1965. It was me, Chet (Atkins), Jim Reeves and The Anita Kerr Singers on a promotional tour for RCA Records. There had never been a Country Music show in Europe before, other than for the military. It made big stars out of us, even to this day.

I just got back from Norway, and every place I played was sold out immediately. The fact is, at my age it’s real handy because I can go over there, work 10 days and earn more money than I can spend in a year.”

**LEE** “I had a huge record in France in 1958. They had never seen me, and I was booked to go into the (Paris) Olympia Theater, which still is one of the great venues in the world. My manager, Dub Albritten, was cronies with Colonel Tom Parker (Elvis Presley’s manager). As you know, the Colonel was really big at promoting and publicity. So they wrote and said, ‘Send us a picture that we can use for our promotion.’ We sent a picture of me in my little Mary Jane shoes and my little dress with crinolines, like I looked. We’d keep getting letters back that said, ‘Send more recent pictures,’ I guess because my voice was so big they thought I was older. It finally dawned on my manager what they meant, so he and the Colonel cooked up this story that I was actually a 32-year-old midget. *Le Figaro*, which is still one of the big papers there, ran this story. And we had tremendous crowds! I don’t think they were coming to see if I could sing or not; they were coming to see if I was a midget.”

**SCRUGGS** “We were getting off the plane (in Japan). Two pilots, little bitty guys, were walking out there. (Bassist) Jake Tullock was with us. He said, ‘Look at them little guys, gonna fly that big old airplane.’ I said, ‘They flew in the war.’ And he said, ‘By God, they lost too!’”

**DICKENS** “I worked the Tokyo ‘Grand Ole Opry’ where they impersonated Bill Monroe, Lester Flatt and Earl Scruggs, and they had Marty Robbins, Roy Acuff and Ernest Tubbs. They had an interpreter telling these people my jokes! Can you imagine that? Sometimes they’d look at you like, ‘What time does the entertainment start?’”

## ROAD STORIES

**LEE** “I was 10 or 11 years old, and my first big tour was with George Jones, Mel Tillis, Faron Young, Patsy Cline and The Louvin Brothers. That was before the days when you got ‘first count,’ before the promoter could run off with your money. My mama and I rode a bus down to the show. We didn’t get paid. Patsy Cline, God bless her, put us in her car, fed us, brought us back to Nashville and gave us money to get through the week. That’s when I fell in love with Patsy Cline.”

**BARE** “One night we were doing a show in Saginaw, Mich. It was me, Hank Snow, Lefty Frizzell and some girl singer — I don’t remember who it was. That’s when Lefty had a big hit with ‘Saginaw, Michigan.’ Everybody said that the mayor was going to come down and give Lefty



LITTLE JIMMY DICKENS



BOBBY BARE



BRENDA LEE



EARL SCRUGGS

CMA BOARD PRESIDENT-ELECT STEVE BUCHANAN, SENIOR VP, MEDIA AND ENTERTAINMENT, GAYLORD ENTERTAINMENT; CMA BOARD PRESIDENT STEVE MOORE, SENIOR VP, AEG LIVE!; BOBBY BARE; EARL SCRUGGS; LITTLE JIMMY DICKENS; BRENDA LEE; CMA CEO TAMMY GENOVESE; CMA BOARD CHAIRMAN RANDY GOODMAN, PRESIDENT, LYRIC STREET RECORDS; AND CMA SESSIONS MODERATOR JAY ORR, VP OF MUSEUM PROGRAMS, COUNTRY MUSIC HALL OF FAME AND MUSEUM.



the key to the city. Well, the mayor decided to send his assistant, who didn't know his way around at all backstage. He stood off in the corner with a suit on and waited until Lefty started singing 'Saginaw, Michigan.' But he didn't wait until it was over. He came out in the middle of the song, and instead of the key to the city, it was a gavel with a seal on it, and it looked just like a ball-peen hammer. Lefty saw him coming, and all he knew was, 'Here comes this guy with a ball-peen hammer!' So he turned around, grabbed him by the seat of his pants and threw him off the stage. I bet that guy's still wondering what the hell happened."

**SCRUGGS** "We used to do 'The Grand Ole Opry' and then West Grove, Pa. It was hard to play three or four shows in West Grove and make it to Chattanooga on Monday. And we had a Sunday gospel show, which made seven days a week."

**BARE** "I couldn't do that, even back then."

**SCRUGGS** "I thought I couldn't, but I wanted to stay in the business and I was too old to plow on Maude anymore!"

### RECORDING DEBUTS

**BARE** "I did my first real record at United Studios, when we used those Hollywood Strings. I was recording a song called 'Lorena.' I talked it through with the producer. I said, 'We'll play this scant acoustic rhythm up to this point and then the strings will build and ease in and go way out like that.' That's exactly what happened. When those strings came in, it affected me so much that I had to quit singing. It was just too beautiful. I'd never heard anything like that before."

**LEE** "The first session I did, I was only 10 at the time. We were doing a take and I knew I was supposed to sing it through but I stopped. Owen (Bradley) said, 'What's the matter?' And I said, 'The bass player hit a bad note.' Bobby Moore said, 'No, I didn't.' And I said, 'Yeah, you did.' Owen said, 'Well, let's just listen back.' And he did hit a bad note! Bobby and I laugh about that today."

**SCRUGGS** "The first recording session I ever did was with Bill Monroe. We had to go to Chicago. I remember that was the first time I ever saw a TV set. We were walking down the street, and where the parking lot was at the radio station there was a TV set sitting in the window. It didn't have a thing on — just snow. I was told that it only came on during lunch hour and before bedtime at night, so I never did see the picture. But it was exciting to me. If a picture had come on, I like to have jumped sky high!"

### SONGWRITERS

**BARE** "I love to hang out with songwriters because they're all very special — they're the brightest people I know. They're aware of everything that goes on around them. They're funny. They don't take themselves too serious. And they're more fun than hanging out with stars because you don't have to deal with huge egos."

**DICKENS** "One time I was riding to Wichita, Kan., with Hank Williams and Minnie Pearl in Minnie Pearl's airplane. Hank and I were in the back seat. He said, 'Tater, you need a hit.' I said, 'Who doesn't?' And he said, 'Well, I'm gonna write you one.' Minnie Pearl got a little old pad out of the glove compartment and gave him a pencil. And he started writing 'Hey Good Lookin'.' In 20 minutes he had that song written. He said, 'Now, you record that and it'll make you a hit.' I said, 'As soon as I get to the studio, I'll get it done.' A week later, I was walking down the hall, and he come down the hall and he said, 'Tater, I recorded your song today.' I said, 'Thanks a lot, man.' I've hated that song ever since."

### ADVICE

**DICKENS** "Don't ever walk away from any man or woman that approaches you to take a picture or sign an autograph. It only takes a minute of your time to do that, but if you're rude to one person, he will tell a hundred. That hundred will tell a thousand. And that thousand will tell 2,000 and 3,000, and the first thing you know you wake up one morning and go, 'What happened?'"

**BARE** "If you look at all the stars that I know, they have that talent that makes people pull for you. They want you to do well. You surround yourself with as many people as you can that want you to do well. You've got to have a lot of people helping you along the way. You've got to cultivate that."

**LEE** "You're not always going to be everybody's darling. You're not always going to be number one; that's why there are numbers below it. When you accept that and you can be happy with the niche you have in life and the industry, then it's magic."



Photo: John Russell

**BOARD OF DIRECTORS**



CMA CEO Tammy Genovese and the CMA Board present the crystal gavel to outgoing CMA Board Chairman Randy Goodman (r) and the crystal globe to incoming CMA Board Chairman Steve Moore (l) in appreciation of their contributions. The presentation took place during the October election of new CMA Board members in Nashville.

photo: Amanda Eckard

**BRIGHT FUTURE FORECAST FOR COUNTRY MUSIC IN ENTERTAINMENT SOFTWARE**

by **BOB DOERSCHUK**

In his Oct. 7 address to the CMA Board, Mike Gallagher, President and CEO of the Entertainment Software Association predicted greater synchronicity between his industry and Country Music, to each one's benefit.

Following his introduction by Ex-Officio CMA Board member Jim Free, President and CEO of The Smith-Free Group, Gallagher opened by observing the many interests shared by leaders in entertainment software and music. "I feel at home here because I'm amidst a group of people who are very passionate about artistic expression," he said.

More specifically, he noted that both businesses have multiple concerns in common, including a commitment to combat digital piracy. "Both have never been more popular than they are today," he added. "Both of our industries have undergone dramatic changes. Your industry has gone from Patsy Cline to Miranda Lambert, and our industry has gone from Pong to The Sims."

With insight developed at his previous high-ranking positions at the U.S. Department of Commerce, the Perkins Coie law firm and Verizon Wireless, Gallagher marshaled the relevant statistics to demonstrate the exploding popularity of the industry his organization represents. For example, he referenced the simultaneous release by Mötley Crüe of its recent single, "Saints of Los Angeles," to Rock Band and iTunes. By day's end, 14,000 copies had been purchased from iTunes — and 48,000 via Rock Band.

Country Music, he concluded, is emerging rapidly as a potentially lucrative reference for games. "We're on the verge of a new paradigm of distribution," he concluded. "The more Country Music embraces the opportunities provided by video games, the more its audience will grow. Hundreds of millions of Country Music fans out there intersect at some point with the hundreds of millions of video game players out there. Reaching those people and others with unique creative offerings is a chance to benefit both our industries."



CMA Board President Steve Moore, Senior VP, AEG Live; CMA Board Chairman Randy Goodman, President, Lyric Street Records; Mike Gallagher, President and CEO, Entertainment Software Association; and CMA CEO Tammy Genovese.

photo: Amanda Eckard

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CMA CLOSE UP STATEMENT OF OWNERSHIP		11. NONE	12. HAS NOT CHANGED DURING PRECEDING 12 MONTHS
1. CMA CLOSE UP	2. 0896-372X	3. OCT. 1, 2009	13. CMA CLOSE UP
4. BI-MONTHLY	5. SIX	6. \$25.00	14. AUG/SEPT 2009
PATTERSON CMA (615) 664-1624		15. AVG. NO. COPIES	NO. COPIES
7. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203-4312	8. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203-4312	EA. ISSUE	SINGLE ISSUE
9. TAMMY GENOVESE, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	10. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	A-8,183	D2-100
11. WENDY PEARL, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	12. ATHENA PATTERSON, CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	B1-3,635	D3-400
13. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	14. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	B2-2,929	D4-300
15. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	16. CMA, ONE MUSIC CIRCLE SOUTH, NASHVILLE, TN 37203	B3-490	E-920
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# CMA SONGWRITERS SERIES SPREADS ITS WINGS

## SONGWRITERS SERIES COMES TO NASHVILLE'S LIMELIGHT



Brett James

Rivers Rutherford

Bob DiPiero

Victoria Shaw

Randy Houser



Bob DiPiero, Lee Ann Womack, Scotty Emerick and Dean Dillon at Joe's Bar in Chicago.

## BACKSTAGE AT JOE'S PUB AND JOE'S BAR



Bob DiPiero, Jon Randall, Jessi Alexander and Mark D. Sanders at Joe's Pub in New York City.



Bob DiPiero, Dean Dillon, Lee Ann Womack and Scotty Emerick backstage at Joe's Bar in Chicago.

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

The wildly popular CMA Songwriters Series, which has played to sell-out crowds in New York City for the past five years, hit the road this fall with a show at the House of Blues in Los Angeles in September and on Oct. 2, the Series drew a packed house to Joe's Bar for its Chicago debut.

Participants in the Windy City show included Dean Dillon (whose "Ocean Front Property" and "The Chair" were among his songs recorded by George Strait), Scotty Emerick ("As Good As I Once Was" and "I Love This Bar," both recorded by Toby Keith) and Lee Ann Womack ("Twenty Years and Two Husbands Ago," which she also recorded, and "Good News, Bad News," which earned her and George Strait Musical Event of the Year honors at the 2005 CMA Awards for their duet performance). Bob DiPiero (Montgomery Gentry's "Gone," Faith Hill's "Take Me As I Am") reprised his frequent role as CMA Songwriters Series host.

The same lineup reprised its appearance the following day at the Chicago Country Music Festival in Grant Park.

"Joe's Bar was honored to host the CMA Songwriters Series here in Chicago," said Edward Warm, Co-Owner, Joe's Bar. "Chicago is one of the largest Country Music markets in the nation, and we were excited to have brought the Country fans of Chicago an intimate show that offered a unique look into how the hit songs of Country are created."

On Nov. 5 the spotlight returned to Joe's Pub in New York City. DiPiero emceed again, with panelists including Jessi Alexander (Miley Cyrus'

"The Climb," Little Big Town's "Lonely Enough"), Jon Randall (the Brad Paisley and Alison Krauss duet and 2005 CMA Song of the Year "Whiskey Lullaby," Lonestar's "Smile") and Mark D. Sanders (Lee Ann Womack's "I Hope You Dance," Faith Hill's "It Matters to Me").

The event winged home to Nashville the night before the CMA Awards on Nov. 10, where DiPiero welcomed a stellar lineup to the spacious Limelight nightclub. Randy Houser (Trace Adkins' "Honky Tonk Badonkadonk," the self-recorded "Boots On"), Brett James (Martina McBride's "Blessed," Carrie Underwood's "Jesus, Take the Wheel"), Rivers Rutherford (Montgomery Gentry's "If You Ever Stop Loving Me," Tim McGraw's "Real Good Man") and Victoria Shaw (John Michael Montgomery's "I Love the Way You Love Me," Garth Brooks' "The River") regaled the crowd.

Early in the evening, a woman in the audience, who identified herself as Karen from Jacksonville, Fla., reacted to one writer's performance of a hit made famous by another artist by exclaiming, "I love this! But it sounds so different!"

That is the secret of the CMA Songwriters Series: the spirit as well as the sound of the song as crafted by those on the stage.

The CMA Songwriters Series at Joe's Pub is sponsored by American Airlines, ASCAP, BMI and Great American Country (GAC). American Airlines is the official airline of the CMA Songwriters Series.

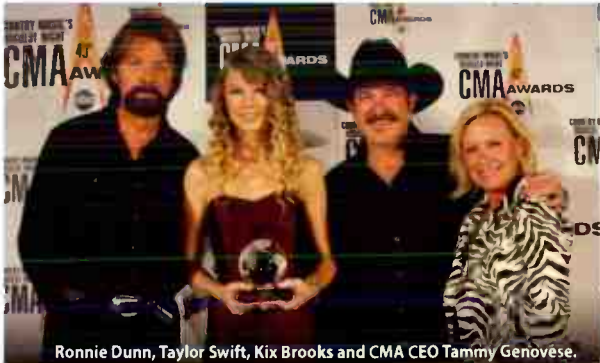
[CMASongwritersSeries.com](http://CMASongwritersSeries.com)

Joe's Pub and Joe's Bar backstage - photos: Kyle Quigley, Joe's Bar onstage - photos: Chuan D. Vo of vofotos.com, Limelight - photos: Karen Hicks









Ronnie Dunn, Taylor Swift, Kix Brooks and CMA CEO Tammy Genovese.

**BROOKS & DUNN PRESENT TAYLOR SWIFT WITH THE CMA INTERNATIONAL ARTIST ACHIEVEMENT AWARD**

At 2:30 in the afternoon on Nov. 11, as dress rehearsals for the CMA Awards were underway at the Sommet Center, Taylor Swift answered a request to drop by the nearly empty backstage media center. Moments after her arrival, Kix Brooks and Ronnie Dunn of Brooks & Dunn walked in from the wings to hand her the CMA International Artist Achievement Award.

Delightfully surprised, Swift exclaimed, "This is beautiful. Thank you so much. This is an awesome way to start the day."

"What Taylor has done for Country Music inside the United States is amazing in itself, but what she has done for the format internationally is outstanding," said CMA CEO Tammy Genovese, who was on hand to witness the presentation by Brooks & Dunn, winners of the Award in 2008. "She recognizes the importance of taking her music around the globe and in doing so has become a phenomenal ambassador for Country Music. She is very deserving of this Award."

Established in 1996, the CMA International Artist Achievement Award recognizes outstanding achievement by an artist who contributes to the awareness and development of Country Music outside North America.

photo: Amanda Eckhard



CMA Board President Steve Moore, Senior VP, AEG Live!; Dan Bowen, CMA VP of Marketing Strategies and Communications; Bobby Bare; Kitty Moon Emery, CEO, KittyMoon Enterprises; CMA Board President-Elect Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations.



CMA Board members Kitty Moon Emery, Steve Moore and Steve Buchanan present Bobby Bare with a plaque commemorating his 50-year career in Country Music.



Bobby Bare



Chet Flippo, Editorial Director, CMT.com; Bobby Bare; and attorney Bill Carter.



Jeannie and Bobby Bare celebrate their 45th wedding anniversary.



Songwriter and producer Norro Wilson; Ray Stevens; Bobby Bare; and Roger Murrah, President, Murrah Music Corporation.

**CMA CELEBRATES BOBBY BARE** by BOB DOERSCHUK

Festive decorations filled the CMA atrium, with candles flickering in the late afternoon light, as an assembly of music industry notables gathered Nov. 30 to honor Bobby Bare on his 50th anniversary as a recording artist.

CMA Senior Manager of Membership and Industry Relations Hank Adam Locklin welcomed guests with a summary of Bare's career highlights, going back to his debut single, "All American Boy," which peaked at No. 3 on the pop charts in December 1958. Unfortunately, for contractual reasons, it was issued under the name Bill Parsons, though its success propelled Bare into a career whose milestones include many Top 10 hits, the groundbreaking conceptual album *Bobby Bare Sings Lullabys, Legends and Lies*, acting appearances and a Grammy Award for his 1963 single "Detroit City," written by Danny Dill and Mel Tillis.

After accepting a commemorative plaque and expressing his surprise at also receiving a cake marking the upcoming 45th anniversary of his marriage to Jeannie Bare, the artist reflected on the significance of his long history with CMA, dating back to 1964, when his friend Tex Ritter, then President of the CMA Board of Directors, invited him to become a member.

"My relationship with CMA has been real good for many, many years," he said. "CMA has done a wonderful job of promoting Country Music worldwide. I knew early on that it would be big because Country Music is the only type of music that had an organization promoting it. And it's worked out so great."

Among the friends and colleagues assembled for the festivity, Bobby Bare, Jr. offered uniquely personal insights. The most important lesson he ever learned from his father? "Songwriting, songwriting, songwriting," the younger artist replied. "When I was in a cover band, he wouldn't come and see me play because he felt that strongly that I had to be writing songs. Songwriters were the only people he knew who were making a living; they had something to retire on."

And when asked if his father had recorded any of his material, Bare Jr. demonstrated that he had indeed learned much about the family business. "No, but I'm working on it. That's why I haven't recorded any of his songs," he said, with a laugh. "When he does one of mine, I'll do one of his."

**INTERNATIONAL**

**INTERNATIONAL EVENTS CALENDAR**

**JAN. 14 - 31**

CELTIC CONNECTIONS  
Glasgow, Scotland  
[CelticConnections.com](http://CelticConnections.com)

**JAN. 15 - 24**

TAMWORTH COUNTRY MUSIC FESTIVAL  
Tamworth, Australia  
[TamworthCountryMusic.com.au](http://TamworthCountryMusic.com.au)

**JAN. 21 - MARCH 21**

30th ANNUAL INTERNATIONAL COUNTRY MUSIC FESTIVAL  
Shützenhaus Albisgütli  
Zürich, Switzerland  
[Albisguetli.ch](http://Albisguetli.ch)

**JAN. 30 - 31**

WESTERN EXPERIENCE  
Den Bosch, The Netherlands  
[WesternExperience.com](http://WesternExperience.com)

**MARCH 5 - 6**

COUNTRY ROCKS THE SNOWYS  
Thredbo, Australia  
[CountryMusicChannel.com.au/events](http://CountryMusicChannel.com.au/events)

**MARCH 12 - 14**

14th INTERNATIONAL COUNTRY MUSIC FAIR BERLIN  
Berlin, Germany  
[CountryMusicMesse.de](http://CountryMusicMesse.de)

\*Events and dates are subject to change. Visit [CMAworld.com/international/touring](http://CMAworld.com/international/touring) for more information.



## GREG HANNA

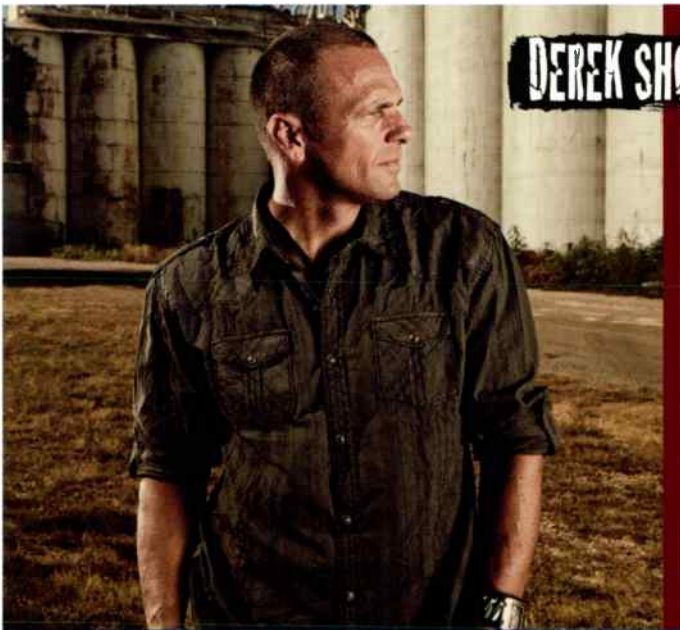
**A** self-styled "Northern Hillbilly," Greg Hanna is indisputably from the North — specifically, from eastern Ontario, Canada. But he's also as Country as they come, having been raised on a dairy farm near Finch, a community of around 400 neighbors and friends. Family values were central to his upbringing; so was a willingness to work hard and, in Hanna's case, a talent for writing and playing Country songs.

After lofting "Ain't No Justice in Love" into the Canadian Top 10 in 1999, Hanna moved down to Nashville the following year. His intense vocals and dynamic stage presence raised his local profile quickly; he was even offered a berth in the third season of "Nashville Star" until conflict issues arose due to his contract with Combustion Entertainment. Still, he continued to chart in Canada and make connections in Music City, leading to his signing with Buddy Lee Attractions.

With a lineup of producers that includes Buddy Cannon, Chris Farren, David Kalmusky, Kim Tribble and Hanna, this self-titled U.S. debut album, released on his own Pheromone Records imprint and distributed by Megaforce and Sony, is unified by Hanna's infectious performance. There's a conversational essence to his delivery even when it rides a challenging melody, as on "In Between Dreams," by Hanna, Brad Mates of Emerson Drive and Shane Minor, one of Hanna's eight co-writes among these 11 songs. Energetic on the up-tempo rockers, earnest and sincere on ballads, he targets the midpoint between these extremes on his single, "It's a Man's Job." Written by Ashley Gorley, Wade Kirby and Tribble, it lays down a swaggering beat that gives Hanna the foundation he needs to bring the toughness, romance and humor of the lyric home in one irresistible package.

Q&amp;A

**MUSICAL HERO** "Buck Owens." **DREAM DUET PARTNER** "Dwight Yoakam." **SONG YOU'D LOVE TO COVER** "He Stopped Loving Her Today." **FAVORITE FOOD ON THE ROAD** "Bacon and eggs for breakfast." **MOMENT YOU'D LOVE TO RELIVE** "The day I got married, I sang to my wife as she walked down the aisle." **TITLE OF YOUR AUTOBIOGRAPHY** "When You Believe, Everything Is Possible."  
GregHanna.com



## DEREK SHOLL

**A**s a toddler back in Torrance, Calif., Derek Sholl knew what he wanted to do with his life from the moment he uttered his first word: "Ball." This former pro baseball player might have added "sing" as an afterthought. After all, that's what he does on his newly released self-titled album, produced by Austin Deptula, Chris Estes, Greg Hunt, Tim Johnson and Gary Leach and distributed by The Orchard.

Sholl's renditions of Alan Jackson and Randy Travis hits in the clubhouse and in the dugout won encouragement from his teammates to think seriously about pursuing Country Music during the off-season. When an Achilles tendon tear thwarted his shot with the Kansas City Royals, he followed that advice, though as a full-time occupation. As a solo performer and with a band in Las Vegas, he caught the ear of Jay Leno, who signed Sholl to open for him at The Mirage.

The qualities that won Leno's attention transfer into all 13 tracks of *Derek Sholl*. First among these is an upbeat personality and infectious, self-deprecating humor, especially on "Poor Man's Miracle," one of Sholl's five co-writes with Sarah Thiele, and the Connie Harrington and Lee Thomas Miller song "Now and Her Driveway," on which his comic timing is razor-sharp. Yet he's also capable of delivering a romantic lyric, as on his singles, the mid-tempo "Here," written by David Brainard, Greg Becker and Dan Crouch, and the power ballad "But It Was," by Joe Doyle and Tim Johnson, though with a pebble-skimming, grinning feel that's about as Country as sandlot baseball on a summer afternoon.

Sholl has also collaborated with Random House by tying his video for "When They Come Back," which he wrote with Tim Johnson, to their campaign for their new book, *Shadow of the Sword*, by Jeremiah Workman.

Q&amp;A

**MUSICAL HERO** "James Taylor." **DREAM DUET PARTNER** "Martina McBride." **LUCKY CHARM** "Anything with horseshoes on it — especially my horseshoe necklace." **FAVORITE FOOD ON THE ROAD** "Hands down, Outback Steakhouse." **SONG YOU SING IN THE SHOWER** "The national anthem." **FAVORITE READING** "The sports page."  
DerekSholl.com

The Orchard

photo: Tony Phipps

photo: Goholy Locks (The Factory Photography)

Debut Spotlight compiled by BOB DOERSCHUK

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

by **BOB DOERSCHUK**

Apparently good weather, like hit singles, begins with a song in Nashville. On the afternoon of Sept. 21, a streak of rainy days came to an end in Music City, just in time for the Nashville Songwriters Association International (NSAI) to host its "World's Largest No.1 Party."

Sponsored by NSAI, CMA and Avenue Bank, this annual event recognizes songwriters whose works topped the *Billboard* Adult Contemporary, Country, Hot 100, Pop, Rock or R&B singles charts between July 2008 and June 2009.

Festivities began with barbecue and refreshments for an estimated 1,000 guests in the NSAI parking lot and a VIP room inside the organization's offices. Songwriter and NSAI President Steve Bogard then presented three special honors. The Stephen Foster Award, recognizing generous support and dedication to songwriters, the music industry and NSAI, went to NSAI Consultant Phil Goldberg. Roger Sovine, former VP, Writer/Publisher Relations, BMI, received the Maggie Cavendar Award of Service for extraordinary service to the songwriting community. And the NSAI's President's Choice Award, honoring outstanding contributions to the protection and betterment of the songwriting profession, was given to Neil Portnow, President, National Academy of Recording Arts and Sciences.

The rest of the event was devoted to the annual NSAI No. 1 Awards. Thirty-six plaques were presented. Bobby Pinson topped the tally with four awards, for Sugarland's "All I Want to Do," "Already Gone" and "It Happens," each co-written with Kristian Bush and Jennifer Nettles, and Toby Keith's "She Never Cried in Front of Me," co-written with Keith.

The afternoon also proved a success for CMA, as approximately 25 attending songwriters applied for membership at the event.

NSAI President Steve Bogard, Avenue Bank Senior VP Ron Cox, CMA VP of Marketing Strategies and Communications Dan Bowen, and CMA Senior Manager of Membership and Industry Relations Hank Adam Locklin present No. 1 songwriters with their awards



Bogard, Cox, Bobby Pinson, Locklin and Bowen

Hillary Lindsey, Gordie Sampson and Steve McEwan



Craig Wiseman, K.K. Wiseman and Tim Nichols

Chris DuBois and Ashley Gorley



Brett Beavers and Brett Warren

Bridgette Tatum and Danny Myrick

## NSAI NO. 1 AWARD WINNERS

- JENNIFER ADAN, CORY BATTEN ("She Wouldn't Be Gone" – Blake Shelton)
- BRETT BEAVERS, DIERKS BENTLEY, BRAD WARREN, BRETT WARREN ("Feel That Fire" – Dierks Bentley)
- ZAC BROWN, WYATT DURRETTE ("Chicken Fried" – Zac Brown Band)
- MICHAEL BUBLÉ, ALAN CHANG, AMY FOSTER GILLES ("Home" – Blake Shelton)
- BILLY BURNETTE, SHAWN CAMP, DENNIS MORGAN ("River Of Love" – George Strait)
- KRISTIAN BUSH, JENNIFER NETTLES, BOBBY PINSON ("All I Want To Do," "Already Gone," "It Happens" – Sugarland)
- KENNY CHESNEY, BRETT JAMES ("Out Last Night" – Kenny Chesney)
- JIM COLLINS, MARTY DODSON ("Everybody Wants To Go To Heaven" – Kenny Chesney)
- CLINT DANIELS, TOMMY KARLAS ("Roll With Me" – Montgomery Gentry)
- DALLAS DAVIDSON, ASHLEY GORLEY, KELLEY LOVELACE ("Start A Band" – Brad Paisley with Keith Urban)
- CHRIS DuBOIS, ASHLEY GORLEY, BRAD PAISLEY ("Then" – Brad Paisley)
- CHRIS DuBOIS, ASHLEY GORLEY, DARIUS RUCKER ("It Won't Be Like This For Long" – Darius Rucker)
- CALEB FOLLOWILL, JARED FOLLOWILL, MATTHEW FOLLOWILL, NATHAN FOLLOWILL ("Sex On Fire," "Use Somebody" – Kings of Leon)
- REGIE HAMM ("Time Of My Life" – David Cook)
- GARY HANNAN, PHIL O'DONNELL, TRENT WILLMON ("Back When I Knew It All" – Montgomery Gentry)
- ALAN JACKSON ("Country Boy," "Good Time" – Alan Jackson)
- BRETT JAMES, ANGELO PETRAGLIA ("It's America" – Rodney Atkins)
- TIM JOHNSON, DAVE PAHANISH, JOE WEST ("Do You Believe Me Now" – Jimmy Wayne)
- TOBY KEITH, VICKY McGEHEE ("God Love Her" – Toby Keith)
- TOBY KEITH, BOBBY PINSON ("She Never Cried In Front Of Me" – Toby Keith)
- CLINT LAGERBERT, CHRIS SLIGH ("Here Comes Goodbye" – Rascal Flatts)
- HILLARY LINDSEY, STEVE McEWAN, GORDIE SAMPSON ("Just A Dream" – Carrie Underwood)
- TIM NICHOLS, CRAIG WISEMAN, K.K. WISEMAN ("A Baby Changes Everything" – Faith Hill)
- TONY MARTIN, MARK NESLER, TOM SHAPIRO ("You Look Good In My Shirt" – Keith Urban)
- MAC McANALLY ("Down The Road" – Kenny Chesney with Mac McAnally)
- CLAY MILLS, DARIUS RUCKER ("Don't Think I Don't Think About It" – Darius Rucker)
- DANNY MYRICK, BRIDGETTE TATUM ("She's Country" – Jason Aldean)
- MONTY POWELL, KEITH URBAN ("Sweet Thing" – Keith Urban)
- STEVE ROBSON, JEFFREY STEELE ("Here" – Rascal Flatts)
- TAYLOR SWIFT ("Love Story," "Should've Said No" – Taylor Swift)
- WYNN VARBLE, DON SAMPSON ("Waitin' On A Woman" – Brad Paisley)

photos: Amanda Eckard

**LEONA ATKINS**, widow of Country Music Hall of Fame member Chet Atkins and former singer, 85, died Oct. 21 in Nashville. Born in Williamsburg, Ohio, she performed regularly with her sister Lois as The Johnson Twins on WLW/Cincinnati during the early 1940s. She met Atkins when they both appeared on the radio station's "Boone County Jamboree" program. Following their marriage in 1946, she retired as a performer and devoted herself to supporting her husband's career and caring for their daughter Merle.

**JACK COOKE**, bassist and vocalist with Ralph Stanley's Clinch Mountain Boys, 72, died Dec. 1 in Norton, Va. Born Vernon Crawford Cooke, he began playing with The Stanley Brothers in 1955. From 1956 through 1960, Cooke performed and recorded with Bill Monroe's Blue Grass Boys band. After leading his own band, Jack Cooke and The Virginia Mountain Boys, and working with Earl Taylor and The Stonemans, Cooke joined The Clinch Mountain Boys in 1970 and remained with them until early 2009. He also recorded a solo album, *Sittin' on Top of the World* in 2007, with Jim Lauderdale producing.

**BILLY DEATON**, booking agent and manager, 74, died Oct. 31 in Nashville, following a long illness. Born near Ruleville, Miss., he led a band and broadcast as a deejay for Armed Forces Radio Network while stationed with the U.S. Air Force in Iceland. He subsequently recorded for both TNT and Smash Records. After booking shows in San Antonio, Texas, Deaton moved to Nashville in 1969, where he managed Faron Young until the Country Music Hall of Fame member's death in 1996. During that time Deaton wrote several popular songs, including "Louisiana Man" and "Wine Me Up," co-authored with Doug Kershaw and Young, respectively. As President of the Billy Deaton Talent Agency, he counted among his clients a long list of Country legends, including Country Music Hall of Fame members Bill Anderson, Merle Haggard, Tom T. Hall, Willie Nelson and Mel Tillis. Deaton has been named Booking Agent of the Decade by the Academy of Independent Recording Artists and Businessman of the Year by the Reunion of Professional Entertainers. The Nashville Association of Talent Directors has endowed a scholarship in his name at Belmont University.

**RICK SCHULMAN FINNEY**, musician, songwriter, actor and entertainer, 63, died Sept. 29 in Nashville. Adopted and raised in Nashville as Richard Schulman, he took his mother's maiden name after locating his birth parents. He began his career as an apprentice at a Cleveland radio station before returning to Nashville to back Fats Domino, Jimi Hendrix, Little Richard and other guests as a member of the house band on the syndicated "Night Train" television show. Later, he performed regularly at the Exit/In, worked as a staff writer at Cedarwood and Sony/ATV Music Publishing companies and played sessions for Johnny Cash, June Carter Cash and Waylon Jennings, among other artists. George Jones and Johnny Paycheck released Finney's "When You're Ugly Like Us (You Just Naturally Got to Be Cool)." As an actor, Finney appeared in a number of films and TV movies, did character voices for children's shows and spoke voice-over parts on commercials for Budweiser, McDonald's, NASCAR and other national brands.

**CARLOS GRIER**, mastering engineer, 54, died Sept. 2 in Nashville, of an apparent intracerebral aneurysm. Beginning in the early 1970s at Woodland Sound Studios and through a 16-year run at Georgetown Masters, Grier was one of Nashville's most prolific mastering specialists. He mastered and edited thousands of albums for artists including Garth Brooks, Kenny Chesney, Sara Evans, Martina McBride, Willie Nelson and Kenny Rogers.

**DENE HALLAM**, radio programmer, 56, died Nov. 20 in Atlanta. WHN/New York, now ESPN Radio's WEPN, hired Hallam as a programmer at age 28, after which he worked at another New York station, WKHK. Following subsequent positions at KKQB/Houston, WKHX/Atlanta and WDAF/Kansas City and WYAY/Atlanta-Gainesville, Ga., Hallam spent the past two years as PD on the syndicated, Atlanta-based "Moby in the Morning" show.

**BIG BILL LISTER**, artist and former member of the Hank Williams band, The Drifting Cowboys, 86, died Dec. 1 in San Antonio, Texas. Born Weldon E. Lister in Kenedy, Texas, he had absorbed elements of Jimmie Rodgers, Slim Rinehart and Ernest Tubbs by the time he made his radio performance debut in the late 1930s on KNEL/Brady, Texas. Billed as "Radio's Tallest Singing Cowboy," the 6-foot-7½-inches tall artist performed regularly on other Texas radio stations and led his own band, Bill Lister and The Texas Hillbillies, through the 1940s. After moving to Nashville in 1951, he opened concerts for Williams before accepting an invitation to join his band. Returning to Texas in 1952, he recorded for Capitol Records. In later years, he forwarded a demo he had received from Williams to Hank Williams Jr., who added his own vocals and released the song, "There's a Tear in My Beer," as a duet; that recording won a Grammy Award as well as Vocal Event of the Year honors at the 1989 CMA Awards.

**TOM McENTEE**, radio executive, died Sept. 24 in Florida. Best known for founding the Country Radio Seminar (CRS) event and serving as its Executive Chairman/President during its first decade, McEntee had worked in the music industry since the 1960s, after serving with U.S. Special Forces in Vietnam. He created the *Country Music Survey* radio tip sheet and served twice as Country Chart Editor for *Cashbox* magazine. McEntee also served as National Promotion Director for GRT and Ovation Records. Country Music Hall of Fame member Alabama, Jimmy Buffett, Earl Thomas Conley, Lefty Frizzell and Hank Williams Jr. are among the artists to whose careers he contributed. His honors included the BMI Commendation of Excellence, the President's Award from the Country Radio Broadcasters and the Nashville Mayor's Award.

**RUTH MCGINNIS**, violinist, 52, died Oct. 6 in Nashville, from ovarian cancer. Born in Decatur, Ill., and educated at The Juilliard School, McGinnis moved to Nashville in 1986, where she performed and recorded with Chet Atkins, Vince Gill, Amy Grant and other artists. She also released several solo albums and authored two books, *Living the Good Life* and *Breathing Freely: Celebrating the Imperfect Life*.

**ROBERT "R.D." NORRED**, steel guitarist, 90, died Oct. 25 in Dadeville, Ala. After serving with the U.S. Marines in World War II, Norred was a member of Hank Williams' Drifting Cowboys from late 1947 through early 1948. He worked subsequently for 10 years with Hal Howard and the Pearl River Boys and then with bandleader and radio deejay Mack Sanders on WRBL/Birmingham, Ala. After retiring from music, Norred ran his own television sales and service shop.

**MARGARET PARKER**, former executive at Gaylord Entertainment, 84, died Sept. 24 in Dover, Tenn. Hired in 1943 by the National Life and Accident Insurance Company, which owned WSM/Nashville, she served as Administrative Assistant to Irving Waugh throughout his tenure as WSM President. After his retirement, she was Corporate Sales Manager at the Gaylord Opryland Hotel and Convention Center. Parker scaled down to part-time work at Gaylord in 1993 and retired in 2005. In July she received a Source Foundation Award, honoring her achievements as a pioneering woman in Nashville's music industry.

**ALLEN SHELTON**, banjo virtuoso, 73, died Nov. 21 in Nashville, from leukemia. Born in Reidsville, N.C., he began playing professionally at 14 with Jim Eanes. Following stints with Hack Johnson & His Tennesseans and Mac Wiseman, Shelton worked with Jim & Jesse, the McReynolds brothers, from 1960 through 1967. In later years, he released several solo albums, including *Shelton Special* on Rounder Records in 2001.

**SHELBY SINGLETON**, producer, publisher and executive, 77, died Oct. 7 in Nashville, from cancer. Born in Texas, wounded as a U.S. Marine in the Korean War, Singleton was hired by Mercury Records to do promotion in Shreveport, La. As head of Mercury's Smash imprint, he made his first impression in the early '60s by recording "Hey Paula" while changing the name of the duo that recorded it from Jill and Ray to Paul and Paula. As head of Mercury's Nashville and New York A&R departments, he worked with George Jones, Roger Miller and many other artists and earned a place in Music City lore by producing three No. 1 singles — Joe Dowell's "Wooden Heart," Ray Stevens' "Ahab the Arab" and Leroy Van Dyke's "Walk On By" — in one day. After leaving Mercury in 1966, Singleton formed the Shelby Singleton Corporation and released Jeannie C. Riley's No. 1 hit "Harper Valley P.T.A." on his Plantation Records label. After purchasing the Sun Records masters catalog in 1969, he issued classic material by Johnny Cash, Jerry Lee Lewis, Roy Orbison, Carl Perkins, Charlie Rich, Elvis Presley and other artists.

**DON THURSTON**, radio executive, 79, died Oct. 7 in Pittsfield, Mass., from Parkinson's disease. After founding and serving as President of Berkshire Broadcasting, Thurston was Joint Radio-TV and Radio Chairman of the National Association of Broadcasters, 1977-1979. He also served two terms as Chairman of the BMI Board. In 2008 he was inducted into the Massachusetts Broadcasters Hall of Fame.

**RUBY WRIGHT**, artist, 69, found deceased Sept. 27 at her apartment in Madison, Tenn. The daughter of Johnnie Wright and Country Music Hall of Fame member Kitty Wells, Wright performed with her parents before joining Anita Carter and Rita Robbins at 15 in the trio Nita, Rita and Ruby. Despite winning Group of the Year honors from *Cashbox* magazine, the trio split after two years and Wright began recording with her sister Sue as The Wright Sisters. As a solo artist, Wright charted with singles that included "Dern Ya" (1964), "A New Place to Hang Your Hat" (1966) and "A Better Deal Than That" (1967). From 1969, she appeared frequently on her parents' syndicated television program, "The Kitty Wells-Johnnie Wright Family Show." Through the 1980s and 1990s, she and her sister Sue ran the Kitty Wells & Johnnie Wright Family Country Junction Museum in Madison.

In Memoriam compiled by BOB DOERSCHUK

**NEW HOLIDAY CDs**

**Rodney Carrington** / *Make it Christmas* / Capitol Nashville  
**Jeff Cook** / *Christmas Joy* (digital) / Quest  
**John Cowan** / *Comfort and Joy* / E1 Entertainment  
**Charlie Daniels** / *Joy to the World: A Bluegrass Christmas with Charlie Daniels and Friends* / Blue Hat Records / E1 Entertainment  
**Jerry Douglas** / *Jerry Christmas* / Koch  
**Sara Evans** / *I'll Be Home for Christmas* (digital EP) / RCA Nashville  
**Lee Greenwood** / *Have Yourself a Merry Little Christmas* / Country Crossing  
**Richie McDonald** / *If Everyday Could Be Christmas* / Stroudavarious  
**Kylie Morgan** / *Christmas with Kylie Morgan* / Land Run  
**Stella Parton** / *Holiday Magic* (digital) / Attic Ent.  
**Crystal Shawanda** / *I'll Be Home for Christmas* / New Sun  
**Stroudavarious Orchestra** / *Sounds of the Season* / Stroudavarious  
**Sugarland** / *Gold and Green* / Mercury Nashville  
**various artists** / *A Very Special Christmas Vol. 7* / UME  
**various artists** / *Gift Wrapped: 20 Songs That Keep on Giving* (digital) / Warner Bros.  
**various artists** / *Now That's What I Call a Country Christmas* (2-disc) / EMI Music North America / Sony Music Entertainment / Universal Music Group

**NOV. 17**

**Bucky Covington** / *Live from Rockingham* (digital EP) / Lyric Street  
**Joe Diffie** / *Live at Billy Bob's Texas* / Smith Music Group  
**Alejandro Escovedo** / *A Man Under the Influence: Deluxe Bourbonitis Edition* (vinyl LP) / Bloodshot  
**Indigo Girls** / *Live at the Roxy* (DVD) / IG/Vanguard  
**Old 97's** / *Wreck Your Life ... and then Some: The Complete Bloodshot Recordings* (vinyl LP) / Bloodshot  
**Roger Salloom** / *Last Call* / Florence

**NOV. 24**

**Kaitlyn Maher** / *You Were Meant to Be* (digital) / KaitlynMaher.com  
**Trent Tomlinson** / *A Guy Like Me* (3-song EP) / Lyric Street  
**Jimmy Wayne** / *Sara Smile* / The Valory Music Co.

**DEC. 1**

**Deer Tick** / *More Fuel for the Fire* (digital EP) / Partisan

**DEC. 8**

**Jimmy Buffett** / *Buffet Hotel* / Mailboat  
**Grayson Capps** / *Live at the Paradise* (DVD and digital CD) / Hyena  
**Elvis Presley** / *Elvis 75: Good Rockin' Tonight* (box set) / RCA/Legacy

**DEC. 15**

**Phil Vassar** / *Traveling Circus* / Universal Records South

**DEC. 22**

**Anjelah Johnson** / *That's How We Do It!* (digital) / Warner Bros./Degenerate

**JAN. 12**

**Ray Wylie Hubbard** / *A. Enlightenment B. Endarkenment* (Hint: There is no C) / Bordello

**JAN. 19**

**Blue Highway** / *Some Day: The 15th Anniversary Collection* / Rounder  
**Becky Schlegel** / *Dandelion* / Lilly Ray/IGO  
**Zane Williams** / *The Right Place* / Hack Circle

**JAN. 26**

**Lady Antebellum** / *Need You Now* / Capitol Nashville  
**Shurman** / *Still Waiting for the Sunset* / Sustain/Universal Republic  
**various artists** / *Country's Greatest Stars Live Vol. 1* (DVD) / Shout! Factory  
**various artists** / *Country's Greatest Stars Live Vol. 2* (DVD) / Shout! Factory  
**Daphne Willis** / *What to Say* / Vanguard

**FEB. 2**

**Gary Allan** / *Get Off on the Pain* / MCA Nashville  
**Daily & Vincent** / *TBD* / Cracker Barrel  
**The Texas Sapphires** / *As He Wanders* / Indie

**FEB. 9**

**Donna Hughes** / *Hellos, Goodbyes and Butterflies* / Rounder  
**Allison Moorer** / *Crows* / Ryko  
**Suzi Ragsdale** / *Best Regards* / *Less of the Same* (2-CD) / Clyde  
**Reckless Kelly** / *Somewhere In Time* / YepRoc  
**Josh Turner** / *Haywire* / MCA Nashville  
**Watson Twins** / *Talking to You, Talking to Me* / Vanguard

**FEB. 16**

**Backyard Tire Fire** / *Good to Be* / Kelsey Street  
**Joe Diffie** / *The Joe Diffie Bluegrass Album* / Rounder  
**Joe Pug** / *Messenger* / Lightning Rod  
**Summertown Road** / *Summertown Road* / Rounder

**FEB. 23**

**Michelle Branch** / *Everything Comes and Goes* / Reprise/Warner Bros.  
**Sarah Buxton** / *TBD* / Lyric Street  
**Deadstring Brothers** / *Sao Paulo* / Bloodshot  
**Carrie Newcomer** / *Before & After* / Rounder  
**Josh Thompson** / *Way Out Here* / Columbia Nashville

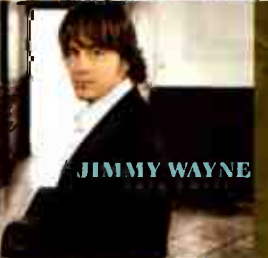
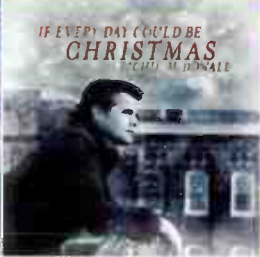
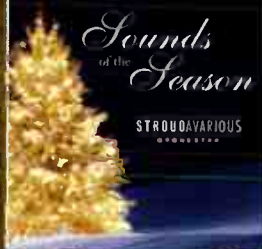
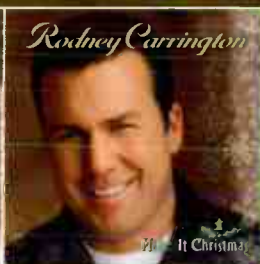
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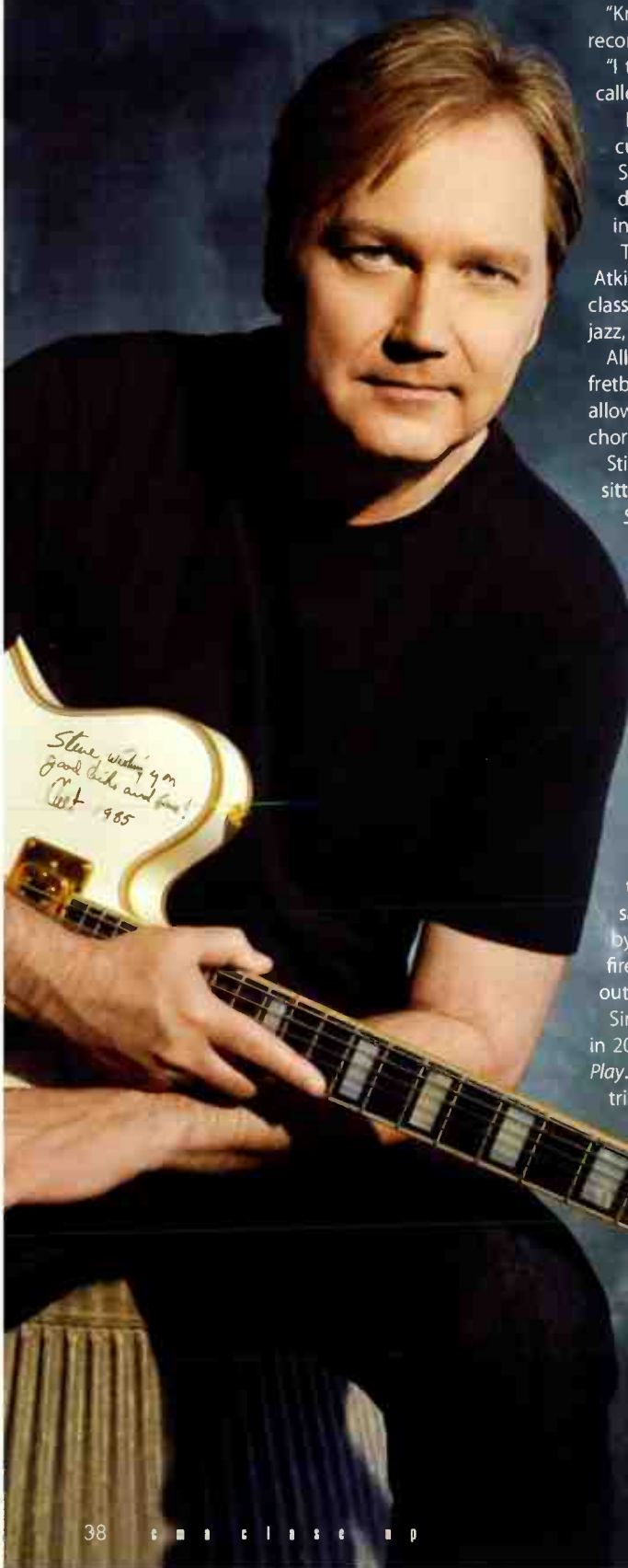
**Elizabeth Cook** / *TBD* / 31 Tigers

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# STEVE WARINER CELEBRATES CHET ATKINS

by TED DROZDOWSKI



"Knock it off!" Steve Wariner told Chet Atkins when the legendary guitarist, producer and record executive called him one day in 1976.

"I thought it was my brother Kenny, who is a prankster," Wariner remembered. "He'd called many times pretending to be someone else."

But it really was Atkins. And that phone call began a friendship of 25 years, which has culminated in *Steve Wariner c.g.p., My Tribute to Chet Atkins*. Released on his own label SelectTone Records and produced by Wariner, this album offers 11 beautifully guitar-driven tunes inspired by and plucked from the catalog of the late six-string master, innovator and Country Music Hall of Fame member, who died in 2001.

Tackling a set devoted to Atkins is no lark, even for a musician of Wariner's high caliber. Atkins remains one of the world's most revered guitarists. His technique was rooted in the classic Country finger picking of Maybelle Carter and Merle Travis and extended to include jazz, classical, pop, funk and rock as well as the folk styles of France, Italy and Spain.

All of that was enhanced by a pure tone and remarkably clean articulation on the fretboard that seemed to come naturally. It helped that Atkins' long, elegant hands allowed him to grab bass notes by reaching his thumb around the guitar neck to form chords physically impossible for many other players.

Still, Wariner was undaunted. "I've wanted to do this ever since Chet passed," he explained, sitting in a tan leather chair in his home studio, just outside Nashville, where he recorded *Steve Wariner c.g.p., My Tribute to Chet Atkins*. "He was funny and fatherly and a great teacher, and I feel in many ways I owe him my career."

Indeed, that phone call opened an important door. Atkins was impressed with a cassette of Wariner's demos, received from Paul Yandell, a member of Atkins' band. Yandell, a distinguished guitarist in his own right whose catalog also includes a tribute to Atkins, *Forever Chet*, had met Wariner on a Johnny Cash-produced session for *Alive and Well*, by one of the younger picker's employers, singer/guitarist Bob Luman. Atkins soon signed Wariner to RCA Records and also tapped him to play bass in his band.

"Chet saw something in me, I guess," Wariner said. "And he knew I needed the money, so he hired me to play, signed me to a record deal and took me under his wing."

These two opportunities ensured that Wariner would be able to pay the bills while developing his own career. His first three singles, all produced by Atkins, failed to hit the Top 40. ("As Chet said, they started out slow and tapered off from there," Wariner said, chuckling.) And when his first Top 10 hit came along with "Your Memory," written by Charles Quillen and John Schweers, he continued, "Chet called me into his office and fired me from his band. He knew that I enjoyed it so much that I would never have gone out on my own otherwise."

Since then, Wariner has made 27 albums and won three Grammy Awards, most recently in 2008 for his contribution to "Cluster Pluck," a guitar-hero throwdown on Brad Paisley's *Play*. He also co-wrote and played with Paisley on *Play*'s "More Than Just This Song," another tribute to Atkins. And he has taken home four CMA Awards, winning Vocal Event of the Year in 1991 for his appearance with Vince Gill and Ricky Skaggs on *Mark O'Connor and the New Nashville Cats*, Single of the Year as artist and producer and Song of the Year in 1998 for "Holes in the Floor of Heaven."

Thanks to the more than 30 Top 10 singles Wariner has celebrated, his warmly soaring alto-to-tenor voice has become as familiar to fans as his instrumental prowess. He has had many No. 1 hits including nine on the *Billboard* charts: "All Roads," "I Got Dreams," "Life's Highway," "Lynda," "Some Fools Never Learn," "Small Town Girl," "The Weekend,"

photo: Jim McGuire