

December 2011/January 2012

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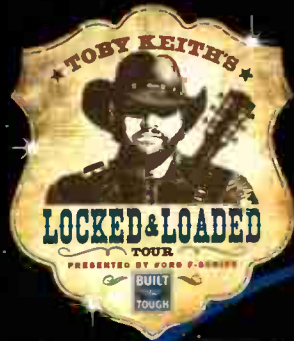
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"You and Tequila"
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LADY ANTEBELLUM
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Vocal Duo



Dec. 2011/Jan. 2012

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On the Cover The Peach Pickers

Country music songwriting trio The Peach Pickers, comprised of **Rhett Akins**, **Dallas Davidson** and **Ben Hayslip**, have penned a long list of hits including Frankie Ballard's "A Buncha Girls," Blake Shelton's "All About Tonight," Josh Turner's "All Over Me," Joe Nichols' "Gimmie that Girl" and "The Shape I'm In," Luke Bryan's "I Don't Want This Night To End," Craig Morgan's "This Ole Boy," Jack Ingram's "Barefoot and Crazy" and more. The three members have also been honored with awards such as 2011 ASCAP & BMI Songwriters of The Year and *Billboard* Top 5 Country Songwriters.



Rhett Akins

Recent Singles: Rodney Atkins' "Take A Back Road," Justin Moore's "Bait A Hook," Blake Shelton's "Honey Bee" (along with Hayslip) and Rodney Atkins' "Farmer's Daughter" (along with Hayslip)

Hometown: Valdosta, GA

Birthdate: Oct. 13

Outside Interests: Hunting of all kinds but mainly deer and turkey. I also like history, classic literature and biographies such as Civil War, world history and classics from Homer to Charles Dickens.

Musical Influences: Hank Williams, Hank, Jr., George Strait, The Rolling Stones, The Allman Brothers, Van Halen, Led Zeppelin, Bill Monroe, KISS, '80s hair bands, Muddy Waters, Robert Johnson,

George Jones, Conway Twitty, Lynyrd Skynyrd, John Cougar Mellencamp, Tom Petty, Run DMC
Favorite Records: Hank Jr.'s *Greatest Hits*, George Strait *Greatest Hits*, KISS *Alive 1 and 2*, Van Halen 1, Rolling Stones (every one), Led Zep 1 thru 4, Allman Bros. *Eat A Peach* and *Live at Fillmore East*, *Woodstock Soundtrack*

Dallas Davidson

Recent Singles: Luke Bryan's "Country Girl (Shake It For Me)" and "Rain Is A Good Thing," Justin Moore's "If Heaven Wasn't So Far Away," Lady Antebellum's "Just A Kiss" and "We Owned the Night," Joe Nichols' "Take It Off," and Billy Currington's "That's How Country Boys Roll"

Hometown: Albany, GA

Birthdate: March 14

Interesting Facts: I sold farmland after college. Picked up the guitar at age 24 and never thought about moving to Nashville until then.

Outside Interests: Fishing, hunting, golf and Georgia football.

Musical Influences: Otis Redding, Hank Williams Jr, Waylon Jennings, George Strait, Allman Brothers Band

Favorite Records: Clint Black's *Killing Time* and Otis Redding's *The Essentials*

Ben Hayslip

Recent Hits: Martina McBride's "I'm Gonna Love You Through It," Blake Shelton's "I'll Just Hold On," Blake Shelton's "Honey Bee" (along with Akins) and Rodney Atkins' "Farmer's Daughter" (along with Akins)

Hometown: Evans, GA

Birthdate: March 11

Interesting Fact: I wrote my first song with childhood best friend and fellow Peach Picker Rhett Akins at age 14. Growing up I dreamed of being an NFL quarterback, a Major League baseball player or a professional songwriter. One out of three ain't bad.

Outside Interests: My main interest is spending time with my family. I coach all three of my boys in baseball, football and basketball. We also spend as much time as possible on our small farm in Wilson County, Tennessee riding four wheelers, sitting around bon fires and deer hunting.

Musical Influences: Elvis Presley, Percy Sledge and Otis Redding to Hank Williams Jr., Garth, Alan Jackson, Randy Travis, and Run DMC

Favorite Records: Randy Travis' *Storms of Life* and *You and You Alone*, Hank Williams Jr.'s *Habits Old & New* and *Greatest Hits*, Alan Jackson's *Here In The Real World*



(L-R): Ben Hayslip, Dallas Davidson and Rhett Akins

CONGRATULATIONS

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for 30 years.



Lori Badgett, Holly Bell,
Mandy Gallagher and Diane Pearson

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2011 REWIND

by Sarah Skates



The Sept. 21 Capitol Street Party drew a crowd of over 12,000 fans to Oemonbreun Street to watch as artists **Eric Paslay**, **Eric Church** and headliner **Alan Jackson** performed. New EMI Nashville recording artist **Jon Pardi** kept the party going into the late hours of the night after the show at Tin Roof. (L-R): Capitol Records Nashville Sr. VP Promotion **Steve Hodges**, Sr. VP **Cindy Mabe**, Pardi, Capitol Records Nashville Pres./CEO **Mike Dungan**, Jackson, Paslay, Capitol Records Nashville COO **Tom Becci**.

The rhythm of Music Row pulsed steadily in 2011, soaring on the high notes and sometimes hitting lower registers due to the overall industry slump. Country stars showed up on numerous national stages, including a pair of *American Idol* champs, and Blake Shelton on hit TV show *The Voice*. Shelton and Miranda Lambert tied the knot, and continued to reign as country's hottest couple, taking home CMA trophies for Male and Female Vocalists for the second year in a row. Her trio Pistol Annes had a stellar digital-only debut, proving the purchasing power of downloads. Likewise, Eric Church bucked the traditional formula for success and soared on the Soundscan chart anyway.

Sony's Shifting Dynamics

Sony Music Nashville reorganized throughout the year, including a major upheaval when former UMG boss **Doug Morris** took the national reins as CEO.

In early 2011, the Sony family parted ways with superstar **Alan Jackson**, the first artist ever signed to Arista Nashville. He had monster success during his 20-year run with the imprint, which had eventually become part of Sony. Jackson went on to enter a joint venture with Capitol Records Nashville.

In February, Nashville Chairman and CEO **Gary Overton** announced a realignment which resulted in several promotions and departures, including the exit of revered A&R exec **Renee Bell**.

Late August brought Morris' reorganization ripple effect. Locally, 12 staffers exited, and other cities saw numerous changes, including the official shuttering of Arista Records, though Arista Nashville survived.

Among those who exited or retired throughout the year: **Kathy Woods**, Sr. VP Legal & Business Affairs; **Jimmy Rector**, Columbia Nashville, VP National Promotion; **Mike Wilson**,



SONY MUSIC

Columbia Nashville, Director, National Promotion; **Debbie Linn**, Sr. Director, Strategic Marketing; and **Stephanie Cox**, Monument Publishing.

At year-end, new titles include: **Skip Bishop**, Sr. VP, Promotion; **Mike Craft** Sr. VP, Finance and Operations; **Paul Barnabee**, Sr. VP Marketing; **Caryl Healey** VP, Sales; **Angie Magill** VP, Legal & Business Affairs; **Kevin Kay**, National Director, Strategic Partnerships; **Lesly Tyson**, Arista Nashville, VP, Promotion; and **Chris Melancon**, Director, Media Content. Meanwhile, **Kerri Fox-Metoyer** took on the position of VP, Sony United.

Several staffers exited and quickly found new roles. Director, Syndicated & Satellite Radio **Maurice Miner** joined Alan Jackson's management team at the co-op; Digital exec. **David Gales** returned to his own company, The Gales Network; Sr. Director of Strategic Marketing **Paul Williams** transferred to Skyville Records as VP of Promotion and Marketing; and Monument Publishing's **Ben Strain** headed down the row to Sony/ATV Music Publishing.

—Sarah Skates

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Industry Shrinks With Sale of EMI

In November, EMI Group was divided into separate companies and sold. Universal Music Group is purchasing EMI's recorded music division for around \$1.9 billion, and Sony/ATV is buying EMI's music publishing division for about \$2.2 billion.

This deal will give Universal over a third of all music sales worldwide. Regulatory hurdles are expected to be overcome due to the decline of the music industry overall.

Citigroup has been trying to auction off EMI Group since February, after reclaiming it from Guy Hands' Terra Firma group.

These mergers will impact Music Row in 2012, stay tuned.

—Sarah Skates

Compared to previous years, there were few top-post leadership changes. Even the mid-year sale of Warner Music Group didn't interrupt local operations. Having a greater impact on the Row were restructurings at BMG Chrysalis and Sony Music Nashville. One of the year's biggest stories broke as this issue goes to print, EMI Music Group has been

divided and sold, with the label branch going to Universal Music Group and the publishing arm going to Sony/ATV. These mergers will play out during 2012, but despite the changes Nashville will continue to focus on the songs that are the heartbeat of the business.

Month-by-month recap starting on page 13.



Big Machine Label Group's Taylor Swift celebrated her latest string of record-breaking success Jan. 28 at Nashville's Hard Rock Cafe, toasting the chart-topper "Mine," and triple platinum sales of *Speak Now*. (L-R): producer Nathan Chapman, Sony/ATV Music Publishing's Troy Tomlinson, Swift, BMI's Jody Williams and Big Machine Label Group's Scott Borchetta. Photo: Jamey Walls



Country Come To Town: Nashville Celebs In TV and Film

If country is America's music, then our celeb-obsessed media landscape should be saturated with more country performers than butter in a Paula Deen recipe, right? That's hardly been the case historically, but 2011 proved to be an important year for country artists in mass media.

Nashville flirted with Hollywood on a couple occasions, starting early in the year with the release of the Gwyneth Paltrow and Tim McGraw vehicle *Country Strong*. On the film's soundtrack, "Coming Home," performed by Paltrow earned an Academy Award nomination.

Bookending 2011 was director Craig Brewer's remake of *Footloose*, starring Julianne Hough, Andie MacDowell and Dennis Quaid. The tale of small-town dance revolution was given a country sheen (not Charlie, for the record), with the soundtrack's title track re-imagined by Blake Shelton. Following its mid-October release, the film was already a promising box office hit.

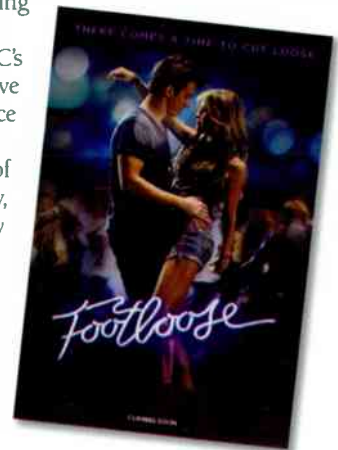
Speaking of Shelton, he could do no wrong in 2011. His high-profile judging spot on NBC's breakout hit show *The Voice* endeared him to a new audience who came to understand why we all love him so much. He also married fellow country star Miranda Lambert, celebrating a real-deal romance that would make Kim Kardashian weep with shame, if she had any.

Other country performers turned to reality TV. Whitney Duncan wound up on the latest cast of *Survivor*, while Trailer Choir's Big Vinny shed some pounds on *The Biggest Loser*. Most notably, Nashville's loved/hated celeb John Rich showed his business acumen to win Donald Trump's *Celebrity Apprentice*, raising a ton of cash for St. Jude in the process.

Then there's the matter of *American Idol*, which resulted in its first-ever all country finale between youngsters Scotty McCreery and Lauren Alaina. Consider it Nashville's win: McCreery got the *Idol* crown, but he and Alaina both signed to Mercury and brought scores of fans with them.

We can only hope that 2012 brings even more media exposure for country music. But please, for the love of all that is sacred, let there be no *Snooki Goes Country* album.

—Jon Freeman



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CountryBreakout Airplay Awards

MusicRow's 9th Annual CRS Meet & Greet and CountryBreakout Awards returned to Cadillac Ranch on lower Broadway March 1 and attracted its biggest turnout to date. Columbia Nashville's **Joanna Smith** and Average Joe's **Colt Ford** both gave buzzworthy performances for the industry crowd.

Artist: Lady Antebellum
Breakout Artist: The Band Perry
Label of the Year: Capitol Nashville

Independent Artist: Burns & Poe
Reporter of the Year: Dale Desmond, KTHK
 Idaho Falls, ID



The Band Perry

23rd Annual MusicRow Awards

Republic Nashville's **The Band Perry** and lead singer **Kimberly Perry** cleaned house at the reader-voted 23rd Annual MusicRow Awards, held June 21 at ASCAP.

Breakthrough Songwriter: Kimberly Perry
Song of the Year: "If I Die Young"
Marketing Achievement: Big Machine/Taylor Swift and Capitol Nashville/Luke Bryan

Breakthrough Artist: The Band Perry
Producer of the Year: Paul Worley

Top 10 Album All-Star Musician Awards:

Bass: Jimmie Lee Sloas
Fiddle: Jonathan Yudkin
Steel: Paul Franklin

Drums: Shannon Forrest
Guitar: Ilya Toshinsky
Vocals: Wes Hightower

Engineer: Justin Niebank
Keyboards: Tony Harrell



Burns & Poe



Dale Desmond and MR's Jon Freeman



(L-R): MR's Jon Freeman, Shannon Forrest, MR's Sarah Skates, Tony Harrell, Jonathan Yudkin, Jimmie Lee Sloas, Wes Hightower and Ilya Toshinsky



Paul Worley and MR's David Ross

BMG Integrates Acquisitions; Adds Bug Music

BMG

RIGHTS MANAGEMENT

BMG Chrysalis aka BMG Rights Management morphed this year into a major publishing force under the Nashville leadership of Executive VP **Darrell Franklin**. As the year got underway BMG's Nashville offices finished the integration process for recently acquired Evergreen Copyrights and in the process **Jan Perry Rogers** and Dir. of Licensing **Tim Allen**, both formerly Evergreen staffers exited BMG. By mid April, **Tim Hunze** and **Dale Bobo** who previously headed the Nashville offices of Stage Three Music and Chrysalis Music, respectively, also exited. Both companies had been brought under the BMG umbrella in previous months. Other publishers that became part of BMG in recent years include Cherry Lane and Crosstown.

But BMG still had one more card to play in 2011 as it entered into an agreement to purchase Bug Music in a deal estimated to be worth \$300 million on Sept. 12. "With the acquisition of Bug Music and its vast collection of evergreen and contemporary compositions, BMG further establishes itself as a leading music rights management company," said **Hartwig Masuch**, CEO of BMG Rights Management.

"We look forward to working with Bug Music's exceptional roster of artists and songwriters." As the year closes BMG Chrysalis has moved back to Music Row. The company is now located at 29 Music Sq. East. Phone: 615-329-3999.

"I've grown up in Nashville and been around the music business all my life with my Dad being a studio musician. There have been a lot of changes this year all over Nashville and it's always difficult to see changes that affect friends. That goes without saying. However, BMG Chrysalis is a true music rights company with a qualified staff to sign and develop talent, which we have been doing all along. The acquisitions have given us the foundation to achieve the goal of being best in class and deliver for our writers. The challenges of building a team are the same whether achieved organically or through acquisitions. We are very proud of the writers that we represent and having them grow with us. 2012 will see continued growth especially on the signing front." —Darrell Franklin

—David Ross

DEC. 2010/JAN. 2011

◀ **Carrie Underwood** and **Lady Antebellum** are the big winners at the inaugural American Country Awards, held Dec. 6 in Las Vegas.

◀ **Tom Baldrice** starts 2011 in the President's chair at Average Joes Entertainment, label home to **Colt Ford**, **Josh Gracin**, and **Corey Smith**.

◀ Based on North American box office receipts in 2010, the **George Strait/Reba McEntire/Lee Ann Womack** tour is the biggest country outing, grossing \$41.6 million, followed by **Brad Paisley** with \$40.7 million, **Tim McGraw** with \$39 million, and **Carrie Underwood** with \$38.8 million, (Pollstar).

◀ Broken Bow CEO **Benny Brown** appoints **Jon Loba** Sr. VP/Label Group of This Is Hit, Inc., parent company of Broken Bow Records and Stoney Creek Records. This reunites Loba and BBR flagship star **Jason Aldean**, following Loba's 2007 exit to help launch The Valory Music Co.

◀ **Chris Loss** is upped to VP Promotion for The Valory Music Co.

◀ **Greg Hill** ends his agreement with Red Light Management and joins McGhee Entertainment as President of the Nashville office, bringing with him clients **Rodney Atkins**, **Adam Brand** and **Heidi Newfield**.

◀ **Judy McDonough** re-activates her PR company, JEMMedia.

◀ SESAC promotes **Shannan Hatch** to Sr. Dir., Writer/Publisher Relations.

◀ Business management firm Flood, Bumstead, McCready & McCarthy promotes **Julie Boos** and **Trey Dunaway** to Vice Presidents and owner/shareholders.

◀ Partners **Paul Worley**, **Glen Morgan** and **Wally Wilson** name **Kevin Herring** President of Skyville Records, home to flagship act **Stealing Angels**.

◀ **Kenny Chesney** and producer **Buddy Cannon** celebrate the No. 1 "Somewhere With

You," marking Chesney's 21st time at the top of the charts, and his 20th charttopper produced by Cannon.

FEBRUARY

◀ In a testament to the versatile sounds coming out of Music City, **Lady Antebellum's** big wins at the Feb. 13 Grammy Awards continue a three-year streak of Nashville artists leading

the night. Driven by the wild success of "Need You Now," the Capitol Nashville trio takes home the all-genre trophies for Song of the Year (with co-writer **Josh Kear**) and Record of the Year (with producer **Paul Worley**, and engineer **Clarke Schleicher**). Lady A was the leading country nominee heading into the show, and walked away with all but one of the awards for which it was nominated.

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◀ **Rascal Flatts** sign with Spalding Entertainment for management, after parting ways with Turner Nichols & Associates.

◀ UMG Nashville publicists **Amber Williams** and **Regina Stuve** exit. By April, Stuve is on board at Sony Music Nashville.

MARCH

◀ **Alan Jackson** enters a joint venture with Capitol/EMI Records Nashville. Jackson was the first artist signed to Arista Nashville, where he built a 60-million album selling career and first worked with Capitol Records Nashville President and CEO **Mike Dungan**.

◀ Publicist **Dixie Owen** leaves Capitol Records Nashville and joins UMG Nashville, following the recent exits of Williams and Stuve.

◀ At Capitol, **Lori Christian** rises to leader of the media relations team and taps former Sony colleague **Taryn Pray** to join her department.

◀ **Dan Bowen** is named Program Director of WSM-FM Nashville.

◀ **Cassandra Tormes** joins Cotton Valley Records as Creative Director, working for the company founded by producers **J. Gary Smith** and **John Smith**.

APRIL

◀ **Greg McCarn** is named General Manager of Black River Entertainment, home to **Craig Morgan**, **Sarah Darling** and more.

◀ **Cameo Carlson** joins Borman Entertainment's Nashville office as Head of Digital Business Development.

MAY

◀ **Len Blavatnik's Access Industries** enters an agreement to purchase **Warner Music Group** for approximately \$3.3 billion, including recording and publishing divisions. By year's end, the transaction has had little effect on Warner's Nashville operations.

◀ **John Grady** joins forces with New York based Crush Management to form a Nashville branch, home to **Kristen Kelly**, and the duo of **Sarah Zimmerman** and **Justin Davis**.

◀ *The Tennessean* is hit hard by lay-offs, with at least 15 writers exiting the newsroom including entertainment writer **Nicole Keiper**, and *Metromix* editor **Heather Byrd**. Remaining on board are writers **Peter Cooper**, **Cindy Watts** and **Dave Paulson**.

◀ Sony/ATV promotes **Duff Berschback** to Sr. VP, Legal Affairs and Business Development, Nashville.

◀ SunTrust Bank expands its Sports and Entertainment Specialty Group's music division by adding advisors **Earle Simmons**, **Amy Delk**, **Bryan Bolton**, and **Dusty Miller** to the Nashville branch, which is celebrating its 25th anniversary.

◀ Clear Channel Nashville names **Jon Anthony** Program Director for Big 98 WSIX. He continues his role as Managing Partner and Program Director for **Kenny Chesney's** No Shoes Radio.

◀ **James Stroud** launches R&J Records, a reincarnation of Stroudavarious Records with the same executives and artists.

◀ **John Zarling** is raised to VP Promotion & Media Strategy for the Big Machine Label Group.

◀ **Laura Heatherly**, Executive Director of the T.J. Martell Foundation Southern Region, is named CEO of the nationwide organization.

◀ **Mike Carpenter** takes the helm as General Manager of Cumulus Radio's Nashville stations.

◀ Sony/ATV Music Publishing signs **Skip Ewing**, the songwriter behind more than 25 hit singles, including 11 No. 1s.

◀ **Taylor Swift's** *Speak Now Tour* dress rehearsal at Nashville's Bridgestone Arena raises over \$750,000 for tornado relief efforts.

◀ Curb Records and **Tim McGraw** sue each other as McGraw attempts to end his relationship with his longtime label home.



Music Row came together Sept. 8 to toast the team behind **Blake Shelton's** four-week No. 1 hit "Honey Bee" at a shindig co-hosted by BMI, ASCAP and Warner Music Nashville at the latter's offices. Written by longtime friends **Rhett Akins** and **Ben Hayslip**, it is the fourth consecutive chart-topper for Shelton, and his ninth overall. (L-R) back: BMI's **Jody Williams**, EMI Music Publishing's **Jon Platt**, ASCAP's **Michael Martin**, Warner Music Nashville's **Chris Stacey**, producer **Scott Hendricks**, This Music's **Rusty Gaston**, EMI Music Publishing's **Ben Vaughn** and Starstruck Entertainment's **Brandon Blackstock**; front: Warner Chappell's **Steve Markland**, Hayslip, Shelton, Akins and Warner Music Nashville's **John Esposito**. Photo: Rick Diamond

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2011 CountryBreakout No. 1s

Jan. 7-14	Keith Urban "Put You In A Song" <i>Capitol</i>
Jan. 21-28	Luke Bryan "Someone Else Calling You Baby" <i>Capitol</i>
Feb. 4-11	Blake Shelton "Who Are You When I'm Not Looking" <i>WMN</i>
Feb. 18-25	Lady Antebellum "Hello World" <i>Capitol</i>
March 4-18	Thompson Square "Are You Gonna Kiss Me Or Not" <i>Stoney Creek</i>
March 25-April 1	Darius Rucker "This" <i>Capitol</i>
April 8	Miranda Lambert "Heart Like Mine" <i>Columbia</i>
April 15	Rascal Flatts "I Won't Let Go" <i>Big Machine</i>
April 22-29	Keith Urban "Without You" <i>Capitol</i>
May 6-13	Brad Paisley feat. Alabama "Old Alabama" <i>Arista</i>
May 20	The Band Perry "You Lie" <i>Republic Nashville</i>
May 27	Taylor Swift "Mean" <i>Big Machine</i>
June 3-10	Blake Shelton "Honey Bee" <i>WMN</i>
June 17	Justin Moore "If Heaven Wasn't So Far Away" <i>Valory</i>
June 24-July 1	Dierks Bentley "Am I The Only One" <i>Capitol</i>
July 8	Luke Bryan "Country Girl (Shake It For Me)" <i>Capitol</i>
July 15-29	Lady Antebellum "Just A Kiss" <i>Capitol</i>
Aug. 5-12	Trace Adkins "Just Fishin'" <i>Show Dog-Universal</i>
Aug. 19-26	Toby Keith "Made In America" <i>Show Dog-Universal</i>
Sept. 2-9	Keith Urban "Long Hot Summer" <i>Capitol</i>
Sept. 16-23	George Strait "Here For A Good Time" <i>MCA</i>
Sept. 30-Oct. 7	Blake Shelton "God Gave Me You" <i>WMN</i>
Oct. 14	Thompson Square "I Got You" <i>Stoney Creek</i>
Oct. 21	Taylor Swift "Sparks Fly" <i>Big Machine</i>
Oct. 28	Brantley Gilbert "Country Must Be Country Wide" <i>Valory</i>
Nov. 4-11	Lady Antebellum "We Owned The Night" <i>Capitol</i>



Keith Urban, Blake Shelton and Lady Antebellum each spent six weeks at No. 1 in 2011

JUNE

- ◀ WME Nashville quietly names agents **Greg Oswald** and **Rob Beckham** co-heads of the local operation.
- ◀ **CMA Music Festival** is a sellout for the second consecutive year. Average daily attendance over the four days comes in at 65,000.
- ◀ ole raises **Arthur Buenahora** to General Manager, Nashville Creative.
- ◀ Attorneys **Jordan Keller**, **Jason Turner**, **TD Ruth**, **Chris Andrews**, **Jennifer Ghanem** and **Jaime Heller** start a full-service entertainment law firm.
- ◀ **Shania Twain** launches a comeback which includes a new single and a two-year residency at Caesars Palace in Las Vegas beginning December 2012.
- ◀ The Academy of Country Music promotes **Tiffany Moon** to Exec. VP, Managing Director; **Michelle Goble** to Sr. VP, Membership & Events; and **Erick Long** to VP, Operations.
- ◀ Capitol/EMI Records Nashville hires **Donna Hughes** as National Director/Radio Syndication.
- ◀ Devastating fires hit the Nashville homes of **Trace Adkins** and legendary producer **Cowboy Jack Clement**.
- ◀ City National Bank opens its first Nashville branch, headed locally by **Holly Bell**. Joining her on the team are Senior Relationship Managers **Lori Badgett** and **Diane Pearson**, and Relationship Manager **Mandy Gallagher**. In September, the bank celebrates with a huge grand opening gala at its offices at 54 Music Sq. E.

JULY

- ◀ Octagon Entertainment expands into Nashville with the addition of **Stuart Dill** as

Selling The Country Sound 2011



As this overview goes to press we head toward the all-important last few weeks of the holiday selling season. To date, 2011 has been a roller coaster ride for country album sales. The first quarter closed with YTD sales down 13%. Q2 cut losses to 1.8% and by the close of Q3 the format had regained positive ground with an impressive 9% increase.

Looking at digital album sales, YTD (week ended 10/30/2011), fans had purchased 20.5% of the 31.92 million albums in digital format as compared with 16.4% for the same period in 2010. (Note: 80% of country album sales are still purchased in physical CD format.)

This was the first year that Nielsen SoundScan broke out country track sales. Through 10-30-11 fans had downloaded a hefty 120 million tracks. In TEA terms (Track Equivalent Album, 10 tracks=1 album) that's a robust 12 million additional albums!

Only seven albums this year passed the 100k debut sales week mark through 10-30-11 (listed below). Also of note was **Miranda Lambert's** digital-only **Pistol Annies** trio release which debuted with 42k, surprising many industry observers.

<u>Date</u>	<u>Artist</u>	<u>Album</u>	<u>Total</u>
5/29	Brad Paisley	<i>This Is Country Music</i>	153k
7/17	Blake Shelton	<i>Red River Blue</i>	116k
7/31	Eric Church	<i>Chief</i>	145k
8/14	Luke Bryan	<i>Tailgates & Tanlines</i>	145k
9/18	Lady Antebellum	<i>Own The Night</i>	347k
10/9	Scotty McCreery	<i>Clear As Day</i>	197k
11/6	Miranda Lambert	<i>Four The Record</i>	133k

As the 2011 sales play moves to its final curtain, the question to ask is, "will country remain in positive YTD territory vs. 2010?" Fasten your seatbelt, it's going to be close!

—David Ross



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Sr. VP, and GM, Nashville. Among Dill's management clients are **Billy Ray Cyrus**, **Laura Bell Bundy**, and **Jo Dee Messina**.

◀ Big Machine Label Group hires **Jake Basden** as Director of Publicity, replacing **Natalie Kilgore** who exits for George P. Johnson Marketing. By year's end Kilgore launches her own Dashboard Media.

◀ The Country Music Hall of Fame and Museum launches a \$75 million campaign to fund an expansion that will more than double its size. Due for completion in spring 2014, it

will be connected to the new Omni Nashville convention hotel next door.

◀ SESAC promotes **Shawn Williams** to Director, Strategic Marketing & Publicity.

◀ Tour stops by **Kenny Chesney** and **Taylor Swift** break records in the New York city area.

◀ Longtime artist manager and UMG Distribution executive **Cliff O'Sullivan** is named General Manager and Senior VP of Welk Music Group's Sugar Hill Records.

AUGUST

◀ CMT hires **Leslie Fram** as Sr. VP, Music Strategy, replacing **Jay Frank** who launches digital music company DigSin.

◀ Red Light Management taps **Tracy Gershon**, whose clients include **Ella Mae Bowen**, **Erin Enderlin**, and **Rodney Crowell**.

◀ **Cary Sherman** is named Chairman & CEO of the RIAA, succeeding **Mitch Bainwol**, who resigns to become CEO of the Alliance of Automobile Manufacturers.

◀ **Roger Murrah** exits his post as Sr. VP of Bug Music.

◀ **Jackie Patillo** is appointed Exec. Dir. of the Gospel Music Association.

◀ Warner/Chappell Music, together with joint venture partner Combustion Music, signs a co-publishing agreement with songwriter **Brett James**.

◀ **Albie Del Favero** takes the reins of *American Songwriter* magazine, joining the team as Co-Publisher, and President of its parent company ForASong Media, LLC.

◀ A **Sugarland** concert at the Indiana State Fair ends in tragedy when a storm causes the stage to collapse, claiming seven lives and injuring dozens more. Distraught, the band returns to the state for a benefit concert in late October.

◀ **Kent Marcus** and **Jeff Colvin** form entertainment law firm **Marcus & Colvin, LLP**.

◀ Combustion Music promotes **Chris Van Belkom** to VP.

SEPTEMBER

◀ **Cumulus Media's** \$2.4-billion takeover of **Citadel Broadcasting** is finalized, adding 200-plus stations to the nearly 350 that Cumulus already owns. The merger brings together Nashville country outlets WSM-FM (Cumulus) and WKDF (Citadel).

◀ **Dale Morris** and **Marc Oswald** of Morris Artist Management add longtime industry exec **Bob Mitchell** as a management partner.

◀ **Kim Buie** exits Lost Highway and joins Thirty Tigers, heading up the company's A&R department and taking on artist management duties.

◀ **Gator Michaels** opens full-service radio promotion company InstiGator Entertainment.

◀ **Aware Records/A-Squared Management** opens a Nashville office headed by manager **Josh Terry**. **Aware Records**, a joint venture with Universal Republic, represents **Mat Kearney** and **Guster**. **A-Squared Management** is home to Kearney, **Brandi Carlile**, and **Five For Fighting**.

◀ **peermusic** taps **Kim Wiggins** to serve as Creative Manager. **Ben Strain** fills the vacancy at Sony/ATV left by her departure.

◀ **Tim Hunze** heads up the new **Parallel Music Publishing** Nashville office.

◀ **Warner Music Nashville** hires **Nikki Herceg** as Senior Director of Publicity. She fills the vacancy left by the recent departure of **Jensen Sussman Arrowsmith**.

OCTOBER

◀ **Tim DuBois** announces plans to exit his post as **ASCAP** Vice President and Managing Executive, Nashville at the end of the year. **Marc Driskill** will expand his leadership role as VP & General Manager, Nashville.

◀ **The Academy of Country Music** establishes a Songwriter of the Year Award, to be presented at the ACM Honors in Nashville in fall 2012.

◀ **Black River Entertainment** hires **Doug Johnson** as VP, A&R.

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- ◀ **John Ozier** is upped to VP A&R for Curb Records.
- ◀ Magic Mustang Music adds **Keithan Melton** as Creative Director.
- ◀ **Jules Wortman** joins TNA Impact Wrestling as VP of Public Relations.
- ◀ Hit songwriter **Steve Bogard** signs with Magic Mustang Music.
- ◀ **Faith Quesenberry-Malloy** launches Honor Music & Entertainment to manage client of ten years **Craig Morgan**.
- ◀ Hit songwriter **Natalie Hemby** signs with EMI Music Publishing Nashville.
- ◀ **Norbert Nix** is appointed Vice President, Columbia/BNA Promotion.
- ◀ Nashville's newest venue **Marathon Music Works** opens with a performance by **Wanda Jackson**.



Revelers packed Cabana on May 25 to salute the songwriters of the multi-week **Sara Evans** No. 1, "A Little Bit Stronger." BMI, ASCAP and SESAC teamed to host the event honoring their respective affiliates **Luke Laird**, **Hillary Lindsey** and **Hillary Scott**. (L-R): Universal Music Publishing's **Kent Earls**, BMI's **Jody Williams**, Laird, ASCAP's **Mike Sistad**, Lindsey, Evans, Scott, SESAC's **Tim Fink**, EMI Foray Music's **Josh VanValkenburg**, producer **Tony Brown** (kneeling), BMG Chrysalis' **Darrell Franklin**, Raylene Music/BMG Chrysalis' **Taylor Lindsey**, and EMI Music Publishing's **Missy Wilson**.

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2011 Awards Season



Entertainer
of the Year
*Taylor
Swift*

At the 45th annual CMA Awards, they spread the love around. Entertainer (*Taylor Swift*), Female (*Miranda Lambert*), Male (*Blake Shelton*), Duo (*Sugarland*), Group (*Lady Antebellum*) and Video ("You and Tequila" *Kenny Chesney* featuring *Grace Potter*, directed by *Shaun Silva*) awards were the sole ones taken home by their respective winners.

Jason Aldean, who took home Album of the Year with producer *Michael Knox* (*My Kinda Party*), also won Vocal Collaboration with *Kelly Clarkson* ("Don't You Wanna Stay"). *The Band Perry* won Best New Artist, plus Single of the Year ("If I Die Young," produced by *Paul Worley*). Lead singer, *Kimberly Perry* won Song of the Year ("If I Die Young").

Guitar virtuoso *Mac McAnally* took home Musician of the Year honors for the fourth year in a row.



Country superstars **Garth Brooks** and **Alan Jackson** and hit songwriters **John Bettis**, **Thom Schuyler** and **Allen Shamblin** were inducted into the Nashville Songwriters Hall of Fame during the organization's 41st Anniversary Hall of Fame Dinner & Induction Ceremony, held Oct. 16 at the Renaissance Nashville Hotel. (L-R): Jackson, Schuyler, Mentor Award winner **David Conrad**, Bettis, Shamblin and Brooks. Photo: *Bev Moser*

Best New Artist
of the Year

*The Band
Perry*

► Neil, Kimberly
and Reid Perry



Male Vocalist
of the Year

*Blake
Shelton*

Female Vocalist
of the Year

*Miranda
Lambert*



Video of the Year

*"You and
Tequila"*

◀ Kenny Chesney,
Grace Potter and
Shaun Silva



Dave Haywood, ►
Hillary Scott and
Charles Kelley

Group of the Year

*Lady
Antebellum*



Duo of the Year

Sugarland



Bobby Braddock, Reba McEntire and Jean Shepard were officially inducted into the Country Music Hall of Fame this year. (L-R): Chairman of the Country Music Foundation Board of Directors, **Steve Turner**; Country Music Hall of Fame and Museum Director, **Kyle Young**; Shepard; Braddock; McEntire; and CMA CEO, **Steve Moore**. *Photo: John Russell/CMA*

Awards Season Continued...



Hillary Scott was named Songwriter of the Year at the SESAC Nashville Music Awards held Nov. 7. "Tomorrow," written by **Anthony Smith** and a No.1 hit for Chris Young, was named Song of the Year. Publisher of the Year honors went to EMI Foray Music and Hillary Dawn Songs. (L-R): SESAC's **Trevor Gale**; Scott; SESAC's **Pat Collins** and **Tim Fink**; and Smith. Photo: Ed Rode

Album of the Year & Vocal Collaboration

Jason Aldean



Musician of the Year

Mac McAnally



(L-R): ASCAP's **LeAnn Phelan** and **Marc Driskill**; Sea Gayle's **Chris DuBois**; Paisley; Shamblin; Sea Gayle's **Frank Rogers**; Hayslip; and ASCAP's **Tim DuBois**, **Mike Sistad** and **Michael Martin**. Photo: Ed Rode

▲ At the Nov. 8 BMI Country Awards in Nashville **Rhett Akins** and **Dallas Davidson** shared the Songwriter of the Year title, as well as Song of the Year honors for "All Over Me," recorded by Josh Turner. Sony/ATV Music Publishing Nashville scored its tenth consecutive Publisher of the Year win, and **Bobby Braddock** was saluted as a BMI songwriting Icon. (L-R): **Clay Bradley**, BMI Asst. VP Writer/Publisher Relations; **Troy Tomlinson**, Pres./CEO, Sony/ATV Music Publishing Nashville; BMI Pres./CEO **Del Bryant**; Akins; Braddock; Davidson; and **Jody Williams**, BMI VP Writer/Publisher Relations. Photo: John Russell

◀ At ASCAP's 49th annual Country Music Awards on Nov. 6, **Ben Hayslip** was named Songwriter of the Year and **Brad Paisley** received Songwriter/Artist of the Year honors. Country Song of the Year was "The House That Built Me," written by **Allen Shamblin**. Sea Gayle Music was named Publisher of the Year for the second consecutive year. A special musical tribute saluted **Don Williams**, who was honored with ASCAP's Golden Note Award.

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Twenty years ago, as a young PD in Northern Minnesota, I was reading *MusicRow* to stay on top of all that was happening in the music business. Twenty years later, as a label President, I'm still reading *MusicRow* to stay on top of what's happening in the music business! Congratulations David and team on an extraordinary run! And here's to another 30 years! —**Tom Baldrice**

MusicRow magazine has always given me a feeling that I'm experiencing news of our industry in real time, as opposed to current events in an approximate quick turnaround, as some rags do. Music reviews seem unbiased and realistic, with just enough idealism to satisfy the fan as much as the artistic reader. I use it as a source to stay relevant with today's music biz. —**Tony Brown**

Up-to-the-minute industry news with integrity, that's what *MusicRow* has always meant to me. Maybe some crystal ball forecasting, but no gossip and no trashing (except for a few Oermann record reviews). —**Woody Bomar**

Hallelujah for *MusicRow*! It reports promptly, thoroughly, and thoughtfully. It is a true must-read for the music industry. Happy birthday! —**Andrew Kintz**

MusicRow has always been the go-to resource for the most up-to-date information about our business and community. Congratulations on 30 years of success! —**Rusty Gaston**

Congrats to *MusicRow* on this 30th anniversary milestone! Thanks for always keeping us in the know on all things Nashville. —**Darrell Franklin**

MusicRow magazine has been an indispensable tool for songwriters and composers for three decades. Congratulations and here's to the next 30 years! —**Bart Herbison**

We are truly blessed to have *MusicRow* supporting country music, the people who write it, the people who play it, and the people who enjoy it. Like country music, *MusicRow* is truth. —**Hazel Smith**

The ability to celebrate 30 years in the music business is a rarity. When a publication like *MusicRow* hits that milestone, it's a testament to its impact on the music business on a daily basis. Congratulations on such a special birthday! —**Jay Frank**

Congratulations everyone at *MusicRow* magazine for an incredible run, already 30 years young. We appreciate the coverage that you have given each and every one of us throughout the years, more than reporting and informing us, you have also been a conduit and a common link to the people that create this industry and a contributing factor to our growth! Cheers. —**Gilles Godard**

Congrats to Sherod, David, and the whole gang at *MusicRow* for 30 great years of reporting what's happening across the board in our industry. Whether it's publishing, labels, tech, touring, or any other part of our industry, *MusicRow* has always led with insightful information on what's happening and a look into the future, through the infamous "crystal ball." Wishing you many more wonderful years of success at *MusicRow*. —**Neal Spielberg**

From David handing out one-sheets up and down the Row, to the earliest fax, to the print magazine, to email delivery; *MusicRow* has informed us, prophesied about us, congratulated us and mourned with us. These streets we affectionately call Music Row would not be the same without *MusicRow*. Congratulations on the Big 30! —**Troy Tomlinson**

Whether it's discussing the business of the area of town it's named after, or how all the new tools available to us for music promotion is affecting the game, David Ross and his crew have always stayed a step ahead. Here's to 30 more! —**Larry Pareigis**

Congratulations on getting to your 30th birthday. You look pretty good for your age. I appreciate the fact that you take the time to teach what to look for on industry issues year after year. —**Joe Galante**

Lord have mercy on your next 30 years. —**Scott Siman**

MusicRow stands alone as the first ever voice of our city's music community, and all these years later continues to thoughtfully nurture and grow the industry it serves. Brilliant, David Ross. —**Mary Ann McCready**

It seems just like yesterday that David Ross was hand delivering this four page pamphlet called *MusicRow* Directory to my office in the UA Tower, at the time. That was in 1981 and I am proud to have seen the growth of the magazine over the years. It has certainly become an important fiber of the Nashville music industry and I wish it continued success for the next 30 years. —**Jeff Walker**

For 30 years I have read *MusicRow* religiously. Sometimes when I am in the studio, I find out from the *MusicRow* emails what is happening on the street before I get back to the office. Congratulations. —**Mark Wright**

MusicRow magazine single-handedly raised the level of business conversation within Nashville's music industry, demanded our attention to critical issues, and forever dispelled any notion of Nashville as a lesser force than its counterparts in NY and LA. —**Robin Mitchell Joyce**

MusicRow magazine has become an institution that ties the community together and keeps the industry informed. —**Marion Kraft**

MusicRow magazine and I basically grew up in the business together. I will always remember David Ross hustling up and down Music Row as he was building the magazine. His passion for Country music and its characters is second to none. Celebrating 30 years of anything in life is a huge accomplishment. Congratulations and a Big (Machine) thanks to David and best wishes to all at *MusicRow* Enterprises for the next 30. BTW, Taylor will only be 52 years old when *MusicRow* turns 60. —**Scott Borchetta**

For all the impact you've had on Music Row, can you please do something about the effing one-way streets? Happy anniversary *MusicRow*. Love you! —**Blake Shelton**

Congratulations to *MusicRow* magazine on your 30th anniversary and thanks for all of your support. —**Ricky Skaggs**



What an outstanding idea to create a magazine that would keep Music Row informed and up-to-date on current Music Row news. Thanks David for 30 years of being The Music Row news guru and a great neighbor! —**Ree Guyer Buchanan**

MusicRow has evolved over the years into a daily must-read for me. Our business is changing so fast, *MusicRow*'s daily and breaking news updates help keep me completely informed and up-to-speed. Can't live without it! —**Whitney Daane**

Happy anniversary *MusicRow*! Even before I moved to Nashville I was a subscriber to *MusicRow*. David Ross along with his incredible roster of writers and staff has a knack for delivering topical information in a timely manner. I look forward to reading *MusicRow* for another 30 years!
—**John Esposito**

ROW

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RS

1981

MusicRow's three decade history boasts a lot of highs, but the magazine's digital transition has been especially impressive. It's an almost daily example not only of how to embrace change, but of how to harness change and use it to grow. —**Clay Bradley**

Congrats to *MusicRow* magazine on this 30-year anniversary. Advertising in your magazine has played an integral role in the continued growth and success of Regions Bank's Music Row Office. The InCharge issue is a valuable tool I use daily! Keep up the great work! —**Lisa Harless**

Congratulations on 30 years! Your magazine keeps me connected, informed and gives me a channel to reach the key players in the music business. Keep up the good work. We need you. —**Linda Edell Howard**

Congrats *MusicRow* on 30 years! You always have the most reliable and up-to-date news. I look forward to reading you online and in print for 30 more years. —**Kent Earls**

Nashville has grown into a full-throttle, full-service, multi-genre music center and *MusicRow* has grown right along with it. Congratulations on your 30th anniversary! —**Del Bryant**

MusicRow keeps me connected to the Row even when I'm a thousand miles away. I think of it as my own personal GPS. —**Bill Anderson**

MusicRow has made it possible for us to have an opportunity to get our records played on excellent local radio stations. These stations are tremendous indicators for the overall potential of our records and artists. The *MusicRow* CountryBreakout Chart has given opportunity to many artists who would have otherwise not had a chance to have their music played on good radio stations. —**Mike Curb**

When I first got started in this business I couldn't wait until the new issue of *MusicRow* magazine would come out...just like a kid waiting on Christmas. And you know what? I still do. Congrats to David and team for a groundbreaking 30 years. —**Ben Vaughn**

From *RowFax* to *MusicRow* to timely Tweets. You are always one step ahead. Congratulations to David, Sherod, and all the *MusicRow* family! —**Tim DuBois**

MusicRow magazine has become part of my week, and a source of reliable information that I use daily. David Ross and the team have created an amazing resource that is mandatory if you are in the music business in Nashville. Congratulations on your 30th anniversary. —**Tony Conway**

MusicRow was the first place that ever paid me to write. Not much—\$10—but enough to make me try it again. And again. For 30 years, *MusicRow* has nurtured talent and offered a unique perspective on Nashville's music industry. My life and, I'm sure, others would have been very different without it. —**Brian Mansfield**

Thanks *MusicRow* magazine for helping to make Nashville, Music City USA. —**Charlie Daniels**

Other than my husband, I'm unaware of anything else that has survived the Nashville music industry this long! Congrats on your 30th! —**Leslie T. DiPiero**

Back in the day (way back) my favorite section was the music video reviews. How excited I was the first time one of the videos I directed made the list. It felt as if I had finally been accepted into a very cool club. Thanks *MusicRow* for all you've done for so many years. It feels as if we have grown up together. Congratulations. —**Robert Deaton**

Congratulations on 30 years and a sincere thank you for always honoring and supporting our musicians, engineers and producers. —**James Stroud**

MusicRow began as a bold and risky dream of David Ross. His tireless pursuit of that dream created the single most important media outlet in Nashville's music community and one of the most important music media sources in the country. It has informed, educated and challenged an entire generation of music makers, executives, personal and business managers, agents, bankers and lawyers. Nashville and our music industry owe a great debt to *MusicRow* and its entire team for its contributions to our community and industry. Congratulations on your first 30 years. Can't wait to see what you have in store for us during the next 30! —**Mike Milom**

MusicRow is a must-read for anyone in the country music industry. It keeps me informed as to what is going on in all aspects of the industry. Congrats on 30 great years! —**Frank Rogers**

Can we get a hell yeah for *MusicRow* on 30 years? You don't look a day over 29. Happy anniversary! —**Big & Rich**

I can't imagine *Music Row* without *MusicRow* magazine. David Ross has given us more than information and news. With careful, insightful writing he has explored ideas, helped us understand each other and captured the tenor of the last thirty years in Nashville. Looking through an old issue is like going back in time...it's all there. The affection and respect for our business felt by David and the staff of *MusicRow* is evident and I offer the same to them in return. —**Dale Bobo**

There's not a more useful, addictive, and important daily information tool than *MusicRow*. For decades, *MusicRow* has greatly contributed to defining Nashville's music community with timely information that keeps us all competitive. Invaluable. —**Jody Williams**

The Nashville music community is beyond blessed to have a trade publication like *MusicRow* magazine. The publication is comprised of people who are passionate about music as a business and work with industry leaders to report the happenings both locally and globally in our industry. I am proud to call Sherod, David and Bob dear friends and look forward to another 30 years! —**Lori Badgett**

In 1990, I began working at Arista Nashville, but my family was still back in Minneapolis. One of the first people I met here was Boston native, and *MusicRow* publisher, David Ross. I asked for his "northerner" advice about selling my snow blower before I moved to Nashville. He advised me to sell it, but I ignored his advice. When a decent snowfall hit Middle Tennessee 15 years later, I was so happy, and certain that my neighbors would be impressed I owned one of these marvelous machines. I pulled it out of storage, gassed it up and the fucking thing wouldn't start. David was right. And to this day...he usually is. —**Mike Dungan**



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Nashville-Related Music Obituaries

by: Robert K. Oermann

As the year draws to a close, we pause to recall those members of our community who passed away during 2011.

Country Music Hall of Fame members Charlie Louvin and Ferlin Husky are in our memorial. In addition to Louvin, the Opry cast lost Mel McDaniel, Billy Grammer and Wilma Lee Cooper. Louvin is also a member of the Nashville Songwriters Hall of Fame, which also lost Don Wayne. Other songwriting greats now gone include Harley Allen, Liz Anderson and Charlie Craig. Three of our senior legends died during the past year. Wade Mainer was 104, Johnnie Wright was 97, and Doc Williams was 96. The Charlie Daniels Band lost two alumni, Tommy Crain and Taz DiGregorio. Many beloved Music Row business figures are also no longer with us, including Steve Popovich, Charlie Fach, Don Butler, Ron Baird and Bill Johnson.

The music that these folks left behind will live forever.

2011

GEORGE L. YATES

73, died Dec. 31, 2010.

Member of R&B group The Imperials ("Who's Gonna Love Me," 1978). Later, lead guitarist in Nashville R&B band The Endeavors.

JEAN KELLER HEARD

86, died Jan. 2.

Former performer with Nashville Symphony Orchestra. As the wife of Chancellor Alexander Heard, she was instrumental in merging The Blair School of Music with Vanderbilt University in 1981.

KENNY EARL WINKLER

68, died Jan. 4.

Guitarist in local rock 'n' roll groups The Counts, The Chessmen and Key Largo.

MARGARET WHITING

86, died Jan. 10.

Pop star who teamed with singing cowboy Jimmy Wakely for a series of duets, including "Slipping Around" (1949), "A Bushel and a Peck" (1950) and more. "Slipping Around" made her the first woman to have a No. 1 hit on the country charts. Original singer of the standard "Baby It's Cold Outside" (a 1949 duet with her mentor, Johnny Mercer).

DUGG COLLINS

67, died Jan. 11.

Country DJ and western-swing bandleader. A fixture on the air in Amarillo, TX for years. CMA DJ of the Year in 1967. (real name: Fred H. Collins).

TOMMY CRAIN

59, died Jan. 13.

Lead guitarist for The Charlie Daniels Band from 1975 to 1989.

JOE FORRESTER

91, died Jan. 16.

Country performer of the 1930s and 1940s who worked with Bill Monroe, Gene Autry, Georgia Slim and others on WSM/Nashville, KVOO/Tulsa, and KRLD/Dallas.

TEDDIE PALMER MARTIN

96, died Jan. 19.

Member of pioneering country recording act The Palmer Sisters. Last surviving participant in the landmark Victor Records "Bristol Sessions" of 1927.

JIM WILLIAMSON

75, died Jan. 20.

Noted Music Row studio engineer who recorded Merle Haggard, Bob Dylan, Tammy Wynette, Loretta Lynn, Johnny Cash, Kris Kristofferson and other stars for producers such as Owen Bradley, Don Law, Ken Nelson and Billy Sherrill.

LAMAR FIKE

75, died Jan. 21.

As a member of Elvis Presley's "Memphis Mafia," his roles included transportation coordinator, and Las Vegas lighting director in the 1970s. Ran the Nashville operation for Hill & Range Publishing in 1963-1972. Later an assistant to Jimmy Bowen at Capitol Records.

BOBBY POE

77, died Jan. 22.

Rockabilly artist who performed with

Big Al Downing and Wanda Jackson with his band The Poe Kats. Also publisher of *Pop Music Survey*, a radio tip sheet. Member of the Rockabilly Hall of Fame and the Kansas Music Hall of Fame.

BUDDY CHARLETON

72, died Jan. 25.

Renowned pedal steel guitarist. A member of Ernest Tubbs' finest band of Texas Troubadours, 1962-73. Session musician for Loretta Lynn, Porter Wagoner, Faron Young and more. Designer at Sho-Bud Guitars. Member of the Steel Guitar Hall of Fame. (real name: Elmer Lee Charleton).



CHARLIE LOUVIN

83, died Jan. 26.

Country Music Hall of Fame and Grand Ole Opry member as one-half of The Louvin Brothers with Ira Louvin (1924-1965). Team was noted for such 1950s hits as "When I Stop Dreaming," "I Don't Believe You've Met My Baby," and "Knoxville Girl," many of which he co-wrote. After duo's 1963 breakup and brother Ira's 1965 death, Charlie's solo hits included "See the Big Man Cry" (1965). He also had hit duets with Melba Montgomery. Louvin enjoyed a revival in Americana in 2007. (real name: Charlie Elzer Loudermilk).

DOC WILLIAMS

96, died Jan. 31.

Star of the Wheeling Jamboree on WWVA radio, 1937-2003. Record store, publishing company and Wheeling

Records label owner in West Virginia. Versatile, durable stylist who performed cowboy, polka, bluegrass, honky-tonk, folk, pop and ethnic songs. Popularized "The Cat Came Back," "Roses Are Blooming," "Silver Bell," and others. Publisher of widely popular 1942 guitar-instruction book that remains in print. (real name: Andrew John Smik Jr.)

DON BUTLER

80, died Feb. 3.

Member of the Gospel Music Hall of Fame. Executive Director of Gospel Music Association 1976-1991. Began career as gospel singer in such groups as The Marksmen, The Revelaires, and The Ambassadors. In 1964, he co-founded the GMA. Producer of GMA's Dove Award TV specials.



RON BAIRD

60, died Feb. 3.

Founder of CAA's Nashville office and its head in 1991-2004. Formerly a booking agent at The Jim Halsey

Company. At CAA he oversaw touring careers of Clint Black, Billy Dean, Alan Jackson, Toby Keith, Shania Twain, Barbara Mandrell, Martina McBride, Reba McEntire and more. *Performance* magazine's Country Agent of the Year in 1996-98 and *Pollstar*'s in 1999. President and Chairman of the Board of CMA in 2002-03.

RAMSEY CASTEEL

29, died Feb. 3.

Associate manager at Mike Robertson Management.

BUD REED, 93, died Feb. 12.

Husband and picking partner of late mountain-music stylist Ola Belle Reed (1916-2002). They recorded for Rounder and Folkways in the 1970s, and he had a solo Jimmie Rodgers tribute CD in 1982.

RINEKE VAN BEEK, 57, died Feb. 14.

Dutch country music journalist who wrote for *Country Gazette* for decades. Honored by CMA in 2005 with Wesley Rose International Media Achievement Award.

DANNY WINCHELL

84, died Feb. 16.

WAMB radio show host, pop singer, magazine publisher, record producer and promoter. Had a 1952 pop hit with "Carolina in the Morning" and reportedly co-produced 1961's No. 1 hit "Blue Moon" by The Marcels. Performed in Nashville pop trio Moonlight & Memories.

VICTORIA CONTRERAS

61, died Feb. 17.

Singer in Christian-music trio The Emeralds. Organizer of the Larry Butler Golf Tournament and the Hori Pro Golf Tournament. Wife of song plugger Juan Contreras.

GERALD "RED" ROBERTS

78, died Feb. 17.

Fiddler and lead guitarist with the Rounder Records act Connie & Babe and The Backwoods Boys for 35 years.

CLAUDIA PAYNE

64, died Feb. 22.

Canadian country recording artist, noted for 1981's "Cheatin' Songs" and "Two Sides to Every Story." (real name: Claudia Delia Payment).

ENOCH SULLIVAN

79, died Feb. 23.

Fiddler and leader of Alabama's gospel-singing Sullivan Family.

MILLARD PRESSLEY

88, died Feb. 25.

Bluegrass recording artist for the King, RCA and Blue Hen labels.

A. FRANK WILLIS

60, died Feb. 27.

Canadian country entertainer known as "The One-Man Band from Newfoundland." Biggest hit was 1979's "Take Me As I Am."

JOHNNY PRESTON

71, died March 4.

Texas singer of such hits as "Running Bear" (1959), "Cradle of Love" (1960) and "Feel So Fine" (1960). "Running Bear" featured "Indian" chanting by George Jones and J.P. Richardson (The Big Bopper), who wrote and produced it. (real name: Johnny Preston Courville).

RICHARD LEE OWENS

59, died March 8.

Lead guitarist for local rock band The Jaguars.

BILL MYRICK, 84, died March 12.

Guitarist for Bill Monroe and later host of the NPR Internet bluegrass show *Silvergrass and Purple Sage*.

DAVID DEESE

69, died March 13.

Banjo player who was an alumnus of *The Arthur Smith Show* in North Carolina, of Bill Monroe's Blue Grass Boys, Red Smiley's band, The WBT Briarhoppers and Betty Fisher's band.



TODD CERNEY

57, died March 14.

Grammy nominated and ASCAP awarded pop and country songwriter whose catalog includes "I'll

Still Be Loving You" (Restless Heart), "Good Morning Beautiful" (Steve Holy) and cuts by artists as diverse as Lynyrd Skynyrd, Etta James, Cheap Trick, The Four Tops, Jason & The Scorchers, Levon Helm, Aretha Franklin and The Whites. Husband of Nashville media personality Kip Kirby.

CARLTON HANEY

82, died March 16.

Member of the Bluegrass Music Hall of Fame. In 1965 staged the first multi-day bluegrass festival in history at Fincastle, VA. He ran the New Dominion Barn Dance in 1956-64, booked Bill Monroe in 1953-55, managed Reno & Smiley in 1956-65 and published national periodical *Muleskinner News* for decades.



FERLIN HUSKY

85, died March 17.

Country Music Hall of Fame member who charted more than 50 titles between 1953 and 1975. His hit making

began with 1953's "A Dear John Letter" and "Forgive Me John," duets with Jean Shepard that launched both artists' radio careers. Subsequent hits included "I Feel Better All Over" (1955), "Gone" (1957), "Wings of a Dove" (1960), "Timber I'm Falling" (1962), and "Heavenly Sunshine" (1970). One of country's most prolific B-movie makers. As a concert entertainer, considered to be the top showman of his era.

AASHID HIMONS

68, died March 19.

Leader of Nashville reggae group Afrikan Dreamland. Star of long-running cable-access TV show *Aashid Presents*. Creator of Nashville's first long-form video. Recorded more than 30 LPs, cassettes and CDs in reggae, blues, world-music and new age styles. Character parts in country videos and independent films.

RALPH MOONEY

82, died March 20.

Co-writer of 1956 Ray Price standard "Crazy Arms." Steel guitarist noted for work on discs by Buck Owens and Merle Haggard. A 20-year member of Waylon Jennings' band, The Waylors. Member of the Steel Guitar Hall of Fame.

SAM LITTLETON

73, died March 22.

A 20-year broadcasting veteran of WSM, The Grand Ole Opry and WSMV-TV in Nashville.

JILL FRANCIS HUDSON GREEN

65, died March 26.

Radio-industry veteran with 35 years at Tennessee Association of Broadcasters. Formerly with WKDA.

TERRY SUMSION

64, died March 26.

Canadian country recording artist. Signature song was "Our Lovin' Place."



HARLEY ALLEN

55, died March 30.

Singer-songwriter responsible for "Rollin'" (Garth Brooks, 1995), "Between the Devil

and Me" (Alan Jackson, 1998), "The Little Girl" (John Michael Montgomery, 2000), "The Baby" (Blake Shelton, 2003), "Tough Little Boys" (Gary Allan, 2003), "If Nobody Believed in You" (Joe Nichols, 2004), "My Last Name" (Dierks Bentley, 2004), "Awful Beautiful Life" (Darryl Worley, 2007), "I'll Wait for You" (Joe Nichols, 2007) and "Like My Dog" (Billy Currington, 2011). BMI's Country Songwriter of the Year in 2005. Two-time Grammy winner as a member of The Soggy Bottom Boys on film soundtrack *O Brother Where Art Thou*. His "Me and John and Paul," recorded by The Grascals, was 2005 IBMA Song of the Year. Son of Bluegrass Hall of Fame member Red Allen (1930-1993).

MEL McDANIEL

68, died March 31.

Opry star with a long string of hits on Capitol. Biggest included 1984 No. 1 "Baby's Got Her Blue Jeans On,"

"Louisiana Saturday Night" (1981), "Right in the Palm of Your Hand" (1981), "Let it Roll" (1985, written by Chuck Berry), "Stand Up" (1985) and "Stand on It" (1986, written by Bruce Springsteen). As a songwriter, hits by Conway Twitty, Kenny Rogers and Hoyt Axton.

GIL ROBBINS

80, died April 5.

Former member of folk group The Highwaymen, 1962-64. Later manager of Greenwich Village folk club The Gaslight.

COYOTE McCLOUD

68, died April 6.

Pop-radio broadcast personality in Nashville for more than 30 years with on-air stints at WMAK, WYHY, WZPZ and WRQQ. The first off-camera voice for CMT. Leader of "The Zoo Crew" on Y-107 as city's first "shock jock." Writer-performer of novelty song "Where's the Beef?"

RANDY WOOD

94, died April 9.

Founder in 1947 of mail-order giant Randy's Record Shop in Gallatin, TN. Shop advertised on 50,000-watt WLAC selling r&b records to white teens, setting stage for birth of rock 'n' roll. Founder in 1950 of Dot Records, the label that brought pop fame to Pat Boone and more. Dot's country successes included Jimmy C. Newman's 1954 "Cry, Cry, Darling" and 1957's "A Fallen

Star," Mac Wiseman's "Tis Sweet to Be Remembered" and Leroy Van Dyke's 1957 "The Auctioneer." Wood sold Dot to Paramount in 1957 and moved to California to continue serving as its president until 1967. On West Coast, Wood co-founded Ranwood Records with Lawrence Welk.

STAN HEDGES

54, died April 13.

Known as "Stan the Man," a blues musician in Nashville bands The Mojo Men, The Businessmen, and Hal Newman & The Mystics of Time.

ROY EDWARD BURRIS

79, died April 19.

Former drummer in Merle Haggard's band The Strangers. Co-writer of iconic 1969 hit "Okie From Muskogee."

JIM DICKSON

80, died April 19.

Songwriter, bass player, artist manager, photographer and producer of Byrds, Dillards, Gram Parsons, Flying Burrito Brothers, Gosdin Brothers and others.

HAZEL DICKENS

75, died April 22.

Acclaimed mountain folk/bluegrass stylist. Noted for her work in Rounder Records duo Hazel & Alice, which influenced and inspired Emmylou Harris, The Judds, Alison Krauss and others. Her feminist and coal-mining compositions were featured in numerous films and recorded by Dolly Parton, Kathy Mattea, and Cherrylholmes. Member of the West Virginia Music Hall of Fame, Folk Alliance Lifetime Achievement awardee and 2008 recipient of the National Heritage Award from the NEA. First woman to receive an IBMA Award of Merit. Co-author of 2008 autobiography *Working Girl Blues*.

NORIO OHGA

81, died April 23.

Developer of the compact disc. Former president and chairman of Sony, 1982-95.

HUEY P. MEAUX

82, died April 23.

Houston-based record producer, label owner and colorful entrepreneur. Among hits he launched are "Before the Next Teardrop Falls" and "Wasted Days and Wasted Nights" by Freddy Fender, "You'll Lose a Good Thing" by Barbara Lynn, "Breaking Up Is Hard to Do" by Jivin' Gene, and early sides by Mickey Gilley and Roy Head.

CHARLIE FACH

82, died April 25.

Record executive at Smash (Roger Miller), PolyGram (Bachman-Turner-Overdrive, Kool & The Gang), and Mercury. Moved to Nashville in 1979 and was executive producer of Mercury hits by George Burns and The Kendalls. He formed Compleat Records as own label in 1982 and issued a string of hits by Vern Gosdin.

LES MCINTYRE

69, died April 28.

Music journalist who contributed reviews and articles to *Bluegrass Unlimited*. Also a radio broadcaster over WAMU in Virginia.



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RONNIE CAMPBELL

70, died May 3.

Broadcast information officer for Tennessee House of Representatives. Also host of the *Old Time Gospel Singing* local TV show in Nashville for the past 19 years.

"JOHNNY K" KOVAL, 77, died May 6.

Member of the Country Music Disc Jockey Hall of Fame and a longtime air personality on WSM.

JOEY KNIGHT, 56, died May 7.

Canadian country star noted for 1984 hits "Haunting Memories" and "There's a Song on the Jukebox." (real name: Joey Vantour).

DOLORES FULLER, 88, died May 9.

Lyricist whose songs include Elvis Presley's "Rock-a-Hula Baby" and "I Got Lucky," plus Peggy Lee's "Losers Weepers," Tanya Tucker's "I Love the Way He Loves Me," and Nat King Cole's "Someone to Tell It To." Formerly the actress/girlfriend of notoriously bad director Ed Wood and the star of his films *Glen or Glenda* and *Jail Bait*.

RICHARD COWL, 88, died May 9.

Nashville actor and WAMB radio announcer. Formerly in Hollywood in films, commercials and 1960s TV series *Bat Masterson*, *Gunsmoke*, *The Adams Family*, etc.

DAVE McCASKELL, 58, died May 14.

Singer, songwriter, trumpeter and guitarist. Known as "Amazon Ted." Performed with Shenandoah and others.

SHANNON CHILDRESS

46, died May 16.

Producer and songwriter for such Christian artists as The Greenes, The Hoppers, The Beene Family, The Wilburns and The Daniel Edwards Family.

MATTHEW GRAHAM WILLIAMSON JR., 82, died May 20.

Champion fiddle player and former Grand Marshal at Uncle Dave Macon Days in Murfreesboro.

JOLENE MERCER, 66, died May 28.

Texas-based music publicist who worked with Chris LeDoux, Janie Fricke, Asleep at the Wheel, Charley Pride, Neal McCoy, Mark Nessler and others.

HARLAND POWELL

70, died May 28.

Guitarist for Sonny James, Boxcar Willie, Tony Douglas and the Big D Jamboree in Dallas.

REGINA MARIE HART

43, died May 30.

Radio disc jockey who broadcast as "Roxanne" on Lightning 100. Voted Nashville radio's "Best Newscaster" in 2007.

JACK LINNEMAN, 89, died June 1.

Founder, in 1963, of Hilltop Studios, one of Nashville's most enduring recording facilities. Formerly engineer at Starday/King Records and a member of the bands of Webb Pierce and Carl Story. Resonator guitarist who recorded instrumentals for Starday. Father of Grand Ole Opry musician Billy Linneman.

ANDREW GOLD, 59, died June 3.

Singer, songwriter, producer and multi-instrumentalist. Best known for 1977 pop smash "Lonely Boy" and for writing "Thank You for Being a Friend," theme song of TV's *Golden Girls*. Also co-wrote Wynonna's 1992 chart-topping "I Saw the Light," and the 1994 Trisha Yearwood hit "Better Your Heart Than Mine." As a member of Linda Ronstadt's band in the 1970s, he backed her vocally and instrumentally on many hits. Son of Oscar winning composer Ernest Gold and soundtrack singer Marni Nixon.

FRANKIE TOLER, 59, died June 4.

Drummer for Allman Brothers, Dickie Betts & Great Southern, Gregg Allman and Marshall Tucker.

J. HAROLD LANE, 82, died June 6.

Tenor vocalist with The Speer Family for 22 years. Writer of more than 50 gospel songs, including "I'm Standing on the Solid Rock." Member of the Southern Gospel Music Hall of Fame.

PHIL WALDEN JR., 48, died June 7.

Atlanta entertainment attorney and former Nashville Capricorn Records executive. Son of Capricorn founder Phil Walden (1941-2006).

STEVE POPOVICH, 68, died June 8.

Chief of Mercury Records on Music Row in 1986-88, where he signed Johnny Cash, Kris Kristofferson, Lynn Anderson, and Johnny Paycheck. Brought Kathy Mattea to the top of the country charts. Head of his own Cleveland International label from 1976 onward, where he guided the country comebacks of B.J. Thomas and Donna Fargo, made a star of Meat Loaf and signed David Allan Coe. Formerly at CBS Records for 20 years, where he signed Michael Jackson, Charlie Daniels, Cheap Trick, Ted Nugent and Boston and promoted pop hits for Janis Joplin, Sly & The Family Stone, Loggins & Messina, Tony Bennett and dozens more.

SPEEDY KRISE, 89, died June 9.

Pioneering and influential resonator guitar player. Worked at WNOX in Knoxville in the late 1940s backing Molly O'Day. In 1950-51 recorded solo for Capitol and backed Carl Butler. Bluegrass songwriter. (real name: George E. Krise, Jr.).

**TONY LOPACINSKI**

44, died June 15.

Former guitarist for pop/rock band Train who moved to Nashville in 2005. Bandleader for Josh

Gracin and co-writer of his 2007 top-10 hit "We Weren't Crazy." Also backed Shelly Fairchild, Bobby Pinson, Sara Evans, Sarah Buxton and Julie Roberts.

BILL JOHNSON, 68, died June 15.

Grammy Award winning CBS Records art director in 1980s and 1990s. Creator of iconic logo for *Rolling Stone* magazine, as well as logo for *MusicRow* magazine.

GAYE DELORME, 64, died June 23.

Canadian guitarist and record producer who worked with western star

Ian Tyson and comics Cheech & Chong. Co-produced k.d. lang's 1984 debut album *A Truly Western Experience*.

CHARLIE CRAIG, 73, died July 1.

Country songwriting great. Hits include "Wanted" (Alan Jackson, 1990), "I Would Like to See You Again" (Johnny Cash, 1973), "She's Single Again" (Janie Fricke, 1985), "Between an Old Memory and Me" (Travis Tritt, 1994), "Leavin' Been a Long Time Comin'" (Shenandoah, 1992), "Let's Get Over Them Together" (Moe Bandy & Becky Hobbs, 1983), and "Carolina" (Keith Stegall, 1985).

GERALD HOUSE, 69, died July 5.

Writer of Mel Tillis hits "Midnight, Me and the Blues" (1974) and "I Got the Hoss" (1977). Author of *Dial-a-Chord*, a guide to the Nashville Number System.

KENNY BAKER, 85, died July 8.

Member of the Bluegrass Music Hall of Fame. Highly influential fiddler in Bill Monroe's Blue Grass Boys. Also a sideman for Josh Graves, Osborne Brothers and Tom T. Hall. A 1993 recipient of National Heritage Fellowship from the NEA.

WILLIE ROBERTSON

67, died July 9.

Co-founder of Robertson Taylor. insurance firm for live entertainment events.

TRAVIS BEAN, 63, died July 10.

Innovative and collectible California electric guitar maker.

DAN PEEK, 60, died July 24.

Grammy-nominated CCM artist who had top-10 gospel hits with "All Things Are Possible" (1979), "Doer of the World" (1984), and "Cross Over" (1987). Also recorded CCM music as member of the group Peace in 1990s. Formerly in pop group America, where he sang and played on hits "A Horse with No Name" (1972), "Ventura Highway" (1972), and "Sister Golden Hair" (1975).

JOE PAUL NICHOLS

69, died July 27.

Texas traditionalist country artist, formerly a cast member at Big D Jamboree in Dallas.

JACK BARLOW, 87, died July 29.

Country singer on Dot Records in 1960s and 1970s. Top-40 titles included "Baby Ain't That Love," and "Catch the Wind." Later a jingle singer for Budweiser, Chrysler, Dollar General, Kraft, Dodge, and Kellogg's. (real name: Jack Harold Butcher).

TRUDY STAMPER

94, died July 30.

Longtime artist relations and publicity executive at the Opry. She famously took an Opry troupe to Carnegie Hall in 1947 (Ernest Tubb, Minnie Pearl, George D. Hay) and again in 1961 (Patsy Cline, Bill Monroe, Grandpa Jones, Faron Young, Jim Reeves). Penned liner notes for 1963's *The Patsy Cline Story*. Stamper dubbed the Ryman "The Mother Church of Country Music." Widow of National Life executive John Powell Stamper, the author of WSM's parent company's

1968 corporate biography *The National Life Story*.

TOM DEAN, 64, died Aug. 3.

Singer, songwriter, guitarist. With brother Tim, a member of Nashville music duo The Dean Twins, who entertained and toured for more than 40 years.

**MARSHALL GRANT**

83, died Aug. 7.

Bass player in Johnny Cash's band The Tennessee Two. He played on almost all of the big Cash

hits and was also Cash's road manager for 25 years. Career-long manager of The Statler Brothers until their retirement in 2004. Author of 2006 memoir *I Was There When it Happened: My Life with Johnny Cash*. The Tennessee Two were inducted into the Musicians Hall of Fame in 2007.

**BILLY GRAMMER**

85, died Aug. 10.

Grand Ole Opry star known as one of country music's finest flat-top guitarists. His 1959 pop-crossover hit

"Gotta Travel On" launched Monument Records. Other charted titles include "Bonaparte's Retreat" (1959), "I Wanna Go Home" (1963, later known as "Detroit City"), "The Real Thing" (1967) and "Jesus Is a Soul Man" (1969). In 1957-58 a regular on *The Jimmy Dean Show* on CBS-TV. Also a top session musician on Music Row. Designer of his own Grammer Guitar model.

BILL PRYOR

age unknown, died Aug. 16.

TV and movie producer, screenwriter, entertainment journalist, motor sports enthusiast, columnist for Lane Motor Museum newsletter. Husband of Frist Museum's Ellen Pryor, a former Music Row publicist.

OWEN DAVIS, 64, died Aug. 19.

Nashville singer-songwriter who wrote theme song for acclaimed 1983 documentary film "The Other Side of Nashville," in which he appeared alongside Kris Kristofferson, Johnny Cash, Emmylou Harris, Hank Williams Jr. and others.

JERRY LEIBER, 78, died Aug. 22.

Co-writer of the country duet standard "Jackson," as well as duet hits for Billy "Crash" Craddock, Mickey Gilley and Elvis Presley. His pop standards include "Stand By Me," "Hound Dog," "Jailhouse Rock," "Charlie Brown," "Love Potion #9," "Spanish Harlem," "Yakety Yak," "There Goes My Baby" and "On Broadway."

PAUL DAVID SMITH

78, died Aug. 22.

Contest-winning Kentucky old-time fiddler who recorded for Rounder.

FRANK DILEO, 63, died Aug. 24.

Legendary music business executive, based in Nashville during latter years of his career. Leadership Music graduate

(2008) noted for managing superstar Michael Jackson and working with Taylor Dayne, Prince, Bon Jovi's Richie Sambora and others. Formerly with CBS Records and in the 1970s in Nashville with Monument Records.

HAROLD SHAFER

76, died Aug. 27.
 Founder of Lofton Creek Records, MusicRow's Mid-Sized Label of the Year in 2008.

GEORGE GREEN

59, died Aug. 28.
 John Cougar Mellencamp's co-writer on more than a dozen songs, including hits "Hurts So Good," "Crumblin' Down" and "Rain on the Scarecrow." Also co-writer of 1985 Oak Ridge Boys hit "Come On In (You Did the Best That You Could Do)," and a songwriting collaborator with Kenny Chesney on several tunes.



DON WAYNE

78, died Sept. 12.
 Nashville Songwriters Hall of Fame member noted for hits "Country Bumpkin" (Cal Smith, 1974) and "Saginaw, Michigan" (Lefty Frizzell, 1964). Other notable copyrights are "What In Her World Did I Do" (Eddy Arnold, 1979), "If Teardrops Were Silver" (Jean Shepard, 1966), "Nashville" (David Houston, 1971), "Hank" (Hank Williams Jr., 1973) and "Walk Tall," (Faron Young, 1965). (real name: Donald William Choate).



WADE MAINER

104, died Sept. 12.
 America's oldest country star. In M a i n e r ' s Mountaineers, he recorded "Maple on the Hill" in 1935, one of the biggest country hits of the Great Depression. Group regarded as paving way for bluegrass music. Formed Mountaineers with fiddling brother J.E. (Joseph Emmett) Mainer (1898-1971). Also recorded as a duo with Zeke Morris, and in Wade Mainer & The Sons of the Mountaineers. This group was responsible for his other major hit, 1939's "Sparkling Brown Eyes." Retired from music 1953-72. Began performing again in 1970s at folk festivals, frequently with wife Julia Brown Mainer. As "Hillbilly Lilly," she was also a country radio veteran. Staged debut on Grand Ole Opry in 1995. In 1997, a National Heritage Fellowship winner.

WILMA LEE COOPER

90, died Sept. 13.
 Famed for her work in Wilma Lee & Stony Cooper and The Clinch Mountain Clan. Band helped to popularize the dobro. Rose to fame at WWVA Wheeling Jamboree. Joined Opry cast in 1957. Biggest hits "Come Walk with Me" (1958), "Big Midnight Special" (1959), "There's a Big Wheel" (1959) and "Wreck on the Highway" (1961). Husband Stony Cooper (1918-1977) was fiddler and bandleader. She played guitar and sang lead. Daughter Carol Lee Cooper leads the Opry's backup vocal group.



BOB SULLIVAN

59, died Sept. 15.
 Music-business attorney with Loeb & Loeb. Clients included Johnny Cash, B.B. King, Thompson Square, EMI Publishing, John Prine, Waylon Jennings, Peter Frampton, and Lynyrd Skynyrd.

ART CELSIE

94, died Sept. 22.
 Leader of pioneering Canadian country band The Singing Plainsmen.

PAUL KIRBY

48, died Sept. 25.
 Co-founder and lead singer of Nashville rock band Walk the West as well as the country-rocking group The Cactus Brothers. Both recorded for Capitol/EMI/Liberty. The latter appeared in 1993 George Strait movie *Pure Country*. Son of late songwriter Dave Kirby and stepson of singer-songwriter Leona Williams.

JESSY DIXON, 73, died Sept. 26.

Leader of gospel group The Jessy Dixon Singers, who notably backed Paul Simon on 1975's "Gone at Last." His songs have been recorded by Amy Grant, Natalie Cole, Cher and Diana Ross and include church classics "Sit at His Feet and Be Blessed," "These Old Heavy Burdens," "I Love to Praise His Name" and "I Am Redeemed."

JOHNNIE WRIGHT

97, died Sept. 27.
 Rose to fame in Grand Ole Opry duo Johnnie & Jack with partner Jack Anglin (1916-1963). Their hits include "Ashes of Love" (1951), "Poison Love" (1951), "(Oh Baby Mine) I Get So Lonely" (1954) and "Stop the World (And Let Me Off)" (1958). Duo notable for injecting Latin rhythms into country music. After Anglin's death in 1963, Wright launched a solo career that included hits "Walkin' Talkin' Cryin' Barely Beatin' Broken Heart" (1964) and "Hello Vietnam" (1965). Husband of superstar Kitty Wells, with whom he recorded duets. He reportedly chose the hit songs that Kitty recorded solo. With children Ruby, Carol Sue and Bobby, the couple toured for many years as The Kitty Wells—Johnnie Wright Family Show and starred in a similar syndicated TV series.

COUNTRY JOHNNY MATHIS

80, died Sept. 27.
 Country recording artist for Chess, Columbia, D, Mercury, Decca, United Artists, Little Darlin', Hilltop and other labels. Hit the big time as one half of Jimmy & Johnny (with Jimmy Lee Fautheree, 1934-2004) and their 1954 smash "If You Don't Somebody Else Will." Song also charted for Ray Price (1954) and Carl Smith (1976). Biggest solo success was "Please Talk to My Heart" (1963), which he co-wrote. During 1950s, a cast member of The Louisiana Hayride. In gospel music from 1970s onward.

STEVE JOBS, 56, died Oct. 5.

Revolutionized entertainment world with iPod, iPad, iPhone, Macintosh computer and iTunes music store.

BILLY BARTON

81, died Oct. 8.
 Writer of "A Dear John Letter" (Ferlin Husky & Jean Shepard, 1953), (Bobby Bare & Skeeter Davis, 1965), "Forgive Me John" (Husky & Shepard, 1953), "I Love You" (Jim Reeves & Ginny Wright, 1954) and "You'll Come Back" (Webb Pierce, 1958). Also performer on Louisiana Hayride and a recording artist. (real name: John Grimes).

TAZ DiGREGORIO

67, died Oct. 12.
 Longtime keyboardist and vocalist in The Charlie Daniels Band. In band for more than 40 years and co-wrote many of its hits, including "The Devil Went Down to Georgia," "The Legend of Wooley Swamp" and "Simple Man." (Full name: Joel "Taz" DiGregorio).

REBECCA BAIN

58, died Oct. 15.
 Nashville radio veteran of more than 30 years on WPLN. Among many on-air activities was hosting the talk show about authors and books, *The Fine Print*.

MICKEY GOLDSSEN

99, died Oct. 19.
 Veteran music publisher who founded Criterion Music.

THE BAT POET, 59, died Oct. 22.

Nashville cab driver Joey Bowker, who on weekends transformed himself into the colorful, bizarre and wildly original star of the No. 1 show on Nashville's public-access TV show (CATV, Channel 19) for 14 years.

BILLIE JEAN DORRIS FINDLEY

83, died Oct. 26.
 Co-host of *The Noon Show* on WSM-TV in 1950s and 1960s.

LIZ ANDERSON

85, died Oct. 31.
 Country singer-songwriter whose "Just Between the Two of Us" (1964), "(My Friends Are Gonna Be) Strangers" (1965) and "The Fugitive" (1966) helped launch Merle Haggard's hit-making career. Also wrote "Flattery Will Get You Everywhere" (Lynn Anderson, 1968), "Guess My Eyes Were Bigger Than My Heart" (Conway Twitty, 1966), "I Cried All the Way to the Bank" (Norma Jean, 1965), "Big Girls Don't Cry" (Lynn Anderson, 1968), "Ride, Ride, Ride" (Brenda Lee, 1967). As a recording artist, she scored her biggest hits with "Mama Spank" (1967) and "The Game of Triangles" (with Bobby Bare & Norma Jean, 1966). Co-star, with husband Casey, of award-winning TNN-TV travel series *Two for the Road*. Co-founder of NSAI. Mother of Lynn Anderson.

PATSI BALE COX

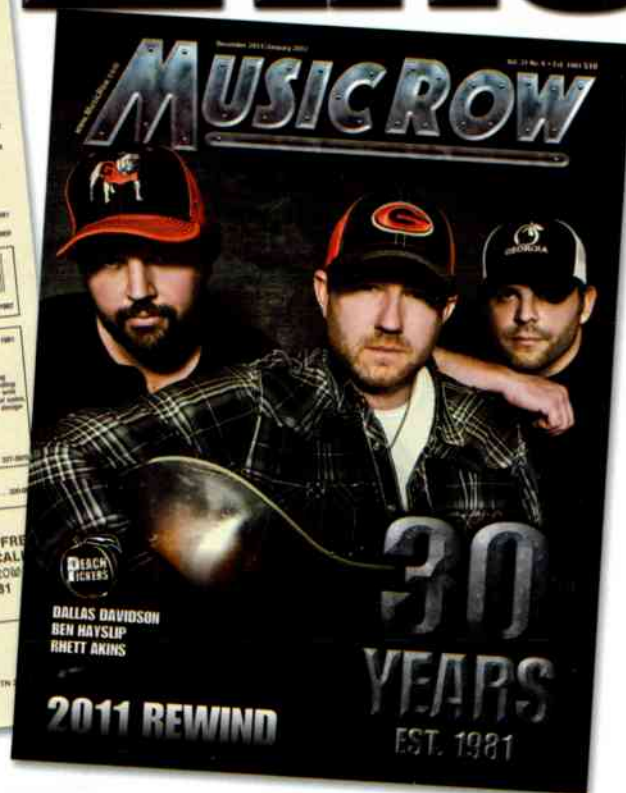
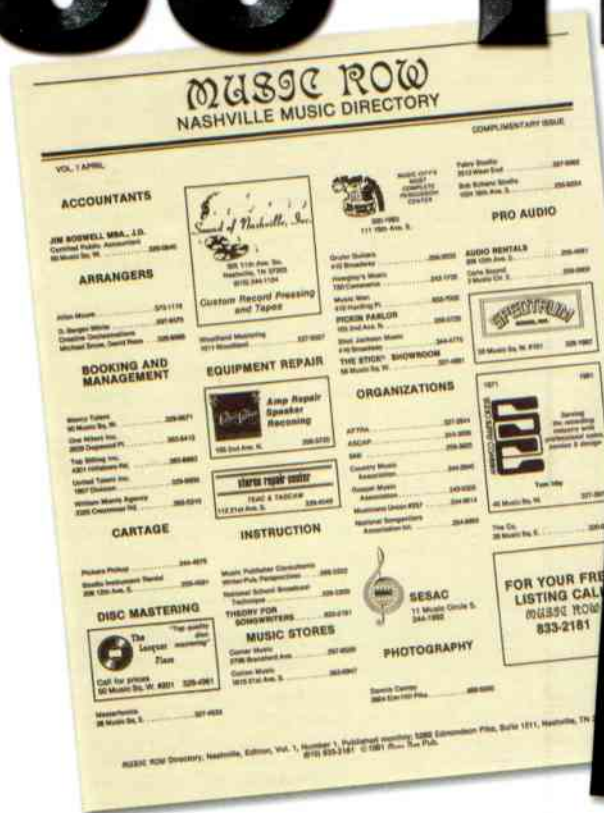
66, died Nov. 5, 2011.
 Music journalist, publicist and author who was noted for collaborating with stars on their autobiographies. Among the celebrities she co-wrote books with/for are Tanya Tucker, Loretta Lynn, Ralph Emery, Georgette Jones, Pat Benatar, and Wynonna Judd. She also wrote the 2009 book *The Garth Factor: The Career Behind Country's Big Boom*, based on her experiences at Capitol Records during the superstar's ascent in the 1990s.

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MUSICROW

30 YEARS



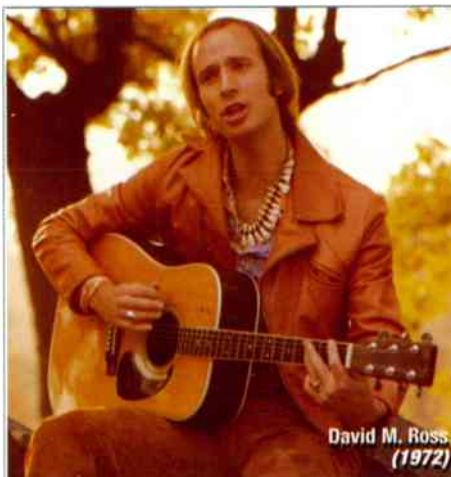
The first thirty years zooms by in a flash especially when it's populated with great memories, friends, a few good decisions, some good luck and a loving family.

In March 1981, I asked my small circle of industry friends if starting some kind of music publication was a good idea. They all said, "It will never work in Nashville. People have already tried it." But perhaps it was a higher power that made me believe. And so in April 1981 this publication was born as a little one page directory. I looked around for a name. *MusicRow* seemed ideal and no one had claimed it.

It seems like only a few short weeks ago when Robert K. Oermann and I lunched over wine in 1982 to discuss him doing "honest" single reviews. He turned out to be a platinum winner and his reviews were eagerly awaited every month. Some thirty years later his byline remains a *MusicRow* favorite.

I'll never forget how exciting it was delivering each monthly issue door-to-door up and down the Row. It gave me a chance to peer inside all of

the offices. I made a lot of "delivery day" friends many of whom eventually worked their way into high leadership positions. It wasn't long before I knew where every company was located and most of the receptionists by their first names.



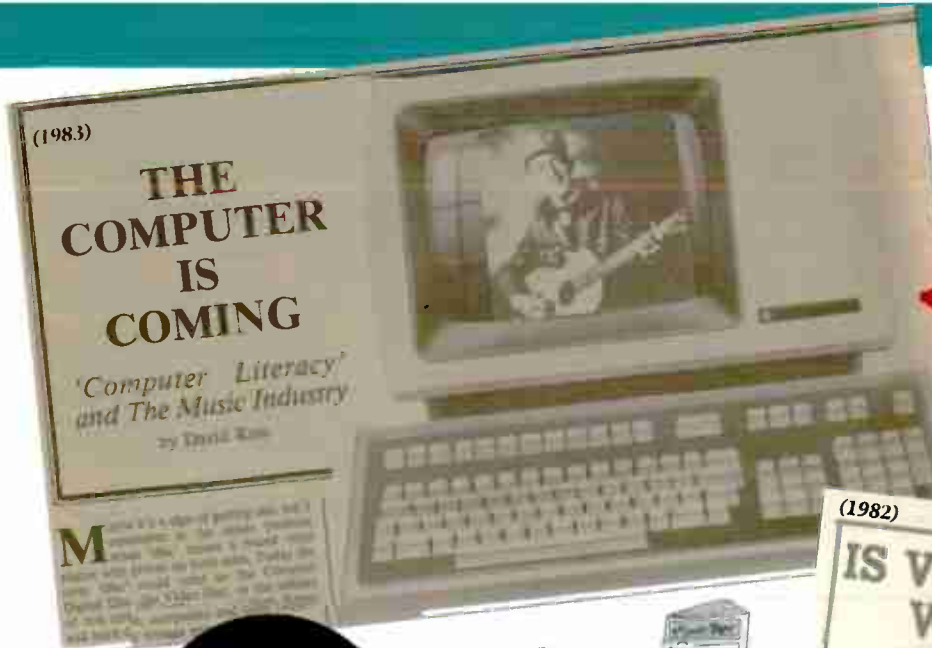
David M. Ross (1972)

(This was long before email, tweets, posts, and Facebook. Communication on the Row was done one-on-one.)

Working at home could make or break any endeavor. I was lucky because my wife Susana also embraced this mission with all her heart. She was always at my side helping, sharing the worries, and rolling up her sleeves when necessary. Years later, after the birth of our daughters Michelle and Isabel when we had real offices on the Row, Susana continued to come in and help get things done. As some of my friends have unabashedly told me over the years, I married way above my station.

But most of all, when I look to the future and reflect on this 30-year period, I see the smiling faces of so many genuine people who allowed me and *MusicRow* into their lives. You offered advice and most importantly trusted me to be professional. That is my most treasured memory of all. Now, on to the next thirty years...

—David M. Ross, Founder
MusicRow Enterprises, LLC.



"I see a scenario of these little hand held computers and they're still very primitive...but I see a time when somebody will walk in to a producer to pitch songs and either will have their entire database inside that small unit or communicate with a central database and then using digital, instantly deliver a recording of whatever song is desired."

—Mark Augelli, MetroGnome (1983)



Dermann's Single Reviews

George Strait "Amarillo By Morning"

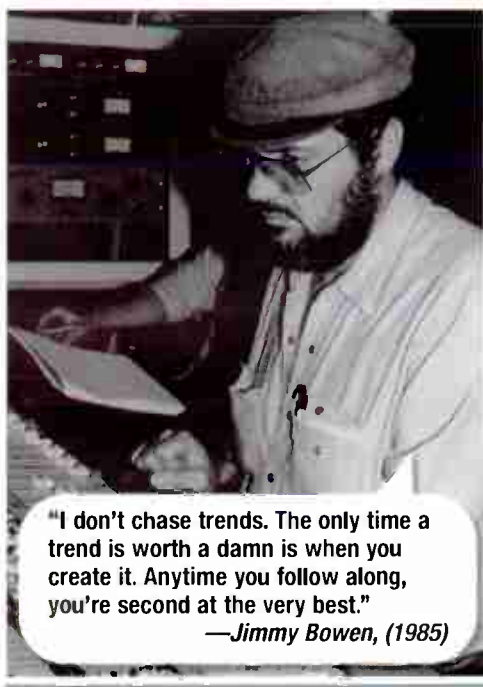
—Make room at the top of the charts for this. Strait's vocal is pure poetry; and it's echoed by eloquent fiddling. Mevis, you're a master. (1983)

The Judds "Mama He's Crazy"

—If Wynonna sings this great as a youngster, her future is almost frightening to contemplate. Naomi's harmonies are so-o-o fine; and this could be the greatest production of Brent Maher's distinguished career. (1984)

Ray Stevens "Mississippi Squirrel Revival"

—Okay. I sat through it once. (1984)



"I don't chase trends. The only time a trend is worth a damn is when you create it. Anytime you follow along, you're second at the very best."

—Jimmy Bowen, (1985)



N.E.J.A. Seminar chairman Jeff Walker gives Minnie Pearl a smooch for speaking at the journalism event. (1983)



George Jones and producer Billy Sherrill in between takes at Sound Emporium's Studio C. The pair are working on an album project for CBS. (1982)

1981



1982



1983



1984



1985



Editorial Essay:

Is Country Music Still The Voice Of The Common People?

By Robert K. Dermann

(1988)

"The major record labels are mainly staffed by yuppies who are frightened, put off or offended by real dirt-and-sweat hillbillies"



"I Wasn't Meant To Live My Life Alone"

"It's a very different ballad. I don't think anybody in Nashville could have gotten the harmony down like Vince Gill."

—Tammy Wynette (1987)



Holly Dunn has been signed to Warner Bros. Records/Nashville and is currently in the studio with producer Chris Waters. (L-R): Dunn and WB Exec. VP Jim Ed Norman. (1989)



(1986)



Johnny Cash congratulates Bill Monroe on his Grammy nomination at a reception hosted by the Nashville Chapter of NARAS. (1988)



Since debuting in 1987 as a stand-alone product, *MusicRow's* InCharge issue has become the publication's most sought-after magazine. It became part of the paid subscription in 1990.



Tim DuBois

ARISTA'S A & EAR MAN

BY DAVID M. ROSS

When he asks "Listen to this," or "Let me play you this song..." it doesn't come across as a promotion pitch, it's like the excitement of a child being the first one on his block to show off a new toy. (1990)

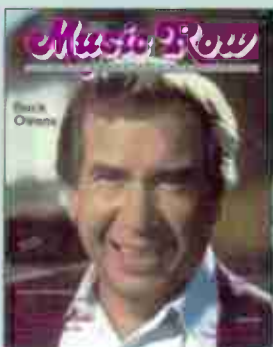
1986



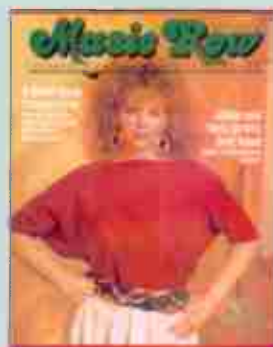
1987



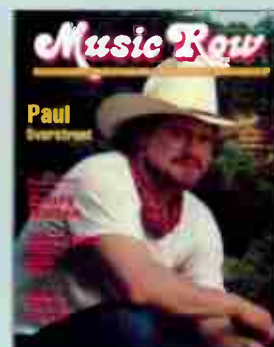
1988



1989



1990



Proven Rights Management Innovation

hfa
harryfox.com



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BY DAVID M. ROSS

(1992)

IS **MT** AN FM RADIO?

COUNTRY MUSIC TELEVISION™

AN FM RADIO?

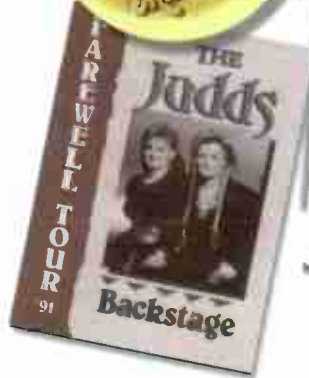
Network & Industry Butt Heads Over Program Guideline



Top: Flashframe director Jack Cole and Reba McEntire on the "Fancy" set. (1991)

Bottom: A cross between a Chippendale dancer and an aerobic instructor, Billy Ray Cyrus created pandemonium with "Achy Breaky Heart." (1992)

Are You PLAYING ALBUM CUTS? Tell Me About It!



(1991)

SOUNDSCAN

NO SALE

COUNTRY'S NEW RETAIL REALITY

SALES

BY BRIAN MANSFIELD

Garth Negotiates Record Liberty Contract

The new 20-year agreement between Liberty and Garth Brooks reportedly allows Brooks to forego advances in favor of a whopping 50% profit share from album sales retroactive to April '92. Previously the Okie cowboy was earning a 16% royalty with a \$500,000 advance per album. Brooks is not obligated to produce any minimum number of albums and is allowed to sign film, video, tour and merchandising deals with other parties. (1993)



A 90-minute CBS TV special aired May 6 paying tribute to the role of women in the evolution of country music. The special featured performances filmed at MTSU's Murphy Center and revealing interview segments. (L-R) standing: Michelle Wright, Trisha Yearwood, Suzy Bogguss, Patty Loveless and Kathy Mattea. Seated: Emmylou Harris, Pam Tillis, Tammy Wynette, Wynonna Judd and Mary-Chapin Carpenter. (1993)

Oermann's Single Reviews

Tim McGraw "Don't Take The Girl"

—A smash, plain and simple. Full of heart and hillbilly soul. I'm proud to say I've been in Tim's corner from the beginning and it makes me feel so good to see him finally being born as the star he deserves to be. (1994)

Billy Ray Cyrus "Achy Breaky Heart"

—Smart-ass country-rock, replete with grinding guitar, kicking backbeat and a bad-boy vocal. Dig it. (1992)

Patty Loveless "You Don't Even Know Who I Am"

—Devastating. I felt drained and empty and terribly moved when she finished. And that is so righteous. This emotional wallop about the sad breakdown in communication between lovers is what great country music is all about. (1995)

1991

1992

1993

1994

1995



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(1996)

GETTING ESTABLISHED ON THE INTERNET

by Randy Benjamin



Mike Curb accepted the *MusicRow* Marketing Achievement award for Curb Record's handling of "How Do I Live" by LeAnn Rimes. (L-R): Mike Curb, Dennis Hannon, Brad Holiday and Benson Curb. (1998)



SHANIA TWAIN

Dermann's Single Reviews

LeAnn Rimes "Blue"

—Lordy, a yodeler in this day and age. What a refreshing sound, sort of a cross between Patsy Cline and Patsy Montana, backed by a honky-tonk band. Phenomenal pipes. (1996)



Lee Ann Womack "I Hope You Dance"

—There are scarcely words in my vocabulary to describe how I feel about this. I have played it daily, as if it were a balm to ease the pain of the world. Lee Ann's voice is a thing of crystal beauty. The contrapuntal "Greek chorus" of haunting harmony come courtesy of Sons of the Desert. The song and its message are Nashville at its most poetic and profound. (2000)



The first *MusicRow* website (www.musicrow.com). Popular search engines on the web include WebCrawler, Yahoo and YeeHaw—a Nashville oriented site. (1996)



He-Man Headquarters (top-secret location), circa late 1900s.



Nationally renowned artist Gary Earnest Smith created a life-sized bronze sculpture of legendary Owen Bradley. (1999)

"Record labels, artists, songwriters, producers and publishers do not receive any form of compensation from illegally distributed MP3s." (1999)



Demonbreun Street (1999)

1996



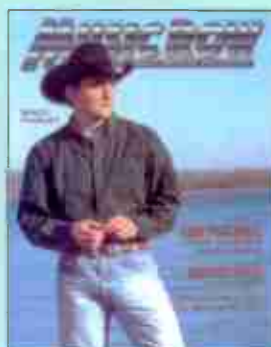
1997



1998



1999



2000



(2005)

THE BIG PICTURE: The Power Of New Media

Edited by David M. Ross

The following panel took place on Friday, September 9, 2005 at the Americana Music Conference



David Ross, Jay Frank and Derek Sivers at the Americana Music Conference. (2005)

Napster No More?

In what has the potential to be a crushing defeat for the music industry, an appeals court has affirmed record label arguments against Napster and ordered revision and implementation of an injunction to greatly restrict the song-sharing service. Within minutes of the decision, a litany of anti-Napster stakeholders rushed to press with their statement of support for the court order. Napster issued its releases, vowing to continue. Meanwhile, the statement continually ignored in the media frenzy was the one already made, emphatically, by Napster's 50 million users.



—Chuck Aly (2001)



Little Jimmy Dickens and Rascal Flatts at the Opry. (L-R): Joe Don Rooney, Dickens, Jay DeMarcus and Gary LeVox. (2001)



Neal McCoy and Chris Isaak with Iraqi children at Al-Majid primary school in Balad, Iraq. McCoy and Isaak joined others on a USO Persian Gulf tour to Kuwait and Iraq. (2004)

(2004)

Audio Excellence Meets The iPod Audience

by David M. Ross

Ever since the Beatles' Sgt. Pepper popularized multi-track recording, the quest for audio excellence has steadily advanced. Hardware progressed from 4 to 24 track analog, followed by expandable digital multitrack options, digital workstations, 5.1 surround and more. Audio engineers were secure in the belief that the goal if you will—was to join in a partnership with technology to raise standards of audio excellence to a new generation. MP3 files...



COUNTRY BREAKOUT™

At the beginning of 2002, MusicRow made the decision to enter the world of radio and charts.



THAT'S MY COUNTRY™

Great American Country has an all-new graphics package including a new logo, slogan and jingle. (2004)

2001



2002



2003



2004



2005



PUBLISHER SUMMIT 2009

Adapting To Harder Times

By: David M. Ross

Publishers require a variety of skills to operate successfully, but in talking with Sony Music Nashville's most successful...



During her climb up the ladder of success, Big Machine recording artist Taylor Swift stopped by the MusicRow office for some fun with the staff. (L-R) back: Jon Freeman, David Ross and Michelle Stephens. Front: Christie King, Swift and Sarah Skates. (2006)

...the problem is there are not enough outlets. Too many people are grabbing at a too small piece of the pie. I worked at Warner/Cappell back in the day and...



The Grand Ole Opry celebrates Porter Wagoner's 50th anniversary as a cast member. (L-R): Marty Stuart, Dolly Parton and Wagoner. (2007)

Mid-Size Summit: LABELS RISING

MID-SIZE LABELS ARE BUSTING OUT ALL OVER. Do the numbers and at the...

...the numbers and at the same time, the industry is seeing a surge in mid-size labels. Do the numbers and at the same time, the industry is seeing a surge in mid-size labels. Do the numbers and at the same time, the industry is seeing a surge in mid-size labels.



42nd Annual CMA Awards Sony after-party. (L-R) back: Kix Brooks, Sr. VP Finance/Operations Paul Barnabee, Jake Owen, Exec. VP Butch Waugh, Mktg. VP Tom Baldriga. Front: Kenny Chesney, Miranda Lambert, Chairman Joe Galante, Carrie Underwood, Brad Paisley, Martina McBride, Kellie Pickler and A&R Exec. VP Renee Bell. (2008)



2007 CMA Awards Universal Music Group after-party. (L-R): Norma Strait, George Strait, UMG Nashville Chairman Luke Lewis, Kristian Bush and Jennifer Nettles. (2007)



A crowd of 5-6,000 gathered at Nashville's Demonbreun Street for "The Capitol Pub Crawl." (L-R): Eric Church; Dierks Bentley; Capitol Pres./CEO Mike Dungan; Lady Antebellum's Charles Kelley, Dave Haywood and Hillary Scott; and Luke Bryan. (2007)



Reprise Records recording artist Blake Shelton became the newest member of the Grand Ole Opry on Oct. 23, 2010, inducted by Opry member Trace Adkins. (L-R): Steve Buchanan, Pres. Grand Ole Opry Group; Adkins; Shelton; John Esposito, Pres./CEO Warner Music Nashville; Brandon Blackstock, Starstruck Mgmt; and Pete Fisher, VP/GM Grand Ole Opry. (2010)

20th Anniversary Edition

IN CHARGE
Nashville's Music Industry Decision Makers

2006



2007



2008



2009



2010



In April 1981, I was getting ready for finals in my senior year of high school in Mobile, Alabama. I was the kind of student that stayed on top of my homework and did the extra credit, so my sights were firmly fixed on college and making my mark in the business world. It's interesting to think back on that time knowing that 450 miles away, David Ross was starting *MusicRow*. And in 30 years, I would have the opportunity to work with David and take the reins of such a successful and valued company. It's a position I hold with great respect and obligation.

When the opportunity to acquire *MusicRow* appeared, it was one of those memorable and sweet moments in my life when I didn't have to think before I took the leap. I immediately knew I had been preparing for this opportunity every step of the last 30 years. By majoring in Accounting at the University of Alabama (and later obtaining my CPA certification), my academic foundation had been laid. From stints at both Reunion Records and Arista Records in the '90s, working for some of the most respected leaders in the music business, I obtained a background in the music industry. And as CFO of SouthComm, (parent company to publications such as the *Nashville Scene*, *City Paper* and at the time, *MusicRow*), I had added media experience to my resume. The opportunity at *MusicRow* was a perfect blending of all three.

As I look back over the 30 years of *MusicRow*, I am in awe of its success and innovation led by David Ross and his team. The pages, both in print and online, provide a historical scrapbook of Nashville's music industry. Every day I am keenly aware of how fortunate I am to work with David and reap the benefits of his guidance. *MusicRow* has always known its reader and defined its success by how well it served the music industry. The next 30 years will continue that mission while expanding its footprint.

There is no doubt; the music industry is in the middle of epic change. The challenge this industry currently faces is unparalleled to anything in its history. We report on it every day. But I think there's also a swelling of ambition and innovation that will determine the successful future of this industry. The talent has never been stronger and country music's reach has never been broader. For me, I can't think of a better place I'd rather be. I'm honored to have a front row seat.

—**Sherod Robertson, Publisher**
MusicRow Enterprises, LLC.



MusicRow's Sherod Robertson and Jon Freeman present **The Band Perry** with awards for Breakthrough Artist. (L-R): **Nell Perry**, Robertson, **Kimberly Perry**, Freeman and **Reid Perry**. (2011)

Acquisition Returns Robertson To The Row

Sherod Robertson, who spent years in the music business at Arista Records (during the '90s), adds *MusicRow* owner to his repertoire. "While many Chicken Littles think the sky is falling in the music industry, all it takes is one look at the CMA Awards last week, to know that the voice of country music is as strong as ever," says Robertson. (L-R): SouthComm CEO **Chris Ferrell**, Robertson and *MusicRow* Founder **David Ross**. (2010)





(L-R): Kevin Mason and Larry Pareigis. Photo: izzynashville.com

Nine North's
**Larry
Pareigis &
Kevin
Mason**

*Adding Social Networking
To The Promotion Recipe*

by: David Ross



Nine North Records/Turnpike Music
POB 58270, Nashville, TN 37205
615-332-5511 • larry@ninenorthmail.com

Social networks and new online music opportunities are rapidly evolving the radio promotion business into the music promotion business. Although there are many independent Nashville promotion groups helping artists get exposure, Nine North's **Larry Pareigis**, with able assistance from Director of Top Secret Projects, **Kevin Mason**, seem to be leading the pack in terms of social networking integration. For example, Pareigis has almost 50,000 followers on Twitter (@ninenorthLP) and the company has about 42,000 followers (@9northrecords). He also casts a large shadow across many other social nets including Facebook, Google+, Get Glue, Linked In, MySpace, Tumblr and more.

Pareigis' career began with a MTSU degree in Mass Communications then moved into his first love, radio. Post airwaves, he was drafted by Monument Records in Nashville where he spent a decade working acts like the Dixie Chicks,

Gretchen Wilson, Montgomery Gentry and more. In 2007, he formed Nine North, which Pareigis calls, "Nashville's first virtual record label providing promotion and marketing services to country artists."

Kevin Mason earned respect in the country format as a 30-year vet, and program director at a variety of top stations, but mostly kept his marketing background top secret while posing as a member of the media. In addition to his Nine North efforts he runs Intensity Media and Next Level Management, companies devoted to social media strategies and assisting artists wanting to prosper in the new digital landscape.

The following discussion took place Oct. 7 at MusicRow headquarters. Topics flew fast and furious such as the email list, privacy concerns, brand entities, fan engagement techniques, blurring of format lines and more. Caution, insight ahead!!

Pareigis: As I began forming Nine North, I noticed there were bottlenecks in the promotion systems and social media was the untamed frontier. I believed it could compliment our core competency—music promotion, and help differentiate us as a company. It also gave me a chance to work with Kevin again. He's got some of the best ideas on a consistent basis of anybody I know in this realm. So now we have dual core competencies—music promotion and social networking. In today's environment, teams with expertise like ours have become more important than ever. We have the patience and ability to explore the places that some of the majors simply can't. More than ever it is adapt or die.

Mason: I was in radio for nearly 30 years, most recently in Akron, Ohio at WQMX. I started dabbling in social media and moved here to run Rust Records in 2006. After it blew up I opted to stay doing a

social media consultancy and one of the first people who bought into it in this town was Larry.

Pareigis: We rode the MySpace wave around 2006-07. It was tremendously explosive. It still has millions of people on it and is not an empty digital playground like some would have you believe. Today we especially love Twitter for fast hits which may be the best tool for artists to give quick individual slices of who they are throughout the day. One of the biggest mistakes an act can make is to talk business all day long, or just about personal things. You need a clever way to integrate the two.

Mason: A bigger issue about Tweets and posts is often it's not really the artist doing it. Fans can tell.

Pareigis: Obviously we also use Facebook. Integrating music (via Spotify and Rdio) into the timeline makes the future there very interesting. You can steer a person from a post to a song. We have some fun with Tumblr (although I haven't figured out yet exactly what it is worth), GetGlue and of course YouTube and Google+.

Mason: The changing world we live in is no longer about entities, it is about people with entities. And this is part of our strategy. Nine North has a lot of its own pages, and then Larry has separate pages because he is the star of Nine North in building the brand. By having company profiles and Larry's profiles we put a human face on a company. That's the future of marketing. When people get into what Larry is doing they also get acquainted with our artists. Everyone is worried about privacy. Larry is one of the most private people I know. You wouldn't know that from seeing him on social media, but you only see what he allows you to see. And that's the key to this, understanding how to present yourself and not just throwing everything out there.

Pareigis: The privacy debate cracks me up anyway because with Facebook and these other tools, vanity is always going to trump privacy.

Mason: Email marketing is the next part of our mission. We think about creating the master list every day. We've already created these little armies at Twitter and Facebook. As long as we don't pester them too often, on occasion they will really go to work for you. So with respect to getting people engaged, we've already done much of the heavy lifting. An email address is the most important thing a radio station, record company, artist or publication can get from a person. I read a stat that said an email address is worth a minimum of \$100 in sales.

Pareigis: We actually have two entities under one umbrella, ninenorthrecords.com and turnpike-

music.com. Turnpike provides music promotion for Indicator, Activator and MusicRow CountryBreakout stations while Nine North focuses on mainstream airplay at BDS and MediaBase. The two teams often have different missions. Part of what we do is provide people a menu of choices, so dividing up those two things seemed natural.

Larry's Toolbox

"People ask me about the tools I use. For mobile I have an Android Verizon Droid X phone (and want a new Bionic, so I can get on 4G) and an iPad. The Droid has instant messenger and everything is linked through ping.fm so I can do a blanket message to every social net at the same time. But I don't do that very often because there are things you just want to send out to certain groups. Then there's Facebook, Get Glue, Google+, Linked in, Google+ messenger, Skype, Tango, Google talk and Tweetcaster which I use to manage the three different Twitter accounts from one control panel. I'm a PC person, because a lot of the software specific to the music promotion industry is proprietary, it doesn't work on Mac. You can pull up MediaBase, for example, but it doesn't run as smoothly on a Mac and there is no R&R ad tracker or BDS Encore software for Mac. So I need a PC. 'Go To My PC' is also valuable when I'm on the road. Why do I need all this stuff? It's just different tools in the toolbox. Kevin and I are both tech addicts, irresolution junkies when it comes to this stuff. But by digging into it we can act as crash test dummies for our staff and clients."

Mason: We work to help each artist build their own social media profile. DJ Miller is a great example. We first had lunch at a sub stop and he said, "I've got a bunch of people following me, but don't know how to engage them." I said, "You're eating a ham sub right now, take a picture of it and put it up." In five minutes he had more comments about that photo than ever before. It's experimentation. We show them that there is a structure and a strategy to what we are doing and help them discover their unique strategy. It's about helping our artists gain visibility. Promoting to radio is key, but if we can help them in other ways then they walk away saying, "They care about building my career."

Pareigis: If we have done our job properly, radio personnel will have heard about our artist through

personal contact, phone, email, videos, a trade mag advertisement and from our social network activities. These little tastes throughout the day add up to a lot of artist impressions. Adds and spins are important, we get it. But building that fan base one address at a time is invaluable. One thing beautifully unique about the country format is that if you are talented and engage with a fan base they get stuck on you for life. And you can sell things to them for life. So we're working on traditional airplay for these artists, but at the same time assisting them 24/7/365 to build fans.

Mason: With social networks it is no longer about formats. Formats were created by radio stations. Now it will be two kinds of music—good and bad. When working in country radio I couldn't share with my listeners a lot of my personal interests. Now we're able to show our true personality, who we are and what shapes our mind. I don't just love George Jones and Alan Jackson, I love other artists as well in a variety of genres. A lot of people are that way.

Pareigis: I'm more likely today to get a spin bump or new add through text messaging, Facebook or Twitter than I am through a phone call or email. What's the next big thing? There isn't one. Think of yourself as a tailor. You are helping to construct special suits for every artist you are working with. Everyone has a suit that will fit them and it is our job

to create and tailor it to fit perfectly. We are being engaged for our expertise as tailors in those areas. The future is individually cut suits, not off the rack, one size fits all.

Mason: In the old days the rep would talk on the phone. If he got through then he got his job done. Then email came out and some guys decided to dodge the phone and only answer email. Now some programmers avoid phone and email and you can only reach them on Facebook or by text message. So you have to find the way each person wants to communicate.

Pareigis: People in this town who are willing to ride the edge are the ones building this new stuff. We have to talk to each other, keep each other apprised and build it together. •

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Bob DiPiero's Magnificent Obsession

by: Jon Freeman



Hometown: Youngstown, Ohio

Publisher: Love Monkey Music, Sony/Tree

Recent Hits: "From A Table Away," "Southern Voice"

Favorite Songs You Wrote: "Indian Summer," "Southern Voice," "Blue Clear Sky," "Church On Cumberland Road"

Favorite Songs You Didn't

Write: "Help Me Make It Through The Night," "I Ain't Ever Satisfied," "If I Die Young," "The House That Built Me"

Influences: Allman Brothers Band, Lennon/McCartney, Jagger/Richards, Bob Dylan, Bobby Braddock, Roger Miller, Kris Kristofferson

Advice To Writers: Write. Just write. And when you're done, write some more. And when you get back from vacation, write twice as much. That's it. You can talk about networking and writing with people better than you, but it's just all about writing.

Attention songwriters, the legendary Bob DiPiero is about to reveal the secret of his many years of success. And guess what? It's remarkably simple.

"The trick is getting up in the morning, putting some pants on, drinking your coffee and showing up," says DiPiero. "That's the secret. It's just the want-to."

Sorry, were you expecting a voodoo ritual or something? Plain and simple, Bob DiPiero became the beloved tunesmith he is today by combining his natural talent with a rigorous work ethic. The BMI Country Awards that wallpaper half the front room in his 16th Ave. office serve as proof that there's no substitute for a little sweat when it comes to the fuzzy science of songwriting.

"If I knew what that absolute formula was, I'd work two days a week," laughs DiPiero. "It's a constant moving target, and it's all about finding that intersection of melody, idea, and lyric that fits together in a way that it appears it's been here."

He's found that intersection more than a few times, of course, having notched 15 number ones since 1983, plus other singles and album cuts too numerous to mention. He was inducted into the Nashville Songwriters Hall of Fame in 2007, and in 2011 his song "Coming Home" (from the *Country Strong* soundtrack) was nominated for a Golden Globe and an Oscar. He's also challenged himself professionally by being on television with his buddies Craig Wiseman, Jeffrey Steele, and Tony Mullins in GAC's *Hitmen of Music Row*, and being a major label artist in the early '90s with his band Billy Hill.

You don't earn accomplishments like that by waiting on inspiration; you put in the hours and track it down. He says he sees the same principled work from Wiseman, this magazine's cover boys the Peach Pickers and anybody else who wants to stay in the game.

"I always say a trained monkey can write a number one; two trained monkeys can write two

number ones," jokes DiPiero. "But to go beyond three, four and five real live hits, that takes focus, commitment and God-given talent. It takes all day, everyday. Even when you're home watching TV, you're writing a song in your head."

It's that restless need to create that has always driven DiPiero. Growing up in Youngstown, Ohio, he began chasing his musical dreams with zeal after witnessing one of America's watershed cultural moments firsthand.

"People talk about having religious experiences," he says. "Me seeing The Beatles on Ed Sullivan, that was it. From that moment in time, I wanted to play guitar in a band and write songs. It was a magnificent obsession."

He was originally a rock 'n' roll guitarist, but wasn't sure where he should go for his career. New York City was intimidating, and Los Angeles seemed almost mythical. Nashville somehow felt just right, and DiPiero insists it was providence. Within months of his arrival, it became clear that writing was his strong suit.

"I just felt good here," he recalls. "The people were really warm and open to me. It just felt like the right thing to do. It was really intuitive."

Decades later, he's running his own Love Monkey Music publishing company (in conjunction with Sony/Tree), which has also signed Brandon Kinney (co-writer on Randy Houser's "Boots On"). DiPiero is an ambassador between the songwriting community and the rest of the business, thanks to his spot on the CMA Board of Directors and hosting gig for the CMA Songwriters Series, which just played the Library of Congress. And yet his increased role in business matters hasn't extinguished his fire for making something new.

"I do business, but business is not what drives me. The act of creation is what drives me. The ability to sit in this room with somebody and leave with something that did not exist about four, five, six hours ago—that is still as inspiring, mysterious, and knocked-out as it was the first day I figured out I could do it."

And that's really what it boils down to for DiPiero. Every day brings a whole new set of circumstances, something he approaches with the wide-eyed curiosity of a lifelong learner.

"Every truly long-term success as a songwriter is all about creating," he says. "It's not about making widgets, it's about creating. It's about showing up with that, 'Well, what are we

"The trick is getting up in the morning, putting some pants on, drinking your coffee and showing up... That's the secret. It's just the want-to."

going to do today?' With that still little bit of magic that you believe in. You gotta show up to do that."

And yes, he's fully aware that the industry has its problems. Companies are shrinking. No one has come up with a perfect answer for digital piracy. It's also tougher to get cuts, with artists doing more co-writing. Just don't expect him to throw in the towel.

"Whatever problems exist, I still love to do it," he admits. "If they said, 'Alright, we're done with Bob DiPiero. Thanks Bob, here's your plaque, now move on.' You'd probably find me in a VFW somewhere playing guitar. I can't help it. I have a purpose in life."

However our industry troubles shake out, DiPiero understands that some will always feel called to create and that Nashville is a songwriters' sanctuary. So if someday there's just a vestige of Music Row and songwriters make nickels per cut, it won't change a thing for folks like him.

"If they figure out a way to illegally download all songs all the time, there will still be songwriters coming to Nashville to figure out what to rhyme with 'you' and 'love,'" he predicts. "It's like a current and it won't go away because we're in a boom or bust, or we're flatlined or peaking. That current of creativity is always going to be passing through. It's inevitable." •

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Commercial Songwriting

Teach courses in commercial songwriting, publishing and related areas. It is also expected that the candidate will conduct research and/or creative activities in their area of specialization. Evidence of professional work as a songwriter, artist, or publisher. Ability to complete work independently with little oversight. Experience teaching college-level courses preferred.

Before the Stage Collapses

Managing the Risks Associated with Outdoor Performances



by: David S. Crow
Milom Joyce Horsnell Crow PLC

In the wake of the recent accidents and stage collapses at various fairs, festivals and live events, many artists and their management teams are assessing what steps can be taken to manage the risks associated with outdoor performances. Accidents are inevitable and are a part of the live event business. The purpose of this article is to analyze how such risks can be managed and allocated among the potentially responsible parties.

Contract

The contract is the first line of defense in managing risk at live events. The promoter and the artist can agree in the contract which party is responsible for the proper installation of staging and compliance with applicable building codes, safety codes and fire codes. If the contract is properly drafted, it can effectively allocate the risks of stage collapses, fires, security issues and other potentially dangerous conditions. Artists should pay particular attention to the indemnification provisions in the contract. The party offering indemnification in the contract is the party that agrees to insure the other party against specific types of loss or damage or the party that agrees to repay the other party for such loss or damage. If certain risks are clearly allocated between the parties in the contract and if the indemnification

provisions of the contract are properly drafted, the risk of significant legal liability as a result of stage collapses, fires and other events can be allocated in the contract.

Performance contracts often have an additional layer of complication in that most of these agreements have numerous riders attached. A rider is an addition or amendment to a document or agreement. In a typical performance contract, there are often riders from the promoter, riders from the artist, riders from the agency, hospitality riders and sound and lights riders. Care must be taken when attaching riders or making changes to the contract to ensure that it is clear which documents control to the extent certain provisions of the contract and/or riders conflict with other provisions of the additional riders.

Insurance

The second line of defense in risk management for live events is insurance coverage. The performance contract should require that the artist be named as "an additional named insured" on the promoter's insurance policies. It is important to have insurance certificates in hand confirming the types and levels of coverage being furnished by the promoter in advance of the event. When playing events presented by governmental bodies (i.e., state or county events), artists need to be conscious of the fact that many governmental bodies are self-insured (which means that they may not carry any third party insurance) and they are often further protected by statute from tort liability above a certain amount (i.e., many states have a cap on liability for governmental bodies). In addition to being named as an additional insured on the promoter's policy, the artist should carry his or her own insurance policies. General liability policies, workers comp policies and umbrella policies are commonly carried by most touring artists. When purchasing insurance, artists need to consider which of their assets they are insuring including buses, personal instruments, band instruments, lighting, staging, video components and merchandise inventory. In order to get insurance in place, it is important to have accurate equipment manifests and replacement values that are documented before

the event. Establishing which party's insurance is primary and which party's insurance is secondary is an important detail that should be addressed in the contract for the event.

Weather Policy

The third area of focus is having policies and procedures in place to address inclement weather and staging construction. For example, many artists (or their agents) now require promoters to furnish proof that any temporary staging structures being erected for the performance have been permitted, inspected and engineered in compliance with any applicable codes and regulations. Some artists also require engineering drawings of temporary staging to be submitted prior to the event along with engineering stamps and approvals. Artists and promoters are also often agreeing in advance on objective weather thresholds at which the show is cancelled. For example, if the wind is blowing or gusting up to 60 miles per hour within five miles of the venue within an hour of the show or if there are a certain number of lightning strikes hitting the ground, the event is cancelled. Technology makes it possible to monitor weather conditions from a mobile phone at the venue.

Corporate Entity

The last area of focus for artists in managing live event risk is to furnish their services through a properly formed and maintained corporate entity. Most artists elect to furnish their live touring services through a corporation or limited liability company to further assist in risk management. By rendering services through a corporate entity, the liability for such services is generally contained within the corporate entity. If the entity is properly formed, the performance contract is with the entity, and the artist, band and crew are employed by the entity and if the corporate entity is properly maintained (i.e., separate bank accounts, proper minutes, insurance, payroll taxes etc.), the corporate entity can be an effective shield against many types of liabilities associated with live performances.

By properly addressing performance contracts, carrying appropriate insurance coverage, establishing adequate policies and procedures and utilizing corporate entities, artists can take a variety of steps that can be effective in managing certain risks of outdoor performances. While no approach will eliminate all possible risks, strategy for addressing the risks of outdoor performances is a wise use of resources for any artist. •

Eric T. Schabacker

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