

CMA Close Up

2014 NOVEMBER 10



LORETTA LYNN

50 Years of Excellence
Industry Welcomes

NEW CMA CEO

STEVE MOORE

MARY CHAPIN

CARPENTER

Marks *The Age of Miracles*

CMA MUSIC

FESTIVAL:

COUNTRY'S

NIGHT TO ROCK

Millions View and Tweet

THE JUDDS

History and Hope

SWITCHING

SIDES

Artists Host Radio Shows

MARTY STUART

Rides the *Ghost Train*

CMA AWARDS HOSTS

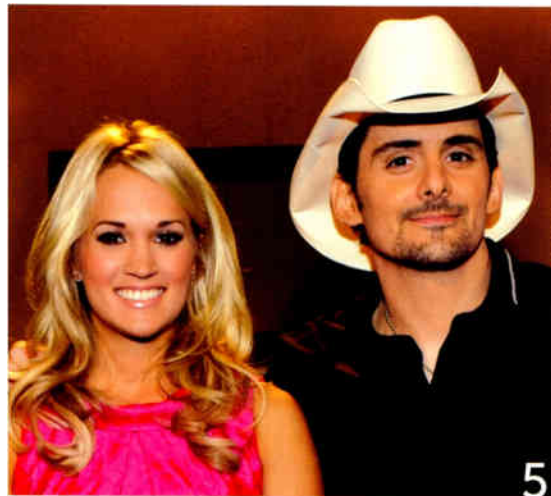
**BRAD PAISLEY and
CARRIE UNDERWOOD**

"THE 44TH ANNUAL CMA AWARDS" WEDNESDAY NOV. 10 8/7C ABC

World Radio History

CMA AWARDS
ONLINE VOTING

FINAL BALLOT
OCT. 15 - NOV. 2



5



22



30



4



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10

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THE AGENDA

For more than half a century, CMA has pursued its mission on behalf of its members. Successes are many, but challenges continue to be addressed through multiple programs and initiatives.

CMA MUSIC FESTIVAL

For the first time in the history of the Festival, all four nights at LP Field sold out. Total Festival attendance rose from 56,000 to 65,000. The "CMA Music Festival: Country's Night to Rock" Sept. 1 TV special on ABC boosted the network to Wednesday summer highs in both Total Viewers (6 million) and Adults 18-49 (1.7/5). Tickets to the 2011 event went on sale in late August at Ticketmaster.com and 1-800-CMA-FEST.

CMA PARTNERS ON LAW CONFERENCE

To help members stay informed on legal issues facing the music industry, CMA has joined NARM to present an installment of NARM's Entertainment Law Conference series on Nov. 9, in Nashville.

CMA SONGWRITERS SERIES

CMA's celebration of Nashville's songwriting community, hosted by Bob DiPiero, continues to expand in popularity and reach, with shows scheduled in Chicago in October, New York City and Nashville in November and at the Library of Congress in Washington, D.C., on Dec. 4. High-profile performer/songwriters have joined recent panels, including The Band Perry, Dierks Bentley, Kix Brooks, Jason Michael Carroll, Jamey Johnson, David Lee Murphy, James Otto and more.

TRIPLE PLAY AWARDS

CMA will present its next round of Triple Play Awards at a special ceremony on Oct. 14 in Nashville, at which recognition will be given to CMA members who have written three No. 1 songs within a 12-month period.

COUNTRY MUSIC HALL OF FAME

The tradition of preserving the legacies of Country Music's greatest continues Oct. 24, with the inductions of Jimmy Dean and Don Williams into the Country Music Hall of Fame. Ferlin Husky and Billy Sherrill, also elected to the Hall in 2010, received their membership plaques and medallions in a ceremony in May.

"THE 44TH ANNUAL CMA AWARDS"

The most revered honors in Country Music will be presented at this year's CMA Awards Nov. 10, at Nashville's Bridgestone Arena. This was an historic year for the Awards nominees, with Miranda Lambert breaking the record for female artists with nine nominations, and the rise of a new generation heralded by the appearance of first-time nominees in 10 of the Awards' 12 categories. Tickets at Ticketmaster or Bridgestone Arena.

RECOGNIZING AMERICA'S TRUE HEROES

Among those present at this year's CMA Awards will be the winner of "Chevy Salutes America's Heroes," a promotion co-sponsored by CMA and Chevy which encourages people to nominate friends or family members who, while in uniform, overcame obstacles, inspired others and positively impacted their country and community. Nominate your hero or vote for your favorite by visiting YourEverydayHero.com.

WHITMAN BOOKS DOCUMENTS CMA AWARDS HISTORY

The CMA Awards Vault captures the spectacle, emotion, humor and many unforgettable moments of Country Music's Biggest Night in a lavish package filled with photos, exclusive interviews and memorabilia replicas, written by Deborah Evans Price. Purchase books at CMAawards.com.

CMA INDUSTRY INSITE

CMA members continue to enjoy concise, entertaining and informative Webisodes, posted monthly on My.CMAworld.com. 2010 installments include in the studio, marketing, merch, musicians, power of television, radio charts, songwriting and syndicated radio.

CMA Close Up® welcomes your letters and feedback. 615.244.2840 | Fax: 615.242.4783 or e-mail CloseUp@CMAworld.com

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"THE 44TH ANNUAL CMA AWARDS" COUNTRY MUSIC'S BIGGEST NIGHT

MIRANDA LAMBERT LEADS CMA AWARDS FINALISTS WITH NINE NOMINATIONS

by **BOB DOERSCHUK**

From the historic Ryman Auditorium stage to the live broadcast of ABC News' "Good Morning America" in New York's Times Square, the vast appeal of Country Music as well as its deep reservoir of talent was evident when, for the first time in history, the annual CMA Awards nominees were announced in two separate ceremonies on two separate days.

In both settings participants were surprised, beginning at the Ryman on Aug. 31, where two of the artists in attendance heard their names among those of the other honorees in seven Awards categories. Steel Magnolia, who had previously revealed finalists for the CMA Broadcast Awards, were included among the candidates for Vocal Duo, while Chris Young stood a few feet away as his co-host, Justin Moore, mentioned him along with other nominees in the New Artist category. Afterwards, as the audience of fans, media and industry professionals laughed, Young reached into his pocket, pulled out \$40 and handed it to Moore.

The next morning, before a lively audience of NYU students gathered into the "Good Morning America" studio, Dierks Bentley and Miranda Lambert surprised each other more than once, by reading each other's names among the finalists in the five remaining categories. Here, too, the rapport between the artists was evident, with each alternately gently teasing and congratulating each other. But when fielding questions from the assembled students, particularly a query on how it felt to be "living your dream," both presenters were clearly moved by the recognition extended through their nominations.

This live Q&A segment, along with the setting and public attendance at the Ryman, were unprecedented in the history of CMA Awards nominees announcements. **But there were other milestones as well in the CMA Awards lists revealed at both events.**

- Miranda Lambert's nine nominations set a new record for female artists and positioned her alongside Merle Haggard in the all-time annual totals, behind Alan Jackson's 10.
- Lady Antebellum came in second for this year's tally with five nominations.
- Zac Brown Band, tied with Blake Shelton for third on the list of most nominations with four, became the first act since Ricky Skaggs in 1982 to make the finals for Entertainer and New Artist in the same year.
- Awards co-host Brad Paisley, who has been nominated every year since 2000, jumped from No. 5 to No. 3 on the list of career nominations. His 52 nominations places him behind Alan Jackson (79) and George Strait (81).
- If Awards co-host Carrie Underwood wins the Female Vocalist trophy, it will tie her with Martina McBride and Reba McEntire for most wins in this category.
- Reba McEntire's nomination keeps her in first place as

the female artist with the most career nominations (49).

- Tony Brown edged to the top of the all-time nomination totals for non-performers with 38, thanks to his co-production for *Twang* with George Strait, who in 27 years has only been shut out of nominations twice (1992, 2006).
- For the first time since Alabama, George Jones and The Oak Ridge Boys bowed in 1981, three acts — Lady Antebellum, Miranda Lambert and Zac Brown Band — debuted simultaneously among Entertainer possibilities.
- Artists The Band Perry, Luke Bryan, Easton Corbin, Dave Matthews, Jerrod Niemann and Steel Magnolia received their first Awards nomination.
- Only two of the 12 categories in this year's Awards — Female Vocalist and Musician — did not include any first-time contenders.

CMA Awards nominees and winners are determined by the more than 6,000 industry professional members of CMA. The first CMA Awards Banquet and Show was held in 1967. The following year, the CMA Awards was broadcast on NBC for the first time; it is now the longest running annual awards program on network television. The show aired on NBC through 1971 and on CBS from 1972 through 2005 before moving to ABC in 2006.

Winners will be determined in a final round of voting by eligible CMA members, up to 5 PM/CT on Nov. 2. Balloting is officiated by Deloitte & Touche LLP. Nominees may inform CMA voting members through mail and e-mail services — visit CMAEmailService.com for more info.

"The 44th Annual CMA Awards," hosted for the third time by Brad Paisley and Carrie Underwood, will broadcast live from Bridgestone Arena, Wednesday, Nov. 10 (8-11PM/ET) on ABC. CMA Individual Sterling and Organizational members may purchase Awards tickets at My.CMAworld.com. CMA Individual Regular members and the public may purchase tickets through Ticketmaster.com, 1-800-745-3000 or at the Bridgestone Arena box office at 501 Broadway in Nashville.

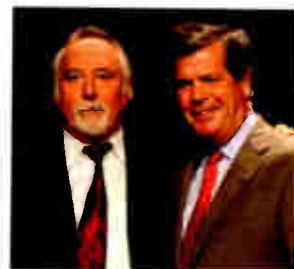
"The 44th Annual CMA Awards" is a production of CMA. Robert Deaton is the Executive Producer, Paul Miller is the Director and David Wild is the writer. The special will be shot in high-definition and broadcast in 720 P with 5.1 channel surround sound. Premiere Radio Networks is the official radio packager of the CMA Awards. American Airlines is the official airline of the 2010 CMA Awards. Chevrolet, Proud Sponsor of the CMA Awards and Official Ride of Country Music.

Text CMAINFO to 66937 to join the CMA Mob. Visit CMAawards.com for information on Awards nominees and past winners, highlights, games, merchandise and more plus, sign up for CMA Exclusive.



CMA AWARDS NOMINEES IN SEVEN SELECT CATEGORIES AND CMA BROADCAST AWARDS FINALISTS ARE ANNOUNCED ON AUG. 31 AT THE HISTORIC RYMAN AUDITORIUM IN NASHVILLE.

CMA Board President Gary Overton, Chairman/CEO, Sony Music Nashville; CMA CEO Steve Moore; Joshua Scott Jones and Meghan Linsey of Steel Magnolia; Justin Moore; Chris Young; and CMA Board Chairman Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment.



CMA CEO Steve Moore welcomes Nashville Mayor Karl Dean.



Meghan Linsey and Joshua Scott Jones of Steel Magnolia announce CMA Broadcast Awards finalists.



Justin Moore and Chris Young announce CMA Awards nominees in seven select categories.



Meghan Linsey and Joshua Scott Jones of Steel Magnolia perform "Just By Being You (Halo & Wings)."

BRAD PAISLEY and CARRIE UNDERWOOD THREE-PEAT AS CMA AWARDS HOSTS

by DEBORAH EVANS PRICE

Being asked to host Country Music's Biggest Night is like receiving an invitation to join an exclusive club whose members include Brooks & Dunn, Johnny Cash, Glen Campbell, Vince Gill, Sonny James, Kris Kristofferson, Barbara Mandrell, Reba McEntire, Willie Nelson, Dolly Parton and Kenny Rogers, among others. And now that they're onboard to host the CMA Awards for the third consecutive year, Brad Paisley and Carrie Underwood are firmly settled into that elite group as well.

"In 2008, the year we began, (Executive Producer) Robert Deaton and I had a great conversation about what it means for a Country Music artist to host this show," said Paisley. "Robert cares so much about keeping that intact, that it's a classy thing. And then I care because I was a kid that watched the show every year from when I was 8 or 9 years old."

The co-hosts' appreciation extends as well toward their work with former Producer and Executive Producer Walter Miller and other key players in creating and airing the show. "Robert Deaton has such a clear vision of what he wants the show to be, which is a nice thing to have — you need that," said Paisley. "(Longtime writer) David Wild, who has become a dear friend of mine, is invaluable. He's written for so many shows, including the Emmys and Oscars."

"It's definite teamwork with all these people who are very strong in their field," added Underwood. "Everybody gets together and discusses how we can make the best show possible."

The easygoing chemistry between Paisley and Underwood is an especially important factor in defining the appeal of the current Awards. Both have fun teasing

"I say a little prayer and we're off." — Carrie Underwood

other artists, such as in 2009 when Underwood stopped in mid-sentence to marvel at the "intoxicating" scent of her CMA Awards co-host, and Paisley revealed, "I'm wearing McGraw." Underwood replied by confessing, "I'm wearing Faith Hill Parfums," prompting the superstars for whom the fragrances are named to double over with laughter in the audience. "Tim thought it was hilarious," said Paisley. "I saw him backstage and he gave me a hug. It was exactly what you wanted to see happen with him really getting the joke."

For Underwood, fashion is a big component of this show. In fact, her numerous wardrobe changes have become something of a hallmark to her appearance. "There are no goals for wardrobe," she said. "Usually it's like, 'Well, I need a Red Carpet dress and a performance dress,' and everything else I really like we'll try to make fit somewhere in the show. We have a schedule, so it's like, 'Oh, I have 15 minutes there; it's enough time to change.' It's all about figuring these things out."

These logistics and much more are ironed out during rehearsals. "I'm always looking through the book, making



CMA CEO Steve Moore with Carrie Underwood and Brad Paisley at a Nashville press conference to announce their third return as hosts for "The 44th Annual CMA Awards," to broadcast live on Wednesday, Nov. 10 on ABC.

sure I know where I need to be because people grab your hand and take you where you need to go, but it's also important to have some idea of what's going to happen," Underwood said. "I say a little prayer and we're off"

Paisley says that timing is the toughest challenge to hosting the Awards. "They encourage us to be on time, to end it before 10 o'clock in Nashville," he said. "Last year, I remember coming backstage and Robert threw his script in the air and said, 'You guys literally said good night at the exact time!' It was right at 10 o'clock, which was great because most of the show was about four minutes over."

When recipients are so overcome with emotion that they take a long time to walk to the stage, or when others hug everyone they know on the way to the podium, such moments, while fun to watch, can throw production's careful timing off. "They are back there scrambling, trying to figure out how to shorten intros, and it's on your shoulders as hosts to do that, to get out there, redo our script and do whatever we have to do quickly," Paisley said. "When I won Male Vocalist of the Year (in 2009), I happened to be backstage when they called my name. It took

me only 10 seconds to get out there to accept my Award. Production allots about 30 seconds to walk to the stage because most people are in their seat. I gave a 20-second acceptance speech, said thank you and walked backstage and got us 40 seconds back. Walter was back there, and I said, 'You're welcome.' By the time I was done with that, they had almost a minute back."

Despite the pressure, Paisley and Underwood enjoy being Country Music's ambassadors on its biggest night. "This is our community," said Underwood. "The CMA Awards is in Nashville, the home of Country Music, and it's just great to be able to go and celebrate a good year with all your friends and family. It seems like every year is better than the year before. It's nice to get together with all the talented singers, musicians, songwriters and others."

"We'll do our best to make it better than ever," Paisley added. "I definitely think we were more at ease last year, since we'd already done it. But I think more than that, the audience was more at ease. So I hope we get to do it many more times. I love it!"



CMA AWARDS NOMINEES IN FIVE SELECT CATEGORIES ARE ANNOUNCED LIVE FROM ABC NEWS' "GOOD MORNING AMERICA" STUDIOS IN NEW YORK CITY'S TIMES SQUARE ON SEPT. 1. Miranda Lambert and Dierks Bentley with ABC News anchors George Stephanopoulos, Robin Roberts and Bianna Golodryga.



Miranda Lambert and Dierks Bentley announce CMA Awards nominees in five select categories.



ABC News anchor Robin Roberts with Miranda Lambert and Dierks Bentley.



Justin Moore performs "How I Got to Be This Way."

Chris Young performs "Gettin' You Home."

2010 CMA AWARDS NOMINEES

ENTERTAINER OF THE YEAR

LADY ANTEBELLUM
MIRANDA LAMBERT
BRAD PAISLEY
KEITH URBAN
ZAC BROWN BAND

FEMALE VOCALIST OF THE YEAR

MIRANDA LAMBERT
MARTINA McBRIDE
REBA McENTIRE
TAYLOR SWIFT
CARRIE UNDERWOOD

MALE VOCALIST OF THE YEAR

DIERKS BENTLEY
BRAD PAISLEY
BLAKE SHELTON
GEORGE STRAIT
KEITH URBAN

SONG OF THE YEAR

Award to songwriter(s)

"A Little More
Country Than That"
RORY LEE FEEK
DON POYTHRESS
WYNN VARBLE

"Need You Now"

DAVE HAYWOOD
CHARLES KELLEY
HILLARY SCOTT
JOSH KEAR

"The House That Built Me"

TOM DOUGLAS
ALLEN SHAMBLIN

"Toes"

ZAC BROWN
WYATT DURRETTE
JOHN DRISKELL HOPKINS
SHAWN MULLINS

"White Liar"

MIRANDA LAMBERT
NATALIE HEMBY

VOCAL DUO OF THE YEAR

BROOKS & DUNN
JOEY + RORY
MONTGOMERY GENTRY
STEEL MAGNOLIA
SUGARLAND

NEW ARTIST OF THE YEAR

LUKE BRYAN
EASTON CORBIN
JERROD NIEMANN
CHRIS YOUNG
ZAC BROWN BAND

ALBUM OF THE YEAR

Award to artist and producer(s)

Need You Now
LADY ANTEBELLUM
produced by PAUL WORLEY
and LADY ANTEBELLUM
Capitol Records Nashville

Play On

CARRIE UNDERWOOD
produced by MARK BRIGHT
and MAX MARTIN
*19 Recordings Limited/
Arista Nashville*

Revolution

MIRANDA LAMBERT
produced by FRANK LIDDELL
and MIKE WRUCKE
Columbia Nashville

Twang

GEORGE STRAIT
produced by TONY BROWN
and GEORGE STRAIT
MCA Nashville

Up On The Ridge

DIERKS BENTLEY
produced by
JON RANDALL STEWART
Capitol Records Nashville

VOCAL GROUP OF THE YEAR

LADY ANTEBELLUM
LITTLE BIG TOWN
RASCAL FLATTS
THE BAND PERRY
ZAC BROWN BAND

SINGLE OF THE YEAR

Award to artist and producer(s)

"A Little More
Country Than That"
EASTON CORBIN
produced by
CARSON CHAMBERLAIN
Mercury Nashville

"Hillbilly Bone"

BLAKE SHELTON
featuring TRACE ADKINS
produced by
SCOTT HENDRICKS
Reprise Records

"Need You Now"

LADY ANTEBELLUM
produced by PAUL WORLEY
and LADY ANTEBELLUM
Capitol Records Nashville

"The House That Built Me"

MIRANDA LAMBERT
produced by FRANK LIDDELL
and MIKE WRUCKE
Columbia Nashville

"White Liar"

MIRANDA LAMBERT
produced by FRANK LIDDELL
and MIKE WRUCKE
Columbia Nashville

MUSICIAN OF THE YEAR

Paul Franklin | Steel Guitar
Dann Huff | Guitar
Brent Mason | Guitar
Mac McAnally | Guitar
Randy Scruggs | Guitar

MUSICAL EVENT OF THE YEAR

Award to each artist

"Bad Angel"
DIERKS BENTLEY featuring
MIRANDA LAMBERT
and JAMEY JOHNSON
Capitol Records Nashville

"Can't You See"

ZAC BROWN BAND
featuring KID ROCK
*Southern Ground/
Atlantic Records*

"Hillbilly Bone"

BLAKE SHELTON
featuring TRACE ADKINS
Reprise Records

"I'm Alive"

KENNY CHESNEY
with DAVE MATTHEWS
BNA Records

"Till The End"

ALAN JACKSON
with LEE ANN WOMACK
Arista Nashville

MUSIC VIDEO OF THE YEAR

Award to artist and director

"Hillbilly Bone"
BLAKE SHELTON
featuring TRACE ADKINS
directed by ROMAN WHITE

"Need You Now"

LADY ANTEBELLUM
directed by DAVID McCLISTER

"The House That Built Me"

MIRANDA LAMBERT
directed by TREY FANJOY

"Water"

BRAD PAISLEY
directed by JIM SHEA

"White Liar"

MIRANDA LAMBERT
directed by CHRIS HICKY

REACTIONS FROM SOME OF THE CMA AWARDS NOMINEES

"We are so humbled and just downright excited. The three of us are huge Country Music fans and are honored to be in this category with some of our favorite artists. Big love and our deepest thanks to everyone for your rich support."

Kimberly Perry of The Band Perry *Vocal Group of the Year*

"A CMA Award nomination is always exciting for the artist as well as the producer, as the CMA voters in this category always seem to cover musical integrity as well as radio success. This year's nominations cover that spectrum really well. It's a great feeling to see George Strait staying relevant and at the same time staying true to his body of work. I'm honored to work with such a true, authentic artist. Who wouldn't want to be me?"

Tony Brown *Album of the Year*

"It's such a privilege to be acknowledged alongside all of these talented artists and an honor that 'A Little More Country Than That' was my first single and No. 1 song and is given this kind of recognition. Rory, Don and Wynn are great writers and did an excellent job putting this one together."

Easton Corbin *New Artist and Single of the Year*

"The House That Built Me' has been a wild joy ride. Writing the song with Allen Shamblin was amazing. Having an incredible artist like Miranda record it — crazy good. Hearing it on the radio — goosebump-inducing. Four weeks at No. 1 and nominated for a CMA Award with four other great Country songs — well, all I can say is thank you."

Tom Douglas *Song of the Year*

"Getting a CMA nod is always special. But this particular year has extra special meaning. It feels good to be nominated alongside Miranda in this historical year for women in Country Music. This is Miranda's year and she's worked hard to get here. To be nominated just in itself is incredibly cool and when it's with a friend, it's even sweeter!"

Trey Fanjoy *Music Video of the Year*

"Getting nominated by your peers, it doesn't get any better than that. I'm grinning ear to ear."

Paul Franklin *Musician of the Year*

"Being nominated for a CMA Award is humbling and very much appreciated. However, I'm even more thrilled that Blake is finally receiving the recognition he so deserves. It is a sincere honor to be considered among the Top 5 Singles of the Year."

Scott Hendricks *Single of the Year*

"As a kid, watching events such as the CMAs unfold live on television, it felt for a few hours like being invited to the party. I'd turn the TV off, and drift to sleep with thoughts of one day contributing to the legacy of Country Music. Now having truly been invited to the party, well, it's a great feeling. It's an honor for our video to be recognized by those who work day in and out to keep the Nashville legacy alive and kicking."

Chris Hicky *Music Video of the Year*

"We're both very proud to be nominated again. It's a thrill just to have our name on the same list as the other great duos in the category. Personally, I'm especially excited because my husband Rory's song is nominated in two categories, for Single and Song of the Year. This nomination is truly a testament to not only what a great artist he is but also what an incredible songwriter he is and has been all these years."

Joey Martin of Joey + Rory *Vocal Duo of the Year*

"Nobody writes songs to get to go to awards shows. But every writer hopes for songs that are award-worthy in the eyes of their peers."

Josh Kear *Song of the Year*

"The year just keeps getting better and better. Charles, Hillary and I are so thankful for our families and also the family we've made in Nashville within the music industry who continue to support us on this crazy ride ..."

Dave Haywood of Lady Antebellum

"... and Country radio and our fans! They've given us the most incredible life. We definitely wouldn't be here without them. Thanks for playing our songs and coming out to the shows and just believing in us and our music."

Hillary Scott of Lady Antebellum

"Five nominations is absolutely unbelievable ... wow! I also want to give a shout-out to all of our other buddies who are having their moment right now too. Going on this ride with other artists who you can call your friends is just awesome!"

Charles Kelley of Lady Antebellum

Entertainer, Vocal Group, Single, Album, Song and Music Video of the Year

"They don't even make a word to describe how I feel. I'm still coming to terms with this. I've had a band for 10 years and it's all coming together this year. This means so much to me to be recognized by my friends. We all work together and pull for each other. Thank you, Country Music, for letting me live my dreams. God bless this industry and my fans!"

Miranda Lambert *Entertainer, Female Vocalist, Single (2x), Album, Song and Music Video (2x) of the Year*

"I knew when we finished tracking *Revolution* that I had been a part of something very special. I am so excited for Miranda for all of her nominations. She's worked so hard and has been so much fun to record with. I am also happy for Mike (Wrucke)

and for all the musicians who lent their awesome talents to *Revolution*. As well, I am humbled to be recognized by our peers in this way."

Frank Liddell *Single (2x) and Album of the Year*

"This will be a week we never forget, and we owe that to incredible fans, Country radio and our new label, Capitol Records."

Karen Fairchild of Little Big Town

"We are so blessed to have our album debut at the top of the charts and to have news of this nomination in the same week is just amazing."

Kimberly Schlapman of Little Big Town *Vocal Group of the Year*

"It's always a proud feeling for me to make it to this elite list of nominees. I'm very appreciative of those who render my musical contributions worthy of this vote."

Brent Mason *Musician of the Year*

"It's hard to believe. I am conscientious about counting blessings, and I'm getting up into the higher numbers, where my math skills fail me. The privilege of playing music alongside my fellow nominees is a highlight of my life. The honor of being considered worthy of their company is some fine icing on the cake. Thanks again to everyone."

Mac McAnally *Musician of the Year*

"It's a great honor to be nominated. I'm very proud of the video and feel very fortunate to have had the opportunity to work with such a great song and a trio of such talented artists."

David McClister *Music Video of the Year*

"We are honored every single time the CMA membership nominates us for an Award. We never take that for granted, and Eddie and I are in very good company in the Duo category this year."

Troy Montgomery of Montgomery Gentry *Vocal Duo of the Year*

"It's a huge honor, and for it to be the Country Music Association, and for all the members to give me that opportunity, is very, very unbelievable. I'm very excited and thankful."

Jerrod Niemann *New Artist of the Year*

"I'm truly thrilled to be nominated this year. It's very humbling, knowing the amazing level of musicianship that the other nominees have. I've been blessed to have grown up in Nashville and to have been surrounded by a family who have shared such a passion and love for music."

Randy Scruggs *Musician of the Year*

"I'm still trying to process it all. It feels like an incredible dream. To be nominated by your peers for a CMA Award is an honor and I'm truly grateful. 'The House That Built Me' has resonated with so many people I respect."

Allen Shamblin *Song of the Year*

"After 10 years of being in this business, I finally began to tell myself that nominations don't matter anyway. Turns out that's bull crap ... Daddy likey! Thanks to all!"

Blake Shelton *Male Vocalist, Single, Musical Event and Music Video of the Year*

"Country Music is such a timeless genre. It's iconic and to be accepted as a part of it is the ultimate honor."

Joshua Scott Jones of Steel Magnolia

"It's Country Music's Biggest Night. I've watched my idols perform on the CMAs since I was a little girl. Walking alongside them on the red carpet is like a dream. To see our names and pictures flashed up on the big screen with all the superstars truly was a dream come true."

Meghan Linsey of Steel Magnolia *Vocal Duo of the Year*

"Man, what can I say? Huge, massive thank you to everyone who not only made these nominations possible but also brought a whole new level of passion to our shows this year. From the fans to Country radio to the Nashville community, I appreciate it more than you can possibly imagine!"

Keith Urban *Entertainer and Male Vocalist of the Year*

"I'm tickled to death any time I'm nominated for anything. But to have this come on a debut single really makes it cool. And to have two of my best buds, Don and Rory, share it with me is really special. Carson Chamberlain made it a great record, and Easton sings his hind end off! Thanks to everybody who voted for us!"

Wynn Varble *Song of the Year*

"It's been a great year — hard to believe all the good things that have happened with this record. I am honored and excited this record is nominated in so many categories. It's awesome that so many people in this industry have recognized all of our efforts."

Mike Wrucke *Single (2x) and Album of the Year*

"To be recognized like this as an artist, it means a lot to you, especially me, being my first CMA nomination. Probably the thing that I'm most proud of is just really how everybody else has treated my career. I've always been really excited and just proud to be on RCA and proud to be able to have my music heard. I think about how excited I am, and then I'll have people come up that are just as excited as me. I'm just really lucky that I've got people like that in my corner."

Chris Young *New Artist of the Year*

CMA BROADCAST AWARDS FINALISTS ANNOUNCED ON RYMAN AUDITORIUM STAGE

by **BOB DOERSCHUK**

Best known as the longtime historic home of the Grand Ole Opry, the Ryman Auditorium was a fitting site in which to announce some of the CMA Awards nominees as well as the CMA Broadcast Awards finalists on Aug. 31. The announcements were carried live to Country radio by CMA's official radio partner, **Premiere Radio Networks**.

Steel Magnolia (Joshua Scott Jones and Meghan Linsey) revealed the names of final nominees for Broadcast Personality and Radio Station of the Year. Nominees are grouped according to major, large, medium and small market size, based on population as ranked by Arbitron; a National section is added for the Broadcast Personality balloting. These nominees, and ultimately the winners, are determined by separate panels of distinguished broadcast professionals from all market sizes and regions. Deloitte & Touche, LLP tabulates the scoring. Five candidate personalities and radio stations are required for the first round in each section, though a tie vote in



Meghan Linsey and Joshua Scott Jones of Steel Magnolia announce CMA Broadcast Awards nominations.

voting for Major Market Broadcast Personality boosted that number to six.

Broadcast Personality candidates are assessed on aircheck, ratings, community involvement and biographical information. Radio Stations are judged on airchecks, ratings history, community involvement and format leadership. To be eligible for National Broadcast Personality, applicants must be syndicated, short-form, hub voice-tracking and satellite personalities heard in at least three markets with a minimum of 40 shows per year.

CMA members who are full-time, on-air personalities and CMA member radio stations in the United States and Canada are eligible to enter; winners are not eligible in consecutive years. Complimentary lifetime CMA memberships are awarded to Personality winners. CMA Broadcast Awards winners will be notified in mid-October, receive a CMA Awards trophy and be acknowledged during "The 44th Annual CMA Awards" on ABC.

To read reactions from many of this year's CMA Broadcast Awards nominees, visit CMAawards.com.

CMA BROADCAST PERSONALITY OF THE YEAR FINALISTS

NATIONAL

"THE CROOK & CHASE COUNTDOWN"

Lorianne Crook and Charlie Chase
Jim Owens Entertainment and
Premiere Radio Networks

"CMT COUNTRY COUNTDOWN USA WITH LON HELTON"

Lon Helton - Westwood One
"THE LIA SHOW"

Lia Knight - Dial Global

MAJOR MARKET

"BEN & MATT SHOW"

Ben Campbell and Matt McAllister
KNIX/Phoenix, Ariz.

"PAUL SCHATZ MORNING SHOW"

Paul Schadt, Meg Butterly
and Geof Knight
WKKT/Charlotte-Gastonia, N.C.;
Rock Hill, S.C.

"THE LAURIE DeYOUNG MORNING SHOW"

Laurie DeYoung
WPOC/Baltimore, Md.

"STEVE AUSTIN"

Steve Austin
WQYK/Tampa-St. Petersburg-
Clearwater, Fla.

"RANDY AND DAVE"

Randy Price and Dave McKay
WQYK/Tampa-St. Petersburg-
Clearwater, Fla.

"LISA DENT AND RAMBLIN' RAY IN THE MORNING"

Lisa Dent and Ramblin'
Ray Stevens
WUSN/Chicago, Ill.

LARGE MARKET

"BUCKY & BOB: THE TALK OF AUSTIN"

Bucky Godbolt and Bob Cole
KVET/Austin, Texas

"KAREN, SCOTT AND RADAR IN THE MORNING"

Karen Dalessandro, Scott Dolphin
and Tony "Radar" Hess
WMIL/Milwaukee-Racine, Wis.

"THE HOUSE FOUNDATION"

Gerry House, Mike Bohan,
Richard Falklen, Al Voecks
and Duncan Stewart
WSIX/Nashville, Tenn.

EDDIE STUBBS

WSM/Nashville, Tenn.

"CHRIS CARR & COMPANY"

Chris Carr, Jeffrey "Maverick"
Bolen and Jason Statt
WUBE/Cincinnati, Ohio

MEDIUM MARKET

"MORNINGS WITH BRIAN AND KELLIE"

Brian Pierce and Kellie Michaels
KFDI/Wichita, Kan.

"THE KAT 103 MORNING SHOW WITH STEVE LUNDY, GINA, AND CRAIG"

Steve Lundy, Gina Melton and
Craig Allen
KXKT/Omaha-Council Bluffs, Neb.

"TOM & BECKY IN THE MORNING"

Tom Owens and Becky Palmer
WBBS/Syracuse, N.Y.

"KEVIN RICHARDS SHOW"

Kevin Richards
WGNA/Albany-Schenectady-
Troy, N.Y.

"ANDY & ALISON AND THE MORNING CREW"

Andy Ritchie, Alison Mencer
and Jimmy Holt
WIVK/Knoxville, Tenn.

SMALL MARKET

"SCOTTY AND CARISSA IN THE MORNING"

Scotty Cox and Carissa Loethen
KCLR/Jefferson City, Mo.

"BARRETT, FOX & BERRY"

Bill Barrett, Tim Fox and
Tracy Berry
KKNV/Eugene-Springfield, Ore.

"THE GOOD MORNING GUYS"

Brian Gary, Todd Harding
and Susan Moore
KUAD/Fort Collins-Greeley, Colo.

"THE JESS WRIGHT SHOW"

Jess Wright and Dave Conrad
WFRE/Frederick, Md.

"THE DEX AND MO SHOW"

Bill Poindexter and
Melissa Turner
WUSY/Chattanooga, Tenn.

CMA RADIO STATION OF THE YEAR FINALISTS

MAJOR MARKET

- KEYE** Minneapolis-St. Paul, Minn.
KWJJ Portland, Ore.
WIL St. Louis, Mo.
WSOC Charlotte-Gastonia, N.C.;
Rock Hill, S.C.
WYCD Detroit, Mich.

LARGE MARKET

- KAJA** San Antonio, Texas
KASE Austin, Texas
KVET Austin, Texas
WQDR Raleigh-Durham, N.C.
WTQR Greensboro-Winston-Salem-High Point, N.C.

MEDIUM MARKET

- KFDI** Wichita, Kan.
KXKT Omaha, Neb.
WBBS Syracuse, N.Y.
WGNA Albany-Schenectady-Troy, N.Y.
WIVK Knoxville, Tenn.

SMALL MARKET

- KCLR** Columbia, Mo.
KUAD Fort Collins-Greeley, Colo.
WFRE Frederick, Md.
WGSQ Cookeville, Tenn.
WUSY Chattanooga, Tenn.



Deborah Evans Price, author of *The CMA Awards Vault*

WHITMAN BOOKS VAULT SERIES HONORS CMA AWARDS

by BOB DOERSCHUK

What does the CMA Awards have in common with President Barack Obama, Elvis, Michael Jackson, the Kentucky Derby, Christmas, NASA, vampires and some of America's great college football and basketball teams? According to Chris Chapel, it comes down to one word: affinity.

Asked to elaborate, the VP of Sales and Merchandising, Whitman Books, noted, "It involves things associated by super-fans, people who have a real love for something. You see that in college football and definitely you see it in Country Music."

This explains why Whitman's Vault division has published *The CMA Awards Vault*, a spectacular, lavishly illustrated and fact-packed retrospective on Country Music's Biggest Night and most prestigious Awards ceremony. It's technically a book but in fact is much more — a scrapbook might be closer to the truth. And like all Vaults published by Whitman, its inserted memorabilia are true bits of treasure.

Whitman Publishing put together its first Vault, a celebration of the University of Tennessee Vols, in 2006. They've widened their field beyond sports to publish the titles noted above and many others. For all their diversity, these Vaults share that affinity factor with targeted segments of the public, along with the kind of history that comes from a college athletic program, or an epic entertainer — or, as the folks at Whitman realized early in 2009, Country Music.

After agreeing to focus on that subject in their next project, the Vault team looked for a partner to license use of materials for photos and inserted materials. That search led immediately to CMA and right after that to the Awards. "From the start, that's who we wanted to talk with," said Chapel. "And as we began to talk with the CMA team, we realized that the Awards has a great history. Plus, the timing was really strong because the plan was to get the product onto the shelves in early October, in time for the CMA Awards in November and holiday sales in the fourth quarter."

Deborah Evans Price received the assignment to create the editorial content for *The CMA Awards Vault*. "As someone who grew up watching the CMA Awards and was then privileged to go to the Awards for the past 25 years, I couldn't think of anything that would excite me more than doing a book on this institution," said Evans Price, whose byline appears frequently in *Billboard*, *Country Weekly*, *People Country*, *TheBoot.com* and *CMA Close Up*.

Though her first-hand knowledge of the Awards gave her a good head start, Evans Price enhanced it through research in the CMA and Nashville Public Library archives, behind-the-scenes access to rehearsals for the 2009 CMA Awards and in-depth interviews with more than 40 artists and other significant players in the history of the Awards, from Sonny James, the host of the first "CMA Awards and Banquet Show," to Brad Paisley and Carrie Underwood, who will host "The 44th Annual CMA Awards" for the third time in November. With more than 100 hours of their recollections and insights recorded, Evans Price put together a narrative that would be vivid on its own, even without the cornucopia of rare or unpublished



photos and, tucked into dozens of pockets throughout the book are replicated souvenirs, which range from vintage issues of *CMA Close Up* and rehearsal schedules to a note to CMA from Charlie Daniels in 1980, a set-design blueprint from the 2009 Awards and envelope cards opened by presenters to announce winners.

Highlights are too many to mention, but for Evans Price one bears a special poignancy. "Vince Gill shared with me how one year, at the height of his career, he hosted the show and had done so extremely well," she said. "But he had lost his father not long before that and he was going through a divorce as well, so it was a very trying time for him. Then after the Awards, still wearing his tux, he stopped by a Waffle House to get something to eat. He looked around, and there was nobody in the room except himself, a homeless man and a hooker. Now *that's* reality."

But the CMA Awards is also about fantasy — countless beautiful costumes (and some that perhaps haven't weathered changes in fashion that well) and red carpet specials. It's about unforgettable moments, from Reba's legendarily scandalous red dress at the 1993 gala event to Mary Chapin Carpenter's theatrical smooch with Little Richard in 1994. From the heartbreaking debut of Alan Jackson's "Where Were You (When the World Stopped Turning)" in 2001 to Taylor Swift's tearful affirmation that nothing else in her senior year could top winning the 2007 CMA Horizon Award (which changed to New Artist Award in 2008), every detail going back to the first Awards in 1967 sparkles in this Vault like jewels in a closet filled with Manuel creations.

"Writing this book deepened my appreciation for the CMA Awards," Evans Price mused. "Years and years of great songs on the Awards captured what was going on during those different decades, from the burgeoning women's movement in the '70s to the CB radio craze. We've heard for years that Country Music is the music of the common man, but from watching all the Awards shows again I realized that these songs, and what the artists were saying and doing, were barometers of what was happening in our nation."

Graced by a foreword from Kenny Chesney and an afterword from Barbara Mandrell, *The CMA Awards Vault* 144-page hardcover 12-inch by 10-inch book with slipcase is available for \$49.95 in bookstores and online retailers as well as at **CMAawards.com**.

CMA members can purchase the book for the discounted price of \$35 plus shipping/handling by using the code: GBR10 at the online store's checkout page on **CMAawards.com**, in the "coupon/gift certificate code" box. Save on shipping/handling fees by purchasing the book at the CMA office in Nashville.

"I'm thankful for the wonderful journey this book provides through the history of the CMA Awards," wrote Mandrell in the book's afterword. "Reading it makes one feel so 'behind the scenes,' 'inside' and as though they're having conversations with many of the great artists in Country Music."

photos: Evans Price - Todd Stringer; book cover and page spreads: courtesy of Whitman Publishing

CMA AND ABC SCORE WITH "CMA MUSIC FESTIVAL: COUNTRY'S NIGHT TO ROCK"

by BOB DOERSCHUK

ON AN UNUSUALLY COMPETITIVE NIGHT OF TELEVISION PROGRAMMING, ABC ACHIEVED APPROXIMATELY THE SAME STRONG STATISTICAL RESULTS WITH THE SEVENTH ANNUAL BROADCAST OF "CMA Music Festival: Country's Night to Rock" AS IT HAD IN 2009.

Where figures compiled by Nielsen Media Research for the program in 2008 were 3.3/5, they rose in 2009 to 4.6/7 and reached 4.0/7 for this year's special, which aired on Wednesday, Sept. 1, 8-11PM/CT.

Measured against programming for the week, "CMA Music Festival: Country's Night to Rock" placed at No. 18 for viewers overall as well as for the coveted Adults 18-49 category. The special was ABC's third-best performer of the week in total viewers with 6 million.

Talent is the program's heaviest artillery. Hosted by Tim McGraw, this year's lineup included Trace Adkins, Jason Aldean, Dierks Bentley, Billy Currington, Alan Jackson, Jamey Johnson, Kid Rock, Lady Antebellum, Miranda Lambert, Martina McBride, Reba McEntire, Justin Moore, Brad Paisley, Kellie Pickler, Rascal Flatts, Darius Rucker, Blake Shelton, Taylor Swift, Josh Turner, Uncle Kracker, Carrie Underwood, Keith Urban and Zac Brown Band.

More than 65,000 fans from 50 states and 26 nations streamed to Nashville in June to attend the four-day Festival. Nightly performances at LP Field and at select venues in town were filmed by Executive Producer Robert Deaton and his crew, who then tackled the formidable challenge of weaving these special moments into a one-night network TV experience. It began with reference to the flood that had inflicted significant damage throughout Nashville in early May — just over a month before the Festival began, followed by Urban's tribute to the spirit of Music City as it recovered from the disaster.

"Quite frankly, we hadn't planned on doing anything," Deaton admitted. "But it was Keith's idea to do 'With a Little Help from My Friends' as a tribute to the people of Nashville. Then after his performance, I started thinking it was actually about more than the flood; it was about how people responded to it. And Keith's performance became like an anthem, especially with the flood visuals. So even though we normally start the show big, with lots of tempo, I decided to open with this, because that spirit is what defines us this year."

The public responded. Nielsen SoundScan data reported that for the week ending Sept. 5, current album sales rocketed upward over numbers for the previous week for many of the artists it had featured, including McGraw (47%), Underwood (31%) and Moore (31%). Significant upticks were also measured for featured performers in digital singles of songs performed on the special, including McGraw's "Southern Voice" (82%), Shelton's "Hillbilly Bone" (50%), Underwood's "Last Name" (63%), Moore's "How I Got to Be This Way" (44%) and Rascal Flatts' "Summer Nights" (40%).

Interest in the broadcast was kindled through a series of "All Access" Webisodes created by ABC Digital Media and posted on **ABC.com** and other Web sites in the weeks before the broadcast. These include a visit with McBride, who describes a special outreach to fans that she hosted in her studio; a trip with Julianne Hough to sign autographs at the Greased Lightning Fan Fair Hall; an onstage "rock, paper scissors" contest between Luke Bryan and Jake Owen to determine who plays next at a Downtown honky tonk; a bus tour conducted by Gloriana; and a sneak preview of Swift's network premiere of her single "Mine" before an intimate gathering of fans. The complete All Access series can be seen at YouTube.com/CountryMusicAssoc.

And during the broadcast itself, viewers got involved in the second annual CMA Music Festival Tweet 'n' Greet. They could monitor Twitter commentaries and Facebook page updates from artists featured in the show ("Are you guys watching? I'm on, jamming out right now" — Urban;) ("Could watch Brad Paisley play guitar all night. Will hit Tivo and watch him again and again" — Dave Haywood, Lady Antebellum) or post their own thoughts ("Don't bother me. I'm watching CMA Fest." — @bree621). The Festival broadcast ranked Nos. 1, 2, 5 and 8 on Twitter's Top 10 Trending Topics for the night.

CMA Music Festival is the ultimate destination for Country Music fans from around the globe, featuring nonstop concerts, autograph signings, celebrity events and more. In 2011, Nashville's signature music event will celebrate 40 years of providing unique artist and fan interactions since starting as Fan Fair in 1972. Plans are underway for surprises and special events to commemorate the occasion.

2011 CMA Music Festival will run Thursday through Sunday, June 9-12. Four-day ticket packages went on sale in August. Purchase tickets at CMAfest.com, 1-800-CMA-FEST, Ticketmaster.com or 1-800-745-3000. Ticket prices are based on the level of seating at LP Field for the nightly concerts and range from \$115 to \$325 plus handling fees.

"We are excited to celebrate 40 years of CMA Music Festival and Fan Fair in 2011 and look forward to the fans joining us for all the fun," said CMA CEO Steve Moore. "We were fortunate that the Festival sold out completely in 2010 for the first time. Due to this strong demand, we suggest that fans buy their tickets now rather than waiting until it is too late."

"CMA Music Festival: Country's Night to Rock," directed by Gary Halvorson, will re-air on GAC at 7 PM/CT and 11 AM/CT Saturday, Sept. 16; 8 AM/CT and 4 PM/CT Sunday, Oct. 17; 8 PM/CT Saturday, Nov. 6; and 12 AM/CT and 4 PM/CT Sunday, Nov. 7.

CMAfest.com



"BAD ANGEL"
MIRANDA LAMBERT, DIERKS BENTLEY
AND JAMEY JOHNSON



"HOW I GOT TO BE
THIS WAY"
JUSTIN MOORE

"HILLBILLY BONE"
BLAKE SHELTON



TAYLOR SWIFT POSES FOR PHOTOS WITH FANS
AND SIGNS AUTOGRAPHS FOR 13 HOURS.



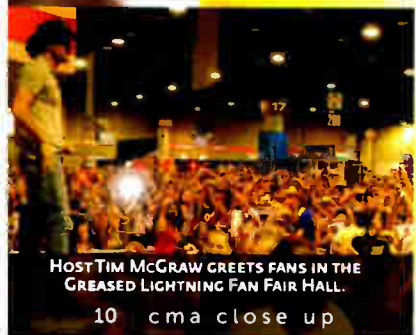
"GOOD TO BE ME"
KID ROCK AND UNCLE KRACKER



RASCAL FLATTS GREET FANS AFTER THEIR
"SUMMER NIGHTS" PERFORMANCE.



"NEED YOU NOW"
LADY ANTEBELLUM



HOST TIM MCGRAW GREET FANS IN THE
GREASED LIGHTNING FAN FAIR HALL.

Industry Welcomes New CMA Chief Executive Officer

STEVE MOORE

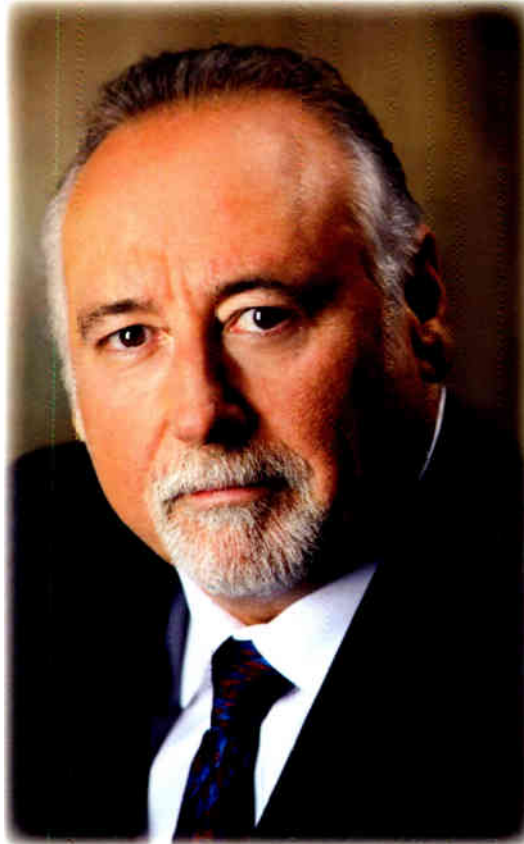
By vote of the CMA Board of Directors, Steve Moore has taken office as CMA Chief Executive Officer.

The music industry veteran was selected after a nationwide search for a candidate to fill that office. "There were many," said Steve Buchanan, who has stepped up from President to Chairman of the CMA Board as Moore's successor. "But I think it should come as no surprise that the best person was right here in Nashville. Steve developed a tremendous affinity and acumen for the position while serving as Interim CMA Executive Director since January. We are thrilled that he was ultimately interested in making that a permanent role."

"CMA is the cornerstone of what makes Nashville Music City," said Nashville Mayor Karl Dean. "Their involvement in the community, their support of artists and business and especially the exposure they give to the industry and our city is absolutely priceless. Steve's depth of experience and the respect that he enjoys amongst his peers will be a tremendous asset to CMA. I look forward to seeing the organization, and its presence here, continue to succeed and grow under Steve's leadership."

As a member of the CMA Board since 1989, Moore has contributed significantly to many of the Association's most important achievements. For example, his friendship with Jay Marciano, President of Madison Square Garden Entertainment, proved critical in giving the CMA Awards a spectacular home during its New York City appearance in 2005. A self-taught trumpeter, Moore applied his respect for the benefits of music education to helping with CMA's donation of musical instruments to Metro Nashville Public Schools through its Keep the Music Playing campaign. And his charitable activities were consistent with his decision to expand the volunteer component of this year's CMA Music Festival and thus maximize its donations to Keep the Music Playing as well as relief efforts for victims of the Nashville floods in May through donations to The Community Foundation.

Beyond his history with CMA, Moore brings a life rich with experience and a strong business sense to his new position. His qualifications reflect a combination of determination, common sense and humanitarianism, all of them instilled during his upbringing in small Texas towns. He was born in Pasadena, outside of Houston, where his father built drill bits for the Howard Hughes Tool Company before switching to construction jobs for oil refineries. Relocated with his family to Buna, northeast of Beaumont, Moore developed an appreciation for character defined by hard work, as well as a taste for the Country Music he heard emanating from nearby honky-tonks.



"Steve's depth of experience and the respect that he enjoys amongst his peers will be a tremendous asset to CMA."

– Nashville Mayor Karl Dean

At Lamar University in Beaumont, Moore paid his way by playing gigs and working construction. He also began learning the basics of booking talent on Lamar's student concert committee. Before long, the young entrepreneur was setting up shows independently, beginning with a Wet Willie concert at Beaumont's Jefferson Theater, and launching his own ticketing agency. After graduating with honors in 1977, he was hired to the management staff at Lone Wolf Productions. The live music business took note of Moore's ascension, as he alternated between launching his own companies and, in 1984, joining Pace Concerts as Director of Special Projects, in charge of booking acts for AstroWorld in Houston, Six Flags Over Texas in Arlington, near Dallas and Fort Worth, and other amusement parks.

The following year, Moore and his family moved to Nashville, where his trajectory began as the first Executive Director of the city's new outdoor venue, Starwood Amphitheater. A series of successes as head of his own companies helped elevate him through the city's business community, culminating in his appointment in April 2005 as Senior VP of one of the world's largest concert promotion, special event and touring companies, AEG Live! Highlights of his accomplishments there include a run of sold-out New Year's Eve concerts for Kenny Chesney, Toby Keith and Tim McGraw at Nashville's Bridgestone Arena and a three-year effort that led to Sir Paul McCartney's first-ever Music City performance at Bridgestone in July. His successes have earned him recognition as a three-time SRO Award recipient as Promoter of the Year.

At the same time, Moore was earning a reputation for his humanitarian work, particularly through The Shalom

Foundation, which he launched in 1998 and continues to direct. Committed to improving the lives of impoverished children throughout Guatemala, the Foundation under Moore's leadership as Chairman has overseen the construction of around 80 homes, provided tuition for approximately 175 underprivileged children per year and laid the groundwork for the country's most advanced pediatric surgery center, scheduled to open in November, through a partnership with Vanderbilt Children's Hospital.

He continues to broaden his personal horizons too, as indicated by his attainment of a lifelong dream to become licensed as a pilot, and through his dedication to his wife Charmione and their three sons, Remick, Sterling and Hunter.

"I approached this with a great deal of enthusiasm and passion for what this organization represents and what it could achieve on behalf of the industry," Moore stated. "The experience has been personally rewarding, professionally challenging and I am very optimistic and eager to see what the future holds."

T H E

Judds

by TOM ROLAND

The setting: Nashville's LP Field during CMA Music Festival. The time: June 2009. The moment: Naomi Judd is shedding tears, seemingly spellbound as more than 40,000 people sing along during this historic reunion of The Judds with their performance of "Love Can Build a Bridge," which she had written with John Barlow Jarvis and Paul Overstreet.

"There is a word," she tells them. "Hope."

Naomi and her daughter Wynonna carry that hope as they embark on "The Judds: The Last Encore" in late November, their first multi-city reunion trek since their brief jaunt in 2000. Named by the winning entry in a fan contest, this jaunt leads from Nov. 26 in Green Bay, Wis., to Dec. 19 in Phoenix, Ariz. Ticketing includes a Fan Package, with seating in rows six through 10, early venue access, a pre-show reception and special T-shirt; all that is available as well in the VIP Package, which ups the seating to rows one through five and throws in an exclusive post-concert meet and greet, autographed commemorative plaque and free digital photo.

It's tempting to think that this tour was made possible at least in part by Naomi's emotional response to that LP Field appearance in 2009. "I think she feels that every time," agreed Wynonna at her mother's sunlit kitchen table in Leipers Fork, just outside of Nashville. "My experience is every time Mom is thrust back into the limelight, she is like a little kid in the candy store. She is in her element and wants more."

"Yes, I want more of it," Naomi agreed. "It's like they say when you have your first hit of meth or crack, that it's so completely out of this world that you have to have more. That's when you become addicted. You're continually searching for that feeling."

"So," Wynonna said, jumping onto this train of thought. "I'm kind of like crack?"

"Yes," Naomi replied. "Except you're good for me."

The Judds were good for a lot of people for a number of years. Beginning in 1984, they won nine CMA Awards over an eight-year period, including seven straight victories as Vocal Group or Vocal Duo of the Year. They used a predominantly acoustic setting to celebrate music ("Turn It Loose," written by The Judds, William Bickhardt, Brent Maher and Don Schlitz), womanhood ("Girls Night Out," by Jeff Bullock and Brent Maher), mother/daughter relationships ("Mama He's Crazy," by Kenny O'Dell) and faith ("I Know Where I'm Going," by Bickhardt, Maher and Schlitz). Their catalog includes 14 No. 1 singles and more than 20 million albums sold.

And they mesmerized fans with an unusual degree of honesty about their family situation: a rebel daughter living, working and creating with a very protective mother. Understandably, even in the midst of their success as a duo, the arrangement created a lot of tension, which they didn't completely understand at the time.

"I couldn't look from the outside in," Wynonna remembered. "I was immersed in it. I was almost content with being the more dependent one. I didn't have to think, I didn't have to do; Mom would just do. She sits there and writes her notes and her lists, and she's got the wardrobe and everything planned, and I just show up. I'm like the heart and she's the head of the operation, where I just come in to sing and I let her take care of so much. It's like the kid who lets their mom make their lunch every day. You know, nobody ever really taught me how to make my own lunch."

Wynonna was forced to change that pattern in one of the most storied end-of-the-road chapters in Country Music history. After Naomi was

diagnosed with hepatitis C virus (HCV), she went on one last Judds tour, ending their run in 1991 and paving the way for Wynonna to launch her solo career by signing with Curb Records in 1992.

Left to sink or swim on her own, Wynonna found her artistic voice quickly, threading her music with R&B influences. Looking back, Mike Curb, Founder and Chairman, Curb Records, remembered his reaction to one of her early singles, written by Jill Colucci, Stewart Harris and Sam Lorber. "No One Else on Earth' — with horns?" he wondered. "I'm not sure that 'No One Else on Earth' was a Country record by any stretch."

But it worked for Country fans, who eventually bought 5 million copies of *Wynonna*, the flagship album in a solo career that stands nicely on its own.

Naomi's HCV eventually went into remission and she pursued other creative avenues, including writing an autobiography, *Love Can Build a Bridge* (with Bud Schaetzle), and delivering motivational speeches. Still, as time passed, fans coupled their support for both women with a longing

HISTORY

for their reunion. They have come together publicly in brief junctures, particularly with a performance billed as "Their Final Concert" in 1991, at the time the highest-rated pay-per-view in history; their first "Power to Change" show on New Year's Eve 1999 in Phoenix, Ariz.; and their "Power to Change" tour, sponsored by Kmart in 2000.

This time around, "The Judds: The Last Encore" tour represents two women whose history — or "herstory," as Wynonna likes to call it — has led to a new level of understanding based on their commitment to use their high-profile tour to benefit those in need. Fifteen percent of proceeds from their Fan and VIP packages will be donated to St. Jude Children's Research Hospital, as well as 100 percent of proceeds from sales of a specific merch item. Also, a Judds/St. Jude video, shown for 48 hours exclusively on **Oprah.com** to coincide with their appearance on "The Oprah Show," will include prompts to donate to the hospital.

The tour has an additional intention of reducing the mother/daughter friction that has accompanied them throughout their professional lives. They still bat one-liners and barbed remarks back and forth in conversation, though less competitively and more as a kind of communal joke.

"We cry a lot," Wynonna conceded. "We're trying to find what it is that we want to say and we want to do. I know what we *don't* want. I don't want to be stranded in this place of the past where people go. Gosh, there's no life there."

That's an important distinction The Judds hope to make on their tour. They hinted at their new direction during a performance at the Riverfront Park Daytime Stage during the 2010 CMA Music Festival, which included a slow-boiling blues feel in "Give a Little Love," a New Orleans flavor on "Rockin' with the Rhythm of the Rain" and a Georgia Satellites riff grafted



Naomi Judd and Wynonna Judd

HOPE

onto Wynonna's "No One Else on Earth." They weren't running away from their past but they weren't trying to recreate it either. Instead, they looked for nuanced changes as they sought new perspectives on some very familiar music.

"To me, it's a beat thing," Wynonna explained. "I'm looking for sounds. I'm looking for tempos. I'm looking for, instead of this being all acoustic, let's throw in a guitar chord with some power. I'm looking out in the audience and seeing that 12-year-old girl who just loves Miley Cyrus and the contemporaries of music today and the more pop, slick sound. I'm looking for a way to stay real and committed to the past by honoring it. And yet how do we move the furniture around and update our look — you know, no more 'Dynasty' shoulder pads and that kind of thing?"

Picking up on the shoulder pad

"I didn't have to think, I didn't have to do; Mom would just do."

— Wynonna Judd

reference, Naomi quipped, "It might give you a place to set your drink."

The Judds relationship is, they admit, a bit of a Ping-Pong match for fans. The two compete for attention, throw in their small asides and vacillate between jokes and intense self-examination. But even as Naomi and Wynonna have nurtured their mutual understanding through the years, a spiritual element has always hovered in the background. The demo that got them signed to RCA Records in 1983 included a gospel song written by Naomi, "When King Jesus Calls His Children Home," and there's hardly a show that goes by without her finding a moment to direct the audience toward hope. As a former nurse, Naomi plans to mobilize her hope into action by investigating the connection of mind, body and spirit through a neurology clinic, complete with a neuroscience research center and media lab, which she aims to establish in Franklin, Tenn., after the tour.

"Their spirituality has kept them together through mother/daughter disagreements, through management disagreements, through record company changes, through incredible issues with family members," Curb observed. "Their spirituality has been their foundation and it has never wavered."

They've learned, however, that they don't have to force their views about the world upon each other. Both are better able than before to hold back, recognize their differences and live with them. On their 2010 tour, they'll be onstage together, open to the unscripted, "you-did-not-just-say-that" moments that nearly always come up in their shows. But they'll travel in separate buses, Naomi with her husband and manager, Larry Strickland, who sings backup with her as a member of The Palmetto State Quartet, and Wynonna perhaps with her children, Elijah and Grace. "This tour is going to be huge for us personally," Naomi confirmed. "This tour is really going to put all this stuff to the test."

It is a test, though, that likely has a simple solution.

"The word," Naomi summed up, "is boundaries — one of the most important words we've learned."

NaomiJudd.com; Wynonna.com

World Radio History

PUBLICISTS

LORI GENES CHRISTIAN, RONNA RUBIN AND JESSIE SCHMIDT

by EDWARD MORRIS

Record promoters see to it that an artist's music gets played on radio. Booking agents keep the artist onstage. At the label, the creative staff completes the packaging and the marketing folks make sure the product makes its way successfully to retail. But most of the other ways of gaining visibility for performers are engineered by publicists. They secure TV appearances, jockey for print and online stories, reviews and photos, and publicize individual concert dates — a function called “tour press.” When things go haywire in an artist's life, it's also the publicist who steps up to handle damage control. It's an around-the-clock job.

As independent publicists, Ronna Rubin and Jessie Schmidt have control over their own agencies. Rubin has worked with clients ranging from Keith Anderson and Jamey Johnson to GAC and The Recording Academy since establishing Rubin Media in 1992. Schmidt has headed Schmidt Relations since 1997 and counts Luke Bryan, the Grand Ole Opry, Brad Paisley, Rascal Flatts and Carrie Underwood among her clients. And as Senior Director, Media and Public Relations, Capitol Records Nashville, Lori Genes Christian helps represent the label's roster, which includes Dierks Bentley, Luke Bryan, Eric Church, Walker Hayes, Lady Antebellum, Little Big Town, Jennette McCurdy, Kenny Rogers, Darius Rucker, Keith Urban and Emily West as well as EMI Records Nashville artist Troy Olsen and comedians.

Jessie and Ronna, as independent publicists, what criteria do you use for accepting a client?

SCHMIDT I want to listen to the music first because if I don't love it, I can't sell it. Often you don't meet the client until after the manager hires you. But I much prefer meeting the artist first. You want to feel like they kind of dig you and that you like their personality, especially if it's a new artist.

RUBIN There have been times when I realized that on a lot of other platforms (besides music), the potential client and I were so different, whether it was on political or religious beliefs, that I decided it was not really a good match. That's happened on rare occasions. But basically, I agree. I have to like the music. Obviously, they're hiring you as a cheerleader, and you've got to be sincere if you're going to the mat for their music.

GENES CHRISTIAN I've always been one who could look at an artist and pick his or her best qualities. That's kind of how I pitch the artist to media. If a song is not working at radio but this person has amazing depth, I'll go down that path. I've always tried to look at what the whole package is because I don't get to choose who I publicize.

How do you explain to new artists what publicity is supposed to achieve and how the process works?

GENES CHRISTIAN Capitol is really good about that. I've had meetings with all my artists, especially new artists, well in advance of them having music out. It's more of a team environment; it's not just me. It's someone from every department, walking the artist through the process. I physically see my artists constantly.

RUBIN It also depends when you're brought onboard. Sometimes with independent artists, you can be brought on after their album comes out and they have one of those “Oh!” moments: “Oh, I'm going to need a publicist!” If you're brought on really early, shortly after the person's been signed, there is time when you get to know them. You take them out for a meal and ask and further explain the role of publicity in their career.

Is there a minimum length of time you require an artist to contract for your services?

RUBIN After I became an indie publicist, I had one client for nine years, one for seven and another for six. Those were my first three anchor clients and I came to expect that they'd all be multiple-year relationships. But then the industry changed and I had to put my finger on the pulse of reality. First it was like three years was a good run. Then it was, “Oh, a year's good.” Realistically, I have to entertain all prospects that come to me. But that's not the best way to approach publicity, with a three-month plan.

“IF I DON'T LOVE IT, I CAN'T SELL IT.”

— Jessie Schmidt

SCHMIDT I don't like accepting an artist with a timeline. I feel like it's a relationship that has to grow. That's not to say I haven't accepted or won't accept special projects. But usually the special projects aren't artists. Actually, I've never been approached to work an artist who has a timeline, like, “We want you to work six months on this record.” It's not worth it. You're just really getting your feet wet at six months.

How do you deal with beginning artists' unrealistic expectations, such as wanting to be on “The Late Show with David Letterman” or “The Tonight Show with Jay Leno” as soon as they have a single out?

SCHMIDT Those expectations don't just come from the artists but from managers too. It is a lovely thing when you're all on the same page and you realize what you are up against. If you're lucky enough to get a new artist that “Tonight Show” booking, you want to feel confident that they have the ammunition to back it up. You will experience artists or teams — label, artist and management — that have huge expectations. It's daily pressure to produce. There's almost more pressure these days to get quality print pieces than a national TV booking.

GENES CHRISTIAN It's been really hard to try to reeducate the artists and their teams to the fact that they're getting a lot of visibility online. If you do get a review on a Web site instead of in a print publication, you really are getting eyeballs — maybe even more than in print. It's been a

hard transition. People want to see the review or article and be able to hold it.

SCHMIDT *Rolling Stone* pieces are few and far between. It's an educational process for everybody in the industry. Five or six years ago, we'd just roll our eyes at an online piece. Now you've got to think twice. If I have any gut feeling (about the worth of an online offer), I'm going to go to the new media person at the label and say, "What does this site get? How many hits? Speak to me in my language. Tell me this is worthy."

"I JOKE THAT LADY ANTEBELLUM AND LADY GAGA ARE BOTH GOING AFTER THE SAME SLOT." — Ronna Rubin

GENES CHRISTIAN In the last two years, I've had several artists who served as online hosts for major Country Music awards shows. Those things are really, really important now. If your artist has the ability and personality to host, that's something that can get their name out there and something that I wouldn't have thought about even three years ago. There are hundreds of thousands of people watching online broadcasts now.

What frustrations do you face as publicists?

RUBIN Craig Campbell (publicist and Owner, Campbell Entertainment Group) and I have had a running joke for years. He says, "What do you do for a living?" And I say, "I get rejected for a living!" The list of outlets where we can pitch our artists has gotten so much smaller. I joke that Lady Antebellum and Lady Gaga are both going after the same slot. We're competing for attention with all musical genres, unlike in radio, where you're just competing amongst other Country artists.

SCHMIDT Waiting frustrates me. Sometimes I'll sit in my office for five hours, waiting on one answer. When that one answer comes, I can do these 17 other things. But, no, I'm not going to get that answer until midnight tonight. It's not that someone is holding out on you; it's the domino effect. It's a 24/7 job.

"IF YOU DO GET A REVIEW ON A WEB SITE INSTEAD OF IN A PRINT PUBLICATION, YOU REALLY ARE GETTING EYEBALLS — MAYBE EVEN MORE THAN IN PRINT." — Lori Genes Christian

GENES CHRISTIAN It's hard to schedule life. There are days when I'm late for everything because I'm constantly waiting for someone to send me an e-mail or respond to a call.

SCHMIDT And there is a high level of expectation that when that call or e-mail does come in, you *will* be there to get it and that it will be worked out. It does sidebar life, and that's really hard. When I'm sitting in the pickup line at school and the cell phone reception is really bad, that's when I finally get the call.



Lori Genes Christian, Ronna Rubin and Jessie Schmidt

How do you approach damage control when a client has done something — or is accused of doing something — that puts them in a bad light?

SCHMIDT The most important thing is that everyone involved agrees on what you're going to do. If ever there's a time to listen to what a publicist has to say, this is the time.

RUBIN There's got to be a component of honesty and ownership. In some cases, the publicist is told how it's going to be handled. You can have your opinion and your professional way of doing it, but they'll say, "No, this is how it's going to happen."

GENES CHRISTIAN Ultimately, there's a certain place where you have to say "no comment" because the matter is just so personal and private that it really isn't anyone else's business. We're that first line of defense for artists. We have to protect them as much as we can.

MARTY STUART



MARTY STUART WITH ENGINEER MICK CONLEY

TRAVELS THE DIRT ROAD OF TRADITION with *GHOST TRAIN (THE STUDIO B SESSIONS)*

by DEBORAH EVANS PRICE

Who says you can't go home again? Marty Stuart did just that, revisiting his musical roots as well as the studio where he recorded his very first session, on *Ghost Train (The Studio B Sessions)*. The album reunites Stuart with Sugar Hill Records, which released his acclaimed 1982 solo debut album *Busy Bee Café*.

"They feel like old friends," Stuart said of the songs on the new album. "These songs came at me and I said, 'Whoa, you could have been here 40 years — but you're here right now.'"

Over the past decade, Stuart has paid homage to Delta gospel (*Souls' Chapel* in 2005), tapped into Native American traditions (*Badlands: Ballads of the Lakota*, also in 2005), indulged his passion for bluegrass (*Live at the Ryman*, 2006) and celebrated the art of collaboration (*Compadres: An Anthology of Duets*, 2007).

That diversity reflected well on Stuart's insights into multiple strains of American music, yet it also led him to feel that the time was nearing to bring it all back home. "I feel like I was an honored guest in everybody else's world except I didn't have anywhere to drive my sword in Country Music," Stuart said.

Busy Bee Café became the target for that creative thrust. By any measure, it was a memorable debut, not only in the depth of its music but also in the caliber of the band, recruited by the young Stuart at the last minute. Immediately after being notified that the record label had green-lighted the album, Stuart remembered, "I hung up the phone and went, 'I don't have a band!' So I called Doc and Merle Watson, Earl Scruggs and Johnny Cash and Carl Jackson — and that was my band."

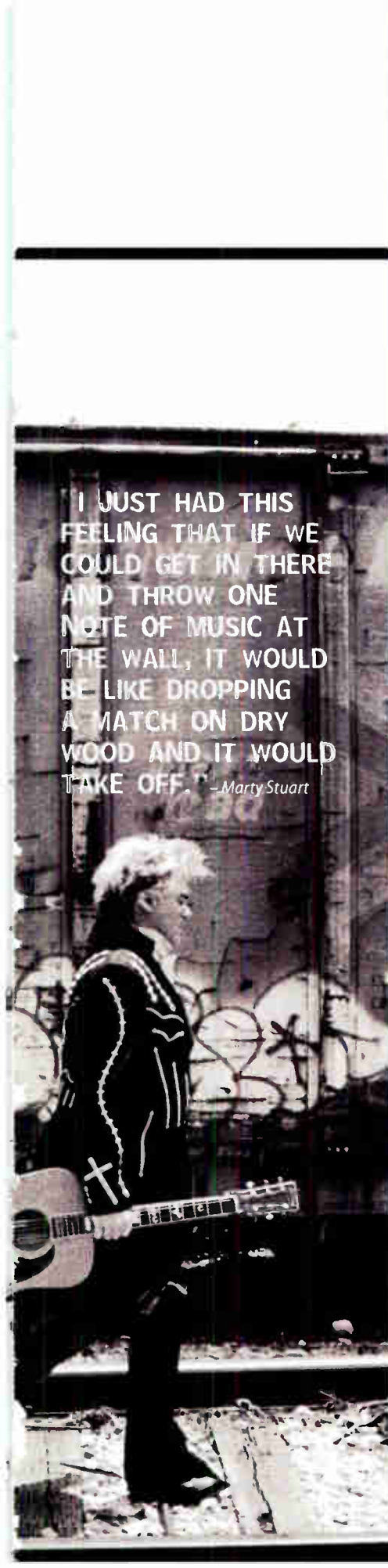
A number of other projects also encouraged Stuart to revisit his Country antecedents, including hosting "The Marty Stuart Show" on RFD-TV, opening his exhibit "Sparkle & Twang: Marty Stuart's American Musical Odyssey" at the Tennessee State Museum, publishing his photo book *Country Music: The Masters* and producing two albums rich with tradition, *Porter Wagoner's Wagonmaster* to honor Wagoner's 50th anniversary as a member of the Grand Ole Opry and *Coal*, featuring performances of old mining songs by Kathy Mattea.

"All of these things led up to this moment," Stuart observed. "I had been writing on this record since 2003. This record is lived through and I needed a place to record it. Studio B seemed to be the place because it's so much a part of Country Music's legacy. I needed to go back there and take these songs and my band. It's not about the past. It really isn't. It's about writing a brand new chapter for this millennium for traditional Country Music that's authentic."

RCA Studio B was the site of countless historic sessions by Eddy Arnold, Chet Atkins, Elvis Presley and many other giants. Because of that legacy, special considerations come into play for any artist who wants to track there. The Country Music Hall of Fame and Museum and the Curb Family Foundation administer the studio primarily for educational purposes, which include audio engineering courses offered by Belmont University as well as public programs. Stuart's vision, though, more than qualified to earn him time on the session calendar.

"The project must have a historic connection to RCA Studio B," explained Luke Gilfeather, Manager, Historic RCA Studio B. "For instance, the Elvis *Christmas Duets* project (released in 2008 by RCA Records Nashville) used tracks that were recorded here 50 years ago and used some of the original musicians. Marty's connection was that his first recording sessions were done here and his

photos: Marty Stuart - James Minchin III; Stuart with Mick Conley - Steve Lamm



I JUST HAD THIS FEELING THAT IF WE COULD GET IN THERE AND THROW ONE NOTE OF MUSIC AT THE WALL, IT WOULD BE LIKE DROPPING A MATCH ON DRY WOOD AND IT WOULD TAKE OFF." —Marty Stuart

(new) project contained performances by Connie Smith, who recorded many of her hits here."

"I was scared to death," Stuart said, recalling his first time in that studio at age 13, as mandolin player in Lester Flatt's band. "He looked at me and said, 'Why don't you handle the kickoff on this one (i.e., set the tempo with an opening lick)?' I went to the engineer and said, 'How do you handle a kickoff?' I had no idea what he was telling me to do. But I was excited, and I knew I was at an important place with an important man, with an important band and with an important producer. I felt at home, but I felt a bit awestruck as well."

There was also a practical reason to book Studio B for his 14th studio album, *Ghost Train (The Studio B Sessions)*. "I just had this feeling that if we could get in there and throw one note of music at the wall, it would be like dropping a match on dry wood and it would take off," Stuart said. "That's exactly what happened. That room welcomed our music. It played its part and it inspired. It is a cathedral, and it's a majestic place in my heart. To get to go back there and restage traditional Country Music really was beyond belief. It was wonderful."

In creating an album that was classic in feel yet contemporary in sound and sensibilities, Stuart leaned heavily on engineer Mick Conley. "Someone that really needs to be applauded on this record is Mick Conley," said Stuart. "Mick mixes our live concerts, and he records and mixes my television show. We made a couple of trips to Studio B to study the room. We listened to recordings to get kind of what we were up against, but at the same time we knew we had to balance. It had to be a contemporary sound. The main thing is, we had to be true to the song. We had to take some gear in there and some microphones, but we used the house stuff too. We found the best of both worlds. We found the best of what makes records today and the best of what made records sound the way Studio B sounded. So it was an educational project as well as just a recording project."

Vintage instruments are the rule for Stuart and his band, the Fabulous Superlatives: guitarist and singer Kenny Vaughan, bassist and singer Paul Martin and drummer Harry Stinson. "Even though Paul uses a new Fender Bassman TV amp, it was designed to have that classic sound," said Conley. "By using old instruments and recording equipment, you get closer to the sound we love on those great recordings from Studio B."

Newer recording techniques sequester musicians into separate booths, but the good old days in Studio B were much different. "Recording everything in its own booth has its advantages if you need to fix something, but Studio B recordings were made with everyone in the same room," said Conley. "If someone made a mistake you had to record the song again. That is the way we made *Ghost Train*. Marty and the Superlatives played each song two or three times and that was it. With players and singers of this level, it doesn't take long to get a great performance. As I see it, my job was to capture the energy of what was played and sung those few days at Studio B in a true and honest way."

Eleven of the album's 14 songs were written by Stuart, either on his own or with partners that include his wife Connie Smith, with whom he duets on the sentimental "Run to You" and Johnny Cash, with whom he finished the stark, fatalistic "Hangman" just four days before the Country Music Hall of Fame member's death in 2003. Other highlights include a brief but sweetly swinging instrumental cover of Ray Price's "Crazy Arms" featuring Ralph Mooney, who co-wrote the song with Charles Seals, on steel guitar, and a haunting, affectionate tribute written by Stuart, "Porter Wagoner's Grave," complete with allegorical lyric and recitation very much in the style and spirit of his late, great friend.

His plans were originally to issue *Ghost Train (The Studio B Sessions)* through his own Superlatone Records. In the end, though, he decided to tap Sugar Hill Records to handle the release. "I like the records they've made over the past decade," he explained. "Integrity is their watchword. I like what they did with Dolly (Parton). There just seems to be a common vision there with what I'm up to at the moment, and it was kind of fun because one of the first records I ever did was with Sugar Hill," referring to *Busy Bee Café*.

"To have Marty back at Sugar Hill feels like the most natural thing in the world," said Gary Paczosa, VP of A&R, Sugar Hill Records. "After almost 30 years, Marty still represents everything that Sugar Hill stands for as a label — the highest-quality American roots music. When we first heard *Ghost Train*, we were floored. It's everything that's good about Country Music — lyrics, musicianship and a real Country soul."

Though Stuart is happy to play an ongoing role in keeping traditional Country Music alive, he also respects and enjoys more contemporary trends. "I love what Keith Urban is doing," he said. "I love what so many of these young ones are doing out there. We need that. It drives us into the mainstream of pop culture. But where that gets the heart and soul is at the other end of the dirt road. That's all true Country Music. That's where God gave us our birthright and empowered us. It's the sustaining force of Country Music. That's where I feel at home, and until further notice, that's where I'm going to be."

MartyStuart.net

LOUD & CLEAR

New Trends in Concert Technology



BRAD PAISLEY "Paisley Party Tour"



CARRIE UNDERWOOD "Play On Tour"

by FETT

Woodstock, N.Y., August 1969. The sound system at the most famous live music event of all time consisted of a very basic setup: two Shure 16-channel mixing consoles, 10 McIntosh MI-350 tube power amps and a combination of speakers mounted on two rickety scaffolding towers. The system, designed by legendary sound engineer Bill Hanley, successfully supplied sound to more than 400,000 people for three days and kept running through hours of torrential rain. Even more primitive, the stage lighting system included 12 manually-operated spotlights for the entire show.

Fast-forward to 2010. Press reports confirming the extension of U2's "360° Tour" noted details of the 170-ton stage setup, including "a cylindrical video system of interlocking LED panels and a steel structure rising 150 feet above the floor over a massive stage with rotating bridges." According to *Rolling Stone*, it takes 200 trucks and a staff of around 400 to organize the components of the show.

Needless to say, live concert technology has changed since the Age of Aquarius. Interestingly, these changes have triggered two seemingly opposite phenomena: The biggest shows are bigger than ever, but even the smallest acts now have access to many "big show" features that were previously beyond their reach.

Video offers a case in point. If you're a huge act, you can purchase or rent a full-blown, multi-million-dollar multimedia package from various vendors including live touring company, Clair Brothers. On the flip side, if you're just getting established in the touring market, you can purchase any one of several small but powerful, all-in-one sampling, editing and projection products, which can be operated by one person in real time from the stage, from companies including Ediol by Roland, for less than \$3,500 and easily add sophisticated multimedia presentations to your shows.

Video underscores several vital, related trends in the live concert market: scalability, miniaturization and componentization. Reduction in the size of equipment is well underway among all types of concert technology, from video and lights to monitors and PA systems. Today's concert sound systems can put out a lot more volume with smaller components than systems of the past.

"It's being driven by the need for speed of getting in and out of the

venue" explained live sound legend Bob Heil, CEO and Founder, Heil Sound. "Time is so important and expensive today. Back in the old days, we used to have two or three semis carrying a lot of very heavy sound gear, and we had to take a lot of time to set things up individually. You can't do that today because of the factor of time and money. But you can only push the smaller systems and drivers so hard before they start to break up."

As with all other areas of audio and video, the live touring market has moved rapidly toward digital components. As a result, virtually all pieces of the puzzle, from the front of house (FOH) suspended line arrays and onstage monitors to light rigging, video projection and pyrotechnics, can be completely remote-controlled via wireless. Many components are even self-diagnosing and self-correcting. Today's digital live mixing consoles, for both FOH and onstage monitors, have many of the same features as the most sophisticated studio consoles, such as library presets, instant scene recall and automation of all mix parameters. These features enable sound engineers to accomplish mixing moves in the live environment that are literally impossible on analog consoles. In addition, they're able to make the live environment sound nearly identical to what's on the artist's CD, with the very same fader moves, EQ, compression and effects that were used on the original studio mixes.

But ease of use can also degrade live sound by encouraging engineers to disengage, according to Heil. "With these amazing new digital consoles, the engineers can pre-mix things," he pointed out. "But I see guys that mix for the first show and then leave it the same way for the whole tour. They just punch a button for this song and punch a button for that song. They've forgotten how to *listen* and something gets lost."



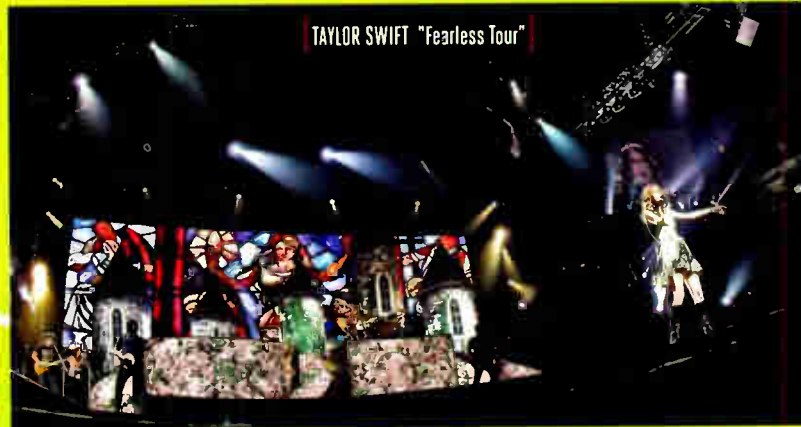
TIM MCGRAW "Southern Voice Tour"



TAYLOR SWIFT "Fearless Tour"



MARTINA MCBRIDE "Shine All Night tour"



One sphere of very significant change in recent years is the move from speaker-based to in-ear monitoring for artists. Without wedge monitors and side fills, many problems such as feedback and phase cancellation simply don't exist onstage anymore. But in-ear monitors bring new trials, not the least of which is the artists' challenge of adjusting to the strangeness of having objects in their ears that essentially cut out all outside sound. It took some time for Nashville-based songwriter and performer Janis Ian to get used to not being able to hear the mix clearly onstage or, for that matter, responses from the room to her performance. "I had to relearn how to establish that critical rapport with the audience," she admitted.

This absence of noise and crosstalk onstage also demands a distinctive approach to mixing. In-ear monitor mixes tend to be much lower in volume, with a completely different balance between instruments and voices than traditional wedge-based mixes. This causes an interesting new problem: too much clarity onstage.

"The stage is not the same as a recording studio," Heil noted. "The condenser mics that have been used onstage all these years to cut through the din of monitor-related noise are now too sensitive for in-ear monitoring. Artists can actually hear everything on the stage now. As a result, they are getting too much artificially-induced top-end definition — and they're freaking out."

In response, new large diaphragm dynamic microphones, with better behind-the-mic rejection, smoother response and none of the high-frequency harshness that condensers exhibit, have hit the market. (One line, issued by Heil Sound, counts Carrie Underwood and Keith Urban among its users.) With these products, artists are able to hear themselves more clearly than they have in years — and that translates into a better experience for the audience.

Other ways have emerged as well for artists to give that audience a show to remember. For example, in August 2009 Apple offered its first live concert streamed directly over the AT&T network to iPods. Needless to say, the event was an exposure boon for the performer, the electronic band Underworld. While the streamed concert was free, it did bump up

subsequent music sales from iTunes, to the benefit of the artist as well as Apple.

An emerging spin on this technology is the "virtual concert" where artists can be "present" as performers at shows without actually being physically at the venue. An early adopter of this technology was the Dutch DJ and record producer Tiësto, who was able to feature Nelly Furtado, Muse and other artists as guest performers on his tours through LiveSync. The 3-D like images of Tiësto's fellow performers were so incredibly clear that it looked as if the artists were really next to him onstage. While this particular video technology is proprietary, as Tiësto has repeatedly asserted in interviews, it does point towards horizons opening previously unimaginable potential for entertainment.

Still, smartphone streaming and virtual concerts aren't necessarily everybody's cup of tea. For a more traditional fan base, something that completes the concert experience is a CD burned while a show is in progress and made available for purchase as they exit the venue — usually within minutes of the last note. Pioneered by Pearl Jam in the early '90s and adopted to the Country world shortly after that by Charlie Daniels, Lorrie Morgan and others, this perk has grown to the point that according to multiple music industry sources, up to 20 percent of audiences at some concerts will buy these souvenirs. These "instant CDs" have the side benefit of discouraging piracy: Why record a bad-sounding version of a concert when, for \$20 or \$25, one can have a pristine, mixed and mastered recording of the same show while walking out the door?

Going even further, EMI has been offering DVD and USB flash drive options along with CDs at their artists' shows, as well as post-show streams and downloads, as part of its "Abbey Road Live" service, introduced in November 2009. But, characteristically, Willie Nelson has already been there and done that, having sold on-the-spot flash drive recordings of his shows for years.

Where does all this lead? No one knows exactly what a typical live show will be like a decade from now, but one thing is certain: Technology will continue to drive all facets of that world, bringing with it unique opportunities for artists, record labels and fans.

SWITCHING HATS

COUNTRY ARTISTS CONNECT AS RADIO HOSTS

by VERNELL HACKETT

For as long as there's been radio, there have been on-air personalities whose talents centered on keeping listeners tuned in long enough to connect with artists and advertisers. For performers seeking to build their fan base, this formula has worked for decades, especially when encouraged by radio tours, to visit with DJs in as many markets as possible and encourage them to play their new single.

But with media, roles, options and other elements in the business shifting around so quickly, some artists are looking to expand their choices for exposure. And one trend involves artists moving to the other side of the microphone, as hosts of their own radio programs.

In years past, it wasn't unusual for a singer to hold down a gig at a local radio station before moving to Nashville. Tom T. Hall, Waylon Jennings, Willie Nelson and Charlie Walker did it — but Holly Dunn reversed the formula in 1997. Already a recording artist with a string of hits that included "Are You Ever Gonna Love Me" and "Daddy's Hands," she accepted a job that year as morning DJ at WWWW/Detroit. Dunn, who had majored in broadcasting at Abilene Christian University, averaged more than 300,000 listeners per day for a year before returning to Nashville.

Today, Kix Brooks is heard nationally as host of "American Country Countdown with Kix Brooks" over Citadel Media. Kenny Chesney has overseen his own online show, "No Shoes Radio," since August 2009. And in March, three artists — Dierks Bentley, Jim Lauderdale and Pam Tillis — have launched their own weekly, hour-long shows on 650 WSM-AM/Nashville, each one beginning at 2 PM/CT. The shows can also be heard online at WSMonline.com or as podcasts via iTunes.

The idea was conceived by Joe Limardi, Operations Manager, WSM Radio. "We have so many artists in as guests," he explained. "Some are so good and have such good stories to tell and a love for music that's

not their own, I thought, 'Why not let them be creative on air and offer them the opportunity to do their own show?'"

The first person Limardi asked was Bentley. "When I was approached about doing the show, I jumped on it," the singer recalled. "I love WSM, I love its history and I love the idea of having my voice broadcast on those airwaves."

Bentley came up with the name for his show, which airs every Monday. It's called "The Thread" because it embraces all of the music that has influenced Bentley. He spent a lot of time at the Station Inn after his arrival in Nashville; today, performances from that famous acoustic/bluegrass venue are often featured on his broadcasts. Other hours are dedicated to themes reflected in their titles, which include "Ray Price: Priceless" and "The Thing About Don Williams." Every now and then something unexpected adds to the mix, including a visit by WSM DJ Eddie Stubbs one day as he was in the midst of taping his show.

"He is a hero of mine and I try to imitate him," admitted Bentley, who added that while it was challenging to come up with a focus for each show and material to fit that focus, the process has become easier with time.

After "The Thread" started airing, Tillis got in touch with Limardi and expressed interest in doing a show as well. "Pam came up with the name 'Lettin' My Roots Show,' and if you listen to it (on Tuesdays), the show does go back to her roots in music and the relationships she's built in Nashville," said Limardi. "She has a genuine appreciation for all styles of music."

Having grown up in Country Music, Tillis enjoys sharing memories and stories from her childhood in Nashville and on the road with her father, Country Music Hall of Fame member Mel Tillis. Each of her shows also centers on one theme, ranging from Native American music to political Country and The Beatles' impact on Country Music.

"My first reaction about doing the radio show was that it sounds like fun but I don't know how I could fit one more thing into my life," Tillis said. "It would have been easier to just randomly pull songs, but I really like the idea of themes, which is harder to do and takes more effort."

Though she does most of this work, Tillis credits her radio producer, Shannon McCombs, for helping her pull it together. "Sometimes





Shannon will go, 'Please just let me run with it,'" she said. "But I'm real hands-on with everything I do. I get manic about it, but it's been worth it to me."

One of the singer's favorite shows was about her family. Her brother Mel Jr., known as Sonny, and sister Carrie April had never been on radio before being featured on "Lettin' My Roots Show." "My brother wrote 'When I Think About Angels,'" Tillis said, referring to the Jamie O'Neal No. 1 single that he wrote with O'Neal and Roxie Dean. "So I played some of his songs. And my baby sister is an amazing singer, so I played some of her work. I even found something with her and me in Branson. And I ran across this old audio clip of dad and me, when I was 17 and I was on 'The Mike Douglas Show' with him. I was sitting at the computer, programming this for my show, and I was crying because things like that are fun to share."

Having established the model with Bentley and Tillis, WSM didn't have to go too far when it decided to look for an artist to host an Americana show. "Jim Lauderdale hosts our weekly roots show ('Music City Roots: Live from the Loveless Café'), and we thought he would be perfect for an Americana show," Limardi said. "He has such eclectic taste in music, which you can hear on his show."

"I'M REAL HANDS-ON WITH EVERYTHING I DO. I GET MANIC ABOUT IT, BUT IT'S BEEN WORTH IT TO ME."

— Pam Tillis, on hosting "Lettin' My Roots Show" on WSM/Nashville

Lauderdale had some background as a radio host as he launched "The Jim Lauderdale Show," which airs every Wednesday. Along with that experience at a college radio station in South Carolina, he brings a selection of CDs from home for each show that he tapes, which he supplements by going through the WSM library.

"I have a general idea of what I might play, and Shannon (McCombs) is a big help with organizing and suggesting," Lauderdale said. "I love WSM, and what I try to do on the show is play about two-thirds traditional Country and some bluegrass and then throw in some singer/songwriter stuff. I don't want to get too way out. The music has to flow with the rest of the songs that day on the station."

After the Nashville flood in May, Lauderdale tried something a little unusual on his show. "I had the urge to do the show live, which is something I really enjoy doing and will do again as my schedule allows," he said. "The WSM studio out by Opryland was under water, so we had to go out to Brentwood, south of Nashville, to the studio at the big tower, which is just off of Interstate 65 South. My slot is right after Joe Limardi's show, so he runs things for me technically. Shannon was there too, and we really had a great time. I hope that comes across on the air."

Once he had these three artists in place, Limardi needed to fill the 2 PM slot on Thursday. As a result, Ketch Secor of Old Crow Medicine Show comes in the third Thursday of every month to play music from his personal collection of recordings from the 1920s and 1930s. The remaining Thursdays feature a rotating list of hosts, which have included Mark Chesnutt, Dailey & Vincent, Billy Dean, Jack Ingram, Jewel, Sammy Kershaw, Lorrie Morgan and Dana Williams of Diamond Rio.

"The coolest part of it all is that it started with the idea of one artist and snowballed, with all these great artists who come in and say they'd like to do a show," Limardi said.

While all of these artists enjoy dabbling in radio, none is ready to trade the stage for the studio as their top professional priority. "I enjoy this but what I love is performing and touring and writing

songs and making records," Bentley insisted. "That occupies a lot of my time."

"I love finding out the history of the music, turning up things I didn't know," Tillis said. "I'm learning, and I hope the audience is enjoying learning with me. I'll come up with an idea and think, 'How am I gonna do a show around this?' And somehow I find it. I did a cowgirl show — who would think you could do that, but I did!"

WSMonline.com





MARY CHAPIN CARPENTER

*Celebrates *The Age of Miracles**

by DONNA HUGHES

Gentle textures envelop the listener in the first seconds of “We Traveled So Far,” which opens *The Age of Miracles*, Mary Chapin Carpenter’s newest album, on Zoe Records, a part of the Rounder Records group. On this track, a guitar strums soothing waltz time, Dan Dugmore’s faraway steel guitar keens, and the melody rises and falls, floating on the vocal’s whispered breeze.

All 12 tracks on the album (as well as “All the Sad Songs,” a bonus track exclusively on the Barnes & Noble release) are written solely by Carpenter. Beautiful and reflective, they make it hard to grasp that just three years ago, Carpenter was struggling to beat a life-threatening pulmonary embolism. After touring behind her previous album, *The Calling*, she developed blood clots in her lungs and, while recovering at home, sank into what she has described as a painful depression.

“It was a terrible darkness,” she remembered. “At that time, I think it was as dark as it was because there was no guidebook and no one had said anything to me about how to prepare for it. I didn’t understand what was happening. And now, with the benefit of hindsight and the help and support and wisdom of other people, I realize that was a very natural response to that event.”

The fruits of that difficult harvest are the songs that fill *The Age of Miracles*, on which she confronts the shadows from which she emerged in a kind of therapeutic explosion. “When I started

writing songs about six months after I got out of the hospital, I wasn’t writing really to make a new record,” she explained. “It was because I had always done it and it felt like the right thing to do. It felt natural to explore my feelings through song. I think of it as something as an act of faith to have been writing songs because I didn’t know at that time when or if I would ever put them on an album, when that record would ever come out, when I would go back to work. So the act of writing songs made me feel better, and it was just something I wanted to do without a sense of the destiny or the end result in sight.”

A spiritual element permeates the album and its title track, as suggested by their reference to miracles. Still, Carpenter cautioned, “I don’t mean it in a religious sense and I am not claiming that I believe in them. So often we look around and we say, ‘Oh, my God! Look at that iPad! How did those men land on the moon?’ We bandy that word about so loosely and freely, and a lot of people do take it very much to heart as something connected to formalized

religion. For myself, I was just posing the idea that if we live in an age of miracles, are we lucky enough to regard our entire lives that way and to believe not so much in the supernatural but in twists of fate and extraordinary luck and sort of reinterpret them as miracles?"

For Matt Rollings, who co-produced Carpenter's *Between Here and Gone* (2004) and *The Calling* (2007) and played keyboards on her sessions as far back as *Shooting Straight in the Dark* (1990), *The Age of Miracles* was a true collaboration between two like-minded individuals. "As co-producers, Mary Chapin and I have gotten to know each other more and more over the course of the last three records," he said. "And I feel like we really hit our stride with *The Age of Miracles*. The combination of the amazing songs she brought, the band we were able to cast and her willingness to 'show up' so profoundly made the process feel somehow as if the record was making itself, like we were all just there to witness its birth."

"Working with Mary Chapin in any capacity, as a sideman or producer, has always been a tremendously satisfying and soulful experience," he continued. "She's one of those rare artists who is not content, ever, just to get things done. Instead, she insists on continuing to dig deeper, musically and emotionally, until the truth of it is found. Like all true artists, she doesn't always know how to get there but she knows when she's arrived."

Arms loaded with songs, Carpenter entered Nashville's Sound Stage Studios in late 2009 to begin work with the excitement of a child at Christmas. "It's such a beautiful studio, and they had put flowers in the studio for me, and I hadn't seen everybody in a long time, and I got teary," she revealed. "It was really wonderful to be there. There was a lot of love in that room."

Part of the affection shared by Carpenter and other participants in this session owed to the fact that she is only an occasional visitor in Music City. Far more often, she's at home on her farm in Virginia with her husband Tim Smith and a multitude of pets. "I live here in my little corner of the world," she said. "I sit at my desk and I write these songs. Years pass and it's a very solitary endeavor. I have to work hard to be a part of the world."

Still, coming "home" to the studio, reuniting with musicians and friends she had not seen in quite some time, proved especially pleasurable. "So here are these three years that pass and I have these songs," Carpenter said. "I go to Nashville, I walk into the studio for a number of weeks, and every day I'm surrounded by these lovely people who are not only helping to create this wonderful project but are giving so freely of their friendship and fellowship. It felt like this balm, this soothing sense, to be in their company. It was as if I had been terribly thirsty and I had much to drink. I felt soothed by it and I felt grateful for it. It had been such a difficult time, and it felt great to be with these people and have this record come as a result."

Several familiar voices join Carpenter's on *The Age of Miracles*, her twelfth studio album. Alison Krauss appears on "I Was a Bird," and former touring partner Vince Gill harmonizes on "I Put My Ring Back On." Despite the years of friendship they've shared, Carpenter still had to be convinced it was no intrusion to call and ask Gill to sing on her album.



"I was literally in the midst of doing the vocals and I remember thinking, 'Oh, Vince would be great for this song,'" she said. "But I am one of those people that just contort when they have to call someone and ask for a favor. I know how busy he is, and I just felt shy and I didn't want to bother him. But Vince and I have a business manager in common, and she came in to give a listen to what we were doing. I played her that song, and she went, 'Oh, my God! You should get Vince to sing on that song!' I looked at her and said, 'I can't believe you said that. I was thinking the same thing.' So we called him — but if she hadn't said that, I don't think I would have called him. I'm just too shy."

Gill remembered being "flattered that she asked. That's the best part about having friends, is they call you from time to time and say, 'Hey, come and do this with me!'" He added with a laugh, "Once again, the dude gets the high part, reconfirming that I sing like a woman — just trying to keep that out there."

The Country Music Hall of Fame member was involved with one unforgettable highlight of Carpenter's career, on the 1994 CMA Awards. Carpenter, who had won Female Vocalist of the Year honors at the 1992 and 1993 CMA Awards, performed a hilarious version of her song "Shut Up and Kiss Me," being interrupted repeatedly by knocks at a door on the stage set and opening it to reveal Awards host Gill, then Brooks & Dunn and ultimately Little Richard, with whom she smooched theatrically and left as the audience cheered and her band vamped. She had made a strong impact as well with her debut at the 1990 CMA Awards, where she delighted her peers with "Opening Act," an account of the ignominious trials of having to open for unappreciative headliners.

"Two people come to mind immediately. One is Irving Waugh and the other is Walter Miller," said Carpenter, looking back on that night and remembering that broadcast's Executive Producer and Producer, respectively. "Irving and Walter created the opportunity for me to come out and sing 'Opening Act,' which was sort of my introduction to the CMAs and seemed to lead to so many other things. And subsequently, Walter would get with me and say, 'OK, have you got any ideas?' He was very collaborative. We had a great time coming up

with thoughts and ideas of how we wanted to present a song. It wasn't just 'stand there and sing it.' I feel like any chance I had to do something different or special, it was because of that collaboration and the willingness of Walter and certainly of Irving to give me those opportunities."

Shifting back toward the present and looking toward the future, Carpenter ends *The Age of Miracles* with one of its more buoyant tracks, "The Way I Feel." "It was important for me to end the album with that song because I do feel like albums are more than 12 or 13 songs thrown together," she summed up. "Ultimately, I feel like it's a record of strength and resilience, and I wanted the last song to reinforce that. It's a song about how I acknowledge things are hard, things are tough, but I'm going forward. It's not a perfect world and I'm not a perfect person, but I'm going forward."

"I sit at my desk
and I write these
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be a part of the
world."

— Mary Chapin Carpenter

MaryChapinCarpenter.com

The Digital Country Community

SOCIAL NETWORKS CREATE HOMES FOR FANS ONLINE

by JEANNIE A. NAUJECK

Country Music is a thriving, vital presence online. **TheBoot.com**, **The9513.com**, **Roughstock.com** and **Yallwire.com** are just a few of the Internet destinations that report the latest news, host videos, feature original artist interviews, run blogs and otherwise cover all things Country.

Though equipped with video and audio, these sites generally build on the print media model: They report to audiences, which do what they will with the information received. But other options proliferate throughout the digital world, many of them powered by the interactivity of social media.

At **CMT.com**, **CountryMusicPlanet.com**, **DigitalRodeo.com**, **JabbRRR.com** and **MyCountrySpace.com**, among other sites, fans can promote the artists they love, discover new ones and connect with like-minded people. And by getting enough of them to “share” and “like” their music, Web-savvy artists can use the sites to grow their audiences.

That’s how Colt Ford got his “Chicken and Biscuits” video on CMT, said Stephen Linn, Senior Director, Music Programming and Promotion, CMT. “His fan base, very active online, got on their social networks and talked about going to **CMT.com** and watching the video,” he said. “There are videos that we have put on air solely because of the reaction we have seen online.”

With about 1.5 million users registered on **CMT.com**, Linn confirmed that the company got serious about social media several years ago. “People are having conversations about you, whether you’re in the room or not. We wanted to be in the room so we can participate and hear what fans say and program for them. We utilize social media platforms so we do a better job at what we do.”

The latest updates to the CMA Consumer Research Study note that 61 percent of those polled access Country content online on a monthly basis, with social networks growing in importance among those Web resources. “The big differential in Country fan digital engagement has been broadband access,” suggested David Gales, Senior Director, Digital Marketing, Sony Music Nashville. “Thanks to mobile devices and content delivery, the Country audience is catching up.”

“Consumer behavior has changed in a positive way in that Country Music fans are online, they do communicate with each other and they are comfortable listening to music or watching a video,” noted Brand Developer and Digital Strategist Pinky Gonzales, who played a pivotal role in building Rascal Flatts’ wildly successful online fan club and street team in 2001. “The bad news is that there are so many options now that they’re not doing so in one central location.”

Sony Music Nashville takes several factors into account when evaluating sites that can make a difference in establishing an artist’s traction: audience quality and reach, coverage quality, visual appeal, measurability and professionalism. “Each property that we work with has things in common with others, like their affinity for Country Music and lifestyle,” Gales said. “But each property also has a unique flavor that reaches a complementary audience. Over time, we develop a sense of which partner is right for each artist, project and content type.”

Launched in 2007, **DigitalRodeo.com** has

worked hard to develop credibility with Music Row and acquire exclusive content, to reflect Country culture and interests and to develop a back end where fans can post their profiles and connect. “We had a vision of Digital Rodeo becoming more than just a social network but also a place where fans could get their news, watch exclusive videos, listen to music, visit with friends, shop ... you name it,” said Robert Reynolds, Director of Industry Relations, Digital Rodeo. “We’ve been working towards a site that encompasses anything and everything that appeals to the Country Music consumer.”

JabbRRR.com, exclusive to **MusicCityNews.com**, aims to take the social experience further by adding connectivity so fans can meet each other, form relationships and discover new music, with an expectation of launching the newly empowered site before the end of September. New features will include a private message function, a live music “marketplace” and a jukebox where independent artists can upload their music.

“I want this almost to be like a dating site but not with the dating, for people with an interest in Country,” said Megan McNair, Editor, *Music City News*. “Facebook is great if you already know people, but it’s not a place where you meet people.”

With more than 500 million members and proven staying power, Facebook challenges genre-specific sites despite their ability to deliver ads to a narrowly targeted fan base. “If you want to target Country Music fans on Facebook, I guarantee you will be able to hit more people with that one ad than you would by going individually to these hyper-targeted sites,” Gonzales said. “You have to run a very lean ship and have enough ads from companies that are selling across the board.”

And all sites, large and small, will have to reach out to an increasingly mobile society. “A music fan talks for two weeks about going to the Kenny Chesney concert,” said Jon Walker, Director of New Media, AristoWorks. “The night of the show, she’s going to want to share this with other fans on a particular social network. People are becoming more and more tethered to their mobile phones, so it’s going to be very important for these sites to communicate with these devices, push content, offer concert alerts and instant news alerts, post from mobile to the network. This is something that Facebook has done very well.”

CMT.com is doing that right now. Over the next year, the site will roll out several smartphone applications with exclusive content, including the recently launched CMT Insider app. “Fans are able to easily update something they see on their CMT page and it will show up in their Facebook status or their Twitter stream, or vice versa,” said Linn. “It’s seamless: People will communicate about new artists, new music, new Country albums and videos — anything our audience wants to talk about.”

As long as they’re talking Country, the possibilities for facilitating and benefiting from that conversation are as limitless as the digital realm itself.

“We utilize social media platforms so we do a better job at what we do.”

— Stephen Linn,
Senior Director, Music
Programming and
Promotion, CMT



World Radio History

Bob DiPiero

Spearheads the Success of CMA Songwriters Series



by BOB DOERSCHUK

In 2005, Bob DiPiero was already a giant in Nashville's songwriting community. The Youngstown, Ohio, native had received two CMA Triple Play Awards — in 1995, for Faith Hill's "Take Me As I Am," Reba McEntire's "Till You Love Me" and Neal McCoy's "Wink," and in 1996 for George Strait's "Blue Clear Sky," Ricochet's "Daddy's Money" and Vince Gill's "Worlds Apart." Other honors had come his way as well, including recognition by the Nashville Music Awards in 1998 and Sony/ATV Music Publishing Nashville Songwriter of the Year in 2000.

Even so, a few questions kept nagging at him. "There was a while that I was thinking, 'Why am I on the CMA Board?'" he remembered. "Am I just taking up space? What can I contribute?"

The answers presented themselves quickly, as discussions began about moving the 2005 CMA Awards to Madison Square Garden in New York City. In reviewing plans for that historic decision, DiPiero noticed that something was missing. "There was no representation for the songwriter. So I picked up the sword for the songwriting community."

Remembering that epiphany, DiPiero raised his fist heroically and, as he often does, broke into laughter. In fact, though, back in 2005 he did voice his concern to CMA Board Chairman Kix Brooks and President Victor Sansone. They responded swiftly, authorizing DiPiero to work with CMA Marketing Coordinator Kyle Quigley, now CMA Senior Manager of Event Programming and Special Events, to implement something suitable in tandem with the Awards. DiPiero came up with the idea of adapting the "songwriters in the round" format pioneered in Nashville at The Bluebird Café. Quigley, meanwhile, helped DiPiero confirm Tim Nichols, Jeffrey Steele and Craig Wiseman as participants and scouted Joe's Pub as the venue for what would become the first of many New York installments of CMA Songwriters Series.

"We did two shows that first night," DiPiero said. "The first was mostly industry people, so we were preaching to the choir. The second show was mostly civilians. And after we'd finished, these people started searching us out and going, 'I don't even like Country Music — but whatever this was, I like it!' From that moment, CMA Songwriters Series started gaining momentum, to the point now where both of our shows in September, with Buddy Cannon, Jamey Johnson, Kendall Marvel and myself, sold out in an hour — and everybody in the audience knows every word to every song we do."

This momentum carried CMA Songwriters Series to new markets last year, in September at the House of Blues in Los Angeles and two in Chicago during October, at Joe's Bar and the Chicago Country Music Festival in Grant Park. Even more auspicious was its debut at Coolidge Auditorium in the Library of Congress, during the 2010 March CMA

Board meetings in Washington, D.C.

DiPiero played his now established emcee role that night with Kix Brooks, Lorrie Morgan, John Rich, Randy Scruggs and Victoria Shaw participating. "There was a goodly amount of senators and members of Congress there. So where it can get a little smoky and blue when you get to the second show at Joe's Pub," he noted, with a laugh, "we were very respectful of where we were."

"But like all the other CMA Songwriters Series shows, it was totally unrehearsed," he continued. "And personally, I love that. All we did was a soundcheck. I tell the performers, 'We'll go around four or five times,

so be prepared for that. But I don't care what you play. If you wrote it, play it.' I might try and make sure the show is flowing and we don't get bogged down in three Jack-and-Coke songs, but basically I say the least amount possible, which is very hard for me. I have no clue what's going to happen, but as the song says, I hold on loosely."

This spontaneity is appreciated both by writers who also perform as artists and by audiences seeking insight into the creative process. Even DiPiero admits to learning something at each show. "As a matter of fact, that happened just recently," he said. "Right before Craig Wiseman sang 'Live Like You Were Dying,' he started talking about how he learned to play guitar at church camp — and then he sang a real simple church camp song. I guess it really hit me

and I could see where 'Live Like You Were Dying' came from."

As of today, DiPiero has cut three albums, won three dozen BMI Country and Million-Air honors and racked up his 15th No. 1 hit with Tim McGraw's "Southern Voice." Still, he values what he has achieved through CMA Songwriters Series and looks forward to its return Oct. 8 to Joe's Bar and Dec. 4 to Coolidge Auditorium as well as to upcoming performances in New York City and Nashville in November.

"We've reached a tipping point," he mused. "The collective consciousness is ready to accept this kind of show. It's totally unrehearsed and there's no set list, but it's real and very authentic. That's why I'm just as much a fan as a performer at these shows."

BobDiPiero.com

"I have no clue what's going to happen, but as the song says, I hold on loosely."

— Bob DiPiero, CEO,
Love Monkey Music, on emceeing
CMA Songwriters Series

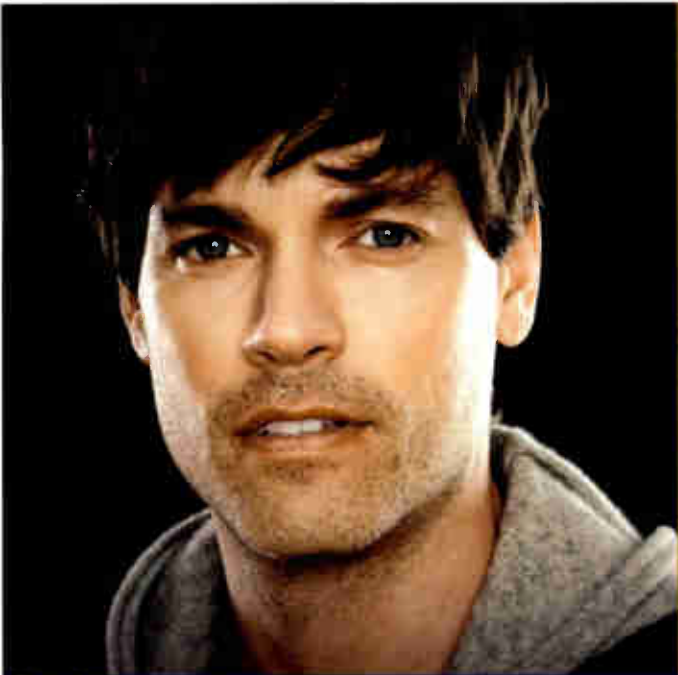
JARON AND THE LONG ROAD TO LOVE

Almost nothing about Jaron and The Long Road to Love fits the model for up-and-coming Country acts. Begin with the name: You might think it belongs to a band, but it's actually one person, Jaron Lowenstein, announcing his commitment to tell a story through song of where he's been and where he's bound on life's highway.

Then there's the fact that Jaron isn't exactly a rookie. Although he didn't start singing until after high school and never even picked up a musical instrument until he was 20 years old, he enjoyed success after joining his twin brother Evan to perform and record as, simply, Evan and Jaron. They left their Atlanta hometown, moved to Southern California, released a couple of albums, played some high-profile gigs and eventually split up.

End of story? Not at all. Seeking to redefine himself, Jaron drove to Nashville. Crashing on couches and in a friend's spare bedroom, he toned down the pop ironies that had colored his previous work and opened to the more honest expressions that guide those who write in the Country vein. "I gave up a lot to pursue something that I felt was what I was meant to do," he said. "It was at once scary and beautiful."

The results of this effort aren't scary at all, though Jaron's self-produced debut album does have plenty of beautiful moments, some disarmingly candid lyrics and an abundance of strongly crafted tunes. Released by Jaronwood/Universal Republic Nashville in association with Big Machine Records, *Getting Dressed in the Dark* features seven tracks that Jaron wrote solo. He also co-wrote the remaining three, including its first single, "Pray for You." With collaborator Joel Brentlinger, he invests this narrative with a humor whose dark twists are underscored by a churchy introduction, upbeat mid-tempo arrangement and deadpan vocal. Come to think of it, some of that L.A. irony lingers after all.



Q **CD IN YOUR STEREO** "Twisted, by Del Amitri." **PET PEEVE** "People who leave trash for others to pick up." **WORD YOU SAY OVER AND OVER** "Frans — my name for fans, part fan/part friend." **TITLE OF YOUR AUTOBIOGRAPHY** "Thus Far." **MOMENT IN YOUR LIFE YOU'D RELIVE** "None — the best is yet to come."

JaronATLRTL.com

ROB BAIRD

To enhance your feel for rootsy rock with a vast Country spirit, you couldn't come up with a better background than that of Rob Baird. He was born and grew up in Memphis, Tenn., a city whose name alone stirs something deep in America's musical consciousness. And now, as a Texas resident for several years, he places what he's learned from his hometown against a backdrop of dusty roads stretching towards endless horizons.

Though he learned as a child to play guitar and picked up essential lessons in songwriting from his sister's collection of Tom Petty and The Heartbreakers records, Baird has honed his stage skills on the club circuit. From Texas to throughout the Southeast, he learned to present the sometimes rough edges of his sound and the evocative imagery of his lyrics in ways that reach out even to crowds that seldom go easy on newcomers.

Evidence of this persuasiveness permeates *Blue Eyed Angels*, Baird's Carnival Recording Company debut album. Produced by Scott Davis, the album features 11 tracks, including six written by Baird and three which he co-wrote. One of his solo compositions, "Could Have Been My Baby," functions well as his first single: Easy-going yet rhythmically insistent, slickened by steel guitar and laced with strong hooks reminiscent of Mellencamp's finest, it unfolds through verses built on nostalgic images of family and church, which tighten to a punchy, sing-along chorus. Baird sums it up best, of course: "It's hateful but happy and dark in a major key."

We'd go further than that and say that Baird's art is all about balance. "Let Me Down Easy," another solo write, courses gently from a sweet/sad steel-and-guitar to an insistent final chorus, with words that contrast standing on a mountaintop with "fallin' flat on your face." These tracks, like the rest of *Blue Eyed Angels*, follow the difficult footsteps of early Neil Young but veer eventually out on their own, led by songs that are equal parts solid craft and poet's soul.



Q **DREAM DUET PARTNER** "Buddy Miller." **BOOK ON YOUR NIGHTSTAND** "The Gulf Coast Boys, by Richard Dobson." **FAVORITE FOOD ON THE ROAD** "The Home Café in Lubbock, Texas." **PHRASE YOU SAY OVER AND OVER** "That dog ain't gonna hunt." **SECRET WE'D NEVER GUESS ABOUT YOU** "I won a George Strait look-alike contest when I was 16 in South Haven, Miss. I love to cook. And I collect rare or unique guitars."

RobBairdMusic.com



SONG YOU'D SECRETLY WANT TO COVER "I'd Rather Be Blind," by Etta James." **DREAM DUET PARTNER** "Kid Rock." **BOOK ON YOUR NIGHTSTAND** "Meditations for Women Who Do Too Much, by Anne Wilson Schaef." **FAVORITE MODE OF TRANSPORTATION** "Horses." **SOMETHING WE'D NEVER GUESS ABOUT YOU** "I never board a plane without my Snuggie and airplane pillow — no shame!"
MickieJames.com

MICKIE JAMES

All you guys who sing about fightin' and raisin' a little heck, meet Mickie James. She can not only go toe to toe with you on the mic, she just might boot you out of the spotlight when she's done. But there's no shame in that, since James brings a high-impact delivery to the stage as well as the wrestling ring.

For several years, James dominated the ranks of female competitors in the World Wrestling Entertainment organization, winning her first of six world championships at WrestleMania XXII in 2006. But that tells only part of her story, which began with a love for riding horses while growing up in Montpelier, Va., and leads now to recording her debut album as a tough and tender chanteuse.

Produced by Kent Wells, *Strangers and Angels* starts at full speed with James' first single, "Are You With Me," written by Rhett Akins, Dallas Davidson and Ben Hayslip, explodes with thumping drums, buzz-saw guitars and edgy but down-home fiddle, and when James asserts her love for Chevy pickup trucks, you know she's right in her idiom.

Having established that she rocks hard, James shows her skills as a soulful balladeer on "Don't Apologize," one of her three co-writes among these 11 tracks. And on the title song, written by Chris Tompkins, Jess Cates and Kara DioGuardi, she delivers a complex narrative with sensitivity both to the peaks of the melody and the speculative musings of the lyric.

These moments draw from details that may have escaped her WWE persona — the five years she devoted to playing violin in her school orchestra, for example, or the scholarship offered to her by a literary arts college in Maine. In fact, her way with words guided her toward this new career, when Danny Kensey, a musician in Richmond, worked with her to fashion a poem she'd written for her mother into a song. Still, high-impact Country is the norm here, all the way to a final track that hammers the "B" word against the beat like a steel chair onto the head of a hapless rival.

JASON STURGEON

Some of the sauce and swagger of *That's Me* stems from the independence Jason Sturgeon cultivated in his early teens, on his way to becoming an award-winning quarter horse jockey. Maybe it comes as well from the summer jobs he worked in oilfields and on the family farm. A lot owes to his listening tastes; he has no problem shuffling from Kenny Rogers and George Strait over to Godsmack and Rage Against the Machine.

The truth, though, is simpler: That's him. His debut album reflects his small-town upbringing in Petersburg, Ind., the protectiveness of a mother dead set against his learning guitar for fear it would lead to bar gigs and the far-sightedness of an uncle who knew that Sturgeon would end up being a Country singer anyway.

First, he honored his parents' wishes by graduating from Vincennes University in Indiana and finding a job as a medical device engineer at Cook Medical in Bloomington. But the horses and the hours passed under open skies drew Sturgeon back into music. With his band Red Eye Max, he opened shows for Rodney Atkins, Brooks & Dunn and Luke Bryan. They split up after nearly winning Kenny Chesney's "Next Big Star" competition, which liberated Sturgeon to try his luck as a solo artist. And an encounter with Dane Clark, the drummer from John Mellencamp's band, set the stage for *That's Me*, on Toolpusher Records.

Co-writing all 11 songs with Clark and co-producing with him too, Sturgeon introduces himself on his first single, "Simple Life." From an opening verse sweetened by steel and mandolin, with muscle added by Clark's drums on the chorus, he lays out a vision defined by small-town borders yet drawn toward limitless horizons. If there's a whiff of Mellencamp in his vocal, that's understandable, but in the rugged romance of "The Cover," the stark heartbreak of the cello-brushed "Alone Again Tonight" and the fist-pumping passion of the title cut, there's much more than that to savor. *That's Me?* That's Sturgeon.



DREAM DUET PARTNER "Emmylou Harris — what a voice!" **SONG YOU SING IN THE SHOWER** "Usually old blues tunes or ideas for songs I've had." **ACTOR TO PORTRAY YOU IN A BIOPIC** "Russell Crowe — in 'Gladiator,' not 'A Perfect Mind.'" **SONG YOU WISH YOU HAD WRITTEN** "The Dance. It's such a timeless song, with so much feeling and meaning to so many." **FAVORITE FOOD ON THE ROAD** "One of the best meals I've had was when I played at the Crystal Palace in Bakersfield. Buck's place sure does a steak right!"

JasonSturgeonMusic.com

Debut Spotlight compiled by BOB DOERSCHUK



Taylor Swift's image and creative input stimulate sales for American Greetings.



Ad slick from Tim McGraw's Southern Voice Tour, page view of MyOutbackRewards.com and charity T-shirt.

Mobilizes Young Buyers via American Greetings

Taylor Swift loves to send notes and greeting cards. In fact, the 2009 CMA Awards Entertainer of the Year has said that if she wasn't a singer/songwriter, she'd like to write greeting cards.

Wish granted: Century-old American Greetings has formed a partnership with Swift that allows her to do just that.

"We thought there was a unique opportunity to combine Taylor's ability to connect with her fans and our goal to help people to express, connect and celebrate through greeting cards," said Maureen Meidenbauer, Brand Manager for the Taylor Swift line at American Greetings.

"Taylor does write all of her songs and each one has a message," added Robert Allen of 13 Management, which represents Swift. "To extend that message through greeting cards, which are very personal in nature, was an easy decision. And it has proven to be a good relationship."

Swift is deeply involved in the creation her cards, each one marked on the back with a butterfly number. She writes copy and gives feedback on the art and the font and helps plan marketing and distribution. According to Meidenbauer, she tackles each detail with an enthusiasm that energizes the American Greetings staff. "The collaboration with Taylor has been inspiring, and we are all proud of the resulting product," she said.

It's been just as exciting for the artist. "I've always been fascinated by feelings and how we express them to each other," said Swift. "Getting to write and design these cards is a wonderful experience."

It's an unusual one too, even in the world of creative celebrity/company partnerships. "It is not a straight-line endorsement," explained Allen. "It is a collaboration and partnership, and that's why we feel it's so successful. Both parties have been willing to try something new and different, and we have only seen positive effects from that approach."

One of Swift's cards has a single tree on the outside, with a message inside: "I like this tree. At first I thought it was lonely. But it's probably not lonely. It's probably just independent. Strong. Then I thought it probably has a best friend tree and just because you can't see the best friend tree in the picture doesn't mean it's not there. Because in the end, best friends are always there."

Swift's appeal gives American Greetings a chance to reach young consumers, who more typically communicate online or via text. "They have so many means of connecting," Meidenbauer said.

Nearly half a million of Swift's cards have sold since their release in the spring, throughout Canada, Mexico, the United Kingdom and at U.S. military bases worldwide, as well as throughout the United States. Their success has prompted American Greetings to involve her in other upcoming projects, including stationery and gift packaging. And the artist's loyal, vigilant fan base has already impacted the company in other ways, beginning with response to a reference on the company Web site to Swift's 47 different cards.

"We immediately got back messages: 'You don't have 47, you have 73! I have them all!'" said Meidenbauer, laughing. "They keep you on your toes."

AmericanGreetings.com; TaylorSwift.com

Pairs Up with Outback Steakhouse

The Nashville Rising concert, held June 22 at Nashville's Bridgestone Arena, owed much to the star-studded lineup of artists who donated their time and talent to raising money to fund recovery from the epic flooding of early May.

But for all their generosity, Tim McGraw brought a little something extra — food from Outback Steakhouse and other OSI Restaurant family members Bonefish Grill and Carrabbas, for everyone to enjoy backstage.

That was one outcome of the year-long partnership between McGraw and the Aussie-themed restaurant chain, along with charity events, VIP catering at McGraw concerts and Outback's Rewards Program.

Their association began when Outback heard that McGraw's camp was looking for a corporate partner for his "Southern Voice" tour, which launched Feb. 11 in Omaha, extended through more than 60 shows and ended Sept. 3 in Syracuse, N.Y.

Outback was drawn to McGraw for several reasons, including the fact that he was booked to play for the first time in his career in Australia, with five concerts in September. Beyond that, "We knew Outback customers listen to Country Music, and there was an opportunity to connect with this audience at a local and national level, so there were a lot reasons for us to partner," said Kelly Parriott, Executive VP, Rally Marketing Group.

McGraw became a big part of the **MyOutbackRewards.com** customer loyalty program, which offered everything from concert tickets and music downloads to T-shirts as well as two all-expense paid trips for two to attend a McGraw concert in Australia during September. Outback held listening parties for the *Southern Voice* album at several restaurants, offered \$5 off coupons at Outback in the first 1 million copies of the album and provided catering for the pre-show VIP experience throughout the tour. A Tim McGraw *Southern Voice* limited-edition gift card, offered by Outback at Wal-Mart, has accounted for about 45 percent of all the company's gift card sales through that outlet since its introduction in June.

Outback and McGraw also offered a "Have Fun, Give Back" T-shirt for sale at the concerts, with proceeds going to Operation Homefront, which provides emergency assistance to soldiers and their families, and to Neighbors Keeper, a charity founded by McGraw and Faith Hill that focuses on giving back to communities in need with an emphasis on children's initiatives. Throughout the tour, McGraw and Outback hosted members of our armed forces and their families at part of their military outreach efforts with Operation Homefront. To date, Outback has committed more than \$1.5 million in donations as part of their outreach with McGraw.

"There are all the normal tour benefits of a sponsor, and they've gone over and above that, offsetting costs on charity events," said Bruce Eskowitz, COO, Red Light Management, which represents McGraw. "They've been tremendous people to work with, and they've been supportive of everything we're doing. They didn't want to just put their name on it and walk away."

Or, as Parriott summed up, "Everybody's in it for all the right reasons."

TimMcGraw.com; Outback.com

Swift — courtesy of American Greetings Corporation; photo: Simon Webb for Firefly Entertainment, Inc.; McGraw — ad slick: courtesy of Tour Creative; MyOutbackRewards.com and T-shirt: courtesy of Rally Marketing Group for Outback Steakhouse

SEPT. 21

Cerrito / *Cerrito y Las Chicas de Country* / Checo
Chris Hillman and Herb Pedersen / *At Edwards Barn* / Rounder
Billy Currington / *Enjoy Yourself* / Mercury Nashville
Darryl Holter / *West Bank Gone* / 213 Music
Randy Houser / *They Call Me Cadillac* / Show Dog—Universal
The Lucky Tomblin Band / *Honky Tonk Merry Go Round* / Texas World
Kyle Park / *Fall 2010* (EP) / Kyle Park Music
Mel Tillis / *You Ain't Gonna Believe This ...* / Show Dog—Universal
various artists / *The Mississippi Sheiks Tribute Concert—Live in Vancouver* / Black Hen Music
Rhonda Vincent / *Taken* / Upper Management Music
Zac Brown Band / *You Get What You Give* / Atlantic/Southern Ground

SEPT. 28

Shawn Camp / *Shawn Camp* / Reprise
Shawn Camp / *1994* / Reprise
Kenny Chesney / *Hemingway's Whiskey* / BNA
Jessie James / *Daughter of a Gypsy* / Mercury
Hank Williams / *Hank Williams Complete Mother Best Recordings... Plus!* / Time Life
Michael Waddell / *Michael Waddell's Bone Collector: The Brotherhood Album Featuring Rhett Akins and Dallas Davidson* / Reprise

OCT. 5

Katie Armiger / *Confessions of a Nice Girl* / Cold River
Bellamy Brothers / *The Anthology Volume 2* / Bellamy Brothers
Toby Keith / *Bullets in the Gun* / Show Dog—Universal
Raul Malo / *Sinners & Saints* / Fantasy/Concord Music
Troy Olsen / *Troy Olsen* (EP) / EMI Records Nashville
Steve Richard / *Up to Somethin'* / Force MP Entertainment
Point of Grace / *Home for the Holidays* / Word/Warner Bros.
Waymore's Outlaws / *Same Ol' Outlaws* / Minus One

OCT. 12

The Band Perry / *The Band Perry* / Republic Nashville
Will Hoge / *The Living Room Sessions* / Ryko
Donna Hughes / *Hello, Goodbyes and Butterflies* / Rounder
Indigo Girls / *Holly Happydays* / Vanguard
Miranda Lambert / *Revolution: Live By Candlelight* (DVD) / Columbia Nashville
Shawn Mullins / *Light You Up* / Vanguard
Old 97's / *The Grand Theatre Volume One* / New West

Darius Rucker / *Charleston, S.C. 1966* / Capitol Records Nashville
Thrift Store Cowboys / *Light Fighter* / Indie
The Secret Sisters / *The Secret Sisters* / Universal
Whitey Morgan and the 78s / *Whitey Morgan and the 78s* / Bloodshot

OCT. 19

Matt Bailie / *Matt Bailie* / True Vibe
Alex Bevan / *Fly Away* / Fiddler's Wynde
Glenna Bell / *Perfectly Legal: Songs of Sex, Love and Murder* / Honey Island
Pauline Reese / *Just Getting Started* / Front Porch
Sugarland / *The Incredible Machine* / Mercury Nashville
various artists / *Original Songwriter Demos* (Vol. 1 and Vol. 2) / Warner Bros.

OCT. 25

Taylor Swift / *Speak Now* / Big Machine

OCT. 26

Marshall Chapman / *Big Lonesome* / Tallgirl
Joe Diffie / *Homecoming: The Bluegrass Album* / Rounder
Julie Ingram / *Always Remember* / LongShot
various artists / *Country Strong* (soundtrack) / RCA Nashville
various artists / *The Imus Ranch Record II* / New West

OCT. 31

Amber Hayes / *C'Mon* (EP) / Fun Music

NOV. 2

Jason Aldean / *My Kinda Party* / BBR
Brad Paisley / *Hits Alive* (2-disc) / Arista Nashville

NOV. 9

Reba McEntire / *All the Women I Am* / The Valory Music Co.
Elvis Presley / *Viva Elvis The Album* / Legacy
Blake Shelton / *Loaded: The Best of Blake Shelton* / Reprise
various artists / *Coal Miner's Daughter: A Tribute to Loretta Lynn* / Columbia Nashville

NOV. 16

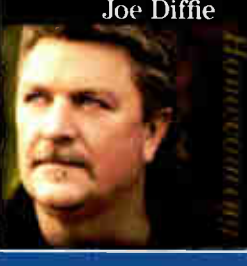
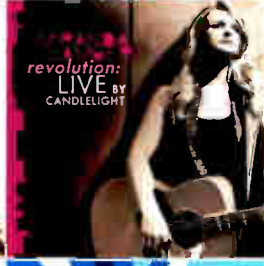
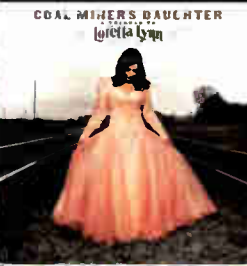
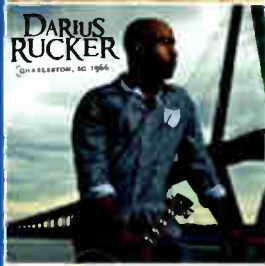
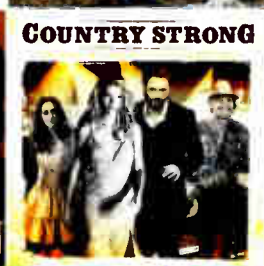
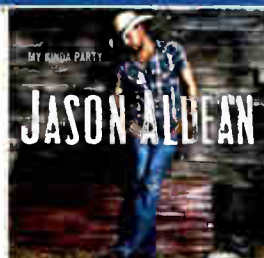
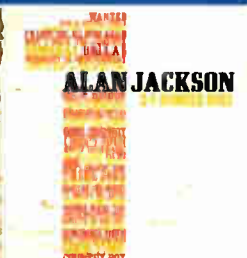
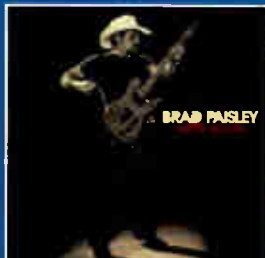
Burns & Poe / *Burns & Poe* (2-CD) / Blue Steel
Jim Byrnes / *Everywhere West* / Black Hen Music
Rascal Flatts / *Nothing Like This* / Big Machine
Keith Urban / *Get Closer* / Capitol Records Nashville

NOV. 23

Alan Jackson / *34 Number Ones* / Arista Nashville

NOV. 30

Craig Campbell / *TBD* / Indie



New CD Releases compiled by ATHENA PATTERSON

Loretta Lynn

Reflects on 50 Years of Excellence and Many More to Come

Even though she is marking her 50th anniversary in show business with more than 50 albums released, Loretta Lynn isn't missing a beat. In fact, she pointed out, "I've been recording my butt off. You know, I've only ever had one Christmas album, so I'm recording another one. I'm doing all of my biggest hits all over again, so that I'll own them instead of a record company. I've done a religious album. I've got 50-some songs cut. So I've been real busy."

Lynn is constantly writing songs too, with collaborators including Shawn Camp. She remains involved with and gives special concerts at the Loretta Lynn Ranch in Hurricane Mills, Tenn. She also continues to tour. What's more, she still sells out her solo concerts.

"Are you ready for this one?" she asked. "I've been in this business 50 years. And I turn them away. In San Antonio, Texas, they were in line at least three blocks, trying to get in. I got onstage and told them, 'I don't know what you all see in me. The last time I looked in the mirror, I scared me!'"

"I just keep on truckin,'" the Kentucky native continued. "I never knew how long I'd been in the business. I didn't realize it was my 50th anniversary until my daughter Patsy told me."

Observance of this milestone is taking several forms. Lynn is, for example, the focus of this year's Grammy Salute to Country Music, marked by a gala at the Ryman Auditorium in October and highlighted by presentation of The Recording Academy President's Merit Award to Lynn "in honor of her dynamic career and contributions to Country Music."

"We are delighted to be paying homage to Loretta Lynn," said Neil Portnow, President/CEO, The Recording Academy. "She has worked diligently to ensure that Country Music remains a vital part of our culture and has paved the way for many of today's talented artists and likely for generations to come."

2010 is also the 30th anniversary of the Oscar-winning film "Coal Miner's Daughter." Lynn's autobiography, which inspired the film, has been republished and issued as an e-book and as an audio book narrated by Sissy Spacek, who won an Academy Award for portraying Lynn in the film. Published originally in 1976, *Coal Miner's Daughter* was on *The New York Times* best seller list; the reissue includes a new foreword by Lynn.

"I have reread 'Coal Miner's Daughter,' and I think it's still a good book," Lynn said. "I really do. I think that's why it was such a seller. It stayed No. 1 on the book-selling lists for four or five weeks."

In November, another honor comes to Lynn as Columbia Nashville releases *Coal Miner's Daughter: A Tribute to Loretta Lynn*, an all-star celebration of her timeless tunes. Performers include Steve Earle and Allison Moorer ("After the Fire Is Gone"), Faith Hill ("Love Is the Foundation"), Alan Jackson and Martina McBride ("Louisiana Woman, Mississippi Man"), Kid Rock ("I Know How"), Reba McEntire featuring the Time Jumpers ("If You're Not Gone Too Long"),

COAL MINER'S DAUGHTER

Loretta Lynn



by ROBERT K. OERMANN

Paramore ("You Ain't Woman Enough (to Take My Man)"), Carrie Underwood ("You're Lookin' at Country"), The White Stripes ("Rated X"), Lucinda Williams ("Somebody Somewhere (Don't Know What He's Missin' Tonight)"), Gretchen Wilson ("Don't Come Home A Drinkin' (with Lovin' on Your Mind)") and Lee Ann Womack ("I'm a Honky Tonk Girl"). Additionally, Sheryl Crow and Miranda Lambert join Lynn on "Coal Miner's Daughter."

"Loretta was the driving force in choosing the artists," said Gary Overton, Chairman/CEO, Sony Music Nashville. "Among the artists on this album, there's a genuine reverence for her and a real pride in being part of her 50th year of making music. If anyone has earned the right to be considered Country royalty, it's Loretta."

"Every one of them on the album wanted me to call them and pick their song," said Lynn. "I said, 'No, I want you to pick the song.' I wanted them to pick the song that they can sing best. Miranda was cutting 'Coal Miner's Daughter.' When she started singing, she started crying — like to never got her stopped. Her mother was crying. Her father was crying. But she did a real good job."

Other contributions were equally memorable. "Of course, me and Martina have always been close, ever since she came to Nashville and got on the Grand Ole Opry," Lynn said. "But you know what? I'm almost afraid to get too close to other singers. Patsy (Cline) was my close friend, and she passed away. Tammy (Wynette) was my second closest friend, and we lost her. So I'm scared to get so close to singers anymore."

Coincidentally, this year's celebration began almost on the exact date of her anniversary in the business. At the Grammy Awards on Jan. 31, she received a Lifetime Achievement Award from The Recording Academy. And on Feb. 1, 1960, she signed her first recording contract.

"I did not know that!" she exclaimed, when told of this happenstance. "Hey, that's great. You know where I was when they discovered me? Some people had this chicken house. They fumigated and turned it into a club."

That venue, appropriately named The Chicken Coop (in Vancouver British Columbia, Canada), drew a stellar assembly one night that Lynn was performing there. "We went into that chicken house, and there were a bunch of bigwigs who came in to listen to me," she recalled. "It was Norm Burley; he owned a big lumberyard in Vancouver. He came over to me and said, 'Let's make a record.' I said, 'I don't know how.' He said, 'I don't either. But we'll learn together.' That's how it started. I hadn't been singing three months (in front of audiences) when I first recorded."

Within a week of signing with the Burley-backed Zero Records label, Lynn was in Los Angeles, recording her self-penned debut single, "I'm a Honky Tonk Girl." Zero manager Don Grashey accompanied her to L.A. and supervised the session.

"I almost passed out," Lynn said. "They flew me to L.A. — scared me to death. Doo (husband Oliver "Mooney" Lynn) had gotten me a little old pocketbook, the first pocketbook I ever had. And I twisted the handles off of that pocketbook as we were going up in that plane. I had never flown

before. I hadn't done nothing before. I got married too young (at 13). I had four kids before we even thought about me singing."

That thought occurred one night when, as Lynn recalled, "Doo heard me singing, getting the babies to sleep. One day he said to me, 'I think I'm going to put you out in a tavern and see if you can't make us some money.' I said, 'Doing what?'"

Once people heard her, things moved quickly. In Tacoma, Wash., she won a talent contest hosted by Buck Owens. Within months, she was appearing on Pacific Northwest radio and television shows. In the spring of 1960, she and her husband drove across the country, promoting "I'm a Honky Tonk Girl" at every radio station they could find. Against all odds, it worked. The song became a hit, and her career was born.

"I sure do miss going to the radio stations," she said wistfully. "Me and the disc jockeys always worked with one another. Every time they wore out one record of mine, they got a new one. We were real close. Now the disc jockeys don't even get to pick the music they play. This is terrible."

The radio journey brought her to Nashville, where Lynn became a popular favorite on the Grand Ole Opry stage. She was inducted into the show's cast in 1962. In 1967, she won her first CMA Award as Female Vocalist of the Year. She repeated her Female Vocalist wins in 1972 and 1973, and she and Conway Twitty won four consecutive CMA Awards for Vocal Duo of the Year from 1972 through 1975. In 1972, she became the first woman to win CMA Entertainer of the Year.

Lynn's humorous candor and verve endeared her to TV talk show hosts and national magazines. Her feisty individualism delighted fans with both her writing and performance on "Don't Come Home a Drinkin' (with Lovin' on Your Mind)" (a co-write with Peggy Sue Wells), "Fist City," "The Pill," "Rated X" and "You Ain't Woman Enough (to Take My Man)," among many other titles. She was equally believable when interpreting the songs of others, including Johnny Mullins' "Blue Kentucky Girl," William Cody Hall's "Love Is the Foundation" and Shel Silverstein's "One's on the Way."


Lynn continues to produce vital new work long after achieving legend status. Inducted into the CMA's Country Music Hall of Fame in 1988, she joined Dolly Parton and Tammy Wynette five years later for their landmark *Honky Tonk Angels* album. More recently, after being feted at the annual Kennedy Center Honors in 2003, she followed in 2004 with *Van Lear Rose*, produced by rocker Jack White of The White Stripes. The project won Lynn her second and third Grammy Awards, for Best Country Album and Best Country Collaboration with Vocals; her first had come in 1971, when "After the Fire Is Gone," which she recorded with Twitty, won for Best Country Vocal Performance by a Duo or Group.

Reflecting on her half-century career, Lynn insisted, "Listen, you don't do this by yourself. You don't make it by yourself. It's the people out there that make you."

But Overton puts it this way: "The magic of Loretta Lynn is that she has never changed. For five decades, she has been writing and singing about real life as she's known it, connecting with generations of fans who've found themselves drawn to a woman who is entertaining, fun and always wonderfully genuine. To know Loretta Lynn is to love Loretta Lynn."

LorettaLynn.com

CMA created the Country Music Hall of Fame in 1961 to recognize individuals for their outstanding contributions to the format with Country Music's highest honor. Inductees are chosen by CMA's Hall of Fame Panels of Electors, which consist of anonymous voters appointed by the CMA Board of Directors.



"Miranda
(Lambert)
was calling
'Coal Miner's
Daughter.' When
she started singing,
she started crying
— like to never
got her stopped."

— Loretta Lynn



LORETTA LYNN ALL-STAR TRIBUTE on page 30

World Radio History

cma events

OCTOBER

TUESDAY, OCT. 5 – THURSDAY, OCT. 7

CMA Board of Directors Meetings | Nashville | Invitation only

FRIDAY, OCT. 8

CMA Songwriters Series | Joe's Bar | Chicago | 9 PM | Kix Brooks, Bob DiPiero, David Lee Murphy and The Band Perry | Tickets: Ticketmaster.com

THURSDAY, OCT. 14

CMA Songwriters Luncheon and CMA Triple Play Awards Presentation | Nashville | Invitation only

FRIDAY, OCT. 15

Final CMA Awards online ballot notice e-mailed to eligible CMA voting members.

MONDAY, OCT. 18

CMA Industry InSite Webisode 18 posted at My.CMAworld.com.

SUNDAY, OCT. 24

Jimmy Dean and Don Williams Country Music Hall of Fame Induction and Medallion Ceremony | Nashville | Invitation only

NOVEMBER

TUESDAY, NOV. 2

Final CMA Awards ballot online voting closes at 5 PM/CT.
CMA Songwriters Series | Joe's Pub | New York | 6:30 and 9 PM | Eric Church, Bob DiPiero, Carolyn Dawn Johnson and Luke Laird | Tickets: JoesPub.com or (212) 967-7555

THURSDAY, NOV. 4 | 7 PM | Davis-Kidd Booksellers

FRIDAY, NOV. 5 | Noon | Country Music Hall of Fame and Museum

The CMA Awards Vault book signings with author Deborah Evans Price | Nashville

MONDAY, NOV. 8

CMA International Media Reception | Hilton Nashville Downtown | 4 PM | Invitation only

TUESDAY, NOV. 9

Entertainment Law Conference presented by NARM and CMA | Hutton Hotel Nashville | 1–5:30 PM | Registration: \$199 NARM and CMA members, \$249 non-members, \$99 students

TUESDAY, NOV. 9

CMA Songwriters Series | Limelight | Nashville | 10 PM | Brett James, Rivers Rutherford, Craig Wiseman, Chris Young and more | Tickets: LimelightNashville.com

TUESDAY, NOV. 9 – WEDNESDAY, NOV. 10

CMA Marketing Summit | Nashville | Invitation only

WEDNESDAY, NOV. 10

"The 44th Annual CMA Awards," Country Music's Biggest Night, hosted by Brad Paisley and Carrie Underwood | 7 – 10 PM | Bridgestone Arena | Nashville | Live on ABC | Tickets: Bridgestone Arena box office, Ticketmaster.com or 1-800-745-3000

WEDNESDAY, NOV. 17

CMA Board Election of Directors | Hilton Nashville Downtown | Invitation only

THURSDAY, NOV. 18

CMA Board Election of Directors at Large | ASCAP | Nashville | Invitation only



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