



# CMA C I S e U P

APRIL | MAY 2008

**CMA RESEARCH INITIATIVE**  
Profiling Consumers

**DIGITAL MARKETING**  
Selling Music

**CMA MUSIC FESTIVAL**  
Exciting Developments

**MAC McANALLY**  
CMA Musician of the Year

**WYNONNA**  
Celebrates 25 Years

**KEEP THE MUSIC PLAYING**  
CMA Donations  
Top \$2 Million

**THE BOXMASTERS**  
Country Outside the Box

## **COUNTRY MUSIC HALL OF FAME INDUCTEES** ROY CLARK | BARBARA MANDRELL | CHARL E. MCCOY

CHARLIE MCCOY  
BARBARA MANDRELL  
ROY CLARK

**20 HALL OF FAME INDUCTEES**



**32 MP3s**



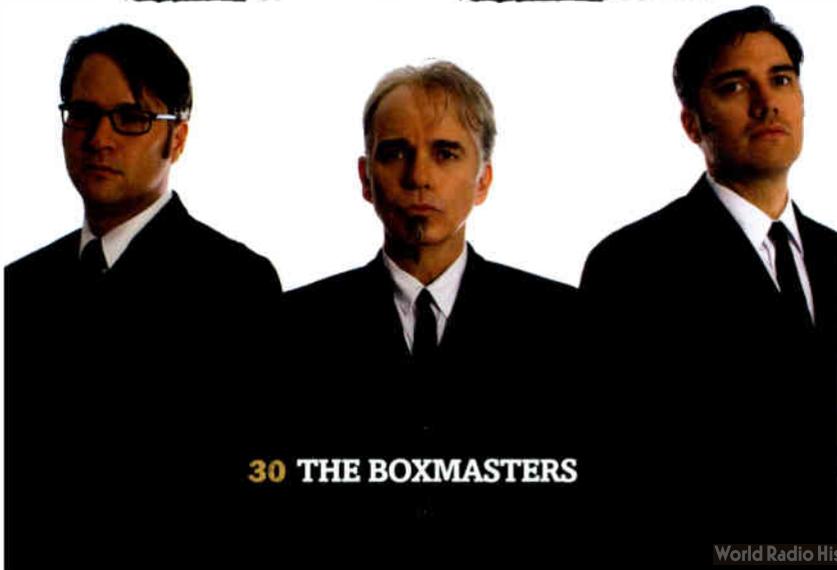
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**“It was the best of times, it was the worst of times.”**

Charles Dickens coined that phrase — pretty good for a writer who had never even worked on Music Row.

But let's claim a co-write and reverse this would-be lyric, since it definitely feels like we're making some forward progress.

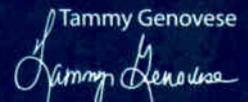
For example, at CRS in March, CMA unveiled the most ambitious investigation ever done on the Country Music consumer. CMA made a significant investment in this research, and the results prove to be in some ways surprising and ultimately extremely useful in outlining the opportunities that lie before our industry.

While laying the foundation for the future of the industry, we've honored the past by changing voting procedures for induction into the Country Music Hall of Fame, in ways that will pay full tribute to the giants of our music while protecting the integrity of the process.

We've also introduced changes that promise to make this year's CMA Music Festival bigger and more relevant. While once again gathering many of the greatest artists in Country Music to entertain fans from around the world, we are strengthening our ties to our hometown community, not only by making access to our Daytime Concerts at Riverfront Park free to the public for the first time but also by partnering with the Metro Government of Nashville and the Nashville Convention and Visitors Bureau to introduce a new Festival attraction, the Music City Zone, where outstanding local acts will perform free for visitors.

And by once again donating half of the previous year's Festival net proceeds, we pushed above the \$2 million level in our total donations to music education in Metro Nashville Public Schools since we launched our Keep the Music Playing program. To increase the impact of this effort, we intend to work with partner organizations to introduce a drive through where anyone can donate new or “gently used” musical instruments to schools during the Festival in the Dr Pepper-McDonald's Family Zone.

All of this sets the stage for the upcoming ABC television special, which expands coverage of the Festival for the first time from two hours to three. For all of us who love Country Music, I'm increasingly optimistic as we move forward.

Tammy Genovese  
  
CMA Chief Executive Officer



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# PICKERS AND POWER CHORDS

As Guitar Hero and Rock Band build their epic momentum as video games, their customer base is expanding beyond wannabe musicians of all ages into a whole new marketplace for lovers of Country Music.

by LORIE HOLLABAUGH

**W**ith the introduction in December of a "five-pack" that allows downloads of Country tracks into the Rock Band playlist, gamers can now jam out to some of their favorite Country tunes along with songs by rock acts. In January, Guitar Hero World Tour debuted Country Rock Track Pack featuring Brooks & Dunn's "Hillbilly Deluxe," Willie Nelson's "On the Road Again," Brad Paisley's "Ticks" and Rascal Flatts' "Me and My Gang." An alt-Country release followed in February, available for purchase and download from the Rock Band Music Store catalog.

While it might appear that Country is a little late at joining the party, it has actually been targeted from the earliest days of product development, according to Steve Schnur, Worldwide Executive of Music and Marketing for Electronic Arts, the company that distributes Rock Band.

"Country has always been part of the marketing vision of EA, even more so since I began aggressively featuring Country acts in franchise titles like NASCAR and The Sims," said Schnur. "We also knew that Rock Band was going to be unlike any other gaming phenomenon. Two summers ago, six months before the game came out, I arranged a presentation for my colleagues on the CMA Board. Clarence Spalding [President, Spalding Entertainment] was one of the very first people to respond enthusiastically, and I arranged a meeting between him, myself and Paul DeGooyer [Senior VP, Electronic Games & Music, MTV] to discuss marketing Rock Band on tours. CMT, as well as other artists and managers, quickly got involved. I'm happy and proud to say that Country Music understood this game's potential immediately."

MTV Games and Harmonix, the companies that developed, programmed and now manufacture the games, chose the five songs that appear on the Going Country collection: Dierks Bentley's "Free and Easy (Down the Road I Go)," Brooks & Dunn's "Hillbilly Deluxe,"

Dixie Chicks' "Sin Wagon," Miranda Lambert's "Gunpowder and Lead" and Brad Paisley's "Mud on the Tires."

Their subsequent "Alt Country 01" five-pack includes Neko Case's "People Got a Lotta Nerve," Drive By Truckers' "Three Dimes Down," Steve Earle's "Satellite Radio," a live recording by the Old 97s of "Timebomb" and Lucinda Williams' "Can't Let Go."

"As a longtime A&R guy and fan of both rock and Country, I think they couldn't have picked better tracks," said Schnur, who served as Sr. VP, A&R at Capitol Records prior to joining EA. "A great riff is a great riff no matter where it comes from, and we all know that some of the badass musicians on the planet are playing in Country bands. Anyone who thinks these Country songs won't be as challenging or fun to play as the game's rock tracks is in for a *huge* surprise."

Country artists have been fans of interactive music games long before their tracks were made available to Rock Band. Dierks Bentley expressed his enthusiasm for the game in a CMT interview, and Brooks & Dunn manager Spalding introduced Rock Band to Ronnie Dunn.

"Steve knows that I love the game," said Spalding. "My son, daughter and I play it all the time. We downloaded the Country package that included 'Hillbilly Deluxe.' I had Ronnie and Reba [McEntire] over to the house before Christmas and we all played. They were more interested in playing drums than singing — go figure! Ronnie went out the next day and bought one for a Christmas gift. It's very infectious — that's why I took the one I had at the office home. I couldn't get any work done for playing 'All Right Now.'"

Even more noteworthy than the popularity of these games is the potential for encouraging purchase of music recordings. Microsoft reports that players of Guitar Hero and Rock Band purchase an average 3.8 million songs a month and have bought more than 45 million tracks for both games to date.



# COUNTRY JOINS THE ROCK BAND AND GUITAR HERO REVOLUTIONS

According to data compiled by The NPD Group and Nielsen SoundScan, Guitar Hero and Rock Band brought in \$935 million in 2007, well above the \$835 million earned through digital music downloads. An NPD report noted that in the third quarter of 2008, 22 percent of those who purchased music in any format and 35 percent of all consumers under age 35 played "a music-based video game, such as Rock Band or Guitar Hero" and that "many of these music gamers reported that the gaming experience had a positive outcome, such as creating music discovery or triggering a digital music or CD purchase."

"The majority of artist income comes now from licensing, publishing, sponsorship and performance," said Schnur. "Today, all artists want to be a part of new opportunities that allow them to be heard by the largest possible audience. And being associated with a phenomenal game makes an artist's image — as well as their records, concert tickets, merchandise and publishing — an even bigger part of their fans' lives."

"Certainly the success of Rock Band and Guitar Hero has enabled some unprecedented deals," he continued. "Just look at AC/DC, Aerosmith and Metallica. Record companies and retailers have seen sales of songs by scores of bands increase 200 to 300 percent after their inclusion in both these games. In fact, Guitar Hero: Aerosmith, which has grossed more than \$50 million since its release last June, has resulted in more revenue for the band than any individual album they've released in their 38-year career. The record business may be ailing, but the music business, led by games like Rock Band, is now entering the most profitable and creative epoch of our time. And I love the fact that Country will now literally and figuratively help change the game forever."

Country artists should definitely benefit from the cross exposure they could receive by being part of this story. "It no longer matters what kind of music you pledge allegiance to," said Schnur. "Everyone loves playing Skynyrd and Creedence songs on Rock Band. I like to think that there are Brooks & Dunn fans out there who have discovered The Killers through playing the game. And I'm really looking forward to Megadeth fans discovering Miranda Lambert. Best of all, this is just the beginning. Gamers have always craved a music-themed experience because music has always been an integral part of games. But what's amazing about Rock Band is that it has single-handedly created a whole new medium of interactive music discovery. Have you ever played Rock Band with a 12-year-old? It's jaw-dropping to see them rock out to Molly Hatchet, get excited about Dixie Chicks and want to download more songs by Brad Paisley. It's an extraordinary new connection that reactivates the power and promise of music like never before. Rock Band has, and will continue to, change the way we experience music forever."

Anyone looking for evidence of how much the games have already influenced pop culture needs to look no further than Brad Paisley's video with Keith Urban for "Start a Band." In the clip, two young boys



duke it out on their axes in a fictitious Guitar Showdown video game. These images mirror Schnur's conviction that younger generations may discover their music more from video screens than from radios or computers.

"To my mind, there is no longer any distinction between rock and Country fans when it comes to gaming," he said. "That's not just because the lines of the genres themselves are blurred. Today's teens have never known a world without Internet, cell phones or video games. In fact, they are an entire generation raised on video games as a major entertainment source in their lives. Consequently, they've discovered much of their music through gaming consoles. Thirty-five years after the first electronic blips of Pong, video games and the music we can deliver with them have become the most essential cultural force of our time. And within the next few years, the ability of video games to expose music of any genre will be beyond anything the industry or the consumer has ever known before."

**"ROCK BAND IS AN EXTRAORDINARY NEW CONNECTION THAT REACTIVATES THE POWER AND PROMISE OF MUSIC LIKE NEVER BEFORE."**

— Steve Schnur,  
Worldwide Executive of Music and Marketing, Electronic Arts

# MORE THAN A VOICE

by DEBORAH EVANS PRICE

**It's been a colorful journey. Fiery redhead Wynonna is the first to admit there's been a few bumps along the way, but her inimitable voice and willpower have allowed her to survive and thrive. She's learned a lot along the way, and smart newcomers will heed her advice.**

"The hardest thing in this business is to really, really stay true to yourself," she advised, speaking to students at Nashville's Belmont University, on the occasion of a release party and concert for her latest album, *Sing Chapter 1*, organized by the school's Record Company Operations class. "You are so caught between so many people's opinions and objectives for your career and your life. Never let them tell you who you are, ever. I speak from my spirit really deeply because that's been my greatest challenge these last 25 years."

Wynonna has certainly come a long way from being the fresh-faced teen who rocketed to fame with her mother Naomi in the '80s as The Judds. She still remembers accepting the CMA Horizon Award and confessing innocently to the audience that she didn't expect to win — she only wanted to wear "a pretty dress" to the event.

*"My records are like children: You just never know until they come out of the womb what their spiritual makeup is."*

— Wynonna



This was only the first of many accolades earned by the mother/daughter team, who reigned as one of Country Music's top acts until illness forced Naomi into retiring from the duo and prompted Wynonna to embark on a solo career.

It was a pivotal — and scary — moment. "One of the things I remember the most was standing in a store, talking to a guy who loved Judd music," she said. "He actually said to me, 'Gosh, do you think you can make it without your mom?' I'm looking at him and thinking, 'OK, I'm not going to cry! I just wanted to get out of there. I remember leaving the store, getting into my car and just weeping because I thought, 'What am I going to do?'"

One of the most intimidating episodes of her life followed shortly after that in Midland, Texas, when she gave her first solo concert. As she looked to her mother for help, she received some odd advice.

"I remember walking to the stage," Wynonna said. "Literally, my mother is on my right side, and the look on my mother's face is something I'm sure that as I pass from this Earth, I will remember. She turned to me and said, 'Spread your wings and fly,' and then in the very next breath she said, 'My advice to you ...' And I think there's some great profound

wisdom coming, and she says, 'Honey, never watch sausage being made.' I'm like, 'You've got to be kidding me! I'm about to embrace the universe and that's the best you've got?'"

"I went out there," she concluded. "And I never moved from the three-foot radius of my microphone the entire show."

Though she might have felt shaky at first, Wynonna emerged quickly as a solo artist, with her self-titled debut album, eventually certified quintuple-Platinum, and four No. 1 singles, including "I Saw the Light" and "No One Else on Earth," on *Billboard's* Hot Country Songs chart. With her soulful voice and gift for connecting with audiences, she remains one of Country Music's most recognizable artists and an ambassador for the format through appearances on countless magazine covers and TV shows that range from "The Oprah Winfrey Show" to "Good Morning America."

Corporate America, recognizing this potential for reaching out to consumers, has often tapped Wynonna as a spokesperson, most recently by the weight-loss product alli, whose sweepstakes through May 15 will pick 50 grand prize winners for transportation, accommodations and a private Wynonna concert at the Country Music Hall of Fame and Museum on July 11.

Above all else, though, Wynonna remains a vital and sometimes risk-taking artist, as documented on *Sing Chapter 1*. On this ambitious seventh studio album, available on Curb Records, she performs one new tune — the title track, penned by Rodney Crowell — and 11 standards whose only common denominator is that each is a fixture in the American repertoire and together they represent a vast variety, from Country classics by

Merle Haggard ("Are the Good Times Really Over?"), Hank Williams ("I'm So Lonesome I Could Cry") and Tammy Wynette ("Till I Get It Right") through R&B ("I Hear You Knocking"), lush ballads ("When I Fall in Love" and "Anyone Who Had a Heart") and flat-out, roadhouse rock ("The House Is Rockin").

"Being musically ADD, I'm just going to wake up and go for what I really feel that particular season," she said, explaining her decision to cover these disparate songs. "My records are like children: You just never know until they come out of the womb what their spiritual makeup is."

Wynonna did switch gears somewhat while recording these tracks. "When I started out with this record, I wanted to rock," she confessed. "It was going to be like the movie 'How Stella Got Her Groove Back,' I was going to get my groove back. I was going to get out there and be really loud and proud. [But] the more we listened and the more we studied different genres and styles, I was really drawn to the torch ballads more so than I was to being really loud."

To help achieve her goals for this album, she recruited two co-producers, Brent Maher and guitar virtuoso Don Potter, both of whom helped shape The Judds' sound and have worked with Wynonna during much of her



# WYNONNA

*Reflects on 25 Years of Success*

career.

"As I get older and wiser about my journey and what has worked and what hasn't worked, I know one thing for sure: At some point in your life, it is time to return," she said. "And Brent and Don I not only trust with all that I am musically, but personally as well."

Wynonna has known them both since she was 16. "Brent and Don really trudge with me," she said. "They aren't in front of me or behind me, telling me what to do. They are walking this journey with me. There are a few people in this lifetime who will walk with you on your path the way that Brent and Don have with me. They've known me my whole musical career. I trust them and that's everything to me. So much of this business is life taking; they are life givers. They say, 'Just do your thing and be who you are because your best is good enough.' Who doesn't want to hear that?"

Potter, for one, knew early on that Wynonna was destined for stardom. "The first time I looked across the kitchen table while we were playing and the girls were singing, I looked at Wynonna and thought, 'This girl is already famous. It's just a matter of letting the rest of the world know that,'" he said. "I thought, 'Wait until the world hears her. This poor girl's

life is going to go to pieces!' The talent was always present; then you have to ask, 'Are they strong enough to survive what their talent will drag them into?'"

Wynonna has proven that she is strong, having overcome personal and professional obstacles long enough to celebrate her 25th year in the music business this year.

"As an artist, Wy is still growing," said Maher. "She has the God-given gift of being a phenomenal singer. Not only does she have that phenomenal voice, she has equally a fabulous gift for communication. It's not just a beautiful voice that throws a lyric at you; she sinks it in your heart."

For this survivor, the little moments along the way, as well as the accolades and successes, are what stay with her. "I have so many memories," she said with a sigh. "I remember leaving the hotel and getting into a cab to go sing at the Super Bowl, and I had tennis shoes on — and the Fed Ex truck pulled up behind the cab with my dress shoes. I have so many memories of, 'Just how in the world did I pull it off?' It was by the grace of God that I got there. That's the story of my career."

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



## untangling the

# WEB

**IN THE PAST SEVERAL YEARS, COUNTRY MUSIC HAS DEEPENED ITS UNDERSTANDING OF HOW ONLINE MARKETING CAN ENHANCE THE SUCCESS OF THE INDUSTRY, FROM MUSIC SALES TO GAINING NEW LISTENERS AND EVEN REDUCING PIRACY.**

by **MARK CRAWFORD**

"Digital marketing is no longer looked at as something that *should* be focused on but an area that *must* be focused on," said Craig Dunn, Senior Client Manager, Music City Networks. "Many Country Music consumers are just as online savvy now as any other demographic and expect their favorite artists to have a strong online presence."

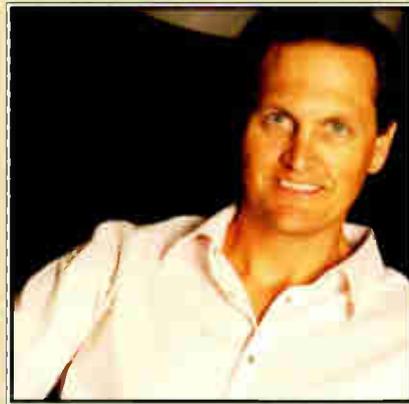
There is also an increased awareness among record labels regarding the importance of driving traffic to online sites where listeners can purchase both physical and digital versions of the promoted music. "This has led to an increase in the use of affiliate links to online music destinations that sell the promoted music," said Lucas Hilbert, Managing Editor, Music, **amazon.com**. "It also generates an additional revenue stream for the originating Web site that made the online referral."

As a result, investment in digital space for artists and labels has risen to an unprecedented level. "Two years ago, an artist could succeed without a digital strategy," said Heather McBee, VP, Digital Business, Sony Music Nashville. "Today it's become a key component to the marketing plan that builds a presence for the artist and helps establish a meaningful relationship with fans."

## DIGITAL VS. TRADITIONAL

Digital marketing is well on its way to assuming the same level of importance long enjoyed by print and broadcast media. The nature of its appeal and the methods by which it makes its impact differ dramatically from those that have been in play within more traditional channels.

"It's all about associations," explained Ashley Heron, Senior Manager, Marketing, Lyric Street and Carolwood Records. "Traditional radio, print and television advertising relies on a shotgun approach, repeating messages over and over and hopefully targeting a fan at some point during the run dates. Digital marketing allows us to communicate directly with only interested customers, such as MySpace friends, Facebook fans, YouTube subscribers, fan clubs and street teams. That's the power of digital marketing: targeted and



**"INTEGRATED DIGITAL MARKETING IS A BOON FOR THE WHOLE MUSIC ECOSYSTEM."**

– Tawn Albright,  
GM, echo



**"IT'S MORE CRITICAL THAN EVER FOR THE RADIO SINGLE TO BE THE RIGHT ONE, SO ONLINE EXPERIMENTATION IN ADVANCE OF A PROPOSED RADIO SINGLE IS A SMART MOVE."**

– Lucas Hilbert,  
Managing Editor, Music, amazon.com

efficient use of marketing dollars."

"Digital marketing is borderless, interactive and worldwide," added Tawn Albright, GM, echo, Ticketmaster Entertainment's Nashville based digital entertainment marketing firm. "It offers direct relationships and a variety of marketing channels, which changes the economic model. Although digital differs somewhat from traditional materials, it is similar in the sense that it serves to stimulate interest, awareness and fan involvement."

The differences are what drive the expanding digital realm, not in the least by providing more room for experimenting with different marketing ideas. An example of leveraging digital media for traditional marketing is the creation of online listening parties, where fans can listen to a new album and vote on which track should be the first single.

"We've seen some very strong participation in this kind of forum," said Hilbert. "The listener participation allows the label to get direct feedback before spending traditional marketing dollars or pitching a single to radio. Since radio is still the number-one medium for launching a new Country artist, it's more critical than ever for the radio single to be the right one, so online experimentation in advance of a proposed radio single is a smart move."

Marketing becomes that much more interactive in cyberspace, with the effect that relationships that feel much more personal develop between artists and fans, whether through innovative games, puzzles or other content and activities. "It can be as simple as good, timely information, like a text to register for upcoming announcements about an A-list artist they really want to know more about," said Eric Arnold, an agent specializing in digital media for the William Morris Agency. "It can be as valuable as a new, free song download if they register online for a new artist's e-mail list."

"We always try to have some incentive

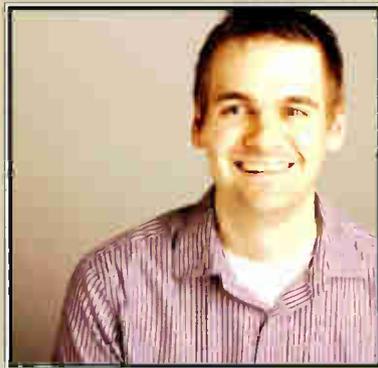
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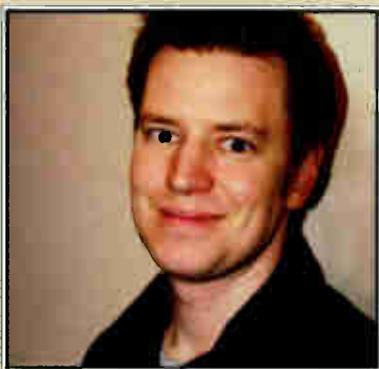
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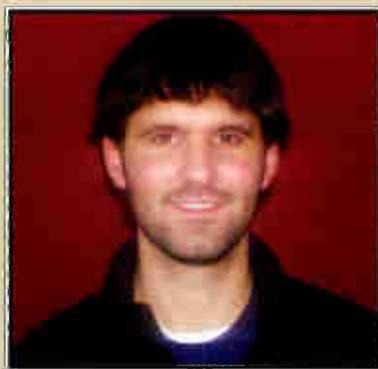
**"IF MYSPACE, FACEBOOK, DIGITAL RODEO AND THE LIKE GO THE WAY OF FRIENDSTER, ALL THOSE 'FRIENDS' COULD BE LOST FOREVER."**

– Tim Putnam,  
VP, Marketing, Music City Networks



**"IF ARTISTS CAN REACH FANS ON THEIR MOBILE PHONES WHO HAVE OPTED IN AND WANT TO BE CONNECTED TO THE ARTIST, THAT BECOMES AN EVEN MORE VALUABLE TOOL THAN E-MAIL."**

– Eric Arnold,  
Agent, William Morris Agency



**"COUNTRY MUSIC WILL HAVE TO FIND SOMETHING THAT WILL BEAT AN ALBUM THAT COSTS 'FREE' DOLLARS."**

– Nick Rogers,  
Coordinator, New Media, Midas Records

or iPods," said Rogers. "With retailers like Wal-Mart and Target limiting the number of physical albums they are placing on their shelves and replacing them with iTunes gift cards, it is forcing more [mainstream] consumers to go digital."

Heron agreed. "Country Music customers are historically awful at adopting new technology or even old technology," he said. "This is illustrated by the Wal-Mart customer, who still represents our largest vendor both in units and in revenue. Wal-Mart states that more than 20 percent of their customers still don't have a checking account. They are a long way from credit card shopping on iTunes or reading our blog on MySpace."

And that, according to McBee, remains the biggest conundrum to confront the Country Music industry at the dawn of the digital age. "The bulk of the consumers are still not there," she said, referring to the digital realm. "We have to educate the Country consumers to the digital outlets. We need to build more Country fans out of the music users that are on the Internet. Based on some of the research we've seen, our consumers are still learning that there are legit services for downloading music. As an industry, we need to invest in educating Country consumers more about the digital space and drawing them into that world."

Putnam believes that social networks, as the hottest digital media sectors, provide the keys that can unlock the digital door for the Country Music industry. "Many of our member communities are leaning toward niche social networks — communities within the artist's official site, where fans have their own profiles, contacts and so on," Putnam said. "Our job is to get technology out of the way so these communities are seamless and provide a closer relationship to the artist."

Mobile phones promise to be another fruitful medium for marketing artists and their products — better than e-mail, in fact, since many users only check their e-mail once a day or even less frequently. "But everyone carries their cell phones with them at all times," Arnold pointed out. "If artists can reach fans on their mobile phones who have opted in and want to be connected to the artist, that becomes an even more valuable tool than e-mail because you can call people to action *at that moment*. Hitting fans with a text message in real time and asking them to call and vote on a reality TV show or purchase advance concert tickets is much harder to do and less effective with e-mail."

Finally, the solution to combating illegal music distribution may lie in strategies applicable to the online universe — those same seas sailed by today's digital pirates. But defining and implementing those strategies isn't going to be easy.

"Country Music will have to find something that will beat an album that costs 'free' dollars," Rogers said. "Music is available everywhere, and a lot of places give it away via downloading. A lot has been tried to stop pirating, but whenever one of the large [illegal] music sites gets shut down, it seems like 25 more open up. And on top of those sites, you have bloggers posting downloads on their personal music review sites, programs that allow you to capture a streaming MP3 on MySpace's stand-alone player and the age-old problem of friends sharing music with other friends."

Countering this trend involves developing new concepts of what adds value to album purchases. The music in and of itself retains its appeal — and as far as digital distribution is concerned, that fact is integral both to the problem and its solution. The music will get to fans one way or another; what may affect their decisions about how to acquire it involves enticements that add value to legal means of distribution, whether it might be an exclusive video, unique concert tickets or some sweetening.

"Integrated digital is a boon for marketing the whole music ecosystem — fan, artist, label and venue," Albright explained. "For example, at echo, our marketing services can support an artist throughout their entire lifecycle and be further enhanced during touring season when we work very closely with our parent company, Ticketmaster Entertainment. When it comes to digital commerce, it gets very interesting as we allow fans to purchase physical merchandise such as a T-shirt or CD, digital merchandise such as a download, a concert ticket and a subscription service such as fan club membership in a single transaction. Building successful communities in the future will mean elevating the level of communication not only between artist/brand and fan, but also the fan-to-fan relationships that exist within those communities."

Or, as Rogers described it, "Music can no longer be just an album or a song; it needs to be an experience."

photos: Craig Dunn - Tim Putnam; Lang Scott; Eric Arnold - Tracy Arnold Photography; Nick Rogers - Jon Nowak



## KATIE ARMIGER

"Kaptures" the Spotlight on GAC

by BOB DOERSCHUK

It's every artist's dream to be heard and seen on national television. But this dream is elusive, particularly for those who don't benefit from major record label support. That challenge spun Pete O'Heeron's creative wheels last summer. As President, Cold River Records, he is committed to advancing the fortunes of his label's flagship artist, Katie Armiger. Part of his strategy involved targeting [gactv.com](http://gactv.com), not through making cold pitches to the Web channel but through offering them a completed, ready-to-run Webisode series.

He began by recruiting Tom Forrest, President/Partner/Executive Producer, Taillight TV, to document the young artist's life, from her 17th birthday party in Houston to her CMA Music Festival debut on the Riverfront Daytime Stages, interspersed with interviews. Director Stephen Shepherd provided an often quirky look at Armiger. Then, with *Believe* poised to drop in July, O'Heeron came to [gactv.com](http://gactv.com) with a proposition.

"Everyone thought it would look like it had been shot by a couple of teenagers and posted on YouTube," O'Heeron said. "But Craig Bann [Sr. VP, Marketing/Promotions, AristoMedia] and I presented them with a really well-done series that was beyond anyone's expectations. We had seven three-minute Webisodes — and it wasn't enough! They wanted more Katie!"

They did shoot a few more installments for the series they called "Kapturing Katie," but the ripples went beyond the Internet and back to the network as Jason Mease, VP and Site Director, [gactv.com](http://gactv.com), set up a meeting between O'Heeron and John Alexander, Director, Music Marketing, GAC and Scripps Networks. Based on the impact Armiger had already made online, they agreed to name her the network's Artist of the Month for February.

It didn't stop there. Sweepstakes are often a part of the picture in publicizing GAC's Artist of the Month, but O'Heeron wanted to stretch that idea a bit. He began by focusing on her contributions to *Believe* as co-writer on 10 of its tracks. "Because Katie is a great songwriter, we decided to come up with a way of giving her fans an opportunity to look at that process," said Alexander. "Then we took it further: Why don't we have the winner participate in the actual songwriting process with Katie?"

This led to "Kapturing a Love Song with Katie Armiger." Fans were invited to register for a drawing throughout the month of February. At the end of her reign as Artist of the Month, the Riteway independent fulfillment house chose the winner, Stephen Schumacher of Charleston, W. Va., who was flown in March with a guest to Nashville for three days and two nights. During that time, he would write with her and Carolwood Records group Love and Theft and then they would produce her recording of the tune at Sound Kitchen Studios with Schumacher observing. Ten first-prize winners would each receive an autographed copy of *Believe*, an autographed poster of Armiger and a \$50 gift certificate courtesy of f.y.e. stores.

"There has been more publicity for this particular sweeps than any we've done in a long while in regard to an Artist of the Month, from *Country Weekly* to *Seventeen* and Web sites that cater to a young female audience," said Alexander. "I've already gotten calls from managers asking, 'How come our artist isn't doing something like this?' Well, Pete is an out-of-the-box thinker, and this is what happens when you apply that to a great up-and-coming artist with a lot of momentum."

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

## DIERKS BENTLEY

Sweetens the Promo Pot with Cracker Jack

by BOB DOERSCHUK

For record labels seeking to promote their artists, it often pays to think out of the box. But for Dierks Bentley and the team at Capitol Records Nashville, thinking inside the box has its rewards too.

The box, in this case, is that familiar cardboard container whose festive colors and image of a smiling boy in a sailor suit identify its ingredients as Cracker Jack. This mélange of popcorn, peanuts and molasses has been a national phenomenon for more than a century — so long, in fact, that it was celebrated in the third line of the lyric to "Take Me Out to the Ballgame" ("Buy me some peanuts and Cracker Jack"), written by Jack Norworth in 1908 during an otherwise routine subway ride.

A century later, Bentley drew from the same well when he joined Brett Beavers, Brad Warren and Brett Warren to co-write the No. 1 song "Feel That Fire," whose second line reads: "She wants the toy in the Cracker Jacks." By the time he dropped by his label to play it for members of the staff, he believed enough in the song to suggest they release it as the first single from his upcoming album. (They agreed and decided to make it the album's title cut as well.)

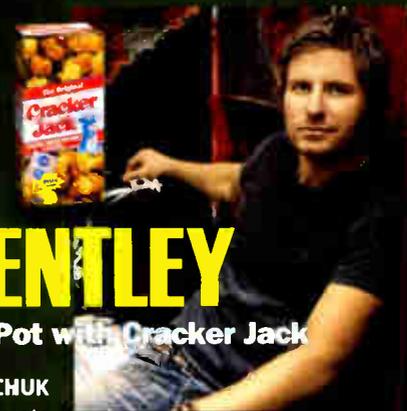
Like candy on a hungry kid's fingers, the tune stuck in the mind of Cindy Mabe, VP Marketing, Capitol, after she left that meeting. "The Cracker Jack line is the one that hit me the most," she remembered. "The more we talked about it, the more we thought it would be cool to see if Cracker Jack would be interested in partnering with us."

A bit of research led to Mark Vitek, who was at the time Brand Manager for Cracker Jack at Frito-Lay, Inc. Fortunately, Vitek was also a Bentley fan, so the pieces were poised to fall into place. The only question was: What picture would the pieces form?

Vitek had the answer: a sweepstakes to promote the single by shipping 2,000 boxes of Cracker Jack to Country radio stations. Fifty-one of those boxes would include scratch-off prizes — 10 autographed guitars, merchandise, personal phone calls, personal station liners posted to the Web sites of winning stations and other items. One would come with a grand prize in the form of a free backyard concert by Bentley. Each station offered its prize to listeners through contests or drawings, after which it was determined that the grand prize had gone to WTQR/Greensboro, N.C., and from there to one of its lucky listeners.

The payoff was immediate. "It got Cracker Jack into *Billboard*, *R&R* and places they wouldn't ordinarily have been mentioned," Mabe said. "To be associated with music and cool, hip magazines isn't an everyday thing for them. And it was good for us too. The campaign was originally supposed to happen just after the single had gone to radio as a tease of more to come. Instead, because the single was racing up the chart so fast, we ended up moving the campaign closer to the album launch than planned and that helped spread the word that much faster too."

Somewhere, Norworth is smiling appreciatively.  
[dierksbentley.com](http://dierksbentley.com)





## WHAT DOES IT TAKE FOR A MUSICIAN TO EARN THE RESPECT OF THEIR PEERS?

**D**ne would think the key lies in what you play. But, truth be told, plenty of players can nail a lick like sharpshooters pinging skeets from the sky.

Sometimes it's more what you don't play that counts. And in the case of guitarist extraordinaire Mac McAnally, winner of Musician of the Year at the 2008 CMA Awards, that may have made all the difference.

Make no mistake: McAnally can pick with the best in the business. He's recorded 11 studio albums, including his upcoming debut on Show Dog Nashville, written multiple No. 1 hits including the recent duet with Kenny Chesney "Down the Road," produced albums for Jimmy Buffett, Little Feat, Sawyer Brown and Ricky Skaggs among others and is an expressive singer too, on backup or lead. His forte, though, isn't flash but rather the more elusive task of coming up with a part that fits the song. That means a lot on gigs he plays as a member of Buffett's Coral Reefer Band, on his own shows and on sessions he's done for George Jones and Tammy Wynette, Toby Keith, Reba McEntire, Roy Orbison, Linda Ronstadt, Hank Williams Jr. ... and even "The Simpsons."

This ability stems from the fact that McAnally brings more than chops to the table. As his longtime friend and frequent producer Tony Brown pointed out, "Mac is probably the only musician now who plays sessions, plays full-time in a band, is a member of the Nashville Songwriters Hall of

Fame *and* has been named CMA Musician of the Year."

Add one more credential: McAnally's agreeable, self-deferential personality. "He's successful almost in spite of himself," Brown added, laughing. "It's fun to watch him deal with all this stuff and be embarrassed about winning awards."

"Well, I don't really look at music as competitive," McAnally explained. "I've always rooted for my friends at the CMA Awards. And because I do quite a few things, I've never really thought of myself as being at the highest level of any of them. [Dobro master and former CMA Musician of the Year] Jerry Douglas, for instance, could be half as good as he is and still be the best in the world at his instrument. So when people started talking about me being nominated, I thought they were joking."

Even as a child back in Belmont, Miss., McAnally was drawn to music as a complete experience, not just as a matter of writing or playing but as an integral part of life. Too poor to purchase a television set, his family entertained themselves by inviting neighbors to come by and make music together, as often as three nights each week. Gathered on the front porch, playing everything from mandolins to saxophones, they touched something in the young McAnally's mind as well as his heart as he absorbed what he heard into his own growth as a musician.

"Some of them weren't great musicians, but they made a joyful noise, as the Good Book says," he remembered. "There were always lots of





by SCOTT STEM



LADY ANTEBELLUM



BRAD PAISLEY



DIERKS BENTLEY



MIRANDA LAMBERT



JOHN RICH



above: Leaders gather for CMA Music Festival announcements. CMA Board Chairman Randy Goodman, President, Lyric Street and Carolwood Records; Butch Spyridon, NCVB President; CMA CEO Tammy Genovese; CMA Board President and Chairman, CMA Music Festival Steering Committee Steve Moore, Senior VP, AEG Live; Nashville Mayor Karl Dean; Bert Matthews, President, The Mathews Company and Vice Chairman, Nashville Area Chamber of Commerce; CMA Board member Tony Conway, President/CEO, Buddy Lee Attractions; and CMA Board member Kitty Moon Emery, CEO, Kitty Moon Enterprises.

CMA Board President Steve Moore lauds CMA Music Festival as a "legacy event."

NCVB President Butch Spyridon commends CMA Music Festival for bringing \$23 million into local economy.

Nashville Mayor Karl Dean fields media questions on CMA Music Festival.



**LEADERS OF CMA, THE METRO GOVERNMENT OF NASHVILLE**

and the Nashville Convention and Visitors Bureau (NCVB) assembled at the historic Metro Courthouse in March to unveil exciting new plans for CMA Music Festival. Among the most important changes revealed at the press conference were the addition of a new stage on the Public Square in front of the Courthouse and free public access for the first time to the concerts at Riverfront Park.

"We have always enjoyed a great relationship with the City, but this takes our partnership to a whole new level," said CMA CEO Tammy Genovese. "We are now able to offer the residents of Nashville and the surrounding communities even more opportunities to access free music, family-friendly activities and more. CMA Music Festival is the best entertainment experience of its kind and now it can be enjoyed by more people than ever before."

"Nashville is Music City and the CMA Music Festival, which draws tens of thousands of music fans from across the world, is an important part of that identity," said Nashville Mayor Karl Dean. "With the additions to the Festival this year, this world-class event will be more accessible than ever to our local residents. I look forward to looking out the window at the Courthouse and seeing music fans from Nashville and abroad enjoying two of our city's greatest amenities — the Public Square and Riverfront Park."

"CMA is definitely on the right track and their timing couldn't be better," said Butch Spyridon, NCVB President. "While they are already successful, they are looking for ways to broaden the event, extend the stay of our visitors and reach out to include the local community. *More* music and *more* value will do all of those things. Great 'free' music and more money for our schools."

This area at the Public Square, known as the Music City Zone and programmed by the NCVB, will provide residents and visitors an opportunity to enjoy the breadth and diversity of musical styles found in Music City, free of charge.

"Adding the Music City Zone gives us a chance to showcase even more local stars and gives us an opportunity to broaden the styles of music that are readily available any day in this city," said Spyridon.

CMA has also waived admission charges for the daily concerts at Riverfront Park, which feature many of today's most popular performers on stage with longer sets.

"We feel like this is an undeniable value for everyone who loves great music," said Steve Moore, CMA Board President and Chairman of the CMA Music Festival Steering Committee. "With the state of the economy, families are belt-tightening and going without. We don't want them to go without great, free family entertainment this summer. And this is it!"

The Festival is not only fun for the entire family but beneficial to the City of Nashville — in 2008, the NCVB estimated that the event generated \$22 million in direct visitor spending.

This year's Festival will also allow residents of Middle Tennessee and visitors to support music education beyond the cost of their Festival ticket purchase. CMA donates half the net proceeds of the Festival to Metro Nashville Public Schools (MNPS) through its Keep the Music Playing (KTMP) program. The Nashville Alliance for Public Education (NAPE) will be collecting new and "gently used" band instruments to be provided to students in need. The instruments can be dropped off during the Festival in the Dr Pepper-McDonald's Family Zone.

"If you have a clarinet in the closet or a trumpet in a trunk, dust it off and bring it to us so we can 'Keep the Music Playing' in Nashville public schools," said Pam Garrett, NAPE Executive Director. "One instrument can have a huge impact on the life and future of a child and your donation of a gently used band instrument can make a difference."

As an incentive, McDonald's is offering a free Extra Value Meal to the first 500 Festival attendees who donate a musical instrument. "We're glad to be

# CMA ANNOUNCES EXCITING DEVELOPMENTS AHEAD FOR CMA MUSIC FESTIVAL

able to help CMA with this program," said Ted Bertuca Jr., a local McDonald's owner. "Music is an important part of our public education and we applaud those who donate used instruments for these students."

Lending their talents to the cause is an exceptional lineup of artists, including Trace Adkins, Rodney Atkins, Jason Aldean, Dierks Bentley, Brooks & Dunn, Julianne Hough, Jamey Johnson, Lady Antebellum, Miranda Lambert, Martina McBride, Reba McEntire, Montgomery Gentry, Jake Owen, Brad Paisley, John Rich, Taylor Swift and more to be announced.

Surprise performances and guest appearances are a hallmark of the Nightly Concerts on the VAULT Concert Stage at LP Field. The excitement will be filmed for a network television special on ABC — which, in another first, will expand from two hours to three to include even more high-wattage performances. The special, which airs later this summer, is a primetime postcard inviting the nation to experience the music and hospitality Nashville is known for.

As the footprint of the Festival grows, so does CMA's relationships within the business community. The Festival represents the values that attract business to Middle Tennessee, whether entertaining clients or providing tickets as incentives for employees. For example, since 2004, HCA has purchased nearly 5,500 four-day Festival tickets, and nearly 8,000 single-night tickets as staff giveaways.

"CMA Music Festival has given HCA the opportunity to support the arts and education while giving our employees the opportunity to participate in one of Nashville's most loved yearly events," said Jana Davis, VP, HCA Corporate Communications and Marketing.

"This is only the beginning of what can be accomplished when the talents of the music community combine with the limitless enthusiasm and creativity of Nashville's business and arts community," said Moore. "We invite the businesses and organizations interested in partnering with us to grow this event to get involved."

And because the Festival supports music education in MNPS, business leaders appreciate that half the net proceeds go directly to the students who need it most.

"We all know the importance of music and art programs in keeping kids in school and improving graduation rates," said Bert Mathews, President, The Mathews Company and Vice Chairman, Nashville Area Chamber of Commerce. "This benefits the entire community for years to come."

Groups and organizations are stepping up. For example, the new Music City Drum and Bugle Corps, the flagship unit of the non-profit organization Music City Youth in the Arts, has selected the Fifth Annual CMA Music Festival Kick-Off Parade to launch their program, which provides exceptional learning and performing opportunities for local students.

"It will be an honor for the corps to be part of the Parade, especially since the Festival does so much to support music education," said Keith Hall, Executive Director, Music City Drum and Bugle Corps.

The winner of the Music City Corporate Band Challenge, presented by the Arts & Business Council of Greater Nashville, will be one of the acts booked to perform in the Music City Zone.

"What makes Nashville a truly creative community is the amazing scope and depth of artistic talent in all genres and at all levels — from visual arts to performing arts and from non-profit to commercial," said Connie Valentine, President/CEO, Arts & Business Council of Greater Nashville. "The Arts & Business Council is excited to be part of a pioneer collaboration with CMA and NCVB to expand Nashville's signature Festival, by embracing Music City's broad creative community that reaches far beyond the Country Music scene."

Since it was established in 1971, Hard Rock International has been committed to a wide variety of philanthropic causes and activities around the world. Hard Rock Cafe Nashville has participated in numerous charity events with key partners, most notably for the past four years with the Festival. This year, it puts the power of its retail muscle behind a co-branded pin that will be available during the event to stress the importance of music education in public schools.

"Hard Rock is elated to be partnering with CMA and Keep the Music Playing for its latest charitable co-branded pin," said Vilma Salinas, Sales and Marketing Manager, Hard Rock Cafe Nashville. "In alignment with Hard Rock's motto 'Love All, Serve All,' both philanthropic organizations work tirelessly to preserve Nashville's beloved Music City moniker and ensure that its future continues to thrive for many years to come."

Tickets for CMA Music Festival are available at 1-800-CMA-FEST (262-3378), [CMAfest.com](http://CMAfest.com), [ticketmaster.com](http://ticketmaster.com) or 1-800-745-3000.

CMA Music Festival is organized and produced by the Country Music Association. CMA Board member Tony Conway is the CMA Music Festival Executive Producer. Premiere Radio Networks is the official radio broadcaster. Partners include: Chevy: The Official Ride of Country Music, CMT, Dr Pepper, Durango Boot, Greased Lighting, Great American Country (GAC), McDonald's, VAULT Citrus Soda and Wrangler: The Exclusive Jean of the CMA Music Festival.



MONTGOMERY GENTRY



BROOKS & DUNN



REBA MCENTIRE



MARTINA MCBRIDE



JULIANNE HOUGH



TRACE ADKINS

photos: Donn Jones and John Russell

# hymns for HARD TIMES

by RANDY RUDDER

In 1927, as Victor Records producer Ralph Peer recorded The Carter Family, Jimmie Rodgers, Ernest V. "Pop" Stoneman and other singer/songwriters in that tiny upstairs studio on State Street in Bristol, Tenn., much of the nation was enjoying a last run of prosperity before the Great Depression ensued. Yet times were already tough throughout much of rural America, a situation reflected in the themes of economic hardship that laced through some of the songs recorded during those "Bristol Sessions."

Similar motifs were common in Country Music until the "Urban Cowboy" phenomenon of the 1980s, when Madison Avenue began to discover that Country fans often bought expensive cars, rode mechanical bulls and had money left over to spend on beer and jeans. From that point, songs about Daddy struggling to put food on the table became a little less frequent on the Country charts.

But with a recession underway, are the old hard-time themes becoming relevant again? That was the issue on the table when a stellar panel assembled to share their experiences and insight: songwriter Gary Burr (whose credits include Juice Newton's "Love's Been a Little Bit Hard on Me," LeAnn Rimes' "Nothing About Love" and Kelly Clarkson's "Before Your Love"), songwriter/publisher Chris DuBois (Jimmy Wayne's "I Love You This Much," Mark Wills' "19 Somethin'" and numerous Brad Paisley tracks including "Me Neither" and "We Danced") and publisher Rusty Gaston, General Manager and, with songwriters Connie Harrington and Tim Nichols, Owner and Partner of THIS Music.

## How are Country songwriters responding to the concerns of Americans in these uncertain times?

**BURR** The challenge for a songwriter is to be able to write about big things in a real small way. If you are writing about a guy who loses his job, the listener doesn't care why he lost his job. That's not really important, as far as the story goes. What's important is the effect it has on him and his family. Those topics will always be the ones that hit the heart.

**DuBOIS** I think music is an escape for many people. I seem to have more success as a writer writing about things that are positive, not focusing on the negative, whether it be a negative relationship or negative economic circumstances. People don't necessarily need constant reminders that times are hard. They know that. Also, if I write a song today about times being bad, by the time we write it, demo it, pitch it, get it cut and released, times might not be bad anymore and it might not be relevant.

"PEOPLE DON'T  
NECESSARILY  
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REMINDERS THAT  
TIMES ARE HARD.  
THEY KNOW THAT."

- Chris DuBois

**But these themes were addressed often in Depression-era Country tunes. Has the demographic of Country Music changed so much that it's hard for this generation of writers to relate to these themes as their parents or grandparents had?**

**GASTON** Of all genres, Country Music is by far the one that has been the voice of the American spirit. And any time the country comes across hard times, whether it's economic or war or turmoil, it makes people examine their core values. When they do that, it's usually good for Country Music. There's no one better than a Country Music singer/songwriter to express those core values of family and God and country. When there are economic downturns, it makes people who aren't necessarily Country Music fans start looking inside themselves and looking at their values, and they naturally turn to Country Music.

## How much does the news of each day affect what you write about?

**BURR** If you are a good writer, all you should want to go back and redo is the production. As far as themes, I once read that there are really only seven basic storylines in songs and literature. Those kinds of topics are the ones that Americans will always want to hear.

**DuBOIS** You have to write what's best for the market and not pay too much attention to what's going on in the news. The obvious exception to that is Alan Jackson with "Where Were You (When the World Stopped Turning)." But that wasn't just an economic downturn. That was a world-changing event. And the way he said it was so poignant. He wrote it and they cut it and rush-released it and it won Song of the Year (at the 2002 CMA Awards). But if you notice, there weren't too many more songs like that after that, because he said it as well as it could be said. It's like watching "Schindler's List." It's not the kind of movie you watch five or six times. It's very powerful, but you don't need constant reminders of it after that.

# The Economy's Impact on Country Songwriting

**GASTON** What songwriters in Nashville are trying to do when they sit down to write a song is to write something that is timeless, that can be cut today or 10 years from now and be just as current and relevant then as it is today.

**Maybe that's why we're not seeing new versions of Daryl Worley's "Have You Forgotten?"**

**DuBOIS** That's a perfect example of a song that is time-sensitive. It has so many cultural references that relate to that one event. The price of gas is another example. I actually heard a couple of songs about gas prices being through the roof last summer. Six months later, they are as low as they've been in five years.

**But certain songs break that rule ...**

**BURR** I wrote a song a long time ago that Conway [Twitty] cut, called "That's My Job," about my dad passing away. I wrote it for myself and I *never* thought it would get recorded. But I sent it in and it got cut, and the next thing I know, I'm sitting here listening to it, thinking, "Why do people want to hear this? It's so depressing." But every Father's Day it gets played.

**DuBOIS** A singer has to have an incredible personal experience with that topic or a close relationship to that song. Or else he has to cast himself as a character. That is something that doesn't happen as much as it used to, where singers are playing roles in songs. It feels like if you write a song that has kids in it and they [the artists] don't have kids, then they don't want to record it.



Chris DuBois, Rusty Gaston, Gary Burr

**BURR** Yeah, how crazy is that? I never understood that. You're pretending. You're taking on a role. But if people don't drink, now they don't want to sing a drinking song. Johnny Cash didn't really kill a man in Reno, you know?

**GASTON** The greatest singers in recent history are those who could take on those roles and fans knew it. They knew Garth [Brooks] wasn't a wife-beater and Reba [McEntire] wasn't a prostitute. People understood it and they were entertained by it.

**Can a song that deals realistically with serious issues turn listeners off?**

**DuBOIS** It can. There are songs that get released that don't get as high on the charts as they could because they don't research well and the public just doesn't respond to them. Sometimes the subject matter in the song is just too depressing and nobody wants to hear it more than once.

**BURR** Some people want to be taken out of their current circumstances when they listen to music. So when times are bad like they are now, people want to hear songs and stories that take them out of that. Maybe that's why songs about their current circumstances might be the last thing they want to hear.

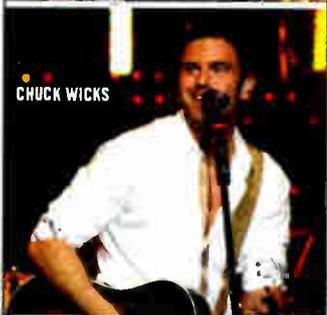
**GASTON** Whether it's inspirational songs or songs of hope or songs about relationships, Country writers are the ones that connect to those core fundamentals of the human spirit. Our writers don't necessarily write on different themes just because we are in an economic downturn; it's just that the themes that our writers naturally write and sing about are the ones that people might want to hear now.

# CMA LUNCHEON WELCOMES ARTISTS AND SHARES MEMBER BENEFIT NEWS

by BOB DOERSCHUK



JAMES OTTO



CHUCK WICKS



KELLIE PICKLER



ZAC BROWN BAND



LADY ANTEBELLUM

## CRS-40 WELCOMES "NEW FACES OF COUNTRY MUSIC"

CMA WAS PROUD TO JOIN WITH RADIO & RECORDS IN CO-SPONSORING THE "NEW FACES OF COUNTRY MUSIC" SHOW DURING CRS, FEATURING FIVE OF COUNTRY'S HOTTEST TALENT.

The Renaissance Hotel Ballroom West was filled to capacity March 4 as hundreds of artists, record label executives and other music industry leaders gathered for the annual CMA Artist Relations Luncheon during CRS.

Guests filed past displays of artwork and essays from students, expressing gratitude for CMA's support for music education through its Keep the Music Playing program. Then, seated at tables festooned with floral centerpieces and emerald cloths, they heard presentations on initiatives undertaken and benefits offered by CMA.

Following a welcome from CMA CEO Tammy Genovese, a series of speakers updated attendees with news of recent developments to benefit CMA members. Introduced by CMA Board Chairman Randy Goodman, President, Lyric Street and Carolwood Records, Kix Brooks of Brooks & Dunn, Co-Chair of the CMA Artist Relations Committee, gave an overview of the CMA Sound Healthcare program and then announced plans to update the Music Business 101 DVD and make the results accessible on CMA's members-only Web site.

Brooks drew laughter by thanking everyone in the room and adding, "If you ever have any issues at all, and I mean this completely sincerely, please call ... Jay DeMarcus," pointing toward his fellow Co-Chairman of the CMA Artist Relations Committee.

Lon Helton, *Country Aircheck* Publisher/CEO and Vice Chairman of CMA's Awards & Recognition Committee, then reviewed changes in voting procedure for electing members to the Country Music Hall of Fame, though he triggered laughter as well at the top of his remarks.

Helton, who hosts "CMT Country Countdown USA with Lon Helton" on Westwood One, turned to Brooks, host of ABC Radio Networks' "American Country Countdown with Kix Brooks," and said, "If we're both here, what I want to know is, who is counting down the hits?"

Later in the luncheon, Genovese presided over presentation of a check for \$1,011,294 via CMA's Keep the Music Playing initiative to enhance music education in the Metro Nashville Public Schools. (see next page)



FRONT ROW: JERRY AND CORY LYLES OF THE LUCKY FORTY EIGHTS, JEFFREY SPILLE, JILLIAN MICHAEL, CARROLL AND ERIN ANDERSON



T.C. SHEPPARD, CMA CEO TAMMY GENOVESE AND CMA BOARD MEMBER CONNIE BRADLEY, SEATED AT, ABOVE



Lon Helton, *COUNTRY AIRCHECK* PUBLISHER/CEO AND VICE CHAIRMAN OF CMA'S AWARDS & RECOGNITION COMMITTEE

Photos: John Russell



## CMA BOOTH DRAWS ATTENTION AT CRS

CMA SENIOR COORDINATOR OF MEMBERSHIP AND INDUSTRY RELATIONS BETTY WALKER SIGNS CRS ATTENDEES UP FOR CMA MEMBERSHIP AT THE BOOTH IN THE NASHVILLE CONVENTION CENTER.



R. J. CURTIS, COUNTRY EDITOR, *RADIO & RECORDS*; CHUCK COLLIER; BOB MCKAY; MOON MULLINS; SHELIA SHIPLEY-BIDDY; GERRY HOUSE; AND ED SALAMON, CRB EXECUTIVE DIRECTOR.



## CRB HONORS RADIO LEGENDS

CMA joined in celebration with other table sponsors at the annual Country Music DJ and Radio Hall of Fame Induction Ceremony March 3. Held at the Renaissance Hotel, the event honored Radio Hall of Fame inductees Bob McKay and Moon Mullins, and DJ Hall of Fame inductees Chuck Collier and Gerry House. In addition, Merle Haggard received the CRB Career Achievement Award and Shelia Shipley-Biddy was presented with the CRB President's Award.



Photos: Bev Moser



ISAIAH T. CRESWELL, JAZZ FIELDS AND AUTUMN BUCHANAN (L) SHARE THEIR ESSAYS.

RECORDER PLAYERS FROM MT. VIEW ELEMENTARY SCHOOL

STUDENTS FROM JOHN OVERTON HIGH SCHOOL PERFORM.

"Keep the Music Playing" \$1,011,294  
IT'S FOR THE KIDS!

above: CMA BOARD CHAIRMAN RANDY GOODMAN, PRESIDENT LYRIC STREET AND CAROL WOOD RECORDS; DR. JESSE REGISTER, MNPS DIRECTOR; PAM GARRETT, NAPE EXECUTIVE DIRECTOR; CMA BOARD MEMBER TONY CONWAY, PRESIDENT/CEO, BODDY LEE ATTRACTIONS; CMA ARTIST RELATIONS COMMITTEE CO-CHAIRMAN JAY DEMARCUS OF RASCAL FLATTS; CMA CEO TAMMY GENOVESE; CMA BOARD PRESIDENT STEVE MOORE, SENIOR VP, AEG LIVE; CMA BOARD PRESIDENT-ELECT STEVE BUCHANAN, SR. VP/MEDIA & ENTERTAINMENT, GAYLORD ENTERTAINMENT; AND CMA ARTIST RELATIONS COMMITTEE CO-CHAIRMAN KIX BROOKS OF BROOKS & DUNN.

CMA CEO TAMMY GENOVESE, CMA ARTIST RELATIONS CO-CHAIRMEN KIX BROOKS OF BROOKS & DUNN AND JAY DEMARCUS OF RASCAL FLATTS, AND ARTISTS WHO PERFORMED AT THE 2008 CMA MUSIC FESTIVAL GATHER AT PRESENTATION OF CMA'S CHECK FOR \$1,011,294 TO METRO NASHVILLE PUBLIC SCHOOLS.

# CMA DONATIONS TO NASHVILLE PUBLIC SCHOOL STUDENTS TOP \$2 MILLION

by BOB DOERSCHUK and SCOTT STEM

On March 4, at the annual CMA Artist Relations Luncheon during CRS, CMA CEO Tammy Genovese unveiled a check for \$1,011,294, representing the organization's latest donation to Metro Nashville Public Schools (MNPS) for music education. This donation continues the practice of giving half of the net profits from each CMA Music Festival to support music education for the area's 75,000 public school students under the auspices of CMA's "Keep the Music Playing" (KTMP) program, in partnership with the Nashville Alliance for Public Education (NAPE).

It raises the total amount presented through KTMP to \$2,245,421 since the campaign launched. This money has been used to build music labs and purchase instruments and supplies. It also includes an endowment gift for the Country Music Hall of Fame and Museum's Words & Music program, which assists language arts and music teachers with classroom instruction in the basics of songwriting.

"As an artist, it is gratifying to know that we can come together with our fans and raise more than \$1 million to benefit music education in Nashville," said Kix Brooks of Brooks & Dunn and Co-Chairman of the CMA Artist Relations Committee. "As a CMA Board member, I am proud of how our industry can come together with the City of Nashville and produce such a monumental event that draws visitors from around the world while supporting a great cause. It's all for the kids!"

"Kix is right," agreed Genovese. "CMA Music Festival is all for the kids. Every artist started with a dream to perform, usually from a young age. Many students have dreams to perform as well. With encouragement and instruments, those dreams could take them to the biggest concert halls in the land or keep them interested and involved in school while they discover their true passion in life. On behalf of our artists and industry, and through our partnership with NAPE and MNPS, we believe in fulfilling those dreams by funding the best music education possible for the students in Music City USA."

In remarks delivered on his behalf by Brooks, Nashville Mayor Karl Dean stated, "I am so thankful for the continued support that CMA has given to Nashville schools. Nashville is Music City, and to live up to our name, we should have among the best music education programs in the country. The program provides our schools with instruments and resources they otherwise wouldn't have. It's been shown that students who participate in the arts do better in school and are more likely to graduate, and the success of our students is greatly tied to the overall success of our city."

"The KTMP program is a perfect example of what can be accomplished

when there is a strong partnership between the community and our schools," said Dr. Jesse Register, MNPS Director. "The members of CMA recognized a need and responded with overwhelming generosity. Their commitment to music education in our schools has opened doors for many students who would not otherwise have had the opportunity to participate in a music program. We appreciate CMA, the fans who attend the Festival and NAPE for the substantial donation announced today and their unwavering commitment to music education in Nashville."

"Every penny donated by the Festival impacts Metro public school students, whether through the instruments provided or the enhancement of music education programs offered," noted Sr. VP/Media & Entertainment, Gaylord Entertainment Steve Buchanan, CMA Board President-Elect and CMA's representative on NAPE's Board of Directors.

"This is the largest gift from CMA to KTMP," added Pam Garrett, NAPE Executive Director. "I kept counting and recounting! This year's gift doubles what has been possible thus far, bringing our totals to 2,124 instruments in 62 schools. This is an incredible effort and has made a huge dent in the need for instruments and students' opportunity to play, perform and reap the benefit of the arts as a proven strategy for academic excellence. We are fortunate that MNPS can support this initiative by providing music teachers in every school K-12."

"Every student should have the opportunity to receive music education," said Genovese. "CMA continues to work toward that goal with the help of Mayor Dean, Dr. Register, the staff at MNPS and Pam Garrett and NAPE, as well as all the artists who perform and all the fans that purchase tickets for the Festival."

Memorable moments were provided by students themselves, through essays of appreciation written and read by Isaiah T. Creswell Middle Arts Magnet School students Autumn Buchanan and Jazz Fields — "the coolest names I've ever heard," marveled Brooks in his introduction — and performances of Phillip Ronald Cowherd's "Rondo" by the John Overton High School French Horn Quintet and of two pieces, a Gigue by Johann Caspar Fischer and a traditional reel titled "Drowsy Maggie," presented by 10 recorder players from Mt. View Elementary School in period costume and even a bit of choreography.

Brooks summed up perhaps the central reason for KTMP, if not for playing music at all, as the quintet finished to a rousing ovation. Smiling toward the young musicians, he observed, "It feels good, don't it?"

# CMA ANNOUNCES CHARLIE MCCOY, BARBARA MANDRELL AND ROY CLARK AS INDUCTEES INTO COUNTRY MUSIC HALL OF FAME



CMA CEO TAMMY GENOVESE CONGRATULATES COUNTRY MUSIC HALL OF FAME INDUCTEES ROY CLARK, BARBARA MANDRELL AND CHARLIE MCCOY.



ROY CLARK



BARBARA MANDRELL



CHARLIE MCCOY



by BOB DOERSCHUK and SCOTT STEM

**T**he doors to the Country Music Hall of Fame and Museum in Nashville opened promptly at 9 AM Feb. 4. Visitors filed into the building, eager to take in the exhibits on display. Aside from the cold wind that whistled outside, this day was no different than most during these opening moments at the Museum — or so it seemed until greeters and guides began letting members of the crowd in on a secret.

"You folks are really lucky to be here today," one of them told the new arrivals. "In just half an hour, CMA will be announcing who will be inducted this year into the Country Music Hall of Fame."

As word spread through the lobby, three longtime friends stood together in the Hall of Fame Rotunda on the second floor, wrapping up their first photo session as designated members of the hallowed Hall.

"This is cool," said multi-instrumental virtuoso Charlie McCoy, who enters the Hall in the category of "Recording and/or Touring Musician Active Prior to 1980," which rotates every third year along with the "Career Achieved National Prominence Prior to World War II" and "Non-Performer."

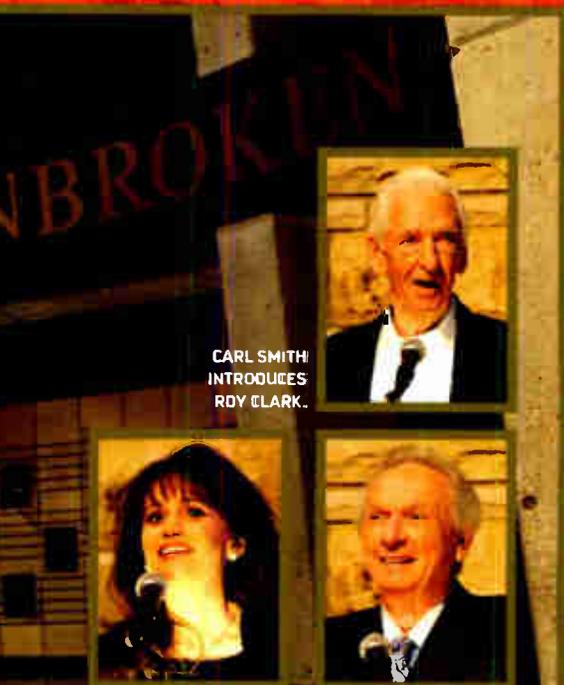
He nudged playfully toward Barbara Mandrell, who joins the Hall under "Career Achieved National Prominence Between 1975 and the Present." Her smile widened as McCoy joked, "And her husband is right there!"

"Hey, do you want me to leave?" asked Ken Dudley, grinning from outside of camera range. Mandrell, beaming back at her partner of nearly 42 years, then looked to McCoy and, to her left, Roy Clark, voted into the Hall in the "Career Achieved National Prominence Between World War II and 1975" category, and said, "I like being between two men."

"A rose between the thorns," McCoy added, prompting all three to laugh.

These giants of Country Music have shared more than that through the years — "I don't think I've ever had a record that didn't have Charlie McCoy," Mandrell would marvel a short while later, during the press conference downstairs in the Ford Theater. And from this point, they will also be remembered as the Class of 2009, this year's honorees of the Country Music Hall of Fame.

The media briefing began at 10 AM, with welcoming remarks from CMA CEO Tammy Genovese, who then introduced Liz Thiels, Senior VP of Public Relations, Country Music Hall of Fame and Museum. Appearing on behalf of the Museum's Executive Director Kyle Young, who was out of town on business, Thiels said of the new members, "While their individual careers are unique, each one has nodded to tradition to create music that's very relevant to the first generation of the Space Age. Their music will be relevant for ages to come. All three have helped to extend the footprint of



CARL SMITH  
INTRODUCES  
ROY CLARK.

LOUISE MANDRELL EXTOLS  
BARBARA MANDRELL.

MEL TILLIS PAYS TRIBUTE  
TO CHARLIE MCCOY.



INDUCTEES AND GUESTS GATHER ON STAGE AT THE FORD  
THEATER AT THE COUNTRY MUSIC HALL OF FAME AND MUSEUM.  
LOUISE MANDRELL, CHARLIE MCCOY, BARBARA MANDRELL,  
ROY CLARK, FORMER CMA EXECUTIVE DIRECTOR JO WALKER-  
MEADOR, CMA CEO TAMMY GENOVESE AND MEL TILLIS.

Country Music and American culture around the world."

Thiels described the event at which they would soon be officially inducted. "In a few weeks, the current members of the Hall of Fame will gather in this room for a Medallion Ceremony, underwritten by CMA and produced by this Museum. After some wonderful fellowship, storytelling and great music, a Hall of Fame member will conduct the official and formal life induction of each new member. Representing all of the membership, the presenting member will welcome each inductee as a peer Country Music master craftsman."

CMA Board Chairman Randy Goodman, President, Lyric Street and Carolwood Records, described CMA's ongoing support for the Museum, which CMA most recently honored with a \$1 million endowment, to be paid over five years, to the organization's Words & Music educational program. "The CMA Board recognizes the value of honoring this legacy while at the same time enhancing Country Music for the future," he observed.

Next, the identities of the three new members were revealed in sequence, beginning with McCoy. Mel Tillis,

who was inducted into the Hall in 2007, had been chosen by McCoy to provide his introduction.

"My name is Mel Tillis ... I'm Pam's daddy," he began, and then he moved quickly to announcing McCoy's name and sharing stories of how they met more than 50 years ago, when Tillis heard the young musician performing at a club in Florida.

"He did the guitar playing to 'Detroit City,'" Tillis said, and then he replicated the famous lick that opened Bobby Bare's cover of that celebrated Tillis composition. "I didn't know that. I just found that out."

An ovation greeted McCoy as he walked onto the stage. He devoted his time to acknowledging a long list of people and, right at the top, one organization: "I'd like to thank CMA and the Hall of Fame for including musicians." Apologizing for those names he might omit, McCoy paid homage to God, his family and to the Nashville stalwarts he had known: Chet Atkins, Harold and Owen Bradley, Jim Denny, Fred Foster, Neal Matthews of The Jordanaires, Harold "Pig" Robbins ("the greatest session player I've ever known"), former CMA Executive Director Jo Walker-Meador and many others, including "the 302 musicians, background singers and engineers who have contributed to my first 35 albums."

The next presenter, Hall of Fame member Carl Smith, towered over the podium as he introduced Clark. "We've had some times together — several times and many times," he mused. But he declined to elaborate, suggesting that if he were to speak too candidly, "they'd still put us in some damn big jail."

The laughter turned to an ovation as Clark came forward. He told a hilarious story of a show they'd played together at Buck Lake Ranch in Indiana, where Smith, impatient to leave with Clark for the airport, attempted to cut his act short first by firing off a cap gun on the stage. When that didn't work, he sneaked behind Clark and, one by one, cut each string of his guitar with a wire cutter until the final low E string snapped.

"And," Clark concluded, with perfect timing, "my show was complete."

"It makes you proud to be considered in this league," said Clark. "I never thought about being in the Hall of Fame before because you're busy working in your career. Then when you are selected it makes you stop and think. I'm now in a pretty exclusive club that includes Jimmie Rodgers, Hank Williams, Roy Acuff and Little Jimmy Dickens, among many others. The proudest part of my induction is that I'm now associated with all of my friends and heroes."

As for Mandrell, the secret was out the moment her sister Louise walked into the spotlight. Her voice catching with emotion, she shared stories of Barbara's precocious musicianship, dating back to when she used a drinking glass instead of the missing steel bar to play a show on steel guitar at age 11. And she drew smiles when, recalling their network TV show "Barbara Mandrell and The Mandrell Sisters," she declared, "I can't believe Barbara made me audition!"

When her older sister emerged to a sustained and emotional welcome, the mood of affection expanded into a series of reflections on friends, family, associates and even her experience on the CMA Board. "Believe me," she insisted, "I know how hard they work to promote and perpetuate the growth of Country Music."

Mandrell ended with a special appreciation for her parents, who were in attendance. "When I came to Nashville, the only reason I could afford to have beautiful clothes is that my mother made them," she said, directing her gaze to Mary Mandrell. Turning to her father Irby, she continued, "This guy is my partner. Dad started teaching me steel guitar, and he would play rhythm guitar for me so I could practice. And when he told me to sing, Daddy would say, 'Don't just sing here in the living room. Sing to them across the street.'" Sadly, Irby Green would pass away just one month later, with his family at his bedside.

"Barbara, Charlie and Roy are truly deserving of Country Music's biggest honor and the opportunity to join the legendary artists and musicians who are the Country Music Hall of Fame," Genovese said. "Barbara and Roy are among our format's greatest ambassadors due to their numerous hit singles, national TV series, versatile musicianship, live concert appearances, acting opportunities and mainstream recognition. And Charlie's musical talents have enriched every recording on which he has performed, making him an irreplaceable part of America's music."

Genovese then brought the press conference to its end by inviting photographers to take photos of the honorees and media crews to follow with questions on the same stage where, in May, their entry into the Hall would be sealed by their Medallion Ceremony.

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. Clark, Mandrell and McCoy will increase membership from 105 to 108 inductees.

# ROY CLARK

Career Achieved National Prominence Between  
World War II and 1975

*"So many dear friends are members of the Country Music Hall of Fame. It makes me so proud that somehow, in some way, you have found it fit for me to become part of this fraternity."*

*- Roy Clark*

(excerpt from remarks at Feb. 4 press conference)



Roy Linwood Clark was born in April 15, 1933 in Meherrin, Va. As a teenager, he grew up in southeast Washington, D.C., where his father worked at the Washington Navy Yard. The son of two amateur musicians, Clark learned to play banjo, guitar and mandolin at an early age and often performed with his father as a teenager. At the same time, he pursued an athletic career, briefly with baseball and later with boxing. By age 17, he had won 15 consecutive boxing matches as well as two national banjo championships, which earned him his first appearance on the Grand Ole Opry. Soon after, Clark gave up boxing and focused on a music career.

After working at several local clubs and radio stations, Clark became a regular on Jimmy Dean's Washington, D.C.-based television show, "Town and Country Time." After Dean left for New York, Clark took over the show and his reputation as a great musician and performer grew. Moving to Las Vegas in 1960, he performed with Western Swing bandleader and comedian Hank Penny at the Golden Nugget. Later, he became the leader of Wanda Jackson's band and played on several of her recordings including her single, "Let's Have a Party." After Jackson dismantled her band, Clark performed regularly at the Frontier Hotel in Vegas.

Clark signed with Capitol Records in 1963, achieving a Top 10 Country hit with his first single, "Tips of My Fingers." After several minor hits, he moved to Dot Records in 1968, reaching the Top 10 again one year later with "Yesterday When I Was Young."

National television became a key component of Clark's career. Dean was a guest-host of "The Tonight Show" several times during the 1960s, and he brought Clark onto the show, introducing the young performer to a large audience. Clark's musical talent and comedic personality struck a chord with viewers, and more TV appearances followed including, "The Jackie Gleason Show," "Fanfare" and "The Joey Bishop Show." He also played two recurring characters, Cousin Roy Halsey and his mother Myrtle Halsey ("Big Mama") in several episodes of "The Beverly Hillbillies."

In the late '60s, CBS developed a Country version of the comedy series "Rowan & Martin's Laugh-In" and picked Clark and Buck Owens to serve as co-hosts. "Hee Haw" debuted in 1969 and became one of the most popular shows on TV, while also giving Country Music a new large weekly national viewership. Still, after two seasons CBS canceled the show along with a number of other rural-leaning programming in order to "urbanize" the network's image. The producers of "Hee Haw" sensed the strong public demand for the show and immediately put it into first-run syndication.

"Hee Haw" remained in production until 1992, with Clark never missing an episode. During the run of the show, Clark was a member of the Hee Haw Gospel Quartet (along with Grandpa Jones, Owens and Kenny Price) and the Million Dollar Band (along with guitarist Chet Atkins,

mandolinist Jethro Burns, pianist Floyd Cramer, trumpeter Danny Davis, fiddler Johnny Gimble, harmonica player Charlie McCoy and saxophonist Boots Randolph).

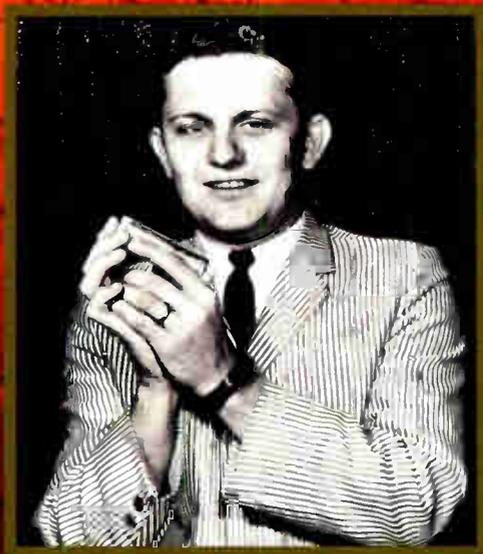
During the early '70s, Clark cut a string of Top 10 Country singles, including "I Never Picked Cotton" (1970), "Thank God and Greyhound" (1970), "The Lawrence Welk Hee Haw Counter Revolution Polka" (1972), "Come Live With Me" (1973), "Somewhere Between Love and Tomorrow" (1973), "Honeymoon Feelin'" (1974) and "If I Had It to Do All Over Again" (1976). In between his "Hee Haw" duties, he acted on "Love, American Style" and "The Odd Couple" and appeared as himself on TV shows and specials such as "The Captain & Tennille Variety Show," "The Hollywood Squares," "The Johnny Cash Christmas Special" and "The Muppet Show" as well as guest-hosted "The Tonight Show" several times.

The busy Clark also toured constantly, in the United States and abroad. In 1976, he became one of the first American recording artists to perform in the Soviet Union, where he sold out 18 shows.

As the '80s began, Clark started exploring different avenues. He was the first Country Music artist to open a theater in Branson, Mo., when he launched the Roy Clark Celebrity Theater in 1983. Other artists followed his lead, and Branson developed into a tourist destination for live music fans. Diversifying his interests, he invested in minor-league baseball, cattle, publishing and other businesses. He starred in the 1986 movie "Uphill All the Way" with Mel Tillis, and made appearances in the movies "Country Comes Home" (1982), "Freeway" (1988) and "Gordy" (1995). Clark fulfilled a lifelong dream by joining the Grand Ole Opry in 1987, while continuing to sell out concerts across the globe.

Clark was recognized by his peers with seven CMA Awards, including Entertainer of the Year in 1973. He also won Comedian of the Year Award in 1970, Instrumental Group of the Year Awards (for his work with Buck Trent) in 1975 and 1976 and Instrumentalist of the Year Award in 1977, 1978 and 1980. He received a Grammy Award in 1982 for Best Country Instrumental Performance for "Alabama Jubilee." Clark has also been honored with a star on the Hollywood Walk of Fame.

Clark and his wife Barbara live in Oklahoma. Roy Clark Elementary School in Tulsa's Union School District was named in his honor. While maintaining a strong concert tour schedule, he also enjoys fishing, flying his airplanes and riding motorcycles. He finished filming the movie "Palo Pinto Gold" in 2008, co-starring Tillis and Trent Willmon.



# CHARLIE MCCOY

Recording and/or Touring Musician Active Prior to 1980

*"All I ever wanted to do was play with the great people in this Hall. And now, to be joined with them, this is an honor way beyond my wildest dreams." - Charlie McCoy*

(excerpt from remarks at Feb. 4 press conference)

Charles Ray McCoy was born March 28, 1941, in Oak Hill, W. Va., and raised in Miami, Fla. He began learning his signature instrument, the harmonica, at age 8; later he would also master guitar, bass, drums, keyboards and a variety of wind and brass instruments. Starting out in local rock bands during his mid-teens, he later traveled across Florida, performing alongside both Country and rock musicians. At one such gig in 1959, Mel Tillis convinced McCoy to travel to Nashville. Not finding many opportunities as a session musician at that time, McCoy moved back to Florida to study music theory, take vocal lessons and work as an arranger and conductor.

In 1960, McCoy worked briefly as drummer for pop singer Johnny Ferguson before returning to Nashville. Tillis later introduced McCoy to music executive Jim Denny, who helped him find work in Music City. Soon after his first session, Roy Orbison's "Candy Man" in 1961 (the gig paid \$49), he became one of Nashville's most sought-after musicians. He also toured with Stonewall Jackson as his drummer in the early 1960s and released several solo singles. McCoy played regularly on Elvis Presley's Nashville and Los Angeles sessions in the mid '60s, while also working with Bob Dylan on such landmark albums as *Blonde on Blonde*, *Highway 61 Revisited*, *John Wesley Harding* and *Nashville Skyline*. At his peak, he appeared on more than 400 sessions a year.

McCoy was the first musician to use the "Nashville Number System" in the recording studio. This notational shorthand was developed by Neal Matthews Jr. in the late '50s for The Jordanaires to use when writing vocal parts. In the early '60s, McCoy adapted it for musicians. The process quickly became the new standard for music notation in Nashville.

McCoy released his first solo album *The World of Charlie McCoy* in 1968, followed by *The Real McCoy* in 1969, both on Monument Records. Around the same time, he was part of the group Area Code 615, which featured many of Nashville's top session stars. They released two albums: *Area Code 615* in 1969, and *A Trip in the Country* in 1970, both on Polydor Records. After playing their only live show in 1970 at the Fillmore West, Area Code 615 broke up and the musicians went their separate ways.

In 1971, a Florida DJ played "I Started Loving Her Again" from *The Real McCoy* and received a huge response from his listeners. Released nationally, the single reached the Top 20 in 1972. McCoy issued 11 more solo albums between 1972 and 1979 on Monument and played on two albums by Barefoot Jerry, founded by former Area Code 615 colleague Wayne Moss, including 1976's *Barefootin'*. His accomplishments earned him CMA Instrumentalist of the Year Awards in 1972 and 1973 and a Grammy Award for Best Country Instrumental Performance in 1972.

McCoy was Musical Director for several television series and specials during the '70s and '80s. His best known work in this capacity included 18 years on "Hee Haw," 20 years with what is currently known as "The

Colgate Country Showdown" and five years with "The Arthritis Telethon." McCoy also served as Musical Director on "The Charlie Daniels Christmas Special," "Happy New Year from Opryland," "Hee Haw Honeys," "Nashville Palace" and more.

Between 1986 and 1998, he released four Country albums (including three on Step One Records), one Gospel album on Simitar Records and nine albums available exclusively in Europe. He received a R.O.P.E. (Reunion of Professional Entertainers) Musician Award in 1994 and joined the house band on TNN's "Music City Tonight" nightly TV series in 1995. He was inducted in 2007 into the Musicians Hall of Fame and, one year later, the West Virginia Music Hall of Fame. McCoy has just recorded his 35th album, for release on Green Hill Records. His most recent albums are *A Celtic Bridge: From Nashville to Dublin* and *Charlie's Christmas Angels*, available at [charliemccoy.com](http://charliemccoy.com).

Throughout his career, McCoy played harmonica on a multitude of recordings. Among his best-known sessions are "It Won't Be the Same This Year" with Vince Gill, "Delta Dawn" and "What's Your Mama's Name" with Tanya Tucker, "He Stopped Loving Her Today" with George Jones, "I Love" and "Old Dogs, Children and Watermelon Wine" with Tom T. Hall, "I Was Country When Country Wasn't Cool" with Barbara Mandrell, "I Wouldn't Have Missed It for the World" with Ronnie Milsap, "My Tennessee Mountain Home" with Dolly Parton, "Only Daddy That'll Walk The Line" with Waylon Jennings, "Paper Roses" with Marie Osmond, "Take This Job and Shove It" with Johnny Paycheck, "Tar Top" with Alabama, "The Boxer" with Simon and Garfunkel, "The Streak" with Ray Stevens and "When The Tingle Becomes a Chill" with Loretta Lynn.

McCoy's harmonica skills also enhanced recordings by Bill Anderson, Ann-Margret, Eddy Arnold, Chet Atkins, Joan Baez, Bobby Bare, Jim Ed Brown, Johnny Cash, Roy Clark, Patsy Cline, Perry Como, Floyd Cramer, Rodney Crowell, Flatt & Scruggs, Merle Haggard, Wanda Jackson, Sonny James, Sammy Kershaw, Al Kooper, Kris Kristofferson, Brenda Lee, Jerry Lee Lewis, Gordon Lightfoot, The Manhattan Transfer, Anne Murray, Willie Nelson, The Oak Ridge Boys, Roy Orbison, The Osborne Brothers, Patti Page, Carl Perkins, Peter Paul & Mary, Charley Pride, Cliff Richard, Johnny Rodriguez, Leon Russell, Paul Simon, Nancy Sinatra, Connie Smith, Ringo Starr, Statler Brothers, Steve Miller Band, John Stewart, Pam Tillis, Conway Twitty, Steve Wariner, Doc Watson, Kitty Wells, Tammy Wynette and many others.

McCoy continues to perform throughout the United States and internationally. He and Pat, his wife for 21 years, support the Nashville Predators hockey team and Vanderbilt University's basketball team. They live in Nashville most of the year and spend the winter in Fort Myers, Fla.

# BARBARA MANDRELL

Career Achieved National Prominence Between 1975 and the Present



*"I am eternally grateful to be joining those honored in the Hall of Fame who I admire and hold in the highest esteem. I thank God for my blessings every day because I realize how very fortunate I am to have such loving family, friends and fans who took my career to places that I could never have even imagined. Since age 11, I've been privileged to have lived my life as a Country Music entertainer."* - Barbara Mandrell  
(excerpt from remarks at Feb. 4 press conference)

Barbara Ann Mandrell was born on Dec. 25, 1948 in Houston, Texas, the eldest child of Irby and Mary Mandrell. Mary taught her how to play the accordion and read music. When Mandrell was almost 7, her parents moved the family to California. By 10, she was studying steel guitar with Norman Hamlet

and learning alto saxophone in the school band. Six months later, her father took her to Chicago for a music trade convention where her steel guitar talents caught the attention of Joe Maphis, who added her to his Las Vegas show that opened a few days later. At 11, Mandrell started her professional music career.

After becoming a regular on the weekly Los Angeles TV show "Town Hall Party," Mandrell made her national TV debut in 1961 on ABC with Red Foley's "Five Star Jubilee." That led to her first concert tour as part of "The Johnny Cash Show," which featured Johnny Cash, June Carter, Patsy Cline and George Jones.

The Mandrell Family Band, formed when Mandrell was in eighth grade, entertained exclusively for the military throughout her high school years. In 1963, at 15, Mandrell recorded her first single, "Queen for a Day." She also fell in love with the band's first drummer, Ken Dudney, whom she married on May 28, 1967. At 18, Mandrell retired from music to become a Navy wife in Whidbey Island, Wash. However, before their first wedding anniversary, Dudney received orders to ship out, so he sent his wife to stay with her family, who had moved to Tennessee.

In the summer of 1968, during a visit with her father to the Grand Ole Opry, Mandrell was inspired to resume performing and asked her father to manage her again. Signing with Billy Sherrill and Columbia Records in 1969, she charted with a remake of Otis Redding's "I've Been Loving You Too Long." A year later, she reached No. 13 with "Playin' Around With Love." Success continued with "After Closing Time" (a 1970 duet with David Houston), "Tonight My Baby's Coming Home" (1971) and "Show Me" (1972). That same year, at 23, Mandrell joined the Grand Ole Opry and in 1973 had her first No. 1 single with "The Midnight Oil."

In 1975, Mandrell moved to ABC/Dot Records (later MCA Records). She and producer Tom Collins achieved success with "Standing Room Only," "Married But Not to Each Other," "That's What Friends Are For" and "Woman to Woman." Mandrell hit No. 1 for two weeks in 1978 with "Sleeping Single in a Double Bed" and repeated in 1979 with "(If Loving You Is Wrong) I Don't Want to Be Right" and "Years." Her hit singles in the '80s included "Crackers," "Best of Strangers" and "In Times Like These," among others. Mandrell reached No. 1 three more times with "Till You're Gone," "One of a Kind Pair of Fools" and "I Was Country When Country Wasn't Cool," her signature song.

Mandrell guested in 1978 on the Lucille Ball TV special "Lucy Comes to Nashville." One year later, she appeared on the TV series "Rockford Files" and "Concrete Cowboys" as well as in the TV movies "Murder in Music City" and "Skinflint: A Country Christmas Carol."

In 1980, she joined with sisters Louise and Irlene to host "Barbara Mandrell and The Mandrell Sisters" on NBC. The one-hour variety series reached 40 million viewers on a weekly basis and earned a combined 11 Emmy and Golden Globe nominations. Mandrell also appeared on TV specials that included "Bob Hope's All-Star Birthday Party," "John Schneider: Back Home" and "Lawrence Welk" (all in 1980) and "Battle of the Network Stars," "Bob

Hope Funny Valentine Special" and the TV movie "Country Gold" (all in 1981).

After being diagnosed with vocal strain, Mandrell ended her TV series in 1982 and subsequently recorded an inspirational album, *He Set My Life to Music*. The title cut earned Mandrell a Grammy Award in 1982 for Best Inspirational Performance. She won a second Grammy in 1983 for Best Soul Gospel Performance by a Duo or Group for her duet with Bobby Jones, "I'm So Glad I'm Standing Here Today."

Mandrell received CMA Female Vocalist of the Year Awards in 1979 and 1981. In 1980, she became the third female artist to be named CMA Entertainer of the Year. One year later, she became the first artist to win the CMA Entertainer of the Year Award two years in a row.

Throughout the '80s, Mandrell received six American Music Awards: one for Favorite Country Single ("Sleeping Single in a Double Bed") in 1980 and five for Favorite Female Country Artist in 1981, 1983-1985 and 1987. In addition, she received nine People's Choice Awards, including Favorite Female Musical Performer (1982, 1985), Favorite Female Personality (1982) and Favorite All-Around Female Performer (1982-1987). In 1981, *People* named her on its "25 Most Intriguing List."

She returned to TV in 1983 with her concert special, "Barbara Mandrell: The Lady is a Champ" on HBO. A year later she released *Meant for Each Other*, a duet album with Lee Greenwood, which yielded the No. 1, "To Me." Mandrell co-starred with Tom Wopat in the TV movie "Burning Rage" and was tapped to host two "Ringling Bros. and Barnum & Bailey Circus" TV specials for CBS.

On Sept. 11, 1984, a head-on car crash outside Nashville left Mandrell with multiple fractures in her right leg, lacerations, abrasions and a severe concussion. After a year and a half of rehabilitation and therapy, she was back in action, and in her new role as an advocate for wearing seatbelts she was influential in getting the Tennessee seatbelt law passed.

Mandrell charted several Top 10 hits in the '80s, including "There's No Love in Tennessee," "Angel in Your Arms" and "Fast Lanes and Country Roads." Her duet with The Oak Ridge Boys, "When You Get to the Heart" reached the Top 20. With Capitol Records in 1987, she released "I Wish That I Could Fall in Love Today" (No. 5) and "My Train of Thought (Keeps Runnin')" (No. 19). She also starred in two CBS TV specials: "Barbara Mandrell: Something Special" (1985) and the Emmy-winning "Barbara Mandrell's Christmas: A Family Reunion" (1986).

In 1990, Mandrell issued a best-selling autobiography, *Get to the Heart: My Story*. This memoir was made into a highly-rated TV movie starring Maureen McCormick that aired on CBS in 1997. Mandrell's acting credits extended with guest roles on several TV series, including "Empty Nest" (1993), "The Commish," (1994), "Dr. Quinn Medicine Woman" (1996), "Touched by an Angel" (1996, 1998), "Diagnosis Murder" (1997), "Love Boat: The Next Wave" (1998) and "Walker, Texas Ranger" (2000). She played a recurring character on the daytime drama "Sunset Beach" (1997-1998) and acted in two additional TV movies "The Wrong Girl" (1999) and "Stolen from the Heart" (2000). In 1995, she also starred in her own TV special, "Steppin' Out."

In 1997, after releasing her last studio album, Mandrell announced that she was ending her Country Music career. Her final concert was filmed at the Grand Ole Opry House in October for a highly-rated TNN concert special, "Barbara Mandrell and the Do-Rites: The Last Dance."

In 1999, Mandrell was inducted into the Country Gospel Music Hall of Fame. BNA Records and a lineup of Country stars paid homage in 2006 with *She Was Country When Country Wasn't Cool: A Tribute to Barbara Mandrell*. She was inducted into Nashville's Music City Walk of Fame in 2007. *People* ranked her among its "100 Most Beautiful" list in 2007 and "100 Most Beautiful at Any Age" list in 2008. She and her husband of nearly 42 years, Ken Dudney, have two sons, Matthew and Nathan, and one daughter, Jaime.



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It's a nightmare scenario for any artist: You've just launched your concert or radio promo tour. Your schedule is packed with on-air interviews and onstage shows, with lots of highway time in between.

Then somewhere far from home, you feel a tickle in your throat. And you know that you'll soon be croaking like a frog unless you can get some help.

Shelley Laine faced that situation a few years ago. The Dallas-based singer/songwriter was on a radio tour, driving with a couple of guitarists. "I'm susceptible to bronchitis," she explained. "And I had all the symptoms. Fortunately, I could call TelaDoc, and they were able to give me a prescription for a steroid that allowed me to do interviews and sing live on the radio and do my show. It was a short-term fix, but it definitely got me through that day and night until I could see my primary care physician."

24/7 access to TelaDoc Medical Services, a network of board-certified primary care physicians who diagnose routine, non-emergency medical problems via telephone, is provided to members of CMA Sound Healthcare. Typically, calls to the network are returned by a physician within 30 minutes but guaranteed in three hours or the consult is free. And though phone consultations cannot replace in-office doctor visits, especially for chronic conditions, the Tela-Doc consulting physicians can provide the short-term aid that Laine and other traveling artists might need.

Asked how the service would handle Laine's call, Dr. Roger Moczygamba, one of the network's approximately 175 physicians, said, "We would ask questions about the possibility of infection or allergies.

We could determine if they needed antihistamines or an antibiotic or some other medication to calm down the inflammation. I did take a call from a person who travels and speaks for a living. He was having some of these difficulties, so I made these kinds of recommendations and hopefully we took care of him."

Each CMA Sound Healthcare member completes a personal medical history while registering for the program. That information, in the form of a portable electronic health record, is made available online to doctors as they speak with the member, so they can verify the caller's identity by passwords and prompts as well as to ensure appropriate treatment. Prescriptions are reviewed and routed to the patient's pharmacy of choice by a TelaDoc nurse.

Patients pay \$35 per TelaDoc consultation, but for CMA Sound Healthcare members the service is free. It can be a lifeline to those who need to perform on tour. Just ask Laine: After cutting back on gigs to raise her 3-year-old son and work on her next album, she joined the company as Executive VP HR, Customer Support. "I'll eventually get back on the road and pursue my music career again," she promised. "But I'll keep using TelaDoc because it's a great model for that kind of life."

To learn more about individual or group health insurance options, visit the CMA member-only Web site, [My.CMAworld.com](http://My.CMAworld.com).

CMA domestic individual members and their immediate family members are eligible for CMA Sound Healthcare, but you can get a health insurance quote before becoming a member to see how much money you will save. Group insurance plans are also available.



**Shelley Laine at Texas State Fair**

# CMA RELEASES MAJOR CONSUMER RESEARCH SEGMENTATION STUDY

## Largest Study in the 50-Year History of the Association

**CMA released key findings from its 2008 Country Music Consumer Segmentation Study in March during CRS-40 in Nashville. The extensive research project is the foundation of CMA's mission to be a repository for information useful to the music industry, while providing timely education for its members.**

**D**uring these challenging economic times, it is more important than ever that we provide value for our members and encourage them to turn to us as a resource for information about our consumers that they could never afford to collect on their own," said CMA CEO Tammy Genovese.

CMA made a significant investment in the research, which is the largest and most comprehensive study in the 50-year history of the Association. The compelling findings offer new insights into the Country radio listener and Country Music consumer. The study was conducted last fall, with a follow up in November to better reflect the changing economic climate. The results were culled from a phase one sample of nearly 7,500 individuals, a second callback sample of 1,850 and 10 focus groups from three regions of the country including Charlotte, Chicago and Phoenix.

"The project is perhaps the most far-reaching and comprehensive study of Country Music consumer attitudes and behavior ever undertaken," said Brian Philips, CMT President and a CMA Board member. "The broad sample of more than 7,000 consumers gives it statistical reliability we haven't seen before. It is a terrific starting point as CMA prepares the blueprint for our future."

The study was created to define the Country Music consumer: to identify their behaviors and tastes and to closely examine what motivates them to invest in the artists and music. Once identified, the "Core," comprised of "CountryPhiles" and "MusicPhiles," needs to be nurtured and maximized, while the next group of consumers is developed and groomed.

Leo Burnett Company and Starcom MediaVest Group conducted the qualitative and quantitative research study utilizing their proprietary BrandProspect Segmentation techniques. The Chicago-based company's list of clients and research partners include Best Buy, Clear Channel, The Coca-Cola Company, ESPN, General Motors, Hallmark, Kraft, McDonald's, Nintendo, Procter & Gamble, Visa, Wal-Mart, the Walt Disney Company and many others.

Carol Foley (EVP, Director of Research Services, Leo Burnett Company) and Jana O'Brien (former EVP, Chief Consumer Officer, Starcom MediaVest Group and current Principal, The Right Brain Consumer Consulting, LLC) presented the findings.

"Only CMA has the scope and perspective to conduct such a major, single-source piece of research that considers all aspects of the Country Music industry, yielding a 360-degree perspective on the Country Music consumer and key opportunities for growth for all constituencies in the short- and long-term," said Randy Goodman, President, Lyric Street and Carolwood Records and CMA Board Chairman.

"I want to thank Consumer Research Committee Chairman Joe Galante (Chairman, Sony Music Nashville) and Co-chair David Ross (Publisher/Editor, Music Row Publications) for their leadership on making this project come to life," Goodman continued. "It is my hope that this is only the beginning of CMA taking the lead in providing consumer information and thus support to our many members."

"It is critically important that CMA take a leadership role in honestly

assessing business revenue generators by providing the means for our members to navigate — and in some cases redefine — how they do business as a result of this information," said Galante. "CMA is committed to routine evaluation of the research and funding additional consumer studies if the need exists."

With consumer insight comes potential industry revenue as CMA strives to identify and define the Country consumer and better understand their behavior and what external forces influence them. The study was designed to examine different segments of fans who presently — and possibly in the future — provide financial support for the music industry.

The approach is three-fold:

- Isolate, and if necessary, segment current core customers on relevant criteria
- Among those remaining, segment on most relevant criteria to create various growth potential groups
- Define and remove various groups of poor prospects

Approximately two in five U.S. adults ages 18-54 (39.6 percent) qualify as "Country Music Fans," as defined by the study. These individuals further split into two major groups based on current and potential revenue contribution: a small group or "Core," who account for the vast majority of Country Music spending; and the larger group "Low-Funding" who engage heavily for free in the Country Music pipeline but represent future revenue growth potential.

"The 'Low Funders' don't spend a lot of money, but they do spend a lot of time with Country Music," O'Brien explained.

For the most part, they are who you think they are. Demographically, the Core Country Music user is "a bit" more likely to be Caucasian and from smaller towns. They skew slightly female, but there is no significant age or income difference from non-Country Music users.

What does distinguish them from Poor Prospects is a blend of attitudes and behavior across three key dimensions: Affinity ("I like it"); Engagement ("I consume it for free"); and Revenue ("I buy it").

When it came to "Affinity," consistently across ages and genders, Country Music and some form of rock music were the genres the subjects of the study would not want to live without. Country was favored because of the relevance to real life and universal truths; appropriateness for the family; buddies, BBQ, beer, dancing and fun; the outdoors; and its staying power and enduring appeal.

All genres can be mapped perceptually. In perceptual research, Country Music owned an area characterized by meaning and virtue. Rock, on the other hand, is largely perceived as provocative and music-based. This helps explain why Country and rock were "can't live without" formats for the Country Music Core.

A key learning from these data was that it was important to present new artists in a manner that illustrated their personal ties and commitment to the essence of the genre in order to connect with the people who buy the records and concert tickets in a very tangible and sincere way.

Both qualitative and quantitative revealed a clear hierarchy of

engagement in Country Music across predominantly free media pipelines with radio at the top, followed by television, Internet and print. With 79 percent of Country adopters listening to Country radio, it is the pinnacle Country Music connection with an average of more than 24 hours spent listening each month.

They know what they like and don't like. They like the "free" nature of the medium. They appreciate that it is family-friendly and acceptable for all ages. They like the mood-enhancing, energizing quality of the music. And, in general, DJs are a plus.

But there are minuses too, including radio's perceived repetitiveness and limited song list; the general lack of identifying the artists was a frustration; and the number of commercials led to channel surfing or switching to CD or iPod listening.

An aggregate 81 percent engage in one or more TV pipelines to find Country Music, but spend less time doing it — 13 hours a month versus 24 for Country radio. Popular choices include CMT (53 percent); CMA Awards on ABC (48 percent); Academy of Country Music Awards on CBS (40 percent); GAC (27 percent); and "Nashville Star" on NBC (25 percent).

The Internet is reshaping the media habits of Country Music users and consumers with Web access. The key to online engagement is access — for the 71 percent who have it, the Internet becomes the central medium. Not surprisingly, younger Country Music enthusiasts are much more likely to have a digital Country Music engagement focus and will undoubtedly carry this tendency into their future years.

Like their interests, the dollar of the Country Music user is spread across a range of revenue sources. The largest percentage still purchase CDs (54 percent). Among Country consumers ages 18-54, 65 percent are "CD-dominant" and 35 percent are "Digital-dominant" based on total Country Music acquired. And once they become "Digital-dominant" Country Music acquirers, they contribute very little CD revenue.

Digital-dominants pay for less than half of the Country Music they acquire with far more illegal acquisition via CD ripping versus illegal downloads. The percentage of Country Music volume paid for by Digital-dominants is 38 percent, compared to 67 percent for CD-dominant users.

Currently CD copying (piracy) is more prominent than illegal downloads. Thirty-eight percent have borrowed a Country CD to copy compared to 23 percent who have gotten free downloads.

"They look at copying CDs as 'sharing' not 'stealing,'" O'Brien offered.

Overall, one in four Country Music supporters attended a Country concert in the past year, which translates to 11 percent of the U.S. adult population ages 18-54. They see it as the "best way" to experience the music. They believe it deepens the artist/fan relationship. There is a strong interest in cross-

genre concerts with Country and rock. On the negative side, they felt "ripped off" by the price of merchandise and they were frustrated by unknown or hidden costs that increased the cost of the concert-going experience.

So, who is not a fan? There are three types of "Poor Prospects" that account for 60.4 percent of the U.S. adult population ages 18-54:

- **Disengaged Gift Givers** (7.9 percent), who dislike Country Music, but sometimes give it as a gift to people who like it
- **Music Rejecters** (34.5 percent), who are not engaged with music of any kind
- **Country Music Rejecters** (18 percent), who are engaged with music, but dislike Country Music

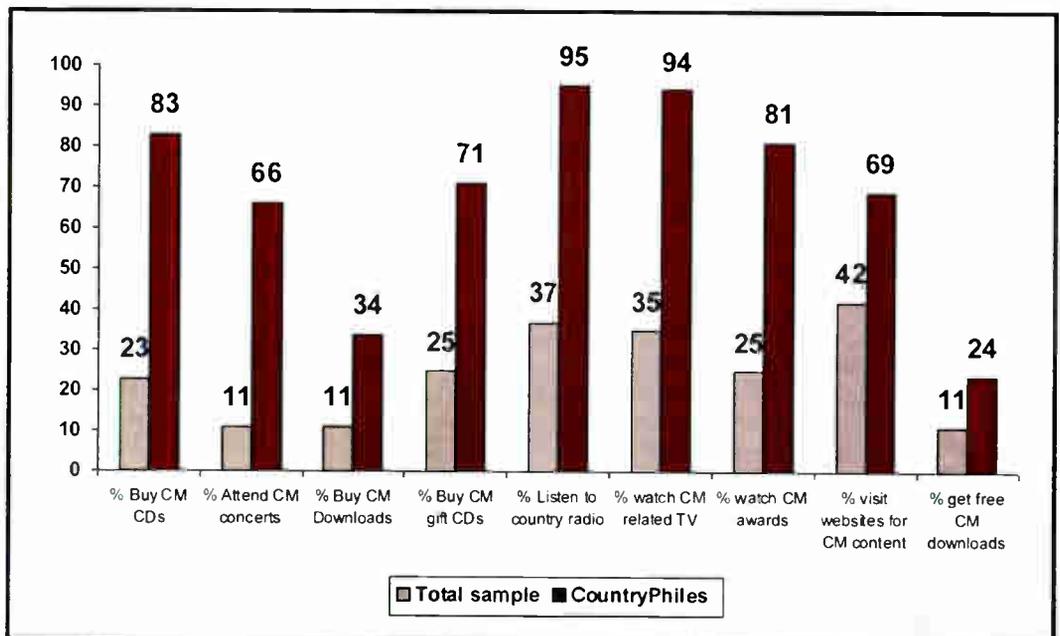
"Don't waste valuable financial resources or time on this group," Foley said. "We encourage you to write off the 'Poor Prospects' because this group is the least likely to become Country Music consumers capable of generating future income for the industry."

The industry's "bread and butter" is the "Core." They are music lovers who drive extensive revenue and they can be divided into two groups: CountryPhiles and MusicPhiles.

CountryPhiles skew slightly female (54 percent) versus the average U.S. adult, they are more likely to be married, Caucasian and from small towns. They are passionate fans of Country Music. They appreciate the core values of the format and the artists. And their commitment translates to both significant engagement time and industry revenue.

"Protecting and more fully leveraging this group should be the Country Music industry's top priority, because even small erosion among this group has substantial negative revenue implications," Foley said. "The good news is that they are not entirely drained as a revenue stream and the study revealed opportunities to generate more engagement."

They engage with many Country Music portals but less with digital. Only half have home Internet, but many access the Internet elsewhere — at work or away from home. There were three key reasons driving lack of home Internet access: the cost, they had no interest/or need and their inexperience or content concerns. Fifty-eight percent of this group did claim that they want to have Internet connectivity in the near future.



continued on page 28 ...



**CMA Consumer Research Committee Co-Chair David Ross, Publisher/Editor, Music Row Publications; CMA Board Chairman Randy Goodman, President, Lyric Street and Carolwood Records; Jana O'Brien, former EVP, Chief Consumer Officer, Starcom MediaVest Group and current Principal, The Right Brain Consumer Consulting, LLC; CMA Consumer Research Committee Chairman, Joe Galante, Chairman, Sony Music Nashville; Carol Foley, EVP, Director of Research Services, Leo Burnett; Tammy Genovese, CMA CEO; Ed Hardy, President, GAC; Jeff Walker, President, AristoMedia/Marco Promotions; and Dan Bowen, CMA VP Marketing Strategies and Communications.** photo: Amanda Eckard

This group accounts for a major proportion of total Country Music related media hours — especially with radio (33 percent). CountryPhiles claim Country radio as the No. 1 vehicle for introducing new Country Music.

They are very album oriented and are willing to pay for music. More than half (55 percent) believe you really miss something when you purchase only songs rather than the whole album by an artist. Fifty-six percent believe it is important to support the artists they love by paying for their music.

MusicPhiles skew male (55 percent) versus the average American adult — they are younger, more diverse (especially Hispanic) and more urban. They are extremely hip, high tech, engaged music lovers who happen to include Country Music in the mix.

"They like it, more than they love it," O'Brien said.

MusicPhiles are "music ambassadors" who spend as much or more on buying Country Music CDs for others as for themselves. Though heavily involved with all sorts of media, they are not as deeply engaged with Country radio, TV or Web. In contrast to the CountryPhiles, they are much more tech-savvy and digitally focused. They have large CD and digital libraries and their Country Music collections exceed those of CountryPhiles. While they spend less time with Country radio than CountryPhiles, they still cite it as their No. 1 source when it comes to discovering new music.

DIGITAL MUSIC FILES IN PERSONAL COLLECTION	TOTAL SAMPLE	COUNTRY PHILES	MUSIC PHILES
All-genre	676	459	883
Country	238	313	371

CDs IN PERSONAL COLLECTION	TOTAL SAMPLE	COUNTRY PHILES	MUSIC PHILES
All-genre	146	254	393
Country	57	158	174

MusicPhiles and CountryPhiles collectively contribute a significant amount of money to the format, so it was important to look at the impact of current economic conditions on these two Core Country Music segments with additional research conducted in November.

Nearly nine in 10 CountryPhiles have negative perceptions of the overall state of the economy and six in 10 express personal financial challenges. Versus total U.S. adults, MusicPhiles are less intensely negative about the overall economy, and fewer (51 percent vs. 59 percent) express personal financial challenges.

More than half of CountryPhiles claim they are already spending less on Country Music as well as many other discretionary items.

"We do not see this trend reversing anytime soon," O'Brien said.

With that in mind, it is important to maximize and grow the potential spending of the "Low-Funders." There are five distinct types of people who have a strong Country Music affinity and a fair amount of engagement but fail to generate much revenue:

- **Today's Digital** Have some potential to engage with digital content but are resistant to traditional media and to revenue of all types
- **Today's Traditional** CountryPhiles in training — this group just hasn't made the revenue commitment yet
- **Classical Digital** Men, very into gritty rock-influenced, classic artists — operating almost entirely online with weak revenue
- **Classic Traditional** Older and fixated on classic artists — they are feeling "left behind." They spend time with traditional media but are having declining revenue behaviors because of the impression that there is nothing left to buy
- **Pop Country** Very urban, responding to new, female, pop-leaning Country artists — MusicPhiles in training

Obviously, "Today's Traditional" and "Pop Country" groups have better revenue growth potential than the other three.

The implications for CMA and the Country Music industry are clear. The Core Country Music target is small (7.6 percent), but dedicated and a huge revenue generator for the business. They account for a major proportion of Country radio listening audience and they feel and crave a strong connection to the format.

The Low Funding segment is a much larger consumer base (36 percent) with potential growth. They are listening to radio online and offline and are notable and diverse in their unpaid engagement with Country Music.

From the beginning, CMA sought to establish a Consumer Definition as a baseline for current and future study. "With this information, we have a platform for continued growth and an opportunity to layer in additional studies as questions arise and our fans continue to evolve," Goodman said.

This major research initiative demonstrates CMA's commitment to providing actionable, industry-building consumer insight for its members.

"We intend to present the findings in a very direct way and continue to respond to changes in the marketplace," said Genovese. "We want our constituent groups to understand fully the challenges we face and have a clear vision of what needs to be done to find and engage our consumer in a way that will help build a base of revenue."

CMA members can access the presentation and audio files at **My.CMAworld.com**. In addition, CMA is investigating opportunities and forums to present the findings to the industry and business community at a future date, with more in-depth analysis and updated findings.

"Research is always important, but at a time of huge industry and consumer pressures, it is crucial to cooperatively apply resources to strategic research that provides a fact-based foundation to kick start industry growth," Genovese said.

**CMA Board of Directors Meets in Florida**

The CMA Board of Directors held its first meetings of 2009, Feb. 17-19 at Disney's BoardWalk Inn Resort, on the edge of Crescent Lake in Lake Buena Vista, Fla. Returning Board members welcomed the new members during a reception.



**FAMOUS DISNEY CHARACTERS DROP IN FOR A VISIT.** Steve Buchanan, Senior VP/Media and Entertainment, Gaylord Entertainment; Minnie Mouse; Randy Goodman, President, Lyric Street and Carolwood Records; Meg Crofton, President, Walt Disney World; Steve Moore, Senior VP, AEG Live!; Tammy Genovese, CMA CEO; and Mickey Mouse.



Victor Sansone; Meg Crofton, President, Walt Disney World; Bill Bennett, President, Warner Bros. Records; and Randy Goodman, President, Lyric Street and Carolwood Records.



Joe Galante, Chairman, Sony Music Nashville; Tim DuBois, Owner, Dottore-DuBois Management; and Larry Fitzgerald, President, The Fitzgerald Hartley Co.



Mark Paulson; Becky Brenner, PD, KMPS-FM, CBS Seattle; Luke Bryan; and Victoria Shaw.



Rob Sisco, President, Nielsen Music, COO Nielsen Retail Entertainment Information; Tammy Genovese, CMA CEO; and Chris Muratore, Director of Retail Relations & Research Services, Nielsen Entertainment.



Horton Frank, Legal Counsel, Dickinson Wright, PLLC; Mike Dungan, President/CEO, Capitol Records Nashville; Jeff Walker, President, AristoMedia/Marco Promotions; and Luke Bryan.



Carol Foley, EVP, Director of Research Services, Leo Burnett and Jana O'Brien, Principal, The Right Brain Consumer Consulting, present "Country Music: A Blueprint for Growth," CMA's Country Music Consumer Segmentation Study.



Steve Bogard; Jim Free, President/CEO, Smith-Free Group; Brett James; and Luke Lewis, Chairman, Universal Music Group Nashville.



Lee Ann Womack; Steve Moore, Senior VP, AEG Live!; and Clarence Spalding, President, Spalding Entertainment.



Jay Liepis, Head of U.S. Music Programming and Label Relations, Apple, Inc./iTunes Store; JD May, Head of Artist Relations, Ticketmaster Entertainment; and Steve Schnur, Worldwide Executive of Music & Marketing, Electronic Arts.



Kitty Moon Emery, CEO, Kitty Moon Enterprises; and Dick Gary, Chairman, The Gary Group.



ABC Entertainment Group President Stephen McPherson, addresses the CMA Board.



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Updated information to view onscreen and print is available year-round, 24/7 for these members on [My.CMAworld.com](http://My.CMAworld.com).

CMA Directory is a comprehensive Country Music industry reference guide and includes listings for artists, record labels, management companies, publicity firms, talent agencies, song publishers, performing rights organizations, satellite radio, syndicated radio and program suppliers and Country radio stations in the United States and Canada.

Advertisers include BMI, Chevy, Wrangler, American Airlines, Dial Global / Bob Kingsley Country Top 40, Premiere Radio Networks, TomKats Catering and Travel for the Stars.

Please note the 480-page book is not a directory of CMA members.

Request updates at [My.CMAworld.com](http://My.CMAworld.com) or [CMAdirectory@CMAworld.com](mailto:CMAdirectory@CMAworld.com).

CMA Directory available in May.

# THE BOXMASTERS

## TAKING

by TED DROZDOWSKI

To get a perspective of Billy Bob Thornton as an artist, begin with his band, The Boxmasters, and then go further back through the deep ties he has nurtured throughout his life with Country Music.

"Country Music today gives me a lot of feelings — dismay, sadness, anger," the Arkansas native explained by phone from The Cave, the recording studio in the basement of his home in Los Angeles. "I grew up listening to rock 'n' roll and Country when Country was Ray Price, Jim Reeves, Del Reeves, Johnny Cash, Merle Haggard, and it was amazing. Today, Country seems to be '80s pop ballads with steel guitars and music videos with a bunch of hot people in hot tubs. People loved Hank Williams because he was one of them and he sang about their problems."

Thornton is on a mission to bring the sounds and hard-livin' stories of '50s and '60s Country Music to a new generation through the music of The Boxmasters. Formed in 2007 with guitarist/engineers J. D. Andrew and Mike Butler and Thornton handling vocals and laying down the beat on drums, the trio has outlined its agenda on two double-disc sets — *The Boxmasters* from 2008 and *Modbilly*, scheduled to release April 21, the day of their appearance on ABC's "Jimmy Kimmel Live!" — along with last year's holiday CD *Christmas Cheer*.

These well-crafted, raw-edged albums on Vanguard/Sawmill Records reveal another cornerstone in their foundation through echoes of '60s rock. It's this distinctive fusion of genres that gives the trio's latest album its name.

Like *The Boxmasters*, *Modbilly*, produced by Andrew and Thornton, offers one CD of originals and another that revisits hits and obscurities from the back pages of Country and rock. These selections include Hank Thompson's barroom classic "Lord Knows I'm Drinking," John Hartford's "Gentle On My Mind," recorded by Glen Campbell, Roger Miller's "Half a Mind," recorded by Ernest Tubb, the Rolling Stones' "As Tears Go By" and the touching Tin Pan Alley ode to actor "Errol Flynn," all altered by The Boxmasters' distinctive mix of twang and thump. The songs written and arranged by Andrew, Butler, Thornton and Thornton's frequent co-writer Brad Davis, who plays mandolin and guitar with the group's expanded seven-piece live concert lineup, overflow with humor, sadness and romance, all of it conveyed by Thornton's dusty voice over crying, tremolo-soaked guitars. Some, like "You Crossed the Line" and "That's Why Tammy Has My Car," possess the rollicking tone of old-school drinkin'-and-stinkin' numbers, while others such as "New Mexico" and "Goin' Home" bear the dark spiritual portent of first-generation outlaw Country.

Those originals also trace The Boxmasters' full-throttle, album-to-album growth. "Any night that Billy's not on a movie set, we're in the studio, writing and recording songs," said Andrew. "We've almost got another double-CD recorded."

While Thornton describes *The Boxmasters* as a "hillbilly" album, *Modbilly* is more rough-and-tumble, with a rhythmic thrust and edgy guitar attack akin to the sound perfected by Buck Owens and His Buckaroos in the roadhouses of Bakersfield. Those elements of the band grew over the course of several tours last year, including a string of dates opening for Country Music Hall of Fame member Willie Nelson. The next album, Thornton reports, will expand the band's stride further toward their British Invasion influences.

Like his friends and occasional collaborators Kris Kristofferson and Dwight Yoakam, Thornton has achieved distinction as an actor, but his

passion for music is fully equal to his acting, directing and screenwriting efforts.

"If you know Billy, you know his passion for music is at least on par with his passion for film," said Stephen Brower, Director of Marketing and A&R Development, Vanguard Records. "When they meet Billy and hear The Boxmasters' own songs and the great numbers they revive like 'Lord Knows I'm Drinking,' they see his honesty and understand that he's an experienced musician and really has an evangelical mission to get the word out about these great old songs and the virtues of traditional Country Music."

"When I first moved to Los Angeles in the '80s," Thornton pointed out, "it was with the idea of finding a band. When I started to get a toe-hold with acting, I figured I should go with what was paying the bills."

Several years before cutting his first solo album, *Private Radio*, produced by Marty Stuart and released in 2001, Thornton was busy writing and stockpiling songs and recording demos with friends in Nashville. He cut three more albums on his own before forming The Boxmasters, and yet, in his words, he still "takes plenty of crap about my music for being an actor."

"Most people get beyond that when they see the band play live," said Butler. "They see how much Billy puts into the show and they understand it's not just a novelty thing."

The band brings that same work ethic into the studio, according to Andrew. "Lyrics come really naturally to Billy," he said. "When he writes a new tune, he's got the melody taking shape in his head. Often as soon as he's finished a set of lyrics, we'll do a guitar and vocal rough, and then he'll play drums and we'll start flushing out the song from there."

"We like to layer the guitars and bass," Butler added, "and then go back and record a final vocal with harmonies — and Billy sings a lot of the harmonies himself — as soon as possible to capture that same energy and excitement we have live."

The band, which has a popular podcast series on iTunes, has made significant inroads toward the Country Music mainstream. They were featured in an hour-long, sit-down interview with host Bill Cody on GAC's "Master Series," which aired multiple times. They also hosted GAC's "Edge of Country" for four consecutive weeks — an unprecedented run for that show. The trio performed with music legend and fellow Vanguard artist Levon Helm twice at Helm's intimate "Midnight Ramble" series in Woodstock, N.Y., and again on his "Ramble at the Ryman" in Nashville. They hosted and performed at the second annual "All for the Hall" fundraiser for the Country Music Hall of Fame and Museum in New York and appeared on television shows that include "The Late Late Show with Craig Ferguson," "Live with Regis and Kelly" and VH1's "Rock Honors" salute to The Who.

Thornton, who in 2007 had a one-night stint playing drums in Porter Wagoner's band The Wagonmasters, approaches each appearance as a standard bearer for what he views as the classic brand of Country. "There are some big-name artists who are still carrying the torch, like Brad Paisley, Alan Jackson, Dwight Yoakam and Brooks & Dunn — I believe every moment of what they do," he affirmed. "I'm just trying to write from the heart and be natural at it. As long as I can do that and enjoy the creative energy of being part of a band, which is really important to me, I'll be happy making music."

**"WHEN I FIRST MOVED TO LOS ANGELES IN  
GET A TOE-HOLD WITH ACTING, I FIGURED I**

# COUNTRY OUTSIDE OF THE BOX

## THE BOXMASTERS

### DEBUT SPOTLIGHT Q&A

(Answered collectively  
by the band unless noted  
otherwise.)

**CD IN YOUR STEREO**  
“*Del Reeves Greatest Hits*. Del is a big inspiration and you have to love songs that all start *doodle-oo-do-do*.”

**SONG YOU WISH YOU HAD WRITTEN**  
“‘*Sunday Morning Coming Down*’ by Kris Kristofferson. It takes you right there. You smell the fried chicken and feel like you’re walking down that sidewalk and wearing that dirty shirt.”

**FAVORITE MODE OF TRANSPORTATION**  
“If we could ride the tour bus everywhere, we’d be perfectly happy.”

**TITLE OF YOUR AUTOBIOGRAPHY**  
“*Damn, That Was Weird*.”

**FIRST GIG**  
“It was for the PTA meeting. We played all instrumentals because we didn’t have a microphone. We even did an instrumental version of ‘*The Ballad of the Green Beret*.’ Can you imagine that?” (Thornton)

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

**THE '80s, IT WAS WITH THE IDEA OF FINDING A BAND. WHEN I STARTED TO SHOULD GO WITH WHAT WAS PAYING THE BILLS.”** – Billy Bob Thornton of *The Boxmasters*

# SOUNDS GOOD!

by FETT

**Unlike their parents, today's young music consumers purchase most of their music online as data-compressed digital music files – MP3s, AACs, WMAs, etc. That's great for these listeners, since they can load song files into their iPods and other playback devices and take them along wherever they go.**

But they pay a price for portability because they may never hear the music as it was produced originally, in all its full-resolution audio glory.

The problem is that the data compression process typically removes more than 90 percent of the original information from the music. That's a lot of subtlety and nuance lost on the road to convenience.

Even so, data compressed (a.k.a. "encoded") music files have become the standard for digital music distribution. It's therefore in the interests of all parties — artists, record labels and producers as well as customers — that these files sound as close to full-resolution audio as possible.

Understanding the terminology is advantageous. *Data compression* is a software process that makes computer files smaller for storage and transmission. Perhaps the most familiar example of this is the ZIP file, which is compressed to make its contents smaller and then un-compressed to restore contents to their original size.

Unfortunately, data compression formats for music files differ from ZIP files in that they permanently remove some information through a *data-encoding algorithm*, which generally inhibits musical content at lower volumes and higher frequencies. A number of parameters affect the size of encoded music files, the most fundamental being *transmission rate* or *bit rate*. Expressed in kbps (kilobits per second), the bit rate has a dramatic impact on both file size and sonic quality. Put simply, a higher bit rate yields a larger but better-sounding music file.

Though the same principles apply to all the major digital music formats, this article focuses on MP3s and explores strategies for making sure that music sounds as great as it can when transmitted and played back in the digital domain.

## **KEEP THE FOCUS ON THE MUSIC**

The music, not the technology, should drive this process. Trying to compensate for the limits of encoding too early in the music production process can actually make the end product worse.

"When you're recording and mixing a record and you're being creative, it's all about the song and the singer and fitting the audio experience into something suitable for that song and that performance," said producer and mix engineer Chuck Ainlay, whose clients include Mark Knopfler, George Strait, Lee Ann Womack and

Trisha Yearwood. "You have to get to the emotion of the listener, and you can't be overly influenced by what kind of playback situation the listener is going to be listening in, because it's so varied. You're making the record to be able to accommodate as many people as possible."

## **ENCODE AT THE HIGHEST POSSIBLE RESOLUTION**

The higher the bit rate, the better the music will sound because more of the original information is preserved. A 128 kbps MP3 file contains less than 8 percent of the original audio data, while a 320 kbps MP3 contains more than 22 percent. The trick, then, is to find out the limitations of the environment for which you're encoding the music and then make the encoded files as large as possible. A few years ago, for example, a 4 MB e-mail attachment size limit was common; today, 10 MB is more the norm. Similarly, many Internet services used to limit MP3 bit rates to 128 kbps because of bandwidth restrictions; today, 192 kbps can usually be transmitted online with no problems.

## **USE THE BEST ALGORITHM FOR THE MATERIAL**

A number of MP3 encoding algorithms are available, the most common being Lame (pronounced "Lamay"), which is embedded into many programs for free. An alternative is the Fraunhofer encoder, included for free in Steinberg's Cubase and Nuendo DAW programs and available for a tiny license fee as an add-on to Steinberg's Wavelab mastering/digital editing program. Some music may sound better with Lame and some may sound better with Fraunhofer, even at the same bit rate. Try different algorithms with the material at hand and pick the one that sounds best.

## **CONSIDER MONO**

Stereo placement can play a big role in a song's mix, but in some situations a mono version will do. And a mono MP3 file will give you twice as much musical data and correspondingly more audio quality than a stereo one. To put it another way, if you encode a full-resolution mono mix and a full-resolution stereo mix at the same bit rate, their resulting MP3 files will be the same size, but twice as much data will have been stripped from the stereo version during encoding.

# TIPS FOR BOOSTING AUDIO QUALITY ON DIGITAL MUSIC FILES

## MASTER FOR THE MEDIUM

Mastering is the final stage of music production before encoding. During mastering, if you know the material is going to be encoded, consider producing two different sets of masters — one for the highest-resolution format (CD, SACD, DVD-Audio, etc.) and one for encoded formats — and making subtle EQ and audio compression/limiting changes specifically with encoding in mind. This would involve running files through an encoding algorithm while mastering (preferably with the same parameters that will be used at the final playback destination, if you know what they'll be like) and then playing the encoded files on the spot. Based on what you hear, you can tweak to compensate for what the algorithm takes away until you achieve the best possible results.

Not everyone follows this approach, by the way. "I don't do anything different for MP3s," insisted Randy LeRoy, Chief Mastering Engineer at Final Stage Mastering in Nashville. "I master for the highest quality of delivery and let the lower-level formats fall where they will. I concern myself with the sound of CDs or high-definition audio. If they sound great, so will the MP3."

While acknowledging that even great-sounding MP3s are not the same as the original uncompressed files, LeRoy added, "I will not allow a client to approve of the mastering of their project based on MP3s. I will only provide CD-quality data files or an actual CD Ref. If a client wants MP3s, I will provide them when I generate the actual production CD master, not before. And I use a SADiE Series 5 [software, manufactured by Prism Sound] to generate 320 kbps (the highest possible rate) MP3s."

## ENCODE BEFORE LIMITING

Much of today's music is peak-limited, which results in a very loud end product with very little dynamic range. This can be a plus when it masks — or tricks our ears into not hearing — sonic artifacts of the encoding process that occur when there's so much going on "out front" in the music. That's true especially for dance, hip-hop, R&B, a good amount of Country and other popular genres. But for styles that are more nuanced by nature, including classical, jazz, folk and more intimate Country recordings, peak-limiting can narrow the dynamic range at the expense of the music.

For these situations, Ainlay suggested, try applying encoding before peak limiting. This leaves all the original dynamic subtleties in the music, thus giving the encoder more material to work with, after



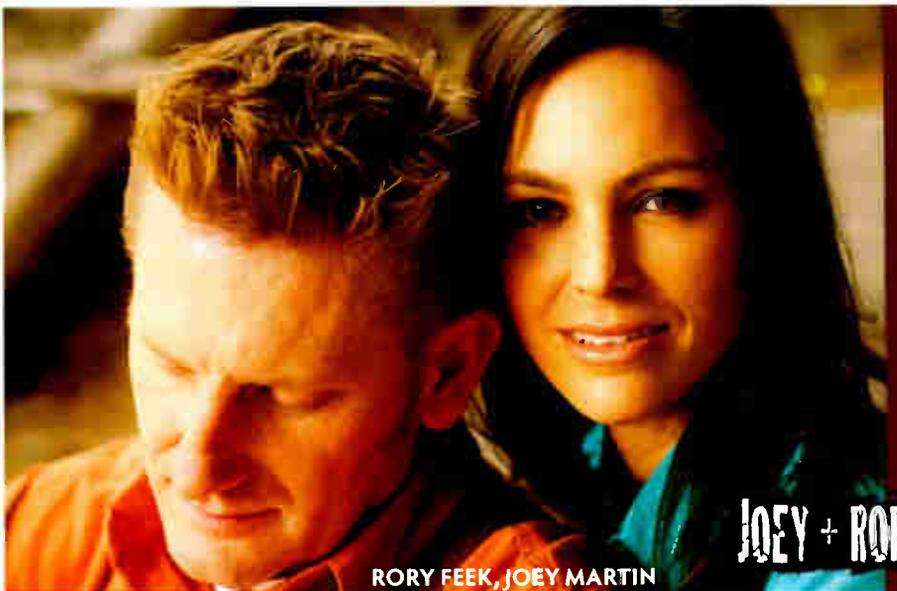
**"YOU HAVE TO GET TO THE EMOTION OF THE LISTENER, AND YOU CAN'T BE OVERLY INFLUENCED BY WHAT KIND OF PLAYBACK SITUATION THE LISTENER IS GOING TO BE LISTENING IN."**

— Chuck Ainlay, producer and engineer

which you can bring the levels up.

All of these tips can help maximize the quality of music in this age of digital commerce. But from the sonic standpoint, better times are hovering just over the horizon, in the form of *lossless audio compression*. The idea behind this technology is that while the audio is compressed, none of the original data is actually removed, similar to a ZIP file. All of the original audio is restored in real time by the playback software. With this approach, file sizes can still be kept to manageable limits but the music doesn't suffer in any way.

Lossless audio compression already exists, the most popular format being FLAC (Free Lossless Audio Codec) files. As with any new technology, it won't make a commercial impact until software and hardware developers provide widespread support for it — but that day is coming and hopefully soon.



RORY FEEK, JOEY MARTIN

JOEY + RORY

**Q&A**  
**SONG YOU WISH YOU'D WRITTEN** "The Life of a Song," written by Jason Matthews and Rebecca Lynn Howard." **CD IN YOUR STEREO** "Bradley Walker's Highway of Dreams." **BOOK ON YOUR NIGHTSTAND** "Starting Your Marriage Right," by Dennis and Barbara Rainey. We've been married six years and have read it a few times. We think we're still on our honeymoon." **FAVORITE MODE OF TRANSPORTATION** "Trucks and Prevost buses — we don't have one yet, but we're hoping." **MUSICAL HEROES** "John and June Carter Cash. We want to live, dream and love like they did, right up to the end."

(ANSWERS PROVIDED COLLECTIVELY BY JOEY + RORY)

joeyandrorry.com

From its acoustic textures to the deep emotion of its solo and harmonized vocals, *The Life of a Song*, recorded by the husband and wife team of Rory Feek and Joey Martin, produced by Carl Jackson and released on Vanguard/Sugar Hill Records, is rooted in the music of an earlier Country artistry.

This is evident in the seven songs that they wrote together for *The Life of a Song*. Even when flaunting a feistier side on the first single, "Cheater Cheater," which they penned with Kristy Osmunson and Wynn Varble, the fire of Martin's singing rises as much from indignation over a violation of virtues such as faithfulness and trust as from her character's betrayal.

That's not to say that Joey + Rory don't speak to contemporary listeners. In fact, they leapt into the limelight as contestants on CMT's "Can You Duet" series and then signed on as spokespersons for the online discount retail site Overstock.com.

Still, their story, like their sound, reflects a fidelity to traditional values. They still live in an 1870s farmhouse outside of Nashville, where Joey and her sister-in-law run their restaurant, Marcy Jo's Mealhouse. No matter where their careers take them, odds are they'll keep the oven warm and the porch light lit back home.

## LOVE AND THEFT

Each of the hard-rocking harmonizers in Love and Theft has a unique background: In Palm Harbor, Fla., Stephen Barker Liles grew up on contemporary Christian music, Johnny Cash, Elvis and basketball, while Brian Bandas mixed his b-ball with influences that ranged from jazz to Tim McGraw to the Goo Goo Dolls in Austin, Texas, and Eric Gunderson drew inspiration from his grandfather's bluegrass banjo gigs around Charlotte, N.C. All went to college and then changed course when they felt the call to pursue their musical ambitions. They met in Nashville, where it became apparent almost at once that they belonged together onstage and in the studio.

For six months they rehearsed, rotated lead vocals, polished their assertive but nuanced vocal blend and wrote songs. Signed to Carolwood Records, they teamed with producers Jeff Coplan and Robert Ellis Orrall on their debut album *World Wide Open*. The album offers 11 tracks written or co-written by the band, with "Runaway" tagged as the first single. Written by Liles with Rob Blackledge and Canaan Smith, it opens with an urgent, low-key beat and a lyric that captures someone at that moment of breaking from a dead-end job into a life where the only certainty is adventure. As their voices soar on the chorus, climbing higher one at a time, it's easy to sense what drew these guys to Music City. Their harmonies earned them a berth on Taylor Swift's tour and drive them now as they begin the ride of their lives.



STEPHEN BARKER LILES, BRIAN BANDAS, ERIC GUNDERSON

Q&amp;A

**SONG YOU'D LOVE TO COVER** BANDAS: "In a Little While" by U2." LILES: "'Stubborn' by Lee Ann Womack." **CD IN YOUR STEREO** GUNDERSON: "Only by the Night, by Kings of Leon." LILES: *Raising Sand*, by Alison Krauss and Robert Plant." **BOOK ON YOUR NIGHTSTAND** BANDAS: "Here, There and Everywhere: My Life Recording the Music of The Beatles, by Geoff Emerick and Howard Massey." GUNDERSON: "50 Philosophy Ideas You Really Need to Know, by Ben Dupré." **GREATEST CHALLENGE** GUNDERSON: "Dealing with type 1 diabetes. I have it very tightly controlled, but it is very challenging to maintain consistently good blood sugar on the road because every day is different."  
myspace.com/loveandtheftmusic



## COLT FORD

**C**olt Ford has written with Country hit maker Jamey Johnson, Jeremy Popoff from alt-rockers Lit and Southern rap-master Attitude. He has worked with Montgomery Gentry, No Doubt's Adrian Young and hip-hoppers Bonecrusher and Sunny Lefurd. That may sound like this Georgia native and onetime PGA golfer is picking through wildly different types of music in hopes of finding his own direction. Nothing could be further from the truth.

On his debut album, *Ride Through the Country*, produced by Shannon "Fat Shan" Houchins and released on Average Joe's Records, Ford blends disparate styles into one sound that is part urban, part Southern, all Country and totally his own.

These 14 songs, half of them co-writes from Ford and the rest crafted solely, conjure vivid images over deep-fried, swaggering grooves. On his first single, "No Trash in My Trailer," which he penned with Mike Dekle and Byron Hill, you can smell the butterbeans cooking and feel the growling breath of Ford's dog, Sic 'Em Sam. And on "Ride Through the Country," his drawling evocations of swimming holes, dirt roads, barbecue and a bottle or two on Friday night intersperse with choruses sung by John Michael Montgomery in a voice that seems worn by the trials as well as the pleasures of backwoods life.

"Most Country folks sing but I couldn't so I'm rappin,'" Ford intones on that track. But as far as telling a story through song, whether speaking or singing, he more than holds his own.

### Q&A

**MUSICAL HERO** "Anyone who does real music. I think the fans know when something is real or fake."  
**SONG YOU WISH YOU'D WRITTEN** "That's easy: 'In Color,' by Jamey Johnson."  
**LUCKY CHARM** "I have God and Faith. I don't need anything more than that."  
**ACTOR TO PORTRAY YOU IN A BIOPIC** "Brad Pitt. It would be hard to find someone as good lookin' as me to play the role ... Did I say that out loud?"  
**CD IN YOUR STEREO** "Montgomery Gentry's *Back When I Knew It All*."  
[coltford.com](http://coltford.com)

## WHITNEY DUNCAN



**W**hen Whitney Duncan left her hometown of Scotts Hill, Tenn., she took little with her other than a soulful voice, equal parts rawhide and honey, and a determination to seek her musical fortune. It took her a while to find it in the form of Mark Bright, who was so impressed with her that he shared the news with his friend John Shanks. Just like that, the two Music Row veterans were onboard to advise, write with and produce their discovery.

Duncan was just 18 at the time, though she had begun chasing her dream years before. After singing at her kindergarten graduation, she never looked back and began performing in church, at festivals, parties and barbecues, and participating in a talent contest at Loretta Lynn's Ranch, where she took third place in an all-ages competition.

Her first trip to Nashville came in her early teens. Over the next few years she was a regular in town, collaborating with Chris Tompkins ("Before He Cheats") and other top writers and even recording and touring with Kenny Rogers.

The big break came, though, when she teamed with Bright and Shanks on her Warner Bros. debut album, *Right Road Now*. On all 11 tracks, each one co-authored by Duncan, she displays rock-solid writing technique and a confidence that practically leaps from the disc. From the declamatory rhythm of the vocal-and-drum passages on "The Bed That You Made" to the steady groove and masterfully crafted hook that drive the first single, "When I Said I Would," written by Duncan, Shanks and Gordie Sampson, Duncan demands and deserves attention as a fully-formed artist.

### Q&A

**MUSICAL HERO** "Elvis."  
**SONG YOU WISH YOU'D WRITTEN** "'The Story' by Brandi Carlile."  
**SONG YOU'D LOVE TO COVER** "'Authority Song' by John Mellencamp."  
**BOOK ON YOUR NIGHTSTAND** "Holy Bible."  
**WHAT YOU'D BE IF YOU WEREN'T AN ARTIST** "Homeless."  
[whitneyduncan.com](http://whitneyduncan.com)



## MATT STILLWELL



**M**att Stillwell has figured it out. On his debut album, *Shine*, produced by Mickey Jack Cones and released by Still7 Records, he walks that line where the gritty and commercial sides of life intersect. These 10 tunes, half of them co-written by Stillwell, are suited equally for radio listening and dance-club partying. And this Sylva, N.C., native sings each one with a voice that sounds both young and experienced.

With his father in construction and his mother teaching school, Stillwell knew from the start that hard work was step one toward chasing your dreams. Although he loved Country Music, he began focusing his energy on sports as a high school senior. Baseball was his passion at Western Carolina University in Cullowhee, N.C., where he played on the Southern Conference-winning team. After graduation, Stillwell revisited his musical dreams, enrolled in the music business program at Belmont University and left after a semester to start playing solo acoustic gigs back home in Sylva, in Knoxville, Tenn., and eventually throughout the Southeast.

His talent blossomed quickly, as documented on *Shine*. The title song, a paean to moonshine and Mason jars (written by Stillwell and Lynn Hutton and released as the first single) captures the festive side of his music, with its foot-stomp beat, percolating banjo, sing-along hook and the crowd that comes in cheering on the last chorus. But when he makes the listener feel the anguish implicit in the title of "Damn This Rain" and closes with "Oh My Sweet Carolina," a touching tribute to his home state, it becomes clear that Stillwell covers all the bases and scores.

Q&amp;A

**MUSICAL HEROES** "Merle Haggard and Vince Gill." **SONG YOU'D LOVE TO COVER** "'With or Without You' by U2." **DREAM DUET PARTNER** "Mindy Smith." **BOOK ON YOUR NIGHTSTAND** "*Angels & Demons*, by Dan Brown." **FAVORITE MODE OF TRANSPORTATION** "My Tahoe." **SECRET WE'D NEVER GUESS ABOUT YOU** "I like to do hot yoga when I'm not on the road."  
mattstillwell.net

## ERIC DURRANCE



**F**ans of the Eagles, and especially those who gravitate toward Don Henley, will find plenty to like in the phrasing, songwriting and overall sound of Eric Durrance. This is evident from the first moments of "Someone I Can't Live Without," the opening cut on *Angels Fly Away*, one of Durrance's three co-writes among the 10 covers and one solo-written track on his debut album for Wind-up Records Nashville.

But then, the more you listen, the more a unique talent asserts itself. He sings mostly in a mid-to-upper baritone range, yet when the melody climbs into a power chorus, he rides with it, his tone straying dusky and rich even as it nails each note with emotion and conviction. This technique asserts itself clearly on Durrance's first single, the title track, written by Dallas Davidson and Craig Wiseman, but the artistry behind it is most apparent in how gracefully he bridges those choruses to the intimate and even conversational quality he brings to the verses.

Raised by a musical family in Tallahassee, Fla., Durrance inherited his feel for Country Music from his grandparents and his finesse at harmony from both parents. The rest he learned through doing the music he loves — and that love, documented by producers Mark Bright and Teddy Gentry, lifts *Angels Fly Away* toward impressive heights of achievement.

Q&amp;A

**DREAM DUET PARTNER** "I have three: George Jones, Don Henley and Carrie Underwood." **PET PEEVE** "People who have no respect for other people's property." **FAVORITE FOOD ON THE ROAD** "Sushi." **FIRST GIG** "A pub in Tallahassee back in 1996. I made \$100 and split it with the band at \$25 each." **TITLE OF YOUR AUTOBIOGRAPHY** "*Where the River Meets the Sea*."  
ericdurrance.com

## JOHN BOND Receives CMA International Country Broadcaster Award



Australian John Bond (right) of 2KA Cool Country radio receives CMA International Country Broadcaster Award from Rob Potts and Taylor Swift.

**T**aylor Swift surprised Australian radio personality John Bond of 2KA Cool Country with the CMA International Country Broadcaster Award. Bond was backstage at CMC Rocks the Snowys Festival in Thredbo, NSW, Australia when Swift and CMA Board member Rob Potts, CEO Rob Potts Entertainment Edge, presented him with the Award.

"I am shocked beyond belief," said Bond. "I love Country Music and enjoy sharing it with my listeners every day. Who would have imagined Taylor Swift giving me an Award? I thank CMA for this honor."

2KA Cool Country, one of only two Country radio stations in Sydney, broadcasts 24/7. Bond, who has the most popular shift on the station and broadcasts five days a week, oversees programming.

"John Bond is a strong supporter of Country Music in Australia, and highly deserving of this recognition," said Potts. "We are thrilled that Taylor could surprise him with this Award while she is in the midst of her Australian tour."

The CMA International Broadcaster Award honors outstanding achievement by radio broadcasters outside the United States who have made important contributions toward the development of Country Music in their country. Previous winners are listed at [CMAworld.com](http://CMAworld.com).

### INTERNATIONAL EVENTS CALENDAR

**MAY 21 - 23**

EUROPEAN WORLD OF BLUEGRASS FESTIVAL  
Voorthuizen, The Netherlands  
[ebma.nl](http://ebma.nl)

**MAY 1 - 4**

QUT URBAN COUNTRY MUSIC FESTIVAL  
Caboolture, Australia  
[urbancountry.com.au](http://urbancountry.com.au)

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

**International Country Music Artists  
perform in Nashville!**

**MONDAY, JUNE 8**

CMA GLOBAL ARTIST PARTY  
The Stage

## CMA Announces Category and Voting Procedural Changes for Country Music Hall of Fame Balloting

by SCOTT STEM

**Beginning with the 2010 ballots, new categories and procedures will be in effect for election to the Country Music Hall of Fame.**

Approved by the CMA Board during its February meetings in Orlando, Fla., these changes begin with new names and criteria for the three categories through which new members are nominated and elected.

**Modern Era** Artists become eligible for induction in this category 20 years after they first achieve national prominence. They will remain eligible for this category for the next 25 years. This replaces the former "Career Achieved National Prominence Between 1975 and the Present" category.

**Veterans Era** Artists become eligible for induction in this category 45 years after they first achieve national prominence. This combines the former categories "Career Achieved National Prominence Between World War II and 1975" (which was voted on annually) and "Career Achieved National Prominence Prior to World War II" (which was voted on every third year in rotation) into one.

**Rotating Categories** The third slot will continue to be a rotating category, with each group in the spotlight every third year. The Recording and/or Touring Musician and Non Performer slots will remain, joined by a new Songwriter category.

"Induction into the Country Music Hall of Fame is the highest honor anyone can receive in the Country Music industry," said Tammy Genovese, CMA CEO. "In the past, songwriters and industry executives shared the same category that rotated every three years. With these new changes, the songwriters and non-performers now have their own rotating categories. This allows these talented and influential men and women a more frequent opportunity to join this intimate fraternity."

For the first time, voting in the Veterans Era and Modern Era categories will be conducted by separate Nominating Committees, each composed of 12 industry leaders who serve three-year terms. The Modern Era Nominating Committee will also oversee nominations for the Rotating Categories. Each committee will meet twice per year, first to present and discuss candidates for nomination to the Hall of Fame and then again to finalize their list of nominees, which will contain no less than 10 and no more than 20 names.

Members will be chosen from these lists by two separate Panels of Electors, each made up of historians and industry professionals who have a historical perspective on Country Music. One Panel will vote in both the Modern Era and Rotating Categories, with the second assigned to the Veterans Era list. Appointed annually by CMA's Awards and Recognition Committee, Panel members will serve anonymously. And there is no restriction against any one individual servicing simultaneously on both Panels.

Final voting for Hall of Fame nominees will take place in two rounds. The first ballot will contain the 10 to 20 candidates chosen by the Nominating Committees, with Panel members required to vote for five of them. The second ballot will contain the five nominees who garnered the greatest number of votes from the first ballot, with each Panel member limited to one vote.

CMA created the Country Music Hall of Fame in 1961 to recognize and honor noteworthy individuals for outstanding contributions to the advancement of Country Music. When inductees Roy Clark, Barbara Mandrell and Charlie McCoy are officially welcomed with their Medallion Ceremonies in May, the Hall will be home to 108 artists, musicians and industry leaders.

**"We constantly monitor the voting procedures and update them as necessary. We believe these changes will further protect the integrity of the nominating and balloting process."**

– Tammy Genovese, CMA CEO

**ERNIE ASHWORTH**, singer and songwriter, 80, died March 2 in Nashville. Born in Huntsville, Ala., he performed locally on WBHP before moving to Nashville in 1949. As a staff writer at Acuff-Rose Music, Ashworth wrote songs later recorded by Paul Anka, Jimmy Dickens, Johnny Horton, Carl Smith and others. Ashworth cut several singles for Decca Records before transferring to the Hickory label, where he celebrated a No. 1 hit with "Talk Back Trembling Lips." A Grand Ole Opry member since 1964, he was inducted into the Alabama Music Hall of Fame in 1992.

**MOLLY BEE**, singer and actress, 69, died Feb. 7 in Oceanside, Calif., from complications following a stroke. Born Mollie Beachboard in Oklahoma City, she launched her TV career at 11 on Cliffie Stone's "Hometown Jubilee" show in Los Angeles and subsequently won national exposure through frequent appearances on "The Pinky Lee Show" and "The Tennessee Ernie Ford Show" and in a number of films. At 13, Bee released a hit single, "I Saw Mommy Kissing Santa Claus" and surfaced years later with two albums, *Good Golly Ms. Molly* (1975) and *Sounds Fine to Me* (1982).

**"REX RUSSELL" BOEHME**, radio personality, 65, died Feb. 25 at home in Orange, Texas. He worked as a DJ at KBEC/Waxahachie, near Dallas, while studying at the Elkins Institute of Radio in the mid '60s. In 1968, Boehme hosted his own show at WFAA/Dallas, where he later rose to Production Director. After working at stations from Baton Rouge and Waco, he took his final on-air job at KOGT/Orange, Texas.

**TOM BRUMLEY**, steel guitarist, 73, died Feb. 4 in San Antonio, Texas, from heart failure. Born in Stella, Mo., he joined Buck Owens & His Buckaroos in the 1960s, with whom he played on "Act Naturally," "I've Got a Tiger by the Tail," "Together Again" and other hits. He later worked with Rick Nelson's Stone Canyon Band, with which he recorded "Garden Party" among other songs. Brumley played as well on sessions for Glen Campbell, Merle Haggard, Chris Isaak, Waylon Jennings, Martina McBride, Reba McEntire, Ray Price and others. From 1989 to 2003, he performed in Branson, Mo., with his sons Todd and Tommy as The Brumley Family Music Show. In 1992, Brumley was inducted into the Steel Guitar Hall of Fame.

**HERB BURNETTE**, graphic artist, 77, died Jan. 2 in Brentwood, Tenn. Burnette joined Jack Clement Music in 1970 as a staff artist. In 1975, he and Clement partnered to launch Pinwheel Art & Photography, where he was involved with the design of hundreds of album jackets, posters and promotional materials until his retirement in 1995. Burnette was art director for Dolly Parton's *Jolene* and Waylon Jennings' *I've Always Been Crazy*, *Ol' Waylon* and *This Time*, among other albums.

**H. LEWIS COMPTON**, radio personality, 80, died Feb. 27 in Martinsville, W.Va. His 52-year career in radio took him from WMVA/Martinsville and WJWS/South Hill, Va., back to Martinsville in 1954 on WHEE. A musician and songwriter, he wrote songs including "I've Run Out of Tomorrows" (Hank Thompson), "Sawin' on the Strings" (Alison Krauss, Don Reno, Red Smiley) and "Wouldn't You Like To" (Bill Carlisle). Compton also worked as an auctioneer and, from 1955 through 1999, resident announcer at Martinsville Speedway.

**RICHARD CRICHTON**, photographer, 61, died Feb. 19. Born and based in Nashville, Crichton specialized in black-and-white portraits of artists, with a catalog that included Grateful Dead photos as well as Dolly Parton and other Country artists. Following Hurricane Katrina he opened a second studio in Chalmette, La., from where he documented and participated in disaster relief with the Unified Recovery Group. ASCAP, Atlantic Records, BMI, Gaylord Entertainment and MCA Nashville were among his clients.

**HANK LOCKLIN**, singer and songwriter, 91, died March 8 at home in Brewton, Ala. Born Lawrence Hankins Locklin in McLellan, Fla., he learned to play guitar while recuperating from injuries after being hit by a school bus. After making his radio debut on WCOA/Pensacola, he took to the road, settling into a regular show over KLEE/Houston in 1948 and cutting his first tracks the following year. Locklin achieved his first No. 1 single on 4 Star Records with "Let Me Be the One" in 1953. Signed to RCA Records in 1955, he recorded hits that included "Geisha Girl," "Send Me the Pillow That You Dream On" and "Please Help Me I'm Falling," which spent 14 weeks

at No. 1. He would eventually release 65 albums on RCA, culminating with *By the Grace of God: The Gospel Album* in 2006, with sales exceeding 15 million copies. A longtime member of the Grand Ole Opry, Locklin played a significant role in establishing the "Nashville Sound" as well as the concept album, as represented in his catalog by *Foreign Love* and *Irish Songs, Country Style*.

**IRBY MANDRELL**, father and manager of Barbara Mandrell, 84, died March 5 in Nashville, following a stroke. Born in Hot Springs, Ark., he served in the U.S. Navy during World War II, worked as a touring musician and settled eventually in Oceanside, Calif., where he and Bill Hendricks owned and operated Oceanside Music Supply. Leading the Mandrell Family Band, he performed with his wife and daughters at military installations along the West Coast and across the Pacific Ocean in the early-through-mid '60s. In later years, he managed daughter Barbara's solo career.

**BILLY POWELL**, 56, keyboardist, died at home Jan. 27 from a suspected heart attack in Orange Park, Fla. A member of Lynyrd Skynyrd since 1972, he performed on "Free Bird," "Sweet Home Alabama," "What's Your Name" and other definitive Southern rock, Country-flavored classics.

**CECIL SCAIFE**, executive, 81, died March 5 in Nashville from respiratory failure. He broke into the music business through work with local radio in his home state of Arkansas before being hired by Sam Phillips to promote Johnny Cash, Jerry Lee Lewis, Carl Perkins, Elvis Presley and others on the Sun Records roster. He transferred to Nashville in the early '60s to oversee the Phillips Recording Studio. In later years, Scaife worked at CBS Records, joined with Bob Mulloy to launch the first music industry program at Belmont College (now University) and administered the nation's largest catalog of Christmas music as head of Music Inc.

**JOHN STURDIVANT**, executive, 66, died March 7 in Madison, Tenn. After working as a rock 'n' saxophonist in Nashville, Sturdivant switched to the business side of music. His career included positions with ASCAP, Gibson Guitar, *Music City News*, *Record World*, Ruboca Records and Tree International.

**JERRY SUMMERS**, radio personality and executive, 54, died Feb. 6 in Oakland, Pa., of complications from lupus. Born in Greenville, S.C., he worked as a DJ from 1970 through 1992 in markets including Buffalo, Miami and Milwaukee. Subsequently, Summers was involved in production work with the Froggy group of stations. He was also active as an actor in local Pittsburgh theater.

**ANN TANT**, publicist, 70, died Feb. 11 in Hampton, Ga., from emphysema. Born Barbara Ann Tant, she left Atlanta for Nashville in 1963, when Shelby Singleton hired her as a secretary/receptionist at Mercury Records. In later years, she alternated between the two cities while continuing to work in the music business. Tant was Personal Assistant to Faron Young at the Joe Taylor Booking Agency before joining the promotions staffs at GRC Records in Atlanta and Warner Bros. in Nashville. Subsequently she started her own company, A Touch of Class, worked at Starway Records and promoted shows at the Nashville Palace and other venues. Most recently, Tant was Secretary to the Board of Directors at R.O.P.E. (Reunion of Professional Entertainers). Mel Tillis, Randy Travis and T. G. Sheppard are among the artists whose careers she promoted.

**SCOTTY TURNER**, multifaceted music industry veteran, 77, died Feb. 9 in Cobleskill, N.Y. Born Graham Turnbull in Sydney, Nova Scotia, he wrote or co-wrote more than 400 songs, including "Hicktown" (Tennessee Ernie Ford), "Shutters and Boards" (Jerry Wallace, Slim Whitman), "When the Wind Blows in Chicago" (Roy Clark) and "Your Forevers Don't Last Very Long" (Jean Shepard). His co-writers included Herb Alpert, Buddy Holly, Audie Murphy and Doc Pomus. Turner broke into the music business as a guitarist before launching his production career with A&M Records in Los Angeles. As head of the Country division for United Artists Records, he came to Nashville in 1968, where as a producer he worked with Jimmy Bryant, Jimmy Clanton, Del Reeves and on four Gold albums with Slim Whitman. He was also the author of *Song Publisher's Perspective*.

**MARCH 3**

**Buddy & Julie Miller** / *Written in Chalk* / New West  
**Justin Townes Earle** / *Midnight at the Movies* / Bloodshot  
**Raul Malo** / *Lucky One* / Fantasy  
**various artists** / *Words & Music Nashville* / Adroit  
**Seth Walker** / *Leap of Faith* / Hyena

**MARCH 10**

**Sometymes Why** / *Your Heart is a Glorious Machine* / Signature Sounds

**MARCH 17**

**Willie Nelson** / *Naked Willie* / Sony Legacy  
**Jeff Cook and his Allstar Goodtime Band** / *Ashes Won't Burn* / Quest  
**Chuck Mead** / *Journeysman's Wager* / Grassy Knoll  
**Randy Travis** / *I Told You So: The Ultimate Hits of Randy Travis* / Warner Bros.

**MARCH 24**

**Eric Church** / *Carolina* / Capitol  
**Indigo Girls** / *Poseidon and the Bitter Bug* / IG Recordings/Vanguard  
**Shooter Jennings** / *Baa Magick: The Best of Shooter Jennings and The .357s* / Universal Records South  
**Lost & Found** / *Love, Lost and Found* / Rebel  
**Martina McBride** / *Shine* / RCA  
**The Mojo Gurus** / *Let's Get Lit with The Mojo Gurus* / True North  
**Dolly Parton** / *Backwoods Barbie Collector's Edition* / Cracker Barrel  
**John Rich** / *Son of a Preacher Man* / Warner Bros.

**Sarah Borges & The Broken Singles** / *The Stars are Out* / Sugar Hill  
**Special Consensus** / *Signs* / Pinecastle  
**Ian Tyson** / *Yellowhead to yellowstone* / Stony Plain  
**various artists** / *Keep Your Soul: A Tribute to Doug Sahm* / Vanguard  
**various musicians** / *Hushabye Baby: Lullaby Renditions of Dolly Parton* / Hushabye Baby

**MARCH 31**

**Rodney Atkins** / *It's America* / Curb  
**Caitlin & Will** / *Caitlin & Will* (digital only EP) / Columbia  
**Bryan Clark** / *Gossip, Inspiration and Slander* / Rainfeather  
**Bruce Cockburn** / *Slice of Life: Live Solo* / Rounder  
**Dailey & Vincent** / *Brotne's from Different Mothers* / Rounder  
**The Flatlanders** / *Hills and Valleys* / New West  
**Bobby Osborne** / *Bluegrass and Beyond* / Rounder  
**Keith Urban** / *Defying Gravity* / Capitol  
**various artists** / *A Man of Somebody's Dreams: A Tribute to the Songs of Chris Gaffney* / Yep Roc

**APRIL 7**

**Jason Aldean** / *Wide Open* / Broken Bow  
**Alison Brown** / *The Company You Keep* / Compass  
**Billy Ray Cyrus** / *Back to Tennessee* / Disney/Lyric Street  
**Cledus T. Judd** / *Polyrically Uncorrect* / E1 Music  
**Nakia** / *Water to Wine* / Stax/Volt  
**Rascal Flatts** / *Unstoppable* / Lyric Street  
**various musicians** / *Hushabye Baby: Lullaby Renditions of Rascal Flatts* / Hushabye Baby

**APRIL 14**

**Mike Farris** / *Shout! Live* / INO  
**Scott Miller** / *For Crying Out Loud* / F.A.Y.

**APRIL 21**

**Bearfoot** / *Doors and Windows* / Compass  
**The Boxmasters** / *Modbilly* / Vanguard  
**Matt Flinner** / *Music du Jour* / Compass  
**The Greencards** / *Fascination* / Sugar Hill  
**Eilen Jewell** / *Sea of Tears* / Signature Sounds  
**Dale Watson** / *The Truckin' Sessions: Volume Two* / Hyena  
**Tommy Webb** / *Heartland* / Rural Rhythm  
**Ron White** / *Behavioral Problems* / Capitol  
**Jesse Winchester** / *Love Filling Station* / Appleseed

**APRIL 28**

**Dean Brody** / *Dean Brody* / Broken Bow  
**Jason Michael Carroll** / *Growing Up is Getting Old* / Arista  
**Slaid Cleaves** / *Everything You Love will be Taken Away* / Music Road  
**Tim Easton** / *Porcupine* / New West  
**NewFound Road** / *Same Old Place* / Rounder  
**Paleface** / *The Show is on the Road* / Ramseur  
**Stella Parton** / *Testimony* / Raptor  
**Collin Raye** / *Never Going Back* / Time Life/Saguaro Road

**MAY 5**

**Ryan Bingham** / *Roadhouse Sun* / Lost Highway  
**David Davis & The Warrior River Boys** / *Two Dimes and a Nickel* / Rebel  
**Doyle Lawson & Quicksilver** / *Lonely Street* / Rounder  
**The Gibson Brothers** / *Ring the Bell* / Compass  
**M. Shanghai** / *The Mapmaker's Daughter* / Red Parlor  
**Spring Creek** / *Way Up On a Mountain* / Rebel  
**various artists** / *Drive-Time Bluegrass* / Rebel

**MAY 12**

**Steve Earle** / *Townes* / New West  
**J.B. Beverley and the Wayward Drifters** / *Watch America Roll By* / Helltrain  
**Alecia Nugent** / *Hillbilly Goddess* / Rounder  
**David Serby** / *Honky Tonk and Vine* / Harbor Grove

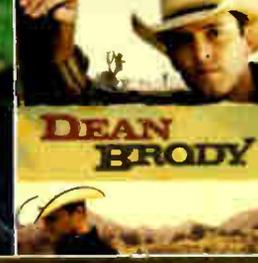
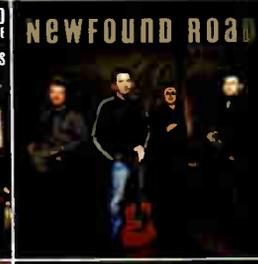
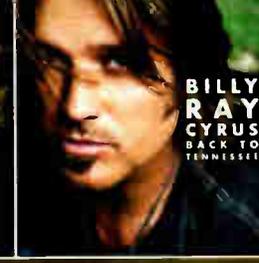
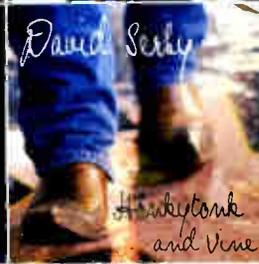
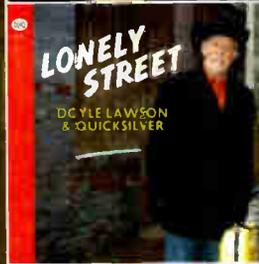
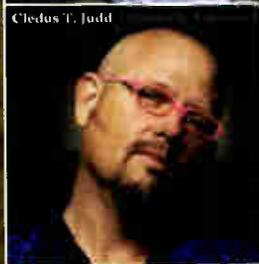
**MAY 19**

**Dale Ann Bradley** / *Don't Turn Your Back* / Compass  
**Cedar Hill Refugees** / *Pale Imperfect Diamond* / Effigy  
**Kenny Chesney** / *Greatest Hits Vol. 2* / BNA  
**Ashley Cleveland** / *God Don't Never Change* / Koch  
**Michelle Cupit** / *TBD* / Cupit  
**Kacey Jones** / *Donald Trump's Hair* / IGO  
**Colin Linden** / *From the Water* / True North  
**The Oak Ridge Boys** / *The Boys are Back* / Spring Hill  
**Red Stick Ramblers** / *My Suitcase is Always Packed* / Sugar Hill  
**Daniel Smith** / *Revolution* / DLS  
**various artists** / *Dancing Alone: The Songs of William Hawkins* / True North

**JUNE 2**

**Barry Scott & Second Wind** / *In God's Time* / Rebel  
**Catherine MacLellan** / *Water in the Ground* / True North  
**Mac Wiseman** / *Bluegrass Hits and Heartsongs* / Rebel

*\*Release dates are subject to change without notice.*



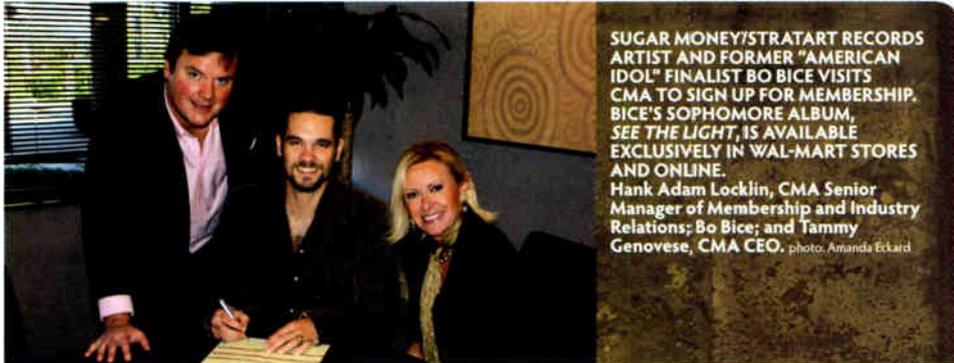
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SUGAR MONEY/STRATART RECORDS ARTIST AND FORMER "AMERICAN IDOL" FINALIST BO BICE VISITS CMA TO SIGN UP FOR MEMBERSHIP. BICE'S SOPHOMORE ALBUM, *SEE THE LIGHT*, IS AVAILABLE EXCLUSIVELY IN WAL-MART STORES AND ONLINE. Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; Bo Bice; and Tammy Genovese, CMA CEO. photo: Amanda Eckard



BRITTINI BLACK VISITS CMA TO SIGN UP FOR MEMBERSHIP AND MEET THE STAFF. BLACK'S DEBUT ALBUM, *GOOD HAPPENS*, IS ON SLUGFEST RECORDS NASHVILLE. Nancy Peacock, VP of A&R, Slugfest Records Nashville; Joe Mattis, President, Slugfest Records Nashville; Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; Sandra Lee, Manager, Star Tour, Inc.; Betsy Walker, CMA Senior Coordinator of Membership and Industry Relations; (front) Brittini Black; and Tammy Genovese, CMA CEO. photo: Amanda Eckard



ATLANTIC RECORDING ARTIST JESSE LEE STOPS BY CMA TO PERFORM SONGS FOR THE STAFF FROM HER FORTHCOMING DEBUT ALBUM. Tammy Genovese, CMA CEO; Jesse Lee; Betsy Walker, CMA Senior Coordinator of Membership and Industry Relations; Susan Myers, Sponsorship Director, NSAI; and Brandi Simms, CMA Senior Manager of Executive Programs. photo: Amanda Eckard



BNA RECORDS ARTIST THE LOST TRAILERS PERFORMS AT CMA FOR THE STAFF AND GUESTS. THE GROUP PERFORMED SONGS FROM THEIR SOPHOMORE ALBUM, INCLUDING THE TITLE HIT SINGLE "HOLLER BACK" AND CURRENT SINGLE "HOW 'BOUT YOU DON'T." Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; Manager Greg Hill, Red Light Management; Manny Medina and Ryder Lee of The Lost Trailers; Tammy Genovese, CMA CEO; Jeff Potter and Stokes Nielson of The Lost Trailers; CMA Board member Dale Bobo; Andrew Nielson of The Lost Trailers; and Shawn McSpadden, Red Light Management. photo: Amanda Eckard

## 2009 cma events

### MARCH

TUESDAY, MARCH 31 – SATURDAY, APRIL 4  
Tin Pan South | Nashville | [tinpansouth.com](http://tinpansouth.com) | CMA is a proud sponsor.

### APRIL

THURSDAY, APRIL 16 – THURSDAY, APRIL 23  
Nashville Film Festival | [nashvillefilmfestival.org](http://nashvillefilmfestival.org)  
TUESDAY, APRIL 28 – THURSDAY, APRIL 30  
CMA Board of Directors Meetings | Nashville

### MAY

THURSDAY, MAY 21  
CMA Songwriters Series | Joe's Pub | New York City | Dean Dillon, Bob DiPiero, Scotty Emerick and more | Tickets: [joespub.com](http://joespub.com)

### JUNE

MONDAY, JUNE 8  
CMA Global Artist Party | The Stage | Nashville | FREE  
WEDNESDAY, JUNE 10  
Chevy Kick Off Parade and Block Party | Sommet Center Chevy Plaza | Nashville | FREE  
THURSDAY, JUNE 11 – SUNDAY, JUNE 14  
CMA Music Festival | Downtown Nashville | Tickets: 1-800-CMA-FEST, [CMAfest.com](http://CMAfest.com) or [Ticketmaster.com](http://Ticketmaster.com)

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