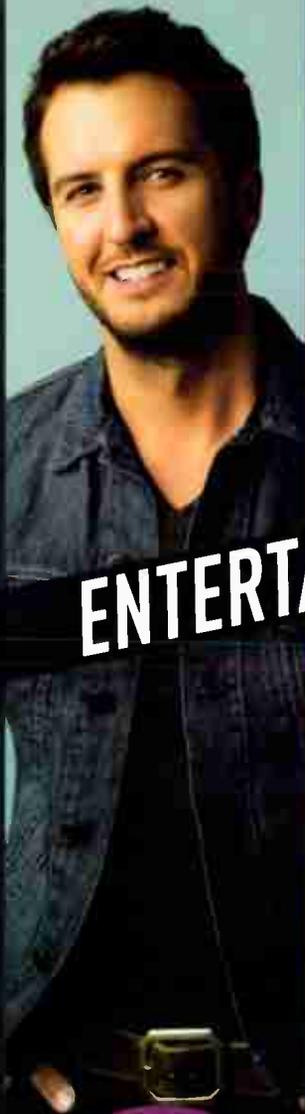


CLOSEUP

CMA

SHERYL CROW

WHY COUNTRY FEELS LIKE HOME



ENTERTAINER OF THE YEAR

JUSTIN MOORE

Balances The Deluxe/
Standard Formats

WATCH
"THE 47th ANNUAL
CMA AWARDS"

OCTOBER | NOVEMBER 2013

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FOCUS

SHERYL CROW

LIVE@CMA

JUSTIN MOORE

THE COURT YARD HOUNDS

DEBUT SPOTLIGHT

CMA CURRENT

"THE 47TH ANNUAL CMA AWARDS"

PULSE

CMA AWARDS FINAL BALLOT

THE CUSP

RADIO TOUR TIPS

CULTURE

BUDDY MILLER AND "NASHVILLE"

SHORT CIRCUIT

CMA RESEARCH

MASTHEAD AND CONTRIBUTORS

EVENTS CALENDAR, CU LATER, NEXT ISSUE AND ONLINE PREVIEWS

CUT ABOVE

IN MEMORIAM: COWBOY JACK CLEMENT

CMA ENTERTAINERS OF THE YEAR

ENCORE: ROY CLARK



photos: Crow - Jim Hight; Moore - Justin Evans; Current - CMA Archives; Miller - Court Yard Hounds; Focus - The 47th Annual CMA Awards - Dennis Jones



47TH CMA AWARDS

LIVE! WEDNESDAY NOV 6 8|7c



HOSTED BY
**BRAD PAISLEY AND
CARRIE UNDERWOOD**

CMAawards.com
#CMAawards



EVERYTHING'S JAKE!

Just days after drawing more than 20,000 fans to his No. 1 party for "Anywhere With You" at BMI, Jake Owens stopped by CMA to thank the staff for its longtime support. He also presented CMA with a plaque to mark his career milestone of selling more than 1 million albums.



photo: Christian Bortoff

(l-r) Jennifer Vessio, Director, Media, Sony Music Nashville; Brandon Gill, VP, Morris Artists Management; Brandi Simms, CMA Director of Membership and Balloting; Owen; Betsy Walker, CMA Manager of Membership and Balloting; Brenden Oliver, CMA Coordinator of Membership and Balloting; Jensen Arrowsmith, Owner/President, Sweet Talk Publicity.



photo: Fred J. ABC

CMA ANNOUNCES 2013 AWARDS NOMINEES

Viewers tuned to ABC's "Good Morning America" on Tuesday, Sept. 10, as Sheryl Crow, Brian Kelley and Tyler Hubbard of Florida Georgia Line and Lifestyle Anchor Lara Spencer announced the nominees in the Entertainer, Male Vocalist, Female Vocalist, Vocal Duo and New Artist of the Year categories for the 2013 CMA Awards. Shortly afterward, at CMA in Nashville, Steve Wariner revealed who was nominated in all remaining categories.

STEVE WARINER
DEMOS HIS
FINGER-PICKING AND
ARRANGEMENT TECHNIQUES
AT CMACLOSEUP.COM



COUNTRY MUSIC ASSOCIATION

CMA HOSTS BRAD PAISLEY CELEBRATION

It was Aug. 20 when Brad Paisley came to CMA to celebrate his 22nd No. 1 single, "Beat This Summer," proving once again that he's always two steps ahead. His co-writers, Luke Laird (l) and Chris Duffell, join him on the CMA stage.

photo: Fredrick Brimdon

KEEP YOUR FINGER ON THE PULSE. VISIT CMACLOSEUP.COM



KING GEORGE KEEPS THE MUSIC PLAYING



Highlights were many during a night of music and tribute to George Strait on Aug. 28 at Nashville's Schermerhorn Symphony Center. One special moment, though, paired the CMA Country Music Hall of Fame member with the Eakin Elementary School choir to perform Strait's "I Believe," a meditation on last year's tragic shooting in Newtown, Conn.

Eakin's music program, like those of many other schools in Metro Nashville, has benefited from donations through CMA's Keep the Music Playing program. Celebrated producer Tony Brown created the vocal arrangement and led the choir's rehearsals prior to their performance.

HOLIDAY SHOPPING PLANS OF THE COUNTRY MUSIC CONSUMER

PERCENTAGE OF COUNTRY MUSIC CONSUMERS SHOPPING HOLIDAYS



34%

HALLOWEEN



42%

THANKSGIVING



89%

CHRISTMAS



19%

NEW YEAR'S

50%

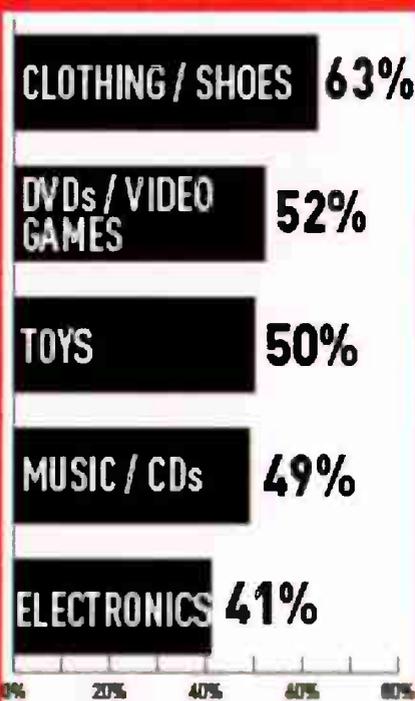
PLAN TO SHOP ON
BLACK FRIDAY



76%

PLAN TO BUY
DECORATIONS FOR
HALLOWEEN

TOP 5 GIFTS FOR CHRISTMAS



67%

PLAN TO SHOP ON

**CYBER
MONDAY**



ON AVERAGE

\$277

WILL BE SPENT
SHOPPING FOR

THANKSGIVING



FULL STUDY AVAILABLE TO CMA MEMBERS AT MY.CMAWORLD.COM

“COWBOY” JACK CLEMENT

1931-2013

by MARIA ECKHARDT

The passing of Country Music icon “Cowboy” Jack Clement, 82, robs the world of a unique and beloved spirit. Through his works, he nurtured some of the greatest talents of our time and piloted a good number of classic recordings. But by the example of his life, he reminded us that, in his own words, “We’re in the fun business. If we’re not having fun, we’re not doing our job.”

Born in Memphis, Tenn., Clement began playing music as a teenager. He earned his nickname “Cowboy” for his role in a made-up radio show with pals Allen Reynolds and Dickey Lee.

In 1956, Clement and bandleader/nightclub owner Slim Wallace built a recording studio in Wallace’s garage and started Fernwood Records. Their first recordings were Billy Lee Riley’s “Trouble Bound” and “Think Before You Go.” They took them to Sam Phillips’ Sun Studio to create a mixed master. Phillips heard the tapes and immediately hired Clement and signed Riley. While at Sun, Clement worked with Roy Orbison and Carl Perkins, among others. He also discovered and recorded Jerry Lee Lewis.

Clement’s work was especially important to Johnny Cash’s career. He wrote “Ballad of a Teenage Queen” and “Guess Things Happen That Way,” big crossover hits for the Man in Black. Other Cash hits written by Clement include “Katy Too,” “Everybody Loves a Nut” and “The One on the Right Is on the Left.” He also arranged the iconic pop-Country smash “Ring of Fire,” adding the mariachi trumpets that gave the song its signature sound.

In 1961, Clement moved to Beaumont, Texas, and established Hall-Clement Music with partner Bill Hall. One year later, Clement pitched one of the new company’s songs to George Jones. The song, Lee’s “She Thinks I Still Care,” stayed No. 1 for six weeks and reignited Jones’ career.

Clement returned to Nashville in 1965, becoming an assistant to RCA head Chet Atkins. He soon presented Atkins with demos he had produced on a former minor-league baseball player named Charley Pride. With Clement overseeing that artist’s recordings and writing his first two hits, “Just Between You and Me” and “I Know One,” Pride became one of RCA’s biggest stars.



In 1970, he opened Jack Clement Recording Studios, Nashville’s first 16-track facility. The studio promptly yielded Ray Stevens’ pop No. 1, “Everything Is Beautiful.” He also renovated an old house on 16th Avenue South into Jack’s Tracks (now Allentown Studios), where Allen Reynolds would later craft records for Crystal Gayle and Kathy Mattea, as well as all of Garth Brooks’ hits. In 1972, Clement founded JMI Records with Reynolds, soon launching Don Williams to stardom.

Bobby Bare, Ray Charles, Waylon Jennings, George Jones, Tom Jones, Jerry Lee Lewis, Dolly Parton and Porter Wagoner, Carl Perkins, Elvis Presley, Jim Reeves and Hank Snow have recorded Clement compositions. In addition to producing Pride’s first 18 records and Jennings’ breakthrough *Dreaming My Dreams*, he produced for Louis Armstrong, Cash, Albert Collins, Vic Damone, Ivory Joe Hunter, Moon Mullican, John Prine, Townes Van Zandt, Hank Williams Jr., Mac Wiseman and polka master Frankie Yankovic. He also released two critically acclaimed solo albums.

In 1988, U2 approached Clement to produce a few tracks at the old Sun Studio. That album, *Rattle and Hum*, has reached quintuple Platinum certification in the United States.

A 2005 documentary about Clement’s life, “Shakespeare Was a Big George Jones Fan,” featured many of his famous friends and included extensive home movie footage from Clement’s archives. That same year Clement launched a weekly program for SiriusXM Satellite Radio’s Outlaw Country Channel.

Among the first inductees into the Nashville Songwriters Hall of Fame, he is also in the Rockabilly Hall of Fame and the Music City Walk of Fame as well as CMA’s Country Music Hall of Fame. And he had a whole lot of fun along the way!

THE VIEW FROM THE TOP

REFLECTIONS FROM CMA ENTERTAINER OF THE YEAR AWARD WINNERS

by BOB DOERSCHUK

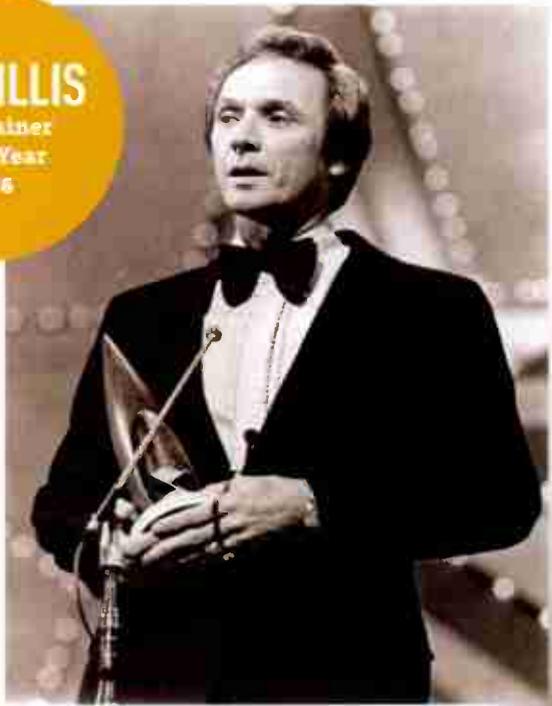
Short of induction into CMA's Country Music Hall of Fame, there is no honor greater in our format than to win a CMA Award — especially the most coveted of all, Entertainer of the Year. Without the limits of category (Male/Female Vocalist, Album, Single, etc.), it pays tribute to the totality of the recipient's artistry, as measured by his or her peers.

In the official language sent to all CMA members, this Award recognizes "the act displaying the greatest competence in all aspects of the entertainment field," including "recorded performance... in-person performances, staging, public acceptance, attitude, leadership and overall contribution to the Country Music image."

As the Nov. 6 date approaches for "The 47th Annual CMA Awards," we asked a number of winners to reflect on what this distinction means to them — and what advice they have for this year's nominees.

THE EARLY CMA AWARDS

"THE FIRST ONE WAS EDDY ARNOLD. THEN IT WAS ROY ACUFF AND HANK WILLIAMS AND EVERYBODY. IT WAS JUST AMAZING. I SAID, 'BOY, I HOPE SOMEDAY, IF I'M GOOD ENOUGH, THAT MIGHT HAPPEN TO ME.'"



**BLAKE
SHELTON**

Entertainer
of the Year
2012



BEING NOMINATED

**"FIRST TIME I WAS
NOMINATED, I WAS IN SHOCK.
YOU CAN'T HELP BUT FEEL
A LITTLE BIT INSECURE."**

**THE ENTERTAINER
OF THE YEAR AWARD**

"I always knew that Entertainer of the Year was a really big deal for whoever won. I had not thought of myself in that category but I sure as crap love it and don't take the honor lightly."

ADVICE FOR THIS YEAR'S NOMINEES

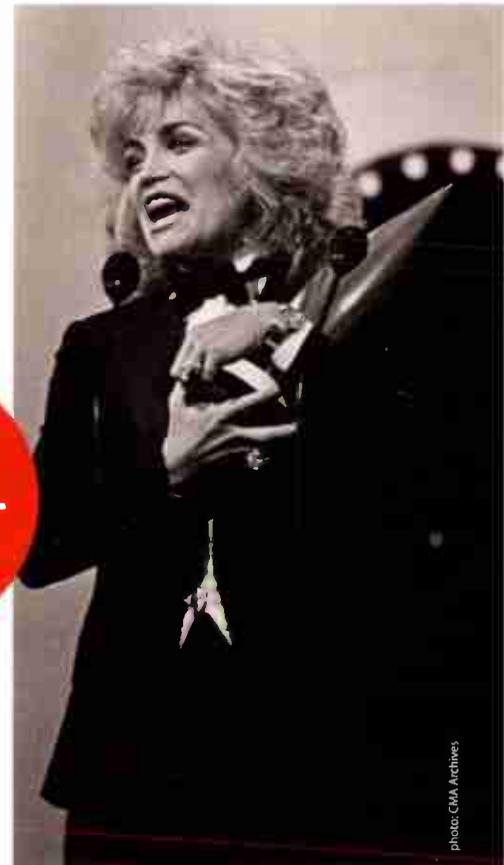
"Go there, have fun and do not expect anything. You don't want to set yourself up for disappointment. You want to set yourself up for a surprise."

THE ENTERTAINER OF THE YEAR AWARD

**"I LOVE, LOVE, LOVE
PHENOMENAL SINGERS AND
EXTRAORDINARY WRITERS,
BECAUSE THERE WOULD BE NO
MUSIC WITHOUT THE FANTASTIC
WRITERS. BUT ABOVE ALL, WHAT I
WANTED MOST IN MY HEART TO DO WAS
TO ENTERTAIN PEOPLE. SO 'ENTERTAINER
OF THE YEAR' WAS MY MAIN GOAL."**

**BARBARA
MANDRELL**

Entertainer
of the Year
1980 and 1981



continued on page 10...

WHY DID RICKY SKAGGS TURN A MAJOR AWARD OVER TO BILL MONROE? WHY ISN'T "ENTERTAINER" VINCE GILL'S FAVORITE CMA AWARD? FIND OUT AT CMACLOSEUP.COM.



ROY CLARK

Entertainer of the Year 1973

BEING NOMINATED

"For the first week or two, mixed emotions just ran through me, like, 'DID THEY KNOW THEY WERE TALKING TO ME WHEN THEY TOLD ME I WAS GOING TO BE NOMINATED?' Did they make a mistake?"

ADVICE FOR THIS YEAR'S NOMINEES

"If you win this Award, be true to it. Keep in mind that you're only occupying this space for a short period of time. There was someone before you. There will be someone after you. But this is your time. This is your date with destiny."

ADVICE FOR THIS YEAR'S NOMINEES

"JUST DON'T MOUTH A DIRTY WORD (laughs)."

VINCE GILL

Entertainer of the Year 1993 and 1994



Photo: CMA Archives



RICKY SKAGGS
 Entertainer
 of the Year
 1985

THE ENTERTAINER OF THE YEAR AWARD

“IT’S GOLD. AFTER ALL THESE YEARS, IT’S STILL THE MOST COVETED AWARD FOR ANY ARTIST. FOR ME, AS AN ARTIST AND A MUSICIAN GOING OUT THERE AND HITTING THE ROAD EVERY YEAR AND ALWAYS TRYING TO IMPROVE MY SWING, THAT WAS DEFINITELY THE BIGGEST AWARD I COULD POSSIBLY HAVE WON.”

WINNING VERSUS LOSING

“PEOPLE ALWAYS WANT TO SEE YOU ON TELEVISION WHEN YOU WIN OR WHEN YOU LOSE. I DON’T KNOW WHY WHEN YOU LOSE IT’S SUCH A BIG DEAL, BUT IT IS! I GUESS THEY WANT TO KNOW IF YOU’RE GONNA CRY.”

RONNIE MILSAP
 Entertainer
 of the Year
 1977



photo: CMA Archives



ALAN JACKSON
 Entertainer
 of the Year
 1995, 2002 and
 2003

BEING NOMINATED

“Obviously, I was very excited about it. But at the same time, I almost felt like I wasn’t hardly qualified yet. I remember watching that show when I was still in Georgia, before I ever thought about being a singer. I had been nominated so much the first few years in my career, and I hardly ever won anything — just here and there. But that first time was just kind of a surprise for me, as best I can remember, because it had only been a couple of years that I’d been really doing all this.”

PEER RECOGNITION

“THE CMA, TO ME, HAS ALWAYS BEEN THE TOP OF THE LIST. THE CMA AWARDS AND THE CMA WERE THE CADILLAC OF THE AWARD SHOWS. When the people within the industry who are connected to Country Music vote for you in the top category, that’s the ultimate honor within the industry.”

ADVICE FOR THIS YEAR’S NOMINEES

“I never wrote anything down, but you have to think about what you might say. It’s an exciting moment, and you might get caught off-guard and end up forgetting to thank your wife or something!”

SHERYL CROW

CROSSES THE COUNTRY DIVIDE ON *FEELS LIKE HOME*



SHERYL CROW PERFORMS AT LP FIELD DURING CMA MUSIC FESTIVAL 2013

Photo: John Russell

Sheryl Crow didn't get off the Greyhound in Nashville, with guitar case in hand and a heart full of dreams. Actually, though, in a way, she did. She didn't arrive by bus, but otherwise she could relate to the excitement and apprehensions that many new arrivals felt as they first set foot in Music City.

"I'VE ALWAYS BEEN LIKE A SUBURB OF COUNTRY MUSIC — AND NOW COUNTRY MUSIC HAS GROWN AND ENGULFED MY SUBURB."

— Sheryl Crow

by BOB DOERSCHUK

Of course, Crow had certain advantages, having already achieved worldwide superstardom and earned nine Grammy Awards and six Platinum albums, including two that have reached triple and one, *Tuesday Night Music Club*, that's seven-times Platinum.

Still, when she bought a place outside of Nashville about five years ago, she felt like an outsider, albeit a well-connected one. Drawn to Middle Tennessee by the lifestyle as much as its musical opportunities, Crow began reaching out to some of the folks she knew in town.

"I got to know several people through Kimberly Paisley," she said. "She had a girls' dinner and introduced me around. I started to make friends. Nashville is much like a small town. People don't show up with casseroles, but they make sure that you're finding your way."

Kimberly's husband, Brad, invited her to a writing session with Chris DuBois. "Talk about a crash course in songwriting!" Crow remembered. "Brad and Chris work over a long period of time to make sure their songs are right. And you can tell. Some of Brad's songs are so beautifully crafted that it's intimidating."

Amusingly, DuBois has a mirror image of that first session. "It was very intimidating to write with someone like her," he admitted. "Brad and I have always been big fans of hers, so just the thought of sitting down in a room with her was nerve-racking."

Everyone soon calmed down enough to write a haunting tune, "Waterproof Mascara," about a mother's sadness at not being all she should be for her young daughter. That was the start of a series of songs written by Crow with DuBois and other Nashville stalwarts, 12 of which wound up on *Feels Like Home*, her newest release on Warner Bros. and, by her own description, her first true Country album.

"There are songs from my old catalogue that are 'too Country for Country,'" she said. "All I Wanna Do' has that feel from the intro to the outro. It's the same with 'If It Makes You Happy,' 'Strong Enough to Be My Man' and 'Can't Cry Anymore.' But there's also a lot of stuff on the new record that doesn't sound like Country. One of them is 'Waterproof Mascara'; another is 'Crazy Ain't Original These Days' (written by Crow, Al Anderson and Leslie Satcher). And that's OK too, because the Country format now encompasses a lot of things.

"When I first started, every label in L.A. said, 'We don't know what to do with you. You're too Country. You're too blue-eyed soul,'" she recalled. "I feel like I've always been like a suburb of Country Music — and now Country Music has grown and engulfed my suburb."

Crow revels in the freedom she now feels. "A lot of the songs I had written in the name of rock 'n' roll were devoid of range," she observed. "I can sing range; I just haven't had the opportunity, because I haven't been able to write those songs. People ask me, 'Who are your favorite Country singers?' Well, Linda Ronstadt, Dolly (Parton) and Emmy

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... continued from page 13

(Emmylou Harris), who are all big-range singers. Tammy (Wynette) was a big-range singer. So is Connie Smith. So it's such a treat to go out and play 'Give It To Me' (Crow and Jeff Trott) and 'Waterproof Mascara,' songs that have a big range, and pull an audience into a song they'd never heard before."

No stranger to writing with others, Crow had to adjust to methods that are unique to Nashville. "People here write in threes," she said. "I'd never experienced that before. I think it's probably because the objective is to get the song finished in order to up the percentage of getting cuts — not in a bad way, but obviously you're going to get a better chance to get it recorded if it's finished."

Crow insists that Country has allowed her to put more of her true self into her music. Some of that has to do with how the format mixes the lead vocal. Crow's co-producer, Justin Niebank, realized the best thing he could do for her on *Feels Like Home* is let her hear herself as clearly as possible.

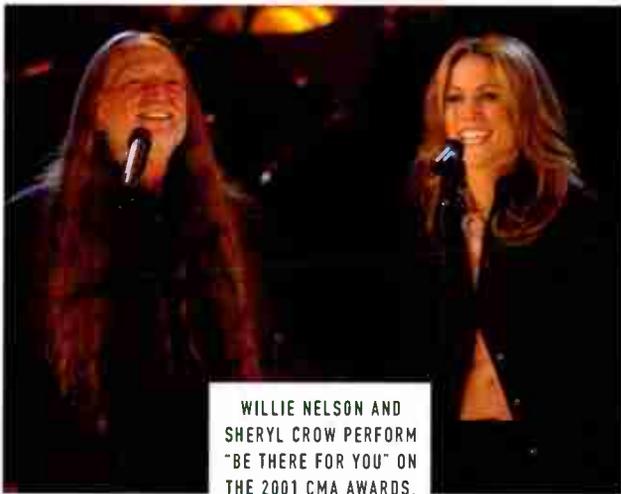
"I'd gotten so used to producing myself that the last thing I would

concentrate on was being a vocalist," Crow said. "But Justin gave me the freedom to just walk up to the mic and sing. I never actually heard myself sound so good in my headphones. Who could expect that I'd feel so inspired at a job I've been doing for 20 years?"

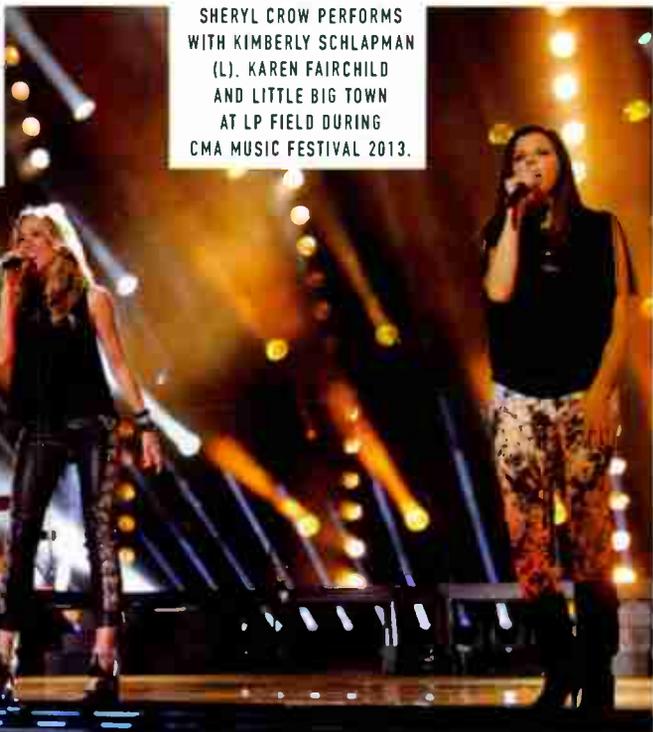
"As simple as it is, the headphone mix is one of the great missing links in making records," Niebank said. "When people put on headphones, it should sound like a record. Putting up microphones and running them through mic pres ain't the gig; it's getting the headphones so when people put them on, they're blown away."

Crow's embrace of the Country lyric tradition makes *Feels Like Home* a career milestone. "In my early days, I masked almost any true emotions in a narrative," she said. "I would create a character and hide behind her. Now I'm older and I love writing from the first person. It doesn't put me in fear. I feel differently about my art. My life informs my art in different ways than it ever has before. So now, I like making people feel prickly with an emotion."

SherylCrow.com; [@SherylCrow](#)



WILLIE NELSON AND SHERYL CROW PERFORM "BE THERE FOR YOU" ON THE 2001 CMA AWARDS.

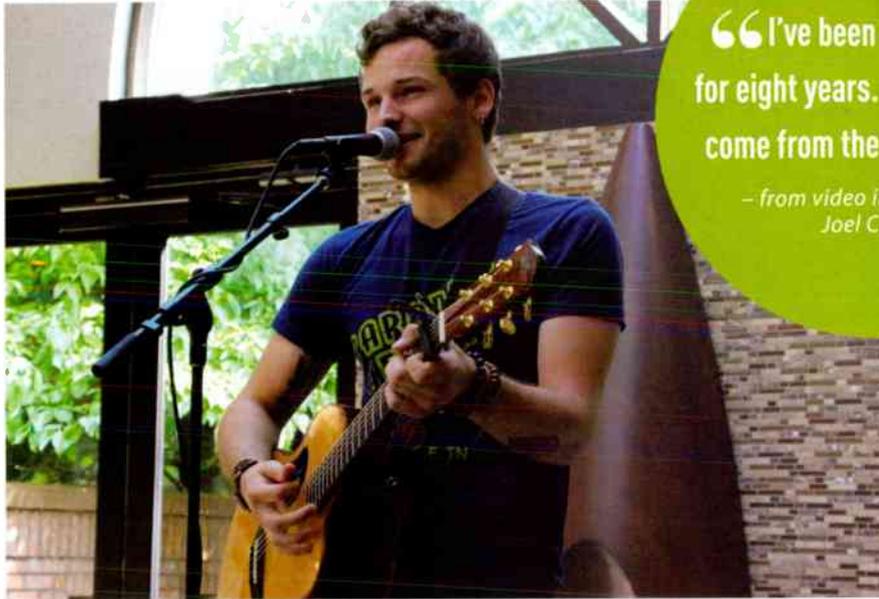


SHERYL CROW PERFORMS WITH KIMBERLY SCHLAPMAN (L), KAREN FAIRCHILD AND LITTLE BIG TOWN AT LP FIELD DURING CMA MUSIC FESTIVAL 2013.

WHAT'S IT LIKE TO WRITE WITH SHERYL CROW? CHRIS DUBOIS TELLS ALL AT CMACLOSEUP.COM

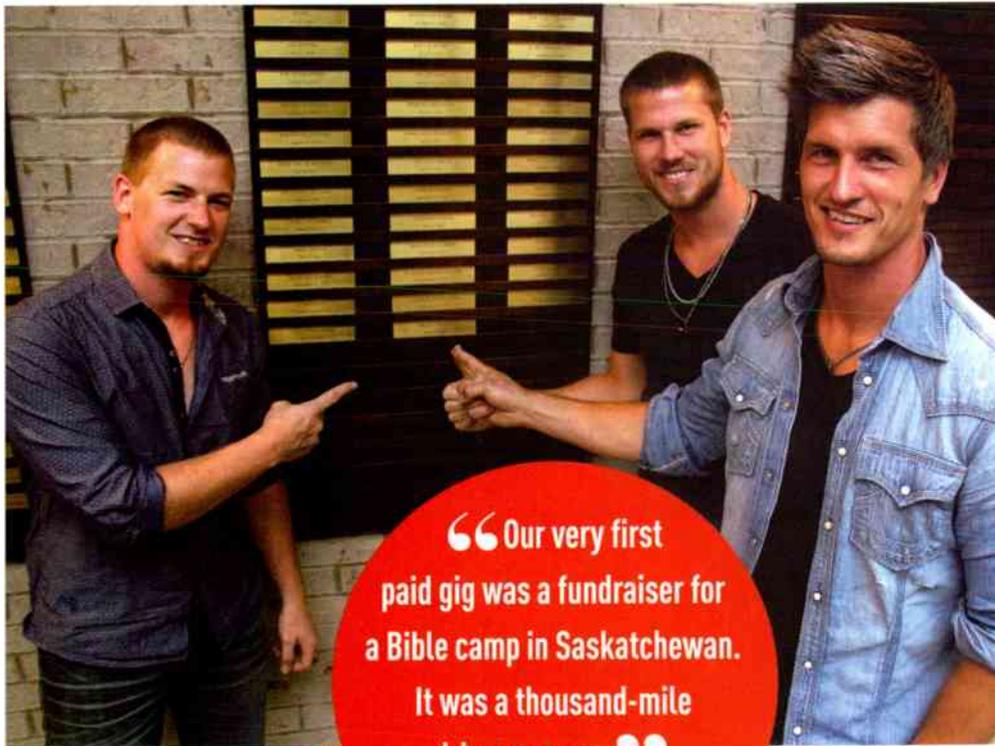
photos: John Russell

JOEL CROUSE



“I’ve been writing songs for eight years. The ones I like come from the last four.”

– from video interview with Joel Crouse



HIGH VALLEY

“Our very first paid gig was a fundraiser for a Bible camp in Saskatchewan. It was a thousand-mile drive one-way.”

– Brad Rempel, from video interview with High Valley

SEE ARTIST INTERVIEWS AND PERFORMANCES AT CMACLOSEUP.COM



Photos: Crouse - Christian Bortoff; High Valley - Amanda Eckhardt

SEE SPECIAL RADIO
TOUR TIPS FROM
VETERAN TOURING AND
RECORDING GUITARIST
SCOTT WHITEHEAD AT
CMACLOSEUP.COM.



"ON THE



WGAR CLEVELAND, OHIO, WELCOMES CHARLIE WORSHAM. (L-R) WORSHAM; CHARLEY CONNOLLY, PROGRAM DIRECTOR, WGAR; AND LINDSAY WALLEMAN, MANAGER, MIDWEST/NORTHEAST PROMOTIONS.



AIR!



W.A.R. TEAM. WARNER MUSIC NASHVILLE. (WALLEMAN SUCCUMBED TO CANCER IN APRIL AT AGE 28.)

HOW TO WIN FANS ON YOUR RADIO TOUR

by JEFF WALTER

For a new Country artist, the radio tour can be essential to generate interest and pave the way for airplay. But limitations, including expenses and cramped quarters, necessitate a stripped-down, generally acoustic presentation. So how do you maximize your impact on disc jockeys, station and program directors, executives and fans?

Adapt to Your Surroundings

"We wanted to do the full-band experience, but we knew that we would be going into unconventional performance situations," said Warner Bros. artist Charlie Worsham, who brought his group on his latest radio tour. "So we got a little acoustic amp and a microphone strapped to a luggage cart, with a battery-powered generator in case there's no power. We have played everything from a wine cellar to a sidewalk in Long Island. Our goal before the end is to do a set of elevator music in an actual elevator."

Choose Intimacy Over Intricacy

"It's so important for people to feel comfortable," said Streamsound Records artist Austin Webb, who was accompanied by guitarist Jake Mitchell on his most recent radio tour. "I will always make the people feel like they're in their living room. It's different from a full-band performance, but you can still get the point across. It's the same song."

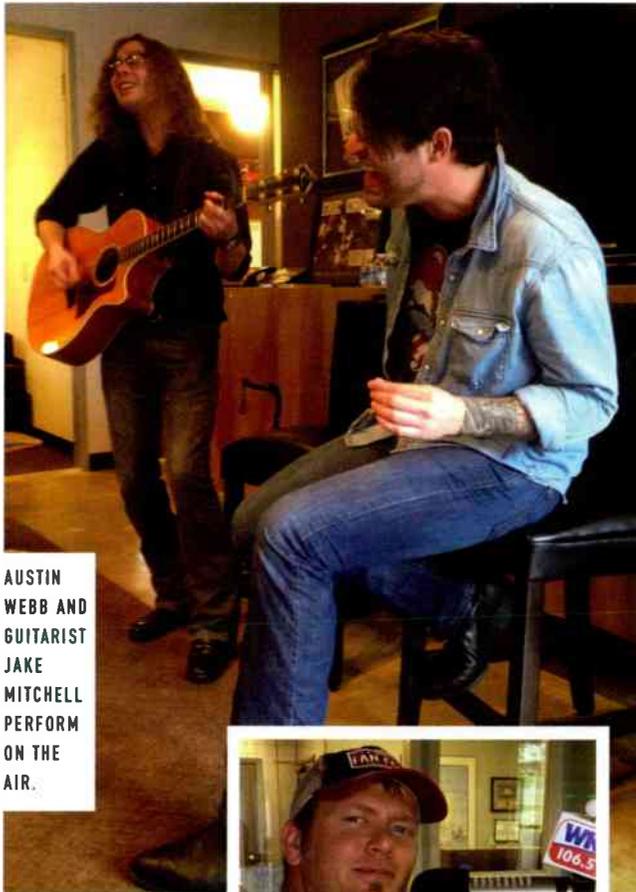
John Karl, signed to independent Pour Boy Records, follows Webb's approach, especially because Karl does his radio tours solo. "If you go in with a plan, it's gonna be stale," he insisted. "When they say it's time to play, I just pull out the guitar, doodle away and get a song out."

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... continued from page 17

“OUR GOAL BEFORE THE END IS TO DO A SET OF ELEVATOR MUSIC IN AN ACTUAL ELEVATOR.”

— Charlie Worsham



AUSTIN WEBB AND GUITARIST JAKE MITCHELL PERFORM ON THE AIR.



JOHN KARL SETTLES BEHIND THE MIC AT WKDZ CADIZ, KY.

It's OK to Be Different

One liberating factor for many new artists is that the audience isn't familiar with the songs they're playing and therefore isn't married to any particular arrangement or sound. In these situations, riffs recorded on electric guitar often come across just as well unplugged.

On Webb's "Southern Belle" (Webb, Mike Ulvila and Mitchell), Mitchell compensates for the absence of pedal steel, organ and fiddle, which he described as "kind of shredding" on the recorded version. "It's really rocking," he added. "That's one of the songs where Austin sings really loud, so I play really hard, almost beating on the guitar, to get that raw, rocking energy."

John Karl has a more tongue-in-cheek approach when referencing the heavy electric guitar riff on his "Redneck Rich and Hillbilly Happy" (Scott White and Drew Davis). Specifically, he does a vocal approximation of the guitar riff. "People get a kick out of it," he said. "They're laughing in their cars. So I've got their attention right off the start of the song."

Relax

A low-key attitude is often ideal for the intimacy of a radio gig. "Every one of the shows is almost like a rehearsal," Webb said. "But it's a performance at the same time. We've played the same song almost 150 times in two months — three times a day sometimes — so it's hard not to remember it. I've definitely forgotten lyrics, but I'll groove with it and just make stuff up. Nobody knows the difference if they haven't heard it yet."

"When it comes to performing live, you have to be aware of your surroundings," he continued. "You take note of that subconsciously, and then you consciously arrange your songs. I'll usually play 'Southern Belle' because people are familiar with that kind of Country market sound. And then I'll play my song 'Getting Even' (Webb and Travis Meadows), which is more of a ballad, a powerful, emotional song. And once I've got their attention, I'll play the single."

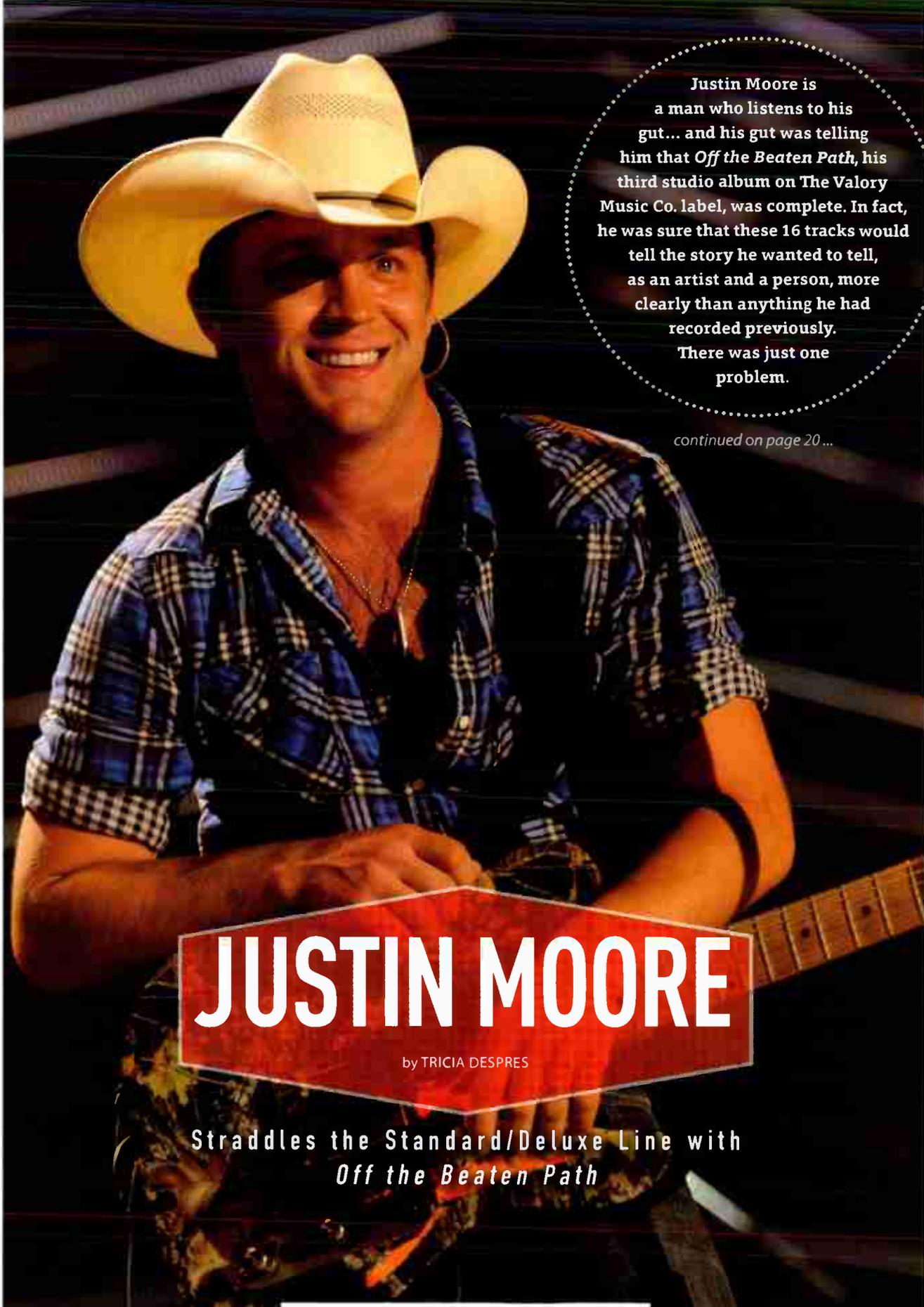
Know Your Audience

"I've seen so many small-town USAs with the town square, the radio station on the second floor overlooking the town, the flower shop next to the guitar shop next to the candy shop," Karl said. "I'll judge what's gonna be the right song for them, what's gonna appeal to them, but still let them get to know me."

That song often ends up being 'Simple Little Town' (Rick Patin and Brian Baudoin). "The song is all about you're graduating high school, you're going to college or you just want to get away because you're tired of this town and there's got to be more. Then, nine out of 10 times, they come back in four years and plant themselves right there where they grew up, because it's home."

Keep It Real

Above all, Karl insisted, "you've got to play what's in your heart. Your listeners aren't stupid. They hear these songs and they can tell if they're machined or if they're from the heart."

A photograph of Justin Moore, a country music artist, wearing a light-colored cowboy hat and a blue and white plaid shirt. He is smiling and looking towards the camera. The background is dark with some horizontal lines, possibly from a stage or arena.

Justin Moore is a man who listens to his gut... and his gut was telling him that *Off the Beaten Path*, his third studio album on The Valory Music Co. label, was complete. In fact, he was sure that these 16 tracks would tell the story he wanted to tell, as an artist and a person, more clearly than anything he had recorded previously. There was just one problem.

continued on page 20 ...

JUSTIN MOORE

by TRICIA DESPRES

Straddles the Standard/Deluxe Line with
Off the Beaten Path

JUSTIN MOORE ONSTAGE AT LP FIELD DURING CMA MUSIC FESTIVAL 2010

"I had 16 songs that I was attached to and 16 songs I was determined for my fans to hear," he recalled. "In my mind, I had a complete album."

His label agreed. So why, then, is the track list shorter on the standard release of *Off the Beaten Path*?

Because The Valory Music Co. decided that, with two Gold albums under his belt and a string of successful singles, Moore had a fan base that would support both that standard release as well as a deluxe version, which would feature all 16 songs.

It's a situation confronted with increasing frequency by artists and labels. In an industry where the act of reinventing oneself is expected to some degree with each new album, deluxe editions have become more popular among fans as well as label executives. From exclusive content to additional tracks to different album covers, many artists now use deluxe versions of their album to go a bit ... off the beaten path.

"Deluxe versions are created for the über fans who want more from their favorite artists," explained Kelly Rich, Senior VP, Sales and Marketing, Big Machine Label Group. "Justin's fans are very passionate, so this was an opportunity for him to give them more. His fan base continues to grow, and with that growth comes the opportunity to offer them additional content outside of the standard release."

"I love the fact that if some folks can't afford the \$12.99 or \$13.99, they can still get the majority of the 16 songs at a lower price," said Moore. "It's one of the best things about offering two versions of the album.

I know how bad the economy is out there, and I know that I have fans out there that can't afford to buy the entire album. They just can't do it. It's one of the biggest things that swayed us to do the two versions.

"I feel really blessed that I am at a point in my career to even do a deluxe album at all," he continued. "The standard version is going to get the fans all the songs they will probably hear on the radio. The deluxe version has more of what I like to call my lifestyle songs, the songs that will ultimately give them a keen insight into who I really am. I've learned that it matters who people hear on the radio and see on the television, but it's really more about what you are like as a person. These songs will give my diehard fans a keen insight into who I am."

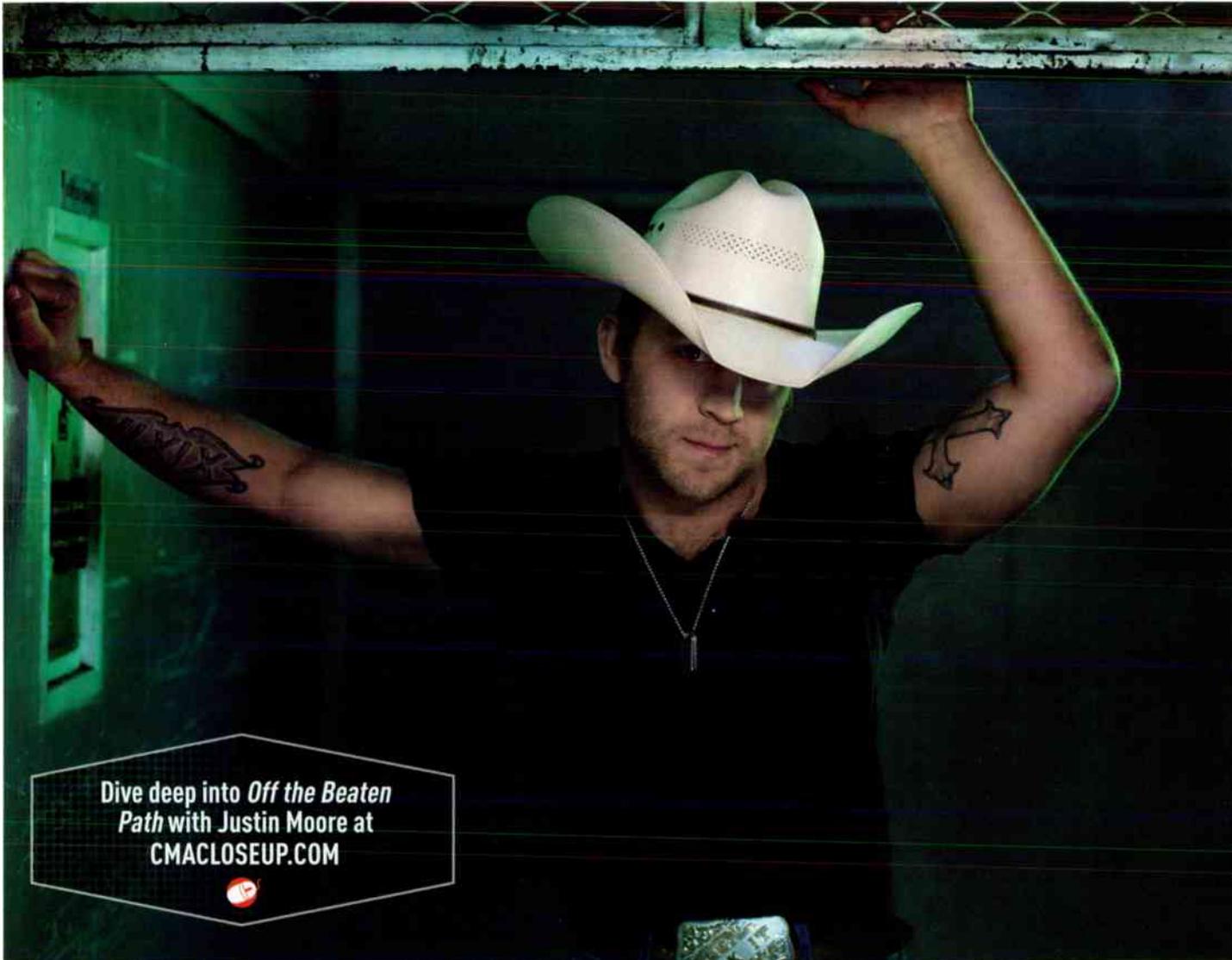
Just the titles alone of those five additional studio tracks on the deluxe version sound like the Justin Moore that his fans have grown to love, including "Beer" (written by Moore, Brandon Kinney and Jeremy Stover), "Big Ass Headache" (Moore, Kinney and Stover) and "Field Fulla Hillbillies" (Bobby Huff, Shane Minor and David Lee Murphy). But that wasn't the only reason Moore chose them to save for his deluxe package.

"Putting an album together is like a puzzle," he reflected. "You put in songs. You pull out songs. For me, the album I cut is the deluxe. The songs on the deluxe were chosen because of different reasons. With some choices, it was because of the fact that we already had similar songs chosen for the standard. In some cases, it was because of the song being a fan favorite already."

Produced by Stover, the album comes as a welcome treat to Moore's fans, who have waited for two years for some Moore music. "It's crazy that this is my third album already," said the young artist, who found his place on the map of a constantly changing Country genre with "Small Town USA" and "Til My Last Day" (both by Moore, Brian Maher and Stover) and "If Heaven Wasn't So Far Away" (Dallas Davidson, Robert Henry Hatch and Brett Jones).



JUSTIN MOORE
POSES WITH A
FAN AT THE HGTV
LODGE IN FAN
ALLEY DURING
CMA MUSIC
FESTIVAL 2013.



Dive deep into *Off the Beaten Path* with Justin Moore at CMACLOSEUP.COM



It is also something of a change in direction, as Moore sees it. His first two albums, *Justin Moore* and *Outlaws Like Me*, were certified Gold, with *Outlaws Like Me* debuting at No. 1 on the *Billboard* Country Albums chart.

Even so, he knew full well that to remain current, he needed to be open to change. "With the business ever changing, it was my intention to also evolve as an artist and a songwriter and stretch my limits in order to grow my fan base to a point that it hasn't been yet," he said. "We've accomplished a lot and been very successful, but the end goal is to go out there and headline arenas. I felt like we needed to grow a bit on this album in order to do that."

The effort is paying off. Moore's most recent hit, "Point At You"

(Ross Copperman, Rhett Akins and Ben Hayslip), was the fastest-rising single of his career. And on Nov. 1, he'll be in Springfield, Mo., to commence a headlining tour, joined by Randy Houser and Josh Thompson.

"We have been able to not only accomplish so much with the first two albums, but also the singles and the shows," Moore reflected. "It's just been amazing. I've said for a long time that I was proud of both of them. It's been one of the most humbling, rewarding and exciting things to watch both albums go Gold. It just doesn't happen these days."

BigMachineLabelGroup.com/artist/Justin_Moore;

[@JustinColeMoore](https://twitter.com/JustinColeMoore)



by EILEEN SISK

ABC's hour-long television show "Nashville" returned on Sept. 25 after a first season that averaged 8.5 million viewers per episode, according to *The Hollywood Reporter*. The drama showcases music from some of Nashville's best writers and was the brainchild of Steve Buchanan, R.J. Cutler and Callie Khouri, each an Executive Producer of the program.

Khouri's husband, T Bone Burnett, was Executive Music Producer for the first season of "Nashville." For Season 2, he was succeeded by Buddy Miller, another Grammy winner who worked alongside Burnett in Season 1.

How did you get involved with "Nashville"?

I got called to work on the show from the very beginning, for the pilot. Callie Khouri got in touch with me. I was actually on a boat in the middle of the ocean. We just happened to be hitting a port when the phone rang, and it was Callie. She told me about the show and asked if I wanted to work on the music. So I worked on several songs for the pilot.

How do you weigh your own musical taste against the more commercial Country sound that the show emphasizes?

I believe we're going to have great songs on the show. That's what we did last year too. We all went through the songs and picked songs for the show based on the characters. Some things can be used that are commercial and still be great songs. The two can go hand in hand. It's not like I'm devoted to some camp of guys that sit around a campfire and sing old folk songs. I like pop music, if it's good. I'm not going against my conscience. We're just trying to pick really good songs for all the characters and producing stuff up.

photo: Paul Moore

BUDDY MILLER

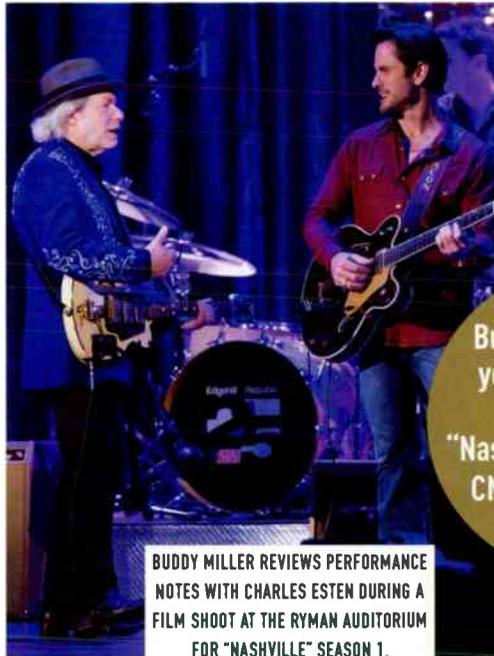
SHAPES THE SOUND OF ABC'S "NASHVILLE"

How did you start assembling songs to review?

Last season, I called up a lot of friends. I called up Gillian Welch, Patty Griffin, Kate York, Sarah Buxton, Lucinda Williams ... and I called up the guy who lives in back of me, Dan Auerbach (of The Black Keys), all to work on the show. That's where it started, with the writers, and it grew from there. So I feel like we have a cornerstone of incredibly great, tasteful writers and songs. We're trying to keep it there. And you know, these actors are all doing their own vocals. That's really something, to be able to step up and pull that off. And they're really good! I could say they all do their own vocals and not say they're really good, but they are *really* good.

Does the music dictate the direction of the storyline or vice versa?

I'd say vice versa. We usually hear, almost on a daily basis, what kinds of songs are needed and where the story's going. Then when we hear where the story's going, we look for songs along those lines. The Music Supervisor on the show, Frankie Pine, is great at that, collecting songs. And then we all go through them.



BUDDY MILLER REVIEWS PERFORMANCE NOTES WITH CHARLES ESTEN DURING A FILM SHOOT AT THE RYMAN AUDITORIUM FOR "NASHVILLE" SEASON 1.

Buddy Miller takes you further behind the scenes of "Nashville" Season 2 at [CMACLOSEUP.COM!](http://CMACLOSEUP.COM)

How do the actors' vocal ranges and strengths as singers influence how you choose material for their characters?

When I first met the Gunnar and Scarlett characters (portrayed by Sam Palladio and Clare Bowen) for the pilot, I got the song in advance that they were going to be singing ("If I Didn't Know Better," written by Arum Rae and John Paul White of The Civil Wars). He (White) sings extremely high — he sings notes that I can't even hear! I was really concerned about it, so I went and met with the Scarlett and Gunnar characters. We found a little conference room in a hotel, and I brought them a guitar and heard them sing it — and I was amazed at their range! Somehow, this show has gotten some really talented actors with great voices and wide ranges. There have really been no limitations, as far as that goes.

"IT'S NOT LIKE I'M DEVOTED TO SOME CAMP OF GUYS THAT SIT AROUND A CAMPFIRE AND SING OLD FOLK SONGS." — Buddy Miller

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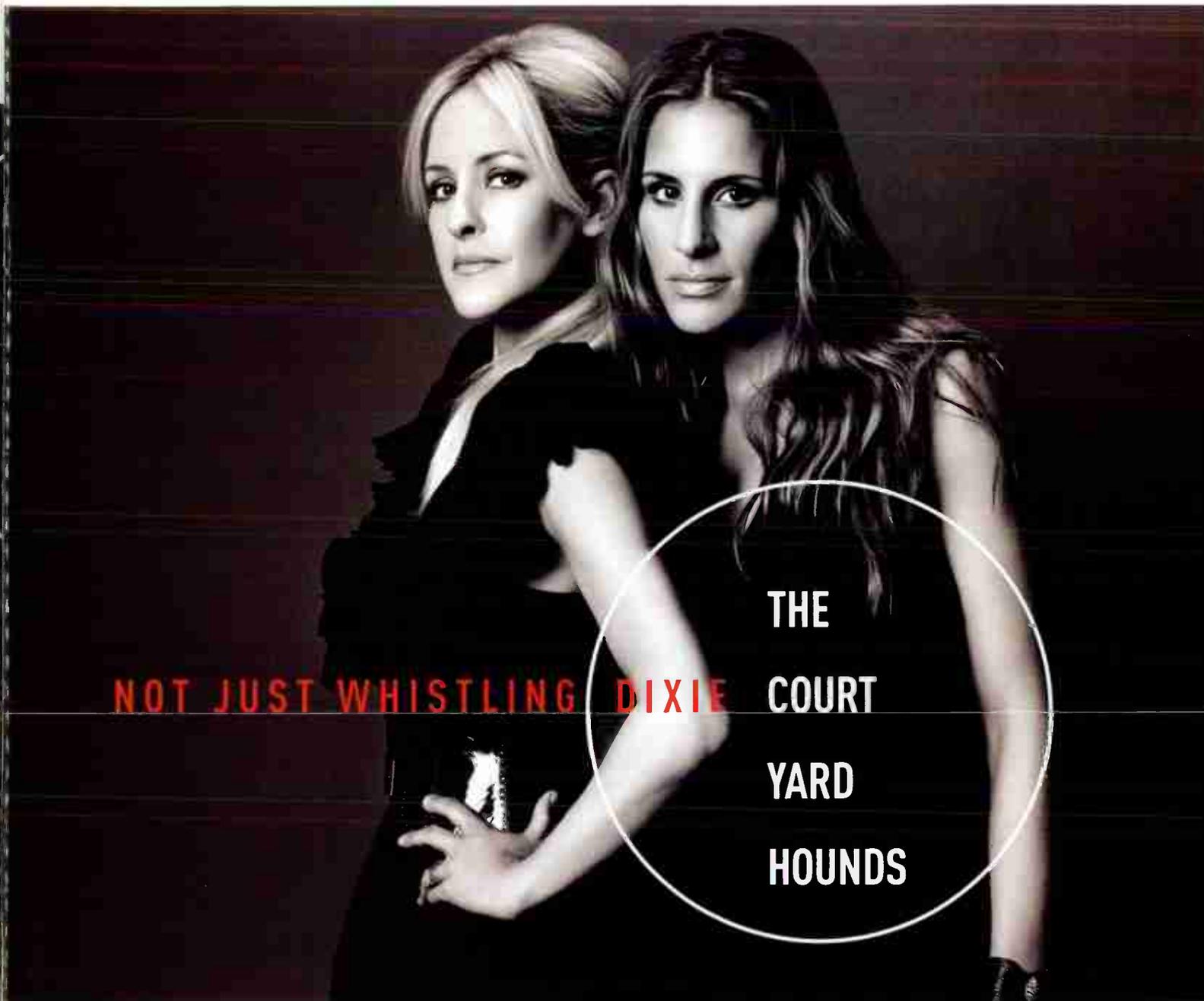
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NOT JUST WHISTLING DIXIE

THE
COURT
YARD
HOUNDS

by KEN TUCKER

Let's get this out of the way right up front. The Court Yard Hounds, composed of sisters Emily Robison and Martie Maguire, will always be linked to another group they're a part of — the Dixie Chicks. Formed in 1989 with Laura Lynch and Robin Lynn Macy, they pared down to a trio with lead singer Natalie Maines. In this configuration, they won 10 CMA Awards and dominated Country Music from the late 1990s until 2006, when their ongoing recording hiatus began.

The story behind this hiatus is the stuff of Country Music history. In 2003, Maines uttered now-famous words at a concert in London to express displeasure over the impending second Gulf War: "We do not want this war, this violence, and we're ashamed that the President of the United States is from Texas."

continued on page 26 ...

CASSADEE POPE

You've got to hand it to Blake Shelton: He knows how to pick winners. When he recruited Cassadee Pope for Team Blake on 2012's "The Voice," he found an artist with that rarest of assets: outstanding chops tempered by interpretive sensitivity.

On her debut album for Republic Nashville, *Frame By Frame*, produced by Dann Huff and, on selected tracks, Nathan Chapman, Max Martin and Shellback, Pope does hit the occasional spectacular high note, but these only drive rather than obscure the essence of the song. The final, skyrocketing note on "You Hear A Song" (Nathan Chapman and Pope) is even lowered in the mix, so that we hear it not as fireworks but as a continuation of the song's complex message.

Her real strength shows in more subdued moments, as she gets inside of a lyric. On her first single, "Wasting All These Tears" (written by Caitlyn Smith and Rollie Gaalswyk), she takes us immediately into the heart of this forlorn story. We find the protagonist collapsed on her bathroom floor, desperate and despairing. Pope taps into her inner darkness on the verses; more impressively, as the melody climbs on the chorus, she uses the crescendos to make these shadows even more tangible.

From her first voice lessons at age 4 to her triumph on national television, Pope's ascension has been steady and strong — and it's just beginning.

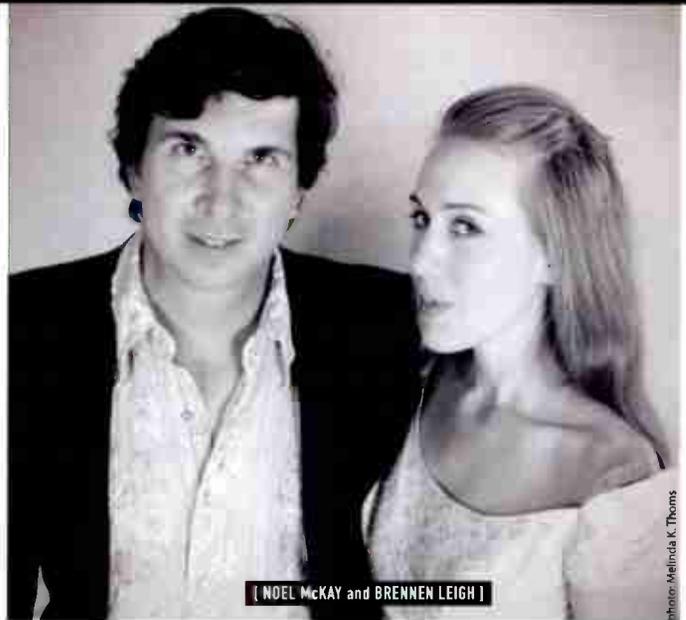
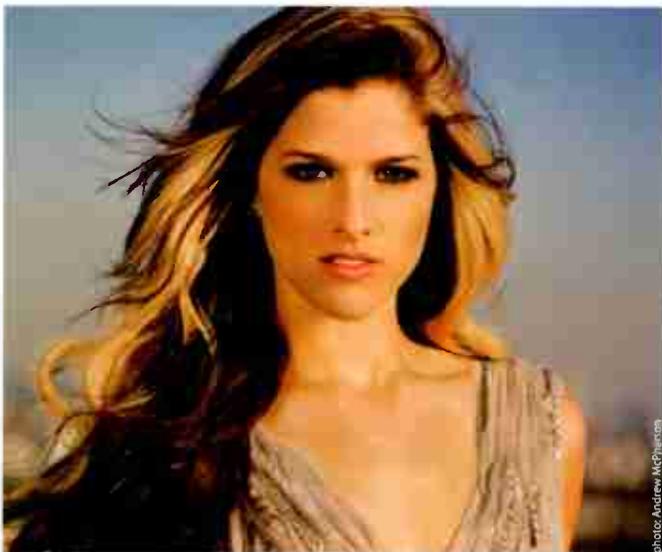
CassadeePope.com;
 **@CassadeePope**

Q What song would you love to cover?

A "Best of You" by Foo Fighters. I could really have fun with it at a live show."

Q What song do you wish you had written?

A "Cry," by Faith Hill."



BRENNEN LEIGH AND NOEL MCKAY

Before *the World Was Made* is a delicious mix: raw, retro Country plus sweet irony. That's apparently the specialty of Brennen Leigh and Noel McKay, the Austin-based duo whose debut, on their B&N imprint, is hilarious, sentimental and profound, usually all at the same time.

Produced by Gurf Murlix, with only one of its 12 tracks penned by an outside writer, this album draws from Guy Clark, Lucinda Williams, the Louvin Brothers and, perhaps unconsciously, Nichols and May. Backed by a bare-bones band that consists of a drummer playing mainly snare, an acoustic bassist and occasional guests, they ponder love's absurdities. A theme emerges in their titles alone. "Breaking Up Is Easy" is followed by "Breaking Up and Making Up Again," in which McKay intones, "I forgot that you're a bore," and Leigh responds, "And I forgot how loud you snore," both singing with a delightfully flat, deadpan delivery.

And who could resist the wisdom of "Let's Go to Lubbock on Vacation," which reasons that if they survive a week or so there, they'll know they're in love? Or "The Only Other Person in the Room," a forlorn pickup song involving the last two folks in the honky-tonk at closing time?

But then they close with "Great Big Oldsmobile," an unexpectedly touching pledge of lifelong adoration. "I'll be deafer than a post and grayer than a ghost, but you'll still steam my glasses up when you're 92," McKay promises — and we believe him.

BrennenLeighAndNoelMcKay.com;
 **@BrennenLeigh; @McKayNoel**

Q Who would portray you in a biopic?

A McKay: "Jackie Chan."
 LEIGH: "Brigitte Bardot, of course."

Q What is your pet peeve?

A LEIGH: "Everything."
 McKay: "Tailgating."

TYLER FARR

T Tyler Farr celebrates girls and trucks. Just what Country Music needs, right?

In Farr's case, absolutely. He follows a familiar path through much of *Redneck Crazy*, his Columbia Nashville debut. But every now and then he slams on the brakes and veers in an unexpected direction.

Farr's drawl draws from somewhere south of his hometown, Garden City, Mo. He rasps too, whether it's from loving the outdoorsman's lifestyle or working four nights each week at Tootsies Orchid Lounge. (The legendary Nashville venue hired him originally as a bouncer.)

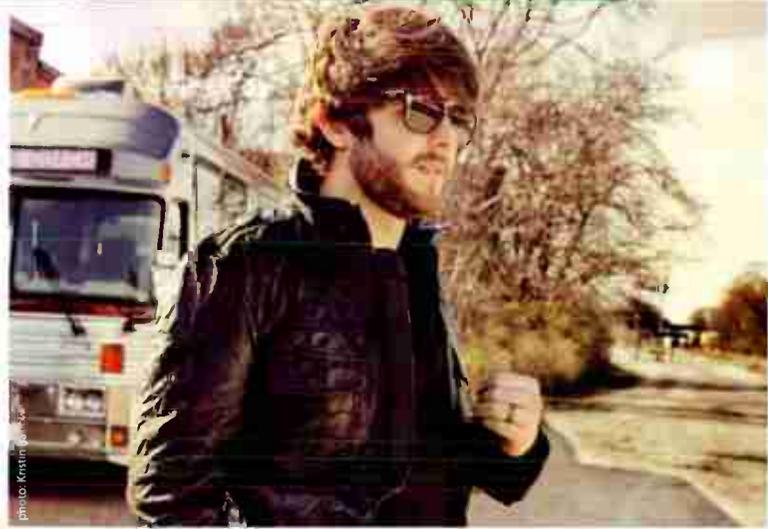
His music is catchy, riff-heavy and steeped deep in tradition. He knows what kind of image he projects. But he has fun with it too, on "Wish I Had a Boat," which is all about ... wishing he had a boat. On various tracks, he compliments his ladies by comparing them to moonshine.

Then hold on for those sudden turns. The title track, let's be honest, paints a scary picture of a jilted lover beaming his truck's lights into his ex's window at 3 AM and hurling empty beer cans at "both of your shadows" inside. This guy sounds dangerous; but on the other hand, Farr fully conveys his raw fury and pain without apology.

Yet on the last track, "Living With the Blues," Farr goes solo, just acoustic guitar and a near-whispered lyric that reflects fragility and doubt. These *yin* and *yang* performances suggest there's much more in Farr's artistry than mere boat lust.

TylerFarr.com; [@TylerFarr](#)

- Q** What would you put in your personal time capsule?
- A** "What the hell is a time capsule?"
- Q** What are your greatest challenges?
- A** "I want to be remembered. I want to be legendary."



THOMAS RHETT

We start with a party and end with a prayer on *It Goes Like This*, Thomas Rhett's debut on The Valory Music Co. "Whatcha Got in That Cup" (written by Rhett, Craig Wiseman and Rhett Akins, who doubles in life as Rhett's father) opens the album with a collision of Mississippi slide guitar, a Bo Diddley beat and even some turntable scratches — a high-impact olio.

Rhett co-wrote eight songs. (His dad had a hand in writing five.) But the overlay of influences belongs to Rhett alone. He grew up loving all kinds of music. His junior high school band, the High Heeled Flip Flops, was more Green Day than Grand Ole Opry. Countless frat gigs helped fuse Rhett's many parts into a party-hearty whole.

That mood prevails throughout *It Goes Like This*, produced by Jay Joyce, Michael Knox and Luke Laird, from the raucously hollered "Front Porch Junkies (ReMix)," an electro-pulsating paean to more or less doing nothing while hanging out on a front porch, to the slow-lurching, mock-apologetic "Sorry for Partying" (Barry Dean, Jimmy Robbins and Rhett).

The last track, "Beer with Jesus" (Rhett, Rick Huckaby and Lance Miller), starts with a bit of characteristic sly humor. But a sweetly sad mood takes over, through questions Rhett imagines asking his drinking buddy over a couple of rounds. "How'd you turn the other cheek to save a sorry soul like me?" he sings, and we sense there's depth within Rhett's down-home demeanor.

ThomasRhett.com; [@ThomasRhett](#)

- Q** What is your favorite food on the road?
- A** "Carrots and spicy hummus ... weird."
- Q** What song would you love to cover?
- A** "Teenage Dream," by Katy Perry."

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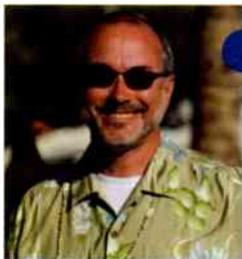


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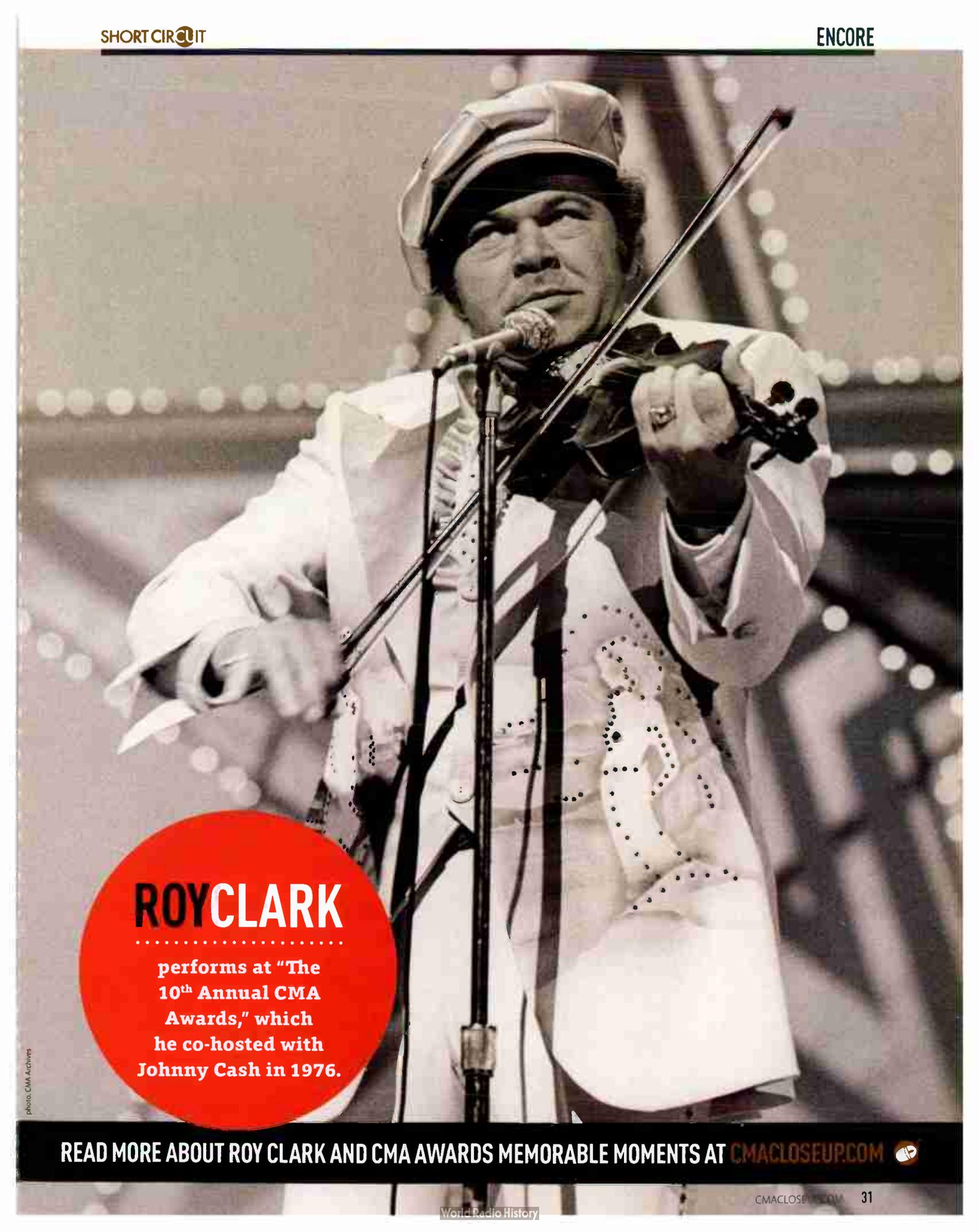
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A black and white photograph of Roy Clark performing on stage. He is wearing a white, ruffled, sequined suit jacket and a matching white cap. He is playing a violin and holding a bow. A microphone is positioned in front of him. The background is blurred with bokeh lights.

ROY CLARK

.....
performs at "The
10th Annual CMA
Awards," which
he co-hosted with
Johnny Cash in 1976.

photo: CMA Archives

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Sheryl Crow's
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