

# CMA Close Up

2010 | VOLUME 2

## COUNTRY MUSIC HALL OF FAME INDUCTEES

Jimmy Dean, Ferlin Husky,  
Billy Sherrill and Don Williams

## LADY

## ANTEBELLUM

Topping Charts with Truth

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Harold Bradley, Dann Huff  
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**CMA IS AT WORK ON BEHALF OF ITS MEMBERS AND THE INDUSTRY AT LARGE.****CMA MUSIC FESTIVAL**

Many of the biggest acts in Country Music have already confirmed as performers for this year's Festival as ticket sales set a record pace.

**KEEP THE MUSIC PLAYING**

CMA adds new income streams to its donations for music education in Metro Nashville Public Schools, including \$1 per ticket to the new Fontanel Mansion purchased by attendees during CMA Music Festival.

**ST. JUDE MUSIC FEST ROAD RACE**

A new CMA Music Festival event, hosted by Jo Dee Messina, raises funds for St. Jude Children's Research Hospital.

**BILLBOARD COUNTRY MUSIC SUMMIT**

CMA joins *Billboard* to premiere a two-day conference on the state of Country Music just before CMA Music Festival opens.

**COUNTRY MUSIC HALL OF FAME**

CMA prepares to honor Jimmy Dean, Ferlin Husky, Billy Sherrill and Don Williams with induction ceremonies.

**"STORY TELLERS AND STORY KEEPERS"**

CMA partners with the Library of Congress on a long-term mission to expand the institution's holdings on Country Music.

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CMA expands its performance series dedicated to raising awareness of great contemporary Country songs and those who create them.

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CMA unveils dramatic new findings to its in-depth study of Country Music consumers.

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Member health insurance benefits range from a three-year freeze on premiums to free initial consultation with a holistic counselor.

**CMA INDUSTRY INSITE**

The educational series adds four new Webisodes in the first quarter, featuring PROs, radio charts, maximizing merch and syndicated radio. Webisodes are posted the third Monday of the month. CMA members are invited to submit questions to the experts appearing in each episode, with replies posted when received.

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PLEASE RECYCLE  
THIS MAGAZINE



# BLAKE SHELTON

by JIM KILPATRICK

When Country fans talk, artists listen. So when fans kept asking Blake Shelton when he was going to put out a new album, their hopeful refrain kept hammering away at him. After all, he hadn't released anything new since *Startin' Fires* in November 2008. Before that, there'd been a three-year lag between *Pure BS* and Blake Shelton's *Barn & Grill*. If things continued at this rate, Shelton half-joked, he might be eligible for Social Security before he'd get many more albums out.

At the same time, Shelton's producer Scott Hendricks was thinking along similar lines. With singles taking significantly longer to climb the charts (often the better part of an entire year) and album projects being delayed as a result, the Warner Music Nashville Senior VP of A&R wondered: What if there was a better way to market the music? What if there was a way to shorten the time between album releases and get new product into fans' hands faster? What if artists could release an abbreviated CD each time they came out with a new single? He believed Shelton's strength with radio and popularity with fans made him the perfect candidate to explore these ideas.

"I remember Scott first talking to me about the idea of an album with only six songs on it when he first came over to Warner Bros. as head of A&R," Shelton recalled. "He thought we could sell it for \$5 or \$6. He continued talking about it with me as album sales kept falling and singles were taking longer and longer at radio. I began to see the disconnect and the idea became more appealing. I realized, man, I could release a new album every time I put out a new single. I could constantly have new music out there and not wait. Finally I just said, hey, if it makes sense, let's do it."

Shelton's management team at Starstruck Entertainment saw the value of the gamble and opted in, as did his label, Warner Bros./Reprise Records. With the players in place, the stage was set for *Hillbilly Bone*, which is slated to be the first of two "Six Paks" Shelton will release in 2010, each hopefully fueled by a hit single at radio.

From an artist's viewpoint, said Shelton, "There's nothing worse than cutting an album and knowing it's gonna be another year and a half or two before you get to record again. By then, maybe you're singing better or people's mood is different, or you've written stronger songs or you've grown as an artist. But you can't go back and record — you have to live with your current album for the next 18 months. This way, publishers and songwriters can pitch me songs all the time. And a couple of months later I could have them out on a new CD. I wouldn't have to tie up songs on hold for eight months or longer."

Written by Luke Laird and Craig Wiseman and released the first week in November, *Hillbilly Bone's* title single was an immediate smash at radio, becoming Shelton's fastest-breaking career single and his sixth to peak at No. 1. The album scored too; spanning an emotional range from the cocky bravado of "Kiss My Country Ass," written by Rhett Akins, Dallas Davidson and Jon Stone, to the sentimental romanticism of Lee

Brice's, Jerrod Niemann's and Stone's "You'll Always Be Beautiful" in just a half-dozen tracks, it debuted at No. 3 on *Billboard's* Top 200, making it Shelton's highest chart debut to date, and No. 2 on its Top Country Albums chart.

Adding Trace Adkins to the song and the video was a no-brainer. "Trace and I have talked about recording together for years," Shelton said. "When I heard this song, it sounded a lot like something Trace would have done on one of his own albums, like 'Honky Tonk Badonkadonk.' First we just had him do the harmony part, but then the more we listened, the more we thought that was kind of stupid, that the song had a lot more potential as a duet than with just me singing on it. I don't know how well you know Trace, but when I called and asked him if he'd come back in the studio, he said in that deep voice of his, 'Well, hell, man. I've already been down there once — you know, you're getting on my nerves... OK, I'll come back.' It really made the record."

With a hit single on the charts, the next big question was how to position, publicize and promote the Six Pak. It was crucial that Shelton's fan base perceive *Hillbilly Bone* as a complete CD, his sixth studio album, with another following behind it by year's end.

Peter Strickland, Senior VP, Brand Management, Warner Music Nashville, and his team approached digital retailers individually, explaining the concept and asking for support and visibility. With brick-and-mortar accounts, they requested dedicated rack space for the Six Pak. The label also made sure that the CD's packaging and artwork featured the Six Pak logo and front stickering helped identify it to consumers. The game plan also called for holding back the single from online digital sites so the label could boost video sales first.

"Typically, we like to make our music available to consumers the minute they hear it on a TV show or on radio," Strickland noted. "We want them to have the ability to go to any of our digital partners and purchase it immediately. In this case, though, we held the single back and released the video first. Based on the music and the guest star in the video, we thought we might get the opportunity to sell through some videos, which usually isn't a strong point with any digital partner. Videos don't typically sell all that well. Only a handful do, and they usually aren't Country unless you're Taylor Swift. We released the 'Hillbilly Bone' video the same week in November that the single went to radio. It worked extremely well. It put us in the Top 5 videos of all genres, which then got us on the main page at iTunes and is Blake's top-selling video to date. We gained visibility where we wouldn't normally have had any."

The record company let the video sell all the way up to the Tuesday before Christmas before releasing the digital single just in time to cash in on gift card purchases. The plan worked beyond all expectations, according to Strickland.

"Blake got great visibility across the board with all our digital partners, and his single debuted with more than 71,000 units the very first week. If we'd done it the traditional way, we *might* have seen 2,000 or 3,000 a week until radio momentum eventually kicked in. But by holding the single off for six or seven weeks and coming with the video first, we saw huge impact. It could have taken an extra five to 10 weeks to get the same results if we'd done it the traditional way."

**"THERE'S NOTHING WORSE THAN CUTTING AN ALBUM AND KNOWING IT'S GONNA**

# BIG PLANS in SMALL PACKAGES THE STORY BEHIND HILLBILLY BONE

By the time the *Hillbilly Bone* Six Pak was released March 2, Shelton's single had already cracked the Top 5. The artist had been personally talking up the project with his fans for months through social networking sites, Twitter and his own Web site. In mid-February, [BlakeShelton.com](http://BlakeShelton.com) offered fans a limited window of opportunity to preorder the Six Pak with bonus perks. They could purchase the "BSer Hillbilly Bone Premiere Pak" with a one-year fan club membership, exclusive T-shirt and autographed Six Pak CD (\$34.99); the "BSer Hillbilly Bone" package with one-year fan club membership and autographed copy of the Six Pak (\$24.99); or the "Tee Pak" version which came with an autographed CD and a T-shirt (\$18.99).

Nashville record labels have released six-track EPs in the past, but *Hillbilly Bone* is competing with full-length albums and listing on Nielsen SoundScan as a regular Shelton album. "We may be the first ones in the market to try this," WMN's Strickland observed, "but other people are watching our effort closely. There are a lot of eyes on this project to see how it works."

Hendricks likens the Six Pak to giving fans a "Value Meal," where price is lowered to entice people to purchase more items, more often. "Fans are a lot more apt to let go of \$5 or \$6 than \$10 or \$11," he reasoned. "We're hoping that rather than only buying the single, they might say, 'Hey, for a couple more dollars, I can get a value here' and buy the CD. Even if they're not already a Blake Shelton fan, for just \$3 or \$4 more they get to test out this artist and see if they like him. And if they do like what they hear, we can engage them again with another CD in just a few months."

"The goal here is to sell more albums," Strickland noted. "If we find we're selling the same amount of Six Paks as we would a full-priced album, then it becomes a matter of half the music at half the cost. So then we have to sell twice as many to generate the same revenue. The good thing is, we have a lot of flexibility built in — if consumers don't react right away, we can come out with another Six Pak. Or we could combine both Six Paks and put them out as a full album."

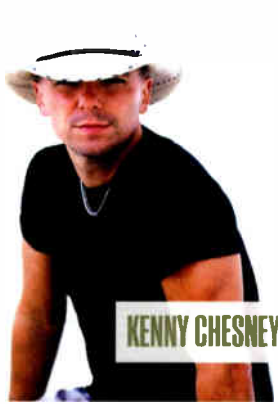
Meanwhile, no one is more excited — or more focused on success for his Six Pak — than Shelton himself. "I think this could completely change the business model of how we release Country Music and how we sell it," he said. "This is a way to put out new product continuously and keep it fresh. Publishers are gonna love it. Songwriters are gonna love it. Fans should love it because by the end of a year, they could have three of my albums, which is 18 new songs. I can't imagine it not working."

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

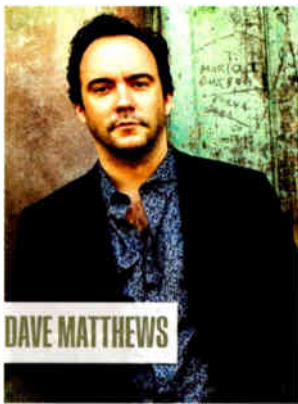


BE ANOTHER YEAR AND A HALF OR TWO BEFORE YOU GET TO RECORD AGAIN." *Blake Shelton*





KENNY CHESNEY



DAVE MATTHEWS

# 2

## FOR THE SHOW

Duets have long been a staple of Country Music, and whether it's Kitty Wells and Red Foley crooning their 1954 smash "One by One" or Taylor Swift and Colbie Caillat teaming up on "Breathe," most great singers make it look easy.

A lot of thought and planning, though, go into bringing two acts together to record a duet, particularly when the artists are signed to different record labels. Everything, from agreeing on what song to sing and what key to do it in to negotiating how their record companies are going to market and promote the single, needs to be worked out in advance.

More serendipitous than most inter-label pairings was "Bare Skin Rug," a collaboration between Blake Shelton and Miranda Lambert, from Shelton's album, *Startin' Fires*. "They wanted to present the song as they'd written it, which was around a campfire," said producer Scott Hendricks, Senior VP, A&R, Warner Music Nashville. "I have a farm with a fire pit where we've done quite a few acoustic shows. I thought it would be a great opportunity to pull everyone on Blake's team together, which included the label, his management and booking agency, to have a barbeque party/recording session to capture the song in the spirit of how it was written.

"It was a magical evening that ended up being an hour-and-a-half concert, with Miranda singing harmony on practically every song. When you hear those crickets chirping on the record, it's real. It sounded exactly like that around the campfire at my farm that night."

This collaboration was facilitated by the fact that Shelton and Lambert, who records for Columbia Nashville, have been dating since 2006. It was nearly as organic a process to arrange BBR artist Jason Aldean's remake of Alabama's breakthrough single "My Home's in Alabama," done as a duet with the group's lead singer Randy Owen and available only as a bonus download track with purchase of Aldean's CD *Wide Open* at Wal-Mart.

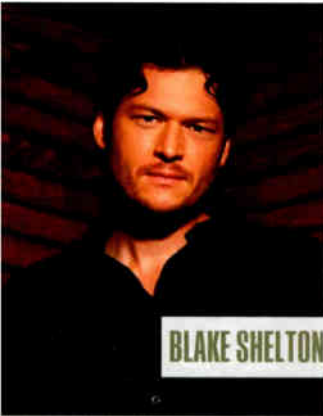
"I'd always wanted to record one of Alabama's songs and just brought it up one day," said Aldean. "It just so happened that Randy had just signed a deal with Broken Bow. The next thing I know, the head of the label (Benny Brown, BBR President/CEO) had talked to him about it and he was all in favor of it."

"I thought it was really something neat, to take a song that launched the career of Alabama and to be able to sing it with somebody that I genuinely thought loved the song," said Owen. "If it had been something that the record company or manager wanted to happen, I don't think I would have done it, unless it was a contract thing that I couldn't get out of."

Rather than try to put his own spin on the song, Aldean had his band learn and record it as close to the original as they could. "We learned it lick for lick how they played it, right down to the guitar tones," he said.

This approach to arranging posed unique challenges for producer Michael Knox. "I had to go in with my engineer and find old tones and elements from the '70s," he said. "We had to imitate the strings and we used a vintage snare sample on the song. We probably spent more time cutting that duet than we did any other song on the album."

Homage or not, Knox still wanted the updated version of "My Home's in Alabama" to bear Aldean's stamp, which is why he had him sing most of the song. "The key



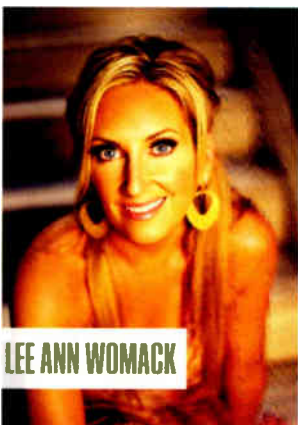
BLAKE SHELTON



MIRANDA LAMBERT



ALAN JACKSON



LEE ANN WOMACK

**"It was really something neat, to take a song that launched the career of Alabama and to be able to sing it with somebody that I genuinely thought loved the song."** – Randy Owen of Alabama on Jason Aldean

was finding that right spot for Randy," he explained. That turned out to be the second verse, the portion of the song that Owen "remembered as his most personal."

He applied a similar approach when Aldean and Lambert recorded the song "Grown Woman" for Aldean's previous album, *Relentless*. "We had to find a sweet spot so that Miranda's voice was recognizable, a spot where Jason's vocal wouldn't get too low and hers wouldn't get too high," Knox remembered.

Sometimes, though, getting two voices to mesh on a recording can mean changing keys from verse to verse or even tweaking the melody a bit, as in the case of "Beautiful World," a track from Capitol Records Nashville artist Dierks Bentley's *Feel That Fire* that features Credential Records artist Patty Griffin on guest vocals.

photos: Jason Aldean - Kristin Barlowe; Dierks Bentley - Jim Wright; Kenny Chesney - Glen Rose; Patty Griffin - Trace Goulet; Alan Jackson - Russ Harrington; Miranda Lambert - Randee St. Nicholas; Dave Matthews - Red Light Management; Randy Owen - Joe Hardwick; Blake Shelton - Russ Harrington; and Lee Ann Womack - Danny Clinch



## THE ART AND BUSINESS BEHIND COUNTRY VOCAL DUETS

by BILL FRISKICS – WARREN

"The key stayed the same," said producer Brett Beavers, who also co-wrote the song with Jim Beavers and Bentley. "But we changed a couple of melody lines because they weren't in the greatest key for Patty to take the lead on. We didn't want her to be a slave to the original melody. In fact, we wanted her to do things with it, because she's got that kind of voice that when she gets in a certain spot, she really sells the song."

Conveying the message of his song, one that acknowledges the planet's problems but ultimately affirms its beauty, was key to Bentley, who performed "Beautiful World" in 2008 with full orchestral accompaniment and Norwegian pop vocalist Marit Larsen as his duet partner at the annual Nobel Peace Prize concert in Oslo, Norway.

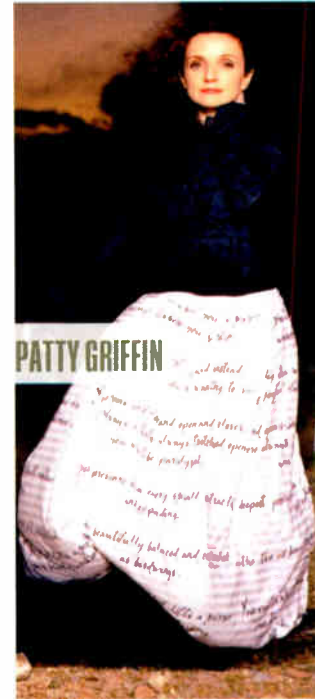
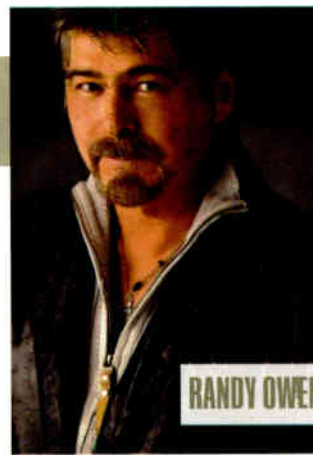
"Adding Patty's voice to the mix, it just helped cement the gravity of the lyrics," said Bentley, who admitted that he'd always hoped to have Griffin sing on one of his albums. "She really added an earthiness, a weight, that wasn't there when I sang it by myself. I can't imagine hearing the song now without her voice on it."

The stories behind "Beautiful World" and "My Home's in Alabama" suggest that duets are often driven more by artistic than commercial concerns, though this isn't necessarily always true. "Duets are funny," Beavers acknowledged. "Sometimes new artists need them to help them get up the charts for the first time. Somebody's struggling and they do a duet, and all of a sudden they're up there in the Top 20."

That sort of push wasn't necessary either for Aldean or Bentley. Even so, a match to an established artist can enhance the stature of performers who continue to grow their reputations. That was especially true in the pairing of Owen with Aldean, whose admiration was clear when he interviewed his older labelmate on an installment of the interview program "One to One," shown on GAC. "The younger guys get credibility by bringing the older guys in," said Knox. "Jason grew up on Randy's music. 'My Home's in Alabama' is the first song he learned to play."

This *quid pro quo* can work both ways by giving the careers of proven acts — even Country Music Hall of Fame members like Owen — a boost as well. "It was kind of cool for the label," Aldean said of his collaboration with Owen. "Not that Randy isn't an established act, but as far as being a solo act, that's kind of new territory for him."

Duets also tend to fare well when it comes time for annual award shows. "It would have been a cool thing to sing 'Beautiful World' at the Grammys this year," said Bentley, who was nominated in the Best Country Collaboration with Vocals category. "I can't tell you how many people have come up to me and talked about this song. It's a powerful song, the voices together. It's not just two singers: We're bringing two worlds together."



**"She really added an earthiness, a weight, that wasn't there when I sang it by myself."**

– Dierks Bentley on Patty Griffin

## IT TAKES 2 RECENT COUNTRY DUETS

The guest duet artist remains a frequent added value in the Country genre, as indicated by these recent albums.

JASON ALDEAN, RANDY OWEN *Wide Open* | THE BELLAMY BROTHERS, THE BACON BROTHERS *Anthology Vol. 1* | DIERKS BENTLEY, PATTY GRIFFIN, DEL MCCOURY AND FRIENDS *Feel That Fire* | BLIND BOYS OF ALABAMA, ASLEEP AT THE WHEEL, RANDY TRAVIS *Duets* | BOYS LIKE GIRLS, TAYLOR SWIFT *Love Drunk* | BROOKS & DUNN, REBA MCENTIRE, JERRY JEFF WALKER *Cowboy Town* | MELONIE CANNON, WILLIE NELSON *And the Wheels Turn* | ROSANNE CASH, ELVIS COSTELLO, BRUCE SPRINGSTEEN, JEFF TWEEDY *The List* | KENNY CHESNEY, DAVE MATTHEWS, MAC MCANALLY, WILLIE NELSON, THE WAILERS *Lucky Old Sun* | BILLY RAY CYRUS, MILEY CYRUS *Back to Tennessee* | CHARLIE DANIELS, VARIOUS ARTISTS *Joy to the World: A Bluegrass Christmas with Charlie Daniels and Friends* | DAUGHTRY, VINCE GILL *Leave This Town* | COLT FORD, KEVIN FOWLER, JOSH GRACIN, JOE NICHOLS, JAMIE O'NEAL, JAMES OTTO, TY STONE, DARRYL WORLEY *Chicken and Biscuits* | THE GRASCALS, MERLE HAGGARD *The Famous Lefty Flynn's* | JESSICA HARP, VINCE GILL *A Woman Needs* | JACK INGRAM, DIERKS BENTLEY, PATTY GRIFFIN *Big Dreams & High Hopes* | CHRIS ISAAK, MICHELLE BRANCH, TRISHA YEARWOOD *Mr. Lucky* | ALAN JACKSON, LEE ANN WOMACK *Freight Train* | GEORGE JONES, VARIOUS ARTISTS *Burn Your Playhouse Down: The Unreleased Duets* | CLEDUS T. JUDD, BROOKS & DUNN, COLT FORD, ASHTON SHEPHERD, DARYLE SINGLETARY *Polyrically Uncorrect* | SAMMY KERSHAW, JAMEY JOHNSON *Better Than I Used to Be* | JOHN MAYER, TAYLOR SWIFT *Battle Studies* | MONTGOMERY GENTRY, TOBY KEITH, LILLIE MAE RISCHÉ *Back When I Knew It All* | LORRIE MORGAN, TRACY LAWRENCE *A Moment in Time* | DAVID NAIL, MIRANDA LAMBERT *I'm About to Come Alive* | WILLIE NELSON, NORAH JONES, DJANA KRALL *American Classic* | SUZI RAGSDALE, RODNEY CROWELL, GABE DIXON *Best Regards/Less of the Same* | COLLIN RAYE, SUSAN ASHTON *Never Going Back* | BLAKE SHELTON, TRACE ADKINS *Hillbilly Bone* | DARYLE SINGLETARY, CHARLIE DANIELS *Rockin' in the Country* | SUGARLAND, LITTLE BIG TOWN, JAKE OWEN *Love on the Inside* | TAYLOR SWIFT, COLBIE CAILLAT *Fearless* | THEA TIPPIN, AARON TIPPIN *My Way* | CARRIE UNDERWOOD, SONS OF SYLVIA *Play On* | JIMMY WAYNE, WHITNEY DUNCAN, DARYL HALL & JOHN OATES *Sara Smile* | JESSE WINCHESTER, CLAIRE LYNCH *Love Filling Station* | PETER WOLF, MERLE HAGGARD, SHELBY LYNNE *Midnight Souvenirs* | LEE ANN WOMACK, GEORGE STRAIT *Call Me Crazy*

# NEW AVENUES OPEN

Feel like hearing some Country Music? Do what much of America has been doing lately: **Turn on your TV.**

**A**s documented in the Vol. 1 2010 issue of *CMA Close Up*, in "The Year in Country Music" review, the list of TV shows that used Country songs or featured Country acts was long and diverse in 2009. Equally bright are the findings of the most recent updates to the CMA Country Music Consumer Segmentation Study, which note that in 2009 Country Music fans 18-24 access Country Music on television frequently, with 80 percent watching CMT regularly and 73 percent tuning into E! Entertainment Television, for example.

It's no surprise, then, that promotional spots on television can be effective at spreading a Country artist's sound and latest work to a broad audience, particularly for those who are somewhat new to the game. Such was the case for Jynx, whose "Girls Do It Better," written by Dave Bassett and Catt Gravitt, pumped out a sassy and playful energy that proved a good fit for ABC's "Desperate Housewives." "To have one of our songs chosen to promote 'Desperate Housewives,' one of the most popular shows on television, is so exciting," said lead singer Lillie Mae Rische. "We're genuinely thrilled and think the song is a great fit. We love it."

For more established artists, opportunities to write and record music on assignment can be even more lucrative, as illustrated by Kenny Chesney, who cut "This Is Our Time" to add musical punch to ESPN's "College GameDay" — whose opening theme, Big & Rich's "Coming to Your Town," packed a Country punch of its own.

Written by Chesney and Brett James, the song sprang from a dinner that Chesney had in Nashville with ESPN producer Bill Bonnell and sports broadcasters Kirk Herbstreit and Brent Musburger. "It was one of those moments of spontaneous inspiration," Chesney recalled. "We were talking about how much goes into getting on that field, what it means to those guys out there, and Bill Bonnell turns to me and says, 'You ought to write a song about it.' I asked for a cocktail napkin and started writing the verses and the chorus."

A few months later, after recording the song, Chesney stopped by the ESPN offices to let Bonnell hear it. The track was approved quickly for use in dozens of football broadcasts. "The song really captures not just the sacrifice and the full-tilt way these athletes play, but it draws a pretty incredible parallel to what it takes to make it as a musician too," Bonnell observed. "They're more similar than you'd guess — and equally intense."

ESPN used the music of another Country act, Love And Theft, in two programs, "NASCAR Now" and "SportsCenter at the NASCAR Championship," both of which aired on Nov. 22. Additionally, the trio was among the Country acts whose music was featured in promos for daytime dramas televised on ABC and the cable network SOAPnet. Also included were Sara Evans, Lady Antebellum and Sugarland.

In one promo shown on SOAPnet, Love And Theft's "World Wide Open," written by Eric Gunderson and Danny Orton, was remixed into a soundtrack for such attention-grabbing scenes as a character's

marriage proposal and a bedside visit to a hospital patient. In a high-octane promo for "All My Children," the chorus to "World Wide Open" played in the background as a woman in a bridal gown swerved her motorcycle off the road and into the air. The song was also used in promos for "One Life to Live."

"It was neat to see how they used our music to capture the emotion of the scene," said Stephen Barker Liles of Love And Theft. "They picked out parts of the chorus and different verses that matched up with what their show was about. It was pretty cool to see how they mixed it for TV with the clips. There's an art form to doing that."

For artists whose work is disseminated via programs and promotional items on ABC and its affiliated networks, the benefits don't stop at the moment of broadcast. The ABC Music Lounge Web site, [MusicLounge.ABC.go.com](http://MusicLounge.ABC.go.com), supplements this exposure with biographies of acts whose music appears on ABC, exclusive "Live on the Lot" concert performances, a streaming radio station, interviews, interactive components and links that enable fans to hear and download tracks. Love And Theft is the first Country act to be treated to this online coverage.

"There are so many new outlets for discovering music," said Liles. "Country radio is still the main one, but it's also a big deal to get your songs on television. People have their iPhones and TiVo, and if they hear a song, they rewind it. This is what I do: If I hear a good song, I'll pause it, rewind, stick my iPhone up to it and use a song-recognition app. I find out what song it was and then download it on iTunes. People have sent us e-mails telling us they heard our music on TV, went online and checked us out — and now they're fans. So we feel very blessed to get those opportunities to have our music on TV."

This exposure has helped Love And Theft expand its fan base, which gave them extra momentum to build it further as they began a 45-date tour in April as an opening act for Tim McGraw. Other Country acts now featured in the ABC Music Lounge include Brooks & Dunn, Gloriana, Emmylou Harris, Miranda Lambert, Loretta Lynn, Martina McBride, Rascal Flatts, Sugarland, Taylor Swift, Carrie Underwood and Zac Brown Band.

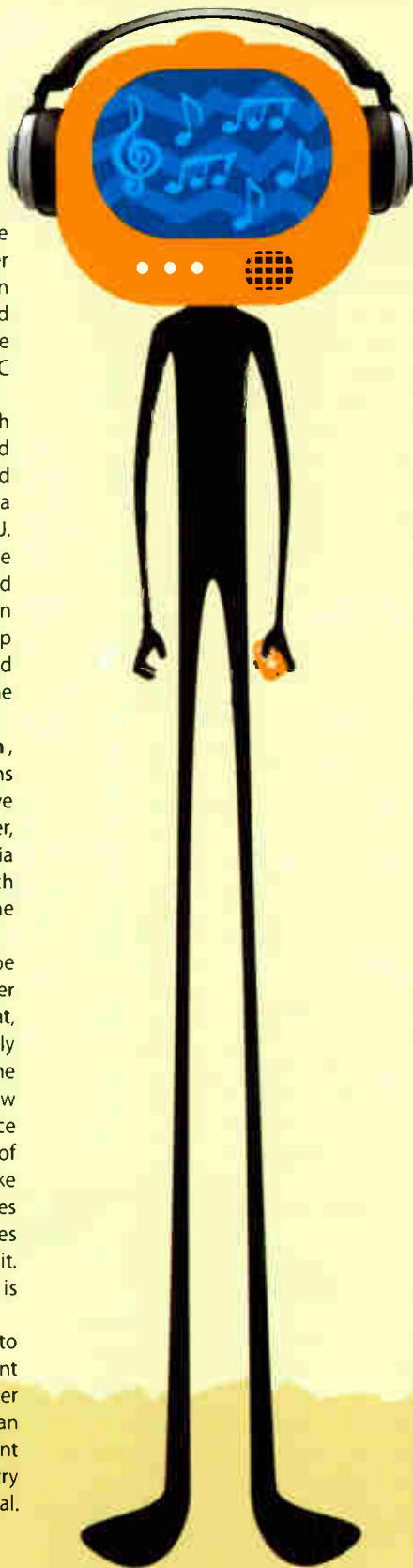
"Country Music has a huge audience," said Peter DiCecco, Senior VP, Business and Legal Affairs, Music, Disney-ABC Television Group. "We know that the Country Music fan is a very loyal fan. What we try to do is to match that up with our fans. We know that 25 percent or more of our ABC Daytime viewers listen to Country Music on the radio. That's why daytime is such a good fit for Country Music. We conduct these musical showcases from time to time, where we bring in new talent to introduce them to our music executives and our production executives. We're seeking out Country artists because we recognize their appeal and we appreciate it."

As far as placing songs on TV shows, some music supervisors hope for an "At This Moment" scenario. One of the biggest hits of the '80s for singer/songwriter Billy Vera, "At This Moment," became the title



# FOR ARTIST EXPOSURE THROUGH TELEVISION

by **BOBBY REED**



track to Neal McCoy's 1990 debut album. The ballad has also been recorded by jazz crooner Michael Bublé, R&B singer Dimples, bluesman Little Milton, Las Vegas icon Wayne Newton and big-band leader Al Yankee. But perhaps none of this would have happened without the NBC sitcom "Family Ties."

When Vera released the single originally with his band, Billy Vera & the Beaters, it only reached No. 79. However, when the track was used during the 1985-'86 season of "Family Ties" as a love theme for the characters Alex (Michael J. Fox) and Ellen (Tracy Pollan), viewer response exploded. NBC was flooded with phone calls and letters inquiring about the song. Re-released in 1986 by Vera as a solo artist, it topped the pop charts, lodged in the Top 40 for 15 weeks and peaked at No. 42 among Country singles by the following year.

Today, thanks to **TuneFind.com**, **TunesOnTheTube.TV** and other Web sites, fans can easily find the artist and title for songs they've heard on television. According to Joe Fleischer, Chief Marketing Officer for BigChampagne Media Measurement, pairing an appropriate song with a powerful character or storyline elevates the potential for strong sales.

"The surest thing is to have the track be resonant within the show's narrative," Fleischer noted. "There's a lot of historical support for that, going all the way back to the use of the Billy Vera song on 'Family Ties.' That was one of the first instances of a song appearing on a TV show and becoming a big hit out of nowhere. Since then, the trend extends all the way to the use of songs from bands like Snow Patrol in shows like 'Grey's Anatomy.' If the song really underscores the narrative in an emotional scene, there does seem to be a big rush for people to acquire it. The next step is just making sure that the song is readily available and for sale."

"Placement of a song always comes down to the creative aspect," DiCecco added. "We want something that's not going to remove the viewer from the scene. We want something that can carry the action forward. Sometimes we want something that enhances the story, and Country Music does that very well because it's very lyrical."

What you'll find is that when a Country song is used in a TV series, it's because the lyrics are right on. They match the scene and the tone exactly."

Fans were engaged in a different way when Lifetime Television reached out to the Country community in August with an online poll to determine "which Country singer should be on 'Army Wives.'" Though Jack Ingram had appeared on the show's Aug. 16 episode, nine other casting possibilities were posted on the network's "Army Wives" blog ([MyLifetime.com/On-TV-Shows/Army-Wives](http://MyLifetime.com/On-TV-Shows/Army-Wives)), including Willie Nelson as Frank's dad and Tim McGraw as Chase's new commander. Participants in this non-binding poll chose Reba McEntire for the role of Pamela's aunt. (Country artists had already long proven themselves to be prize candidates for acting appearances, as shown recently by Carrie Underwood on "How I Met Your Mother," Rascal Flatts and Taylor Swift on "CSI" and Wynonna on "Kath & Kim," among others.)

**"When a Country song is used in a TV series, it's because the lyrics are right on."**

— Peter DiCecco, Senior VP, Business and Legal Affairs, Music, Disney-ABC Television Group

With these appearances on the upswing, not to mention the growing musical contributions of artists to theme songs as exemplified by Jace Everett with HBO's "True Blood," the story grows more varied, the possibilities more intriguing, for Country Music and its practitioners to make themselves heard through the world of television. With a devoted fan base and a strong presence on radio and the Web, the future for creative and profitable engagement seems even brighter.

# STUDIO GUITARISTS

## HAROLD BRADLEY, DANN HUFF AND GUTHRIE TRAPP

by EDWARD MORRIS

**Guitarists Harold Bradley, Dann Huff and Guthrie Trapp represent that reliable continuum of sound that makes Nashville Music City. It's impossible to listen to Country radio for more than a few minutes without hearing samples of their handiwork.**

**Long before Bradley, 84, was elected to the Country Music Hall of Fame in 2006, he was widely regarded as the world's most recorded guitarist. The list of classic songs on which he played is vast and wide, with Patsy Cline's "Crazy," Brenda Lee's "I'm Sorry," Loretta Lynn's "Coal Miner's Daughter" and Tammy Wynette's "Stand By Your Man" a few among many. During a single week in 1962, he played on sessions for Margie Bowes, the Cotton Pickers, Don Gibson, R&B great Clyde McPhatter, Les Paul and Mary Ford, Elvis Presley and Conway Twitty. (His total take for that week: \$196.16 — before deductions.)**

**Huff, 49, won his spurs as a pop player in Los Angeles before returning to his native Nashville. A two-time CMA Musician of the Year winner, he applied his guitar wizardry to albums by Clint Black, Mariah Carey, Peter Cetera, DeBarge, Celine Dion, Whitney Houston, Michael Jackson, Reba McEntire, Tim McGraw, Selena, Barbra Streisand, Shania Twain and many others, and has earned distinction as a producer for Faith Hill, Lonestar, Martina McBride, Rascal Flatts, LeAnn Rimes, Kenny Rogers, Keith Urban and other Country mainstays.**

**Trapp, 31, has recorded and performed for clients including Garth Brooks, Jerry Douglas, Vince Gill, George Jones, Patty Loveless, Lorrie Morgan, John Oates and Travis Tritt. A native of Pensacola, Fla., he was a highly regarded musician on the Gulf Coast circuit before moving to Nashville in 2001.**

**What was the first session you played that actually ended up on a record?**

**Bradley** It was 1946 in Chicago. There were no recording studios in Nashville then. I did my first session — actually an album — with Pee Wee King. It was Western swing.

**Huff** Mine was for a guy named Greg Guidry, a pop project in Los Angeles (*Over the Line*). I was about 19. I remember James Stroud and (Toto bassist) David Hungate also played on it. I was in tall weeds.

**Trapp** The first thing I remember doing not long after I moved here was for a guy who came over from Germany. I played acoustic guitar and mandolin on the record. I walked in and there was (bassist) Willie Weeks and (former King Crimson drummer) Ian Wallace. I was maybe 21 and I really felt intimidated by those two guys because I'd grown up seeing their names on records.

**Have the demands or expectations from artists or producers changed from when you began doing sessions?**

**Bradley** Why don't we talk about a little history? In 1947, my brother Owen (producer) called me, and we went and played the first recording session in Nashville, at Castle Recording Studio. It was a jingle and we got paid \$17. I thought I'd really made it.

**Huff** Castle?

**Bradley** It's not the one you're thinking about (Castle Recording Studios in Franklin, Tenn.). This one was on the corner of Eighth and Church, in the Tulane Hotel. Back then, there was no echo in your amplifier, no tremolo, no effects. It was direct to disc, which meant you couldn't make any mistakes or else you had to do it all over from the top. Even with three-track recording — the band was split left and right with a voice in the middle — until they finally got to where there was a separate track for each instrument, we didn't have the ability to go back and correct any mistakes.

**Did the musicians read from charts for those sessions?**

**Bradley** There was no number (musical notation) system at first. No headphones. But the A Team (Nashville's top studio players) was very versatile. We went from Bill Monroe to Henry Mancini. We never used a cartage company to carry our instruments to the studio. In the trunk of my car, I carried a tic-tac bass, a Martin D-18 guitar, a nylon-string guitar, a tenor banjo, a mandolin, a ukulele and two electric guitars. I had one amplifier in the car seat and another guitar tuned to high third. On special requests, I would bring my archtop guitar and a 12-string guitar and maybe an electric sitar. I even played tire chains once on a song about a convict trying to go over the wall.

**Dann, you hit your stride as a session player in Los Angeles, doing rock and R&B dates, before coming back to Nashville. What changes have you observed since then?**

**Huff** Nowadays, because of the fact that recording is everywhere and anywhere at any time, you don't have a demo system to come up through. There's no way to become kind of "half-professional." There's a lot of freedom in that, but some fundamentals have been lost. Recording technology moves so rapidly that young musicians spend half their time just keeping up.

**"STUDIO PLAYING REQUIRES TEAMWORK. THERE'S A CERTAIN SELFLESSNESS INVOLVED."** — *Dann Huff*

**Trapp** Trying to keep up with all the technology and your gear — all that stuff together is tough. It's a full-time job. I come from a roots background — bluegrass and acoustic music — but I play a lot of electric guitar too. I guess in the '80s and '90s here, it was just slamming. Now there's just so many people moving here, the competition is intense. There are a lot of good young players here now. Compared to these guys, I'm just getting started.

**Huff** In the period I went through, we got the handoff from Harold's generation: It was like sports. We started getting more money. Everything was double (Musicians Union) scale. We were doing no better work, but



we were making probably \$800 for every session we played — that is, if we were the main stream of players. If you do three of those a day ... Well, you do the math. With that pay scale came a certain sense of entitlement and greed. It's just human nature. Laziness sets in because you just feel you're entitled. Pick up a guitar and play a C chord for three hours: Hey, that's \$800. Things are going back now to a more reasonable level. As a producer, I'm having to ask my buddies to play on my records because the budgets I've been given (by the record companies) don't support that kind of spending. All of a sudden, there's a little more hunger, a little more responsibility in the sessions.

**Bradley** I want to comment on something Dann said. We did have a training system here, like a minor league. A guy could make \$35,000 a year playing demos. Then, if he played a lick on a demo a producer liked, the producer would say, "I need that guy." We never worked for double scale here — unless we were the leader — until (producer) Jimmy Bowen brought the practice here from the West Coast in the 1980s. There's nothing wrong with that. I'm not knocking it. I'm just saying that's what happened.

**Huff** At that point, record sales were just monumental, and it was right that musicians reap a little bit of the rewards of that. It's not as healthy a demo scene here as when I was coming up. But there are still demos. I notice a lot of the top players now have to do everything. They play on the top records, they go on the road and some of them play demos too. The key is working and being heard, being relevant. Guthrie's right: There are a lot of new guys coming up. I don't know them all but I want to find out who they are. They're fresh and they're hungry to work. I think it's going to be real positive.

**Trapp** I'm 31 and I'm starting to feel old. It goes back to technology. These kids have access to everything, all around the world, through their iPhones or their laptops — anything from finding amps and pedals and guitars to finding music and influences. Everything is just broader.

**"I EVEN PLAYED TIRE CHAINS ONCE ON A SONG ABOUT A CONVICT TRYING TO GO OVER THE WALL."** — Harold Bradley

**Is it still common for people with no formal training in music to make a career in studio work?**

**Huff** Nobody cares about that. If you're good, you're good.

**Trapp** Growing up, I played in clubs. I didn't have any formal music training at all. I'm still learning to read charts and stuff. When I first moved here, I didn't say no to anything. I just kind of jumped in there and played by ear and feel. Formal training alone can't give you that.



Guthrie Trapp, Harold Bradley and Dann Huff

**Bradley** Somebody asked me if I could read music, and I gave them Chet Atkins' answer: Not enough to hurt my playing.

**Huff** It's more than just musical skills. You can be a great musician and be a horrible studio player, the reason being that studio playing requires teamwork. There's a certain selflessness involved. It's not about you. It's very humbling work. There's a core of players I use who are tried and true. That's the difference between making records here on a budget as opposed to making band records. You work with a band and you live in the studio for three or four months. Here, we've got to do it in three-hour increments, and the tab runs pretty high.

**"WHEN I FIRST MOVED HERE, I DIDN'T SAY NO TO ANYTHING."** — Guthrie Trapp

**Trapp** You can't experiment.

**Huff** I do a lot of experimenting at home. That's how I balance that out. As a producer, you're looking for players who you know are going to give you that 90 or 94 percent of what you need for that situation *every time*. You have to bank on that. That's what still keeps the talent pool kind of tough to get in here. You pretty much get a shot and that's it. If you don't deliver pretty quickly, that word spreads quicker than how good you are. There is some pressure. Careers are built on those moments.

**GuthrieTrapp.com**  
**HaroldRayBradley.com**  
**facebook.com/DannHuff**



# TOO **Hot** TO DRIVE!

by FETT

If you've rented a car recently – even an economy model – you might have noticed a couple of new features: a USB connector and a 1/8-inch jack with a nearby label that says something like "iPod/MP3 player."

Welcome to the world of newly equipped automobile music systems. Over the past couple of years, the methods for delivering music to the automobile have gone through some interesting changes, the most remarkable of which is the gradual disappearance of the car CD player.

Of course, change is constant throughout the music world, including the part that rolls on four wheels. When music playback devices first appeared in automobiles back in the 1940s and '50s, they were referred to as "car radios" because that's exactly what they were: monophonic, AM-only home radios that just happened to be installed in cars. For a very brief period, and only in very top-of-the-line models, one could find units that played vinyl 45s. (Elvis Presley famously used one of these gadgets to listen to his own hits in his car.)

In the 1960s, with the advent of stereo recordings and broadcasts, car radios began to be referred to as "car stereos." The late '60s and early '70s brought FM radio, 8-track tapes (remember those?) and eventually cassette tapes, along with higher-quality, audiophile sound and car stereos became "auto hi-fi systems." In-dash cassette slots were later supplemented, and eventually replaced, by in-dash slots for single CDs and trunk-mounted multi-CD changers.

From the early '80s to the early 21st century, the standard car hi-fi system included AM/FM radio, a CD player and multiple speakers situated throughout the vehicle's interior. Some units also included a 1/8-inch input for connecting a portable cassette player for those who still wanted to play cassettes in their cars. By 2001, these same 1/8-inch connectors were also connecting MP3 players, most notably the Apple iPod, allowing consumers to take thousands of their favorite songs with them in their cars without having to lug CDs around.

Also in 2001, satellite radio started broadcasting commercial-free music and a variety of new radio programming choices and hi-fi components that were originally added to and then integrated into existing playback systems. While the medium hasn't replaced terrestrial radio, partly because of the costs of both satellite radio hardware and

service subscriptions, Sirius XM built a subscriber base of nearly 19 million by the end of 2009 while offering fans as many as seven Country channels, including Willie's Place, Prime Country, The Roadhouse and Outlaw Country.

Then came the Apple iPhone, followed quickly by numerous copycat devices. Introduced not that long ago, in June 2007, it launched the "smartphone" revolution whose impact on the delivery and playback of music as a whole has been tremendous — and not least in how we listen as we drive. The biggest reason for this is that these units not only have the music storage, organizing and playback capabilities of the iPod and other MP3 devices but also Internet connectivity, giving these devices and those who use them access to virtually any music, anytime, anywhere in the world. Who needs a CD player or an expensive satellite unit when you can access every song you own locally *on* your cell phone and every radio program (including satellite radio) and every song you don't own remotely over the Internet *through* your cell phone?

As a result of this trend, we're now seeing cars equipped with USB connectors for continuous iPod and iPhone power and battery recharging — formerly a big issue for portable music player and cell phone owners. We're also seeing in-dash iPhone adapters taking the place formerly held by CD players. That's right — the latest car stereos are coming to market *without* built-in CD players. Hard as it may be to imagine, CD players are quickly being relegated to the role of portable add-on devices that must plug into the little 1/8-inch connector to be heard.

Here's an overview of some of the newer music delivery methods and playback features available in today's automobiles.

Longtime car hi-fi maker Alpine got the innovative ball rolling a couple of years ago with its iDA-X001 in-dash head unit, featuring a built-in AM/FM tuner, a slick iPod interface — and no CD player. Rather than use traditional FM modulation to emulate a radio station and broadcast through the system's radio, the iPod interface uses a dedicated digital USB input to connect an iPod to the unit, to such a degree that the artist, song title and album artwork stored on the iPod are displayed directly on the head unit's color screen. The in-dash display system was developed in conjunction with Apple, so it looks and works just like the iPod does. When the iPod is connected and the car is running, the head unit also charges the iPod's battery. Alpine now offers a number of iPod- and

The latest car stereos are coming





## CMA HONORS INTERNATIONAL BROADCASTERS

In two far-flung corners of the world, two outstanding on-air personalities were surprised when presented with a CMA International Country Broadcaster Award.

In January, Casey Clarke received his Award from CMA Board member Ron Sakamoto, President, Gold & Gold Productions, during a CMT Canada party in Toronto. Clarke's name is familiar throughout Canada, where "The Casey Clarke Show" is syndicated nationally over radio. "The Casey Clarke Country Countdown" launched recently as a weekly four-hour radio show, and CMT Canada has featured him for a dozen years in various roles, including host for the past seven years of "Cross Canada Countdown." He has also served for three years as Director of Programming and Production at both CMT Canada and Country 95.3 (Hamilton/Toronto).

"First off, I am ever so humbled by this incredibly gracious honor," said Clarke. "And beyond that, I am grateful to CMA and to those who voted for me. I would like to thank Canadian radio for their continual support and CMT Canada for all the years that they've let me have a desk and a chair and have allowed this face for radio to grace their airwaves."

Two months later, during their appearance on Grant Goldman's morning show on Sydney's 2SM radio station and syndicated on the Super Radio Network, CMA Board member Rob Potts, CEO, Rob Potts Entertainment Edge, and singer Jasmine Rae unveiled his CMA International Country Broadcaster Award. Though he plays a variety of musical styles, Goldman devotes nearly a fifth of his program to Country Music and has been known for 30 years as a champion of the format in Australia.

"I am truly surprised and thrilled to receive this Award," said Goldman. "It's a real boost for me to realize the industry *does* recognize what I'm trying to achieve — and now I'm even more motivated! Thank you, CMA!"

The CMA International Broadcaster Award recognizes 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).



(left) Canadian radio and television personality Casey Clarke was surprised with the CMA International Country Broadcaster Award, presented by Ron Sakamoto, President, Gold & Gold Productions. photo Sunny Thechins (right) Australian broadcaster Grant Goldman receives the CMA International Country Broadcaster Award. Rob Potts, CEO, Rob Potts Entertainment Edge, Jasmine Rae, and Grant Goldman. photo courtesy of Rob Potts

## New MP3 Devices Raise the Roof on Audio for Automobiles

iPhone-enabled variations on the iDA-X001, featuring touch-screen interfaces (iXA-W404 and IVA-505), Bluetooth connectivity (eX-10) and integration with onboard navigation (INA-W900).

Fusion offers an even more physically integrated solution: the after-market CA-IP1500, with a docking port/slot that allows the user to plug an iPod directly into the head unit and use its controls to manipulate the iPod. The system also includes an AM/FM tuner with radio data and SRS Wow. A potential downside here is that if Apple happens to change the body shape of future iPods (which they've done more than once since the iPod's introduction in 2001), they won't fit into this unit.

To get around this potential problem, car maker Mitsubishi, an early innovator of in-dash iPod docking technology, offers a docking port for the iPod Nano in its Play Edition system — but the port is an add-on that sits below the head unit on the dashboard, so it could presumably be replaced with other docking ports for different iPod models. The Play Edition is currently available only as a factory-installed option on Mitsubishi's iCar models in Japan, but it's sure to make its way to the United States in due course.

Mitsubishi also offers an innovative way for consumers to store their music onboard with its Digital Music Server. This 40-gigabyte internal hard-drive-based navigation system automatically records any CD that the consumer plays in the car, meaning that the CD has to be physically used only once. The system is also tied into the Gracenote online database of album, track and artist info, which it presents on its display.

For those few among us who still don't own an iPod or similar playback device, several car and audio gear manufacturers offer removable storage card interfaces that allow us to take

our music from computer to car and play it back without a separate dedicated player.

One simply downloads music onto an SD, MMC, Sony Memory Stick or similar card, which can then be plugged directly into the car audio system. Panasonic has been a leader in this trend for several years, as have Blaupunkt and Siemens.

Sirius XM's contributions to these options include its XM SkyDock, a satellite radio controlled by an iPod touch or iPhone, playable through your vehicle audio system and connected via Sirius XM's PowerConnect technology through the vehicle's cigarette lighter. Sirius XM also offers a free app for users of iPod touch and select BlackBerry devices who want to hear satellite radio without satellite-radio-equipped hardware. Because the app runs on the user's smartphone, satellite radio is now available to any driver whose car audio system supports smartphone connectivity — no additional gear required. Music streaming apps are also available from AOL Radio, Pandora, Slacker and other terrestrial radio services.

So where is this automobile trip taking us? Although the ways in which music is *delivered* to passengers and drivers are changing, the "car stereo," whose primary purpose is still to play music, isn't going away anytime soon. With all the choices available in today's market, one can only imagine what car audio and music delivery systems will offer in the second decade of the 21st century.

to market without built-in CD players."

# CMA Releases Critical Follow-Up to Consumer Research Study

*Continuing its mission to serve as an educational resource for the music industry, CMA has released key findings from its fourth-quarter 2009 follow-up to its original 2008 Country Music Consumer Segmentation Study.*

In partnership with The Right Brain Consulting, LLC and Chicago-based Leo Burnett Company, CMA spearheaded a multi-year series of research projects that involved interviewing a sample of nearly 10,000 adults to provide vital insight into the Country Music fan base as a means of driving industry vitality in challenging economic times.

"As company budgets for research are reduced, or eliminated, it is more important than ever that CMA assumes a leadership role by providing this timely and in-depth look at our consumer as a benefit to our stakeholders," said Steve Moore, Chairman, CMA Board of Directors. "As an industry, we can't ignore the facts in front of us. Information is critical to the decision making process for any business."

Unveiled in summary form in February during a presentation at the annual Country Radio Seminar in Nashville, the complete report is available to CMA members at [My.CMAworld.com](http://My.CMAworld.com), with PowerPoint graphics and narration by Jana O'Brien, Principal, The Right Brain Consumer Consulting LLC.

## A LITTLE BACKGROUND ...

The full multi-year research initiative is the largest and most comprehensive consumer investigation in the 50-plus-year history of CMA. The effort was undertaken 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.

The effort began in the summer of 2008, with the CMA Country Music Fan Discovery and BrandProspect Segmentation. 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, which included Charlotte, Chicago and Phoenix.

In November 2008, a follow-up study, focused on the economy and Internet connectivity, was conducted to determine the impact of the growing economic crisis on the fan base. A quantitative online and telephone survey was conducted among 542 Country Music fans ages 18-54.

The CMA Prime Prospect Study was fielded in May 2009 with a quantitative online and telephone survey among 712 Country fans ages 18-54 in the four most lucrative fan segments, identified as CountryPhiles, MusicPhiles, Today's Traditional and Pop Country consumers.

The current CMA Country Music Fan Tracking Study took place in November 2009, with a quantitative online and telephone survey among 1,087 Country Music fans ages 18-54.

"The project is the most far-reaching and comprehensive study of the Country Music consumer ever undertaken by the industry," Moore said. "The large sample of nearly 10,000 consumers gives the study statistical reliability and provides a foundation for industry dialogue as we prepare for the future."

## THE BIG PICTURE

Overall, the impact of the U.S. economic downturn is impossible to ignore. The Country Music industry is facing revenue pressure from a range of consumer-based fronts including the economy, a decline in the Country fan base, reduced consumer Country Music spending and a continued move away from buying full albums to single songs or acquiring "free" music.

The size of the Country Music fan base relative to the total Adult 18-54 population dipped slightly in 2009 from 2008, from 39 to 37 percent, including a drop in the size of the lucrative CountryPhile and MusicPhile segments, which together account for the bulk of Country Music category spending. These segments' percentage of spending dropped from 70 percent in 2008 to 55 percent in 2009. As a result, total Country fan spending on CDs, legal music downloads and concerts declined an estimated 28 percent since 2008.

At the same time, there is positive momentum in fans' attitudes toward the Country genre with increased engagement in free pipelines including radio and the Web. Consumers' overall attraction to Country Music is due to the music's personal relevance and uplifting nature in good times, and bad.

Two in five fans feel better about Country Music than they did in 2008. And they are more optimistic about their own economic future. Twenty-eight percent of fans now rate their personal finances as "Excellent/Very Good" vs. just 7 percent in 2008.

The Country fan remains an attractive consumer segment for potential sponsors. Income levels are in line with average American adults, with strong gains in those who are college-educated (64 percent vs. 34 percent in 2008).

## PRIME PROSPECTS

From the beginning of the study, CMA sought to establish a Consumer Definition as a baseline for current and future study. Based on this imperative, it has been documented that the industry's "bread and butter" is the so-called "Core Fan" base; they are music lovers who drive extensive revenue and they can be divided into two groups: CountryPhiles and MusicPhiles.

CountryPhiles 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. MusicPhiles are extremely hip, high-tech, engaged music lovers who happen to include Country Music in the mix. The MusicPhiles are "music ambassadors" who spend as much or more on buying Country Music CDs for others as for themselves.

Today's Traditional and Pop Country consumers are CountryPhiles and MusicPhiles in training. They have a fair amount of engagement with the format but aren't spending nearly as much in the category as their Core Fan counterparts. With that in mind, it is important to maximize and grow the potential spending of these two groups.

**Country fans are adopting new media and technology**



# Country Music Consumers Remain Loyal but Spend Less

## BRIGHTNESS ON THE RADIO DIAL

The role of Country radio has been strengthened by the challenged economy. Usage and average hours spent listening are up significantly. Not surprisingly, the study identified radio, along with word-of-mouth from friends and family, as the No. 1 influencer in fans' music taste and behavior.

Monthly Country Music radio listening — *i.e.*, listening measured as at least one tune-in per month — is up from 79 percent of fans in 2008 to 93 percent today. Weekly Country radio listening hours are up to an estimated 9.9 hours per fan from 6.4 in 2008.

With Americans economically stressed and working harder to make ends meet, radio is potentially a strong performer due to its portable, free and "workplace-acceptable" nature, which allows fans to take it wherever they go.

Fan responses did indicate a strong desire for radio improvements that testing shows would strengthen the fiscal health of the Country Music industry. There is consistent feedback from year to year with one third of the fans tested saying that they would listen to Country Music radio more if there was less repetition and a wider variety of songs.

New product concept testing among the prime Country fan segments showed strong industry-building potential of "deep cuts" radio programming. Thirty-seven percent of these fans rated such a "go deep" idea "Extremely Relevant/Relevant." The consensus was that playing a wider, deeper variety of cuts by an artist would influence genre investment, with 44 percent of fans saying it would increase the likelihood that they would buy more CDs.

## GROWTH IN ONLINE ENGAGEMENT

Country fans are adopting new media and technology at a brisk pace. An estimated 18 percent of Country Music radio listening is via online streaming, podcasts or cable TV "radio." Nearly one in four visit Country radio station Web sites on a monthly basis.

Fully 78 percent of Country fans now have home Internet access and 61 percent of fans go online monthly to explore Country content. Access for CountryPhiles is up from 48 percent in 2008 to 60 percent in 2009. And four out of five of those CountryPhiles without home Internet access go online at another location, including at work or through friends and family.

YouTube has become the dominant Web destination for Country content, with 40 percent of online fans visiting monthly. This is likely the primary destination for viewing music videos. While the Web is increasingly important, the frequency of fan Web engagement with Country content should not be overestimated.

Only four online destinations attract one in four Country fans in an average month — YouTube, iTunes, artist Web sites (as an aggregate) and Country radio station sites (as an aggregate). Only YouTube and Pandora achieve weekly visitation by more than one in 10 fans; all other measured destinations are 10 percent or less. Though growing as Country content destinations, social networking sites are still visited monthly by only a minority of fans: Facebook (20 percent), MySpace (18 percent) and Twitter (10 percent).

By comparison, 93 percent listen to Country radio, 55 percent watch CMT and 25 percent watch GAC monthly.

## RETAIL CHANNELS

Key retailers and e-tailers are becoming more important. With fewer brick-and-mortar retailers carrying CDs and physical product, Walmart's domination and Target's No. 2 status are solidifying. Walmart was the source for 48 percent of fans' last CD purchases (up from 44 percent in 2008), and Target was up to 16 percent from 12 percent in 2008.

iTunes accounted for 72 percent of last year's Country Music downloads, up from 56 percent in 2008. **Amazon.com**, **Walmart.com** and all other sources showed relative declines of 28 to 46 percent as last purchase source for digital music. Nearly half of last "free" downloads were acquired through legal methods including free from iTunes, company promotions or artist Web sites.

Building industry partnerships with these key purchase pipelines appears to be vital to ensure the future health of consumer spending.

## KEY POINTS FOR THE FUTURE

The Country Music fan landscape is a combination of change, challenge and a glimmer of cheer:

- The change is the continued shift from paid to free engagement and consolidation in retail pipelines.
- The challenge is the economy, the downsizing of the Country fan base, with fewer lucrative Core fans, fewer units purchased, and a desire for more variety at radio.
- The glimmer of cheer? An attractive fan demographic, positive genre attitudes, higher fan purchase penetration, growing fan Web access, and Country radio as the No. 1 source and influencer.

"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," Moore said. "It is our responsibility as the trade association for the format to respond to changes in the marketplace by providing fact-based information to support industry growth."

### CMA Research Available Online Now

COUNTRY MUSIC CONSUMER SEGMENTATION STUDY  
*New insights into the Country Music fan base.*

COUNTRY MUSIC FAN BULL'S-EYE:  
A PROFILE OF COUNTRYPHILES AND MUSICPHILES  
*Know your most responsive customer.*

BRANDPROSPECT SEGMENTATION ALGORITHM  
*An Excel-based tool to maximize response from your customer database.*

COUNTRY MUSIC PRIME PROSPECTS STUDY  
*Understand the current economy's impact on today's and tomorrow's fans.*

BRANDSHELTER SURVIVAL GUIDE  
*Nine dynamics that can help your brand prosper in challenging times.*

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### For more information on

- CMA's consumer research study or future agendas, contact CMA (615) 263-3696 or [Research@CMAworld.com](mailto:Research@CMAworld.com)
- use or integration of the Excel-based segmentation algorithm into a new or existing customer survey for information collection, contact Elizabeth Knapp (312) 220-4225 or [Elizabeth.Knapp@LeoBurnett.com](mailto:Elizabeth.Knapp@LeoBurnett.com)
- database overlay approach to typing an existing customer database, contact Carol Foley (312) 220-4205 or [Carol.Foley@LeoBurnett.com](mailto:Carol.Foley@LeoBurnett.com)
- focus group or CMA's consumer research study, contact Jana O'Brien (708) 383-5794 or [JanaOBrien1@gmail.com](mailto:JanaOBrien1@gmail.com)

at a brisk pace.

# THE PURSUIT OF EXCELLENCE **TIM** in song and on screen

Nashville's Municipal Auditorium was quiet and dark on this cold January afternoon. The only sounds were hushed conversations among technicians as they scrolled through images that blazed against a curtain drawn across the T-shaped stage, which stretched nearly the width of the room and projected a runway outward across the arena floor.

This stage would soon be seen by thousands of fans gathered to experience Tim McGraw's "Southern Voice" tour, which opened mid-February in Omaha and is set to wrap later this summer. But movie fans would see it too, at a climactic moment of "Love Don't Let Me Down" to be filmed in just a few days, with local extras filling the stands to cheer the performance of Kelly Canter, played by Gwyneth Paltrow.

Paltrow does her own vocal in this story of a faded Country performer in the midst of a comeback. So do co-stars Leighton Meester and Garrett Hedlund. The only one of the film's four headliners who doesn't sing is the one who actually does it for a living — but there's a good reason why.

"The minute Tim starts to sing, he steps out of character," said Shana Feste, who wrote and directed "Love Don't Let Me Down," scheduled for a late fall release by Screen Gems. "We've been very careful to make sure that didn't happen. It's kind of bizarre when we step outside of the set and you see Tim, this gigantic Country star, with everybody swarming around him, because I see him only as an actor. In these intimate environments where we work together, he is an actor first. That's how I treat him."

McGraw plays James Canter, Kelly's husband and manager, whose challenges include guiding his wife's career at a pivotal time while coping with overtures made toward her by Hedlund's character. "He's three-dimensional," Feste explained. "His character is very complicated. Out of all the actors we initially discussed for the role, Tim is best able to play shades of gray really well. He's a very subtle, nuanced actor. I don't want anybody walking out from the movie dismissing him as either just a good guy or a bad guy, and I knew Tim could deliver that."

**"Empathy is the main thing you're looking for, as a singer or as an actor."**

— Tim McGraw

That skill has served McGraw well through a series of film appearances the past six years that include "Friday Night Lights," "Flicka," "The Kingdom," "Four Christmases" and "The Blind Side," in which he co-starred with Sandra Bullock, whose performance earned her an Academy Award in 2010 for Best Actress in a Leading Role. But it also draws from the discipline involved in making listeners connect quickly with the narrative and protagonists of a song.

"That's where the similarities are," McGraw confirmed as he relaxed in a bare storage room at Municipal Auditorium, awaiting his first look at the stage his crew had just finished assembling. "In an album, you're actually creating 10 or 12 mini-movies. You're asking people to go along with you through these movies, so when you're in the studio and you're closing your eyes and you're singing, you're trying to find this guy that's walking through the song and give him a voice. It's sort of the same thing you do in a movie. Empathy is the main thing you're looking for, as a singer or as an actor."

"Tim has incredible instincts at storytelling," said Feste. "We shot a three-page scene today. It all took place in bed, where he was having a late-night conversation with his wife. My experience as a director is that you would get bored just seeing people talk in bed for three minutes. But because he's such a storyteller, he did unexpected things and changed the scene with every beat of the story. Right now, I'm thinking it's going to be one of the best scenes in the movie."

Country Music fans can testify to McGraw's ability to tell a story. Having won 11 CMA Awards, sold upwards of 40 million albums and lofted 31 singles to the top of the charts during the past 15 years, he is indisputably one of the industry's top communicators. His 10<sup>th</sup> and latest Curb Records studio album, *Southern Voice*, peaked at No. 1 on the Country chart and No. 2 on the Top 200 in *Billboard*. His performances take the listener from a private inner world on the current single "Still," written by Lee Brice, Kyle Jacobs and Joe Leathers, to the inspiration, celebration and unapologetic pride of Bob DiPiero's and Tom Douglas' Dixie anthem, "Southern Voice," the album's second single and track played during "The Blind Side" credits. It's not just the song, compelling though it is; it's McGraw's immersion in the tune that makes listeners feel that "hickory wind that blows from Memphis down to Apalachicola."

"One thing about music is that you have to be believable at all times," McGraw said. "People have to really, sincerely feel your honesty when you're singing to them. That's true in acting to a certain extent, but it's easier for a musician to try to act than it is for an actor to be a serious musician. Even if an actor is being sincere and honest, if they're trying to play a musician, it's hard to buy into that; people think they're acting as a singer. But it's hard either way. For a singer,



# McGRAW

by BOB DOERSCHUK

the hard transition is that you're so used to presenting yourself in a certain way, which is to be cool. That's how you sell your music and your persona as a singer: You're on ... and you're yourself. When you go to do a movie, a lot of times it's quite the opposite: Your character is not cool. Nothing you do is cool. It's a tough transition either way, but it's very interesting, that's for sure."

Other differences distinguish cutting an album from mastering a film role, though in the end both processes lead toward the same goal of reaching the public. "There's actually less pressure with the movie," McGraw said. "When you're doing an album, you're finding the songs, you're in the studio recording, doing vocals and overdubs — it's all fun. With a movie, once you start shooting, you've read the script, you know your character and you've done your research on what you want this guy to be. Now that we've started shooting, I've found my character, I know my lines when I show up on set and we spend the day creating the moments. It's a lot of fun to create something that's raw and real and that people can watch and believe."

That's the plan for his new tour too. Though impressive, the stage is scaled down from the spectacular setup that McGraw and his wife Faith Hill carted on their "Soul2Soul" and "Soul2Soul II" treks in 2006 and '07. "I like bells and whistles as much as anybody," the father of three daughters said. "Sometimes I'll feel like that's what we need. But it's not about trying to outdo — or underdo — my last stage. It's about what I feel at the moment. I just want people to get back to our music. I mean, it's tough to say that with a straight face because this is no wallflower stage; it's very modern and even spectacular. But it has the ability to take it way down and being intimate with the audience is the key to this tour."

In that sense, the show is structured to reflect the emotions that course throughout *Southern Voice*. Produced by McGraw, Byron Gallimore and Darran Smith, it addresses themes that span a wider range than on any of McGraw's previous albums. "I'm going to have songs that are fun and light and songs that are heavy. As you mature in your life, that does make you think about things. It does make you want a broader palette to paint with. You don't want to lose the carefree feelings you had when you were a kid but you don't want to give up the knowledge you've acquired along the way. I'm at the perfect age to marry both of those things and not lose either one. I can still go out and do the things I did in my 20s and 30s — except for the partying," he added, with

a quick laugh. "I still have the fun and energy onstage that we've always had. And I'm old enough to bring a weight and some insight to it."

Do his insights include any advice to share with other artists who might consider acting? "The best thing you do is to put really good people around you, people you trust, people who make good decisions and know what they're doing," he suggested. "And make your artistic decisions with your heart. Successful artists have to do both of these things. They have to think with their head when the time is right, and they have to cut that off and use their heart when that time is right. But if there's any advice to be given to artists who want to do movies, I'd say go with your heart. If you find something you're passionate about and you feel you can relate to it, then do it. You never know until you try."

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



On March 9-11, the Nation's Capital was the site of CMA Board meetings. The first day was spent at the Library of Congress, where the agenda included a tour of the historic Jefferson Building, an orientation to the Library's vast archive of music, sound recordings and folk collections focusing on Country Music and a reception that included nearly 400 Washington luminaries.

The day ended with an evening concert in the Coolidge Auditorium that featured Kix Brooks of Brooks & Dunn, Lorrie Morgan, John Rich and Randy Scruggs, as well as songwriters Bob DiPiero and Victoria Shaw.

CMA and the Library of Congress launched a joint effort to celebrate, preserve and share the unique role of Country Music in American culture with a global audience. Titled "Story Tellers and Story Keepers: Creating and Preserving Country Music," this ongoing project may include acquisition and preservation of music collections, online presentations and educational outreach.

The Board shared perspectives with policymakers, senators, representatives and others and learned more about legislative and regulatory issues. "One of the goals in holding our meetings in the Nation's Capital was to build relationships with government officials at all levels, to raise awareness of issues important to the music industry among key decision makers, and to lay the foundation for continuing dialogue that will have a lasting impact on legislative affairs that affect the industry," said Steve Moore, Chairman, CMA Board.



CMA Board President Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment; Charlie Cook, VP of Country, McVay Media; Julius Genachowski, FCC Chairman; CMA Board Chairman Steve Moore; CMA Board President-Elect Gary Overton, Executive VP and GM, EMI Music Publishing; and Jeff Garrison, VP of Country Programming, KILT/Houston



U.S. Rep. Louie Gohmert (R-Texas), Lorrie Morgan, Gary Overton, Victoria Shaw and John Rich



Victoria Shaw, Bob DiPiero, Kix Brooks, Lorrie Morgan, John Rich, keyboardist Mark Oliverius and Randy Scruggs



Randy Scruggs, Bob DiPiero, Steve Buchanan, John Rich, Librarian of Congress Dr. James H. Billington, U.S. Senator Orrin Hatch (R-Utah), Kix Brooks and Victoria Shaw



Randy Scruggs and the Library of Congress Music Division Chief Sue Vita look over archived sheet music.



Jody Williams, VP Writer/Publisher Relations, BMI; Gary Overton; Tim Wipperman, CEO, Wipperman Music Group; Joel Katz, Attorney, Greenburg, Traurig, LLC and Special Counsel for CMA Development; U.S. Senator Orrin Hatch (R-Utah); Victoria Shaw, Owner, Shaw Enuff Songs; Barry Coburn, Co-President, Ten Ten Music Group; Bob DiPiero, Owner, Love Monkey Music; and Pat Collins, President and COO, SESAC



Steve Buchanan, Steve Moore, U.S. Senator Mark Warner (D-Va.), Kix Brooks and Gary Overton

## CMA HOSTS ANNUAL ARTIST LUNCHEON

For the seventh consecutive year, CMA hosted its annual Artist Luncheon in March. An assembly of Country artists, CMA Board members and industry executives gathered in the Rotunda at the Country Music Hall of Fame and Museum to network, hear news of recent developments at CMA and simply to relax on the eve of the Country Radio Seminar's opening day.

Highlights included a welcome address by CMA Board Chairman Steve Moore and comments on the benefits offered by CMA membership from the Board's Artist Relations Committee Co-Chairmen Jay DeMarcus of Rascal Flatts and songwriter Bob DiPiero, who reflected humorously that his first hit had charted in 1983 — "when I was 3 years old."

Moore also made use of the occasion to reveal the names of this year's inductees into the Country Music Hall of Fame, two of whom — Ferlin Husky and Billy Sherrill — were introduced and welcomed with standing ovations. (The others, Jimmy Dean and Don Williams, were unable to attend.)

Music was provided by the Nashville School of the Arts guitar ensemble. The quartet's exemplary performance testified in part to the benefits of the investment received by the school from Keep the Music Playing, CMA's charity initiative, which donates half the net proceeds from the CMA Music Festival to Metro Nashville Public Schools for music education.



CMA Board Member Jay DeMarcus of Rascal Flatts with student musicians Ben More, Tyler Mayo, Dylan Owens and Max Marlowe from Nashville School of the Arts.



CMA Board Member Jack Ingram, CMA Board Chairman Steve Moore and Justin Moore meet up before the luncheon.



# JIMMY DEAN, FERLIN HUSKY, BILLY SHERRILL AND DON WILLIAMS

as Inductees into Country Music Hall of Fame

by SCOTT STEM and BOB DOERSCHUK



Dignitaries and inductees gather at the CMA Artist Luncheon for announcement of new Country Music Hall of Fame members. CMA Board President-Elect Gary Overton, Executive VP and GM, EMI Music Publishing; CMA Board President Steve Buchanan, Senior VP, Media and Entertainment, Gaylord Entertainment; Hall of Fame inductees Ferlin Husky and Billy Sherrill; Bob DiPiero, CMA Artist Relations Committee Co-Chairman and Owner, Love Monkey Music; and CMA Board Chairman Steve Moore. Not present were the other two Hall of Fame inductees, Jimmy Dean and Don Williams.

On Feb. 23, as a highlight of CMA's seventh annual Artist Luncheon, it was announced that Jimmy Dean, Fertin Husky, Billy Sherrill and Don Williams have been elected as the newest members of the Country Music Hall of Fame. The announcement was made before 185 artists and industry executives at the Luncheon, which took place appropriately in the Country Music Hall of Fame and Museum's Rotunda, where bronze plaques display the likenesses and summarize the legacies of each member inducted since the Hall was launched by CMA in 1961. The new inductees will bring the total number of members to 112.

"These four gentlemen broadened Country Music immensely with their talents, exposing millions of fans around the world to our format," said Steve Moore, Chairman, CMA Board of Directors. "Their contributions to the genre and to popular culture are immeasurable, and we are proud to award them the highest honor in Country Music."

Due to a tie in the voting, both Dean and Husky will be inducted in the "Veterans Era" category, Williams in the "Modern Era category" and Sherrill in the "Non-Performer" category, which is awarded every third year in rotation with the "Recording and/or Touring Musician" and "Songwriter."

These categories, as well as the voting process for Hall of Fame membership, were updated in 2009 and took effect this year. Replacing "Career Achieved National Prominence Between 1975 and the Present," the MODERN ERA category is open to artists 20 years after they've first achieved national prominence and they remain eligible for the next 25 years. Combining "Career Achieved National Prominence Between World War II and 1975" with "Career Achieved National Prominence Prior to World War II," the VETERANS ERA category becomes available to artists 45 years after they've first achieved national prominence. ROTATING CATEGORIES include three groups, designated "Non-Performer," "Songwriter" and "Recording and/or Touring Musician," each of which becomes open to new membership every three years.

The Veterans and Modern Era categories have separate Nominating Committees, each made up of 12 industry leaders who serve three-year terms. The Modern Era Committee also oversees the Rotating Categories. Final nominations are submitted to two separate Panels of Electors, made up of historians and industry professionals that have a historical perspective on Country Music. One panel votes for both Modern Era and Rotating Categories, while a second panel votes for the Veterans Era. Both panels are updated annually by the CMA Awards and Recognition Committee. Individuals can serve on both panels. All panelists remain anonymous.

Inductions will take place with the Medallion Ceremony, an annual reunion of Hall of Fame members, later this year at the Museum.



Steve Buchanan, U.S. Senator Patrick Leahy (D-Vt.), Steve Moore and Gary Overton



CMA donates a leather-bound DVD collection of four decades of CMA Awards broadcasts, anniversary specials and the CMA Music Festival television specials to the Library of Congress' archive. Steve Buchanan, Library of Congress Music Division Chief Sue Vita, Librarian of Congress Dr. James H. Billington and Steve Moore.



Steve Moore admires Thomas Jefferson's book collection.

photos: Mitchell Layton and Bill Fitz Patrick



Darius Rucker and Jamey Johnson chat outside the Rotunda.



Ashton Shepherd records video liners for CMA's "Keep the Music Playing" PSA campaign.

photos: John Russell photo: John Russell



# JIMMY DEAN

VETERANS ERA ARTIST

JIMMY RAY DEAN was born in Olton, Texas on Aug. 10, 1928, and raised by his mother in Plainview. She taught him piano when he was 10, which led him to pick up harmonica and accordion in his teen years. Dropping out of high school at 16, Dean joined the U.S. Merchant Marines for two years before enlisting in the U.S. Air Force. Stationed at a base in Washington, D.C., he first performed publicly with a band called The Tennessee Haymakers at nearby clubs. He remained in the area after he left the Air Force in 1948 and created a new band, The Texas Wildcats, which performed both in clubs and on radio with his own show on WARL in Arlington, Va.

In 1952, Dean toured the U.S. military bases in the Caribbean before returning to Washington, D.C., to record his first single for 4 Star Records. "Bummin' Around" was released in 1952 and hit No. 5 on the Country singles chart. Broadcast pioneer Connie B. Gay offered Dean the opportunity to host "Town and Country Time," a three-hour weekly TV show broadcast every Saturday night on the local ABC affiliate, WMAL. Roy Clark and Patsy Cline were among the artists who regularly appeared on the show. The popular Dean was later hired away to the CBS affiliate in the nation's capital to host a live Country show. In 1957, he moved to New York, signed with Columbia Records and hosted "The Morning Show," an early morning TV variety show for CBS TV.

In 1961, Dean wrote and recorded his signature song "Big Bad John" in Nashville. The song, which established his flair for spoken narratives, went to No. 1 on both the Country and pop singles charts. It also earned him the 1961 Grammy Award for Best Country & Western Recording. Additional popular singles followed in the next few years: "Dear Ivan," "Little Black Book" and "P.T. 109" (about John F. Kennedy's military adventure) all reached the Top 10 on the Country singles charts, while "To a Sleeping Beauty" and "The Cajun Queen" charted in the Top 20. All five of these songs also hit the Top 40 on the pop singles charts, with "P.T. 109" making the pop Top 10 as well.

During the early '60s, Dean became Johnny Carson's first guest host of "The Tonight Show Starring Johnny Carson" for the NBC Television Network. From 1963 to 1966, "The Jimmy Dean Show" aired on ABC TV and its host earned the nickname "The Dean of Country Music." This variety show regularly featured Country Music artists as guests, introducing George Jones, Roger Miller, Buck Owens, Charlie Rich and many more to a national mainstream audience. The show also featured frequent appearances from puppeteer Jim Henson, which made his piano-playing dog Rowlf the first Muppet to become a household name.

**"I THOUGHT I WAS ALREADY IN THERE  
(THE COUNTRY MUSIC HALL OF FAME).  
SERIOUSLY, IT BROUGHT A HUGE GRIN  
TO MY FACE. I AM HONORED."**

— Jimmy Dean

In 1966, Dean signed with RCA Records and placed "Stand Beside Me" in the Country Top 10 that year. Additional hits followed, including "A Thing Called Love," "Born to Be by Your Side" and "A Hammer and Nails." By now a top name in Hollywood, Dean was also a headliner at the Hollywood Bowl, Carnegie Hall, the London Palladium and other



major venues, and he became the first Country performer to play the Las Vegas Strip.

He was a frequent guest on the talk show circuit, appearing often on "The Merv Griffin Show," "The Dinah Shore Show" and "The Mike Douglas Show," among others. He became a recurring character on the "Daniel Boone" TV series in the late '60s, acted in several TV movies-of-the-week and in 1971 appeared as reclusive billionaire Willard Whyte in the James Bond film "Diamonds Are Forever" with Sean Connery. That same year he and Dottie West achieved a Top 40 duet on the Country singles charts with "Slowly." His final hit was in 1976 with "I.O.U.," a narrative tribute honoring his mother that reached the Top 10 on the Country charts.

During the late '60s, Dean broadened his interests after buying a Texas hog farm and transforming it into the Jimmy Dean Meat Company in 1969. While he continued to record and act during the '70s and '80s, he spent much of his time on this new business as his sausage recipes, inspired by his grandfather, achieved mass popularity. The company soon became the most successful sausage company in America. Sara Lee Corporation acquired the Jimmy Dean Meat Company in 1984, but Dean continued to be company spokesperson and Chairman of the Board for nearly 20 years.

Dean married former Mercury/Polygram recording artist Donna Meade in 1991 and moved to an area just outside Richmond, Va. The couple co-wrote his autobiography, *Thirty Years of Sausage, Fifty Years of Ham*, which was released in 2004. The Deans recently wrote the song "Virginia," which is slated to become that state's next anthem. He was appointed by former Virginia Governor Jim Gilmore to the Board of Game and Inland Fisheries in 1998. Dean was inducted into the Virginia Country Music Hall of Fame in 1997, the Texas Country Music Hall of Fame in 2005 and the Meat Industry Hall of Fame in 2009.



# FERLIN HUSKY

VETERANS ERA ARTIST



Born Dec. 3, 1925 in Cantwell, Mo., and raised on a farm, FERLIN HUSKY learned to play guitar as a child from his uncle. He later moved to St. Louis and worked odd jobs. From 1943 into 1948, he served in the U.S. Merchant Marines, U.S. Army and U. S. Coast Guard. During the D-Day invasion of Normandy in June 1944, he fought under more than 48 hours of gunfire at Cherbourg. He also occasionally entertained the troops aboard ship.

After the war ended, Husky returned to St. Louis and worked in radio alongside Gene Autry's sidekick, Smiley Burnett. He moved to California in 1949 and acted in some bit parts in several Western movies before settling in Bakersfield, where he worked as a radio disc jockey. He also regularly hosted and performed a family-style show at the Rainbow Garden and other area clubs that featured musical performances, talent shows for kids and more.

Changing his name first to Tex Terry and then to Terry Preston, Husky signed with 4 Star Records in 1950. Although he had little success at 4 Star, he did meet Cluffie Stone, a performer who also managed Tennessee Ernie Ford, served as an A&R executive at Capitol Records and hosted the "Hometown Jamboree" show each Saturday night on radio over KXLA/Pasadena and on TV via KTLA/Los Angeles.

Stone signed Husky to Capitol Records with Ken Nelson as his producer. Although his first few singles were released under the Preston name, Husky soon reverted back to his birth name under Nelson's urging. Before long he moved to Springfield, Mo., where he performed often on the "Ozark Jubilee." In 1952, he moved to Nashville to be closer to the Country Music industry and became a frequent guest performer on the Grand Ole Opry.

In 1953, Husky performed a recitation in the song "A Dear John Letter," sung by Jean Shepard. The song went to No. 1 on the Country singles chart and No. 4 on the pop singles chart, launching both artists' careers. The two reunited later that year for the follow-up answer song, "Forgive Me John," which went Top 10. In 1955, Husky returned to the Top 10 with "I Feel Better All Over" and "Little Tom," and achieved Top 20 with "I'll Babysit with You." He also had a No. 5 hit, "Cuzz Yore So Sweet," under his comic alter-ego name Simon Crum.

Husky's "Gone" topped the Country singles chart for 10 weeks in 1957. The song also reached No. 4 on the pop singles chart. A year later, he had a No. 2 hit as Crum with "Country Music Is Here to Stay." Back as himself in 1960, Husky released his signature hit, "Wings of a Dove," which was once again No. 1 on the Country singles chart for 10 weeks and reached No. 12 on the pop singles chart. He hit No. 4 on the Country singles chart in 1966 with "Once" and had his final Top 10 hit in 1967 with "Just for You."

The singer remained on Capitol Records until 1972, continuing to have success with songs including "Every Step of the Way," "Heavenly Sunshine," "I Promised You the World," "Sweet Misery," "White Fences and Evergreen Trees" and more. Husky then signed with ABC Records, remaining with them through 1975. His last Top 20 hit was "Rosie Cries a Lot" in 1973.

Husky made appearances on several of the top TV variety shows of the time, including "The Steve Allen Show" and "Toast of the Town," and also served as a summer replacement host for Arthur Godfrey on his self-titled CBS show in 1957. That same year, Husky branched out into acting, beginning with a role on an episode of "Kraft TV Theater" and an appearance as himself in the film "Mister Rock and Roll." One year later, he acted in the movie "Country Music Holiday." After a few years break, Husky returned to the movies in 1965, appearing as himself in "Country Music on Broadway" and acting as Crum in "Forty Acre Feud." He portrayed the character Woody in "Las Vegas Hillbillies" (1966) and "Hillbillies in a Haunted House" (1967). His last film role was in "Swamp Girl" (1971).

In 1960, Husky was among the first Country artists inducted into the Hollywood Walk of Fame. Throughout his career, he toured in more than 62 countries. In 2005 at the age of 80, he released the album *The Way It Was*, featuring both old and new material, on the Heart of Texas record label. Leona Williams, who wrote the title cut, performed with him on two tracks.

**"I'D LIKE TO THANK MY LORD JESUS CHRIST FOR DYING FOR ME, SAVING MY SOUL AND BRINGING ME INTO THE WORLD AS A COUNTRY BOY — AND ALSO FOR GIVING ME THE TALENT TO SING, ENTERTAIN AND HELP CONVERT MILLIONS AROUND THE WORLD TO COUNTRY MUSIC."**

— Ferlin Husky

Born Nov. 5, 1936 in Phil Campbell, Ala., BILLY SHERRILL was the son of an evangelist preacher. As a child, he learned piano and performed at his father's revival meetings. After learning saxophone, he formed the rock 'n' roll/R&B band The Fairlanes with his friend, Rick Hall. Although he was briefly signed as a solo artist to an independent record label in the late '50s, he concentrated on songwriting. Sherrill co-wrote "Sweet and Innocent" (a hit for Donny Osmond) with Hall, with whom he created a publishing partnership — Florence Alabama Music Enterprises (FAME Publishing).

Sherrill moved to Nashville in 1962 after receiving a royalty check in the mail and learning that an unknown Country artist had recorded one of his songs. Sam Phillips hired him to manage Sun Records' Nashville studios. One year later, Sherrill moved to Epic Records as an in-house producer and was assigned to record any artist that the label's other producers had rejected. He created his own production style based on his gospel background and the influences of producers Owen Bradley and Phil Spector. He broadened the Nashville sound of the 1950s by adding a modern, sophisticated sensibility while often using a generous amount of strings and background vocals.

In 1965, he achieved his first big success when David Houston hit No. 3 with the Sherrill-produced "Livin' in a House Full of Love" (written by Sherrill and Glenn Sutton). One year later, Sherrill produced Houston's "Almost Persuaded" (by Sherrill and Sutton), which spent nine weeks at No. 1 and was recognized with three Grammy Awards in 1966. The song became a standard and was recorded more than 100 times by artists as diverse as Louis Armstrong, Merle Haggard and Etta James, among others.

In 1966, Sherrill discovered the woman who would later be known as the First Lady of Country Music when a hairdresser named Wynette Byrd knocked on his door and asked for an audition. He signed the singer and suggested she change her name to Tammy Wynette. Under Sherrill's production, Wynette's first single "Apartment No. 9" was released in 1966. Her second single, "Your Good Girl's Gonna Go Bad" (by Sherrill and Sutton), reached No. 3 and launched a string of Top 10 hits. Wynette's duet with Houston on "My Elusive Dreams" became her first No. 1 hit in 1967, and earned Sherrill and co-writer Curly Putman their first CMA Awards nomination. Sherrill's and Wynette's partnership continued as he produced her hit songs including, "I Don't Wanna Play House," "Take Me to Your World," "D-I-V-O-R-C-E" and her signature song "Stand By Your Man," which Sherrill and Wynette wrote in the studio in

**"ANYTHING I HAVE EVER ACCOMPLISHED  
WOULD HAVE BEEN TOTALLY IMPOSSIBLE  
WITHOUT THE HELP AND SUPPORT OF THE  
GREATEST SONGWRITERS AND MUSICIANS  
IN THE WORLD, AND OF COURSE WHAT I  
STOLE FROM OWEN BRADLEY."**

— Billy Sherrill

15 minutes. That song earned them a CMA Awards nomination in 1969, and the recording was inducted into the Grammy Hall of Fame in 1999. Wynette continued having hits under Sherrill's production in the '70s, most notably "Til I Can Make It On My Own," written by Sherrill, Wynette and George Richey, which received a CMA Awards nomination in 1976.

Sherrill brought Wynette's then-husband George Jones to Epic in 1971 and produced his solo albums for two decades, which featured the hits "We Can Make It," "The Grand Tour," "These Days I Barely Get By," "Memories of Us," "If Drinkin' Don't Kill Me (Her Memory Will)," "Who's

# BILLY SHERRILL

## NON PERFORMER



Gonna Fill Their Shoes" and the legendary "He Stopped Loving Her Today." He produced the Jones/Wynette duet projects. The couple would record together through 1980, even after their 1975 divorce, delivering such Sherrill-produced classics as "The Ceremony," "We're Gonna Hold On," "(We're Not) The Jet Set," "Golden Ring," "Two Story House" and more.

Sherrill signed Charlie Rich to Epic in 1968. This pairing resulted in huge success in 1973 with *Behind Closed Doors*, which propelled Rich to superstardom and contained three hit singles including the title track, "I Take It On Home" and "The Most Beautiful Girl." The latter song, written by Sherrill, Norro Wilson and Rory Bourke, spent three weeks at the top of the Country singles chart and two weeks atop the pop singles chart and received a CMA Awards nomination in 1974. In addition, Sherrill and Wilson received a Grammy Award in 1974 for "A Very Special Love Song," recorded by Rich.

After signing Barbara Mandrell to Columbia Records in 1968, Sherrill produced and wrote many of her early hits, including her first single "Playing Around with Love," before she left the label four years later.

By this point, Sherrill had become one of the most reliable hitmakers in Nashville. Throughout the '70s, he wrote songs and/or produced for a wide variety of artists including Johnny Cash, Janie Fricke, Johnny Paycheck, Marty Robbins, Tanya Tucker, Bobby Vinton and Andy Williams. In 1980, he was named VP/Executive Producer of CBS Records Nashville, the parent company of Epic and Columbia. He produced Elvis Costello's Country album, *Almost Blue*, in 1981. Three years later, he produced Ray Charles' *Friendship*, which featured Charles performing duets with Chet Atkins, Cash, Jones, Merle Haggard, Willie Nelson, The Oak Ridge Boys and others. After leaving CBS, Sherrill continued as an independent producer.

Sherrill was inducted into the NSAI Songwriters Hall of Fame in 1984, the Alabama Music Hall of Fame in 1995 and the Musicians Hall of Fame in 2008. He has 84 BMI Awards (66 Country, 17 pop, one R&B), more than any other Country songwriter. In 1999, Sherrill was named the BMI Country Songwriter of the Century.



# DON WILLIAMS

MODERN ERA ARTIST



**DON WILLIAMS**, the man who would later be known as “The Gentle Giant” for his warm baritone and laid-back manner, was born May 27, 1939 in Floydada, Texas. Williams learned guitar from his mother during his childhood and performed in a variety of Country, folk and rock ‘n’ roll bands during his teen years.

Living in Corpus Christi after high school, he partnered with Lofton Kline to form a musical duo called The Strangers Two. In 1965, they added Susan Taylor to the group and renamed themselves The Pozo-Secco Singers. The folk-pop group signed with Edmark Records, a local record label, and had a regional hit with their single “Time.” With that success, Columbia Records signed the group in 1966 and re-released the song nationally, where it entered the Top 50 on the pop charts. The threesome had two additional Top 40 pop hits with “I Can Make It with You” and “Look What You’ve Done.” They disbanded in 1970 after releasing their fourth album.

Williams moved to Nashville and signed as a songwriter with Jack Music, Inc., owned by legendary producer/publisher Jack Clement. In 1972 he signed with JMI Records as a solo artist. While his first single “Don’t You Believe” did not receive much airplay, the 1973 follow-up “The Shelter of Your Eyes” reached No. 14 on the Country singles chart.

He released a few more singles to varying degrees of success before hitting No. 5 with “We Should Be Together” in 1974. This success led to a recording deal with ABC/Dot Records. His debut single on the new label, “I Wouldn’t Want to Live If You Didn’t Love Me,” topped the Country singles chart in the summer of 1974.

During the 1970s, Williams grew into one of the most popular Country artists in the world with No. 1 songs such as “I’m Just a Country Boy,” “It Must Be Love,” “Love Me Over Again” (written by Williams), “Love Me Tonight,” “Say It Again,” “Some Broken Hearts Never Mend,” “Till the Rivers All Run Dry” (which he co-wrote with Wayland Holyfield), “Tulsa Time” and “You’re My Best Friend.” In addition to his American success, he gained a huge following in the United Kingdom and Europe. He was named CMA Male Vocalist of the Year in 1978. Williams also appeared in movies including “W.W. and the Dixie Dancekings” and “Smokey and the Bandit II.”

Williams wrote several of his hits, including “I’ve Got a Winner in You” (with Holyfield) and “Lay Down Beside Me,” both of which hit the Top 10 in 1978. But he also frequently recorded songs written by Roger Cook, Holyfield, Dave Loggins, Bob McDill, John Prine and Allen Reynolds, who produced several of Williams’ early albums. For more than 17 years beginning in the mid ‘70s, Williams co-produced his albums with Garth Fundis.

In 1980, Williams released his most successful single, “I Believe in You,” which topped the Country singles chart and reached No. 24 on the pop singles chart. The following year saw two more No. 1 singles (“Lord, I Hope This Day Is Good” and “Miracles”), a No. 3 duet with Emmylou Harris on “If I Needed You” and the CMA Album of the Year Award for *I Believe in You*. Additional No. 1 singles in the ‘80s included “If Hollywood Don’t Need You,” “Love Is On a Roll,” “That’s the Thing About Love” and “Heartbeat in the Darkness.” He switched labels, moving from MCA (which had acquired ABC/Dot) to Capitol in 1986 and then to RCA in 1989. His last Top 10 single was in 1992 with “Lord Have Mercy on a Country Boy.”

Williams announced his “Farewell Tour of the World” in early 2006 and performed around the globe before wrapping up with his sold-out, final concert in Memphis, Tenn., at the Cannon Center for the Performing Arts on Nov. 21, 2006. He then retired from live performing, recording and public life. Among his many career accomplishments were 17 No. 1 hits and 13 CMA Awards nominations. He and his wife Joy celebrated 50 years of marriage on April 10, 2010.

**“I FEEL EXTREMELY HONORED AND OVERWHELMED WITH THIS NEWS. IT IS UNBELIEVABLE THAT CMA THOUGHT ABOUT ME IN THIS MANNER.”**

– Don Williams

by TOM ROLAND

When Lady Antebellum sat down with songwriter Josh Kear in February 2009 to write a song about a sexually-charged, late-night phone call to an ex, the trio encountered a dilemma centered on a lyric for the second chorus, in which Charles Kelley confessed, "It's a quarter after one, I'm a little drunk and I need you now."

They all loved the line but they weren't sure how it would be perceived by others with a stake in their success. "We were like, 'Is our label going to get mad?'" Kelley recalled.

It's not like either the alcohol or the desire alluded to in the words was particularly problematic. But outside of Lee Ann Womack's "I May Hate Myself in the Morning" and "Last Call," both of which met resistance among crucial radio programmers, it's tough to find many successful songs that mix love *and* liquor so blatantly.

Still, it didn't take much to persuade Lady Antebellum and Kear to agree that the line belonged in the song. "It was just honest to us," said Dave Haywood. "I mean, who hasn't been there? It's late at night and you've had a drink or two and you miss somebody. We didn't overthink it more than that. We were like, 'You know what? Let's just write what's honest and what's true to us.' And in reality, we've been there and so we put it in there."

It's clear that they made the right decision. The executives at Capitol Records Nashville surprised the band when they not only gave a thumbs-up to the song but decided to make it the first single and title track from the album, *Need You Now*. It spent a whopping four weeks at No. 1 on the *Country Aircheck* singles chart, lodged at the top of the *Billboard* chart for five consecutive weeks and earned Platinum digital single sales status just before Christmas — all of which set the stage for a spectacular album release in January, when *Need You Now* premiered at the top of the charts with 480,922 in sales, more than twice the number for the various-artist *Help for Haiti* and well ahead of runners-up Lady Gaga, Susan Boyle and Barry Manilow. By holding on to the top slot in the *Billboard* Top 200 in its second week, the group became the first Country act since the Dixie Chicks in 2006 to achieve that cross-format distinction — and only the sixth artist in the previous year to do so, along with Susan Boyle, Eminem, Jay-Z and a few others.

Obviously radio and the public responded to the song — its message as well as its catchy chorus hook and the powerful vocals laid down by Kelley, Haywood and Hillary Scott. In fact, radio programmer Charlie Cook, VP of Country, McVay Media, uses "Need You Now," including the "I'm a little drunk" line, as his ringtone and as on-hold music for callers to his mobile phone.

"Quarter after one in the morning, the guy's sitting there, pining for his girlfriend, and he's had a couple of drinks," Cook mused. "Pretty good fodder for Country Music, as far as I'm concerned."

Expanding on the impression made by Lady Antebellum with this track, Cook observed, "They're true to their principles. They're sensitive because of the audience, not because of their experience, and so they said, 'You know, we just have to go with what we believe in.' And that worked. That hooked up with the audience very comfortably."

"Comfortable" might not be the best word to describe the life of Lady Antebellum these days. "Hectic" is probably closer to the mark, and that's exactly how they want it. Following their selection as CMA New Artist of the Year in 2008 with victories in

# LADY Antebellum

## Topping Charts with the Truth

the Vocal Group and Single categories at the 2009 CMA Awards, they went into heavy promotion for January's release of *Need You Now*, earned a high-profile live performance on the Grammy Awards and then headed out in February to open on Tim McGraw's "Southern Voice" tour. It's no wonder that when they announced their first headlining date at Nashville's Ryman Auditorium, tickets were snapped up so quickly that the band added a second date — both of which were sold out in less than half an hour.

Lady Antebellum built this impressive momentum carefully, through lessons gleaned in particular about interaction with fans over the two years since the release of their self-titled debut Platinum album. Much of 2009 was spent on Kenny Chesney's "Sun City Carnival" tour, with more than 10 stadiums sprinkled into the schedule. On those mega-shows, they performed in conditions far from typical for gigs — a midday slot in sunlight and sweat-inducing temperatures, for example. The fans reacted positively, though the band did take note and learn from the occasional lulls between songs in the languor of a hot afternoon.

That inspired them to join with Monty Powell to write "Stars Tonight," a bright,

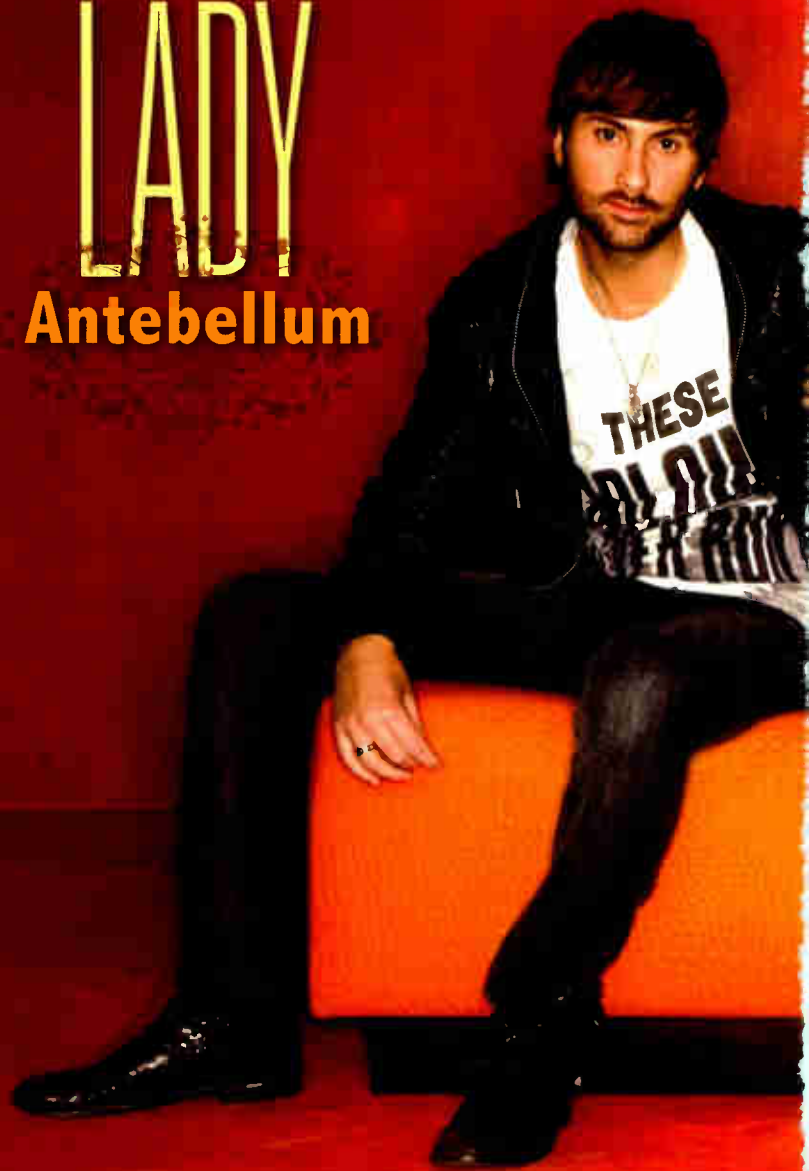


photo: Miranda Pugh Turner





Dave Haywood, Hillary Scott and Charles Kelley

"YOU HAVE TO HAVE SONGS THAT MAKE PEOPLE IN THE ABSOLUTE BACK ROW OF THE STADIUM FEEL LIKE THEY'RE PART OF THAT EXPERIENCE."

— Dave Haywood of Lady Antebellum

fast-paced song on *Need You Now* that celebrates the interaction between stage performers and their audiences. "You have to have songs that make people in the absolute back row of the stadium feel like they're part of that experience," Haywood said, addressing the intention behind the sing-along chorus, tribal "hey-hey!" chant and promise that "we're all stars tonight."

From the start, Lady Antebellum has been conscientious about building and nurturing their fan base, especially via online social channels. Scott first became aware of Kelley and Haywood through MySpace; once they committed to

becoming a trio, their Web experience empowered them to build and maintain a community of listeners by simply reaching out. Like many other Country artists, particularly of their generation, they've become heavy users of Twitter. And they've maintained their commitment to upload new Webisodes to their site each week on Wednesday, making the event appointment viewing for many followers.

A strong personal connection to their fans is one byproduct of these efforts. Sometimes it's perhaps a little *too* personal — "People wait outside the bathroom stall to shake my hand," Scott confirmed — but it's also helped build their community in places they barely even imagined when they were starting out.

The reach of their brand became particularly apparent in September, when they opened for Kenny Rogers at Gstaad, Switzerland, in their first European booking. Mostly locals attended the Friday night performance, but on Saturday ticket buyers arrived from countries throughout the continent. The band was particularly surprised to discover that they weren't just an unknown opening act; some of those fans were intent on seeing *them* and were singing every word to their music.

"That was an eye-opener," Kelley said. "We don't have distribution over there, but through the Internet they found a way to either listen to the album or have it find its way over to them, the physical CD. To know that your music can have that much reach is pretty wild."

Far beyond American shores, Lady Antebellum has reaped the benefits of a plan whose key components include connecting online and presenting material that's as honest as it is accessible. That's one reason why "American Honey" was chosen as the album's second single. Written by Cary Barlowe, Hillary Lindsey and Shane Stevens, it's a laid-back romantic reverie, whose acoustic textures and down-home fiddle create a sound more traditional than one often hears on today's Country charts.

"We like to keep people on their toes and continue to try to show different sides of us with what singles we put out," Scott explained. "It's pretty conscious that we don't want anything to sound like the one before it."

"They were trying to make music that people will talk about 30 years from now," elaborated Paul Worley, who co-produced both of Lady Antebellum's albums. "When you go back and look at our influences and the music that we love, a lot of that music was made 30 or 40 years ago, and they want to be in that class of people. Now, whether they make that category or not, only time will tell, but that's what they're shooting for and it comes across in what they choose to write about and the sounds that they wrap around themselves. Any music that's ever made it to that category is music that had risk and the possibility of crash-and-burn failure. But by luck and fortune and serendipity and whatever you want to call it, it broke through."

Appropriately, breaking through a barrier is the theme of the album's final, moving song, "Ready to Love Again," written by all three members of the group with Michael Busbee but drawn from Scott's personal experience at recovering from a gut-wrenching breakup. In contemplating another possible romance, the singer admits her trepidation, reflects on "building walls" and "the fear of how it might end" and then asserts herself with a figurative step forward.

The song might be about an emotional moment in her life, but in a parallel manner it also reflects the uncertainty that Lady Antebellum experiences now as one of Country Music's signature acts. Instead of going into creative hibernation as *Need You Now* ascends, they're already looking for ways to challenge themselves onstage and in the studio. That, they believe, is a central tenet for remaining vital.

"You get to a place where you're not afraid to risk failing," Scott said. "You can't be afraid because you have to stay true to what your heart says and what you believe in and what you want to say."

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

## BRANTLEY GILBERT

**B**rantley Gilbert grew up in Jefferson, Ga. within earshot of Athens, home of R.E.M., the B-52s and other alternative rockers. Gilbert never lost his love for music with an edgy spirit, yet as he started exploring his capacity for writing and performing, an ability to document the pleasures and pains, frustrations and triumphs of life asserted itself as well and nudged him closer to Country's truth-telling tradition.

After surviving a potentially fatal automobile accident, Gilbert resolved to follow his muse into music. He began as a solo act, but as his rock 'n' roll side started getting restless, he beefed up his presentation and began pumping out his songs over a bed of slamming drums and snarling electric guitar.

The momentum stirred by his shows bore Gilbert to Nashville, where he signed with Warner/Chappell Music Publishing, scored several cuts with other artists and ultimately inked his own record deal with Average Joe's Entertainment. The result is *Halfway to Heaven*, produced by Gilbert, The Atom Brothers, Jonathan Waggoner and Jess Franklin. Each of these dozen songs was co-written by Gilbert and most, including the ballads, delivered with a confident bravado powered by his fusion of Country narrative lyricism and willingness to rock the house hard.

On the album's debut single, "Kick It in the Sticks," which Gilbert wrote with Rhett Akins and Ben Hayslip, this combination rings loud and true. After a barely audible chuckle, Gilbert cranks the ignition and we're off into a landscape where AC/DC and George Strait share space on the radio dial, moonshine whiskey pours near barbed wire fences, "jacked-up trucks" are "covered in mud," and "the hippies and the hicks" party with "jocks and bikers." It's not exactly a pastoral vision, but as a portrait of what Gilbert dubs "the dirty, dirty South," it is both exhilarating and totally believable.



**DREAM DUET PARTNER** "Wynonna Judd." **CD IN YOUR STEREO** "Slipknot." **SONG YOU SING IN THE SHOWER** "I'm Too Sexy," by Right Said Fred." **LUCKY CHARM** "Spur on my left boot." **PET PEEVE** "Ferrets."  
[BrantleyGilbert.com](http://BrantleyGilbert.com)

## DUE WEST

**T**he trio Due West — Tim Gates, Brad Hull and Matt Lopez — radiates enthusiasm through its robust harmonies and rock-solid song craft. Even the slow waltz "When the Smoke Clears," written by Lopez and Don Rollins, addresses the issue of infidelity with a lead vocal that impresses through the drama of its delivery as much as its immersion in the lyric. Their first single, "I Get That All the Time," by Lopez, John Bettis and Jason Deere, touches on similar topics, but the positive spin of the chorus transforms the narrative into a celebration of making the right, if less tempting, choices. (The album includes only one cover, a foot-stomping take on Craig Wiseman's and Brad Crisler's "County Fair.")

Born in Sheridan, Wyo., Lopez moved to Arizona, where he and Thatcher, Ariz., native Hull became friends. In 2003, they relocated to Nashville, where Hull began his studies at Belmont University. Attending a party together, they met and started singing with Richfield, Utah, native Tim Gates; just like that, the seeds of Due West took root. They clicked from the start — so well, in fact, that they were inspired to document their union with "Due West," written by Gates, Hull, Lopez, Jason Deere and Sonia Deere, a mini-autobiographical tune with a sing-along exit chorus, rousing melody and breezy beat, all of which reflect their camaraderie onstage and gratitude at having been brought together as friends and colleagues.

After making their bow at a VFW gig, the threesome charted a course that began with a residency at the Alabama Grill, where Gates happened to work as a manager. When a development deal with RCA Nashville terminated in the wake of the Sony/BMG merger, Due West took full control of its fortunes, booking shows as far off as Australia and recording their self-titled debut album for upcoming release on their own imprint, Bigger Than Me. Produced by Jason Deere and released in April, *Due West* testifies that persistence, patience, friendship and talent can better the odds for every artist with plenty to offer.



Brad Hull, Tim Gates, Matt Lopez

**SONG YOU'D LOVE TO COVER** HULL: "I'll Be Over You," by Toto." GATES: "Drive," by The Cars." LOPEZ: "'6 8 12," by Brian McKnight." **CD IN YOUR STEREO** GATES: "20 Greatest Hits," by Don Williams." HULL: "Twang," by George Strait." LOPEZ: "Revolution," by Miranda Lambert." **FAVORITE FOOD ON THE ROAD** LOPEZ: "Fresh salmon and sushi." GATES: "Health shakes (I carry a blender in my suitcase)." HULL: "Ice cream and peanut butter M&Ms." **WHAT YOU'D BE IF NOT AN ARTIST** LOPEZ: "A hit songwriter/producer." GATES: "A social worker helping people with disabilities get jobs." HULL: "Depressed."  
[DueWest.com](http://DueWest.com)



## MALLARY HOPE

**I**n "Wildflowers," from her debut album *Blossom in the Dust*, produced by Derek Bason, Mallery Hope sings with an intensity of expression that doesn't just evoke the romantic languor of the words; it also conveys the mix of experience and innocence that defines this honey-voiced artist.

Hope penned this song with Luke Brown and Melissa Peirce, but it's just one of 10 among these 11 tracks that she co-wrote, each suggesting that there's a lot of soul embedded in these lyrics and melodies, which she delivers with a deft phrasing that sometimes recalls Patty Griffin. The picture ranges from frivolous and flirtatious on "I'm a Girl," which she wrote with Shane Stevens and Matthew West, through the sense of adventure that comes from the combination of nostalgia and freedom woven by Hope and co-writers Leah Crutchfield and Jennifer Schott throughout "Times Like These."

A peak experience on the album is its first single, "Love Lives On." Written by Hope, Stevens and West, its message drawn from real-life experience and buoyed by sweeping counterpoint from the Nashville String Machine, slashed by electric guitar, with dramatic dynamic shifts and vocals alternately intimate and impassioned, and selected last August as an iTunes Single of the Week, this performance would shine on anyone's album. As a debut single, it's no less than astonishing.

And yet she isn't really a newcomer. Hope began singing as a child at her father's church in Cohutta, Ga., sat in at The Nashville Palace at 9, formed her first band at 12, wrote her first song at 15, won a talent contest and was doing 150 shows a year by her sophomore year in high school. Her family moved to Nashville when she was 17 to give her the start she deserved and leading to her signing with MCA Nashville.

As a harbinger of a strong career and evidence of Country Music's capacity to nurture tomorrow's best talent, *Blossom in the Dust* offers Hope in more ways than one.



**MUSICAL HERO** "Dolly Parton." **SONG YOU'D SECRETLY LOVE TO COVER** "Always on My Mind." **FAVORITE FOOD ON THE ROAD** "Does Starbucks coffee count?" **MOMENT IN YOUR LIFE YOU WOULD RELIVE IF YOU COULD** "When I was a little girl, my grandma would spend summers with us. Every night, I would sneak into her room to watch 'I Love Lucy.' She passed away a few years ago, but I would love to go back and relive those summers. Then my mama could have her mama again." **PHRASE YOU SAY OVER AND OVER AGAIN** "Thank you, God."

MalleryHope.com

## MATT GARY

**G**rowing up in Lenexa, Kan., during summer idylls at the Lake of the Ozarks, between performances as a member of the Kansas City Youth Choir and at various school, church and community events, Matt Gary kept one dream front and center — to move to Nashville the instant he got his high school diploma and pursue a career in Country Music.

But being loyal to his family above all else, Gary put his plans on hold and honored his parents' request that he first go to college. Good thing too: Armed with two bachelor's degrees, in Computer Information Systems and Digital Art with Concentration in 3-D Animation, from the University of Tampa in Florida, he swooped into Music City, his enthusiasm undiminished and even better equipped to handle the demands of a modern music career.

After a year-long apprenticeship with producer Kent Wells, filled with demo sessions and concentration on focusing his vocal style, Gary bursts into the spotlight with his self-titled CD, released on his own 17 Music Entertainment label and produced by Frank Meyers. Though he writes as well, the 26-year-old artist chose to record 10 tracks by outside writers because, in his words, "I'm a firm believer in 'the best song wins.'"

Even so, his easy-to-recognize style personalizes each track. From the slow-rockin', sing-along groove and wistful lyric of his debut single "The Days You Live For," written by Wade Kirby and Myers, to the flirty, sly humor of Mike Mobley's and Dave Turnbull's "Can't Take Her Anywhere," the raw, fiddle-droned rumination on life's lessons in "Not Every Man Lives," by Myers, Lee Brice and Billy Montana, and the romantic beckoning of his second single, Jennifer Adan's and Patricia Summers' "Too Far," capped by an unexpected and dramatic high note at the top of the bridge, Gary radiates a sunny, good-time optimism that's bound to tease a smile and set the stage for the originals he promises for his sophomore album.



**CD IN YOUR STEREO** "Derek Sholl's *Here*. It's an awesome album." **BOOK ON YOUR NIGHTSTAND** "Pop Goes the Weasel, by James Patterson." **SONGS YOU SING IN THE SHOWER** "I usually practice my own songs in the shower — the acoustics are great." **FAVORITE MODE OF TRANSPORTATION** "Definitely a motor vehicle — I like driving, especially on a sunny day and you can roll the windows down and crank the stereo." **SOMETHING WE'D NEVER GUESS ABOUT YOU** "I'm a rock climber and a singer who has asthma. It's a condition I've had since I was 4 years old."

MattGaryMusic.com

Debut Spotlight compiled by BOB DOERSCHUK

# BILLY YATES

TAPS OLD-WORLD NEW INCOME STREAMS

by BOB DOERSCHUK

Just before going onstage at a festival in Denmark, Billy Yates received some strange news from the promoter. As he remembered it, she said, "I have to tell you — they have guns. They shoot them in the air if they like what you do." And I said, "Well, where do they shoot if they *don't* like it?"

Safe at his office near Nashville's Music Row, Yates explained what was going on. "They weren't real guns," he said, with a smile. "They shot blanks. But some Country festivals in Europe do have saloons and Old West themes. I've seen a lot of people walking around them with holsters. And sure enough, when I did the first song, all this gunfire broke out. You wouldn't get that here."

Well, maybe in certain venues you would, but exuberant fusillades and rhythmic clapping are just two ways that some segments of the European fan base have shown their appreciation for Yates and other Country artists.

More striking than these differences are the similarities that Yates observes between audiences at home and abroad. That combination of common interests in the real-life content of Country Music, complemented by promises of unique experiences and positive, long-term financial impact, are why he has maintained between 40 and 50 European shows on his schedule every year since his first visit about seven years ago.

For Yates, the path to Europe began in Texas. He had gone through several record label deals with varying levels of success. As a writer, he had placed songs with Kenny Chesney, Sara Evans, George Strait and many others, most notably George Jones' Grammy-winning "Choices" and "I Don't Need Your Rockin' Chair," which was honored with a CMA Award for Vocal Event of the Year in 1993. But when he launched his own M.O.D. Records imprint, Yates decided to play to his strength as a traditional Country artist and market primarily to the Lone Star State. Results were what he had hoped for — chart position, radio play — but there was one unexpected byproduct.

"Unbeknownst to me, a lot of people in Europe were paying more attention to what was going on in Texas than in Nashville," he said. "One of them was Cor Sanne, an agent in Holland who was responsible for a lot of Country Music tours. So I reached out to him, he came to Nashville and we met at the Cracker Barrel in White House, Tenn."

Sanne asked Yates to perform at an event he was putting together in Amsterdam. Not only that, he invited promoters from throughout Europe to attend. Yates' old-school sound, while not the hottest spin back home, fit perfectly with what audiences in the Old World wanted to hear, so bookings followed immediately.

"The people in Europe who love Country Music are very loyal," he noted. "They don't care how old, fat or bald you are; it's about the music."

It's also not about formats. Though Country artists can build strong followings in Europe, the format itself doesn't command a distinctive identity in the broader market. But that actually makes it easier for many artists to transform Europe into a solid source of income. As Yates sees it, that's particularly true of those who don't fit easily into commercial trends back in the United States, as proven most recently when "Famous for Bein' Your Fool," from the Yates album *Bill's Barber Shop*, lodged for nine weeks at No. 1 on the European Hotdisc chart.

"We've played for people who don't know anything about Country Music," Yates said. "There are lots of tattoos and piercings. At first they're scratching their heads, but by the end of the show they're buying your CDs and wanting your autograph because we present the music in a way that's professional yet cool. My music is traditional and honky-tonk, and that allows me to put it in their faces a little bit, with a little attitude. And they love it."

From Italy north to the United Kingdom, Spain to the former Eastern bloc, from house shows before 50 people to a performance in front of 40,000 new fans in Lithuania, Yates has built a career in Europe that may outlast and feed the bottom line beyond what he's accomplished domestically. Equally important, he has broadened his personal horizons through experiences he could never have otherwise had, whether walking Omaha Beach in Normandy or revisiting the thrill he'd felt years before when breaking into the business.

"Going to Europe is like going back in time in a good way," Yates reflected. "They're civilized and modern, but in these small towns people don't lock their doors and their kids walk to school. And they respond to Country Music because it's all about life and love, good and bad — the exact same things I talk with them about after the shows. Plus, if you haven't lost that fire and the desire to perform, it can be like rebirth to roll up your sleeves and build from the ground up. When I started in Europe, they had no clue who I was — and now we sell out our shows. To do that again, later in life, is really great."

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



photo: Johan Lemmers



top: Billy Yates explores Anancy France above: A talented visual artist, Yates drew this portrait of the late Country radio pioneer Cy Blumenthal, as well as other inductees into the Country Music Radio and DJ Halls of Fame, presented to each inductee or representative on behalf of CMA at CRS 2010. At his request, CMA donated Yates' fee for the drawings to the Words & Music program at the Country Music Hall of Fame and Museum



**APRIL 6**

**The Band Perry** / *The Band Perry* (EP) / Republic Nashville  
**Black Prairie** / *Feast of the Hunter's Moon* / Sugar Hill  
**Delta Moon** / *Heilbouna Train* / Red Parlor  
**Flatt & Scruggs** / *Best of the Flatt & Scruggs TV Show Vol. 9* (DVD) / Shanachie  
**Jill King** / *Rain on Fire* / FoundHer  
**Jim Moray** / *A Beginner's Guide* / Koch  
**Gary P. Nunn** / *Taking Texas to the Country* / Guacamole  
**Kyle Park** / *Spring* (EP) / Kyle Park Music  
**Marty Raybon** / *At His Best* / GrandVista Music  
**Becky Schlegel** / *Dandelion* / Lilly Ray/IGO

**APRIL 13**

**Laura Bell Bundy** / *Acnin' and Shakin'* / Mercury  
**Noah Earle** / *This Is the Jubilee* / MayApple  
**Lorraine Jordan and Carolina Road** / *Carolina Hurricane* / Rural Rhythm  
**Trampled By Turtles** / *Palomino* / Thirty Tigers/RED

**APRIL 20**

**David Ball** / *Sparkle City* / Red Dirt/E1  
**Patsy Cline** / *The Complete Decca Masters 1960-1963* / MCA/HipO-Select  
**Jeff Cook** / *Shaken Not Stirred* / Quest  
**Melanie Denard** / *Daie to Live* / Starpath  
**Ken Domash** / *Countrified* / Thunder Mountain/Spinville  
**Whitney Duncan** / *Right Road Now* (digital) / Reprise/Warner Bros.  
**Colt Ford** / *Chicken and Biscuits* / Average Joe Entertainment  
**Merle Haggard** / *I Am What I Am, I Do What I Do* / Vanguard  
**The Infamous Stringdusters** / *Things That Fly* / Sugar Hill  
**Mindy McCready** / *I'm Still Here* / Iconic  
**Willie Nelson** / *Country Music* / Rounder  
**various artists** / *Look to the Light: Songs of Faith* / Rura. Rhythm

**APRIL 27**

**Mary Chapin Carpenter** / *The Age of Miracles* / Rounder  
**Bucky Covington** / *I'm Alright* (digital EP) / Lyric Street  
**Paul Curreri** / *California* / Tin Angel  
**Tyler Dickerson** / *Tyler Dickerson* (digital EP) / Lyric Street  
**Lonestar** / *Party Heard Around the World* / Saguaro Road  
**Jo Dee Messina** / *Unmistakable* / Curb  
**various artists** / *Country Wedding Songs* / Time Life

**MAY 4**

**Bucky Covington** / *REALity Country* (digital) / Lyric Street  
**Josh Gracin** / *REALity Country* (digital) / Lyric Street  
**Ashley Ray** / *Ashley Ray ' Show Dog* - Universal Music  
**Chely Wright** / *Lifted Off the Ground* / Vanguard  
**Zac Brown Band** / *Pass the Jar: Zac Brown Band and Friends Live from the Fabulous Fox Theatre In Atlanta* (2CD/1DVD) / Southern Ground/Atlantic

**MAY 11**

**Matt Kennon** / *Matt Kennon* / BamaJam  
**Jim Lauderdale** / *Patchwork River* / Thirty Tigers

**MAY 18**

**Bo Bice** / *3* / Time Life  
**Mickie James** / *Strangers and Angels* / Country Showcase  
**The Jayhawks** / *The Jayhawks* (a.k.a. *The Bunkhouse Album*) / Lost Highway  
**Anne McCue** / *Broken Promise Land* / Flying Machine

**MAY 25**

**Common Strings** / *Somewhere in Glory* / Rural Rhythm  
**Daily & Vincent** / *Singing from the Heart* / Rounder  
**John Prine** / *In Person and On Stage* / Oh Boy Records  
**Truth and Salvage Co.** / *Truth and Salvage Co.* / Silver Arrow

**JUNE 8**

**Dierks Bentley** / *Up on the Ridge* / Capitol  
**The Farewell Drifters** / *Yellow Tag Mondays* / ThirtyTigers/Heart Squeeze  
**Jewel** / *Sweet and Wild* / The Valory Music Co.  
**Junior Sisk and Ramblers Choice** / *Heartaches and Dreams* / Rebel  
**various artists** / *Twistable, Turnable Man: A Musical Tribute to the Songs of Shel Silverstein* / Sugar Hill  
**Clay Walker** / *She Won't Be Lonely Long* / Curb

**JUNE 15**

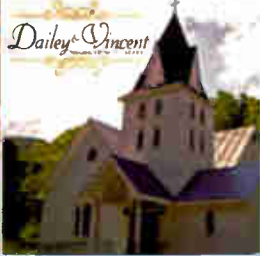
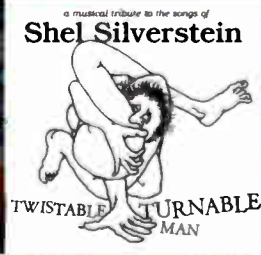
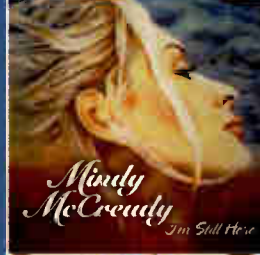
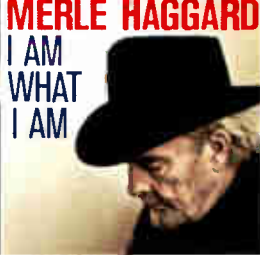
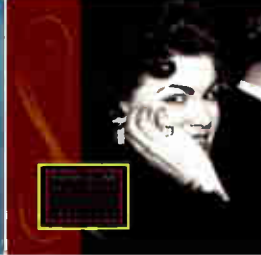
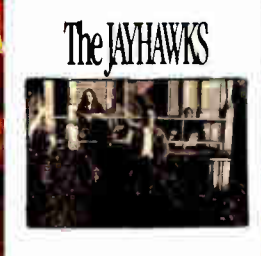
**Michelle Turley** / *Dance with Me Tonight* / Victrola/IGO

**JUNE 22**

**Jaron and the Long Road to Love** / *Getting Dressed in the Dark* / Jaronwood/Universal Republic/Big Machine  
**Nora Jane Struthers** / *Nora Jane Struthers* / Blue Pig Music

**JUNE 29**

**Marty Stuart** / *Ghost Train* / Sugar Hill



New CD Releases compiled by ATHENA PATTERSON



by BOB DOERSCHUK



Cover art for Issue 3 of "Luke McBain."



Trace Adkins chats with Craig Ferguson about "Luke McBain" on "The Late Late Show with Craig Ferguson."

**TRACE ADKINS**

### Taps the Comic Market as Luke McBain

There's something familiar about Luke McBain. You may have seen his image at your local comic book emporium, where one cover in the four-installment series depicts the tall, black-hatted hero wielding an axe handle like a personal sword of justice.

Or maybe you thought you saw McBain onstage at CMA Music Festival, declaiming on the pleasures of "honky tonk badonkadonk" over a snarling, low-down groove.

It's easy to confuse this righteous avenger, as drawn on each cover by Brian Stelfreeze and on the inside pages by Kody Chamberlain, with Show Dog-Universal Music recording artist Trace Adkins, the multi-Platinum-selling Country giant and co-headliner on the "SunnyD Presents the Shine All Night Tour starring Martina McBride and Trace Adkins."

That's been true ever since 2008, when David Tischman produced "Trailer Park of Terror," a horror film in which Adkins played a character known as The Man who was in fact the Devil. After wrapping the movie, Tischman discussed it with his friend Keven Gardner, publisher of 12 Gauge Comics and, it turns out, a fan of Adkins.

"I said, 'This guy has such a magnetic personality. We should find something for him,'" Tischman said. "And Keven came up with this 'Billy Jack'/'Walking Tall' revenge idea. From day one, we always had Trace in mind for this: the cowboy hat, the ruggedness, yet always with that wry smile and sense of humor about life."

They ran the concept past Gardner's agent, Scott Agostoni, who heads the Graphic Novel and Comic Division at William Morris Endeavor Entertainment. Agostoni in turn contacted Rick Shipp, co-head of the agency's Nashville office. Though WME Entertainment no longer represented Adkins, Shipp forwarded the information to his former client as a gesture of friendship. "We had everybody looking for things for Trace," he explained. "And this idea was right for him."

Ken Levitan, Adkins' manager and Co-President, Vector Management, agreed. "We're always looking for innovative ways to brand our artists," he said. "To me, Trace Adkins is a big brand. He's a big guy. And I love that there are 4,000 comic book stores and Trace is now carried in them all."

12 Gauge floated the McBain concept at Comic-Con, the annual comic book industry convention, last year. When feedback proved positive, work began. Adkins offered details that enhanced his character's credibility. That axe handle on the first issue's cover? It's there because Adkins really does keep an axe in the back of his pickup. And the scene where McBain comes back to his hometown after a long absence and stumbles into a robbery in progress is drawn from another real-life experience.

Discussion is underway to bind all four issues into book form to further expand readership. 12 Gauge recently released a Luke McBain iPad app. There's also talk of piloting the project for TV or film. All that is still in progress, but one thing is sure: In terms of impacting the public and getting attention, Adkins *is*, like the cover says, Luke McBain.

[TraceAdkins.com](http://TraceAdkins.com); [12GaugeComics.com](http://12GaugeComics.com)

by MELISSA COKER

Alan Jackson autographs items from his Cracker Barrel collection in Downtown Nashville.



Part of The Alan Jackson Collection on display at a Cracker Barrel Old Country Store.



**ALAN JACKSON**

### Cracker Barrel Offers a Country Boy's Collection

Alan Jackson fans know he likes bologna on white bread now and then. What they may not know is that some of his other likes — such as his personal Hot and Barbecue blends, a signed cast-iron skillet and much more — are available at Cracker Barrel Old Country Store.

With more than 40 items marked from \$1.99 to \$199.99, the popular restaurant and shop chain offers memorabilia of this Country icon for buyers at nearly every budget.

Selections include salt and pepper shakers, modeled directly from Jackson's hat and boots; a music box; a Jackson-style hat; a new slew of songs on CD; and plenty of jewelry and clothing options for men and women. There's also a cookbook, *Who Says You Can't Cook It All*, packed with favorite recipes as well as family photos. Speaking of dinner, that \$1.99 will fetch a cowboy hat-shaped tin of mints, while the \$199.99 product is a limited-edition rocking chair, complete with Jackson's etched-in autograph. A number of items from this collection are available as well at [CBMusic.CrackerBarrel.com](http://CBMusic.CrackerBarrel.com).

"Alan was the first artist we approached with this concept of a collection centered around Country heritage, family and traditions, all of which are important to the both of us," said Peter Keiser, VP of Marketing, Cracker Barrel. "In our music program, we conduct research on an ongoing basis. Alan is a phenomenal star and he scored very, very well in our research."

"We really tried to keep the products as much in tune with Alan's lifestyle as we could," Keiser added — so much so that they literally took the shirt right off Jackson's back. The selections in The Alan Jackson Collection were based on details as meticulous as the material and thread count of the shirts actually worn by the artist. Just the same, pricing was kept to a real-world level, with the value of the clothing scoring high in comparison-shopping tests undertaken by Cracker Barrel.

In one area of their partnership, Jackson followed in the footsteps of other Country luminaries who are selling their albums exclusively through the store. Thus Jackson's *Songs of Love and Heartache* joins a list of CDs by Dailey & Vincent, Sara Evans, George Jones, Montgomery Gentry, Dolly Parton, Kenny Rogers, Josh Turner, Zac Brown Band and others that can be found only via Cracker Barrel.

Still, Jackson and Cracker Barrel share demographic appeal. "Cracker Barrel has been a part of my family since I was a young man," noted Jackson. "I was really flattered when they came to me. I've been very impressed with the variety and quality of the items we have put together."

"Cracker Barrel customers are Alan Jackson fans and share the small-town family sensibilities expressed in his music," added Jackson's manager, Craig Fruin of HK Management. "That's a connection that can't be manufactured. The strength of it was reflected in the first-week sales, when all of our projections were surpassed."

The bottom line came from Keiser: "It's done well enough for us to continue with him and possibly other artists in the future."

[AlanJackson.com](http://AlanJackson.com); [CBMusic.CrackerBarrel.com](http://CBMusic.CrackerBarrel.com)

Luke McBain cover: courtesy of 12 Gauge Comics; Adkins photo: Francis Specker/Landov/CBS; Jackson photos: store — Kevin Neely; autographs — Frederick Blesdon



# CMA MUSIC FESTIVAL

## Honoring Tradition and Embracing Progress



As the weeks wind down toward CMA Music Festival, artists are confirming their appearances, digital technologies are being mobilized to invite deeper fan participation, the history of the Festival and those who have graced its stages are being honored and ticket sales are rocketing at a faster pace than ever before.



JASON ALDEAN



CARRIE UNDERWOOD



KEITH URBAN



MARTINA MCBRIDE



REBA MCENTIRE

**H**ow fast? Four-day ticket sales set a new record a full 69 days before the Festival begins. And so many new sponsors have signed on that the Festival grounds have been extended a full block further down Lower Broadway.

From a personal phone call made by Carrie Underwood to assure one stunned young fan that she would join the lineup of LP Field performers to multiple opportunities for visitors to get involved on **CMAfest.com**, word is out that this year's extravaganza will be another one for the record books.

Among the features already live at **CMAfest.com** are:

- CMA staff blogs with Festival updates and posts that are just for fun
- Fan photos and stories posts
- Twitter updates
- Tips for new attendees
- Fan Fair "Heritage" features that recall highlights and great moments from the Festival's 39-year history
- Polls
- Merchandise
- Videos ... and much more!

Visit the "Connect" page to sign up for CMA Exclusive e-news and join the CMA MOB mobile community, plus link through to CMA's Facebook, Twitter, MySpace and YouTube pages.

CMA Music Festival, Nashville's signature music event, features concerts; autograph signings; family-friendly activities, including the premiere of the St. Jude Music Fest Road Race, hosted by Jo Dee Messina and dedicated to raising funds for children battling cancer and other deadly diseases; and much more. This unparalleled celebration of America's music draws thousands of fans and media from all corners of the globe to Nashville. CMA Music Festival was dubbed the "crown jewel of Country Music festivals" by *USA Today* and winner of the International Entertainment Buyers Association's 2004, 2006 and 2008 LIVE! Award for Festival of the Year.

The artists participate for free, and in appreciation, CMA donates half the net proceeds of the Festival to support music education in Metro Nashville Public Schools through the Keep the Music Playing program. To date, \$3.3 million has been donated to purchase musical instruments and supplies, providing thousands of MNPS students with the resources and opportunities they could not have afforded on their own, and giving many of them a strong reason to remain in school.

Fontanel Mansion, a 27,000-square-foot log home formerly owned by Country Music Hall of Fame member and two-time CMA Entertainer of the Year Barbara Mandrell, will open to the public June 1 and has partnered with CMA to offer Festival attendees an exclusive ticket and \$5 discount on admission to tour the unique home between June 7-13. Additionally, Fontanel will donate \$1 from the sale of each Festival attendee's tour ticket to "Keep the Music Playing." Tickets are limited, must be purchased in advance and include round-trip shuttles from Downtown Nashville for Festival attendees. Buy tickets at **FontanelMansion.com**.

Buy CMA Music Festival four-day and single night tickets at **CMAfest.com**; 1-800-CMA-FEST (262-3378); **Ticketmaster.com**; 1-800-745-3000; Ticketmaster outlets; and the Bridgestone Arena Box Office.

CMA Music Festival is organized and produced by CMA Premiere Radio Networks, is the official radio broadcaster. Partners include Barnes & Noble, Blue Bell Creameries; Carl Black Chevrolet; Chevy; The Official Ride of Country Music; CMT; Combas Snacks; Dr Pepper; DRIVE4COPD; Durango Boots; Farm Boy & Farm Girl Brands; Field & Stream; GEICO; General Cigar Co., Inc.; Girl Scouts of Middle Tennessee; Greased Lightning Cleaning Products; Jack Daniel's; McDonald's; Ocean Spray; Random House Children's Books; Roper Apparel & Footwear; Texas on Tour; Velvets Shells and Cheese; Vodka Vodka; and Wrangler.

### Artists Appearing

- Trace Adkins
- Jason Aldean
- Easton Corbin
- Billy Currington
- Danny Gokey
- Randy Houser
- Alan Jackson
- Lady Antebellum
- Miranda Lambert
- Martina McBride
- Reba McEntire
- Tim McGraw
- Justin Moore
- Brad Paisley
- Kellie Pickler
- Rascal Flatts
- Darius Rucker
- Blake Shelton
- Josh Turner
- Carrie Underwood
- Keith Urban
- Zac Brown Band
- ... and many more to be announced!



BILLY CURRINGTON



LADY ANTEBELLUM



RASCAL FLATTS



ZAC BROWN BAND



TRACE ADKINS

photos: Jim Hagan, Dawn Hanes and John Russell





**JIMMY DEAN**

**BILLY SHERRILL**



**FERLIN HUSKY**

**DON WILLIAMS**



**CMA ANNOUNCES THE NEWEST MEMBERS OF THE COUNTRY MUSIC HALL OF FAME**

on page **19**

World Radio History

## cma events

### APRIL

**MONDAY, APRIL 19**

CMA Industry InSite Webisode 12 posted at [My.CMAworld.com](http://My.CMAworld.com)

### MAY

**MONDAY, MAY 17**

CMA Industry InSite Webisode 13 posted at [My.CMAworld.com](http://My.CMAworld.com)

**FRIDAY, MAY 21**

CMA Broadcast Awards submissions accepted online at [Broadcast.CMAawards.com](http://Broadcast.CMAawards.com)

**TUESDAY, MAY 25 – WEDNESDAY, MAY 26**

Mix Nashville | Soundcheck Nashville | [MixOnline.com](http://MixOnline.com) | CMA is a proud sponsor.

**THURSDAY, MAY 13**

CMA Songwriters Series | Joe's Pub | New York City | 6:30 and 9 PM | Jason Michael Carroll, Bob DiPiero, Brett James and Rivers Rutherford | [JoesPub.com](http://JoesPub.com)

### JUNE

**MONDAY, JUNE 7**

CMA Global Artist Party | The Stage on Broadway | Nashville | 6 PM | FREE

**MONDAY, JUNE 7 – TUESDAY, JUNE 8**

Billboard Country Music Summit | Hermitage Hotel | Nashville | [CountryMusicSummit.com](http://CountryMusicSummit.com) | CMA is a proud sponsor.

**TUESDAY, JUNE 8**

AristoMedia Global Showcase | The Second Fiddle | Nashville | 4 PM | FREE

**WEDNESDAY, JUNE 9**

Chevy Kick-Off Parade and Block Party | Bridgestone Arena Plaza | Nashville | FREE

**THURSDAY, JUNE 10 – SUNDAY, JUNE 13**

CMA Music Festival | Nashville | Tickets: 1-800-CMA-FEST, [CMAfest.com](http://CMAfest.com), [Ticketmaster.com](http://Ticketmaster.com), 1-800-745-3000, Bridgestone Arena Box Office

**SATURDAY, JUNE 12**

St. Jude Music Fest Road Race | Nashville | [MusicFestRoadRace.org](http://MusicFestRoadRace.org)

**MONDAY, JUNE 21**

CMA Industry InSite Webisode 14 posted at [My.CMAworld.com](http://My.CMAworld.com)



[CMAworld.com](http://CMAworld.com) | [My.CMAworld.com](http://My.CMAworld.com)