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JUNE | JULY 2008



**ALAN JACKSON**  
Life and Truth  
Through Song

**CMA MUSIC FESTIVAL**  
Countdown Continues

**JEWEL**  
Comes Home  
to Country

**MUSIC FOR RINGTONES**  
This Line is Busy

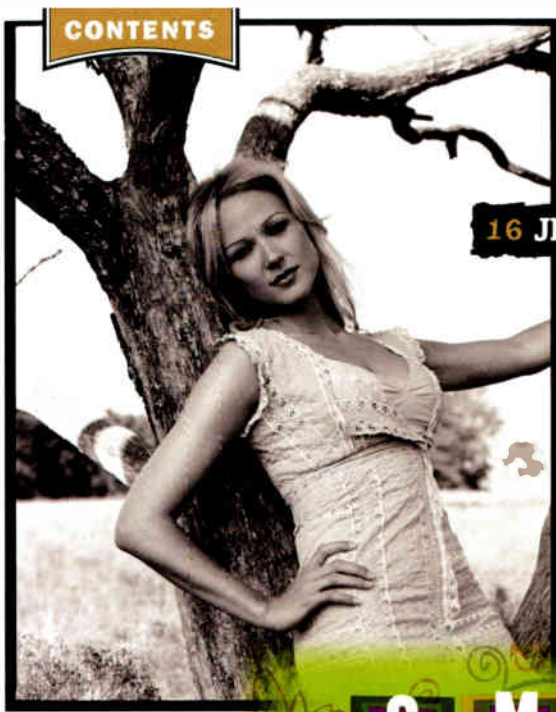
**CORPORATE  
SPONSORSHIP**  
Corona and  
Kenny Chesney

**EDDY ARNOLD**  
Farewell to the  
Tennessee Plowboy

**THE ART OF DEMO  
RECORDING**  
More than Meets  
the Ear

**CMA SOUND  
HEALTHCARE**  
Testimonial from  
Storme Warren

**JERRY KENNEDY**  
Witness to  
Musical History



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**C M A  
M U S I C  
F E S T I V A L**



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**For 50 years, CMA has dedicated itself to being a service organization. At the heart of our mission is a determination to assist in the growth of Country Music, as a component of our culture and as a robust product in the music marketplace.**

This remains accurate, though of course the times in which we pursue these goals are quite different from the way things were in 1958, when our adventure began. So while our goals remain constant, our strategy for achieving them evolves continually, based above all on the guidance we receive from our Board of Directors.

The challenges we face today could not have been foreseen even by the visionaries who launched CMA half a century ago. The technology of bringing music to point of purchase, the stresses borne by our economy's increasingly complex involvement with issues at play throughout the world, the choices that consumers are having to make by forces often beyond their control — these are just a few of the elements that affect us all.

CMA is responding to these changes by expanding our mission statement. While we will continue our effort to heighten awareness of Country Music and lift it to an ever-higher visibility through CMA Music Festival, the CMA Awards and other activities and initiatives, we are adding greater emphasis to establishing ourselves as a repository for information that will address the needs of CMA members and our community.

We are taking steps to enhance our insights into Country Music's established and potential consumer base. We are exploring new ways of encouraging constructive dialogue between components of the music industry. And we're launching a Consumer Research Committee, chaired by Sony BMG Nashville Chairman Joe Galante, to serve as a focal point for translating our findings into tools that will empower sectors of our industry through the near and distant future.

This is a big assignment. But we approach it with a confidence drawn from the same insights that brought CMA's founders together: Country Music is America's music. It's here to stay. And working together, we will make it more vital than ever.

Tammy Genovese



CMA Chief Executive Officer



CMA Close Up® welcomes your letters and feedback.  
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# COUNTDOWN TO CELEBRATION WELCOME TO CMA MUSIC FESTIVAL!

With tickets selling at a record pace, with an unprecedented number and variety of activities scheduled and with some of the biggest stars of Country Music signing on to perform and a legion of exciting newcomers poised to make history, the 2008 CMA Music Festival is on track to provide more fans with more thrills than ever before.

From Thursday morning, June 5, through the fireworks that close the final show on the VAULT Concert Stage at LP Field on the night of Sunday, June 8, Downtown Nashville will be the place to be for all fans of great American music.

Every moment offers memorable events and entertainment:

- At night the stadium is rockin' with performances at the VAULT CONCERT STAGE AT LP FIELD that are sure to make you jump to your feet and scream. Join some of the biggest stars of Country Music under the night sky and be on alert for surprise guests.

- A perfect way to spend a summer day is under the sun while watching artists perform. Lounge on the bank of the Cumberland River as you enjoy Country Music in its many forms at the GREASED LIGHTNING RIVERFRONT DAYTIME STAGES. Jo Dee Messina and Phil Vassar are sure to rev up the crowd as they kick-off the four-day Festival at the Riverfront.

- Take advantage of the PHOTO LINE, which puts you close to the action at the VAULT Concert Stage and the Greased Lightning Daytime Stages.

- Visit artists, get an autograph and a photo, shop and hang out in the cool air-conditioning at this CMA Music Festival tradition. It's all at the truTV FAN FAIR HALL.

- Watch competition events every day at the CHEVY SPORTS ZONE, from a celebrity tractor race and mechanical bull rides to exhibitions of canine skill by DockDogs and K9s in Flight. See artists and celebrities compete in various challenges including grilling, sports, calling and the *Field & Stream* Total Outdoorsman Challenge. Watch a preview of truTV's "Black Gold," check out Chevy vehicles, New Holland tractors, exhibits and interactive displays including FLW boat simulator and Major League Baseball fast pitch game for the sports fanatic in everyone.

- Follow your nose to the first annual CMA MUSIC FESTIVAL BBQ CHAMPIONSHIP, where the smokers will be cooking up some of the best BBQ in the country.

- Colorful shows, including Ronald McDonald, Strawberry Shortcake, Tim Hannig's Pro Kids, The Zinghoppers, Miss Lori other favorites, plus readings from children's books by artists and celebrities, teen singers chasing their dreams of success via the Music City Rising Star Youth Vocal Competition, "Space Chimps," and other activities at the McDONALD'S-DR PEPPER FAMILY ZONE. Drop by Sunday for the annual family picnic and enjoy McDonald's new Southern-style Chicken Sandwiches and snacks for FREE for the first 500 people.

- Join the party and take part in contests, giveaways and much more at the FUN ZONE. Pick up samples, quench your thirst with Tetley Iced Tea and VAULT, grab an ice pop, watch cooking demos, buy lottery tickets, let the kids loose on the water slip and slide plus meet NASCAR driver Bobby Labonte and the Geico Gecko.

- While in the FREE and open to the public Zones, pick up product samples including Blue Bell ice cream, Bull Frog sunblock, Cutter and Repel insect repellent, Greased Lightning Cleaning Products, Waggin' Train dog treats and much more, distributed FREE by CMA Music Festival sponsors and exhibitors.

- Listen to great music on the CHEVY STAGE and check out new Chevy vehicles and more at CHEVY PLAZA, another FREE and open to the public area with hands-on opportunities to test drive exciting new models and longtime favorite vehicles from Chevy.

- Be sure to stop by the new HARD ROCK OUTDOOR STAGE for more hot music during the day and at night for the CMA MUSIC FESTIVAL AFTER HOURS KICK-OFF CONCERTS PRESENTED BY CMT.

- Shop for souvenirs at CMA Music Festival MERCHANDISE stands and visit BORDERS BOOKS & MUSIC booths to buy CDs.

- Keep your eyes peeled for the stars of ABC DAYTIME and come be a part of the action at the ABC BLOCK PARTY for entertainment and giveaways.

- Smile for the cameras! The ABC Television Network will once again be taping for "CMA MUSIC FESTIVAL: COUNTRY'S NIGHT TO ROCK," a two-hour TV special to air Monday, Sept. 8, so get ready for your close up.

- Experience Downtown nightlife at CMA MUSIC FESTIVAL AFTER HOURS PRESENTED BY CMT, with drink specials and promotions at local bars and clubs. Kick things off Wednesday night at Marty Stuart's Late Night Jam at the Ryman Auditorium. (separate ticket required)

There's much more — so much that the fun begins even before the Festival officially opens.

Monday night, performers from around the world gather at The Stage on Lower Broadway for the annual CMA Global Artist Party; another international lineup assembles the following afternoon at the Second Fiddle for the AristoMedia Global Showcase, in intimate acoustic performances co-sponsored by AristoMedia, Diamond Coach, Digital Rodeo and CMA. (Both shows are FREE and open to the public.)

Wednesday afternoon, the party cranks up with the CMA Music Festival Kick-Off Parade, in which the hottest rides carry Country Music luminaries and celebrities past spectators cheering from both sides of Broadway. The procession ends at Chevy Plaza, where the CMA Music Festival Block Party fills the day and night with performances by Keith Anderson, Luke Bryan, Joe Nichols, James Otto, Rissi Palmer, Phil Stacey, Chris Young and the Zac Brown Band.

"CMA Music Festival is a unique experience that could only take place in Nashville," said CMA CEO Tammy Genovese. "Thousands of people come to Music City from around the globe to hear the music that made our city famous and interact with the artists who create it through autograph signings and one-of-a-kind events. We welcome these fans of America's music to Nashville's signature music event."

**CMAfest.com**

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SARA EVANS



MIRANDA LAMBERT



CRAIG MORGAN



JENNIFER HANSON



RODNEY ATKINS



## ARTISTS AND CELEBRITIES APPEARING

Adam and the Couch Potatoes  
Trace Adkins  
Terry Ahola  
Curtis Allan  
Charlie Allen  
Deborah Allen  
Alvarado Road Show  
Bill Anderson  
Bradford Anderson  
Keith Anderson  
Jessica Andrews  
Katie Armiger  
Rodney Atkins  
Steve Azar  
Corey Backer  
Band of Heathens  
Jeff Bates  
The Bellamy Brothers  
John Berry  
Bo Bice  
Rob Bironas  
Brittini Black  
Billy Block & Friends  
Blue County  
Bluefield  
Bonner Bolton  
Bonnie Lou  
Bomshel  
Ash Bowers  
Lee Brice  
Chad Brock  
Dean Brody  
Lane Brody  
Brother Trouble  
Jason Brown  
T. Graham Brown  
Luke Bryan  
Laura Bryna  
The BummKinn Band  
Sonny Burgess  
Sarah Buxton  
Tracy Byrd  
Cadillac Sky  
Jeremy Cain  
Rocky Calmus  
Don Campbell  
Carolina Rain  
Jason Michael Carroll  
Carter's Chord  
Cash Creek  
John Castellanos  
Katie Chance  
Cherryholmes  
Mark Chesnutt  
Eric Church  
Clark Brothers  
Will Clements  
Stephen Cochran  
Austin Cody  
Steve Cole  
Dan Colehour  
Mark Collie  
Kerry Collins  
Brad Cotter  
Bucky Covington  
Cowboy Crush  
Cowboy Joe & The Babcocks  
Cowboy Troy  
Timothy Craig

Crossin Dixon  
James Taylor Curtis  
Billy Ray Cyrus  
Justin David  
Linda Davis  
Ira Dean  
Star DeAzlan  
Deepstep  
Diana Degarmo  
Kassie DePaiva  
Drew Davis Band  
Whitney Duncan  
Eric Durrance  
Bobbie Eakes  
Eli Young Band  
Emerson Drive  
Ty England  
JR Engle  
Erika Jo  
J Scott Evans  
Sara Evans  
Eve & Mare  
Jace Everett  
Donna Fargo  
Joey Feek  
Rory Feek  
James Fitzpatrick  
Flynnville Train  
Colt Ford  
Harrison Forrest  
Jimmy Fortune  
Fox Brothers  
MJ Garrett  
Crystal Gayle  
Ashley Gearing  
Billy Gilman  
Gloriana  
Ricky Paull Goldin  
Josh Gracin  
GrandBob  
The Grascals  
Chris Gray  
The Greencards  
Jack Greene  
Ben Gregg  
Adam Gregory  
Bailey Grey  
Jeff Griffith  
Andy Griggs  
Bob Guiney  
Dennie Hall  
Greg Hanna  
Jennifer Hanson  
Heartland  
Tuff Hedeman  
Rebecca Herbst  
Ty Herndon  
Michael Hildreth  
Faith Hill  
Katelyn Hobson  
Jim Ed Hodges  
Lucas Hoge  
The Hollow Trees  
Johnny Holsum  
Hot Apple Pie  
James House  
Randy Houser  
Rick Huckaby  
Jedd Hughes  
Con Hunley  
Sierra Hull  
Indian Rodeo  
Jack Ingram

Julie Ingram  
James Intveld  
Alan Jackson  
Denise Jackson  
Emma Mae Jacob  
Angela Jerman  
Jewel  
Buddy Jewell  
Joe Jobe  
Sarah Johns  
Jamey Johnson  
Ben "Cooter" Jones  
Todd Jones  
Jypsi  
Christian Kane  
Sage Keffer  
Jeannie Kendall  
Kentucky Headhunters  
Kid Fiddlers  
Kingbilly  
Jimmy Kish the Flying Cowboy  
Johnny Knapp  
Mikel Knight  
La Familia  
Bobby Labonte  
Lady Antebellum  
Miranda Lambert  
Blaine Larsen  
Chuck Leavell  
James LeBlanc  
Darby Ledbetter  
Ladden Ledbetter  
Brenda Lee  
Zane Lewis  
Little Big Town  
Little Joe  
Little Nashville  
Jake Littlefield  
Ray Lloyd  
LoCash Cowboys  
Lonestar  
The Lost Trailers  
Charlie Louvin  
Lucky Bucks  
Steve Lundquist  
Sherry Lynn  
Rockie Lynne  
Raul Malo  
Miko Marks  
Bobby Marquez  
Marshal Reign  
Daniel Lee Martin  
Greg Martin  
Jason Matthews  
Cody McCarver  
Jeremy McComb  
Neal McCoy  
Mindy McCready  
Rich McCready  
Mel McDaniel  
Richie McDonald  
Jason Meadows  
Jo Dee Messina  
Augie Meyers  
Ronnie Milsap  
Miss Lori  
Chase Mitchell  
Dave Mobley  
Montgomery Gentry  
Justin Moore  
Moore & Moore  
Amber Morgan

Craig Morgan  
Lorrie Morgan  
Zak Morgan  
Cory Morrow  
Brooke Morton  
Mountain Heart  
Megan Mullins  
Michael Martin Murphey  
Minnie Murphy  
Mustang Creek  
David Nail  
Heidi Newfield  
Gary Nichols  
Joe Nichols  
Jerrod Niemann  
The Oak Ridge Boys  
Jamie O'Neal  
Todd O'Neill  
One Flew South  
James Otto  
Jake Owen  
Ashlee Page  
Noe Palma  
Rissi Palmer  
Danielle Peck  
Jamey Perrenot  
Michael Peterson  
Doug Phelps  
Stu Phillips  
Kellie Pickler  
Point of Grace  
Pro Kids Show (Tim Hannig)  
Jasmine Rae  
Raisin Cain  
Ruben Ramos  
Eddy Raven  
Kamar de los Reyes  
Ryan Reynolds  
Reunionaires  
Charlie Rich Jr.  
Riders in The Sky  
Rio Grand  
Danny Rivera  
The Road Hammers  
Julie Roberts  
Mica Roberts  
Kenny Rogers  
Michael Roos  
The Roys  
Shawna Russell  
Dennis Scott  
Michael Scott  
Ray Scott  
Leon Seiter  
Travis Sellers  
Kevin Sharp  
Crystal Shawanda  
Ashton Shepherd  
Thom Shepherd  
Wesley Silcox  
Wade Sims  
Ricky Skaggs  
Damon Smith  
Holly Smith  
Margo Smith  
Skyla Spencer  
David St. Romaine  
Phil Stacey  
Josh Stamer  
Joe Stampley  
SteelDrivers  
Jeffrey Steele

John Stephan  
Fisher Stevenson  
Stevens Sisters  
Tracy Stevens  
Doug Stone  
Marty Stuart  
Sugarland  
Trent Summar  
Sunny Sweeney  
Taylor Swift  
Rusty Tabor  
TelluRide  
Keni Thomas  
Jason Thompson  
Paul Thompson  
Brandi Thornton  
Mel Tillis  
Aaron Tippin  
Trent Tomlinson  
Gino Toretta  
Rhonda Towns  
Trailer Choir  
Randy Travis  
Leroy Troy  
Aiden Turner  
Josh Turner  
Two Timers  
Aiden Turner  
Two Foot Fred  
Dan Tyminski  
Carrie Underwood  
Rusty Van Sickle  
Van Zant  
Phil Vassar  
Jenna von Oy  
Rhonda Vincent  
Taylor Ware  
Darren Warren  
Jimmy Wayne  
Dave Webb  
Well Hungarians  
Emily West  
Whiskey Falls  
Bryan White  
White Acre  
The Whites  
Chuck Wicks  
Rachel Williams  
Trent Willmon  
Mark Wills  
Gretchen Wilson  
Tommy Joe Wilson  
The Wolf  
Steve Woolsey  
Worlds Greatest Fishing Band  
Darryl Worley  
Michelle Wright  
The Wrights  
Kyle Wyle  
Wynonna  
Billy Yates  
Dwight Yoakam  
Chris Young  
Fred Young  
Richard Young  
Zac Brown band  
The ZingHoppers

AND MANY MORE PLUS SURPRISES!  
partial listing:subject to change



TRACE ADKINS



BILLY RAY CYRUS



TAYLOR SWIFT



KELLIE PICKLER



KENNY ROGERS

# 2008 CMA MUSIC FESTIVAL SCHEDULE

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## THURSDAY, JUNE 5

**CHEVY™ PLAZA 11 AM-5 PM** Lucky Bucks, Daniel Lee Martin, Sonny Burgess, Kingbilly, The SteelDrivers, Mountain Heart, Dan Tyminiski, Sierra Hull

**FUN ZONE 9 AM-6 PM Open; 10:30 AM** NASCAR Driver Bobby Labonte (Super 8 booth)

**HARD ROCK OUTDOOR STAGE 11:30 AM-1:50 PM** Kyle Wyley, Shawna Russell, Jason Brown, Indian Rodeo; **11:30 PM** The Clark Brothers

**MCDONALD'S®-DR PEPPER® FAMILY ZONE 11 AM-6 PM** Open; Main Stage **11 AM** Kid Fiddlers; **11:50 AM** Katie Chance; **12:40 PM** Ronald McDonald; **1:30 PM** Strawberry Shortcake; **2:20 PM** Miss Lori; **3:25 PM** Dennis Scott; **4:15 PM** Nashville Zoo Rain Forest Animal Show; Fifth Avenue Stage **12-5 PM** Music City Rising Star Youth Vocal Competition

**truTV™ FAN FAIR® HALL 10 AM-6 PM** Open; **11 AM-5:30 PM** Mary Kay® presents Acoustic Corner

**GREASED LIGHTNING® RIVERFRONT DAYTIME STAGES 10 AM** Phil Vassar, Jo Dee Messina, Jason Michael Carroll, Luke Bryan, Chuck Wicks; **12 PM** Crystal Shawanda, Keith Anderson, Erika Jo, Mindy McCready, Phil Stacey, David Nail, Aaron Tippin; **2 PM** Bellamy Brothers, Heidi Newfield, Richie McDonald, Zac Brown Band, Carter's Chord, Mark Chesnutt; **4 PM** Adam Gregory, Eddy Raven, Andy Griggs, Danielle Peck, Tracy Byrd, Lee Brice, Emerson Drive

**CHEVY™ SPORTS ZONE 11 AM-5 PM** Open; **11:30 AM, 1:30 PM, 3:30 PM** K9s In Flight presented by Waggin' Train; **1 PM, 3 PM** DockDogs presented by Outdoor Channel; **12:30 PM** Field & Stream Celebrity Total Outdoorsman Challenge

**VAULT™ CONCERT STAGE AT LP FIELD 7:45 PM** Montgomery Gentry, Kellie Pickler, Jewel, Taylor Swift, Sugarland, plus special acoustic performances by Luke Bryan and Jennifer Hanson

**CMA CELEBRITY CLOSE UP PRESENTED BY GAC AT RYMAN AUDITORIUM™ 1:30 PM** Gretchen Wilson, Randy Travis, Taylor Swift; **4 PM** Sara Evans, Joe Nichols, TBA; Hosted by Lorianne Crook

## FRIDAY, JUNE 6

**CHEVY™ PLAZA 11 AM-5 PM** Julie Roberts, Gary Nichols, Michelle Wright, Cory Morrow, One Flew South, Keni Thomas, Hot Apple Pie

**FUN ZONE 10 AM-6 PM** Open

**HARD ROCK OUTDOOR STAGE 11:30 AM-1:50 PM** Colt Ford, Bailey Grey, Ash Bowers, Jason Matthews; **11:30 PM** Whiskey Falls

**MCDONALD'S®-DR PEPPER® FAMILY ZONE 11 AM-5 PM** Open; Main Stage **11 AM** Grandbob; **11:50 AM** Bummkinn Band; **12:40 PM** Ronald McDonald Show; **1:30 PM** Strawberry Shortcake; **2:20 PM** Adam and the Couch Potatoes; **3:10 PM** Zak Morgan; **4 PM** Tim Hannig's Pro-Kids Show; Fifth Avenue Stage **12-5 PM** Music City Rising Star Youth Vocal Competition

**truTV™ FAN FAIR® HALL 10 AM-6 PM** Open; **11 AM-5:30 PM** Mary Kay® Presents Acoustic Corner

**GREASED LIGHTNING® RIVERFRONT DAYTIME STAGES 10 AM** Neal McCoy, Megan Mullins, Jeff Bates, Crossin Dixon, Jennifer Hanson, Jake Owen; **12 Noon** Rick Huckaby, Blaine Larsen, Chris Young, Jypsi, The Lost Trailers, Lorrie Morgan; **2 PM** Jason Meadows, Dean Brody, Ashley Gearing, Heartland, Jeff Griffith with Joe Stampley, Emily West, Lonestar; **4 PM** Eric Church, Ashton Shepherd, The Road Hammers, James LeBlanc, Jeremy McComb, Star DeAzlan, Fisher Stevenson, Jack Ingram

**CHEVY™ SPORTS ZONE 11 AM-5 PM** Open; **11 AM** Celebrity Sports Challenge presented by Glacéau Vitaminwater, hosted by Steve Azar; **11 AM, 1:30 PM, 3:30 PM** DockDogs presented by Outdoor Channel; **12 Noon** Field & Stream Total Outdoorsman Challenge Local Qualifier and **2:30 PM** Regional Qualifier; **2 PM** Outdoor Life Calling Contest

**VAULT™ CONCERT STAGE AT LP FIELD 7:45 PM** Jack Ingram, Faith Hill, Lady Antebellum, Miranda Lambert, Josh Turner, Carrie Underwood, plus special acoustic performances by Jake Owen and Ashton Shepherd

## SATURDAY, JUNE 7

**CHEVY™ PLAZA 11 AM-4:40 PM** Michael Peterson, Deborah Allen, Jedd Hughes, Noe Palma, Trent Summar, James Intveld, Band of Heathens, The Greencards

**FUN ZONE 10 AM-6 PM** Open

**HARD ROCK OUTDOOR STAGE 11:30 AM-1:50 PM** Tommy Joe Wilson, Zane Lewis, The Wrights, Cody McCarver; **11:30 PM** Mark Wills

**MCDONALD'S®-DR PEPPER® FAMILY ZONE 11 AM-5 PM** Open; Main Stage **11 AM-3 PM** YW Celebrity Auction; **4 PM** The Hollow Trees

**FIFTH AVENUE STAGE 1:30-5 PM** ABC Block Party

**truTV™ FAN FAIR® HALL 10 AM-4 PM** Open; **11 AM-3:15 PM** Mary Kay® Presents Acoustic Corner

**GREASED LIGHTNING® RIVERFRONT DAYTIME STAGES 10 AM** Joe Nichols, Flynnville Train, Eli Young Band, Doug Stone, The Roys, Stephen Cochran; **12 Noon** Mel Tillis, Emma Mae Jacob, Jimmy Wayne, Trailer Choir, Jamey Johnson, Randy Houser, John Berry; **2 PM** Bo Bice, Katie Armiger, Whiskey Falls, Justin Moore, Jasmine Rae, Mark Wills, Trent Willmon, Ray Scott, Buddy Jewell; **4:30 PM** Darryl Worley, Mica Roberts, Michael Martin Murphey, Billy Gilman, Minnie Murphy, Jeffrey Steele

**CHEVY™ SPORTS ZONE 11 AM-5 PM** Open; **11 AM-4 PM** CMA Music Festival BBQ Championship; **11 AM, 1 PM, 3 PM** DockDogs presented by Outdoor Channel; **11 AM** CBR/RFD-TV Celebrity Bull Riding Challenge; **2 PM** Fiesta Grills Celebrity Grilling Challenge

**VAULT™ CONCERT STAGE AT LP FIELD 7:45 PM** Craig Morgan, Little Big Town, Rodney Atkins, Trace Adkins, Alan Jackson, Kenny Rogers, plus special acoustic performances by Jason Michael Carroll, Jamey Johnson and Darryl Worley

## SUNDAY, JUNE 8

**CHEVY™ PLAZA 11 AM-3:30 PM** Riders In The Sky, The Grascals, Chase Mitchell, Bobby Marquez, Charlie Rich Jr., Ruben Ramos, Little Joe, Augie Meyers, La Familia

**FUN ZONE 10 AM-6 PM** Open

**HARD ROCK OUTDOOR STAGE 11:30 AM-1:50 PM** Gloriana, Two Timers, Brother Trouble, Brittini Black

**MCDONALD'S®-DR PEPPER® FAMILY ZONE 11 AM-4 PM** Open; Main Stage **11 AM** The Zinghoppers; **11:50 AM** Eve & Mare; **12:40 PM** Ronald McDonald Show; **1:30 PM** Strawberry Shortcake; **2:20 PM** Little Nashville; **3:30 PM** Taylor Ware

**truTV™ FAN FAIR® HALL 10 AM-4 PM** Open; **11 AM-3:15 PM** Mary Kay® Presents Acoustic Corner

**GREASED LIGHTNING® RIVERFRONT DAYTIME STAGES 10:30 AM** Con Hunley, Lane Brody, Mel McDaniel, Jimmy Fortune, Bill Anderson, Billy Yates; **12 Noon** Bryan White, Charlie Allen, Sunny Sweeney, Rockie Lynne, Whitney Duncan, The Oak Ridge Boys; **2 PM** Jamie O'Neal, Carolina Rain, Drew Davis Band, Laura Bryna, Rio Grand, Ty Herndon; **4 PM** Raul Malo, Rissi Palmer, T. Graham Brown, LoCash Cowboys, Greg Hanna, Cowboy Crush, Josh Gracin

**CHEVY™ SPORTS ZONE 11 AM-4 PM** Open; **11 AM-3 PM** CMA Music Festival BBQ Championship; **11 AM, 1 PM, 3 PM** DockDogs Final Competitions presented by Outdoor Channel; **11:30 AM** New Holland / Michael Peterson Celebrity Tractor Race; **3 PM** CMA Music Festival BBQ Championship Awards Ceremony

**VAULT™ CONCERT STAGE AT LP FIELD 7:45 PM** Bucky Covington, Billy Ray Cyrus, Sara Evans, James Otto, Randy Travis, Dwight Yoakam plus special acoustic performances by Phil Stacey, John Stephan and Chuck Wicks

**WEDNESDAY 2 PM** CMA MUSIC FESTIVAL KICK-OFF PARADE; **3 PM** CMA MUSIC FESTIVAL BLOCK PARTY (Chevy™ Plaza) Keith Anderson, Luke Bryan, James Otto, Joe Nichols, Rissi Palmer, Phil Stacey, Chris Young, Zac Brown Band

**WEDNESDAY 10 PM** MARTY STUART'S LATE NITE JAM\* at the Ryman Auditorium

**THURSDAY - SUNDAY 11 PM** CMA MUSIC FESTIVAL AFTER HOURS PRESENTED BY CMT with late-night music and specials at Downtown clubs

*Artists appearing and schedule subject to change. Schedule as of May 18; listed in venue order; lineups in performance order. Times Central Daylight Time. \*Separate ticket required for Marty Stuart's Late Night Jam and CMA Celebrity Close Up presented by GAC.*





## STEVE AZAR WARMS UP FOR CELEBRITY SPORTS CHALLENGE

Nobody is going to mistake the Celebrity Sports Challenge, presented by Glacéau Vitaminwater and hosted by Steve Azar, for the Olympics. On the other hand, those who attend this CMA Music Festival event are more likely to observe a somewhat beefy TV star dancing with a line of cheerleaders.

"That's got to be one of the funniest things I've ever seen, when my good friend Gary Valentine was doing the little jumps and dances and kicks that they do," remembered Azar, who organizes the Sports Challenge at each CMA Music Festival. "But Gary, who returns this year, was a star on 'The King of Queens,' so it's natural for him."

Attendance has grown steadily since Azar oversaw its debut in 2004. One reason for its popularity is the mix of world-class athletes and artists who commit to shooting hoops, throwing footballs and otherwise testing their athletic skills under public scrutiny at the Chevy Sports Zone in Downtown Nashville.

"I don't go through managers or agents," Azar explained. "Mostly it's just me texting them and inviting them to join in. A lot of the Country artists are really good athletes, like Aaron [Benward] from Blue County; he'll be there this year. That might be because the music business is a lot like sports. You deal with failure and coming back. You learn that from sports: You sit on the bench until you finally get that opportunity and you score. That's been my life."

This year, Azar scored with *Indianola*, the roots-rich album on his own label, Dang/Ride Records. As to how he'll do this time out at the Sports Challenge, Azar guaranteed only that he will enjoy taking part as much as spectators enjoy the show — especially now that, for the first time, a three-point basketball shoot has been added to the agenda, as well as a shot clock limiting each contest to one minute.

"That was Steve Cole's idea," Azar said, referring to the former NFL linebacker and frequent Sports Challenge competitor. "It'll make things a little more challenging, but honestly, if we're not smiling out there, then that sort of defeats our purpose. At the end of the day, it's mainly about having fun."

photo: © Dennis Swennevik/ABC-TV



Kassie DePaiva



Bobbie Eakes



Jason Thompson

## ABC DAYTIME STARS TO SHINE A SECOND YEAR AT FESTIVAL

On the popular ABC-TV series "One Life to Live," Kassie DePaiva comes to life in her role as Blair Cramer. At CMA Music Festival, she stars as herself: a singer of the music that's always been close to her heart.

Speaking from her home in the Upper West Side of Manhattan, DePaiva said, "If you walked in my shoes, you'd see that they're cowboy boots. In fact, I'm sitting here in my boots, a pair of jeans, a white Western shirt and a jean jacket. These are my duds. I'm a Country girl at heart."

As much as she loves acting, having studied theater at Indiana University and UCLA, and as committed she is to her television career, DePaiva has a connection to Country Music that goes back to her childhood in Kentucky, where her world revolved around the church choir, 4-H Club talent shows and her favorite Country singers.

These influences drew her initially toward music, leading quickly toward a solo performance on "The Grand Ole Opry" when she was just 18. Even after landing her first major television role in the late '80s, she stayed musically active, recording albums and making the trek to CMA Music Festival.

This year, DePaiva along with actors from "All My Children" (Bobbie Eakes, who plays Krystal Carey; and Ricky Paull Godin/Jake Martin), "General Hospital" (Bradford Anderson/Damian Spinelli; Rebecca Herbst/Elizabeth Webber; and Jason Thompson/Dr. Patrick Drake) and "One Life to Live" (Kamar de los Reyes/Antonio Vega) will participate in the Premiere Radio Networks remotes, compete in the Chevy Sports Zone, host concerts and mix with fans at the ABC Block Party, hosted by Bob Guiney. DePaiva will perform there, joined by Eakes, who also harbors an alternate identity as a Country vocalist.

In addition to her performance at Mary Kay presents Acoustic Corner June 7, throughout each of the four days, DePaiva plans to be at her booth in the truTV Fan Fair Hall to greet fans.

"Any time you can have one-on-one contact with fans is really important — especially the people who come up and say, 'I had no idea you were on television but I love your music,'" DePaiva said. "To me, that's the greatest compliment I could receive — and it's just one reason why I love coming each year to CMA Music Festival."



*All My Children*  
GENERAL HOSPITAL  
one life to live





Among the Chevy vehicles being shown for the first time at CMA Music Festival is the Tahoe Hybrid, the first American full-size hybrid SUV, named "Green Car of the Year" by Green Car Journal.  
photo: courtesy of Chevy

**CHEVY MIXES FAMILIAR FAVORITES AND EXCITING NEW VEHICLES**

At CMA Music Festival, Chevy: The Official Ride of Country Music rolls on a two-way street, looking back toward the company's traditions of excellence and forward to a future that reflects our changing times.

Chevy's classic and contemporary cars and trucks will be prominent throughout the Festival. And the new models making their Festival debuts promise to become just as familiar, particularly to cost-conscious buyers, over the next few years.

"With gas prices being so high, we've launched a campaign that we're calling 'From Gas-Friendly to Gas-Free,'" explained Kim Kosak, General Director, Chevrolet Advertising and Sales Promotion and a CMA Board member. "That's why we're enhancing what we're doing at CMA Music Festival by highlighting our Silverado, Tahoe and Malibu

hybrids as well as some vehicles that are a little further out in the future, like our Equinox fuel-cell vehicle, which uses no gasoline at all."

Also on display at the Festival is Chevy's new Traverse, whose production begins in the fall at the former Saturn plant in Spring Hill, Tenn. To celebrate this crossover utility vehicle, Chevy is providing discounted Festival tickets to Spring Hill employees as well as those at its Corvette factory in Bowling Green, Ky.

These models and others as well will be evident at multiple Festival locations, from pickup trucks at the Chevy Sports Zone to Corvette convertibles and a customized Luke Bryan Silverado in the Kick-Off Parade. A more hands-on experience awaits visitors to the Chevy Plaza near the Sommet Center, where a Traverse, a Malibu Hybrid and a Malibu LTZ will be among the items waiting to be taken for a spin. Visitors can test-drive a Chevy vehicle, receive a commemorative T-shirt and have the opportunity to enter for a chance to win a trip for two to the CMA Awards.

"We always include our high-volume vehicles among the Ride & Drive options," Kosak said. "So the Silverado, our number-one seller, will be there. But we'll also have the Malibu as our midsize selection as well as newer models that deserve greater awareness. We can speak to the economy, midsize and every other segment because the Country Music audience is so broad. That's why CMA Music Festival has always been a great platform for us."

June 5-8 from 11 AM to 4:30 PM, the Chevy Stage will feature performances from artists including The Grascals, Michael Peterson, Julie Roberts, Michelle Wright and more.

**STARS SHINE ON CAMERA FOR "CMA CELEBRITY CLOSE UP"**

Back by popular demand, the "CMA Celebrity Close Up" presented by GAC series will return to CMA Music Festival for its sixth consecutive year of in-depth artist interviews, taped before a live audience at the Ryman Auditorium for subsequent broadcast on Great American Country (GAC).

"This is such a spontaneous event," said Tammy Genovese, CMA CEO. "You never know what the artists are going to reveal to the audience in the course of their conversations. It really allows them to share their personal lives with their fans."

Sarah Trahern, Senior VP of Programming for GAC, described "CMA Celebrity Close Up" as "a fan favorite with our audience because it is taped during the biggest week where Country Music fans get to see and learn more about their favorite artists. For fans who can't attend the taping, they get to see and hear all the fun on our network at a later time."

Moderated by television personality Lorianne Crook, this year's sessions take place June 5 with artists Sara Evans, Joe Nichols, Taylor Swift, Randy Travis and Gretchen Wilson.



TAYLOR SWIFT



JOE NICHOLS



RANDY TRAVIS



SARA EVANS







Mel Tillis warms up for Fiesta Grill Celebrity Cook-Off. photo: Frank Reeser

## FIESTA GRILLS HEATS UP THE COMPETITION

Don't get Mel Tillis started on cooking. He's nearly as dedicated to his grill as he is to the art of songwriting and performing — and he's out to prove it as a participant at the Fiesta Grills Celebrity Cook-Off.

"I love to grill, I love to cook, I love to bake," the Country legend said. "My daddy had a little bakery in Pahokee, Fla. I grew up there. When I went into the Air Force, they made me a cook. I cooked for a while, and then I transported to another mess hall, and they put me to baking. So I'm experienced in all that stuff and I thought it'd be a lot of fun too."

Making its debut as a CMA Music Festival event and presented by Fiesta Grills, this competition will take place June 7, in the Chevy Sports Zone. Think of it as a down-home variation of "Iron Chef," with six two-person teams squaring off within a tight time limit to see who can come up with the most delectable results among appetizers, entrees and desserts.

One member of each team will be, as the name of the event suggests, known to fans. Their partner will be just as celebrated among lovers of creative cuisine, having been drawn from Nashville's list of ace chefs.

None will know in advance what ingredients they'll receive; each will be given the same items, although all will be allowed to bring up to five seasonings or other pre-approved items too. And odds are none will have had any experience on the Blue Ember 650 iQue, the revolutionary digital grill that Fiesta is introducing to the market this year. From its SonarQue system for sonically measuring propane fuel levels every 30 seconds to a dual-zone design that allows simultaneous preparations of more than one item, it offers remarkable control via the latest user interfaces.

"You can cook at 500 degrees on one side, maybe grilling a steak, and on the other side you can bake at 400 degrees," explained Lee McWright, Executive Chef, Fiesta Gas Grills.

As for Tillis, he already knows what ingredients he'll be bringing to the Cook-Off: "Garlic, salt, pepper ... and I always bring a fire extinguisher."



## TAKE THE TOTAL OUTDOORSMAN CHALLENGE



Two-time champ Paul Thompson sets the pace at CMA Music Festival's Field & Stream Total Outdoorsman Challenge. photo: Courtesy Field & Stream

The door is open to pre-registered CMA Music Festival attendees who'd like to compete in the annual Total Outdoorsman Challenge.

Hosted by new CMA Music Festival sponsor *Field & Stream*, the local and regional events take place June 6, as part of a series of qualifying rounds held throughout the United States and leading toward the National Championship scheduled for September in Springfield, Mo.

The local competition features three categories: archery, air rifle and bait casting, with the addition of fly casting at the regional level. Participants can mentally prepare by watching the celebrity version of the same event. On the afternoon of June 5, celebrities will test their mettle against each other as well as Paul Thompson, winner of the third and fourth Total Outdoorsman Challenges in 2006 and '07. The Country artist with the top score will be featured in the pages of *Field & Stream* and on Outdoor Channel and Versus network.

The Bonnier Corporation, which publishes *Field & Stream* along with more than 40 other special-interest magazines, will make itself heard at the Festival through its *Outdoor Life* Calling Contest, which will pit professional outdoorsmen and artists in chorus of duck, elk and turkey calling.

"Country Music defines our readers," explained Eric Zinczenko, Group Publisher, *Field & Stream*, *Outdoor Life* and *SHOT Business* magazines in the Bonnier Outdoor Group. "Nearly 1 million *Field & Stream* and *Outdoor Life* readers have attended Country Music performances in the past 12 months. The zip codes and hometowns of Country artists are the same as those of our readers. That's why CMA Music Festival ties in perfectly as a marketing platform for the Total Outdoorsman Challenge."

Thompson, a full-time wildlife technician for the North Carolina Wildlife Resources Commission, agrees and admits to only one reason why he'll be leaving Nashville and heading back home the day after the competition. "I'm flying back on Friday for my wedding rehearsal and I'm getting married on Saturday," he said. "Otherwise, I'd be at the Festival all weekend with all the other Country Music fans."

## A FEAST FOR THE EYES: DR PEPPER'S CAVALCADE OF FESTIVAL IMAGES

Over these past several months, Dr Pepper has helped stimulate America's appetite for Country Music even while quenching its thirst.

In a sweeping campaign throughout northern Alabama, southern Kentucky and middle Tennessee, the company has invited customers to purchase discounted tickets to CMA Music Festival. Two million cups have been distributed to McDonald's restaurants, each one bearing a code for a \$7 discount offer on a \$30 general admission single night concert ticket. The same offer has adorned 80,000 cases of Dr Pepper and Diet Dr Pepper in the same markets — nearly 2 million cans in all.

Images promoting CMA Music Festival have appeared as well on the fronts of vending machines, the backs of trucks delivering Dr Pepper and on T-shirts worn by the crews driving and unloading those trucks. And at the Festival, the company will maintain a booth in the McDonald's-Dr Pepper Family Zone. Judging from the results of their appearance at the 2007 Festival, the soft drink samples should be flowing like a river amidst the bustle of Downtown Nashville.

"We went through about 20 cases of Dr Pepper and Diet Dr Pepper per day, in 3-ounce cups," remembered James Fowler, Regional Sales Manager, Dr Pepper Snapple Group, which manufactures, markets and distributes Dr Pepper and other soft drink brands. "And on Friday we gave away 200 12-ounce cans of Dr Pepper on Lower Broadway. It was a blessing to work with the people at CMA and we're excited about doing it again this year too."



Artwork in multiple formats — shown here as it appeared on the back of Dr Pepper delivery trucks — spread the news of CMA Music Festival ticket discounts.



Dr Pepper cans offer a code for \$7 discounts on \$30 general admission single night concert tickets.



**RONALD McDONALD ROCKS McDONALD'S-DR PEPPER FAMILY ZONE**



Ronald McDonald makes his CMA Music Festival debut onstage in the McDonald's-Dr Pepper Family Zone.  
photo: courtesy of McDonald's



New CMA Music Festival sponsor McDonald's makes its debut with a splash, as Ronald McDonald takes to the stage June 5, 6 and 8, for a show tailored to all members of the family – with a special Country twist to be unveiled for the occasion.

Each performance will feature comedy and music, after which fans will be invited for to join Ronald offstage for photo opportunities and autographs.

"McDonald's has been around for well over 50 years," said Steve Travis, Executive VP, Bill Hudson & Associates, the advertising agency for McDonald's Middle Tennessee, Chattanooga and Northern Alabama Co-ops. "Many of today's parents grew up with Ronald McDonald, so he brings a smile to everybody's face. That's why he'll be doing a show that everybody can relate to."

McDonald's is already spreading the word about the Festival, through promotions that include 2 million 32-ounce soft drink cups at 145 of their restaurants, each offering a \$7 discount on purchase of single-night \$30 concert tickets. Coupled with the more than 1.9 million cans of Dr Pepper and Diet Dr Pepper offering the same discount at retail, the Family Zone co-sponsors are swinging the Festival door wide open for their customers.

Food and drink samples will be handed out at the McDonald's and Dr Pepper booths in the Family Zone, along with coupons redeemable for food at area McDonald's restaurants. Additionally, McDonald's will provide 500 free samples of their new Southern Style Chicken sandwiches at the annual Family Zone Sunday picnic.

"Being based in Nashville, I know that the crowd that comes to CMA Music Festival is our customers: parents with their kids," Travis said. "These are the people who come to our restaurants — a thousand people a day at each restaurant. So to be associated with something the magnitude of CMA Music Festival is, frankly, huge for us as well as a perfect fit."

**PREMIERE RADIO NETWORKS**

**PREMIERE RADIO NETWORKS EXPANDS HORIZONS FOR NATIONWIDE COVERAGE**



SUGARLAND



ALAN JACKSON



MONTGOMERY GENTRY

For Premiere Radio Networks, the official radio broadcaster of CMA Music Festival, their mission to enable real-time coverage of the Festival puts them to work just a little after many of its attendees have started turning in for the night.

Beginning June 4 and extending through June 6, their routine starts at about 2:45 each morning. "That's when you see the first very sleepy people — our staff — walking into our broadcast booth," said Ilycia Deitch Chiaromonte, Senior Director of Events, Premiere Radio Networks. "Right behind them, at 3 AM, are some very sleepy morning-show DJs from East Coast stations, who look at the bio books that Premiere provides, with bullet points on each artist, and get their thoughts together before going on the air when their drive times begin."

Drive time on the East Coast begins at 4 AM, Nashville time, which means that artists and celebrities start showing up at around 5:30 AM to do their live interviews for that market. By 6 AM, the place is bustling — and the pace doesn't quit until late, as the West Coast stations broadcast the last reports and interviews from their correspondents in Nashville at around 11 AM Central.

Over a three-day period, according to Chiaromonte, as many as 100 interviews will be conducted at the Premiere studios in the Nashville Convention Center.

Participating radio stations this year include WUBL/Atlanta, WPOC/Baltimore, WKKT/Charlotte, WGAR/Cleveland, WCOL/Columbus, KSCS/Dallas, KYGO/Denver, WYCD/Detroit, WLHK/Indianapolis, KFRG/Los Angeles/Riverside, WAMZ/Louisville, WSIX/Nashville, WGH/Norfolk, KNIX/Phoenix, KUPL/Portland, WQDR/Raleigh-Durham, KUSS/San Diego, KMPS/Seattle, WQYK/Tampa and WMZQ/Washington D.C. Premiere will also host the top-rated overnight syndicated radio show, "After MidNite with Blair Garner," at its remote facility.

Beyond that, Premiere is working to make sure that local television will benefit from radio coverage of the Festival now and around the airdate of the CMA Music Festival television special on ABC-TV. "The radio DJs are behind-the-scenes reporters," Chiaromonte said. "They're the insiders. It's a natural synergy for them to work with their local ABC-TV affiliates to promote what's going on. That's why we're encouraging those relationships."

To help make this happen, Premiere is providing free TV satellite time Thursday and Friday in addition to a full-fledged television production studio next to its radio remote broadcast room. "We're funding it too, because we understand how powerful this can be," Chiaromonte explained.

Through this arrangement, Premiere enables radio station DJs to serve as live entertainment correspondents for their local ABC affiliate, tape artist interviews to be used on ABC programming and record liners with artists to promote the Festival special and CMA Awards airing later in the year.

"And the stations are catching on," Chiaromonte said. "Last year, we had a handful of local radio and television stations working together at the Festival. This year, it's looking as if half of the radio stations will connect with their local TV partners to do live TV satellite feeds for their morning news shows back home."

What's that add up to? "With all of our combined activity surrounding the Festival, we're estimating that we'll reach upwards of 13 million listeners this year," Chiaromonte said. "As the Festival grows, so does the interest at radio. Frankly, at this pace of increase, we may be about to outgrow our facility before too long!"



# MARTY STUART'S SEVENTH ANNUAL LATE NIGHT JAM

FEATURING:  
**MARTY STUART**  
 & HIS FABULOUS SUPERLATIVES  
**CHARLIE DANIELS BAND,**  
**JOHN RICH & FRIENDS,**  
**SUNNY SWEENEY,**  
**THE STEEL DRIVERS,**  
**MIKE FARRIS AND MORE!**  
 1 Month Countdown to the Jam!

**JUNE 4 - 10 PM**



Marty Stuart performs at his Late Night Jam in 2006.

Poster announcing Marty Stuart's Late Night Jam as CMA Music Festival event.

## MARTY STUART JAM JOINS FESTIVAL AGENDA

CMA welcomes Marty Stuart's Late Night Jam as an official CMA Music Festival event.

Launched six years ago as a fundraising event scheduled to help kick off the Festival, the Late Night Jam presents an all-star assembly of artists and musicians, with proceeds from ticket sales donated to MusiCares as well as, for the first time this year, CMA's "Keep the Music Playing" charity program, which supports music education in the Metro Nashville Public Schools.

Scheduled to begin at 10 PM June 4, in the historic Ryman Auditorium, this year's Jam will feature an eclectic lineup that includes Charlie Daniels Band, Mike Farris, Dallas Frazier, Kostas, Kathy Mattea, Old Crow Medicine Show, John Rich of Big & Rich, Connie Smith, The SteelDrivers, Sunny Sweeney and Gretchen Wilson, along with Stuart's band, The Fabulous Superlatives (Paul Martin, Harry Stinson, Kenny Vaughn).

"I have all the confidence in the world that this show will be legendary, the same as all the others," said Stuart. "One thing that is different this year is my partnership with CMA, and I'm honored that they made my event one of the official kick-off events."

## STRAWBERRY SHORTCAKE SWEETENS McDONALD'S-DR PEPPER FAMILY ZONE

When American Greetings decided to build a "Big Country Fun" campaign around its extraordinarily popular Strawberry Shortcake line of dolls and peripheral products, their first step was as obvious as red hair tumbling from under a pink cowgirl hat.

"A lot of Strawberry's fans are Country Music fans too," said Leila Pirnia, VP, Global Brand Management at DIC Entertainment, the company that licenses Strawberry Shortcake worldwide. "She's a wholesome girl, and that resonates where Country Music is popular. So we wanted to pay tribute to that audience by involving Strawberry Shortcake with them."

And so there came a series of products early in 2008, each bearing the Big Country Fun label: a new doll from Playmates Toys, a DVD from Fox Home Entertainment and more, all of which is contributing to the more than \$2 billion generated in sales worldwide since the brand was reintroduced in 2003.

The next move pointed straight toward Nashville and Strawberry Shortcake's debut at CMA Music Festival. The partnership launched Feb. 28, when American Greetings announced a sweepstakes. With advertising focused on Strawberry Shortcake's "Big Country Fun" tentpole theme in print and online ads, it invited one and all throughout the continental United States to enter a drawing for a series of prizes topped by a grand prize of travel, hotel accommodations and tickets for four to the Festival.

From that day until April 23, when the sweepstakes closed, more than 36,000 entries were received, a response characterized as "very impressive" by Tony Chen, Senior Brand Manager, American Greetings Properties.

The lucky winners, like every other Festival visitor, are welcome to visit the Strawberry Shortcake booth in the McDonald's-Dr Pepper Family Zone, to vie for prizes, take part in family-friendly activities and meet Strawberry Shortcake in person. And June 5, 6 and 8, a live Strawberry Shortcake show, specially created to fit the Country theme, will be presented on the Family Zone stage.

"We are excited to have Strawberry Shortcake participate at the CMA Music Festival, where fans of the character and Country Music alike will enjoy fun-filled activities," Chien said. "It's great to tie in with CMA as another organization that celebrates family, fun and of course Country Music."

"I agree," added Pirnia. "Country Music does represent the values that our customers and our country in general care about. Besides," she concluded, laughing, "I'm a big fan myself."



Radio contest winners meet the stars of "Road to the CMA Music Festival Presented by Tetley Iced Tea" in San Antonio, Texas. Kyle Quigley, CMA Senior Manager of Strategic Marketing Initiatives; Fred Niedbalski, Sales Manager, Tetley USA; Jennifer Hanson; KCYY contest winners; Darryl Worley; Kris Winston, KCYY morning show personality; and Mick Jardon, Marketing Partner, Brand Energy (marketing agency for Tetley Iced Tea).

## GOOD TIMES ROLL ON "ROAD TO CMA MUSIC FESTIVAL PRESENTED BY TETLEY ICED TEA"

In recent years, CMA has treated fans to a taste of what's to come at CMA Music Festival, courtesy of the "Road to CMA Music Festival" tour.

Sponsored by Tetley Iced Tea in 2008, the program featured performances by Jennifer Hanson and Darryl Worley, who barnstormed together through 10 cities — Houston, San Antonio, Fort Worth, Orlando, Tampa, Charlotte, Birmingham, Jacksonville, Atlanta and Raleigh — from April 17 until May 4, spreading the word about CMA Music Festival on radio appearances and performances onstage along the way.

Tetley Iced Tea and secondary sponsor Greased Lightning Cleaning Products offered free samples at each performance. Additional sponsor Chevy displayed one of its vehicles at each venue.

"We know our product is about more than refreshment — it's about sharing good time with family and friends," said Clive Rowlandson, VP, Marketing, Tetley Iced Tea. "That's what this tour's all about too: a great way to kick back and have fun this summer."

Worley lauded the tour as "a terrific way to lead up to the CMA Music Festival," while Hanson described the Festival as "one of my absolute favorite events of the year. It's great that CMA and Tetley Iced Tea are sponsoring a tour that takes a little slice of the excitement that is Music Festival out on the road."

Hanson and Worley will perform as well at CMA Music Festival this year.





**TRUTV MAKES WELL-TIMED DEBUT AS SPONSOR**



Sometimes timing is everything — just ask truTV.

Making their debut at CMA Music Festival, the popular cable network came onboard as title sponsor of the truTV Fan Fair Hall in part because their highly anticipated new series, "Black Gold," will premiere less than two weeks after the Festival, at 10 PM/ET Wednesday, June 18.

With its focus on the lives of the rugged and talented crew on a West Texas oil rig, "Black Gold" celebrates hard work, determination and dedication — values that dovetail with the traditions of Country Music, according to Kathi Palminteri, Executive Director, Consumer Promotions at truTV.

There is definitely a strong cross-pollination," she said. "Instinctively, we felt that the CMA audience would be a great match for truTV and our upcoming series, 'Black Gold.' Research confirmed that the demographic for Country Music fans really crosses over with our viewers. They enjoy the real-life programming on truTV and 'Black Gold' has that American-hero appeal that really resonates in Country Music."

Produced by Michael Gara, with co-producers Thom Beers of Beers' Original Productions and Phillip D. Segal, and with an original theme song written and recorded by Trace Adkins, "Black Gold" documents the lives of these workers, from the demanding and dramatic challenges they face every day to the distractions they pursue after-hours. Previews from the show's eight, hour-long episodes will screen at truTV's booth near the entrance of the Fan Fair Hall, as well as at their outdoor booth in the Chevy Sports Zone.

Visitors to the Chevy Sports Zone can also take part in truTV's "chain pull" contest. Based on one of the more arduous jobs faced each day by the oil rig workers, the competition invites pairs of participants to pull a length of heavy chain from an apparatus. Whoever drags out the longest segment wins a prize.

And that prize represents another bit of potentially good timing: a credit card, emblazoned with the "Black Gold" logo, to be used for gasoline purchases. "Gas is probably going to be over \$4 a gallon in June," Palminteri said, "so we're excited to be able to soften it at the pumps for many of the folks coming to CMA Music Festival."

"truTV is thrilled to be the title sponsor of the Fan Fair Hall at this year's CMA Music Festival," said Mary Corigliano, truTV Senior VP, Marketing. "Our upcoming original series 'Black Gold' is exactly the kind of show the CMA fans will love. We see the Festival as a truly unique and timely opportunity to introduce this gripping new series to the CMA audience."

**UNITED INDUSTRIES CORPORATION MAKES CMA FESTIVAL DEBUT**

Music proved an effective draw for United Industries as part of its exhibit at the Shooting, Hunting, Outdoor Trade (SHOT) Show and Conference, held in Las Vegas in February.

Known for marketing a diverse line of lawn and garden care products and household insect and pest controls, the company created a buzz there with a drawing to give away a guitar, autographed by Big & Rich, which went to Sgt. 1st Class Joetta Dement, a multiple-award-winning shotgun shooter and a member of the U.S. Army Marksmanship Unit at Fort Benning, Ga.

The significance of this event wasn't lost on United Industries. "There's a direct link between Country Music and the outdoors folks that can't be ignored," noted Gary Ramey, Divisional VP, Household Group, United Industries.

This made it only natural for United Industries to connect with CMA. The partnership began at the SHOT show, where a round-trip ticket and accommodations for two were given away in a booth drawing. It developed through a national promotion on the Web site dedicated to the company's Repel brand of insect repellent and at retailers where Repel is sold, again offering travel and hotel reservations for two at the Festival; launched in early March, the campaign had brought in more than 29,000 entries as of mid May.

And May 8, back in Las Vegas, United Industries held another booth drawing for Festival travel and hotel accommodations, this time at the National Hardware Show, Lawn & Garden World and Homewares Show attended by major national and individual stores that specialize in gourmet food, hardware, home improvement, lawn and garden products and other lifestyle items.

At CMA Music Festival, United Industries will maintain booths in the Chevy Sports Zones and distribute FREE samples of Repel, which is oriented toward the serious outdoorsman, and Cutter, their more family-oriented brand of insect repellent.

"Repel uses DEET active-ingredient technology, which is more associated with sporting activities," Ramey explained. "Cutter is more child-friendly. We'll be bringing both."

United Industries will also bring a staff of 10 to work the show, as well as another 40 employees who will attend the Festival purely for enjoyment. For Ramey, the occasion is a mix of work and play. "The musical talent at the Festival is phenomenal. My wife has already informed me that she's coming along with me," he said, laughing. "So it looks like I'll be working hard during the day and going out on a date each night."

**SWEET ANTICIPATION: JAMES OTTO AT LP FIELD**

In an interview with producer Kacy Hagerty, which aired April 27 on WSMV's "Better Nashville," James Otto spoke candidly about his upcoming CMA Music Festival debut on the VAULT Concert Stage at LP Field. "To be asked to step up and play with the big boys is awesome," Otto admitted. "I can't imagine the rush you feel when you play for a crowd this big." Otto also lauded CMA's policy of donating half of its Festival net profits to Metro Nashville Public Schools for music education, noting that CMA is "keeping the music in Music City."



truTV will preview its "Black Gold" series, based on the lives of oil rig workers, at CMA Music Festival. photos: courtesy of truTV



United Industries heralds CMA Music Festival at Repel booth during SHOT Show and Conference in Las Vegas. photo: Angela Lang







## VAULT LEAPS TO SPONSORSHIP AT LP FIELD

To understand how VAULT became the title sponsor for CMA Music Festival's nightly concerts at LP Field, look no further than the product's tag line.

"Get It Done. And Then Some," quoted Neil Golson, Brand Manager for the citrus hybrid energy soda that was launched in 2006 by Coca-Cola North America. "That describes how we decided to become sponsors. We wanted to take over the biggest stage, featuring the biggest acts, at the biggest Country Music festival in the world. When you're the VAULT guy, there's no such thing as dipping your toe in the water. You go in full-force."

Just as important, according to Golson, that attitude isn't exactly foreign to the Country Music demographic. "This community represents the core of America — people who approach everything they do with a hard-working mentality. That matches perfectly with the VAULT brand message."

So does Nashville summer weather, which promises to make the VAULT booth in the Fun Zone a popular stop. When the temperature is hot and yet there's plenty to do, free samples of VAULT, VAULT Red Blitz and VAULT Zero offer relief to the thirsty and a refreshing lift to those who may be running out of steam. Visitors can chill further in VAULT's 20-foot trailer, which houses a digital interactive fishing simulator. Activities and prizes will also be available at the VAULT booth in the truTV Fan Fair Hall.

The big picture, though, unfolds at the VAULT Concert Stage at LP Field, with digital displays onstage and more samples given to the crowd as it exits after each show. It continues after the Festival too, through a "Welcome to VAULT Country" sweepstakes with prizes that include trips to the CMA Awards and the 2009 CMA Music Festival as well as custom Gibson Les Paul guitars autographed by each night's lineup of LP Field performers. The promotion runs through the end of July; details at [mycokerewards.com](http://mycokerewards.com).

"Country Music is the soundtrack of our lives, whether we're relaxing out on the fishing boat on the weekend or going to and from work," Golson said. "That's why CMA Music Festival is a great vehicle for us to evolve our marketing communication from talking only about the product to how VAULT shares the fans' passion for Country Music and brings it to them in a way that no other brand can. It's just a perfect fit."

CMA Music Festival® is organized and produced by the Country Music Association®, Inc. CMA Board member Tony Conaway is the Executive Producer of CMA Music Festival. Premiere Radio Networks is the official radio broadcaster of CMA Music Festival and the CMA Awards. Chevy™, The Official Ride of Country Music, Borders®, The Exclusive Music & Book retailer of CMA Music Festival, Wrangler®, The Exclusive Jean of CMA Music Festival. Additional promotional partners include, American Airlines, Carl Black Chevrolet, CMT™, Coca-Cola®, Dr Pepper®, Field & Stream, Great American Country (GAC™), Greased Lightning® Cleaning Products, Mary Kay®, McDonald's®, Tetley® Iced Tea, truTV™ and VAULT™. CMA Music Festival® and Fan Fair® are registered trademarks of CMA.

CMA Music Festival preview written by Bob Doerschuk. Logos and photos used by permission. Archive 2007 CMA Music Festival photos: Amanda Eckard, Jim Hagans, Karen Hicks, Donn Jones, Theresa Montgomery and John Russell. Artists and celebrities appearing and schedule are subject to change.



Kellie Pickler, with guitarists Joshua Henson and Ryan Ochsner, performs for U.S. troops near the Persian Gulf in December 2007. photo: Dave Gailey

## FESTIVAL FANS JOIN "MUSIC OUTREACH" FOR U.S. TROOPS

To John Hanson, the vehicle that the USO will display at CMA Music Festival might be described as a "Winnebago on steroids." But as Senior VP Marketing and Communications, at USO (United Service Organizations), he knows that it actually represents the organization's 67-year history of supporting and boosting the morale of the U.S. military.

Beyond his own record in the Air Force and with the American Legion and the U.S. Department of Veterans Affairs, Hanson is also a lover of Country Music. "I grew up in Alabama, so Country Music was always a part of my life," he said. "It symbolizes what's good about the United States, and it reminds the troops, as diverse as they are, of how great the country is and how strongly it supports them."

He is aware as well of the history of cooperation that exists between his organization and CMA, which received the USO's Spirit of Hope Award in 1998 for its "commitment to enhancing the quality of life for service members and their families around the world." So bringing the USO for the first time to CMA Music Festival was ultimately a matter of common sense.

That brawny vehicle, whose features include Xbox 360, Wi-Fi and large-screen TVs, is one of three "mobile units" designed to bring the USO experience to National Guard and Reserve units in the United States. Parked in the Fun Zone, it will be a source of information on the USO's mission — as well as a place to pick up a bumper sticker, a tattoo transfer and other goodies.

Festival visitors will be invited to write and sign personal messages on posters of Kellie Pickler performing for the USO in December, which will be sent after the Festival for exhibit in USO centers worldwide.

The USO will join with Borders: The Exclusive Music & Book retailer of CMA Music Festival on a special "Music Outreach" program, through which visitors to the Borders booths will be able to buy CDs and deposit them in nearby boxes as donations to be distributed by the USO to troops stationed abroad.

Borders booth locations include Riverfront Park, LP Field and the truTV Fan Fair Hall.

"We do a lot of trade shows but nothing quite on this scale before," Hanson said. "But we want to let fans at this great Festival learn more about the things we do. It's a great opportunity to connect with a crowd for which we have some affinity — and for CMA to show what it does for the troops too."





# CMA JOINS ALL-STAR SPECIAL DELIVERY FOR "KEEP THE MUSIC PLAYING"

by BOB DOERSCHUK and SCOTT STEM

It's not every day that you see one of the fastest-rising stars of Country Music and the mayor of a major city join with a group of students to unload a truck filled with brand new musical instruments.

But that was the scene on the afternoon of May 8 at Thurgood Marshall Middle School in Antioch, Tenn., as Kellie Pickler and Nashville Mayor Karl Dean helped pass along 77 instruments, worth \$70,569.30, all of them donated for use by the school band as part of CMA's "Keep the Music Playing" program.

Pickler kept the mood sunny on this drizzly day as she joked with the kids at her side. When one large instrument case hit the ground loudly, she drew laughs by piping up, "That wasn't me!" Peering apprehensively toward a bass drum case inside the truck, she said, "Oh, Lord, what's that big thing? I don't think I'll be able to get this." And then, when a petite clarinet case came her way, she grinned with relief, held it high and announced, "This is my style! It's easy!"

Minutes later inside the band room, as Pickler joined with student musicians in pasting each case with a sticker bearing a "Keep the Music Playing" logo, Mayor Dean reflected on the importance of the program, through which CMA donates half the net profits from CMA Music Festival to enhance music education throughout Metro Nashville Public Schools.

"It's a very generous and great gift," Dean observed. "We would not be able to furnish this on our own, so it's a major contribution on the part of CMA. We need to continue to build on this program. It's a perfect partnership between schools, CMA and the entire city. I'm just very grateful to CMA."

Then, after shedding his jacket and joining Pickler and the students in loading some of the instruments into the adjacent storage closet, Dean spoke to the assembled media, dignitaries and members of the school band. "We are Music City and it is important that we be a leader in music education. CMA has helped make that possible. So on behalf of the city ..." and here he smiled and turned toward the kids in the room to confide, "One of the great things about being mayor is that you can say things like 'on behalf of the city.'" And then he summed up: "Tammy, thank you, and thank you to CMA for all you do."

"CMA has been our partner for about three years now," added Pam Garrett, Executive Director, Nashville Alliance for Public Education. "We look forward to working with them so that other schools can have the thrill that you've had today, receiving these instruments. It's something desperately needed. CMA has stepped up to the plate and helped us meet that need. Thank you, CMA, once again for this incredible gift."

**"CMA'S DONATION WILL ALLOW STUDENTS THE OPPORTUNITY TO LEARN TO PLAY AND MASTER A MUSICAL INSTRUMENT — MUSIC ALLOWS STUDENTS THE ABILITY TO EXPRESS THEIR EMOTIONS, WORK TOGETHER AS A TEAM, DEVELOP CRITICAL THINKING SKILLS AND STAY ENGAGED IN SCHOOL."**

— Kevin Dye, Band Director, Thurgood Marshall Middle School

Pickler, after drawing smiles from students by admitting that "I was always the one in school who was getting into trouble for talking," observed, "It's amazing and awesome that CMA has helped you have the best equipment possible, because you are the best and you deserve the best."

In her remarks, CMA CEO Tammy Genovese noted, "This is one of the most fun things we get to do at CMA. We love giving back to the community because we're part of the community. It's what we are and who we are." And then she offered her hope to hear the Thurgood Marshall Band once they've had the pleasure and adventure of learning on their new instruments as the fall semester begins.





"We are grateful for the artists who give their time to participate at CMA Music Festival benefiting the students," said Kevin Dye, Band Director, Thurgood Marshall Middle School. "CMA's donation will allow students the opportunity to learn to play and master a musical instrument — music allows students the ability to express their emotions, work together as a team, develop critical thinking skills and stay engaged in school."

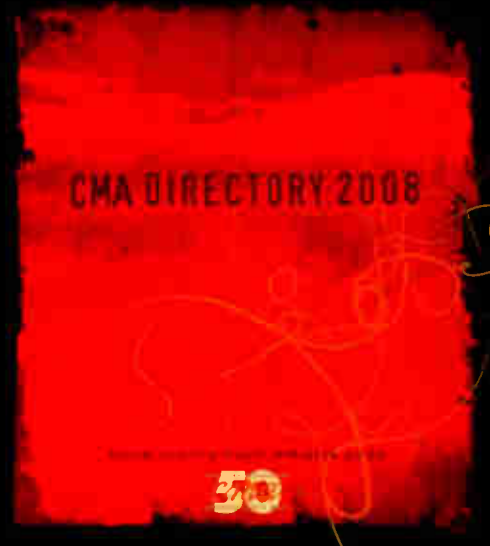
CMA's support goes beyond instrument donation, by reserving 800 tickets to the VAULT™ Convert Stage at LP Field concert on Saturday night, June 7, for the HCA Foundation. This nonprofit organization, a consortium of Nashville community leaders dedicated to making Middle Tennessee "the healthiest place for children and youth," will then give these tickets to Metro Schools, who will in turn distribute them free of charge to students.

"HCA supports CMA Music Festival for a number of reasons," said Jack Bovender, Chairman/CEO, HCA. "Chief among these are our commitment to Nashville and our support for Metro Schools, but the Festival brings the added benefit of providing a special, entertaining event for HCA/TriStar employees to enjoy. We have consistently supported the Festival in the past, but this year, due to CMA's generous support of the music program in Metro Schools, we are also making it possible for 800 students to participate in this great, city-wide event."

"HCA was one of the first members of the Nashville business community to support CMA Music Festival when we moved Downtown," Genovese said. "Through their generous donation we have been able to achieve our goal of involving more students in the Festival. This year, the number of students that will be able to attend the Festival has doubled."

In addition to students being able to attend the Festival on behalf of HCA, drum corps from Antioch and Overton High Schools will participate in the Fourth Annual CMA Music Festival Kickoff Parade June 4.

**Page 12:** Student Jimmy Phongpeaseuth, Kellie Pickler and Nashville Mayor Karl Dean at Thurgood Marshall Middle School. Above, clockwise: Student Rickey Martin holds new tuba, donated by CMA's "Keep the Music Playing," with Pickler flanked by students Jada Cotton, Otis Coe, Devon Lewis, Zaire Gordon and Tori Moore in back row; Pickler, Dean and CMA CEO Tammy Genovese; and Phongpeaseuth, Lewis, Henry Baah and Gordon meet the media.



## NEW CMA DIRECTORY AVAILABLE

The 2008 *CMA Directory*, a comprehensive Country Music industry reference guide, is offered at a discounted price of \$25 for Regular Individual CMA members and \$75 for non-members, plus shipping and handling.

Sterling Individual, Organizational and Patron CMA members receive a FREE Directory as a benefit of CMA membership and may purchase additional copies for \$25. Updated information to view onscreen or print is available year-round, 24/7 for these members on CMA's member-only Web site [MyCMAworld.com](http://MyCMAworld.com).

Included in the Directory are listings for artists, record labels, management companies, publicists, talent agents, song publishers, performing rights organizations, satellite radio, syndicated radio and program suppliers and Country radio stations in the United States and Canada.

Advertisers consist of BMI, Wrangler, Chevy, American Airlines, Aria Records, *Country Aircheck*, Music City Merchandise, Premiere Radio Networks, TomKats Catering, Travel Stars and What A Trip!

Also featured in the book is information on CMA initiatives such as the CMA Awards, CMA Music Festival, CMA Sound Healthcare, Keep the Music Playing charity program, CMA Broadcast Awards, *CMA Close Up*, CMA Exclusive and CMA Close Up News Service as well as listings of Board and Hall of Fame Members, Membership Benefits, Research Materials provided by CMA and more.


Please note the 480-page book is not a directory of CMA members. A register of CMA members is not made available for publication.

To request updates and additional information, visit [MyCMAworld.com](http://MyCMAworld.com) or e-mail [CMAdirectory@CMAworld.com](mailto:CMAdirectory@CMAworld.com)

*\*Prices do not include shipping and handling.*







wistful reference to “five years worth of kisses packed in your bag” to “Love is a Garden,” on which she compares love to planting seeds in a garden that she will “feed with kisses.” The sole cover, the Lisa Carver/Liz Rose-penned song “Till It Feels Like Cheating,” is included because, as Jewel relates, “it sounded like a song I should have written.” It has the same sensibility as “Garden,” with the singer pleading, “Kiss me like we’re about to sin.”

Jewel strives constantly to hit the balance between the arty song that no one will ever hear and the throwaway hit that has little meaning. Keeping in mind the fact that Haggard, Lynn and her other favorites are remembered because “they came from a perspective that no one else had at the time,” she aims to achieve a perspective in her work that is similarly unique yet accessible.

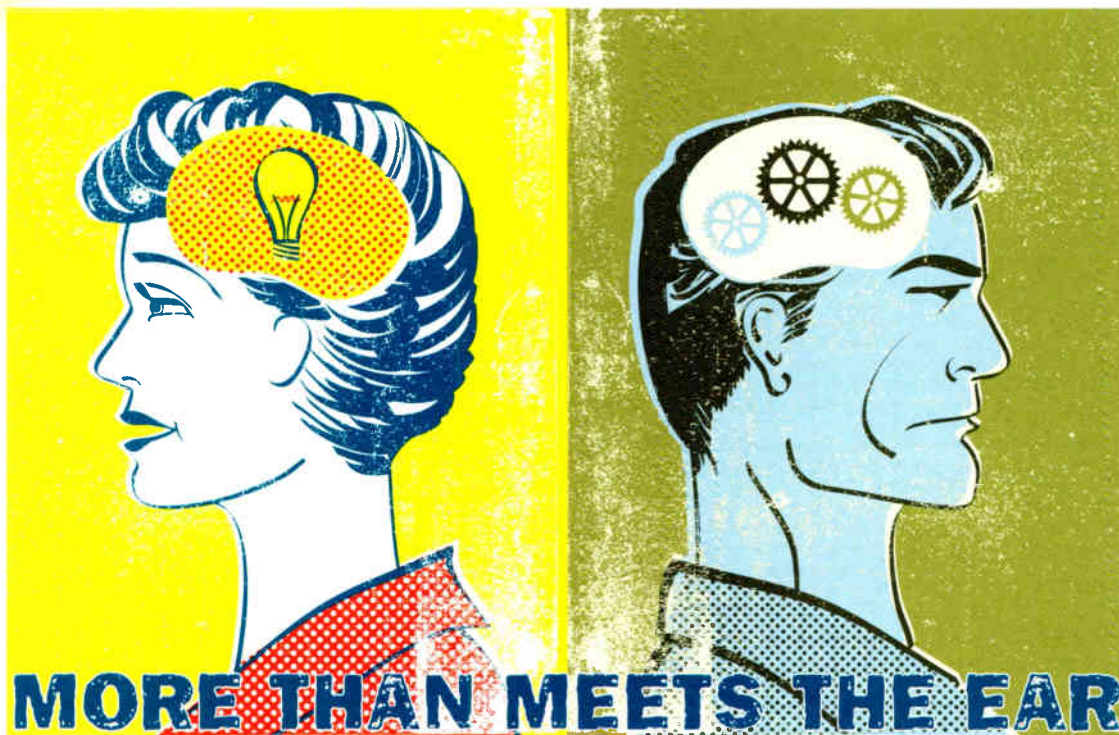
“I wouldn’t trace anything,” she insisted. “I’m proud that my first song, ‘Who Will Save Your Soul,’ was not about what most 15- and 16-year-olds would write about. I was dealing with pretty big social issues. I saw a lot of contradictions, brutality — but also a lot of beauty.

“Writing helps you focus on becoming more hopeful and work harder instead of becoming complacent,” she continued. “I remember reading those great writers who wrote during the Russian Revolution and finding that their passions empowered me. I’m proud of my life and proud that I’ve made beauty out of my life. I think it’s given me a gift I wouldn’t have gotten otherwise.”

Jewel is adamant that she is exactly where she is supposed to be right now and that she’s found a home in Country Music. “There are two reasons to do this: You love art and you struggle every day to be great at it, and to be famous,” she summed up. “At the end of the day, I have to be true to my music and tell the story to the best of my ability.”

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





## MORE THAN MEETS THE EAR

### THE SCIENCE OF CUTTING A KILLER DEMO

by TED DFOZDOWSKI

Ask the song hounds — producers, artists and other music bizzers who sniff out hits in haystacks of demos — what it takes to find a smash, and they'll often describe their special blend of market savvy and musical sense as "ears."

**M**aybe ears get too much credit. What about the inner ear's basilar membrane, which triggers millions of neurons that set off a psychedelic light show of electrical impulses in the brain?

As long as Nashville has been a songwriter's town, there's been a lot of talk about exactly what makes for a great demo. Some say all they need is a rough work tape — just a voice backed by a single instrument — to spot a great tune. Others say a fully produced demo is the key to understanding if a song or an artist is worthwhile. It turns out the answer could be more physiological than either side suspects.

"How a demo is perceived may lie at a sensory encoding level as opposed to a cognitive level," said Jeremy Federman, a researcher and Ph.D. candidate at Nashville's Vanderbilt University who specializes in audiology and music perception and cognition. As a former L.A.-based songwriter, Federman brings more than one perspective to this discussion.

"When I was pitching a song to Bonnie Raitt's producer, he said they didn't want fully produced demos because they like to do whatever they want to songs, with no preconceived ideas," Federman related. "But all of my demos were fully produced because of an intuition that a lot of people don't really know what they are listening for."

Federman cautioned that "music perception and cognition is a brand new area of research and conclusive results are just emerging." However, experiments have revealed that more electrical impulses occur, while listening to or performing music, in the brains of musicians than non-musicians because more brain areas are activated, and that

the basilar membrane within the inner ear, which converts vibrations from sound into signals in the brain, is more stimulated by a full band than a solo performance.

"Other factors — the skill level of the musicians, the mood and emotional state of the listener — can also affect perception," Federman added. "But more complex signals do generate more excitation in the inner ear and brain. So it's possible that a fully produced demo could get a better reception because it causes more neurons to fire."

Meanwhile, the debate continues on Music Row.

"As a producer, I prefer getting work tapes," said Rivers Rutherford. "That gives me an opportunity to hear my own interpretations." But in addition to producing albums for Montgomery Gentry, Jamie O'Neal and other artists, Rutherford has penned smashes for Brooks & Dunn, Faith Hill, Tim McGraw, Brad Paisley and Gretchen Wilson — and in submitting his songs for consideration, he has learned that sometimes a solo demo just doesn't do the trick.

"I've had it work both ways," he attested.

Rutherford has also found that the process of recording a full-band demo might even improve a song's structure. Nine years ago, he and co-writer Tom Shapiro had a guitar-and-voice work tape of a tune they believed in. "But it didn't get any interest," Rutherford recalled. "Then we went to demo it in the studio, and I realized while hearing the band play that the work tape was six to eight beats a minute too slow. So we sped it up."

The result was Brooks & Dunn's No. 1 single, "Ain't Nothing 'Bout You."



## HOW TO MAKE YOUR DEMOS REAL CONTENDERS

At typically \$800 to \$1,000 per song, recording a demo with a band in a Nashville studio is an expensive lottery ticket. But if it hits, the payoff can be big.

Tom Hambridge won an ASCAP Song of the Year Award in 2007 for co-writing Keith Anderson's Top 5 hit "Every Time I Hear Your Name," which was shopped as a fully produced demo. Although he's had tunes recorded by Rodney Atkins, Billy Ray Cyrus, Joe Nichols, Montgomery Gentry and many others, Hambridge is, like Rutherford, also a solo artist and producer, with albums by Susan Tedeschi, George Thorogood and Johnny Winter among his production credits.

"Because I'm a songwriter, when I'm producing I can hear a good song whether it's just a singer with a guitar or a full band," Hambridge said. "But I always do full productions of my own songs that I'm going to pitch, including background singers. In Country Music, the bar is so high that you need to get your song across in the best way possible. The greatest songwriters in the world are here in Nashville, vying for spots on big Country albums every day, and not every decision maker hears things the same way."

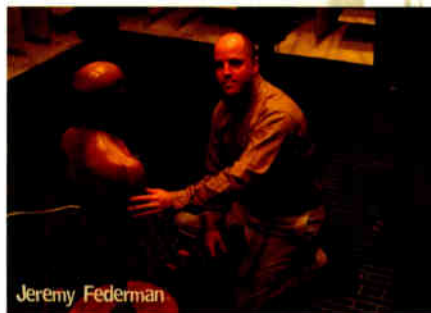
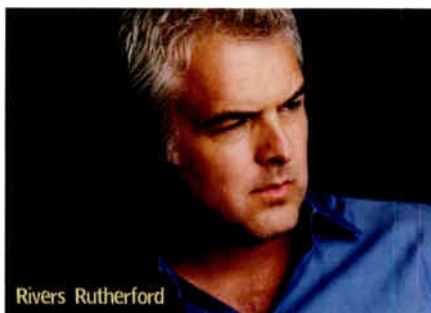
This means presenting each of his songs in a form most likely to help a variety of listeners hear its particular strengths. "Some producers are wizards behind the board, but they need to know what a finished song might sound like," Hambridge said. "A&R staff may help pick tunes — or management or maybe even the president of a record company. If a label or artist is really going to bet on a song, the marketing department might be asked for an opinion on whether radio will play it. And chances are not all of those people are songwriters."

"Let's put it this way," Hambridge summed up. "If you really want to knock somebody out, do you give them a shiny new car or the old one that's back in the shed?"

**"In Country Music, the bar is so high that you need to get your song across in the best way possible."** — Tom Hambridge

**"All of my demos were fully produced because of an intuition that a lot of people don't really know what they are listening for."**

— Jeremy Federman



Before you or your engineer push the "record" button, here are some demo basics and not-so-basics to consider:

- **Get It Done:** "A work tape is crucial," said Rivers Rutherford. "Specifically, it's a blueprint for demo studio musicians. Beyond that, with just one instrument, one voice, and a cheap digital recorder, it might be all you need to bring a tune to life. Just be sure you're got the structure of the song tight."
- **Hit Your Groove:** "Make sure your tempo is correct for the song and that it's locked in," said Rutherford. "The groove has to be on the money for a song to be convincing."
- **Sing It Pretty:** "You need a believable vocal performance of a good melody," Rutherford noted. "You don't want to get too over-emotive. This is a song-driven market, not a record-driven market like rock 'n' roll, so you're just trying to get the spirit of a song across."
- **Buddy Up:** A good studio crew can cut four or five songs in an afternoon session. Tom Hambridge suggests sharing sessions with other writers. "Sometimes there are five or more different writers at a session, all splitting the cost to get good demos of their best tunes."
- **Trust Your Musicians:** "In Nashville the session musicians are the best in the world at getting demos done," said Hambridge. "Songwriters are not usually producers, but good musicians spend so much time in the studio playing on all kinds of songs that they often know exactly what you're going for. Listen to their ideas."
- **Polish Your Sound:** Hambridge likes the sheen added to his demos by a final run through the various compressors, EQs and other devices used in mastering. "My demos sound like commercial recordings," said Hambridge, "because that's what most people are used to hearing."
- **Get Personal:** Once you've got demos to pitch, network through artists' rights organizations, publishers, showcases, parties, etc. — wherever you can find the industry people best positioned to help place your song. And make friends. "There's no guarantee that artists, managers or label people are going to hear your demos," Hambridge said. "You've got to get out there and make them interested in you."



# CMA 50th ANNIVERSARY

## THE MIDDLE YEARS

Country Music Association

*cma*  
advancing country music

1979-1988

by DEBORAH EVANS PRICE

Throughout its first two decades, the Country Music Association developed formidable skills in promoting Country Music to gatekeepers in the business community, politicians on Capitol Hill and a fan base that was growing throughout the world. Partly as a result, the number of Country radio stations increased dramatically, album sales soared, the CMA Awards added new categories and Fan Fair attendance exploded.

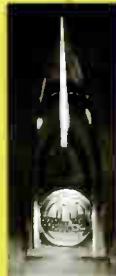
As the 1970s drew to a close, the Country Music industry had plenty to celebrate. Roy Clark, The Oak Ridge Boys and Don Williams performed at "Country Comes to Monaco," the first Country Music concert held in Monte Carlo, staged to benefit Princess Caroline's "Year of the Child" charity fund. Willie Nelson and Charley Pride presented President Jimmy Carter with CMA's first Special Award to honor his support of Country Music.

Corporate America extended its embrace of Country Music in 1979 with "Kool Country on Tour," a 15-city tour sponsored by Brown & Williamson Tobacco Corporation. Fan Fair drew a record number of 14,000 attendees in June; the Talent Buyers Seminar set a record as well, with 360 registrants in October. And 280 new Country radio stations opened for business in 1978-'79.

"It was the beginning of the Alabamas of the world," said Joe Galante, Chairman, Sony BMG Nashville, and a CMA Board member from 1978 through 1990 and again from 1996 to the present, as well as its President in 1983 and Chairman in 1986. "Ronnie Milsap and Dolly [Parton] were having hits. People were seeing success with these Country crossover records and beginning to get into the format. A lot of guys said 'I like the format. I like the sound of the music.' They converted over, and CMA was good to enlist them immediately as part of the membership."

To keep step with the needs of its constituency, CMA underwent a restructuring in 1979. "We engaged a firm out of Washington, D.C., to come and study the situation," said Jo Walker-Meador, longtime Executive Director of CMA, who had been looking to hire someone to serve as associate executive director — a move that the Washington firm supported.

Culminating a national search, the position was given to Ed Benson, who had been Senior VP of Artist and Writer Relations at The Benson Company, a family-owned record and publishing business that specialized in gospel music. Benson, CMA Chief



The crystal CMA Awards trophy was introduced in 1985.

Strategic Officer who will retire from CMA in August, credited Frances Preston, former President and CEO of BMI, for suggesting that he talk with Walker-Meador about the job.

"The boom was going on, and the CMA Board felt they needed to structure the organization to take the growth and popularity of Country Music throughout America and internationally," Benson said. "To be able to do that, they wanted to set up a new structure. They felt Jo needed a No. 2 person. They had to be thinking about, 'What if something were to happen to Jo?' They had no fallback."

Benson wasn't the only key staffer to come onboard during CMA's third decade. Bobette Dudley, CMA Senior VP of Operations, was hired in 1986, a week before that year's Fan Fair. And CMA CEO Tammy Genovese began her career in 1985, as Administrative Services Coordinator.

Genovese recalled attending a No. 1 party for Alabama shortly after starting her job at CMA. "I remember thinking, 'This is where I need to be. This is me,'" she said, with a smile. "It wasn't just the excitement of being around the artists and that awe, although I still am in awe of artists and their accomplishments because they are truly special people. It was just the atmosphere of being in a creative environment. These people are talented and very blessed with a gift that not everybody has, and I respect that so much. For me to be able to work on the business side of it, they give me a lot of motivation and a lot of drive to do the best I can. I just love it."



Reba McEntire picks up her first of four consecutive Female Vocalist of the Year honors at the 1984 CMA Awards.

"I really am proud of the people that have become part of CMA," said Walker-Meador, who retired in 1991.

Elevated in part by the popularity of the "Urban Cowboy" film, released in 1980, the Country Music boom grew to the extent that registration for Fan Fair had to be shut down in 1981 after the event reached the Municipal Auditorium's maximum capacity of 15,000. "In fact, it was beyond maximum capacity," Benson recalled. "You could only fit about 10,000 people in there for a show, so there were 5,000 people who had to be doing something else at the time a show was going on."

To keep up with this demand, Fan Fair relocated to larger quarters, the Tennessee State Fairgrounds, in 1982. Not all fans were happy about the move, though. "They hated it," Walker-Meador said. "They didn't want to leave Downtown Nashville because there was so much going on down there that they

A cavalcade of stars closes Fan Fair 1986.





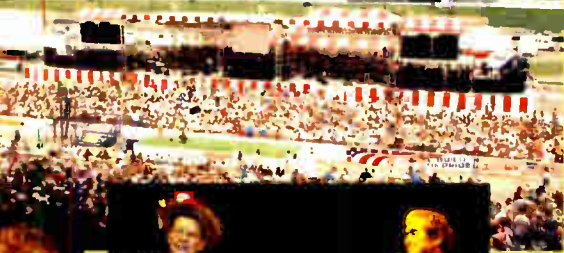
Kathy Mattea takes a swing during the Fan Fair Celebrity Softball Tournament in 1984.



Ed Benson joins CMA as Associate Executive Director in 1979.



Fan Fair moves to the Tennessee State Fairgrounds in 1982.



Jo Walker-Meador presents the Irving Waugh Award to Frances Preston in 1987.



Minnie Pearl and Roy Acuff onstage at 1982's Fan Fair.

The Judds make an appearance at Fan Fair 1988.



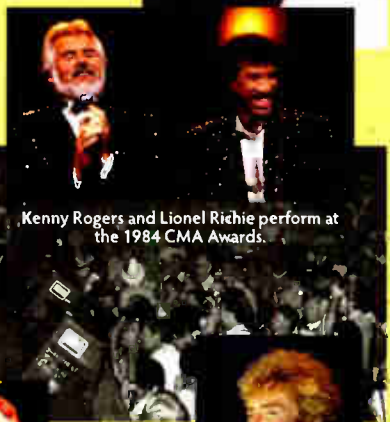
Randy Travis wins the 1988 Male Vocalist of the Year at the CMA Awards.



Patti Page performs at Fan Fair 1981, the last time the event was held at Municipal Auditorium.



Kenny Rogers and Lionel Richie perform at the 1984 CMA Awards.



Julio Iglesias joins Willie Nelson onstage at the 1983 CMA Awards.



Keith Whitley performs at 1987 Fan Fair.



Terri Gibbs wins the first CMA Horizon Award in 1981.



could participate in. The Municipal Auditorium was air conditioned, so that was another thing. But once they got out there [to the Fairgrounds], they really liked it.

"It allowed us to grow even further," Benson added, to the point that by 1987 Fan Fair was drawing 24,000 people. "The event all along was growing by word of mouth. People were coming and having a good time, and contrary to popular belief, it wasn't the same people who come back every year. We started researching and doing exit interviews, and found about 50 percent of the crowd were first-time attendees every year."

Much of Fan Fair's explosive growth could be attributed to the expansion of Country radio and the changing nature of the target audience, according to Walker-Meador. The May 1982 issue of *CMA Close Up* cited a study that found 44.5 percent of all radio stations in the United States and Canada were programming Country Music; these included 329 new Country stations that began broadcasting that year. "The music during that period really began to appeal to a younger crowd," Walker-Meador said. "It fed off of word of mouth — younger people coming and telling other friends all about it."

As Fan Fair expanded, so did its parent organization. *CMA Close Up* changed from newsletter to magazine format. A branch office opened in London to help support Country Music's expansion into overseas markets. CMA continued to lobby Capitol Hill on behalf of the intellectual property rights. Home taping was a hot-button issue at this time, and CMA led the fight against its impact on the income of songwriters and publishers.

The CMA Awards was growing too, with television ratings on the rise and the event earning acceptance as the prime showcase for Country artists. In 1981, CMA presented Terri Gibbs with the first Horizon Award, now known as the New Artist of the Year Award. And in 1985, to acknowledge the escalating importance of video as a creative and promotional device, CMA added a Music Video of the Year Award, with Hank Williams Jr. and director John Goodhue announced as its first recipients.

The CMA trophy itself was changed, from wood to its current form as a crystal statue with a bronze medallion. "It was made of walnut, and we changed to crystal because the man that was furnishing the Awards said that at the time, walnut was becoming extremely scarce," Walker-Meador said. "He couldn't get any more walnut, so we changed to crystal. I think everyone likes crystal a lot better."

A new logo appeared as well, which, with a commemorative stamp and a television special sponsored by Kraft, marked CMA's 25th anniversary in 1983. "That was a great time," said Walker-Meador, who recalled President Ronald Reagan and then-Vice President George H.W. Bush attending the television taping at Constitution Hall in Washington, D.C. "On the show, you can see Vice President Bush mouthing the words to The Oak Ridge Boys' hit 'Elvira.'"

He obviously wasn't alone. After somewhat of a slump in the mid '80s, the format began to bounce back as CMA neared its 30th anniversary in 1988.

Linda Ronstadt, Emmylou Harris and Dolly Parton perform at the CMA Awards in 1986.





# THE ART OF MATCHING TRUTH TO A GOOD TUNE

by TOM ROLAND

**A**sweeping dichotomy surfaces at the close of Alan Jackson's latest album, *Good Time*. "If You Want to Make Me Happy," the penultimate track, is set in a barroom awash in jukebox laments and mind-numbing alcohol. The closer, "If Jesus Walked the World Today," is a buoyant gospel piece that contemplates Jesus' appearance and behavior were he to re-emerge in 21st-century America.

These two songs juxtapose the polar themes of Country Music: the Saturday-night sinner and the Sunday-morning saint.

So how does Jackson feel about this?

"I never think about that kind of stuff until you writers bring it up," he said.



*"It's kind of nice once in a while to do things the old way."* — Alan Jackson

That's one reason why Jackson, who has branded himself in a lyric as "just a singer of simple songs," remains a force nearly two decades after signing his first recording contract with Arista Nashville. Like Merle Haggard and Hank Williams before him, Jackson addresses blue-collar themes in easy-to-grasp language while tackling ideas that slip beneath surface concerns to the root of human existence. These ideas are so obvious to him that he doesn't waste any time thinking about the depth of his observations.

"No matter what he's done," said Joe Galante, Chairman, Sony BMG Nashville, "whether it's been 'Chattahoochee' or 'Where Were You (When the World Stopped Turning),' you have this conversation with him about 'these brilliant lyrics — where did this come from?' 'I don't know.' 'And this theme you have in this album?' 'No, I just think they're good songs.' 'OK, so do we.' 'I really think it's just about what the muse

is at the moment, and then it moves him to go there.

"That muse is geared strongly to the issues and concerns that face the average heartland Joe because Jackson, despite the money and fame he's amassed, is still one of them.

"Part of the reason is obviously because of where he comes from — his family ties, his family roots back in Newnan [Ga.], plus being surrounded by Denise and his three daughters," suggested Keith Stegall, producer of *Good Time* and all but one of Jackson's other albums. "They manage to have a pretty normal, down-to-earth lifestyle."

*Good Time* reiterates this fact. It embraces the escape that most people long for in the island-themed "Laid Back 'n Low Key (Cay)." It infuses his mechanical background into the truck setting of "Country Boy." It faces death in the questioning of "Sissy's Song." It looks at love in the romantic "Right Where I Want You" and, in a humorous take on the wake of making love, "Nothing Left to Do." And it leans heavily on nostalgia with "I Wish I Could Back Up," "1976" and "I Still Like Bologna," in which Jackson accepts digital technology and wheat bread while maintaining his appreciation for a previous era.

"You look at all the different ways that life has changed — the Internet, satellite TV, cell phones," he said. "It's hard to come to grips with all of it sometimes. But I wrote the song to show that I'm OK with where things are, even though it's not so bad the way things were, either. I eat healthier than I used to — I usually have wheat bread on my sandwiches — but I still like bologna on white bread. That's why I used that title. It's kind of nice once in a while to do things the old way. That doesn't mean it's better — just means it's nice to do it that way."

Jackson's album is in some ways a return to his old way of doing things. In contrast, his two previous albums were departures from his usual output. *Like Red on a Rose* marked the only time that he had recorded with a producer other than Stegall. With Alison Krauss at the console, it put a more fragile spin and cast darker textures on his music. And *Precious Memories* was a gospel album that hinged on classic hymns, recorded primarily as a gift to his mother.

Shaking up the routine proved a good way to invigorate everyone involved in the recording process for *Good Time*. "Going back to this album, there was a renewed energy," Jackson noted. "I had it, and I could tell Keith was excited to be back at it. The musicians even seemed more inspired, or energetic, than usual. That's not to say that they're not always right there, but they seemed happy to get back to playing some traditional Country Music, or at least my style of that."

"It seemed like everybody was just rarin' to go," said session musician Bruce Watkins, who played acoustic guitar and banjo on *Good Time* and has played regularly on Jackson's albums since 1989. "Being reunited as the team that originally played on all the hits that he had, everybody got all this adrenaline going, and I could see it in the smile on Alan's face too."

Jackson was definitely enthused. He typically puts off writing most of his new material until an album deadline approaches. That was the case with *Good Time* too, but when he put pen to paper, the songs fell out with unusual ease. In the end, Jackson recorded more than 20 songs and ultimately included 17 on his 17th album, *Good Time*. And for the first time in his career, he wrote them all — without a co-writer.

Some of his inspiration may have come from feeling he had something to prove. The two previous albums, according to Galante, "threw people for a loop. They went, 'I'm not sure about this. Is Alan not making records anymore?' All the crap that you would expect to show up showed up.



# Alan Jackson

It wasn't a surprise, but it lingered a little bit longer than I expected. I think it put a little more pressure on him on this record to come back and deliver what he did deliver."

Since making his debut album in 1989 with *Here in the Real World*, Jackson has delivered with extreme consistency. He's weathered several stylistic periods within Country Music, all the while remaining true to his roots. According to Galante, he still plays music by The Carter Family and Vern Gosdin on his bus, confirmation that while other acts reflect more current and pop-oriented influences, Jackson continues to be moved by the historic and honky-tonk sounds on which Country Music was built.

"We just did a series of focus groups," Galante said. "We were talking about Alan Jackson. They were all women we were talking to, and we said, 'What comes to your mind when you think about Alan Jackson?' And the words came up: 'classic' and 'timeless.' That's what it is. They get the sense this man stands for something. He has a great sense of humor, and he has a great heart and soul, and they get it. He doesn't have to come out and talk about it. They get it just because of the way he approaches everything."

Jackson's approach is why he's taken aback at time by efforts to analyze his music. The three-time CMA Entertainer of the Year applies the same integrity represented in "Small Town Southern Man" to his own work, which is built on observations about the people and the world around him. The depth is there in his writing, but it rises from a multitude of simple images that he's pieced together.

"When I was making this record," he mused, "I was thinking all these songs and the sounds on there are pretty much like I wanted to do when I came to Nashville. It was the same thing, Country Music and songs of this nature, and so I still enjoy creating the music, for the most part, more than the rest of my career. I get tired of the interviews and the TV and the awards stuff and all that, but I still like making the music."

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





SAM BUSH, VINCE GILL, JON RANDALL,  
PATTY GRIFFIN AND BUDDY MILLER

HALL OF FAME MEMBERS RAISE THEIR VOICES ON  
"WILL THE CIRCLE BE UNBROKEN."



EMMYLOU HARRIS WITH  
CHARLIE LOUVIN



CMA CEO TAMMY  
GENOVESE WITH  
EMMYLOU HARRIS.



LUCINDA  
WILLIAMS



VINCE GILL



CMA CEO TAMMY GENOVESE  
WITH RONI STONEMAN,  
DONNA STONEMAN AND  
PATSY STONEMAN MURPHY.

## ONE MORE FOR THE AGES

**T**he inductions on April 27 of Ernest V. "Pop" Stoneman and Emmylou Harris into the Country Music Hall of Fame began with the people and ended with a vision of timelessness.

On this cool, sun-splashed Sunday afternoon, lovers of Country Music gathered outside of the Country Music Hall of Fame and Museum in Downtown Nashville. Running up the steps in the shade of a long white awning, a red carpet guided the gathering dignitaries toward the reception inside.

Harris arrived with manager Ken Levitan of Vector Management. Her appearance, blending beauty, elegance and Western aesthetic, was a metaphor for her music, whose grace in turn mirrored the patience she showed in greeting members of the press, giving each so much of her attention that it took her more than half an hour to make her way into the building.

Three of Pop Stoneman's daughters — Patsy, Roni and Donna — emerged from a limousine and stood together in an explosion of camera flashes, smiling radiantly, proud and bound by faith in their father's legacy. Sons and daughters, children and grandchildren, joined them inside — six generations in all, according to Randy Stoneman, son of the late Van Stoneman and one of Pop's grandsons.

For a couple of hours, festive conversation, accompanied discretely by the recorded strains of Chet Atkins' guitar, filled the Museum's lobby. Shortly after 7 PM, the lights dimmed and many of the attendees moved into the intimate 213-seat Ford Theater to witness another night of history being made.

The front row was reserved for inductees and special guests, including Tom T. Hall and the Statler Brothers, who will follow Harris and Stoneman into the Hall of Fame in a ceremony June 29. The atmosphere was alive with the mix of solemnity and celebration that's unique to this occasion. Yet each Medallion and Induction Ceremony is unlike any other, given the contributions of the inductees.

On this evening, a recorded performance by steel guitarist Aubrey Ghent, an ecstatic "sacred steel" rendition of "When the Saints Go

Marching In," fanned the heat of anticipation before Kyle Young, Director of the Country Music Hall of Fame and Museum, stepped forward and delivered his opening remarks.

"Over the course of 10 years, the Museum has presented 12 Medallion Ceremonies," he said. "Music, storytelling, fellowship and the presentation of a keepsake medal were the hallmarks of those celebrations. Last year, at the invitation of the CMA, we were honored to see the Medallion Ceremony become the official rite of induction for new members."

Following witty yet respectful reflections from business leader and arts activist Steve Turner, who recently succeeded E.W. "Bud" Wendell as Chairman of the Museum, Vince Gill provided a haunting benediction with the hymn "Drifting Too Far from the Shore," which he recalled singing in 1981 with Harris at Red Rocks, Colo., shortly after the death of his grandfather.

Tammy Genovese, CMA CEO, remembered her conversation with Harris prior to the public announcement in February of the new Hall of Fame members chosen by CMA's anonymous panel of electors. "She captured the essence of the moment in one word: spiritual," she said. "It was clear in that one moment, in that one word, why she has been revered for preserving Country Music's past while expanding Country Music's horizons."

Noting as well the importance of Stoneman and the "transparent joy" that his family displayed at news of his election, Genovese yielded the podium back to Young, who acknowledged the musical and community luminaries in the audience before beginning his tribute to Stoneman, who enters the Hall of Fame through the category of "Career Achieved National Prominence Prior to World War II."

The next few hours flowed as a stream of prepared and impromptu comments and unforgettable performances. In the segment dedicated to Stoneman, some of Pop's favorite tunes were given loving interpretations. Old Crow Medicine Show began with a stylistically authentic rendition of "Tell Mother I Will Meet Her." Cowboy Jack Clement joined the Medallion All-Star Band featuring Eddie Bayers, Paul Franklin, Tania Hancheroff, Wes



RONI, PATSY AND DONNA – THE STONEMAN SISTERS – PERFORM WITH “COWBOY JACK” CLEMENT AND STU GEISBERT.

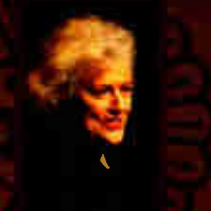
OLD CROW MEDICINE SHOW

“COWBOY JACK” CLEMENT

PATSY STONEMAN MURPHY WITH HER FATHER’S COUNTRY MUSIC HALL OF FAME MEDALLION.



GUY CLARK



FRANCES PRESTON



KYLE YOUNG, DIRECTOR, COUNTRY MUSIC HALL OF FAME AND MUSEUM.



JIM LAUDERDALE WITH THE JORDANAIREES

## CMA INDUCTS EMMYLOU HARRIS AND POP STONEMAN INTO THE COUNTRY MUSIC HALL OF FAME

by BOB DOERSCHUK

Hightower, John Hobbs, Brent Mason, Michael Rhodes, Deanie Richardson and Biff Watson in a foot-tapping version of “Blue Ridge Mountain Blues” that inspired Roni to enthusiastically conduct and, on the last chorus, leap to her feet and clap along to the beat.

Joining with The Jordanaires, Jim Lauderdale recalled watching “Those Stonemans,” the television series that The Stoneman Family had hosted in the mid ‘60s. “I just couldn’t take my eyes off of these beautiful women that were playing so masterfully,” he said, as Pop’s daughters beamed back at him. “And there was such a dignified gentleman onstage, your dad. ... He just looked like the happiest man in the world, and I know how proud he was of y’all and how joyful he felt to be able to hear you play and to make music with you, his children.”

As breathtaking as their performance was of “Are You Washed in the Blood,” the emotional peak came when the Stoneman sisters took to the stage — Donna on mandolin, Patsy on autoharp and Roni on banjo — with Clement and bassist Stu Geisbert. Assisted by Gill to her seat, Patsy, the eldest of the three, held the spotlight, with the vigor of her playing on autoharp and the feisty spirit of her speech. “I guess you can see that I need help getting around,” she began. “But I want to tell you something: You don’t grow old because you play music. You grow old because you stop playing music. And I ain’t gonna quit!” Their reading of their father’s immortal song “The Titanic” triggered a long ovation.

The music was equally moving as other artists extolled Harris for her induction into the category for “Career Achieving National Prominence Between 1975 and the Present.” It began with a stunning version of The Everly Brothers classic “Love Hurts,” later recorded by Harris, in which Patty Griffin harmonized with Buddy Miller. (In the audience, as the last chord rang through the deep tremolo of Miller’s electric guitar, Marty Stuart laughed with delight, exclaimed “what a song!” and reached over to shake the hand of Phil Everly.) Guy Clark, with a vocal timbre as scuffed and comfortable as his shoes, performed “Bang the Drum Slowly,” which he had written with Harris in memory of her father. (“I must confess, I don’t think I wrote any of it,” he said. “I sat there and listened to Emmy come up with these lines and verses, and I was like “Yes! Yes!” I was the

cheer-leader for this song.”) Lucinda Williams, her voice a weathered and eloquent vessel, sang “Boulder to Birmingham,” her eyes closed, swaying gently in communion to the music. And when Griffin, Gill, Miller, Sam Bush and Jon Randall joined their voices on “Green Pastures,” the sound wafted through the room like love borne on a gentle breeze.

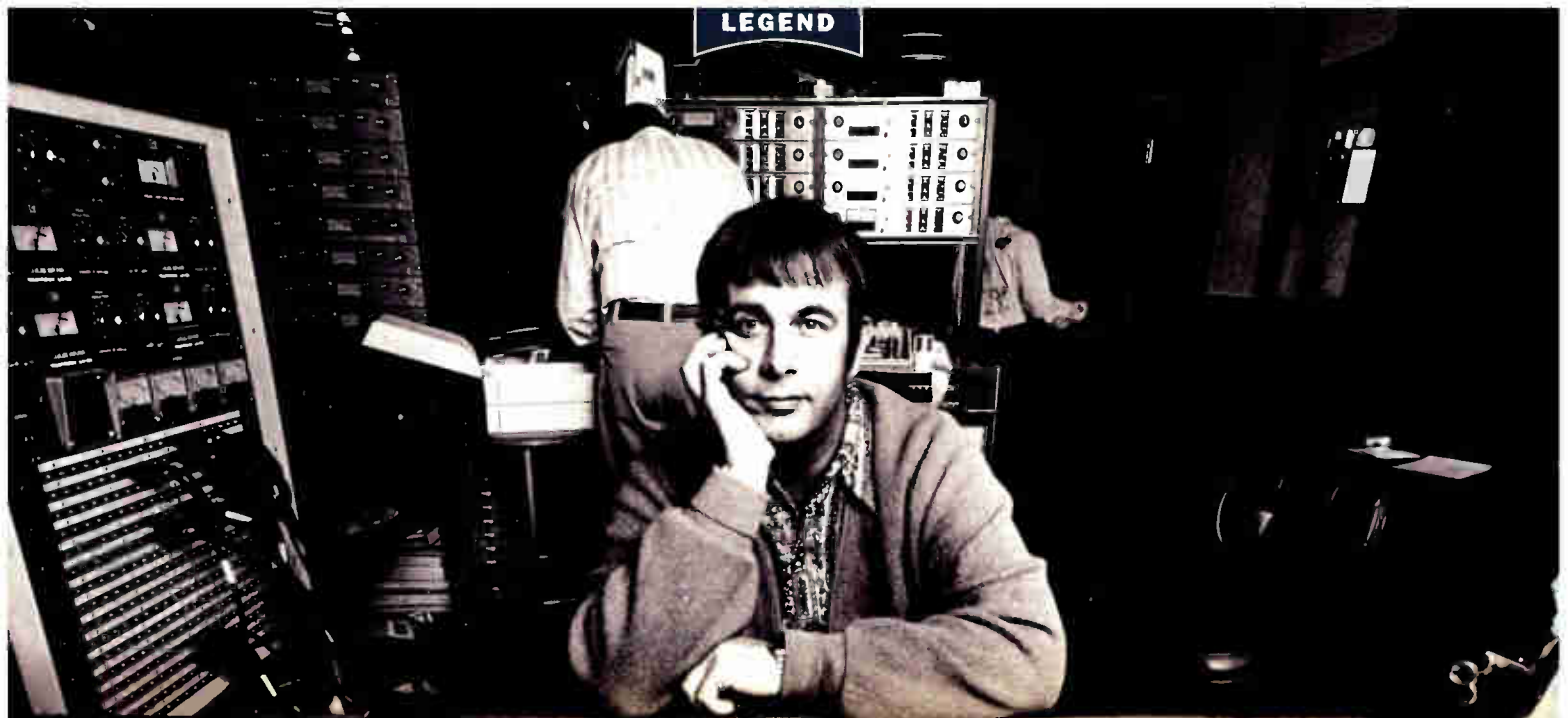
All of which prefaced the moments of induction, the first when Frances Preston, former President/CEO of BMI, presented the Medallion to Patsy on her father’s behalf. Deeply affected, her voice quivering, Patsy whispered, “I didn’t think I’d ever get to wear that.” Not missing a beat, her sister Roni added, with a laugh, “It’s my turn now!”

Later, after thanking Harris for “introducing new generations of fans to Louvin Brothers music” on her early albums, Charlie Louvin brought her forward to receive her Medallion. While admitting to not having “the good sense to appreciate” Country Music as a teenager, Harris credited the Johnny Cash album *Bitter Tears* and the late Gram Parsons for enlightening her on its power and beauty. But the moment that stirred the greatest laughter and applause came when, on impulse, she smiled toward the front row and proclaimed, “Patsy Stoneman, you are the bomb!”

From the roots represented by Stoneman to the innovations introduced through the work of Harris, the circle once again closed, unbroken, as the assembled Hall of Fame members took to the stage. Everly and Ralph Emery, their arms around each other’s shoulders, Little Jimmy Dickens snapping his finger and smiling, Gill clapping his hands over his head in the back row, and Jim Foglesong, Louvin, Preston, Earl Scruggs, Jo Walker-Meador and The Jordanaires’ Louis Nunley, Gordon Stoker, Ray Walker and Curtis Young all joined in singing “Will the Circle Be Unbroken,” knowing that like the music it evokes, it will surely endure.

The event was taped for future broadcast by the Great American Country (GAC) cable network and WSM-AM 650.





# JERRY KENNEDY

by BOB DOERSCHUK

Jerry Kennedy has a favorite lunch spot near his home south of Music City.

When he's scheduled a meeting there, particularly on a warm spring day, he might be seen relaxing on the bench near the front door, enjoying the sun and letting the minutes pass until his guest arrives.

On one such afternoon, he appeared typically at ease, in casual slacks and short sleeves. It would have seemed a shame to go indoors at all, if not for the conversation Kennedy brought to the table.

His insights, offered amiably and unhurriedly, reach back more than 50 years, beyond his ascendance as one of the most influential producers in Nashville, with Tom T. Hall, Jerry Lee Lewis, Roger Miller and the Statler Brothers among his clients. They go beyond his accomplishments as VP in charge of Country Music for the Nashville division of Mercury Records from 1969 to 1984, as an A&R executive who was among the first to hear hints of greatness in the young Reba McEntire and Dolly Parton and a studio musician whose contributions include the Dobro part that frames Jeannie C. Riley's sassy vocals on "Harper Valley P.T.A.," the guitar lick that kicks Roy Orbison's "Oh, Pretty Woman" into the permanent memory of all who ever heard it, and many other examples of masterful accompaniment on sessions with Bob Dylan, Kris Kristofferson, Elvis Presley and Ringo Starr, among many others.

Kennedy's story begins before his move to Nashville in 1961, during his stint as a staff musician on "The Louisiana Hayride" and a brush with near-stardom as a recording artist and rockabilly performer while at Byrd High School in Shreveport, La. All these elements have earned Kennedy a place in the music industry pantheon, which he is able to appreciate at his leisure nowadays, as he does a sandwich, soft drink and conversation.

"I've learned a lot from my dad," said singer/songwriter/recording artist/producer and studio guitarist Gordon Kennedy, who like his brothers Bryan, a singer/songwriter and budding novelist, and Shelby, who works as Director, Writer/Publisher Relations at BMI Nashville, has followed the footsteps of their father as well as their mother, the late "Louisiana Hayride" singer and Mercury recording artist Linda Brannon, into the business. "He was one of those guys that always came up with the right part. I remember him telling me, when I was growing up, 'When in doubt, lay out.' There's a lot of wisdom in that."

"Some of the best players knew as much when not to play as when to do something."

*Jerry Kennedy*

above: Jerry Kennedy at Mercury Studios in Nashville, c. 1971, with engineer Tom Sparkman in background to left. next page top: Jerry Kennedy with Tom T. Hall, mid 1970s. next page bottom: Jerry Kennedy at presentation of Gold records to the Statler Brothers for *The Best of the Statler Brothers*, c. late '70s; Phil Balsley, Kennedy, Lew DeWitt, Mercury Records President Bob Sherwood, Don Reid, Harold Reid and Frank Leffel, VP, National Promotions, Mercury Records. photos: courtesy of Jerry Kennedy



## WITNESSING HISTORY, SAVORING LIFE

"Some of the best players knew as much when not to play as when to do something," Jerry affirmed. "You have to learn what everybody else is doing and make sure that your contribution fits. It's not something you can just jump up and do. That goes for making suggestions, too. One of the good things about Nashville was that we always had the freedom to make a suggestion. And when the room was full of great players and they all had good ideas, it was like having a whole pack of producers."

Kennedy began learning the ropes shortly after his arrival from Shreveport, when his mentor, Mercury Records executive Shelby Singleton, booked him into a session for Jimmie Skinner. "The musicians included Harold Bradley, Ray Edenton, and [Hargus] 'Pig' Robbins," Kennedy said. "That was a little unnerving, to be thrown into the room with all those guys. But thank God I picked up on it real quick: When the red light came on, we started playing. When the red light went off, that was your record."

Changes in technology have hastened the movement away from live tracking toward the option of layering parts one at a time. As Kennedy sees it, this newer approach has its advantages, yet they come at a price. "The rhythm sections in Nashville meshed so well," he said. "It had a lot to do with the personalities of all those players in the room. That's why we could get four songs — four *good* songs — in three hours. It was like being part of a really great ball club, as far as I'm concerned."

That's not to say that the Nashville Cats always nailed every song that quickly. On rare occasions, perfection took a little longer to attain. "Harold Bradley and I were talking about this the other day," Kennedy said. "I was hired back in '62 to cut 'It Keeps Right on A-hurtin' for Johnny Tillotson. That was the only time I ever worked with Archie Bleyer, who was Johnny's producer and a real perfectionist. We recorded that song for three hours. He said, 'I still don't have it.' So we came back the next day and did it for another three hours until he got it. We spent six hours on that one record — and I still enjoyed listening to it when we were through."

Kennedy is occasionally amused at how the language as well as the practice of recording has changed since those days. "The other day my son [Gordon] told me he was going to do 'guitars' on a session," he said, chuckling. "So he was doing his part after some other people had come in and done theirs. From what I understood, he was working by himself. That wouldn't be something I would like. I enjoyed the camaraderie of playing with the guys, and we got some pretty darn good records, doing it that way."

Gordon does indeed do dates that involve laying parts over a pre-existing rhythm groove. But having been raised by a master of live tracking, he brings some old-school thinking to these assignments. "You



have to play as if you're working with a group of musicians," he explained. "I might show up, and all they've got recorded is a drum track, the bass and maybe an acoustic guitar. You listen to them as you play — but you also have to hear what's not yet there. I might say, 'What else is going on in this song?' The producer might say, 'We're going to have a steel guitar,' and I'll approach what I'm doing while leaving room for that part. So knowing what *not* to play is as important as finding the right part to play. That's definitely something I learned from my dad and from listening to him and the guys he played with."

While finding his foothold among the top studio players in Nashville, Kennedy also established himself on the executive side of the business. From his initial position as assistant to Singleton, he became A&R Manager at Mercury Nashville and was promoted in 1969 to VP in charge of Country Music at the label.

Kennedy's run with Mercury lasted until he launched his own company, JK Productions, in 1984. That affiliation left him with a respect for the role played by major labels in the careers of its artists. "I think that the artist ought to stay out of the label business," he said. "That's just my own personal opinion, and there's plenty going on now that might prove me wrong. But when an artist is into the business side of the thing, I'm not sure that doesn't take away from the creativity. If I were an artist, I know that I'd want that help."

By no means, though, is Kennedy reticent about the quality of music being produced today. Though no longer active professionally, he keeps his ears open, and when something catches his attention he acts on it. So it was when his bookkeeper forwarded a tape that a young singer had dropped off in her office. Kennedy played it, loved it and sent it to his son Shelby at BMI. One open door led to the next and, eventually, to Ashton Shepherd's signing with MCA Nashville.

Still, other priorities fill his agenda these days. "I read a lot," Kennedy said, smiling. "I try to be a good grandfather. I listen to my boys talk about the business — I'm really proud of my sons. I'm happy with how things have turned out."





## CMA BOARD OF DIRECTORS SET NEW GOALS

Meeting April 23–25 at the Beverly Wilshire in Los Angeles, the CMA Board of Directors mapped out priorities and plans for the upcoming year, including the formation of new committees to launch a variety of marketing and research projects while confirming plans to regroup during September in Nashville.



Joe Galante, Chairman, Sony BMG Nashville; Mark Bracco, Director, Specials/Variety Shows, ABC Entertainment; Tammy Genovese, CMA CEO; John Saade, Director, Specials/Variety Shows, ABC Entertainment; Victor Sansone, President/GM, Citadel Radio Dallas/Fort Worth (KSCS-FM and KTYS-FM); and CMA Board Chairman Clarence Spalding, President, Spalding Entertainment.

Jay Liepis, Head of Programming and Label Relations, iTunes Store, Apple Inc.; and Eric Logan, Executive VP, Programming, XM Satellite Radio.



Victoria Shaw, songwriter, AvaRu Music; and CMA Board President Randy Goodman, President, Lyric Street Records.



Tammy Genovese, CMA CEO; Paul Miller, CMA Awards Producer; Walter Miller, CMA Awards Executive Producer; and Ed Benson, CMA CSO.



Jeff Walker, President, AristoMedia/Marco Promotions; Cindy Yergen with husband Jim Yergen, Executive VP, Broken Bow Records; Laura Nairn, CMA Senior Director, Executive and Community Relations CMA; and David Ross, CEO/Publisher, Music Row Publications and VP, SouthComm.



Ron Sakamoto, President, Gold & Gold Productions; Howard Owens, Executive Producer, "Nashville Star" and Managing Director, Reveille Productions; and CMA Board President-Elect Steve Moore, Senior VP, AEG Live!



## SPONSORS TO THE STARS

### A Guide to Country/Corporate Connections

In the world of performance, sponsorship is as essential as a good guitar tech. In recent months, these pairings of artist and sponsor have proven invaluable to the interests of both parties and, ultimately, to fans and consumers as well. (partial listing)

ARTIST	SPONSOR
Trace Adkins	Xbox 360
Jason Aldean	Justin Boots; Resistol Hats; Wrangler
Dierks Bentley	Bud Light
Bomshel	McCormick Distilling's Tequila Rose
Brooks & Dunn	Toyota Motor Sales
Luke Bryan	Longhorn Steakhouse and Jack Daniel's
Tracy Byrd	Justin Boots; Wrangler
Kenny Chesney	Corona Extra
Stephen Cochran	American Airlines; OC Energy
Bucky Covington	Zippo
Drew Davis Band	Mr. Coffee
Emerson Drive	Buckle clothing
Sara Evans	Chevy Malibu
Colt Ford	Zaxby's
Vince Gill	Fruit of the Loom
The Grascals	Mayberry's Finest Brand Foods
Pat Green	Dickies workwear
Faith Hill & Tim McGraw	Jeep "Soul2Soul 2007 Tour"
Jack Ingram	Bud Light/Anheuser-Busch
Toby Keith	Ford Trucks
Little Big Town	Red Roof Inns
Neal McCoy	Hatco; Lucchese Boots; Wrangler
Tim McGraw	Coty Beauty, Inc. (McGraw by Tim McGraw cologne); Fritos (Tim McGraw's Spicy Jalapeno flavored Fritos corn chips)
Montgomery Gentry	Jim Beam; Reactor watches
Reba McEntire	Brown Shoe Co.
Brad Paisley	Hershey's
Danielle Peck	Silpada
Rascal Flatts	Milk Rocks!; Techno Source (Rubik's Revolution Light Speed game)
Reckless Kelly	Budweiser; Garmin; Southwest Airlines
The Road Hammers	Western Star, a division of Freightliner
Julie Roberts	Fuze Beverages
SHeDAISY	Select Comfort
George Strait	Cavender Chevrolet; Justin Boots; Resistol Hats; Wrangler
Shania Twain	Stetson Fragrances (Shania Starlight perfume)
Carrie Underwood	Glacéau Vitaminwater; Nintendo DS
Phil Vassar	Red Roof Inns; Rip It energy drink
Rhonda Vincent	Martha White
Jonalee White	Denim Addikt
Hank Williams Jr.	Wrangler
ARTIST	MUSIC EQUIPMENT ENDORSEMENTS
Bellamy Brothers	Dean Markley strings; Parker Fly guitars
Blue Highway	D'Addario strings
Kristian Bush	D'Addario strings
Stephen Cochran	Washburn guitars
Sierra Hull	Cool Mandolin Company; GHS strings; Gibson; Kings Custom Straps; Sound to Earth Weber Mandolins;
Todd O'Neill	Greg Bennett Guitars
Brad Paisley	Shure microphones
Billy Joe Shaver	Fender guitars; Pawless guitars
Tony Trischka	Deering banjos
Phil Vassar	Yamaha pianos



# Kenny Chesney & Corona

## Team Up

Celebrities have consistently scored big endorsement deals, but Michael Jackson's arrangement with Pepsi in the early 1980s lifted the practice to an unprecedented level of income potential. Alabama, Garth Brooks, Brooks & Dunn, Tim McGraw, Brad Paisley, Randy Travis and Shania Twain are among the many Country artists who have worked out similarly lucrative arrangements with tour sponsors.

As significant as this has become as an income source, it will become even more critical as the topography of the music industry continues to shift.

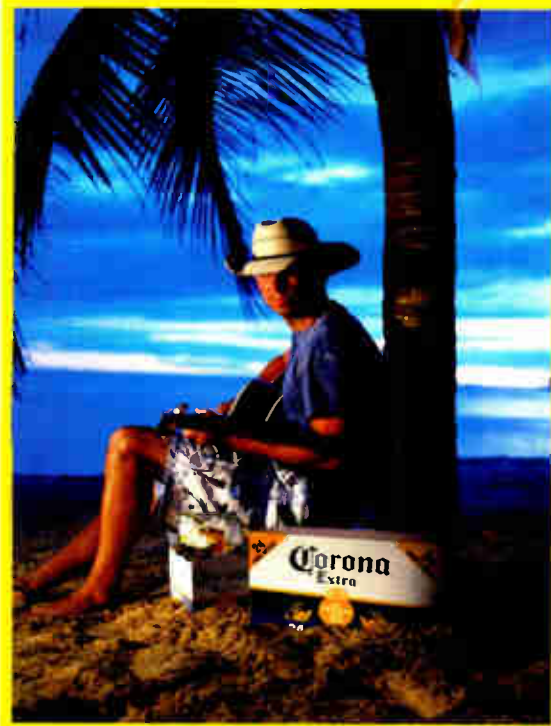
A prime example of this potential is three-time CMA Entertainer of the Year Kenny Chesney's "Poets & Pirates Tour" this summer, which is sponsored by Corona Extra, one of the many products distributed by Crown Imports, LLC, a Chicago-based company that distributes Corona in the United States.

In the spring, Chesney's single "Don't Blink" remained at No. 1 for four straight weeks, raising expectations that attendance for the summer's "Poets & Pirates Tour" would peak even higher than the 1.2 million fans who attended his "Flip Flop Summer Tour" of 2007. Extra draw was supplied by adding LeAnn Rimes to the bill along with Gary Allan, Big & Rich, Brooks & Dunn, Sammy Hagar and Keith Urban on selected dates, plus Chesney's "Next Big Star" contest that allowed local acts to vie for the chance to open the show in their hometown and even play the final weekend of the tour.

"Kenny Chesney is, in terms of attendance, the top touring act in North America over the past five years, in any genre," said Ray Waddell, Executive Director of Content and Programming, Touring and Live Entertainment, *Billboard*. "As the impact of traditional advertising models decreases, sponsors are increasingly looking to live music as a way to reach consumers in an efficient, targeted manner. Country Music fans are very highly regarded by brands as loyal, active consumers. Given the images of both, in my opinion, Chesney and Corona are a natural fit."

The partnership that Chesney inked with Corona doesn't end on Sept. 13, when he plays his last date on this tour in Indianapolis. "This will be a seven-year deal, including a five-year tour sponsorship," said Clint Higham, VP, Morris Management Group, which manages Chesney. "We already filmed the first two commercials down in Tulum, Mexico, a few months ago."

"We approached Kenny's team a while back about the idea of exploring various projects that might be a good fit for both Kenny and Corona," said Timm Amundson, VP of Marketing, Corona Extra and Corona Light for Crown Imports. "As we began these discussions, it became very clear in very short order that this would be a perfect fit for both parties. And



Ad for Corona Extra features Kenny Chesney

by RANDY RUDDER

we just kicked things off this year."

"The term 'partnership' really is the most accurate description of the relationship between Kenny and Corona in that it goes well beyond your standard tour sponsorship," Amundson continued. "The partnership involves a whole range of activities, including advertising campaigns, digital initiatives and retail programs. In fact, we'll be introducing the TV commercials with Kenny this spring."

"Corona is something Kenny has always been identified with," Higham added. "They are selling the same message we are. They get our vision and we get theirs as well: Corona personifies escape."

Chesney was fully onboard with the idea from the start. "If you want to capture my audience, the thing that stands out is their ability to have more fun in a single day than most people have in a month," he said. "Corona is part of those relaxed, hanging-out-

with-your-buddies kinds of days."

The arrangement with Chesney is not the first long-term deal that Corona has signed with a major artist. The company did have a 25-year-long contract with Jimmy Buffett, another good fit for their product, which ended recently.

"Some sponsorships are just about cashing a check, but not this one," said Higham. "As we continue to figure out ways to grow the Kenny Chesney brand, this is going to be a big piece of the puzzle. The vision of the two brands intersects very well. They refer to the brand as a 'vacation in a bottle' and we refer to ours as a 'vacation on the stage,' and when you can marry those two brands so well, it just makes sense. I mean, it's not like Kenny's selling Cheez Whiz or something."

"Songs like 'Old Blue Chair,' 'Beer in Mexico,' 'No Shoes, No Shirt, No Problems' all speak to the laid-back, island vibe that Kenny articulates so well in much of his music," Amundson observed. "It's that same attitude and persona that Corona has been communicating over the years. So although there are a number of obvious reasons we would love to work with an artist of Kenny Chesney's stature, that one would certainly be right at the top of the list."

"I can't think of an artist more devoted to his fans than Kenny Chesney," he added. "It's an amazing thing to experience that connection between Kenny and his audience at a live show. And for Corona to be part of that is really exciting. It has much less to do with demographics and target audiences than it has to do with the level of involvement and enthusiasm that comes out of that whole experience."

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



# GRAND OLE OPRY TRUST FUND SPONSORS FUNDRAISER

by **BOB DOERSCHUK**

Alan Mayor is one of the best-liked photographers in Nashville, known for the extensive catalog of candid photographs of Country Music artists he accumulated since moving to Music City in the mid-1970s.

Yet not long ago, others noticed something that had slipped his attention — and nearly cost him his life.

"I was in Key West, shooting the BMI Songwriter Fest in May 2006," he recalled. "And in front of all my friends whose pictures I was taking, I collapsed. Everyone was going, 'Alan? What's happening?'"

What was happening was that Mayor's liver was beginning to fail, the result by his own admission of a longtime drinking habit. He was hospitalized and later given extensive treatment at Metro General Hospital in Nashville and Fort Sanders Sevier Medical Center in Sevierville, Tenn., leading in November 2007 to a kidney transplant at Vanderbilt Medical Center. The process, though ultimately successful in bringing him back from the precipice of death, was excruciating. His first six days of hospitalization added up to nearly \$20,000 in medical bills. Eventually, he would face charges of more than \$100,000 — all of which, as an uninsured patient, was his responsibility.

By that time, though, the musical community in Nashville was rallying to his aid. Anonymous donors made contributions. His contacts at MusiCares referred him to the Grand Ole Opry Trust Fund. Mayor was aware of the program through his friendship with many members of the Opry and with Steve Buchanan, Senior VP of Media and Entertainment for Gaylord Entertainment as well as President of the Grand Ole Opry Trust Fund. But it didn't cross his mind that he might qualify to receive its assistance.

Luckily, he was wrong. Founded in 1965, the Fund has distributed more than \$2 million including a \$50,000 donation to the Country Music Retirement Community. The Fund has helped 25 to 35 people each year who are in extraordinary need. In most cases, that help comes in the form of \$4,000 to \$6,000 spent on paying expenses for those who are uninsured or covered insufficiently by their medical insurance policies. Mayor's needs went far beyond this range, yet on reviewing his situation the beneficiary committee, which consists of nine Opry members and two of the Fund's Board of Directors, voted to come to bat for him.

"Alan's need was unique in that it was so extraordinary," Buchanan said. "We were happy that we could help him in a major way."

Various sources have replenished the Fund over the past 40-plus years. Along with living members of the Opry and bequests from the families of those who have passed on, a significant source of income is the Grand Ole Opry Trust Fund Benefit, which takes place annually in June on the Thursday night of CMA Music Festival. At each of these concerts, artists donate their talent and proceeds are channeled into the Fund.

This year's benefit show, featuring several artists including Neal McCoy, begins at 11 PM, after the VAULT™ Concert Stage at LP Field show comes to its end, at the Ryman Auditorium. General seating is \$39, with Gold Circle seats priced at \$49. Tickets may be purchased in advance at (615) 871-OPRY (6779).

Anonymity is guaranteed for all applicants and beneficiaries of the Fund, but Mayor, who is writing a book about his recovery, is committed to making his story known. "These people do great work," he insisted. "I want to do what I can to make sure it continues."

Donations may be sent to Opry Trust Fund, 2804 Opryland Drive, Nashville, Tenn., 37214.

**opry.com**



top to bottom: Alan Mayor with Garth Brooks, 1997; The Judds, 1986; Keith Urban, 2006; Trisha Yearwood, 2008; and Reba McEntire, 1987  
photos: courtesy of Alan Mayor

## BIG BROTHERS OF NASHVILLE HONORS JO WALKER-MEADOR

CMA CEO Tammy Genovese congratulates Jo Walker-Meador at the first "Big Brothers Big Tribute," held May 8 at the Sheraton Nashville Downtown. The event, sponsored by Regions Bank and CMA, featured performances by Ty Herndon and Lee Roy Parnell. Walker-Meador, former CMA Executive Director and a member of the Country Music Hall of Fame, and Andrew Benedict, former Chairman and President of First American National Bank, each were honored at the event by Big Brothers of Nashville, a nonprofit organization dedicated to assisting needy families, for their service to Big Brothers and the Nashville community. Both honorees have also served as President of Big Brothers of Nashville. In 1966, Benedict was Chairman of CMA's Fund-Raising Executive Committee for the Country Music Hall of Fame and Museum.



photo: Sean Smith



CMA SPONSORS

# HOLLYWOOD / MUSIC CITY SUMMITS

AT NASHVILLE FILM FESTIVAL



It's no surprise that music plays a big role at the annual Nashville Film Festival (NaFF). So it was in April 2008, Hollywood heavyweights mingled with Music City's movers and shakers for a week of film screenings, receptions and, yes, great musical performances.

Their paths crossed frequently, as when William H. Macy and Emerson Drive had their moments on the opening-night red carpet, or Country innovator and actor Lyle Lovett presented Patricia Neal with her 2008 Nashville Film Festival Lifetime Achievement Award. Some participants wore more than one hat, with Trace Adkins attending the premiere of the horror flick "Trailer Park of Terror," in which he cameos as a mysterious and evil character, and "Big Kenny" Alphin of Big & Rich introducing "Bearing Light: A Journey to Sudan," which documents efforts by Kenny and his wife Christiev to bring desperately needed supplies to a girls' school in Darfur.

Films based on musical themes included "Four Days of Infamy," a documentary on the Infamous Stringdusters, "Turn Your Radio On," which profiled veteran Country deejay Ken Berryhill, and "A Nashville State of Mind," focusing on the city's alternative Country movement. Other highlights included private performances at the Bluebird Cafe for Festival attendees, by songwriter and producer Dennis Lambert, featured in the film "Throw Down Your Heart," and by Josh Turner and R&B artist Anthony Hamilton.

CMA was proud to once again sign on as a NaFF sponsor. At the Regal Green Hills Cinema complex, where the films were screened and most of the workshops took place, CMA joined with SESAC to present "Music Supervisors: The ABC's of Song Placement" on April 19, in which some of the film and television industry's top music supervisors enlightened an audience of Nashville songwriters and their representatives on how to most effectively pitch their work.

Panelists included Jay Faies ("3:10 to Yuma," "Good Luck Chuck"), Brian Friedman ("Punk'd," "The Kentucky Kid"), Eyyen Klean ("The Sentinel," "The Unit"), Tracy McKnight ("Purple Violets," "The Good Night"), Chris Mollere ("Greek," "Kyle XY") and G. Marq Roswell ("The Brothers Solomon," "The Great Debaters"). Dub Cornett, director of "The True Adventures of the Real Beverly Hillbillies" in 2006 and "Urim and Thummin'" in '07, served as moderator.

## BOB DOERSCHUK, LORIE HOLLABAUGH AND DREW MAYNARD

The conversation ranged from general reflections on shrinking music budgets and changing technologies to specific bits of advice, such as a reminder from Friedman that since supervisors and directors often ask for an instrumental version of a song whose vocal demo they like, writers can earn extra points by including both in their initial presentations.

CMA also hosted a meet-and-greet between supervisors who are seeking music for film or television projects and writers who hope to fill that need. Based on the popular "speed-dating" model, the April 18 event began with an informal reception on the CMA patio, followed by welcoming remarks from Stacy Widelitz, President, Board of Directors, the Nashville Film Festival and CMA CEO Tammy Genovese.

Guests were then seated for dinner. Each table accommodated 10, eight being managers, publishers or agents for Nashville songwriters plus two music supervisors. After 30 minutes, as each course was finished, a bell rang, signaling the film industry representatives to migrate to the next table, with Widelitz and attorney Tyler Middleton overseeing the transitions and helping to keep the spirit of the evening festive.

Klean spoke for his colleagues while conversing with Music City talent at one point. "Dealing with producers and directors is part of the charm of being a music supervisor," he revealed. The quality of interaction between these representatives of Hollywood and Nashville creativity was productive and perhaps even more pleasurable.



Jewel Coburn, Co-President, Ten Ten Music and Allison James, VP, A&R, Show Dog Records at CMA during "speed-dating" event.



Stacy Widelitz, President, Nashville Film Festival, with singer/songwriter Tracy Mize at CMA "speed-dating" event.

photo: Drew Maynard

[nashvillefilmfestival.org](http://nashvillefilmfestival.org)



Participants in the Nashville Film Festival's "Music Supervisors: The ABC's of Song Placement" discussion: Dub Cornett, moderator; Amy Beth Hale, Director, Writer/Publisher Relations, SESAC; panelists Jay Faies, Eyyen Klean, G. Marq Roswell, Tracy McKnight and Brian Friedman; Tim Fink, Associate VP, Writer/Publisher Relations, SESAC; and Stacy Widelitz, President, Board of Directors, Nashville Film Festival. photo: Beth Gwinn



# THE LINE IS BUSY . . .

## Country Music Dials into Ringtones

by EDWARD MORRIS



Ringtones — those brief snippets of music that herald an incoming phone call — have grown from being a sometimes tinny novelty into a significant potential income stream for artists, songwriters, music publishers and record companies.

In 2007, for example, music fans in the United States spent around \$567 million to purchase 220 million ringtones, according to Nielsen RingScan. On average, each ringtone retails to the cell phone user for somewhere between \$1.50 and \$1.99; customers can buy them song by song or in a bundle via subscription.

There are basically two types of ringtones: "polyphonic," which are synthesizer-like reproductions of a melody, and the much more popular "mastertone" or "realtone" format, which is excerpted from an actual recording. By Nielsen's count, mastertone buys accounted for 91 percent of ringtones sold last year in the United States.

In both formats, a ringtone of a song still under copyright has to be licensed from a music publisher. If it's a mastertone, licensing also has to be arranged from the record label that owns the master recording. Royalties must also be paid for ringbacks, the sound snippets that replace the ring a caller would normally hear after dialing someone's number.

In June 2006, the Recording Industry Association of America (RIAA), which awards Gold, Platinum and Diamond certifications for sales of singles and albums, announced that it would begin doing the same for mastertone ringtones, with Gold sales of ringtones achieved at 500,000 downloads, Platinum at 1 million and multi-Platinum starting at 2 million and earning new certifications with every subsequent increment of 1 million downloads.

Sales of ringtones based on Country songs lag somewhat behind those in other formats, with no Country songs included among the Top 10 mastertones of 2007 and only Rascal Flatts' "What Hurts the Most" carrying the flag within the polyphonic Top 10. Still, Country Music did start hitting impressive sales numbers last year. While nothing quite matched hip-hop artist T-Pain's "Buy U A Drank," whose 2,309,000 sales made it the highest-charting mastertone, the bestselling Country titles, all in mastertone configuration, were Carrie Underwood's "Before He Cheats" (915,000 downloads) and "Jesus, Take the Wheel" (291,000), Brad Paisley's "She's Everything" (395,000) and "Ticks" (230,000), Trace Adkins' "Honky Tonk Badonkadonk" (301,000), Brooks & Dunn's "Hillbilly Deluxe" (267,000), Lonestar's "Amazed" (234,000), the Dixie Chicks' "Not Ready to Make Nice" (223,000), Rascal Flatts' "Life Is a Highway" (208,000) and Taylor Swift's "Teardrops on My Guitar" (194,000), as tallied by Nielsen RingScan.

**"The decision to offer ringtone versions of a song is based on a larger marketing plan for an album. Is a song being released to radio? Is a song being worked somewhere else — a television show or commercial?"**

The lesson suggested by these figures wasn't lost on Rascal Flatts, who began selling excerpts from two of their hits, "Bless the Broken Road" and "Take Me There," and Faith Hill, who is selling ringtone segments from more than 20 of her best-known songs, directly through their Web sites.

"Any song that's on an album, we're open to making available for a ringtone, assuming we can get the appropriate clearances that go along with it," explained Heather McBee, VP, Digital Business, Sony BMG Nashville. The decision to offer ringtone versions of a song, she continued, "is based on a larger marketing plan for an album. Is a song being released to radio? Is a song being worked somewhere else — a television show or commercial?" As songs generate interest, McBee summed up, she initiates the process to make them ringtone-ready.

Todd Ellis, Licensing Manager for Sony/ATV Music Publishing, added that "just about everything" in his firm's mammoth catalog is open for use as ringtones. Though a few major pop writers — "maybe three or four" — have withheld their work because of objections to ringtone sound quality, all of Sony/ATV's Country songs are available.

From the industry point of view, Ellis said, a ringtone embodies both a performance and a mechanical right, and royalties are collected for both. (The U.S. District Court for the Southern District of New York ruled early in 2008 that no public performance right is involved in downloading, but the stature and impact of this ruling is still to be determined.)

All major cell phone services offer ringtones, as do other commercial concerns. For a study that it published last year, BMI collected data from more than 325 ringtone providers. There are programs as well that enable home computers to adapt songs to ringtones, though these devices bypass the licensing process. When it comes to dividing up the royalties that derive from legitimate ringtone sales, the record company gets around 50 percent of the retail price, if a mastertone is involved. The music publisher's cut is from 10 to 12 percent, which in turn is split half-and-half with the songwriter or songwriters.

— Heather McBee, VP, Digital Business for Sony BMG Nashville



## JUST A CLICK AWAY: TOP COUNTRY RINGTONE SITES

Top Ten Reviews, a service dedicated to rating software, hardware, video games, Web services and other essentials of online culture, has come up with its list of some of the best sites for downloading ringtones. From among their finalists, the following sites include Country Music categories among their selections. For the complete list of Top Ten's recommendations, visit [ringtone-download-review.toptenreviews.com](http://ringtone-download-review.toptenreviews.com).

### **Blinko.com**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 4

**Features:** artist name, audio preview, browse without a membership, other downloads, requires text messaging, search box, song title

**Ringer Types:** polyphonic, realtones, sound effects

**Supported Cell Phone Carriers:** AT&T, Cellular One, Cingular, Dobson, Sprint, T-Mobile, Virgin

### **Flycell.com**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 3

**Features:** album picture, artist name, audio preview, browse without a membership, cell phone picture I.D., other downloads, requires text messaging, search box, song title

**Ringer Types:** polyphonic, realtones, sound effects, voice tones

**Supported Cell Phone Carriers:** AT&T, AllTel, Cellular One, Cingular, Dobson, Nextel, Sprint, T-Mobile, Verizon Wireless

### **FreeRingers.net**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** unlimited

**Features:** cell phone picture I.D., other downloads, requires text messaging, song title

**Ringer Types:** polyphonic, realtones, sound effects

**Supported Cell Phone Carriers:** AT&T, AllTel, Cellular One, Cincinnati Bell, Cingular, Dobson, Nextel, Qwest, Sprint, T-Mobile, Verizon Wireless

### **Jamster.com**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 3

**Features:** album picture, artist name, audio preview, browse without a membership, cell phone picture I.D., other downloads, requires text messaging, search box, song title

**Ringer Types:** polyphonic, realtones, sound effects

**Supported Cell Phone Carriers:** AT&T, AllTel, Cellular One, Cincinnati Bell, Cingular, Dobson, Sprint, T-Mobile, Verizon Wireless, Virgin

### **Qtones.com**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 15

**Features:** artist name, audio preview, browse without a membership, cell phone picture I.D., other downloads, requires text messaging, search box, song title

**Ringer Types:** monophonic, polyphonic

**Supported Cell Phone Carriers:** AT&T, Cellular One, Cingular, Dobson, Sprint, T-Mobile, Verizon Wireless

### **RingToneJukeBox.com**

**Membership Plan Available:** no

**Number of ringtones with Plan:** n/a

**Features:** artist name, audio preview, browse without a membership, cell phone picture I.D., other downloads, requires text messaging, search box, song title

**Ringer Types:** monophonic, polyphonic, realtones, sound effects, voice tones

**Supported Cell Phone Carriers:** AT&T, AllTel, Cellular One, Cingular, Dobson, Nextel, Sprint, T-Mobile, Verizon Wireless, Virgin

### **Thumbplay.com**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 10

**Features:** album picture, artist name, audio preview, browse without a membership, cell phone picture I.D., other downloads, search box, song title

**Ringer Types:** polyphonic, realtones, sound effects, voice tones

**Supported Cell Phone Carriers:** AT&T, AllTel, Cingular, Nextel, Sprint, T-Mobile, Verizon Wireless

### **Superstar Ringtones (MonsterTones.com)**

**Membership Plan Available:** yes

**Number of ringtones with Plan:** 35

**Features:** artist name, audio preview, browse without a membership, other downloads, requires text messaging, search box, song title

**Ringer Types:** polyphonic, realtones, sound effects, voice tones

**Supported Cell Phone Carriers:** AT&T, Cellular One, Cingular, Dobson, Sprint, T-Mobile, Verizon Wireless, Virgin

Ringtone royalties are minuscule in the overall scheme of things, Ellis said. "Compared to CD sales, they're still rather small. But they are gaining some significant income, especially in the pop and R&B worlds. Country has been a little bit slow to catch up. The really large [Country] hits will do well, ringtone-wise, for income, but the big money is still with R&B and rap songs. Ballads don't usually do as well as ringtones because they don't sound as good as upbeat songs that have a real catchy chorus or a cool intro."

Among the pop songs that have sold particularly well as ringtones, Ellis said, are A-ha's "Take on Me" and Cyndi Lauper's "Girls Just Want to Have Fun." Country songs, though, are rising quickly on the ringtone hit parade. "We've seen good growth in the ringtone / ringback market in just these last few months," Ellis observed. "Some of that is due to how well Big Machine has marketed Taylor Swift through digital avenues. But other Country acts are growing in the digital space too. This does seem like the beginning of something good."



## Low Costs, Great Results A Testimony from Storme Warren

by **BOB DOERSCHUK**

"Go ahead," said Storme Warren, grinning broadly. "Guess which one."

He was rotating his arms, one at a time, in wide circles, forward and backward. It was impossible to identify that it was his left shoulder that sustained multiple major injuries just four months previously, when the popular host of GAC's "The Collection" and "Country Music Across



Troy Gentry of Montgomery Gentry, Warren, and Montgomery Gentry road manager, Chris Wyatt

America" tumbled on the slopes at Steamboat Springs, Colo.

Warren was covering "Country in the Rockies," the T. J. Martell Foundation's annual fundraiser for cancer research. But he had budgeted some personal recreation into his trip too. A self-described advanced intermediate skier, he rented some equipment and enjoyed himself on the slopes for a few days before going to work. On his last scheduled full day, Jan. 26, he retrieved his own skis after some routine service work had been finished and headed up Storm Peak for one last run.

**"When I heard about CMA Sound Healthcare, it seemed almost too good to be true."**

— Storme Warren, host of GAC's "The Collection" and "Country Music Across America"

One detail had slipped his mind. "I never got my skis adjusted to the rental boots," he said. "So as the day progressed, the bindings got looser and looser."

This came to Warren's attention after one ski slipped completely from its binding. Even so, he figured he could make it home if he maintained a safe speed on his last descent.

"Then I tried to make one hard turn," he remembered. "The ski flew out from underneath me and I did what they call a 'high-side fall,' which means you're falling from the high side of the mountain and you go down with more momentum. I knew I was going to hit either my head or my shoulder, so I tucked in and my shoulder took 100 percent of the impact."

The Ski Patrol soon arrived and, seeing the severity of the injury, rushed Warren directly to Yampa Valley Medical Center. A doctor popped his arm back into position, wrapped it in a sling and sent the patient back to Nashville for surgery the next day at Vanderbilt Medical Center.

Fortunately, a specialist in shoulder injuries, Dr. John Kuhn, performed the operation. Warren was lucky as well to have enrolled in the CMA Sound Healthcare program shortly before his departure for Colorado.

"I had been dealing with a lot of dilemmas with our family health care," he said. "And when I heard about CMA Sound Healthcare, it seemed almost too good to be true. Instantly, the plan we chose started saving us close to \$200 each month for family coverage. But after my surgery, the true test was going to be how everything worked out over the next few months."

According to Warren, CMA Sound Healthcare passed that test with flying colors. "The bills have started coming in and so far we're at about \$15,000," he estimated. "That doesn't include rehab, which is probably another \$10,000. But what I like is this nice little note at the bottom of each of those bills that tells me what I owe — 'zero.'"

His out-of-pocket expenses, from the Ski Patrol through rehab, will actually total \$100. "This is just blowing me away," Warren admitted. "There's more peace of mind and less red tape. With CMA Sound Healthcare, you feel like you've got an alliance. Honestly, it's hard to wonder why any CMA member wouldn't become a part of this."

Implemented in September 2007, CMA Sound Healthcare offers comprehensive health insurance for domestic individual CMA members, often well below rates available elsewhere to self-employed individuals as well as those employed by CMA member organizations.

## NARM HONORS CMA AT 50th ANNIVERSARY CONVENTION

Among the things held in common by the National Association of Recording Merchandisers and CMA are the fact that 2008 marks the 50th anniversary for each organization — a symbol of endurance and commitment to the music industry that NARM commemorated May 5 at its annual convention.

Along with The Recording Academy, which is also celebrating a half-century of service, CMA received NARM's 2008 Presidential Award for Sustained Industry Achievement during a reception at the San Francisco Marriott hotel.

"NARM is absolutely elated to recognize both CMA and The Recording Academy for their many vital and lasting contributions to the music business and community, and to commemorate our golden anniversaries together," said Jim Donio, President, NARM. "We have joined forces with these organizations on numerous occasions over the years to promote music, as well as to help educate and inform the industry and the consumer."

"We are delighted to be receiving the Presidential Award from NARM and to be sharing this important milestone with these organizations — CMA's 50th anniversary as well as the 50th anniversaries of both NARM and The Recording Academy," said Tammy Genovese, CMA CEO, who accepted the award on CMA's behalf. "We share a rich musical tradition, and we applaud the dedication and hard work of this important segment of our industry."



CMA CEO Tammy Genovese accepts 2008 Presidential Award for Sustained Industry Achievement, presented to CMA by Jim Donio, President, NARM.

## CMA WELCOMES NICK CARVER



Doing the initial screen and fact-check on membership applications is just one of the responsibilities held by CMA's newest staff member, Nick Carver of Covington, Tenn. As Finance and Administration Coordinator, he also processes invoices and handles aspects of accounting.

Carver studied vocal music for a year at Mississippi College in Clinton, Miss., before transferring to Middle Tennessee State University in Murfreesboro, Tenn., where he earned

his Bachelor of Science in Recording Industry degree with a minor in Business Administration.

An internship in the Communications Department at CMA helped prepare Carver for a position after graduation with Webster & Associates Public Relations.

"We are pleased to have Nick join our F&A team," said Amy Smartt, Senior Director of Finance and Administration. "He was a great asset during his internship and is well suited to this position because of his excellent communication and organizational skills and ability to multitask."

"I'm open to all aspects of the music business," Carver said. "Whatever is dealt to me, I'll play that hand. I had a great time at CMA as an intern and volunteer, so I'm happy to be here professionally too."

Photo: Amanda Eckard



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PADDY  
CHEYENNE  
AMAZIN' AMY  
IN THE AM  
BIG KAT  
PISTOL  
PETE  
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REALLY  
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MIGHTY MOONSHINERS SPUD  
EVEN STEVEN SPINNING SARA  
DIXIE DAWN MORNIN' MANIACS

JORDAN JAMS CRUISIN' COUNTRY  
SWEET TALKER TEXAS TOASTERS  
TED THE TALKER MIX MAN MAX

MOON MORNING CREW TUMBLEWEED REID  
RED HOUND CRAZY JANE HOT ROD HAWKINS  
BAMA JAMA RIDE HOME RICKER BLAZIN' BLONDIE  
SIERRA SPINS DOC LOVE HOMETOWN HEROES  
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EAGLE EARLE BREAKFAST BRUNCH CLUB SWEET T

ALLIGATOR ALL  
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# TROY CASSAR- DALEY WINS CMA GLOBAL COUNTRY ARTIST AWARD

by **BOB DOERSCHUK**

From its opening outside a small wooden church on a dusty prairie to the hand-clapping, swaying, blue-robed choir whose harmonies soar through the final

moments, the video for "Everything's Gonna Be Alright" summons powerful images from deep within America's cultural memory.

Yet this scene, the song and the man who delivers it with a sweet, soulful emotion — all of it is Australian in its conception and spirit. Troy Cassar-Daley, the man before the camera and behind the writing and performance, has been a pillar for years in the Australian Country Music pantheon. And on the evening of June 2, during the annual CMA Global Artist Party at The Stage on Nashville's Lower Broadway, he will also become the latest recipient of the CMA Global Country Artist Award.

The honor is fitting for Cassar-Daley, whose story might provide a perfect lyric for a Country song or, more likely, a concept album. The son of an Aboriginal mother and a Maltese father, he was raised to the tune of Country Music in a single-parent household. "My mum and me loved music," he said. "We had Lefty Frizzell, Merle Haggard and Hank Williams [albums], and then in the '80s came John Conlee, Randy Travis and Keith Whitley. They all had an impact and got me interested straight away."

Running away from home in his youth, growing up with a fascination for railroads, he began paying dues as a pre-teen busker. His renown spread from the streets to the stage when his first album, *Beyond the Darcing*, catapulted four singles into the Australian Top 10 and earned an Australian Recording Industry Award (ARIA) for Best Country Record.

Since then, Cassar-Daley has established himself as one of his country's most beloved entertainers. His vocal sound might be compared to that of Merle Haggard in its blend of artful melodiousness and dusty realism, which made him a natural choice to open on Haggard's Australian tour in 1996.

In a career that spans 20 years, he has earned an abundance of honors, including multiple ARIA, Golden Guitar and other awards, and recorded six albums. In 2007 he released *Born to Survive: The Best of Troy Cassar-Daley*, which includes 13 No. 1 songs and chronicles a career that dates from his teens to several duets he performed as a participant last year on Australia's popular duet-vocal reality show, "It Takes Two."

No stranger to the States, Cassar-Daley has recorded and written extensively in Nashville. But as he takes the spotlight at this year's CMA Global Artist Party, he stretches his renown even further than the shores of his home country.

"It's a huge thrill for me to win the CMA Global Country Artist Award, as it was not expected at all," Cassar-Daley said. "My mum will be really proud, and so will my wife and kids. And it'll be great to have some catch-up time with old friends in Nashville. I hope to fish for some large-mouth bass, go out for some American ribs, which I love, and find some time to shop for guitars. I've always loved Nashville, so any excuse to get back is taken up."

"Troy is one of the most respected artists in the Australian Country Music scene," said CMA Board Member Jeff Walker, President AristoMedia/Marco Promotions. "He has always had a love of the format and never strayed away from his musical roots. His list of credentials is impressive and he has spread the word of Country Music throughout his native Australia and in the United States through opening for guitar great Tommy Emmanuel. He is well deserving of this award."



photo courtesy of EMI Australia



## CMA PRESENTS INTERNATIONAL AWARDS

by **BOB DOERSCHUK** and **SCOTT STEM**

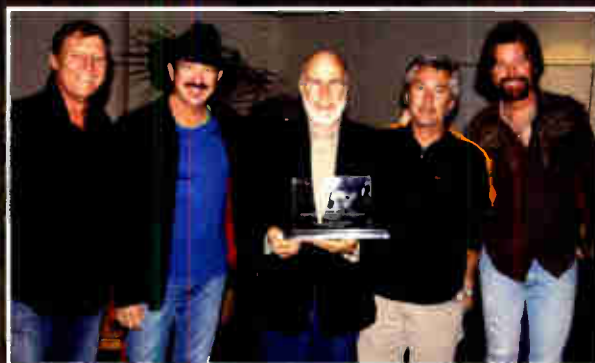
In separate presentations during March, CMA honored three recipients with awards to commemorate their contributions to Country Music outside of the United States.

The 2007 Wesley Rose International Media Achievement Award was presented to Alan Cackett, Editor and Publisher of *Maverick Magazine*, by CMA International Director Bobbi Boyce in London. Cackett began covering Country Music in the mid 1960s, when he launched his first magazine, *Country Music Monthly*. He also wrote extensively on Country Music for *Country Music People*, *Country Music International* and other publications before introducing *Maverick Magazine* in 2002.

CMA selected two recipients for its 2007 International Country Broadcaster Award. Nick Erby, a veteran producer and broadcaster of Country Music on Australian radio and television for more than 30 years, currently hosts a program every Saturday and Sunday night on 38 commercial stations throughout Australia on CMR (Country Music Radio) and has recently launched an Internet radio station, CMR OnLine. Erby received his Award from Brooks & Dunn backstage before the duo's sold-out concert at the Acer Arena in Sydney, Australia.

Jackie-Rae Greening, whose career in Canadian Country radio stretches back to 1982, received her 2007 International Country Broadcaster Award during Country Radio Seminar (CRS) in Nashville. Greening has chaired the Canadian Country Music Association's Country Music Week in Edmonton, continues to serve on the CCMA's Board of Directors and currently works as well as Program Director and Operations Manager for CFCW and its sister station, Big Earl, in Edmonton.

The Wesley Rose International Media Achievement Award recognizes outstanding achievements in the media that contribute to the development of Country Music outside the United States. And the CMA International Country Broadcaster Award recognizes outstanding achievement by radio broadcasters outside the United States who have made important contributions for the development of Country Music in their respective countries.



**NICK ERBY RECEIVES THE CMA INTERNATIONAL BROADCASTER AWARD IN SYDNEY, AUSTRALIA.** CMA Board Member Rob Potts, CEO, Rob Potts Entertainment Edge; CMA Board Member Kix Brooks of Brooks & Dunn; Erby; CMA Board Chairman Clarence Spalding, President, Spalding Entertainment; and Ronnie Dunn of Brooks & Dunn. photo: Dear Turn/Kul/Capital News



**ALAN CACKETT WITH HIS 2007 WESLEY ROSE INTERNATIONAL MEDIA ACHIEVEMENT AWARD IN LONDON.** photo: Laura Bethell

**JACKIE RAE-GREENING RECEIVES THE CMA INTERNATIONAL BROADCASTER AWARD IN NASHVILLE.**

CMA Board Member Jeff Walker, President, AristoMedia/Marco Promotions; Greening; Tammy Genovese, CMA CEO; and CMA Board Member Lon Helton, Editor and Publisher, *Country Aircheck*.

photo: Amanda Eckard



## INTERNATIONAL EVENTS CALENDAR

**JUNE 7 - 8 WESTERN EXPERIENCE**

Scheveningen, The Netherlands [westernexperience.com](http://westernexperience.com)

**JUNE 12 - 17 GRIMSTAD FESTIVAL**

Grimstad, Norway [grimstad.net](http://grimstad.net)

**JUNE 26 - 29 DAUPHIN'S COUNTRYFEST**

Dauphin, Manitoba, Canada [countryfest.mb.ca](http://countryfest.mb.ca)

**JUNE 27 - 29 TRUCKER AND COUNTRY FESTIVAL**

Interlaken, Switzerland [truckerfestival.ch](http://truckerfestival.ch)

**JUNE 29 COUNTRYFEST**

Daubitz, Germany [country-daubitz.de](http://country-daubitz.de)

**JULY 3 - 6 COUNTRYFESTIVALEN VINSTRA**

Vinstra, Norway [countryfestivaleen.no](http://countryfestivaleen.no)

**JULY 3 - 6 OSE COUNTRY FESTIVAL**

Ose, Norway [osecountryfestival.no](http://osecountryfestival.no)

**JULY 4 - 13 CALGARY STAMPEDE**

Calgary, Alberta, Canada [calgarystampede.com](http://calgarystampede.com)

**JULY 10 - 13 MERRIT MOUNTAIN MUSIC FESTIVAL**

Merritt, BC, Canada [mountainfest.com](http://mountainfest.com)

**JULY 10 - 13 NORSK COUNTRY TREFF**

Breim, Norway [norskcountrytreff.no](http://norskcountrytreff.no)

**JULY 10 - 14 FESTIVAL DE COUNTRY MUSIC MIRANDE**

Mirande, France [country-musique.com](http://country-musique.com)

**JULY 11 - 12 COUNTRY FEST BAUSKA**

Bauska, Latvia [cma.lv](http://cma.lv)

**JULY 11 - 13 AMERICANA FESTIVAL**

Nottinghamshire, England  
[americana-international.co.uk](http://americana-international.co.uk)

**JULY 12 GREECE COUNTRY MUSIC FESTIVAL**

Athens, Greece [garavelas.gr](http://garavelas.gr)

**JULY 17 - 20 WESTERN PIKNIK**

Sulomino, Poland [western-piknik.pl](http://western-piknik.pl)

**JULY 17 - 26 EDMONTON'S CAPITAL EX**

Edmonton, Alberta, Canada [capitalex.ca](http://capitalex.ca)

**JULY 18 - 20 14th ZENTRAL SCHWEIZER COUNTRY ALPEN OPEN AUF FESTIVAL**

Beckenreid, Switzerland [klewenalp.ch](http://klewenalp.ch)

**JULY 19 HALOGALAND COUNTRY MUSIKK FESTIVAL**

Halogaland, Norway [halogaland-countryfestival.com](http://halogaland-countryfestival.com)

**JULY 23 - 27 COUNTRYFESTIVALEN SELJORD**

Seljord, Norway [countryfestivaleen.no](http://countryfestivaleen.no)

**JULY 25 - 27 FESTIVAL COUNTRY RENDEZ-VOUS**

Craponne Sur Arzon, France  
[pagesperso-orange.fr/country.rendez-vous.festival](http://pagesperso-orange.fr/country.rendez-vous.festival)

**JULY 27 - 30 DALHALLA**

Rattvik, Sweden [dalhalla.com](http://dalhalla.com)

**JULY 28 - 29 MIDLANDS MUSIC FESTIVAL**

Meath, Ireland [midlandsmusicfestival.ie](http://midlandsmusicfestival.ie)

**JULY 31 - AUG. 3 CAMBRIDGE FOLK FESTIVAL**

Cambridge, England [cambridgefolkfestival.co.uk](http://cambridgefolkfestival.co.uk)

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

**International artists perform in Nashville!**

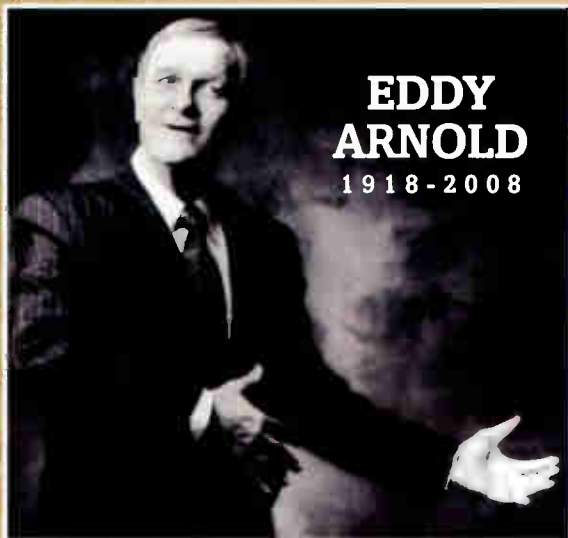
**MONDAY, JUNE 2 CMA GLOBAL ARTIST PARTY**

6 - 10:30 PM The Stage on Broadway Sponsored by CMA, Digital Rodeo and Diamond Coach

**TUESDAY, JUNE 3 ARISTOMEDIA GLOBAL ACCUSTIC AFTERNOON**

3:30 - 6:30 PM Second Fiddle on Broadway Sponsored by AristoMedia, CMA, Digital Rodeo and Diamond Coach





## BY BOB DOERSCHUK

Eddy Arnold illustrated the artistic potential and enduring populist essence of Country Music as well as anyone. Even when backed by a lush string section, he invested his honeyed baritone vocals with an edge implanted by the hard times he weathered in his youth. His work was easy on the ears yet rich with insinuations of life's experience; when he sang of his family's "Old Porch Swing," among countless

other images he captured in song, one sensed both the tactile, rugged essence of his memory and the sophistication of his artistry, each quality enhancing the other.

It was a difficult combination to achieve and sustain, but Arnold made it sound effortless. That was one of his greatest achievements and will remain his legacy.

Born May 15, 1918, near Jackson, Tenn., Arnold helped his widowed mother cope with the Great Depression by singing over local radio and working as a driver for a funeral home. His musical fortunes rose when he moved at age 19 to St. Louis, and after auditioning successfully to fill an opening with Pee Wee King's Golden West Cowboys, he began building a national following that led in turn to his induction as a solo artist with the Grand Ole Opry.

In 1944, Arnold recorded his first single, "Mommy Please Stay Home with Me," for RCA Victor. He reached the Top 5 for the first time the following year, with "That's How Much I Love You." In 1947 two of his singles, "What is Life Without Love" and "It's a Sin," climbed to No. 1, with "I'll Hold You in My Heart (Till I Can Hold You in My Arms)" lodging for 21 weeks in the top position during nearly a full-year run on the Country chart.

This was just the beginning of Arnold's phenomenal success. Over the course of more than 60 years, he would release 28 No. 1 singles, seven in 1950 alone and 13 in 1951. Sixty-seven rose consecutively into the Top 10, a record unmatched in any musical genre. His sales have topped 85 million. He was 87 years old in 2005 when he released his 100th album, *After All These Years*, which documented the endurance of his incomparable timbre and ability to draw fully from the emotion of a great lyric.

In 1958, Arnold and Harold Moon served as co-Vice Presidents of the first CMA Board of Directors. Inducted into the Country Music Hall of Fame in 1966, Arnold was honored as CMA's first Entertainer of the Year in 1967.



"Eddy Arnold embodied the very best in Country Music," said Tammy Genovese, CMA CEO. "His voice conveyed the most universal human emotions, from the warmth of love to the darkness of its loss. He was by any measure a supreme vocal artist who never lost the common touch. More than that, he was a gentleman, a devoted husband to his late wife Sally, a revered industry leader, and a man of unimpeachable character. He was as beloved by his close friends as by countless fans around the globe who knew him only as one of the greatest singers of any genre. He is and will always be sorely missed."

**PAUL DAVIS**, singer and songwriter, 60, died April 22, the day after his birthday, of complications from a heart attack in Meridian, Miss. Davis, a Meridian native, began his career in Jackson, Miss., before moving on to New York and Nashville. He enjoyed success in the 1970s with singles that included the Top 40 hit "Ride 'em Cowboy" and "You're Still New to Me," a duet that he recorded with Marie Osmond. He collaborated as well with Paul Overstreet and Tanya Tucker on "I Won't Take Less Than Your Love" in 1988. His soft-rock classic "I Go Crazy," was released in 1978, peaked at No. 7 and lodged for 40 weeks in the Top 100.

**AL GALLICO**, music publisher, 88, died May 15 in Los Angeles of cardiac arrest. He broke into the New York publishing industry at G. Schirmer's office in 1938. After a 14-year run with Leeds Music he was hired as GM at Shapiro Bernstein. He launched the Al Gallico Music Corp. in 1963, with offices in New York and Nashville. He had exceptional ability to identify and cultivate great writers, with his first company and as partner with Billy Sherrill in Algee Music. He assembled a catalog that included "The Most Beautiful Girl," "Ring of Fire" and "Stand by Your Man." Gallico managed Joe Stampley, helped launch Donna Fargo's career and arranged record deals for artists. Gallico received the Songwriters Hall of Fame Abe Olman Award and multiple awards from BMI.

**CHRIS GAFFNEY**, singer, songwriter and co-founder of the Hacienda Brothers, 57, died April 17 in an Orange County, Calif., hospital after falling at home the night before. Born into a military family, he lived in Austria and Italy until moving at age 3 with his family to Arizona, where he played accordion and other instruments in his first gigs as a teenager. Gaffney released several solo albums, including *Mi Vida Loca*, which acknowledged his Hispanic heritage, and was a member of The Cold Hard Facts, Dave Alvin & the Guilty Men and the Hacienda Brothers, whose fourth album, *Arizona Motel*, is set for release June 24.

**JIM HAGER**, singer and entertainer, 61, died May 1 of an apparent heart attack suffered in the parking lot of a coffee house in Nashville. With his identical twin Jon, Jim was born in Chicago, adopted by a Methodist minister and his schoolteacher wife in suburban Park Ridge and introduced to singing in his church's choir. The Hagers, known also as the Hager Twins and the Hager Brothers, began performing as a duo on a local Saturday morning television show for teens and developed their act at military clubs while serving with the U.S. Army. Moving to Southern California, the Hagers appeared in local clubs and at Disneyland, where Buck Owens heard them and invited them to tour as his opening act. In 1969, they joined Owens on the first episode of "Hee Haw," beginning a 19-year run as regulars on the television variety series. That same year, they signed with Capitol Records, who released three



Hagers albums in 1970 and '71. In 1987, they co-hosted "Country Kitchen" with Florence Henderson on TNN.

**LBO JACKSON**, session and touring guitarist, 74, died May 4 from a gunshot wound, in Goodlettsville, Tenn. His extensive studio credits included albums with Alabama, Charley Pride, George Strait, Keith Whitley and Hank Williams Jr., though he was known best for his long association with Jim Reeves. They first worked together on the "Louisiana Hayride" radio program when Jackson was still in his teens and continued recording and performing until just before Reeves' death in 1964.

**GAETANO THOMAS OTERI**, music publisher, 69, died April 26 from a stab wound, in Nashville. As co-founder of OF MUSIC, Oteri represented primarily the work of his partner and fellow Philadelphian Rich Fagan, whose songs were recorded by Moe Bandy ("Americana"), George Strait ("Overnight Male"), Shania Twain ("Crime of the Century"), and John Michael Montgomery ("Be My Baby Tonight"), among many others. Oteri helped raise more than \$18,000 for Alive Hospice, which presented him with its Caring Touch Award and honored him out as its "volunteer of the year."

**JOYCE "DOTTIE" RAMBO**, celebrated gospel singer and songwriter with strong Country music roots, 74, died May 11 when her tour bus struck a guard rail and an embankment on Interstate 44 near Mt. Vernon, Mo. Born in Madison, Ky., Rambo wrote her first song at age 8 and was 10 years old when she began performing on local radio. The young girl traveled as a solo artist until marrying Buck Rambo at 16; when their daughter Reba reached the age of 3, they formed a trio, the Gospel Echoes. Milestones in her career included a Grammy Award for Best Gospel Album (*The Soul of Me*, 1968), a Songwriter of the Century Award from the Christian Country Music Association in 1994 and an ASCAP Lifetime Achievement Award in 2000. Her catalog includes more than 2,500 songs, many of which were recorded by artists including Johnny Cash, Vince Gill, Barbara Mandrell, the Oak Ridge Boys, Elvis Presley, Dottie West and Whitney Houston. Rambo's upcoming album, *Sheltered*, includes a duet with the late Porter Wagoner on "Sheltered in the Arms of God."

**NATALIE TACHUK**, graphic designer for CDX, 49, died April 15 in a head-on automobile collision in Nashville. Since 1990, when CDX began sending promotional compilations of new singles to Country radio stations, Tachuk created jacket designs for all 447 of these discs as well as 34 Christmas CDs.

**JERRY WALLACE**, Country and pop singer, 79, died May 5 from congestive heart failure in Victorville, Calif. Born in Missouri, Wallace began recording in 1951. He released several pop hits, including "In the Misty Moonlight" and "Primrose Lane" in 1959, before shifting toward a Country sound. From 1965 to 1980, he released 35 singles, three of which rose into the Top 10, with "Do You Know What it's Like to be Lonesome" and "If You Leave Me Tonight I'll Cry," rising to No. 1. Wallace, a two-time CMA Awards nominee, also worked as an actor and voice-over narrator.

In Memoriam compiled by **BOB DOERSCHUK**  
and **COURTNEY DRAKE**

## CMA SONGWRITERS SERIES RETURNS TO JOE'S PUB



by **BOB DOERSCHUK** and **SCOTT STEM**

In 2005, when the CMA Songwriters Series launched at Joe's Pub, the idea of presenting some of the best writers of Country Music in one of New York's most sophisticated performance spaces was a somewhat experimental adventure.

That experiment proved successful from the start, and on May 17 the now legendary Hitmen of Music Row gathered at Joe's for two shows before a room filled with Big Apple fans of Country Music specifically and great songwriting in general.

To open this year's series, CMA joined with cosponsors American Airlines, ASCAP, BMI and Great American Country (GAC) to present Bob DiPiero (whose many hits include "Blue Clear Sky," recorded by George Strait, and "Take Me as I Am," recorded by Faith Hill), Tony Mullins ("How Forever Feels"/Kenny Chesney, "Something's Gotta Give"/LeAnn Rimes), Jeffrey Steele ("What Hurts the Most"/Rascal Flatts, "Somethin' to Be Proud Of"/Montgomery Gentry) and Craig Wiseman ("Live Like You Were Dying"/Tim McGraw, "Believe"/Brooks & Dunn), who mixed performances from their catalogs with anecdotes that captured the humor as well as the stories behind their work.

"Contrary to popular belief, New Yorkers are an enthusiastic audience for Country Music," said CMA CEO Tammy Genovese. "The intimacy of Joe's Pub makes it the perfect venue to hear Nashville's songwriters perform their hits."

"Joe's Pub is extremely thrilled to have CMA back this year as not only part of our regular season but also as part of our 10th year anniversary celebration that will begin in September," said Kevin Abbott, GM, Joe's Pub. "We are honored to consider the CMA team as part of our Joe's Pub family and we are committed to showcasing the talent of Nashville's songwriters to the New York audience."

The next show in the CMA Songwriters Series at Joe's Pub scheduled for July 17, will feature Dave Berg ("If You're Going Through Hell"/Rodney Atkins), Chris Tompkins ("Before He Cheats"/Carrie Underwood) and Karyn Rochelle ("Red High Heels"/Kellie Pickler), with Bob DiPiero returning as host. Additional dates are confirmed for Sept. 9, and Oct. 29 and 30. Details will be announced and tickets made available for purchase at [joespub.com](http://joespub.com).

The Hitmen of Music Row – Jeffrey Steele, Craig Wiseman, Bob DiPiero and Tony Mullins – flaunt their brand backstage at Joe's Pub in New York City.

photo: kyle Quigley

*cma* at Joe's Pub  
songwriters series

American Airlines

ASCAP

BMI

GAC  
Great American Country





## ANSEL BROWN

One can't easily picture Ansel Brown in a suit, briefcase in hand, building a budding career as an advertising executive in Charlotte, N.C. What's easier to imagine, when listening to the rowdy up-tempo tracks, saloon weepers and professions of faith on his debut album, is the day enlightenment struck and he realized, in his own words, "I'm supposed to be a Country singer."

This epiphany rings true throughout *You're Just Smoke*, released in May by IPAK Records. Steeped in mainstream Country influences, vibrant with dramatic gestures that draw from the wells of Bryan Adams and Billy Joel as much as Alabama and Garth Brooks, and tuned to modern tastes by producer Cliff Downs, it does offer clues to parts of Brown's background that are nearly as unexpected as his ad dalliance. The party-down number "Waikiki Cowboy," harks back to his upbringing in Hawaii, where he moved with his family after age 10 and earned his first significant performing experience as a member of the Hawaiian Children's Choir.

That's just the beginning: Brown has led a youth ministry, coached Pop Warner Youth Football and booked frequent shows at children's hospitals into his increasingly busy schedule. These pieces come together to the strains of Country Music, on the three originals and 11 outside tracks of *You're Just Smoke* and especially on the debut single, "Mine's Bigger," which Brown delivers with a cockeyed grin and a swaggering bravado.

### Q&A

**MUSICAL HERO** "My mom's mother. She was an incredible pianist." **DREAM DUET PARTNER** "Faith Hill or Carrie Underwood (equally)." **PET PEEVE** "People who don't respond to a text message." **FAVORITE MODE OF TRANSPORTATION** "My car — I control where I go." **LUCKY CHARM** "My faith is all the luck I need." **SONG YOU'D LIKE TO COVER** "Purple Rain." **ACTOR TO PORTRAY YOU IN YOUR BIOPIC** "John Corbett." **SONG YOU WISH YOU WROTE** "Live Like You Were Dying." **TITLE OF YOUR AUTOBIOGRAPHY** "What Would Have Happened If I Didn't Try?"

anselbrown.com

## JEFF GRIFFITH

It's not just the way Texas native Jeff Griffith sings that evokes the sight of a saloon's name in neon blazing against a night sky or the sweetness of beer puddled on a scuffed dance floor. Even if he was only talking, his boots propped up on a porch fence and a longneck in his hand, the down-home soul in his voice couldn't be missed.

Of course, it's even better to hear Griffith sing. And on all 11 tracks of Griffith's Arrowhead Records' debut album, *If It Ain't One Thing It's Another*, he evokes his old guard heroes, with producer Joe Stampley capturing every nuance of each performance. Griffith's spiritual kinship to George Jones shines on the barroom lament, "She Reminds Me of You," and the dolorous waltz, "It Was Always So Easy." He can pick up the tempo too, with a Cajun spin on "Fishin' Forever," and a wry humor on "Holed Up in Some Honky Tonk."

Griffith picked the album's songs with an unflinching ear for music that seems woven into the fabric of his life. Raised on a dairy farm, he made his musical debut at 14 in a Houston bar. He's weathered the challenges of marrying at age 17, raising a family and taking over his father's concrete business following his dad's stroke.

Years later, when a friend arranged for him to audition for Stampley, Griffith headed for Nashville, leaving his home state for only the second time in his life. He has been touring steadily since the CD's release, with a stopover to perform with Stampley at CMA Music Festival — quite a feat for a humble Texan whose heart stretches as wide as the horizon.

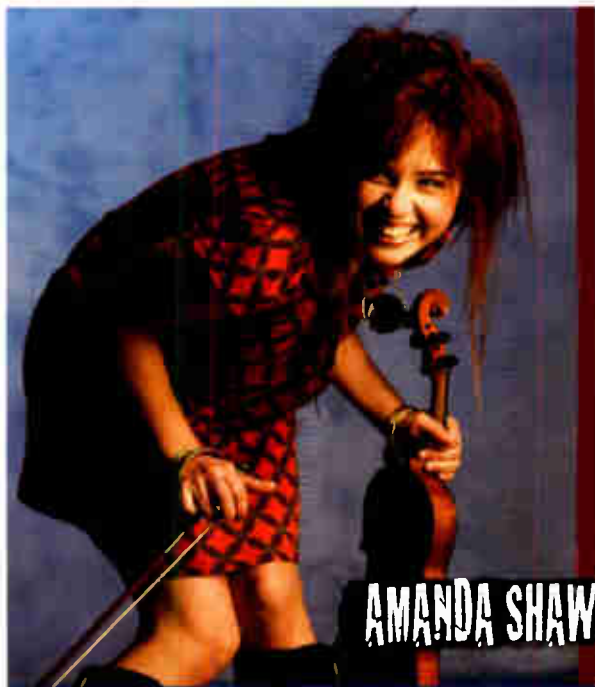


### Q&A

**BOOK ON YOUR BEDSIDE TABLE** "The Bible." **PET PEEVE** "Lazy people." **SONG YOU WISH YOU WROTE** "Drinkin' Thing." **PHRASE YOU SAY OVER AND OVER** "If it ain't one thing, it's another." **LEGACY** "I hope they say I was a singer that truly loved Country Music."

jeffgriffith.net





**F**iddler/singer/songwriter/actress Amanda Shaw's New Orleans roots display proudly throughout her Rounder Records debut album, *Pretty Runs Out*, in her street-strut *pas de deux* with Troy "Trombone Shorty" Andrews on "Brick Wall," the low-down jazzy blues of her solo on "What's Wrong with You?" and the foot-stomp Cajun feel "French Jig" and "McGee's Medley."

Shaw wrote five of these 13 tracks and recorded all of them while in her mid teens. Now 17, she projects an appeal through her music that combines elements of humor and youthful verve with the precocity that earned her the distinction at age 7 of being the youngest artist to guest with the Baton Rouge Symphony Orchestra.

Shaw was in elementary school when she made her national television debut on "The Rosie O'Donnell Show." She was 14 when she won Best Female Entertainer honors at the annual Big Easy Entertainment Awards. In 2004, she and producer Scott Billington worked diligently on repertoire for *Pretty Runs Out* and recorded demos at the legendary Ultrasonic Studio, which was subsequently lost to Hurricane Katrina. They recorded *Pretty Runs Out* at the Piety Street Studio in the Upper Ninth Ward at the end of 2006.

Like her hometown, Shaw's music covers a wide range — all the way to crunchy, guitar-amped rock on "Woulda Coulda Shoulda." The Crescent City is all about roots, and the rock/Cajun/Irish blend of her "Reels: The Gaspé Reel/Sam's Slammer/Imogen's Ridge" medley makes clear where Shaw's heart is, no matter how far her explorations take her from this point — even onto the sprawling IMAX screen as star of "Hurricane on the Bayou."

Q&A

**MUSICAL HERO** "There are so many: Denis McGee, Billie Holiday, Etta James, Chrissie Hynde, Loretta Lynn ... Mostly, though, I have to say the wonderful musicians of New Orleans." **SONG YOU SING IN THE SHOWER** "The song I'm currently trying to write." **FAVORITE MODE OF TRANSPORTATION** "The one that gets me there on time — which, for me, would be 10 minutes late." **TITLE OF YOUR AUTOBIOGRAPHY** "*Amanda Shaw: Pretty Runs Out*." **LEGACY** "I hope people say, 'She lived a happy life and was a well respected artist ... even though she is a bit klutzy at times.'"

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

## DREW DAVIS BAND

**N**eal McCoy isn't easily impressed. But when he heard the Drew Davis Band doing sound check before opening for him one night, the celebrated entertainer decided instantly that they were "the best live act ever."

They impress nearly as much on paper as onstage, with a lineup that includes frontman Drew Davis, who built his intense vocal style through gigs back home in Missouri that included opening for Roy Clark, Grammy-nominated keyboardist Roger Malinowski, Malibu-born and bluegrass-bred guitarist Loren Ellis and USC-music-professor-turned-groove-machine Mo Levone on bass.

Though they sound as if they have paid long dues on the road, the DDB rocketed to prominence just three months after coming together in L.A., when they took top honors in the Colgate Country Showdown. They have been seasoned since then, having warmed up the house for Brooks & Dunn, Dierks Bentley, Craig Morgan, Tanya Tucker, SHeDAISY and other headliners, while rocking countless clubs on their own and, eventually, recording *Crossroads*, their debut album on Lofton Creek Records.

From the Davis-penned single, "How Do I," marked by lush harmony vocals and eloquently introspective lyrics, through the soaring power ballad "Back There All the Time" to the house-rocker "Turn It Up," with six cuts written or co-written by Davis, and producer Eric Silver fine-tuning it all, *Crossroads* transfers that DDB magic from stage to disc.

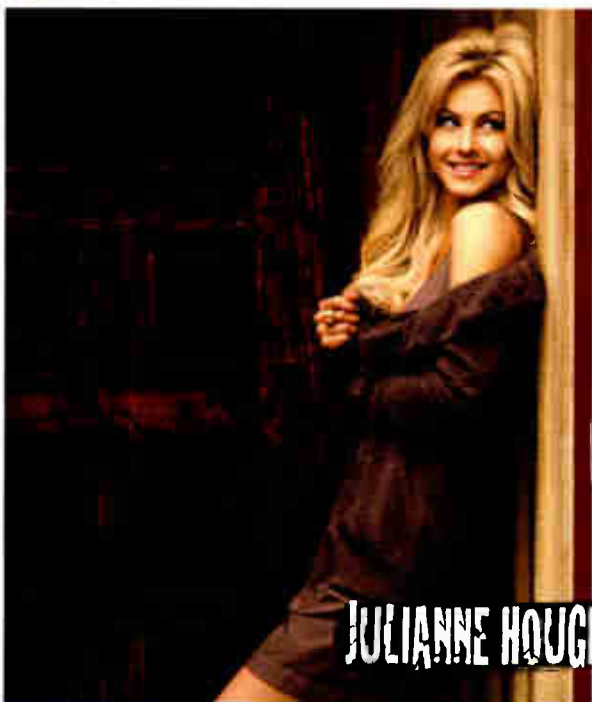


Q&A

**SONG YOU SING IN THE SHOWER** "'Dancing in the Moonlight,' by King Harvest." **SONG YOU WISH YOU'D WRITTEN** "'Live Like You Were Dying.'" **PHRASE YOU SAY OVER AND OVER** "'Out of your daily deeds you form your habits, and out of your habits you form your destiny.' It's something my father would always say to me as I was growing up." **MOMENT TO RELIEVE IF YOU COULD** "State championship in wrestling, 1993. I lost in the finals." **LEGACY** "Yeah ... he did do that." (All replies from Drew Davis.)

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




**JULIANNE HOUGH**

The world already knows that Julianne Hough can dance. That secret was let out in her teens, when she became the youngest and only American to win both the International Latin Youth and Junior Blackpool World Latin Dance championships. After that she served as assistant choreographer on Gwen Stefani's "Wind It Up" video, a dancer on ABC-TV's "Show Me the Money" and two-time grand prize winner on "Dancing with the Stars." Her future, it seemed, was in her feet.

Yet Hough describes singing as her "truest passion." She learned to do harmony parts as one of five singing siblings back home in Utah. From the five years of dance study she pursued in the United Kingdom to her national "DWTS" tours, Hough nurtured her dreams for a vocal career until a meeting with producer David Malloy steered her to Nashville and into the studio, where they laid the tracks for her self-titled Mercury Nashville debut album.

It was worth the wait. Hough has picked 11 songs that perfectly suit her confident, down-home-girl delivery. Her upbeat personality comes through on her first single, "That Song in My Head," penned by Jim Collins, Wendell Mobley and Tony Martin, "Hello" and the other up-tempo tracks. And when she caresses the soulful, slow-dance "Jimmy Ray McGee," the heartbreak ballad "Help Me, Help You" and the dreamily romantic "I'd Just Be with You," her deft and even playful touch keeps the emotion from growing too dark. Clearly, Hough can dance with a lyric as well as with the stars.

**Q&A**

**MUSICAL HERO** "Faith Hill." **DREAM DUET PARTNER** "John Mayer." **SONG YOU WISH YOU'D WRITTEN** "Mississippi Girl" — that's how I feel! **SONG YOU SING IN THE SHOWER** "My vocal warm-ups." **PET PEEVE** "Guys that wear their pants too low." **MOMENT IN YOUR LIFE TO RELIVE IF YOU COULD** "Now! I would want to relive this over and over again!"

[juliannehough.com](http://juliannehough.com)
**JYPSI**

**Q&A**

**SONG YOU'D LIKE TO COVER FRANK:** "'Runaway' by Del Shannon, or Frank Sinatra's 'In the Wee Small Hours of the Morning.'" **LILLIE MAE:** "That'd be a beautiful one ... and 'I Get Along Without You Very Well.'" **ACTOR TO PLAY YOU IN A BIOPIC SCARLETT:** "Jaclyn Smith when she was young. I like her." **FRANK:** "Meg Ryan could do a good job with Amber-Dawn." **AMBER-DAWN:** "I love Meg Ryan, but I'm thinking more like Cameron Diaz." **LILLIE MAE:** "Audrey Hepburn. She was dainty and elegant and beautiful, and while I think I'm a lot more 'rough,' she's my favorite actress."

[jynsi.net](http://jynsi.net)

Even if you didn't know that Jynsi consists of three sisters and one brother, something in their look and performance suggests that they're washed in a river of experience that runs deeper than most band histories.

Ranging in age from 16 to 26, they started working together when the youngest sibling, Lillie Mae, proved old enough to carry a tune — at age 3. Today she handles lead vocals and plays the fiddle, with the lineup rounded out by Amber-Dawn on vocals and fiddle, Scarlett on mandolin and Frank on lead guitar and vocals. Together they present a refreshing visual appeal, with a sassy fashion sense that marries haute couture, thrift store happenstance and an adventurous sense of fun.

These elements reflect throughout their self-titled Arista Nashville debut album, produced by Blake Chancey. Country is the root of their sound, with a combination of authenticity and irreverence derived in part from the coaching received from Cowboy Jack Clement after the family relocated to Nashville years ago from Galena, Ill. These 12 well-chosen tracks are as varied as the band's attire, from the Cajun groove of "Shame on Me" to "Stray Dogs and Alley Cats," a charming account of innocent transgression. The first single, the Liz Rose/Stephanie Chapman composition "I Don't Love You Like That," captures Jynsi's appeal in one winsome and playful rainbow of music.



**JUNE 3**

**The Band of Heathens / The Band of Heathens / BOH**  
**Jennifer Hanson / Thankful / Universal**  
 Records South  
**Jewel / Perfectly Clear / The Valory**  
 Music Co.  
**Neal McCoy / The Very Best of Neal**  
 McCoy / Rhino  
**Richie McDonald / I Turn to You / Lucid**  
**Sammy Sadler / Heart Shaped Like**  
 Texas / S Records  
**Ray Scott / Crazy Like Me (digital) /**  
 Jethroplitan

**JUNE 10**

**Jackie Bristow / Crazy Love Bean**  
 Bag 1 / Craving  
**The Boxmasters / The Boxmasters /**  
 Vanguard/Sawmill  
**Emmylou Harris / All 'I Intended to Be /**  
 Nonesuch  
**The Infamous Stringdusters / The**  
 Infamous Stringdusters / Sugar Hill  
**Scott Kempner / Saving Grace / 00:02:59**  
**Montgomery Gentry / Back When /**  
 Knew It All / Columbia/Nashville  
**The Roys / Good Days / Pedestal**  
**Ben Sollee / Learning to Bend /**  
 Sonablast/Thirty Tigers  
**Tony Joe White / Deep Cuts / Swamp**

**JUNE 17**

**Charlie Allen / That was Then, This is**  
 Now / River Run  
**Carter's Chord / Carter's Chord (digital)**  
 / Show Dog  
**Heybale / The Last Country Album /**  
 Shuffle 5  
**Rebecca Lynn Howard / No Rules /**  
 Saguario Road  
**Rob Roy Parnell / Let's Start Something**  
 / Blue Rocket  
**Becky Schlegel / For All the World to See**  
 / IGO/Lilly Ray  
**Dan Tyminski / Wheels / Rounder**

**JUNE 24**

**Keith Anderson / C'MON! / Columbia**  
**Mark Chesnutt / Rollin' with the Flow /**  
 Lofton Creek/Big 7  
**Crooked Still / Still Crooked / Signature**  
 Sounds  
**Alejandro Escovedo / Real Animal /**  
 Manhattan/Back Porch  
**The Hacienda Brothers / Arizona Motel**  
 / Proper  
**Junior Sisk & Ramblers Choice / Blue**  
 Side of the Blue Ridge / Rebell  
**Ronnie Milsap / The Legacy Recordings**  
 / Legacy  
**Danny Paisley / The Room Over Mine /**  
 Rounder  
**Reckless Kelly / Bulletproof, 'Yep Roc**  
**The Road Hammers / Blood Sweat &**  
 Steel / Montage  
**Ruby Dee and the Snakehandlers /**  
 Miles from Home / Dionysus  
**Keni Thomas / Gunslinger / RBM**  
**The Watson Twins / Fire Songs /**  
 Vanguard

**JULY 1**

**Katie Armiger / Believe / Cold River**  
**Heidi Newfield / TBD / Curb**  
**Todd O'Neill / Real Life / Aria**

**JULY 8**

**Donna the Buffalo / Silverlined /**  
 Sugar Hill  
**Various Artists / Country Sings Disney /**  
 Disney

**JULY 15**

**The Grascals / Keep on Walkin' / Rounder**  
 Lullaby Renditions of George Strait /  
 Hushabye Baby  
 Lullaby Renditions of Carrie Underwood /  
 Hushabye Baby  
 Lullaby Renditions of Keith Urban /  
 Hushabye Baby

**JULY 22**

**The Avett Brothers / The Second Glean /**  
 Ramseur  
**Samantha Crain / Confiscation /**  
 Ramseur  
**Sugarland / Love on the Inside / Mercury**  
 Nashville

**JULY 29**

**Johnny Flynn / A Larum / Lost Highway**  
**Michael Cleveland & Flamekeeper /**  
 Leaving Town / Rounder  
**Micky and the Motorcars / Naive /**  
 Smith Music Group  
**Randy Travis / Around the Bend / Warner**  
 Bros.

**AUG. 5**

**Jamey Johnson / TBD / Mercury Nashville**

**AUG. 12**

**Grayson Capps / Roll 'n' Roll / Hyena**  
**The Duhks / Fast Paced World / Sugar Hill**  
**James Intveld / Have Faith / Molenaar**  
**Iben Weaver / The Axe in the Oak /**  
 Bloodshot

**AUG. 19**

**Glen Campbell / Meet Glen Campbell /**  
 Capitol  
**Sherry Lynn / It's a Woman Thing / Steal**  
 Heart Music/Brody/Red  
**Marty Robbins / Legendary**  
 Performances (DVD) / Shout Factory  
**Tammy Wynette / Legendary**  
 Performances (DVD) / Shout Factory

**AUG. 26**

**Backyard Tire Fire / The Places We Lived /**  
 Hyena  
**The Hot Club of Cowtown / TBD /**  
 Shout Factory  
**David Nail / I'm About to Come Alive /**  
 MCA Nashville  
**Delta Spirit / Ode to Sunshine / Rounder**  
**Various Artists / Never Forget / Season**

**SEPT. 2**

**Little Big Town / A Place to Land / Capitol**

**SEPT. 16**

**Eric Durance / Angels Fly Away /**  
 Wind-Up Nashville  
**Carter's Chord / Carter's Chord /**  
 Show Dog  
**Rodney Carrington / TBD / Capitol**

**SEPT. 30**

**Eric Church / TBD / Capitol**

**OCT. 14**

**Various Artists / Johnny Cash Remixed /**  
 Compadre/Music: World

**NOV. 11**

**Marty Stuart / Country Music: The**  
 Masters (book/CD) / Sourcebooks  
 MediaFusion

\*Release dates are subject to change without notice.

compiled by Athena Patterson





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**CMA CEO TAMMY GENOVESE JOINS KEITH ANDERSON AT B.B. KING'S BLUES CLUB IN NASHVILLE TO CELEBRATE ANDERSON'S COLUMBIA NASHVILLE SOPHOMORE ALBUM, 'C'MON', SCHEDULED FOR RELEASE JUNE 24. ANDERSON TREATED GUESTS TO AN INTIMATE ACOUSTIC SET DURING DINNER.**

photo: Sony BMG Nashville



**JULIO IGLESIAS JR., WINNER OF CMT'S "GONE COUNTRY," VISITS CMA TO SIGN UP FOR MEMBERSHIP. IGLESIAS' FIRST SINGLE TO COUNTRY RADIO, "THE WAY I WANT YOU," WAS PRODUCED BY WARNER BROS. ARTIST JOHN RICH OF BIG & RICH.**

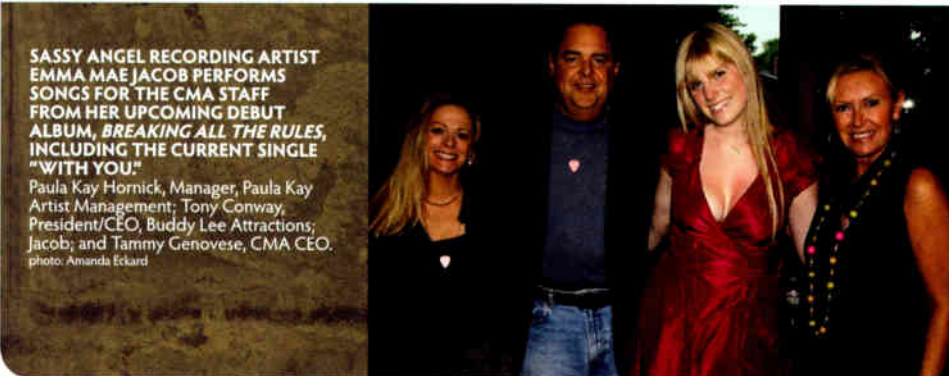
Tammy Genovese, CMA CEO; Iglesias; Sheila Hozhabri, Management Assistant, Dale Morris & Associates; and Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations.

photo: Amanda Eckard



**RCA NASHVILLE ARTIST JAKE OWEN STOPS BY CMA TO PLAY SONGS FROM HIS UPCOMING SOPHOMORE ALBUM. OWEN ALSO DELIGHTED THE CROWD WITH AN ACOUSTIC COVER OF PRINCE'S "PURPLE RAIN" AND HIS HIT "STARTING WITH ME."**

Brandon Gill, Associate Manager, Morris Management Group; Clint Higham, VP, Morris Management Group; Mike Betterton, Booking Agent, Dale Morris & Associates; Tammy Genovese, CMA CEO; Owen; Joe Galante, Chairman, Sony BMG Nashville; Connie Bradley, Senior VP, ASCAP; and Butch Waugh, Executive VP, Sony BMG Nashville. photo: Amanda Eckard



**SASSY ANGEL RECORDING ARTIST EMMA MAE JACOB PERFORMS SONGS FOR THE CMA STAFF FROM HER UPCOMING DEBUT ALBUM, "BREAKING ALL THE RULES," INCLUDING THE CURRENT SINGLE "WITH YOU."**

Paula Kay Hornick, Manager, Paula Kay Artist Management; Tony Conway, President/CEO, Buddy Lee Attractions; Jacob; and Tammy Genovese, CMA CEO.

photo: Amanda Eckard

## cma events

### JUNE

MONDAY, JUNE 2

CMA Global Artist Party | The Stage | Nashville  
6-10:30 PM | FREE

CMA membership application must be received at CMA to vote on first CMA Awards ballot.

TUESDAY, JUNE 3

AristoMedia Global Showcase | Second Fiddle  
Nashville | 3:30-6 PM | FREE

WEDNESDAY JUNE 4

CMA Music Festival Kick-Off Parade, Block Party and Concert | FREE

WEDNESDAY JUNE 4

Marty Stuart's Late Night Jam | Ryman Auditorium

Tickets: 1-800-CMA-FEST, CMAfest.com or Ticketmaster.com.

THURSDAY, JUNE 5 - SUNDAY, JUNE 8

CMA Music Festival | Downtown Nashville

Tickets: 1-800-CMA-FEST, CMAfest.com or Ticketmaster.com.

THURSDAY, JUNE 5

CMA Celebrity Close Up presented by GAC  
Ryman Auditorium | Tickets: 1-800-CMA-FEST,  
CMAfest.com or Ticketmaster.com.

THURSDAY, JUNE 26

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

Visit [CMAawards.com](http://CMAawards.com) for last year's winning entries.

FRIDAY, JUNE 27

CMA membership renewal payment must be received  
at CMA to vote on first CMA Awards ballot.

MONDAY, JUNE 30

Eligible CMA voting members receive e-mail notice for  
the first CMA Awards ballot.

### JULY

TUESDAY, JULY 15

First CMA Awards ballot online voting closes at  
5 PM/CT.

THURSDAY, JULY 17

CMA Songwriters Series | Joe's Pub | New York Tickets:  
[joespub.com](http://joespub.com)

### AUGUST

TUESDAY, AUG. 12

CMA membership renewal payment must be received  
at CMA to vote on second and final CMA Awards  
ballot.

WEDNESDAY, AUG. 13

Eligible CMA voting members receive e-mail notice for  
the second CMA Awards ballot.

TUESDAY, AUG. 26

Second CMA Awards ballot online voting closes at 5  
PM/CT.

country music association

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advancing country music

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# Who decides? YOU decide.

## New In 2008

### TWO CHANGES TO THE CMA AWARDS VOTING PROCESS

#### 1. First ballot

**NEW IN 2008:** Candidates who are the Top 20 qualified vote recipients on the first ballot will advance to the second ballot.

**PREVIOUS:** Any candidate who received 10 qualified votes advanced to the second ballot.

#### 2. Second ballot

**NEW IN 2008:** In each category, the member may vote for up to five candidates.

**PREVIOUS:** In each category, the member had to vote for exactly five candidates.

## The future of Country Music is in your hands.

### HORIZON AWARD BECOMES NEW ARTIST OF THE YEAR AWARD

This award is to the artist, whether individual or group, who is known primarily as a Country Music artist, who has for the first time demonstrated the most significant creative growth and development in overall chart or sales activity, live performance, professionalism and/or national media recognition related to the initial launch of their career. Any artist who has previously won a CMA Award (except Song of the Year, Musical Event of the Year and Video of the Year) or who has twice been a final nominee for the Horizon Award or New Artist of the Year Award is ineligible for nomination. Award goes to artist.

## CMA Awards: making a difference, making history.

*"I make sure that everyone in my organization – starting with the bus driver – is able to vote. We follow up to make sure that they are casting their votes on time. It is a solid business decision to sign up everyone in your company that is eligible to be a member of CMA. We all benefit when we as artists encourage our support teams to be informed and participate in the process of selecting the CMA Awards winners. It makes us stronger as an industry and community."*

— Troy Gentry of Montgomery Gentry

*"CMA Awards accountants won't tell what category or artist, but they have told CMA that artists have won by only one vote. Every member gets to vote in private on their own computer and there's no reason the 'voice' of our industry can't be 'honestly' heard – it may not be about sales or airplay every year, but an Award that represents respect from our peers is still a very important part of our history and our future. You've got to vote!"*

— Kix Brooks of Brooks & Dunn

*"We will continue to educate artists and make them aware that their votes do count. There are a lot of artists I talk to every day who are unaware that they can sign up their bands, their bus drivers and their crew for CMA membership. Then all of those votes count in the CMA Awards."*

— Jay DeMarcus of Rascal Flatts

## Winners have won by less than 10 votes.

# IN A TIE, ONLY ONE VOTE CAN MAKE THE DIFFERENCE





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## CMA AWARDS BALLOT SCHEDULE

### ONLINE VOTING

**First Ballot** June 30 – July 15

**Second Ballot** Aug. 13 – Aug. 26

**Third Ballot** Oct. 17 – Nov. 4

### MEMBERSHIP APPLICATION MUST BE RECEIVED AT CMA BY

**Monday, June 2** to vote on all three ballots

**Friday, June 27** to vote on second and final ballots

### MEMBERSHIP RENEWAL PAYMENT MUST BE RECEIVED AT CMA BY

**Friday, June 27** to vote on all three ballots

**Tuesday, Aug. 12** to vote on second and final ballots

**Thursday, Oct. 16** to vote on final ballot

*(a member must have received a second ballot to receive a final ballot so renewals are only for those whose membership expired after the second ballot was sent)*

### ELIGIBILITY PERIOD FOR THE 2008 CMA AWARDS IS

July 1, 2007 - June 30, 2008.

Balloting is conducted entirely online.

## MAKE SURE EVERYONE IN YOUR ORGANIZATION IS A CMA MEMBER.

Visit [CMAworld.com/membership](http://CMAworld.com/membership),  
e-mail [Membership@CMAworld.com](mailto:Membership@CMAworld.com)  
or call 1-800-788-3045  
to apply for CMA membership.

## CMA MEMBER CHECKLIST

Make sure everyone in your organization is able to vote.

- |  |   |
|--|---|
| <input type="checkbox"/> Accountant                | <input type="checkbox"/> Production Manager     |
| <input type="checkbox"/> Ad Agency                 | <input type="checkbox"/> Production Staff       |
| <input type="checkbox"/> Art Director              | <input type="checkbox"/> Promoter               |
| <input type="checkbox"/> Artist                    | <input type="checkbox"/> Publication Employee   |
| <input type="checkbox"/> Audio Tech                | <input type="checkbox"/> Publicist              |
| <input type="checkbox"/> Background Vocalist       | <input type="checkbox"/> Publicity Staff        |
| <input type="checkbox"/> Band Member               | <input type="checkbox"/> Publisher              |
| <input type="checkbox"/> Banjo Player              | <input type="checkbox"/> Radio DJ               |
| <input type="checkbox"/> Bassist                   | <input type="checkbox"/> Radio Management       |
| <input type="checkbox"/> Bus Driver                | <input type="checkbox"/> Radio Programmer       |
| <input type="checkbox"/> Business Manager          | <input type="checkbox"/> Radio Sales            |
| <input type="checkbox"/> Business Management Staff | <input type="checkbox"/> Radio Station          |
| <input type="checkbox"/> Camera Operator           | <input type="checkbox"/> Record Company         |
| <input type="checkbox"/> Choreographer             | <input type="checkbox"/> Record Company Staff   |
| <input type="checkbox"/> Composer                  | <input type="checkbox"/> Record Distributor     |
| <input type="checkbox"/> Copywriter                | <input type="checkbox"/> Record Merchandiser    |
| <input type="checkbox"/> Crew Member               | <input type="checkbox"/> Road Manager           |
| <input type="checkbox"/> Designer                  | <input type="checkbox"/> Set Designer/Director  |
| <input type="checkbox"/> Dobro Player              | <input type="checkbox"/> Set Carpenter          |
| <input type="checkbox"/> Drum Tech                 | <input type="checkbox"/> Song Publisher         |
| <input type="checkbox"/> Drummer                   | <input type="checkbox"/> Songwriter             |
| <input type="checkbox"/> Engineer                  | <input type="checkbox"/> Sound                  |
| <input type="checkbox"/> Equipment Tech            | <input type="checkbox"/> Engineer/Manager       |
| <input type="checkbox"/> Fan Club President        | <input type="checkbox"/> Stage Manager          |
| <input type="checkbox"/> Fan Club Staff            | <input type="checkbox"/> Steel Guitar Player    |
| <input type="checkbox"/> Fiddler                   | <input type="checkbox"/> Stylist                |
| <input type="checkbox"/> Graphic Artist            | <input type="checkbox"/> Support Services       |
| <input type="checkbox"/> Guitar Tech               | <input type="checkbox"/> Talent Agency          |
| <input type="checkbox"/> Guitarist                 | <input type="checkbox"/> Talent Agent           |
| <input type="checkbox"/> Journalist                | <input type="checkbox"/> Talent Buyer           |
| <input type="checkbox"/> Keyboard Player           | <input type="checkbox"/> Television Station     |
| <input type="checkbox"/> Lighting Crew Chief       | <input type="checkbox"/> Tour Manager           |
| <input type="checkbox"/> Lighting Designer         | <input type="checkbox"/> Tour Promoter          |
| <input type="checkbox"/> Lighting Director         | <input type="checkbox"/> TV Producer            |
| <input type="checkbox"/> Management Staff          | <input type="checkbox"/> TV Reporter            |
| <input type="checkbox"/> Manager                   | <input type="checkbox"/> Video Director         |
| <input type="checkbox"/> Merchandise Manager       | <input type="checkbox"/> Video Engineer         |
| <input type="checkbox"/> Monitor Engineer          | <input type="checkbox"/> Video Merchandiser     |
| <input type="checkbox"/> Musician                  | <input type="checkbox"/> Video Producer         |
| <input type="checkbox"/> Percussionist             | <input type="checkbox"/> Video Support Services |
| <input type="checkbox"/> Personal Assistant        | <input type="checkbox"/> Video Technician       |
| <input type="checkbox"/> Photographer              | <input type="checkbox"/> Video Wall Tech        |
| <input type="checkbox"/> Pianist                   | <input type="checkbox"/> Web Designer           |
| <input type="checkbox"/> Producer                  | <input type="checkbox"/> Webmaster              |



Please cast your vote for the CMA Awards.  
Your vote counts. Thank you for voting.