

# CMA Music Awards

AUGUST/SEPTEMBER 2009

**CMA  
MUSIC FESTIVAL**

**RODNEY ATKINS**  
Celebrating  
What Matters

**CMA CONSUMER  
RESEARCH STUDY**

**HOLLY WILLIAMS**  
Sees the Light

**CMA INDUSTRY INSITE**

**MATCHMAKER MARKETING**  
Artist/Brand Connection

**FAN CLUBS**  
Mobilizing the Base

**"CMA MUSIC FESTIVAL:  
COUNTRY'S NIGHT TO ROCK"**  
Aug. 31 on ABC-TV

**KEITH URBAN**  
TRUST AND INSPIRATION

**CMA AWARDS  
ONLINE VOTING**  
SECOND BALLOT  
Aug. 11 – Aug. 24  
FINAL BALLOT  
Oct. 16 – Nov. 3

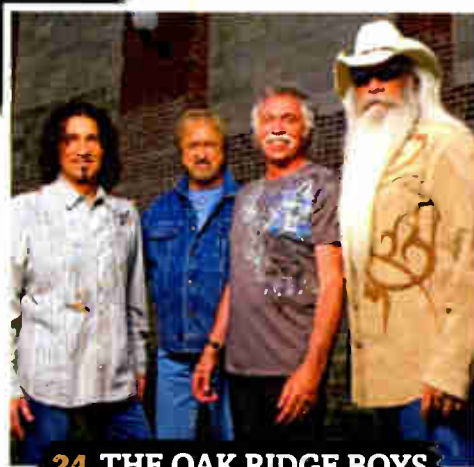
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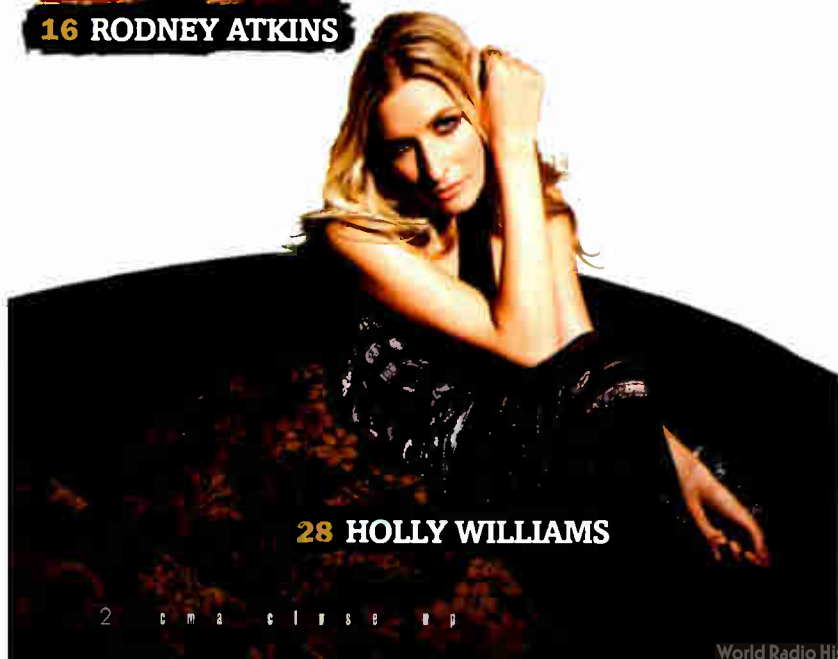
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Summer is a special part of the year. We all value the opportunities it offers to be with loved ones, maybe to enjoy a little time off for a picnic or a trip to the beach.



But for those who are lucky enough to have worked on the CMA Music Festival, summer has an extra meaning. Our summers begin with the last weeks of preparation as these four unique days and nights draw near. And then, after the thousands of fans have come and gone, and the many hours of amazing music and activities have wound down, we can already look ahead to another event that in some ways marks the conclusion of this wonderful season as the ABC Television Network brings our Festival experiences back to life with the broadcast of "CMA Music Festival: Country's Night to Rock," on Monday, Aug. 31.

This year the program will be especially memorable, as it expands for the first time from two to three hours. Since ABC began airing these specials in 2005, they have been consistently terrific. But with this extra slice of prime time, the results will be even better — a win/win situation for everyone involved.

The artists, for example, will have that much more time in the spotlight — more time to connect with existing fans and reach out to new ones in the viewing public. Rising interest in Country Music as a brand will enjoy an extra boost. The attractions of our home city and state will receive that much more exposure, which will translate into more visitors, more stimulus to our economy and more proceeds to be donated to our Keep the Music Playing initiative for music education in Metro Nashville Public Schools.

As I write, we're at the midpoint between these two milestones, just shy of the Fourth of July. Like the Festival, the Fourth is about family, friends and the culture we value. That's why I think it's appropriate that the CMA Music Festival experience bookends this season and frames this especially American holiday. Like fireworks lighting up the night, the future of the music we love grows more brilliant every year, and we're proud to be part of making that happen.

Tammy Genovese

CMA Chief Executive Officer

CMA Close Up® welcomes your letters and feedback.

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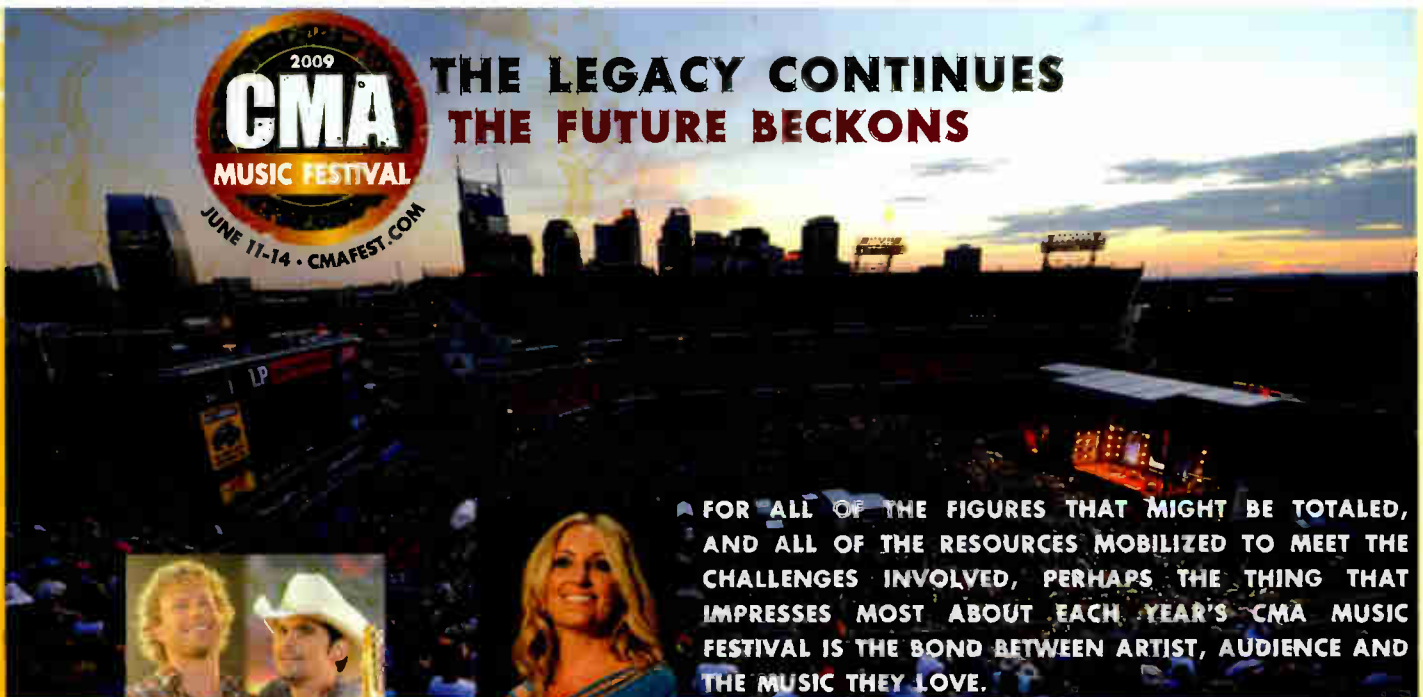
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# THE LEGACY CONTINUES THE FUTURE BECKONS



FOR ALL OF THE FIGURES THAT MIGHT BE TOTALED, AND ALL OF THE RESOURCES MOBILIZED TO MEET THE CHALLENGES INVOLVED, PERHAPS THE THING THAT IMPRESSES MOST ABOUT EACH YEAR'S CMA MUSIC FESTIVAL IS THE BOND BETWEEN ARTIST, AUDIENCE AND THE MUSIC THEY LOVE.

LP FIELD



DIERKS BENTLEY AND BRAD PAISLEY



LEE ANN WOMACK

Without that, we wouldn't see the scenes that play out each year, when the Festival once again draws thousands of visitors to Nashville to celebrate this communion. And yet this year, as with the years that preceded it all the way back to the Festival's debut in 1972, the numbers impress nearly as much as the spirit that generated them.

Begin with the most basic statistic. Even with an uncertain economy and a general decline in attendance at festivals throughout the United States, the 2009 CMA Music Festival broke its own record by drawing an average of 56,000 fans for each of four days, Thursday through Sunday, June 11-14. That compares favorably to the 52,000 per day who turned out in 2008, adding up to a 7.2 percent increase.

While sales of four-day tickets dipped by a slight 3.6 percent, this was offset by a 19.5 percent rise in single-night tickets. Add to that the increase in traffic to free areas of the Festival, encouraged in part by the decision to open the Riverfront Park Daytime Stage to the public, as well as by the addition of the new Music City Zone to the other free areas of the Festival. That translated into \$22 million pumped directly into the local economy, according to the Nashville Convention & Visitors Bureau, matching the total for 2008, with hotels packed, restaurants filled and shops throughout Downtown Nashville bustling with visitors from out of town.

And who were those out-of-towners? They came from every state of the Union and Washington, D.C. They also included many who made their pilgrimages to Music City from much further away — from 26 foreign countries including portions of Africa, Argentina, Australia, Austria, Belgium, Brazil, Canada, Croatia, the Czech Republic, Denmark, Finland, France, Germany, Ireland, Israel, Italy, Japan, Jersey, the Netherlands, New Zealand, Norway, Peru, Spain, Sweden, Switzerland and the United Kingdom.

Media from far and wide also attended, with more than 700 journalists from more than 200 media outlets credentialed to cover the Festival, among them correspondents from 42 outlets in 12 nations throughout Australia, Canada, Europe and the Middle East.

Doubtless there were many fans whose circumstances didn't allow them to join the fun in person. For them, and for those who look forward to reliving their Festival adventures, the ABC Television Network will document some of the music and excitement on "CMA Music Festival: Country's Night to Rock," on Aug. 31 and expanded for the first time from two to three hours.

Even so, nothing can replace the experience of being immersed in the nonstop live performances, the personal encounters with the stars and reunions with friends made during previous visits — or through social networks prior to leaving for Nashville. It's not surprising that when tickets for 2010 went on sale as this year's Festival was underway, initial purchases raced 4.6 percent ahead of the figures for ticket orders the year before.

SUGARLAND



TAYLOR SWIFT



JAKE OWEN



LUKE BRYAN



JAMEY JOHNSON



TRACE ADKINS



REBA MCENTIRE  
MONTGOMERY GENTRY

Credit the artists who appear for free in order to give back to their fans and to contribute to CMA's ongoing commitment to donating half of the net Festival proceeds to its "Keep the Music Playing" program in support of music education throughout Metro Nashville Public Schools; to date, CMA has donated more than \$2.2 million on behalf of the artists. The many volunteers who ensure the safety and enjoyment of visitors also deserve thanks for maintaining this event's appeal.

## VAULT SPONSORS FOUR UNFORGETTABLE NIGHTS AT LP FIELD

The nightly shows at the VAULT Concert Stage at LP Field were packed with excitement, surprises and sensational performances by nearly 30 acts. Some surprises were perhaps not what participants had in mind on opening night, when lightning and high winds suspended the concerts for three hours as thousands of fans were escorted to safety inside the stadium corridors to wait for the weather to break.

The show began impressively with presentation of the Stars and Stripes by the U.S. Marine Corps Recruiting Station Nashville Color Guard and a flyover by FA-18s from The Thunderbolts of VMFA 251 from the Marine Corps Air Station at Beaufort, S.C.; the unit would repeat its electrifying ceremony on the three following nights as well. Chuck Wicks performed the national anthem as the crowd cheered and fireworks exploded, and Nashville Mayor Karl Dean welcomed visitors to Music City.

The opening set was delivered by Brooks & Dunn, who yielded the stage to Reba McEntire. The storm broke as she finished her second song, however, forcing three acts, Jimmy Wayne, Julianne Hough and Rascal Flatts, to cancel their appearances; host Storme Warren, of GAC's "Headline Country" and Sirius XM Satellite Radio's "The Highway," expressed their regrets after clearance had been given for the show to resume. Inspired sets followed by Darius Rucker, Dierks Bentley and Brad Paisley, whom Bentley joined at around 2 AM for the last tune, "Alcohol." "Good morning, Nashville! You guys are hardcore!" Paisley said from the stage.

The next three nights proved quiet on the weather front but just as memorable musically. The lineup on Friday included Luke Bryan, Little Big Town, Rodney Atkins, Lady Antebellum, Jake Owen, Zac Brown Band making their Festival debut, Jason Aldean and a surprise appearance by Kid Rock, who welcomed Martina McBride for a performance of "Picture," which he had recorded with Sheryl Crow.

Highlights on Saturday included a performance by Jamey Johnson, in his LP Field debut, who sang "In Color" as the stadium lights momentarily shut down and fans lit the nighttime sky with countless illuminated cell phones, and a reunion of The Judds as Wynonna finished her solo set by playfully declaring, "It's Bring-Your-Mom-to-Work Day!" Then, Naomi Judd joined her daughter onstage for several emotional songs. Powerful sets were delivered as well by Trace Adkins, Jason Michael Carroll, Martina McBride, Josh Turner and Lee Ann Womack.

The LP Field shows finished strong on Sunday. Following an acoustic appearance by Heidi Newfield, Wendy Davis and Sally Pressman (who play "Joan Burton" and "Roxy LeBlanc" on the Lifetime series "Army Wives") introduced Jack Ingram, who delivered a fiery performance. He was followed by Miranda Lambert, Montgomery Gentry, John Rich, Sugarland in a surprise appearance, Taylor Swift and Kenny Chesney, who shared a heartfelt comment to the crowd: "Thank you for loving Country Music."



KENNY CHESNEY



LADY ANTEBELLUM



JASON MICHAEL CARROLL



MARTINA MCBRIDE AND KID ROCK



CHUCK WICKS



RODNEY ATKINS



ZAC BROWN OF THE ZAC BROWN BAND



JACK INGRAM

LITTLE BIG TOWN

JOSH TURNER

THE JUDDS

JOHN RICH





**JULIE TALBOTT, EXECUTIVE VP OF AFFILIATE MARKETING, PREMIERE RADIO NETWORKS; REBA MCENTIRE; AND CMA CEO TAMMY GENOVESE.**

## STARS SPEAK THROUGH PREMIERE RADIO NETWORKS

It started at 5:45 AM on Wednesday, wrapped for the day a little after 9 AM and then repeated the process the next day. The Premiere Radio Networks live remotes emanate from two bustling ballrooms within the Nashville Convention Center. Radio hosts from major markets throughout the United States broadcast live interviews with artists, along with Blair Garner taping his interviews for the nationally syndicated "After MidNite with Blair Garner." During the busy morning hours, scores of talent escorts led artists from table to table like commuters rushing for trains in Grand Central.

"Each year at the Festival we address new strategies," said Ilycia Deitch Chiaromonte, Senior Director of Events, Premiere Radio Networks. "This year, we continued to drive ticket sales via our 20-station morning drive broadcast. And then throughout the remainder of the summer, we utilize Premiere's strong list of talent and programming to increase viewership for the ABC-TV special in August."

Seventy-five artists and celebrities participated in the Premiere remotes, reaching 14.7 million listeners ages 12+, according to Arbitron Nationwide Fall 2008 figures.

Exciting as these mornings are, participants may have been especially thrilled at their orientation on Tuesday night, when Reba McEntire made a surprise appearance to greet the broadcasters, record interviews to air ahead of local drive times and play her new album.

## INTERNATIONAL STARS ILLUMINATE NASHVILLE

As more Country artists extend their tours beyond the United States, it's fitting that some of the best talent from abroad converge on Nashville to herald each Festival with free performances. The fun began June 8 at The Stage, as emcee Jace Everett welcomed performers from Australia, Canada, Ireland, New Zealand and the United Kingdom for the CMA Global Artist Party, presented by CMA and sponsored by Nitetrain Coach Company. The following afternoon, another array of artists from Australia, Canada, France, Norway and Switzerland shared the spotlight during the AristoMedia Global Showcase at The Second Fiddle, hosted by former Mavericks bassist Robert Reynolds, Director of Industry Relations for Digital Rodeo, and sponsored by CMA, Digital Rodeo and Nitetrain Coach Company.

**PERFORMERS, SPONSORS AND PRESENTERS AT ARISTOMEDIA GLOBAL SHOWCASE. (TOP) CHIP HUFFMAN, PRESIDENT, NITETRAIN COACH COMPANY; JEFF WALKER, PRESIDENT, ARISTOMEDIA/MARCO PROMOTIONS; MARK MOFFATT, PRODUCER; COREY COLUM; ROLF FRITSCHI; TORE ANDERSEN; GREG HANNA; AND HOST ROBERT REYNOLDS. (BOTTOM) DAVID BRADLEY; PIERRE LORRY; BRIANIE; DIANNA CORCORAN; AND CODIE PREVOST.**

## THAT'S WHY THEY CALL IT "FUN ZONE"

It's a cross-section of the Festival, a point where product samples and autographs can be collected, games can be played and refreshments can be tasted, with a soundtrack provided by performances on the nearby Hard Rock Outdoor Stage.

Exhibitors included the U.S. Marines, who awarded free T-shirts to those who completed a pull-up challenge and invited visitors to climb atop a tank. A smaller but equally impressive vehicle, Dale Earnhardt's Chevy Impala SS, emblazoned with No. 88, drew admirers to the Nationwide Insurance booth. Skin-care products, and a little pampering, were available aboard the Votre Vu bus. Would-be warblers could hit their high notes at the Tetley Iced Tea karaoke tent. Those who aspired to a TV career could audition at the DIY Network booth for a shot at hosting its "Stud Finder" program. And from Blue Bell Ice Cream and Smoothie King to Post Honey Bunches of Oats cereal and VAULT Citrus Soda, there was free food and drink to suit everyone's needs.



**PARTICIPANTS AT CMA GLOBAL ARTIST PARTY. (TOP) MARK MOFFATT, PRODUCER; THE MCCLYMONTS (BROOKE, SAMANTHA AND MOLLIE); GEORGE CANYON; AND COLM KIRWAN. (MIDDLE) JEFF WALKER, PRESIDENT, ARISTOMEDIA/MARCO PROMOTIONS; CHIP HUFFMAN, PRESIDENT, NITETRAIN COACH COMPANY; CMA CEO TAMMY GENOVESE; PETER MCWHIRTER; AND KIRSTY LEE AKERS. (BOTTOM) EMCEE JACE EVERETT; ASHLEY COOPER; VICTORIA BANKS; AND LUCIE SILVAS.**



**SMOOTHIE KING OFFERS FREE SAMPLES.**

**CANADIAN CHAMPION BULL RIDER TYLER THOMSON AT MAHINDRA TRACTORS BOOTH.**



**DIY NETWORK "STUD FINDER" FREE SAMPLES FROM BLUE BELL ICE CREAM.**



**FUN ZONE AND HARD ROCK CAFE.**

**U.S. MARINES POSE PULL-UP CHALLENGE.**



# STARS AND CELEBRITIES STREAM THROUGH DOWNTOWN NASHVILLE

Thousands of fans filled the sidewalks and clustered onto balconies overlooking several blocks of Broadway in Downtown Nashville on Wednesday afternoon to cheer the artists and celebrities that took part in "The Fifth Annual CMA Music Festival Kick-Off Parade." The Music City Drum and Bugle Corps led the way, followed by Grand Marshall Rodney Atkins, his wife Tammy Jo and their son Elijah, riding together in the back of a red Chevy Silverado. Other highlights included Sammy Kershaw, arcing Mardi Gras beads toward onlookers; LoCash Cowboys, tossing soft spongy baseballs to the crowd; Sean Patrick McGraw, signing and handing out photos; Joe Bonsall gleefully filming fans as they took pictures of him and the rest of The Oak Ridge Boys; and dozens more, including Championship Bull Riding stars, Girl Scouts of Middle Tennessee, Ronald McDonald and six leather-vested members of the Combat Veterans Motorcycle Association on window-rattling Harleys. The procession ended on the Sommet Center Plaza, where the CMA Music Festival Block Party rocked until late. Jon Anthony and Storme Warren broadcast the concert and conducted artist interviews live for "The Highway" on Sirius XM Radio, with performers including Rodney Atkins, Jason Michael Carroll, Eric Church, Emerson Drive, LoCash Cowboys, The Lost Trailers, James Otto and Trent Tomlinson.



**GRAND MARSHALL RODNEY ATKINS, SON ELIJAH AND WIFE TAMMY JO**



**ERIC CHURCH**



**LYNN ANDERSON**



**NASCAR'S JEFF BURTON**



**TRENT TOMLINSON**

## MARTY STUART'S LATE-NIGHT JAM SETS STAGE FOR FESTIVAL OPENING

From a magical opening courtesy of Brule and the American Indian Rock Opera through spirited picking and singing by a stellar lineup of guests, Marty Stuart's Late-Night Jam filled the Ryman Auditorium on Wednesday night with lively music while also raising \$33,000 in ticket sales, with proceeds to be donated to MusiCares and CMA's Keep the Music Playing program.



**MARTY STUART, CMA CEO TAMMY GENOVESE, DEBBIE CARROLL, EXECUTIVE DIRECTOR, MUSICARES NASHVILLE, AND TONY CONWAY, PRESIDENT/CEO, BUDDY LEE ATTRACTIONS AND CMA MUSIC FESTIVAL EXECUTIVE PRODUCER.**



**BRULE AND THE AMERICAN INDIAN ROCK OPERA.**

## VISITORS COLLECT AND CONSUME FREE SAMPLES

From cooling fans to rainproof ponchos, CDs to sunscreen, there were plenty of FREE goods for every interested attendee — and for those who were short on pocket space, it was easy to pick up a variety of complimentary tote bags.

Nearly 800,000 FREE items were given out at the Festival at all event site locations. VAULT reported distributing 70,106 samples in Fan Fair Hall, the Fun Zone and LP Field. Greased Lightning dispensed more than 12,000 logoed grocery bags, 25,000 glow sticks and 32,000 other samples.

All of these items, along with the ones pictured below-right, account for only a portion of what was available. Still, the Festival offers consumers a lot to enjoy at no charge while also offering exhibitors a unique opportunity to broaden their outreach to potential customers.



## ADD TO MEMENTOS WITH FESTIVAL PROGRAM BOOK

Visit [CMAfest.com](http://CMAfest.com) or call CMA to order a collectible program book featuring artists and celebrities listing and photographs, schedules, FAQ, history, around town events and more. Books are only \$5 each plus shipping and handling.



## SUNSHINE TRUMPS STORMS ON RIVERFRONT PARK DAYTIME STAGE

After an hour-long delay due to rain and high winds, the Festival opened triumphantly on Thursday with an energetic set by Gretchen Wilson. By 2:15 PM the morning downpour was a memory as four days of music along the Cumberland ensued.

The sun-splashed saga concluded on Sunday afternoon with a rousing final set by John Michael Montgomery that had fans on their feet and even line-dancing. In all, 44 acts performed for nearly 32 hours on the scenic stage.



GRETCHEN WILSON KICKS OFF CMA MUSIC FESTIVAL TO A CAPACITY CROWD AT RIVERFRONT PARK. CMA MUSIC FESTIVAL EXECUTIVE PRODUCER TONY CONWAY, PRESIDENT, BUDDY LEE ATTRACTIONS; GRETCHEN WILSON; JOE GALANTE, SONY MUSIC NASHVILLE CHAIRMAN; CMA CEO TAMMY GENOVESE; AND BUTCH WAUGH, SONY MUSIC NASHVILLE EXECUTIVE VP.

RIVERFRONT PARK DAYTIME STAGE



JOSH GRACIN



JESSICA HARP



CRAIG MORGAN



HEIDI NEWFIELD



JAMES OTTO



PHIL VASSAR



GRETCHEN WILSON



RIVERFRONT PARK DAYTIME STAGE

## ABC ALL-STAR BLOCK PARTY EXPANDS TO TWO DAYS

The glamour of music and Daytime television mixed during the ABC All-Star Block Party, which expanded for the first time from one to two days. Hosted by Cameron Mathison, the festivities included the Nashville debut performance by the Divas of Daytime: Kathy Brier, Kassie DePaiva and Bobbie Eakes. Mathison and The Divas also signed autographs and participated in audience Q&A sessions along with other ABC Daytime stars including Bradford Anderson, Brandon Barash, Rebecca Herbst, Kimberly McCullough, Greg Vaughan, Bree Williamson and Laura Wright. Sarah Buxton, Caitlin & Will, Sara Evans and Love and Theft performed and Chuck Wicks participated in a Q&A. Visitors also competed in games, which included an ABC Trivia Wheel and a "General Hospital vs. Grey's Anatomy" contest. Winners received "Desperate Housewives Dollars," which could be redeemed for prizes. And throughout all four days of the Festival, the "Wipeout" obstacle course, modeled on the one featured on the popular ABC reality show, drew participants eager to try their luck with its rolling log, punch wall and other attractions.



BRADFORD ANDERSON, KIMBERLY MCCULLOUGH, LAURA WRIGHT AND GREG VAUGHAN



"WIPEOUT" OBSTACLE COURSE



DIVAS OF DAYTIME: KASSIE DEPAIVA, BOBBIE EAKES AND KATHY BRIER



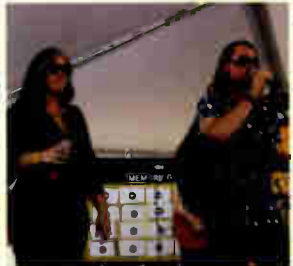
SARAH BUXTON



CAMERON MATHISON WITH THE DIVAS OF DAYTIME.



ABC DAYTIME STARS BRADFORD ANDERSON, KIMBERLY MCCULLOUGH, LAURA WRIGHT AND GREG VAUGHAN



CAITLIN & WILL



SARA EVANS



## SAM BASS ARTWORK RAISES FUNDS FOR KEEP THE MUSIC PLAYING

Motorsports artist Sam Bass helped raise funds for CMA's Keep the Music Playing program by donating a portion of funds raised through sales of limited-edition prints and posters. These items, which Bass autographed in the Fan Fair Hall and the Sports Zone, depict his design of an Epiphone acoustic guitar in tribute to artists who have made significant contributions to Country Music. Information on purchasing these pieces is available by texting CMASAM to 66937.



## SOMMET PLAZA STAGE KEEPS DOWNTOWN DANCING

An eclectic mix of artists offered a kaleidoscope of music on the Sommet Plaza Stage. Thirty-nine acts performed more than 20 hours as crowds filled the plaza aligned with Chevy vehicle displays and spectators took in the action from nearby balconies and windows.



BILLY DEAN

JEFF COOK

CHARLIE LOUVIN EMILY WEST



BROADBAND

## DURANGO SPONSORS ACOUSTIC CORNER

The Festival's most intimate listening opportunities unfolded at Durango Acoustic Corner, a comfortable area within the Nashville Convention Center, one floor up from Greased Lightning Fan Fair Hall. Jimmy Kish, "the Flying Cowboy," was the first of 24 solo or group performers featured at Acoustic Corner, where nearly 18 hours of music unfolded from Thursday morning through a closing set by Miko Marks on Sunday afternoon.

## ARTISTS GET CLOSE TO FANS AT GREASED LIGHTNING FAN FAIR HALL

Autographs are the collectibles of choice for the fans who filled Greased Lightning Fan Fair Hall, but most came away as well with memories that will endure as long as their coveted signatures.

After a 13-year absence from the Exhibit Hall, Reba McEntire signed 350 autographs. Also on hand were Carrie Underwood, who signed for four hours, and Taylor Swift, for whom fans began lining up outside at 2:30 PM the previous day. Swift signed 500 autographs in five hours at the Big Machine Records booth, beginning moments after the Hall opened and then signing even more and hugging well-wishers as she made her way out at closing time to attend her sound check at LP Field.

Jason Aldean, Rodney Atkins, Dierks Bentley, Jason Michael Carroll, Bucky Covington, Emerson Drive, Julianne Hough, Lady Antebellum, The Lost Trailers, Neal McCoy, Montgomery Gentry, James Otto, LeAnn Rimes, Chuck Wicks, Gretchen Wilson, Wynonna and Zac Brown Band drew long lines as well.

Other highlights ranged from multiple product sample giveaways to a Warner Bros. and Microsoft Xbox booth where visitors could play Guitar Hero and Rock Band with Whitney Duncan, James Otto or John Rich.

In total, 433 artists and celebrities made appearances, booth space sold out with 86 exhibitors and attendance exceeded 53,000 over all four days.



LADY ANTEBELLUM



WYNONNA



JAKE OWEN



LEANN RIMES



JULIANNE HOUGH



TAYLOR SWIFT



REBA MCENTIRE



CARRIE UNDERWOOD

## MUSIC CITY ZONE KEEPS THE FOCUS LOCAL

Visitors from throughout the world enjoyed some attractions unique to Nashville at the new Music City Zone, sponsored by the Nashville Convention & Visitors Bureau. In addition to an Air Temp Cool Zone, Back Yard Burgers, a Yazoo Beer Garden and other offerings from locally-based companies, the Zone offered live music on the GAC Stage and autograph opportunities at a booth sponsored by [NowPlayingNashville.com](http://NowPlayingNashville.com) with artists who call Music City home.

GAC STAGE JONNY LANG

LAURA BRYNA

PHIL VASSAR





## CMAFEST.COM ENGAGES FANS AND PROMOTES TV SPECIAL

As new means of delivering information open online, new opportunities arise for serving and expanding both the customer base and the numbers of viewers invited to tune into "CMA Music Festival: Country's Night to Rock" when the ABC special airs on Aug. 31. Components of this campaign were posted prior to the Festival under the "Interactive/Promos" heading on **CMAfest.com**. The "Be This Close" game, for example, invited visitors to take part in a "scavenger hunt" by looking through a collage of more than 800 photos from previous Festivals for images that answered a series of questions.

(Example: "Can you find Michael Peterson's name on the blue tractor at the 2007 CMA Music Festival?") Data on players who agreed to opt into receiving Festival updates were retained by CMA member radio stations and filed as well at CMA for targeted promotional notices and tune-in reminders. Participants were also invited to take part in a sweepstakes with an audio/visual package, including a flat-screen television as the grand prize.

Outreach was provided through Web slices, developed by Microsoft as a means of alerting subscribers through their browsers of updates as they happen, from announcements of artists appearing at the next Festival to details on the ABC special. Links are provided as well to artist sites on social networks (DigitalRodeo, Facebook, MySpace, Twitter, etc.), along with "click to buy" links for purchase of music, Festival and Awards tickets and more.

New features included a "Photo Booth" where visitors can retrieve shots of themselves before green-screen mockups of the Awards or the Festival stage that they had taken at the CMA Booth in the Greased Lightning Fair Hall and a "Hot Shots" gallery where attendees post and vote for their favorite photos and videos taken at the Festival.

Interest in **CMAfest.com** has risen dramatically, with figures indicating the number of unique visitors up 18 percent and overall visits up 7 percent. Page views were 11 percent higher during May and June than during the same period last year.



**HOLLY WILLIAMS**

(ABOVE-LEFT) **GLORIANA**  
**EMCEE LANCE SMITH WITH JOEY + RORY**

## ONLINE SCAVENGERS CONVENE FOR CMA FAN SOCIAL

The question posed in our last issue's Festival preview of the third CMA Fan Social Sponsored by CMT was simple: Where is this mystery event going to happen? The answer was no mystery to social networkers who followed clues posted on **CMT.com**, **Rhapsody.com** and on their cell phones as well as on CMA's and CMT's newsletters and Facebook, MySpace and Twitter pages. And so the line was long outside of The Stage on Broadway well before the doors opened for an afternoon of great music and face-to-face "friending."

Hosted by Lance Smith of CMT's "Top 20 Countdown," the Social featured sets by the Carter Twins, The Eli Young Band, Emerson Drive, Gloriana, Joey + Rory and Holly Williams, along with contests whose prizes included Julianne Hough's autographed boots and a guitar signed by every artist in the Social lineup.

## PRO AND CELEBRITY ATHLETES BATTLE IN SPORTS ZONE SHOWDOWNS

The spirit was friendly but competitive at an array of events that took place both in the Sports Zone, adjacent to the Schermerhorn Symphony Center, and in a second space overlooking the Cumberland River next to Fort Nashboro.

*Field & Stream* sponsored two well-attended events. Artists and other public figures tested their mettle in the *Field & Stream* Celebrity Total Outdoorsman Challenge, with Rhean Boyer of Carolina Rain finishing first. Later, 50 pre-qualified sports enthusiasts competed in the Total Outdoorsman Challenge Regional Qualifier. Winner Tom Boatright of Perdido, Ala., earned top honors, which included an invitation to participate in the National Championships Sept. 10-13 in Springfield, Mo.

Daniel Lee Martin, host of The Sportsman Channel's "Backstage & Backroads," presided at the *Outdoor Life* Save-a-Stream Charity Pro Am, with artist John Stone and Keith Burgess of Primos Hunting Calls coming out on top of a field of artists and Primos staff members in a friendly battle of game-calling skills. Stone donated his \$1,000 winnings to St. Jude Children's Research Hospital.

The Mahindra Tractors Celebrity Bull Riding Challenge partnered artists with champion bull riders to see which team could best handle a mechanical bull ride. Hosted by Susie Dobbs, singer and Executive Producer and Co-Host of "Beyond Rodeo" on RFD-TV, the event ended with a victory by artist Jason Brown and professional rider Jake Littlefield.

The "Fifth Annual New Holland Celebrity Tractor Race, hosted by Michael Peterson," ended with a photo finish as the 2008 champion, singer/songwriter Darby Ledbetter, completed the course on a New Holland Boomer compact tractor in 48.31 seconds, with Stephen Barker Liles of Love and Theft just a blink behind at 48.34 and Joey Martin of Joey + Rory in third place with 49.31.

There were many other Sports Zone events including a treat for fans of four-legged acrobatics, the popular K9s In Flight "Ultimate K9 Sports Show Presented by Waggin' Train." Participating artists included Brad Cotter, Dan Evans, Joey + Rory and LoCash Cowboys.



**MICHAEL PETERSON AT FIFTH ANNUAL NEW HOLLAND CELEBRITY TRACTOR RACE.**



**CHRIS LUCAS OF LOCASH COWBOYS WITH K9s IN FLIGHT "ULTIMATE K9 SPORTS SHOW PRESENTED BY WAGGIN' TRAIN."**



**JOHN STONE WINS OUTDOOR LIFE SAVE-A-STREAM CHARITY PRO AM.**



**RHEAN BOYER WINS FIELD & STREAM CELEBRITY TOTAL OUTDOORSMAN CHALLENGE.**



**JASON BROWN ENJOYS A WILD RIDE AT MAHINDRA TRACTORS CELEBRITY BULL RIDING CHALLENGE.**



**BOB REDFERN SHARES SECRETS OF OUTDOOR COOKING.**

## HARD ROCK SERVES MUSIC DAILY

Positioned at the junction of the Riverfront Park Daytime Stage area and the Fun Zone, the Hard Rock Outdoor Stage presented 33 acts, who performed nearly 18 hours of music during daytime hours.



**HARD ROCK STAGE**  
**SUNNY SWEENEY**  
**MATT STILLWELL**  
**(FAR RIGHT) WHITNEY DUNCAN**

## THE PARTY CONTINUES AFTER HOURS

For some Festival-goers, the party concluded with the fireworks at LP Field, but for the die-hards who couldn't say goodbye to the night just yet, there was After Hours at Downtown bars and clubs.

CMA hosted three nights, Thursday through Sunday, of the CMA Songwriters Series at the Hard Rock Cafe, with some of Country Music's best tunesmiths providing the stories behind the songs in the separately ticketed events. Writers included Rhett Akins, Gary Burr, Sarah Buxton, Dallas Davidson, Bob DiPiero, Luke Laird, Jason Matthews, Bobby Pinson, Rachel Proctor, Karyn Rochelle, Leslie Satcher, Jonathan Singleton, James Slater and the Warren Brothers.



**JAMES SLATER,**  
**KARYN ROCHELLE,**  
**LUKE LAIRD,**  
**JONATHAN**  
**SINGLETON AND**  
**JASON MATTHEWS**

**LESLIE**  
**SATCHER**

**RHETT**  
**AKINS**

**GARY**  
**BURR**

## MERCHANDISE SALES SKYROCKET

Festival merchandise, created by CMA's 15-year partner Music City Merchandise, experienced record sales. The collection featured T-shirts, caps, bandana, hoody and more. Episodes of rainfall and high temperatures doubtless accounted for the popularity of the Festival's ponchos and pink tank tops, which

ranked as the top-selling items. Visit [CMAfest.com](http://CMAfest.com) for items still available.

**FANS BOUGHT MERCHANDISE FROM FIVE LOCATIONS THROUGHOUT THE FESTIVAL.**



## HARD ROCK CAFE RAISES FUNDS FOR KEEP THE MUSIC PLAYING

The Hard Rock Cafe introduced two collectible pins for sale at the Festival, with proceeds contributed to CMA's Keep the Music Playing initiative. All pins sold out by the Festival's second day.



**ALEX MERCHAN, MARKETING DIRECTOR, EAST REGION, HARD ROCK INTERNATIONAL; NASHVILLE SCHOOL OF THE ARTS STUDENT SAM HUNTER; CMA CEO TAMMY GENOVESE; JOHN MICHAEL MONTGOMERY; AND PAM GARRETT, EXECUTIVE DIRECTOR, NASHVILLE ALLIANCE FOR PUBLIC EDUCATION.**

## INSTRUMENT DONATIONS THRIVE

Festival fans were instrumental in helping bring music to Metro Nashville Public School students during the band instrument drive at the Nashville Alliance for Public Education tent at the Dr Pepper-McDonald's Family Zone. NAPE collected new and gently-used instruments at the Family Zone location all four days, with help from Jimmy Wayne on Thursday.

Among the donations were a 1905 silver-plated saxophone and a mint-condition clarinet that belonged to — and was personally delivered by — Bo Bice. The level of interest from the community compelled the Country Music Hall of Fame and Museum to offer to be a drop-off location through the end of June for anyone who wasn't able to donate during the Festival.



**CMA BOARD PRESIDENT STEVE MOORE, JIMMYWAYNE AND CMA CEO TAMMY GENOVESE**

## ALAN JACKSON CELEBRATES 20TH ANNIVERSARY

Alan Jackson commemorated his 20th anniversary as an Arista Nashville artist with a free show before a jam-packed crowd at Cadillac Ranch on Tuesday. CMA honored Jackson at the event with a framed collage of photos depicting Jackson at various CMA Awards and extolling him as "a Celebrated Singer of Simple Songs."



**ALAN JACKSON; WILL TENNYSON, CMA MANAGER OF ADMINISTRATIVE AFFAIRS AND COMMUNITY RELATIONS; HANK ADAM LOCKLIN, CMA SENIOR MANAGER OF MEMBERSHIP AND INDUSTRY RELATIONS; AND CMA BOARD MEMBER KIX BROOKS OF BROOKS & DUNN.**

## VISITORS OF ALL AGES ENJOY DR PEPPER-MCDONALD'S FAMILY ZONE

The Dr Pepper-McDonald's Family Zone offered entertainment and hands-on activities at a pace that engaged parents and kids of all ages.

Highlights included readings of Random House children's books by Katie Armiger, Dean Brody and Megan Mullins, an educational quiz on outer space conducted by TV personality Janet Planet, cooking demonstrations by celebrity chef Jon Ashton with assistance from Joey Martin of Joey + Rory and Mullins, a home-improvement show by DIY Network's Matt Blashaw with guest Whitney Duncan, Ronald McDonald's magic show and musical performances by a variety of family-friendly entertainers and artists.

The Family Zone also hosted several recurring special events. The YWCA Celebrity Auction raised \$72,100 for the YWCA of Nashville and Middle Tennessee through auctioning items donated by artists. And the Dr Pepper-McDonald's Family Picnic distributed free Southern Style Chicken sandwiches, Apple Dippers and Cherry Pies to the first 500 in line as well as more than 55,000 coupons redeemable at McDonald's restaurants for all attendees.

## 2010 TICKETS SELLING FAST

Even economic uncertainties can't dampen the determination of fans to book their tickets to the 2010 Festival; two sections have already sold out. Purchase tickets at 1-800-CMA-FEST, Ticketmaster 1-800-745-3000, [ticketmaster.com](http://ticketmaster.com), [CMAfest.com](http://CMAfest.com) or CMA Music Festival box office at the Sommet Center. Limited four-day parking passes for LP Field are also available to purchase.

LP FIELD SEATING LEVEL	TICKET PRICE
GOLD CIRCLE	SOLD OUT
FLOOR (FIELD) RENEWABLE	\$185
LOWER RENEWABLE	SOLD OUT
LOWER	\$155
CLUB RENEWABLE	\$155
CLUB	\$145
UPPER RESERVED	\$120
UPPER GENERAL ADMISSION	\$110

Prices do not include applicable handling fees and are subject to change. All sales are final and non-refundable. Four-day ticket categories correspond to a different level of seating at LP Field. Children 3 years and younger are admitted FREE. A four-day ticket will be required for any child occupying a seat at LP Field.

THE CAT IN THE HAT GREET'S YOUNG FAN.

## STUDENT JOURNALISTS POST FESTIVAL REPORTS AND PHOTOGRAPHS

For the third consecutive year, a group of talented student volunteers has covered Festival highlights as part of CMA's commitment to providing real-world experience to prospective photographers and journalists assigned to file daily Festival reports and photographs. Their stories and bylines are in the "Best of the Fest" section of [CMAfest.com](http://CMAfest.com) as well as photographs throughout the site.

Though everyone delivered excellent work under demanding deadline pressure, Alyssa Smith, who graduated in June from Vanderbilt University, has been selected to receive the CMA Close Up Award of Merit in recognition of exceptional performance.



WHITNEY DUNCAN AND "STUD FINDER" HOST MATT BLASHAW



CHEF JON ASHTON AND MEGAN MULLINS



DR PEPPER-MCDONALD'S FAMILY ZONE

RONALD MCDONALD

KATIE ARMIGER READS TO KIDS.

MUSICAL PETTING ZOO

MARTINA MCBRIDE DISPLAYS AN ITEM UP FOR BID AT THE YWCA CELEBRITY AUCTION.



STUDENT JOURNALISTS(BACK) MICHAEL STONE, KELLY JONES, AMANDA BROWN, ASHLEY DAY, RYAN VADEN, MICHAEL CHAPMAN, AMANDA BROOKS AND ALYSSA SMITH. (FRONT) CAMPBELL GLENN, AMY ISHOY, AMBER GARNER, MICHELLE LORGE, RACHEL CARDEN AND BRITTNEY MCKENNA.

**THANK YOU**  
TO THE ARTISTS, THE MUSIC INDUSTRY, CITY OF NASHVILLE, THE FANS AND OUR CMA MUSIC FESTIVAL PARTNERS FOR MAKING THE 2009 CMA MUSIC FESTIVAL THE MOST MEMORABLE EVENT!

CMA MUSIC FESTIVAL is organized and produced by the Country Music Association. CMA Board member Tony Conway is the Executive Producer of CMA Music Festival. Premiere Radio Networks is the official radio broadcaster.

Partners include Allstate Insurance Company; American Airlines; ASSETS; Barnes & Noble Opry Mills; Blue Bell Creameries; Bullfrog Sunblock; Carl Black Chevrolet; Chevy; The Official Ride of Country Music; CMT; Coca-Cola Bottling Co. Consolidated; DIY Network; Dr Pepper; Durango; Field & Stream; First Act; GEICO; Girl Scouts of Middle Tennessee; Greased Lightning; Great American Country (GAC); Hard Rock Cafe Nashville; HUSHABYE BABY; Mahindra USA, Inc; Maker's Mark; Martha White Foods, Inc.; McDonald's; Nashville Shores; Nationwide Insurance; New Holland Agriculture; PLAYSTATION 3; Post Honey Bunches of Oats; Prime Home Entertainment / DISH Network; Random House Children's Books; RFD-TV; Roper Apparel & Footwear; Roughstock.com; Smoothie King; Super 8; Tennessee Aquarium; Tennessee Lottery; Tetley Iced Tea; VAULT Citrus Soda; Vanderbilt LifeFlight; Votre Vu; Waggin' Train dog treats; U.S. Smokeless Tobacco Company; World Vision; and Wrangler: The Exclusive Jean of the CMA Music Festival. CMA Music Festival and Fan Fair are registered trademarks of CMA.

CMA Music Festival preview written by Bob Doerschuk.

photos: Amanda Eckard, Jim Hagans, Karen Hicks, Amy Ishoy, Donn Jones, Brian Kaplan, Drew Maynard, Theresa Montgomery, Stephanie Mullins, John Russell and Jamie Schramm.

## CMA BREAKS NEW GROUND WITH

# CMA MUSIC FESTIVAL COUNTRY'S NIGHT TO ROCK

It might seem like a challenge to fill three rather than two hours of air time for a highly visible annual event on primetime television. Not to Robert Deaton. The Executive Producer of "CMA Music Festival: Country's Night to Rock," to broadcast 8-11 PM/ET on ABC, Monday, Aug. 31, saw his assignment as an opportunity.

"It was daunting at first," admitted Deaton, who has overseen the special for five years. "But as we got into it, it became a luxury."

It became possible to give more exposure to artists whose concerts on the VAULT Concert Stage at LP Field are the backbone of the broadcast. "In the past, let's say Sugarland had two great performances," Deaton explained. "We would have room to put only one song in. This year, we can feature both. And with some artists, we can feature three songs."

The longer format allowed Deaton to apply elements from CMA's Consumer Research Segmentation Study to adjust the show's focus. "Previously, we've dwelled a lot on the fans by telling their backstories and showing how they got to the Music Festival," he said. "The fans are involved this year too, but we've moved primarily toward the artist."

Aside from performance footage, the program documents what it's like for an artist at the Festival. Deaton pursued this goal in different ways — for example, assigning a crew to spend most of one day in the company of Julianne Hough.

"And we also stayed with Kellie Pickler awhile as she walked up Broadway and interacted with fans," he continued. "We learn from her encounters that they come to the Festival from all walks of life and from England, Ireland and all over the world."

Interviews also help to bring artists into a more complete perspective.

"For Taylor Swift, we taped questions from fans," Deaton said. "We played them back on a monitor so she could watch and answer them directly. It's all about letting the audience in on some things they'd never known before about their favorite stars."

One segment spotlights Reba McEntire. Thirteen years had passed since she had last sat for an extended autograph session at the Festival, so her decision to make herself available this year at the Greased Lightning Fan Fair Hall is examined. But this segment also offers a more historic look at the Festival, as seen through McEntire's eyes. "We felt like letting her tell that story because she has been a part of it for such a long time and the Festival has evolved so much through those years," Deaton said.

Fans do continue to play a crucial role, even in the shoots themselves. This proved true in one episode that has become a regular feature of the special: unannounced artist appearances at club gigs.

"This year, we shot it at Fuel with Kellie Pickler on first, Jason Aldean second and then Brad Paisley," Deaton said. "We had a packed house because the fans have figured out that we're going to shoot this show on Wednesday night and more of them are finding out where."

by **BOB DOERSCHUK**

The shooting schedule covered five days. Also the crew captured at least two songs by artists appearing at the LP Field shows; in some cases, including Kenny Chesney and Kid Rock, their entire sets were captured. While artists, including Martina McBride, Kellie Pickler and Darius Rucker, introduce some segments, there are no hosts, so that each vignette and every song stands out.

In the end, according to Deaton, a big difference in this year's Festival came down to the ongoing growth of interest and enthusiasm for the music it celebrates. "I walked out into LP Field on Sunday night," he reflected. "I could see that even the third tier, at the top of the stadium, was almost full. That's really gratifying to know that the loyal fans keep coming back and that new fans are coming every year too."

Online promotion for the special revs up in August, when the "CMA Music Festival: Country's Night to Rock" site launches at **ABC.com**. Three 4- to 5-minute Webisodes will post weekly, one from three different series. On "Nashville Nights with Jake Owen" the artist reprises his role last year on **ABC.com** by touring nighttime events at the Festival. "CMA Music Festival: Around Town with Luke Bryan" focuses on daytime events, with Bryan acting as host. And "I'm with Wy" takes a unique approach, which documents Wynonna's Festival activities.

In addition to **ABC.com**, these series will appear for the first time on **YouTube.com** and **Hulu.com**. "Robert Deaton really embraced what we do as an extension of the special," said David Beebe, Director of Video Production, Post Production & Distribution, Disney/ABC Television Digital Video Group. "His support gave us extraordinary access behind the scenes and even on the stage itself."

PR and ad campaigns are underway including a 30-second promotional spot, courtesy of VAULT, airing Aug. 1-31 on 30,000 screens in 4,000 movie theaters across the United States, reaching an audience of 20 million.

Artists appearing on "CMA Music Festival: Country's Night to Rock" include Trace Adkins, Jason Aldean, Dierks Bentley, Brooks & Dunn, Kenny Chesney, Julianne Hough, Jamey Johnson, The Judds, Kid Rock, Miranda Lambert, Martina McBride, Reba McEntire, Jake Owen, Brad Paisley, Kellie Pickler, John Rich, Darius Rucker, Sugarland, Taylor Swift, Lady Antebellum and Zac Brown Band.

Directed by Gary Halvorson, "CMA Music Festival: Country's Night to Rock" is filmed in high definition and broadcast in 720 Progressive (720P), ABC's selected HDTV format, with 5.1 channel surround sound.

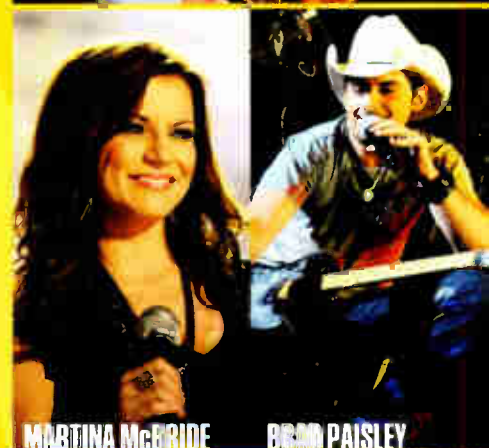


TAYLOR SWIFT

KENNY CHESNEY



TRACE ADKINS



MARTINA MCBRIDE

BRAD PAISLEY



BROOKS & DUNN



REBA MCENTIRE

DARIUS RUCKER

# MATCHMAKER MARKETING

## HOW TO MAKE THE BEST CONNECTION BETWEEN ARTIST AND BRAND

by BOBBY REED

**Anyone who has studied Marketing 101 knows that music can help sell a brand, and a brand can help sell music. That's a simple truth. What's not so simple is the task of researching, constructing and strategically activating a sponsorship deal that will benefit the recording act and the brand alike.**

Marketing experts frequently mention four key questions that artists and brands should consider when pondering a partnership. First of all, does the artist's fan base match well with the target demographic that the brand wants to reach? Second, would an endorsement by the artist have credibility and believability? Third, what tactical components must be utilized for the program to succeed? And most important, will the program help both parties meet their overall goals?

Marcus Peterzell, Managing Director, Engagement and Entertainment Marketing, Fathom Communications, is familiar with each side of the sponsorship equation because his agency advises both brands and artists. "Brands hire us because we have the criteria to enable them to make an informed decision," he explained. "In terms of empirical data, first we look at the artist's historic album sales, historic concert ticket sales and historic press. Sometimes we look at their Q Scores or their E-Scores, which show their relative popularity based on a standardized consumer opinion survey. We look at the artist's history with other brands. We look at any demographic information, either from the music label or from an independent research company. Then we combine it all to make a picture for the brand and we say, 'Here's the data that backs up why we think this artist is a good choice for you.'"

Experts agree that analyzing consumer research data is vital to the process, but the numbers have to be paired with sound judgment.

"The research can point you in the right direction," said Russ Crupnick, VP/Senior Industry Analyst, The NPD Group. "But as important as the research is, the issue of believability, the issue of match, the issue of credibility — all of that is probably more important than what the research says."



PROMOTIONAL MATERIALS USED BY JCPENNEY AS OFFICIAL SPONSOR FOR THE "RASCAL FLATTS AMERICAN LIVING UNSTOPPABLE TOUR PRESENTED BY JCPENNEY"

Corporations are turning increasingly to Nashville to help them sell their products and services. A series of recent and current sponsorship deals reflects the enduring confidence that corporations have in the appeal of Country Music.

Among the artists who have signed marketing deals are Luke Bryan (Lucchese Boots), Sara Evans (Libby's Vegetables), Faith Hill (Coty) and Chuck Wicks (Dr Pepper). In each case, the

endorsement has high credibility because consumers will believe the artist would actually use the product. It's easy to imagine Bryan pulling on a pair of Lucchese boots, Evans serving her children Libby's canned vegetables, Hill dabbing on some Coty perfume and Wicks sipping a can of Dr Pepper.

Crupnick explained how these types of marketing partnerships can help both parties. "From the branding standpoint, artists have the ability to break through all the clutter and get your message through," he said. "This is because of the types of fan bases they have. For instance, George Strait will get someone's attention. From the artist's perspective, a sponsorship deal is a sensational way for the brand to help them be retailers. Whereas artists traditionally were promoted by having an end-cap display in a store, now they might promote their music through an affiliation with Cotton, Ford or Wrangler. That helps artists at a time when it's becoming increasingly difficult to get promotion in retail stores and on radio. That's where the two-way street is. When a deal is done correctly, it's a clutter-breaker for the brand, and it's an awareness vehicle for the artist."

Earlier this decade, stadium-filling superstar Kenny Chesney enjoyed a multi-year deal with Cruzan Rum, which sponsored his concert tour. GMR Marketing, which worked on the campaign, reported that the tour resulted in a 50 percent sales growth for Cruzan Rum in every market that Chesney visited. Sales figures like this certainly helped pave the way for Chesney's current deal with the beer brand Corona Extra, which sponsors his ongoing "Sun City Carnival Tour."

Another act bolstering this trend is Rascal Flatts. The band's partnership with JCPenney is one of the most expansive and integrated deals to involve a Country Music act. For the retailer, the central focus of the campaign is its American Living apparel, which was developed by Polo Ralph Lauren's Global Brand Concepts and is sold at JCPenney



A SCENE FROM MIRANDA LAMBERT'S "THE TOUCH, THE FEEL OF COTTON" COMMERCIAL.



LUKE BRYAN LUCCHESI BOOTS

“THE ISSUE OF BELIEVABILITY, THE ISSUE OF MATCH, THE ISSUE OF CREDIBILITY – ALL OF THAT IS PROBABLY MORE IMPORTANT THAN WHAT THE RESEARCH SAYS.”

—Rick Hendee, VP Consumer Marketing, The WFC Group

stores as well as online at [jcp.com](http://jcp.com).

Band members Jay DeMarcus, Gary LeVox and Joe Don Rooney composed an original song, “American Living,” which is featured in the campaign. The song is included on an exclusive version of the trio’s *Unstoppable* album, available only at JCPenney. For each one sold, the retailer will donate \$1 to the JCPenney Afterschool Fund, a charitable organization that assists children in need.

This fully integrated marketing campaign will run at least two years. In addition to sponsorship of Rascal Flatts’ concert tour, it includes primetime television commercials that star the band, customized American Living apparel that the trio wears onstage, tour merchandise sold in stores and at concert venues, a fleet of semi trucks decorated with American Living imagery, brand signage in concert venues, live radio remotes, a Web site ([jcp.com/RascalFlatts](http://jcp.com/RascalFlatts)) with concert updates and exclusive video clips, and social media elements that involve online interaction with users of Facebook, MySpace and Twitter. It’s a massive program and music is its linchpin.

“First and foremost, we’re trying to make an emotional connection with our customer,” said Mike Boylson, Chief Marketing Officer, JCPenney. “Nothing connects emotionally more than the power of music. When you get the music right, and you can tie your brand to a sound and an artist, it elevates your brand. The thing that attracted us to Rascal Flatts is the fact that not only are they the No. 1 group across all genres of music but also they have many fans who are females 18-35, which is a customer we’re trying to grow our base with. It didn’t take a lot of research to figure out that they were hitting right in the sweet spot of our target demographic.”

JCPenney enlisted the services of Executive Visions Inc. (EVI) to serve as architects of the campaign. “Our company helps to fully integrate the band and the brand,” explained Michael Marz, President and CEO, EVI. “Notice the tour name: ‘Rascal Flatts American Living Unstoppable Tour Presented by JCPenney.’ The name ‘American Living’ will be everywhere — on the radio, on a ticket stub, on a promotion, on a bus, on a truck and on a computer screen. It’s an integrated part of the name of the tour. Even integrating the name was a very strategic success.”

Before the tour kicked off in June, LeVox said, “We are proud to represent the American Living brand with JCPenney and the relationship

is off to a great start. We are excited about the things we have planned with them for the tour.”

The scale of this program is certain to raise the profile of Rascal Flatts among consumers. According to *Advertising Age*, JCPenney spent more than \$1.1 billion on U.S. advertising efforts in 2007. The company, which has 1,101 department stores, posted revenue of \$18.5 billion in 2008.

Another Country act with a high-profile sponsorship deal is Miranda Lambert, who has teamed with Cotton Incorporated. Lambert, R&B vocalist Jazmine Sullivan and actress/pop singer Zooey Deschanel have each recorded a new version of the brand’s theme song with its memorable hook, “the touch, the feel of cotton.” The song was retired in 2001 but revived this year; Lambert’s version is posted on [TheFabricOfOurLives.com](http://TheFabricOfOurLives.com), with new verses that were written specifically for her.

“People of all ages fondly remember the ‘cotton song,’” said Ric Hendee, VP Consumer Marketing, Cotton Incorporated. “With these new renditions, cotton gains a stylish, youthful energy, which will help demonstrate that cotton is in the full range of today’s fashion.”

Though she has turned down other sponsorship offers, Lambert described her decision to partner with Cotton a no-brainer. “There were just a lot of things that coincided with me as a person and with Cotton as a brand,” she said. “It has an All-American image, and overall, that’s what I have. The majority of cotton is grown in Texas, my home state. It’s natural and it’s good for you. This is a ‘feel-good’ type of campaign, and the company was open to letting me be myself in the press and all the commercials, really representing who I am.”

Matching a corporate brand with a Country act is a bit like finding a spouse. Both parties work hard to connect with the ideal partner and then they strive to make each other happy. Ideally, both will prosper as a result of their union. The romance between Madison Avenue and Music Row is several decades old, but the passion seems sure to remain.

# RODNEY ATKINS

by TED DROZDOWSKI

With lyrics about lemonade stands and high school proms, Rodney Atkins' No. 1 hit "It's America," written by Brett James and Angelo Petraglia, sounds like an idealized vision of life in the United States. But it's actually not so far from the boyhood Atkins enjoyed in Cumberland Gap, Tenn.

"I grew up in a Tom Sawyer world," Atkins explained. "I'd go down to the river with a fishing line, tie it to my toe, and lie down on a rock and wait. When I got a bite, it would wiggle my toe. In the summer, we'd camp in the woods for two or three days and not be scared. It's the kind of place where people play sports, work hard and have close families. Growing up in a place like that just instills values in you. It's the kind of place that will sustain you."

This imagery distinguishes all of the Atkins catalog, going back to *Honesty* from 2003 and the breakthrough *If You're Going through Hell*, which hit No. 1 in 2006. But for Atkins, the focus on his latest album, also titled *It's America*, was a little tighter. "I set out for this album to be a celebration of life, not by measurement of where you are on the hierarchy of class as far as how much money you make, because that really does not define who you are," he said. "It's about those things you have to remind yourself sometimes to be thankful for, the things that really matter."

"That's what I like about 'The River Just Knows,'" he said, citing the closing tune on his new album. Written by Sam Tate, Annie Tate and Dave Berg, the song is about a battle-scarred veteran seeking solace in nature. In a very literal sense, that's what Atkins found when he came to Cumberland Gap as an infant. The folks who raised him there were his third adoptive parents; he was so sickly that the first two couples who took him home returned him to the orphanage in Greenville, Tenn. Clearly, he faced his share of trials in childhood.

Still, Atkins is one of the most unremittingly positive performers in Country Music today. *It's America* exemplifies this perhaps most personally on the two that Atkins had a hand in writing: "Got It Good," penned with Casey Beathard and Ed Hill, which itemizes the pleasures from "a Saturday game at Wrigley Field" to the blessings of "family life over a foot-stomping beat, and "Simple Things," a co-write with Dave Berg and Rivers Rutherford replete with images of back porches, tire swings, sunset over a pine forest silhouette and a dog named Ace. The rest of these 11 tracks reinforce this impression through pumped-up anthems about friends, family and old-fashioned values, sung in his natural oaken twang. And his music pairs old-school Country signatures such as fiddle and pedal steel guitar with the distinctly modern whack of a driving snare drum and grinding guitars.

Key to the impact of *It's America* is its sound — specifically, as Atkins sees it, his co-production with Ted Hewitt helps the up-tempo songs rock harder, and his vocals are stronger than anything he's recorded to date. Atkins credits two sessions he arranged with Nashville vocal coach Janet Kenyon for helping him stretch his range to the point that he can tackle the highs and lows of songs such as "Tell a Country Boy" without any problem.



Rodney Atkins

"I AM HAPPIEST WHEN I'M NOT CONCERNED WITH THE MUNDANE THINGS IN LIFE."

"When I moved to Nashville and got signed to Curb, I was singing probably high A's all the time," he reflected. "Then, with *Honesty* and *Going through Hell*, I relearned my approach because I couldn't sing the low end; it was really hard to sing 'Watching You.' Then I had to relearn how to open back up because my whole upper register had gone away. Now I've learned to re-access that stuff. She gave me some exercises that I do every single night before I go onstage, whether it's a little acoustic deal for a TV show or a 90-minute concert. She's really helped me, and now I'm singing higher notes than I could have two years ago."

The story of Atkins' success dates back further, though, to 1993, when the then 25-year-old met fellow songwriter Hewitt. "He already had songs in his back pocket that blew me away," said Hewitt, who was working for the Greenwood Publishing Group at the time.

They began their ongoing collaboration, writing and cutting demos together while Hewitt, who is also a guitarist, helped Atkins assemble a band. "We did gigs and various projects, and in 1997 I was able to get Rodney signed to Curb Records," Hewitt said.

That year his debut album, *Rodney Atkins*, was recorded. Though never released, it did send Atkins and Hewitt on a journey of artistic self-discovery as they began working on songs and visiting publishers and writers for material.

"Hits aren't the be-all and end-all of a career," Atkins said. "But they're important, and we wanted to find the right songs and a way to present them that felt like me."

They found a champion at Curb in Phil Gernhard, the late producer and Senior VP of A&R at Curb Records, who encouraged them to write more songs and, based on the strength of a series of what Hewitt describes as "hail Mary demos," gave them the green light to co-produce Atkins' next album.

The pair took their time, sifting through the tunes they eventually used for *Honesty*, released in 2004, which yielded Atkins' first Top 5 cut, the piano-driven "Honesty (Write Me a List)." Still, "Honesty" wasn't



# CELEBRATES WHAT MATTERS ON IT'S AMERICA

what Atkins and Hewitt were ultimately looking for as they defined their direction.

A deeper search ensued. Atkins retreated to his country home, cutting tunes with Hewitt in his stripped-down studio, revamping his music and refining his craft to crystallize his art and identity.

"I decided that I am happiest when I'm not concerned with the mundane things in life or in the music business," said Atkins. "I wanted to sing about topics that mean something to me, like family and friends and love and loyalty and other things that are really important in life. And I wanted to just be myself and not worry about a persona or something. So when you see the guy on the stage in jeans, a T-shirt and a baseball cap, that guy's me."

And that guy made both 2006's *If You're Going through Hell*, which lobbed the title track, "Cleaning This Gun (Come On In Boy)," "These Are My People" and "Watching You" to the top of the charts, and *It's America*.

Though Atkins and Hewitt co-produced both albums, they credit Kelly Lynn, A&R Music Consultant, Curb Records, for her ability to find a strong selection of songs. "She really believes in what we're doing," said Atkins.

From Lynn's perspective, her chief responsibility was to make sure that Atkins was free to represent himself as he really is. "He wanted to use the microphone and sing and play the way he wanted to sing and play," she said. "It was easy to believe in him because he's such an honest and easygoing guy. With Rodney, what you see is what you get. So when I disagreed with him about a song or felt strongly he should record a certain tune or go with a different arrangement, I could also expect him to listen and react honestly. That makes him very easy to work with."

Lynn added that Atkins' upfront nature is why so many people relate to him personally and through his music. "They know what they're hearing and seeing is all Rodney," she insisted. "There's no act there, no marketing. When he's singing about good old boys and true love and what's great about America, he believes every word, so they do too."

"For me," Atkins reflected, "singing songs about family and loving America are natural things, the kind of things I grew up with in my life. I'm proud of this country that makes so many of the things I love in life possible, and I'm proud to make a living doing this."

With a clear-eyed, idealistic vision of America reflected through his music, and with his high-energy stage show, it's possible for some Atkins fans to equate his values with those of Bruce Springsteen.

"I really admire Bruce Springsteen and enjoy his music," said Atkins, who name-checks the rock icon on the title cut of his album. "He and I probably have a lot in common. We also probably have some opinions about how things should run that we disagree on. But I think in the end we both believe that the simple and honest life is the best kind of life."

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



# the Fan Club REVOLUTION

By WIP KIRBY

## HOW ONLINE CULTURE REDEFINES AND INTENSIFIES THE ARTIST/FAN CONNECTION

**Dierks Bentley: up 98 percent annually for the past four years. Keith Urban: up 170 percent in his first year. Brooks & Dunn: up more than 500 percent in 18 months. Kenny Chesney: from 3,000 to 30,000 in less than 18 months. Lady Antebellum: a 10 percent increase every month since March 2008.**

If this sounds like a rally from the good old days of Dow Jones, think again. These numbers, supplied by industry sources, reflect across-the-board increases in artist online fan community growth.

"Thanks to the Internet, fans and fan clubs today are absolutely more important than they've ever been," stated T.K. Kimbrell, President, TKO Artist Management and longtime manager to Toby Keith. "More and more people every day have access to computers and the Web. That's where people go to get their information. We can spread news about our artists and instantly reach fans all over the world."

"Fan clubs are an online community of like-minded people who care about your music and your lifestyle," said Shelia Shipley-Biddy, President, Stringtown Records and Artist Manager, Hallmark Direction Company. "The more they get that personal touch, the better it is, because that's their opportunity — and yours — to share."

"It benefits all artists to have an online community," said Heather Conley, Director, Marketing, Lyric Street and Carolwood Records. "As a record company, we really look to the Web and fan communities as major components of our marketing strategy. We've developed online tools like widgets, countdowns and wakeup calls for fans, as well as viral mechanisms to alert and activate these core consumers. In most cases, our artists' fan communities are a significant part of our overall marketing plans."

From record sales and ticket buys to sponsorship tie-ins,

e-commerce and other promotional activities, nearly every element of branding and broadening an artist's career draws on the close-knit connectivity of online fan communities to spread their message.

According to Jon Wright, Creator of Directives and Managing Partner, MusicCityNetworks (MCN), ABOCs — affinity-based online communities — are critical to extending an act's career. "The fan is in control," he insisted. "They can and do demand that artists be interactive with them. They expect it. It's in the artists' best interest to incorporate this relationship into their own daily lifestyles."

Moving beyond the models of yesteryear, today's fan clubs have become sophisticated, multi-tiered operations, where fans choose which level they want to join. Anyone can sign up at no cost for inclusion into an artist's Internet, e-mail or mobile community, but at paid levels of membership the benefits increase.

"Typically speaking, when you talk about fan clubs, you're talking about a paid subscription level with lots of content and interaction," observed Hal Hassall, former VP, Marketing Services, echo, Ticketmaster Entertainment's Nashville-based digital entertainment marketing firm. "Price points in Country Music usually work out to around \$25, \$35 and \$50. The two upper tiers usually involve discounted product and merchandise in addition to digital access to content hidden behind the log-in. As a visitor to an artist's Web site, you might find a few hundred photos to view for free; there might be a few thousand photos available to paid members behind the log-in screen. There might be a handful of videos for fans on the outside; there might be a few hundred videos for members on the inside."

In other words, joining a fan club appeals to fans willing to shell out a few extra dollars for an all-access online pass. This can include viewing personal interview segments and backstage footage; joining live chats, blogs, forums and message boards; a chance to pre-order upcoming CD releases or buy discounted merchandise and apparel; entering contests to win prizes and autographed

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gifts; purchasing concert tickets in VIP seating sections or even registering for meet-and-greets backstage after the show.

In the case of Kellie Pickler, for example, those who joined her official fan club, launched in March at **KelliePickler.com**, were eligible to buy tickets to her shows (including her concert dates with Taylor Swift) before they went on public sale, as well as access to rare photos and videos, a members-only message board, contests, giveaways and merchandise discounts — all for a \$19.99 annual subscription.

In return for this level of support, artists can galvanize a significant portion of their fan base into a dynamic marketing resource. As street teamers, fans spread the word virally through MySpace, Facebook, iLike, imeem and other social networking Web sites. They link music and videos to their own pages, participate in promoting specific events and even shoulder some of the responsibility for publicity and promotion.

"Rascal Flatts has a very large and rabid online community," said Conley. "We use those fans on all our online initiatives because they've learned how to be really good marketers in their own right. We send out packages to regional marketing leaders' who have developed a community of fans in their own areas that they oversee. These leaders are fans that management has picked out as being responsible and able to do 'above and beyond' what a regular street team member does. They function almost as an extension of our label marketing or distribution. They hand out thousands of postcards, put up posters, take pictures in stores and send back reports about product placement and inventory. They are totally invested in the band, and they help us as a record company to get the word out about new product, new ringtones or a new single at radio."

In April, Lyric Street and Turner, Nichols and Associates mobilized this force on a national scale to promote Rascal Flatts' latest album, *Unstoppable*. In return, participants received opportunities to interact personally with the band as well as to receive free merchandise.

"We've had people download artwork they've created with the street date on it, blow it up to a poster, plaster it on the side of a hot air balloon and fly it over the city," said Lang Scott, President and Managing Partner, MCN. "We could never dream up what these fans come up with when you give them the marketing assets and a little

**THE FAN IS IN CONTROL. THEY CAN AND DO DEMAND THAT ARTISTS BE INTERACTIVE WITH THEM.**

— Jon Wright,  
Creator of Directives  
and Managing Partner,  
MusicCityNetworks

added incentive to help their favorite artist. If you then add viral components such as trackable promotional banners for them to embed on their own social networking sites, you're talking about thousands and thousands of instant impressions, which help the artist, the label and everyone connected with that act."

When does it make sense to add paid memberships to a fan club operation? Hassall suggested a rule of thumb: "If your e-mailable audience is greater than 30,000 people, you're probably at the point of having a profitable fan club operation. Below this, it's probably not going to be a money-maker."

Money remains an issue, not only in challenging fan clubs to make sure they deliver what members want but also to stay afloat in today's turbulent economy. "People are cutting corners everywhere they can," acknowledged Wright. "If your Sara Evans fan club membership is coming up for renewal, it may be hard to warrant such a discretionary expenditure when simply paying the rent is a challenge. We're trying to tackle these issues by expanding member benefits and discounts, providing physical goods as part of a membership or adding a paid membership subscription when you purchase the artist's CD package."

Others follow a more traditional approach by keeping their fan club management in-house, including Alan Jackson, who employs two full-time staffers to oversee his operation. "I know we're probably a dying breed nowadays, doing a fan club the way we do," admitted Cindy Hart, President, Alan Jackson International Fan Club. "But people really like it. I think fans respond to being able to hold something in their hand that you send them for free and a personal voice they can talk with."

But whether a fan club is managed by artists or through third-party new media firms, certain truths endure. "Fan club members are the first ones to buy your records and concert tickets," said Hart. "They'll be the first ones to support your charities and your sponsors. They genuinely want to support you. For artists who are changing labels or have been dropped from a label, fans can help lure new sponsors or a record deal. It's a major selling point for artists to know they can count on this support and to encourage it every way they can."

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# TRUST AND INSPIRATION

## INSIDE THE ARTISTRY OF

# KEITH URBAN

by BOB DOERSCHUK

If you had yet to experience the music of Keith Urban and still had somehow found your way into one of his rehearsals prior to the May launch of this year's 58-city "Escape Together World Tour," you might have emerged with a few mistaken ideas about this Country Music phenomenon.

On one sunny spring afternoon, for example, you would have seen Urban in the vast rehearsal space within Nashville's Sommet Center, counting off "Standing Right in Front of You" from his No. 1 album *Defying Gravity* — and just after his band locked onto the groove, smoke and blinding white light flooded the room, the huge backdrop behind the 3,500-square-foot stage exploded into five separate 60-foot tall high-definition video screens that rotate up to 270 degrees which, when he later kicked into "Sweet Thing," the album's chart-topping first single, lowered and loomed practically on top of Urban's head, blazing with stars as if we were all racing into space.

A spectacle to be sure, but the longer you lingered the clearer it became that these effects weren't about mere razzle-dazzle as much as bringing listeners into the heart of Urban's artistry.

"Production can definitely be overdone," Urban conceded. "When I go and see a band playing, they might sound amazing but I can't listen to something that sounds the same, song after song. And I can't watch the same production constantly because that fatigues me after a while. So it's about knowing when to back out and also using the lighting and the videos to connect with the audience instead of compensating for something that's missing — using those screens to project intimate moments to the very back of the crowd."

When planning a tour, Urban takes the lead in finding the best visual complements to the songs he'll be performing. His insights are technical as well as creative, thanks to experience he picked up in his late teens as a stage lighting tech in Australia. Always his aim is to bring fans closer to the music — and sometimes that means bringing Urban closer to them.

"With YouTube and that sort of thing, people start talking about the show and suddenly there are very few surprises for everybody," Urban said. "We had to find ways to be spontaneous every night, so now we have a couple of different stages out in the crowd. I asked them to build one that is really just big enough for one person, a portable stage that we can put on the main floor or up in the bleachers, wherever we want it, at a moment's notice. And so I can go out in the audience, get on that little stage and perform a song in a different position every night. It's always unpredictable."

This satellite stage with two massive ramps that provide direct access to the floor and Urban's inborn desire to play anywhere that the stage isn't has led to some interesting encounters. Just nine dates into the tour in June, Urban had lost a guitar, had his shirt nearly ripped off, been forced to stop playing and had visited the floor and first tier seats more than two dozen times. (See video footage at [KeithUrban.net](http://KeithUrban.net).)

Deciding what not to use is a part of the process too. "Sometimes the visual things I imagine are modified. Sometimes they're scrapped altogether because they look better on paper than they do onstage," he said, laughing. "It's very much like making a record: You have to be willing to sacrifice things to achieve a much more consistent result."

Onstage and in the studio, Urban's target is the same: to reach as many people as honestly and expressively as possible. "I'm much more interested in inspiring than impressing," the five-time CMA Awards winner explained. "The best concerts I've been to, I find myself a week or two later talking to somebody about it and remembering things that keep coming back to me. I'd be excited about everything — the guitars the guy was playing, the way the band moves around onstage, what they do with arrangements of certain songs to take me on a journey. And it's the same kind of thing when I'm making records."

That's how it was with *Defying Gravity*. Working closely with producer Dann Huff, Urban dedicated himself to presenting the kind of upbeat, ear-friendly sound that's been his trademark since his self-titled debut album launched his first No. 1 single, "But for the Grace of God," in 2001 and began its voyage toward becoming the first of Urban's two multi-Platinum and two Platinum albums.

From the innocent romanticism and infectious beat of the No. 1 single "Sweet Thing" through the aching nostalgia and sheer craft of "Til Summer Comes Around," both of which Urban wrote with Monty Powell, to the sunny sing-along hook that drives "Why's it Feel So Long," his single solo-composed song among these 11 tracks, *Defying Gravity* ups the ante for all writers who strive to combine the commercial with the personal in one irresistible package.

Having worked with Urban as a producer since 2002, Huff brought a personal and musical familiarity into the studio for *Defying Gravity*. "Keith will record outside songs, but first and foremost he's a writer/artist," he noted. "So therefore by definition, when he goes to record, it's an extension of what he's living and feeling and learning at that period in time. And so each album is different. Now, if you go to his show, he's certainly aware that people are there to be wowed and he doesn't disappoint. But in the studio, his focus is more to get to the heart of the matter."

"This was definitely the first record I've written from a place of being *in* it, as opposed to imagining it," said Urban, who co-wrote eight of its 11 songs. "On previous records, I've done a lot of imagining about love and relationships and freedom and so forth. This record has more quality because I'm in those places much more so than ever before, because my family has been such a tower of strength to me."

Nothing makes this point clearer than the final cut. Written by Urban and Rick Nowels, "Thank You" begins with its eloquently simple title and unfolds like the heart of a penitent accepting his blessing. It's fitting that *Defying Gravity* opens with the rollicking, familiar Urban vibe of "Kiss a Girl" and ends with this unabashed expression of gratitude to his partner in life.

Capturing this variety of emotion in music isn't always easy. In some ways, that's especially true when two creative people join forces, each with ideas that may at times clash with those of the other. Partly because they know each other so well, and partly because of the pressures involved in

**"I'm much more interested in inspiring than impressing."**

— Keith Urban



beat lines as well as achieving excellence. Huff and Urban eventually found themselves at a point of confrontation that might have derailed a partnership less grounded in shared history and mutual respect.

They were into their second week of tracking at the Castle Recording Studios in Franklin, Tenn. "We had one day where we'd hit a really strange wall," Urban recalled. "There's a good balance between us, but we hadn't been able to achieve it on this record. Finally one day we had to walk outside and go at it, verbally and emotionally, and clear the air on everything."

Ironically, they were working on a track that didn't make the album's final cut. "We were doing an overdub," Huff remembered. "We'd invited Stuart Duncan, the fiddle virtuoso, to come in and do a very minuscule part — something he is so over-qualified to do. But Keith was like, 'Just throw it in there.' I was waiting to hear something that hit that sweet spot, where I really *felt* it. And Keith interpreted that as my being microscopic about it."

In part, the pressure was relieved by Capitol Records Nashville agreeing to allow a little more time for recording. But more directly, the personal exchange between Huff and Urban had an instant and positive effect. "It was incredibly cathartic," Urban said. "The very next day and all the way to the end of the record, it was completely positive and productive."

"It's OK to feel tension," Huff added. "It's OK to have disagreements as long as you're willing to communicate and, like in any good marriage, be humble and willing to apologize. Making an album is not a clinical operation. It's different every day. You're making stuff up. You're chasing something that doesn't exist. So we were like brothers, picking at each other: 'You did this!' 'No, you did that!' And by the end of it our eyes had misted up and we were hugging each other. It was good. It allowed us to go to the next level."

Whether laying tracks or designing a tour, real emotions, expressed respectfully, can make the difference in bringing a team closer together and giving the public the quality it deserves. "My respect for Keith has grown through the years and our friendship goes way deeper than the music," Huff summed up. "I know that when we're old guys, sitting on our rockers and talking about 'back in the day,' I'll be able to say, 'Boy, what a great job I had!'"

**KeithUrban.net**

# New Opportunities

## EVENTFUL

by KER TUCKER



Luke Bryan

**What started as a way to make sure favorite artists didn't slip by unnoticed has turned into a powerful information tool for fans and artists.**

Launched in 2004, San Diego-based Eventful was conceived by founder and Board Chairman Brian Dear, a veteran of eBay and RealNetworks, among other companies. His motivation, according to Jordan Glazier, CEO, Eventful, was that Dear was "fed up" at finding out that events he would have liked to attend had already come and gone.

"There was no good way to find out what was happening across your interests in your local market or in a market you're traveling to," Glazier said.

So Dear launched Eventful, which utilizes a Web site ([Eventful.com](http://Eventful.com)) and e-mail notification as well as mobile applications and content distributed through widgets and apps to keep users informed about things they're interested in before they happen. "Eventful gives people time to make plans with their friends or to connect with people with common interests, so they can go together," Glazier explained.

From that service goal, it was a short step to address another common concern: events you wish would happen but had not been scheduled. This inspired Eventful to create its Demand feature, which helps fans register and influence where and when events such as music performances can occur. "It's a

way to finally be able to communicate to event organizers, promoters and performers that you would be willing to buy a ticket to see your favorite performer," Glazier said.

Through this process, fans become emotionally invested in the performers they help bring into their markets. "Instead of just reading about it in your local daily and deciding whether you're going to go, which is a very passive experience, for months in advance of the event you have been a part of the process of where that event is going to occur," Glazier pointed out. "When the event happens, not only do you go, you also bring your friends and family."

Eventful's users select from nearly 4 million events taking place in local markets throughout the world, from concerts and sports to singles events and political rallies. While some of the first events to use the Demand feature were book signings and art gallery openings, Glazier noted, "It very quickly became apparent that we'd struck a nerve in the music industry."

That connection has amplified to the point of KISS partnering with Eventful to route its upcoming U.S. and Canadian tours. Fans "demanded" where the legendary rock band would perform, beginning this September. And along with registering votes in hopes of bringing KISS into the market, fans could monitor the tally of votes elsewhere to see which cities were in the lead.

"We help performers make the right decisions about where to perform, based upon really good, substantial, rigorous data about where there is demand by their fans for events," Glazier said. "Whether to go to Nashville or Chicago or Los Angeles, those are easy decisions. When they're deciding to

go to Columbus or Cleveland, historically it's like throwing a dart. Economically, where should they tour to sell tickets?"

Eventful has impacted the Country market too, as Little Big Town teamed with the organization to find an opening act for four shows on "A Place to Land," the group's first headlining tour, in March. Prospective artists and groups responded by encouraging



Little Big Town

"We help performers make

photos: John Russell/2009 CMA Music Festival

# in Concert Booking Matches Artists and Markets

their fans to "demand" that they get the opportunity.

The campaign was a natural fit for Little Big Town. "We're all about nurturing new artists and struggling artists because we did the exact same thing," said band member Phillip Sweet. "We went out and played in front of whomever so we could get our name out there. It was about giving these artists an opportunity and letting them do their thing in front of our audience. There are fewer and fewer opportunities for new artists."

Fifty thousand fans participated and 309 bands competed. It was, as Sweet described, a "good all-around experiment. There was no faking it. You definitely had to get your fans going for you. It's good to find new ways to market yourself and generate activity for yourself. We didn't know what to expect or what would come from it. We got four different and unique artists [to open for us], which was cool."

One of those winners was Josey Greenwell, an independent artist from Kentucky who earned the chance to open for the group in Tulsa, Okla. While Greenwell, who counts John Mayer, Taylor Swift and Keith Urban among his influences, had considered entering talent search-type contests in the past, the Eventful experience exceeded his expectations.

"I never thought I would be a contest winner. You could get some of something for someone," he said. "It was a great opportunity and a great experience. I can't believe someone in Little Big Town's position would extend this opportunity to someone trying to get started. I'm so thankful to them. I've been introduced to a broader audience. We've been getting a few more gigs here and there, and more people have been checking out my MySpace page."

Greenwell, who also stays in touch with fans through his Twitter account, had been using Eventful's Demand widget on his MySpace page even before entering the contest. He also uses the company's Performer Dashboard feature. "They give you a lot of stats that I can look at and see who is listening to my music and where we should go," he noted.

Record label executives are also taking note of the Eventful model. "What can we do to add more ticket sales and word of mouth when it's a smaller tour?" asked Cindy Mabe, Senior VP, Marketing, Capitol Records Nashville. "You want to build as much word of mouth as you can. When there's less cash involved, getting fans involved is just the way you've got to go."

Club owners and venue operators are utilizing Eventful too. "Venues are coming to our site to see who is in demand in their local market to make informed decisions about who they should book," Glazier said. "We've got venues all across the country using the data."

Luke Bryan, whose second Capitol Nashville album *Doin' My Thing* is due in October, has partnered with Eventful for a promotion that allowed his fans to bring an album release show to their city. Bryan's hometown of Leesburg, Ga., won the honor by submitting the most demands over an eight-week period.

Mabe chose Eventful for the Bryan promotion because of the label's experience with the Little Big Town promotion. "It generated a lot of noise, got people excited about the tour and helped propel their first headlining tour," she explained.

"In this day and age, it's so critical to encourage fan involvement and accessibility," added Bryan. "You're always looking for a new way to capture a fan and get them involved."

Almost immediately after the contest was announced in May, fans began posting Demand banners and widgets on their local networks, according to Mabe. "We're competing for everyone's attention, time and money," she said. "Having the fan involvement and word of mouth is more critical than ever these days."

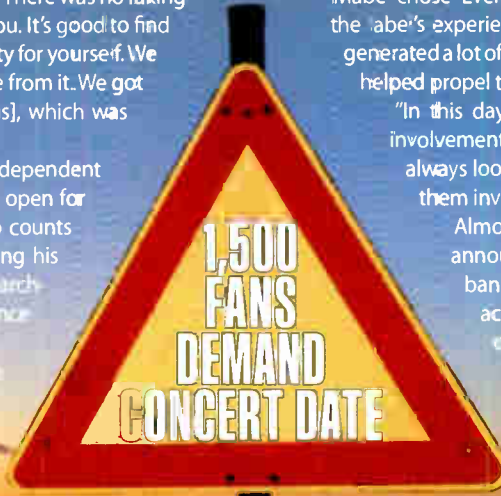
People use Eventful to track and share events in many ways, which include importing iTunes and

Last.fm performer lists, exporting events via feeds, calendar widgets and services, e-mail alerts and customized e-mail event guides and watch lists.

Supported by advertisers, Eventful is free to artists, labels, booking agents and managers. The company also makes money through ticketing partnerships and ringtone partnerships and from licensing event content to other companies that use the information to power their online calendars and mobile applications.

And it's expanding its fan base to include many of the artists who have made use of it. "It's a really cool idea," Sweet said. "I think we're going to see it evolve and grow. They are making an impact, and I think we're going to see a lot of artists experimenting with this in the future."

Eventful.com



the right decisions about where to perform."

— Jordan Glazier, CEO, Eventful

# Deep Roots and Spreading Branches

## THE

# OAK RIDGE BOYS

## ARE BACK

BY BILL HICKS

**If anyone has proven the merits of the old adage "if it ain't broke, don't fix it," it's The Oak Ridge Boys.**

For more than 35 years, the internationally renowned quartet has been making hit records, collecting honors that include three CMA Awards and selling out concert halls with much the same ebullient blend of Country, pop and gospel — and, except for one late '80s interruption, the same four voices.

So what's with the version of the White Stripes' "Seven Nation Army" on the quartet's new Spring Hill Music album, *The Boys are Back*? And not just that, but what about the hip-hop-inflected rhythms on the title track and producer David Cobb's blues- and rock-influenced arrangements elsewhere on the album?

It all started with Shooter Jennings, according to group members Duane Allen and William Lee Golden. Jennings, they explained, wrote "Slow Train," a song from his 2007 album *The Wolf*, with the idea of having the Oaks sing on that track. Not long after the group did, Jennings invited them to join him onstage during a gig at City Hall, a now-shuttered rock club in the trendy Nashville district, The Gulch.

"We went down and performed with him," said Golden, who sings baritone in the group. "And then he and his band backed us up on 'Elvira' and 'Bobbie Sue,' and man, that young crowd was just so enthusiastic about the music.

"After that, we were thinking about doing a new album," he continued. "We got to talking to Shooter's producer, David Cobb, since the music we were doing that night was so much fun and the audience 't appealed to was such a hip audience. The music had that edge, that Country-rock feel."

"Those kids were Shooter supporters and they sang along to our songs," added lead singer Allen. "They responded so well, we got offstage and looked at each other and said, 'We can do this.'"

"This" became *The Boys Are Back*, the latest Oak Ridge Boys album — and nowhere near the second coming of "Elvira." With fresh arrangements of songs from artists as diverse as blues great John Lee Hooker, classic rocker Neil Young and alt rock troubadour Ray LaMontagne, the Oaks' latest is as bracing as it is inspired.

"We make no excuses about going for that youth market that Shooter appeals to," said Allen. "But to do that, we knew we had to be relevant. We knew that the only way to get them to follow us in a new day was to record something for them, with them in mind. So we went with a young, hip producer who could take us in a new direction and yet who still respected our past, much to the tune of what Rick Rubin did with Johnny Cash."

The gamble paid off, at least if early reports from the road are any indication, including house-rocking performances before a young rock-leaning crowd at Austin's annual South by Southwest music festival in March and an eclectic audience at CMA Music Festival in June. Even so, none of the group's members — who, besides Allen and Golden, include tenor Joe Bonsall and bass vocalist Richard Sterban — knew quite what to make of it when Los Angeles-based producer Cobb brought "Seven

Nation Army" to the table.

"David said, 'I want to get y'all singing things that you maybe haven't done before,'" Golden recalled. "When the bass comes in — *bum, bum, bum* — I want Richard to match that vocally. And then on the chorus, where those guitar lines are, I want that chord that Jack White played done vocally, with harmonies."

The result, an ominously atmospheric track that sounds like the Oaks are ushering in Judgment Day, sounds nothing like the White Stripes' original. "I had a funny feeling about covering that song," Allen remembered. "But David said, 'We're not going to cover this, we're going to take these licks and do them like The Oak Ridge Boys would do them. We're going to reinvent it.'"

Golden admitted that Cobb had to push the group at times to get those kinds of results. "David would sing the parts if we were not getting it," he said. "He would teach Duane how to put the inflections to his voice, to get the rhythms to flow not like a metronome, the way we usually do it, but to lay back and push. David wanted us to sing with more of a rock-type phrasing than we use when we're singing Country or gospel.

"It was a real raw, emotional thing he was after," Golden continued. "There would be times when we'd be trying to do it too straight and, standing in the control room, he would mash that button and sing it for us until what he was after sank in."

Cobb doesn't remember being quite the taskmaster that Golden describes, but he does agree that he was going for something different in the studio. "If anything, I was trying to get them on the edge of not being in control," the producer said. "If you look at the way that Duane sings that last verse of 'Seven Nation Army,' he really blows it out.

"The main thing I got out of them was that fire and I think some of the phrasing, like on the title track, the song Shooter wrote," Cobb continued. "It's a really interesting rhythm. It's very modern. They had to learn some rhythms they weren't accustomed to, but they were down for everything and anything, and it sounds like it. If you could have seen Richard singing 'Boom Boom' [written by John Lee Hooker], there was such energy to it. He was cracking up, just laughing. Everyone was just having a blast."

Cynics might write off all of this carrying on and these newfangled rhythms as pandering to the youth market. But that's not how the group sees it. "We didn't sell our soul," Allen insisted. "We just found another way to get to it. David provided us with the bridge to get us to another place without abandoning where we'd been all along."

Even a cursory listen to *The Boys Are Back* bears this out. By turns tender and robust, "Hold Me Closely" and "You Ain't Gonna Blow My House Down," written by Ethan Johns and Ray LaMontagne, find the quartet drinking deeply of the Southern gospel music well.

"I wanted to pull from gospel because that's where they came from," said Cobb, whose cousin, Brent Cobb, wrote "Hold Me Closely." "I grew up in a Pentecostal church, and I wanted that one to feel like a church service with gospel piano. I thought there was nobody better to play



church piano than Jessi Colter, so we brought her in to play on it."

In an amusing turn of events, Cobb, until then playing the role of producer/teacher, found himself in the role of student while working on that track. "I said, 'We should do this like a Stamps Quartet thing. Y'all know what I'm talking about, right?'" he began. "And then Richard comes over and says, 'Well, you know, Dave, I sang background for Elvis with the Stamps.'

"I felt like such an idiot," Cobb said, laughing.

"You Ain't Gonna Blow My House Down" likewise brought the group full circle by reuniting them with "Elvira" writer Dallas Frazier, who came out of retirement to co-write the song with Glenn Ashworth for this album. Taking the Oaks back even further was the Jennings-penned title track, which name-checks gospel great Wally Fowler, who assembled the very first version of the group, the Oak Ridge Quartet, back in the mid 1940s.

All of which is to say that for all its new wrinkles and twists, *The Boys Are Back* is undeniably an Oak Ridge Boys album.

"The song selection is different, and the production is maybe rawer than what they've usually done, but it still sounds like them," insisted Cobb. "They're maybe just opening up a little bit more."

In any event, it's not like the group, which has recorded with Ray Charles, George Jones and Bill Monroe and sung on Paul Simon's "Slip Sidin' Away," hasn't reinvented itself before. "We crossed over from gospel," said Allen, alluding to how the Oaks recast their church-bred harmonies on their 1977 breakthrough hit "Y'all Come Back Saloon." "When we did that, we sang [Glen Campbell's] 'Try a Little Kindness' and [The Youngbloods']

'Get Together,' all kinds of songs that talked about the good life, even if they weren't necessarily about Jesus. They weren't really Country songs, they weren't really gospel songs.

"This is really something we've done all along," Allen elaborated. "And the new album is no different. It has a modern Country song written by Jamey Johnson ['Mama's Table'], a classic by Dallas Frazier and a mix of blues, rock and other stuff aimed directly at the youth market we met through working with Shooter."

This synthesis of different strains of classic American music is what made so many people fans of the Oaks over the years — including Cobb's father.

"Country, rock, blues, bluegrass — they're all American music," the producer concluded. "At the end of the day, that's what Southern people like. We have broad tastes, and I think with the Oaks and those rhythms, it's a very Southern approach, even if it has a little hip-hop in it. That's what people listen to in the South."

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

**"I WAS TRYING TO GET THEM ON THE EDGE OF NOT BEING IN CONTROL."**

— Duane Allen, producer

**WILLIAM LEE GOLDEN, JOE BONSALE, DUANE ALLEN, RICHARD STERBAN**



# The Perfect Fan

## CMA'S COUNTRY MUSIC CONSUMER SEGMENTATION STUDY

A brief overview of CMA's Country Music Consumer Segmentation Study was published in the June/July issue of CMA Close Up. This sweeping research project, conducted by the Leo Burnett Company and Starcom MediaVest Group to further CMA's mission of servicing the Country Music industry, identified the consumer segments most likely to monetize their enthusiasm for Country Music. Following, an excerpt from an in-depth article recently posted on My.CMAworld.com gives a portrait of the key consumers of Country Music, a.k.a. the "CountryPhiles," presented by one of the architects of the study, Jana O'Brien, former EVP, Chief Consumer Officer, Starcom MediaVest Group and current Principal, The Right Brain Consumer Consulting, LLC.

by JANA O'BRIEN

Across virtually all product and service categories, a core consumer group exists that represents the *crème de la crème* of committed users. These high-value individuals exhibit intense passion for the category and as a result account for a significant amount of total category revenues.

The 2008 CMA BrandProspect™ Segmentation Study proved that the Country Music category is no exception to this rule. This unprecedented industry research effort revealed that within the nearly 60 million Country fans age 18-54 exists a small group of about 11.25 million people, or about 7.5 percent of the U.S. 18-54 population, who represent the "Core Country Fans." These individuals account for the lion's share of the revenue that underwrites the Country Music industry.

The Core Fan group includes two distinct sub-segments: the CountryPhiles and the MusicPhiles. In ways that span demographics, musical tastes, preferred format of music they acquire, orientation toward technology and overall media behavior, these two clusters are almost polar opposites. This "bipolarity" represents a challenge in terms of understanding and engaging these individuals effectively.

MusicPhiles, 29 percent, skew younger than the CountryPhiles, 13 percent, in the 18-24 bracket. They are more ethnically diverse, 26 percent Hispanic as compared to 5 percent of the CountryPhiles, for instance. Gender is close with 55 percent male and 54 percent female CountryPhiles. And 32 percent live in urban environments of 2.5+ million people in contrast to 10 percent for CountryPhiles. Where MusicPhiles are profiled in the complete version of this article, posted on My.CMAworld.com, the following excerpt brings us into closer focus with the CountryPhiles — the most vital consumer for all segments of the Country Music industry.

### ATTITUDES TOWARD MUSIC AND THE COUNTRY GENRE

Music is clearly integral to the CountryPhiles' lifestyle. More than seven in 10 strongly agree that "listening to music is one of my favorite things to do." When it comes to which specific music genre is essential, the CountryPhile clearly believes that "Country is King." While up to half of this segment shows a liking of other genres, Country accounts for an astonishing 83 percent share of total hours spent listening to music. And their passion is trending up, as 43 percent state that they like Country more than they did a few years ago, while only 3 percent state they like it less.

That passion includes a conviction among 3/4 of the segment that Country Music tells real-life stories with true heart they can relate to, that it is "feel-good" music and that it is underrated and underappreciated as a genre. About 2/3 believe that Country artists are more real, down-to-earth and relatable than artists in other genres and that they care about their fans and share the same values and sense of community. Most CountryPhiles acknowledge that contemporary Country Music has broader appeal than the genre has had in the past, but there is little sign that they have any problem with that. Only about one in six feel that music has "sold out" or isn't as good as it used to be. But there is some CountryPhile backlash against crossover artists, as about 1/3 "get tired of music artists from other genres who suddenly decide they'll record a Country album."

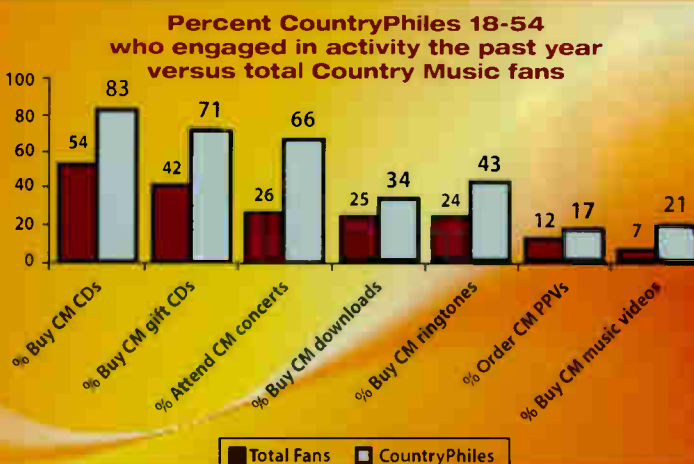
### FREE COUNTRY MUSIC ENGAGEMENT

Radio and television remain the main avenues by which CountryPhiles connect with their favorite music, with CDs staying the dominant format for paid engagement.

Much of this is attributable to the fact that, relative to other adults in the United States, CountryPhiles have been slower to adopt and/or fully embrace digital technology. Only half have Internet connectivity at home, compared to about 75 percent of adults 18-54. Reasons for this are diverse and in large part not due to any stereotypical lack of technological knowledge. About half find the cost prohibitive, one third don't see a compelling need and just under one in five cite a lack of experience or concerns about online content access for members of their households.

Many also note that they can access the Internet elsewhere. Nearly 60 percent who lack home access can get online at work or school. About half show interest in getting home Web access in the future. Still, its current absence does appear to limit these fans' ability to search and download Country content from the Net.

Radio is the hub of the CountryPhile's free engagement with Country Music. Nearly every CountryPhile listens to Country radio in the average



"It is hard to overestimate the importance of the CountryPhile

# PROFILES THE TARGETED COUNTRY MUSIC CONSUMER

week. They also seek out televised Country content on CMT, through the two major genre awards programs and, for nearly half, through GAC. Additionally, CountryPhiles constitute 33 percent of all the hours spent by genre fans overall listening to Country radio as well as 31 percent of all who obtain free downloads of Country Music and 18 percent of all who watch Country content on television, view awards shows and visit Country sites online.

CountryPhiles may have less home Internet access than their peers in other fan segments, but those who do go online visit a wide range of sites for Country content to a significantly higher degree than less dedicated, non-CountryPhile fans — and they are more likely than younger, “surf-and-explore” Country fans to go directly to what they consider the most single-mindedly Country-devoted sites, including those for artists, fans of artists, **CMT.com** and **GACTV.com**. Also popular are YouTube, radio station sites and MySpace.

## CONTRIBUTIONS TO REVENUE

It is hard to overestimate the importance of the CountryPhile segment to the financial health of the genre. CountryPhiles contribute 45 percent of the industry revenue associated with CDs and download purchases for themselves and others, concerts and related artist merchandise. There isn't a Country Music revenue category that isn't financially supported to some degree by the CountryPhile, with lower-tech products having a higher penetration than higher-tech. And the levels of CountryPhile penetration across all offerings are 30 to 150 percent higher than those of the average Country fan.

Even more notable is the proportion of total revenues for each Country Music product that is accounted for by the segment. CountryPhiles contribute more than half of the revenues derived from Country CDs (57 percent) and concerts (53 percent) as well as 26 percent of gift-giving dollars for Country products. And though they are less involved with digital commerce, they account for 56 percent of the Country Music industry's digital download revenue, in part because fewer CountryPhiles indulge in digital music piracy than fans of other genres. CountryPhiles purchased their last CD from Wal-Mart (47 percent), Target (15 percent), online e-tailers (10 percent) and electronics stores (9 percent). iTunes is their main source of digital music purchases (68 percent), with Wal-Mart a distant second (13 percent).

The downside to this concentration of Country Music industry revenue within such a small segment of adults is that the loss of any individual CountryPhile would be akin to losing from 10 to 20 fans in other Country Music segments. The recent economic downturn increases this concern: CMA follow-up research, conducted in November 2008, indicated that CountryPhiles have been hit particularly hard by economic stresses. Given their family demographic, it is no surprise that their primary commitment to supporting their families' needs can cut into their investment in entertainment goods and services, including Country Music.

## FINDING COUNTRYPHILES BEYOND COUNTRY PIPELINES

Many Country Music content providers want to reach core fans beyond the times they're directly engaged with Country Music. The CMA study addresses this issue by capturing the CountryPhiles' general media behavior; this in turn provides insight into the media content that attracts them beyond Country Music.

On television, CountryPhiles seem drawn to the same story-driven content that makes Country Music appealing. Most of their viewing is devoted to reality programs with elements of daytime drama, hour-long dramas, movies and wholesome programming as shown on ABC Family and Lifetime. Sports and humorous programming also fall in their top tier of appeal. Within sports, CountryPhiles are more likely than average adults to follow traditional American fare: football, basketball and baseball. They are, however, no more likely than average to follow NASCAR, due probably to NASCAR's expanded consumer footprint as well as its rather male audience, in contrast to the CountryPhile segment's female skew.

CountryPhiles continue to be traditional media users as they skew above average on reading a wide range of magazines at a time when all print media readership is trending down. They index particularly higher versus average adults 18-54 on entertainment magazines (*People*, *Us Weekly*, etc.), home/food/garden-focused shelter books, and sports and outdoor titles, consistent with the perceived traditional nature of the Country fan lifestyle.

## IMPLICATIONS

Anyone marketing a Country Music product or service would be wise to target the CountryPhiles and MusicPhiles. Success depends on understanding how many from each segment are present in a given marketer's user or audience base, because the profiles, attitudes and behaviors of the individual Core Fan segments are so distinctly different that they would often require unique messaging and media approaches for optimal results. Application of the CMA BrandProspect™ Segmentation Algorithm, outlined in the June/July issue of *CMA Close Up* and at **My.CMAworld.com**, can quantify Core Fans in a user base, with a huge upside given that its two small segments account for the most of the dollars currently invested in the Country Music industry.

Throughout 2009 and beyond, CMA will continue to invest in research to build on the knowledge base established with the initial segmentation study. Trends in fan segment attitudes and behavior will be tracked, the impact of the stressed U.S. economy will be monitored and ideas for building business will be explored. And CMA will continue to publish deep-dive analyses of the segmentation database to keep its membership informed on the opportunities represented by the Country Music fan.

An in-depth portrait of CountryPhiles and MusicPhiles as well as information on CMA's Country Music Consumer Segmentation Study and CMA BrandProspect™ Segmentation Algorithm presented in PDF, Power Point and interactive formats are available on the CMA membership Web site, **My.CMAworld.com**.

### For more information on

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

segment to the financial health of the genre.” - Jana O'Brien

# HOLLY williams SEES THE LIGHT

by TIM GHIANNI

**T**he blonde with the face that carries the delicate features of her grandfather likes to drop in to check out the goods in her upscale Nashville boutique, where boots that were dragged by a truck through Italian dirt go for \$1,200-plus.

"I love it," said Holly Williams, granddaughter of Hank, daughter of Hank Jr., talking about her Nashville store H. Audrey, whose stock of contemporary clothing and accessories ranges from those Golden Goose boots at the higher end to some \$198 jeans on sale for \$50. Audrey is her middle name as well as the name of her dad's mother, the woman who inspired Hank Williams to compose some of Country's greatest songs of heartbreak and love.

"My grandparents sold clothing, cowboy boots and all that at a place called Hank and Audrey's Corral," she said, referring to the family--un store that once operated on Commerce Street in Downtown Nashville. "I've always had this business side. So did they. I'd always secretly wanted to have a little boutique with off-the-cuff designers — and after the wreck, I decided to do it."

Williams was referring to a near-fatal auto accident in 2006, which has affected her somewhat surprisingly, personally and professionally, in a positive way. Instead of facing life with her feet hanging out the window of a fast-moving car, she is firmly grounded. And some of that matter-of-fact approach is evident when she drops in at her store on days off from the road.

"She likes to come in and try on the jeans," said Sarah Richey, who has worked at H. Audrey since it opened in 2007. "This is like her big clothes closet."

Richey's eyes twinkled as she talked about her boss, who makes sure each piece of clothing meets her personal approval. "She's such a sweetheart."

With the early radio interest shown to her first full-album foray into Country Music, *Here With Me*, co-produced by Williams, Tony Brown and Justin Niebank, she may have a little less hands-on time at the boutique. Williams' songs on the album include "I Hold On," "He's Making a Fool Out of You," and "Mama," which tells the story of her mother and the positive attitude she displayed to her daughters while splitting up with their father. She's able to wrap her voice around a lyric and wring the emotion out of every syllable as evident on the first single, "Keep the Change," written by

Hillary Lindsey and Luke Laird.

"My whole thing with writing is I love to tell a story," Williams said. "When I listen to songs, I play the movie in my head. I've always hoped some of my songs inspire vivid pictures."

Her measured choice of words and haunting vocal performance of "Three Days in Bed" paint a startling visual in the listener's mind as they recount a love affair in Paris. "This song speaks for itself, inspired by truth and fantasy," explained Williams. "It's the only track on the record that is a live performance with me and my guitar, completely raw, which was very important to me to have on this record."

Niebank, whose client list includes Vince Gill, George Jones, Taylor Swift, Keith Urban and now Williams, noted that this album is destined to connect with her targeted audience because "I think she has something to say."

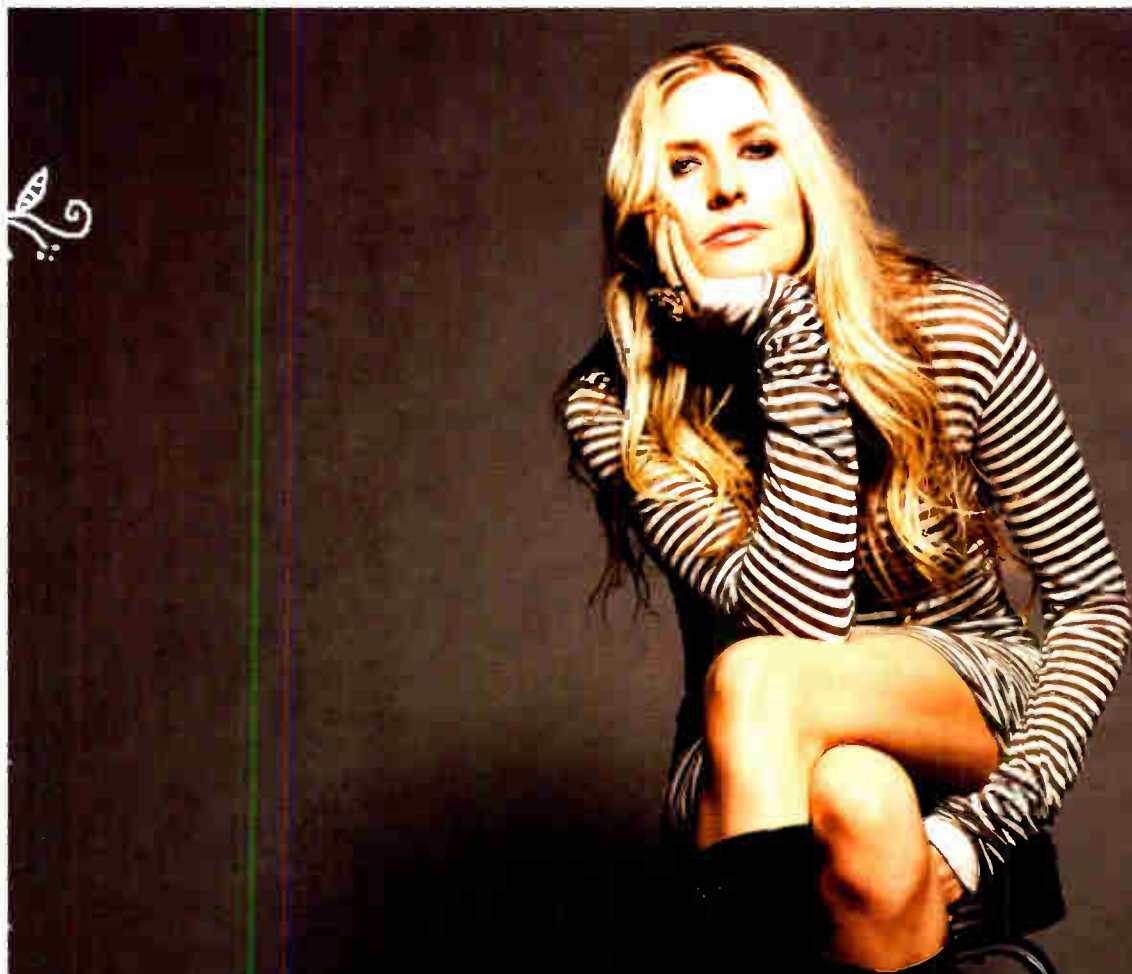
"To me, Country Music, in the perfect world, is about great songs and great personality," he explained. "As a songwriter, she gets better with each song. As a singer, I love the directness of her voice."

Perhaps that directness is what distinguishes this sophomore album from her debut in 2004, *The Ones We Never Knew*. While suggesting that "the songs have stayed the same, we just added some steel guitar to them," Williams allowed that her first album was more "organic" singer/songwriter than Country.

"This time, it's a little more lyrically driven, more vocally driven," Niebank continued. "Her first record was too closed off vocally. This time, I let it out, let it be who she is, let her open up that expression. Holly was trying to find a way to communicate her personality to people," which was why she double-checked every take, striving to ensure that the vocal was dead-on for the message the song was intended to convey.

To Williams, this more-defined self-expression suggests the possibility of accelerating her career. The critical acclaim of her previous album (as well as an earlier EP) didn't translate into significant commercial success. "I didn't realize how hard it is for women in the genre," she admitted. "At the time, Country radio was





"Taylor Swift

came along

and I thought,

'Oh, my God, I'm

such an old lady."

— Holly Williams

so into the pop Country world. The genre wasn't open to the singer/songwriter stuff until Miranda Lambert, Michelle Branch and Sheryl Crow came along. We experimented with Country stations, but for the time I was left of center."

The timing is better now, with female singers among the biggest Country artists on radio, stage and video. "I used to feel young. And then Taylor Swift came along and I thought, 'Oh, my God, I'm such an old lady,'" Williams said, with a self-deprecating laugh. "When I was her age, I couldn't even play a guitar."

Williams began playing, with a vengeance, when inspiration hit. At 18, just out of high school, she became a regular at, as she put it, "every club in Nashville." Fueled by a passion for Jack Kerouac's rambling tales, she embraced life on the road as she opened for John Mellencamp, Ron Sexsmith, Billy Bob Thornton and other performers. In stumbles and starts she began discovering herself and fashioning her own spot in her family's hierarchy.

Good timing and rowdy living are components of that heralded family's tradition. But so is tragedy. And just as it shaped the legends of her grandfather and father, so too did it play a big part in defining the artistry of the 28-year-old Williams.

That near-fatal car wreck in 2006, from which her older sister Hilary is still recovering, left a gory scene that recalls Hank Jr.'s life-defining, 400-plus-foot fall down a Montana mountain in 1975. After arduous reconstructive surgery, he returned to Country with a new, live-for-tonight attitude.

In contrast, rather than transform into a female Bocephus, she emerged from her near tragedy with the conviction that "I was left here for a reason."

Her conclusion stems from one simple detail. A mile before the accident, Hilary advised her to buckle her seatbelt. "It was a sunny day and I had my feet out the window," Williams recalled. "I usually didn't wear my seatbelt, I guess maybe because everyone said you had to."

Still, she went against her nature, buckled up — and survived, with injuries less severe than those of her sister. "When they found my sister,

she was medically dead. Her blood pressure was 55 over 0. She was blue."

Even so, Williams sustained serious injuries that "were worse visually" than Hilary's. "Neither of our faces was damaged," she said. "It was like an angel was covering our faces. But when I first saw myself, my head was so swollen up I didn't recognize myself. Mine was more gore. There was no white in my eyes. It's a wonder I didn't have brain injuries. I have all these scars on my head and in my hairline. They tried to shave my head but I was like, 'No!' I was pulling glass out of my head for about a year."

Both parents hovered and prayed over their daughters after their hospitalization. "It was good for my dad that he had that experience with the mountain fall," Williams reflected. "He was so helpful. He would sit at the bedside for 24 hours."

As the healing began, Williams found spiritual fortification. "My faith was reinstilled," she said. "I did see the light and have a 'come-to-Jesus' moment," documented on the album with an original song, "Without Jesus Here With Me."

"I don't know why I'm still here or why I lived that Wednesday morn," she sings before wondering in the song about her grandfather's legacy, her terrified parents, physical and spiritual salvation and seeing the light.

Even with the maturity and artistry exemplified by that song, Williams wasn't sure she was ready for the big time in the Country market as she began work on *Here With Me*, for Mercury Nashville. She leaned initially toward the Lost Highway part of the Universal Music Group family, home to Willie Nelson, Lucinda Williams and other icons of alternative Country. But when Luke Lewis, Chairman, UMG Nashville, suggested Mary Chapin Carpenter and Emmylou Harris as models for a strategy of pursuing wider, more mainstream radio and venue exposure on the way toward establishing their niches as artists, Williams was receptive to the point of accepting invitations to open arena shows for Sugarland and Keith Urban.

"Where I am most comfortable is on a theater stage, with me and a guitar and a piano," she said. "Country tours don't lend themselves to that. But when I'm 60, I want to be touring the world with a sit-down audience. That is my favorite thing in the world."

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

# NEW AFM LOCAL 257 PRESIDENT DAVE POMEROY EMPHASIZES COOPERATION OVER CONFRONTATION

by BOB DOERSCHUK



**Change is constant in today's music industry, but few changes have had greater symbolic import than when Dave Pomeroy succeeded Country Music Hall of Fame member Harold Bradley as President of American Federation of Musicians Local 257 in March.**

After serving in that office for 18 years, Bradley had become an institution in the Musicians Union as much as he had been for decades in the city's studios. Having played bass on more than 500 albums and earned honors as both Studio Musician of the Year and Bassist of the Year at the Nashville Music Awards, Pomeroy has also built a fabled reputation as a Music City session player, yet in the election he presented himself as an agent for updating the Nashville chapter's practices in several key areas. His message resonated sufficiently to earn him victory with 675 votes to Bradley's 449 and implement what many regard as a significant shift in Union agenda.

During his first months in office, Pomeroy set a number of initiatives in motion. These include creating a "Single Song Overdub" scale for musicians who record parts in home studios for out-of-town clients via the Internet, communicating with Nashville publishers about ways to release and market publishing demos as records, bringing Local 257 into the CMA's Sound Health Care group plan and even changing the Local's official name from the Nashville Association of Musicians to the more emphatic Nashville Musicians Association. Next up is revamping the Local's Web site into a multifaceted information hub for musicians and employers as well as tourists looking for great live music.

Yet through all of the complexities that arise when pursuing his agenda, Pomeroy keeps one overarching goal in mind.

"Our key issue is to redefine what the Musicians Union means within the Nashville community," he asserted. "We are definitely getting away from the perceived mentality that the Union is here to tell you what you can't do. We want our members to be treated fairly, make no mistake. But we also must acknowledge that things are different

from the way they used to be."

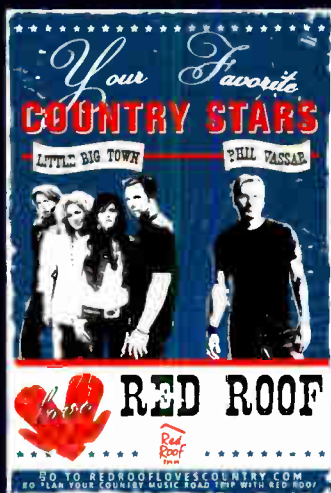
Certainly they've changed dramatically since Pomeroy came from Virginia to Nashville 32 years ago and began a saga that included 14 years on the road with Don Williams and sessions for an array of artists that ran the gamut from Elton John and The Chieftains through Chet Atkins, Alan Jackson, Earl Scruggs, Keith Whitley and scores of other Country giants. "The community has diversified," he said. "And that has opened up the level of musicianship in this town to a level that's unparalleled anywhere else on Earth."

Pomeroy's range as a player, coupled with his increased involvement in Union activities in recent years, defined his vision of Nashville as a musical center whose borders stretch further than many outsiders might believe. "Country Music is the crown jewel of the music business in Nashville," he said. "But pop and R&B records have been cut here since the '50s. We've got a Grammy-winning symphony. I don't see why it all can't exist together. That's why everybody wants to come here. This year it's Elvis Costello, who's touring with some Nashville musicians who are some of the greatest players ever. So it's a win/win situation for everybody when you talk about music in terms of 'in addition to,' never 'in place of.'"

Along with CMA CEO Tammy Genovese and other leaders in the city's music industry, Pomeroy is a member of the recently formed Nashville Music Council, whose charter is to "spearhead economic development efforts that capitalize on Nashville's identity as Music City." The unity of interests and genres implicit in this mission fits Pomeroy's agenda as snugly as his bass in its well traveled case.

"This is a very personality-driven town," he said. "Sometimes when you're negotiating with employers and people in the industry, you find yourself across the table from someone who's your friend. I see them as partners. There's an open door between us. We want to help musicians protect themselves, but we also want to create an atmosphere of cooperation with their employers, because what's good for them is going to be good for us as well. A lot of it has to do with the attitude you bring when you walk into the room and what kind of a person you want to be perceived as. I look at myself as a communicator and problem solver. That's what I like to do."

**DavePomeroy.com, AFM257.org**



## RED ROOF INN Connects with Country



Phil Vassar surprises fans Tim and Janice Gustafson with private concert at Red Roof Inn. (left) Promotional collateral for Red Roof Loves Country.

by **BOB DOERSCHUK**

Several years ago, seeking a better insight into their customer base, Red Roof Inn assigned its public relations and marketing partner, Florida-based Hill & Knowlton/SAMCOR, to look into the subject.

The results of the investigation were clear. "The Red Roof Inn customer is 'gray-collar,' not quite white- or blue-collar," said Jim Rink, President, Rink Entertainment. "They don't need to spend a lot of money. They don't care about frills. And their passion lifestyle experience is dead on target with two areas: NASCAR and Country Music."

This was the picture the company gave to Rink along with an assignment to create a media campaign based on that commitment to Country. As Co-creator of GAC's "GAC Short Cuts" branded micro-series, which helped catapult Taylor Swift at 15 into the spotlight, he knew the strength of the artist/fan bond. This became the basis of a series of Webisodes created by Rink Entertainment, with a goal of tapping into and extending that bond to the economy hotel chain.

Because Country fans were already responsive to that brand, the campaign grew from a solid foundation. Rink reasoned that multiple artists from various record labels should serve as brand ambassadors. Not only did Phil Vassar, Whitney Duncan and Little Big Town fit that bill, but GAC also engaged King Billy, whose experiences as a fast-rising band were chronicled by the network's reality series "Who Is King Billy."

Several themes wove through these Webisodes, posted at **RedRoofLovesCountry.com** within the **GACtv.com** Web site and aired on GAC. These involved real-life fans, whose stories reflect some element of the artist's latest work or views of life. For example, Vassar's dedication to the military tied into an anniversary trip for a soldier and his wife to Nashville, where he surprised them with a private concert in the Red Roof Inn lobby as they emerged from their room. Webisodes, photo galleries, promotions and contests as well as TV commercials and print ads are all part of the Red Roof Loves Country campaign, which awards thousands of prizes.

"All of us look for new ways to get our artists in front of people," said Greg Hill, President, GHM/Red Light Management. "I'd already been talking with several hotels about doing partnerships, but Red Roof was actually willing to print up cards with information about Phil and place them on pillows for everybody who checked in — and that's tens of thousands of people each week."

The benefits come back to Red Roof too, as they post links to the hotels nearest to stops on each artist's tour just below the Webisode screen. "We measure the campaign's impact in multiple ways," said Marina MacDonald, VP, Sales and Marketing, Red Roof Inn. "We know how many unique visitors we're getting. There's click-through to book rooms. At the end of the day, we look at whether distribution is going up on **RedRoof.com**. And it is."

## CRAIG MORGAN and Bush's Grillin' Beans A Recipe for Success



Bush's Baked Beans spokesman Jay Bush and Craig Morgan during a video shoot for Grill U. (left) Craig Morgan, with Duke and Jay Bush, graduates from Grill U.

by **BOB DOERSCHUK**



There were plenty of reasons why it made sense that Craig Morgan and Bush's Baked Beans could form an ideal partnership of artist and product, each enhancing and benefiting from what the other had to offer. But for Morgan himself, none of it mattered if not for one essential truth.

"I love to grill," he said. "I could probably try to sell something I'm not that into, but when I'm looking at potential sponsors or endorsements I try to affiliate myself with products I would use. I ride Kawasaki motorcycles. When I'm on a tractor, it's my Case IH. I'm loyal to these products."

And he is loyal to the pleasures of the grill, to the point of packing one onto his bus and using it to whip up aromatic meals for his band and crew during tours.

That got the attention of Scott Daniel, who as Marketing Director at Bush's Baked Beans was in the midst of searching for an influencer to speak about the company's upcoming Grillin' Beans campaign. Research confirmed that a Country artist would be the best fit for their customer base.

"But it was also important that we have someone who is truly passionate about grilling," Daniel said. "It took just a couple of minutes of speaking with Craig to know that he's a guy our consumers can relate to."

By February, Morgan, company spokesman Jay Bush, great-grandson of the company's founder Condon Bush, and Jay's dog Duke were filming vignettes for **GrillU.com**, which now includes a space reserved for Morgan where visitors could go behind the scenes during the video shoots, check out his favorite recipes and download "Love Remembers," from his latest BNA Records album, *That's Why*. More Morgan items — albums, T-shirts and hats — were among the prizes offered in a game and sweepstakes hosted at the Web site.

Morgan took his message to the media too, beginning with "Fox & Friends" in April and "The Bonnie Hunt Show" in May, as well as custom-branded vignettes airing across the Scripps Networks. This represented an immediate return on the Bush's arrangement, according to his manager, Faith Quesenberry of Vector Management. "We'd hit a lot of media when Craig's album dropped in October," she said. "But by having an angle that's not necessarily his music, he could hit all these shows with his grilling expertise."

As Morgan sees it, the payoff can go further than that. "Someone might win my CD in that sweepstakes, take it home, listen to it and go, 'Wow, I really like this!' That not only benefits me, it benefits the entire Country industry. It really is a win/win for everybody."

**CraigMorgan.com**



## JUSTIN MOORE

If you can make your past come alive through music, then you've got a gift that will serve you well. In this department, Justin Moore is amply blessed.

Case in point: Though written by Randy Houser and Jeremy Stover, Moore's first single, "Back That Thing Up," conjures how life must have felt back on the Arkansas farm where he was raised. Kids grew up there hunting, fishing, milking the cows and working the land — the kind of routine that feeds the good-natured, double-entendre swagger in this tale of a country boy as he introduces a city lass to the wonders of rural recreation.

In addition to driving a Bush Hog and excelling at sports, Moore spent a lot of time singing, whether in the church choir or onstage with his uncle's Southern rock band. His passion for music catapulted him right out of Poyen High School, shortly after graduation, to Nashville. For several years he divided his time between the two locales, writing for Keith Stegall's Big Picture Music, playing shows for friends and family back home and eventually cutting his self-titled debut album for The Valory Music Co., with Stover producing. And on these 10 tracks, nine of them bearing his credit as co-writer, including his Top 25 second single, the wistful hometown hymn "Small Town USA," which he wrote with Stover and Brian Maher, Moore makes his world feel like you'd grown up there too.

Q&amp;A

**DREAM DUET PARTNER** "Ronnie Dunn." **TITLE OF YOUR AUTOBIOGRAPHY** "*How I Got This Way*." **LUCKY CHARM** "A necklace with a cross my wife gave me." **GREATEST PERFORMANCE TO DATE** "My debut on the Grand Ole Opry." **SOMETHING WE'D NEVER GUESS ABOUT YOU** "I'm a good cook." **SONG YOU SING IN THE SHOWER** "It's the only time I don't sing."

moorejustinmusic.com

VALORY MUSIC CO.



## SARAH DARLING

Kudos is due to Sarah Darling's grandparents. As she was growing up in Iowa, her grandmother was often the one she'd call for comfort. And much of her musical inspiration stems from the Country radio stations her grandfather would dial in as they drove to church.

But her parents kindled her dream to perform when they gave Darling a small sound system for her 14th birthday. She began singing everywhere she could find an audience: weddings, talent shows, pageants and the Iowa State Fair. By the time of her high school graduation in 2002, she was charting her route to Nashville. It took her a while — including a detour to Las Vegas, where she made the final three in Wayne Newton's reality competition "The Entertainer" on E! Entertainment Television — and a bit of romantic disappointment, which actually opened the door to opportunity: When she wrote a song to cope with the breakup and posted it on her MySpace page, Jimmy Nichols heard it and invited her to join his new record label, Black River Music Group.

That song, "Stop the Bleeding," is one of 13 tracks, co-written by Darling, on her Nichols-produced debut album, *Every Monday Morning*. Even at up tempos, such as the single "Jack of Hearts," which she penned with Marc Beeson and Don Pfrimmer, the band tracks are somewhat muted to expose her honeyed timbre and well-crafted lyric, qualities made even clearer when she stacks her harmonies on tracks such as "Knowing What I Know About Heaven." It's the right approach for Darling, who knows how to write as well as sing from the heart.

Q&amp;A

**CD IN YOUR STEREO** "*Call Me Crazy*, by Lee Ann Womack." **BOOKS ON YOUR NIGHTSTAND** "*The Bible* and a Paula Deen cookbook." **FAVORITE MODE OF TRANSPORTATION** "My brand new Mustang in 'heartbreak red,' for sure." **LUCKY CHARM** "I have this cool rose ring that I wear almost every day." **PERSONAL TIME CAPSULE** "I would put my entire Garage Band library in, because it's the rough work tapes of every song I've ever written."

sarahdarling.com

BLACK RIVER MUSIC GROUP





## SARAH JAROSZ

**M**usic found its way early to 18-year-old Sarah Jarosz, beginning with solfège and ear training in kindergarten and culminating with her participation for seven consecutive years in the Organization of American Kodaly Educators National Honor Choir. But her true muse came in the form of a mandolin, given by her parents one Christmas when she was almost 10 and living in Wimberley, Texas. Her proximity to Austin may have been the final ingredient in leading her toward American roots music.

Jarosz's road wound through the bluegrass festival circuit to Sugar Hill Records, which released her debut album. Produced by Jarosz and Gary Paczosa, filled with 11 of her solo-penned songs and two covers, *Song Up In Her Head* reflects varied influences, from Bob Dylan and Joni Mitchell to Mike Marshall, Chris Thile and other acoustic innovators. But her handiwork transcends their contributions, in her emphasis on tasteful, melodic picking and vocals that are understated yet emotionally compelling. As a singer, arranger and storyteller, Jarosz shows distinction in her cover of the Decemberists' "Shankill Butchers." Add to that her multi-instrumental technique, narrative lyric skills and compositional artistry, and it's clear that her journey is just beginning.

### Q&A

**CD IN YOUR STEREO** "*Graceland*, by Paul Simon" **GREATEST PERFORMANCE TO DATE** "The Telluride Bluegrass Festival in 2007. When Planet Bluegrass producer Craig Ferguson invited me to have my own set on that magical stage, it was a dream come true." **SONG YOU WISH YOU'D WRITTEN** "Everything Is Free," by David Rawlings and Gillian Welch." **GREATEST CHALLENGES** "My greatest short-term challenge is to finish high school, begin college and balance that with my music career. My long-term challenge will be to not get lost in the music business and to stay true to who I am." **LEGACY** "I hope people will say that I was always original and true to my music."

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

## GLORIANA

**E**stablished through club gigs in North Carolina as a duo, brothers Mike and Tom Gossin moved to Nashville in 2007 and soon after hooked up with Rachel Reinert. Working now as a trio, they connected with Cheyenne Kimball, a member of the audience during one of their gigs at Nashville club 3<sup>rd</sup> & Lindsley; instrumentally as well as vocally, she proved the last ingredient in the sound of Gloriana.


They rehearsed for six months before sending a demo to Emblem Music Group. Matt Serletic, founder of the new record label, responded immediately, welcomed them to the roster and got to work lining up material for their debut album. With Stephanie Bentley and Josh Kear, he co-wrote their first single, "Wild at Heart." Rock-solid chords are their vocal trademark; on this track, they sing in a single, high-impact sound, roaming over a restless rhythm bed and climbing between verse and chorus to a peak of exuberant intensity.

Produced by Serletic, *Gloriana* overflows with an upbeat, attractive energy. Much of it stems from the material, from the electrifying opener "How Far Do You Wanna Go?" to the group's one co-write, with Kyle Cook, on "Time to Let Me Go," set over a relaxed train-track beat and sweetened by fiddle and steel. A lot owes to the positive qualities of the group's main influences, which range from Ryan Adams to Fleetwood Mac and Keith Urban. But ultimately it's the performance that distinguishes this foursome — a union of voices so confident and strong that it seems guaranteed to succeed.



CHEYENNE KIMBALL, MIKE GOSSIN, RACHEL REINERT and TOM GOSSIN

### Q&A

**SONG YOU WISH YOU'D WRITTEN** (REINERT) "'Beautiful,' by Christina Aguilera." **CD IN YOUR STEREO** (MIKE GOSSIN) "The Beatles — every album they did." **DREAMDUET PARTNER** (KIMBALL) "Jason Michael Carroll." **SOMETHING WE'D NEVER GUESS ABOUT YOU** (TOM GOSSIN) "I can cut hair. I went to hair school." **FAVORITE FOOD ON THE ROAD** (EVERYONE) "Mexican!"  [Gloriana.com](http://Gloriana.com)

Debut Spotlight compiled by BOB DOERSCHUK

## CMA International Awards Presented During CMA Music Festival

by SCOTT STEM

Three international media representatives were presented with awards from CMA at the start of an Irish showcase at the Sommet Center Plaza Stage during CMA Music Festival.

Joe Fish and Pio McCann, who hosted the Irish showcase, each received the International Country Broadcaster Award for 2008. Roger Ryan received the 2008 Wesley Rose International Media Achievement Award.

"I would like to thank CMA," said Fish. "It's an honor to receive an Award for something that I still enjoy after 30 years."

Fish has presented Country programs in the United Kingdom for more than 30 years. Since 2000, he has presented the Country shows on BBC Radio Lancashire. He has a successful tour operator company, which brings artists to CMA Music Festival each year from a variety of countries including England, France, Italy, Norway and Spain.

"I'm hugely honored to receive such a prestigious award from CMA — one of the best days of my life," said McCann. "It makes me proud to be a part of the musical bridge between Nashville and Ireland."

McCann has been a radio broadcaster for almost 30 years. He has produced a three-hour radio special, "When Nashville Came to Ireland," which highlights the musical and cultural links between the United States and Ireland. He has also been a presenter of artist spotlight radio specials; the latest of these, with guest Dolly Parton, aired in September.

"I am deeply grateful to CMA for giving me the Wesley Rose International Media Achievement Award," said Ryan. "Promoting Country Music has been a lifelong passion for me, and to be rewarded in this way is really a dream come true."

Ryan, who has spent most of his life promoting Country Music, founded the Country Music Association of Ireland in 1969. He has been a Country Music correspondent for the *Cork Evening Echo* for more than 20 years. He is also the chief writer for *Personalities* magazine as well as host of a video show on [PTVireland.com](http://PTVireland.com).

## CMA CEO Receives International Award from CCMA

CMA CEO Tammy Genovese received the Canadian Country Music Association's Leonard T. Rambeau International Award prior to the CMA Global Artist Party at The Stage during CMA Music Festival.

The award recognizes an individual who has demonstrated extraordinary efforts in assisting the aims and initiatives of the Canadian Country Music industry internationally.

"With her engaging personality and diligent work ethic, Tammy Genovese has been a great ambassador and representative for Country Music, both domestically and internationally," said Jim Cressman, First Vice Chair, CCMA Board of Directors, who presented the award to Genovese.

"Tammy Genovese has continually shown outstanding support for the CCMA," said Jackie-Rae Greening, Chair, CCMA Board of Directors. "From attending Canadian Country Music Week to the great exposure Canadian artists have received at CMA Music Festival every June, we feel Tammy is a very worthy recipient of the Leonard T. Rambeau International Award. On behalf of the Board of Directors, the CCMA staff and our entire association, we'd like to thank Tammy for thinking globally when she thinks Country Music."

The CCMA is a nonprofit trade association dedicated to the growth and development of Canadian Country Music. For 30 years the CCMA has marked each September with Country Music Week, a four-day conference and celebration culminating in the internationally broadcast Canadian Country Music Awards, established in 1983. Country Music Week is one of the largest music events in Canada, with a combination of activities for both community and industry, including showcase opportunities for newcomers, educational seminars and an all-day FanFest.



CMA INTERNATIONAL AWARDS RECIPIENTS SHARE THE SPOTLIGHT ON THE SOMMET CENTER PLAZA STAGE. CMA Board member Jeff Walker, President, AristoMedia/Marco Productions; Roger Ryar; Joe Fish; Pio McCann; and CMA CEO Tammy Genovese. photo: John Russell



CMA CEO TAMMY GENOVESE RECEIVES THE CANADIAN COUNTRY MUSIC ASSOCIATION'S LEONARD T. RAMBEAU INTERNATIONAL AWARD DURING CMA MUSIC FESTIVAL. CMA Board member Jeff Walker, President, AristoMedia/Marco Productions; Jim Cressman, First Vice Chair, CCMA Board of Directors; CMA CEO Tammy Genovese; Louis O'Reilly, President, 306 Records; and Nick Meinema, Agent, The Agency Group. photo: Karen Hicks

## INTERNATIONAL EVENTS CALENDAR

**JULY 30 – AUG. 2**

BIG VALLEY JAMBOREE  
Camrose, Alberta, Canada  
[bigvalleyjamboree.com](http://bigvalleyjamboree.com)

**JULY 31 – AUG. 2**

GREIFENSTEINE COUNTRY MUSIC OPEN AIR  
Ehrenfriedersdorf, Germany  
[greifensteine.com](http://greifensteine.com)

**AUG. 1 – 2**

UTV COUNTRY MUSIC FESTIVAL  
Belfast, Northern Ireland  
[jwpromos.com](http://jwpromos.com)

**AUG. 6 – 8**

SCANDINAVIAN COUNTRY MUSIC FESTIVAL  
Furuvik, Sweden  
[furuvik.se](http://furuvik.se)

**AUG. 7 – 9**

DRANOUTER FESTIVAL  
Dranouter, Belgium  
[folkdranouter.be](http://folkdranouter.be)

**AUG. 8 – 9**

FLORALIA COUNTRY FESTIVAL  
Oosterhout, Netherlands  
[floraliacountry.nl](http://floraliacountry.nl)

**AUG. 13 – 16**

HAVELOCK COUNTRY JAMBOREE  
Havelock, Ontario, Canada  
[havelockjamboree.com](http://havelockjamboree.com)

**AUG. 14 – 16**

SUMMERFOLK  
Owen Sound, Ontario, Canada  
[summerfolk.org](http://summerfolk.org)

**SEPT. 11 – 13**

COUNTRY NIGHT GSTAAD  
Gstaad, Switzerland  
[countrynight-gstaad.ch](http://countrynight-gstaad.ch)

**SEPT. 12**

ATHENS COUNTRY MUSIC FESTIVAL  
Athens, Greece  
[garavelas.gr](http://garavelas.gr)

**SEPT. 25 – 27**

SCHUPFART FESTIVAL  
Schupfart, Switzerland  
[schupfartfestival.ch](http://schupfartfestival.ch)

**SEPT. 26 – 27**

SAN PEDRO COUNTRY MUSIC FESTIVAL  
San Pedro, Argentina  
[country2.com/festival/index.htm](http://country2.com/festival/index.htm)

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

## Continues with "The Art of Artist Management"

by BOB DOERSCHUK and SCOTT STEM

The opening of "The Art of Artist Management" might seem a little strange — a tropical forest, a burning sun overhead, exotic bird chirps in the distance. But it all becomes clear just a few moments into this second installment of CMA's educational Web series on the music industry, as narrator Alex Kendig warns, "Make no mistake. When it comes to the music business, you're in the jungle, baby!"

Following the lead of the first CMA Industry InSite episode, which was focused on songwriting and music publishing and posted in May on CMA's members-only Web site [My.CMAworld.com](http://My.CMAworld.com), Episode 2 further reflects CMA's ongoing strategic mission of being a resource for the industry by outlining what managers do and how artists can search those best equipped to meet their needs.

"The Art of Artist Management," which went online in June, features interviews with several leaders in that field, who share wisdom in ways that inform newcomers while enhancing the knowledge that more experienced members have picked up in the business.

For example, anticipating the question of how young artists might find the right manager, Kerry Hansen, President, Big Enterprises, suggested that they begin by finding out who manages their favorite artist — someone whose success and style might serve as a model to follow. From that point, you can learn about them by asking questions and listening to what people say throughout the musical community.

On the other hand, it can be a mistake to connect with any manager too hastily. Clarence Spalding, President, Spalding Entertainment, observed that it can take as long as three years for a new performer to be ready for a management deal. Experience is always a plus in choosing management, though Clint Higham, Executive VP, Morris Management Group, admitted to being "young and hungry" himself when he began his ongoing 16-year run as Kenny Chesney's manager.

In any event, when the time is right, it's critical to have an attorney go through the contract before signing on the dotted line. "This town is full of artists who have signed with managers and then realized pretty quick that this person is not legitimate," said Kix Brooks of Brooks & Dunn and Chairman of CMA's Artist Relations Committee, which developed the series. "But if you've signed a contract, you may have to pay that person for the rest of your career."

Basic information mingles throughout this 11-minute episode with advice that only insiders can provide. Standard rates are spelled out. Three years is indicated as the usual length for a binding management contract. Yet everything is negotiable too. This means, as noted by Kevin Levitan, President, Vector Management, that artists should not be afraid to ask their managers questions throughout the life of their arrangement.

Amidst all this practical advice, an unexpected and ephemeral truth emerges on the bottom line. "If I love you but I don't love your music, it doesn't work," Spalding said. "Hopefully we'll be friends, but I'm not going to be your manager. I really have to love the music."

From sunset clauses and percentage points to the differences between personal and business managers, "The Art of Management" packs ample information into a presentation that's concise yet detailed, easy to understand and vital to finding the right manager, identified as "the most important person to have by your side."

"We are getting a lot of positive feedback for the series," said CMA CEO Tammy Genovese. "We are hearing from our members that this is a very valuable industry awareness tool and something they are encouraging their members, employees and business associates to watch."

Produced by the digital marketing firm Hi-Fi Fusion, CMA Industry InSite will be updated on the third Monday of every month on [My.CMAworld.com](http://My.CMAworld.com). Upcoming episodes will focus on digital downloading, entertainment law, performance rights organizations, radio, record labels, royalties, social networking, touring and other topics. CMA members are invited to submit questions to the experts appearing in each episode, with replies posted when received.

## CMA SONGWRITERS SERIES HEADS WEST

by BOB DOERSCHUK

It's no accident that the CMA Songwriters Series launched in New York City in 2005. The CMA Awards made its historic migration from its traditional base in Nashville to Madison Square Garden that year, and among the many activities that heralded that event was CMA's presentation of some of Nashville's most illustrious songwriters at Joe's Pub, playing the tunes they'd written and that the stars of Country had made famous. While the Awards returned to Nashville in 2006, the CMA Songwriters Series became a popular recurring event at Joe's Pub.

The series continued July 30, with two shows featuring Billy Currington (whose hit co-writes include "Walk a Little Straighter," "I Got a Feelin'" and "Why, Why, Why"), Keith Folllese (who wrote Faith Hill's hit "The Way You Love Me," Martina McBride's "I Love You" and Tim McGraw's "Something Like That") and Jason Sellers (Keith Anderson's "I Still Miss You," Reba McEntire's "Strange" and Montgomery Gentry's "Some People Change"). Bob DiPiero (Brooks & Dunn's "You Can't Take the Honky Tonk Out of the Girl," Faith Hill's "Take Me As I Am," Montgomery Gentry's "Gone" and George Strait's "Blue Clear Sky") reprised his frequent role as emcee.

Upcoming CMA Songwriters Series performances at Joe's Pub are Sept. 9 and Nov. 5. CMA Songwriters Series at Joe's Pub is sponsored by American Airlines, ASCAP, BMI and GAC.

The five-year success of these evenings in New York has set the stage for expanding them to new sites.

CMA Songwriters Series makes its Los Angeles debut Sept. 15 with a 9:30 PM show at the House of Blues. With DiPiero emceeing, the lineup will include Chris Lindsey and Aimee Mayo (Lonestar's "Amazed," Martina McBride's "This One's for the Girls" and Tim McGraw's "Drugs or Jesus") and Kellie Pickler ("Small Town Girls," "Somebody to Love Me" and "Red High Heels," written by Pickler, Lindsey and Mayo). The House of Blues show is sponsored by Artwerk Music.

Chicago welcomes the CMA Songwriters Series with an inaugural show at 8:30 PM Oct. 2 at Joe's Bar and a second show at 4 PM Oct. 3 as part of the Chicago Country Music Festival at Grant Park. Participants at both shows include Dean Dillon, Scotty Emerick and Lee Ann Womack, with DiPiero onboard as host. American Airlines is the official airline of the CMA Songwriters Series. For details and updates on all shows, visit [CMASongwritersSeries.com](http://CMASongwritersSeries.com).

CMA Songwriters Series at Joe's Pub sponsors:



**NELSON ANDREWS**, philanthropist and business leader, 82, died June 13 from leukemia. After earning his way to a bachelor's in business administration and economics from Vanderbilt University by playing banjo and guitar with the Tennessee Dew Drops, Andrews embarked on a career in Nashville distinguished by his service to multiple charities and civic projects. He made an especially enduring impact on the city's musical community as a founder of Leadership Nashville, the parent organization of Leadership Music, and the Nashville Alliance for Public Education, through which CMA enhances music education in Metro schools via its Keep the Music Playing program.

**BARRY BECKETT**, producer and keyboardist, 66, died June 10 in Hendersonville, Tenn., following complications from a stroke. Born in Birmingham, Ala., Beckett began playing sessions at Fame Studios in Muscle Shoals before joining David Hood, Roger Hawkins and Jimmy Johnson to open Muscle Shoals Sound Studio in Sheffield, Ala. As the nucleus of the Muscle Shoals Rhythm section, a.k.a. The Swampers, Beckett and his colleagues were in high demand as backup unit capable of laying down strong grooves in multiple genres. His keyboard credits included Dire Straits, Bob Dylan, Aretha Franklin, Wilson Pickett, Linda Ronstadt, Paul Simon and many others. After accepting an A&R position with Warner Bros. Records in Nashville, Beckett shifted his focus toward production with an emphasis on Country artists. Two Gold and one Platinum album by Hank Williams Jr. bear Beckett's name as producer, including *Born to Boogie*, which received Album of the Year honors at the CMA Awards in 1988. His other Country clients included Alabama, Asleep at the Wheel, Kenny Chesney, Lorrie Morgan and Neal McCoy.

**TIM KREKEL**, songwriter and guitarist, 58, died June 24 in Louisville, Ky., from cancer. In the mid 1970s Krekel began the first of two stints as a member of Jimmy Buffett's band, with whom he toured extensively and played guitar on "Cheeseburger in Paradise," "Livingston Saturday Night" and other tracks. Krekel also performed and recorded as a solo artist and as leader of The Groovebillys, The Sluggers and other bands. Many of his songs were recorded by Country artists, among them "Cry on the Shoulder of the Road" (Martina McBride), "Turning Away" (Crystal Gayle) and "You Can Feel Bad" (Patty Loveless).

**DANNY PETRAITIS**, music industry executive, 51, died June 3 in Nashville, from brain cancer. Born in Red Bank, N.J., he earned a bachelor's in arts management from the University of Tampa. After playing music and producing children's plays throughout the '80s along the Jersey shore, Petraitis moved to Nashville in 1989, where as Director of PLA Media he worked with Garth Brooks, Brooks & Dunn, Diamond Rio, Tim McGraw and Lorrie Morgan, among other clients. Appointed VP of High Five Entertainment in 1992, he played a key role in presenting Country Music television events that included "The Road" series syndicated through Tribute Entertainment, "At the Ryman" on CMT, "This Is Garth Brooks Too" on NBC and "The Women of Country" on CBS. He also produced and directed the ASCAP Country Music Awards show for eight years, composed the theme to GAC's "Opry Live," oversaw the filming of Levon Helm's September concert at the Ryman Auditorium and recently finished creating a pilot for a proposed reality series based on the life and work of costume designer Manuel.

In Memoriam compiled by BOB DOERSCHUK



wednesday november 11<sup>th</sup> 8/7c  
CMAawards.com

### Reach Voting Members with CMA Awards Mailing and E-Mail Service

CMA provides an opportunity for CMA Awards nominees to educate CMA voting members about them and their nominated products. This service is available to all nominees, but those who are CMA members may take advantage of discounted rates. The CMA Awards mailing service is available only for those nominees that appear on the second or final ballots during the balloting period from Aug. 11 through Nov. 3.

In addition to the regular mailing service, CMA offers CMA Awards e-mail service, operated by Hi-Fi Fusion, for sending e-mails to CMA voting members.

Under NO circumstances will the authorized mailing house, Southern Post, or Hi-Fi Fusion release the CMA Awards mailing list. Fees vary based on level of CMA membership.

Visit [CMAworld.com/Events](http://CMAworld.com/Events) and click on CMA Awards mailing service for options. Questions? Contact Brandi Simms (615) 664-1607 or [Bsimmis@CMAworld.com](mailto:Bsimmis@CMAworld.com).

### Purchase CMA Awards Tickets Online

Eligible CMA Individual Sterling and Organizational members may purchase CMA Awards tickets on CMA's members-only Web site, [My.CMAworld.com](http://My.CMAworld.com), beginning Wednesday, Aug. 26.

Members will receive ticket purchasing instructions via e-mail from [Tickets@CMAworld.com](mailto:Tickets@CMAworld.com). A user name and password are required. This information is obtainable now by e-mailing [Membership@CMAworld.com](mailto:Membership@CMAworld.com).

CMA Awards ticketing office correspondence will be conducted via e-mail, so please allow messages sent to you from [Tickets@CMAworld.com](mailto:Tickets@CMAworld.com).

CMA Awards tickets available for sale to the general public will be announced at a later date.

### Advertise Now in the CMA Awards Program Book

Reach die-hard Country Music fans and the music industry on "Country Music's Biggest Night" by reserving your advertising space in the only official publication of the CMA Awards.

#### AD SPACE RESERVATION DEADLINES

Aug. 17  
Sept. 14

EARLY BIRD RENEWALS RATE  
REGULAR RATES

#### ARTWORK AND PAYMENT DUE

Sept. 28

#### ADVERTISING SALES CONTACT

Angela Lang (615) 664-1653 or [Alang@CMAworld.com](mailto:Alang@CMAworld.com).

**JULY 7**

**Jimmy Bowen & Santa Fe** / *Single Down in San Antonio* / Santa Fe  
**Son Volt** / *American Central Dust* / Rounder  
**Those Darlins** / *Those Darlins* / Oh Wow Dang  
**various artists** / *Poet: A Tribute to Townes Van Zant* / Fat Possum

**JULY 14**

**Angela Easterling** / *Black Top Road* / DeL'Est Music  
**Charlie Faye** / *Wilson St.* / Wine & Nut Records  
**John Flynn** / *America's Waiting* / Flying Stone  
**Bryan Sutton (and Friends)** / *Almost Live* / Sugar Hill

**JULY 21**

**Bill Noonan** / *The Man That I Can't Be* / Catawba City  
**Ricky Skaggs** / *Don't Cheat in Our Hometown* (reissue) / Skaggs Family

**AUG. 4**

**Steve Azar** / *Slide On Over Here* / Ride  
**Cooper Boone** / *Cooper Boone* / Green Rooster  
**Gloriana** / *Gloriana* / Emblem / Warner Bros.  
**Mac McAnally** / *Down By the River* / Show Dog  
**Sugarland** / *Live on the Inside* (CD/DVD - Wal-Mart only) / Mercury Nashville

**AUG. 11**

**Darren Kozelsky** / *Arrivals and Departures* / Major 7th Entertainment  
**Justin Moore** / *Justin Moore* / The Valory Music Co.  
**Willie Nelson** / *Lost Highway* / Lost Highway  
**Mindy Smith** / *Stupid Love* / Vanguard  
**George Strait** / *Twang* / MCA Nashville

**AUG. 18**

**The Giving Tree Band** / *Great Possessions* / Crooked Creek/Redeye  
**Noelle Hampton** / *Thin Line* / CD Baby  
**Delbert McClinton** / *Acquired Taste* / New West  
**Reba McEntire** / *Keep on Loving You* / The Valory Music Co./Starstruck  
**Nathan Moore** / *Folk Singer* / Royal Potato Family  
**David Nail** / *I'm About to Come Alive* / MCA Nashville  
**Old Crow Medicine Show** / *Live at the Orange Peel and Tennessee Theater* (DVD) / Nettwerk Music  
**Brady Seals** / *Play Time* / StarCity  
**Two Tons of Steel** / *Not That Lucky* / Smith Music  
**Loudon Wainwright III** / *High Wide & Handsome: The Charlie Poole Project* / 2nd Story Sound

**AUG. 25**

**Woody Guthrie** / *My Dusty Road* / Rounder  
**Jack Ingram** / *Big Dreams & High Hopes* / Big Machine  
**Love and Theft** / *World Wide Open* / Carolwood  
**Willie Nelson** / *American Classic* / Blue Note

**SEPT. 1**

**Terri Clark** / *The Long Way Home*  
**Cross Canadian Ragweed** / *Happiness and All the Other Things* / Universal Records South  
**Radney Foster** / *Revival* / Devil's River  
**George Jones** / *TBD* / Cracker Barrel  
**Chris Young** / *The Man I Want to Be* / RCA Nashville  
**Zac Brown Band** / *TBD* / Cracker Barrel

**SEPT. 8**

**Brooks & Dunn** / *# 1s... and then some* / Arista Nashville  
**Bucky Covington** / *TBD* / Lyric Street  
**James Hand** / *Shadow on the Ground* / Rounder  
**Greg Hanna** / *Greg Hanna* / Pheromone

**SEPT. 15**

**Bomshel** / *Fight Like a Girl* / Curb  
**Claire Lynch** / *Wascha Gonna Do* / Rounder  
**John Arthur Martinez** / *Purgatory Road* / Apache Ranch  
**Tom Russell** / *Blood and Candle Smoke* / Shout! Factory  
**Ricky Skaggs** / *Solo (Songs My Dad Loved)* / Skaggs Family  
**Aaron Watson** / *Deep in the Heart of Texas: Aaron Watson Live* (CD/DVD) / Unrest Music

**SEPT. 22**

**Guy Clark** / *Somedays the Song Writes You* / Dualtone  
**Mark Stuart and the Bastard Sons** / *Bend in the Road* / Texacali  
**Nitty Gritty Dirt Band** / *Speed of Life* / NGBD/Sugar Hill  
**Adam Steffey** / *One More for the Road* / Sugar Hill

**SEPT. 29**

**Bellamy Brothers** / *The Anthology, Vol. 1* / Bellamy Brothers Records  
**Kris Kristofferson** / *Closer to the Bone* / New West  
**Miranda Lambert** / *Revolution* / Columbia Nashville  
**Patty Loveless** / *Mountain Soul II* / Saguaro Road  
**Corb Lund** / *TBD* / New West  
**Joe Nichols** / *Old Things New* / Universal Records South  
**Chris Smither** / *Time Stands Still* / Signature Sounds

**OCT. 6**

**Luke Bryan** / *Don't My Thing* / Capitol  
**Robert Earl Keen** / *The Rose Hotel* / Lost Highway

**OCT. 13**

**Charlie Daniels** / *TBD* / Blue Hat / E1 Music  
**Toby Keith** / *American Ride* / Show Dog

**OCT. 20**

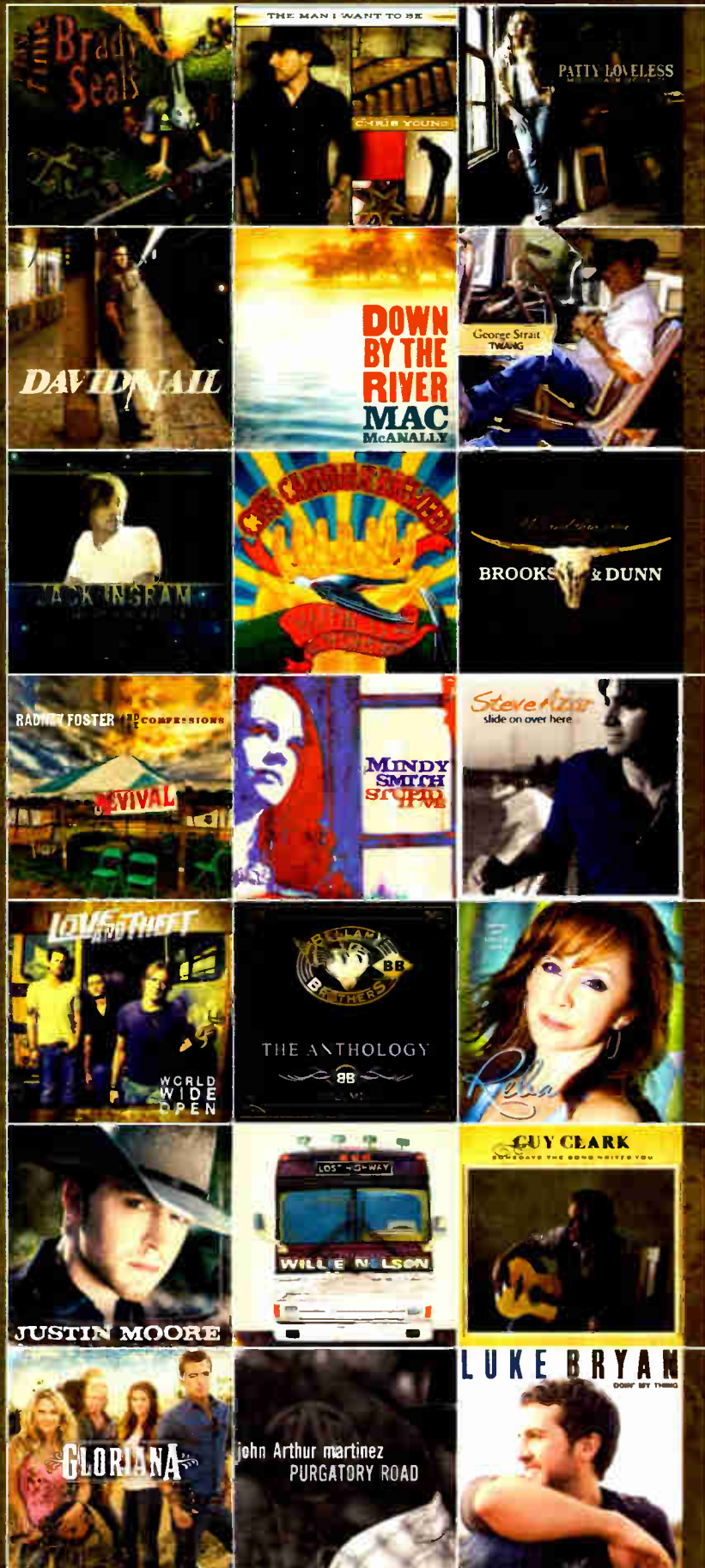
**Sam Bush** / *Circles Around Me* / Sugar Hill

**NOV. 3**

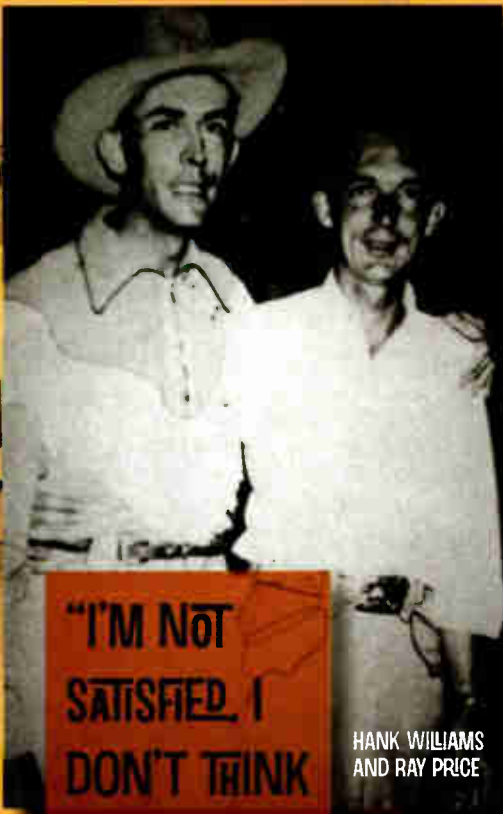
**Grayson Capps** / *Live at the Paradise* / Hyena  
**Carrie Underwood** / *TBD* / 19 Recordings/Arista Nashville

**NOV. 10**

**Becky Schlegel** / *Dandelion* / Lilly Ray/160 Records



# RAY PRICE REMEMBERS



HANK WILLIAMS  
AND RAY PRICE

"I'M NOT  
SATISFIED. I  
DON'T THINK  
ANYBODY  
SHOULD BE."

— Ray Price

**R**ay Price could relax and look back on an incredible career. Instead, the Country Music Hall of Fame member is looking ahead. He's starting his own record label, recording new music and performing for his enthusiastic fans.

But doesn't he ever think about taking it easy, maybe doing a little fishing? "I'd be wondering why the hell I ain't out there singing — that's what I'd be doing on a fishing boat," he said. "I love making music. It's my life. I was born for it, I guess. I want to do it better and better and better and better. I'm not satisfied. I don't think anybody should be."

That ambition, coupled with a natural vocal gift, made Price a Country Music pioneer and star. Born near Perryville, Texas, he served in the United States Marines during World War II and then returned to Texas with plans to become a veterinarian. That ambition was forgotten as he began performing around the Lone Star state.

An early friendship with Country Music Hall of Fame member Hank Williams played a significant role in Price's career. This was the topic on the table when WSM/Nashville radio personality Eddie Stubbs welcomed Price in March to the Ford Theater at the Country Music Hall of Fame and Museum. Their discussion was timed to coincide with a special exhibit, "Family Tradition: The Williams Family Legacy," on display at the Museum through Dec. 31.

"We were both young and he had plenty of damn talent," Price recalled while seated in his tour bus following the Ford Theater event. "He could write good songs because he wrote what people felt. If you can do that, you can write anything."

An endorsement from Williams went a long way on those days. "I can't explain why on all those shows, everywhere he went, he was telling everybody to watch out for a young guy named Ray Price — 'He's going to be No. 1,'" Price recalled, with a smile. "He took me and introduced me to some people on the Grand Ole Opry. He just helped me in general. I didn't know anything about the business. I was young and just out of college. The way I got a contract was I sang a song for a publisher. The next thing I knew, I had a contract, signed to Bullet Records in Nashville. It was a brand new world for me when I came here, and he helped me get started with it."

Williams took Price on the road and let him use his band, the Drifting Cowboys, in the studio. They wrote one song together, "Weary Blues (From Waiting)," one of Price's early recordings. They were also roommates for a while after Price moved to Nashville. "He'd just go eat or cook something and eat at the house," Price remembered. "And he was always on the phone calling his wife [Audrey]. He was trying to get everything back together and just couldn't do it. She was just too hard-nosed about it. Of course, after he was gone, it was too late. But Hank was top-notch. He was the leader."

In time, Price also assumed a leadership role in Country Music. He maintained his ties to Williams, though, by playing for a while with his band after their leader's death. He also included two of its members, steel guitarist Don Helms and fiddler Jerry Rivers, in the group he subsequently formed, the Cherokee Cowboys. "We loved each other," Price recalled. "We built all our houses together and lived right there for 14 years, Jerry across the street, Don behind me. We were friends, all the way to the grave."

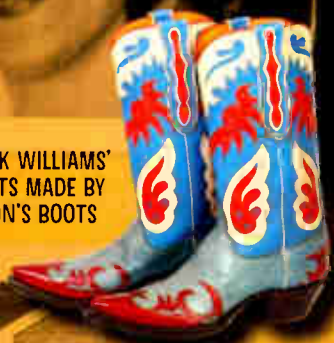
On his own, Price helped grow the Country Music audience with an evolving style that encompassed traditional honky tonk in the '50s and '60s with hits that included "Crazy Arms" and "My Shoes Keep Walking Back to You." In the '70s, he broadened its reach even more with pop-flavored ballads that included "For the Good Times" and "I Won't Mention It Again," the title track of the 1971 CMA Album of the Year.

Like Williams, Price had an eye for new talent, and over the years his Cherokee Cowboys band would include Johnny Bush, Roger Miller, Willie Nelson and Johnny Paycheck. "I know a good musician when I see him and hear him," said Price. "Of course, Willie was easy to spot after the first song I ever heard he'd written. They were all great. Willie is still making it."

Price is still making it too, with a busy recording and touring schedule that continues to enhance his legacy. When asked why Price has endured for so long as a successful and productive artist, Michael McCall, Writer/Editor at the Country Music Hall of Fame and Museum, laid it out clearly.



HANK WILLIAMS'  
BOOTS MADE BY  
DIXON'S BOOTS



# GOOD TIMES WITH HANK WILLIAMS

by DEBORAH EVANS PRICE

"His voice and his musicality," he said. "Ray's voice is one of the great instruments of Country Music history. He's smoother than most Country singers, as he's studied opera and loves the jazz and pop singers of the '40s and '50s. So he has a control you can hear, and he understands a microphone and how to use it to his advantage. But he's got this incredibly rich tone too, and his range is amazing, although he uses it subtly and, unlike most singers, doesn't bring a lot of attention to it. Add to that his phrasing and how nuanced he is in expressing the emotions of his songs, and you have the basis for why he's been such a primary influence and big star for so many years."

McCall also appreciates Price's role in mentoring other musicians. "He loves good musicians and understands good musicianship," said McCall, who served as Co-Curator of the Museum's "For the Good Times: The Ray Price Story" exhibit in 2006 through 2007. "He's open to change and experimentation, which you can hear throughout his career. That's why he led two movements, beginning with the back-to-basics traditionalism of the late '50s shuffle recordings, which are so dynamic and fresh yet also so rooted in the swing and honky-tonk traditions. It's the basic DNA of Texas Country Music, really. But by the '60s, he was experimenting with blues and jazz and ultimately created these lush recordings with strings that were influenced by Frank Sinatra and Dean Martin. Price always loved that music and he had a voice for it, and I think his recordings in the late '60s and early '70s represent some of the best Nashville Sound records ever cut."

This urge to move forward drives Price to this day. High on his agenda is an upcoming collaboration with some of his friends, including Willie Nelson, with whom Price and Merle Haggard had performed in their "Last of the Breed Tour" in 2007. "It will be me and Willie, Billy Bob Thornton, Leon Russell and Bob Dylan," he said. "We're going to do a CD. I don't know exactly what we'll be doing, but I'm sure Willie will let me know about two minutes just before they turn the mic on."

Price also plans to record a gospel album, which he'll release on his own record label, Priceless Records. Asked whether he will be signing other acts to Priceless, he replied, "It depends on what I run into. I always like to give a hand up to anybody, but I have to be in a position to do it. If it goes good, we'll let the company build itself and then as it builds, if I find new talent, you bet we'll sign them."

Still vital at 83, Price credits his health and longevity to good genes and clean country living. "I was raised in the country — good fresh air and good food," he said, who currently makes his home near Dallas. "We raised our own food. I had a good mother and a good dad. My mother lived to be 96 and all her people lived to be over 100. On my dad's side, my grandpa died at 98. I come from a family of hearty people, I guess. I haven't done all that good trying to take care of myself. Like some old boy said, if I'd known I was going to live this long, I'd have took better care of myself. But that's the way it is. I'm doing fine. I can't complain."

[BobbyRoberts.com/Artist/Ray-Price](http://BobbyRoberts.com/Artist/Ray-Price)  
[OfficialRayPriceFanClub.com](http://OfficialRayPriceFanClub.com)  
[CountryMusicHallofFame.com](http://CountryMusicHallofFame.com)

HANK WILLIAMS  
AND AUDREY  
WILLIAMS  
MARRIAGE  
CERTIFICATE

World Radio History



HANK WILLIAMS'  
INLAID MARTIN  
GUITAR

## FAMILY TRADITION: THE WILLIAMS FAMILY LEGACY

The Williams family has had a major impact on Country Music. This 5,000-square-foot exhibition at the Country Music Hall of Fame and Museum examines the personal lives of Hank Williams and Hank Williams Jr. and explores the dynamics that inspired some of the most influential music recorded.

See the connections between these iconic figures and their creative heirs and discover how American music continues to be measured by the standards they set. To help tell the story, Hank Jr., Jett Williams and members of the Williams family have offered more than 200 rare artifacts never seen by the public, enabling the Museum to create a memorably compelling saga of love, heartache and redemption. The voices and music of the family are heard throughout the exhibit — an intimate, behind-the-scenes portrait of a great American musical dynasty.

CMA created the Country Music Hall of Fame in 1961 to recognize individuals for their outstanding contributions to the format with Country Music's highest honor. Inductees are chosen by CMA's Hall of Fame Panel of Electors, which consists of more than 300 anonymous voters appointed by the CMA Board of Directors.

WILLIAMS FAMILY SCRAPBOOK PAGES IN BACKGROUND

photos: courtesy of the Country Music Hall of Fame and Museum; exhibit photos by Darrin Jones

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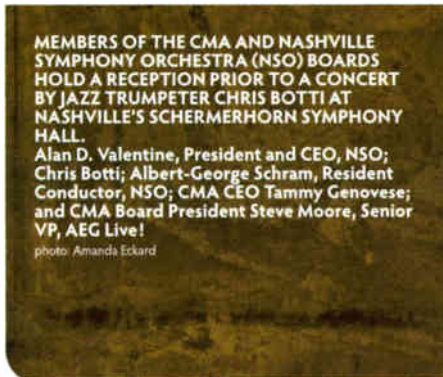
**BNA RECORDS ARTIST KENNY CHESNEY TAKES A MOMENT BACKSTAGE AT PAPA JOHN'S CARDINAL STADIUM IN LOUISVILLE, KY., DURING HIS "SUN CITY CARNIVAL TOUR."**  
 Brian Phillips, President, CMT; Kenny Chesney; Joe Galante, Chairman, Sony Music Nashville; and CMA CEO Tammy Genovese.  
 photo: Mes Vuuse



**NASHVILLE INDUSTRY LEADERS HOLD A BREAKFAST AT THE LOEWS VANDERBILT PLAZA TO HONOR TIM LEIWEKE, PRESIDENT AND CEO, AEG, AS THE RECIPIENT OF THIS YEAR'S CITY OF HOPE SPIRIT OF LIFE AWARD FOR HIS PHILANTHROPIC COMMITMENT TO THE COMMUNITY.**  
 Larry Vallon, SVP North American Regional Office, AEG Live!; CMA Board Chairman Randy Goodman, President, Lyric Street and Carolwood Records; Rick Shipp, Co-COO, William Morris Endeavor Entertainment; CMA Board President Steve Moore, Senior VP, AEG Live! / Moore Entertainment Group; Tim Leiweke; Ali Harnell, Senior VP, AEG Live! / The Messina Group, Tammy Genovese, CMA CEO; Rob Light, Managing Partner and Head of Music, Creative Artists Agency; and Brian Lambert, Senior VP of Music for Film and Television, Universal Music Publishing Group. photo: courtesy of AEG



**VANGUARD/SUGAR HILL RECORDS DUO JOEY + RORY ENTERTAIN STAFF AND GUESTS AT CMA WITH SONGS FROM THEIR DEBUT ALBUM LIFE OF A SONG, INCLUDING THE SINGLE "CHEATER CHEATER."**  
 Hank Adam Locklin, CMA Senior Manager of Membership and Industry Relations; CMA Board member Dale Bobo; Tom Moran, VP of Promotion and Marketing, Nine North Records; Jeff Skillen, Owner, SkillSet Consulting; Larry Pareigis, President, Nine North Records; Rory Feek; Joey Martin; CMA CEO Tammy Genovese; Molly Nagel, Senior Director of Artist Development; Sugar Hill Records; and Donica Christensen, Director of Artist and Media Relations, Sugar Hill Records. photo: Amanda Eckard



**MEMBERS OF THE CMA AND NASHVILLE SYMPHONY ORCHESTRA (NSO) BOARDS HOLD A RECEPTION PRIOR TO A CONCERT BY JAZZ TRUMPETER CHRIS BOTTI AT NASHVILLE'S SCHERMERHORN SYMPHONY HALL.**  
 Alan D. Valentine, President and CEO, NSO; Chris Botti; Albert-George Schram, Resident Conductor, NSO; CMA CEO Tammy Genovese; and CMA Board President Steve Moore, Senior VP, AEG Live!  
 photo: Amanda Eckard

## 2009 cma events

### JULY

**THURSDAY, JULY 30**

CMA Songwriters Series | Joe's Pub | New York | 6:30 and 9:30 PM | Billy Currington, Bob DiPiero, Keith Follese and Jason Sellers | Tickets: [JoesPub.com](http://JoesPub.com)

### AUGUST

**MONDAY, AUG. 10**

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

**TUESDAY, AUG. 11**

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

**MONDAY, AUG. 24**

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

**WEDNESDAY, AUG. 26**

CMA Awards tickets on sale to eligible CMA Individual Sterling and Organizational members at [My.CMAworld.com](http://My.CMAworld.com).

**MONDAY, AUG. 31**

"CMA Music Festival: Country's Night to Rock" | 8 PM/ET | ABC-TV

### SEPTEMBER

**WEDNESDAY, SEPT. 9**

CMA Songwriters Series | Joe's Pub | New York | 6:30 and 9:30 PM | Chuck Wicks and more | Tickets: [JoesPub.com](http://JoesPub.com)

**TUESDAY, SEPT. 15**

CMA Songwriters Series | House of Blues | Los Angeles | 9:30 PM | Bob DiPiero, Chris Lindsey, Aimee Mayo, Kellie Pickler and Chuck Wicks | Tickets: [HouseOfBlues.com](http://HouseOfBlues.com)

### OCTOBER

**FRIDAY, OCT. 2**

CMA Songwriters Series | Joe's Bar | Chicago | 8:30 PM | Dean Dillon, Bob DiPiero, Scotty Emerick and Lee Ann Womack | Tickets: [JoesBar.com](http://JoesBar.com)

**SATURDAY, OCT. 3**

CMA Songwriters Series | Chicago Country Music Festival | Grant Park | Chicago | 4 PM | FREE admission

**WEDNESDAY, OCT. 7 - THURSDAY, OCT. 8**

CMA Board of Directors Meetings | Nashville

