

International Country Music Journal

Don Cusic, Editor

International Country Music Journal
Don Cusic, Editor
Copyright 2013

All rights reserved. Printed in the United States of America.

Brackish Publishing
P.O. Box 120751
Nashville, TN 37212

Cover Design
Steve Laughbaum

Production Coordinator
Jim Sharp
Sharp Management

Interior Layout Design
www.TopDogGraphicsandPrinting.com

Acknowledgments

The International Journal of Country Music is an outgrowth of the International Country Music Conference, an academic conference held annually at Belmont University in Nashville in May. The Conference is hosted by James Akenson and Don Cusic. In addition to presentations, the Conference also presents the annual Belmont Book Award for the Best Book on Country Music published during the previous calendar year. We are indebted to Mike Curb and the Mike Curb Family Foundation for the funding of the Belmont Book Award and the *International Journal of Country Music*.

Table of Contents

What's In a Name?: Would That Which We Call Country Music By Any Other Name Sound as Sweet: The Billboard and Variety Answer <i>By Kevin S. Fleming and Wayne W. Daniel</i>	9
The Real Place of Appalachia in Bluegrass Music <i>By Vincent Cherrre, Universite de Nantes</i>	27
Real Country: Influences on the Music of the Stanley Brothers <i>By David W. Johnson</i>	41
Bluegrass Gospel: The Music of Exiles <i>By Richard C. Stern, Saint Meinrad Seminary and School of Theology</i>	51
Czech Bluegrass Fiddlers and their Negotiations of Past and Present <i>By Lee Bidgood</i>	77
Benny and Curley: Stars of the Old Dominion Barn Dance <i>By Wayne W. Daniel</i>	97
The Essence of Nashville: Does the Labor Union Model Fit in a Creative Community? <i>By Tim Reitnouer</i>	121
Country Music 2012 <i>Compiled by Don Cusic</i>	149

What's In a Name? Would That Which We Call Country Music By Any Other Name Sound as Sweet? The Billboard and Variety Answer

By Kevin S. Fleming and Wayne W. Daniel

Introduction

It's probably of little concern to today's country music artists; however, the source of their livelihood, during its early history, suffered from an identity crisis that lasted almost four decades. It started in the mid-1920s when recording companies were forced to come up with a category under which to list and promote recordings by artists of a newly discovered genre. They used such labels as "Songs from Dixie," "Old Southern Tunes," "Old Time Singin'," and "Old Familiar Tunes." Then appeared the term "hillbilly," popularized in part by Al Hopkins, who, in 1925, finding himself at a loss for a name for his band, uttered the words "Hill Billies" (1). Thirty-seven years later, in 1962, *Billboard* created its "Hot Country Singles" chart (2). During those 37 years, the label hillbilly provoked ambivalence, embarrassment, and disdain among those who performed the music, as well as among some for whom it served as satisfying entertainment.

This linguistic burden has been addressed by numerous scholars, including in-depth treatments by Bill Malone (3), Ronnie Pugh (4), Anthony Harkins (5), and Jeffrey Lange (6).

The purpose of this article is not to rehash what previous scholars have reported on so well. The objective here is to trace and quantify the evolutionary path, as documented in *Billboard* and *Variety*, by which a defining word of the name of a musical genre changed from hillbilly to country. This was an important issue to a wide spectrum of artists, other members of the music industry, and consumers. To many

the word hillbilly conjured up visions of moonshiners and ne'er-do-wells stereotyped by such cartoon characters as Snuffy Smith and Li'l Abner. The word country was supposed to elicit mental images of green acres, shady lanes, God-fearing custodians of the soil, motherhood, and apple pie.

“Hillbilly” Challenged

Ronnie Pugh, in his biography of Ernest Tubb, tells the story of the Texas Troubadour's perception of the word hillbilly as a pejorative of immense proportions. In the mid 1940s Tubb took his case to officials at Decca, his long-time record label. The result of this encounter was the 1948 deletion of the word hillbilly from Decca's catalog.

Tubb's concern regarding the name hillbilly was a matter of respectability. Other artists, as Lange points out, viewed the issue from a mercenary perspective. (7) They feared that if country music lovers wished to conceal that fact from their friends these country music lovers would not buy records identified as hillbilly. Tubb, however, is most frequently credited for instigating the crusade against use of the word hillbilly in conjunction with his type of music. (8)

“Hillbilly” Lives On

One might think that with an artist of Tubb's stature and a record company as influential as Decca leading the way, the word hillbilly would quickly disappear from the scene in which these titans operated. Such was not the case. Based on an analysis of *Billboard's* and *Variety's* content, the word hillbilly remained ubiquitous for years after Decca purged the word from its catalog. Throughout the 1950s and into the 1960s, for example, artists who might have claimed to abhor the term hillbilly continued to record songs like “Hillbilly Waltz” (Jim Reeves), “A Hillbilly's Deck of Cards” (Simon Crum), “Hillbilly Fever” (Little Jimmie Dickens), and “(I Dreamed of a) Hillbilly Heaven” (Tex Ritter).

Artists could hear their records played by disk jockeys on programs with names like “Hillbilly Hit Parade,” “Hillbilly House Party,” and “Hillbilly Jamboree.” They could make personal appearances at such venues as “Hillbilly Ranch,” “Hillbilly Park,”

and the “Hillbilly Jamboree Club.”

Fans could read about their favorite hillbilly-hating stars in “Hillbilly and Western Magazine,” “Hillbilly and Cowboy Hit Parade,” “National Hillbilly News,” and many other fanzines with similar names.

Cleveland, Ohio, fans could purchase records by their favorite artists at the city’s “Hillbilly Heaven” record shop. From a local DJ they could obtain, along with pictures of Carl Smith, Faron Young, Webb Pierce, and Hank Snow, buttons declaring, “I am a Hillbilly.” (9)

Starting in 1962, performers and fans could spend one night a week watching the escapades of *The Beverly Hillbillies* on TV.

Aware of the fact that for several decades now it has been politically incorrect to use the term hillbilly to refer to the music for which Nashville is famous, the present authors undertook the task of measuring the decline in occurrence of the word hillbilly on the pages of *Billboard* and *Variety*.

Methodology

The time period covered includes the years from 1942 to 1963, inclusive. To establish a baseline for the occurrence rate of the word hillbilly we began the study with the year 1942, which is some four or five years before Ernest Tubb advised Decca of his dissatisfaction with the word. The year 1963 was chosen as the cutoff year because it was the first full year following the introduction of *Billboard*’s “Hot Country Singles” chart in late 1962. We obtained the data for our analysis from a sample of the issues of *Billboard* and *Variety* that are available online. The sample issues were obtained by means of a stratified random sampling procedure. One issue was selected at random from each month of each year. If the randomly generated digit for a given month happened to be 4, for example, the fourth issue was selected. Proceeding in this manner, a list of the selected issues for the year might look like Figure 1.

January 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	February 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	March 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
April 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	May 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	June 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
July 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	August 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	September 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
October 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	November 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	December 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Figure 1. Possible Weeks for Selected Issues for a Given Year.

This sampling procedure yielded a 23 percent sample. Using the online data bases of the two publications a “key-word” search was conducted in each of the randomly selected issues. The “key-words” were hillbilly, hillbillies, “hill billy,” and “hill billies.”

We lumped the individually observed occurrences of the four terms together under the single heading, “hillbilly.” Recording the occurrences of this collective term, as well as the total number of pages printed in each sampled month, enabled us to compute for each year an estimate of the number of occurrences of the term hillbilly per 100 pages printed that year.

***Billboard* Sample Results**

Billboard results for the 22-year period are shown in Table 1. The data of Table 1 are shown as a line graph in Figure 2.

Table 1. Estimated Number of Occurrences per 100 Pages of the Word Hillbilly in *Billboard* Issues for 1942 Through 1963.

Year	Occurrences
1942	7
1943	12
1944	11
1945	9
1946	7
1947	7
1948	8
1949	7
1950	7
1951	5
1952	6
1953	8
1954	5
1955	5
1956	2
1957	2
1958	2
1959	1
1960	1
1961	3
1962	2
1963	1

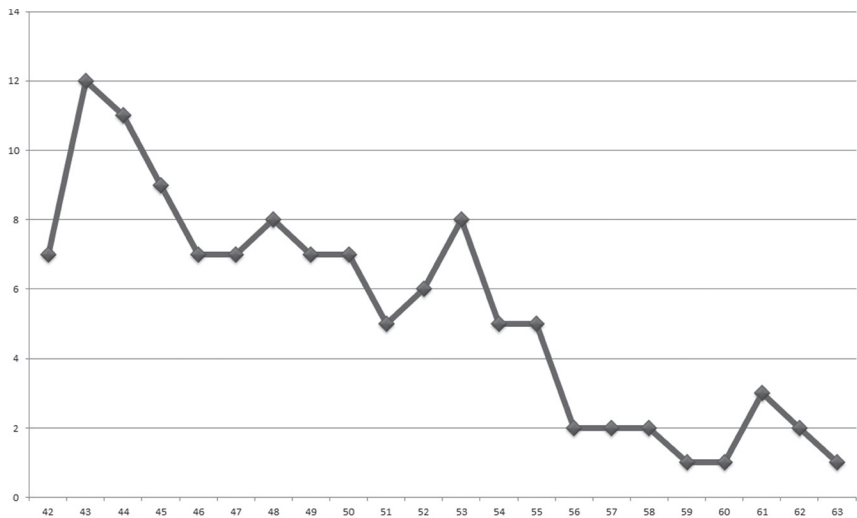


Figure 2. Graph of Data Listed in Table 1.

The data in Table 1 and the graph in Figure 2 reveal an atypical spike in 1943 that begs explanation. When the first 1943 issue of *Billboard* arrived at the newsstands, the United States had been at war for approximately one year and one month. During this interval, *Billboard's* staff had become aware of the impact that World War II was having on the music industry. Perhaps the most obvious aspect of the impact was the spread of what, at the time, was frequently called hillbilly music. The dynamic at work was the migration of rural and small-town citizens from the South to the cities of the East, the Midwest, and the Pacific Coast where they found jobs in the defense industry. A parallel movement took place among southern members of the military forces as they were deployed to training facilities in all parts of the country. The migrants and military personnel took with them their music preferences and, in bountiful measure, *Billboard* writers reporting on the spread of their musical preferences called it hillbilly music. Hence the abundance of references to the genre in the publication's 1943 issues. (10)

Following the 1943 spike, there was, with a couple of small

spikes, a gradual decline in occurrence of the word hillbilly from a high of 11 per 100 pages in 1944 to a low of 1 per 100 pages in 1963.

The small spike associated with 1953 apparently reflects the publicity generated by the death of Hank Williams on January 1, and the first Jimmie Rodgers Memorial Day celebration in Meridian, Mississippi, in May. During the year, 15 articles pertaining to Hank Williams appeared in *Billboard*, and four of them contained the word hillbilly at least once. Of the 13 Jimmie Rodgers related articles published during the year, eight contained the word hillbilly at least once. Likely, these two events were responsible for the appearance of the word hillbilly in other features of the year's issues. The data's last spike, associated with 1961, reflects the frequent reference to Tex Ritter's popular single, "(I Dreamed of a) Hillbilly Heaven," and his album, "Hillbilly Heaven," both of which were released that year.

So who was responsible for the appearances of the word hillbilly on the pages of *Billboard* and *Variety* between the years 1942 and 1963? The publishers? The readers? Members of the music industry? In an attempt to answer this question, we divided the possible sources into two categories. We labeled one "Internal Sources" and the other one "External Sources." Appropriate Internal Sources include editors, staff reporters, other staff writers, stringers, columnists, and chart compilers. This categorization assumes that *Billboard* and *Variety* had some type of style guide that included, or did not include, a rule regarding the use of the word hillbilly. Secondly, we assumed that most external sources, such as press releases, could be edited to comply with such a style guide.

Our External Sources include those instances where editing to comply with a style guide would probably be considered inappropriate: for example, letters to the editor, quotes from correspondence and telephone calls, ads, and such designations as song titles and venue names. Table 2 shows the percentage distributions of the two sources for *Billboard* over the study years. The results are presented graphically in Figure 3.

Year	Internal	External
1942	76	24
1943	76	24
1944	75	25
1945	50	50
1946	39	61
1947	44	56
1948	55	45
1949	65	35
1950	56	44
1951	57	43
1952	34	66
1953	49	51
1954	39	61
1955	36	64
1956	36	64
1957	58	42
1958	45	55
1959	50	50
1960	50	50
1961	21	79
1962	30	70
1963	20	80

Table 2. Percent of Estimated Occurrences of the Word Hillbilly in *Billboard* Attributed to Internal and External Sources, 1942-1963.

Table 2 and Figure 3 show that the Internal Sources were responsible for 75 or more percent of the occurrences in *Billboard* of the word hillbilly during the first three of the study years. This percentage declined over the years and accounted for only 20 percent of the occurrences in 1963. This suggests a possible conscious effort on the part of *Billboard* to avoid, or at least to use sparingly, the word hillbilly.

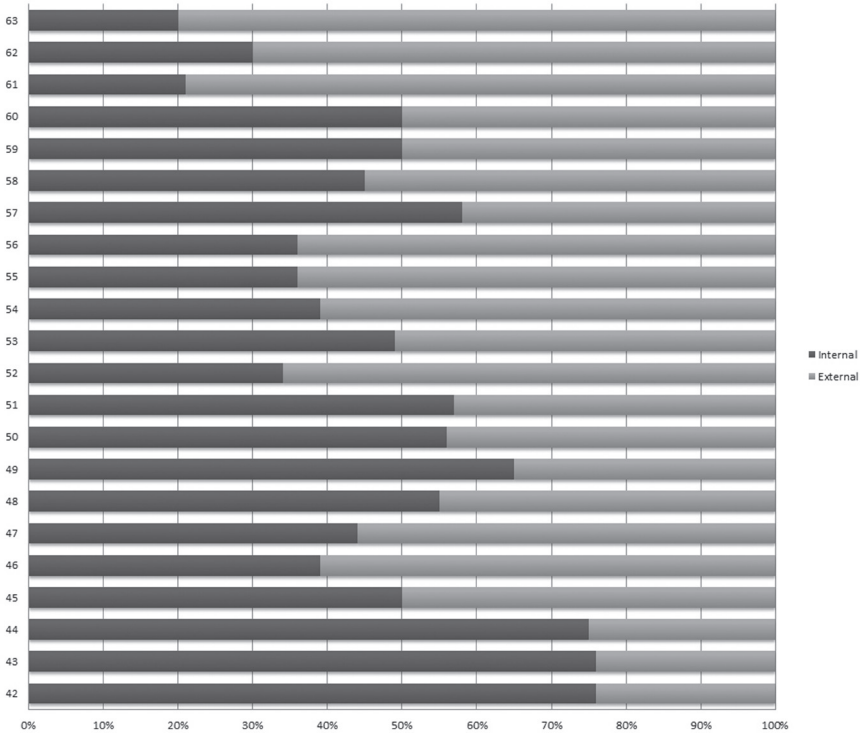


Figure 3. Graphical Representation of Data Shown in Table 2.

***Billboard* Responds**

The identity crisis was evident in *Billboard* before Ernest Tubb brought his concern about the name of his music to the attention of Decca executives. And *Billboard*'s ambivalence continued throughout the 1950s. Prior to 1948, *Billboard*, in its references to the music of Tubb and his peers, created a situation that lent itself to confusion among its readers. In the 1930s *Billboard* generally used the word hillbilly in referring to what would eventually be known as country music. Then in 1942, this publication began using the word folk as an alternate descriptor, but not a replacement descriptor, for the music. With the February 28, 1942, issue, *Billboard* began a column titled "American Folk Records." With minor modifications, it was a *Billboard* feature

through 1962.

Billboard's first chart for what became known as country music appeared in the January 8, 1944, issue under the heading "Most Played Juke Box Folk Records" with the subtitle, "Hillbillies, Spirituals, Cowboy Songs, Etc." The title of the chart changed in the June 25, 1949, issue to "Most Played Juke Box (Country & Western) Records. Later, *Billboard* introduced a chart titled, "Country & Western Records Most Played by Folk Disk Jockeys."

In its October 3, 1953, issue, *Billboard* ran a front page news story, with a New York dateline, devoted to a music genre. Within the first three paragraphs of this story, the genre had been referred to as "country and western," as "hillbilly," and as "country." (11)

Variety Sample Results

We gathered data from *Variety* utilizing the same sampling method and keyword searches previously described. The estimated occurrence rates of the word hillbilly in *Variety* over the 22-year period are shown in Table 3. The data from Table 3 are shown as a line graph in Figure 4.

Year	Occurrences
1942	3
1943	4
1944	5
1945	4
1946	4
1947	6
1948	7
1949	6
1950	8
1951	3
1952	6
1953	6
1954	4
1955	4
1956	4
1957	3
1958	2
1959	2
1960	2
1961	2
1962	2
1963	5

Table 3. Estimated Number of Occurrences per 100 Pages of the word Hillbilly in *Variety* Issues for 1942 through 1963.

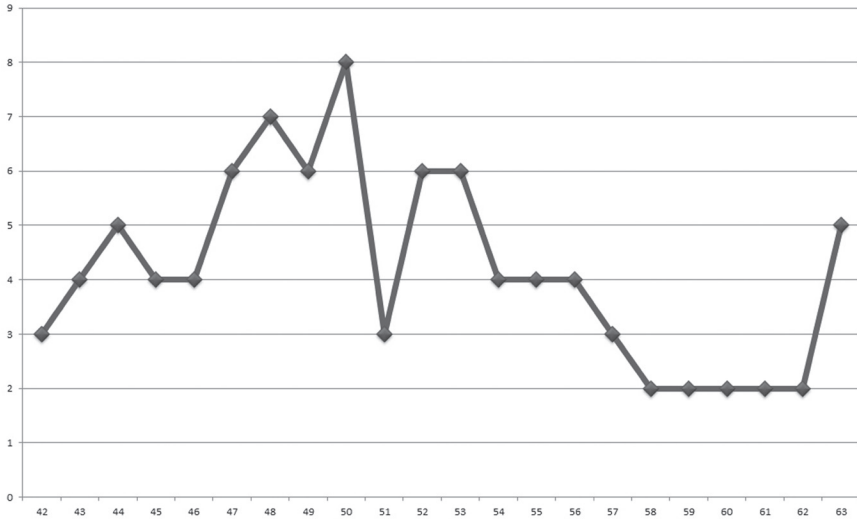


Figure 4. Graph of Data Listed in Table 3.

The data in Table 3 and Figure 4 show a steady increase of the use of the word hillbilly from 3 occurrences per 100 pages in 1942 to a high of 8 occurrences per 100 pages in 1950. This is followed by an unexplained drop in 1951, but then the occurrence rate rises again and gradually levels off and decreases through the year 1962. The spike in the final year (1963) can be attributed to the debut of *The Beverly Hillbillies* program that began airing on network television that year.

Figure 5 illustrates the simultaneous estimated occurrence rates for both *Billboard* and *Variety*. Overall, both publications show a decline of the use of the word hillbilly over the 22-year period, but *Billboard* had higher occurrence rates in comparison to *Variety*. This can be accredited to the fact that *Billboard* had more of a focus on the music industry, whereas *Variety* had more emphasis on other aspects of the entertainment industry such as radio, film and theater.

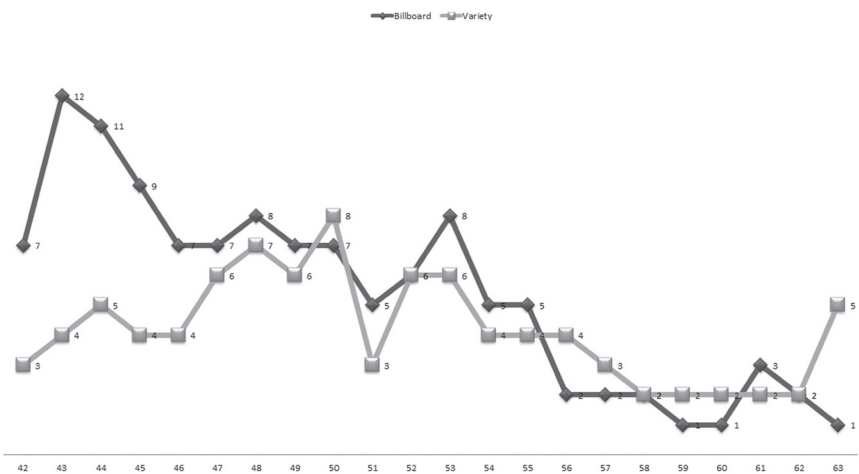


Figure 5. Estimated Occurrences of the Word Hillbilly per 100 Pages in Issues of *Billboard* and *Variety*, 1942-1963.

By the same token, the ratio of internal and external sources of the word hillbilly in *Variety* is much more extreme in comparison to the percentage in *Billboard*. Table 4 shows the data for the two sources, while Figure 6 displays the same information graphically.

Table 4. Percent of Estimated Occurrences of the Word Hillbilly in *Variety* Attributed to Internal and External Sources, 1942-1963.

Year	Internal	External
1942	96	4
1943	92	8
1944	69	31
1945	100	0
1946	91	9
1947	98	2
1948	95	5
1949	95	5
1950	98	2
1951	91	9
1952	94	6
1953	96	4
1954	91	9
1955	92	8
1956	96	4
1957	100	0
1958	94	6
1959	85	15
1960	100	0
1961	44	56
1962	40	60
1963	21	79

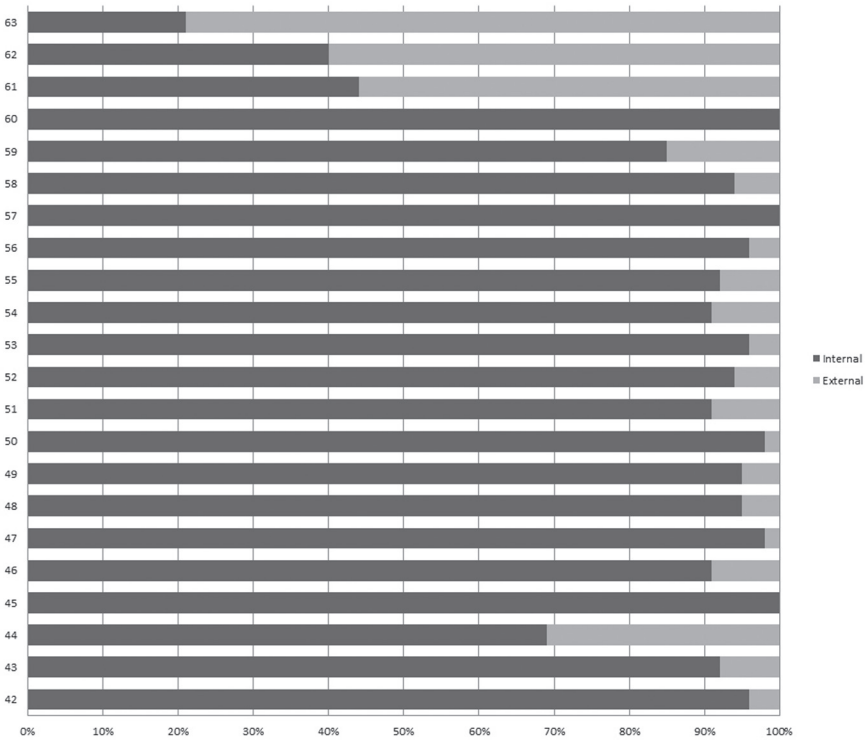


Figure 6. Graphical Representation of Data in Table 4.

For the most part, the word hillbilly was used internally by the *Variety* writers as a descriptive term to identify a particular musical act or song. The increase of the word hillbilly in external sources in the later years is due, in 1961, to the release of Tex Ritter’s “Hillbilly Heaven” single and album. The increases in 1962 and 1963 reflect the coverage of *The Beverly Hillbillies* television program which debuted in 1962.

Negative Connotation

Throughout the sampling period, the vast majority of the uses of the word hillbilly appeared in general news and reviews related to radio programming. The term also appeared in house and music reviews, but with less frequency. The writers in *Variety* never took kindly to the country

music genre, and the sampling of articles resulted in many examples of the negative connotation applied to the term hillbilly. A column in 1945 titled “Nazi Circuit” stated that films “banned from distribution to POW camps will be westerns, hillbilly pictures, and any films giving an erroneous or distorted impression of the American people.” (12) The actual music was referred to as “undistinguished country” (13) consisting of basic “fundamentals and simple performance,” (14) whereas other popular music was referred to as “smart music.” (15) Another example of this negative connotation occurred in 1944 when the American Federation of Musicians refused to let New York’s WOV radio station broadcast its “Broadway Barn Dances” because they were only “interested in fostering cultural music,” and they felt that hillbilly music did not fit that criterion. (16) Additionally, a 1958 article reports that in Chicago “WGN’s farm shows are getting rid of the hillbilly slant so as not to be distasteful to the station’s urban audience,” (17) and an editorial piece a few years earlier, in reference to hillbilly music, stated that “metropolitan markets find the music painful to their ears.” (18)

Transition of the Genre Term

Within the sampling of *Variety* in the late-1940s to the mid-1950s, we began to notice a transition period in which we saw a mixture of the genre terms associated with country music such as hillbilly, folk, western, and country and western – sometimes all within the same article. It appears that the *Variety* writers were trying to reference all the terms since they were unsure what to call the genre at this point in time. In an article from 1949 (several years after Ernest Tubb’s request to remove the term hillbilly from his record label’s catalog), Decca Records was still referring to the genre and artists as hillbillies, but at the same time they reference their internal operations as the “county music division.” (19) By the mid-1950s, an article about the evolution of music describes hillbilly music as being “refined into country and western, just as the race records are now more sensitively called rhythm and blues.” (20) Also during this transition period, there are examples of the increase of pop music crossover in an effort to appeal to different audiences. For instance, a 1953 article asserts that the “Tin Pan Alley

clan is trying to dig the country angles at a time when the hillbilly set is veering in another direction...(and) interest in the country artists in pop material may be presaging the end of that fertile vein of folk music.” (21) Another article four years later, about a hillbilly disk jockey convention in Nashville, reports that they were “disturbed by the pop move-in on the country field” and that they question “what happened to the old country music or bluegrass, as they call it, and where are its roots?” Later in the same article, they address the change in presentation by stating that “although the hillbillies are resentful of ‘city slicker’ influence in their music they’ve taken to the big city wardrobe. Ivy League suits have replaced the cowboy garb of fringes and tassels.” (22)

“Hillbilly” (Still) Challenged

Finally, during this same year Ernest Tubb (nearly a decade after he had made his request to Decca Records) was still defending his stance on the negative connotation of the term hillbilly: In an interview in December 1957 he said “there’s a lot of difference between hillbilly music and country music and the term ‘hillbilly’ has hurt the country music business.” He goes on to say “there are some real artists in the country music field today and their music isn’t the whisky drinkin’ tobacco chewin’ thing some people think . . . it’s modern folk music.” (23)

As Ernest Tubb knew so well, country music’s identity crisis was not easily resolved. Therefore, over many years, that which we call country music was known by several other names. One wonders if the music by all of its other names sounded equally as sweet.

References:

1. Malone, Bill C., *Country Music, U. S. A.*, Revised Edition, Austin, University of Texas Press, 1985, p. 40.
2. *Billboard*, 10 November 1962, p. 40.
3. Malone, Bill C., *Singing Cowboys and Musical Mountaineers*, Athens, University of Georgia Press, 1993.
4. Pugh, Ronnie, *Ernest Tubb, The Texas Troubadour*, Durham, Duke University Press, 1996, pp. 131- 137.
5. Harkins, Anthony, *Hillbilly: A Cultural History of an American Icon*, New York, Oxford University Press, 2004, pp. 71-101.
6. Lange, Jeffrey, *Smile When You Call Me a Hillbilly*, Athens, University of Georgia Press, 2004.
7. Lange, p. 185.
8. Fallwell, Marshall, "E. T. Remembers," *Country Music*, Vol. 2, #8, April 1974, p. 77.
9. *Billboard*, 8 August 1953, p. 37.
10. Following are samples of the several articles on the spread of country (hillbilly) music published in *Billboard* in 1943: "Many Trends Combined to Give Folk Music a Wider Audience," 27 January, pp. 93, 94; "King Korn Klondike," 6 March, pp. 3, 7, 9; "Hillbilly Tunes Gain in Popularity in Baltimore," 6 March, p. 60; "Git Your Fiddle, Grandpa! B'way Hicks Want Corn," 3 April, p. 18; "Hillbilly Disks Hit New Midwest High, Say Dealers," 31 July, p. 16; "Billies Reaping Harvest on Coast," 23 October 1943, p. 13; "Martin-McCoy Migrants Boom Hillbilly Talent in Detroit."
11. "Disk Men Pan Country Gold," *Billboard*, 3 October 1953, p. 1.
12. "Nazi Circuit," *Variety*, 28 March 1945, p. 17.
13. "Larry Kanaga (Victor) Mulls Plan for Greater Disk Saturation," *Variety*, 26 September 1951, p. 131.
14. *Variety*, 5 May 1948, p. 68.
15. "Pop A&R Men Corn Conscious," *Variety*, 25 August 1948, p. 89.
16. "AFM's 802 Nixes WOV Hillbillies: T'aint Cultural," *Variety*, 9 August 1944, p. 1.
17. "Chi Radio's Play For Farmer Aud As WGN Moves In," *Variety*, 12 March 1958, p. 35.
18. "You Never Know Who Might Be Listening," *Variety*, 27 July 1955, p. 40.

19. "New Hillbillies Set By Decca Records," *Variety*, 14 September 1949, p. 41.
20. "Hoofology In Flux From Foxtrot to R&B," *Variety*, 4 January 1956, p. 358.
21. "Hills Hop On Pops as Gotham Pitches Corn," *Variety*, 25 March 1953, p. 1.
22. "Where Does the 'Blue Grass' Grow?" *Variety*, 20 November 1957, p. 59.
23. "Tubb Tub-Thumps Corn-Poem Music," *Variety*, 18 December 1957, p. 46.

The Real Place of Appalachia in Bluegrass Music

By Vincent Cherre, Université de Nantes

In popular culture, bluegrass music is strongly linked to the Appalachian region. This cultural, historical, geographic, cultural and even semantic link was established since the popularization of bluegrass music in the forties and is still alive today notably through the use of bluegrass music in movies whose setting is the Appalachian region. The aim of this article is to analyze and define the real nature of this link. We will discuss the authenticity of this association by putting into perspective bluegrass music and the still-enduring hillbilly stereotype. I will conduct this analysis through the study of a corpus composed of the lyrics of 180 bluegrass songs which are the most frequent in the best-selling bluegrass compilations and songbooks. The first part of this article focuses on the notions of Appalachian stereotype and identity. The second part discusses the construction of the corpus and the results of its analysis. Finally, in the third part I will analyze these results and put them in perspective using recent cultural identity theories, such as Manuel Castells' tri-identity theory.

To begin this study on bluegrass music and Appalachia, the first necessary step is to define these two entities. The first one, Appalachia, is a very complex cultural region with a history strongly linked with discrimination. From a purely geographical point of view, Appalachia is a mountain range stretching from Nova Scotia to Alabama. The second highest mountain range of the US, the Appalachian mountains are a 100 to 300 mile wide strip, covered with forests and very rich in coal. Nevertheless, this description of the mountain range is too vast and does not depict the reality of the cultural region called Appalachia. In fact it is more precise to use the definition of the region proposed by the Appalachian Regional Commission (ARC), a political organization created by John Fitzgerald Kennedy in 1963 in his domestic political program The New Frontier. He aimed to create a federal fund to

improve notably the education and health system in rural regions. The commission would finally be created in 1965 under Lyndon Johnson's administration.¹

The ARC consists of 410 counties facing economic difficulties in 13 states.² The area defined by these counties is the most common definition of Appalachia. However, historian John Alexander Williams defined an even more specific delimitation of the Appalachian region that he named Core Appalachia. It comprises 164 counties which are always present in what he considers as the six major attempts to delimitate the Appalachian region. That is to say the works of C. Willard Hayes & William G. Frost in 1895, John C. Campbell in 1921, the U.S. Department of Agriculture report of 1935, Thomas Ford in 1962, the ARC in 1965 and Karl B. Raitz & Richard Ulack in 1984.

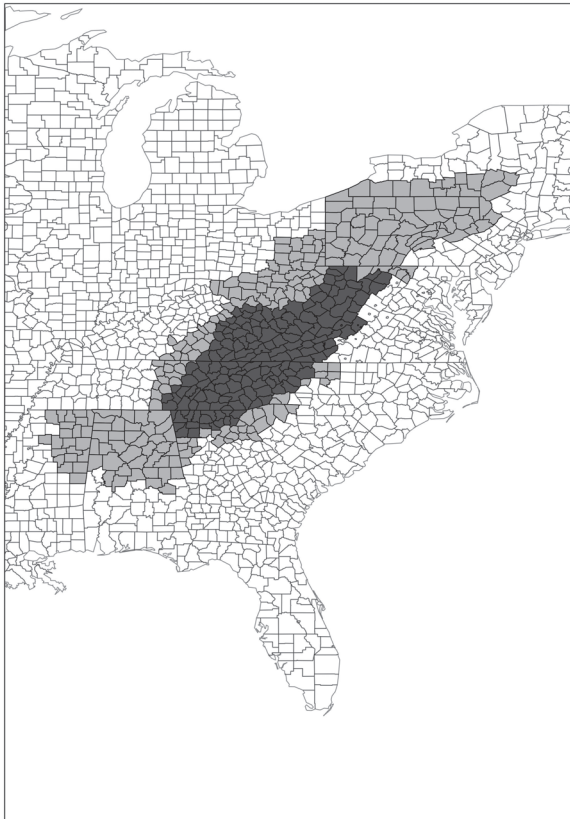


Figure 1 : Map of ARC counties (in light grey) and Core Appalachia (in dark grey)

Even if the efficiency of the ARC is sometimes arguable (Isserman), the necessity for action is at the time unquestionable.³ When the ARC was created, one third of the Appalachian population lived under the poverty line, the average income was 23% lower than in the rest of the country and rough living

conditions had already pushed two million workers out of the region.⁴ This policy emphasized the aid necessary for Appalachians but also threw a light on the poor situation of the region on a national scale. The sixties and seventies were in fact the climax in the diffusion of a certain image of the region that can be summed up in the Hillbilly stereotype.

In American history, the distinction between this region and the rest of the country is an old story. It begins in the period of the first settlements in the continent. Appalachia is in fact the first American Frontier, a symbolic line separating the Old World and the wilderness. This region is also the starting point for the Westward Expansion. Arthur K. Moore describes Appalachia in the *Frontier Mind* in these terms:

It was the ground, moreover, upon which the frontier mind [...] acquired definite form and challenged the old world in fundamental concerns. (Moore 2)

The region, because of its steep geographical features, did not take part in the industrial change in the country during the 19th century. It remained an enclave between the industrializing North and the southern large-scale cotton growing. By the end of the 19th century, Americans discovered the region through the writings of a movement of writers known as Local Color Writers. Among the most famous of them were William Goodell Frost, Will Wallace Harney and John Fox Jr. At the same time scholars, missionaries and writers, they described their different journeys and travels in the region in an almost anthropological manner. They were published in magazines such as *Lippincott's Magazine* in which journalistic articles and fictional writings were mixed together, these elements thus created certain confusion between facts and fiction for the readers.⁵ This confusion is the basis for a stereotype which still endures today. This word was popularized in 1900 by a New York editor in these terms:

A Hill-Billie is a free and untrammelled white citizen, who lives in the hills, has no means to speak of, dresses as he can, talks as he pleases, drinks whiskey when he gets it, and fires off his revolver as the fancy takes him.⁶

This image of the white, lazy, violent, alcoholic and ignorant

Appalachian hillbilly is the one which would be broadcast during the whole 20th century. Almost all the media are concerned by this diffusion, first via comic strips such as Al Capp's "Lil Abner" or Billy DeBeck's "Snuffy Smith" in the thirties, then through TV series as "The Andy Griffith's Show" and "The Beverly Hillbillies" in the late sixties and finally in movies such as *Deliverance*. This stereotype still resurfaces nowadays, the latest example being the MTV show "Buckwild" which is set in West Virginia and appeals to stereotyped characteristics of the region.

In order to study the nature of the link between the cultural region that is Appalachia and the musical style that is bluegrass it is necessary to pick a medium. Indeed a popular music such as bluegrass can be analyzed in many different ways apart from pure musicology. The span of studies can range from the iconography of album covers to stage performance to name a few. In this article, the focus will be on lyrics. Unlike other elements, lyrics can be studied quantitatively and contain a lot of cultural elements and information on the origins of the different songs which are particularly relevant in the case of bluegrass. Moreover, lyrics can provide a hint of the type of language used, which is interesting from a dialectological point of view.

The bluegrass lyrics contained in the corpus studied in this article come from two distinct sources. To start with, one of the main goals of this study is to give an image of what is understood as bluegrass music. It is therefore essential to choose a corpus which represents what is sold as bluegrass music to people who are not necessarily familiar with the style as well as what is sold as bluegrass music to the people who are familiar enough with the style to play it. With these goals in mind, one half of the corpus comprises the songs which appeared the most on eleven of the best selling bluegrass music compilation on Amazon. The other half of the corpus is composed with the songs that appear the most in seven bluegrass songbooks.⁷ The result of this methodology is a 183-song corpus representative of what is offered to average bluegrass listeners whether they are absolute newcomers or fans.

The analysis of this corpus will be conducted using two main tools. First, the lyrics will be explored in order to evaluate the presence

or not of Appalachian English linguistic elements. Then, the corpus will be analyzed in the search of cultural elements usually associated with Appalachia in popular culture, especially the common features of the hillbilly stereotype. Finally, the aim will be to observe to what extent Appalachian elements are present in bluegrass, but also the nature of these elements. In other terms, does bluegrass convey a stereotyped image of Appalachia?

To begin with, the corpus was analyzed following a list of nine linguistic elements specific to the variety of vernacular English found in the Appalachian region.⁸ It is important to take into account that most of these linguistic elements are grammatical and not oral. Appalachian English is indeed also distinct through the accent of the speakers but the transcription of such phonetic elements is for the most part not codified⁹ and its quantification would depend very strongly on the subjective decisions of the person who transcribes the lyrics. Appalachian English is in fact a very interesting area of study in sociolinguistics as it carries a strong and complex social significance for both speakers and non-speakers. Dialects like Appalachian English are defined in contrast to a standard language variety which acts as a norm used in written dictionaries, mainstream literature or official institutions to name a few. As Reid Luhman explains:

The standard variety is usually accepted as “proper” as compared to its dialects, which are considered as either quaint or simply incorrect offspring, depending on the social prestige of their speakers. Low status dialects come to be viewed interchangeably with their speakers as the dialects become associated with negative prestige. (Luhman 2-3)

The presence of such Appalachian English elements is then important because they would indicate a clear association between bluegrass and one of the region’s most recognizable specificities. Joshua Fishman notably explains that Appalachian English is as much a regional dialect as a social dialect in the minds of most Americans, notably due to the region’s history of exploitation and its image associated with poverty. Table 1 describes the nine features used, with examples from the corpus when possible and the number of times it appears.

Table 1 : Analysis of the corpus with Appalachian English linguistic elements (based on GERMAN)

Linguistic elements	Examples	Bluegrass corpus (25000 words)
A- Ving	“Can’t you hear them bluebirds a-singing ” (Darling Corey) “Just a-weeping my poor life away” (Foggy Mountain Top)	60
A- Ved	<i>The table was a-broke</i>	0
Periphrastic Do	“From those Blue ridge hills I did roam” (Blue Ridge Cabin Home) “Down in the willow garden where me and my love did meet” (Down in the Willow Garden)	10
Preverbal Done	“I’ve been a hobo and a tramp my soul has done been stamped” (You Don’t Know My Mind)	1
Invariable Ain’t	“Well I’m leaving here and I ain’t gonna take no clothes” (Muleskinner Blues)	62
For to infinitive	“Had no one for to go my bail” (Little Sadie) “As I went down for to take a little walk” (Wild Bill Jones)	16
Verb ending in “art” and “...st”	Thou art Thou wouldst	0
Pronoun thou, thy...	“More than all jewels thy spirit is worth” (What Would You Give In Exchange For Your Soul) “The heart I gave was true as thine ” (Midnight on the stormy deep)	13
Multiple negation	Little darling don’t weep no more (All the Good Times Are Past and Gone) My face you’ll never will see no more (Man of Constant Sorrow)	26

At the viewing of these results it is essential to remind that the most present features are not only specific to Appalachian English. “Ain’t”, “a-Ving” and multiple negations are necessary but not sufficient features to characterize a song as Appalachian. These elements support the Appalachian dialect definition but can in fact be found in other kinds of popular songs, this can in part explain their substantial presence. One the other hand, elements such as “for to infinitive” are more distinctive of the Appalachian dialect and are also present in the lyrics. Finally it is notable that three elements appear only once or not at all.

According to these results, the Appalachian dialect is indeed present in the corpus, which gives us a clue of the importance of its preservation by bluegrass musicians. Such a preservation is astonishing at first, according to the previously evoked low status of this dialect and the stereotypes it carries. But as Ellen Ryan explains, more than a simple means of communication, language is a way to identify as belonging to a social group. This creation of social bonds through language takes part in the identity construction process and is, for Ryan the reason for the survival of non-standard and low prestige dialects.

We can now complete this linguistic analysis with the research of cultural elements. The first step will be to research location names, both definite and indefinite and see if the songs are set in an Appalachian scenery. There is a total of 107 precise places cited located in the Appalachian region. The most numerous locations are state names but the precision goes down to city and county names. In contrast, only 22 precise places from the rest of the country are cited in the corpus. (See table 2)

	Appalachian	Non-Appalachian
States	Tennessee (35) Kentucky (17) Virginia (8) West Virginia (3) Georgia (4) North Carolina (2)	California (2)
Counties & Cities	Knoxville, TN (7) Memphis, TN (5) Nashville, TN (3) Muhlenberg County, KY (1) Harlan County, KY (2)	Buffalo, NY (6) Boston, MA (3) Frisco, TX (3) Chicago, IL(2) Columbus, OH (2) Atlanta, GA (3) Clay County, MO (1)
Other place names	Cripple Creek, VA (5) Shady Grove (6) Blue Ridge Hills or Mountains (8) White Oak Mountain (1)	
Total	107	22

Table 2 : Definite locations in the bluegrass corpus

These results show that the songs chosen by songbook and compilation editors are for the most part set in the Appalachian region, thus reinforcing the link between the region and the music in the ears of the listeners. This sensation is reinforced by the other locations evoked in the corpus. Indeed the Appalachian environment is not only rendered through precise location names but also through an almost omnipresent mountain setting in the songs. (See table 3).

Rural setting	Urban setting
Mountain(s) (49) River (33) Hill(s) and Hillsides (40) Valley(s) (11) Field(s) (8) Hollow and Holler (6) Country (6) Plain (5) Mines (3)	Town (34) City (4) Street (4)
161	42

Table 3 : Imprecise locations

As we can see in the table, there are a lot more elements which belong to the rural setting than to the urban setting. The important point here is that bluegrass is set not only in the countryside but especially in the “hills”, “mountains” and “valleys,” which understates Appalachia for the most part. It is also interesting to note that the “cities” or “towns” evoked in the lyrics have a contrasting function and are in most cases a place we leave to come back home. This theme of the narrator coming back home and recounting his experience is very frequent in bluegrass and it also explains the significant presence of the term “road” (33 times) and “railroad” (18 times).

It would have also been a good indication to identify the geographical origins of the singers or bands but the songs contained in the corpus are among the most covered ones. Some of these songs have been sung by more than twenty bands or singers, which is pretty usual in bluegrass music, and picking one would have been too subjective. It is however good to note the very important presence of Bill Monroe, Flatt & Scruggs and the Stanley Brothers, all of them born in the Appalachian region. Nevertheless, the origins of the songs are more interesting. There are in this corpus several songs of documented folk origins, most of them dating back to the 17th or 18th century. This kind of song, through their bluegrass versions, is sold nowadays in bluegrass compilations alongside Alison Kraus’ hit songs is a sign of a certain attachment to tradition and of a non-discrimination between modern and old-time bluegrass. The evolution of the style is not only dictated by the writing of new songs but also often by the evolution of the instrumentation or interpretation of an older bluegrass song which can then acquire the rank of a bluegrass standard. It is almost as if both the musicians and the editors have to show the listener that this music comes directly from the mountains and has a strong link with old-time string bands. By displaying this legacy with old ballads and associating the style with Appalachia and its picturesque imagery, bluegrass can meet the need of the audience for a *real, authentic, down-home bluegrass sound*.

To end this corpus study we can now search elements in the corpus corresponding to the common Appalachian label, the Hillbilly

stereotype. Surprisingly enough, these elements are not a salient feature in the lyrics. Nevertheless a few elements concerning the violent stereotype are present, especially through the murder ballads such as “Knoxville Girl” and “Banks of the Ohio,” both telling love stories ending tragically with the murder of the feminine character. The most visible stereotype is the link between the region’s inhabitants and alcohol. However, “mountain dew” and “moonshining” are only evoked in two songs.

To conclude, the link between the region and the bluegrass musical style is not only cultural but also semantic. But there seems to be more in the way bluegrass and Appalachia are related. Indeed, unlike during its first years of existence, bluegrass is not only played and listened to by and for Appalachians. It is now aired and played throughout the country and the new major performers are not necessarily from the region. Yet, this Appalachian backdrop is still present in compilations and covers of bluegrass classics. The interesting point is that this rural background seems to be put forward by the performers. This is reflected in the corpus by the wide use of Appalachian English speech patterns referring to colonial times or the supposed Scotch Irish origins and also by the references to the mountains as an idyllic yet isolated place in which nothing has changed. Yet, the most negative stereotypes are less frequent in the corpus for instance violence, alcoholism, inbreeding, etc.

Through its lyrics, bluegrass appears to be a tool for the affirmation of a regional identity. Indeed, the region is presented in such a way that it corresponds to what Manuel Castells’ calls *Resistance Identity*. According to Castells’ theory, there are three kinds of identities. Legitimizing Identity, in which the identity of the region is constructed by the “hegemonic order” or dominant institutions from inside or outside the region (colleges and universities, places of worship, industries). Resistance Identity, in which the region uses elements of the legitimizing identity to resist and oppose the Legitimizing Identity, is for Castells the “exclusion of the excluders by the excluded.” Finally, Project Identity is the transformation of the identity to afford the region’s inhabitants a new position or status in the society.

This theory helps us answer the main question of this essay: does bluegrass convey a stereotyped image of Appalachia? In fact, it appears that bluegrass conveys certain elements of the stereotyped image to resist against the stereotyped image. There is an appropriation of symbols formerly considered as negative, now used against the hegemonic order through Resistance Identity. The simple fact of setting most of the songs in the mountains is an example of this identity reassertion. Indeed, the mountain symbol used to be shown as a cause for isolation and was the justification invoked by dominant institutions – notably the coal and timber industries – for the poverty of the region. This same mountain symbol is now used by anti-MTR¹⁰ movements such as Mountain Justice and environmental organizations as a representation of what is to preserve and not to blame. Even if bluegrass is not overtly political, certain songs imply a form of resistance: one of the most explicit examples is the chorus of *Old Home Place*.

What have they done to the old home place
Why did they tear it down
And why did I leave the plow in the field
And look for a job in the town

WORKS CITED

Castells, Manuel. *The Information Age-Economy, Society and Culture, Vol.II : The Power of Identity*. Malden: Blackwell, 1997.

Fishman, Joshua. "The sociology of language: An interdisciplinary social science approach to language in society." Fishman, Joshua. *Advances in the Sociology of Language*. The Hague: Mouton, 1971. 217-404.

German, Gary. "Badume, Standard et Norme' à la lumière de l'anglais vernaculaire des Appalaches." *La Bretagne Linguistique* 15 (2010): 83-107.

Isserman, Andrew M. "Socio-Economic Review of Appalachia ; Appalachia Then and Now : An Update of 'The Realities of Deprivation' Reported to the President in 1964." *Journal of Appalachian Studies* 3 (1997).

Luhman, Reid. "Appalachian English Stereotypes: Language Attitudes in Kentucky." *Language in Society* 19.3 (1990): 331-348.

Moore, Arthur K. *The Frontier Mind*. New York: McGraw & Hill, 1963.

Ryan, Ellen Bouchard. "Why do low-prestige language varieties persist?" Giles, Howard et Robert St. Clair. *Language and Social Psychology*. Oxford: Blackwell, 1979. 145-57.

Williams, John Alexander. "Counting Yesterday's People : Using aggregate Data to Address the Problem of Appalachia's Boundaries." *Journal of Appalachian Studies* 2.1 (1996): 3-27.

CORPUS REFERENCES

Compilations

Various Artists. *The Essential Guide to Bluegrass*. Discovery Records, 2007. CD.

Various Artists. *20 Best of Bluegrass*. ARC Music, 2000. CD.

Various Artists. *Time Life's Treasury Of Bluegrass*. Time Life Records, 2002. CD.

Various Artists. *Bluegrass Essentials*. Hip-O, 1998. CD.

Various Artists. *The Best of Bluegrass, Vol. 1*. Polygram, 1994. CD.

Various Artists. *The Best of the Best of Bluegrass*. Federal Records, 1996. CD.

- Various Artists. *The Best of Bluegrass I*. K-Tel Distribution, 1991. CD.
- Various Artists. *The Best of Bluegrass II*. K-Tel Distribution, 1995. CD.
- Various Artists. *The Best of Bluegrass, Vol. 1*. Sanctuary, 2003. CD.
- Various Artists. *The Best of Bluegrass, Vol. 2*. Sanctuary, 2006. CD.
- Various Artists. *Can't You Hear Me Callin': Bluegrass 80 Years*. Sony, 2004. Boxset.
- The Big Book of Bluegrass Songs*. Milwaukee, WI: Hal Leonard, 2008. Print.
- The Real Bluegrass Book*. Milwaukee, WI: Hal Leonard, 2011. Print.
- Casey, Bert. *The Bluegrass Fakebook*. Atlanta, GA: Watch & Learn, 1999. Print.
- Willis, David. *The Bluegrass Songbook*. On the website of The Capital Area Bluegrass and Old-time Music Association.
- Wernick, Peter. *The Bluegrass Songbook*. New York City, NY: AMSCO Music, 1997. Print.
- The Bluegrass Complete*. Creative Concepts, 2000. Print.
- Jones, Chris. *The Traditional Bluegrass Songbook*. Musician's Workshop, 1993. Print.

FOOTNOTES

- 1 The idea was not completely new and echoed on a larger scale the Tennessee Valley Authority, a federal enterprise created in 1933 during Roosevelt first New Deal. It aimed at creating a dam system to control flood and produce electricity in the Tennessee Valley, which was particularly hit by the Great Depression.
- 2 Alabama, Georgia, Kentucky, Maryland, Mississippi, Ohio, New York, North Carolina, South Carolina, Pennsylvania, Tennessee, Virginia and West Virginia. For a full list, see : <<http://www.arc.gov/counties>>

- 3 See Isserman's report which puts in perspective the ARC goals when created and the real evolution of the situation. Isserman, Andrew M. "Socio-Economic Review of Appalachia ; Appalachia Then and Now : An Update of 'The Realities of Deprivation' Reported to the President in 1964." *Journal of Appalachian Studies*, 3 (1997).
- 4 Ibid.
- 5 See Frost William G. Our Contemporary Ancestors in the Southern Mountains *Atlantic Monthly*, March 1899. Harney, Will W. "A Strange Land and Peculiar People". *Lippincott's Magazine of Popular Literature and Science*, Vol. XII. No. 31. October, 1873, 12-429 & . & John Fox, Jr. "*The Southern Mountaineer*".
- 6 Julian Hawthorne, *The New York Journal*, April 23 1900.
- 7 The references for the records and songbooks used for the constitution of the corpus can be found at the end of this article.
- 8 This list was inspired by the work of Gary German of the University of Brest on the Appalachian vernacular.
- 9 Except for words such as 'holler' for hollow or 'swaller' for swallow, both present in the corpus, which are phonetic alteration with a commonly accepted writing.
- 10 Mountain Top Removal Mining

Real Country: Influences on the Music of the Stanley Brothers

By David W. Johnson

Early historians of bluegrass music included Carter and Ralph Stanley, the Stanley Brothers, among the three or four most important figures in bluegrass, which developed as a sub-genre of country music. Mentioned along with – and often ahead of – the Stanley Brothers are band leader Bill Monroe and the partnership of Monroe's band members Lester Flatt and Earl Scruggs, who started their own band in 1948. In the book *Bluegrass* by Bob Artis, published in 1975, the chapter on Bill Monroe follows an introductory chapter on the music. Chapter three discusses the Stanley Brothers and chapter four is devoted to Flatt and Scruggs. In *Old as the Hills: The Story of Bluegrass Music* by Steven D. Price, also published in 1975, three chapters on the evolution of bluegrass are followed by chapters on Bill Monroe and Flatt and Scruggs. The Stanley Brothers appear as the first of seven performers discussed in chapter six, "The Spread of Bluegrass."

In this paper, I will argue that it is more appropriate to situate the Stanley Brothers within the broader tradition of old-time country – or hillbilly – music than it is to place them in the sub-genre of bluegrass. Their musical influences suggest that, over their careers, they were versatile and adaptive country musicians rather than practitioners of an off-shoot of country music. I will revisit early, influential descriptions of the Stanley Brothers as bluegrass musicians by folklorists L. Mayne Smith and Neil V. Rosenberg, who published related articles in the *Journal of American Folklore* in 1965 and 1967. I will discuss named and likely influences on the Stanley Brothers, and their own (and other musicians') opinions on the type of music the brothers played.

In March 1966, traveling together on a tour of Europe and England, musician and folklorist Mike Seeger asked Carter Stanley what sort of songs the Stanley Brothers sang as teenagers. Carter answered “Some hymns.” Seeger then asked “What were you reaching for?” Carter responded that he and Ralph learned many of their early songs by “Listening to old records. People like Roy Acuff, Carter Family, Monroe Brothers, Mainer’s Mountaineers. That would about cover it. That was about the only music that we liked. That was what we still do call *real* country music.” The emphasis is Carter’s. Because Carter died less than nine months later on December 1, 1966, his emphatic reference to “real country music” remains his final word on what he thought about his musical influences.

When interviewed in 2003, Ralph Stanley responded to a question about influences by identifying the first song he and Carter performed on the radio as teenagers as a cover version of “I Called and Nobody Answered,” recorded by Roy Acuff in 1942. During the Stanley Brothers’ boyhood and youth, Acuff and his band were performers on the *Grand Ole Opry*, broadcast throughout the south by Nashville radio station WSM and the NBC network. When the teenage Stanley Brothers performed on a second regional radio show, Ralph recalled that they sang another Acuff song, “When I Lay My Burden Down,” which the King of Country Music – as Acuff was called – recorded in 1940. Acuff’s influence on the Stanley Brothers continued. When the brothers formed their own band in 1946, they named it the Clinch Mountain Boys, similar to Acuff’s band, the Smokey Mountain Boys.

Old-time country and string band musicians also influenced the Stanley Brothers. On the Victrola in their home in far southwestern Virginia, the brothers “wore . . . out” – to use Ralph’s words – 78 rpm records by the duo Grayson and Whitter and the string band of Fiddlin’ Cowan Powers – all of whom came from within a hundred miles of where the brothers were raised.¹ Located not far from the borders of Kentucky, Tennessee, West Virginia, and North Carolina, the area where Carter and Ralph grew up was, in the original sense of the term – music made by people in rural locales – the heartland of country music. When their family bought a radio in 1936, the brothers were able to

listen to live performances by the Carter Family, the Monroe Brothers, and Mainer's Mountaineers.

One might ask how the Stanley Brothers – raised in the heartland of hillbilly music – came to be thought of as bluegrass performers, appearing in early articles and books about a sub-genre that was dominated by Bill Monroe and Flatt and Scruggs.

This perception can be traced to two related articles on bluegrass music that were published in the *Journal of American Folklore* in 1965 and 1967. In the first article, “An Introduction to Bluegrass,” graduate student L. Mayne Smith wrote that, by 1948, the Stanley Brothers and their band, the Clinch Mountain Boys, were “approximating the sound” of Bill Monroe and the Blue Grass Boys.² The year 1948 is important because it was the same year that Flatt and Scruggs left Monroe to form the Foggy Mountain Boys. Linking the Stanley Brothers in a tenuous way to Earl Scruggs and Bill Monroe, Mayne Smith observed that, because the Stanley Brothers were – unlike Flatt and Scruggs – independent of the Monroe band, they “thus may be said to have made bluegrass a proper style rather than a ‘sound’ played by a single band and its direct off-shoot.” Smith added that the Stanley Brothers “had close links with pre-bluegrass string band music, and a high proportion of traditional songs in [their] repertoire.”³

Two years later, the *Journal* published an article by folklorist Neil V. Rosenberg, “From Sound to Style: The Emergence of Bluegrass.”⁴ Rosenberg took Smith’s comment in regard to the Stanley Brothers – that they were the musicians who made bluegrass a “proper style rather than a ‘sound’ played by a single band and its direct off-shoot” – and expanded the argument. He asserted that, in Smith’s article and other articles about the genre, “a lack of agreement about the immediate origins of Bluegrass is evident.”⁵ To bridge this lack of agreement, his article sought “to describe and evaluate Bluegrass as a distinctive type of commercial country music.” Tracing the origins of bluegrass through country music from 1946 to 1949, Rosenberg focused on Bill Monroe and his band. He concluded that “Because of Monroe’s hits and stardom on [radio station] WSM’s *Grand Ole Opry*, he was able to popularize the unique sound of his band.” Rosenberg argued that the

intersection of Flatt and Scruggs with the Stanley Brothers at Bristol, Virginia, radio station WCYB in early 1949 led to a change in Ralph Stanley's banjo style from old-time two-fingered to Scruggs-style three-fingered rolls; and that the Stanley Brothers' recording of a traditional song about a horse race, "Molly and Tenbrooks," in September 1948 "was unmistakably patterned after that of the 'original' Monroe band."⁶ Rosenberg wrote:

The Stanley Brothers' "Molly and Tenbrooks" record is the first direct evidence that the 'sound' of Monroe's band was being imitated by other bands. The imitation . . . is important because it marks the transition from the sound of Monroe's band to the style known as Bluegrass.⁷

In his article, Rosenberg discussed the meanings of the terms "old-time" and "traditional" in relation to bluegrass music, yet did not make clear – as Smith had – that the Stanley Brothers "had close links with pre-bluegrass string band music, and a high proportion of traditional songs in [their] repertoire." Rosenberg described the Stanley Brothers as "another newly formed band" when they intersected in early 1949 with the new Flatt and Scruggs band in Bristol. The description appears misleading. Carter Stanley had played professionally since his discharge from military service in spring 1946, and he and Ralph formed the Clinch Mountain Boys in November 1946, a month after Ralph was discharged. In the next two years, the brothers recorded ten sides of music in various country styles for a regional record label, Rich-R-Tone. When they were signed to the Columbia record label in late 1948, Bill Monroe chose to leave Columbia for Decca in 1949 rather than compete for Columbia's attention. As Ralph Stanley recalled in his autobiography, *Man of Constant Sorrow*, "Our record deal was good news for us, but it made Bill Monroe go ballistic. He'd been with Columbia for a few years and he'd cut some of his greatest songs there with Lester Flatt and Earl Scruggs. So he considered the label his home turf."⁸ By 1949, Monroe, Flatt and Scruggs, and the Stanley Brothers competed in the country music marketplace on more or less equal footing with groups that did not play in the bluegrass style, such as the Blue Sky Boys. Yet the 1965 and 1967 articles in the

Journal of American Folklore created the impression that there was a cohort of bluegrass bands headed by Bill Monroe, with Flatt and Scruggs as an off-shoot and the Stanley Brothers as imitative rivals. Rosenberg incorporated the article into chapter three of his definitive book, *Bluegrass: A History*, published in 1985.

Both articles proceeded on the premise that bluegrass music came into being during the years 1945 to 1948 with the sound created by Bill Monroe and the Blue Grass Boys band that included Flatt and Scruggs as members. A problem with the premise is that it does not take into account the absence of recordings during the World War II years and the post-war musicians' union recording ban. According to the premise, Monroe assembled a band whose musicianship realized a sound that he had conceived more or less on his own. However, according to one source, brothers Zeke and Wiley Morris and their band were playing a sound and in a style close to bluegrass in 1943. This seems possible from the recordings that the Morris Brothers and others associated with Wade and J. E. Mainer recorded in 1941. It lends credence to Wade Mainer's claim in 2008 that "We were the ones that started bluegrass."

If one accepts the notion that the sound of what came to be called bluegrass developed organically from the musical influences present in the old-time country music tradition, one needs to re-think the inter-relationship of musicians such as Bill Monroe, Wade and J. E. Mainer, the Morris Brothers, and the Stanley Brothers. This should be a fruitful area for future research.

Considerable information has emerged since the 1960s. To return to the music of the Stanley Brothers, there is evidence that their connection to the bluegrass style is less direct than stated, or implied, in the early *Journal of American Folklore* articles. For example, Rosenberg appears to have underestimated the importance of Darrell "Pee Wee" Lambert to the Stanley Brothers' early sound. He wrote that Lambert, who was the original mandolin player and sang the tenor lead vocal on "Molly and Tenbrooks," was "not in any sense the leader of the group."⁹ However, in 1946, Lambert had left the Roy Sykes band along with Carter and Ralph and exerted a significant influence on the sound of the Clinch Mountain Boys in the band's

first three years. Fiddle player Lester Woodie recalled that when he joined the Clinch Mountain Boys in 1950, Lambert sang more lead vocals than Ralph. Lambert recorded with the Stanley Brothers on the Rich-R-Tone and Columbia labels until November 1950. Since he played mandolin, as did Bill Monroe, and sang tenor, as did Monroe, Lambert could be characterized as a Bill Monroe follower and imitator. In an interview published in 1981, Ralph Stanley described Lambert's influence this way. "When Pee Wee left, I think that changed our style altogether," Ralph said.¹⁰ "He had sung tenor on some of the songs in a way that made it sound more like Bill Monroe, and Pee Wee played the mandolin a lot like Bill. Without Pee Wee standing there singing the Monroe style, we just more or less settled down to our natural sound."

My research on a biography of the Stanley Brothers suggests that the Stanley Brothers' "natural sound" derived from three sources: unaccompanied singing in the Old Primitive Baptist Church, the old-time string band tradition of southwestern Virginia, and the influence of old-time country vocal duos – or duets, as performers sometimes called them.

In his autobiography, Ralph recalled leading a hymn at age eight in the church that the family attended. Years later, Carter performed the song "Come All Ye Tenderhearted" as a solo number, saying he found it in a hymnal. Church singing was as strong as any influence on the Stanley Brothers.

In 1946, Carter befriended old-time string band leader Fiddlin' Cowan Powers, who had recorded in the 1930s with members of his family. Another pre-bluegrass performer who played in the string band tradition was Wade Mainer. Along with older brother J. E., he led versions of Mainer's Mountaineers. In an interview in 2005, Wade said that his and J. E.'s music paved the way for bluegrass and country music. "We got credited for trimming the bushes and things out of the way so the boys behind us wouldn't have a hard time doing it . . . The young generation calling itself country music . . . they're not country. They just followed in the footsteps of me and my brother J. E."

Wade recalled that he met Carter and Ralph Stanley when they were teenagers. "Ralph Stanley and his brother were running

around over there in Bristol, and I was on air in North Carolina on WWNC. That's when I formed my band. It went over in his direction, and he got to listen to it, him and his brother both. They asked a lot of questions. Ralph wasn't playing back then." I asked when he met Carter. "I'm not sure if I met him when he was in the music business. I met him when he was a boy. I met him when I was out on personal appearances . . ."

The duets who influenced the Stanley Brothers ranged from local performers, such as Carl and Doc, who worked in the timber business for the Stanley Brothers' father Lee, to touring musicians and *Grand Ole Opry* stars the Delmore Brothers, who performed at the first hillbilly concert that the young Stanley Brothers attended. Radio gave the brothers the opportunity to hear duets singer combinations associated with Mainer's Mountaineers, such as Wade Mainer and Zeke Morris, Zeke and Wiley Morris, and the pre-bluegrass Monroe Brothers, Charlie and Bill. Possible influences – based on proximity and expressed interest – were the duos the Blue Sky Boys and Grayson and Whitter. The Stanley Brothers worked alongside the Blue Sky Boys, Earl and Bill Bolick, at WCYB, and admired their traditional sound. In regard to Grayson and Whitter, long-time Stanley Brothers observer Joe Wilson recalled Carter asking him for tapes of the records made by fiddle player E. B. Grayson and guitarist Henry Whitter, who were from the same area as the Stanley Brothers.

In summary, the influences on the music of the Stanley Brothers appear to be diverse and consistent with the blend that formed the basis of old-time country music. From a mix of unadorned church singing, old-time string band music, and vocal duets, the Stanley Brothers forged a distinctive sound. Carter called it "real country" and Ralph has described it as "old-time mountain music." Almost all their recorded music remains in print. John Morris, founder of Old Homestead Records, said in 2008, "I've been on radio for forty-five years, and over that time, the most requests I have had have been for the Stanley Brothers, even more than Bill Monroe. For some reason the Stanley Brothers have endured." I suggest that one reason is because the Stanley Brothers played music that most often fell within the broader

tradition of old-time country music rather than strictly within the sub-genre of bluegrass.

FOOTNOTES

- 1 MCS, 27.
- 2 JAF Vol. 78, No. 309, July-Sept. 1965, 252.
- 3 All JAF, Vol. 78, No. 309, 252.
- 4 *Journal of American Folklore*, Vo. 80, No. 316, April-June 1967, 143-150.
- 5 143
- 6 146
- 7 146
- 8 MCS, 144.
- 9 146
- 10 Jack Tottle, "Ralph Stanley: The Stanley Sound," *Bluegrass Unlimited*, May 1981, 16.

Bluegrass Gospel: The Music of Exiles

By Richard C. Stern

Saint Meinrad Seminary and School of Theology

“Bluegrass gospel is a form of discourse about the sacred which occurs in a secular context.”¹

While the above quote may seem obvious enough, it hints at a wide range of topics and questions that could be engaged by numerous disciplines: music, folklore, history, sociology, anthropology, even theology.² Bluegrass gospel music is certainly “discourse,” that is, it uses language to espouse ideas and beliefs and attempts to capture, translate, and express experiences in order to influence or engage an other. This discourse would seem to be amenable to various schemes of rhetorical analysis. Bluegrass gospel is obviously “sacred” music but not typically church music, that is, music used in a liturgical worship setting. It is performed largely in secular settings: festivals, concerts, and jam sessions. Again, it is sacred, that is, it is theological, but what are the theological factors evident in the music? Loyal Jones observes, “The religious songs were and are neat capsules of theological beliefs. And the tunes carry additional aesthetic meaning, evoking deep feelings that otherwise cannot be expressed.”³ Is there an integral, cohesive bluegrass gospel theology? How might one parse the theology? Would it be better to speak of theologies rather than a singular theology?

In this article I review some previous explorations I have done in this area. I then employ the metaphor of “exile,” developed for contemporary preaching by Walter Brueggemann, as a means for getting into and behind theology in bluegrass gospel music. Finally, within the larger metaphor of exile, I take a brief look at the motif of “home,” as it is deployed in bluegrass music, both secular and gospel.

Bluegrass Gospel Theology: Some Background.

Within the broader sweep of bluegrass music, bluegrass gospel music has maintained an important and enduring presence. Bands rarely play a set that does not include a gospel song or two, either traditional or more recently composed. Some bands are noted as specializing in bluegrass gospel music. In this paper, I mostly refer to earlier examples of bluegrass gospel music, largely because of my own preferences and limited access. Further, my interest is in the lyrics of the songs. I work with them here as cultural artifacts, that is, as observable evidence of deeper, embedded leanings, values, and patterns of culture. Undoubtedly, readers will be able to provide additional examples (and exceptions!) from their own repertoire of bluegrass gospel songs. Do the artifacts reveal and represent the culture from which they emerged? Authors have observed the importance of the lyrics both to those who initially composed and to those who continue to sing these songs. As Rodney Clapp concludes, “[C]ountry music centers on its lyrics.”⁴ Loyal Jones concurs, “The words of chosen hymns of the Uplands are all important.”⁵ I wonder if, or better how, as bluegrass music has attracted an increasingly diverse population of performers and listeners, the culture(s) and values embedded in the music represent, influence, or are influenced by the cultures and values of those who may now sing the songs. David Stowe may have captured a reason for bluegrass gospel’s enduring place when he observes, “Sacred songs are extraordinary in their capacity to compress and epitomize the most fundamental ideas of a faith community.”⁶

I have relied on material describing and analyzing Appalachian culture as though bluegrass music was given birth in and by that culture. I fully recognize that, in some cases, this is a stretch. Bluegrass music as a genre is not necessarily “Appalachian” music, though there are strands of both that intertwine. As Bill Malone writes, “Bluegrass is neither Appalachian nor very old.” “[T]he basis for bluegrass music’s vaunted ‘high lonesome sound,’ came not from the mountains but from Monroe’s fascination with the blues and the music of Jimmie Rodgers. However bluegrass music found a receptive audience among mountain people.”⁷ In particular, Ralph Stanley, as one important example,

identifies his music as “mountain music” as much as bluegrass music, a style he has adhered to throughout his career. If the cultures are not the same, they have significant similarities. There is a close analogy, at least as close as I can discover, particularly so with bluegrass *gospel* music. The literature often refers to Appalachia as the mountains. Loyal Jones refers somewhat more broadly to “the Uplands.”⁸ Some of the same sociological, economic, and religious issues that emerge from studies of Appalachia have impacted less “mountain-like” settings in, for example, central Kentucky, the home of Bill Monroe. In any case, I hope to provoke discussion as much as provide any sense of final answer. Finally, I recognize that I have listened to only a small fraction of bluegrass gospel music. I am writing about and listening mostly to early bluegrass gospel, some of which actually pre-dates the birth of bluegrass. I hope that this early effort will remain an ongoing project for some time to come.

Neil Rosenberg, in *Bluegrass: A History*, acknowledges the importance of bluegrass gospel music in the overall development and repertoire of bluegrass music. He writes, “Religious music is found in the repertoires of most country music performers, but it has unusual prominence in the bluegrass repertoire.”⁹ “Religious songs constituted, on the average, 30 percent of the recorded and published (in songbooks) output of the most influential early bluegrass bands...”¹⁰ Rosenberg recognizes that there may have been a lower representation in actual performances; nevertheless bluegrass gospel has been an important part of the mix from the very beginnings of the bluegrass genre.

As but one important example, we need look no further than Bill Monroe whose first recordings with his brother Charlie were gospel songs.¹¹ Further, the Monroe brothers’ early printed songbooks also contained many gospel songs. Bill Monroe, of course, also eventually wrote many of his own gospel songs. Kevin Kehrberg has done a fine job of working through a thorough analysis of the 15 Monroe-penned gospel quartets.¹²

As with bluegrass music in general, so bluegrass gospel is a synthesis or a point of confluence of several influences. Southern gospel and African-American spirituals have been an ongoing influence.

Additionally, Patrick Kavanaugh notes, “The old-time camp meetings developed into a complete class that is usually called country music. The rapid growth of hymnology sparked a huge interest in church choir singing, while the revivalist movement led to the gospel songs that in turn spawned an entire generation of gospel music.”¹³ Add songs from the Carter family, Albert Brumley, and others. As Rosenberg and Wolfe report, Monroe learned his early songs from songbooks, some of which would have been used at church music schools.¹⁴ From the beginning of bluegrass music, gospel or religious music has maintained a persistent presence and an influence on the people who sing the music and on the people who listen to it. What remains a relatively unexplored aspect of bluegrass gospel is the theology contained in the music. What is the lyricist’s concept of God? How does the lyricist understand the life and role of Jesus? How does the lyricist understand the interaction or relationship of God with humanity? Is there a consistent theology that runs through bluegrass gospel as a genre? Do individual lyricists and performers maintain a consistent theological perspective in the songs they sing and/or write? These are questions that have piqued my interest for the last several years.

One difficulty in such an enterprise is to find a scheme or a tool that is portable enough to move from song to song, lyricist to lyricist, even genre to genre. It is not quite enough to extensively analyze or exegete, even extensively, the theology of a given song and then move to the next song. Comparisons become unwieldy. The portability component is an important qualifier in this task. In other contexts I have attempted to parse theological content using an analytical scheme that was originally developed by John McClure to analyze examples of preaching.¹⁵ His “four codes of preaching” consist of four hermeneutic lenses or factors that a sermon or homily would ideally include in order to be most effective or most likely to be heard by a given congregation. The four codes are the semantic code (the basic idea or claim contained in the sermon that ideally is taken from the inventory of ideas of the hearers), the scriptural code (the biblical warrant for making the claim), the cultural code (the point of contact within a culture where the claim and the scriptural warrant might find some traction), and

the theo-symbolic or theological code (drawing on the congregation's theological framework for presenting the theological tie-in to the other codes). I have worked particularly with the theo-symbolic code that further parses the theology into four worldviews: tensive, oppositional, equilibrational, and permutational, all admittedly rather obscure terms. In the tensive worldview there is very little in this life to look forward to. The best one can hope for is, with God's help, enduring the exigencies of life with the expectation of something better in the next life. Sin, injustice, trials, and suffering abound. In the oppositional worldview, there appears to be some reason to oppose injustice and evil, but there is still no reason to expect that evil will be overcome in this life. One looks ultimately to heaven for redemption and resolution. A hero may emerge and challenge the status quo; however there is no obvious or necessary expectation of success. With the equilibrational worldview there appears to be a balance of good and evil. There is good news to experience and to share in our present existence. The trials and suffering we may experience are balanced by the good. It is not a fruitless gesture to seek the good, the justice. God is present in the moment. Finally, in the permutational worldview, good news trumps bad news. There are signs all about us of the triumph of God and the good.

There is a fifth worldview, the iconoclastic worldview, that I have omitted, which works with reversal, creating "a faith story in which an opposition or problem (lack) is introduced where none previously existed."¹⁶ I have omitted this view because it seems to me that a faith story is presumed in bluegrass gospel. Bluegrass gospel is an example of paraenesis or "preaching to the choir." With McClure's encouragement I have previously used the four codes, particularly the theo-symbolic code, to make some assessment about the theology present in the gospel songs written and performed by Ralph Stanley and also by Ron Block.¹⁷

After a paper on Ralph Stanley was presented at the Bluegrass Music Symposium at Western Kentucky University, I came across yet one more Stanley bluegrass gospel CD.¹⁸ Ironically, it contains two songs which represent the extremes of the range of theological worldviews.

On the tensive end of the spectrum is “Mountain Preacher’s Child” by James D. Vaughan (listed as Vaughn on the CD’s liner notes). Life appears to be pretty grim for this mountain preacher’s child, utterly without joy. His father seems to offer no hope for any improvement in this life, only “grief and sorrow.” The only improvement will come after death, in a new home, in a “mansion grand” instead of the current “cabin drear.”

On the same CD but on the opposite, permutational end of the theological spectrum is “I’m in a New World” by V.B. Ellis.¹⁹ Not only is the lyricist apparently in a new world, he is operating out of a drastically different worldview. “Old things have passed away.” “Behold old things are new.” “There’s glory in my soul/ The hallelujahs roll.” There is still no great expectation that this life will be without its trials, that all will be peace or joy. “Though earthly friends may turn me down/ I still do claim the peace I’ve found.” Nevertheless, there is reason for hope in the here and now, for this life. While the reason for hope is not contained in the immediate exigencies of life, the Lord has “set his [the singer’s] captive spirit free.” He has gone from blindness to sightedness “since the Lord saved me.” It is all the doing of the Lord; there is nothing the singer did to achieve or warrant this new situation. Bluegrass gospel is a theology reliant on God’s unmerited and unwarranted grace and mercy. As Loyal Jones concludes, “If anything is important to Upland religion, it is the concept that God can bestow his grace to us, although some believe we are never worthy of it, whereas others believe we have to make an effort to become worthy.”²⁰ This represents a 180 degree turn in worldviews; a complete about face. How does one hold these divergent theological worldviews together? There is certainly a tension between these extremes. Interestingly, Stanley does not sing lead on this song but does sing harmony. Keith Whitley is the lead singer. Perhaps Stanley knew instinctively that his vocal quality was more tensive in nature and would not lend itself to portraying a permutational worldview. With this one example, it becomes clear that bluegrass gospel music operates with a range of theological perspectives, though I hope to make the case that there are strong tendencies or patterns.

To be quite clear, this is not to suggest any negligence, insincerity, or hypocrisy on behalf of Stanley, who includes both songs in his repertoire. It is unreasonable to insist that anyone's theology must be absolutely monolithic, seamless. Yet overall, Stanley's theology, on the basis of songs he writes, performs and records, is quite consistently tensive. Yet, conversion can seemingly happen in an instant and may even be episodic, not a once-for-all experience. The many biblical lament psalms are excellent examples of this, moving from despair, anger, accusations of neglect by God, and hope for the violent destruction of one's enemies, all of which can be suddenly transformed into acclamations of praise and thanksgiving for God's goodness and constancy – all within the space of a couple of verses! Furthermore, lyrics for bluegrass gospel songs are a much more limited medium of discourse than a lengthy treatise on the relationship of justification and sanctification.

While this current discussion does not extensively employ this four codes scheme, it is certainly operative in the background leading up to this paper, especially in identifying the range of operative worldviews evident in the music, which lean toward the tensive end of the spectrum, with exceptions as noted. Here, however, I have chosen to pull back somewhat from the four codes and take a wider angle of vision on the bluegrass gospel genre to search the range of theology evident in the music and to hopefully discover an overarching label or image which might capture some of the heart of the music. It might become a generative metaphor for those who compose the music as well as for those who perform it and listen to it. What images motivate the music? Are there motifs, cultural and/or biblical, that are embedded in the music? The label(s) might help identify why we continue to be touched by the music both as performers and as listeners.

Bluegrass Gospel and “Exile”

While doing some background reading for a course on preaching lament psalms, I re-read Walter Brueggemann's *Cadences of Home: Preaching among Exiles*.²¹ In this book Brueggemann appropriates a biblical metaphor that he then re-deploys as apt for describing

preaching in the contemporary, post-modern, secular culture of the late twentieth and early twenty-first centuries. The image is that of “exile.” Brueggemann, a renowned Old Testament scholar and social commentator, offers the metaphor of exile in this work on preaching for our current complex social milieu. In reading this book, I was struck by how much his various descriptions and applications of the metaphor struck a resounding resonance with the implied situation in many of the lyrics of bluegrass gospel music with which I was familiar, especially early examples. I thought particularly of the examples of Ralph Stanley that I had studied in previous examinations of bluegrass gospel lyrics as well as the previously mentioned two songs that I heard more recently. I had certainly not previously thought of bluegrass lyricists and performers as exiles, after all they had not gone anywhere! No one, it seemed, had sent them away, although there was certainly a migration from South to North (and often back to the South) that took place. Witness the Monroe brothers as but one example, or the Osborne brothers, plus countless others searching for work, often in the more industrialized north and Midwest. But, as Brueggemann deftly points out, to be exiled can be more than a matter of geography. It can include being on the margins or being marginalized culturally, economically, religiously, and socially from the mainstream, which certainly could describe early bluegrass gospel music with its distinctly tense overtones. “The exiled Jews of the Old Testament were of course geographically displaced. More than that, however, the exiles experienced a loss of the structured, reliable world which gave them meaning and coherence, and they found themselves in a context where their most treasured and trusted symbols of faith were mocked, trivialized, or dismissed.” “I believe that this sense of (1) *loss of a structured reliable ‘world’* where (2) *treasured symbols of meaning are mocked and dismissed* is a pertinent point of contact between those ancient texts and our situation.”²² Without too much in the way of mental gymnastics, this could well describe the situation reflected in the lyrics of bluegrass gospel music. The songs express feelings of loneliness, isolation, loss, and a deep longing for something better. The social, economic, even religious mainstream was gradually pushing

the subjects of bluegrass gospel to the margins with an unrelenting cultural centrifugal force. The religious music of these exiles reflects these marginalizing dynamics. As Brueggemann observes, “Exile . . . is not primarily geographical. It is a cultural, liturgical, spiritual condition; it is an awareness that one is in a hostile alien environment where the predominant temptation is assimilation, that is, to accept and conform to the dominant values that are incongruent with one’s faith and destiny.”²³

There is always an “is and is not” quality to metaphors. Metaphors are an analog which both limits and expands the referent. Brueggemann explains the appropriateness of the metaphor of exile for contemporary preaching, but it is only a small leap to extend it to bluegrass gospel music. He explains, “exile is largely a paradigm and model, not an extensive historical fact. Though not everyone was deported, all Jews, then and subsequently, participated in the sense of being exiles, lived between assimilation and despair, and were summoned to fresh faith. Exile became a definitional mark of the community of faith for all the generations to come.”²⁴ This suggests that the boundaries of the metaphor of “exile” are elastic, that one may not need to have grown up on a subsistence level farm in Smith Ridge, Virginia or in Appalachia or on a farm in Rosine, Kentucky in order to sing bluegrass gospel music. It suggests that one can sing bluegrass gospel songs that sing of loss and alienation even though one lives in the mainstream culture. The values contained in the song transcend and endure beyond the immediate situation from which the music emerged. Likely we have all felt at some point like wayfaring strangers, motherless children, even exiles.

So, how is this manifested in the music? One way is suggested when Brueggemann writes, “congregations must be, in intentional ways, *communities of honest sadness*, naming the losses.”²⁵ And, indeed, Appalachian church congregations often did become such communities. Brueggemann adds, “The first task among exiles is to represent the catastrophe, to state what is happening by way of a loss in vivid images so that the loss can be named by its right name and so that it can be publicly faced in the depth of its negativity.”²⁶ Ralph Stanley

can sing, “Snap a finger, Jesus, call me home. My loved ones have gone on,” in the hope that Jesus might, with the snap of a finger, allow him to join his family who have all previously died.²⁷ David Stowe vividly observes, “Sacred music is the scar tissue, fascinating and eerily beautiful, that forms over deep trauma cauterized by spirit and hope.”²⁸ And then more pointedly, “Sacred music is a residue of forced removal, conquest, and exile.”²⁹ In explaining his use of the metaphor, Brueggemann writes, “‘Preaching to exiles’ suggests that the believing, listening community addressed in Christian preaching lives in a demanding circumstance, beset by a culture that is hostile or indifferent to its faith . . .”³⁰ Deborah Vansau McCauley records how this is still the case.³¹ But these were not only communities of sadness. They became communities of hope as well, but their hopes were no longer contained by or within the social and economic mainstream culture which sought to exile them. Their hope was in God and in a future home in heaven as they sang, “Shoutin’ on the hills of glory.”³² “The most obvious reality and greatest threat to exiles is the power of despair. On the one hand, everything for which we have worked is irretrievably lost. On the other hand, we are helpless in this circumstance and fated here forever.”³³ Well, at least for this life. Death becomes the doorway or pathway to something better, as suggested in “No Burdens Pass Through.”³⁴

Brueggemann lists several interfaces between scripture and “the circumstances of exile.” First among them is that “(e)xiles must grieve their loss and express their resentful sadness about what was and now is not and will never be again,” at least not during this life.³⁵ Rodney Clapp makes nearly the same claim about religion in the South. “Hillbillies, if I may respectfully resort to that term, did not theologize very explicitly, corraling spiritual realities or perceptions into systematized categories and giving them Latinate names. Nor did they complain, not in general, and certainly not about their lonesomeness in particular. But in their music they felt free to acknowledge loneliness and other pains.” “Loneliness is admitted and alleviated in church, where preaching and especially singing express grief and separation and long-felt agony in a way not otherwise noted in the stoic mountaineer’s life.”³⁶ Exiles will have to hope for some future redemption in a new, as yet

undesigned, restoration or redemption. Second, exiles feel orphaned, like “a motherless child.”³⁷ I cannot think of a more representative, more pathos-ridden example than the previously mentioned song from Ralph Stanley’s repertoire, “Mountain Preacher’s Child.” “My life is lonely and so sad. / In baby days I laughed and smiled. / But life lost all the joy it had. / For me a mountain preacher’s child.” The chorus then provides the reason for the loneliness and sadness: “I am a mountain preacher’s child. / At home I wander day by day. / From mother’s tender, loving child, / For death has taken her away.”³⁸ While this may be the pinnacle of pathos, there are ample additional examples.

A third interface relates to the “*power of despair*.” “In ancient Israel, this despair of a theological kind is rooted in two ‘failures of faith.’ First, Israel doubts God’s fidelity, that is God’s capacity to care . . .” Second, Israel doubts God’s power to save, even if God remembers . . .”³⁹ This is not significantly present in bluegrass gospel music, at least not through the music with which I am familiar. There does appear to be in the tense worldview, however, an assumption that God does not often intervene in the affairs of this life.

The fourth of Brueggemann’s interfaces suggests that “[e]xile is an experience of *profaned absence*.”⁴⁰ This is more than a personal sense of absence, but on a much broader and deeper scale, God has left the house. The institutions and symbols which were at one point understood and embraced have been called into question or eroded all together. We might say that there is nothing sacred anymore, nothing transcendent.

Fifth, is an “experience of *moral incongruity*.”⁴¹ Here we encounter the issue of theodicy, the question of whether God is in control or not. The suffering of people would seem to be beyond merely a retribution for sinful behavior. The Book of Job, of course, is the representative chronicle of one who would seem to have every reason to doubt God’s mercy and God’s ability to intervene in unjust situations. But Job, like many bluegrass gospel lyricists, does not see their suffering as punishment, just an undefined, inexplicable reality. Finally, the sixth interface on Brueggemann’s list is that the “danger of exile is to become so preoccupied with self that one cannot get

outside one's self to think, reimagine, and redescribe larger reality. Self-preoccupation seldom yields energy, courage, or freedom."⁴² There is a great deal of introspection in bluegrass gospel music as writers/singers reflect on the misfortunes that constitute their lives. Yet there is little social consciousness about opposing or correcting societal injustices. There is a frequent pre-occupation with death. This situation is evident in the tensive tendencies of segments of bluegrass gospel music. There seems little energy in traditional bluegrass gospel to oppose the forces that have exiled them, to object to burdensome taxes, unfair labor practices, and land grabs by rapacious industrialists. It is connected to the earlier mentioned tendency not to complain about one's situation, except in theological terms in sacred music. With some marvelous exceptions, much of the music sees little point in resisting the injustice, the inequities so evident in the here and now. The hope, the expectation is that the injustices will not "pass through."

There is not an equal fit with all of these interfaces with the situation of bluegrass gospel music. Yet there is certainly a definite "drift" in bluegrass gospel, the segment I am examining, toward these interfaces. I find that they open up the lyrics to greater understanding and empathy with the conditions under which the lyrics arose.

Despite an apparent negativity in these interfaces, it is important to note that in the exilic period of Israel's history, in the lament psalms, and in bluegrass gospel music, the psalmist/singer/lyricist does not ultimately lose faith. Indeed, the expression of grief, of feeling abandoned, lonely, sad, lost, or neglected is in itself a courageous act of belief that the faithful could take their most serious doubts and questions about God directly to God, who would listen and respond. The issue is not so much that there is no God. Nor is it that God does not listen. Nor is it that God is not powerful enough to remedy the situation. The residual question is whether the psalmist/singer has faith sufficient to endure the present trials, another sure sign of a tensive or possibly oppositional worldview. One aspect of this need for endurance is the longing for home, for the journey to be over. Longing for a home is a theme expressed in so many bluegrass songs. It warrants a thorough study all its own.

Notions of Home

“Central on Christians’ minds is the question of eternity,” writes Loyal Jones.⁴³ In this regard, towards the end of the first chapter of *Cadences*, Brueggemann lists motivating characteristics of preaching for exiles. The fourth is a particularly insightful indicator for bluegrass gospel music. Brueggemann writes, “Finally...the preacher’s theme for exiles is homecoming. The home promised to the exiles, however, is not any nostalgic return to yesteryear, for that home is irreversibly gone. Rather, the home for which the exiles yearn and toward which they hope is the ‘kingdom of God,’ an arena in which God’s good intention is decisive.” “It is no stretch to link *homecoming* to *gospel* to *kingdom*. “The ‘Kingdom’ is a time and place and context in which God’s ‘impossibilities’ for life, joy, and wholeness are all made possible and available.” “In the meantime, the waiting exiles are fixed upon these impossibilities.”⁴⁴

An exilic longing for home is certainly understandable and seems to be a defining characteristic of both secular bluegrass and bluegrass gospel music. Rodney Clapp makes a rather provocative observation in this regard. “Though not as severely deprived of rights or political and economic opportunities as were slaves, poor and working class whites knew what it was to live in a world of dire limitations and constricted aspirations. Poor and underprivileged Americans, of whatever race, have often channeled their lonesomeness in two directions: into songs about sex and romantic love, and into songs about travel.”⁴⁵ Bluegrass music has its share of songs about romantic love and love lost. Travel often involves leaving home and/or looking for a new home. The concept of home is an important motif in much of bluegrass in general, of course. How many nostalgic cabin songs are there, songs about going home or being unable to go home? But home has a two-fold sense, as Brueggemann suggests, for preaching to exiles. What I have observed is that there is often a distinct difference in the manner in which bluegrass gospel music portrays home and in the way secular bluegrass music portrays home. First there is secular bluegrass, which often speaks of home as something that was but is no longer accessible. Home seems usually referred to in the past tense. Home is described

in a rather idealized, nostalgic, even romantic way. The enduring sense, however, is that such a reality is gone, “irreversibly gone,” as Brueggemann writes, except in memory. Lester Flatt sings mournfully, “Tonight my heart is lonely for the folks back home, where I left my mother and daddy all alone.” The song concludes, “You’ll never miss the home folks until you’ve gone away.”⁴⁶ J.D. Crowe and the New South wonder, “What have they done to the old home place? Why did they tear it down?”⁴⁷ Art Stevenson and High Water, David Peterson with 1946, plus countless other groups proclaim, “I’m going back to the old home, back to the place I loved so well.”⁴⁸ More recently Julie Elkins of Kane’s River regrets that she has, “Said good bye to the big sky; hello to the city lights. What I wouldn’t give if I could go back . . . I left my home far away but it will never leave me.”⁴⁹ For a somewhat different reason and in a variation on the theme, James King sees home, replete with a way of life and thirty years of farming, disappear at the farm sale which signals the end of home as he knew it with a “little white note on the gate by the road that a man put up yesterday . . . Our eyes filled with tears . . . something about a mortgage, something about foreclosure, something about failure to pay.”⁵⁰ Art Stevenson and High Water sing of a similar fate in “John Deere,” using a figure of speech as emblematic for the loss of an entire way of life.⁵¹ A son writes to his father that he has been forced to sell the old John Deere tractor because the bank refuses to extend a loan to the son to replant after a flood has ruined the first planting. “I guess that’s where this whole thing’s gone: a picture for people to pay to look upon.” A way of life is now a museum piece. That little cabin home on the hill is no longer truly home since all the singer can do now is sit at home and cry since his loved one has left. “There’s a longing for you still.”⁵² Tim Stafford of Blue Highway sings in the chorus of his self-penned song, “Clay and Ottie,” about two brothers migrating north to Cleveland to find work.⁵³ One gets sick and dies. The father sells the farm to pay for the funeral rather than have his son be buried in a pauper’s grave. The remaining son laments, “Home is all I have left in this world to hold on to. But now they’ve let it go and I’ve nothing left to show. It’ll never be the same to me no more.” Front Porch mourns that “I never thought I’d be so far from the home folks.”

“There’s a longing in my soul for the home folks.” “In my heart I’m just a stone’s throw away from the home folks.”⁵⁴ “I left my home in the mountains. And the only friends I’ve ever had. And while I rambled this world over, my heart keeps so lonely and sad. I’m going back to the old home.”⁵⁵ Sad stuff, indeed. But one wonders if any of them made it back home. Home, in secular bluegrass music, seems mostly to be something of the past, irreversibly lost. The affect or tone is more lament and longing, rather than hope or anticipation.

When bluegrass *gospel* music sings of home, however, it is with a very different tone and tense. Home is something one looks *forward* to, desires, and longs for. This life, the life one lives now, is merely heartache and toil, burdensome, but thankfully “no burdens pass through” to one’s heavenly home. Home is couched in the future tense, because “this world is not my home; I’m just passing through. My treasures are laid up somewhere beyond the blue.” “If heaven’s not my home, O Lord, what will I do?”⁵⁶ For the one who mourns the loss of friends and family, the sense is that of having been abandoned, or left alone, as was the case in “Snap a Finger Jesus.” Add yet one more lament, “All of my friends that I loved yesterday: gone home, gone home.”⁵⁷ “They’ve joined the heavenly fold. They’re walking the streets of pure gold.” On a slight variation on the theme, Art Stevenson and High Water sing “In my father’s house there is peace, sweet peace.”⁵⁸ Janet Beazley sings in the chorus of her self-penned song, “Wandering hopelessly lost in a world torn and used, guide our Way through the dark till our time on earth is through, When we come home to you.”⁵⁹ Once again, the present is dark and not our home.

Ron Block’s “Your Heart Has Found a Home” bridges the two senses of home.⁶⁰ Because he seems to operate out of a more equilibrational worldview; he can “live” in both worlds. Life is difficult here but there is also a promise of peace to be found in the here and now. “Sometimes life can be so cold; a thousand knocks that bleed the soul. Painful love can close the heart, the key that locks the door.” But with “The Spirit in you, you’re never alone. And now your heart has found a home.” Home is where the Spirit is.

To expand the metaphor a bit, and with reference to the Gospel

of John 14:2 (“In my Father’s house are many mansions,” KJV), in numerous songs home becomes aggrandized to a mansion. Ricky Skaggs and Tony Rice proclaim that “There’s folks building homes as sweet as can be.” “But my little hut, I’ll just let it be; for Jesus is building a mansion for me.” “Get ready to move to heaven above.”⁶¹ Longview sings of a future complete with a “brighter, brighter mansion in a world that’s free from care.”⁶²

Given the social, cultural, and economic realities of Appalachia, it is no great surprise that, on the one hand, bluegrass would look back to an understanding of home that no longer existed. Coal and timber companies had bought up large tracts of land forcing the former landowners to move off their farms. Industrialization had largely passed Appalachia by.

On the other hand, their religious beliefs held up hopes for an eternal home in God’s heavenly kingdom. With some occasional exceptions, theirs was, not a “realized eschatology,” that is, one which began in this life. The home they longed for was off in the future somewhere, which resulted in a rather ambivalent attitude toward death. Yet, as Jeffrey VanderWilt writes, “The image of a ‘domestic heaven’ is one of the strongest images to stress continuity between this life and the next.”⁶³ Regarding images for death, he adds, “Two emotions predominate: the desire for intimacy with God and others, and the fear of death. Hymns that mention the desire for intimacy with God and others tend to stress continuity between the desires of this life and their fulfillment in the next life. Hymns that mention the fear of death tend to stress the paradoxical quality of Christian death. Given the Resurrection of Jesus, death is not to be feared but greeted warmly.”⁶⁴ This dynamic view of death is evident in bluegrass gospel music. On the one hand one singer wonders, “Will He wait a little longer?”⁶⁵ Then there is the request of Death to “spare me over to another year.”⁶⁶ Yet a great many songs see death as the doorway to heaven and a better life. The previously mentioned reluctance to bemoan their conditions except to God is all too evident in the way this understanding of home is evident in the thematic bifurcation of the music.

Ironically, at the same time that the wellsprings of bluegrass

gospel music were expressing feelings of alienation, of being cut-off from their embedded sense of home, mission societies were attempting to bring them back into the fold of American Protestantism, bringing them “home” as it were, but in reality were threatening to destroy their spiritual home. “To the home missionaries, mountain religion needed to be overcome, if not by defeating it utterly by winning over its adherents (Plan A), then by ignoring it altogether and trivializing it when compelled to pay attention to it whatsoever (Plan B).”⁶⁷ “Mountain people were identified as an unassimilated population at the same time that industrialization was taking place in the region. Bringing mountain people ‘back’ home was a romantic device, a wolf in sheep’s clothing. It distracted from and masked the motivation of assimilation into the dominant religious culture, as well as into the socioeconomic world of ‘modern’ America. It had to do with dominion over mountain people, their people and their land, driven by the engines of capitalism, of money, not simply the desire to help lost cousins regain their footing in the world of today.”⁶⁸ Loyal Jones also notes that “no group in the country had aroused more suspicion and alarm among mainstream Christians than have Upland Christians, and never have so many missionaries been sent to save so many Christians as has been the case in this region. Mainline Christians believed strongly that Appalachian people had to be saved from themselves – not only from their ignorance of standard educational matters but especially from the cultural values and native religion.”⁶⁹

But a persistent sense of individualism frustrated such attempts. So those who were exiled or marginalized, became, perhaps inadvertently, further exiled by their own motivations and practices. “Autonomy especially is fiercely defended in mountain church communities. So is the responsibility of the local church community, which is grounded in traditions that are oriented toward the support and affirmation of the individual – of meeting individual needs and being responsive to individual circumstances.”⁷⁰ Billings and Blee concur, labeling this phenomenon “familialism” a blending or coordination of the individual and the communal. “The strength of kinship bonds and the lack of extra-kin cooperation in Appalachia were universally noted in early

ethnographic studies of the Appalachian Mountains.”⁷¹ While extended family structures provided support in increasingly marginal economic settings, they also tended to create an insular way of life. People were reluctant to move away from these supportive structures. For those who did move away, the embedded values persisted. In contrast to immigrants in the North who arrived en masse, “southern immigrants, by contrast, spread more slowly and gradually, over a (much more vast) region . . . as single men or isolated families. Thus a frontier spirit of competition and self-reliance imprinted southern democracy.”⁷²

Nathan Hatch observes, “Religious populism, reflecting the passion of ordinary people and the charisma of democratic movement-builders, remains among the oldest and deepest impulses in American life.”⁷³ “The democratization of Christianity, then, has less to do with the specifics of polity and governance and more with the incarnation of the church into popular culture,” including, we might hasten to conjecture, music.”⁷⁴ Within this populism, or, as Hatch describes it, this “democratization of Christianity,” music also became available and accessible to the larger populace. “A wide number of discrete individuals and movements broke free of the constraints of formal church music and created indigenous folk alternatives.”⁷⁵ “The same imperative that sent many ordinary folk into preaching and writing compelled some to express themselves in song.”⁷⁶ “The most common form of religion among Appalachian people, fundamentalist Protestantism, stresses that church attendance is not necessary for salvation, which may be achieved through daily faith and reference to the Bible as well through such expressions of religious faith and thought as gospel music.”⁷⁷ “[O]rdinary people crafted spiritual folk songs to assist the flock in weeping with the brokenhearted, shouting with the joyful, and proclaiming the good news of the gospel.”⁷⁸

It seems justifiable then to see the motif of exile as one that inhabits and inspires significant elements of bluegrass gospel music. It may not be a perspective of which the lyricists, performers, and listeners are conscious. Nevertheless it is evocative, given Brueggemann’s description and expansion of the metaphor. Brueggemann, however, without any reference to bluegrass music, speculates that “the metaphor

is more difficult in the South, where establishment Christianity may still be perceived as ‘alive and well.’” I do not assess whether or not Brueggemann’s statement is accurate concerning “establishment Christianity” in the South. I would respectfully disagree, however, with his assessment, at least in so far as the theology in bluegrass gospel music is concerned, a phenomenon that developed in the South and where its theological and religious roots have not been mainstream, at least have not perceived themselves as mainstream, but they have been steady and persistent.

In part a product of aspects of the several waves of the Great Awakening, the theology of bluegrass gospel music has rejected the institutional, hierarchical elements of Christianity and moved more toward individualistic expression of theological beliefs. Billings and Blee make the case that elements of the South, particular the Appalachian South, as represented in their study of Clay County Kentucky, were marginalized economically, which became more entrenched in their familialism in order to build a self-supporting or self-sufficient social structure which inadvertently further isolated them from the mainstream.⁷⁹

Ironically, Clapp, in his study of the music of Johnny Cash, makes a case for the South’s significant contribution to the formation of the overall American ethos. So we are stuck with an ambivalence: a vision of oneself as both marginalized and mainstream.⁸⁰ Although there certainly appears to be an inherent conflict here, it does resonate with an American ethos that has seen itself as a new Israel, the city on a hill and yet as always on the frontier, as both exilic and arrived.

Brueggemann helps us a little further in this regard, reminding us that we are speaking metaphorically, even paradigmatically. “Two things about exile in ancient Israel make it useful as an organizing metaphor for our own experience. First, exile is largely a paradigm and model, not an extensive historical fact. Though not everyone was deported, all Jews, then and subsequently, participated in the sense of being exiles, lived between assimilation and despair, and were summoned to fresh faith. “Exile became a definitional mark of this community of faith for all the generations to come.”⁸¹ Bluegrass gospel may not frequently

employ the metaphor of exile in its lyric, but the sense of not belonging here and now, is never far from the center of its thematic core. “Second, the situation of exile created an enormous theological crisis in Israel and evoked astonishing theological creativity.” “In response, in exile Judaism was birthed and the canonical literature of the Bible was decisively shaped. Our Old Testament is a theological attempt to stay faithful in exile when the old narrative of faith has exhausted itself in disobedience.” “With the use of the metaphor of exile I affirm that we find ourselves in a cultural context in which our central faith claims are increasingly unwelcome and are received, if not with hostility, at least with indifference. We find ourselves alienated from the dominant value system.”⁸²

Closing

What started out as a matter of curiosity – exploring the theology of the lyrics in, initially anyway, the gospel music written and performed by Ralph Stanley and other first generation bluegrass musicians – has led to a much greater and much deeper appreciation of that same music. It is obvious to me that I grew up in a vastly different culture than did the bluegrass pioneers. But happening upon the metaphor of exile, and finding its resonances in bluegrass gospel’s lyrical and cultural roots, has provided an opportunity for opening up the music to an increased understanding of the motivations for the music, especially the earlier music. In particular I was touched by the different ways the concept of “home” has been expressed in bluegrass music, both gospel and secular forms. I have, in this process, discovered a greater identification with the situation that motivated the music – that feeling of isolation and loneliness, of being exiled in one’s own land. These are pervasive factors in our own culture, which, despite sophisticated technologies that allow us instant and constant communication, nevertheless experiences greater and greater fragmentation and insularity. Singing the songs can be more than respect for the roots of the music; it becomes a way of defining ourselves and then situating ourselves in our own contemporary culture.

There is a segment of bluegrass gospel music, mostly of more

recent vintage, that has a distinctly permutational tone. Instead of the music of exiles, it seems more the music of people who believe that they have arrived at their destination. We see a hint of it in “I’m in a New World” mentioned earlier. But that discussion will wait for another occasion.

FOOTNOTES

- 1 Neil V. Rosenberg. *Bluegrass: A History* (Urbana: University of Illinois Press, 1985), 231.
- 2 The basic content of this article was presented in preliminary outline form at the International County Music Conference, Belmont University, Nashville, Tennessee, May 2010.
- 3 Loyal Jones. *Faith and Meaning in the Southern Uplands* (Urbana: University of Illinois Press, 1999), 182.
- 4 Rodney Clapp. *Johnny Cash and the Great American Contradiction* (Louisville: Westminster John Knox, 2008), xiii.
- 5 Jones, 194.
- 6 David W. Stowe. *How Sweet the Sound: Music in the Spiritual Lives of Americans* (Cambridge, MA: Harvard University Press, 2004), 3.
- 7 Bill C. Malone, "Music," in *High Mountain Rising: Appalachia in time and Place*, eds Richard A. Straw and H. Tyler Blethen (Urbana: University of Illinois Press, 2004), 125.
- 8 Jones, 9.
- 9 Rosenberg, 231.
- 10 Rosenberg, 231.
- 11 Neil V. Rosenberg and Charles K. Wolfe. *The Music of Bill Monroe* (Urbana: University of Illinois Press, 2007), 6.
- 12 Kevin Donald Kehrberg, "Original Gospel Quartet Music Recorded by Bill Monroe" (M.A. thesis, University of Kentucky, 2005).
- 13 Patrick Kavanaugh. *The Music of Angels: A Listener's Guide to Sacred Music from chant to Christian Rock* (Chicago: Loyola Press, 1999), 165.
- 14 Rosenberg and Wolfe, 3.
- 15 John S. McClure. *The Four Codes of Preaching: Rhetorical Strategies* (Minneapolis: Fortress Press, 1991). The terms used here for the several worldviews are used in John S. McClure. *Sermon Sequencing: A Workbook to Increase Your Homiletic Options*, a self-published workbook.
- 16 McClure, *The Four Codes of Preaching*, 125.

- 17 See Richard C. Stern. "Dr. Ralph Stanley: Bluegrass Theologian," paper presented at The Bluegrass Music Symposium, Bowling Green, Kentucky, September 2005, subsequently published in *The Covenant Quarterly*, 45 (2007): 16-35. See also Richard C. Stern. "Bluegrass Theology: From Primitive (Baptist) to Postmodern" in *Journal of Religion and Popular Culture*, 17, Spring 2008. <<http://www.usask.ca/relst/jrpc/art18-bluegrasstheology-print.html>> (8 May 2008).
- 18 Rebel CD-7517, "Mountain Preacher's Child."
- 19 No further bibliographic information has been found to this point.
- 20 Jones, 138.
- 21 Walter Brueggemann. *Cadences of Home: Preaching among Exiles* (Louisville, KY: Westminster John Knox, 1997).
- 22 Brueggemann, 2.
- 23 Brueggemann, 115.
- 24 Brueggemann, 115.
- 25 Brueggemann, 4.
- 26 Brueggemann, 16.
- 27 "Snap a Finger Jesus" by Ralph Stanley – J. Preston and A. Preston, on *Pray for the Boys*, Rebel CD-1687.
- 28 Stowe, p. 9.
- 29 Stowe, p. 15.
- 30 Brueggemann, 78.
- 31 McCauley, 7, 13, 19, 149, 205, among many others.
- 32 "Shouting on the Hills of Glory," by C. Stanley – Trio/Fort Knox Music, BMI.
- 33 Brueggemann, 3.
- 34 "No Burdens Pass Through" by Ralph Stanley, on *Back to the Cross*, Rebel CD-638.
- 35 Brueggemann, 4.
- 36 Clapp, p. 22.
- 37 Brueggemann, 4-5.

- 38 "Mountain Preacher's Child," by James D. Vaughan. [Vaughn on the CD notes] *From Mountain Preacher's Child*, Rebel CD-7517.
- 39 Brueggemann, 6.
- 40 Brueggemann, 7.
- 41 Brueggemann, 9.
- 42 Brueggemann, 10.
- 43 Jones, 163.
- 44 Brueggemann, 14.
- 45 Clapp, 27.
- 46 "The Old Home Town," by Lester Flatt on *Flatt and Scruggs*, 1948-1959, Bear Family 15472-2.
- 47 "Old Home Place," by D. Webb and Jayne/Landsdowne-Winston on *J.D. Crowe and the New South*, Rounder 0044.
- 48 "The Old Home," by Carter Stanley/Peer Int./BMI on *Like a River*, WT-105.
- 49 "Take Me Back Home," by Julie Elkins, Jerry Nuttuno/Doobie Shea Music, IN. on *Kane's River*, Doobie Shea 4003.
- 50 "Thirty Years of Farming," by Fred Eaglesmith/Bash Music, ASCAP on *Thirty Years of Farming*, Rounder 0490-2.
- 51 "John Deere," by Fred Eaglesmith/SOCAN on *John Deere*, WT107.
- 52 "Little Cabin on the Hill," by Lester Flatt/Bill Monroe, Peer Int'l Corp. BMI.
- 53 "Clay and Ottie," by Tim Stafford, Daniel House Music, BMI.
- 54 "Home Folks," by Carl Jackson.
- 55 "The Old Home," by Carter and Ralph Stanley, Peer International Corporation.
- 56 "This World is Not My Home," by Jimmy Martin-Paul Williams/Universal Champion Music, BMI.
- 57 "Gone Home," by Bill Carlisle – Acuff Rose Music, BMI.
- 58 "In My Father's House," Traditional.
- 59 "When We Come Home," by Janet Beazley, Four O'Five Music/BMI on *Crooked Man*, BCK 842.

- 60 "Your Heart Has Found a Home," by Ron Block. Moonlight Canyon Publishing/Bug Music, BMI. .
- 61 "Mansions for Me, by B. Monroe, APRS, BMI.
- 62 "Brighter Mansion," by Don Reno – Red Smiley, Fort Knox Music Music, BMI.
- 63 Jeffrey VanderWilt, "Singing about Death in American Protestant Hymnody," in *Wonderful Words of Life: Hymns in American Protestant History and Theology*, eds Richard J. Mouw and Mark A. Noll (Grand Rapids, MI: William B. Eerdmans, 2004), 185.
- 64 Vanderwilt, p. 187.
- 65 "Will He Wait a Little Longer," by Carter and Ralph Stanley, Zap Publishing, BMI.
- 66 "Oh Death," Traditional.
- 67 McCauley, 415.
- 68 Deborah Vansau McCauley. *Appalachian Mountain Religion: A History*. (Urbana: University of Illinois Press, 1995), 398.
- 69 Jones, 4.
- 70 McCauley, 427.
- 71 Billings and Blee, p. 158.
- 72 Clapp, 4.
- 73 Nathan O. Hatch. *The Democratization of American Christianity*. (New Haven: Yale University Press, 1989), 5.
- 74 Hatch, 9.
- 75 Hatch, 146.
- 76 Hatch, 147.
- 77 Rosenberg, 231.
- 78 Hatch, 160-161.
- 79 Dwight B. Billings and Kathleen M. Blee, *The Road to Poverty: The Making of Wealth and Hardship in Appalachia* (New York: Cambridge University Press, 2000), 20.
- 80 Clapp, see especially Chapter 1, "American's Southern Accent."
- 81 Brueggemann, 115.
- 82 Brueggemann, 115.

Czech Bluegrass Fiddlers and their Negotiations of Past and Present

By Lee Bidgood

Why the fiddle?

Proč ty housle? (“Why the fiddle?”) – “Fiddlers are all bad here – Why not write about the banjo or something else that Czechs are good at?”

These questions about my ethnographic fieldwork came from musician colleagues with whom I working in researching bluegrass music in the Czech Republic, during a jam circle around a table. While these colleagues were mainly banjo and guitar players, these critiques of Czech fiddling are common even among Czech fiddlers, who are in many cases not as accomplished (in technical skill or musicality) as are their banjo-playing and mandolin-picking compatriots.

Since I am a fiddler, however, I inevitably attract and am drawn to other fiddlers in my Czech research. Over the past decade I have played and spoken with many of the leading Czech bluegrass fiddlers, as well as many more who are less acclaimed. Through these experiences (both in formal ethnographic and in informal interactions) I gradually developed not only a sense of what Czech fiddlers were doing, but of the negotiations they undertake in learning the technique, repertory, and style that they perform.

I'll begin with a discussion of the fiddle and its role in bluegrass history – and in establishing bluegrass as a music with a sense of history. I'll then provide a sketch of Czech bluegrass-related fiddling through a discussion of the career of Franta Kacafirek, an influential fiddler from the first generation of bluegrass players who I met towards the end of my 2007-8 fieldwork year.

Kacafirek, unlike younger bluegrassers, lived a large portion of his life under the control of state socialism, in which the Communist

Party controlled many aspects of Czech communal and individual life until the “velvet revolution” of 1989. For this essay, then, my answer to the question above (“Why the fiddle?”) is that considering the fiddle as a part of the Czech bluegrass music-making offers a unique perspective on this music’s history in the Czech context, and on the complicated and evolving web of musical and community relations that surround it today.

Bluegrass and the Fiddle

I sympathize with Czech fiddlers who struggle at their chosen instrument: they have a hard task. In learning the fiddle they engage with a musical tradition that has manifested itself in many forms and has refused to stay the same – despite the efforts of folkloric and commercial recordings to fix sounds into style.

While the banjo is considered “America’s Instrument,”¹ fiddling is one of the forms of music making that was first identified as uniquely American. Despite its role as an instrument of change and creation of the “new” the fiddle has never completely shaken an aura of the “old.” Whether hinting of the “Old World” or of things simply “old-time,” the chronological resonance of the fiddle is often distinctly antiquated.

Bill Monroe’s incorporation of US fiddling styles into the bluegrass sound hasn’t resolved any of this uncertainty. Musician, songwriter, and eccentric Americana icon John Hartford opined in a eulogy to the founder of Bluegrass (a song entitled “The Cross-eyed Child”) “You know, Bill Monroe was one of our great old time fiddlers, but he played it on the mandolin” (Hartford 1999). The mandolin’s kinship to the fiddle is indeed close, and the overlap in technique between the two instruments is greater than between some other stringed instruments (as I personally can attest, having made the transition from the fiddle to the mandolin). But Hartford’s comment is less about the personal experience of music making, and more about the larger panorama of musical traditions. In mentioning the fiddle-mandolin link, Hartford connects Monroe to the past – even though Monroe’s use of the fiddle and mandolin were (and remain) innovative and ground-breaking. Monroe’s role in the creation of bluegrass is riven with such

contradictions, an outcome of the richly complex situation he inhabited as an influential cultural figure through much of the twentieth century, and which bluegrass still plays out today.

Monroe's link to an idea of "old-time" music is easy to establish. Growing up in rural Kentucky Monroe encountered, learned from, and played with the generation of fiddlers (as well as other musicians) that Jeff Titon considers pivotal in establishing what we now know as "old-time" music (Titon 2001). This phenomenon consisted of more than just the "old-time" sounds that were captured in early sound recordings or the techniques and repertoires that were transmitted in various forms to younger musicians such as Monroe. Besides recording and passing on the concrete musical – and as well as less concrete and/or extramusical – elements that have enabled re-creations of this material, Americans in this period were comforted by notions of tradition and rootedness in music.²

Alan Lomax's (2004) characterization of bluegrass as "folk music in overdrive" indicates with a degree of musical specificity the ways that Monroe received and transformed the music he grew up hearing. Bluegrass historian Neil Rosenberg has to use some additional interpretation when he cites Bill Monroe's fiddle-based explanation about the rhythmic feel of (what Monroe considered to be) his music: "The beat in my music – bluegrass music . . . it's speeded up, and we moved it up to fit the fiddle and we have the straight time to it, driving time." Bill Monroe (Rosenberg 2005, 46-47). Bluegrass historian Neil Rosenberg sees part of the novelty of Monroe's performance choices in the juxtaposition in one ensemble of older folk material, (then-)popular country songs, and "driving country fiddle."

In his study of "authenticity" in country music Richard Peterson has created a framework for considering how country music performers, producers and audiences negotiated the desire to showcase rural identity and to expand and diversify the audiences their music reached – the very dynamics in which the fiddle served (and still serves) as a signifier. Peterson traces the development of Bill Monroe's music from a "hot new variant of the older string band music" in the 1940s, a sort of carryover from the glory days of "hillbilly" groups such as

Gid Tanner and the Skillet Lickers, a group that featured the “driving fiddle” of Clayton McMichen (Peterson 1997, 213). Monroe’s efforts at mid-century were successful in the mainstream of popular music as a form of music distinct both from the “amplified guitar sounds of honky-tonk country music and rockabilly” whose rowdy chords buoyed Hank Williams through the 1950s.

As Monroe persisted in developing his music as a distinct style that maintained its direct ties to traditions like breakdown-style fiddling, bluegrass served as a grittier alternative to the “lush, orchestrated strings of the Nashville sound” that predominated country in the 1960s (Peterson 1997, 213). Rosenberg’s account of the consolidation of bluegrass as a style shows that most Nashville recording sessions were using “studio musicians” to achieve the uniform ensemble sound that began to predominate through the 1950s – a shift that in most cases removed the fiddle as a prominent lead instrument in most major-studio-recorded tracks (Rosenberg 2005, 129). In a shift from the developing Nashville recording standards, Decca Records (the company with which Bill Monroe contracted to work in this period) allowed Monroe to use the band he toured with (the changing lineup of “Blue Grass Boys”) as his backing group in the recording studio, realizing that “Monroe’s band ‘sound’ was an important part of his success as a recording artist” (Rosenberg 2005, 100).

Bluegrass music is, in some ways, simply a specific configuration of instruments and styles – and since its crystallization in the 1940-50s it has almost always featured the fiddle. Bill Monroe’s first band of “Blue Grass Boys” in 1939 included fiddler Art Wooten, as did almost all later incarnations of his seminal group (Rosenberg 2005). There is a distinctive technique or set of techniques that are essential for bluegrass instruments like the banjo and mandolin, but the particular sound of the fiddle is quite flexible, ranging from Art Wooten’s driving rhythm to Kenny Baker’s smooth, stark melodies (such as the classic and moody instrumental Monroe showpiece that featured Baker, “Jerusalem Ridge”) and Vassar Clement’s more edgy, jazz-inflected sound (what Clements calls “hillbilly jazz,”³ a mix of jazz and breakdown fiddling that he was developing in his years playing with Bill Monroe, and

which is evident in such recordings as the 1950 “New Muleskinner Blues”). This stylistic flexibility may stem in part from the fact that while the banjo and mandolin were reinvented in the creation of the bluegrass sound, the fiddle served as a link to “old-time” fiddling and other string-band and “country” music traditions.

A related tradition shows that this situation is not unique to bluegrass – and emphasizes the tangled web of influence in the creation of tradition. Bob Wills’ establishment of a hot, jazz-inflected stringband sound in the 1920s-30s was another form of this mediation of past and present, one featuring violin techniques reminiscent more of fiddlers like Eddie South and Joe Venuti than Pen Vandiver and Ed Haley. In their innovation of a driving, more deftly arranged ensemble texture, however, Wills and other Southwestern musicians were drawing from a tradition of virtuosic performance established by fiddlers like Texan Alexander “Eck” Robertson.

The play of old and new that thrives in fiddle performance has made the fiddle both a platform for innovative creative expression, but also a battleground for the creation and maintenance of “tradition.” The fiddle sounds that have bloomed from this ground have been a key part of bluegrass music’s paradoxical effectiveness as both a modern and antimodern⁴ expression. Monroe used the fiddle to establish his group’s sound both as a musical style and as a practice of traditionalism. Following Robert Cantwell’s characterization of bluegrass as an “original ... representation of traditional Appalachian music in its social form” I classify bluegrass (both as it was created by Bill Monroe and others of his generation, and as it is performed today) as “traditionalist,” as an innovative endeavor that works to create a sense of tradition (Cantwell 1984, ix). Monroe encapsulated this self-conscious union of past and present in his composition and performance of the now-“standard” bluegrass song “Uncle Pen.” In this song’s text, Monroe memorializes his Uncle Pen Vandiver and the practices of music-making (fiddling in particular) and dance from an earlier era and links himself and his performance with that bygone situation.

The fiddle plays a prominent role in Monroe’s recorded

performance of this tune, and the arrangement he founded persists as the “Standard” way of playing this evergreen on stage and in parking-lot picking sessions. The fiddle usually starts the piece, playing an instrumental break rhythmically tied to the “shuffle bowing” (a long bowstroke followed by two strokes half as long) that is the basic rhythmic motive and bowing pattern of old-time fiddling. The double stops and pitch-shaping that Merle “Red” Taylor used in the primary Monroe recording of this song have become part of the arrangement of this tune, underlining the connection to old-time fiddling. At the same time, though, this break is a newly composed “representation” of the style, an exemplar of the sort of transformation Cantwell indicates. The “tag” at the end of the song (after the final iteration of the fiddle break) is – following Monroe’s recording – usually a few choruses of the old fiddle tune “Jenny Lynn,” which is part of the litany of old time tunes that Monroe embedded in the song’s lyrics. As a conscious association of the song and singer with all things “old time,” this reference to an old fiddle tune (where, according to the song’s narrator “that’s where the fiddlin’ begins”) shows where fiddling has ended up – a mixture of old and new – or perhaps, more exactly, a new thing that constantly refers to and re-performs the “old.”

Early Czech Bluegrass-Related Fiddling

The diversity of chronological and style associations in bluegrass fiddle playing in some cases can encourage innovation and other developments. In the Czech Republic, however, the range of bluegrass fiddle possibilities has made emulation more difficult. Anxiety in the Czech bluegrass world (both from fiddlers and non-fiddlers) about the quality of local fiddling thus has a grounding in musical fact, or at least in socio-musical likelihood. When Czechs encountered bluegrass music recordings via US Armed Forces Network broadcasts and other sources after the Second World War, they heard the variety of bluegrass fiddle styles, but not the historical context of US string band music such as the variety of “old time” and popular techniques and repertoires familiar to US fiddlers. Without a firm technical or stylistic model Czech bluegrass fiddlers have drawn from classical, jazz, and local

folklore in their efforts to present appropriate fiddle performances.

Petr Bryndáč's fiddling with the group Greenhorns⁵ underscores the eclectic mix that Czech fiddlers created during the period of their first exposure to bluegrass in the 1950s and 1960s. As shown in a Czech Television clip of the group playing their hit "Zatracenej Život" from ca. 1970,⁶ Bryndáč's melodic and rhythmic efforts are a mix that reflect the aimless exuberance of bluegrass-related music making efforts of the period. For example, Bryndáč follows the rhythmic feel created by the band, putting a strong emphasis on the downbeat of the $\frac{3}{4}$ -time metric grid, highlighting what my Czech colleagues have often called the "polka" feel. Bryndáč also uses vibrato, double-stop combinations, and emphatic triplet ornaments that sound foreign, especially when compared to bluegrass and other Americana fiddle styles of the 1950s and 1960s.

This clip also shows Czech banjo pioneer Marko Čermák with his version of banjo picking "rolls" – a choreography of the right fingers' plucking that doesn't correspond with the rolling patterns of Earl Scruggs. While Bryndáč's eclectic playing doesn't definitively place the group in terms of genre (due to the stylistic flexibility in fiddling), Čermák's playing does: the specific technique of Scruggs style three finger banjo picking is in some ways central to the signature sound of bluegrass. While the two Czech musicians (along with their band) reproduce some parts of the texture of bluegrass sound as it existed in the 1950s and ,60s, they don't perform in ways that reveal a deep knowledge of the bluegrass canon.

While Bryndáč's role in shaping Czech bluegrass was considerable due to his part in the initial popularity of the Greenhorns, his influence quickly faded. His style of playing, unlike the repertory of songs that the Greenhorns produced, did not become standard in Czech bluegrass-related music practice. Bryndáč's successor with Greenhorns, Franta Kacafirek, has had a more significant influence on succeeding generations of Czech fiddlers. A figure who links the earliest period of Czech bluegrass (and fiddling) with the present, Franta Kacafirek is one of the most successful professional musicians that I have worked with in the Czech Republic.

The series of events that brought me to Kacafírek's door in May, 2008 serves to indicate the ways I established contacts with field colleagues, and gives a sense of my field experiences. This particular trail began when my sometime band mate Eda Kristůfek (that spring he had stopped playing with the group Roll's Boys, a band with whom I have played on occasion, since 2004) suggested I attend a concert in which he and some other musicians were staging a reunion of the band *Zvonky* ("Bells"). This group began performing in the mid-1970s and featured Eda on mandolin, his brother Pavel on banjo, as well as some other Czech bluegrass luminaries. Eager to encounter some Czech bluegrass history, I made my way to U Vodárny, a bluegrass-friendly venue that began to host weekly performances after the closing of standby CI-5 in Smíchov.

At this concert *Zvonky* were the guests of host band Monogram. At many Czech concerts I attended such guests or "*hosti*" would perform a set between two sets played by the (usually more prominent) hosting band. I enjoyed the opening set by Monogram, who I have heard many times; they are one of the young, hot bands on the Czech scene, showcasing virtuosic banjo and mandolin-picking from the Jahoda brothers, Jarda and Zdeněk, as well as skilled guitar solos and singing from Jakub Racek. I was underwhelmed by *Zvonky*, however. Eda and Pavel Kristůfek are polished instrumentalists, and the other performers were doing convincing things, but I didn't have the context to appreciate (in ways the other audience members did) the old hits that they dusted off in their set – and for which other, older audience members applauded enthusiastically!

That night, in addition to learning about the history of this obscure but well-loved group, I discovered someone that I was eager to speak with. František Kacafírek, whose name I had heard mentioned as an eminent Czech fiddle player, had apparently played with *Zvonky* for a period ca. 1980, and was part of the reunion. I decided to try and speak with him. I steeled myself for the unprepared solicitation, and during the break found my way back to the bands' green room. When I made my hesitant introduction, Kacafírek's reaction was – as I expected – a bit stand-off-ish, but he quickly warmed and became curious as my

American accent filtered through the Czech words I was using. He was especially interested to learn that I was a fiddler myself and agreed to an interview – and also to some jamming – after he finished a recording project. He was working with the *Zelenáči*, a recently reformed version of the Greenhorns, with whom he has played (in one of its several forms) since 1980. Not wanting to impose on the musical life of an icon of Czech bluegrass, I waited until the middle of the next week for them to finish up in the studio, and then gave Kacafirek a call.

After a brief telephone exchange, and with directions in hand, I set off with fiddle and video camera in tow to find Kacafirek's house. I was surprised to learn that he lived a few blocks' walk from the subway station my wife used every day to get to work. Thus a short ride on the metro brought me to his doorstep, where I was immersed in an older world of Czech bluegrass than I had previously encountered.

Kacafirek and History

František ("Franta") Kacafirek has played an important role in shaping what Czech Bluegrass is today: longtime fiddler in the group *Zelenáči* /Greenhorns, subsequently a part of the phenomenal band Blanket, and currently violinist for punk/alt-rock band *Tři Sestry* ("Three Sisters"). His career as a musician, which is long and multi-faceted, has profoundly shaped the Czech bluegrass experience. Kacafirek is an exceptional figure in that he has made a living as a musician for his entire working life, and in his connections to influential groups. At the same time he also presents himself as what he jokingly called in an interview *malinku Kacafirek* ("tiny Kacafirek") who is just a small part of the bluegrass world, another – in his words – *bluegrassista* ("bluegrasser") who is just trying to play bluegrass.

Kacafirek began his musical career like many Czechs (who are typically provided musical lessons in primary school), with instruction in classical violin – with the added pressure of a father who was an accomplished flutist. After an adolescent period of resistance (in which he didn't play the instrument for years), Kacafirek began an apprenticeship with a machinist. He disliked the work intensely, and

quit – vowing in an inspired moment that he would make his living playing the violin.

Unlike his father, Kacafirek did not make his mark playing art music, but has formed a career playing other sorts of music. As he told me during the course of interviews conducted in the spring and summer of 2008, Kacafirek has been fortunate enough to have seen this vow hold through several decades.

1971 - 1974	country skupina FALEŠNÍ HRÁČI
1974 - 1976	skupiny PRŮVAN a KŘUPANI
1976 - 1978	POSLEDNÍ SEDMA, Paleček-Janík, SEMAFOR (P. Bobek)
1987 - 1989	Pavel Bobek
1982 - 1994	POUTNÍCI , BLANKET
1995 - 1997	GRASS COLORS
1980 - 1990	ZELENÁČI
od. r. 1990	ZELENÁČI Mirka Hoffmanna ⁷

This chronology, taken from Kacafirek's "profile" page on the Greenhorns / *Zelenáči* web site, does not show all the many groups that he has played in – *Zvonky*, for instance. It does list the most successful ones, though, showing Kacafirek working at the very top level of the Czech bluegrass scene. Interestingly, his work with the punk band *Tři Sestry* is not mentioned here, although he actively plays in the group at present. I learned about his work with this band when I asked about the gold record hanging, framed, on a wall at his house – with *Tři Sestry*, he was part of a record project that sold more than the Czech gold-record mark of 15,000, a feat seldom (if ever) accomplished in the bluegrass world.

Although he began playing with *Zelenáči* after their period of greatest popular acclaim in the late 1960s and early 1970s, Kacafirek enjoyed (and contributed to) their continuing success. One of the most remarkable (and influential) parts of his work with this group in the 1980s was traveling to Germany with the group to perform at the Karl May Festspiele in Elspe, Westphalia. *Zelenáči* were one of the house bands for the event, playing and singing in evocation of the

“Old West” at the saloon.

As Kacafirek’s assorted musical projects indicate, he performs in a wide range of styles – from classical to jazz and even punk! What’s more, as he explained to me, Zelenáči are not (and have not been), strictly speaking, a bluegrass band. Zelenáči employed musical, thematic, and textual elements (such as Scrugg-style banjo playing, close-harmony singing, break-down-style fiddling, motifs and narratives of home, nature, and love) that were drawn from American bluegrass, and many Czechs would go on to appreciate and perform a more strictly bluegrass musicality because of hearing the group’s recordings. However, Zelenáči are most correctly considered within the realm of “Czech Country” – a category that they in large part created as a combination of the American bluegrass and country with Czech tramp and folk elements.

Even while working in this somewhat diluted bluegrass context, Kacafirek’s prestige as a fiddler was unmatched in the more orthodox Czech bluegrass music scene. With fellow Prager Petr Kůs, Kacafirek played in Blanket, a group acclaimed by Czech bluegrassers as the premiere bluegrass band in the period of late socialism through the 1980s. Blanket’s period of greatest success was marked by a tour through Czechoslovakia with pop superstar Karel Gott, in which they played in, as Kacafirek put it, large, sold-out stadiums full of thousands of people. Blanket fizzled in the transition to post-socialism ca. 1989, but are remembered in bootleg recordings and a few published albums cherished by today’s bluegrassers, the performance of songs (mostly translated or composed by Kůs) that Blanket made famous, and in a revival of the group’s original lineup that has continued since a reunion in 2008.

Zelenáči’s slow decline in popularity through the 1980s, meanwhile, was paralleled by a reduction of bluegrass-related music in the mainstream of Czech (and Czechoslovak) popular music. Kacafirek continued through the 1990s with a version of the Greenhorns led by founding member Mírek Hoffman, but their performances are increasingly in the realm of “oldies.” Ironically, Kacafirek’s more recent work with Tři Sestry, whose punk stylings are popular with

a more recent generational wave than Greenhorns fans, is part of a performance of nostalgia by the generation-X crowd that is itself becoming middle-aged.

After he related his life history as a musician, Kacafirek talked about the present with some regret about the way that the bluegrass-related community has aged as his career has progressed. He marks 1989 in particular as a watershed moment in the nature of the relationships that he has enjoyed, along with the music, for decades. I will quote him here at length:

... ale driv to fungovalo

lip teda

ted je to jak takovy ze se to kazdy

na svy pisecku jak se rika

...

LB myslis ze byval za totality⁸ jinak

FK hele za totality

to bylo lepší bych řekl

to všichni byli pohromadě panč

jsme byli společně přitele

ale to bylo komunista teda

to byl celej ten režim tady komunistickéj

dneska je to takovej že nikdo nema žádnéj přitele

muže dělat uplne co chce

že jo

...

dneska to je

nedržejí pohromadě jak takhle

...

a mladé kluci třeba Jírka Králík

ja nevím kolik Jírkovi Králíkovi je

a Pepa Málna to jsou vlastně mládí kluci pro mě

ale nemyslím to hanlivě

...

ja třeba Pepa Malina vlastně ani neznám

ja jenom vim že existuje

a ja myslím že kdybysme se potkali na ulici že se ani nepoznáme.
panč
jak vypadám já
jak vypadá on
to je to že je tak malá republika a vlastně
oba dva se zajímáme vo stejnou hudbu
tak mi to přijde divný teda

... but it worked before
better
now it's like each person
in their own sandbox so to speak
...
you think it was otherwise before 1989?
hey during communism
it was better I would say
everyone was together
we were altogether friends
but it was communist then
it was the whole communist regime here
today it's like no one has
any friends
you can do anything you want
you know

...
today
they don't hold together like that

...
and young guys like Jirka Kralík
I don't know how old Jirka Kralík is
and Pepa Malina, these are just young guys for me
but I don't mean this pejoratively

...
For example I don't even know Pepa Malina
I just know that he exists

and I think that if we were to meet in the street we wouldn't
even recognize each other
how I appear
how he appears
it's such a small republic and
we both are interested in the same music
that seems odd to me⁹

Jirka Kralík and Pepa Malina are two accomplished fiddlers who were both born in the early 1980s, and have lived all of their adult life in the post-communist Czech environment. They have enjoyed the wider availability of bluegrass-related media, and the increased opportunities in pedagogy. Both of these players are graduates of the Ježek Jazz Conservatory, and are polished and accomplished players. Kralík has played with bluegrass traditionalists sunny side, and currently fronts his own Rowdy Rascals group, playing a mix of swing, old time, and virtuosic bluegrass fiddling. Malina, meanwhile, is a go-to fiddler for many of the top Czech bluegrass groups, including Reliéf, Druha Tráva, and others.

After hearing Kacafirek's words about these younger students, I spoke to each of them, and was surprised to learn that while both are Prague residents, both respect the older fiddler and his work, neither has ever spoken with him. With the "opening" of 1989, Kacafirek explained, came a closing of community, in which individuals no longer depended on each other for support in their bluegrass projects, and perhaps in more areas of life.

The growth of "western-style" consumer culture is a part of the etiolation Kacafirek describes. In the good old days – in the reminiscences I hear from Kacafirek and other older musicians – bluegrassers met on the train platform, rode out into the woods for the weekend, shared recordings, technique tips, and were a community.

The growth of personal automobile ownership in the Czech Republic is one example of the new tension between progress and nostalgia. Today's more mobile bluegrassers don't need to hitchhike or share a train compartment with fellow pickers on the way to a festival.

They can drive alone, listening to mp3s on car stereos. At weekly jam sessions at the *U Supa* saloon in Prague, many participants who used to share beers as part of a jam around the pub table don't drink together since strict Czech drunk driving laws mean they can't imbibe at all. During the early years of my fieldwork, participants would – for better or worse – drink through the whole jam, and leave together to ride home on Prague's very safe and convenient tram system.

The generation gap that Kacafirek senses between older and younger musicians thus contributes to his sense of alienation from what he perceives to be a changed bluegrass scene, one where he is not welcome. This emotional note in the interview was balanced by Kacafirek's consummate professionalism, and his status as a preeminent fiddler, facts that younger fiddlers such as Kralik and Malina acknowledge – at least in conversation with me. Speaking to all these fiddlers (and others as well) I got the sense that many feel the isolation that Kacafirek describes, and regret it along with him.

Fieldwork, the fiddle and a revival of community

My ethnographic work inevitably brought out this sentiment, as I would ask players if they knew other fiddlers, and conversation would lead to the nature of their (often lack of) connections with these fellow bluegrassers. These conversations sometimes also served as a means for connection, as I would often pass along contact information and establish connections between fiddlers and other musicians. I am excited to serve as a new means for developing community ties in this informal way.

In the changing Czech environment of today – in which the European Union and other local institutions are in a state of crisis – I don't wish to revive a nostalgia for the days when communism forced musicians to develop strong community ties. Rather, I hope to be part of a revival of community through new technologies and social structures. For example, the growth of social networking and personal media (home computer-based recording, web-based sharing services such as Youtube, Soundcloud, etc.) has opened new avenues for creating and maintaining relationships through musical activity. Kacafirek, for

one, is not “plugged-in” to these technologies – he does use a modern mobile phone, but I have yet to connect with him via email. Younger Czech bluegrassers, however, have embraced these new media.

One good example is that of Petr Hrubý, a Prague-based bluegrass guitarist and singer. Hrubý has launched a website on which he organizes and spreads information about “open jams” in public places throughout the Czech Republic.¹⁰ The online discussion forum at www.bgcz.net is another active forum that has emerged in recent years as an information center for rides to festivals, instrument classified ads, and a lively discussion of all sorts of bluegrass topics.

Kacafirek’s regret about the fading of an older era and generation of Czech bluegrass music-making is linked to his time and place. I am grateful to have recordings of our interviews about his fiddle work, and his unique place in history. I am currently working on a film that features Marko Čermák, Kacafirek’s Greenhonrs bandmate.

Along with these documentary projects, I hope to keep working to revive community, in more directed ways than I have during the earlier stages of my fieldwork. Along with Kacafirek, I hope to organize something like what he proposed in our interview, a “Czech fiddle summit” that would bring together fiddlers across the geographic, relational, and generational divides that often separate them.

I would hope that in that event, as in this essay, the legacy of Czech fiddling that present-day musicians draw on would grow as it is shared between participants. Kacafirek witnesses to the fact that, even with an open society and new media technologies, there are still barriers to communication and community among Czech bluegrassers. I hope that as Czech fiddlers are able to access more information about the variety of American fiddle styles that contribute to bluegrass sounds, they are also using these same information technologies to connect with each other. As ever, the richness of musical life still depends on personal interaction and community life, which is thriving, in new and changing ways.

Works Cited

- Buisseret, D. and Reinhardt, S. G. eds. 2000. *Creolization in the Americas*. College Station: TAMU Press.
- Campbell, G. J. 2004. *Music & the making of a new South*. Chapel Hill: University of North Carolina Press.
- Cantwell, R. 1984. *Bluegrass breakdown : The making of the old southern sound*. Urbana: University of Illinois Press.
- Conway, C. 1995. *African banjo echoes in Appalachia : a study of folk traditions*. Knoxville: University of Tennessee Press.
- Elavsky, C. M. 2005. *Producing "Local" Repertoire: Czech Identity, Pop Music, and the Global Music Industry*. Ph.D. diss., University of Illinois at Urbana-Champaign Graduate College.
- Gura, P. F., and Bollman, J. F. 1999. *America's instrument : The banjo in the nineteenth century*. Chapel Hill: The University of North Carolina Press.
- Lears, T. J. J. 1994. *No place of grace : Antimodernism and the transformation of American culture, 1880-1920*. University of Chicago Press ed. Chicago: University of Chicago Press.
- Kacafirek, Frentišek. Interview by Lee Bidgood. 2010-5-13.
- Lomax, A. 2004. "Bluegrass background: Folk music in overdrive." In *The bluegrass reader*, edited by Thomas Goldsmith. Urbana: University of Illinois Press.
- Peterson, R. 1997. *Creating country music : fabricating authenticity*. Chicago: University of Chicago Press.
- Rosenberg, N. 2005. *Bluegrass: A history*. Urbana-Champaign: University of Illinois Press.
- Titon, J. 2001. *Old-time Kentucky fiddle tunes*. Lexington: University Press of Kentucky.
- Whisnant, D. 1983. *All that is native & fine : the politics of culture in an American region*. Chapel Hill: University of North Carolina Press.

Discography

- Greenhorns. "Zatracenej Život", *Greenhorns '71*, Panton, 1971.
- Hartford, John. "Cross-Eyed Child", *Good Old Boys*. Rounder, 1999.
- Monroe, Bill. "Uncle Pen," (Decca, 1950) *Bluegrass 1950-1958*, Bear Family, 1993.

FOOTNOTES

- 1 Gura and Bollman (1999) entitled their volume “America’s Instrument” to describe the banjo in the 19th century. See Conway (1995) and Buisseret and Reinhardt (2000) for evocative historical description of fiddling as an earlier (colonial-era) element of “creolized” American culture and musicality.
- 2 While Titon finds in the early twentieth century mediation and discussion of these fiddlers’ performances a simple explanation for the burgeoning fascination with “old-time” music for the rest of the century, Gavin Campbell (2004) and David Whisnant (1983) find more sinister motives behind the recourse to tradition in the early 1900s. The performance of racial consciousness in fiddling has a long history in the Americas, stretching back to the early colonial days.
- 3 <http://www.vassarclements.com/hillbilly.html> - Accessed 2010-9-23.
- 4 I use the term in the sense that Lears employs it, to indicate the ambivalence and affinity for the modern, and Modern American society’s “complex blend of accommodation and protest” with regard to modernity (Lears 1994, xv).
- 5 Also known as “Zelenáci” after use of English was restricted ca. 1971 (see Elavsky 2005, 101-172 for more on the Czech music industry under communism) this group formed in the mid-1960s after banjoist Marko Čermák built a banjo using photographs of Pete Seeger’s banjo at a 1964 Prague concert and organized a few musicians to play bluegrass and country songs.
- 6 This song is a retexting by lead singer Jan Vyčítal of the Seitz/Rader classic “that was before I met you. The video, at the time of this writing, is difficult to access in the Czech television archives, but is available online at <http://www.youtube.com/watch?v=ssVborBaUNw&feature=related>
- 7 <http://www.zelenaci.cz/profil/fk/default.htm> - accessed 2010-7-8

- 8 *Za totality* literally means “during totalitarianism,” shorthand for the communist period.
- 9 Kacafirek interview 2010-5-13
- 10 See the European Bluegrass Music Association’s discussion of jamming efforts here: <http://www.ebma.org/bluegrass-white-papers/about-jam-sessions/>

Benny and Curley: Stars of the Old Dominion Barn Dance

By Wayne W. Daniel

Male vocal duets have been highly popular throughout much of commercial country music history. A large percentage of these pairings have consisted of brothers who took advantage of similar musical endowments inherent in shared genetic attributes and social environments to achieve success as radio, recording, and stage performers. Examples of early brother duets are numerous. The Dean Brothers, Jimmy and Eddie, began singing together professionally in 1929 in Yankton, South Dakota. In the early 1930's, they moved to Chicago where they enjoyed their greatest exposure as radio performers. Brothers Bob and Joe Shelton, Texans by birth, started performing professionally in the late 1920's. They recorded extensively for the Decca label from 1935 to 1941 and reached an extensive radio audience through their transcriptions heard on the Texas/Mexico border stations. Other brother acts of note, enjoying success in the 1930's, include the Monroe Brothers (Bill and Charlie), the Blue Sky Boys (Bill and Earl Bolick), the Morris Brothers (Wiley and Zeke), and the Dixon Brothers (Dorsey and Howard).

Various circumstances brought together pairs of non-related musically inclined males who subsequently became singing partners. Their success and popularity equaled that of many of the brother duets. Lester McFarland and Robert Gardner, known as Mac and Bob, and famous from the mid-1920's through the 1950's for their recordings and appearances on radio stations, met at a school

for the blind. Karl and Harty, another non-brother act who became popular recording and radio artists, made their professional debut in the 1930's. Born Karl Davis and Hartford Taylor, respectively, they grew up together in Mount Vernon, Kentucky. There they absorbed the same musical influences that inspired them to become professional performers. The Pine Ridge Boys, Marvin Taylor and Doug Spivey, met in the late 1930's in Atlanta where they were hired by hillbilly entrepreneur Pop Eckler to perform with his group on the locally popular Cross Roads Follies program on radio station WSB. Although their partnership was relatively short-lived, they were popular with WSB listeners and recorded several sides for the Bluebird label. Their 1939 recording of "You Are My Sunshine" was the first ever waxing of that country music standard. In 1939, Wiley Walker and Gene Sullivan debuted as a duet at a Ft. Worth, Texas, radio station, following individual long-time careers in country music. During their some ten years together they worked as performers on radio, records, and stage. They are best known, however, as composers of two of country music's most famous songs, "Live and Let Live" and "When My Blue Moon Turns to Gold Again."

Most of the famous country music barn dances, those combination radio and stage shows that were popular from the late 1920's through the 1950's, featured at least one male duet act. The National Barn Dance had Mac and Bob, Karl and Harty, and the Dean Brothers; the Grand Ole Opry featured a long succession of brother duets that included the Delmore Brothers, the Louvin Brothers, the Wilburn Brothers, and brothers Jim and Jesse McReynolds; Kentucky's Renfro Valley Barn Dance had the Baker Brothers, the Mulkey Brothers, the Turner Brothers, and the Holden Brothers; the Louisiana Hayride had Johnnie (Wright) and Jack (Anglin); and Richmond Virginia's Old Dominion Barn Dance had Benny and Curley.

Like the vast majority of pioneer professional country music acts, Benny and Curley never had a record that made the charts. Neither are they featured in the many encyclopedias of country

music. While super stardom eluded them, they persevered, filling an important niche in the annals of country music. Had it not been for the passion and dedication of that legion of country music performers of which Benny and Curley are typical, the fabric of country music would have been woven from different threads. The big stars would have had to entertain from stages made barren by the absence of opening acts and talent providing the variety that sustained audience attention. Millions of country music fans would have been deprived of the joys of listening to early morning, noonday, and Saturday night programs featuring country artists eking out a living performing on the hundreds of small local radio stations around the country. But for the likes of Benny and Curley, who were willing to perform in country schoolhouses, rural churches, and small town theaters, many a resident of America's hinterlands would never have seen a country music stage show.

Benny and Curley, in the company of a legion of peers, individually and as a duet, paid their dues entertaining country music fans on stages in rural and small-town America. But, because of the power of radio, their listening audiences far exceeded those that saw them in person. By the end of their careers Benny and Curley had performed on some of the most powerful radio stations in the south as well as on national and regional network radio. They had shared the stage and radio microphone with many of country music's stellar artists, and "Benny and Curley" had become household names in the Richmond, Virginia, area where they entertained for forty years.

Arthur Benninger Kissinger was born December 16, 1918, in Fairchance, Pennsylvania, a town with a population of about 2,000, in the southwest corner of the state. Located a mere seven miles north of the West Virginia line, Fairchance was solidly ensconced within America's storied Appalachian region. Both of Benny's parents were musically talented. His mother sang in her church choir, and his father sang tenor in a quartet. Early on, Benny developed an interest in music. While still in elementary school he began singing at social functions, political rallies, and other events. When he was twelve years old he entered a talent contest held in

a theater at nearby Uniontown, Pennsylvania. After ten weeks of preliminary competition, he made it to the finals and walked away with the fifty dollar first prize. Benny's interest in music continued into his high school years where, meeting with the encouragement of his teachers, he sang in the school chorus.

Of Benny's six siblings, only his brother Owen, nicknamed Bud, shared Benny's interest in pursuing a career in music. After Benny's early musical successes, he and Bud began singing together with Bud providing guitar accompaniment. They soon successfully auditioned for a job at radio station WMMN in Fairmont, West Virginia, some forty miles south of their home. As was typical in the early days of hillbilly radio entertainment, the Kissingers were not paid for their 15-minute program heard on Saturdays. Consequently, during the week the two worked at odd jobs around town to earn enough money to pay some neighbor with a car to take them to Fairmont on Saturdays.

Encouraged by their success at WMMN, Benny and Bud set their sights on loftier goals. At the time, one of the better-known hillbilly acts in the area was that of Frankie More, heard on WWVA in Wheeling, West Virginia. Kentucky native Cynthia May Carver, who later became famous as Cousin Emmy, was a member of his troupe. When More brought his group to entertain at a park near Fairchance, Benny and Bud finagled a spot on the show. After their performance, Cousin Emmy, to their surprise, asked for their names and address. Benny and Bud thought no more of the incident until a few months later when Cousin Emmy showed up at the Kissinger home on a Sunday afternoon in the winter of 1937. She had left More's group and was putting together an act of her own, and she wanted the Kissinger brothers to go to work for her. Benny and Bud needed little prodding to persuade them to become members of the Cousin Emmy and Her Kin Folks act. Affiliating with Cousin Emmy constituted a quantum leap in the Kissinger brothers' career. She took them to WWVA, a 5,000-watt station, five times more powerful than WMMN on which Benny and Bud had made their radio debut. In 1938 Cousin Emmy and the Kissingers moved to the 50,000-watt

powerhouse station, WHAS, in Louisville, Kentucky. Each move to a more powerful radio station resulted in a larger listening audience and expanded opportunities for personal appearances, the country music performer's main source of revenue.

In October 1939, Cousin Emmy took her Kin Folks to Atlanta, Georgia, for a stint at WSB, another 50,000-watt station with listeners throughout Georgia and deep inside the border states of Alabama, Tennessee, and South Carolina. In addition to the Kissinger brothers, Cousin Emmy's group, at the time, included a Kentucky-born fiddle player with the stage name Tiny Stewart. In just a few years Tiny, using his real name, Redd Stewart, would join Pee Wee King's Golden West Cowboys, long-time performers on the Grand Ol' Opry, and help King compose "The Tennessee Waltz."

At WSB, Cousin Emmy and her group joined the cast of the "Cross Roads Follies," the most popular country music radio program in the north Georgia area. Aired weekdays around noon, the show debuted on February 3, 1936, with a heterogenous mix of country-flavored entertainment provided by a variety of country music acts. When Cousin Emmy and her group cast lots with the Cross Roads Follies the show's leading act was Pop Eckler and His Young'uns, under the direction of Garner "Pop" Eckler, a native of Dry Ridge, Kentucky. Eckler brought his Young'uns to Atlanta in July of 1936 following a successful stint at WLW in Cincinnati, Ohio. At the time, Eckler's group, in addition to himself, was composed of Red Murphy, dancer and instrumentalist; Tex Forman, comedian; Reedy Reed, fiddler; Kay Woods, vocalist; and Curley Collins, banjoist, guitarist, singer, and dancer.

And thus it was that Benny and Curley became acquainted for the first time. Curley was born Ruey Culbertson Collins on July 28, 1915, near Catlettsburg, Kentucky. His father, Neal Collins, who settled in the area in 1910, was a locally popular banjo player, and his mother was a church organist. Like his two siblings, Curley inherited his parents' musical talents and learned to play the banjo and other instruments as a child. While in his early teens he landed his first job with a professional group, the Mountain Melody Boys,

a popular country music band composed of local musicians who had a radio show on WSAZ in nearby Huntington, West Virginia. Eager for more work, Curley was instrumental in forming a new act dubbed the Prairie Pals, consisting of himself, his brother Ransome, who played guitar and mandolin, and fiddler Clarence “Slim” Clere. From 1933 to 1935, Curley performed with both the Mountain Melody Boys and the Prairie Pals. The latter group secured a spot on WCMJ in Ashland, Kentucky, and made personal appearances in the surrounding area. When brother Ransome dropped out of the band he was replaced by Tex Forman and Reedy Reid. In the spring of 1936 Pop Eckler entered the picture. The Prairie Pals were booked on the same program at the Grand Theater in Ashland, Kentucky, with Eckler’s group, then known as Pop Eckler’s Barn Dance Gang. Eckler immediately persuaded Prairie Pals members Tex Forman, Reedy Reid, and Curley Collins to join his act, and within a few months the newly configured group pulled up stakes to accept the offer extended by the management of WSB in Atlanta.

As the most popular act on the most widely-heard country music program in Georgia, Pop Eckler’s group provided an ideal environment for the development of an ambitious country music artist. Curley’s duties as a member of Eckler’s act were diverse. Dubbed the “little handy man” of the group, he played banjo, guitar, and fiddle; sang solos; and joined other members of the act in vocal quartets, trios, and duets. At the insistence of Eckler, Curley spent extra time with his fiddle, expanding his repertoire and improving his technique. These efforts paid off. Curley was soon entering and winning fiddlers’ contests, including the National Fiddlers’ Contest held at the Atlanta City Auditorium in 1938, where he beat out more than 80 contestants to win the title of National Fiddlers’ Champion. Curley’s newly acquired prowess also enhanced his marketability as a country music performer. He, now, was able to sell himself, not only as a singer, guitarist, and banjo player, but as an accomplished fiddler as well. In those days, good fiddlers were valued by band leaders who used them to “kick off” every type of musical number from love songs to gospel selections. A fiddler also added variety to

radio programs and stage shows by sandwiching breakdowns like “Soldier’s Joy” between such fare as “Wabash Cannonball” and “Tumbling Tumbleweeds.”

Benny’s and Curley’s simultaneous employment at WSB was of relatively short duration. By early 1940 Cousin Emmy had pulled up stakes and moved on to other radio markets, taking Benny and the rest of her band with her. Although it is unlikely that Benny and Curley performed as a duet during their time together on the Cross Roads Follies, their friendship was established, laying the foundation for a partnership that was still in the future. In a year or so Benny and Bud had a falling out with Cousin Emmy and the brothers returned to Atlanta. During their absence, the country music scene at WSB had undergone what, in today’s parlance, was an extreme makeover.

New owners took over WSB in December 1939, and the Cross Roads Follies was one of the casualties in the ensuing shakeup of the station’s country music programming. Pop Eckler and most of the other performers on the show left WSB for stations in Atlanta and other cities, making way for new talent and new program formats. When Benny and Bud returned to Atlanta they found Pop Eckler and Curley working at WSB’s sister station, WAGA. Again, the Kissingers’ stay in Atlanta was short lived. In the spring of 1941, after Bud had opted to return to his home in Pennsylvania, Pop Eckler, Benny, and Curley decided to test the country music waters at WWVA in Wheeling, West Virginia.

The big draw at Wheeling was WWVA, now boasting a power of 50,000 watts, and its Saturday night barn dance, the Wheeling Jamboree. Since 1933, the Jamboree had reigned as one of the country’s most popular barn dances, competing for talent with the National Barn Dance and the Grand Ol’ Opry. But getting from Atlanta to Wheeling proved to be an ordeal for Pop, Benny, and Curley. As a way of securing transportation they signed on as entertainers with a traveling carnival whose spring/summer route included Wheeling on its itinerary. In later years, Curley told country music historian and documentarian, Charles Ganzert, about the experience.

“We traveled in automobiles,” he said, “and sometimes it was three or four weeks at a time we never seen a bed. In the summertime, we’d take the seats out of the car alongside the road, or anywhere, and some [of the employees] lay on the seats and some lay inside the car. Whenever we had to shave, we’d drain the water out of the radiator and take one of the hubcaps off and put the water in the hubcap so we’d have hot water to shave with. We had another little gimmick, too. At that time, we was traveling in a 1927 model Packard, and we had a ‘29 model Chrysler [that] had a great big cover over the manifold all the way up and down the engine, and we’d keep that shined real good and warm up our baloney and bread [on it].”

Wartime demands following the bombing of Pearl Harbor on December 7, 1941, dashed all hopes that the former Cross Roads Follies trio may have had of rejuvenating their careers at WWVA. In the interest of national defense, Pop Eckler, a former railroad employee, was called back to that line of work by the government. Curley took a job with a civilian defense contractor, and finally, on October 23, 1943, enlisted in the Army. Benny, not eligible for military service because of a disability, spent the war years alternately performing with various country music groups and working at non-music jobs.

After his discharge from the Army on October 4, 1945, Curley, eager to get on with his show business career, found work with Jack Gillette’s Tennessee Ramblers, feature attraction of the Dixie Hayride program on WRVA in Richmond, Virginia. Curley recalled years later that “The group consisted of Jack Gillette, Don White, Marvin Taylor, Slim Idaho, and myself. We played show dates while performing on WRVA. When we needed another man to play bass and sing, I contacted my old buddy Benny Kissinger, and he and his brother joined our group.” Benny Kissinger was tending bar back home in Fairchance, Pennsylvania, when he received the telegram from Curley regarding the job with Gillette’s act. “So,” Benny said, “I went down, and in the interim, Curley and I formed a duet.” Not long after Benny and Bud signed on with the group, Gillette

took his Ramblers to WWVA where they worked on the station's Wheeling Jamboree alongside such artists as Hawkshaw Hawkins, Pete Cassell, and Millie Wayne. While associated with Gillette, Curley and the Kissinger brothers joined the Ramblers in Bullett Records' studio for a session that yielded four sides. Curley was featured vocalist on one of the sides singing his own composition, "My Blue Eyed Baby." Benny sang solos on two sides, "In the Same Old Way," written by Curley, and "It's No Use." Benny and Bud rounded out the session with a duet on "Nothing to Lose." After a short time in Wheeling, the Tennessee Ramblers disbanded, and Benny and Curley headed back to Richmond where a job awaited them on the Old Dominion Barn Dance.

The Saturday night Old Dominion Barn Dance on which Benny and Curley had set their sights was broadcast for the first time by WRVA, Virginia's 50,000-watt powerhouse, on September 14, 1946. It was a late arrival among the ranks of barn dances. Those that were still going strong when the Richmond-based show took to the airwaves included Chicago's National Barn Dance, first broadcast in 1924; the Grand Ole Opry, on the air since 1925; the Wheeling Jamboree; and Kentucky's Renfro Valley Barn Dance that debuted in 1937.

Charter entertainer, leading lady, mistress of ceremonies, and boss of the Old Dominion Barn Dance performers was a singing accordionist known in the business as Sunshine Sue. A native Iowan, she was born Mary Arlene Higdon in 1912. Shortly after graduating from high school she married guitarist John Workman, whom she had met at a community pie supper. Since both liked to make music, they decided to test the waters of professional entertainment. Before settling permanently in Richmond, the young couple worked at several Iowa radio stations and appeared on major shows broadcast over WLS, Chicago, WHAS in Louisville, Kentucky, and Cincinnati's WLW.

When Benny and Curley arrived in Richmond in January of 1947, they found the Old Dominion Barn Dance, in full swing. The venue chosen by Sunshine Sue for the weekly show was the

1913-vintage Lyric Theater that had seen its heyday fade in the twilight days of vaudeville, the entertainment medium for which it had been built. Located in the heart of downtown Richmond, the 1300-seat theater acquired the name WRVA Theater after its lease and renovation by station officials. The Old Dominion Barn Dance's original cast, many members of which remained with the show for extended periods of time, consisted of Sunshine Sue and Her Rangers (her husband and his two brothers); Mother Maybelle and the Carter Sisters (Helen, June, and Anita); Chet Atkins; Bill and Arline Wiltshire (a brother and sister act); Curley Kimbler and wife; the Tobacco Tags (Looney Luke and Roly Poly Reid); Bob Kent and his comedic alter ego, Cousin Elmer; the Westernaires (Irving Gurganus, Zebbie Robinson; Pokey Kersey and Jimmy Whitely; and Robert Van Winkle, a diminutive adult who stood 39 inches tall, weighed 85 pounds, and was billed as Little Robert. During their stint on the Old Dominion Barn Dance Benny and Curley found themselves sharing the stage and microphone with many other entertainers. Among well-known country and bluegrass music performers who served time as regular members of the show were Joe Maphis, Salty Holmes and his wife Mattie O'Neill, Grandpa and Ramona Jones, Merle Travis, Wilma Lee and Stony Cooper, Don Reno and Red Smiley, Lester Flatt and Earl Scruggs, and Mac Wiseman.

The Old Dominion Barn Dance quickly attracted national attention. Among the other radio barn dances across the country, it was the only one emceed and supervised by a woman. According to one observer, it was Sunshine Sue's claim that hers was "the only barn dance on the air that [had] not 'gone modern,' [had] not lost its true hillbilly flavor . . . [She] apparently thinks of her program not only as bread-and-butter but also as a means to keep alive and to radiate American folk music."

A savvy Sunshine Sue knew about the rewards of hype, and was known for her aggressive promotion of the Old Dominion Barn Dance. WRVA listeners, advertisers, and Richmond-area residents learned of the show through radio and newspaper ads, billboards,

and direct mail campaigns. The targeted audiences took notice. People tuned in, turned out for personal appearances by Barn Dance performers through the week, and showed up in droves for the Saturday night stage show and broadcast at the WRVA Theater. Sponsors for a wide variety of goods and services vied for the choicest spots on the weekday and Saturday night shows. Listener response, in the form of mail generated by contests and increased sales, kept the sponsors coming back to renew their air-time contracts.

The commercial success and popularity of the Old Dominion Barn Dance dictated that its enjoyment should not be confined to the listening area of a single radio station. The first expansion of the barn dance's listening area occurred when the show was picked up by WBT in Charlotte, North Carolina. Then, in 1950, the barn dance joined five other barn dance shows that were featured on a rotating basis over the CBS radio network for a weekly program called Saturday Night Country Style. Alternating Saturday nights with the Old Dominion Barn Dance were the Wheeling Jamboree; the Big D Jamboree from Dallas, Texas; the Tennessee Barn Dance out of Knoxville; the Old Kentucky Barn Dance, based in Louisville; and the Louisiana Hayride from Shreveport. In addition, the Old Dominion Barn Dance was picked up by the Armed Forces Radio Service for rebroadcast overseas, and WRVA's daily programs featuring barn dance talent were broadcast over a twelve-station regional network that reached listeners from Cincinnati, Ohio to Columbia, South Carolina.

Like most pioneering country music entertainers, Benny and Curley, always in search of more promising opportunities, had moved several times during their pursuit of success in the music business. Therefore, when they stepped up to the microphone for that first appearance on the Old Dominion Barn Dance, it is unlikely that they suspected they were making the final stop in their show business careers, that their search for greener pastures was over. Richmond would be Curley's home for the rest of his life. Except for an eighteen-year hiatus from the music business during which he lived in Louisville, Kentucky, Benny would also call the Richmond

area home until his death.

Those first years on the Old Dominion Barn Dance were busy ones for Benny and Curley. In addition to the two Saturday night shows at the WRVA Theater, there were daily programs on the station that required their presence. During the week they joined other members of the barn dance cast in personal appearances at schools, theaters, and other venues within the WRVA listening area. A typical weekday found Benny and Curley at the WRVA studios for programs in the early morning hours, at mid-morning, and again in the middle of the afternoon. Between broadcasts, they would transcribe one or more of the next day's programs if the evening's personal appearance was scheduled so far away from Richmond that they would not be able to get back to the studio in time for live broadcasts.

Benny's and Curley's versatility enhanced their value to the cast groupings that had to be assembled to meet these broadcast and stage-show demands. Aware of the increasing popularity of their duets, they spent hours expanding, arranging, and polishing songs for this part of the radio and stage shows. "We always liked the old folk songs," Curley told Charles Ganzert, and "we'd take them and maybe do real sharp arrangements of them." For some time after arriving in Richmond, Benny and Curley shared an apartment. "Sometimes one of us would get an idea in our sleep and wake the other one up and we'd get up on the side of the bed and work up an arrangement," Curley said. "Me and Benny tried to do all the Jimmie Rodgers songs we could," Curley said, "[such as] 'Mother the Queen of My Heart' [and] 'If Brother Jack Were Here.'"

Gene Autry was another source of inspiration for Benny and Curley, and they especially liked to sing his hit, "Yodel Your Troubles Away." Curley told Ganzert that they didn't "just sing 'Yodel Your Troubles Away,' we [did] a yodel in it and it's sort of a Swiss type yodel we done, and it was always a show stopper. They were also regular crowd pleasers with their harmonizing on such folk fare as "Two Little Girls in Blue," "Methodist Pie," "Barbara Allen," and "Sweet Kitty Wells"; parlor ballads like "The Letter Edged in

Black”; gospel songs such as “Keep on the Sunny Side,” “I’ll Fly Away,” and “Where the Soul Never Dies,” and country standards like “I Still Do,” “Roll on, Buddy,” and “Georgiana Moon.” Benny could also be depended on for solo renditions of standard ballads and cowboy songs, complete with yodeling, an art that earned him the title, “Yodeling Benny Kissinger.”

Curley often served as emcee on the barn dance programs, was featured fiddler on breakdowns, and used his fiddle to provide backup and take-off music for other performers. He could also fill in on banjo and guitar as needed. Benny and Curley were not restricted to the serious side of showmanship. They could do comedy as well. A columnist for the *Richmond Times-Dispatch*, who wrote frequently about the Old Dominion Barn Dance and its artists, recounted the on-stage antics of what he called “a memorable trio,” consisting of Benny, Curley, and Joe Maphis. In his opinion, “The trio’s sense of impromptu comedy was wonderful.”

The Benny and Curley’s act blossomed in the Old Dominion Barn Dance’s dynamic show business environment. Because of their immense popularity, they were credited with making it profitable to add a matinee to the Barn Dance’s Saturday schedule. And when Curley let it be known that he was contemplating matrimony, Sunshine Sue hatched a plan that turned the wedding into one of Richmond’s most talked about social events. Shortly after his arrival in Richmond, Curley met Kathleen “Kaki” Williams. After a two-year courtship they decided to get married. The ceremony took place on Saturday night, March 19, 1949, on stage at Richmond’s Mosque Theater during a performance of the Old Dominion Barn Dance. The Saturday night show was moved to the bigger venue in anticipation of the larger crowd expected for the ceremony that Sunshine Sue had made sure was highly publicized. The governor of Virginia was among the audience of some 5,000 who witnessed the tying of the nuptial knot. Unwittingly, Curley Collins had upstaged Hank Williams. It was more than three years before Hank and Billie Jones made headlines with their October 1952 marriage during performances of the Louisiana Hayride on stage at the Municipal

Auditorium in New Orleans.

On Saturday night, June 22, 1957, the members of the Old Dominion Barn Dance made their last broadcast over WRVA and played their last show from the stage of the WRVA Theatre that had been the show's home for the past eleven years.

Benny and Curley were not members of the cast on that final program. For personal reasons, Benny had been gone for some time when, in late 1953, barn dance performers received notice from WRVA that the station was cutting back on weekday broadcasts. Curley was given the opportunity to continue working on the Saturday night show, an offer that he accepted and honored for a while. With the cancellation of weekday programs artists experienced a substantial reduction in salary. Personal appearance jobs received a lethal blow as a result of the cancellation of the daily programs, which had provided air time for the announcement of show dates. Thus, another source of income evaporated. Curley found the situation especially troublesome because his wife was expecting their first child. He had several offers of jobs as an entertainer, but since they all required relocation to other parts of the country he turned them down. In view of his family situation, Curley decided to take a job outside the entertainment field. He went to work for General Telephone in Richmond, the city that would be his home for the rest of his life.

Curley didn't abandon music altogether. He continued to make personal appearances from time to time and appeared occasionally with various country music groups on local television stations. By 1973 Benny had returned to the Richmond area and he and Curley began making music together and playing occasional gigs with other groups. In 1979, the year Curley retired from General Telephone, the Benny and Curley duo was rediscovered. That year area musicians had gotten together to stage a special concert at King's Dominion, an amusement park in nearby Williamsburg, Virginia, and Benny and Curley were among the performers. Also on hand for the event were personnel from Donk's Theater, a country music venue located near Mathews, Virginia, a village of some 650 residents, located deep in the tidewater section of the state. The people from

Donk's invited Benny and Curley to come down and perform on the theater's regular Saturday night show, called Virginia's Lil' Ole Opry. Benny and Curley accepted the invitation and, in so doing, found themselves a performance home for the next seven years.

Donk's Theater, which opened in 1947 as a movie theater, had been standing unused for five years when James W. Smith, in 1975, saw the venue's potential as a country music showcase. He envisioned the theater as a place that would feature local talent as well as attract nationally known artists. Smith and other members of his family took over the place and set about converting it into an attractive arena for country music performers and their audiences. Described as "just a white painted cinder block building" with a seating capacity of 500, Donk's Theater lacked some of the glamor of the uptown WRVA Theater and could accommodate just over a third of the audience the former home of the Old Dominion Barn Dance had been capable of seating. But what Donk's may have been short of in the way of big city glitz, it more than made up for in warmth and down-home ambience. When Dolly Parton performed at Donk's, her manager had a hard time getting her off stage. "The sound was so good . . . and the audience so warm," she is reputed to have told him, "I just didn't want to quit!" Parton was so taken by the place and the people that she offered the audience a tour of her bus and sat for hours afterwards talking with them about country music. Other big stars of country music who performed at Virginia's Lil' Ole Opry include Mac Wiseman, Ernest Tubb, Dell Wood, Little Jimmy Dickens, and Kitty Wells.

These were formidable acts to follow, but Benny and Curley were undaunted, for when it came to loyalty, they had the Lil' Ole Opry fans in the palms of their hands. One of the show's managers told a newspaper columnist in 1980 that "They're great performers. Our people [the show's management and audiences] really love them. When Curley picks (guitar, banjo and fiddle) the crowd goes wild. He had two standing ovations recently when he sang 'Jesus and the Atheist.' And when Benny sings a waltz medley of old favorites like 'The Tennessee Waltz' and 'Shenandoah Valley,' the fans just

love him.” Soon after he and Benny went to work at the Lil’ Ole Opry, Curley was selected to open every Saturday night show with a fiddle tune to set the tone for the evening. Curley also performed as a member of the Lil’ Ole Opry’s house band, the Shades of Country. According to the show’s officials, Benny and Curley brought to the Lil’ Ole Opry “just the shot of ‘professionalism’ that [it] needed.” From Benny’s and Curley’s point of view the Lil’ Ole Opry was what kept the two dedicated, born-to-entertain musicians going. And Benny and Curley spent the rest of their lives there doing what they loved to do – entertaining fans of country music.

Benny’s and Curley’s regular Saturday night Lil’ Ole Opry commitment did not completely satisfy their appetites for performing. When area entertainment entrepreneurs needed a fiddler or a country vocal duet, Benny and Curley found themselves in demand. They performed with visiting artists at various auditoriums in the Richmond area and serenaded smaller audiences at local restaurants and other venues. In 1984, in recognition of their regional popularity, Benny and Curley served as Grand Marshals in Richmond’s Westover Azalea Festival and Parade.

On October 27, 1986, Curley was preparing for a big show with the Shades of Country at a venue in suburban Richmond when he suddenly became ill. He was rushed to a hospital, and just minutes before the band went on stage they received word that Curley had died. From the stage, the band’s emcee dedicated their set to their departed fiddle player and, in true show business tradition, the entertainment proceeded as scheduled. Two years earlier, Curley had been inducted into the Atlanta Country Music Hall of Fame and in 1991, five years after his death, he and Benny were elected to the Old Dominion Barn Dance Hall of Fame.

On March 3, 1987, four months and four days after Curley’s death, Benny Kissinger died at his home in Deltaville, Virginia. With their deaths, the Benny and Curley act entered the world of country music history.

On the All-New 1950
OLD DOMINION BARN DANCE
Saturday Night It's "Benny and Curley Night"



Featuring Songs of the Hills and Plains
Two Big Shows, 7:30 and 9:30 P. M.

Reserved Seats: 95¢ and 65¢
General Admission in the gallery:
Adults, 65¢; Children, 40¢
Babes-in-Arms Admitted
FREE!

To the Comfortable, Convenient
WRVA Theatre

Sunshine Sue
Buddy Allen
Joe Maphis
Roy Parks
Buster Pfitzenbarger
Rose and Mary
Slim Roberts
Quincy Snodgrass
Chick Stripling
Joe Wheeler
John Workman
JACKIE PHELPS

Glo-Quips
(USPS 220-300)
Publication of Gloucester and Mathews
Gloucester, Va.
GLO-QUIPS - OCT. 5, 1983



donk's Phone 804/725-7760
THEATER VIRGINIA'S
HOMER BETHUNE'S *Lil' Ole Opry*
IN MATHEWS, VA PRESENTS
SPECIAL SHOW
CURLEY & BENNY PICK & SING
featuring **CURLEY COLLINS & BENNY KISSINGER**
SATURDAY - OCT. 15th - 8:00 P.M.

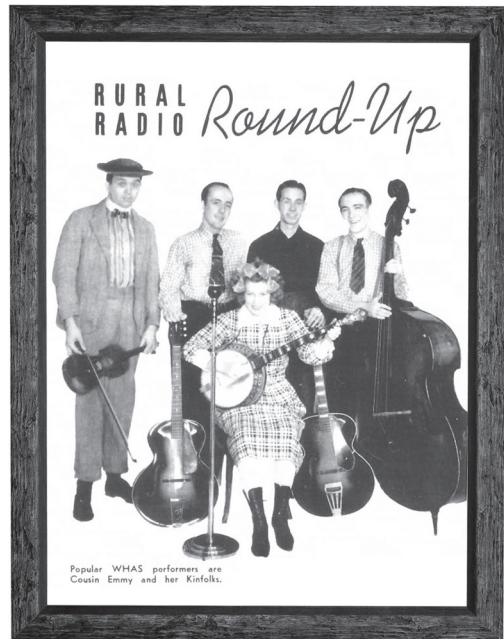
ALSO ★ ★ ★ ★
★ **SHADES OF COUNTRY** ★
and
★ **UNCLE JIMMY WICKHAM** ★
★ **CINDY PRICE & LISA HARVEY** ★
★ **JOE & TONY CALLOWAY** ★
★ **GAROLYN THIBLE & HARRY FAULCONER** ★
AND MORE ★ ★ ★ ★

ADULTS \$5.00 CHILDREN UNDER 12 \$1.00
- TICKETS -
Country Casuals, Mathews - 725-4050
Radio Shack, Hayes Stores Shopping Center, 642-6255
Edmondson's Barber Shop, On the Beach, Yorktown



The Mountain Melody Boys of Catlettsburg, Kentucky, 1934, pictured after playing a formal dance at the Ventura Hotel in Ashland, Kentucky. Band members standing left to right: Johnnie Willis, Ruey "Curley" Collins, Clarence "Slim" Clere, Henry Alley, Charlie Wiggington. Seated in front: Dolpha "Chief" Skaggs (band manager and Chief of Police in Catlettsburg, Kentucky). This was the first band Curley Collins worked in professionally.

Cousin Emmy and her Kinfolks, WHAS radio, Louisville, Kentucky, about 1939. Band members standing left to right: Johnny "Speed" Creasey, Owen "Bud" Kissinger, Unknown, Arthur "Benny" Kissinger. Seated in front: Cynthia May "Cousin Emmy" Carver. Along with his brother Bud, this was the first band Benny Kissinger worked in professionally. Photograph from the cover of a 1938 issue of Rural Radio Round-Up magazine.





Pop Eckler and his Young'uns, WSB radio, Atlanta, Georgia, 1938. Band members standing left to right: Tex Forman, Garner "Pop" Eckler. Kneeling in front: Curley Collins, Kay Woods, Red Murphy. Generally thought of as the hottest band in the south during this time frame. Also, this was about the time that Curley Collins won the National Fiddle Championship in Atlanta, Georgia.

Pop Eckler and His Band, WAGA radio, Atlanta, Georgia, circa 1941, pictured on a poster advertising a Farmall Jamboree show in LaGrange, Georgia. Band members left to right: Leon Smith, Bud Kissinger, Curley Collins, Benny Kissinger, Pop Eckler. This would be the first time Benny and Curley actually sang together in a band or a show.





Jack Gillette's Tennessee Ramblers, WRVA radio, Richmond, Virginia, 1946. Band members standing left to right: Marvin Taylor, Slim Idaho, Benny Kissinger. Kneeling in front left to right: Jack Gillette, Curley Collins. This was a new beginning for Benny and Curley following their absence from the music business during World War II.



WWVA Jamboree, WWVA radio, Wheeling, West Virginia, 1946. Jack Gillette's Tennessee Ramblers moved from WRVA to WWVA in the fall of 1946. Band members found in this photo in the back row right to left: Jack Gillette, Bud Kissinger, Curley Collins, Dick Lanning, Jimmie Hutchinson and in the middle row seated second from right is Benny Kissinger. (Other members of this 1946 WWVA Jamboree are identified below the actual photo).



Old Dominion Barn Dance, WRVA, Richmond, Virginia, 1947. Cast members, back row left to right: Curley Collins, Benny Kissinger, Slim Idaho, Luke Baucom, Reid Summey. Middle row left to right: Helen Carter, Mother Maybelle Carter, Anita Carter, June Carter, Sam Workman (between rows), "Sunshine Sue" Workman, John Workman, Bonnie Puffenbarger, Bea Puffenbarger, Buster Puffenbarger. Front row: Red Murphy, "Little Robert" Van Winkel, Joe Maphis. This photo was taken shortly after Benny and Curley joined the Old Dominion Barn Dance as a brother type duet in January of 1947.



Benny and Curley, WRVA, Richmond, Virginia, May 1947. Benny Kissinger on the left with the bass and Curley Collins on the right with guitar. In just a few months after joining the Old Dominion Barn Dance, Benny and Curley were well established as stars on this show.

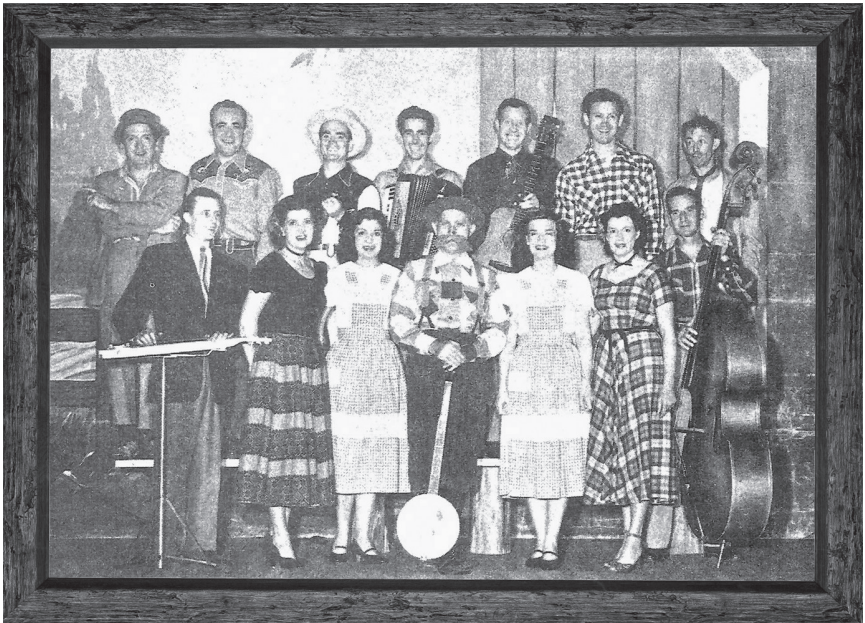


Curley Collins Old Dominion Barn Dance on stage wedding, March 19, 1949, WRVA radio, Richmond, Virginia. Wedding party, left to right: Reverend Emmett Frazer (Minister of Friends Church), Tommy Williams (Brother of the Bride), Russell Barnes (Brother-in-law of the bride), Red Murphy (Best man and cast member of the ODBD), Ruey "Curley" Collins (Groom and cast member of the ODBD), Kathleen "Kaki" Williams Collins (Bride). Benny Kissinger sang the wedding songs during the ceremony. The wedding show was moved from the WRVA Theater to the larger Mosque Theater in order to accommodate demand for tickets.



Old Dominion Barn Dance, WRVA Richmond, Virginia, 1949. Cast members, back row left to right: Curley Collins, Benny Kissinger, Blaine Smith, John Workman, Buster Puffenbarger. Between rows: Joe Maphis. Front row left to right: Buddy Wheeler, Joe Wheeler, Nighta Johnson, "Sunshine Sue" Workman, Mattie O'Neal, Salty Holmes, Rose Schetrompf Maphis, Red Murphy, Mary Click.

Benny and Curley, WRVA, Richmond, Virginia, about 1950. Benny Kissinger on the left and Curley Collins on the right with guitar. The stage outfits worn in this photo were designed and custom made for Benny and Curley by Ben the Rodeo Tailor of Philadelphia, Pennsylvania.



Old Dominion Barn Dance, WRVA Richmond, Virginia, 1951. Cast members, back row left to right: Unknown comedian, Benny Kissinger, Curley Collins, Buster Puffenbarger, Daniel L. Pinnell – aka “Zag The Ozark Mountain Boy”, George Arthur, Leon Silby – aka “Quincy Snodgrass”. Front row, left to right: Jackie Phelps, “Sunshine Sue” Workman, Jan Herrell, Lewis “Grandpa” Jones, Judy Herrell Arthur, Ramona Jones, John Workman.

The Essence of Nashville: Does the Labor Union Model Fit in a Creative Community?

By Timothy Reitnouer

Introduction

Nashville is sometimes overlooked in the scope of American music history. This may not appear to be the case to Nashville residents who are surrounded each day by the buzz of the music industry and are often reminded of the legends who once walked these streets. Somehow this history is easily forgotten. There are entire books that claim to be exhaustive histories of the American music industry and make little mention of the small southern town that became Music City, U.S.A. One book chronicles Columbia Records from its inception to its eventual sale to Sony and manages to tell the entire Columbia story without mentioning the word “Nashville” more than twice, somehow ignoring the hundreds of hits that came out of Columbia Records Nashville during the 1960s and 70s (Marmorstein).

If Nashville’s legendary artists rarely get their stories told, one can imagine how overlooked the engineers and other behind-the-scenes personnel must be in the annals of history. These are the people who built Music City. You can feel their energy as you walk down Music Row and imagine that grand neighborhood in its glory days. Their stories are real and the significance of Nashville’s contribution to America’s cultural development should not be overlooked. The purpose of this article is two-fold. First, it seeks to explore and understand the entertainment industry unions that supported Nashville’s audio engineers by chronicling the history of the corporations that brought unions to Nashville. A second goal is to help in the ongoing quest to preserve the story of Nashville and those who built the city and industry we know today. In a city that has given

so much to so many, this is perhaps a way to begin giving back.

Much has been written on the topic of labor unions in America. Unions have often been a polarizing issue in American politics across all demographics. In writing about the entertainment industry labor unions the writer is not attempting to add to the already lengthy list of literature on the broader topic of labor unions. As the writer will explain, entertainment labor unions are a unique institution with a distinct set of challenges, benefits, and drawbacks as compared to traditional, industrial labor unions. This difference is crucial to the story of Nashville's engineering unions and plays a large part in the success of some unions and the failure of others. Because these unions are so different, the conclusions on the benefits and drawbacks of unions in this article should not be extrapolated to the larger subject of industrial labor unions. Rather, this thesis intends to explore entertainment industry unions – specifically those that have historically supported Nashville's audio engineers – and understand whether they have a role to play in the entertainment industry as a whole and in a creative community such as Nashville.

The Birth of Entertainment Industry Unions

The unions that would ultimately support Nashville's audio engineers emerged from the broadcasting industry. Nearly fifty years after the founding of the AFL the first major step towards unionizing broadcast employees was taken. The passage of the Wagner Act in 1935 (also known as the National Labor Relations Act) established the National Labor Relations Board. The Board was charged with negotiating labor disputes and "creating equality of bargaining power between employees and employers" (MacDonald 414). What resulted in the broadcasting industry was the emergence of eight distinct labor organizations. They can be generally divided into two categories, creative and technical, though this distinction will be a point of discussion specifically regarding Nashville's unions. Creative unions include the American Federation of Television and Radio Artists, the Screen Actors Guild, the Writers Guild (east and west), the Directors Guild of America, and the American Federation

of Musicians (AFM). Technical broadcast unions include the International Brotherhood of Electrical Workers (IBEW), the National Association of Broadcast Employees and Technicians (NABET), and the International Alliance of Theatrical Stage Employees (IATSE). NABET and the IBEW are the unions that came to represent Nashville engineers (Schubert and Lynch).

Like most modern unions, NABET and IBEW grew by absorbing other trades into their ranks. The unions expanded to meet the constantly changing needs of the entertainment industry and to incorporate the newest workers necessary to keep the industry operating. The progression of incorporated trades reads like a history book chronicling the development of entertainment technologies. As the live theatrical performance gave rise to the radio broadcast, radio technicians and engineers were unionized. When radio popularity transitioned to film and television, camera operators and projectionists became new union members. Naturally, when large entertainment companies expanded into the realm of recorded music, audio engineers became unionized like the rest of their technical brethren.

The roots of the IBEW lie in the founding of The Wiremen and Linemen's Union in 1890. As electricity spread across the United States, the Linemen's union continued to grow and in 1891 it was renamed the National Brotherhood of Electrical Workers and granted affiliation with the American Federation of Labor (AFL) (IBEW). By 1931 radio engineers and technicians were being organized by the IBEW. This organization operated primarily on a local level until the union officially established 25 broadcasting unions throughout the country's main broadcast hubs (Schubert and Lynch 59). By the early 1940s the IBEW struck a major contract with CBS – one that eventually grew to include some of Nashville's engineers.

The first union established solely to represent broadcast engineers and technicians was founded in 1933 as the Association of Technical Employees. This organization quickly expanded and within a year had struck a major contract with NBC. By 1940 the Association of Technical Employees was known by a new name: NABET. Initially,

NABET stood for the National Association of Broadcast Engineers and Technicians; however, within a few years the union had expanded to include “non-technical” employees. Because of this, the term “engineers” became “employees” and the line between technician and creative employee began to blur (Schubert and Lynch 56). It is important to note that the IBEW was not founded to represent broadcast technicians. It had a base of electricians and electrical manufacturers before radio and television engineers joined the union. NABET however, was created “by men and women engaged in these [broadcast] industries who realized that new unions were needed to meet the new and unique problems generated by these art forms”(Lenihan and O’Sullivan 169)

Just as the engineering unions were descendants of the broadcasting industry, so too were many of the first recording engineers. In the early days of Music Row, the line dividing audio engineer and broadcast engineer was quite blurred. As such, Nashville’s recording industry is in many ways a direct descendent of the broadcasting industry. Nashville’s first recording studio, Castle Recording Laboratories, was founded by WSM broadcast engineers Aaron Shelton, George Reynolds, and Carl Jenkins in 1946 and was built using equipment intended to broadcast an Eddy Arnold radio show (Kosser 5).

There was also a great deal of equipment crossover between broadcast and recording in the early 20th century. Engineer Glen Snoddy recalls the early microphone collection at Bradley’s Studios (later Columbia) as “. . . a wide range of microphones, some more or less handed down from the broadcast industry, such as RCA 77s and 44s, ribbon mikes, and Western Electric 639s . . .” (Snoddy, Country Music Hall of Fame and Museum). The microphones were not the only broadcasting descendants at Bradley’s Studios. Snoddy himself worked for WSM and Castle before making his transition to the Bradley’s Studio and ultimately staying on board after their sale to Columbia in 1962 (Snoddy, Country Music Hall of Fame and Museum). Over at RCA, engineer Bill Porter began his career working for a television station – first as a camera operator and eventually

as an audio broadcast technician (Petersen). The parallels between broadcast and recording engineering are clear and in the early days of Music Row, the two roles were fairly indistinguishable. Eventually, the role of the audio engineer developed and the unions representing an increasingly diverse set of engineers needed to expand to meet the growing needs of each industry.

The Unions Come to Town

Nashville is a particularly interesting case study. Its location in the traditionally anti-union south (and in a right-to-work state) makes the presence of any unions at all somewhat of an anomaly. So how did NABET and IBEW come to exist in a town like Nashville? Being broadcast unions, both arrived in town with RCA and Columbia in the early days of Nashville's recording industry. As a result, the story of unions in Nashville is essentially the story of Columbia and RCA. Learning the history of these two entertainment corporations is crucial to understanding the role of unions in Nashville.

In 1955, legendary producer Owen Bradley (and his brother Harold) purchased an old boarding house in the then residential area of 16th Avenue South. That facility, which was initially purchased for a mere \$7,500, would become home to hundreds of hits, Columbia's Nashville headquarters, and one of the most famous studios in Music City (Bradley, Country Music Hall of Fame and Museum). The Bradley brothers were no strangers to recording studios, having already owned two by the time they arrived at their 16th Avenue location – one downtown on the third floor of the Teamsters Building on 2nd and Lindsley (from 1952 until 1953) and another on Hillsboro Road near Vanderbilt (from 1953 until 1955) (Bradley, Country Music Hall of Fame and Museum). Each new studio improved on the last so by the time Owen got his hands on the 16th Avenue property, he had some very specific plans in mind. Owen intended to build a recording studio in the house and a film studio in a portable, metal structure known as a Quonset Hut, which would be added to the back of the building. So, without any big announcement or groundbreaking, he knocked out the first floor, built a recording studio, and, whether he intended

to or not, claimed Music Row as the home of Nashville's recording industry (Bradley, Country Music Hall of Fame and Museum).

This basement studio, known as Music City Recordings, was intended to be the main attraction for recording at the 16th Avenue facility and it certainly performed well as a studio. Numerous songs were tracked there, including Gene Vincent's classic "Be-Bop-a-Lula" (Bradley, Country Music Hall of Fame and Museum). Not long after the studio opened, engineer Mort Thomason and Don Law (a producer for Columbia Records and later head of their country music division) decided to track a Mel Tillis session in the newly added Quonset Hut rather than use the studio inside the house. Though Tillis' vocal wasn't tracked loud enough and the entire session had to be re-cut, that session was the first of thousands in the "Q-hut." A-team bassist Bob Moore explained that, somewhat unintentionally, "the Quonset hut turned out to be the big cheese" when compared to the studio in the house (qtd in Kienzle 42). As a result, the 'Q-hut' became the new main attraction at the Bradley complex (now called "Bradley's Film & Recording Studio") and one of Nashville's most legendary studios was born (Terrell).

Bradley Studios was initially built to convince Decca A&R man Paul Cohen to continue recording in Nashville instead of moving to Dallas. According to Harold Bradley, Cohen approached his brother Owen, explaining that he would "have to leave Nashville and record somewhere else" (Bradley, Country Music Hall of Fame and Museum). Cohen continued to explain his predicament "...the people at Castle won't get an echo [chamber], and I want echo on my records and [studio owner] Jim Beck, down in Texas, has echoes on his records, and I want to move there, and I want you to move with me" (Bradley, Country Music Hall of Fame and Museum). Owen responded with a simple counter offer. "Paul," he said, "I'd really hate to leave Nashville...Harold and I will build you a studio, and we'll have echo" (Bradley, Country Music Hall of Fame and Museum). In return, Cohen guaranteed the new Bradley facility one hundred Decca recording sessions each year – a solid deal for a brand new facility. Despite this agreement, Decca did not own Bradley Studios. In fact,

the studio was purchased and built with Owen's own money (Bradley, Country Music Hall of Fame and Museum). Due to the independent nature of the facility, the Bradley's could work with whomever they saw fit. And they did. In addition to the hundred Decca sessions each year, the facility was also frequented by Columbia Records' producer Don Law, who used the studio to record his all star country roster.

This trend continued until 1962 when the Bradley brothers sold the facility to Columbia Records. Columbia significantly remodeled the property. The original house (including the first studio on Music Row) was torn down to make way for the state of the art Columbia Studio A as well as offices, a tape vault, and a workshop). The Quonset Hut, however, remained safe. According to engineer and Columbia Studios technical supervisor Glen Snoddy, "Nobody wanted to touch the Quonset Hut because it was being used in successful records... nobody really wanted to rock that boat" (Snoddy, Country Music Hall of Fame and Museum). A similar argument would not be so successful in a future effort to save another legendary studio. The sacred Q-hut became Columbia Studio B and was home to such hits as Patsy Cline's "Crazy" and Brenda Lee's "I'm Sorry" along with classics like Little Jimmy Dickens' "May the Bird of Paradise Fly Up Your Nose"(Fox).

A literal stone's throw away from Columbia's new facility was another Nashville studio destined to become a legend, built and owned by a company that would bring yet another engineering union to town. The Radio Corporation of America was a formidable corporation in the early 20th century. RCA was home to a wide array of artists, including the incomparable Chet Atkins. By the time he settled in Nashville in 1950 Atkins was already an accomplished guitarist, having played on a number of RCA records as well as a variety of radio appearances with different artists. While continuing to play and perform, Atkins worked for RCA, eventually becoming a producer and a local representative for the company.

Throughout the 1950s, RCA had been recording Nashville sessions in the Trafco building, located on McGavock Street. It was in this facility in 1956 that RCA, after purchasing his contract from Sun

Records, sent Elvis Presley to record new material. Atkins produced those sessions and, though he and Presley weren't the most perfect pair of collaborators, the sessions did yield a number of strong tracks, including the classic "Heartbreak Hotel," and ultimately convinced RCA that they needed a more permanent Nashville home (Kosser) (Cogan and Clark).

By the beginning of 1957, Atkins had become RCA's Nashville Manager of Operations. With the help of RCA chief engineer Bill Miltenburg, Atkins drew up plans for a new recording facility. In November 1957, just four months later, the floor plans and diagrams that had started as a sketch on a napkin were now a fully operational, state of the art recording studio (Cogan and Clark)(Moore and Roy). The simple cinderblock building was (and still is) located on the corner of 17th Avenue and Hawkins (now known as Roy Acuff Place) less than a block away from the Bradley Studios (Moore and Roy). In 1964 RCA expanded the studio complex by adding "a big ol barn" (according to Harold Bradley), which would become RCA Studio A (Cogan and Clark 60). Though RCA A was more spacious than B, it never gained the popularity of its more modest sister studio next door. From the time it opened in 1957 until studio operations ceased in 1977, RCA Studio B was home to a staggering 60 percent of the *Billboard* Country hits during those years (Cogan and Clark 62).

As a matter of company protocol, Nashville engineers who became employees of RCA or Columbia also became members of that company's technical union, NABET or IBEW respectively. The benefits of union membership for employees of RCA and Columbia would have been similar to that of union membership today. NABET and IBEW negotiated contracts with RCA and Columbia which established healthcare plans, working conditions, holidays, retirement benefits, and of course salary (Lenihan and O'Sullivan 179). These were negotiated through collective bargaining, which gave individual workers more leverage in negotiating contracts by functioning as a group rather than an individual. The legacy of the IBEW and NABET exists not in their negotiated wages but rather in their established professional rules.

Like most unions, the IBEW and NABET had specific rules with regards to operation of company owned equipment. On a union session, a union engineer had to be present and would often be the only person allowed to operate the tape machine. Older engineers often tell humorous stories about such rules, as they can now seem antiquated and silly, while in reality it was these rules that threatened the very existence of the unions. One story explains the rule that a union engineer was required to be present at every session by a label artist, regardless of the facility used. So, for example, an RCA artist tracking date would need RCA (and therefore NABET) engineers to be present. This wasn't a problem when RCA B and Columbia were the only major studios in town. However, when independent studios began popping up around town and artists began making more of their own decisions, sessions were frequently held in non-label facilities. Every independent studio had its own engineering staff, most of whom were not union members, so to ensure that union rules were followed, a union engineer would be paid to sit in the control room for the entire session. They could do anything they liked – read a book, work on a crossword puzzle, anything at all – as long as they were present at the session (Turk).

Another story recounts the difficulty of having to run a session in which the main engineer wasn't allowed to operate the studio owned tape machine. A strict union engineer insisted that in order to follow union protocol, only he could operate the tape machine. This meant that if at any time the tape had to be stopped, the producer or artist would need to tell the engineer who would then relay that message to the union tape operator who would finally stop the tape. This game of “whisper down the lane” made recording difficult and inefficient, especially in the case of “punching in.” In a recording session, if a musician wants to re-record part of a previous take but keep the sections before and after, the engineer will playback their part, the musician will play along, and the engineer will drop their track into record long enough to capture the new take. He will then take the track back out of record and ideally the transition between takes will be seamless. The term “punch-in” comes from the ability

of the engineer to punch in the record button on a track at a very specific point in the song. The process of relaying information to a separate tape operator was hardly the most efficient way record a punch. After some negotiation, the engineer and the union tape operator finally reached a deal. The lead engineer would operate the tape machine, but the union tape operator's hand had to be the one touching the controls. So, the engineer would rest his hand on top of the union tape operators and press down on the corresponding finger in order to "operate" the tape machine within union allowances (Reynolds).

Stories like this have become engineering folklore of sorts and not only paint a picture of the occasional absurdity caused by certain union rules but the general attitude expressed by independent engineers towards union members. Engineer and radio broadcaster Travis Turk, who began his Nashville career in 1968, explained that there were never hard feelings between union and non-union engineers. It was simply something that had to be done if you worked for RCA or Columbia. Both union and non-union engineers alike understood that the rules of the union could be difficult at times, but had to be followed if required by the label.

Though these stories are entertaining today, they reveal the root of union problems in Nashville, and throughout the music industry, that ultimately led to the demise of Nashville's corporate studios and engineering unions. Union contract negotiations happen regularly and serve as a means of solving potential problems and alleviating tensions between workers, unions, and their company or signatory. For Columbia engineers, the contract was negotiated locally between the IBEW and Columbia Nashville which meant that Nashville engineers were "not burdened with problems they have on one coast or another" as explained by Columbia Recording Studio Manager Norm Anderson in a 1977 *Billboard* article. He continues, "We can settle our own problems locally. The demands of Nashville are a lot different than they are on either coast" (Wood, *Sound Industry Sound in Nashville; Studios Expand* 45). Anderson's analysis was apparently correct. Unlike Columbia, RCA's contract with NABET

was negotiated on the national level and within a few months of the *Billboard* article's publication RCA suspended all studio operations in Nashville due to failed national contract negotiations.

Union negotiations between RCA and NABET were usually tense and because RCA was a major player in the entertainment industry the dramatic discussions often found their way to the front pages of industry papers like *Billboard* magazine. Throughout the 1950s and 1960s NABET had regularly negotiated a number of improvements for their members, including wage increases and shorter workweeks (which resulted in strikes in 1958) along with a campaign against losing jobs to advancing technology (*Billboard NABET*) (*Billboard Technology*). So, when *Billboard* published a report stating that "RCA is seriously studying the possibility of continuing its long-time studio operations in New York, Los Angeles, and Nashville...Union Problems have caused financial problems" it wasn't remarkable news (so unremarkable in fact that it only warranted a two sentence report) (*Billboard Inside*).

The success of the 1976-77 contract negotiations hinged on three main issues: the right to record artists in non-union, non-house facilities, the right of non-union guest engineers to use RCA facilities and equipment, and reducing the required number of engineers on a session (Horowitz). Technically, RCA had the right to record their artists wherever they desired – a right they were exercising more frequently in an effort to please artists and producers. However, under the current NABET contract, a union engineer was required to be present at any non-union studio session (Horowitz). These union engineers were supposed to run the session, but as we know from the engineering folklore referenced earlier, they were more frequently relegated to sit and observe. The second demand from RCA was similar – that non-union engineers be allowed to operate equipment and run sessions at RCA facilities. There was an increase in independent producing and engineering in the 1970s which usually resulted in artists wanting to work in outside studios. However, in the off chance that an independent engineer was working with an artist at an RCA facility, he would not have been allowed to touch the

equipment under the current NABET contract (Horowitz) (Tiegel).

Interestingly enough, Columbia had dealt with these “guest engineering” problems almost five years earlier. In April of 1972, local contract negotiations between Columbia Nashville and IBEW became hung up on the terms under which outside engineers could operate CBS equipment. As recalled by many engineers today, an unofficial deal was struck in which “CBS staffers handled the equipment while the other engineers acted as technical advisors” (Tiegel 43). This arrangement caused “many friction points” however and Columbia threatened to close their Nashville studio if an official deal could not be reached on the issue. Ultimately, the IBEW accepted terms under which non-union engineers could operate CBS equipment as long as there were CBS engineers standing by to supervise (Tiegel). Nashville’s operations continued for another day. Later that year, Columbia was forced to close its Los Angeles studios, putting 28 engineers out of work, over the very same issue. Perhaps Nashville was saved by their ability to locally negotiate – or perhaps Los Angeles was lost due to the lack of national negotiations. In any case, though they managed to dodge one bullet, 1972 would not be the end of union troubles for Columbia.

The final point of contention in the 1976-77 RCA-NABET negotiations was a request to reduce the minimum number of engineers on a session from two to one (Horowitz). This was the final nail in RCA Nashville’s coffin. Previously, sessions had three engineers – a mix engineer, an assistant engineer, and a tape machine operator. The 1970s saw the introduction of remote controls for tape machines, which meant that the assistant engineer or the mix engineer could operate playback and recording from anywhere in the tracking room. RCA executives saw the remote control as a simple way to cut costs by eliminating unnecessary engineering positions (Janas). NABET saw the call for budget cuts as a threat to their members and pushed back against RCA’s demands.

During the 1976-77 budget talks, RCA Records Nashville was led by Jerry Bradley (son of Owen Bradley). Bradley had taken the reins from Chet Atkins in 1973 and is often blamed for the closure

of RCA's Nashville studios. Michael Janas, a Nashville engineer and Belmont University professor, has spent a great deal of time exploring this era of Nashville's history and, as an active Audio Engineering Society member and studio manager of RCA Studio B in its current incarnation as a museum and classroom, Janas has had access to a wide array of people and resources and has heard many sides of the RCA story. According to Janas, the blame placed on Jerry Bradley is unfair as Bradley didn't have much of a choice. The message from RCA leading up to the contract meetings was not one of negotiation. "It wasn't, 'What do you think about this idea' [for cutting costs], it was simply 'cut costs' and 'you've got too many engineers'" (Janas). Union negotiations were largely out of Bradley's hands.

When NABET contract negotiations stalled, RCA fired back with threats to close the Nashville studio. Closing down one of the nation's best-known studios was unthinkable. The union called their bluff claiming, "They wouldn't dare close RCA Studios. We're state of the art, we've got Neve consoles, we've got all this history, we *made* this town" (Janas). The RCA Studios complex had indeed helped Nashville become Music City, USA, but in the midst of national contract negotiations the famous Studio B seemed to be little more than a pawn in a multi-million dollar game of corporate chess. In early January 1977, all of the chips were down and RCA announced that it would be closing its Nashville and Hollywood studios. According to a company spokesman, "[RCA] has not had the greater flexibility of operation needed to make continued use of our studios economically feasible...We have sought but have been unable to obtain relief in negotiations with the union representing our recording engineers" (Billboard). Sure enough, on August 17, 1977 – the day after Elvis' death – RCA's Nashville studios closed their doors for good (Janas)(Moore and Roy). Less than a month after the announcement of RCA's closures in Nashville and Hollywood, news broke that RCA and NABET had reached an agreement that would allow the company's New York facilities to remain open. Apparently NABET had learned not to call RCA's bluff; RCA had won on all three negotiating points (Billboard *RCA*).

Despite having successfully dealt with the ‘guest engineering’ problem, Columbia still found itself in dire financial straits in the early 1980s. Unlike RCA, the end of Columbia’s recording operations in Nashville were not the result of stalled union negotiations. According to Columbia studio manager Norm Anderson, the decision to close Columbia Recording Studios was purely “a business decision” handed down from CBS headquarters in New York City (Kirby). Anderson, who served as studio manager from 1972 until the studio’s closure in 1982, claimed that remaining technologically relevant was a challenge for Columbia’s Nashville operation. In a July 1982 issue of *Billboard*, he reflects that “It’s difficult to remain state of the art these days, with the increase in technology and the uncertainty of tomorrow’s recording standards” (Kirby).

Like RCA Studio B, the Quonset Hut’s rich history was not enough to save it from shrinking budgets. A 1979 upgrade to Columbia Studio A had made people realize that, as Anderson puts it, “history [isn’t] everything.” Anderson notes, “Despite its fame and history, Studio B [the Quonset Hut] needed to be upgraded...It became much more obvious that B needed work, yet the cost would have been prohibitive” (Kirby). Anderson was right about B needing an upgrade. The facility still used the “original CBS-designed console” for all of its sessions – a relic from a quickly vanishing era that seemed out of place in the 1980s world of modular, automated consoles (Kirby). On June 30, 1982 Columbia Recording Studios officially ceased operations and closed their doors for the last time. This left Columbia with only one operational recording studio which, like RCA’s, was located in New York City. The closure of Columbia’s studios signalled a major blow to the traditional corporate recording world and the end of engineering unions in Nashville.

When it closed, Columbia Recording Studio employed ten staff engineers (Kirby). According to Columbia engineer and former IBEW member Ron Reynolds, benefits of union membership did not amount to more than yearly salary negotiations. Reynolds, affectionately known around town as “Snake,” was one of thirteen engineers during most of his time at Columbia. The team consisted of six mix engineers

(including Reynolds), two maintenance engineers, two mastering engineers, and three assistant engineers who mostly functioned as tape machine operators (Reynolds). According to Snake, the closure of Columbia Studios was not a devastating blow for the majority of his coworkers. Most, including Reynolds, were already known well enough around town that they were able to continue regular freelance work after being let go. The only serious complaints came from the assistant engineers who were guaranteed work through their union membership and employment at Columbia (Reynolds). Even RCA's engineers had a relatively easy transition despite losing a steady corporate studio job. Two former RCA engineers, Bill Vandevort and Bill Harris, were hired by Owen Bradley's new Mt. Juliet studio known as Bradley's Barn and, according to a *Billboard* interview, Bradley planned to "hire back a few more of the laid-off engineers as business dictates"(Wood, Bradley Bullish on Potential of Studio).

If the loss of union membership had such a minor impact on most Nashville union engineers, then what role were IBEW and NABET playing in Nashville? Certainly, the number of freelance engineers in Nashville was significantly greater than that of union engineers – especially when the unions closed up shop. At their respective closing dates, Columbia employed thirteen engineers and RCA employed nine (Reynolds) (Wood, Bradley Bullish on Potential of Studio). This means that there were only twenty-two audio engineers in all of Nashville who belonged to an engineering union. Those kinds of numbers are hardly sufficient to build the kind of community necessary to develop and sustain a thriving union town. Historic union towns like Detroit are strong because of the community that revolves around the union. Union communities are somewhat self-sustaining – the community is stronger because of the union and the union is strong because of the community. This was not the case in Nashville.

The Responsibilities of Technical Unions

In order to determine whether or not the unions were fulfilling their duties to their Nashville members, it is necessary to understand what those responsibilities were. According to Robert Lenihan and

Timothy O'Sullivan, unions like NABET and IBEW that bridge the gap between creative and technical labor have an essential role to play in creative industries. In their article *The Technical Union's Problems*, Lenihan (a NABET member and contract negotiator) and O'Sullivan (the NABET international president at the time of publication) explain the role of the unions in three main points. The unions function as protectors of the art form, protectors of the worker, and as a buffer to prevent frustration and alienation.

Lenihan and O'Sullivan paint a bleak picture of the future of engineering. At the time their article was published in 1969, there was great uncertainty about technological advancements and the fate of technical employees like broadcast and recording engineers. Standing at this crossroads, the engineer could "expand his role as a secure, artistic, and creative employee" or be "reduced to being only a dial twister and button pusher" (Lenihan and O'Sullivan 167). The engineer's ultimate fate, according to Lenihan and O'Sullivan lies in the hands of his or her union – "the only completely sympathetic ground on which the technician-engineers can stand to view the problems that face them; that is to say, the unions are the only parties who are not relying on the engineers for direct financial gain and are therefore able to focus solely on the desires and needs of the engineer.

Unions must protect the art of audio engineering from the threat of automation and democratization. Because the modern recording industry is electronic "it lends itself to the elimination of human control by the substitution of automated devices for that control" (Lenihan and O'Sullivan 170). The fear of automation was a legitimate concern for engineers in the 1960s and 1970s. The ability to remotely operate a tape machine led to the demise of at least one member of the studio engineering staff on every session. Obviously, the role of the recording engineer – the person physically operating the console, making microphone choice and placement decisions, and creating the final mix – is more difficult to replace than the tape operator. Still, the fast paced change of a technical industry is a double-edged sword. While the recording industry thrives on change and technological

advancements, such advancements can be detrimental to those working in the field.

Another threat to the engineering art form is democratization. For the engineers of RCA and Columbia, democratization came from the growing presence of independent, non-label studios that were encroaching on the business once dominated by major labels. There were no hard feelings between union and non-union engineers in Nashville, but enough differences existed that restrictions on non-union engineers and non-union facilities were a major part of contract negotiations. As Lenihan and O'Sullivan explain, "as the electronic and mechanical equipment [the engineer] operates becomes easier to understand and use, the employer is tempted to give his duties to another, lower-paid, employee" (Lenihan and O'Sullivan 173). The "lower paid employees" in question were non-union engineers working at independent studios. Such studios could cater to projects with smaller budgets as they were not required to pay the union rate for engineers and often allowed union musicians to play off the card (Hartman). For today's engineer democratization comes in the form of extremely inexpensive recording equipment. The availability of affordable, quality recording equipment to the masses has allowed anyone with a couple hundred dollars to call themselves an audio engineer (just as anyone with a camera can call themselves a photographer). The unions saw automation and democratization as threats to the creative integrity of audio engineering. From their perspective, there was a fundamental difference in the way non-union engineers and studios operated. Their facilities were not held to the same standards as union studios and as such they threatened the legitimacy of audio engineering as an art.

In addition to protecting the art form, unions must protect the worker. Obviously automation and democratization are threats to the worker and not just the art of engineering, but engineers are also susceptible to mistreatment by management, artists, and other agents involved in the recording process. In this respect, Lenihan and O'Sullivan point to the many successes of NABET and IBEW in creating "some of the best wages and working conditions provided by

labor agreement in the United States . . . Wages are good, vacations, health plans, pensions, holidays, job conditions, and hours of work are all good and improving all the time” (Lenihan and O’Sullivan 179). The authors stop short of complete praise of their work as union representatives, noting that in the area of professionalism, “NABET and the other technical unions as well, have not done what they could” (Lenihan and O’Sullivan 180). In a foreboding statement they write that the unions “must be prepared to meet swiftly changing times and customs in the field and to move boldly to protect and enhance the professional interests of their members, as well as to fight for job security” (Lenihan and O’Sullivan 180).

The final threat faced by engineers is that of frustration and alienation in the workplace. These feelings emerge from working in a technical position within a creative industry yet not playing a particularly creative role in the overall process. Lenihan and O’Sullivan describe this environment as “an industry lying on the very borders of beauty and creativity which occasionally dares to cross that border . . . where creativity is hampered and sometimes crippled beyond cure by commercialism, conservatism, costs, and the drive for profits” (Lenihan and O’Sullivan 177). This environment leads to “frustration and alienation that is exaggerated by [the engineer’s] proximity to the creative milieu but all too infrequent chance to fully participate in the creative process” (Lenihan and O’Sullivan 177).

The phenomenon of alienation is more prevalent in traditionally unionized mass production industries. The “soulless labor involved in the boring, repetitive, seemingly endless jobs necessary to turn out the mass produced ‘thing’” are not the same pressures faced by audio engineers (Lenihan and O’Sullivan 178). Instead, alienation occurs due to the constant presence of creativity in the work place and the apparent disconnect that arises between the engineer’s job responsibilities and the creative processes occurring in the studio. The engineer may spend his life standing on the precipice of creative satisfaction but never be able to fully engage in such creative endeavors.

Did NABET and IBEW successfully defend their members

against these threats? To an extent, yes. They fought to the bitter end to maintain fair wages, reasonable working hours, and to maintain a specific number of engineers on every session. They defended the art of engineering by restricting the use of union gear by non-union engineers. Though the unions fought valiantly for their small population of audio engineers, there was another force at work supporting Nashville's engineers – Nashville itself. Nashville's creative community is the unspoken spirit that flows through this city and has allowed Music City, USA to thrive as an artist's community.

The Essence of Nashville

Perhaps it is this community that exists within Nashville that made unions unnecessary for success. Nashville's creative community is difficult to define. It's a somewhat ethereal phenomenon that is a fact of life for those who live here and experience it every day. A community, according to geographer and philosopher Yi-Fu Tuan, is sustained by "care and concern for one's fellows . . . or someone in the community with a recognized position or role" (Tuan 312). Everyone in Nashville's music industry has a role to play. Recording engineers, musicians, cartage, studio staffers, producers, maintenance engineers, mastering engineers, storage facilities, rehearsal spaces, instrument repairmen, and interns all have a role in Nashville's community. The existence of these roles does not make Nashville unique as these same jobs exist in New York and Los Angeles. What sets Nashville apart is the appreciation of these roles and an acknowledgment of the important part each of these individuals play in the overall success of the community. The community has grown and changed over the years, but the essence of Nashville remains the same. In a May 2012 article in *Mix* magazine, Peter Cooper attempted to explain Nashville's creative community. In describing Nashville, Cooper points to a skill that has become increasingly important in the modern music industry: flexibility. According to Cooper, this flexibility is "Nashville's strong suit and it's behind Music City's latest renaissance. It's a flexibility of sound and spirit, an open-mindedness that allows for innovation and expansion and other qualities . . ." (Cooper). It is this flexibility

and collaboration that allows engineers, musicians, and studios to flourish. Cooper continues, “Nashville is a gas, a rush, and a mystery. It doesn’t suck, it breathes inspiration and inclusion and creativity” (Cooper).

The relevance of unions hinges on one point: the engineer requires protection. But what if the engineer didn’t need protection? Nashville’s creative community provided, and continues to provide protection against the threats pointed out by NABET and IBEW. The community adapts and responds to new technologies that have the potential to make certain jobs obsolete. We’ve seen this over the years through the emergence of digital recording and the rise of digital audio workstations and home studios. There is no guarantee of job security through these industry wide upheavals, but in the world of the music industry job security is a rare item. The industry self regulates to an extent. If an engineer does well on a project and happens to be out of work, the community (which he or she has engaged in through networking and social interaction) can (generally speaking) find work for that engineer. Remember, the union engineers who were left without jobs when their studios closed were able to find work in the non-union world with few exceptions.

More than in any other city, Nashville’s engineers are treated as creative artists. This genuine appreciation for the art of audio engineering allows engineers to occasionally play a more involved and collaborative role in the studio rather than being a simple button pusher or knob twister. This increased creative and collaborative freedom helps to combat the alienation described by Lenihan and O’Sullivan.

Looking to the Future

This evaluation of Nashville’s creative community may be somewhat romanticized. Of course there are individuals in the music industry (as in any industry) who exploit the hard work and creativity of engineers. In a town with so many audio engineers – many fresh out of recording schools – it is easy to find someone willing to work for a significantly reduced cost. And the fact that Tennessee is a right

to work state means even the individuals who are unionized – like the musicians – are constantly threatened by cheaper, non-union players. I would be doing a disservice to this article if I failed to acknowledge the American Federation of Musicians (AFM) Local 257 which is undoubtedly a huge part of Nashville's creative community. The AFM provides services like contract negotiation, minimum wage requirements, and insurance and pension benefits to its members. Unlike NABET and IBEW however, AFM is not structured to support the employees of any given corporation. Instead, the AFM establishes wage scales with major record labels and other signatories and represents musicians as freelance individuals rather than corporate employees. While most early engineers were corporate employees, the industry shifted and independent studios needed freelance engineers. Modern recording engineers operate on a freelance basis – just like musicians. The days of label owned studios are gone and corporate employed studio engineers have followed suit. As such, a union designed to support corporate employees cannot adequately provide support and protection for an industry of freelance engineers. NABET and IBEW were not created to be unions for independent engineers – they were corporate unions for broadcast technicians imported and tweaked to incorporate the audio engineers that supported the rapidly expanding music industry. As the industry changed, the unions (and the corporations they contracted with) could not adapt fast enough to adequately absorb the shock waves of innovation and transformation. The unions lacked the attribute that sets Nashville apart: flexibility.

That being said, the AFM does not represent every musician and every session in Nashville. Nashville's Local 257 is one of the most active in the country and yet there are still a large number of non-union sessions happening every day throughout music city. For its members though, the AFM provides a strong community that ensures fair wages, back end compensation, flexible scales, health and pension benefits, and a wide array of other benefits (Pomeroy). Their ability to remain flexible in a constantly changing industry has allowed them to remain relevant.

If the AFM is so relevant, perhaps the answer is to form an

engineering union modeled on the AFM. While murmurings of an engineering organization (outside of the Audio Engineering Society which operates as an educational and standardization organization) have surfaced a few times over the years since NABET and IBEW left town, a serious effort has not yet been made. The closest engineers have come to unionization occurred in August 2010 when newly elected AFM President Dave Pomeroy, working with representatives from the AES Nashville Section (then led by engineer Bil VornDick), announced that Nashville engineers would now be able to join the AFM and “sign the card” on union sessions (*Music Row Magazine*). Under this agreement, engineers would still get paid their negotiated hourly or daily rate. By signing the card however, they would be able to participate in the AFM pension program. Any AFM member who makes more than \$3,000 on union sessions for five consecutive years would be eligible to collect from their AFM pension (after age 55). AFM membership for engineers would not have ensured work or even specific wage rates as NABET and IBEW did. It would have however created a long-term savings and retirement program which would have undoubtedly been a benefit for many freelance engineers.

Some things are too good to be true. As it turns out, the message sent to AES members and posted in *Music Row Magazine* announcing this unprecedented collaboration was premature. On August 30, a mere three days later, AFM President Dave Pomeroy wrote a clarification, explaining “it was premature to say that engineers can ‘now sign the card on recording sessions.’ What should have been said is that we were ‘considering the possibility of allowing engineers to work under Union recording agreements when applicable’” (Ross). Pomeroy, after speaking with the national AFM lawyers, was informed that, “there are legal obstacles to this concept that cannot be overcome at this time” (Ross). This retraction signaled the end of the campaign to allow engineers to become AFM members.

Conclusion

NABET and IBEW were unions for a different time. While they

operated in Nashville, they only represented a small group within the overall engineering community. The corporate, label driven studio world of the 1960s and 1970s lent itself to unionized employees, and the engineers employed by RCA and Columbia did benefit from their union membership, even if the benefits were not incredibly apparent. The unions provided stable work, reasonable wages, consistent working hours, and significant bargaining power in negotiating contracts. Despite being advocates for Nashville's engineers, the unions were too susceptible to the swift tides of change in the music industry. Labels had to adapt in order to stay financially solvent and culturally relevant. The unions, while powerful, could not maintain their steadfast bargaining points when budgets were on the line. Independent studios and freelance engineers became the norm and labels, musicians, and engineers all had to adjust in order to continue working. This new model had no apparent need for a union. After all, these independent studios had developed without unions and were doing quite well – some better than former giants RCA and Columbia.

While it is nearly impossible to quantify or define, I believe that the success of the recording industry after the fall of NABET and IBEW has a great deal to do with the unique creative community that exists in Nashville. The group mentality and family like camaraderie that thrives in this town serves as a defense against many of the same threats being fended off by the unions. A community can be a protector. It can protect an art form, protect an individual, and protect from alienation and frustration. It can serve many of the same purposes as a creative/technical union with one important distinction: flexibility. As Nashville has shown, the ability to be flexible in the music industry is crucial to success. If the community can provide many of the same protections as unions with even more flexibility, there exists little incentive to unionize Nashville's engineers.

I have no intention of completely dismissing unions. They have an important role to play in many industries and, for a brief time, they benefitted audio engineers. If engineers are ever to become unionized it will need to happen through a model similar to the AFM with

established wage scales and a good amount of flexibility built into the system – a union intentionally designed to work specifically for audio engineers. The increasing presence of “off the card” work by AFM musicians and independent studios and releases makes the reality of an engineering union seem increasingly less likely. Fortunately, there exist resources for Nashville’s engineers and music professionals similar to the benefits found through the AFM and other unions. Independent healthcare and insurance options offered through the AES and NARAS and the increasing popularity of independent retirement planning makes some of the benefits of unions less necessary.

In his article *The Collision of Radio, Unions, and Free Enterprise*, former media professor Martin J. Maloney refers to the term “Occupational Psychosis.” The term, first coined by social theorist Kenneth Burke, refers to the phenomenon of “fixing a successful technique for solving human problems into a formula, which is then applied in new and sometimes inappropriate areas” (Maloney 7). The music industry, with regards to its engineers, appears to have suffered a case of occupational psychosis. It placed unions that were successful in other mass media industries, specifically radio broadcasts, into the new and blossoming record industry – a place that was perhaps not in need of unionization. Unions came to Nashville as a matter of corporate protocol, not as a matter of labor necessity. Because of this, the unions got lost in the furious innovation and changes that frequently shake up the music industry. These unions were not capable of serving the growing needs of modern freelance audio engineers. Despite the constantly changing industry and the potential for some form of labor organization in the future, one thing is clear: the traditional union model is unfit for audio engineers in the modern music industry. While a labor organization should never be off the table, the old labor union model used by NABET and IBEW in their contracts with RCA and Columbia is too antiquated and inflexible to adequately serve the interests of today’s audio engineers.

Bibliography

- Bakaly, Jr, Charles G. "Decisions Affecting the Networks and Unions." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 99-119.
- Billboard*. "Inside Track." *Billboard* 1977, 8-January: 64.
- . "NABET, Two Webs Reach Pact Impasse." *Billboard* 1958, 3-February: 9.
- . "RCA Folds Nashville, L.A. Studios: N.Y. Next?" *Billboard* 1977, 15-January: 3.
- . "RCA, NABET Solve Problems." *Billboard* 1977, 12-February: 20.
- . "Technology Won't Cut Labor, Says Union." *Billboard* 1956. 27-October: 13.
- Bradley, Harold. *Interview with Harold Bradley* Douglas B Green. The Country Music Foundation Oral History Project, Country Music Hall of Fame and Museum®, 1974, 17-January.
- Bradley, Harold. *Interview with Harold Bradley* John W Rumble. Nashville: The Country Music Foundation Oral History Project, Country Music Hall of Fame and Museum®, 1988, 15 September.
- Burkey, Evelyn F. "The Creative Artist's Problems." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 153-165.
- Coe, Robert L and Darrel W Holt. "The Effects of Unionism on Broadcasting: A Mythmatical Analysis." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 19-40.
- Cogan, Jim and William Clark. *Temples of Sound: Inside the Great Recording Studios*. San Francisco: Chronicle Books, 2003.
- Cooper, Peter. "Ode to Nashville." *Mix Magazine* 2012, 1-May: 39-43.
- Dulles, Foster Rhea and Melvyn Dubofsky. *Labor in America: A History*. New York: Crowell, 1966.
- Foote, A. Edward and Robert R Monaghan. "Researching the Problems." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 281-300.

- Fox, Randy. *Back at the Quonset Hut*. 2012, 20-March. 2013, 13-January <<http://wpln.org/?p=35128>>.
- Hartman, Kent. *The Wrecking Crew: The Inside Story of Rock and Roll's Best-Kept Secret*. New York: St. Martin's Press, 2012.
- Horowitz, Is. "RCA and Engineers Negotiate." *Billboard* 1977, 22-January: 19-20.
- Hunter, Charles F. "Higher Education's Role." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 275-280.
- IBEW. *History of the IBEW*. 2008, 1-January. 2013, 3-March <http://www.ibew.org/IBEW/history/1890_1897.htm>.
- Janas, Michael. *Audio Engineer/Professor of Audio Engineering, Belmont University* Tim Reitnouer. 2012, 22-October.
- Jenkins, Clive and Barrie Sherman. *Computers and the Unions*. London: Longman, 1977.
- Kienzle, Rich. "First Bass." Alden, Grant. *Instruments of Change*. Austin: University of Texas Press, 2009. 38-47.
- Kirby, Kip. "Nashville Bids Studio 'Farewell'." *Billboard* 1982, 10-July.
- Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970.
- Koenig, Allen E. "Summary and a Look at the Future." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 303-312.
- Kosser, Michael. *How Nashville became Music City, U.S.A.: 50 years of Music Row*. Milwaukee: Hal Leonard, 2006.
- Lafer, Gordon. "Right to Work – For Less." *The Nation* 2012, 6-February: 24-26.
- Lenihan, Robert A and Timothy J O'Sullivan. "The Technical Union's Problems." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 167-184.
- MacDonald, Lois. "The National Labor Relations Act." *The American Economic Review* 26.3 (1936): 412-427.

- Maloney, Martin J. "The Collision of Radio, Unions, and Free Enterprise." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 3-18.
- Marmorstein, Gary. *The Label: The Story of Columbia Records*. New York: Thunder's Mouth Press, 2007.
- McCue, Claude L. "Interunion Cooperation." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 259-274.
- Moore, Scotty and James V Roy. *RCA Victor Studio B Nashville*. 2002, 1-July. 2013, 13-January <http://www.scottymoore.net/studio_b.html>.
- Music Row Magazine. *Musicians Union Welcomes Recording Engineers*. 2010, 27-August. 2012, 22-December <<http://www.musicrow.com/2010/08/musicians-union-welcomes-recording-engineers/>>.
- Petersen, George. *Bill Porter, 1931-2010*. 2010. 13-July. 2013, 26-January <http://mixonline.com/mixline/bill_porter_obit_1307/>.
- Pomeroy, Dave. *Interview with Dave Pomeroy*, Russ Long. 2013, 18-March.
- Porter, Bill. *Interview with Bill Porter*. John W Rumble. The Country Music Foundation Oral History Project, Country Music Hall of Fame and Museum®, 1994, 8-June.
- Reynolds, Ron. *Engineer/Producer/Musician Tim Reitnouer*. 2012, 30-October.
- Ross, David M. *AFM President Clarifies Engineer Position*. 2010, 30-August. 2013. 27-February <<http://www.musicrow.com/2010/08/afm-president-clarifies-engineer-position/>>.
- Rumble, John. *Conversation with John Rumble, Senior Historian, Country Music Hall of Fame and Museum*. 16 January 2013.
- Schubert, Gregory and James E Lynch. "Broadcasting Unions: Structure and Impact." Koenig, Allen E. *Broadcasting and Bargaining: Labor Relations in Radio and Television*. Madison: University of Wisconsin Press, 1970. 41-66.

- Snoddy, Glen. *Interview with Glen Snoddy* John W Rumble. The Country Music Foundation Oral History Project, Country Music Hall of Fame and Museum®, 1983, 15-August.
- Terrell, Andrew. *The Quonset Hut*. 2012. 12-July. 2013, 13-January <<http://365nashville.com/2012/07/12/121-the-quonset-hut/>>.
- Tiegel, Eliot. "Studios: Payoffs in Nashville and Col Closes in LA." *Billboard* 1972 23-September: 1, 43.
- Tuan, Yi-Fu. "Community, Society, and the Individual." *Geographical Review* 2002 1-July: 307-318.
- Turk, Travis. *Interview with Travis Turk* Tim Reitnouer. 2012, 31-March.
- Wood, Gerry. "Bradley Bullish on Potential of Studio." *Billboard* 1977, 9-April: 40, 53.—. "Sound Industry Sound in Nashville; Studios Expand." *Billboard* 1977, 29-January: 45,64.

Country Music 2012

*Compiled by Don Cusic
Belmont University*

January

January 1

2011 Sales

It was announced that of the best selling album in all genres during 2011, *My Kinda Party* by Jason Aldean ranked number five, *Own the Night* by Lady Antebellum was number 10, and those two artists, along with Taylor Swift were in the top ten selling artists of 2011. Sales for country music overall declined by 1.8% (\$42.92 million). However, country music sold 148 million digital tracks, up 27% from the previous year.

January 2

Louvin Book Release

Satan is Real: The Ballad of the Louvin Brothers by Charlie Louvin and Benjamin Whitmer and published by Igniter Press, was released.

January 7

Marriage

Hillary Scott of Lady Antebellum married musician Chris Tyrell on January 7 in upstate New York. In other Lady A news, Dave Haywood is engaged to Kelli Cashiola, who is Nashville Vice President of Brand Management for Warner Music.

January 7

Grammy Nominees

Grammy nominees were announced. They are:

Best Country Solo Performance

“Dirt Road Anthem” by Jason Aldean

“I’m Gonna Love You Through It” by Martina McBride

“Honey Bee” by Blake Shelton

“Mean” by Taylor Swift

“Mama’s Song” by Carrie Underwood

Best Country Duo/Group Performance

“Don’t You Wanna Stay” by Jason Aldean with Kelly Clarkson

“You and Tequila” by Kenny Chesney featuring Grace Potter

“Barton Hollow” by The Civil Wars

“Are You Gonna Kiss Me Or Not” by Thompson Square

Best Country Song

“Are You Gonna Kiss Me Or Not” by Thompson Square.

Songwriters: Jim Collins and David Lee Murphy

“God Gave Me You” by Blake Shelton. Songwriter: Dave Barnes

“Just Fishin” by Trace Adkins. Songwriters: Casey Beathard, Monty Criswell and Ed Hill

“Mean” by Taylor Swift. Songwriter: Taylor Swift

“Threaten Me With Heaven” by Vince Gill. Songwriters: Vince Gill, Amy Grant, Will Owsley and Dillon O’Brien

“You and Tequila” by Kenny Chesney featuring Grace Potter.

Songwriters: Matraca Berg and Deana Carter.

Best Country Album

My Kinda Party by Jason Aldean

Chief by Eric Church

Own the Night by Lady Antebellum

Red River Blue by Blake Shelton

Here For a Good Time by George Strait

Speak Now by Taylor Swift

Best Americana Album

Emotional Jukebox by Linda Chorney

Pull Up Some Dust and Sit Down by Ry Cooder

Hard Bargain by Emmylou Harris

Ramble at the Ryman by Levon Helm

Blessed by Lucinda Williams

Best Bluegrass Album

Paper Airplane by Alison Krauss and Union Station

Reason and Rhyme: Bluegrass Songs by Robert Hunter and Jim Lauderdale

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers

Old Memories: The Songs of Bill Monroe by The Del McCoury Band

A Mother's Prayer by Ralph Stanley

Sleep With One Eye Open by Chris Thile and Michael Daves

Best Folk Album

Barton Hollow by The Civil Wars

I'll Never Get Out of This World Alive by Steve Earle

Helplessness Blues by Fleet Foxes

Ukulele Songs by Eddie Vedder

The Harrow and the Harvest by Gillian Welch

January 12

Obit: Charlie Collins

Charlie Collins died in Nashville on January 12; he was 78. Born April 5, 1933, Collins was a sideman on the Grand Ole Opry for 45 years and former member of Roy Acuff's Smoky Mountain Boys from 1966 until Acuff died in 1992. Collins had appeared on the Grand Ole Opry on Saturday evening, playing guitar in the band backing the Opry Square Dancers. After he returned home he played his fiddle until around midnight, then suffered a massive stroke later that morning.

January 14

Billboard Hot Country Songs

“Keep Me In Mind” by Zac Brown Band (Southern Ground/
Atlantic/Bigger Picture)

“Let It Rain” by David Nail (MCA Nashville)

“Drink In My Hand” by Eric Church (EMI Nashville)

“Tattoos On This Town” by Jason Aldean (Broken Bow)

“Easy” by Rascal Flatts featuring Natasha Bedingfield (Big Machine)

Billboard Country Albums

Own the Night by Lady Antebellum (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Clear As Day by Scotty McCreery (19/Mercury)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Clancy's Tavern by Toby Keith (Show Dog-Universal)

Billboard Bluegrass Albums

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/
Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers
(Rounder)

Follow Me Down by Sarah Jarosz (Sugar Hill/Welk)

An Appalachian Christmas by Mark O'Connor (OMAC)

January 17

Grammy Nominee Party

The annual Grammy Nominee Party was held on January 17 at the Loews Vanderbilt Plaza Hotel ballroom. Attendees included Drew Alexander, Rod Essig, Dan Hill, George Flanigen, Keb Mo', George Jones, Matraca Berg, Deana Carter, Kenny Chesney, Tom T. Hall, Peter Cooper, Eric Brace, David Lee Murphy, Jason Aldean, Natalie Grant, Jerry Douglas, Toby Mac, The Del McCoury Band, Dave Barnes,

Jon Randall Stewart, Jeff Hanna, Eric Pasley, Charlie Chase and Lorianne Crook. Pete Fisher, Tracy Gershon, Carla Wallace, Garth Fundis, Clint Higham, Gary Overton, Ree Guyer Buchanan, Steve Buchanan, Fletcher Foster, Nancy Shapiro, Scott Borchetta, Allen Brown, Kay West, David Corlew, Tamara Saviano, and Doug Howard.

January 19

Dolly and Gaylord join forces

Gaylord Entertainment and Dolly Parton's Dollywood Company entered into a 50/50 partnership to develop a water and snow park on 144 acres adjacent to the Gaylord Opryland Resort & Convention Center. The operating partner will be The Dollywood Company. First year attendance is expected to be 500,000 with employment of 450 full and part-time employees.

January 19

Obit: Larry Butler

Larry Butler died in Pensacola, Florida on January 19; he was 69. Born March 6, 1942, Butler won the Grammy for Producer of the Year in the 1970s from his work with Kenny Rogers. Butler was a former piano player who played on sessions for Conway Twitty, Bobby Goldsboro, Johnny Cash, Roger Miller, George Jones, Tammy Wynette and many others. He headed the Nashville office of United Artists Records and helped launch the careers of Kenny Rogers, Crystal Gayle, Dottie West and the Kendalls. He wrote "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" with Chips Moman for B.J. Thomas.

January 21

Billboard Hot Country Songs

"Let It Rain" by David Nail featuring Sarah Buxton (MCA Nashville)
"Keep Me In Mind" by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

“Drink In My Hand” by Eric Church (EMI Nashville)

“I Don’t Want This Night To End” by Luke Bryan (Capitol Nashville)

“You” by Chris Young (RCA)

Billboard Country Albums

Own The Night by Lady Antebellum (Capitol Nashville)

Clancy’s Tavern by Toby Keith (Show Dog-Universal)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Clear As Day by Scotty McCreery (19/Mercury)

Billboard Bluegrass Albums

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (Rounder)

Follow Me Down by Sarah Jarosz (Sugar Hill/Welk)

Why Can’t We by The Isaacs (Gaither/EMI)

January 21

Emmylou on the Opry

Emmylou Harris celebrated her 20th Anniversary as a member of the Grand Ole Opry on January 21. Joining her with appearances and performances were Shawn Colvin, Buddy Miller, Kimmie Rogers, Vince Gill, Rodney Crowell and The Whites.

January 24

CMA Celebrates Songwriters

The Country Music Association saluted “Triple Play Songwriters” at a luncheon at the Country Music Hall of Fame. The award honored songwriters who wrote or co-wrote three chart topping hits in a 12-month period. The event was hosted by Troy Tomlinson, CMA Board President-Elect. Honored were Rhett Akins, Casey Beathard,

Zac Brown, Luke Bryan, Dallas Davidson, Chris DuBois, Wyatt Durrette, Luke Laird, Brad Paisley, Hillary Scott, Jason Sellers, Taylor Swift and Dave Turnbull.

January 25

ACM and CBS

The Academy of Country Music, CBS, and Dick Clark Productions announced a 10 year deal where the ACM Awards will be broadcast on the CBS Television network. The ACM and CBS partnership has been in place since 1998; this new agreement extends it to 2021.

January 25

Academy of Country Music nominees revealed:

Entertainer of the Year

Jason Aldean

Kenny Chesney

Brad Paisley

Blake Shelton

Taylor Swift

Female Vocalist of the Year

Sara Evans

Miranda Lambert

Martina McBride

Taylor Swift

Carrie Underwood

Male Vocalist of the Year

Jason Aldean

Kenny Chesney

Brad Paisley

Blake Shelton

Chris Young

Vocal Group of the Year

The Band Perry
Eli Young Band
Lady Antebellum
Rascal Flatts
Zac Brown Band

Vocal Duo of the Year

Love and Theft
Montgomery Gentry
Steel Magnolia
Sugarland
Thompson Square

Album of the Year

Chief by Eric Church (Producer: Jay Joyce, Arturo Bunahora, Jr.)
Four the Record by Miranda Lambert (Producer: Chuck Ainlay, Frank Liddell)
Hemingway's Whiskey by Kenny Chesney (Producers: Buddy Cannon, Kenny Chesney)
My Kinda Party by Jason Aldean (Producer: Michael Knox)
Own the Night by Lady Antebellum (Producers: Paul Worley, Lady Antebellum)

Song the Year

“Crazy Girl” by Eli Young Band (Songwriters: Liz Rose, Lee Brice)
“Home” by Dierks Bentley (songwriters: Brett Beavers, Dierks Bentley, Dan Wilson)
“Just a Kiss” by Lady Antebellum (Songwriters: Dallas Davidson, Dave Haywood, Charles Kelley, Hillary Scott)
“Threaten Me With Heaven” by Vince Gill (Songwriters: Vince Gill, Amy Grant, Dillon O’Brian, Will Owsley)
“You and Tequila” by Kenny Chesney (Songwriters: Matraca Berg and Deana Carter)

Single Record of the Year

“Crazy Girl” by Eli Young Band (Producer: Mike Wrucke)
“Don’t You Wanna Stay” by Jason Aldean with Kelly Clarkson
(Producer: Michael Knox)
“Red Solo Cup” by Toby Keith (Producer: Toby Keith)
“Tomorrow” by Chris Young (Producer: James Stroud)
“You and Tequila” by Kenny Chesney featuring Grace Potter
(Producers: Buddy Cannon, Kenny Chesney)

Vocal Event of the Year

“Country Boy” by Aaron Lewis, featuring George Jones
and Charlie Daniels (Producer: Aaron Lewis, James Stroud)
“Don’t You Wanna Stay” by Jason Aldean featuring Kelly
Clarkson (Producer: Michael Knox)
“Old Alabama” by Brad Paisley featuring Alabama
(Producer: Frank Rogers)
“Remind Me” by Brad Paisley with Carrie Underwood
(Producer: Frank Rogers)
“You and Tequila” by Kenny Chesney featuring Grace Potter
(Producer: Buddy Cannon, Kenny Chesney)

Video of the Year

“Tattoos On This Town” by Jason Aldean (Producer: John Burke;
Director: Wes Edwards)
“Homeboy” by Eric Church (Producer: Brandon Arolfo;
Director: Peter Zavadil)
“Red Solo Cup” by Toby Keith (Producer: Mark Kalbfeld;
Director: Michael Salomon)
“Just a Kiss” by Lady Antebellum (Producer: Don Lepore;
Director: Shaun Silva)
“Mean” by Taylor Swift (Producer: Qualid Mouaness;
Director: Declan Whitebloom)

Songwriter of the Year

Rhett Akins

Dallas Davidson

Ben Hayslip

Luke Laird

David Lee Murphy

Promoter of the Year

Ben Ferrell, Varnell Enterprises

Brad Garrett, Police Productions

Brian O'Connell, Live Nation

Glenn Smith, Glenn & Linda Present

Ed Arm, Joe's Bar

Venue of the Year

BOK Center, Tulsa, OK

Bridgestone Arena, Nashville, TN

First Midwest Bank Amphitheatre, Chicago IL

Jiffy Lube Live, Bristow, VBA

Sprint Center, Kansas City, MO

Don Romeo Talent Buyer of the Year

Ethan Hirsh, Wilson Events

Jimmy Jay, Jayson Promotions

R.J. Kaltenbach, Kelin's Attraction

Gary Osier, Gary Osier Presents

Huston Powell, C3 Presents

Nightclub of the Year

Billy Bob's Texas, Ft Worth, TX

Buck Owens' Crystal Palace, Bakersfield, CA

Grizzly Rose, Denver, CO

Toby Keith's, I Love This Bar & Grill, Minneapolis, MN

Wormy Dog, Oklahoma City, OK

Casino of the Year

Agua Caliente Casino, Rancho Mirage, CA
IP Casino, Biloxi, MS
Island Resort Casino, Harris, MI
Mandalay Bay Hotel & Casino, Las Vegas, NV
WinStar World Casino, Thackerville, OK

Special Instrument(s) Player of the Year

Eric Darken
Aubrey Haynie
Ilya Toshinsky
John Willis
Jonathan Yudkin

Piano/Keyboard Player of the Year

Tony Harrell
John Hobbs
John Jarvis
Charlie Judge
Michael Rojas

Fiddle Player of the Year

Glen Duncan
Stuart Duncan
Larry Franklin
Joe Spivey
Jonathan Yudkin

Steel Guitar Player of the Year

Paul Franklin
Mike Johnson
Greg Leisz
Russ Pahl
Scotty Sanders

Guitarist of the Year

J.T. Corenflos

Kenny Greenberg

Jay Joyce

Brent Mason

Adam Shoenfeld

Percussionist/Drummer of the Year

Matt Chamberlain

Chad Cromwell

Shannon Forrest

Chris McHugh

Greg Morrow

Bass Player of the Year

Mike Brignardello

Kevin “Swine” Grant

Mark Hill

Michael Rhodes

Jimmy Lee Saloas

Audio Engineer of the Year

Jeff Balding

Derek Bason

John Kelton

Mills Logan

Justin Niebank

Producer of the Year

Mark Bright

Buddy Cannon

Nathan Chapman

Jay Joyce

Frank Liddell

Radio Station of the Year – Major Market

KUPL-FM, Portland, OR
KYGO-FM, Denver, CO
WQYK-FM, St. Petersburg, FL
WXTU-FM, Philadelphia, PA
WYCD-FM, Detroit, MI

Radio Station of the Year – Large Market

KAJA-FM, San Antonio, TX
WLHK-FM, Indianapolis, IN
WQDR-FM, Raleigh, NC
WUBE-FM, Cincinnati, OH

Radio Station of the Year – Medium Market

KATM-FM, Stockton, CA
KUZZ-AM/FM, Bakersfield, CA
WBBS-FM, Syracuse, NY
WYRK-FM, Buffalo, NY

Radio Station of the Year – Small Market

KCLR-FM, Columbia, MO
KUAD-FM, Windsor, CO
WUSY-FM, Chattanooga, TN
WXFL-FM, Florence, AL

On-Air Personality of the Year – National

Cody Alan, CMT Radio Live with Cody Alan
Kix Brooks, American Country Countdown with Kix Brooks
Crook and Chase, Crook and Chase Countdown
Lon Helton, CMT Country Countdown, USA
Lia, The Lia Show

On-Air Personality of the Year – Major Market

Kelly Ford & Rider, KYGO-FM, Denver, Co
Cledus T. Judd, Dave McKay, Veronica, WQYK-FM,
St. Petersburg, FL

Lisa Dent and Ramblin' Ray, WUSN-FM, Chicago, IL
Trish Biondo, WUSN-FM, Chicago, IL
Edwards & Lee (Chuck Edwards and Linda Lee) WYCD-FM,
Detroit, MI

On-Air Personality of the Year—Large Market

Randy Carroll & Jamie Martin, KAJA-FM, San Antonio, TX
Dave O'Brien, WLHK-FM, Indianapolis, IN
Mike, Marty and Janie, WQDR-FM, Raleigh, NC
Bill Cody, WSM-AM, Nashville, TN
Big Dave and Chelsie, WUBE-FM, Cincinnati OH

On-Air Personality of the Year—Medium Market

Steve & Geoff in the Morning, KUZZ AM/FM, Bakersfield, CA
Cash and Carey (Natalie Cash and Jim Carey) KWEN-FM, Tulsa, OK
Tom & Becky, WBBS-FM, Syracuse, NY
Roger, Tom & Melissa, WPCV-FM, Lakeland, FL
Scott Wynn & Sue Wilson, WQMX-FM, Akron, OH

On-Air Personality of the Year—Small Market

Scotty & Carissa in the Morning, KCLR-FM, Columbia, MO
Bill Barrett, Tim Fox and Tracy Berry, KKNU-FM-Eugene, OR
Philip Gibbons, WGSQ-FM, Cookeville, TN
Bearman and Ken in the Morning, WUSY-FM, Chattanooga, TN
Brent Lane, WYCT-FM, Pensacola, FL

January 28

Billboard Hot Country Songs

"Drink In My Hand" by Eric Church (EMI Nashville)
"I Don't Want This Night to End" by Luke Bryan (Capitol Nashville)
"You" by Chris Young (RCA)
"Keep Me In Mind" by Zac Brown Band (Southern Ground/Atlantic/
Bigger Picture)
"Let It Rain" by David Nail featuring Sarah Buxton (MCA Nashville)

Billboard Country Albums

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Clancy's Tavern by Toby Keith (Show Dog-Universal)

The Band Perry by The Band Perry (Republic Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent
(Cracker Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar
Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers
(Rounder)

Follow Me Down by Sarah Jarosz (Sugar Hill/Welk)

Why Can't We by The Isaacs (Gaither/EMI)

January 30

Power 100 Index

Billboard released its "Power 100 Index" of the greatest power brokers in the music industry. Power brokers connected to country music included Coran Capshaw (#2) whose Red Light Management manages Faith Hill, Tim McGraw, Dierks Bentley and the Dave Matthews Band; Jan Jeffries, Cumulus Senior Vice President of Programming, (#52) who controls the music on stations in 68 cities; Scott Borchetta (#54), head of the Big Machine Label Group; Taylor Swift (#78), Steve Moore (#61) Executive Director of the Country Music Association; Clint Higham (#68), president of Morris Management Group; Mike Dungan (#85) President of Capitol/EMI Records in Nashville, and Gary Overton (#98), Chairman of Sony Music Nashville.

January 30

Foglesong Retires

Jim Foglesong announced he is retiring from teaching. Since 1991 he has taught “The Business of Music,” a weekly three-hour seminar at Blair School at Vanderbilt; he will remain on the faculty in an advisory role. He was also head of the music business program at Trevecca Nazarene University.

January 31

Hall of Fame attendance

The Country Music Hall of Fame and Museum announced record attendance for 2011 with 507,510 visiting the attraction, the largest attendance in their 44 year history. During the year the Hall of Fame presented “Family Tradition: The Williams Family Legacy, Presented by Sun Trust.”

February

February 1

Swift on Vogue cover

Taylor Swift was on the cover of the February issue of *Vogue* magazine. There was an in-depth interview with her and a photo spread.

February 2

RIAA Awards

The RIAA announced that Scotty McCreery’s debut album, *Clear As Day* was awarded Gold status. The Band Perry was Platinum for *If I Die Young* and triple Platinum for digital downloads of “If I Die Young” Also Platinum: Eli Young Band’s “Crazy Girl,” Jake Owens “Barefoot Blue Jean Night” and Thompson Square’s “Are

You Gonna Kiss Me Or Not.” Jason Aldean had double Platinum album for *My Kinda Party*. Gold Albums for Luke Bryan’s *Tailgates & Tanlines*, Eric Church’s *Chief*, Miranda Lambert’s *Four The Record*, Brad Paisley’s *This Is Country Music*, Blake Shelton’s *Red River Blue*, Tony Bennett’s *Duets* and Kelly Clarkson’s *Stronger*. Platinum album award Lady Antebellum’s *Own the Night* with the single “Need You Now” 5X Platinum.

February 3

Foundation Donation

The CMA Foundation donated \$1.4 million in proceeds from the CMA Music Festival to benefit music education programs for Nashville’s 78,000 public school students for their “Keep the Music Playing” campaign. The Foundation has donated \$6.1 million in total since it began to 80 Metro Nashville Public Schools. The announcement was made during the third CMA Keep the Music Playing All Stars Concert at Schermerhorn Symphony Center hosted by Chris Young, with guest Suzy Bogguss.

February 3

Urban performs

Keith Urban made his first live performance after vocal chord surgery at the Grand Ole Opry on Friday, February 3. He had undergone successful surgery in late 2011.

February 4

Billboard Hot Country Songs

“I Don’t Want This Night to End” by Luke Bryan (Capitol Nashville)

“You” by Chris Young (RCA)

“Drink In My Hand” by Eric Church (EMI Nashville)

“All Your Life” by The Band Perry (Republic Nashville)

“Keep Me In Mind” by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Billboard Country Albums

Clancy's Tavern by Toby Keith (Show Dog-Universal)

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

The Band Perry by The Band Perry (Republic Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Rounder/Cracker Barrel)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (Rounder)

Follow Me Down by Sarah Jarosz (Sugar Hill/Welk)

February 5

Super Bowl

Super Bowl LXVII had 111.3 million viewers—the most who ever watched a Super Bowl in the 47 years of Super Bowl history. Before the game, which pitted the Baltimore Ravens against the San Francisco 49ers, Miranda Lambert and Blake Shelton sang “America the Beautiful” and Kelly Clarkson sang the National Anthem. In pre-taped performance, Faith Hill’s theme song for NBC Sunday Night Football was played. Jennifer Nettles sang “Your Cheatin’ Heart” for Pepsi commercial. After the Super Bowl, won by the Ravens, Blake Shelton appeared in a judge’s chair for the second season of “The Voice,” joining Christina Aguilera, Adam Levine and Cee-Lo Green.

February 7

***The Encyclopedia of Country Music* released**

An updated second edition of *The Encyclopedia of Country Music*, published by Oxford University Press, was released, adding

1200 new entries. New entries since the original 1998 edition included Kenny Chesney, The Dixie Chicks, Miranda Lambert, Brad Paisley, Rascal Flatts, Blake Shelton, Taylor Swift, Carrie Underwood, Keith Urban and more. The encyclopedia was edited by Paul Kingsbury with Michael McCall and John Rumble.

February 11

Billboard Hot Country Songs

“You” by Chris Young (RCA)

“I Don’t Want This Night to End” by Luke Bryan (Capitol Nashville)

“All Your Life” by The Band Perry (Republic Nashville)

“Drink In My Hand” by Eric Church (EMI Nashville)

“You Gonna Fly” by Keith Urban (Capitol Nashville)

Billboard Country Albums

Emotional Traffic by Tim McGraw (Curb)

100 Proof by Kellie Pickler (19/BNA)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Own the Night by Lady Antebellum (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Why Can’t We by The Isaacs (Gaither/EMI)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (Rounder)

February 12

Grammy Awards Held

The Grammy Awards were held on February 12 in Los Angeles.
The country and country-connected award winners:

Best Country Album: *Own the Night* by Lady Antebellum,
Capitol Records Nashville

Best Engineered Album, Non-Classical: *Paper Airplane* by
Alison Krauss & Union Station, Rounder Records; Engineers:
Mike Shipley; mastering engineer Brad Blackwood

Best Bluegrass Album: *Paper Airplane* by Alison Krauss &
Union Station, Rounder Records

Best Country Solo Performance: “Mean” by Taylor Swift (track
from album *Speak Now*), Big Machine Records

Best Country Duo/Group Performance: “Barton Hollow” by
The Civil Wars (track from album *Barton Hollow*); Sensibility Music

Best Country Song: “Mean” by Taylor Swift; songwriter Taylor
Swift, Big Machine Records

Best Folk Album: *Barton Hollow* by The Civil Wars; Sensibility
Music

February 18

***Billboard* Hot Country Songs**

“All Your Life” by The Band Perry (Republic Nashville)

“You” by Chris Young (RCA)

“You Gonna Fly” by Keith Urban (Capitol Nashville)

“I Don’t Want This Night To End” by Luke Bryan

“Reality” by Kenny Chesney (BNA)

***Billboard* Country Albums**

Emotional Traffic by Tim McGraw (Curb)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Own the Night by Lady Antebellum (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Why Can't We by The Isaacs (Gaither/EMI)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (Rounder)

February 13

Obit: Jayne Rogovin

Jayne Rogovin died on February 13; she was 52. Rogovin was a well-known Nashville publicist whose firm, Jayne Gang PR, represented Manuel, a number of recording artists, the Americana Music Association and several popular restaurants, including Sunset Grille, Cabana and Midtown Café.

February 14

Obit: Danny Morrison

Danny Morrison died on February 14; he was 67. Morrison was Joe Diffie's former manager and a well-known songwriter who co-authored the guidebook *Song Writing From the Inside Out*. Songs he wrote include "Blaze of Glory" (Kenny Rogers), "Loving Up a Storm" (Razzy Bailey), "Is It Cold in Here" (Joe Diffie), "You've Got a Good Love Comin'," (Lee Greenwood), "I Ain't Got No Business Doing Business Today" (Razzy Bailey), "Next Thing Smokin'" (Joe Diffie), "Four Score and Seven Beers Ago" (Ray Benson), "Nothing But the Radio On" (The Younger Brothers), "Bring on the Sunshine" (Dennis Bottoms), "Friends" (Razzy Bailey) and "She's Got a Drinking Problem" (Gary Stewart).

February 22

Obit: Billy Strange

Billy Strange died on February 22; he was 81. Strange was a member of the “Wrecking Crew,” a Los Angeles group of musicians who played on numerous recordings, including those by The Beach Boys, Frank Sinatra, Glen Campbell, Jan and Dean, the Hondells, Rick Nelson and numerous others. Strange composed and produced the soundtracks to two Elvis movies: *Live a Little, Love a Little* and *The Trouble With Girls* and with Mac Davis wrote “A Little Less Conversation,” “Memories” and the theme from *Charro*. Strange produced Nancy Sinatra’s recordings and played on “Something Stupid” by Frank and Nancy Sinatra. Strange moved to Nashville during the 1970s and headed publishing companies. He produced records on George Hamilton IV, Jeanne Pruett, Porter Wagoner, Justin Tubb, Helen Cornelius, Carl Perkins and others. He was a member of the Rockabilly Hall of Fame.

February 25

***Billboard* Hot Country Songs**

“All Your Life” by The Band Perry (Republic Nashville)

“You Gonna Fly” by Keith Urban (Capitol Nashville)

“You” by Chris Young (RCA)

“Reality” by Kenny Chesney

“I Don’t Want This Night to End” by Luke Bryan (Capitol Nashville)

***Billboard* Country Albums**

Home by Dierks Bentley (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Emotional Traffic by Tim McGraw (Curb)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent
(Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

Why Can't We by The Isaacs (Gaither/EMI)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Rare Bird Alert by *Steve Martin and the Steep Canyon Rangers*
(Rounder)

February 25

CMA in England and Ireland

The Country Music Association's CMA Songwriters Series debuted in London on February 22. Songwriters on the bill were Country Music Hall of Fame member Bill Anderson, former CMA Male Vocalist of the Year Clint Black and Bob DiPiero, a member of the Nashville Songwriters Hall of Fame. The group appeared in Dublin on February 23 and in Belfast on February 25.

March

March 5

International Award to Marie Moloney

The 2011 Wesley Rose International Media Achievement Award was presented to Marie Moloney, Senior Press Officer with Richard Wootton in London by CMA CEO Steve Moore during a BMI sponsored dinner honoring Bill Anderson, Clint Black and Bob DiPiero. The three songwriters performed for "The BMI and CMA Presents the CMA Songwriter Series" sessions in Ireland and the United Kingdom; this was the first international session of the CMA Songwriter Series. The Wesley Rose International Media Achievement Award recognizes outstanding achievements in the media, which contribute to the development of Country Music outside the United States.

March 5

Kentucky Music Hall of Fame

The Kentucky Headhunters, Skeeter Davis, Exile, Old Joe Clark, Emory & Linda Martin, The Hilltoppers and Steven Curtis Chapman were named as the 2013 inductees into the Kentucky Music Hall of Fame. Previous inductees include Loretta Lynn, Ricky Skaggs, Bill Monroe, Patty Loveless, Wynonna and Naomi Judd, Tom T. Hall and others. The induction was scheduled for April 12, 2013 in Lexington, Kentucky.

March 5

CRS Board

The Country Radio Broadcasters announced that Gary Overton (Sony Music Nashville) and Jennie Smythe (Girlilla Marketing) have been appointed to their 2012-2013 Board of Directors. Brian O'Connell (Live Nation) was been re-appointed following the 2012 Country Radio Seminar. Attendance for the seminar increased 9.6 percent over last year.

March 6

New Hall of Fame Inductees

The 2012 class of inductees into the Country Music Hall of Fame – Garth Brooks, Connie Smith and Hargus “Pig” Robbins – were revealed during a press event at the Hall of Fame and Museum.

March 7

NPD Group Releases Findings

The NPD Group released a report that indicated the “number of U.S. music buyers is on the upswing.” Based on the research company’s “Annual Music Study,” growth can be attributed to the increased total amount consumers are spending on music and a growing

number of CD and digital download buyers. NPD states, “There are still nearly twice as many CD buyers in the U.S. as there are paid digital-music downloaders.” The total number of CD music buyers increased for the second consecutive year, growing 2 percent to 78 million. According to the report, “The CD still has a powerful attraction for both older, mainstream consumers who listen in their cars, as well as to super fans who enjoy owning the package and assortment of songs from their favorite artists.” Paid digital download buyers increased 14% in 2011 to 45 million customers. Unpaid music acquisition i.e. P2P file sharing or trading music on hard drive declined. The report also noted that 13 percent of Internet users downloaded music from a P2P site, which is down from a peak of 19 percent in 2006 while the fastest growing form of music listening was online radio, which grew from 29% of the internet population in 2010 to 43% in 2011.

March 7

Obit: Charlie Lamb

Charlie Lamb died on March 7 in Nashville; he was 90. Born June 21, 1921, Lamb was a pioneer journalist who began his career with the Knoxville Journal and radio stations WKGN and WROL. Lamb moved to Nashville in 1951 and began writing for *Cash Box* before he founded *Music Reporter*, the first Nashville-based trade publication. The Charlie Lamb Awards for Journalism have been given annually at the International Country Music Conference, held at Belmont University each Spring. Lamb was a member of the original boards of the Gospel Music Association and the Country Music Association, and was a lifetime member of the latter. He also served as the first president of the Nashville chapter of NARAS (now known as The Recording Academy). He was a colorful, funny character, an actor and entertainer known for his “double-talk” style, and appeared on television shows including *Candid Camera*, and in films including *Ernest Goes To Jail*.

March 10

Billboard Hot Country Songs

“You Gonna Fly” by Keith Urban (Capitol Nashville)

“Reality” by Kenny Chesney

“Home” by Dierks Bentley (Capitol Nashville)

“I’m Gonna Love You Through It” by Martina McBride (Republic Nashville)

“Alone With You” by Jake Owen (RCA)

Billboard Country Albums

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Home by Dierks Bentley (Capitol Nashville)

The Band Perry by The Band Perry (Republic Nashville)

Billboard Bluegrass Albums

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Who’s Feeling Young Now? by The Punch Brothers (Nonesuch)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (Rounder)

March 14

Book by Greenwood

Tate Publishing released *Does God Still Bless the U.S.A. Patriot: A Plea for a Better America* by Lee Greenwood. The book features “Prayers of a Patriot,” a 30-day devotional written by Greenwood’s wife, Kim, as well as personal observations by Greenwood. Purchasers of the book will receive free downloads of two songs, “God Bless the U.S.A.” and “Show Me the Way.”

March 16, 2012

Rising Women on the Row

The first “Rising Women on the Row” inaugurated by Music Row Magazine and sponsored by City National Bank, honored Mary Hilliard Harrington (owner of The Green Room), Shannan Hatch (SESAC), Denise Stevens (Loeb & Loeb), Heather McBee (Sony Music) and Carla Wallace (Big Yellow Dog Publishing) on March 16 at Maggiano’s Little Italy restaurant. The breakfast event was hosted by Music Row publisher and owner Sherod Robertson; keynote speaker was journalist Kay West.

March 17

CMA International Broadcaster Award

Felicity Urquhart was presented with the 2011 CMA International Country Music Broadcaster Award by Dierks Bentley before his concert in Australia. Urquhart is the host of “Saturday Night Country” on the Australian Broadcasting Corporation (ABC). The weekly program is one of the most popular media outlets for country music in Australia.

March 17

***Billboard* Hot Country Songs**

”Reality” by Kenny Chesney

”Home” by Dierks Bentley (Capitol Nashville)

”Alone With You” by Jake Owen (RCA)

”You Gonna Fly” by Keith Urban (Capitol Nashville)

”Ours” by Taylor Swift (Big Machine)

***Billboard* Country Albums**

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

The Band Perry by The Band Perry (Republic Nashville)

This Ole Boy by Craig Morgan (Black River)

Billboard Bluegrass Albums

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

March 18

Houston Livestock Show

The Houston Livestock show began on February 28 and ran through March 18 with an impressive line-up of performers. Country artists who performed during the Show were Alabama, Kid Rock, Lady Antebellum, Luke Bryan, Big Time Rush, the McClain Sisters, Eli Young Band, Blake Shelton, Reba, Chris Young, Zac Brown Band, Miranda Lambert, The Band Perry, Jason Aldean, Brad Paisley and Alan Jackson.

March 19-23

Country Music on “Today Show”

NBC’s “Today Show” featured country artists during the week of March 19-23. On Monday (19) Josh Turner co-hosted with Hoda Kotb; on Tuesday (20) it was Lee Brice, on Wednesday (21) Randy Travis was co-host; on Thursday (22) it was John Rich and on Friday (23) Kellie Pickler was the co-host. In addition to co-hosting, there were performances by all of the mentioned artists.

March 21

Academy of Country Music Honors

The Academy of Country Music's off-camera award winners, was presented at their Sixth Annual ACM Honors on September 24 at the Ryman Auditorium in Nashville.

The winners:

Cliffie Stone Pioneer Award: Emmylou Harris, Billy Sherrill, Ricky Skaggs, Dwight Yoakam

Crystal Milestone Award: Kenny Chesney

Career Achievement Award: Vince Gill

Jim Reeves International Award: Alan Jackson

Mae Boren Axton Award: Gayle Holcomb (ACM Board member and former ACM Chairman)

Poet's Award: Bobby Braddock and Roger Miller

Songwriter of the Year: Dallas Davidson

Producer of the Year: Frank Liddell

Audio Engineer of the Year: Justin Niebank

Bass Player of the Year: Michael Rhodes

Percussionist/Drummer of the Year: Shannon Forrest

Guitarist of the Year: Kenny Greenberg

Fiddle Player of the Year: Stuart Duncan

Piano/Keyboard Player of the Year: John Hobbs

Specialty Instruments Player of the Year: Aubrey Haynie

Steel Guitar Player of the Year: Paul Franklin

Casino of the Year: Mandalay Bay Hotel & Casino, Las Vegas, NV

Don Romeo Talent Buyer of the Year: Jimmy Jay, Jayson Promotions, Inc.

Nightclub of the Year: Billy Bob's Texas, Ft. Worth, TX

Promoter of the Year: Brian O'Connell, Live Nation

Venue of the Year: Bridgestone Arena, Nashville, TN

March 24

Carol Lee Retires

Carol Lee Cooper, leader of the Carol Lee Singers, retired from her role as Grand Old Opry background vocalist on Saturday, March 24. During the Marty Stuart segment of the Saturday evening broadcast, Cooper was honored by Opry General Manager Pete Fisher. The Carol Lee Singers were regular background vocalists on the Grand Ole Opry since 1972. She made her first Opry appearance in 1956 with her parents Wilma Lee and Stoney Cooper. The remaining members of the Carol Lee Singers, Norah Lee Allen, Rod Fletcher and Dennis McCall will continue to serve as background vocalists on the Opry.

March 24

Billboard Hot Country Songs

“Home” by Dierks Bentley (Capitol Nashville)

“Alone With You” by Jake Owen (RCA)

“Ours” by Taylor Swift (Big Machine)

“Love’s Gonna Make It Alright” by George Strait (MCA Nashville)

“Reality” by Kenny Chesney

Billboard Country Albums

Own the Night by Lady Antebellum (Capitol Nashville)

Spring Break 4: Suntan City (EP) by Luke Bryan (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

Who’s Feeling Young Now? by The Punch Brothers (Nonesuch)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar

Meyer/Chris Thile (Sony Classical/Sony Masterworks)
Paper Airplane by Alison Krauss and Union Station

March 25

Songwriters Festival in Aspen

Songwriter John Oates, of Hall and Oates fame, hosted a five day Songwriter's Festival at the Wheeler Opera House in Aspen, Colorado; performing at that event were Sam Bush, Darrell Scott, The Blue Sky Riders (Georgia Middleman, Gary Burr and Kenny Loggins), Mark Broussard, Matt Broussard, Matt Nathanson, Yonder Mountain String Band members Adam Aijala and Ben Kaufmann, Skates On The Case (James McMurtry and Bob Schneider), Angel Snow and Harley Ellis .

March 27

Tin Pan South: Day One

The first day of the 20th Annual Tin Pan South, which features songwriters performing their songs in various clubs in Nashville, was on Tuesday, March 27. The event featured almost 350 songwriters in showcases in nine different venues. At the Hard Rock Café were Mark Narmore, Mark Nesler, Jeremy Spillman and Josh Turner; at the Commodore Grille were Buddy Brock, Lyman Ellerman, Michael Heeney and Wil Nance; at the Rutledge were Erin Enderlin, Jessi Alexander, Matraca Berg, and Angaleena Presley; at the Listening Room were Marcus Hummon, Jedd Hughes, Damien Horne and Troy Olsen.

March 28

Cardwell named Interim

Nancy Cardwell, who worked as Special Projects Director for the International Bluegrass Music Association, has been named Interim Executive Director while the Board does a national search.

The vacancy occurred when former Executive Director Dan Hays resigned in late 2011.

March 28

Paisley establishes scholarship

Brad Paisley, an alumnus of Belmont University, created The Brad Paisley Endowed Scholarship to provide financial assistance for a student with a demonstrated need who is enrolled in the Mike Curb College of Entertainment and Music Business. During his time at Belmont, Paisley received a scholarship supported by Vince Gill. Paisley majored in Music Business and graduated from Belmont in 1995; in 2003 he received the Distinguished Alumni Award.

March 28

T.J. Martell Honors

The fourth annual T.J. Martell Honors Gala honored singer/songwriter Kris Kristofferson, music industry executive Joe Galante, Opryland CEO Colin Reed, philanthropist Thomas Cigarran, and Vanderbilt medical doctor C. Wright Pinson. The event, held at the Hutton Hotel, raised \$400,000 for 22 cancer research hospitals, including the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center. The event was hosted by Vince Gill and the evening featured performances by Gill, K.T. Oslin, Emmylou Harris, Charlie Daniels, Martina McBride, Ronnie Dunn, and Bruce Hornsby. Presenters included Frances Williams Preston, Dolly Parton, Kenny Chesney and former Tennessee Governor Phil Bredesen.

March 28

Obit: Earl Scruggs

Earl Scruggs died on March 28 in Nashville; he was 88. Born January 6, 1924 in Flint Hill, North Carolina, Earl Eugene Scruggs developed a unique three-finger style of banjo playing during his

teen years that became the defining sound of bluegrass music after he joined Bill Monroe's group, The Blue Grass Boys, at the end of 1945. Also in that group was Lester Flatt and the two left Monroe's group in 1948 to create a new group, The Foggy Mountain Boys, later known as Flatt and Scruggs. During their time together Flatt and Scruggs had a hit record with the theme song to "The Beverly Hillbillies" TV show. The group also appeared at the Newport Folk Festival and for a number of years had a morning radio show on WSM in Nashville sponsored by Martha White Flour. Flatt and Scruggs quit to pursue solo careers in 1969; Scruggs then formed The Earl Scruggs Revue with his sons, Randy, Gary and Steve along with Josh Graves. The group was managed and booked by Scruggs' wife, Louise, who played a pivotal role in his career. In 1985 Flatt and Scruggs was inducted into the Country Music Hall of Fame; Scruggs received numerous awards, including a Grammy Lifetime Achievement Award, the National Medal of the Arts, a National Heritage Fellowship and was inducted into the IBMA Hall of Fame in 1991. Funeral services were held on Sunday, April 1 at the Ryman Auditorium.

March 28

Tin Pan South: Day Two

Tin Pan South on Wednesday, March 28 featured performances by Jeff Black, Sam Bush, Jon Randall and Dierks Bentley at the Hard Rock Café while Scooter Carusoe, Mindy Smith, Will Hoge and Ashley Monroe performed at Hillsboro Village's Belcourt Taps and Tapas. The latter show was hosted by the Young Entertainment Professionals (YEP) social network. The late show at Taps and Tapas featured Heather Morgan, Joey Hyde and Ryan Hurd.

March 29, 2012

AIMP Names Board

The Association of Independent Music Publishers (AIMP) Nashville Chapter named 2012 board members and elected

officers. Named to the Board were John Allen (BMG/Chrysalis), Ross Asher (Razor & Tie), Walter Campbell (Big Garage Music), Tim Fink (SESAC), Michael Martin (ASCAP), Jill Napier (Napier Consulting), Kerry O'Neil (Big Yellow Dog Music), David Preston (BMI), and Randy Wachtler (615 Music). Officers are: President Kevin Lamb (Peer Music), Vice President Dianna Maher (Moraine Music), Secretary Jewel Coburn (Ten Ten Music), and Treasurer Eli Ball (Lyric Financial). AIMP was formed in Los Angeles in 1977; the non-profit provides education through panel discussions, workshops and networking.

March 29

Tin Pan South: Day Three

Performing at Tin Pan South on Thursday were Lori McKenna, Sean McConnell, Troy Jones and Adam Hood at the Bluebird; Billy Montana, Randy Montana, Karen Staley and Don Poythress at Douglas Corner; and Tom Douglas, Tony Lane, Hillary Lindsey, Gordie Sampson and James Slater at the Rutledge.

March 30

Artists help to Outnumber Hunger

The Big Machine Label Group's staff and artists joined with General Mills and Feeding America to "Outnumber Hunger" in an effort to secure 15.6 million meals for local food banks. Artists involved in the project were Rascal Flatts, Reba McEntire, Martina McBride, The Band Perry, Eli Young Band, Justin Moore, Brantley Gilbert, Sunny Sweeney, Edens Edge, Ella Mae Bowen and Thomas Rhett.

March 30

Tin Pan South: Friday

Performing during Tin Pan South on Friday, March 30 were Shane McAnally, Brandy Clark, Luke Laird and Kacey Musgraves

at the Bluebird; Barry Dean, Trent Dabbs, Natalie Hemby and Ella Mae Bowen at the Rutledge; on Saturday at the Rutledge were Jen Foster, Stephanie Chapman, Emily West and Kate York.

March 31

Swift wins “Big Help” Award

Taylor Swift was presented “The Big Help Award” by First Lady Michelle Obama during a live broadcast of “The 2012 Kids’ Choice Awards” on Nickelodeon during the broadcast on Saturday, March 31. Swift was honored for her philanthropic work, which includes raising funds for those affected by natural disasters and her work with Habitat For Humanity, the Make-A-Wish Foundation, St. Jude’s, the Community Foundation of Middle Tennessee, the T.J. Martell Foundation, The Red Cross, The Salvation Army, Victory Junction Gang Camp, Nick’s Kids and numerous others. The Awards were hosted by Will Smith and held in Los Angeles. Previous recipients include First Lady Michelle Obama, Justin Timberlake and Leonardo DiCaprio.

March 31

Billboard Hot Country Songs

“Ours” by Taylor Swift (Big Machine)

“Alone With You” by Jake Owen (RCA)

“Love’s Gonna Make It Alright” by George Strait (MCA Nashville)

“Home” by Dierks Bentley (Capitol Nashville)

“A Woman Like You” by Lee Brice (Curb)

Billboard Country Albums

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Own the Night by Lady Antebellum (Capitol Nashville)

Chief by Eric Church (EMI Nashville)

The Band Perry by The Band Perry (Republic Nashville)

Billboard Bluegrass Albums

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

The Gospel Side of Dailey & Vincent by Dailey & Vincent
(Cracker Barrel/Rounder)

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar
Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Paper Airplane by Alison Krauss and Union Station

April

April 1

Academy of Country Music Awards

The 47th Annual Academy of Country Music Awards was held in Las Vegas on April 1. Show was hosted by Reba McEntire and Blake Shelton with performances by Carrie Underwood (“Good Girl”), Chris Young (“Save Water, Drink Beer”), Zac Brown Band (“Keep Me In Mind”), The Band Perry (“Postcard From Paris”), Hunter Hayes, Brantley Gilbert, Scotty McCreery, Miranda Lambert (“Over You”), Lady Antebellum (“Dancin’ Away With My Heart”), Eric Church (“Springsteen”), Brad Paisley (“Camouflage”), Zac Brown Band and Brad Paisley (“Whiskey’s Gone”), Rascal Flatts with Steve Martin (“Banjo”), Toby Keith (“Red Solo Cup”), Tim McGraw and Kenny Chesney (“Feel Like a Rockstar”), Dierks Bentley (“Home”), Martina McBride and Pat Monahan of Train (“Marry Me”), Keith Urban (“For You”), Blake Shelton (“Drink On It”), Little Big Town (“Here’s Hope and “Imagine”), Jason Aldean (“Fly Over States”), Sara Evans (“My Heart Can’t Tell You No”) and Lionel Richie with Blake Shelton (“You Are”).

The three-hour show on a Sunday night received a 7.5 rating/12 share, reaching an average of 12.2 million viewers, besting the offerings by ABC (6.97 million viewers), NBC (5.58 million viewers) and Fox (3.64 million viewers).

The winners:

Entertainer of the Year: Taylor Swift

Female Vocalist of the Year: Miranda Lambert

Male Vocalist of the Year: Blake Shelton

Vocal Group of the Year: Lady Antebellum

Vocal Duo of the Year: Thompson Square

New Artist of the Year: Scotty McCreery

Album of the Year: Four the Record by Miranda Lambert (RCA;
Producer: Chuck Ainlay, Frank Liddell)

Song of the Year: “Crazy Girl”: Artist: Eli Young Band;
Songwriters: Liz Rose, Lee Brice; Publishers: Cake Taker Music
(BMI), Mike Curb Music (BMI), Sony/ATV Tree Publishing
(BMI), Sweet Hysteria Music (BMI)

Single Record of the Year: “Don’t You Wanna Stay”: Artist:
Jason Aldean with Kelly Clarkson; Label: Broken Bow; Producer:
Michael Knox

Vocal Event of the Year: “Don’t You Wanna Stay”: Artists: Jason
Aldean with Kelly Clarkson; Label: Broken Bow; Producer:
Michael Knox

Video of the Year: “Red Solo Cup”: Artist: Toby Keith; Producer:
Mark Kalbfeld; Director: Michael Salomon

April 2

David Ross Book Released

David Ross, founder of *Music Row Magazine*, released his first book, *Secrets of the List*. The book was written to help those who wish to engage in cutting-edge marketing strategy through on-line marketing, customer email lists and other social network strategies.

April 3

Jones released

George Jones was released from the hospital, following a week-long hospitalization for an upper respiratory infection.

April 4

Texas Regional Music Awards

The Texas Regional Music Awards, hosted by Deryl Dodd and Ali Dee, was held at the Arlington Music Hall.

The winners:

Entertainer of the Year: Randy Rogers Band

Male Vocalist of the Year: Stoney LaRue

Female Vocalist of the Year: Sunny Sweeney

Duo/Group/Band of the Year: Eli Young Band

Single of the Year: “Crazy Girl” by Eli Young Band

Album of the Year: Burning the Day by Randy Rogers Band

Song of the Year: “Crazy Girl” by Eli Young Band

Music Video of the Year: “Crazy Girl” by Eli Young Band

New Male Vocalist of the Year: William Clark Green

New Female Vocalist of the Year: Heather Roberts

New Duo/Group/Band of the Year: Six Market Blvd

Record Label of the Year: Winding Road Music

Event of the Year: Larry Joe Taylor’s Texas Music Festival

Humanitarian Award: Justin Frazell, for his charity work for “Pickin’ for Preemies”

Radio Station of the Year: Super Market: KFWR–95.9, “The Ranch” in Fort Worth

Radio Station of the Year: Large Market: KJDL 105.3, “The Red Dirt Rebel” in Lubbock

Radio Station of the Year: Medium Market: KRVF 106.9, “The Ranch” in Corsicana

Radio Station of the Year: Small Market: KNAF 105.7/KEEP 101.3 in Fredericksburg

Radio Station of the Year: Out of Region: WDMS in Greenville, MS

Internet Radio Station of the Year: Radio Free Texas

Syndicated Radio Station of the Year: Texas Red Dirt Radio, Justin Frazell (TXRDR.com)

On-Air Personality of the Year: Super Market: Justin Frazell on KFWR 95.9, “The Ranch” in Fort Worth

Personality of the Year: Large Market: JB Cloud on KBCY 99.7 in Abilene and Neely Yates on KJDL 105.3 in Lubbock

On-Air Personality of the Year: Medium Market: Jim Nash & Carey Dean on 106.9 “The Ranch” in Corsicana

On-Air Personality of the Year: Small Market: JD Rose on KNAF 105.7/KEEP 101.3 in Fredericksburg

On-Air Personality of the Year: Out of Region: Ashton Taylor on KVOM 101.7 in Morrilton, Arkansas

April 11

Leadership Music

Leadership Music named Debbie Schwartz Linn as Executive Director of the organization. Linn was a member of the 2000 Leadership Music class. Linn had worked with Sony Music 1994-2011; her final position was Senior Director of Strategic Marketing.

April 11

All For the Hall Concert

The “All for the Hall” concert, held at Bridgestone Arena in Nashville to benefit the Country Music Hall of Fame, was held April 11 and hosted by Keith Urban and Vince Gill with Eddie Stubbs as Master of Ceremony. The sold-out concert featured performances by Blue Sky Riders (comprised of songwriters Kenny Loggins, Gary Burr, and Georgia Middleman), The Pistol Annies (Miranda Lambert, Ashley Monroe, Angaleena Presley), Diamond Rio, Little Big Town, Oak Ridge Boys, Lady Antebellum, Don Williams, Alabama, The Band Perry, Rascal Flatts and Merle Haggard in addition to Urban and Gill, who led the back-up band.

During the “All for the Hall” concert at the Bridgestone Arena in Nashville, Opry members Vince Gill, Rascal Flatts, Diamond Rio and the Oak Ridge Boys invited Keith Urban to become a member of the Grand Ole Opry. Urban will be the first member from outside North America; he was born in New Zealand and raised in Australia.

The “All For the Hall” concert raised \$465,000 for the Country Music Hall of Fame.

April 12

Sidewalk Label Launched

Sidewalk Records, a division of Curb Records, was re-launched; their flagship artist is Heidi Newfield, formerly a member of Trick Pony. General Manager of the label is Wayne Fricks; promotion staff includes Larry Hughes, Wix Wichmann and Nanette Ballinger; the company’s offices are at 47 Music Square East. Sidewalk Records was initially founded in 1963 in Los Angeles by Mike Curb; the label released recordings by Davie Allan and the Arrows, Gypsy Boots, Buddy Miles and the Stone Poneys featuring Linda Ronstadt.

April 13

CMA Telecom Study

A study by the Country Music Association showed that in a survey of country fans over 18, 96 percent owned their own cell phone with 69 percent indicating that texting is the most important feature of the phone and 58 percent say phone sales is the next most important feature. The study also showed that 96 percent had high-speed internet in their homes, 92 percent have cable TV, 55 percent visit Facebook, 25 percent visit Twitter, 17 percent own a tablet computer while 18 percent say they intend to purchase a tablet during the next year.

April 14

Crickets in Rock and Roll Hall of Fame

The Crickets – Jerry Allison, Sonny Curtis and Joe Mauldin (as well as the late Nikki Sullivan) – were inducted into the Rock and Roll Hall of Fame. The Crickets, who all live in the Nashville area, were Buddy Holly’s band and then, after his death, developed a career

of their own. During their time with Holly they recorded “That’ll Be The Day,” “Peggy Sue,” “Oh, Boy,” “Not Fade Away” and numerous others. The Crickets were inducted into the Musicians Hall of Fame in 2008; Buddy Holly was inducted into the Rock and Roll Hall of Fame in 1986. Other inductees were the Beastie Boys, Donovan, Guns N’ Roses, Laura Nyro, Red Hot Chili Peppers, The Small Faces/The Faces, Freddie King, The Miracles, The Comets, The Blue Caps, The Famous Flames, and non performers Don Kirshner, Cosimo Matassa, Tom Dowd and Glyn Johns.

April 14

Obit: Pat Harris

Pat Harris died on April 14 at the age of 88; she was a journalist who formerly worked for The Nashville *Tennessean*, *Reuters* News Service in Middle Tennessee, *Time* magazine correspondent, the Chicago *Sun Times*, the *Wall Street Journal*, the *Christian Science Monitor* and wrote a column for *Music City News*. She was born in Bartlesville, Oklahoma and wrote the book, *Adlai: The Springfield Years* (1975) after serving as press aide for Adlai Stevenson during his presidential campaign against Dwight Eisenhower.

April 14

Yearwood has cooking show

Trisha’s Southern Kitchen, a cooking show hosted by Trisha Yearwood on the Food Network debuted on Saturday, April 14. The six-episode series is produced in Nashville. In 2008, Yearwood released her first cookbook, *Georgia Cooking in an Oklahoma Kitchen* (Clarkson Potter) in 2008. Her second book *Cooking for Family and Friends* (Clarkson Potter) followed in 2010. Both books reached the No. 1 position on the *New York Times* best-seller list in the Advice, How-To and Miscellaneous category.

April 14, 2012

Belmont U. Honors Curb

The College of Entertainment and Music Business at Belmont University honored Mike Curb with the Robert E. Mulloy Award of Excellence during their “Best of the Best Showcase.” Curb was honored for his 50 years as a successful songwriter, publisher, producer and record company owner as well as his philanthropic work through the Mike Curb Family Foundation. Curb’s philanthropic outreach includes contributions to Belmont University, the Downtown Public Library, Vanderbilt University, Historic RCA Studio B, the Quonset Hut, the Country Music Hall of Fame and the Nashville Symphony.

April 14

Billboard Hot Country Songs

- “Alone With You” by Jake Owen (RCA)
- “A Woman Like You by Lee Brice (Curb)
- “Drink On It” by Blake Shelton (Warner Brothers)
- “Dancin’ Away With My Heart” by Lady Antebellum (Capitol)
- “Ours” by Taylor Swift (Big Machine)
- “Banjo” by Rascal Flatts (Big Machine)

Billboard Country Albums

- Tuskegee* by Lionel Richie (Mercury)
- Tailgates & Tanlines* by Luke Bryan
- Clear As Day* by Scotty McCreery (19/Mercury)
- My Kinda Party* by Jason Aldean (Broken Bow)
- Chief* by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

- The Gospel Side of Dailey & Vincent* by Dailey & Vincent (Cracker Barrel/Rounder)

Leaving Eden by Carolina Chocolate Drops (Nonesuch)
Who's Feeling Young Now? by The Punch Brothers (Nonesuch)
The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)
Paper Airplane by Alison Krauss and Union Station

April 18

Obit: Dick Clark

Dick Clark died in Los Angeles on April 18; he was 82. Born Richard Augustus Wagstaff Clark, Jr. on November 30, 1929 in Mount Vernon, New York, Clark graduated from Syracuse University and obtained a job with a Philadelphia radio station, which led to him hosting “Philadelphia Bandstand,” a TV show on a local affiliate. In August, 1957, Clark took the show national, renaming it “American Bandstand.” It stayed on the air for 30 years – until 1987. In 1972 Clark began “Dick Clark’s Rockin’ New Year’s Eve” on ABC; he remained on the show as host until he had a stroke in 2004; he returned but the show was turned over to Ryan Seacrest. Clark founded and produced the American Music Awards and opened “American Bandstand” theaters in Branson and Dollywood. In 1993, Clark was elected to the Rock and Roll Hall of Fame. Clark produced the annual “Academy of Country Music Awards Show.”

April 19

Obit: Levon Helm

Levon Helm died on April 19; he was 71. Helm, born May 26, 1940 in Arkansas, was a member of Ronnie Hawkins’ band; Hawkins, Helm and band members Robbie Robertson, Rick Danko, Richard Manuel and Garth Hudson backed Bob Dylan on a series of recordings in Woodstock, New York. The group recorded later as The Band and drummer Helm was featured vocalist on the songs “Up On Cripple Creek,” “The Night They Drove Old Dixie Down” and “The Weight.” The Band was inducted into the Rock and Roll

Hall of Fame in 1994. Helms appeared in the films *Coal Miner's Daughter* (as Loretta Lynn's father), *The Right Stuff*, *Shooter* and *Fire Down Below* as well as *The Last Waltz*, the documentary of The Band's farewell performance in 1976. Helm's solo albums, *Dirt Farmer*, *Electric Dirt*, and *Ramble at the Ryman*, won Grammys for Traditional Folk Album and Best Americana Album.

April 20

MTSU Inducts alumni in Wall of Fame

Middle Tennessee State University (MTSU) added three alumni and a faculty member to its Wall of Fame. Alumni selected were Carrie Dierks, songwriter Luke Laird ("Last Name," "So Small," "Hillbilly Bone," "A Little Bit Stronger," "Drink In My Hand") and Mikki Rose. Dale and Lucinda Cockrell direct the Center for Popular Music at MTSU.

April 21

Bakersfield Exhibit at Hall of Fame

Insiders received a sneak preview of a special exhibit, "The Bakersfield Sound: Buck Owens, Merle Haggard and California Country" at the Country Music Hall of Fame and Museum on April 21. The film on Bakersfield was narrated by Dwight Yoakam; the exhibit was on the second floor of the museum. The exhibit features a history of the Dust Bowl Migration as well as honky tonk culture and there are historic artifacts such as costumes, vintage instruments, historic photos and posters on display. Brad Paisley spoke at the preview reception and a special concert by Deke Dickerson, Kenny Vaughan and Red Simpson was held in the Ford Theatre.

April 21

Record Store Day

Record Store Day, which honors and celebrates independent retailers, was held April 21 and featured in-store appearances by

the Pistol Annies (Miranda Lambert, Ashley Monroe and Angaleena Presley), Dierks Bentley, The Black Keys, Dr. John, Caitlin Rose, Jeff the Brotherhood, and Bobby Bare, Jr. The independent record stores have been key to the resurgence of sales of vinyl records and many indie artists release albums in vinyl.

April 21

Urban Inducted into Opry

Keith Urban was inducted into the Grand Ole Opry by fellow Opry members Trace Adkins and Josh Turner on Saturday night, April 21. Urban sang “Days Go By” and “Without You” before he received the Opry Member Award. Also on hand for the induction were Grand Ole Opry VP and General Manager, Pete Fisher and President of the Grand Ole Opry Group Steve Buchanan.

April 21

Billboard Hot Country Songs

“A Woman Like You” by Lee Brice (Curb)

“Drink On It” by Blake Shelton (Warner Bros)

“Alone With You” by Jake Owen (RCA)

“Dancin’ Away With My Heart” by Lady Antebellum (Capitol Nashville)

“Over You” by Miranda Lambert (RCA)

Billboard Country Albums

Changed by Rascal Flatts (Big Machine)

Tuskegee by Lionel Richie (Mercury)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Owen the Night by Lady Antebellum (Capitol Nashville)

Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

Paper Airplane by Alison Krauss and Union Station

The Gospel Side of Dailey & Vincent by Dailey & Vincent
(Cracker Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar
Meyer/Chris Thile (Sony Classical/Sony Masterworks)

April 23

CMT Nominees

The nominees for the 2012 CMT Music Awards were announced by Hoda Kotb, Willie Geist and Little Big Town on NBC's "Today Show." Voting is by fans who vote on-line.

Nominees are:

Video of the Year

Jason Aldean: "Dirt Road Anthem"

Kenny Chesney Featuring Grace Potter: "You and Tequila"

Toby Keith: "Red Solo Cup"

Lady Antebellum: "We Owned the Night"

Miranda Lambert: "Over You"

Brad Paisley with Carrie Underwood: "Remind Me"

Rascal Flatts Featuring Natasha Bedingfield: "Easy"

Blake Shelton: "God Gave Me You"

Taylor Swift Featuring the Civil Wars: "Safe & Sound"

Carrie Underwood: "Good Girl"

Male Video of the Year

Jason Aldean: "Dirt Road Anthem"

Luke Bryan: "I Don't Want This Night to End"

Eric Church: "Drink in My Hand"

Toby Keith: "Red Solo Cup"

Blake Shelton: "God Gave Me You"

Keith Urban: "Long Hot Summer"

Female Video of the Year

Sara Evans: "My Heart Can't Tell You No"

Miranda Lambert: "Over You"

Martina McBride: "I'm Gonna Love You Through It"

Kellie Pickler: "Tough"

Taylor Swift: "Ours"

Carrie Underwood: "Good Girl"

Group Video of the Year

Eli Young Band: "Crazy Girl"

Lady Antebellum: "We Owned the Night"

Pistol Annies: "Hell on Heels"

Rascal Flatts: "Banjo"

The Band Perry: "All Your Life"

Zac Brown Band: "Keep Me in Mind"

Duo Video of the Year

Love and Theft: "Angel Eyes"

Montgomery Gentry: "Where I Come From"

Sugarland: "Tonight"

The Civil Wars: "Poison and Wine"

Thompson Square: "Glass"

Thompson Square: "I Got You"

USA Weekend Breakthrough Video of the Year

Lauren Alaina: "Georgia Peaches"

Brantley Gilbert: "Country Must Be Country Wide"

Hunter Hayes: "Storm Warning"

Scotty McCreery: "The Trouble With Girls"

Pistol Annies: "Hell on Heels"

Thompson Square: "I Got You"

Collaborative Video of the Year

Kenny Chesney Featuring Grace Potter: "You and Tequila"

Brad Paisley with Carrie Underwood: "Remind Me"

Rascal Flatts Featuring Natasha Bedingfield: "Easy"

Lionel Richie with Shania Twain: “Endless Love”

Taylor Swift Featuring the Civil Wars: “Safe & Sound”

Zac Brown Band Featuring Jimmy Buffett: “Knee Deep”

CMT Performance of the Year

Jason Aldean: “Tattoos on This Town” from “2011 CMT Artists of the Year”

Lady Antebellum: “Dancin’ Away With My Heart” from “2011 CMT Artists of the Year”

Little Big Town: “Fix You” from “Music Builds: The CMT Disaster Relief Concert”

Blake Shelton: “Footloose” from “Invitation Only: Blake Shelton”

Sting and Vince Gill: “If I Ever Lose My Faith in You” from “CMT Crossroads: Sting and Vince Gill”

Steven Tyler and Carrie Underwood: “Just a Dream/Dream On” from CMT Crossroads:

Steven Tyler and Carrie Underwood: From the “Pepsi Super Bowl Fan Jam”

April 23

***Billboard* Award Nominees**

The nominees for *Billboard* Awards in the country category were:

Top Country Artist:

Jason Aldean

Zac Brown Band

Lady Antebellum

Blake Shelton

Taylor Swift

Top Country Album:

Jason Aldean: My Kinda Party

The Band Perry: The Band Perry

Luke Bryan: Tailgates and Tanlines

Lady Antebellum: Own The Night
Scotty McCreery: Clear As Day

Top Country Song:

“Dirt Road Anthem” Jason Aldean;
“Country Girl (Shake It For Me)” by Luke Bryan
“Crazy Girl” by Eli Young Band
“Just A Kiss” by Lady Antebellum
“Honey Bee” by Blake Shelton

April 23

Obit: Chris Etheridge

Chris Etheridge died on April 23 in Meridian, Mississippi; he was 65. Born John Christopher Etheridge on February 10, 1947 in Meridian, Mississippi, Etheridge, a bass player, moved to California when he was 17 and joined Gram Parsons in the International Submarine Band; later they formed the Flying Burrito Brothers and Etheridge co-wrote several songs with Parsons. After Parson’s death, Etheridge toured with Byron Berline, Emmylou Harris, Clarence White, Gene Parsons, Roland White and, for eight years, toured with Willie Nelson. He did studio session work, recording with Judy Collins, Johnny Winter, Leon Russell, Linda Ronstadt, the Byrds and Jackson Brown.

April 25

Paisley on South Park

Brad Paisley appeared as himself in the animated TV show “South Park” on the Comedy Channel. Paisley appeared twice; first as a cartoon version of himself who sings the National Anthem before an NBA game and later in a duet with Cartman, one of the main characters in the show.

April 25

Toby Keith and the USO

Toby Keith has toured the world supporting US troops and their family through the USO for ten years. Keith did his first USO tour in 2002 and during the following years went to 14 countries, including Afghanistan, Belgium, Bosnia, Iraq, Kyrgyzstan, Macedonia and Bahrain. Keith had performed over 211 USO shows in front of 182,600 service men and women

April 25

Hank Cochran Documentary Premier

The premier of the documentary, *Hank Cochran, Livin' For a Song*, was held at the Green Hills Cinema during the Nashville Film Festival. Cochran, who died in 2010, was a member of the Nashville Songwriters Hall of Fame and wrote "Make the World Go Away," "She's Got You," "I Fall To Pieces," "Don't Touch Me," "Funny Way of Laughing," "Little Bitty Tear" and "Ocean Front Property." Appearing in the documentary were Elvis Costello, Ronnie Milsap, Lee Ann Womack, Jamie Johnson, Mandy Barnett, Bobby Bare, Beegie Adair, Mike Henderson and Mark Chesnutt.

April 26

Raitt to receive award

The Americana Music Association announced that Bonnie Raitt will receive the organization's "Lifetime Achievement Award for Performance" during the 11th Annual Honors and Awards, scheduled for September 12 at the Ryman Auditorium. Previous honorees include Gregg Allman, Levon Helm, Wanda Jackson, Asleep at the Wheel, Jason & the Scorchers, Joe Ely, Alejandro Escovedo, Chris Hillman and Emmylou Harris.

April 28

Billboard Hot Country Songs

“Drink On It” by Blake Shelton (Warner Bros)

“A Woman Like You” by Lee Brice (Curb)

“Dancin’ Away With My Heart” by Lady Antebellum (Capitol Nashville)

“Over You” by Miranda Lambert (RCA)

“Banjo” by Rascal Flatts (Big Machine)

Billboard Country Albums

Tuskegee by Lionel Richie (Mercury)

Changed by Rascal Flatts (Big Machine)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Chief by Eric Church (EMI Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

Who’s Feeling Young Now? by The Punch Brothers (Nonesuch)

Paper Airplane by Alison Krauss and Union Station

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

April 29

Obit: Kenny Roberts

Kenny Roberts died on April 29 in Athol, Massachusetts; he was 85. Rogers was known as “Yodeling Kenny Rogers” and “America’s King of the Yodelers.” Roberts recorded for Vogue, Coral/Decca, Palomino and Longhorn Records; among his notable releases were “I Never See Maggie Alone” (1949), “Wedding Bells” (1949), “Jealous Heart” (1949) and “Choc’late Ice Cream Cone” (1950), all on Coral. Roberts also popularized such songs as “River of Tears,” “I’ve Got the Blues,” “Yodel Polka,” “She Taught Me to Yodel,”

“Hillbilly Style” and “Cheer Up, Things Could be Worse.” During his career, Roberts appeared on “Arthur Godfrey’s Talent Scouts” and “The Today Show” and starred in a local kids program “The Kenny Roberts Show” in Cincinnati and Saginaw, Michigan. Roberts was the father of music executives Bobby Roberts (The Bobby Roberts Company) and Jeff Roberts (Jeff Roberts & Associates.)”

April 30

CMA Releases Financial Study

The Country Music Association released a study of country fans that surveyed their financial habits. The study showed that 84 percent were optimistic about what their financial situation would be in a year, 42 percent use a mobile device for banking, 78 percent do financial business online; 30 percent seek financial input from financial planners and brokers; and 72 percent were inclined to use a credit card with a loyalty rewards program with exclusive opportunities to ticketed events as one of the five top desirable attributes of a loyalty program.

April 30

CRS Agenda Committee

Members of the Country Radio Seminar’s Agenda Committee were announced on April 30; the Co-Chairs are Jeff Green (Country Aircheck and Agenda Committee Co-Chair); Annie Sandor (Curb Records); and John Trapane (Capitol Records). The other members are: Lee Adams (Broken Bow Records); Daniel Anstandig (Listener Driven Radio); Andy Denemark (United Stations); Dale Desmond (KTHK); Ryan Dokke (Arista Records); Greg Frey (Cumulus Media, Inc.); Gator Harrison (WUSY); Andrew Kautz (Big Machine Label Group); Judi Lakin (Cox Media Group Houston); Stephen Linn (CMT); Nick Martin (WXFL); Lisa McKay (WQDR); Daniel Miller (Borman Entertainment); Mike Preston (KKWF); Ron Rodrigues (Arbitron); Sean Ross (Edison Research/Radio-Info.com); and Chris Stacey (Warner Music Nashville).

May

May 5

Tennessee Radio Hall of Fame

The inaugural induction ceremony for The Tennessee Radio Hall of Fame took place on May 5 at the Embassy Suites Hotel in Murfreesboro, Tennessee.

The inductees were:

Career category

Ralph Emery

John Ward

Gerry House

Wink Martindale

Scott Shannon

Luther Massingill

Legacy category (deceased)

Bill “Hoss” Allen

John “Jack” DeWitt

Larry Munson

Lindsay Nelson

John Richbourg

Grant Turner

Legendary Station of the Year: WSM

Lifetime Achievement Award: Bill Barry

May 5

Billboard Hot Country Songs

“Drink on It” by Blake Shelton (Warner Brothers)

“Dancin’ Away With My Heart” by Lady Antebellum (Capitol Nashville)

“Banjo” by Rascal Flatts (Big Machine)
“Over You” by Miranda Lambert (RCA)
”A Woman Like You” by Lee Brice (Curb)

Billboard Country Albums

Tuskegee by Lionel Richie (Mercury)
Tailgates & Tanlines by Luke Bryan (Capitol Nashville)
Changed by Rascal Flatts (Big Machine)
Chief by Eric Church (EMI Nashville)
My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/
ThirtyTigers)
Who’s Feeling Young Now? by The Punch Brothers (Nonesuch)
Leaving Eden by Carolina Chocolate Drops (Nonesuch)
Paper Airplane by Alison Krauss and Union Station
The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/
Chris Thile (Sony Classical/Sony Masterworks)

May 6

New Hall of Famers

The CMA revealed this year’s three inductees into the Country Music Hall of Fame, Jean Shepard, Bobby Braddock and Reba McEntire, at a private event. The event was streamed live on-line.

May 6

Obit: George Lindsey

George Lindsey died on May 6 in Nashville; he was 83. Lindsey, best known as “Goober Pyle” in the TV series “The Andy Griffith Show” and for his appearances on “Hee Haw” was born December 17, 1928 in Fairfield, Alabama. He graduated in 1952 from Florence State Teachers College (now the University of North

Alabama), where he was the starting quarterback, then joined the Air Force. After his discharge he attended the American Theater Wing in New York and was booked by the William Morris Agency as a comedian and actor. He moved to Hollywood and appeared in episodes of “The Rifleman,” “Gunsmoke,” “The Real McCoys,” “The Twilight Zone” and “Alfred Hitchcock Hour.” He landed the role of “Goober,” cousin to Gomer Pyle (Jim Nabors) in “The Andy Griffith Show” and remained in that role for four seasons, then an additional three seasons on “Mayberry R.F.D.” Lindsey spent 20 years as a regular on “Hee Haw.” During the early 1990s he moved to Nashville; in 1992 he received an Honorary Doctorate of Humane Letters from the University of North Alabama. He was inducted into the Alabama Sports Hall of Fame in 1983 and the University of North Alabama’s Athletic Hall of Fame in 2011. He received the Minnie Pearl Lifetime Achievement Award in 1997 and in 2004 shared the TV Land Legend Award with other members of the cast of “The Andy Griffith Show.” In 2012 the George Lindsey Theater on the campus of the University of North Alabama was dedicated.

May 7, 2012

Movie on June Carter Cash

It was announced that a movie on the life of June Carter Cash, based on the biography, *Anchored in Love: An Intimate Portrait of June Carter Cash*, written by her son, John Carter Cash, will be filmed with Jewel set to play the role of June and Matt Rosse scheduled to play the role of Johnny Cash. The movie is titled *Ring of Fire*.

May 7, 2012

Jake Owens Weds

Jake Owen married Lacey Buchanan on May 7 in Vero Beach, Florida; the couple met when Owen did his video for “8-Second Ride.”

May 8

Grammy Block Party

The 14th annual Grammy Block Party was held at Owen Bradley Park, at the head of Music Row, on May 8; performers at the event included the husband-wife team Josh & Nichole Johnson, known as Elenowen, Christian band Tenth Avenue North, KDSML, Sham Shacklock, Keb' Mo', the Mavericks, Wynonna and Luke Bryan.

May 8

Obit: Everett Lilly

Everett Lilly died on May 8 in Clear Creek, West Virginia; he was 87. Charley Edwin "Everett" Lilly, born July 1, 1924, and his brother, Bea Lilly, formed The Lilly Brothers and made their debut in 1938; the bluegrass pioneers were inducted into the IBMA Bluegrass Hall of Fame in 2002. In addition to performing with The Lilly Brothers, Everett Lilly played with Flatt and Scruggs during the time they played the Newport Folk Festival and at Carnegie Hall in New York. Bea Lilly died in 2005; after his death Everett performed with his sons Mark and Daniel as Everett Lilly and the Lilly Mountaineers.

May 9, 2012

McGraw joins Big Machine

Tim McGraw joined the roster of Big Machine Records; he signed the contract on May 9 at the Greyhound Bus Station, exactly 23 years after he arrived in Nashville at that same bus station. The press conference announcing the signing was held May 21 at the Country Music Hall of Fame and Museum. The head of Big Machine, Scott Borchetta, is the son of Mike Borchetta, who initially found McGraw and brought him to Curb Records. Tim McGraw sold over 40 million albums when he was on Curb Records.

May 9 and 10

Artist-in-Residence at Hall of Fame

The Country Music Hall of Fame and Museum's 2012 "Artist-in-Residence" was Kenny Rogers, who performed evening shows at the Ford Theater in the Country Music Hall of Fame. Previous honorees were Earl Scruggs, Kris Kristofferson, Vince Gill, Buddy Miller, Tom T. Hall, Guy Clark and Connie Smith.

May 12

Billboard Hot Country Songs

"Banjo" by Rascal Flatts (Big Machine)

"Dancin' Away With My Heart" by Lady Antebellum (Capitol Nashville)

"Over You" by Miranda Lambert (RCA)

"Fly Over States" by Jason Aldean (Broken Bow)

"Drink On It" by Blake Shelton (Warner Bros)

Billboard Country Albums

Tuskegee by Lionel Richie (Mercury)

Hard 2 Love by Lee Brice (Curb)

Up All Night by Kip Moore (MCA Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Small Town Family Dream by Josh Abbott Band (PDT)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

Paper Airplane by Alison Krauss and Union Station

May 15

Plowboy Records launched

Plowboy Records was launched to celebrate Eddy Arnold's legacy by Shannon Pollard, Cheetah Chrome and Don Cusic. Known as "The Tennessee Plowboy," Arnold would have been 94 on the launch date. Founder Shannon Pollard is the grandson of Eddy Arnold, Cheetah Chrome is a former Punk Rock star with The Dead Boys and Rocket From the Tombs, and Cusic is a writer, historian and Professor at Belmont University. The first release will be an album by Bobby Bare, produced by Cusic and recorded at RCA Studio B; the next release will be an Eddy Arnold Tribute album produced by Cheetah Chrome and Cusic.

May 15

Country stars on TV

During 2012, a number of country artists had significant rolls on television. Blake Shelton was one of the coaches on "The Voice" on NBC, which became a top rated show; Jennifer Nettles of Sugarland was featured on "Duets," John Rich was a contestant on "The Celebrity Apprentice," "Malibu Country" stars Reba McEntire, and a new series, "Nashville" debuted.

May 16

IBMA to Raleigh

The International Bluegrass Music Association (IBM) announced that it is moving its "World of Bluegrass Festival" and "IBMA Bluegrass Awards" from Nashville to Raleigh, North Carolina for three years, 2013-2015. The reason given was declining attendance due to the high cost of hotel rooms in Nashville, which were difficult to afford for most of the performers and attendees.

May 16

Obit: Doug Dillard

Doug Dillard died on May 16 in Nashville; he was 75. Dillard, born March 6, 1937 in Salem Missouri, was a banjo player whose group, The Dillards, appeared in “The Andy Griffith Show” as “The Darlings.” Dillard joined the Byrds after leaving Griffith’s show, then partnered with Byrds member Gene Clark to perform as Dillard & Clark. He was inducted into the Bluegrass Hall of Fame in 2009.

May 17

Taylor Swift pledges to Hall of Fame.

Taylor Swift pledged to contribute \$4 million for a new education center at the expanded Country Music Hall of Fame and Museum. The center is scheduled to open in 2014. This is the largest financial contribution in the history of the 45-year old Hall of Fame and Museum. The new center will house three classrooms and a children’s exhibition gallery.

May 17

Obit: Donna Summer

Donna Summer died on May 17 in Florida; she was 63. Summer was best known for her disco hits during the late 1970s; however, the Nashville resident wrote “Starting Over Again” for Dolly Parton, which was also recorded by Reba McEntire, and “On The Radio” for Emmylou Harris.

May 18, 2012

Dolly & Cracker Barrel go Gold

An Evening With . . . Dolly, a DVD/CD set sold exclusively in Cracker Barrel Old Country Stores, achieved Gold Record status four weeks after its release; this was the first Cracker Barrel release to sell Gold.

May 19

Billboard Hot Country Songs

“Over You” by Miranda Lambert (RCA)

“Fly Over States” by Jason Aldean (Broken Bow)

“Banjo” by Rascal Flatts (Big Machine)

“No Hurry” by Zac Brown Band (Southern Ground/Atlantic/
Bigger Picture)

“Somethin’ ‘Bout a Truck” by Kip Moore (MCA)

Billboard Country Albums

Blown Away by Carrie Underwood (Arista Nashville)

Tuskegee by Lionel Richie (Mercury)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Hard 2 Love by Lee Brice (Curb)

Up All Night by Kip Moore (MCA Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker
Barrel/Rounder)

Who’s Feeling Young Now? by The Punch Brothers (Nonesuch)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40
Share/Rounder)

Paper Airplane by Alison Krauss and Union Station

May 21, 2012

Jones in Hospital

George Jones was admitted to a Nashville area hospital on May 21 to undergo testing for an ongoing respiratory infection. His concert dates will be rescheduled; upcoming dates for Jones include those in Hurricane Mills, TN, Hiawassee, GA, Huntington, WV, Lancaster, PA, Fountain Hills, AZ, Primm, NV and Peoria, IL.

May 21

Obit: Rusty Walker

Rusty Walker died in Tupelo, Mississippi on May 21; he was 59. Walker (real name Sammy Darwin) was a radio consultant who was inducted into the Country Radio Hall of Fame in 2012. Walker was tied with two others in R&R's "Country Radio's Greatest Programmers" of the 20th century in 2000. He was one of the most powerful consultants in country radio. Among the stations he worked for as a personality and Program Director were WQYK, WQIK, WZZK and KFKF. He was buried in Iuka, Mississippi.

May 22

Martin Signs Hunter

The C.F. Martin Company, maker of Martin guitars, signed Hunter Hayes as a brand ambassador. Hayes plays a Martin Parlor 42-style guitar on his shows.

May 24

CMA Foundation donates to W.O. Smith School

The CMA Foundation donated \$50,000 to the W.O. Smith School to help low-income students receive music education programs during the summer. This is part of CMA's "Keep the Music Playing" initiative, which supports music education. Over \$6.1 million has been donated by the CMA Foundation to support this initiative, with over 4,000 instruments purchased for 80 Metro Nashville Public Schools.

May 24

SRO Award Nominees

The SRO (Stand Room Only) Awards announced their nominees on May 24. SRO Awards are given to those involved in the concert

promotion and touring industry.

Business Manager of the Year:

Jamie Cheek (Flood, Bumstead, McCready & McCarthy, Inc.)

Mary Ann McCready (Flood, Bumstead, McCready & McCarthy, Inc.)

Dwight Wiles (Smith, Wiles & Co., P.C.)

Coach/Truck Driver of the Year:

Ken Lyons (Dierks Bentley)

Herschel Shelton (Eric Church)

John Stalder (Kenny Chesney)

FOH (Front of House) Engineer:

John McBride (Martina McBride)

Brent Sparks (Eric Church)

Chris Stephens (Jason Aldean)

Lighting Director of the Year:

Ryan Hodge (Eric Church)

Aaron Swetland (Jason Aldean)

Mike Swinford (UpLate Design, Inc.)

Manager of the Year:

Narvel Blackstock (Starstruck Entertainment)

Clint Higham (Morris Artists Management)

Clarence Spalding (Spalding Entertainment)

Monitor Engineer of the Year:

Robert Bull (Clair Bros. Audio Entertainment, Inc.)

Mark Earp (Eric Church)

Evan Richner (Jason Aldean)

Production Manager of the Year:

Marshall Alexander (Eric Church)

John Fritz (Jason Aldean)

Ed Wannebo (Kenny Chesney)

Publicist of the Year:

Mary Hilliard Harrington (The Green Room PR)

Marilyn Lavery (Shore Fire Media)

Ebie McFarland (Essential Broadcast Media, LLC)

Talent Agent of the Year:

Mike Betterton (Dale Morris & Associates, Inc.)

Greg Oswald (William Morris Endeavor Entertainment, LLC)

Jay Williams (William Morris Endeavor Entertainment, LLC)

Tour Caterer of the Year:

Dega Catering

Hightopps Catering

TomKats Catering

Tour Manager of the Year:

Todd Bunch (Eric Church)

David Farmer (Kenny Chesney)

David Milam (Toby Keith)

Touring Musician of the Year:

Nick Hoffman (Kenny Chesney)

Myron Howell (Jake Owen)

Driver Williams (Eric Church)

Venue of the Year:

Alabama Theater (North Myrtle Beach, S.C.)

Bridgestone Arena (Nashville, Tenn.)

Ryman Auditorium (Nashville, Tenn.)

Video Director of the Year:

Trey Fanjoy (Big Feather)

Shaun Silva (Tacklebox Films)

Peter Zavadil (Tailight TV)

May 25, 2012

Dolly Parton song in National Registry

The National Recording Registry, selected by the Library of Congress for “historically, culturally or aesthetically significant songs,” has chosen “Coat of Many Colors” by Dolly Parton as one of its annual 25 selections. Also included in this year’s selection is “I Want To Be a Cowboy’s Sweetheart” by Patsy Montana.

May 26

International Country Music Conference

The International Country Music Conference was held May 24-26 at Belmont University. Co-chairs Don Cusic and James Akenson hosted academic sessions covering the Carter Family, Homer and Jethro, Johnny Cash, Charlie Pool and a special panel about Chet Atkins at RCA Studio B. Nathan Gibson received the Belmont Book Award for the Best Book on Country Music in 2011. He authored *The Starday Story: The House That Country Music Built*. The Charlie Lamb Journalism Awards were also presented at the conference, sponsored by Gary and Peggy Walker. Ronnie Stoneman presented the Contemporary Award for country music journalism to Alanna Nash.

May 26

Billboard Hot Country Songs

“Fly Over States” by Jason Aldean (Broken Bow)

“Over You” by Miranda Lambert (RCA)

“Somethin’ ‘Bout a Truck by Kip Moore (MCA Nashville)

“No Hurry” by Zac Brown band (Southern Ground/Atlantic/Bigger Picture)

“Good Girl” by Carrie Underwood (19/Arista Nashville)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)

Tuskegee by Lionel Richie (Mercury)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Changed by Rascal Flatts (Big Machine)

Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker

Barrel/Rounder)

Leaving Eden by Carolina Chocolate Drops (Nonesuch)

Paper Airplane by Alison Krauss and Union Station

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

May 28

Big Machine at Indy 500

The Big Machine Record label, headed by Scott Borchetta, supported the #50 car driven by Dario Franchitti during the Indianapolis 500 on Sunday, May 27. Before the race, broadcast on ABC, Martina McBride, part of the Big Machine Group, sang the National Anthem. Franchitti was married to Ashley Judd.

May 29

Country artists in Forbes Celebrity 100

Forbes magazine released its annual Celebrity 100 list of the world's most powerful celebrities, chronicling the earnings and media saturation of entertainers, athletes, and multi-media titans and several country acts were on the list. Taylor Swift is number 11, Toby Keith is number 49, Kenny Chesney is number 53 and Brad Paisley is number 68. During the period survey, Swift earned \$57 million and Toby Keith earned \$55 million. The list was led by Jennifer Lopez, followed by Oprah Winfrey.

May 29

Curb Records releases Soundtrack

The soundtrack to *The Last Ride*, an independent film based on the life and death of Hank Williams, will be released by Curb Records. The film stars Henry Thomas, Jesse James, Fred Thompson, and Kaley Cuoco and is a fictionalized account of a period of Williams' life and death. The soundtrack contains songs by Williams and performers include Williams' daughter Jett Williams,

Johnny Cash, The Isaacs, Sarah Johns, Russ Taff, Michael English, The Blackwood Brothers, Benjy Gaither and others. Songs on the album include “Hey Good Lookin’,” “Honky Tonk Man,” “Cold, Cold Heart” and “I’m So Lonesome I Could Cry.”

May 29

Obit: Doc Watson

Doc Watson died on May 29 in Winston-Salem, North Carolina; he was 89. Born Arthel Lane Watson on March 23, 1923 in Deep Gap, North Carolina, Watson was an influential flat-picking guitarist and singer who recorded over 50 albums and won eight Grammys. Watson was blind since birth and, at 13, taught himself to play the guitar. He married Rosa Lee Carlton in 1947 and they had two children. He first played in a rockabilly band but during the folk revival of the 1960s switched to folk and traditional music. During the late 1960s he performed and toured with his son, Merle until his son’s death in 1985 from a farm accident. The popular MerleFest Music Festival in Wilkesboro, North Carolina is named after Merle Watson. Watson recorded with Chet Atkins, Flatt & Scruggs, the Nitty Gritty Dirt Band and received a number of honors and awards, including the National Medal of Arts, presented by President Bill Clinton.

May 30

Obit: Buddy Rogers

Buddy Rogers died on May 30; he was 73. Rogers was a drummer who performed with Danny Davis & The Nashville Brass, Jerry Reed, Marty Robbins, Charlie Rich, The Wilburn Brothers, the Music City Jazz band, The Tommy Dorsey band, Jerry Lee Lewis and others, either on stages or in the studio. After his music career, Rogers owned Uncle Bud’s Catfish restaurant in Franklin.

May 31

Obit: Jack Lameier

Jack Lameier died on May 31 in Nashville; he was 69. Lameier was a widely respected radio promotion man who served as Senior Vice President of Promotion with CBS/Sony until 2001, then formed Jack's Place Consulting. Lameier served on the Board of Directors for the Academy of Country Music and received the Mae Boren Axton Award from that organization; he was also on the Board of Directors for ACM's Lifting Lives, the charitable wing of the ACM. Lameier served on the Board of Directors for the Country Radio Broadcasters and received the President's Award for his contributions to the Country Radio Seminar.

May 31, 2012

Gaylord Sells Rights to Marriott

Gaylord Entertainment Company, owner of The Grand Ole Opry, Ryman Auditorium and radio station WSM-AM, sold the rights to the Gaylord Brand and the right to manage their four hotels to Marriott International for \$210 million in cash. According to reports, Gaylord will continue to own and operate the Opry, Ryman and WSM-AM with not changes anticipated; they stated further that they are committed to maintaining the legacy of these historic institutions.

May 31, 2012

Americana Music Awards Nominees

Nominees for the Americana Awards were announced on May 31 at The Grammy Museum's Clive Davis Theatre in Los Angeles. The event was hosted by Jim Lauderdale and John C. Reilly announced the nominees. At the announcement there were performances by Lucinda Williams, Shelby Lynne and Robert Ellis, backed by an all-star band led by Buddy Miller which included Jim

Lauderdale, Greg Leisz, Don Heffington and Don Was.
The nominees:

Album of the Year

Here We Rest by Jason Isbell

I'll Never Get Out of This World Alive by Steve Earle

The Harrow & The Harvest by Gillian Welch

This One's For Him: A Tribute to Guy Clark by Various Artists

Artist of the Year

Gillian Welch

Hayes Carll

Jason Isbell

Justin Townes Earle

Emerging Artist of the Year

Alabama Shakes

Dawes

Deep Dark Woods

Robert Ellis

Song of the Year

“Alabama Pines” Artist: Jason Isbell and the 400 Unit; Songwriter:
Jason Isbell

“Come Around”: Artist and Songwriter: Sarah Jarosz

“I Love”: Artist Patty Griffin; Songwriter: Tom T. Hall

“Waiting on the Sky to Fall”: Artist and Writer: Steve Earle

Instrumentalist of the Year

Buddy Miller

Chris Thile

Darrell Scott

Dave Rawlings

Duo/Group of the Year

Carolina Chocolate Drops

Civil Wars
Gillian Welch and David Rawlings
Jason Isbell & The 400 Unit
Punch Brothers

June

June 2

Billboard Hot Country Songs

“Somethin’ ‘Bout a Truck” by Kip Moore (MCA Nashville)
“Fly Over States” by Jason Aldean (Broken Bow)
“No Hurry” by Zac Brown Band (Southern Ground/Atlantic/
Bigger Picture)
“Springsteen” by Eric Church (EMI Nashville)
“Good Girl” by Carrie Underwood (19/Arista Nashville)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)
Tuskegee by Lionel Richie (Mercury)
Tailgates & Tanlines by Luke Bryan (Capitol Nashville)
Heroes by Willie Nelson (Legacy/Sony Music)
Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)
The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)
Who’s Feeling Young Now? The Punch Brothers (Nonesuch)
Paper Airplane by Alison Krauss and Union Station
Leaving Eden by Carolina Chocolate Drops (Nonesuch)

June 4

Bluebird's 30th Anniversary

The Bluebird kicked off its 30th Anniversary celebration on Monday, June 4, with performances by songwriters Pat Alger, Tony Arata, Kent Blazy, Victoria Shaw and Kim Williams in a tribute to Garth Brooks; on June 5 it was “SESAC Presents” featuring songwriters Jon Stone, Brian White, Jim Lauderdale and Brice Long on the early show and songwriters Kathy Mattea, Crystal Gayle and others on the late show. On June 6 it was “ASCAP Presents” featuring songwriters Walt Aldridge, Dave Berg, Eric Paslay and Carly Pearce on the early show and Vince Gill, J. Fred Knobloch, Don Schlitz and others on the late show. On June 7 “BMI Presents” featured songwriters Sammy Arriaga, Neal Carpenter, Adam James and Haily Steele on the early show and Pat Alger, Richard Leigh, Wayland Holyfield and friends on the late show, featuring the Nashville Songwriters Hall of Fame. On Friday, June 8 “IBMA Presents” featured songwriters Marty Raybon, Pam Gadd, Chris Henry and Becky Schlegel on the early show and Thom Schuyler, Fred Knobloch, Tony Arata and Jelly Roll Johnson with Don Schlitz on the late show. On Saturday, June 9 “NSAI Presents” featured songwriters Lance Carpenter, Bonner Black, John Milstead, Carolina Story on the early show and Walt Wilkins, Jimmy Davis, Bill Small and friends on the late show. The Sunday “Spotlight” featured songwriter Jonathan Singleton and friends and the “Writers Night with Bluebird Favorites” featured Liz Hengber, Mark Irwin and special guest Tony Arata on the late show.

June 5

CMA Global Artists

The CMA Global Artist Party was held Monday evening, June 6 at The Stage on Broadway; performers included Bob Corbett, Morgan Evans, Adam Harvey, Craig Morrison, O'Shea, and Joe Robinson from Australia; Emerson Drive, High Valley and

Jess Moskaluke from Canada; Vickie Evans from New Zealand; and Gary Quinn from the UK. Special guest Gene Watson also performed. The Aristo Global Show was held on Tuesday, June 5 at The Second Fiddle on Broadway; it was hosted by Adam Harvey from Australia. Performing at the show were Baylou and Rick Caballo from Australia; Clayton Bellamy, Adam Gregory, Josh Macumber and Jessica Ridley from Canada; Pete Kennedy and Colm Kirwan from Ireland; and Raintown and Travellin Rose from the United Kingdom. Overall, twenty-one international country artists performed at the Global Events showcases, which were streamed on-line.

June 6

Swift Exhibit Opens

Artifacts, costumes, props, and memorabilia from Taylor Swift's tours were featured in a special exhibit at the Country Music Hall of Fame and Museum; the opening was on June 6 and the exhibit will run until November 4. Over 1.5 million fans saw Swift on her tour, which included over 111 shows in 19 different countries.

June 6

CMT Awards

The CMT Music Awards were presented on June 6 at the Bridgestone Arena in Nashville. The show was hosted by Toby Keith and Kristen Bell. The Award winners:

Video of the Year: Carrie Underwood: "Good Girl"

Male Video of the Year: Luke Bryan: "I Don't Want This Night to End"

Female Video of the Year: Miranda Lambert: "Over You"

Group Video of the Year: Lady Antebellum: "We Owned the Night"

Duo Video of the Year: Thompson Square: "I Got You"

USA Weekend Breakthrough Video of the Year: Scotty McCreery: "The Trouble With Girls"

Collaborative Video of the Year: Brad Paisley with Carrie Underwood: “Remind Me”

CMT Performance of the Year: Jason Aldean: “Tattoos on This Town” from 2011 CMT Artists of the Year

June 7

Paisley Receives International Award

Brad Paisley received the Country Music Association’s International Artist Achievement Award during a backstage press conference before his concert during CMA Music Festival. CMA Chief Executive Officer Steve Moore presented the award, “which recognizes outstanding achievement by a U.S.-based artist who contributes to the awareness and development of Country Music outside the United States.” Since 2000, Paisley has performed in Canada, Europe, Japan; in London in 2010 he performed in front of two sold-out audiences at the Shepherd’s Bush Empire, then traveled to Norway for the Notodden Musikk Festival. In 2011, he played at the O2 Arena in London, in three sold-out shows in Ireland and four shows in Scandinavia.

June 6 – 10

CMA Music Fest

Over 450 artists performed for over 200 hours during the four day CMA Fest in Nashville, June 6-10. The CMA Music Fest began on Wednesday, June 6 with a parade in downtown Nashville; in the parade, led by Grand Marshal Glen Campbell, were Lorrie Morgan, Lynn Anderson, Bill Anderson, Cowboy Troy, Rhonda Vincent, Flynnville Train, LoCash Cowboys, racing driver Dario Franchitti, Due West, Jeff Bates, Manuel, Craig Campbell, Julie Roberts, The McClymonts, Colt Ford, Ira Dean, Katie Armiger, J.T. Hodges, The Roys, Gwen Sebastian and Little Big Town. The 11th Annual Late Night Jam, hosted by Marty Stuart and his Fabulous Superlatives, was held at the Ryman that evening; in addition to Stuart and his

group, were the Oak Ridge Boys.

There were performances all during the day on several stages but the big concerts were held in the evening at LP Field, home of the Tennessee Titans. The CMA announced that all available seats for the nightly concerts were sold out for all four nights, the third consecutive year that has happened.

In addition to the performances, the CMA event featured a number of activities, from pick-up volleyball games to activities for children.

The Convention Center contained a number of booths, although the old time Fan Fair, which was dominated by booths of country artists, has been replaced by booths of retailers such as Cracker Barrel, Jack Daniels, Budweiser, Chevrolet, Sprint and others. Many major country artists did not have a booth, although Alan Jackson, Chris Young, Dolly Parton, The Kentucky HeadHunters, Lynn Anderson, Doug Stone, Donna Fargo, Bucky Covington, William Lee Golden, Lulu Roman and Two Foot Fred did.

Getting autographs from top country artists required that fans register with the CMA where a lottery was held to determine who could get in line; this led to a number of disgruntled fans expressing their ire at the CMA.

On Thursday, June 7, artists performing included Linda Davis, Glen Campbell, Jason Aldean, Kellie Pickler, Miranda Lambert, Brad Paisley, Lady Antebellum, Jerrod Niemann, Lee Brice, Thompson Square, Jake Owen, Jason Cassidy, Bush Hawg, Sunny Sweeney, The Clydesdales, T. Graham Brown, Moe Bandy, Janie Fricke, Gene Watson, The Peach Pickers (Dallas Davidson and Rhett Akins), David Nail, Glen Campbell, Miranda Lambert, The Pistol Annies, Kellie Pickler, Jason Aldean, Lady Antebellum, Zac Brown Band, Brad Paisley and Lauren Alaina.

On Friday, June 8, there were performances by Carter's Chord, Jimmy Fortune, Marty Raybon, Con Hunley, Eric Paslay, Rose Falcon, Exile, Frankie Ballard, Love & Theft, David Anderson, Morgan Frazier, Kip Moore, Maggie Rose, Jessie Lee, Gloriana and David Nail.

That evening at LP Field there were performances by Oak Ridge

Boys, Ronnie Milsap, Brantley Gilbert, Jake Owen, The Band Perry, Gwen Sebastian, Randy Houser, Blake Shelton and Carrie Underwood.

On Saturday, June 9 there were performances by Corey Smith, Matt Mason, Chloe Channell, Pancho Amat, Mark Wills, Donny Fallgatter, Jason Thomas, Payton Taylor, Ayla Brown, Kip Moore, Lonestar, Kix Brooks and Mel Tillis.

That night at LP Field host Melissa Peterman welcomed Julie Roberts, Kenny Rogers, Hunter Hayes, Rodney Atkins, Little Big Town, Eric Church, Love & Theft, Kip Moore, Luke Bryan and Faith Hill.

On Sunday afternoon, June 10, there were performances by Russell Moore & IIIrd Tyme Out, Angie Johnson, Robin Meade and The Hummingbirds, Stephanie Quayle, Mustang Sally Band, Eric Lee Beddingfield, Flynnville Train, Chad Freeman & The Red Line, Erin Enderlin, Adam Sanders, Walker Hayes, Brett Eldredge, Wade Bowen and Lorrie Morgan.

At LP Field on Sunday evening, host Evan Farmer welcomed The Mavericks, Bill Anderson, Scotty McCreery, Dierks Bentley, Karen Fairchild, Steel Magnolia, Rascal Flatts, Alan Jackson and Martina McBride.

During the 2012 CMA Music Festival attendees came from all 50 states and 23 foreign countries. In a release from the CMA, it was stated that there were 71,000 in total daily attendance, over 25,000 fans at the free concerts, 460 volunteers who donated 10,000 hours, 882 attendees treated by medical workers, 730 credentialed journalists, photographers and videographers, and 260 domestic and international media outlets represented.

The Survey conducted showed that the average age of attendees was 38.5, 71 percent were college educated and that there were 31,000 tweets and 22,500 texts sent to the Jumbotron at LP Field.

June 10

Wynonna Weds

Wynonna Judd married drummer Cactus Moser on June 10 at her Leiper's Fork Farm.

June 11

Songwriters Hall of Fame Board of Directors

The Board of Directors of the Nashville Songwriters Hall of Fame Board announced their officers. They are: John Van Mol, chairman; Pat Alger, vice president; Mike Dye, treasurer and finance chair; Layng Martine, secretary. Others on the Board are Steve Bogard, director of the Copyright Forum at Belmont University; Kye Fleming, songwriter; Wayland Holyfield, songwriter; Ken Paulson, president and CEO of The First Amendment Center; Dr. Bethel Thomas, Belmont University; Troy Tomlinson, president and CEO of Sony/ATV in Nashville; and Mike Vaden, director of Decosimo/Vaden; ex-officio board members are David Maddox, counsel; Robert K. Oermann, historian; and Mark Ford, manager of affairs for NSAI.

June 11

Hall of Fame Exhibit Extended

The Country Music Hall of Fame's exhibit, Chet Atkins: Certified Guitar Player, scheduled to close on June 11, was extended through July 15; the exhibit's run featured an interview with Jerry Bradley and a concert saluting Jerry Reed.

June 13

Obit: Frances Williams Preston

Frances Williams Preston died in Nashville on June 13; she was 83. Born August 27, 1928 in Nashville, Frances Williams began her career at WSM as a receptionist, where she met Bob Burton, Senior Vice President of BMI, who hired her to organize BMI Songwriter Awards in Nashville. On June 1, 1958 she began her career with BMI as a one-person Southern Regional office, signing songwriters and publishers. She was named Vice President, BMI in 1964 and became Senior Vice President, Performing Rights in 1985 then, in 1996, was named President

and CEO of BMI, moving to New York to oversee the performing rights organization 1996-2004. Frances married E.J. Preston in 1964, when she became the first female executive on Music Row and the first female on the Country Music Association's Board of Directors. Preston was successful lobbying for songwriters and publishers in Washington, D.C. and played a key role in the Copyright Amendments Act of 1992. During President Jimmy Carter's term, she served on the Panama Canal Study Treaty and was a member of Vice President Al Gore's National Information Infrastructure Advisory Council in 1995-1996.

Preston was president of the board of directors of the T. J. Martell Foundation for Leukemia, Cancer and AIDS Research and The Frances Williams Preston Research Laboratories at Vanderbilt-Ingram Cancer Center is named in her honor. In 1998, she received a National Trustees Award from the Recording Academy (the highest Grammy prize for a non-performer), MIDEM's Person of the Year accolade in 1999 (the highest international award accorded to a music industry executive), the National Association of Broadcasters' Education Foundation Guardian Award in 2005, Leadership Music's Dale Franklin Award in 2007, and the Nashville Songwriter Foundation's Mentor Award in 2010. In 2011 the Library of American Broadcasting Association named her to its elite Giants of Broadcasting honoree ranks, and BMI re-named the BMI Country Song of the Year the BMI Frances W. Preston Award. She was inducted into the Country Music Hall of Fame in 1992, and later became a member of the Gospel Music Hall of Fame and the Broadcasting & Cable Hall of Fame. Visitation for Frances Williams Preston was at the Country Music Hall of Fame's Rotunda; her funeral was at First Lutheran Church and she is buried at Nashville's Spring Hill Cemetery.

June 14

CMA releases study

A Music Listening Study was released by the Country Music Association (CMA), which found that 87% of country fans listen to

the radio as much or more than the previous year with those 18-24 more likely to listen than the previous year. The study showed that 75% of listeners say they have listened to the same station for years; car radio is the top source but 74% of fans listen to music online, preferring Pandora over Spotify. Almost 30% of fans indicate they will purchase more music on digital tracks, digital CDs and physical CDs in the coming year.

June 14

Country Music Hall of Fame elects Officers and Trustees

The Country Music Hall of Fame and Museum elected Steve Turner to his fifth term as Chairman and Vince Gill to his eleventh consecutive term as president. Elected to serve on the Board were Rod Essig (agent, Creative Artists Agency); Keel Hunt (president, the Strategy Group); Ken Levitan (co-president, Vector Management); and Mary Ann McCready (president, Flood, Bumstead, McCready & McCarthy, Inc.). Trustees who continue to serve are David Conrad, J. William Denny, Randy Goodman, John Grady, Henry Juskiewicz, Ernie Williams and Jody Williams. Current officers are Earl Bentz, Mark Bloom, Connie Bradley, Tony Brown, Mike Dungan, Al Giombetti, Francis Guess, Lon Helton, Mike Helton, Don Light, Donna Nicely, Brian O'Connell, David Ross, John Seigenthaler, Clarence Spalding, Troy Tomlinson and Tim Wipperman.

June 16

Billboard Hot Country Songs

“Good Girl” by Carrie Underwood (19/Arista Nashville)

“Springsteen” by Eric Church (EMI Nashville)

“No Hurry” by Zac Brown Band (Southern Ground/Atlantic/BiggerPicture)

“Somethin’ ‘Bout a Truck” by Kip Moore (MCA Nashville)

“Drunk On You” by Luke Bryan (Capitol Nashville)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Tuskegee by Lionel Richie (Mercury)

Chief by Eric Church (EMI Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

June 16

The Opry's Most Loyal Fan

Nashville's Paul Eckart has attended the Grand Ole Opry for 40 consecutive years without missing a weekend; in honor of that feat Opry Vice President and General Manager Pete Fisher presented him with the first "Opry Fan Award" during the Grand Ole Opry's performance on Saturday, June 16.

June 16

Schlitz Named to Songwriters Hall of Fame

The Songwriters Hall of Fame 43rd Annual Induction and Awards Gala, held in New York, inducted Nashville songwriter Don Schlitz into their national Songwriters Hall of Fame. Other songwriters inducted were Gordon Lightfoot, Bob Seger, Harvey Schmidt & Tom Jones and Jim Steinman. Special awards were given

to Bette Midler (Sammy Cahn Lifetime Achievement Award); Ne-Yo (Hal David Starlight Award); Lance Freed (Abe Olman Publisher Award); Mike Stoller (Towering Song Award for “Stand By Me”); Ben E. King (Towering Performance Award); and a posthumous Pioneer Award to Woody Guthrie. Performers at the event included Meatloaf, Constantine Maroulis, Patti Russo, Seger, Valerie Simpson, Kenny Rogers, Schlitz, Steve Miller, Lightfoot, and Cheyenne Jackson. The organization also saluted the late Frances Preston and her devotion to the craft of songwriting.

June 18

Leadership Music: Class of 2013

Leadership Music named forty-five individuals to participate in their 24th class; the annual program is designed to create a forum for established music community leaders to identify and explore issues currently affecting the music industry. Members of the Class of 2013 are: Rachel Barnhard, Digital Marketing, Borman Entertainment; Anthony Barton, Sr. VP, CMT; Holly Bell, Sr. VP, City National Bank; Teddi Bonadies, General Manager, Rodeowave Entertainment; David Boyer, Associate Business Manager, Flood, Bumstead, McCready, & McCarthy; Craig Campbell, President, Campbell Entertainment Group; Sarah Cates, Sr. Director, Curb College Initiatives, Belmont University; Misty Cochran, Director of Advertising and Promotions, Nashville Symphony; George Couri, President/Owner, Triple 8 Management (Austin, TX); Tiffany Dunn, Sr. Counsel, Loeb & Loeb; Marghie Evans, Managing Partner, Do Write Music; Nicole Gaia, President/Owner, NPG PR; Mary Forest Findley, VP, Sales and Marketing, *Country Aircheck*; Blair Garner, Host, *After MidNite*, Premiere Radio Networks; Jim Griffin, Managing Director, OneHouse (The Plains, VA); Chris Harris, Artist Manager, Rainmaker Management; Aaron Hartley, Sr. Manager of Administration, CMA; Frank Hernandez, Opera Singer; Jeremy Holley, VP, Consumer and Interactive Marketing, Warner Music Group; Honey Hopkins, Director, Music City Music Council; Tim

Hunze, Owner/Partner, Parallel Music Publishing; Jennifer Jacobsen, VP, Industry and Government Relations, Sony Music Entertainment, (Washington, DC); Brian Jones, VP, Bobby Roberts Company; Thomm Jutz, Owner, TJ Tunes; Kelly King, Owner, King Pen Music/Rascal Flatts Entertainment; Will Koriath, Owner, WhiteWater Amphitheatre (New Braunfels, TX); Justin Levenson, Manager, Licensing Operations, SESAC; Jim McCormick, Staff Songwriter, BMG Chrysalis; Marc Meisel, Executive Producer, Prime Ventures (Gainesville, FL); Aaron Mercer, Sr. Director, Commercial Music Group, Sony/ATV Music Publishing; Ellen Meyer, President, Watkins College of Art, Design & Film; Cassie Petrey, Owner, Crowd Surf; Stacey Portnoy, Marketing Manager, Samsung (Bellevue, WA); Laurie Pozmantier, Agent, William Morris Endeavor Entertainment (Los Angeles, CA); Jeff Price, CEO/Founder, TuneCore (Brooklyn, NY); Brooke Primero, Sr. VP, PR and Marketing, ACM (Los Angeles, CA); Scott Register, Head of A&R, Think Indie Distribution/Birmingham Mountain Radio (Birmingham, AL); Paula Roberts, Executive Director, National Museum of African American Music; Paul Roper, President, Dualtone Records; John Shackleford, Managing Partner, Shackleford, Melton & McKinley (Dallas, TX); Lesly Tyson, VP, Promotion, Sony Music Nashville; Don VanCleave, General Manager, The Artists Organization; Jeff Van Driel, Director, Business and Legal affairs, Naxos of America; Brian Wagner, Marketing Manager, Ryman Auditorium; Colin Willis, Sr. VP, Sales and Business Development, Next Big Sound.

June 17

Obit: Chris Neal

Chris Neal died on June 17 in Nashville; he was 40. Neal was Senior Editor for *M Music & Musicians* magazine and was part of the team that launched the publication in January 2010. Prior to that, he spent 10 years with *Country Weekly* and freelanced for a variety of publications such as *Village Voice*, *Salon.com*, *Nashville Scene*, *Performing Songwriter*, *American Photographer* and others.

June 19

Chely Wright documentary

The Chely Wright documentary, *Wish Me Away*, was released to select theaters and for pre-sale on iTunes on June 19, ahead of its official release on July 31. The documentary received the Nashville Film Festival's Audience Award. Filmmakers Bobbie Birleffi and Beverly Kopf use a mixture of the singer's public and private moments surrounding her book, *Like Me: Confessions of a Heartland Country Singer*, (2010, Pantheon) which discussed her homosexuality. Nashville industry executives Tony Brown, Clarence Spalding, Rodney Crowell, Bill Cody and Don Cusic offered interview commentary in the documentary while Fletcher Foster served as Co-Executive Producer of the film.

June 20

Book release: Stella Parton

Stella Parton's inspirational memoir, *Tell It Sister, Tell It*, which chronicles pieces of her life and musical journey, has been released. There are plans for a documentary on her life to be taped later.

June 20

Obit: Donna Hilley

Donna Hilley died on June 20 in Nashville; she was 71. Born in Birmingham, Alabama, Hilley moved to Nashville to follow her husband, Ray, who had a football scholarship at Vanderbilt. She landed a job as receptionist at radio station WKDA, working for program director Jack Stapp, who owned Tree Publishing. After eight years with WKDA, she left and joined the advertising/public relations agency Bill Hudson and Associates as assistant to the President. After eight years with Hudson's company, which had Tree Publishing as an account, she left and joined Tree where she became Executive Vice President and Chief Operating Officer in 1978 and

then President and CEO in 1994. Under her leadership, the company quadrupled in size and acquired publishing companies Acuff-Rose, Little Big Town, Maypop and the catalogs of Conway Twitty, Merle Haggard, Jim Reeves and Buck Owens. Hilley served on the board of directors for ASCAP, National Music Publishers Association (NMPA), Children's Hospital at Vanderbilt, the Country Music Association, the Nashville Area Chamber of Commerce, the Gospel Music Association and the Recording Academy. She was a member of the Alabama Music Hall of Fame (1979), and the recipient of Belmont University's Robert E. Mulloy Award of Excellence in 2005, the year of her Sony/ATV retirement.

June 21

Music Row Awards

The trade publication, *Music Row News*, presented their Twenty-fourth annual Awards on June 20 at BMI. The winners were voted on by readers of the publication.

MusicRow Award winners:

Breakthrough Songwriters: Johnny Bulford and Phil Barton

Producer of the Year: Frank Liddell

Breakthrough Artist: Eli Young Band

Song of the Year: "You and Tequila," by Matraca Berg and Deana Carter, published by UMPG and Warner/Chappell

Top 10 Album All Star Musician Awards

Vocals: Perry Coleman

Keys: (tie) Charles Judge and Gordon Mote

Guitar: Ilya Toshinsky

Steel: Paul Franklin

Bass: Jimmie Lee Sloas

Fiddle: (tie) Larry Franklin and Aubrey Haynie

Drums: Shannon Forrest

Engineer: Justin Niebank

June 22

National Folk Festival won't be held

The National Folk Festival will not take place in Nashville in 2012, according to an announcement from The National Council for the Traditional Arts (NCTA). The 73rd National Folk Festival was held in Nashville over Labor Day weekend 2011 and, although it was an artistic success, the free to the public event was hampered by poor weather and came up short of funds. Nashville won the right to host the National Folk Festival 2011-2013 after a bidding competition with more than 40 other communities. The NCTA has produced the Festival almost continuously since 1934, which has turned into a diverse, inclusive celebration of cultural tradition, heritage and identity.

June 23

Billboard Hot Country Songs

“Springsteen” by Eric Church (EMI Nashville)

“Drunk On You” by Luke Bryan (Capitol Nashville)

“You Don’t Know Her Like I Do” by Brantley Gilbert (Valory)

“Good Girl” by Carrie Underwood (19/Arista Nashville)

“Even If It Breaks Your Heart” by Eli Young Band (Republic Nashville)

Billboard Country Albums

Thirty Miles West by Alan Jackson (ACR/EMI Nashville)

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Tuskegee by Lionel Richie (Mercury)

Jana Kramer by Jana Kramer (Elektra Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers
(40 Share/Rounder)

Who's Feeling Young Now? by The Punch Brothers (Nonesuch)

June 27

Obit: Susanna Clark

Susanna Clark died in Nashville on June 27; she was 73. Born in Atlanta, Texas on March 11, 1939, Susanna Clark met songwriter Guy Clark in Oklahoma in 1969; in 1971 they moved to Nashville and in 1972 they were married on Mickey Newbury's houseboat. Susanna and Guy Clark were part of a songwriting community that included close friend Townes Van Zandt. Susanna wrote "I'll Be Your San Antone Rose" for Dotts (1975), "Easy From Now On" for Emmylou Harris (1978), "You're a Hard Dog (To Keep Under the Porch)" for Gail Davies (1983) and "Come From the Heart" for Kathy Mattea (1989); her songs were also recorded by Miranda Lambert, Jessi Colter, Lacy J. Dalton, Terri Clark, Carlene Carter, Jerry Jeff Walker, Townes Van Zandt, David Allan Coe, Charly McClain, Rosanne Cash and others. A former art teacher, Susanna Clark's paintings were on the covers of Willie Nelson's *Stardust* album, the Emmylou Harris album *Quarter Moon in a Ten Cent Town* and Nanci Griffith's *Dust Bowl Symphony* album.

June 27

Obit: Audrey Allison

Audrey Allison died on June 27; she was 89. "Aunt Auddie" and her husband, Joe Allison, co-wrote "He'll Have to Go" for Jim Reeves, "It's a Great Life" by Faron Young and "Teen-Age Crush" for Tommy Sands.

June 29

Curb-McGraw trial postponed

Curb Records requested, and a Nashville court agreed, to a postponement of the upcoming breach of contract trial between the label and Tim McGraw. Curb Records maintains that McGraw has yet to fulfill his contractual commitments to the label; McGraw disagrees and announced in May that he had signed with Big Machine Records and is recording a new album. Curb Records requested the postponement until they have “the opportunity to take additional evidence surrounding Big Machine Records’ signing of Tim and when the 20 recordings Big Machine says it will release were made.” The court had denied a request from Curb Records that McGraw be barred from signing with another label until the dispute was settled.

June 30

Obit: Tom “Cat” Reeder

Tom “Cat” Reeder died on June 30; he was 77. Born James Thomas Reeder on October 25, 1934 in Blue Springs, Alabama, he formed a band Tom Reeder and His Blue Springs Boys before he entered the Air Force, which led him to settle in the Washington, D.C. area. In 1956 he joined WARL in Arlington, Virginia then during the 1960s was with WDON in Wheaton, Maryland. He spent over 20 years at WKCW in Warrenton, Virginia and then joined WAMU at American University in Washington. Reeder was elected to the Country Radio Hall of Fame in 1990. His last broadcast was on June 19.

June 30

***Billboard* Hot Country Songs**

“Springsteen” by Eric Church (EMI Nashville)

“Drunk on You” by Luke Bryan (Capitol Nashville)

“You Don’t Know Her Like I Do” by Brantley Gilbert (Valory)

“Even If It Breaks Your Heart” by Eli Young Band
(Republic Nashville)

“Better Than I Used To Be” by Tim McGraw (Curb)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)

Tuskegee by Lionel Richie (Mercury)

Jana Kramer by Jana Kramer (Elektra Nashville)

Thirty Miles West by Alan Jackson (ACR/EMI Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

NOW That's What I Call Country: Volume 5 by Various Artists
(EMI/Sony Music/Universal)

Blown Away by Carrie Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers
(40 Share/Rounder)

Paper Airplane by Alison Krauss and Union Station

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

July

July 3

Obit: Andy Griffith

Andy Griffith died on July 3 in Dare County, North Carolina; he was 86. Born Andrew Samuel Griffith in Mount Airy, North Carolina on June 1, 1926, he attended the University of North Carolina and graduated with a degree in music. After graduation, Griffith taught English in high school. He began his career as a comedian and his record "What It Was, Was Football," charted in

1954. He was opening shows for Eddy Arnold when he received the call which offered him a role in the TV version of “No Time For Sergeants.” This was followed by his film debut in *A Face in the Crowd* (1957). In 1960 he began the role he was most famous for, Sheriff Andy Taylor in “The Andy Griffith Show” (1960-1968). This show featured the musical group, The Dillards, who performed as “The Darlings” on the show. This was followed by his starring role in “Matlock” (1986-1995). Andy Griffith recorded a number of albums during his career, including an album that contained “The Fishing Hole,” the theme to “The Andy Griffith Show” during that show’s run. His album *I Love To Tell The Story: 25 Timeless Hymns* (1996) won a Grammy for Best Southern Gospel Album. Griffith recorded *The Christmas Guest*, produced by Marty Stuart, and appeared in the video “Waitin’ On a Woman” with Brad Paisley. Andy Griffith was awarded the Presidential Medal of Freedom by President George W. Bush in 2005.

July 4

Paisley and the President

Brad Paisley performed for the Fourth Annual “Salute to the Military” on July 4 in Washington. The event was hosted by President Barack Obama on the White House Lawn.

July 6

RFD-TV

Husband and Wife duo, Joey+Rory, will showcase their down-home lifestyle and creativity with “The Joey+Rory Show,” which debuted on RFD-TV; the show is filmed in and around Pottsville, Tennessee, where they have a farm and restaurant. “Larry’s Country Diner” celebrated its 100th episode on RFD-TV on July 5.

July 7

Billboard Hot Country Songs

“Drunk On You” by Luke Bryan (Capitol Nashville)

“Even If It Breaks Your Heart” by Eli Young Band (Republic Nashville)

“You Don’t Know Her Like I Do” by Brantley Gilbert (Valory)

“Springsteen” by Eric Church (EMI Nashville)

“5-1-5-0” by Dierks Bentley (Capitol Nashville)

Billboard Country Albums

Welcome To The Fishbowl by Kenny Chesney (Blue Chair/Columbia Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Thirty Miles West by Alan Jackson (ACR/EMI Nashville)

NOW That’s What I Call Country: Volume 5 by Various Artists (EMI/Sony Music/Universal)

Blown Away by Carrie Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers

Who’s Feeling Young Now? The Punch Brothers (Nonesuch)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

July 10

NSAI Names President

The Nashville Songwriters Association International (NSAI) named Lee Thomas Miller as President; he succeeds Steve Bogard. Other officers are: Vice President: James Dean Hicks, Brett James and Lauren Lucas; Legislative Chairman: Bob Regan; Secretary:

Byron Hill; Treasurer: Roger Brown; Sergeant at Arms: Liz Hengber; Executive Committee At-Large Members: Marty Dodson, Clay Mills and Anthony Smith; New Board Members: Marc Beeson, Ben Hayslip and Anna Wilson.

July 11

Hall of Fame receives pledge

The Country Music Hall of Fame received a pledge of \$2.5 million from the Academy of Country Music for the Hall's "Working on a Building" campaign for their expansion, which will include an ACM Contemporary Gallery, investigating modern trends in country music. Previously, the ACM donated \$300,000 to assist in the purchase of musical instruments used by Maybelle Carter, Johnny Cash and Bill Monroe. The Working on a Building campaign started in July 2011 and has raised \$70 million in cash and pledges to date. The Museum's expansion is expected to be completed in early 2014.

July 12

Obit: Perry Baggs

Perry Baggs died on July 12 in Goodlettsville, Tennessee; he was 50. Born in Nashville on March 22, 1962, Baggs was the drummer for Jason and the Scorchers from 1981, when the band was formed, until 2003, when he had to leave the band because of diabetes. In addition to his drumming, Baggs wrote "If Money Talks" and "White Lies" for the Scorchers. The Americana Music Association gave their Lifetime Achievement Award to Jason and the Scorchers in 2008; in 2010 the group released their album *Halcyon Times*.

July 12

Teen Choice Award Nominees

The nominees for the Teen Choice Awards for 2012 were announced on July 12.

The nominees:

Choice Male Country Artist

Jason Aldean

Luke Bryan

Hunter Hayes

Scotty McCreery

Blake Shelton

Choice Female Country Artist

Lauren Alaina

Miranda Lambert

Kellie Pickler

Taylor Swift

Carrie Underwood

Choice Country Song

“Tattoos on This Town” by Jason Aldean

“Crazy Girl” by Eli Young Band

“Storm Warning” by Hunter Hayes

“God Gave Me You” by Blake Shelton

“Sparks Fly” by Taylor Swift

Choice Country Group

The Band Perry

Eli Young Band

Lady Antebellum

Rascal Flatts

Thompson Square

Choice Male Artist

Justin Bieber

Drake

Bruno Mars

Pitbull

Blake Shelton

Choice Female Artist

Adele

Jennifer Lopez

Katy Perry

Rihanna

Taylor Swift

Choice Music Group

Selena Gomez & The Scene

Gym Class Heroes

Lady Antebellum

LMFAO

The Wanted

Choice Single by a Female Artist

“Set Fire to the Rain” by Adele

“Stronger” by Kelly Clarkson

“Dance Again” by Jennifer Lopez featuring Pitbull

“Part of Me” by Katy Perry

“Eyes Open” by Taylor Swift

Choice Single by a Male Artist

“Boyfriend” by Justin Bieber

“Take Care” by Drake featuring Rihanna

“Good Feeling” by Flo Rida

“It Will Rain” by Bruno Mars

“Give Me Everything (Tonight)” by Pitbull featuring Ne-Yo,
AfroJack & Nayer

Choice Music: Breakout Group

Eli Young Band

Fun

Karmin

One Direction

The Wanted

Choice Break-Up Song

“Climax” by Usher

“Payphone” by Maroon 5 featuring Wiz Khalifa

“Somebody That I Used to Know” by Gotye featuring Kimbra

“Stronger (What Doesn’t Kill You)” by Kelly Clarkson

“Wide Awake” by Katy Perry

July 16

Obit: Kitty Wells

Kitty Wells died on July 16 in Nashville; she was 93. Born Muriel Ellen Deason in Nashville on August 30, 1919, she grew up in a musical family; her father played guitar, her uncle played fiddle and her mother was a gospel singer. While working at the Washington Manufacturing Company, she formed a duo with her cousin, Bessie Choate and they performed as The Deason Sisters on WSIX in 1936. Johnny Wright a cabinet maker and aspiring musician, met Deason through his sister, who lived next door; Wright and Deason married in 1937 and formed the duo, Johnnie and Jack with Jack Anglin. Johnny and Jack performed on KWKH and The Louisiana Hayride after World War II; Deason joined their show, singing as “Kitty Wells” after Wright gave her that name from an old folk song. When “Poison Love” by Johnny and Jack became a national hit in 1952, they moved to Nashville and joined the cast of the Grand Ole Opry; Kitty Wells planned to retire but was persuaded to record “It Wasn’t God Who Made Honky Tonk Angels,” an answer song to the Hank Thompson hit, “The Wild Side of Life.” Kitty Wells’ song was a huge hit and launched her career as a country music star; during the period 1952-1966 Wells was the best known and top-selling female in country music, known as “The Queen of Country Music” with a string of hits that included “Makin’ Believe,” “This White Circle on My Finger,” “Paying For That Back Street Affair,” “Cheatin’s a Sin” and “Will Your Lawyer Talk to God.” Johnny Wright played a pivotal role in his wife’s career; he chose the songs for her to record and, after his partner, Jack Anglin was killed in an auto accident, the show became “The Kitty Wells and Johnny

Wright Show” and included their three children, Ruby, Carol Sue and Bobby. The family group had a syndicated television show beginning in 1968. Kitty Wells was elected to the Country Music Hall of Fame in 1976 and in 1986 was presented with the Pioneer Award from the Academy of Country Music. She continued to tour until 2000, when she and Wright retired from the road. Wright died on September 27, 2011 at the age of 97. The funeral for Kitty Wells was held on July 20.

July 16

Obit: Bob Babbitt

Bob Babbitt died on July 16 in Nashville; he was 74. Born Robert Kreinar in Pittsburgh, PA, Babbitt was a well-known bass player, best known for his work with the Funk Brothers in the Motown Studio; Babbitt played on hits such as “My Girl,” “Pappa Was a Rollin’ Stone,” “I Heard It Through the Grapevine,” “Signed, Sealed, Delivered, I’m Yours,” “Mercy Mercy Me,” “Midnight Train to Georgia” and “Ain’t No Mountain High Enough.” During the mid-1980s Babbitt moved to Nashville to play on sessions.

July 18

Tops in Touring

Pollstar magazine, which tracks the touring industry, announced at the half way point of 2012 that the top grossing country artist was Kenny Chesney, who had grossed \$33.9 million during the first six months of 2012; Chesney was in the midst of the “Brothers of the Sun” tour with Tim McGraw. Overall, Chesney ranked number 4 on the list with Lady Antebellum at number five (\$30.9 million), Brad Paisley at number 15 (\$20.5 million), followed by Miranda Lambert (#22), Jason Aldean (#25), Eric Church (#27), Zac Brown Band (#31), Rascal Flatts (#33) Blake Shelton (#34) and George Strait (#35). The top grossing touring acts were Cirque du Soleil Michael Jackson (number one with \$78.5 million) followed by Roger Waters (\$61.9 million) and Van Halen (\$44.9 million).

July 20

Baby Born

Dylan Jay DeMarcus, son of Rascal Flatts' Jay DeMarcus and his wife, Allison, a CMT personality, was born on Friday, July 20 in Nashville; the couple also has a daughter.

July 21

Billboard Hot Country Songs

"You Don't Know Her Like I Do" by Brantley Gilbert (Valory)

"Even If It Breaks Your Heart" by Eli Young Band (Republic Nashville)

"5-1-5-0" by Dierks Bentley (Capitol Nashville)

"Come Over" by Kenny Chesney (Blue Chair/Columbia Nashville)

"Drunk On You" by Luke Bryan (Capitol Nashville)

Billboard Country Albums

Welcome To The Fishbowl by Kenny Chesney (Blue Chair/Columbia Nashville)

Tuskegee by Lionel Richie (Mercury)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Blown Away by Carrie Underwood (19/Arista Nashville)

Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

Pick by Keller Williams with the Travelin' McCourys (Sci Fidelity)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

July 22

Teen Choice Awards

The Teen Choice Awards for 2012 were presented at the Gibson Amphitheatre in Universal City, Los Angeles and shown live on FOX. The show was hosted by Demi Lovato and Kevin McHale. The awards were voted by teen fans on-line.

Choice Movie Voice: Taylor Swift (as Audrey, “Dr. Seuss’ The Lorax”)

Choice Female Artist: Taylor Swift

Choice Single by a Female Artist: Taylor Swift (for “Eyes Open”)

Choice Female Country Artist: Taylor Swift

Choice Country Song: Taylor Swift (for “Sparks Fly”)

Choice Male Country Artist: Hunter Hayes

Choice Country Group: Lady Antebellum

July 23

CCMA Award Nominees

The Canadian Country Music Association (CCMA) announced the nominees for their awards, scheduled to be presented on September 9 in Saskatoon, SK.

Canadian Country Award Nominees:

Fans’ Choice Award

Gord Bamford

Dean Brody

Terri Clark

Hey Romeo

Johnny Reid

Single

“Canadian Girls” by Dean Brody

“Fire It Up” by Johnny Reid

“Is It Friday Yet?” by Gord Bamford

“Somebody Somewhere” by Dallas Smith

“They Don’t Make Em’ Like That Anymore” by Jason Blaine

Album

16 & 1 by Doc Walker

DIRT by Dean Brody

Fire It Up by Johnny Reid

Give It Away by Paul Brandt

Roots And Wings by Terri Clark

Songwriter(s)

“Canadian Girls”: Artist and Songwriter: Dean Brody

“Fire It Up”: Artist: Johnny Reid; Songwriters: Marty Dodson,
Alan Frew and Johnny Reid

“Is It Friday Yet?”: Artist: Gord Bamford; Songwriters: Gord
Bamford, Roger Brown and Byron Hill

“Mainstreet, 1979”: Artist and Songwriter: Deric Ruttan

“They Don’t Make Em’ Like That Anymore”: Artist: Jason Blaine;
Songwriters: Jason Blaine and Deric Ruttan

Female Artist

Victoria Banks

Terri Clark

Carolyn Dawn Johnson

Tara Oram

Michelle Wright

Male Artist

Gord Bamford

Jason Blaine

Dean Brody

Chad Brownlee

Johnny Reid

Group or Duo

Doc Walker

Emerson Drive

Hey Romeo

High Valley
The Stellas

CMT Video

“Canadian Girls” by Dean Brody
“Fire It Up” by Johnny Reid
“Give It Away” by Paul Brandt
“I’m Your Man” by Ryan Laird
“In This House” by The Stellas

Management Company

Cache Entertainment Inc.
Hummel Entertainment
MDM Recordings Inc.
O’Reilly International Entertainment Management
RGK Entertainment Group Inc.

Booking Agency

The Agency Group
Big Air Entertainment
Cressman Sakamoto Agency
Paquin Entertainment

Ron Sakamoto Talent Buyer or Promoter

Kelly Berehulka (Casinos of Winnipeg)
Jim Cressman (Cressman Sakamoto Agency)
Lindsay Ell/Rod Tate (Calgary Stampede)
Rob Waloschuk (Dauphin’s Countryfest/Performance Promotions)
Larry Werner (Big Valley Jamboree/Panhandle Productions)

Video Director

Stephano Barberis (“Is It Friday Yet?” Gord Bamford; “Somebody Somewhere” Dallas Smith)
Antonio Hrynychuk (“Carried Away” Chad Brownlee; “Down Dusty Roads” Bryce Pallister)
Margaret Malandrucolo (“I’m Your Man” Ryan Laird; “In This House” The Stellas; “Maybe” One More Girl)

Troy Niemans (“I’m Gone” Victoria Banks; “Honky Tonk Groupie” Codie Prevost; “I Will Wait” Six West)
Warren P. Sonoda (“Saddle Up” George Canyon)

Music Publishing Company

EMI Music Publishing
Grand & Gee Music Group
Royalty Music Publishing Inc.
Universal Music Publishing Group

Record Producer(s)

Gord Bamford and Byron Hill (*Is It Friday Yet?* Gord Bamford)
Jason Blaine and Jason Barry (*Life So Far* Jason Blaine)
John Ellis (*16 & 1* Doc Walker)
Bart McKay (*Journey On* Todd Richard)
Johnny Reid (*Fire It Up* Johnny Reid)

Record Company

EMI Music Canada
On Ramp Records Inc.
Open Road Recordings
Royalty Records Inc.
Sony Music Entertainment (Canada) Inc.

Record Company Person

Warren Copnick (Sony Music Entertainment Canada Inc.)
Brienne Deslippe (Open Road Recordings)
Ron Harwood (EMI Music Canada)
Ron Kitchener (Open Road Recordings)
Rob Smith (Royalty Records Inc.)

Country Festival/Fair/Exhibition

Big Valley Jamboree: Camrose, AB
Calgary Stampede : Calgary, AB
Dauphin’s Countryfest: Dauphin, MB
Manitoulin Country Fest: Little Current, ON
Summer Send Off: Ponoka, AB

July 26

Cash on TV

“The Johnny Cash Music Festival” TV special, filmed at the first festival concert on the campus of Arkansas State University in Jonesboro, Arkansas, was broadcast on PBS. Performers included Rosanne Cash, John Carter Cash, Kris Kristofferson, George Jones and Rodney Crowell; the TV special precedes a DVD and live CD of the show.

July 27

Obit: Rita Lee

Rita Lee died on July 27; known as “Miss Rita,” she was the widow of Buddy Lee, who founded the booking and talent agency, Buddy Lee Attractions in 1965 with partner Audrey Williams.

July 28

Billboard Hot Country Songs

“Even If It Breaks Your Heart” by Eli Young Band (Republic Nashville)

“5-1-5-0” by Dierks Bentley (Capitol Nashville)

“Come Over” by Kenny Chesney (Blue Chair/Columbia Nashville)

“(Kissed You) Good Night” by Gloriana (Emblem/Warner Bros.)

“You Don’t Know Her Like I Do” by Brantley Gilbert (Valory)

Billboard Country Albums

Uncaged by Zac Brown Band (Roar/Southern Ground/Atlantic)

Welcome to the Fishbowl by Kenny Chesney (Blue Chair/Columbia Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Old School, New Rules by Hank Williams Jr. (Bocephus/Blaster)

Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Sunday Mornin' Singin': Live! by Rhonda Vincent (Upper Management)

Traveler by Jerry Douglas (EOne)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

July 31

Faith, Family and Country Award Nominees

The Inspirational Country Music (ICM) “Faith, Family and Country Awards” announced their nominees for their Eighteenth Annual Awards Show, to be held October 18 at the Schermerhorn Symphony Center in Nashville.

The nominees:

Entertainer of the Year

Chuck Day

Cross Country The Band

Dennis Agajanian

Guy Penrod

Johnny Lee Cook

Laura Dodd

Steve Richard

Sunday Drive

The Roys

Tommy Brandt

Male Vocalist

Chuck Day

Chuck Hancock

Greg McDougal

Guy Penrod
Lucas Hoge
Mike Rimmey
Russ Murphy
Steve Richard
Tommy Brandt
Wade Hammond

Female Vocalist

Aubree Bullock
Chelley Odle
Kali Rose
Kathy J Daugherty
Larissa
Laura Dodd
Mary James
Nichole Hope
Rachel Holder
Rhonda Vincent

Vocal Duo

Badhorse
Branded
Bruce & Betsy Mullen
Chuck Day with James Payne
Dailey & Vincent
Houston-Stephens Project
Joey + Rory
Larissa feat. Tyson Bowman
Spirit Driven
The Roys

Vocal Group or Band

Crawford Crossing
CrossCountry The Band
Doyle Lawson & Quicksilver

Last Light Band
Point of Grace
Red Roots
Skyline Boys
Sunday Drive
The Isaacs
The Springs

Mainstream Inspirational Country Song

“Better Than I Use To Be” by Tim McGraw
“Between Sundays” by DJ Miller
“For You” by Keith Urban
“God Gave Me You” by Blake Shelton
“Home” by Dierks Bentley
“I’m Gonna Love You Through It” by Martina McBride
“In Your Arms” by Rachel Holder
“That’s Why I Pray” by Big & Rich
“Threaten Me With Heaven” by Vince Gill
“Time Is Love” by Josh Turner

Mainstream Country Artist

Alan Jackson
Craig Morgan
Jeff Bates
Josh Turner
Lee Brice
Martina McBride
Ricky Skaggs
Scotty McCreery
Tim McGraw
Vince Gill

Christian/Inspirational Country Song

“Have You Traveled With The Lord Lately” by Kali Rose
“I Am Pretty” – Laura Dodd “In The Shadow Of My Steeple” by Aubree Bullock

“It Aint Gonna Be Like This Forever” – Larissa “It’s A God Thing”
by Sunday Drive

“Jesus Is Enough” by Russ Murphy

“Low Enough” by Chuck Day with James Payne

“Paycheck To A Prayer” – by Scott Steele

“Toothbrush” by Steve Richard

“While I Still Can” by Greg McDougal

Songwriter

Chuck Day

Chuck Hancock

Daniel Alan of Last Light Band

Geoffrey Andrews

Greg McDougal

Kris Miller

Mark Wayne Glasmire

Paul Staggs of Branded

Russ Murphy

Tommy Brandt

Living Legend Award

Bruce Haynes

Charlie Daniels

Chuck Day (The Days)

CrossCountry The Band

Dolly Parton

Dr. Johnny Lee Cook

Lisa Daggs

Melanie Walker

Ricky Skaggs

Susie McEntire Luchsinger

Video

“A Miracle” by Geoffrey Andrews

“Between Sundays” by DJ Miller

“For You” by Keith Urban

“God Gave Me You” by Blake Shelton
“I’m Gonna Love You Through It” by Martina McBride
“In Your Arms” by Rachel Holder
“Just Fishin’” by Trace Adkins
“Like My Mother Does” by Lauren Alaina
“Loves Gotta Go Somewhere” by Steve Richard
“That’s Why I Pray” by Big & Rich

New Artist

Emily Faith
Erik Grant Bennett
Geoffrey Andrews
Isaac Cole
Larissa
Mark Wayne Glasmire
Pete Etterman
Rachel Holder
Scott Steele
Wade Hammond

Musician

Andy Leftwick
Buddy Hyatt
Dennis Agajanian
Doyle Lawson
Gordon Mote
Greg McDougal
Jayc Harold
Ricky Skaggs
Russ Murphy
Vince Gill

Inspirational Bluegrass Artist

Dailey & Vincent
Doyle Lawson & Quicksilver
Kathy Daugherty

Marty Raybon
Nathan Stanley
Rhonda Vincent
Ricky Skaggs
The Grascals
The Isaacs
The Roys

August

August 1

Elvis in August

The Country Music Hall of Fame offered special programs during August on Elvis Presley, commemorating the 35th anniversary of the singer's death. Included was a panel of songwriters Jerry Chesnut, Dallas Frazier, Mac Davis and Billy Swan, who had songs recorded by Elvis; producer Chips Moman, who produced Elvis' hits "Suspicious Minds," "Kentucky Rain" and "In the Ghetto"; and the screening of two Elvis films, *Elvis: That's the Way It Is* and *Elvis '56*. On August 21, his daughter, Lisa Marie Presley, made her debut on the Grand Ole Opry; her new album, *Storm & Grace*, was produced by T-Bone Burnett.

August 3

Leadership Music Board

Leadership Music has selected 13 new board members. President is Jeff Gregg (CAA), President-elect is Sally Williams (Ryman Auditorium), immediate past president is Lori Badgett (City National Bank); secretary is Linda Bloss-Baum (Time-Warner); and Julie Boos (FBMM) is treasurer.

Other Board members:

Tom Baldrice (Average Joe's Entertainment)

Julie Boos (FBMM)

Debbie Carroll (MusiCares)
Teresa George (ACM)
Jimmy Harnen (Republic Nashville)
Michael Huppe (SoundExchange—Washington, DC)
John Ingrassia (Vector Management)
Ellen Lehman (Community Foundation of Middle Tennessee)
Tom Lord (UMG)
Bill Mayne (CRB)
Wendell Moore (Baker Donelson)
Diane Pearson (City National Bank)
Chip Petree (Copyright Exchange)
Drew Alexander (Curb)
John Allen (BMG Chrysalis)
Carey Nelson Burch (My Own Shingle)
Fletcher Foster (Red Light Management)
Jay Frank (DigSin)
Lynn Morrow (Adams & Reese)
Ken Paulson (First Amendment Center)
Larry Stessel (Revolver Marketing Group)
Bethel Thomas (Belmont University)
Stacy Widelitz (Stacy Widelitz Music)
Will Cheek (Bone, McAllister & Norton) serves as legal counsel
Leadership Music's Executive Director is Debbie Schwartz
Linn; Katie Plauche-Morris is Finance and Program Manager for
the organization and Judi Turner, is Communications and Events
Manager.

August 4

Billboard Hot Country Songs

"5-1-5-0" by Dirks Bentley (Capitol Nashville)
"Come Over" by Kenny Chesney (Blue Chair/Columbia Nashville)
"(Kissed You) Good Night" by Gloriana (Emblem/Warner Bros.)
"Even If It Breaks Your Heart" by Eli Young Band (Republic
Nashville)
"Angel Eyes" by Love and Theft (RCA Nashville)

Billboard Country Albums

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Welcome To The Fishbowl by Kenny Chesney

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Carry Me Back by Old Crow Medicine Show (ATO)

Blown Away by Carrie Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Sunday Mornin' Singin': Live! by Rhonda Vincent (Upper Management)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

August 4

Obit: Stuart Swanlund

Stuart Swanlund died in Chicago on August 4; he was 54. Born in Puerto Rico and raised in Spartanburg, South Carolina, Swanlund was a long-time member of the Marshall Tucker Band; he first joined in 1985 playing slide guitar.

August 6

Touring News

The “Brothers of the Sun Tour,” with Kenny Chesney and Tim McGraw, has sold over one million tickets, which makes it the highest grossing tour in the music industry. The “Brothers of the Sun Tour” is the ninth consecutive tour that Kenny Chesney has sold over a million tickets.

August 6

Americana Board

The Americana Music Association has announced an Executive Committee, comprised of Brad Paul, Board President; artist manager Holly Lowman, President-elect; Sylvia Giannitrapani, (Formerly with Ryko Distribution) Secretary; and two at large Executive Committee members: Jessie Scott (Music Fog) and Amanda Hale-Ornelas (New West Records). Board treasurer is Kurt Vitolo and his firm, KV Associates, is the AMA's new accounting firm. Mark Moffatt is chair of the Americana International Marketing Committee.

Americana Music Association Board of directors include:

John Allen (Bug Music)

Bob Benckert (Alternate Root)

Ashley Capps (AC Entertainment)

Rodney Crowell (Artist)

Tim Fink (SESAC)

Mary Gauthier (Artist)

Sylvia Giannitrapani (Village Real Estate)

Todd Ohlhauser (Mercy Lounge)

Amanda Hale-Ornelas (New West Records)

Wayne Halper (Attorney)

Joan Kornblith (Voice Of America)

Terry Lickona (Austin City Limits)

Holly Lowman (Ramseur Records)

Tim McFadden (Tenacity Records)

Buddy Miller (Artist)

Al Moss (Al Moss Promotion)

Brad Paul (Rounder Records)

Jessie Scott (Music Fog)

Emilee Warner (Crash Avenue)

Mark Moffatt (Producer)

Kurt Vitolo (KV Financial Services)

August 7

Gibson must pay

Nashville-based Gibson Guitar Corp. agreed to pay a \$350,000 penalty to resolve criminal charges brought by the US Government and the Department of Justice for illegally importing ebony wood from Madagascar and rosewood and ebony from India. Additionally, Gibson will implement a compliance program regarding controls and procedures in addition to withdrawing claim to the wood seized for the investigation (total invoice value of \$261,844).

August 7

Book release: Elvis and Nashville

Elvis and Nashville by Don Cusic was released; the book focuses on Elvis' time in Nashville, particularly his recordings at RCA Studio B. The book contains a list of all of Elvis' recordings at RCA Studio B, including musicians and dates.

August 8

Curb Records celebrates 50 years

Curb Records is celebrating its 50th anniversary as a label, which makes it the longest operating independent record label with the same ownership; the label is owned by Mike Curb.

During its 50 year history, Curb Records has had 432 number one records (323 singles, 109 albums); 1,514 Top Ten records (1,102 singles, 412 albums); and 4,518 charted records (231 singles, 1,287 albums). In 2000, Curb Records became the first independent label to earn Billboard's Country Music Label of the year. Country artists who are currently or have been on the Curb roster include Tim McGraw, LeAnn Rimes, Jo Dee Messina, Hank Williams Jr., Wynonna, Lyle Lovett, Clay Walker, Trick Pony, and Rodney Atkins.

Curb Records began as Sidewalk Records, formed by Mike Curb in 1963 while he was a college student; artists who recorded for

Sidewalk included the Stone Poneys (featuring Linda Ronstadt), the Arrows (featuring Davie Allan), and the Electric Flag (featuring Buddy Miles and Mike Bloomfield). In 1969, Curb merged with MGM Records and became the President of MGM and Verve Records, producing, writing and managing the companies. He grew its Nashville-based artist roster to include Kenny Rogers and the First Edition, Hank Williams Jr., Don Gibson, Mel Tillis, Ray Stevens, and Eddy Arnold. During the same period, Curb received Billboard's Overall Producer of the Year Award, and acquired a BMI Award for writing Hank Williams Jr.'s first No. 1 single, "All For The Love Of Sunshine," and another for composing "Burning Bridges," theme song to Clint Eastwood's motion picture, *Kelly's Heroes*.

During the 1980s, Curb established his Nashville office and signed Lyle Lovett, The Judds, Don & Phil Everly, Sawyer Brown, Chris Hillman's Desert Rose Band, Jeffrey Steele's band Boy Howdy, The Bellamy Brothers, Ronnie McDowell, Hal Ketchum and The Righteous Brothers.

Curb's publishing interests earned both a Grammy and Academy Awards for his co-published title, "You Light Up My Life." Curb has scored more than 100 ASCAP, BMI and SESAC award winning songs including Garth Brooks' "More Than A Memory," the first record in Billboard history to debut at No. 1. Curb also published and released Lee Brice's "Love Like Crazy" and co-published "Crazy Girl" by The Eli Young Band.

In 2012, the label released Brice's *Hard 2 Love* album including the platinum lead single, "A Woman Like You," attained Rodney Atkins' seventh No. 1 with "Take a Back Road," and released Tim McGraw's *Emotional Traffic*.

Also in 2012, Curb revitalized Sidewalk Records, which is releasing new music from Heidi Newfield, Clay Walker, Morgan Frazier, Dylan Scott, and a duet featuring Tyler Dean and Ashley Gearing.

Mike Curb recently received a star on both the Music City Walk of Fame and the historic Hollywood Walk of Fame.

August 10

Buddy and Jim

“The Buddy and Jim Show” debuted on SiriusXM’s Outlaw Country, channel 60 on August 10. Hosted by Buddy Miller and Jim Lauderdale, the show is broadcast from Miller’s home studio in Nashville and featured interviews and performances from Americana and roots music artists.

August 11

Billboard Hot Country Songs

“Come Over” by Kenny Chesney (Blue Chair/Columbia Nashville)

“(Kissed You) Good Night” by Gloriana (Emblem/Warner Bros.)

“Angel Eyes” by Love and Theft

“5-1-5-0” by Dierks Bentley (Capitol Nashville)

“Lover” by Blake Shelton (Warner Bros.)

Billboard Country Albums

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Welcome To The Fishbowl by Kenny Chesney

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Love and Left by Love and Theft (RCA Nashville)

Blown Away by Carrie Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Sunday Mornin’ Singin’: Live! by Rhonda Vincent (Upper Management)

Life Goes On: Musicians Against Childhood Cancer by Various Artists (Rural Rhythm)

Traveler by Jerry Douglas (EOne)

August 15

Study Released

The way most people hear new songs and discover new music is through the radio, according to a “Music 360” study done by Nielsen. The study stated that 48% of those surveyed cited radio as the way they discovered new music, followed by family/friends at 10% and YouTube at 7%. However, radio did not have the same impact on teenagers, who stated they discovered new music primarily through YouTube (64%) followed by radio (56%), iTunes (53%) and CDs (50%).

Approximately 13.8% of the population is 10-19 (42.7 million) with those 20-29 accounting for approximately the same percentage of the population while those 30-39 account for 12.9% of the population. The largest portion of the population is 40-49 (14.1%) while those 50-59 account for 13.6%. Those under the age of ten number 40.5 million and trends indicate they will have a wide variety of means to discover music.

The study noted that 33% of teenagers are likely to purchase a digital track within one week of its release but of those over 18 only 21% are likely to purchase a track within one week of its release. During live events, 54% of teenagers who go are likely to purchase t-shirts (54%) while 46% of those 18-24 are likely to purchase merchandise.

August 15

Jones announces final tour

George Jones announced that he will end his over 50 year touring career with a farewell tour in 2013; called “The Grand Tour,” the event will include approximately 60 cities and finish in Nashville at the Bridgestone Arena.

August 16, 2012

IBMA Nominees Announced

The nominees for the International Bluegrass Music Association (IBMA) were announced on August 15 at a press conference held in the Loveless Barn in Nashville. The IBMA Awards will be presented on September 27 at the Ryman Auditorium during the World of Bluegrass week.

The nominees:

Entertainer of the Year

Dailey & Vincent

The Gibson Brothers

Alison Krauss & Union Station

Steve Martin & The Steep Canyon Rangers

Russell Moore & IIIrd Tyme Out

Vocal Group of the Year

Blue Highway

Dailey & Vincent

The Gibson Brothers

Doyle Lawson & Quicksilver

Russell Moore & IIIrd Tyme Out

Instrumental Group of the Year

Blue Highway

The Boxcars

Sam Bush Band

Michael Cleveland & Flamekeeper

Punch Brothers

Emerging Artist of the Year

Darin & Brooke Aldridge

Della Mae

Joe Mullins & The Radio Ramblers

Frank Solivan & Dirty Kitchen
Darrell Webb Band

Male Vocalist of the Year

Audie Blaylock
Jamie Dailey
Vince Gill
Russell Moore
Dan Tyminski

Female Vocalist of the Year

Dale Ann Bradley
Sonya Isaacs
Alison Krauss
Claire Lynch
Rhonda Vincent

Song of the Year

“A Far Cry From Lester & Earl”: Artist: Junior Sisk & Ramblers
Choice; Songwriters: Tim Massey, Rick Purdue and Harry Sisk Jr.
“Dust Bowl Children”: Artist: Alison Krauss & Union Station;
Songwriter: Peter Rowan
“Pretty Little Girl From Galax”: Artist: Russell Moore & IIIrd
Tyme Out; Songwriter: Milan Miller
“Somewhere South of Crazy”: Artist: Dale Ann Bradley;
Songwriters: Dale Ann Bradley and Pam Tillis
“Sounds Of Home”: Artist: Blue Highway; Songwriter: Shawn
Lane

Album of the Year

All In Artist and Producer: The Boxcars; Label: Mountain Home
Records
Paper Airplane: Aritst and Producer: Alison Krauss & Union
Station; Label: Rounder Records
Prime Tyme: Artist and Producer: Russell Moore & IIIrd Tyme
Out; Label: Rural Rhythm Records

Sounds of Home: Artist and Producer: Blue Highway; Label: Rounder Records

The Heart of a Song: Arrist: Junior Sisk & Ramblers Choice; Producers: Wes Easter and Ramblers Choice; Label: Rebel Records

Gospel Recorded Performance of the Year

“Beyond The Sunset”: Artist: Doyle Lawson, Russell Moore, Jamie Dailey & Josh Swift; Songwriter: Doyle Lawson; Producers: Bob Kelley, Jack Campitelli and Darrel Adkins; Label: Rural Rhythm Records

“I Pressed Through The Crowd”: Artist: Dale Ann Bradley; Songwriter: Joe Isaacs, Producer: Alison Brown; Label: Compass Records

“I Saw Him Walk Out of the Sky”: Artist: Doyle Lawson & Quicksilver; Songwriter: Dee Gaskin’ Producer: Doyle Lawson; Label: Mountain Home Records

“Satisfied”: Artist: Paul Williams & The Victory Trio; Songwriter: Martha Carson; Producer: Paul Williams; Label: Rebel Records

“Singing As We Rise”: Artist: The Gibson Brothers; Songwriter: Joe Newberry; Producers: Eric Gibson, Mike Barber and Leigh Gibson; Label: Compass Records

Instrumental Recorded Performance of the Year

“Angeline The Baker”: Lonesome River Band (artists & producers); Label: Rural Rhythm Records

“Carroll County Blues”: Russell Moore & IIIrd Tyme Out (artists & producers); Label: Rural Rhythm Records

“Manzanita”: Artists: Tony Rice, Josh Williams, Aaron Ramsey, Aubrey Haynie and Rob Ickes; Songwriter: Anthony D. Rice; Producers: Bob Kelley, Jack Campitelli and Darrel Adkins; Label: Rural Rhythm Records

“Roaring Creek”: Artist and Producer: Blue Highway; Songwriter: Jason Burleson; Label: Rounder Records

“That’s What She Said”: Artist and Producer: The Boxcars; Songwriter: Adam Steffey; Label: Mountain Home Records

Recorded Event of the Year

“Beyond The Sunset” by Doyle Lawson, Russell Moore, Jamie Dailey & Josh Swift (artists); Bob Kelley, Jack Campitelli & Darrel Adkins (producers); Rural Rhythm Records

“Life Goes On” by Carl Jackson, Ronnie Bowman, Larry Cordle, Jerry Salley, Rickey Wasson, Randy Kohrs, D.A. Adkins, Garnet Bowman, Lynn Butler, Ashley Kohrs, Gary Payne, Dale Pyatt, Clay Hess, Alan Bibey, Jay Weaver, Ron Stewart & Jim VanCleve (artists); Bob Kelley, Jack Campitelli & Darrel Adkins (producers); Rural Rhythm Records

“Monroe” by Special Consensus with Josh Williams & Chris Jones (artists); Alison Brown (producer); Compass Records

“Old Violin” by Larry Cordle & Michael Cleveland (artists); Bob Kelley, Jack Campitelli & Darrel Adkins (producers); Rural Rhythm Records

“Singing As We Rise” by The Gibson Brothers (artists); Eric Gibson, Mike Barber & Leigh Gibson (producers); Compass Records

Instrumental Performers of the Year

Banjo:

Kristin Scott Benson

Ron Block

J.D. Crowe

Sammy Shelor

Ron Stewart

Bass:

Barry Bales

Mike Bub

Missy Raines

Mark Schatz

Marshall Wilborn

Fiddle:

Hunter Berry
Jason Carter
Michael Cleveland
Stuart Duncan
Ron Stewart

Dobro:

Mike Auldridge
Jerry Douglas
Rob Ickes
Randy Kohrs
Phil Leadbetter

Guitar:

Tony Rice
Kenny Smith
Bryan Sutton
Doc Watson
Josh Williams

Mandolin:

Wayne Benson
Jesse Brock
Sam Bush
Sierra Hull
Adam Steffey

Bluegrass Broadcaster of the Year

Kyle Cantrell: Sirius XM Satellite Radio; Nashville, TN
Katy Daley: WAMU's Bluegrass Country; Washington, D.C.
Chris Jones: Sirius XM Satellite Radio; Nashville, TN

Bluegrass Event of the Year

Bristol Rhythm & Roots Reunion: Bristol, TN/VA

La Roche Bluegrass Festival: La Roche, France

ROMP, produced by the International Bluegrass Music Museum:
Owensboro, KY

Bluegrass Print Media Personality of the Year

Marty Godbey, author of *Crowe on the Banjo: The Music Life of J.D. Crowe* (Univ. of Illinois Press)

Derek Halsey; the *Herald Dispatch* in Huntington, W.Va. and
Bluegrass Unlimited magazine

Ted Lehman; *Ted Lehmann's Bluegrass, Books & Brainstorms*

Best Graphic Design for a Recorded Product

Bedrock Manufacturing (designer) for *Nobody Knows You*, by the
Steep Canyon Rangers (Rounder Records)

Caroline Hadilaksono (designer) for *Beat the Devil and Carry a
Rail*, by Noam Pikelný (Compass Records)

Lynch Graphics (designer), for *Home from the Hills*, by Jimmy
Gaudreau & Moondi Klein (Rebel Records)

Best Liner Notes for a Recorded Project

Geoffrey Himes (liner notes), for *John Duffey: the Rebel Years:
1962-1977*, by John Duffey (Rebel Records)

Marian Leighton Levy (liner notes), for *Tony Rice: The Bill
Monroe Collection*, by Tony Rice (Rounder Records)

Bill Nowlin (liner notes), for *Bill Monroe Centennial Celebration:
A Classic Bluegrass Tribute*, by Various Artists (Rounder Records)

August 17

Gospel Music Hall of Fame

Ricky Skaggs was inducted into the Gospel Music Hall of
Fame, held at the Trinity Music City Auditorium in Hendersonville,

TN, along with Aretha Franklin, Dallas Holm, The Hoppers, Love Song and Rex Humbard. The Gospel Hall of Fame, established in 1971, has over 150 members.

August 18

Billboard Hot Country Songs

“Come Over” by Kenny Chesney (Blue Chair/Columbia Nashville)

“Angel Eyes” by Love and Theft (RCA Nashville)

“(Kissed You) Good Night” by Gloriana (Emblem/Warner Bros.)

“Over” by Blake Shelton (Warner Brothers)

“Pontoon” by Little Big Town (Capitol Nashville)

Billboard Country Albums

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

A Thousand Miles Left Behind by Gloriana (Emblem/Warner Bros.)

Welcome To The Fishbowl by Kenny Chesney (Blue Chair/Columbia Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Blown Away by Carried Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

August 20

Songwriters in Hall of Fame

Tony Arata, Larry Henley, Kim Williams and Mary Chapin Carpenter are the newest inductees into the Nashville Songwriters Hall of Fame; the announcement was made on August 20. Arata and Williams will be inducted in the “Songwriter” category, Henley will be inducted in the “Veteran Songwriter” category and Mary Chapin Carpenter will be inducted in the “Songwriter/Artist” category.

August 20

Cardwell to head IBMA

Nancy Cardwell has been named the Executive Director of the International Bluegrass Music Association (IBMA) by the Board of Directors. Cardwell had served as interim Executive Director since early March; prior to that, she was Special Projects Director for IBMA for 17 years. Cardwell is an active musician (bass) and is the author of *The Words & Music of Dolly Parton, Country's Iron Butterfly* (2011).

August 20

Moser in accident

On Saturday, August 18, Cactus Moser and his wife, Wynonna Judd, were riding motorcycles near Deadwood, South Dakota, where Judd had a performance scheduled, when Moser collided with an oncoming vehicle; Judd was not involved in the accident. Moser was transported to a local hospital and then to Rapid City, South Dakota, where his leg was amputated on August 20.

August 20

International journalist honored

The late journalist Rineke Van Beek received the Wesley Rose International Media Achievement Award during a ceremony in

Rotterdam, the Netherlands on August 20. The award was presented by CMA's Director of International Relations Bobbi Boyce; accepting the award were Van Beek's husband, Leo Van Beek, her mother Hennie Koert, and friends Ruud Kegel and Jack Gerssen. Van Beek was the International Director for *Country Gazette* magazine and Nashville FM for over 25 years; she died in 2011. The Wesley Rose International Media Achievement Award recognizes outstanding achievements in the media, which contribute to the development of Country Music outside the United States.

August 22

Patsy Cline Exhibit

The Country Music Hall of Fame and Museum hosted a preview of its exhibit, "Patsy Cline: Crazy for Loving You" for selected guests. The exhibit includes Cline's career scrapbook, a "Dixie" cigarette lighter, costumes, earrings, a salt-and-pepper shaker collection, an airplane clock recovered from the crash, and other memorabilia. There was video footage of Patsy singing and Mandy Barnett performed "Bill Bailey Won't You Please Come Home" and "Crazy" backed by guitarists Harold Bradley and Andy Reiss and bass player Brad Albin.

August 23

Source Awards

The tenth anniversary of the SOURCE Awards honored the award's founders, Kay Smith, Judy Harris, Connie Bradley, Karen Conrad, Judy Wray, Pat Rolfe and Sheila Shipley-Biddy at a ceremony at the new Musicians Hall of Fame in the basement of the Municipal Auditorium in Nashville. The event was hosted by Brenda Lee and Jeannie Seely.

August 25

Billboard Hot Country Songs

“Angel Eyes” by Love and Theft” (RCA Nashville)
“(Kissed You) Good Night” by Gloriana (Emblem/Warner Bros.)
“Come Over” by Kenny Chesney (Blue Chair/Columbia Nashville)
“Over” by Blake Shelton (Warner Brothers)
“Pontoon” by Little Big Town (Capitol Nashville)

Billboard Country Albums

Declaration of Independence by Colt Ford (Average Joes)
Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
Tailgates & Tanlines by Luke Bryan (Capitol Nashville)
Blown Away by Carrie Underwood (19/Arista Nashville)
Welcome To The Fishbowl by Kenny Chesney (Blue Chair/Columbia Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)
Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)
Traveler by Jerry Douglas (EOne)
The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)
Paper Airplane by Alison Krauss and Union Station

August 27

Tour ends

The *Brothers of the Sun Tour* ended after playing in 22 cities with 23 sold out stadiums to become the highest grossing tour of the summer, according to Pollstar. Headliners Kenny Chesney and Tim McGraw and opening acts Grace Potter & the Nocturnals and Jake Owen, concluded the tour in New England. The tour sold out the MetLife Stadium in East Rutherford, New Jersey, making it the biggest ticketed country show in New York City-New Jersey history.

August 27

Book Deal

Steve Earle signed with book publisher Twelve, an imprint of Grand Central Publishing/Hachette Book Group for two books, a memoir scheduled for 2014 and a historical novel about a runaway slave who survived the Battle of the Alamo.

August 28

Swift to receive CCMA Award

The Canadian Country Music Association (CCMA) announced that Taylor Swift will receive the CCMA Generation Award, a new honor created for the Canadian Country Music Association's 30th anniversary. The award is designed to honor an artist expanding the global popularity of country music.

August 31

ICM Announces Final Nominees

The final nominees for the 18th Annual Inspirational Country Music "Faith, Family & Country Awards" were announced at the end of August. The annual awards event is scheduled for October 18 at the Schermerhorn Symphony Center in Nashville.

The final nominees:

Entertainer of the Year

Chuck Day

Laura Dodd

Steve Richard

The Roys

Tommy Brandt

Male Vocalist

Chuck Day

Chuck Hancock

Lucas Hoge
Russ Murphy
Tommy Brandt

Female Vocalist

Aubree Bullock
Kali Rose
Larissa
Laura Dodd
Mary James

Vocal Duo

Branded
Bruce & Betsy Mullen
Chuck Day with James Payne
Joey + Rory
The Roys

Vocal Group or Band

Crawford Crossing
CrossCountry The Band
Doyle Lawson & Quicksilver
Last Light Band
Sunday Drive

Mainstream Inspirational Country Song

“Between Sundays” – DJ Miller
“I’m Gonna Love You Through It” – Martina McBride
“That’s Why I Pray” – Big & Rich
“Threaten Me With Heaven” – Vince Gill
“Time Is Love” – Josh Turner

Mainstream Country Artist

Alan Jackson
Jeff Bates
Josh Turner
Scotty McCreery
Vince Gill

Christian/Inspirational Country Song

“I Am Pretty” – Laura Dodd

“In The Shadow Of My Steeple” – Aubree Bullock

“Jesus Is Enough” – Russ Murphy

“Toothbrush” – Steve Richard

“While I Still Can” – Greg McDougal

Songwriter (TIE)

Chuck Day

Chuck Hancock

Geoffrey Andrews

Paul Staggs of Branded

Russ Murphy

Tommy Brandt

Video

“I’m Gonna Love You Through It” – Martina McBride

“God Gave Me You” – Blake Shelton

“Like My Mother Does” – Lauren Alaina

“Love’s Gotta Go Somewhere” – Steve Richard

“That’s Why I Pray” – Big & Rich

New Artist

Geoffrey Andrews

Larissa

Rachel Holder

Scott Steele

Wade Hammond

September

September 1

Billboard Hot Country Songs

“Over” by Blake Shelton (Warner Bros.)

“Angel Eyes” by Love and Theft (RCA Nashville)

“Pontoon” by Little Big Town (Capitol Nashville)

“Time Is Love” by Josh Turner (MCA Nashville)

“(Kissed You) Good Night” by Gloriana (Emblem/Warner Bros.)

Billboard Country Albums

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Declaration of Independence by Colt Ford (Average Joes)

Tuskegee by Lionel Richie (Mercury)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Paper Airplane by Alison Krauss and Union Station

September 1

Obit: Hal David

Hal David died in Los Angeles on September 1; he was 91. Born and raised in Brooklyn, songwriter Hal David, a lyricist, is best known for his collaboration with Burt Bacharach, which resulted in a string of hits, including “Raindrops Keep Fallin’ on My Head,” “What the World Needs Now Is Love,” “Alfie,” “Anyone Who Had a Heart,” “Walk on By,” “What’s New Pussycat,” “This Guy’s in Love with You,” “(They Long to Be) Close to You,” “Make it Easy on Yourself,” “The Look of Love,” “Don’t Make Me Over,” “Wives and Lovers,” “Wishin’ and Hopin’,” “Blue on Blue,” “The Man Who Shot Liberty Valance,” “I Just Don’t Know What to Do With Myself,” “A House Is Not a Home,” “Always Something There to Remind Me,” “Message to Michael,” “One Less Bell to Answer,”

“Do You Know the Way to San Jose” and the Broadway musical *Promises, Promises*. However, David also co-wrote a number of country songs, beginning with “The Story of My Life” (Marty Robbins), “Sea of Heartbreak (Don Gibson), “Twenty Four Hours from Tulsa” (Randy Barlow), “It Was Almost Like a Song” (Ronnie Milsap) and “To All the Girls I’ve Loved Before” (Willie Nelson and Julio Iglesias). Hal David had songs recorded by country artists Dottie West, Lynn Anderson, Johnny Cash, The Everly Brothers, Chet Atkins, Ray Stevens, Ferlin Husky, Merle Haggard, Rosanne Cash and Alan Jackson. David was a member of the Nashville Songwriters Hall of Fame and President Obama presented him and Bacharach with the Library of Congress Gershwin Prize.

September 5

CMA Award Nominees

Jason Aldean and Luke Bryan announced the nominees for the major Country Music Association’s (CMA) Awards, to be held November 1. The announcement was made during ABC’s *Good Morning America* with remaining categories announced via livestream from B.B. King Blues Club in New York City.

The nominees are:

Entertainer of the Year

Jason Aldean

Kenny Chesney

Brad Paisley

Blake Shelton

Taylor Swift

Album of the Year

(Award goes to Artist and Producer(s))

Chief, Eric Church, Produced by Jay Joyce, EMI Records

Nashville

Four The Record, Miranda Lambert, Produced by Frank Liddell,

Chuck Ainlay, and Glenn Worf, RCA Nashville

Home, Dierks Bentley, Produced by Brett Beavers, Luke Wooten,
and Jon Randall Stewart, Capitol Records Nashville

Own The Night, Lady Antebellum, Produced by Paul Worley and
Lady Antebellum, Capitol Records Nashville

Tailgates & Tanlines, Luke Bryan, Produced by Jeff Stevens and
Mark Bright, Capitol Records Nashville

Female Vocalist of the Year

Kelly Clarkson

Miranda Lambert

Martina McBride

Taylor Swift

Carrie Underwood

Male Vocalist of the Year

Jason Aldean

Luke Bryan

Eric Church

Blake Shelton

Keith Urban

Vocal Group of the Year

Eli Young Band

Lady Antebellum

Little Big Town

The Band Perry

Zac Brown Band

Song of the Year

(Award goes to Songwriter(s))

“Even If It Breaks Your Heart,” Will Hoge and Eric Paslay

“God Gave Me You,” Dave Barnes

“Home,” Dan Wilson, Brett Beavers, and Dierks Bentley

“Over You,” Miranda Lambert and Blake Shelton

“Springsteen,” Eric Church, Ryan Tyndell, and Jeff Hyde

New Artist of the Year

Lee Brice

Brantley Gilbert

Hunter Hayes

Love & Theft

Thompson Square

Single of the Year (Award goes to Artist and Producer(s))

“Dirt Road Anthem,” Jason Aldean, Produced by Michael Knox,
Broken Bow Records

“God Gave Me You,” Blake Shelton, Produced by Scott Hendricks,
Warner Bros. Records

“Home,” Dierks Bentley, Produced by Brett Beavers and Luke
Wooten, Capitol Records Nashville

“Pontoon,” Little Big Town, Produced by Jay Joyce, Capitol
Records Nashville

“Springsteen,” Eric Church, Produced by Jay Joyce, EMI
Records Nashville

Musical Event of the Year (Award goes to each Artist)

“Dixie Highway,” Alan Jackson featuring Zac Brown, ACR/EMI
Records Nashville

“Feel Like A Rock Star,” Kenny Chesney (duet with Tim
McGraw), Blue Chair Records/Columbia Nashville

“Roll Me Up and Smoke Me When I Die,” Willie Nelson with
Snoop Dogg, Kris Kristofferson, and Jamey Johnson, Legacy
Recordings

“Safe & Sound,” Taylor Swift (featuring The Civil Wars), Big
Machine Records/Universal Republic Records

“Stuck On You,” Lionel Richie (with Darius Rucker), Mercury
Records Nashville

Duo of the Year

Big & Rich

Love & Theft

Sugarland
Civil Wars
Thompson Square

Music Video of the Year (Award goes to Artist and Director)

“Come Over,” Kenny Chesney, Directed by Shaun Silva
“Over You,” Miranda Lambert, Directed by Trey Fanjoy
“Pontoon,” Little Big Town, Directed by Declan Whitebloom
“Red Solo Cup,” Toby Keith, Directed by Michael Salomon
“Springsteen,” Eric Church, Directed by Peter Zavadil

Musician of the Year

Sam Bush, mandolin
Paul Franklin, steel guitar
Dann Huff, guitar
Brent Mason, guitar
Mac McAnally, guitar

September 5

CMA Broadcast Awards Nominees

The finalists for the CMA Broadcast Awards was announced by Lee Brice at CMA’s Nashville office during a live stream.
The nominees:

CMA Broadcast Personality of the Year

National

“The Big Time with Whitney Allen” (Whitney Allen) – Dial Global
“CMT’s Country Countdown USA with Lon Helton” (Lon Helton) – Westwood One
“The Crook & Chase Countdown” (Lorianne Crook and Charlie Chase) – Jim Owens Entertainment and Premiere Networks

Major Market

“Fitz in the Morning,” Cory “Fitz” Fitzner, Ellen Taylor, Tony

Russell, and Randy “The Biscuit” Stein – KKWF, Seattle-Tacoma, WA
“K102 Wakeup Crew,” Donna Valentine and Mike Mussman –
KEEY, Minneapolis-St. Paul, MN

“Laurie DeYoung Morning Show,” Laurie DeYoung – WPOC,
Baltimore, MD

“Mike & Amy,” Mike Chase and Amy Faust – KWJJ, Portland, OR

“Paul Schadt Morning Show,” Paul Schadt and Meg Butterly –
WKKT, Charlotte-Gastonia, NC/ Rock Hill, SC

Large Market

Angie Ward – WTQR, Greensboro-Winston-Salem-High Point, NC

“Big Dave and Chelsie,” David Chandler and Chelsie Shinkle –
WUBE, Cincinnati, OH

“Mornings with Dave O’Brien,” Dave O’Brien – WLHK,
Indianapolis, Ind.

“Q Morning Crew” Mike Wheless, Marty Young, and Janie
Carothers – WQDR, Raleigh-Durham, NC

“KJ and Friends,” Randy Carroll and Jamie Martin – KAJA, San
Antonio, TX

Medium Market

“The 97 Country Breakfast Club,” Tom O’Brien, Roger Todd, and
Melissa Moran – WPCV, Lakeland-Winter Haven, FL

“Andy & Alison and the Morning Crew,” Andy Ritchie and Alison
Mencer – WIVK, Knoxville, TN

“Buzz Jackson,” Buzz Jackson – KIIM, Tucson, AZ

“Ellis and Bradley Morning Show” (Bill Ellis and Beth Bradley) –
WSSL, Greenville-Spartanburg, SC

“Kevin Richards Show,” Kevin Richards – WGNA, Albany-
Schenectady-Troy, NY

“Party Marty Mitchell & The Morning Tailgate,” Marty Mitchell –
WKMK, Monmouth-Ocean, NJ

Small Market

“Barrett, Fox & Berry,” Bill Barrett, Tim Fox, and Tracy Berry –
KKNU, Eugene-Springfield, OR

“Dex and Mo Show,” Bill Poindexter and Melissa Turner – WUSY,
Chattanooga, TN

“The Eddie Foxx Show,” Eddie Foxx and Sharon Green – WKSF,

Asheville, NC

“Gary, Nelson, & Kellie,” Gary Greenwood, Josh Nelson, and Kellie Wesslund – KFGE, Lincoln, NE

“Officer Don and DeAnn,” Don Chase and DeAnn Stephens – WBUL, Lexington-Fayette, KY

CMA Radio Station of the Year

Major Market

KNIX – Phoenix, AZ

KWJJ – Portland, OR

WKLB – Boston, Mass.

WMZQ – Washington, DC

WPOC – Baltimore, MD

Large Market

KAJA – San Antonio, TX

WCTK – Providence-Warwick-Pawtucket, RI

WFMS – Indianapolis, Ind

WLHK – Indianapolis, Ind

WUBE – Cincinnati, OH

Medium Market

KFDI – Wichita, KS

KUZZ – Bakersfield, CA

KXKT – Omaha, Neb./Council Bluffs, Iowa

WIVK – Knoxville, TN

WSSL – Greenville-Spartanburg, SC

Small Market

WGSQ – Cookeville, TN

WKSF – Asheville, NC

WKXC – Augusta, GA

WLLR – Quad Cities: Davenport-Rock Island, Iowa/Moline, Ill.

WUSY – Chattanooga, TN

September 5

Obit: Joe South

Joe South died on September 5; he was 70. Born Joseph Souter on February 28, 1942 in Atlanta, Joe South signed with Atlanta music publisher Bill Lowery, who helped guide his career. At Lowery's company, South met Ray Stevens and Jerry Reed. South's first hit as a songwriter was "Untie Me" by the Tams; this was followed by "Down In The Boondocks" by Billy Joe Royal. South also wrote "I Knew You When" and "Yo-Yo" for Royal. His best known song was "(I Never Promised You a) Rose Garden," which won a Grammy for Lynn Anderson; he also wrote "How Can I Unlove You" for Anderson. As a sideman, South played on sessions for Aretha Franklin ("Chain of Fools"), Tommy Roe ("Sheila") and albums by Bob Dylan (*Blonde on Blonde*), Eddy Arnold, Simon & Garfunkle and Marty Robbins. As an artist, South won a Grammy for his "The Games People Play"; his hits also include "Don't It Make You Want to Go Home," "These Are Not My People" and "Walk a Mile in My Shoes."

September 5

Obit: Debbie Pierce

Debbie Pierce died on September 5 in Goodlettsville, TN; she was 58. Born Deborah Lynn Pierce on May 2, 1954 in Nashville, Pierce was the daughter of country singer Webb Pierce. She recorded singles for Decca and MCA and a duet with her father as "The Pierces" for Plantation Records. In 1980 she formed the female country group Chantilly with Kim Williams and P.J. Allman and they had seven chart singles; later, she worked at the Country Music Hall of Fame in security personnel.

September 6

Gill on Hollywood Walk of Fame

Vince Gill received a star on the Hollywood Walk of Fame on September 6; speakers at the event included Amy Grant, Reba McEntire and Tony Brown. Gill's star is close to that of his wife, Amy Grant.

September 7

Obit: Rollin Sullivan

Rollin "Oscar" Sullivan died on September 7 in Madison, Tennessee; he was 93. Born on January 9, 1919 in Edmonton, Kentucky to a family of ten children, Rollin Sullivan began his career during the 1930s performing with older brother Johnny Sullivan in string bands; they began their career in radio on WTJS in Jackson, Tennessee. Rollin joined the Opry group Paul Howard and His Arkansas Cottonpickers in 1942 while brother Johnny was in the Navy; in 1944, the brothers re-united and became members of Eddy Arnold's Tennessee Plowboys. Arnold teamed Rollin Sullivan with fellow band member Lloyd George as a comedy team; originally called "Cicero and Oscar," Arnold changed their name to "Lonzo and Oscar." Sullivan, who played mandolin, was the comedian while George, a guitarist and singer, played the straight man. Arnold obtained a recording contract for the duo with RCA Victor and recommended them to The Grand Ole Opry; their first hit was "I'm My Own Grandpa" (1947-1948). Lloyd George quit the duo in 1950 and Rollin's brother, Johnny became "Lonzo"; the new duo recorded for Starday, Decca, Dot, GRC, Capitol, Columbia, Chalet and Nugget. Their greatest appeal was on the Opry stage, where they were known for performing songs such as "There's a Hole in the Bottom of the Sea," "Take Them Cold Feet Outta My Back" and "You Blacked My Blue Eyes Once Too Often"; they also appeared in the film *Country Music Holiday* (1958) and as guests

on “Hee Haw.” In 1967, Johnny Sullivan died and David Hooten became the third “Lonzo”; in 1985 they retired from the Opry and Sullivan performed with Cleo Hogan and Billy Henson, who took the role of “Lonzo” until Sullivan retired in 1999.

September 8

Billboard Hot Country Songs

“Over” by Blake Shelton (Warner Brothers)

“Pontoon” by Little Big Town (Capitol Nashville)

“Time Is Love” by Josh Turner (MCA Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Angel Eyes” by Love and Theft (RCA Nashville)

Billboard Country Albums

Dustin Lynch by Dustin Lynch (Broken Bow)

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Tuskegee by Lionel Richie (Mercury)

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder)

September 9

CCMA Awards

The 2012 Canadian Country Music Association Awards took

place at Saskatoon's Credit Union Centre on September 9. The CCMA Awards were presented as part of PotashCorp Country Music Week, which took place in Saskatoon, SK Sept. 6 – 9.

The winners:

Fans' Choice Award Johnny Reid

Album of the Year *Dirt*, Dean Brody

Female Artist of the Year Carolyn Dawn Johnson

Male Artist of the Year Dean Brody

Group or Duo of the Year Hey Romeo

CMT Video of the Year *In This House*, The Stellas

Rising Star Kira Isabella

Single of the Year "They Don't Make Em' Like That Anymore,"

Jason Blaine

CCMA Generation Award Taylor Swift

Johnny Burke and Ralph Murphy were inducted into the Canadian Country Music Hall of Fame.

2012 Industry Brunch Winners:

Record Producer(s) of the Year Gord Bamford/Byron Hill ("Is It Friday Yet?" Gord Bamford)

Management Company of the Year RGK Entertainment Group Inc.

Country Club of the Year Ranchman's Cookhouse & Dancehall – Calgary, AB

Album Design of the Year Mitch Nevins/Mark Maryanovich/Jill Snell – *Dirt* (Dean Brody)

Recording Studio of the Year Bart McKay Productions – Saskatoon, SK

Retailer of the Year iTunes Canada

Booking Agency of the Year The Agency Group

Music Director of the Year- Major Market Scott Phillips – CKRY FM/CISN-FM – Calgary, AB/Edmonton, AB

Music Director of the Year- Secondary Market Tim Day – CKGY FM- Red Deer, Ab

On-Air Personality of the Year (Major Market) Toff And Melissa Of the Morning Ride – CHKX FM, Hamilton

On-Air Personality of the Year (Secondary Market) KG

Mornings With Greg, Tera Lee & Al – CKGY FM, Red Deer
Video Director of the Year Stephano Barberis (“Is It Friday Yet?”
– Gord Bamford; “Somebody Somewhere” – Dallas Smith)
Country Festival, Fair, or Exhibition of the Year Calgary
Stampede – Calgary, AB
Country Music Program or Special of the Year *Employee of the Week* (CMT)

2012 Gala Dinner Winners:

Ron Sakamoto Talent Buyer or Promoter of the Year Lindsay
Ell/Rod Tate (Calgary Stampede)

Music Publishing Company of the Year ole

Record Company of the Year Open Road Recordings

Record Company Person of the Year Ron Harwood (EMI)

Station of the Year (Major Market) CISM FM, Edmonton

Station of the Year (Second Market) CJKX FM, Oshawa

Artist Hall of Fame Inductee Johnny Burke

Builder Hall of Fame Inductee Ralph Murphy

Roots Artist or Group of the Year Jimmy Rankin

Slaight Music Humanitarian Award Tenille

Song of the Year “Is It Friday Yet?” (Written by Gord Bamford/
Roger Brown/Byron Hill; Performed by Gord Bamford)

Top Selling Canadian Album of the Year (Canadian sales
only) Johnny Reid, *Fire It Up*

Top Selling International Album of the Year (Canadian sales
only) Lady Antebellum, *Own The Night*

Interactive Artist or Group of the Year Gord Bamford

Hank Smith Award of Excellence Larry Delaney

2012 All Star Band Award Winners:

All Star Bass Lisa Dodd (Gord Bamford)

All Star Drums Chad Melchert (Gord Bamford)

All Star Fiddle Denis Dufresne (Pear/Deric Ruttan)

All Star Guitar Ryan Davidson (Gord Bamford)

All Star Keyboards Rob Shapiro (Hey Romeo)

All Star Special Instrument Shane Chisholm, Gastank Bass
(Shane Chisholm)

All Star Steel Guitar Jeff Bradshaw (session)

September 12

Americana Awards

The 11th Annual Americana Awards were held at the Ryman Auditorium on September 12. Hosted by Jim Lauderdale with a stage band led by Buddy Miller, there were performances by Richard Thompson (“1952 Vincent Black Lightning”), Bonnie Raitt (“Not Cause I Wanted To” and “Thing Called Love”), Booker T. Jones (“Green Onions”), Lee Ann Womack (“I Love”), Guy Clark (“My Favorite Picture of You” with Shawn Camp and Verlon Thompson), Kasey Chambers & Shane Nicholson (“Rattlin’ Bones”), Hayes Carl & Cary Ann Hearst (“Another Like You”), Jim Lauderdale and Buddy Miller (“I Lost the Job of Loving You”), Robert Ellis (“Westbound Train”), The Deep Dark Woods (“The Place I Left Behind”), The Punch Brothers (“Flippin”), Jason Isbell, The Carolina Chocolate Drops (“Country Girl”), Justin Townes Earle, Raul Malo of The Mavericks, and an All-Star salute to the late Levon Helms.

Americana Music Awards and Honorees:

Instrumentalist of the Year: Dave Rawlings

Album of the Year: *This One’s For Him: A Tribute to Guy Clark*; produced by Tamara Saviano and Shawn Camp

Song Of The Year: “Alabama Pines;” Written by Jason Isbell and performed by Jason Isbell and the 400 Unit

Emerging Artist of the Year: Alabama Shakes

Artist of the Year: Gillian Welch

Duo/group of the Year: The Civil Wars

Lifetime Achievement for Performance: Bonnie Raitt

Lifetime Achievement Award for Instrumentalist: Booker T. Jones

Lifetime Achievement Award for Songwriting: Richard Thompson

Lifetime Achievement Award for Executive: Dennis Lord

September 15

Billboard Hot Country Songs

“Pontoon” by Little Big Town (Capitol Nashville)

“Time Is Love” by Josh Turner (MCA Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Over” by Blake Shelton (Warner Brothers)

“Why Ya Wanna” by Jana Kramer (Elektra Nashville)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)

Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Chief by Eric Church (EMI Nashville)

Dustin Lynch by Dustin Lynch (Broken Bow)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder)

New Day Dawning by The Roys (Rural Rhythm)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Traveler by Jerry Douglas (EOne)

September 16

Urban on American Idol

It was announced that Keith Urban will be one of the judges on “American Idol” beginning January, 2013; he joins judges Randy Jackson, Nicki Minaj and Mariah Carey and host Ryan Seacrest when the show begins its twelfth season.

September 17

Rascal Flatts in Walk of Fame

Rascal Flatts received a star on the Hollywood Walk of Fame on September 17; the Star is located in front of the Sergeant Supply Store. David Foster spoke at the event and that evening, they appeared on “The Tonight Show with Jay Leno” and performed their new single, “Come Wake Me Up.”

September 17

CMA Music Festival on TV

CMA Music Festival: Country’s Night to Rock, hosted by Luke Bryan and The Band Perry’s Kimberly Perry, was broadcast on ABC. The three-hour special, taped during the CMA Music Festival in June, featured performances by Jason Aldean, Dierks Bentley, Kix Brooks, Luke Bryan, Eric Church, Brantley Gilbert, Hunter Hayes, Faith Hill, Alan Jackson, Lady Antebellum, Miranda Lambert, Little Big Town, Martina McBride, Scotty McCreery, Jake Owen, Brad Paisley, Rascal Flatts, Blake Shelton, The Band Perry, Carrie Underwood, Keith Urban, Hank Williams Jr. and Zac Brown Band. The show was watched by an average of 6.2 million viewers during its broadcast, which was down from previous years, coming in third place among the three networks. NBC broadcast “The Voice” and “Revolution” and drew an average of 12.8 million viewers during that time slot.

September 18, 2012

World’s Largest Number One Party

The Annual World’s Largest Number One Party, hosted by the Nashville Songwriters Association International (NSAI) was held on September 17 at Regions Bank Music Row after rain forced the event, normally held outdoors, inside. The event was co-sponsored

by Frost Specialties, Inc. and The Recording Academy; NSAI presented “No. 1” plaques to Nashville’s songwriters and honored notable individuals for their contributions to the music industry.

Ninety-seven songwriters were honored for their work on 46 songs across multiple genres.

Individuals honored were:

Stephen Foster Award: Lisa Harless, Sr. VP of Regions Bank’s Entertainment and Sports Division.

Maggie Cavender Award: Randy Rayburn, restaurateur **Randy Rayburn**, who owns Sunset Grill, Midtown Cafe and Cabana.

President’s Award: Pat Higdon, veteran publisher and owner of Patrick Joseph.

Community Ambassador Award: Doak Turner, editor of the *Nashville Muse* and host of “Third Sunday” gatherings for singers and songwriters.

Also honored: Douglas Corner Cafe owner Mervin Louque

Also honored: Hall of Fame songwriter **Kenny O’Dell**, the longest-serving board member in NSAI history, who recently stepped down.

No. 1 songs and songwriters honored: (artists listed in parentheses)

“A Woman Like You”: songwriters Phil Barton, Johnny Bulford, Jon Stone (recorded by Lee Brice)

“All Your Life”: songwriters Brian Henningsen, Clara Henningsen (recorded by The Band Perry)

“Alone With You”: songwriters Catt Gravitt, J.T. Harding, Shane McAnally (recorded by Jake Owen)

“Am I The Only One” songwriters Jim Beavers, Dierks Bentley, Jon Randall (recorded by Dierks Bentley)

“Banjo”: songwriters Tony Martin, Wendell Mobley, Neil Thrasher (recorded by Rascal Flatts)

“Barefoot Blue Jean Night”: songwriters Dylan Altman, Eric Paslay, Terry Sawchuk (recorded by Jake Owen)

“Country Must Be Country Wide”: songwriters Mike Dekle, Colt Ford, Brantley Gilbert (recorded by Brantley Gilbert)

“Crazy Girl”: songwriters Lee Brice, Liz Rose (recorded by Eli

Young Band)

“Dirt Road Anthem”: songwriters Colt Ford, Brantley Gilbert
(recorded by Jason Aldean)

“Drink In My Hand”: songwriters Eric Church, Michael P. Heeney,
Luke Laird (recorded by Eric Church)

“Drink On It”: songwriters Jessi Alexander, Rodney Clawson, Jon
Randall (recorded by Blake Shelton)

“Drunk On You”: songwriters Rodney Clawson, Josh Kear, Chris
Tompkins (recorded by Luke Bryan)

“Eyes Open”: songwriters Taylor Swift (recorded by Taylor Swift)

“Fly Over States”: songwriters Michael Dulaney, Neil Thrasher
(recorded by Jason Aldean)

“God Gave Me You”: songwriter Dave Barnes (recorded by Blake
Shelton)

“Good Girl”: songwriters Chris Destefano, Ashley Gorley, Carrie
Underwood (recorded by Carrie Underwood)

“Here For A Good Time”: songwriters Dean Dillon, Bubba Strait,
George Strait (recorded by George Strait)

“Home”: songwriters Brett Beavers, Dierks Bentley, Dan Wilson
(recorded by Dierks Bentley)

“I Don’t Want This Night To End”: songwriters Rhett Akins, Luke
Bryan, Dallas Davidson, Ben Hayslip (recorded by Luke Bryan)

“If Heaven Wasn’t So Far Away”: songwriters Dallas Davidson,
Rob Hatch, Brett Jones (recorded by Justin Moore)

“If I Die Young”: songwriter Kimberly Perry (recorded by The
Band Perry)

“If This Was A Movie”: songwriters Martin Johnson, Taylor Swift
(recorded by Taylor Swift)

“Just A Kiss”: songwriters Dallas Davidson, Dean Haywood,
Charles Kelley, Hillary Scott (recorded by Lady Antebellum)

“Keep Me In Mind”: songwriters Zac Brown, Nic Cowan, Wyatt
Durette (recorded by Zac Brown Band)

“Knee Deep”: songwriters Coy Bowles, Zac Brown, Wyatt
Durette, Jeffrey Steele (recorded by Zac Brown Band w/ Jimmy
Buffett)

- “Let It Rain”: songwriters David Nail, Jonathan Singleton
(recorded by David Nail)
- “Long Hot Summer”: songwriters Richard Marx, Keith Urban
(recorded by Keith Urban)
- “Love’s Gonna Make It Alright”: songwriters Al Anderson, Chris Stapleton (recorded by George Strait)
- “Made In America”: songwriters Toby Keith, Bobby Pinson, Scott Reeves (recorded by Toby Keith)
- “Mr. Know It All”: songwriters Ester Dean, Brett James, Dante Jones, Brian Seals (recorded by Kelly Clarkson)
- “Ours”: songwriter Taylor Swift (recorded by Taylor Swift)
- “Over You”: songwriters Miranda Lambert, Blake Shelton
(recorded by Miranda Lambert)
- “Reality”: songwriters Kenny Chesney, Brett James (recorded by Kenny Chesney)
- “Red Solo Cup”: songwriters Brett Beavers, Jim Beavers, Brad Warren, Brett Warren (recorded by Toby Keith)
- “Remind Me”: songwriters Chris DuBois, Kelley Lovelace, Brad Paisley (recorded by Brad Paisley with Carrie Underwood)
- “Somethin’ ‘Bout A Truck”: songwriters Dan Couch, Kip Moore
(recorded by Kip Moore)
- “Sparks Fly”: songwriter Taylor Swift (recorded by Taylor Swift)
- “Springsteen”: songwriters Eric Church, Jeff Hyde, Ryan Tyndell
(recorded by Eric Church)
- “Take A Back Road”: songwriters Rhett Akins, Luke Laird
(recorded by Rodney Atkins)
- “Tattoos On This Town”: songwriters Michael Dulaney, Wendell Mobley, Neil Thrasher (recorded by Jason Aldean)
- “Tomorrow”: songwriters Frank Myers, Anthony L. Smith, Chris Young (recorded by Chris Young)
- “Tonight, Tonight”: songwriters Evan “Kidd” Bogart, Ryan Follese, Emanuel Kiriakou, Nash Overstreet, Lindy Robbins
(recorded by Hot Chelle Rae)
- “Wanted You More”: songwriters Matt Billingslea, Dennis Edwards, Jason Gambill, Dave Haywood, Charles Kelley, Jonathan

Long, Hillary Scott (recorded by Lady Antebellum)

“We Owned The Night”: songwriters Dallas Davidson, Dean Haywood, Charles Kelley (recorded by Lady Antebellum)

“You”: songwriters Luke Laird, Chris Young (recorded by Chris Young)

“You Gonna Fly”: songwriters Preston Brust, Chris Lucas, Jaren Johnston (recorded by Keith Urban)

September 20

Curb Records and Cracker Barrel

A series of special album packages available exclusively at Cracker Barrel Old Country Stores is being offered by Curb Records. Among the albums are recordings by LeAnn Rimes, Tim McGraw, Larry Gatlin & the Gatlin Brothers, The Judds and Wayne Newton.

The packages include *LeAnn Rimes* (a special 3 CD collection); *Classic Collection* hits from Tim McGraw, Larry Gatlin & The Gatlin Brothers, The Judds and Wayne Newton; the self-titled *Rodney Atkins* and *Love Heals*, by Wynonna.

September 22

Billboard Hot Country Songs

“Pontoon” by Little Big Town (Capitol)

“Wanted” by Hunter Hayes (Atlantic)

“Time Is Love” by Josh Turner (MCA Nashville)

“Take A Little Ride” by Jason Aldean (Broken Bow)

“Why Ya Wanna” by Jana Kramer (Elektra Nashville)

Billboard Country Albums

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Uncaged by Zac Brown band (Southern Ground/Atlantic/Bigger Picture)

Chief by Eric Church (EMI Nashville)

Hunter Hayes by Hunter Hayes (Atlantic)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Why Can't We by The Isaacs

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Traveler by Jerry Douglas (EOne)

September 24

Academy of Country Music Honors

The 6th Annual ACM Honors were held Monday night, September 24 at the Ryman Auditorium. Hosted by Dierks Bentley, the awards honor special honorees and off-camera category winners. There were performances by Luke Bryan (“Country Girl Shake It For Me” and “I Don’t Want This Night To End”), Clint Black (a medley of Roger Miller songs), Will Hoge (“Time Marches On”), Randy Houser (“He Stopped Lovin’ Her Today”), Kellie Pickler (“Stand By Your Man”), Rodney Crowell, then T Bone Burnett with Buddy Miller, The Secret Sisters, Dailey & Vincent (“Highway 40 Blues,” “Wouldn’t Change You If I Could,” and “Honey”), Dierks Bentley (“I Don’t Care”), and Ashley Monroe (“A Thousand Miles From Nowhere”), and Hunter Hayes (“Fast As You”).

The winners:

Industry Awards:

Jimmy Jay, Jayson Promotions, Inc. – Don Romeo Talent Buyer of the Year

Brian O’Connell, Live Nation – Promoter of the Year

Billy Bob’s Texas (Ft. Worth, TX) – Nightclub of the Year

Bridgestone Arena (Nashville, TN) – Venue of the Year

Mandalay Bay Hotel & Casino (Las Vegas, NV) – Casino of the Year

Dallas Davidson – Songwriter of the Year

Special Awards Recipients:

Bobby Braddock and Roger Miller (posthumously) – Poet’s Award

Kenny Chesney – Crystal Milestone Award

Vince Gill – Career Achievement Award

Emmylou Harris, Billy Sherrill, Ricky Skaggs, Dwight Yoakam –
Cliffie Stone Pioneer Award

Gayle Holcomb – Mae Boren Axton Award

Alan Jackson – Jim Reeves International Award

MBI (Musician/Bandleader/Instrumentalist) Awards:

Stuart Duncan – Fiddle Player of the Year

Shannon Forrest – Percussionist/Drummer of the Year

Paul Franklin – Steel Guitar Player of the Year

Kenny Greenberg – Guitarist of the Year

Aubrey Haynie – Specialty Instrument(s) Player of the Year

John Hobbs – Piano/Keyboard Player of the Year

Frank Liddell – Producer of the Year

Justin Niebank – Audio Engineer of the Year

Michael Rhodes – Bass Player of the Year

September 25

Loretta Lynn on Opry

Loretta Lynn celebrated her 50th Anniversary as a member of the Grand Ole Opry on September 25; honoring Lynn on the Opry were Miranda Lambert, the Pistol Annies, Crystal Gayle, Lee Ann Womack and Bill Anderson. Lynn watched the first half of the show in the audience from the front row, then sang “They Don’t Make ‘Em Like My Daddy,” “You Ain’t Woman Enough” and, in a duet with Trace Adkins, sang the Loretta-Conway hit “Lead Me On.” Opry General Manager Pete Fisher presented Lynn with an 18-karat pink and gold diamond watch.

September 25

Obit: Andy Williams

Andy Williams died on September 25 in Branson, Missouri; he was 84. Born Howard Andrew Williams in Wall Lakes, Iowa on December 3, 1927, Williams and his three older brothers began their show business career as The Williams Brothers before Andy embarked on a solo career. He had a successful TV show on NBC 1962-1971; during one summer break, he handed his replacement show to Ray Stevens, which gave a huge boost to Stevens' career. Williams had a string of classic hit songs, including "Moon River," "The Way We Were," "The Most Wonderful Time of the Year" and "Love Story." Williams brought the Osmond Brothers to prominence and was known for his annual Christmas special on television. Williams' "Moon River Theater" in Branson was a popular venue for his performances as well as other entertainers.

September 25

Curb Request Denied

The Tennessee Court of Appeals in Nashville upheld a 2011 Chancery Court decision to deny Curb Records their request for a preliminary injunction to bar Tim McGraw from joining another record label; Curb claimed that the loss of McGraw was a "breach of an exclusive personal services contract by a unique and exceptional performer constitutes irreparable harm." Curb Records originally sued McGraw in May 2011, and McGraw followed shortly after with a countersuit of his own. This opinion gives McGraw ownership of recordings made after December 1, 2011.

September 26

Strait Retires from Touring

During a special press conference at the Country Music Hall of Fame, George Strait announced that his final tour, The Cowboy

Rides Away Tour, will open in January, 2013 and end in 2014 and, after that tour, he will retire from touring, although he will continue to record and may do special appearances in the future.

September 26

SOLID Awards

The 15th Anniversary of SOLID (Society of Leaders in Development) was celebrated with a month long celebration that ended with an awards ceremony at the Country Music Hall of Fame. Recipients of awards were:

Industry Award: Mike Dungan, Universal Music Group; and Steve Moore, Country Music Association

Inspiration Award: Troy Tomlinson, Sony/ATV

Impact Award: Bob Romeo, ACM

Alumni Award: This Music Rusty Gaston, This Music

Friends of SOLID Award: SESAC

Honorary Member Award: Tandy Rice

September 28

Parton withdraws from Gaylord

Dolly Parton, who earlier announced a partnership between Dollywood and Gaylord Entertainment for a water park, withdrew from the partnership after the announcement of Marriott International's purchase of Gaylord's hotel management for \$210 million. Dollywood and Gaylord had earlier announced a 50/50 joint venture for a 114-acre entertainment center with Dollywood serving as the operating partner.

September 29

Billboard Hot Country Songs

"Wanted" by Hunter Hayes (Atlantic)

"Time Is Love" by Josh Turner (MCA Nashville)

“Take a Little Ride” by Jason Aldean (Broken Bow)
“Pontoon” by Little Big Town (Capitol Nashville)
“Why Ya Wanna” by Jana Kramer (Elektra Nashville)

Billboard Country Albums

Tornado by Little Big Town (Capitol Nashville)
Blown Away by Carrie Underwood (19/Arista Nashville)
Tailgates & Tanlines by Luke Bryan (Capitol Nashville)
Uncaged by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
Chief by Eric Church (EMI Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)
Calling Me Home by Kathy Mattea (Sugar Hill)
Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)
Paper Airplane by Alison Krauss and Union Station
Traveler by Jerry Douglas (EOne)

October

October 2

Book release: Kenny Rogers

Luck or Something Like It, a memoir by Kenny Rogers was released on October 2 and Rogers appeared on a number of national TV shows to promote it. He also did a seven city book tour with book signings to promote the memoir.

October 3

Love For Levon

A “Love for Levon” concert tribute to Levon Helm, who died April 19, was held at the Izod Center in East Rutherford, New Jersey.

The band was led by Don Was and Larry Campbell; country artists Eric Church, Dierks Bentley and Patty Griffin performed on the concert. Other artists who appeared were John Prine, Gregg Allman, John Mayer, Roger Waters, My Morning Jacket, Joe Walsh, Grace Potter, Garth Hudson of The Band, Jakob Dylan, John Hiatt, Bruce Hornsby, Robert Randolph, Mavis Staples and Lucinda Williams.

October 3

Radio Hall of Fame inductees

The 2013 inductees to the Country Radio Hall of Fame are Gaylon Christie in the radio category; Dr. Don Carpenter (WYCD, Detroit), Crook & Chase (25 years working together), Eddie Edwards (WNOE in New Orleans) and Bill “Dex” Poindexter (WUSY, Chattanooga) in the “On Air” category. The induction ceremony will take place on February 26, 2013 during the kick off to the Country Radio Seminar.

October 4

Songwriters Hall of Fame

The new Music City Center in Nashville, scheduled to open in 2013, will house the Nashville Songwriters Hall of Fame. The announcement was made by Nashville Mayor Karl Dean and Hall of Fame songwriters Wayland Holyfield, Pat Alger and Kye Fleming. The Hall of Fame will feature a history of the Hall of Fame, information on inductees and touch screens that will allow visitors to access sound and video. At the corner of Fifth Avenue and Demonbreun will be a “Songwriters Square” that will have the names of all of the songwriters in the Hall of Fame.

October 4

Obit: Farrell Morris

Farrell Morris died in Nashville on October 4; he was 74. Born in Waxahachie, Texas on June 17, 1938, Morris attended the

University of Houston, where he obtained B.M.E. and M.M. degrees and performed with the Houston Symphony. He moved to Nashville in 1965 and became an in-demand studio percussionist who played on recordings by Kris Kristofferson, Dolly Parton, Mickey Newbury, Johnny Cash, Kenny Chesney, George Jones, Dan Fogelberg and numerous others. Morris taught at the Blair School of Music at Vanderbilt and performed with the Nashville Symphony.

October 5

CMA Month

October is Country Music Month and Nashville Mayor Karl Dean and Tennessee Governor Bill Haslam issued proclamations honoring country music and its month. WSM Radio celebrated its 87th birthday with a series of activities, the CMA Songwriter Series featured songwriters Sunny Sweeney, Kendell Marvel, Leslie Satcher and Bob DiPiero performing at Joe's Bar in Chicago and Joe's Pub in New York City; the CMA Songwriters Series returned to Nashville with performances by songwriters Kristian Bush, Brantley Gilbert and Bob DiPiero. Other events for CMA Month were the CMA SRO Awards, a private reception for CMA Awards nominees, awards banquets for the PRO's and CMA give-aways. Country Music Month culminates in the CMA Awards Show on November 1.

October 5

Higgins retires

Gene Higgins, president of the Inspirational Country Music Association, has retired after serving the organization for 20 years; he will be succeeded by Jason Higgins, who will serve as president, CEO and Chairman of the Board.

October 6

Billboard Hot Country Songs

“Take A Little Ride” by Jason Aldean (Broken Bow)

“Wanted” by Hunter Hayes (Atlantic)

“Cowboys and Angels” by Dustin Lynch (Broken Bow)

“Why Ya Wanna” by Jana Kramer (Elektra Nashville)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

Billboard Country Albums

Tornado by Little Big Town (Capitol Nashville)

All Over The Road by Easton Corbin (Mercury)

3 Pears by Dwight Yoakam (Via/Warner Bros.)

Hillbilly Jedi by Big & Rich (Warner Bros.)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Calling Me Home by Kathy Mattea (Sugar Hill)

Tear in the Eye Is a Wound In The Heart by Black Prairie (Sugar Hill)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

October 7

NSAI Dinner and Awards

The Nashville Songwriters Association International (NSAI) held its 42nd annual dinner and awards show on October 7 at the Renaissance Hotel in Nashville. Inducted into the Songwriters Hall of Fame were Larry Henley (“Til I Get It Right,” “Is It Still Over,” “The Wind Beneath My Wings”), Kim Williams (“Papa Loved Mama,” “New Way To Fly,” “Three Wooden Crosses”), Tony Arata

("Here I Am," "Holding My Own," "The Change," "The Dance"), and Mary Chapin Carpenter ("The Hard Way," "He Thinks He'll Keep Her"). The "Frances Williams Preston Mentor Award" was presented to the late Donna Hilley, former president and CEO of Sony/ATV Nashville.

Songwriter Achievement Awards included:

Song of the Year: "I Will Always Love You" by Dolly Parton

Songwriter/Artist of the Year: Taylor Swift self-penned "Sparks Fly," "Ours," "If This Was A Movie," and "The Story Of Us")

Songwriter of the Year: Dallas Davidson (co-writer of "We Owned The Night" and "Just A Kiss" by Lady Antebellum, "I Don't Want This Night To End" and "Country Girl (Shake It For Me)" by Luke Bryan, "If Heaven Wasn't So Far Away" by Justin Moore, "Where I Come From" by Montgomery Gentry, "This Ole Boy" by Craig Morgan, "Take It Off" by Joe Nichols and "A Buncha Girls" by Frankie Ballard).

Songs I Wish I'd Written: NSAI members voted for these:

"A Woman Like You" (Phil Barton, Johnny Bulford, Jon Stone; recorded by Lee Brice)

"Better Than I Used To Be" (Ashley Gorley, Bryan Simpson; recorded by Tim McGraw)

"Cost Of Livin'" (Phillip Coleman, Ronnie Dunn / recorded by Ronnie Dunn)

"Even If It Breaks Your Heart" (Will Hoge, Eric Paslay; recorded by the Eli Young Band)

"Fly Over States" (Michael Dulaney, Neil Thrasher; recorded by Jason Aldean)

"I Will Always Love You" (Dolly Parton; recorded by Whitney Houston)

"Just Fishin'" (Casey Beathard, Monty Criswell, Ed Hill; recorded by Trace Adkins)

"Red Solo Cup" (Brett Beavers, Jim Beavers, Brad Warren, Brett Warren; recorded by Toby Keith)

"Springsteen" (Eric Church, Jeff Hyde, Ryan Tyndell; recorded by Eric Church)

“You And Tequila” (Matraca Berg, Deana Carter; recorded by Kenny Chesney w/ Grace Potter)

During the evening there were talks and/or performances by Bekka Bramlett, Billy Burnett, Richard Leigh, Don Cook, Paul Worley, Kix Brooks, Trisha Yearwood, Garth Brooks, Don Schlitz, Pat Alger, Jelly Roll Johnson, Fred Knobloch and Pete Wasner,

October 8

Oaks celebrate 40 years

The Oak Ridge Boys celebrate forty years of performances with their CD and tour, “The Oaks Ridge Boys 40th Anniversary Tour.” The group also released a Christmas CD.

October 9

IEBA and SRO Touring Industry Awards

The 42nd Annual Conference of the International Entertainment Buyers Association (IEBA) presented awards from their organization as well as the CMA-SRO Awards in a joint dinner and ceremony. Host for the event was MC Hammer and the event included appearances by David Cassidy, Peter Noone, Mike Love, Bruce Johnston, Ronnie Dunn, Neal McCoy, John Schneider and Tom Wopat (The Duke Boys) as well as performances by Melinda Doolittle and Belmont University School of Music students. The event was held at the War Memorial Auditorium in Nashville. Presenting the SRO Awards were Kix Brooks and Steve Moore, CEO of the Country Music Association.

Winners of the SRO Awards:

Business Manager of the Year: Mary Ann McCready (Flood, Bumstead, McCready & McCarthy, Inc.)

Manager of the Year: Clarence Spalding (Spalding Entertainment)

Publicist of the Year: Mary Hilliard Harrington (The GreenRoom PR)

Tour Manager of the Year: David Farmer (Kenny Chesney)

Production Manager of the Year: Ed Wannebo (Kenny Chesney)

Venue of the Year: Ryman Auditorium (Nashville, Tenn.)

Video Director of the Year: Shaun Silva (Tacklebox Films)

Talent Agent of the Year: Mike Betterton (Dale Morris & Associates, Inc.)

Tour Caterer of the Year: TomKats Catering

Touring Musician of the Year: Nick Hoffman (Kenny Chesney)

Coach/Truck Driver of the Year: John Stalder (Kenny Chesney)

FOH (Front of House) Engineer: John McBride (Martina McBride)

Lighting Director of the Year: Aaron Swetland (Jason Aldean)

Monitor Engineer of the Year: Robert Bull (Clair Bros. Audio Entertainment, Inc.)

Winners of the IEBA Awards:

International Buyer of the Year: Larry Werner, Panhandle Productions

Fair Buyer of the Year: Todd Boltin, Variety Attractions

Festival Buyer of the Year: Mike Smardak, Outback Concerts

Club Buyer of the Year: Gary Osier, Gary Osier Presents

College Buyer of the Year: Mark Letson, EastCoast Entertainment

Corporate Buyer of the Year: Fran Romeo, Romeo Entertainment Group

Casino Buyer of the Year: Kell Houston, Houston Productions

Venue Executive of the Year: Sally Williams, Ryman Auditorium, Nashville

Emerging Talent Agent of the Year: Travis Wolfe, Paradigm Agency

October 9, 2012

CMA Broadcast Awards Announced

News of the CMA Broadcast Awards were delivered by Brad Paisley by phone to all of the winners except the Broadcast Personality of the Year Award, which was delivered in person to Lon Helton by Jason Aldean.

2012 CMA Broadcast Personality of the Year Winners

National: Lon Helton, “CMT’s Country Countdown USA with Lon Helton” (Dial Global)

Major Market: Donna Valentine and Mike Mussman, “K102 Wakeup Crew” KEEY, Minneapolis-St. Paul, Minn.

Large Market: Randy Carroll and Jamie Martin, “KJ and Friends” KAJA, San Antonio, Texas

Medium Market: Tom O’Brien, Roger Todd, and Melissa Moran, “The 97 Country Breakfast Club” WPCV, Lakeland-Winter Haven, Fla.

Small Market: Bill Poindexter and Melissa Turner, “Dex and Mo Show” WUSY, Chattanooga, Tenn.

2012 CMA Radio Station of the Year Winners

Major Market: WKLB, Boston, Mass.

Large Market: WUBE, Cincinnati, Ohio.

Medium Market: WIVK, Knoxville, Tenn.

Small Market: WUSY, Chattanooga, Tenn.

October 9

Marriage vows

Hannah Blaylock, vocalist with Edens Edge, married her boyfriend Justin Wakefield at Pratt Place Barn and Inn in Arkansas.

October 10

Third anniversary of Music City Roots

The popular weekly live show and radio program “Music City Roots,” held at the Loveless Café Barn, celebrates its third season in 2012-2013. Produced by Todd Mayo, John Walker and Craig Havighurst, who also serves as co-host, the show features Americana, Folk and Roots music. The live radio show was originally broadcast on WSM-AM but switched to WRLT/Lightning 100 for its second season; plans are to continue the partnership with WRLT. In addition to the radio broadcasts, the show is also streamed live and filmed for future

productions on public television and CMC Television in Australia. The Australian show will be hosted by Elizabeth Cook and Jim Lauderdale and is scheduled around the Tamworth Music Festival.

October 10

American Country Award Nominees

Nominees for the American Country Awards were announced on October 10; the Awards will be televised live on December 10 on Fox from Los Angeles. The Awards are fan-voted and will be hosted by Trace Adkins and Kristin Chenoweth.

Artist of the Year

Jason Aldean

Luke Bryan

Lady Antebellum

Taylor Swift

Zac Brown Band

Artist of the Year: Male

Jason Aldean

Luke Bryan

Kenny Chesney

Eric Church

Toby Keith

Artist of the Year: Female

Sara Evans

Miranda Lambert

Martina McBride

Taylor Swift

Carrie Underwood

Artist of the Year: Group

The Band Perry

Eli Young Band

Lady Antebellum
Rascal Flatts
Zac Brown Band

Artist of the Year: Breakthrough Artist

Lee Brice
Colt Ford
Gloriana
Justin Moore
Jake Owen

Artist of the Year: New Artist

Lauren Alaina
Hunter Hayes
Jana Kramer
Kip Moore
Pistol Annies

ALBUM

Album of the Year

Dierks Bentley: *Home*
Luke Bryan: *Tailgates & Tanlines*
Eric Church: *Chief*
Lady Antebellum: *Own the Night*
Blake Shelton: *Red River Blue*

SINGLES

Single of the Year

Jason Aldean: "Tattoos On This Town"
Luke Bryan: "I Don't Want This Night To End"
Eric Church: "Drink In My Hand"
Chris Young: "You"
Zac Brown Band: "Keep Me In Mind"

Single of the Year: Male

Jason Aldean: "Tattoos On This Town"

Luke Bryan: "I Don't Want This Night To End"

Kenny Chesney: "Reality"

Eric Church: "Drink In My Hand"

Chris Young: "You"

Single of the Year: Female

Sara Evans: "My Heart Can't Tell You No"

Miranda Lambert: "Over You"

Martina McBride: "I'm Gonna Love You Through It"

Taylor Swift: "Ours"

Carrie Underwood: "Good Girl"

Single of the Year: Group

Eli Young Band: "Even If It Breaks Your Heart"

Lady Antebellum: "We Owned The Night"

Rascal Flatts: "Banjo"

The Band Perry: "All Your Life"

Zac Brown Band: "Keep Me In Mind"

Single of the Year: New Artist

Hunter Hayes: "Wanted"

Jana Kramer: "Why Ya Wanna"

Dustin Lynch: "Cowboys and Angels"

Kip Moore: "Somethin' 'Bout A Truck"

The Farm: "Home Sweet Home"

Single of the Year: Breakthrough Artist

Lee Brice: "A Woman Like You"

Brantley Gilbert: "You Don't Know Her Like I Do"

Gloriana: "(Kissed You) Good Night"

David Nail: "Let It Rain"

Jake Owen: "Alone With You"

Single of the Year: Vocal Collaboration

Kix Brooks featuring Joe Walsh: "New To This Town"

Kenny Chesney and Tim McGraw: "Feel Like A Rock Star"

Brad Paisley featuring Carrie Underwood: "Remind Me"

Rascal Flatts featuring Natasha Bedingfield: "Easy"

Zac Brown Band featuring Jimmy Buffett: "Knee Deep"

TOURING

Touring Artist of the Year

Jason Aldean

Kenny Chesney and Tim McGraw

Eric Church

Toby Keith

Lady Antebellum

Miranda Lambert

Brad Paisley

Rascal Flatts

Taylor Swift

Zac Brown Band

VIDEOS

Music Video of the Year

Luke Bryan, "I Don't Want This Night To End"

Jake Owen, "Alone With You"

Blake Shelton, "God Gave Me You"

Keith Urban, "For You"

Chris Young, "You"

Music Video of the Year: Male

Luke Bryan, "I Don't Want This Night to End"

Jake Owen, "Alone With You"

Blake Shelton, "God Gave Me You"

Keith Urban, "For You"

Chris Young, "You"

Music Video of the Year: Female

Sara Evans, “My Heart Can’t Tell You No”

Miranda Lambert, “Over You”

Martina McBride, “I’m Gonna Love You Through It”

Taylor Swift, “Ours”

Carrie Underwood, “Good Girl”

Music Video of the Year: Group or Collaboration

Gloriana, “(Kissed You) Good Night”

Lady Antebellum, “Dancin’ Away With My Heart”

Little Big Town, “Pontoon”

Love and Theft, “Angel Eyes”

The Band Perry, “All Your Life”

Music Video of the Year: New Artist

Hunter Hayes, “Wanted”

Casey James, “Let’s Don’t Call It A Night”

Jana Kramer, “Why You Wanna”

Dustin Lynch, “Cowboys and Angels”

Kip Moore, “Somethin’ ’Bout A Truck”

Song of the Year:

“A Woman Like You,” performed by Lee Brice (Phil Barton, Johnny Bulford, Jon Stone)

“Fly Over States,” performed by Jason Aldean (Michael Dulaney, Neil Thrasher)

“Red Solo Cup,” performed by Toby Keith (Brett Beavers, Jim Beavers, Brad Warren, Brett Warren)

“Springsteen,” performed by Eric Church (Eric Church, Jeff Hyde, Ryan Tyndell)

“Tattoos On This Town,” performed by Jason Aldean (Michael Dulaney, Wendell Mobley, Neil Thrasher)

October 10

Songwriters Hall of Fame

The national Songwriters Hall of Fame in New York announced their nominees and included were Nashville songwriters Bobby Braddock, Vince Gill, Randy Goodrum, Bob McDill, and JD Souther. Other nominees were Jimmy Buffett; Elvis Costello; B.B. King; Ray Davies; Fleetwood Mac's Stevie Nicks, Lindsey Buckingham, and Christine McVie; Foreigner's Mick Jones and Lou Gramm; Eurythmics' Annie Lennox and Dave Stewart; Jeff Lynne; Aerosmith's Steven Tyler and Joe Perry; Steve Winwood; and Bobby Womack. In the "non-performing" category nominees include Don Covay ("Chain of Fools"), Holly Knight ("Love Is a Battlefield"), Linda Perry (Christina Aguilera's "Beautiful"), Rick Nowels, Tony Hatch, Dennis Lambert and Brian Potter, and P.F. Sloan and Steve Barri. Induction is scheduled for June 13 in New York City.

October 10

"Nashville" TV show premiers

The premier of the television show "Nashville," which is taped in Nashville and features a story line linked to country music, occurred on the ABC network Thursday evening at 10 p.m. ET/9 p.m. Central. The show stars Connie Britton as Rayna James, an aging country star; Hayden Panettiere as Juliette Barnes, a young, up-and-coming country star determined to replace Rayna James; Clare Bowen as Scarlett O'Connor, a songwriter; Eric Close as Teddy Conrad, Rayna's husband who runs for Mayor; Charles Esten as Deacon Claybourne, songwriter, guitar player and Rayna's former lover; Johnathan Jackson as Avery Barkley, an aspiring musician whose ex-girlfriend is Scarlett; Sam Palladio as Gunna Scott, a kind hearted wanna-be who is dating Scarlett and Robert Wisdom as Coleman Carlisle, Rayna's friend and Mayoral candidate; and Powers Boothe as Lamar Wyatt, who is Rayna's father and a wealthy,

local politician. Among the recurring cast are Kimberly Williams-Paisley as Peggy Kenter, a former lover of Rayna's husband; J.D. Souther as Watty White, a legendary country music songwriter and producer; and Wyclef Jean as Dominic King, head of a music label.

The show features original songs written by Nashville songwriters. Recordings by cast members will be released through the Big Machine label.

October 11

New Chart methodology

Billboard announced a new methodology for compilation of their "Hot Country Songs" chart. Since 1990 the chart has been compiled strictly from airplay as monitored and compiled by BDS; the new chart will include digital download sales as measured and compiled by Nielson SoundScan, and streaming data, measured by Nielsen from Spotify, Muve, Slacker, Rhapsody, Radio and Xbox Music. Additionally, the new chart will incorporate data from over 1200 stations of all genres for songs receiving crossover airplay. In the first week of the new chart the biggest beneficiary was Taylor Swift, whose "We Are Never Ever Getting Back Together" was at number one; under the previous chart methodology that song would be number 36.

October 12

Trace Adkins on Celebrity Apprentice

Donald Trump's NBC show "All-Star Celebrity Apprentice" will have as one of the contestants Trace Adkins, who will compete on behalf of the Red Cross. Adkins noted that when his home burned down the Red Cross provided help and comfort for his family. Other celebrity contestants include Stephen Baldwin, Gary Busey, Penn Jillette, Lil Jon, Bret Michaels (2010 winner), Dennis Rodman, Dee Snider, Marilu Henner, La Toya Jackson, Claudia Jordan, Omarosa (first season contestant), Lisa Rinna, and Brande Roderick.

October 13

Billboard Hot Country Songs

- “Take a Little Ride” by Jason Aldean (Broken Bow)
- “Cowboys and Angels” by Dustin Lynch (Broken Bow)
- “Why Ya Wanna” by Jana Kramer (Elektra Nashville)
- “Blown Away” by Carrie Underwood (19/Arista Nashville)
- “Wanted” by Hunter Hayes (Atlantic)

Billboard Country Albums

- Tornado* by Little Big Town (Capitol Nashville)
- Endless Summer* (EP) by Jake Owen (RCA Nashville)
- Blown Away* by Carrie Underwood (19/Arista Nashville)
- Tailgates & Tanlines* by Luke Bryan (Capitol Nashville)
- Hunter Hayes* by Hunter Hayes (Atlantic)

Billboard Bluegrass Albums

- Carry Me Back* by Old Crow Medicine Show (ATO)
- Music To My Ears* by Ricky Skaggs and Kentucky Thunder (Skaggs Family)
- Stars and Satellites* by Trampled by Turtles (Banjodad 09/Thirty Tigers)
- Traveler* by Jerry Douglas (EOne)
- Tear in the Eye Is a Wound In The Heart* by Black Prairie (Sugar Hill)
- The Gospel Side of Dailey & Vincent* by Dailey & Vincent (Cracker Barrel/Rounder)

October 15

Obit: Connie Gately

Connie Gately died on October 15 in Nashville; he was 83. Gately, born May 31, 1929 in St. Louis, was the lead singer and guitarist for Connie & Babe and The Backwoods Brothers. He formed the group with Babe Lofton in 1952 and their first recordings were with Republic Records. Gately and banjo player Joe Drumright

were members of Bill Monroe's Blue Grass Boys briefly during the 1950s, but kept their own group as well. During the 1950s the group recorded for Starday then, in 1995, released an album on Rounder. In addition to his bluegrass career, Gately was an executive with Aladdin Industries in Nashville.

October 16

Davis resigns

Tiffany Davis, executive director of IEBA, announced her resignation, effective at the end of 2012; she had held that position for five years and planned to move to Boston.

October 17

ACM Board and Officers

The Academy of Country Music has announced its new Officers and Board of Directors for the 2012-2013 term. Newly elected ACM officers include:

Chairman of the Board: Butch Waugh

President: Ken Robold

Vice President: Darin Murphy, CAA

Treasurer: Duane Clark, FBMM

Parliamentarian: Paul Moore, WME

Secretary: Tiffany Moon, ACM

Elected Board Members and their Category

Affiliated: Buddy Cannon, Cannon Productions; Tim DuBois, Artist Management Partners; Neal Spielberg, Spielberg Entertainment & Consulting

Artist/Entertainer/MBI: Luke Bryan

Club/Casino/Venue Operator: Jerry Hufford, Buck Owens' Enterprises

Composer: Don Schlitz

Manager: Kerri Edwards, KP Entertainment/Red Light Management; Marion Kraft, ShopKeeper Management; Clarence

Spalding, Spalding Entertainment

Media/PR: Mary Hilliard Harrington, The GreenRoom

Music Publisher/PRO: Frank Liddell, Carnival Music

On-Air Personality: Bob Kingsley, “Bob Kingsley’s Country Top 40”

Radio: Charlie Cook, McVay/Cook & Associates

Record Company: Mike Dungan, Universal Music Group

Talent Agent: Greg Oswald, WME

Talent Buyer/Promoter: Brad Garrett, Police Productions

TV/Motion Picture: Sherman Halsey, Halsey Productions

Directors at Large

Clay Bradley, BMI

George Couri, Triple 8 Management

Mike Culotta, WQYK/WYUU

Dallas Davidson

Chris Farren, Combustion Music

Leslie Fram, CMT

Mike Kraski, Tenacity Management

Jon Loba, BBR Music Group

Ebie McFarland, Essential Broadcast Media

Dan Mason, CBS Radio

Curt Motley, Paradigm Agency

Brian O’Connell, Live Nation

Glenn Peoples, Billboard

Kimberly Schlapman

Butch Spyridon, Nashville Convention & Visitors Bureau

Ken Tucker

October 17

Dale Franklin Awards

The ninth annual Dale Franklin Awards, presented by Leadership Music, were held at the War Memorial Auditorium on Wednesday evening, October 17. Receiving honors were Vince Gill, Charlie Daniels and Randy Owen of Alabama, with Nashville Mayor Karl Dean receiving the Brian Williams Ambassador Award.

Honoring Vince Gill were bandleader John Hobbs and fiddler Kenny Sears with the Time Jumpers, who performed Gill's "The Faint of Heart" with Dawn Sears on lead vocals. Big Al Anderson sang Gill's "One More Last Chance" while Rodney Crowell sang a song he and Vince wrote, "It's Hard to Kiss the Lips at Night (That Chew Your Ass Out All Day Long)." Gill's daughter, Jenny, and wife, Amy Grant, presented Gill with the award, a crystal vase.

Honoring Charlie Daniels were The Grascals, who performed "The Devil Went Down to Georgia," followed by Ronnie Dunn who sang "Mississippi" before a nine-voice armed-services chorale sang "How Great Thou Art."

Honoring Randy Owen was David Nail, who performed "Feels So Right," then Little Big Town sang "My Home's in Alabama." Cancer survivor Wade Hayes closed the evening with "Angels Among Us."

October 17

Capitol Street Party

Approximately 25,000 fans attended the Capitol Street Party, organized by Mike Dungan and his Capitol Records staff, on lower Broadway in Nashville. Headlining the show was Luke Bryan with Kelleigh Bannen and Jon Pardi also performing.

October 19

Flatts Milestone

During the October 19 concert in Nashville's Bridgestone Arena before 13,000 fans, Rascal Flatts received a commemorative ticket to honor over seven million career tickets sold. The award was presented by Brian O'Connell, president of Live Nation Country Touring, to group members Gary LeVox, Joe Don Rooney and Jay DeMarcus.

October 20

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Red” by Taylor Swift (Big Machine)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Take A Little Ride” by Jason Aldean (Broken Bow)

Billboard Country Albums

Home by Dierks Bentley (Capitol Nashville)

My Kinda Party by Jason Aldean (Broken Bow)

Own the Night by Lady Antebellum (Capitol Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Who’s Feeling Young Now? by The Punch Brothers

Music To My Ears by Ricky Skaggs and Kentucky Thunder (Skaggs Family)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

October 20

Paisley goes international

The last date of Brad Paisley’s *Virtual Reality World Tour* in the United States was October 20 at the Hollywood Bowl; after that Paisley toured internationally, playing dates in England, Norway and Sweden.

October 21

Obit: Tim Johnson

Tim Johnson died on October 21 in Nashville; he was 52. Johnson was a songwriter whose songs included “God Only Cries” (Diamond Rio), “Do You Believe Me Now” (Jimmy Wayne) “I Let Her Lie” (Daryle Singletary), “Remember Me” (Joey + Rory), “That’s Important to Me,” Tim Rushlow’s “She Misses Him,” Jeannie Kendall’s “Out of Loneliness,” Rockie Lynne’s “I Can’t Believe It’s Me,” Tracy Lawrence’s “Up to Him,” Blaine Larsen’s “The Best Man,” Derek Sholl’s “When They Come Back,” Doug Stone’s “Nice Problem” and “I Can’t Take My Eyes Off You” (Joe Nichols). In addition to writing songs, Johnson produced Blaine Larsen, served on the Song Camp faculty for NSAI, founded the Songwriter’s Institute and was active in legislative work in Washington. Johnson formed a publishing company, Song Trust, with Rory Feek and Jeff Skillen.

October 21

Hall of Fame Medallion Ceremony

The Country Music Hall of Fame’s Medallion Ceremony is the formal induction for those entering the Hall of Fame. The 2012 inductees, Hargus “Pig” Robbins, Connie Smith and Garth Brooks were celebrated with tributes in song by Vince Gill & Jeff White, Gene Watson, The Quebe Sisters Band, The Whites, Lee Ann Womack and Bob Seger; additionally, Pig Robbins and Connie Smith also performed. Hall of Famers who were present at the ceremony were The Statler Brother’s Jimmy Fortune, Jim Foglesong, Sonny James, Jean Shepard, George Strait, Jo Walker Meador, Ray Walker and Curtis Young of The Jordanares, Bud Wendell, Brenda Lee, Bobby Braddock, Barbara Mandrell, Charlie McCoy, Ralph Emery, Harold Bradley, Emmylou Harris, Roy Clark and Merle Haggard. The event was held in the Ford Theater at the Hall of Fame.

October 22

CMA International Award

Brian D’Arcy, a veteran Northern Ireland-based broadcaster and journalist, was presented with the CMA International Broadcaster Award by CMA Director of International Relations Bobbi Boyce. D’Arcy hosts a weekly show on BBC Radio Ulster and is also a contributor to RTE Radio. He has been writing about country music since 1967 and has covered the CMA Awards every year since 1972; D’Arcy has also served as a newspaper columnist and is the author of 14 books.

October 24

Obit: Bill Dees

Bill Dees died on October 24 in Mountain Home, Arkansas; he was 73. Born William Marvin Dees on January 24, 1939 in Borger, Texas, Dees began his career in music as guitarist in the band The Five Bops, who performed on the radio in Amarillo, Texas. Dees moved to Nashville and met Roy Orbison and the two wrote numerous songs together, including “Pretty Woman” and “It’s Over.” Dees co-wrote all of the songs on Orbison’s MGM album and film *The Fastest Guitar Alive*. In addition to numerous songs recorded by Orbison, Dees also had songs recorded by Johnny Cash, Loretta Lynn, Skeeter Davis, Glen Campbell, Billy Joe Royal, Gene Pitney and others. Dees lived in Branson, Missouri.

October 26

Women in Country Music

Katie Couric gave a behind-the-scenes look at the lives and homes of country stars Taylor Swift, Reba McEntire, Carrie Underwood and Miranda Lambert with the Pistol Annies in a “20/20” special on ABC on October 26. The one-hour special also featured appearances by Martina McBride and Jason Aldean.

October 26

Obit: Louis Nunley

Louis Nunley died in Nashville on October 26; he was 81. Born on October 15, 1931 in Sikestown, Missouri, Nunley grew up in Anderson, Indiana and moved to Nashville in 1948 to attend David Lipscomb University where he majored in Mathematics and graduated in 1952. Nunley was a member of the Anita Kerr Singers, who won the Arthur Godfrey Talent Scouts Show in 1956, which led to a long association with that show. The Anita Kerr Singers also performed regularly on the WSM radio show “Sunday Down South.” The Anita Kerr Singers, whose original members were Kerr, Nunley, Dottie Dillard and Gil Wright, are best known as one of the two premier background singing groups that shaped the Nashville Sound (The Jordanaires are the other group). During their career they sang backing vocals on numerous recordings, including those by Red Foley, Willie Nelson, Roy Orbison, Eddy Arnold, George Jones, Dolly Parton, Mandy Barnett and Brenda Lee. The Anita Kerr Singers won two Grammys in 1965. Nunley was active in AFTRA (American Federation of Television and Radio Artists) and served as the president of that organization. After the Anita Kerr Singers disbanded, Nunley worked with a number of other groups and joined The Jordanaires in 1999; he remained with that group until his retirement in 2010.

October 27

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Hard To Love” by Lee Brice (Curb)

Billboard Country Albums

Tornado by Little Big Town (Capitol Nashville)

Blown Away by Carrie Underwood (19/Arista Nashville)

Tailgates & Tanlines by Luke Bryan (Capitol Nashville)

Chief by Eric Church (EMI Nashville)

Hunter Hayes by Hunter Hayes (Atlantic)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Live: We're Usually a Lot Better Than This by Tim O'Brien & Darrell Scott (Full Light)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

Who's Feeling Young Now? by The Punch Brothers

October 27

Minnie Pearl's 100th Birthday

The Ryman Auditorium and the Country Music Hall of Fame celebrated what would have been Sarah Cannon's 100th birthday with new exhibits. The Ryman presented *Proud to be Here! The Legacy of Minnie Pearl* as part of a self-guided tour. It chronicles her life from Nashville's Ward-Belmont School where she was named "Most Humorous" by her classmates, to her association with the Grand Ole Opry. The display features one of her powder-blue gingham dresses and flower-adorned straw hat with its \$1.98 price tag. At the Country Music Hall of Fame, *Minnie Pearl: Centennial Celebration*, will run through August 2013 with displays of a script of her network television debut in 1957 on NBC's *This Is Your Life*, a *Family Feud* trophy from her team with fellow Opry stars, and The American Cancer Society's John C. Tune Award for Sarah Cannon's efforts to educate the public about breast cancer. The Hall of Fame hosted a panel discussion, "Memories of Minnie Pearl," on October 27 to coincide with the new exhibit. Minnie Pearl, whose real name was Sarah Cannon, died on March 4, 1996.

October 28

SESAC Awards

SESAC held its annual awards on Sunday, October 28 at The Pinnacle in Nashville. The SESAC Award Recipients were:

Songwriter of the Year: Catt Gravitt (“Alone With You” recorded by Jake Owen, “Why Ya Wanna” recorded by Jana Kramer and “Amen” recorded by Edens Edge)

Song of the Year: “A Woman Like You,” Written by Jon Stone, Recorded by Lee Brice, Publisher Adios Pantalones, Hears That Skyline Music

Publisher of the Year: Sony ATV/EMI Foray Music

Country Performance Activity Awards

“Alone With You” written by Catt Gravitt; recorded by Jake Owen; published by Ink Pen Mama Music, Songs of Maxx Publishing, Tunes of R and T Direct

“Why Ya Wanna” written by Catt Gravitt; recorded by Jana Kramer; published by Ink Pen Mama Music, Songs of Maxx Publishing, Tunes of R and T Direct

“Amen” written by Catt Gravitt, recorded by Eden’s Edge, published by Ink Pen Mama Music, Songs of Maxx Publishing, Tunes of R and T Direct

“A Woman Like You” written by Jon Stone, recorded by Lee Brice, published by Adios Pantalones, Hears That Skyline Music

“Let’s Don’t Call It A Night” written by: Brice Long, recorded by Casey James, published by Sony ATV / EMI Foray Music / Send Me The Checks Music

“Shinin’ On Me” written by Rob Hatch, Lance Miller, recorded by Jerrod Niemann, published by Legends of Magic Mustang Music, Songs of StyleSonic Music, Melvin’s Pistol Music, Melvin’s Bullets Music

“For You” written by Monty Powell, recorded by Keith Urban, published by Cranesong Music, olé Toreador Tunes

“Dancin’ Away With My Heart” written by Hillary Scott, recorded by Lady Antebellum, published by Sony ATV / EMI Foray Music, Hillary Dawn Songs

“Wanted You More”, written by Hillary Scott, recorded by Lady Antebellum, published by Sony ATV / EMI Foray Music, Hillary Dawn Songs

“Just A Kiss” written by Hillary Scott, recorded by Lady Antebellum, published by Sony ATV / EMI Foray Music, Hillary Dawn Songs

“A Little Big Stronger” written by Hillary Scott, recorded by Sara Evans, published by Sony ATV / EMI Foray Music, Hillary Dawn Songs

“Cost Of Livin’” written by Phillip Coleman, recorded by Ronnie Dunn, published by Tractor Radio Songs

“Fish” written by Craig Campbell, Arlos Smith, Ashe Underwood, recorded by Craig Campbell, published by Acoustic Peanut Publishing, Geormac Music, Jeff, Jack and the Mule Music, Melodies of Bigger Picture

“Tomorrow” written by Anthony Smith, recorded by Chris Young, published by Dreams to Music, Grand Poobah Publishing

Americana

Bob Dylan: For contribution to the album *The Lost Notebooks of Hank Williams*, Recorded by Various Artists; published by Special Rider Music

Bob Dylan: For contributions to the album *Chimes of Freedom: The Songs of Bob Dylan*, recorded by Various Artists, published by Special Rider Music, Dwarf Music

Bob Dylan: For contribution to the album *Slipstream*, Recorded by Bonnie Raitt, published by Special Rider Music

Bonnie Bramlett: For contribution to the album *Slipstream*, recorded by Bonnie Raitt

Robert Johnson: For contribution to the album *Light in the Sky*, recorded by Red Molly, published by MPCA King of Spades

Jonathan Byrd: For contribution to the album *Light In The Sky*, recorded by Red Molly, published by Jonathan Byrd Music

Dustin Welch: For contribution to the album *Nothing's Gonna Change the Way You Feel About Me Now*, recorded by Justin

Townes Earle, published by Super Rooster Music

Ray Wylie Hubbard: For contribution to the album *Grifter's Hymnal*, recorded by Ray Wylie Hubbard, published by Snake Farm Publishing

Ray Wylie Hubbard: For contribution to the album *What The Hell Is Going On?*, recorded by Paul Thorn, published by Snake Farm Publishing

Liz Foster: For contribution to the album *Grifter's Hymnal*, recorded by Ray Wylie Hubbard, published by Dueling Poets Publishing

Charlie Shafter: For contribution to the album *Grifter's Hymnal*, recorded by Ray Wylie Hubbard, published by Dogs In Publishing

Jim Lauderdale: For contribution to the album *Carry Me Back*, recorded by Old Crow Medicine Show, published by Ginger Dragon Music, Songs of Bug

During the evening there were performances by Seth Avett of The Avett Brothers, who performed "The Ballad of Love and Hate," Thompson Square ("If I Didn't Have You"), Monty Powell with Anna Wilson and Mike Vaughn ("For You") and Lee Brice ("A Woman Like You"), Gary Burr ("I Try to Think About Elvis," "That's My Job"), Victoria Shaw ("The River," "I Love the Way You Love Me"), Kim Williams ("Three Wooden Crosses," "Papa Loved Mama") and Don Henry ("Where've You Been," "All Kinds of Kinds").

October 29

ASCAP Country Awards

The 50th Annual ASCAP Country Awards, presented to songwriters and publishers, was held on October 29 in the Presidential Ballroom of the Gaylord Opryland Hotel. There were performances by Ben Hayslip ("I Don't Want This Night to End"); Rhett Atkins ("Honey Bee"); Brad Paisley and Sawchuk; Dave Barnes and Ed Cash ("God Gave Me You"); Jason Sellers, Andy Gibson and Paul Jenkins ("Don't You Wanna Stay"), and Kip Moore ("Crazy One More Time").

The winners:

Songwriter of the Year: Ben Hayslip, writer or co-writer of “Honey Bee” (Blake Shelton), “I Don’t Want This Night To End” (Luke Bryan), “I’m Gonna Love You Through It” (Martina McBride) and “This Ole Boy” (Craig Morgan)

Country Music Song of the Year: “Barefoot Blue Jean Night,” written by Eric Paslay and Terry Sawchuk; published by Cal IV Entertainment

Country Music Song of the Year: “Honey Bee,” written by Ben Hayslip; published by Warner/Chappell and This Music

Country Songwriter/Artist of the Year: Brad Paisley. (“Camouflage,” “Old Alabama” and “Remind Me”)

Country Publisher of the Year: Sony/ATV/EMI (“Bait A Hook,” “Camouflage,” “Don’t You Wanna Stay,” “I Got You,” “I Won’t Let Go,” “Remind Me,” “Tomorrow,” “You” and “You Gonna Fly”)

Golden Note Award: Bob McDill

NOTE: A special musical tribute to McDill included performances by Ronnie Dunn; Chris and Morgane Stapleton (“Amanda”); Josh Kelley (“Good Ole Boys Like Me”); and Jessi Alexander and Jon Randall, backed by their band 18 South (“Don’t Close Your Eyes”).

Creative Voice Award: Lyle Lovett

NOTE: A special musical tribute to Lovett featured Guy Clark (“The Waltzing Fool”); Robert Earl Keen (“The Front Porch Song”); and Sam Bush and Jon Randall (“If I Had A Boat”).

ASCAP Partners in Music Award: Sirius XM Satellite Radio
The top five most performed songs received awards. They were: “Don’t You Wanna Stay,” written by Andy Gibson, Paul Jenkins and Jason Sellers

“I Don’t Want This Night to End,” written by Ben Hayslip, Rhett Akins, Dallas Davidson and Luke Bryan

“God Gave Me You,” written by Dave Barnes

“Barefoot Blue Jean Night,” written by Eric Paslay, Terry Sawchuk, and Dylan Altman

“Honey Bee,” written by Ben Hayslip and Rhett Akins

October 30

BMI Awards

The 60th Annual BMI Awards, which honors songwriters and publishers for most performed songs, was held on October 30 at the organization's Music Row Offices. The awards gala was dedicated to Frances W. Preston, who led BMI for a number of years and was responsible for the first songwriting awards in Nashville by a performing rights organization. The awards were presented by Nashville BMI executives Jody Williams and Clay Bradley.

The winners:

Songwriter of the Year: Dallas Davidson: "Country Girl (Shake It for Me)" and "I Don't Want This Night to End" recorded by Luke Bryan; "If Heaven Wasn't So Far Away" by Justin Moore; and "Just a Kiss" and "We Owned the Night" recorded by Lady Antebellum.

Songwriter of the Year: Luke Laird: "A Little Bit Stronger" by Sara Evans; "Baggage Claim" by Miranda Lambert; "Drink in My Hand" by Eric Church; "You" by Chris Young; and "Take a Back Road," recorded by Rodney Atkins.

Song of the Year: "Take a Back Road," Luke Laird and Rhett Akins. Published by EMI-Blackwood Music, Inc. and Universal Music Careers.

Publisher of the Year: Sony/ATV Music Publishing Nashville, with 24 songs on the year's most-performed list, including "Take a Back Road"; Taylor Swift's "Mean"; Kenny Chesney's "Live a Little"; Eli Young Band's "Crazy Girl"; Keith Urban's "You Gonna Fly"; The Band Perry's "All Your Life"; and Blake Shelton's "Honey Bee."

Tom T. Hall was named BMI Icon and saluted with a musical tribute by The Avett Brothers ("That's How I Got To Memphis"); Dailey & Vincent ("Can You Hear Me Now"); Justin Townes Earle ("Homecoming"); and Toby Keith with Scotty Emerick ("Faster Horses (The Cowboy And The Poet)"). The singers were backed by "The Icon Band," comprised of Charlie McCoy, Kenny

Vaughn, Dirk Johnson, Harry Stinson and Mike Bubb, who did an instrumental medley of some of Hall's songs. Tom T. Hall won 31 BMI Awards during his career and six of his songs have been broadcast more than a million times. As a recording artist in the early to mid 1970s, Hall had seven self-penned No. 1 singles: "A Week in a County Jail," "The Year That Clayton Delaney Died," "(Old Dogs, Children and) Watermelon Wine," "I Love," "Country Is," "I Care," and "Faster Horses (the Cowboy and the Poet)." The Grammy winner and Country Music Hall of Fame inductee also wrote mega hits for others, including Jeannie C. Riley's "Harper Valley P.T.A.," Dave Dudley's "The Pool Shark," Alan Jackson's "Little Bitty," and Bobby Bare's "(Margie's at) the Lincoln Park Inn" and "That's How I Got to Memphis."

October 30

Cash Boxed Set

Every one of the 59 albums Johnny Cash recorded for Columbia Records was released on a 63 CD boxed set, *Johnny Cash – The Complete Columbia Album Collection*. The collection begins with Cash's first album on Columbia, *The Fabulous Johnny Cash*, released in 1980, up through *Highway Man 2* (with Waylon Jennings, Willie Nelson and Kris Kristofferson) released in 1990. The set comes in a special box with lift off cover and full-color booklet with complete discographical information for every album. Also included in the set is a 28-song collection of recordings made for Sun Records (1954-1958) and a two CD set *The Singles*, which is a collection of singles that did not originally appear on Cash's Columbia albums.

October 30

Obit: Jan Crutchfield

Jan Crutchfield died on October 30 in Nashville; he was 74. Born Jan Lynn Crutchfield on February 26, 1938 in Paducah, Kentucky, he was a noted songwriter whose first cuts came in 1963

by Faron Young (“Down By the River” and “We’ve Got Something in Common”). He had a pop hit in 1965 with “Dream On, Little Dreamer” (Perry Como). Crutchfield’s biggest hit was “Statue of a Fool,” which was first a hit by Jack Greene (1967) and later recorded by Brian Collins and Ricky Van Shelton. He had songs recorded by Bonnie Guitar (“I’m Living in Two Different Worlds”), Charley Pride (“Does My Ring Hurt Your Finger”), Dave and Sugar (“Tear Time”), Jean Shepherd (“Another Lonely Night”), Wanda Jackson (“Fancy Satin Pillows”), Tanya Tucker (“Ridin’ Rainbows”), Lee Greenwood (“It Turns Me Inside Out”), Ray Price (“You Just Don’t Love Me Anymore”), and numerous other artists. During his career, Crutchfield earned seven BMI Awards and was nominated twice for the Nashville Songwriters Hall of Fame.

October 31

Borchetta receives international award

The Jo Walker-Meador Award, presented by the Country Music Association for “outstanding achievement by an individual or company in advocating and supporting Country Music’s marketing development in territories outside the United States” was presented to Scott Borchetta, President and CEO of Big Machine Label Group. The award was presented to Borchetta by Jo Walker-Meador and CMA CEO Steve Moore. Big Machine’s acts Taylor Swift and The Band Perry have done international tours.

November

November 1, 2012

CMA Awards Show

The 46th Annual Country Music Association Awards were held at the Bridgestone Arena and broadcast on ABC on November 1. Hosts for the CMA Awards were, for the fifth consecutive year, Brad

Paisley and Carrie Underwood.

There were performances during the show by Zac Brown Band (“Goodbye in Her Eyes”); Eric Church (“Springsteen”); Hunter Hayes (“Wanted”); Taylor Swift (“Begin Again”); Brad Paisley (“Southern Comfort Zone”); Kelly Clarkson and Vince Gill (“Baby Don’t Rush”); Little Big Town (“Pontoon”); Eli Young Band (“Even If It Breaks Your Heart”); Dierks Bentley (“Tip It On Back”); Kenny Chesney (“Come Over”); Tim McGraw (“One of Those Nights”); Jason Aldean, Luke Bryan, Faith Hill, Miranda Lambert, Keith Urban, The Band Perry, Carrie Underwood and Brantley Gilbert. The finale was a tribute to Willie Nelson, who was presented with the CMA’s first “Lifetime Achievement Award. Singing on the tribute were Lady Antebellum, Tim McGraw & Faith Hill, Keith Urban and Blake Shelton along with Nelson, who led the final song, “On the Road Again.”

Telecast presenters included Lisa Marie Presley, Jake Owen, Jana Kramer, Kellie Pickler, Darius Rucker, Sugarland, Connie Britton, Hayden Panettiere, Kimberly Williams Paisley, Scotty McCreery, Lauren Alaina, Martina McBride, Tim Allen and Reba McEntire.

The CMA Awards show had an average of 13.6 million viewers or an 8.4 rating and 13 share for ABC; competitors CBS and Fox had 12.6 and 6.2 million viewers, respectively. The numbers were down from previous years with the decline attributed to the impact of Hurricane Sandy on the East Coast.

Winners in two of the 12 CMA Awards categories, “Musical Event of the Year” and “Music Video of the Year” were announced live on “Good Morning America” from New York’s Times Square during the morning. Other pre-telecast awards were presented by Love and Theft.

CMA Award Winners:

Entertainer of the Year: Blake Shelton

Album of the Year: (Award goes to Artist and Producer(s): *Chief*, Eric Church, Produced by Jay Joyce, EMI Records Nashville

Female Vocalist of the Year: Miranda Lambert

Male Vocalist of the Year: Blake Shelton

Vocal Group of the Year: Little Big Town

Song of the Year: (Award goes to Songwriter(s): “Over You,”
Miranda Lambert and Blake Shelton

New Artist of the Year: Hunter Hayes

Single of the Year: (Award goes to Artist and Producer(s):
“Pontoon,” Little Big Town, Produced by Jay Joyce, Capitol
Records Nashville

Duo of the Year: Thompson Square

Musician of the Year: Mac McAnally, guitar

Musical Event of the Year: (Award goes to each Artist): “Feel
Like A Rock Star” by Kenny Chesney with Tim McGraw; Blue
Chair Records/Columbia Nashville

Music Video of the Year: (Award goes to Artist and
Director): “Red Solo Cup” by Toby Keith;
Directed by Michael Salomon

November 1

Other CMA Awards

The 2012 CMA Media Achievement Award was presented to “CMT Insider” senior producer Jennifer Meyer and supervising producer Ray Sells backstage during the 46th Annual CMT Awards. The CMA Media Achievement Award was established to recognize outstanding achievements in media related to Country Music. Bob Harris of BBC 2 received the Wesley Rose International Award during the red carpet interviews before the CMA Awards Show; the award was presented to Harris by Little Big Town. Caitlin Selle, a junior at David Lipscomb University, received the CMA Close Up Award of Merit, which honors a student journalist or photographer who demonstrates the most creativity, dedication and promise in covering the CMA Music Festival.

November 1

TNN Re-launches

The Nashville Network (TNN) re-launched on Thursday, November 1 with a mixture of live, syndicated, first run programming and digitally restored content. Jim Owens Entertainment and Luken Communications partnered to bring back the country music channel. Jim Owens Entertainment, headed by Lorianne Crook and husband Jim Owens, produce the nationally syndicated show “Crook & Chase” and “The Crook & Chase Countdown.” TNN’s first-run programming will include “The Country Vibe, Crook & Chase,” and “The Rick & Bubba Show” in addition to “Gaither Gospel Hour,” “Larry’s Country Diner” “Nashville Now,” “Music City Tonight”, Crook & Chase specials and awards shows, “Lorianne Crook’s Celebrity Kitchen” and “Southern Fried Fitness.” The original TNN was on the air from March 7, 1983 until September 24, 2000, when it became The National Network, and then Spike in 2003.

TNN was revived because the trademark expired and Jim Owens Entertainment applied for it; they partnered with Henry Luken of Chattanooga based Luken Communications. Luken Communications is home to Retro Television (RTV), My Family TV, TUFF TV, PBJ, MyCarTV and Frost Great Outdoors. Its networks reach approximately 80 percent of all U.S. households via a blend of over-the-air, cable and satellite television. TNN will be headquartered on Music Row and in Chattanooga.

November 2

Reba in new TV series

“Malibu Country,” a new television show starring Reba McEntire, premiered on the ABC network on November 2; the comedy show airs on Friday at 8:30 p.m. Eastern time (7:30 p.m. Central). Prior to the debut, Reba held a webchat with fans.

November 3

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Hard to Love” by Lee Brice (Curb)

Billboard Country Albums

Night Train by Jason Aldean (Broken Bow)

Christmas With Scotty McCreery by Scotty McCreery (19/Mercury)

Living For a Song: A Tribute to Hank Cochran by James Johnson (Mercury)

Tornado by Little Big Town (Capitol Nashville)

Blown Away by Carrie Underwood (19/Arista Nashville)

Billboard Bluegrass Albums

Sunday Mornin’ Singin’: Live! by Rhonda Vincent (Upper Management)

Carry Me Back by Old Crow Medicine Show (ATO)

The Farthest Horizon by Sleepy Man Banjo Boys (Sleepy Man Banjo Boys)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Who’s Feeling Young Now? The Punch Brothers

November 5

Humanitarian Award

The Country Radio Seminar announced that Big and Rich are the recipient’s of the CRS 2013 Artist Humanitarian Award; the award will be presented on February 27, 2013 during the Country Radio Seminar.

November 7

Civil Wars cancel tour

The Civil Wars cancelled upcoming dates as well as dates on their current tour of Europe “due to internal discord and irreconcilable differences of ambition.” The group offered to reimburse fans for travel expenses to their show and stated in their announcement that “our sincere hope is to have new music for you in 2013.”

November 7

Charlie Daniels narrates film

The documentary *The Journey Home: A Soldier's Story*, narrated by Charlie Daniels, debuted on Great American Country on November 7. The film deals with returning Army and Marine veterans who served in Iraq and Afghanistan and had to deal with rehabilitation from physical and emotional injuries as they attempt to re-integrate into civilian life.

November 7

Obit: Frank Peppiatt

Frank Peppiatt died on November 7 in Vedra Beach, Florida; he was 85. Frank Peppiatt was a co-creator of the popular television show “Hee Haw” (with John Aylesworth); the show premiered on CBS in 1969 and was cancelled two years later, but went into syndication for 20 years, becoming the longest-running syndicated series in TV history. Based roughly on the popular TV show “Laugh-In,” the idea came to Peppiatt and Aylesworth, who produced “The Jonathan Winters Show,” after appearances by several country stars on that show led to a ratings spike. Hosted by Buck Owens and Roy Clark, and produced by Owens, Clark, and Sam Louvullo, the show featured regulars Minnie Pearl, Grandpa Jones, Stringbean and George “Goober” Lindsey; the house band, which featured top flight Nashville musicians, was first led by George Richie and, later, Charlie McCoy.

November 8

***Billboard* Touring Awards**

The Ninth Annual *Billboard* Touring Awards were presented at the Roosevelt Hotel in New York; host was actress/comedienne Sandra Bernhard. The Touring Awards are based on *Billboard*'s "Boxscore" of touring calculations; the "Road Warrior Award" and "Concert Marketing & Promotion" awards are based on votes from *Billboard* readers. The Awards were presented at the end of the *Billboard* Touring Conference, held November 7-8 in New York.

Country winners:

Breakthrough Award: Lady Antebellum

Top Package: Kenny Chesney, Tim McGraw, Grace Potter & the Nocturnals and Jake Owen

Concert Marketing & Promotion Award: Tim McGraw

Road Warrior Award: Kenny Chesney

Legend of Scribe Award: Ray Waddell

November 9

Dottie West exhibit at Hall of Fame

A special spotlight exhibit on Dottie West opened at the Country Music Hall of Fame and Museum on Friday, November 9; "Dottie West: Country Sunshine" was scheduled to run through May 2, 2013. Included in the exhibit is handwritten lyrics to a song she wrote, a dress sewn by West's mother as well as other dresses that West wore.

November 10

***Billboard* Hot Country Songs**

"We Are Never Ever Getting Back Together" by Taylor Swift
(Big Machine)

"Blown Away" by Carrie Underwood (19/Arista Nashville)

"Cruise" by Florida Georgia Line (Republic Nashville)

"Hard To Love" by Lee Brice (Curb)

"Kiss Tomorrow Goodbye" by Luke Bryan (Capitol Nashville)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Night Train by Jason Aldean (Broken Bow)

On This Winter's Night by Lady Antebellum (Capitol Nashville)

Tornado by Little Big Town (Capitol Nashville)

Christmas With Scotty McCreery by Scotty McCreery
(19/Mercury)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Who's Feeling Young Now? by The Punch Brothers

Music To My Ears by Ricky Skaggs and Kentucky Thunder
(Skaggs Family)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker
Barrel/Rounder)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar
Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Who's Feeling Young Now? The Punch Brothers

November 13

Book release: Willie Nelson

Willie Nelson's newest book, *Roll Me Up And Smoke Me When I Die* (William Morrow) contains a personal look at his life as a songwriter and performer and discusses his music, politics, home state of Texas, religion, relationships, wife and children. This is Nelson's third book; the previous two were *New York Times* best-sellers.

November 12

Book release

Carter Robertson released her memoir, *Playin' on the Tracks*, which tells of her life as the only female member of Waylon Jennings' band during the "outlaw" era. She is the mother of the group Carter's Chord.

November 12

Jones announces last concert

George Jones' "Grand Tour," his last concert tour, will end on November 22, 2013, with a concert at Bridgestone Arena; special guest is Tanya Tucker but a number of country artists will also appear on the show.

November 14

NATD Awards

The Second Annual Awards from the Nashville Association of Talent Directors (NATD), which honor groups and individuals "who share the organization's objectives and ideals" were presented on November 14 at the Hermitage Hotel in Nashville. The Honorees were chosen by the NATD Board of Directors, led by Steve Tolman and included Rod Harris, Bonnie Sugarman, Ed Bazel, Rod Essig, Randi Perkins, Tony Conway, Mike Smardak, Carrie Moore-Reed, Jeff Debusk, Karen Entz, Josh DeBusk, Philip Lyon, Clyde Bright, Neal Spielberg, and Kirt Webster. Presenters included Robert Oermann, Tanya Tucker, Bob Kinkead, Barry Trotz and Bela Fleck. Winners:

Country Icon: George Jones

Hubert Long Award: Robert S. Williams (WBA)

Community Engagment: Mike Fisher (Nashville Predators)

Others honored: John Huie, Clint Higham and Alan Valentine (Nashville Symphony)

November 16

People's Choice Award Nominees Announced

The fan voted "People's Choice Awards" announced their nominees for their Awards show, scheduled to be broadcast live from the Nokia Theater in Los Angeles on January 9 over the CBS network. Jason Aldean was one of those announcing the nominees.

The nominees:

Favorite Male Artist

Blake Shelton

Chris Brown

Jason Mraz

Justin Bieber

Usher

Favorite Female Artist

Adele

Carrie Underwood

Katy Perry

P!nk

Taylor Swift

Favorite Country Artist

Blake Shelton

Carrie Underwood

Jason Aldean

Taylor Swift

Tim McGraw

Favorite Song

“Call Me Maybe,” Carly Rae Jepsen

“One More Night,” Maroon 5

“We Are Never Ever Getting Back Together,” Taylor Swift

“We Are Young,” Fun. ft. Janelle Monae

“What Makes You Beautiful,” One Direction

Favorite Album

Believe, Justin Bieber

Blown Away, Carrie Underwood

Overexposed, Maroon 5

Some Nights, Fun.

Up All Night, One Direction

November 17

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Hard To Love” by Lee Brice (Curb)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Night Train by Jason Aldean (Broken Bow)

Hope On The Rocks by Toby Keith (Show Dog—Universal)

Tornado by Little Big Town (Capitol Nashville)

Tailgates and Tanlines by Luke Bryan (Capitol Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Who’s Feeling Young Now? by The Punch Brothers

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

November 18

American Music Awards

The American Music Awards were presented on November 18 in Los Angeles. During the televised show Carrie Underwood performed “Two Black Cadillacs” and Taylor Swift performed “I Knew You Were Trouble.”

Country winners:

Country Music: Favorite Band, Duo or Group: Lady Antebellum

Country Music: Favorite Male Artist: Luke Bryan

Country Music: Favorite Female Artist: Taylor Swift
Country Music: Favorite Album: Blown Away by Carrie Underwood
Artist of the Year: Justin Bieber

November 23

Obit: Frank Dycus

Frank Dycus died on November 23; he was 72. Born Marion Franklin Dycus on December 5, 1939 in Hardmoney, Kentucky into a family of 13 children, Dycus moved to Nashville in 1967 after seven years in the Air Force and a period in Kansas where he worked for Boeing. Dycus was a songwriter whose first hit was “Lilacs and Fire” by George Morgan; later he co-wrote hits for George Strait (“Unwound” and “Marina Del Ray”), George Jones (“I Don’t Need Your Rocking Chair”), Mark Chesnutt (“Gonna Get a Life”), Porter Wagoner and Dolly Parton (“Is Forever Longer Than Always”) and Jerry Lee Lewis (“He Can’t Fill My Shoes”). During his songwriting career Dycus also had songs recorded by Johnny Bush, Red Sovine, Johnny Paycheck, Stella Parton, David Ball, and Gary Stewart. Dycus co-wrote a number of songs with Dean Dillon, Jim Lauderdale and Larry Kingston.

November 24

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)
“Cruise” by Florida Georgia Line (Republic Nashville)
”Blown Away” by Carrie Underwood (19/Arista Nashville)
“Kiss Tomorrow Goodbye” by Luke Bryan (Capitol Nashville)
“Wanted” by Hunter Hayes (Atlantic)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Night Train by Jason Aldean (Broken Bow)

On This Winter's Night by Lady Antebellum (Capitol Nashville)

Tornado by Little Big Town (Capitol Nashville)

Cheers, It's Christmas by Blake Shelton (Warner Bros)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Who's Feeling Young Now? by The Punch Brothers

The Gospel Side of Dailey & Vincent by Dailey & Vincent (Cracker Barrel/Rounder)

November 27

Book release: Roger Miller

Roger Miller: Dang him! by Don Cusic was released. This is the first full-length biography of Miller, who wrote “Dang Me,” “King of the Road” and the songs to the Broadway musical *Big River*.

November 27

Berklee study on incomes

“Music Careers in Dollars and Cents,” a study released by Berklee College of Music’s Career Development Center, showed that the state with the highest employment level of musicians and singers was New York (7,410), followed by California (7,360), Florida (3,530), Texas (2,090) and Tennessee (2,040). The study also showed salary ranges for positions in the music industry. They are:

Songpluggers: \$20,000 – \$64,590

Publishing Admin: \$20,000 – \$60,000

Label A&R: \$27,000 – \$85,000+

Label Digital Marketing: \$24,000 – \$55,000

Road Manager: \$25,000 – \$125,000+

FOH Engineer: \$60,000 – \$120,000+

Studio Engineer: \$25,000 – \$150,000+

The study also indicated that areas of expected growth in jobs are Mobile Music App Developer, Content Acquisition, and Audio Advertising Producer although, overall, there is a downward pressure on music industry salaries because of current conditions in the music industry.

November 27

Grammy Hall of Fame honorees

A number of country music songs and albums were announced as 2013 inductees into the Grammy Hall of Fame on November 27. Eligibility requires singles and album recordings to exhibit qualitative or historical significance. Recordings are reviewed annually by a special member committee comprised of eminent and knowledgeable professionals from all branches of the recording arts, with final approval by The Recording Academy's National Board of Trustees.

The country inductees:

“Act Naturally” by Buck Owens; songwriters: Johnny Russell and Voni Morrison; Capitol single (1963)

Foggy Mountain Banjo: album Lester Flatt, Earl Scruggs And The Foggy Mountain Boys on Columbia (1961).

“Bonaparte’s Retreat”: by W.H. Stepp (traditional arrangement); country single from Library of Congress (1937)

“The Titanic” by Ernest V. “Pop” Stoneman; Songwriter; Ernest V. “Pop” Stoneman; single on Okeh Records, 1924.

“Near You” by Francis Craig And His Orchestra; Songwriters Francis Craig & Kermit Goell; single on Bullet Records, 1947.

November 27

Book release: Dolly Parton

Dolly Parton's book, *Dream More: Celebrate the Dreamer in You*, based on her commencement speech at the University of Tennessee in 2009, was released on November 27. Income from the 128-page book will benefit Parton's Imagination Library.

November 29

World's Highest Paid Musicians

Forbes released their report on the 25 highest paid musicians and country artists Taylor Swift (tied with Sir Paul McCartney at eighth with an income of \$57 million), Toby Keith (tied at tenth with Justin Bieber with an income of \$55 million) and Kenny Chesney (#17 with \$44 million) were on the list. Topping the list, which surveyed pre-tax earnings between May 2011 and May 2012 was Dr. Dre with \$100 million, followed by Roger Waters (\$88 million) and Elton John (\$80 million)

November 30

Book release: Alan Jackson

Alan Jackson's book, *Seasons of Sweetbriar – A Photographic Collection of Home*, containing over 200 pictures of his former Tennessee estate, was released. Income from the book will benefit the Colon Cancer Alliance's Blue Note Fund.

November 30

Women In Music 2012

Billboard magazine released their "Billboard Women in Music" list of 41 powerful female executives and three women executives connected to country music made the list. Kelly Rich, Senior Vice Present of sales, Marketing and Interactive for the Big Machine

Label Group was number 27; Mary Ann McCready, president of Flood, Bumstead, McCready & McCarthy was number 31; and Carla Wallace, co-owner and General Manager of Big Yellow Dog Music was at number 37. In their “Profiles: Women in Leadership Roles” the magazine profiled Ellen Bligh Truly, Vice President of Corporate Relations at SESAC in Nashville; Tifanie Van Laar-Frever, Senior Buyer, Walmart; Marcie Allen, president of MAC Presents; Kathy Spanberger, president/CEO of peermusic; Kate McMahon, vice president and senior director of marketing, the Messina Group/AEG Live; and Beka Tischker, producer/writer manager of Advanced Alternative Media.

November 30

Obit: Rick Blackburn

Rick Blackburn died in Franklin, Tennessee on November 30; he was 70. Born Richard Norman Blackburn on November 16, 1942 in Cincinnati, Ohio, Blackburn began his career promoting pop records in Cincinnati, then joined Mercury in Chicago in 1965 and moved to New York and joined CBS in 1968. In 1970, Blackburn, Lou Adler and Herb Alpert ran Ode Record in Los Angeles. He moved to Nashville in 1974 to head Monument Records, then re-joined CBS as head of the Columbia and Epic labels in Nashville 1980-1987. Blackburn headed Atlantic Records 1989-1999. Blackburn was Chairman of the CMA Board of Directors in 1982, President of the CMA in 1986 and active in Leadership Music.

November 30

Obit: Amber Jacobson

Amber Jacobson died in Ohio on November 30; she was 33. Jacobson was Executive Director of CountryWired, a Nashville-based entertainment internet consulting firm; she had spent eight years with that company. Jacobson was a graduate of Belmont University; a Celebration of Life party was held on December 16 in Clinton, Ohio.

December

December 1

Shania opens in Vegas

Shania Twain began a two-year residency at Caesars Palace in Nashville on December 1. The show, titled “Shania: Still the One,” features a flying motorcycle, live horse, confetti, choreographed dancers and eye-catching costumes in a full production.

December 1

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Kiss Tomorrow Goodbye” by Luke Bryan (Capitol Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Night Train by Jason Aldean (Broken Bow)

On This Winter’s Night by Lady Antebellum (Capitol Nashville)

Cheers, It’s Christmas by Blake Shelton (Warner Brothers)

Christmas With Scotty McCreery by Scotty McCreery (19/Mercury)

Billboard Bluegrass Albums

Ahoy! by The Punch Brothers (Nonesuch)

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Who’s Feeling Young Now? by The Punch Brothers

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

December 3

Lady Antebellum announced a new charitable effort

LadyAID, a charitable foundation created by Lady Antebellum to bring awareness to and generate support for children in need on a local, national and global level was announced by the group. Organizations that the group supports include Monroe Carrell Jr. Children's Hospital at Vanderbilt, St. Jude Children's Research Hospital, Children's Miracle Network Hospitals, myLIFEspeaks and The UN Refugee Agency (UNHCR). Administrative support is provided by The Community Foundation of Middle Tennessee.

December 3

Shelton's Christmas Special

Blake Shelton's Not-So-Family Christmas aired on NBC on Monday night, December 3. The special featured songs from Shelton's Christmas album, *Cheers, It's Christmas*; guests included Kelly Clarkson, Christina Aguilera, Larry the Cable Guy, Reba McEntire, Miranda Lambert and Shelton's mother, Dorothy Shackleford.

December 3

Lady Antebellum honored

Lady Antebellum was honored with CMA's International Artist Achievement Award (formerly known as the International Touring Artist Award) during their press conference announcing LadyAID. The award, which recognizes outstanding achievement by a U.S.-based artist who contributes to the awareness and development of Country Music outside the United States, was presented by CMA's Steve Moore in honor of the group's tour of 11 countries.

December 3

Shapiro honored

Nancy Shapiro, Recording Academy President of Membership Services, was honored with the sixth annual Louise Scruggs Memorial Forum Award at the Ford Theater in the Country Music Hall of Fame and Museum.

December 3

Swift honored

Taylor Swift received The Robert F. Kennedy Center for Justice and Human Rights' Ripple of Hope Award in New York, which recognized her international leadership for social change. Previous winners include Bill Clinton, Al Gore, Bono and George Clooney.

December 4

Americana Music Assn Board Members

The Americana Music Association announced their Board members; they are Amanda Hale (New West Records); Al Moss (Al Moss Promotions); Jessie Scott (Music Fog/Hill Country); Shauna de Cartier (Six Shooter Records); Lynne Sheridan (GRAMMY Museum); Tim Fink (SESAC); John Ingrassia (Vector Management); Jonathan Levine (Paradigm); Kurt Vitolo (treasurer; KV Financial Group, P.C.); Brad Paul, Mark Moffatt (Chair of the Association's International Committee); Ashley Capps (AC Entertainment); Joan Kornblith (Voice of America); John Allen (BMG Chrysalis); Terry Lickona (Austin City Limits); Wayne Halper (attorney); Emilee Warner Crash Avenue); Holly Lowman (Ramseur Records) and artists Mary Gauthier, Rodney Crowell and Buddy Miller. Holly Lowman is President and Brad Paul is President-elect.

December 5

2012 Grammy Nominees

The nominees for the 2012 Grammy Awards were announced during “The Grammy Nominations Live!—Countdown to Music’s Biggest Night” concert at the Bridgestone Arena in Nashville. The concert was hosted by Taylor Swift and LL Cool J. There were performances during the concert by country artists Luke Bryan (“I Don’t Want This Night To End”), The Band Perry with Dierks Bentley (Johnny Cash’s “Jackson”). Hunter Hayes sang the nominations for Best Pop Vocal Album; Taylor Swift with LL Cool J (“Mean”) and presenters of nominees included Little Big Town, Sheryl Crow, The Lumineers and Chris Young. The Grammys will be presented on February 10.

2013 Grammy Nominations for Country: (or including a country artist)

Record Of The Year

“Lonely Boy” by The Black Keys
“Stronger (What Doesn’t Kill You)” by Kelly Clarkson
“We Are Young” by FUN. Featuring Janelle Monáe
“Somebody That I Used To Know” by Gotye Featuring Kimbra
“Thinkin Bout You” by Frank Ocean
“We Are Never Ever Getting Back Together” by Taylor Swift

Best Country Solo Performance

“Home” by Dierks Bentley
“Springsteen” by Eric Church
“Cost Of Livin’” by Ronnie Dunn
“Wanted” by Hunter Hayes
“Over” by Blake Shelton
“Blown Away” by Carrie Underwood

Best Country Album

Uncaged by Zac Brown Band
Hunter Hayes by Hunter Hayes

Living For A Song: A Tribute To Hank Cochran by Jamey Johnson
Four The Record by Miranda Lambert
The Time Jumpers by The Time Jumpers

Best Country Duo/Group Performance

“Even If It Breaks Your Heart” by Eli Young Band
“Pontoon” by Little Big Town
“Safe & Sound” by Taylor Swift and The Civil Wars
“On The Outskirts Of Town” by The Time Jumpers
“I Just Come Here For The Music” by Don Williams Featuring Alison Krauss

Best Country Song

“Blown Away” by Josh Kear & Chris Tompkins, songwriters (Carrie Underwood)
“Cost Of Livin’” by Phillip Coleman & Ronnie Dunn, songwriters (Ronnie Dunn)
“Even If It Breaks Your Heart” by Will Hoge & Eric Paslay, songwriters (Eli Young Band)
“So You Don’t Have To Love Me Anymore” by Jay Knowles & Adam Wright, songwriters (Alan Jackson)
“Springsteen” by Eric Church, Jeff Hyde & Ryan Tyndell, songwriters (Eric Church)

Best New Artist

Alabama Shakes
FUN.
Hunter Hayes
The Lumineers
Frank Ocean

Best Song Written For Visual Media

“Abraham’s Daughter” (From *The Hunger Games*) by T Bone Burnett, Win Butler & Régine Chassagne, songwriters (Arcade Fire)
“Learn Me Right” (From *Brave*) by Mumford & Sons, songwriters (Birdy & Mumford & Sons)

“Let Me Be Your Star” (From *Smash*) by Marc Shaiman & Scott Wittman, songwriters (Katharine McPhee & Megan Hilty)

“Man Or Muppet” (From *The Muppets*) by Bret McKenzie, songwriter (Jason Segel & Walter)

“Safe & Sound” (From *The Hunger Games*) by T Bone Burnett, Taylor Swift, John Paul White & Joy Williams, songwriters (Taylor Swift Featuring The Civil Wars)

Best Pop Solo Performance

“Set Fire To The Rain (Live)” — Adele

“Stronger (What Doesn’t Kill You)” by Kelly Clarkson

“Call Me Maybe” — Carly Rae Jepsen

“Wide Awake” — Katy Perry

“Where Have You Been” — Rihanna

Best Americana Album

The Carpenter by The Avett Brothers

From The Ground Up by John Fullbright

The Lumineers by The Lumineers

Babel by Mumford & Sons

Slipstream by Bonnie Raitt

Best Bluegrass Album

The Gospel Side Of Dailey & Vincent

Life Finds A Way by The Grascals

Beat The Devil and Carry A Rail by Noam Pikelnny

Scratch Gravel Road by Special Consensus

Nobody Knows You by Steep Canyon Rangers

December 6

CMA Board of Directors

The CMA announced their new Board of Directors. Troy Tomlinson, President and CEO of Sony/TV Music Publishing is Chairman of the Board, succeeding Gary Overton, Sony Music Entertainment Nashville; President Elect Ed Hardy (Great American

Country) is President of the Board, Frank Bumstead (Chairman of Flood, Bumstead, McCready & McCarthy is President-Elect; and John Esposito, President Warner Music Nashville, is Secretary/Treasurer.

Directors by Membership Category

Advertising Agency/PR/Marketing

Mary Hilliard Harrington, The GreenRoom PR

Jeff Walker, The AristoMedia Group

Affiliated

Joe Galante, Galante Entertainment Organization

Steve Buchanan, Grand Ole Opry Group

Artist

Luke Bryan

Kix Brooks, Don't Miss This, LLC

Broadcast Programming and Air Talent

Blair Garner, After Midnite with Blair Garner, Premiere Networks

Mike Moore, Entercom Communications, Portland, OR

Composer

Brett James, Cornman Music

Tom Douglas, Sony/ATV Music Publishing

Entertainment Services

Stacey Schlitz, Schlitz Law

Frank Bumstead, Flood, Bumstead, McCready, & McCarthy, Inc.

International

Bob Shennan, BBC, London

Rob Potts, Rob Potts Entertainment Edge, Five Dock, Australia

Music Publisher/PRO

Troy Tomlinson, Sony/ATV Music Publishing

Jody Williams, BMI

Musician

Biff Watson, Biff-Bangs Productions, Inc.

Kenny Greenberg

Personal Manager

Bill Simmons, The Fitzgerald Hartley Company

Clarence Spalding, Spalding Entertainment

Producer/Engineer/Studio

Jeff Stevens, Jeff Stevens Music

Radio Management

Clay Hunnicutt, Clear Channel Communications

Natalie Conner, Vice President/General Manager, WXTU,
Philadelphia, Penn.

Record Company

Mike Dungan, Universal Music Group Nashville

John Esposito, Warner Music Nashville

Talent Agent

Rob Beckham, William Morris Endeavor Entertainment, LLC

Talent Buyer/Promoter

Brian O'Connell, Live Nation

Tony Conway, Conway Entertainment Group, LLC

Television/Video/Media

Ed Hardy, Great American Country

Lon Helton, Country Aircheck

Venue

Sally Williams, The Ryman Auditorium

Lifetime Directors

J. William Denny

Ralph Peer II, peermusic

Ex-Officio Members

Jim Free, The Smith-Free Group, Washington, D.C.

Kyle Young, Country Music Hall of Fame and Museum

Directors at Large:

Charlie Anderson, Anderson Media Corporation, Knoxville, Tenn.

Scott Borchetta, Big Machine Label Group

Becky Brenner, Albright & O'Malley & Brenner Country Radio
Specialists, Seattle, Wash.

Randy Chase, Cox Media Group, San Antonio, Texas

Pat Collins, SESAC

Charlie Cook, West Virginia Radio Corp., Morgantown, W.Va.

Jay DeMarcus, Rascal Flatts

Bob DiPiero, Love Monkey Music

Chris DuBois, Sea Gayle Music
Tim DuBois, Tim DuBois Entertainment
Ann Edelblute, XIX Entertainment
Kerri Edwards, Red Light Management
Ted Ellis, CMT Canada, Toronto, Ontario, Canada
Karen Fairchild, Little Big Town
Randy Goodman
John Hamlin, CMT – Country Music Television
Mark Hamilton, iTunes, San Bruno, Calif.
Pat Higdon, Patrick Joseph Music
Clint Higham, Morris Artists Management Group
John Huie, Creative Artists Agency
Jan Jeffries, Cumulus Media, Chicago, Ill.
Kurt Johnson, Townsquare Media, Dallas, Texas
Michael Knox, Music Knox, LLC. and peermusic Nashville
Marion Kraft, ShopKeeper Management
Daren Lashinsky, National Shows 2
Ken Levitan, Vector Management
Luke Lewis
Jon Loba, Broken Bow Records
John Marks, Sirius XM Satellite Radio
Deb McDermott, Young Broadcasting
Kevin Neal, Buddy Lee Attractions
Gary Overton, Sony Music Nashville
Jason Owen, Sandbox Entertainment
John Paul, Dial Global Radio Networks, Englewood, Colo.
Brian Philips, CMT – Country Music Television
David Ross, BossRoss Media
Victoria Shaw, Victoria Shaw Songs
Mike Vaden, Decosimo Vaden
Larry Vallon, AEG Live, Los Angeles, Calif.
Ben Vaughn, Warner/Chappell Music
Ed Warm, Joe's Bar, Chicago, Ill.

December 8

Stuart Anniversary

On December 8 Marty Stuart celebrated his 20th Anniversary as a member of the Grand Ole Opry; he was joined on stage by his wife, Connie Smith, along with Charley Pride, Old Crow Medicine Show and Brandy Clark for the celebration. Stuart received a framed print commemorating the anniversary from Grand Ole Opry VP and General Manager Pete Fisher.

December 8

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Over You” by Cassandee Pope (Republic)

“Kiss Tomorrow Goodbye” by Luke Bryan (Capitol Nashville)

“Wanted” by Hunter Hayes (Atlantic)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Night Train by Jason Aldean (Broken Bow)

Blown Away by Carrie Underwood (19/Arista Nashville)

Cheers, It's Christmas by Blake Shelton (Warner Brothers)

On This Winter's Night by Lady Antebellum (Capitol Nashville)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Slidawg's Redneck Christmas by Slidawg (IMI/Sonoma)

Ahoy! by The Punch Brothers (Nonesuch)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

December 9

CMT Artists of the Year

A special on CMT, which aired on Sunday, December 9, presented awards to “CMT Artists of the Year.” The event was hosted by Rascal Flatts and Hayden Panettiere, actress-singer on the TV show “Nashville” and featured performances by Toby Keith (“Beers Ago”), Miranda Lambert (“Over You”), Eric Church (“Homeboy”), Eli Young Band with Kacey Musgraves (Chesney’s hit “Come Over”), Carrie Underwood (“Two Black Cadillacs”), Luke Bryan (“Drunk on You” and “Feel Again”), Jason Aldean (“Take a Little Ride”) and Rascal Flatts (“Changed”).

Receiving awards were Toby Keith (presented by Roger Clemens), Miranda Lambert (presented by Sheryl Crow), Eric Church (presented by Kid Rock), Kenny Chesney (presented by Sammy Hagar), Carrie Underwood (presented by her husband, Mike Fisher), Luke Bryan (presented by Kenny Rogers), and Jason Aldean (presented by Chipper Jones).

December 10

American Country Awards

The 2012 American Country Awards, held at the Mandalay Bay Event Center in Las Vegas, honored country artists through their on-line fan voted awards. Hosted by Trace Adkins and Kristin Chenoweth, the two-hour special featured performances by Keith Urban, Lady Antebellum, Dierks Bentley, Jason Aldean, Rascal Flatts, Luke Bryan, Kip Moore, Jake Owen, and Little Big Town in addition to Adkins and Chenoweth. There were also appearances by Eli Young Band, Florida Georgia Line, Gloriana, Love and Theft, Casey James, Miranda Lambert, LeAnn Rimes, Lee Brice, Jana Kramer, Dustin Lynch, Natasha Bedingfield, Scotty McCreery, Lauren Alaina, and Chris Young.

Winners were:

Artist of the Year: Luke Bryan

Artist of the Year: Male: Luke Bryan

Artist of the Year: Female: Carrie Underwood

Artist of the Year: Group: Lady Antebellum

Artist of the Year: Breakthrough Artist: Jake Owen

Artist of the Year: New Artist: Lauren Alaina

Album of the Year: Luke Bryan: *Tailgates & Tanlines*

Single of the Year: Luke Bryan, “I Don’t Want This Night To End”

Single of the Year: Male: Luke Bryan, “I Don’t Want This Night To End”

Single of the Year: Female: Miranda Lambert, “Over You”

Single of the Year: Group: Lady Antebellum, “We Owned The Night”

Single of the Year: New Artist: Hunter Hayes, “Wanted”

Single of the Year: Breakthrough Artist: Brantley Gilbert, “You Don’t Know Her Like I Do”

Single of the Year: Vocal Collaboration: Brad Paisley (Duet with Carrie Underwood), “Remind Me”

Touring Artist of the Year: Jason Aldean

Music Video of the Year: Luke Bryan, “I Don’t Want This Night To End”

Music Video of the Year: Male: Luke Bryan, “I Don’t Want This Night to End”

Music Video of the Year: Female: Miranda Lambert, “Over You”

Music Video of the Year: Group or Collaboration: Little Big Town, “Pontoon”

Music Video of the Year: New Artist: Hunter Hayes, “Wanted”

Song of the Year: Eric Church, “Springsteen” (Eric Church, Jeff Hyde and Ryan Tyndell)

Most Played Radio Track: Male: Luke Bryan, “I Don’t Want This Night to End”

Most Played Radio Track: Female: Miranda Lambert, “Over You”

Most Played Radio Track: Group: Zac Brown Band, “Keep Me In Mind”

Most Played Radio Track: New Artist: Kip Moore, “Somethin’ ‘Bout A Truck”

December 12

Lifetime Achievement Awards

Patti Page, whose recording of “Tennessee Waltz” (1950) played a major role in establishing Nashville as a “song” town, was named as a recipient of the Lifetime Achievement Award by The Recording Academy, home to the Grammy Awards. Lifetime Achievement Awards will be acknowledged during the Grammy telecast. In addition to Page, other Lifetime Achievement Award honorees were Glenn Gould, Charlie Haden, Lightnin’ Hopkins, Carole King, Ravi Shankar and The Temptations.

December 13

iTunes rankings

The download store iTunes released their list of top selling singles and albums for 2012 and country artists ranked well with Taylor Swift’s *Red* at number two on the album downloads, followed by Jason Alden’s *Night Train* (#10), Carrie Underwood’s *Blown Away* (#12); Luke Bryan’s *Tailgates & Tanlines* (#19); Zac Brown Band’s *Uncaged* (#21); Lionel Richie’s *Tuskegee* (#23); Eric Church’s *Chief* (#35); Jason Aldean’s *My Kinda Party* (#37); Kelly Clarkson’s *Stronger* (#38); The Civil War’s *Barton Hollow* (#42); Hunter Hayes’ *Hunter Hayes* (#46); Kenny Chesney’s *Welcome To The Fishbowl* (#50); Lady Antebellum’s *Own The Night* (#60); Zac Brown Band’s *You Get What You Give* (#67); Taylor Swift’s *Speak Now* (#75); Miranda Lambert’s *Four the Record* (#78); The Band Perry’s *The Band Perry* (#84); Rascal Flatts’ *Changed* (#87); Lee Brice’s *Hard 2 Love* (#93) and Brantley Gilbert’s *Halfway to Heaven* (#96).

Country artists on singles download sales were led by “We Are Never Ever Getting Back Together” by Taylor Swift (#16), followed by “Drunk on You” by Luke Bryan (#30), “Wanted” by Hunter Hayes (#34); “Springsteen” by Eric Church (#35); “Pontoon” by Little Big Town (#48); “Good Girl” by Carrie Under-

wood (#58); “Blown Away” by Carrie Underwood (#60); “I Don’t Want This Night to End” by Luke Bryan (#67); “Somethin’ ‘bout a Truck” by Kip Moore (#68); “Eyes Open” by Taylor Swift (#71); “Woman Like You” by Lee Brice (#75); “Come Over” by Kenny Chesney (#77); “Hard to Love” by Lee Brice (#81); “Cruise” by Florida Georgia Line (#82); “Over You” by Miranda Lambert (#83); “I Knew You Were Trouble” by Taylor Swift (#87); “Fly Over States” by Jason Aldean (#89) and “Even If It Breaks Your Heart” by Eli Young Band (#92).

December 13

Book Released

Publisher Shuman & Goldstein released the book *Everything I Know About The Music Business I Learned From My Cousin Rick; The Musician’s Practical Guide to Success* by Dave Rose. Rose, with DeepSouth Entertainment, wrote the book to help artists and musicians find success in the music industry.

December 13

CMA International Award

Ken Macleod of Radio Tay in Scotland was presented the CMA International Broadcaster Award by Bobbi Boyce, CMA Director of International Relations. Macleod has been the host of “It’s Country” on Radio Tay since its debut in October 1980; the program airs each Wednesday and Sunday. Over the years, artists Boxcar Willie, Garth Brooks, Johnny Cash, Rodney Crowell, Crystal Gayle, Vince Gill, Tom T. Hall, George Hamilton IV, Emmylou Harris, Waylon Jennings, George Jones, Toby Keith, Brad Paisley, Charley Pride, Reba, Gene Watson, Tammy Wynette, and others have appeared on the program.

December 13

Obit: Willie Ackerman

Willie Ackerman died on December 13 in Nashville; he was 73. Born William Paul “Willie” Ackerman on May 1, 1939 in Nashville, he was a “A Team” drummer during the 1950s, 1960s and 1970s; he played on sessions for Johnny Cash, Willie Nelson, Waylon Jennings, Louis Armstrong, Patsy Cline, Bobby Bare and numerous others. He was the staff drummer on the “Hee Haw” television show and also played with the staff band on the Grand Ole Opry. Ackerman was a member of the local American Federation of Musicians union for 50 years.

December 15

Blackstock & Clarkson Engagement

Kelly Clarkson, 30, announced her engagement to Starstruck Management’s Brandon Blackstock, 35, on December 15; Starstruck, headed by Narvel Blackstock, father of Brandon, manages the careers of Reba McEntire and Clarkson.

December 15

ACM hosts stage

The Academy of Country Music hosted performances on the Rodeo Live Stage at Cowboy Fanfest during the Wrangler National Finals Rodeo in Las Vegas from Thursday, December 6 until Saturday, December 10. Performers included Ryan Beaver, Bucky Covington, Sarah Darling, Brett Eldredge, Jack Ingram, Chris Janson, Tracy Lawrence, David Nail, Aaron Watson and Chris Young. This was the seventh consecutive year the ACM has hosted performances at the National Finals Rodeo.

December 15

Billboard Hot Country Songs

“We Are Never Ever Getting Back Together” by Taylor Swift (Big Machine)

“Cruise” by Florida Georgia Line (Republic Nashville)

“Wanted” by Hunter Hayes (Atlantic)

“Better Dig Two” by The Band Perry (Republic)

“Blown Away” by Carrie Underwood (19/Arista Nashville)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

On This Winter’s Night by Lady Antebellum (Capitol Nashville)

Cheers, It’s Christmas by Blake Shelton (Warner Brothers)

Christmas With Scotty McCreery by Scotty McCreery (19/Mercury)

Night Train by Jason Aldean (Broken Bow)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Slidawg’s Redneck Christmas by Slidawg (IMI/Sonoma)

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Ahoy! by The Punch Brothers (Nonesuch)

December 16

Book Signing

Katie Cook, host on CMT and MTV, signed copies of her debut book, *Little Big Benny*, the initial volume of a three-part series of children books geared for those 9-12 at The Beveled Edge in Nashville.

December 17

Obit: Martha Hume

Martha Hume died at her home in Nashville on December 17; she was 65. Born in 1947 in Stearns, Kentucky, Martha graduated from the University of Kentucky, then earned a Masters in Journalism at the University of Texas. She married Chet Flippo and the two became well known journalists in New York; he with *Rolling Stone* and she as managing editor with *Country Music*. She wrote for *Texas Monthly*, *The Chicago Sun-Times*, *US magazine*, *McCall's*, *Rolling Stone* and was the pop music columnist for *The New York Daily News*. After she and Chet moved to Nashville, she wrote for a number of publications as well as liner notes to *Intimate Portrait: Women of Country* and other albums and uncovered the story of Jett Williams, the lost daughter of Hank Williams. She was the author of *You're So Cold I'm Turning Blue: Martha Hume's Guide to the Greatest in Country Music* and *Kenny Rogers: Gambler, Dreamer, Lover*.

December 18

Nielsen Acquires Arbitron

The two major ratings services, Nielson for television and Arbitron for radio, are now under one umbrella after Nielson purchased Arbitron for \$1.26 billion. In addition to TV ratings, Nielsen owns SoundScan, which tracks the sales of album and digital tracks, and BDS, which measures radio airplay for *Billboard* charts. Arbitron compiles local radio station ratings as well as network and national radio audiences measurement.

December 20

World Music Awards

The World Music Awards, held Thursday, December 20 in Miami at the Marlins Park Stadium featured a number of country artists, nominated for awards. The nominees were selected by the

International Federation of the Phonographic Industry (IFPI), based in London. The nominees are:

World's Best Song

Carrie Underwood "Blown Away"

Justin Bieber "Boyfriend"

Jason Aldean "Take A Little Ride"

Kelly Clarkson "Stronger"

Taylor Swift "We Are Never Ever Getting Back Together"

Adele "Rumour Has It"

World's Best Album

Carrie Underwood *Blown Away*

Lady Antebellum *On This Winter's Night*

Jason Aldean *Night Train*

Taylor Swift *Red*

Christina Aguilera *Lotus*

Alicia Keys *Girl On Fire*

Adele *21*

World's Best Video

Carly Rae Jepsen "Call Me Maybe"

Carrie Underwood "Good Girl"

Jason Aldean "Take A Little Ride"

Taylor Swift "We Are Never Ever Getting Back Together"

Beyonce "Run The World (Girls)"

World's Best Group

Kings of Leon

Lady Antebellum

Zac Brown Band

U2

Mumford & Sons

Maroon 5

No Doubt

Coldplay

World's Best Female Artist

Carrie Underwood

Beyonce

Adele

Britney Spears

Kelly Clarkson

Katy Perry

Lady Gaga

Taylor Swift

World's Best Male Artist

Blake Shelton

Jason Aldean

Kid Rock

Keith Urban

Ne-Yo

Phillip Phillips

World's Best Live Act

Brad Paisley

Jason Aldean

Aerosmith

Bruce Springsteen

Jimmy Buffett

Kenny Chesney

Lady Antebellum

Miranda Lambert

Taylor Swift

Tim McGraw

Van Halen

Usher

World's Best Entertainer of the Year

Carrie Underwood

Jason Aldean

Keith Urban

Kelly Clarkson

Taylor Swift
Selena Gomez
Justin Bieber
Rihanna
Carly Rae Jepsen
Beyonce
Adele

December 20

Swift is highly paid woman

Forbes Magazine reported that Taylor Swift is the second highest paid woman in the music industry, with a reported \$57 million in gross income between May 2011 and May 2012. The top female earner was Britney Spears with \$58 million; Rihanna finished third. Swift's earnings came from her tour (which earned approximately \$1 million per night) and her partnerships with CoverGirl and Sony; she was the only country female to finish in the top ten.

December 20

CMA Country Christmas

The Third Annual "CMA Country Christmas," hosted by Jennifer Nettles, featured artists Dierks Bentley, Little Big Town, Martina McBride, Lady Antebellum, Scotty McCreery, The Band Perry, Keith Urban, Colbie Caillat, Katherine Jenkins and John Legend. The two-hour special had 7.28 million watchers that evening and nine million viewers when on-demand viewers were counted. The show was taped at Nashville's Bridgestone Arena.

December 27

CMA Holiday Survey

In research conducted by the Country Music Association, it was found that, during the Christmas season, 41 percent of country fans planned to purchase or download holiday music CDs; 72 percent of

country fans considered give country music as a gift; 83 percent of country fans planned to shop online, primarily at Amazon or eBay in addition to shopping at retailers Walmart, Target, Best Buy, Kohl's and Macy's. Eighty percent of country fans do product and price comparisons using their Smartphone.

December 29

Obit: Mike Auldridge

Mike Auldridge died at his home in Silver Spring, Maryland on Saturday, December 29; he was 73. Mike Auldridge was born December 30, 1938 in Washington, D.C.; he graduated from the University of Maryland in 1967. He was a founding member of the Seldom Scene, toured with Lyle Lovett, Patty Loveless, Linda Ronstadt and Emmylou Harris and was a member of Darren Beachley and The Legends of the Potomoc at the time of his death. Inspired to learn the dobro by the playing of Josh Graves, Auldridge was on *The Dobro Sessions*, produced by Jerry Douglas, which won a Grammy in 1994. In 2012 he was a National Endowment for the Arts Heritage Fellow.

December 31

New Year's Eve

"Dick Clark's New Year's Rockin' Eve with Ryan Seacrest 2013" featured country artists Taylor Swift and Jason Aldean along with pop acts Carly Rae Jepsen, Neon Trees, Psy, Justin Bieber, Greyson Chance, Ellie Goulding, The Wanted, Brandy, Flo Rida, Karmin, One Republic, Pitbull and Fergie of the Black Eyed Peas. The ABC show achieved excellent ratings; it was the number one show on TV that evening in total viewers and with adults 18-49; it averaged 13.26 million views.

December 31

Top Selling Country Albums

Five of the ten best selling album in the music industry during 2012 were by country artists. Taylor Swift's album *Red* finished at number two with 3.11 million sales (behind Adele's *21*), Carrie Underwood's album *Blown Away* was at number seven with sales of 1.2 million; Luke Bryan's *Tailgates & Tanlines* was number eight with 1.1 million in sales; Lionel Richie's *Tuskegee* finished ninth with 1.07 million sales and Jason Aldean's *Night Train* finished tenth with sales of 1.02 million.

December 22

Billboard Hot Country Songs

"Cruise" by Florida Georgia Line (Republic Nashville)

"We Are Never Ever Getting Back Together" by Taylor Swift (Big Machine)

"Wanted" by Hunter Hayes (Atlantic)

"Better Dig Two" by The Band Perry (Republic)

"Goodbye In Her Eyes" by Zac Brown Band ((Southern Ground/ Atlantic/Bigger Picture)

Billboard Country Albums

Red by Taylor Swift (Big Machine)

Cheers, It's Christmas by Blake Shelton (Warner Brothers)

Here's To The Good Times by Florida Georgia Line (Republic Nashville)

On This Winter's Night by Lady Antebellum (Capitol Nashville)

Christmas With Scotty McCreery by Scotty McCreery (19/ Mercury)

Billboard Bluegrass Albums

Carry Me Back by Old Crow Medicine Show (ATO)

Slidawg's Redneck Christmas by Slidawg (IMI/Sonoma)

The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)

Who's Feeling Young Now? by The Punch Brothers

Stars and Satellites by Trampled by Turtles (Banjodad 09/Thirty Tigers)

Top Country Artists: 2012

1. Taylor Swift (Big Machine)
2. Jason Aldean (Broken Bow)
3. Luke Bryan (Capitol Nashville)
4. Lady Antebellum (Capitol Nashville)
5. Carrie Underwood (19/Arista Nashville)
6. Eric Church (EMI Nashville)
7. Zac Brown Band (Southern Ground/Atlantic)
8. Blake Shelton (Warner Bros)
9. Toby Keith (Show Dog-Universal)
10. Kenny Chesney (Blue Chair/Columbia Nashville) #10
11. The Band Perry (Republic)
12. Tim McGraw (Big Machine)
13. Miranda Lambert (RCA Nashville)
14. Rascal Flatts (Big Machine)
15. Lionel Richie (Mercury)
16. Lee Brice (Curb)
17. Hunter Hayes (Atlantic/WMN)
19. Scotty McCreery (19/Interscope/Nashville)
20. Brantley Gilbert (Valory) Little Big Town (Capitol Nashville)
21. Jake Owen (RCA Nashville)
22. Dierks Bentley (Capitol Nashville)
23. Kip Moore (MCA Nashville)
24. Josh Turner (MCA Nashville)
25. Eli Young Band (Republic Nashville)

Top Country Albums: 2012

1. Red by Taylor Swift (Big Machine)
2. Tailgates & Tanlines by Luke Bryan (Capitol Nashville)
3. Tuskegee by Lionel Richie (Mercury)
4. Own the Night by Ldy Antebellum (Capitol Nashville)
5. Blown Away by Carrie Underwood (19Arista Nashville)
6. My Kinda Party by Jason Aldean (Broken Bow)
7. Chief by Eric Church (EMI Nashville)
8. Clear As Day by Scotty McCreery (19/Mercury/Interscope)
9. Night Train by Jason Aldean (Broken Bow) #10
10. Uncaged by Zac Brown Band (Southern Ground/Atlantic)
11. The Band Perry by The Band Perry (Republic)
12. Welcome To The Fishbowl by Kenny Chesney
(Blue Chair/CoColumbia Nashville)
13. Clancy's Tavern by Toby Keith (Show Dog-Universal_
14. Four The Record by Miranda Lambert (RCA Nashville)
15. Halfway To Heaven by Brantley Gilbert (Valory)
16. Red River Blue by Blake Shelton (Warner Bros.)
17. Changed by Rascal Flatts (Big Machine)
18. Speak Now by Taylor Swift (Big Machine) \
19. Tornado by Little Big Town (Capitol Nashville)
20. You Get What You Give by Zac Brown Band (Southern
Ground/Roar/Bigger Picture/Atlantic)
21. Speak Now: World Tour Live CD + DVD by Taylor Swift
(Big Machine)
22. Hunter Hayes by Hunter Hayes (Atlantic)
23. Emotional Traffic by Tim McGraw (Curb)
24. Hell On Heels by Pistol Annies (Nashville/SMN)
25. Hard 2 Love by Lee Brice (Curb)
26. Thirty Miles West by Alan Jackson (ACR/EMI Nashville)
27. Up All Night by Kip Moore (MCA Nashville)
28. Home by Dierks Bentley (Capitol Nashville)
29. Barefoot Blue Jean Night by Jake Owen (RCA Nashville)
30. Outlaws Like Me by Justin Moore (Valory)

31. This Is Country Music by Brad Paisley (Arista Nashville) #31
32. Neon by Chris Young (RCA Nashville)
33. Life At Best by Eli Young Band (Republic Nashville)
34. Wildflower by Lauren Alaina (19/Mercury/Interscope)
35. Now That's What I Call Country: Volume 5 by Various Artists (EMI/Sony Music/Universal)
36. Punching Bag by Josh Turner (MCA Nashville)
37. Icon: George Strait by George Strait (MCA Nashville) #37
38. Number One Hits by Tim McGraw (Curb)
39. Take a Back Road by Rodney Atkins (Curb)
40. Con: Josh Turner by Josh Turner (MCA Nashville)
41. Footloose: Soundtrack (Atlantic)
42. Now That's What I Call Country: Volume 4 by Various Artists (Universal/EMI/Sony Music)
43. Loaded: The Best of Blake Shelton by Blake Shelton (Reprise)
44. Declaration of Independence by Colt Ford (Average Joes)
45. Icon: Billy Currington by Billy Currington (Mercury)
46. Thompson Square by Thompson Square (Stoney Creek)
47. Christmas With Scotty McCreery by Scotty McCreery (19/Mercury/Interscope)
48. Eleven by Martin McBride (Republic)
50. Now That's What I Call Country Ballads by Various Artists (Universal/Sony Music/EMI/Capitol)

Hot Country Songs: 2012

1. "Time Is Love" by Josh Turner (MCA Nashville)
2. "You Don't Know Her Like I Do" by Brantley Gilbert (Valory)
3. "Why Ya Wanna" by Jana Kramer (Elektra Nashville)
4. "Cowboys and Angels" by Dustin Lynch (Broken Bow)
5. "(Kissed You) Good Night" by Gloriana (Emblem/Warner Bros.)
6. "Better Than I Used To Be" by Tim McGraw (Curb)
7. "Even If It Breaks Your Heart" by Eli Young band (Republic Nashville)
8. "Lovin' You Is Fun" by Easton Corbin (Mercury)

9. "Springsteen" by Eric Church (EMI Nashville)
10. "Drunk On You" by Luke Bryan (Capitol Nashville) #10
11. "You" by Chris Young (RCA Nashville)
12. "Somethin' 'Bout a Truck" by Kip Moore (MCA Nashville)
13. "Reality" by Kenny Chesney (BNA)
14. "Alone With You" by Jake Owen (RCA Nashville)
15. "Over You" by Miranda Lambert (RCA Nashville)
16. "Home" by Dierks Bentley (Capitol Nashville)
17. "I Don't Want this Night To End" by Luke Bryan (Capitol Nashville)
18. "Hard To Love" by Lee Brice (Curb)
19. "Dancin' Away With My Heart" by Lady Antebellum (Capitol Nashville)
20. "Wanted" by Hunter Hayes (Atlantic) #20
21. "Angel Eyes" by Love and Theft (RCA Nashville)
22. "A Woman Like You" by Lee Brice (Curb)
23. "You Gonna Fly" by Keith Urban (Capitol Nashville)
24. "No Hurry" by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
25. "All Your Life" by The Band Perry (Republic)
26. "Fly Over States" by Jason Aldean (Broken Bow)
27. "Good Girl" by Carrie Underwood (19/Arista Nashville)
28. "Fastest Girl In Town" by Miranda Lambert (RCA Nashville)
29. "Drink On It" by Blake Shelton (Warner Bros)
30. "Postcard From Paris" by The Band Perry (Republic) #30
31. "Take a Little Ride" by Jason Aldean (Broken Bow)
32. "Blown Away" by Carrie Underwood (19/Arista Nashville)
33. "Banjo" by Rascal Flatts (Big Machine)
34. "For You" by Keith Urban (Relativity/Capitol Nashville)
35. "Come Over" by Kenny Chesney (Blue Chair/Columbia Nashville)
36. "Over" by Blake Shelton (Warner Bros.)
37. "Ours" by Taylor Swift (Big Machine)
38. "Keep Me In Mind" by Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)

39. "The One That Got Away" by Jake Owen (RCA Nashville)
40. "5-1-5-0" by Dirks Bentley (Capitol Nashville) #40
41. "Pontoon" by Little Big Town (Capitol Nashville)
42. "Love's Gonna Make It Alright" by George Strait (MCA Nashville)
43. "Come Wake Me Up" by Rascal Flatts (Big Machine)
44. "Drink In My Hand" by Eric Church (EMI Nashville)
45. "I'm Gonna Love You Through It" (Martina McBride (Republic Nashville)
46. "Where I Come From" by Montgomery Gentry (Average Joes)
47. "Beers Ago" by Toby Keith (Show Dog-Universal)
48. "Kiss Tomorrow Goodbye" by Luke Bryan (Capitol Nashville)
49. "Tattoos On This Town" by Jason Aldean (Broken Bow)
50. "Let It Rain" by David Nail Featuring Sarah Buxton (MCA Nashville) #50

Top Bluegrass Albums: 2012

1. The Goat Rodeo Sessions by Yo-Yo Ma/Stuart Duncan/Edgar Meyer/Chris Thile (Sony Classical/Sony Masterworks)
2. Stars and Satellites by Trampled By Turtles (BanjoDad/Thirty Tigers)
3. The Gospel Side of Dailey & Vincent by Dailey & Vincent (Rounder/Cracker Barrel)
4. Paper Airplane by Alison Krauss and Union Station (Rounder/Concord)
5. Carry Me Back by Old Crow Medicine Show (ATO)
6. Rare Bird Alert by Steve Martin and the Steep Canyon Rangers (40 Share/Rounder/Concord)
7. Who's Feeling Young Now? by The Punch Brothers (Nonesuch/Warner Brothers.)
8. Leaving Eden by Carolina Chocolate Drops (Nonesuch/Warner Bros.)
9. Why Can't We by The Isaacs (Gaither/EMI)
10. Follow Me Down by Sarah Jarosz (Sugar Hill/Welk)

SOURCES: This compilation used *Billboard*, *Music Row Magazine*, the Nashville *Tennessean*, the Nashville *Scene*, internet sources (Wikipedia, web sites, obituaries), press releases and personal attendance at events as sources.