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# Brad Paisley and Carrie Underwood

Return to Host  
The 44th Annual  
CMA Awards

FALL 2010

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**TAYLOR SWIFT'S "MINE" DEBUTS AT NO. 1 ON *BILLBOARD'S* HOT DIGITAL SONGS CHART AND AT NO. 3 ON HOT 100 CHART JUST FOUR DAYS AFTER RELEASE**

She is unstoppable! Taylor Swift's brand-new single, "Mine," debuted at Number One on the *Billboard* Hot Digital Songs chart and at Number three on the *Billboard* Hot 100 just as *Bug Country Magazine* went to press. The single was rush-released to radio and iTunes after an on-line leak, and the chart debuts came after only 4 and a half days of availability.

"Mine" reached No. 1 on the iTunes All-genre Singles Chart and No. 1 on the iTunes Country Singles Chart within six hours of its release, and sold in excess of 297,000 downloads in just 4 days.

The single also reached No. 1 on iTunes in Canada the day of its release. "Mine" is the lead single from Taylor's upcoming third studio album, *Speak Now*, set for release on October 25th on Big Machine Records.

With the historic debut of "Mine," Taylor joins Mariah Carey as the only female artists in the history of the *Billboard* Hot 100 Chart to debut more than one single in the Top 5 in a calendar year. Earlier this year Taylor's "Today Was A

Fairytale" entered the chart at No. 2.

"Mine" set a new record for first-week adds (106) on the Country Aircheck radio chart (powered by Mediabase). Even with only a half of a week of air-play, the song debuted at No. 26 on the *Billboard* Top Country Songs Chart, making it a Hot Shot Debut, Greatest Gainer and a Breaker Debut. In addition, "Mine" debuted at No. 32 on the USA Today/Country Aircheck Chart (powered by Mediabase).

Also this month, Taylor took home four surfboard trophies from the Teen Choice Awards – for Choice Female Country Artist, Choice Country Album, Choice Country Song and Choice Break-out Actress. The boards will need to be shipped to her – she had to miss the show, as she was in Japan for two shows at the Summer Sonic festival.

Taylor is currently slated to perform on NBC's *NFL Kickoff Concert* on September 9th.

*Speak Now* will be available for special pre-sale on the site [www.SpeakNow13.com](http://www.SpeakNow13.com).

# Brad Paisley and Carrie Underwood

Return to Host "The 44th Annual CMA Awards"  
Live from Nashville on ABC Television Network  
November 10

It worked so well the last couple of times, that Brad Paisley and Carrie Underwood will reunite to host "Country Music's Biggest Night" for a third time. "The 44th Annual CMA Awards" airs live from the Bridgestone Arena in Nashville on Wednesday, November 10th (8:00-11:00 PM/ET) on the ABC Television Network.

"Carrie and Brad have done a tremendous job hosting and we are very happy to have them back again this year," said Steve Moore, CMA Chief Executive Officer. "They have developed a natural rhythm and have a great rapport with the audience - both in the house and our fans watching at home. They each have a great sense of humor and timing, which are two essential ingredients for hosting a live awards broadcast."

"The CMAs are different from any other awards night," said Brad. "You're looking at a roomful of people who love each other. And any new viewer will be pleasantly surprised at what they relate to on the Awards and what they like that they had no idea they would like. For that reason alone, this is the most important night of the year for Country Music."

"It's all about Country Music," said Underwood. "We all live here. This is our community. The CMA Awards are in Nashville, the home of Country Music. It's great to come here and celebrate that every year."

Paisley has won 13 CMA Awards since receiving the Horizon Award (now the New Artist Award) in 2000, including Male Vocalist (2007, 2008, 2009) and Album (2006 for Time Well Wasted). He also won Musical Event three times, first in 2004 with Alison Krauss for "Whiskey Lullaby," second in 2006 for "When I Get Where I'm Going" with Dolly Parton, and a third in 2009 for "Start a Band" with Keith Urban; Vocal Event in 2001 for "Too Country" with Bill Anderson, George Jones and Buck Owens; and Music Video of the Year three times, first in 2002 for "I'm Gonna Miss Her (The Fishin' Song)," second in 2004 for "Whiskey Lullaby" (again with Krauss), and third in 2007 for "Online." He is No. 5 on the list of top CMA Award winners of all time.

Paisley is an awards show natural. In his career, he has garnered three Grammy Awards and has released eight critically acclaimed studio albums, with sales of more than 11 million albums. His most



recent album, *American Saturday Night*, was ranked as *Time* magazine's 2009 No. 1 album of the year in any genre of music. Paisley's most recent No. 1 single, "Water," was his 17th chart topper - the last 13 consecutive. Paisley's innovative and entertaining "H2O World Tour" consistently sells out and will continue through November. His next album, *Hits Alive*, will include original studio tracks as well as live tracks from his concerts and will be released Nov. 2.

Underwood has received five CMA Awards in her career, including three consecutive wins as Female Vocalist (2006-2008), as well as Single of the Year (2007 for "Before He Cheats") and the Horizon Award (2006). Underwood, who has also won five Grammy Awards, adds hosting the CMA Awards to a whirlwind year which includes headlining over 100 concerts throughout the U.S. and Canada on her critically acclaimed "Play On Tour."

Carrie Underwood has amassed more than 12 million in U.S. album sales since her debut CD in 2005. She's consistently broken new ground by becoming the first American Idol winner to ever achieve 13 No. 1 hits and the first Country Music artist ever to achieve 10 No. 1 singles just on the strength of their first two albums. Her latest single, "Undo It," is the third consecutive chart-topping smash from her Platinum-certified *Play On* album. The song is one of seven tracks co-written by Underwood for *Play On*, and it becomes the sixth No. 1 of her career that she has co-written.

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# The Man I Want to Be

With an ear toward the past and an eye on the future, Chris Young is quickly distinguishing himself as a newcomer who honors country music's best traditions while adding a fresh, new chapter to the genre's legacy. With his rich, warm baritone and penchant for writing relatable, slice-of-life songs, Young's sophomore project, *The Man I Want to Be* – featuring his Number One smash, "Gettin' You Home" (as well as the soon-to-be smash title-track) – is an album that showcases a new traditionalist poised to take his place among his musical heroes.

One of those heroes, the legendary Willie Nelson, joins Young on the album for a duet of "Rose in Paradise," the hauntingly beautiful Waylon Jennings classic. "I love Waylon, and I love traditional music," Young says. "We sent Willie a copy, and he came in to record it. I still can't believe I got to spend time in the studio with Willie Nelson!"

It's that combination of youthful enthusiasm and seasoned musicianship that has earned Young both the respect of his elders and the devotion of country fans. His self-titled RCA Nashville debut project made him country's best-selling new male artist of 2006 and earned him a nod in the Academy of Country Music's Top New Male Vocalist category. Produced by James Stroud, Young's sophomore set builds on that momentum with a solid collection of songs that not only showcase his skills as a vocalist, but also provide a portrait of Young – the things he values and believes in.

"It's who I am as a person," Young says of the new album. "It represents the things that are important to me. My family and I are very close, and they mean more than anything to me, but I'm also the kind of guy who likes to go out with my friends and have a good time on Friday nights. I think these songs show who I am. Hopefully a lot of people will listen

to the record and will feel like they know me a little better."

Indeed, one song from the new album, "Voices," penned by Young, Chris Tompkins and Craig Wiseman, is a prime example. "Your family are people you lean on and learn from," he says. "When I told my family I wanted to do music, they were really supportive. I think writing songs like 'Voices' portrays the importance of that."

Young knew early on that he wanted to pursue a career in country music. Raised just minutes away from Nashville in Murfreesboro, Tennessee, he began making trips to Music Row at a young age, trying to land a record deal. He began performing while still in high school, and was doing 150 dates a year by the time he was in college. When he was offered an opportunity for a regular gig at the famed Texas honky-tonk, Cowboys, Young jumped at the chance to hone his skills on the competitive Lone Star circuit.

"It was a great way to get experience," he says. "I had a seven-piece band and we played three nights a week. Plus there were major acts constantly going in and out of there, so I'd get to watch their show and see how they worked the crowd. It was a good learning experience for me."

When Young landed his deal with RCA, he not only brought to the table his innate ability to deliver a lyric with enviable country soul, he also had that arsenal of live experience to draw from. That combination produced a debut of unusual depth and maturity, and Young admits the timing was right. "If you were to ask me when I was seventeen if I was mad because I didn't have a deal, I would have probably said, 'Yeah,'" he admits with an easygoing grin. "Now I'm so glad I got it when I got it. People tell you to be patient and wait. Patience is not a virtue of mine, but I think everything definitely happened the right way for me."

Working with Stroud on his new album was special for Young because he'd known the veteran producer for years. "He was an intern for my wife at her publishing company when he was in college," recalls Stroud. "We just hit it off. He was just a young kid, but he was always into every type of music going on around him, and he was like a sponge. He was soaking it all up."

Young's passion for music impressed Stroud right from the start, but he also grew to appreciate his character when Young helped the Strouds deliver Christmas gifts to an underprivileged family in a bad part of town. The two forged a friendship that made for a relaxed, comfortable experience in the studio. "He's watched my songwriting develop, and saw me mature as a performer, so when we went into the studio, there wasn't any of that 'getting to know you' thing," says Young. "James and I were just ready, and said, 'Let's make a great record!'"

And so they did. In the tradition of his heroes, Keith Whitley, Randy Travis and Waylon Jennings, Young crafted an album filled with songs that capture the emotional experiences that make life so rich and meaningful. "The Shoebox," penned by Jeffrey Steele, is a poignant treatise on the things that matter most, and Young delivers it in a warm, conversational tone that makes it feel like an intimate revelation from an old friend.

"It Takes a Man" is a touching look at young love and unplanned fatherhood with a visual lyric that places the listener in the middle of that life-changing conversation as the rain gently spills down.

"That Makes Me" is a raucous anthem penned by Young that finds the strapping artist declaring his unabashed

love for country music, old trucks, straight whiskey and good old-fashioned values. "Twenty-One Candles" is a driving up-tempo about a girl who knows how to celebrate. On the other end of the spectrum, the title track and current single, "The Man I Want to Be," is a vulnerable self-examination that features one of Young's most compelling vocals. "The Dashboard" tells the story of a young Marine heading off to war and leaving his beloved truck with his brother, telling him, "If I don't come back, you can have this Ford, just tape a picture of me on the dashboard." The song ends on a happy note with the Marine coming home, but Young's performance builds the sense of suspense in the lyric and then delivers the emotional punch in the payoff line.

It's Young's amazing, resonant voice that brings each song vividly to life. Deep and soulful, his delivery seems almost effortless. Nowhere is that more evident than on his cover of the classic, "Rainy Night in Georgia," written by Tony Joe White. They had already finished recording the last song when Stroud suggested Young take a pass at the vintage hit. The band began playing it, and Young walked into the studio and began singing. That first take is on the record. "I get chills when I think about it," says Stroud, recalling how Young nailed the song immediately, not even knowing that run-through was being recorded. "We mixed the record just like that, and it's one of the most awesome takes that I've ever heard. Tony Joe White, he told me, 'Not since I wrote this have I heard this song done so well by a great singer.'"

Willie was equally effusive in his praise. Stroud recalls Young nervously approaching the legendary artist. "Chris was saying, 'It's a pleasure to meet you,' and Willie said, 'Drop that, man! Come here and let me tell you how good your voice is.' So they just hit it off. The record is such a good match-up of these killer stylists. I believe that Chris is sort of the savior of country music right now because I think our music is great music, but we have lost a little bit of the soulfulness."

Young takes such heady praise in stride with his characteristic, self-effacing charm. Like his heroes Keith Whitley and Randy Travis before him, he doesn't see himself as the savior of country music, just a lucky guy living his dream. "I love playing music," he says. "There's no way I could do anything else."



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*Meet Jerrod*



# Niemann

Jerrod Niemann is not a typical country artist, and the audacious, groundbreaking *Judge Jerrod & The Hung Jury* is a far cry from a typical country album. With the first track, which is a humorously hyperbolic movie trailer, and the attention-grabbing lyrics of the opening song, “They Should Have Named You Cocaine,” listeners quickly realize they’re in for an extraordinary ride.

Niemann’s debut includes up-tempo cuts, heartache balladry, wicked wordplay and a couple of cool covers, all woven together with short comedic interludes. The twenty tracks constitute a progressive, album-length voyage into utterly unique territory in the country music landscape.

The first single, “Lover, Lover,” was a groove-oriented, handclap-fueled Top 10 smash that featured nine vocal parts, *all* recorded by Niemann himself!

“My original plan was to just sing the lead vocal part,” Niemann explains. “I was going to get Jamey Johnson, Randy Houser, Chris Young and a bunch of my friends to each sing a part. But I didn’t have a record deal, and I realized that getting permission for all of them would have been torturous, so my co-producer, Dave Brainard, suggested that I try singing all the parts. I sang eight out of nine parts the first night. The only part I didn’t have was that low bass part. I just couldn’t hit those notes. So Dave and I went down to the Tin Roof in Nashville, and in the name of country music, we properly medicated the vocal cords. When I woke up the next morning, I sounded like a mix between Richard Sterban from the Oak Ridge Boys and that cartoon Grape Ape.”

Listeners might get the catchy chorus of “Lover, Lover” permanently stuck in their heads — which is exactly what happened to Niemann when he heard the original version of the song, written by Dan Pritzker of the rock band Sonia Dada, and titled “You Don’t Treat Me No Good.”

“When I first heard that song, I was in a community swimming pool in Liberal, Kansas, in 1993,” Niemann recalls. I’ve always loved that song, and I associate it with my childhood. I took it into the studio, played it for Dave [Brainard], and literally five minutes later we were recording it, just on a whim.”

Niemann wrote or co-wrote ten of the album’s dozen songs. His co-writers on “They Should Have Named You Cocaine” were his buddies Jamey Johnson and Dallas Davidson. This track’s unusual production merges traditional, jazzy sounds with a space-age theremin (inspired by the Beach Boys) and just a touch of the Electric Light Orchestra hit “Strange Magic.”

Niemann shows his sensitive side with “What Do You Want,” the emotional centerpiece of the album. “That was the first time I had ever written a song truly from the heart,” Niemann admits. “I wasn’t trying to write a hit song. I just wanted to get it out of my system. I was missing an ex-girlfriend, and I would just start the process of getting over her, and then I’d hear from her. So that’s how that song came about.”

His compositions reflect an adherence to the adage “Write what you know.” He calls “Old School New Again” his “soapbox” number because it comments on the machinations of the music industry. The song chronicles the hopes of a struggling musician, as Niemann sings, “I know times, they change / So I ain’t sayin’ we need to go back to Nudie suits, rhinestones and fringe / I just wanna be proud of what I’m playin’ / And sing a little Lefty now and then.”

He returns to the music-industry theme with the light-

*Continued on page 8*

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*Continued from page 7*

hearted barroom anthem “One More Drinkin’ Song.” The track is preceded by “A Concerned Fan,” a tongue-in-cheek skit addressing the notion of using demographic data as the basis for writing a country song.

The solo composition “For Everclear” is the smile-inducing tale of a hard-partying college student who winds up in bed with his instructor. A boisterous cover of Robert Earl Keen’s “The Buckin’ Song” features the kind of sly wordplay that Niemann has made a trademark of his own songwriting. “I didn’t write that song, but I thought it was just offensive enough to put on the album,” he jokes.

Puns and wordplay also are showcased in the tropical tune “Down in Mexico” and its accompanying sketch, “Phone Call at 3 A.M.” This Buffettesque track proves that an episode of quasi-drunk-dialing can result in a great country song.

Other album highlights include the R&B-flavored scorcher “Come Back to Me,” a poetic rumination on lost love called “Bakersfield,” the honky-tonk rave-up “How Can I Be So Thirsty” (penned with John Anderson and Billy Joe Walker, Jr.) and a dramatic ballad with strings, “I Hope You Get What You Deserve.”

With a single spin of the album, it’s

obvious that the recording sessions for Judge Jerrod were a blast. Ironically, Niemann’s personal life at the time was in tatters.

Although Niemann had experienced triumphs as a songwriter — with his songs being recorded by Garth Brooks, Jamey Johnson, Julie Roberts and Blake Shelton — he yearned to be a performer himself. Things weren’t going well in that regard. He had signed a recording contract, only to see the deal fall apart. Niemann signed another recording contract, but that one also failed to come to fruition. Then his life took a turn for the worse.

“I was at rock bottom,” he recalls. “I had horrible depression. I ran off a girl I was dating, and she moved clear to India. I gained 60 pounds, so I looked like the Marshmallow Man from *Ghostbusters*. I didn’t write a song for almost a year. That’s when I ran into Jamey Johnson, at that point in my life. He said, ‘Man, I can tell you’re not yourself. Why don’t you go cut a record? That’s what I did, and it changed my life.’ And Jamey was right. So I took a year to record the album, and by the end of that process, I had lost every bit of the weight. It’s amazing how doing something that you love can change your inner self and your outer appearance.”

After Niemann finished the album, he shared it with the heads of his publishing company, Sea Gayle Music. They

wanted to shop it to Arista Nashville, and Niemann agreed, but under one condition: Not a single note on the album could be changed. In a bold move, Arista Nashville signed Niemann and agreed to release the album as is, even keeping the title (with its double entendre) intact.

“We called it *Judge Jerrod & The Hung Jury*, but it’s not so much because I’m a judge,” Niemann explains. “Instead, it’s about the idea that everybody is going to judge me and my band for making this album. Whenever you attempt to do anything different or unique, people are going to criticize it. But that’s okay. I’ve been made fun of my whole life. Why stop now?”

Niemann grew up in Liberal, a tiny town in west Kansas. As a child, his knowledge of music was expanded at the skating rink that his parents owned. “That’s where I got my street cred, as a 7-year-old, rolling in circles, looking dangerous and mysterious on eight wheels of Country & Western thunder,” he recalls with a laugh. “I remember skating to Queen, to Run-D.M.C. and Aerosmith doing “Walk This Way,” and to the Oak Ridge Boys’ “Elvira.”

After graduating from Liberal High School, Niemann studied music for two years at South Plains College in Levelland, Texas. Then he moved to Fort Worth, where he honed his songwriting

and learned how to win over tough crowds in bars. He moved to Nashville in 2000.

Today, Niemann is ready to become the full-fledged artist he always dreamed of being.

“A few years ago, my friends and I were burning up the honky-tonks in Nashville, but now everybody has matured a little bit,” he reflects. “We all realized that we’re representing country music whenever we leave Nashville. We still get rowdy and have fun, but we know where this town came from. We love it and we respect it. We’re doing what we can to ensure that country music fans have music that not only entertains them, but that they can enjoy in any mood.”

Niemann feels that he can be a distinct voice in country music, but he realizes he’s standing on the shoulders of giants. “Waylon and Willie are considered hard-core traditionalists now, but they were very innovative back in the day, and they caused a lot of controversy. No one’s ever going to say what they said, or sing what they sang, as well as they did. But I think there’s something unique that I can contribute to the format. If I can make somebody laugh, or get someone who’s never listened to country music to come over and check it out, then I’ve accomplished my goal.”

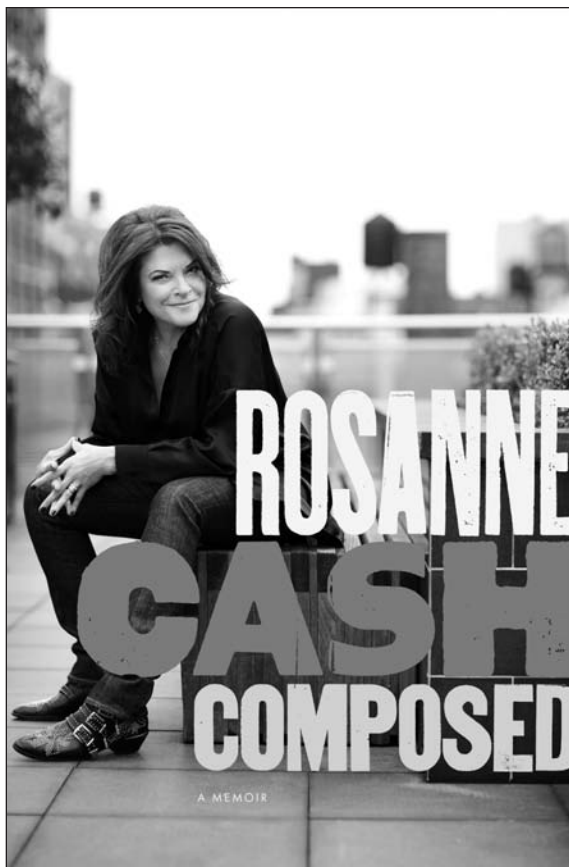
# A MUST READ!

**Rosanne Cash releases her memoir, *Composed*.**

**C**omposed, the newly published memoir from singer and songwriter Rosanne Cash, debuted on *The New York Times Book Review* hardcover, nonfiction bestseller list at Number Twenty on August 29th. In the book Cash shares her recollections growing up as Johnny Cash's eldest daughter and coming into her own as a performer, daughter, and mother.

Called "one of the best accounts of an American life you'll likely ever read" by the *Chicago Tribune* and "wise, honest, and utterly engaging" by the *Washington Post*, *Composed* (published by Viking; \$26.95) has earned rave reviews from media outlets across the country, including *Entertainment Weekly*, the *Boston Globe*, the *Philadelphia Inquirer*, *The Daily Beast*, the *Forth Worth Star-Telegram*, as well as starred reviews from *Kirkus* and *Publishers Weekly*. It also received early praise from Cash's fellow authors Bill Flanagan (*Evening's Empire*), Daniel J. Levitin (*This Is Your Brain on Music*), and Adriana Trigiani (best-selling author of the *Big Stone Gap* series and *Brava, Valentine*), who calls it "a lush and glorious memoir that is wise and knowing, humorous and full of hope."

The week *Composed* was released, Cash was interviewed on PBS' *NewsHour With Jim Lehrer*, NPR's "All Things Considered," and NPR's "The Diane Rehm Show." She also sat down with ABC's *Good Morning America* and performed a song from her first-ever covers album,



*The List*, which was released in October 2009. The appearance attracted renewed attention for the critically heralded album, sending *The List* to No. 1 on Amazon's Top Country Albums chart. The album also jumped from No. 68 to No. 28 on *Billboard's* Top Country Albums chart, entered the Amazon Best Sellers chart at No. 9, and rose to No. 13 on the iTunes Top Country Albums chart.

Over the course of her career, Cash has recorded fourteen albums, including 1981's gold *Seven Year Ache* and 1987's gold *King's Record Shop*, and charted 21 Top 40 country singles, 11 of which climbed to No. 1. She has received ten Grammy Award nominations — winning in 1985 — and was nominated last December for "Sea of Heartbreak," a duet with Bruce Springsteen on *The List*, which is eligible for Grammy consideration this year. The album, which *Vanity Fair* called "superb," debuted in the Top 5 on the Country Chart, and entered the *Billboard* 200 at No. 22. *The List* has been nominated for "Album of the Year" by The Americana Music Association, which will announce the 2010 winners in a ceremony held September 9th at the Ryman Auditorium in Nashville. Cash will attend and perform at the event.

Cash is also the author of *Bodies of Water* and the children's book *Penelope Jane: A Fairy's Tale*. Her essays and fiction have been published in *The New York Times*, *Rolling Stone*, and *New York* magazine.



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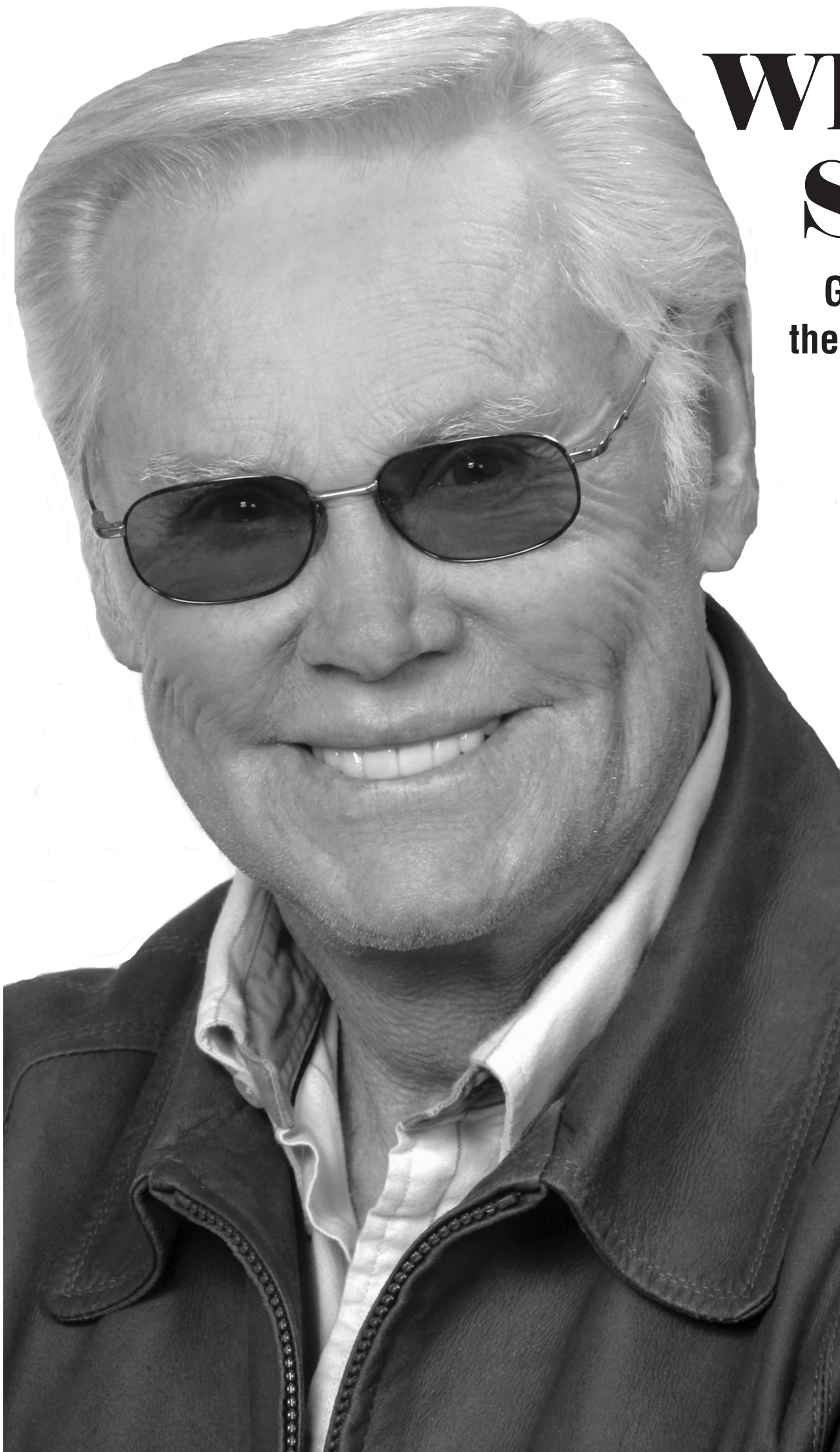
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# What Took So Long?

## George Jones inducted into the Texas Music Hall of Fame

George Jones was inducted into the Texas Country Music Hall of Fame on August 21st at the Texas Country Music Hall of Fame Theater. Besides Jones, the Hall of Fame also inducted Al Dexter and Ray Winkler. This year's special guest performer was Mel Tillis and the Statesiders as well as Jones' daughter, Georgette Jones. The legendary Ralph Emery hosted the event.

George Glenn Jones is one of the most influential singers in country music history. He is the undisputed successor of earlier primitive geniuses such as Hank Williams and Lefty Frizzell—singers who, in turn, so heavily influenced him in his formative years. Born in a log cabin on an oil patch settlement in a remote East Texas region known as the Big Thicket, Jones found early refuge in music from the rages of an alcoholic father. As a child, George sang for tips in the streets of Beaumont, Texas, where, at an early age, he moved with his parents into a government-subsidized housing project.

Roy Acuff, Hank Williams, and Lefty Frizzell comprised Jones's youthful triumvirate of influences. Jones launched his recording career in East Texas in the early 1950s, and with the turn of the twenty-first century he is still going strong. It is more than sheer longevity, or the almost near religious purity of his hard-core country instincts, that has made him such a towering, influential figure. In many ways Jones is one of country music's last vital links to its own rural past—a relic from a long-gone time and place before cable TV, FM rock radio and shopping malls; an era when life still revolved around the Church, the honky-tonk down the road, and Saturday nights listening to the Grand Ole Opry on the radio.

The fact that Jones himself has changed little over the years, and at times seems to be genuinely bewildered by the immensity of his own talent and the acclaim it has brought him, has merely enhanced his credibility.

The Texas Country Music Hall of Fame/Tex Ritter Museum opened in August 2002 in a \$2.5 million state-of-the-art facility. Since that date, over 30,000 country music fans have stepped back in time to re-live great moments in country music history. The museum started in 1993 as the Tex Ritter Museum and expanded to include friends of Tex and other Texas-born country music legends. In August 2004, the museum expanded to add a significant Jim Reeves display, which features the radio equipment from Jim's radio station KGRI in Henderson. Fans have come from every state as well as numerous foreign countries including England, Scotland, Ireland, Denmark, Canada, India, Sri Lanka, The Netherlands, Germany and Australia.

## Kenny Chesney's Football Documentary Featuring Favre, Manning, Madden And More Kicks Off The Football Season



**W**e're hoping you caught Kenny Chesney's 60-minute documentary on high school football "Boys of Fall" on August 29th on ESPN, but if you didn't you can look for it to rerun throughout the football season.

"Making this film had been an incredible journey for me and everyone involved," Chesney says. "Interviewing the men in this film has made me look at my own life in a different way. I hope people out there get as much out of watching this film as I did making it!"

"Boys of Fall" captures the essence of what makes playing football so special. In high school football and beyond, it's a life experience as much as it is a sports experience," says John Dahl, executive producer for ESPN Films. "The passion Kenny has for football comes through clearly in this documentary. We're thrilled to have collaborated with him on it."

The "Boys of Fall" has been a long time in the making. Shooting began in fall of 2009 as Chesney compiled football

interviews and footage for the video for his new single "The Boys of Fall," from the new album *Hemingway's Whiskey* out September 28 on BNA Records. After shooting footage of friend and New Orleans Saints coach Sean Payton at his high school alma mater, Chesney decided to expand the video into a full documentary film. Over the next several months, he shot select high school games as well as interviews with stars such as Brett Favre, Peyton Manning, John Madden, Tony Dungy, Bill Parcells, Nick Saban, Mack Brown, Jim Tressel and Bobby Bowden.

While there is tremendous star power in the film, the focus is on the high school and to a lesser degree, college football experiences, with emphasis not on the stars, but on those who don't make it big. It depicts how for those who do not go on to long, storied careers in the NFL, like high school wide receiver Chesney, the lessons learned on the field help to shape who they are today.



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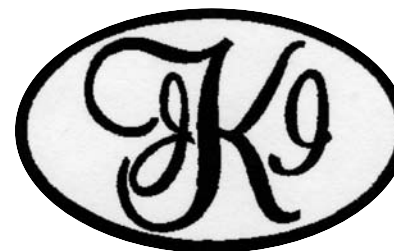
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