

May 2002

Vol. 22 • No. 6 • Est. 1981 • \$4

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MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Kellie Coffey

**FREE THE
MUSIC!**

Publishers Speak

**ALBUM
ROYALTIES**

**What Artists
Really Earn**

SPINS

**CMT Hips Up Awards
Fan Fair Goes Corporate
We Don't Need No Stinkin' Radio**

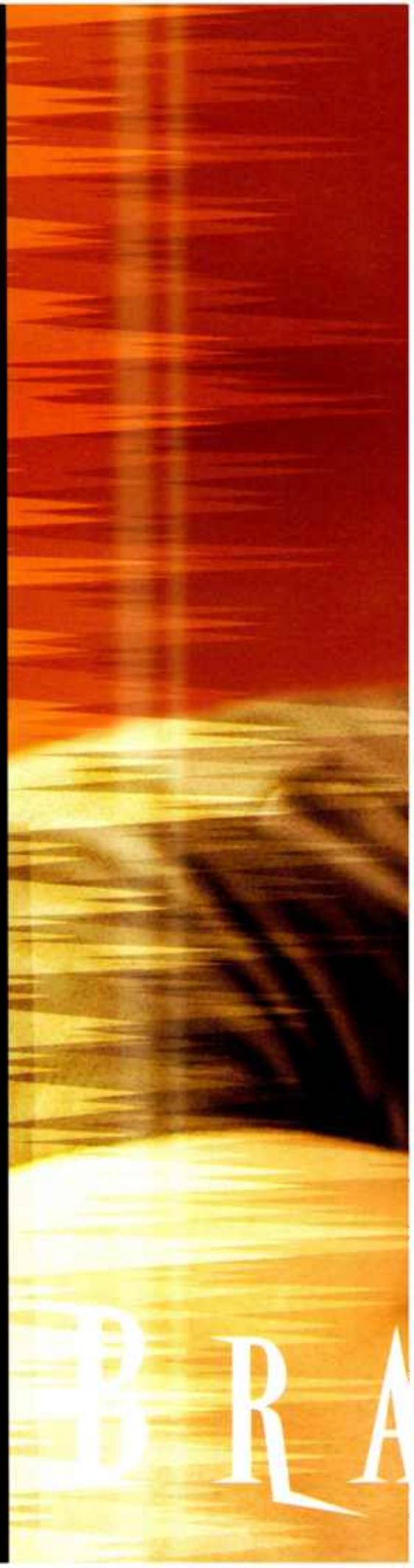
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Country's Past
by Enriching
its Future.*

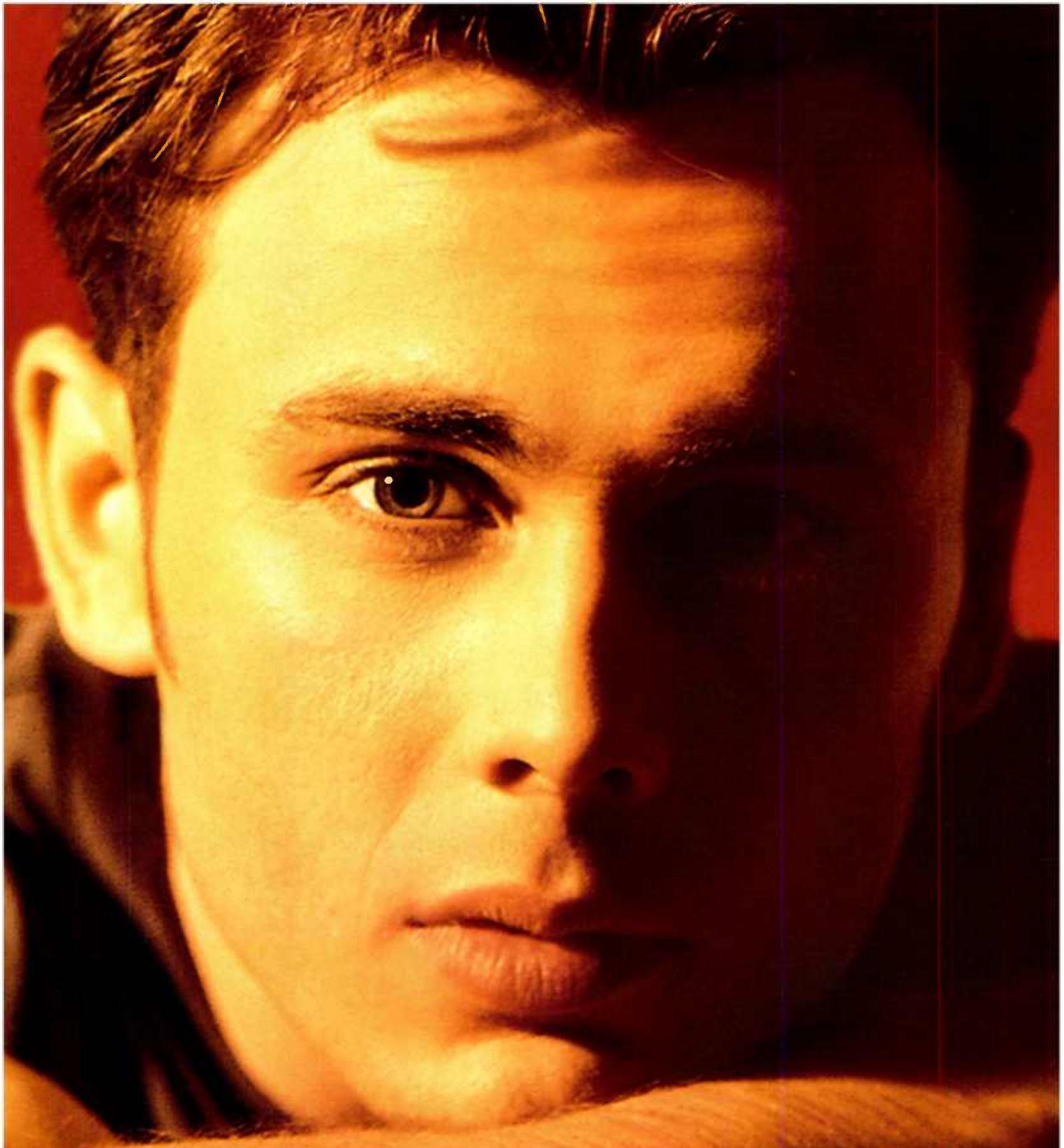


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World Radio History





D MARTIN

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May 2002 • Volume 22 No. 6

On the Cover Kellie Coffey

Label: BNA

Current Single: "When You Lie Next To Me"

Current Album: When You Lie Next To Me

Current Video: "When You Lie Next To Me"

Current Producer: Dann Huff

Hometown: Moore, Okla.

Birthdate: April 22

Management: I.M.S. (Clint Higham)

Booking: William Morris (Rob Beckham)

Recent Hits: "When You Lie Next To Me"

Special TV Appearances: 2001 Academy Awards (sang background vocals for Randy Newman); *Walker, Texas Ranger*; provided female vocals for Source Music Awards

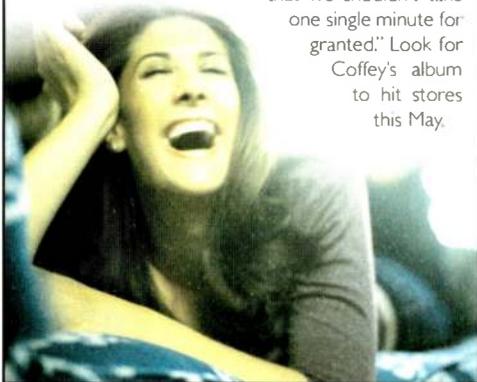
Interesting Facts: Performed with Barbra Streisand on the Vegas Millennium Concert. Her voice ("Sharing A Moment, Sharing A Dream") is on the Walt Disney 100th Anniversary Celebration.

Outside Interests: Water-skiing

Musical Influences: Reba, The Judds, Charlie McClain, Carole King, Doobie Bros.

Favorite Records: *Whoever's In New England*, Reba; *Tapestry*, Carole King; *Straight Ahead*, Amy Grant; *No Fences*, Garth; *Wynonna*, Wynonna

Kellie Coffey's debut album not only shows off her singing talent, but her songwriting as well. Seven of the album's 11 cuts were co-written by the Oklahoma native. The album's first single, "When You Lie Next To Me," was written as a reaction to the death of her co-writer's friend. "We all began talking about this person, and how much he loved his family and music," says Coffey. "It made us all start thinking about our families and that we shouldn't take one single minute for granted." Look for Coffey's album to hit stores this May.



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Music Row Publications Inc., P.O. Box 158542, Nashville, TN 37215 • Tel: 615-321-3617 • Fax: 615-329-0852 • e-mail: news@musicrow.com • www.musicrow.com
MUSIC ROW® (Issn 0745-5054) is published monthly except semi-monthly in April and September (14 times a year) for \$159.00 per year by Music Row Publications, Inc.,
1231 17th Avenue South, Nashville, TN 37212. Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row, P.O. Box 158542, Nashville, TN 37215.

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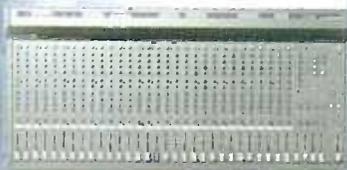
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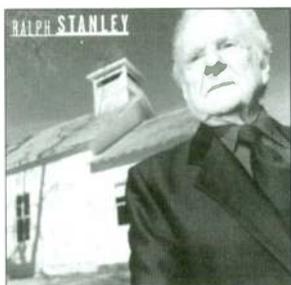
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THE 33RD ANNUAL
DOVE
AWARDS

Winners of the 33rd Annual Dove Awards were announced on April 25 at the Grand Ole Opry House in Nashville. A partial list of winners is below. A complete list can be found at www.musicrow.com.

- Artist of the Year**—Michael W. Smith
- Female Vocalist**—Nicole C. Mullen
- Male Vocalist**—Mac Powell
- Group**—Third Day
- New Artist**—ZOEgirl
- Song**—"I Can Only Imagine": Bart Millard; Simpleville Music (ASCAP)
- Producer**—Toby McKeehan
- Songwriter**—Bart Millard
- Modern Rock/Alternative Album**—*Invasive My Soul*; By The Tree
- Hard Music Album**—*The Light In Guinevere's Garden*; East West
- Rock Album**—*Come Together*; Third Day
- Pop/Contemporary Album**—*Declaration*; Steven Curtis Chapman
- Rap/Hip Hop/Dance Album**—*Momentum*; TobyMac
- Inspirational Album**—*Press On*; Selah
- Southern Gospel Album**—*Encore*; Old Friends Quartet
- Country Album**—*From The Heart*; The Oak Ridge Boys
- Urban Album**—*Just Remember Christmas*; Fred Hammond
- Traditional Gospel Album**—*Hymns*; Shirley Caesar
- Contemporary Gospel Album**—*CeCe Winans*; CeCe Winans
- Instrumental Album**—*Freedom*; Michael W. Smith
- Praise & Worship Album**—*Worship*; Michael W. Smith



We Don't Need No Stinkin' Radio

DMZ Records Co-President John Grady sits at his desk in an almost completely unfurnished Music Row office. Though he's less than a mile from where he worked as Senior VP of Mercury/Lost Highway, Grady's new gig is a world away. "I won't say never," he says of the company's interest, or lack thereof, in contemporary country, "but it won't be any time soon."

A joint venture with Columbia Records Group in New York, DMZ is a partnership between Grady, T Bone Burnett, New West Records co-founder Cameron Strang and the Coen Brothers. The label's focus is, simply, "quality music across the board." And Grady, its only Nashville-based employee, is already fielding pitches from the roots music scene.

DMZ's first release is a soundtrack to the film *Divine Secrets of the Ya Ya Sisterhood*, and will be followed shortly by a self-titled release from Ralph Stanley. Produced by Burnett, the eclectic collection features everything from 300-year-old folk songs to Hank Williams. Grady calls it, "the most interesting record I've ever had in my bag."

Future endeavors include a previously unreleased Stanley Brothers album recorded in 1957, the signing of an L.A. rock band, and a publishing company. In the meantime, Grady's enjoying working on album launches that "don't include a radio plan."

—Chuck Aly

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Fan Fair Goes Corporate

Those who haven't been to Fan Fair in a couple of years will notice a different look besides its new downtown Nashville locale. This year's event, scheduled for June 13-16, will look more like the quarter-panel on a race car—teeming with corporate sponsors. Ford, Clarinex, Food Lion and Domino's Pizza are just some of the 18 and counting corporations who want a piece of the Fan Fair experience.

"Except for the last year (2000) at the fairgrounds, Fan Fair never allowed or solicited corporate partners," says **Rick Murray**, Sr. Director of Strategic Marketing at the CMA.

The idea is to increase Fan Fair's exposure via massive and diverse promotions: including Southwest Airlines offering Fan Fair Getaways; Long John Silver's, PAX-TV and KFC all promoting Fan Fair contests; Ford holding an on-stage SUV giveaway; Sparkle Paper Towels sponsoring closing night ceremonies; and NBC Daytime mentioning Fan Fair twice on *Days Of Our Lives*.

Murray says they've been aggressive about going after sponsors. "We ran ads with *Promo Magazine* and we've gone to marketing conferences to talk about Fan Fair. There's also a lot of word of mouth. Probably 70% is us reaching out to people."

He sees it as a big benefit for the industry. "This allows us to create a marketing platform for artists and labels that starts in January and carries through June. We're on track to do some interesting things and the gut feeling is we're exposing Fan Fair and artists to a lot of new people."

—Richard McVey II

the buzz...

RUNNING LATE EDITION

Or as we like to call it, the mid-May issue.

- ▼ **Michael Greene's \$8M**—So you can (allegedly) grope chicks, get rich and not have to work? Where does Richard sign up?
- ▲ **Country Sales**—Yeehaw, we're ahead of last year! So why does it all still feel so sucky?
- ▼ **XM Satellite Radio**—Closes on another \$154 million in financing. But they're good now. Really. Last trip to the well. They promise.
- ▲ **Trading Spaces**—Chicks power cable show to record ratings, swapping Sony's low-slung brick abode for the Capitol high rise.
- ▶ **Country Breakout**—*Music Row's* doing a chart! Wait, *Music Row's* doing a chart? We didn't know monkeys could count.

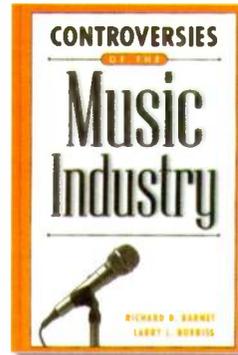
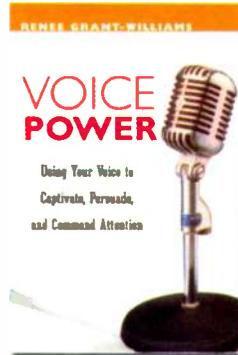
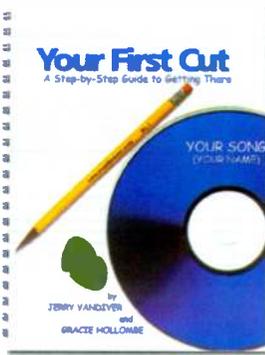
Off The Shelf: Books of Interest

Your First Cut, from songwriter Jerry Vandiver and NSAI's Gracie Hollombe is billed as, "A step-by-step guide to getting there." Going further, the authors note that theirs is "not a 'How To' book. It's a 'Do It' book." As such, *Your First Cut* is a spiral-bound workbook in which each chapter features multiple listing exercises or commitment statements that force the user into climbing the songwriting pyramid laid out by the authors. To be sure, the book is

loaded with useful information and tips, including chapter-ending stories from songwriting luminaries. The self-published work also includes a two-song CD. Richard Helm's "I'm Not Making Any Money" and the authors' collaboration "You Write A Song" are appropriate punctuation for this insightful instruction manual. (www.yourfirstcut.com)



Voice coach Renee Grant-Williams has written a practical handbook and instruction guide called **Voice Power**. Targeted at sales people, executives, performers and other public speakers, the book covers everything from physical applications including breath



Controversies of the Music Industry, a textbook aimed at high schools and colleges, is the second in a series from Greenwood Press. Authors and MTSU professors Richard D. Barnet and Larry L. Burris creditably examine 12 issues including consolidation, drug use, payola and copyright infringement.

The book is at its best when dealing with discrimination, first in a chapter about women in the music industry, and then in a chapter

that deals with race. "The Glass Ceiling" shows the authors' ability to balance anecdotal exposition with empirical evidence in a very well-reasoned treatment of gender issues. And for an industry in which "urban" is simply a euphemism for what was once known as "race music," the chapter on black and white separation—which includes an excellent overview of rap—is very compelling. Though intended for students, the book's historical perspective and balance makes it a worthy study for those of us seeking a deeper understanding of the forces at work in our industry.

control, support and resonance, to more cerebral aspects like use of consonants, silence and variation. Beyond the voice itself, Grant-Williams offers pointers for speech preparation, leaving an effective voice mail message and delivering a foolproof sales pitch. She also includes a section on caring for, and finding remedies for, the vocal cords. Obviously intended for readers who are prepared to devote considerable time and energy to the book's exercises, *Voice Power* is nevertheless a very common-sense approach. Its only real revelation, for this writer anyway, was that the letter W is considered a part-time vowel. Go figure.

that deals with race. "The Glass Ceiling" shows the authors' ability to balance anecdotal exposition with empirical evidence in a very well-reasoned treatment of gender issues. And for an industry in which "urban" is simply a euphemism for what was once known as "race music," the chapter on black and white separation—which includes an excellent overview of rap—is very compelling. Though intended for students, the book's historical perspective and balance makes it a worthy study for those of us seeking a deeper understanding of the forces at work in our industry.

—Chuck Aly

CMT Looks To Hip Up Awards



Following in the glossy path of Viacom siblings MTV and VH1, CMT is preparing to debut, what it calls, a hipper, more vibrant awards show. The Flameworthy Video Music Awards airs June 12, 8-10 p.m., live from the Gaylord Entertainment Center in Nashville.

To peer behind the shroud of newness surrounding the

show, *Music Row* spoke with Flameworthy originator Kaye Zusmann, CMT's VP of Program Development & Production, to get the low-down on what the industry can expect.

MR: What happened to the TNN CMT Country Weekly Music Awards, and how did this Flameworthy concept begin?

Kaye Zusmann: Last year, TNN very nicely put our name on the awards show, with the realization it would be their last year. It was a safeguard for us if we decided to go with a traditional country show. We didn't want to go that route. That's not what this network is about. We realized that you have two terrific awards shows in the CMA and ACM, but you don't have an awards show that recognizes great videos.

MR: This is a fan-voted show. When did the online voting begin?

KZ: We opened up the voting on April 16. The only way people can vote is online. We've gotten hundreds of thousands of votes on our Website (CMT.com) already. We can already see who some of the favorites are.

MR: Who came up with the categories (which include Hottest Video, Fashion Plate Video, Laugh-Out-Loud Video)?

KZ: It was an entire group of us at the network and a production company with Bob Bain Productions. And by talking with our counterparts at MTV and VH1.

MR: What categories didn't make it?

KZ: We talked about doing a movie related category. We also looked at recognizing more technical categories—editing, cinematography. But we wanted to concentrate this year on the artists.

MR: Was show producer Bob Bain (credits include *Billboard Music Awards*, *TV Guide Awards*, *Britney Spears in Hawaii!*) brought on to make things different and hipper?

KZ: Absolutely. He's a big fan of country music.

MR: What are viewers going to notice different from past awards shows?

KZ: The energy, the categories, the presenters, the twists in the performances, and the overall presentation. It will all add up to where you go, "That was fun, felt alive, vibrant and made country music sound hip and fun."

MR: What else is going on around the show?

KZ: We'll have an hour of *Most Wanted Live* set up outside of the arena with performances and interviews before the awards. Then we'll have a half-hour wrap-up show with backstage interviews and live guests.

MR: What about marketing?

KZ: People in the industry should know that there will be a huge marketing campaign in the consumer media for this show. We are expecting a huge, new audience to come to the channel that may not try it out on a daily basis. It should be great exposure for all parties involved.

—Richard McVey II

by John Hood



Paul Allen

CRB NEWS—After seven years with the organization, Executive Director **Paul Allen** will exit the Country Radio Broadcasters (CRB) on Aug. 18 to join the MTSU faculty. Allen has been granted a tenure-track position at the university and will begin work on a doctorate degree in economics. Also, CRB announced its officers for the upcoming year. They are: **President Ed Salamon**, **VP Bill Mayne**, **Secretary Gary Krantz** and **Treasurer Jeff Walker**. Newly elected to the CRB board of directors are **Radio Category: Carol Bowen** (GSM, WKIS, Miami, Ohio); **Jim Dolan** (GM, WPOC, Baltimore); **Tim Roberts** (Cumulus, Toledo, Ohio); **Greg Swedberg** (OM, KEEY, Minneapolis). **Record Category: Bill Macky**, MCA Records; **Larry Pareigis**, Monument Records. The following incumbents were re-elected to the board: **Radio Category: R.J. Curtis** (KZLA, Los Angeles), **At Large Category: Gene Bridges**, Consulting; **Jeff Walker**, AristoMedia/Marco Promotions and **David Haley**. **Ray Edwards** of Citadel Broadcasting, Spokane, Wash., was elected **Agenda Chair**. **Kevin Mason** of WQMX, Akron, Ohio, was elected **Agenda Vice Chair**.



Frances Preston

NSAI GIVES AWARDS—The Nashville Songwriters Association International (NSAI) honored five supporters of songwriters with awards at the **Legendary Songwriters Acoustic Concert** at the Ryman Auditorium on April 2. The awards and their recipients were: **Presidents Award**—**Frances Preston**, President, BMI; **Stephen Foster Award**—**Butch Spyridon**, Executive VP, Nashville Convention & Visitors Bureau; **Songwriter/Artist of the Year**—**Brad Paisley**; **White Hat Award**—**Fred Thompson**, Senator; and **Maggie Cavender Award of Service**—**Beth Nielson Chapman**.

CCM UPDATE CLOSES—After 19 years Salem Communications Corp. ceased publishing its trade weekly *CCM Update* on 4/15. The publication's content and charts will become part of *Radio & Records*.

WB, WORD INTEGRATE—Warner Bros. (WB) Nashville was faced with the task of integrating recently acquired Christian music entity **Word Entertainment (WE)** and its distribution, print, record label and publishing divisions. WB announced restructuring moves to maximize potential for both companies. **Jim Ed Norman** will continue to oversee all the



Jim Ed Norman



Malcolm Mimms

WB Nashville-based record operations, which now includes the **Word Label Group**. **Malcolm Mimms** becomes COO for WE and WB, allowing both labels to benefit from Mimms extensive background in artist relations and business development, though Mimms will continue to focus day-to-day on WE. Mimm's new team will be headed by **Word Label Group President Barry Landis** who will oversee the **Word and Squint imprints**. **Mark Lusk** becomes Sr. VP Marketing/Artist Development, handling marketing, video and creative services issues and reporting to Landis. **Shawn McSpadden**, VP/GM of **Word Music Publishing**, gets the dual title of Sr. VP Creative for the record division thereby aligning him with **Landis** and **Warner Chappell Music**. **Don Cason** continues as President of **Word's** print business, gaining access to **Warner Publications** and the world's largest music publisher. **Word Sales/Distribution President Mark Funderbug** will report to **WB's** WEA distribution division. **MR**

MUSICAL CHAIRS

Karen Russell has formed **KSR Music & Booking**. **Cathy Snyder** has joined **The Inspiration Network** as **Internet Content Coordinator**. **Justine Gregory** has been promoted to **Director of Education and Public Programming**. **Michael Gray** joins as **Associate Editor Museum Services** and **Kira Florita** joins as **Director of Special Projects** at the **Country Music Hall of Fame and Museum**. **Marlene Augustine** has been named **Director of Regional Promotion, West** for **MCA Nashville**. **Broken Bow Records** announced **Rick Baumgartner** has been named **VP of National Promotion**. The label also announced the additions of **Fritz Kuhlman** as **Director of Regional Promotion** for the **Midwest**, **Dick Watson** as **Director of Promotion** for the **West Coast** and **Layna Bunt** as **Promotion Coordinator**. **Ten Ten Music Group** announced the hiring of **Jill Napier** as **Director of Publishing**

Administration. **Cary Ryan** has been promoted to **Director, Production, RCA Label Group Nashville**. **Tyne Whitten** has joined **Washington Street Publishing** as a **songplugger**. **Diana Johnson** has been promoted to **Senior VP for Museum Services**, **John Rumble** to **Senior Historian** and **Mark Medley** to **Senior Curator of Collections** at the **Country Music Hall of Fame and Museum**. The **Hall of Fame** also announced the additions of **Denny Adcock** as **Photo Curator**, **Annie Freeman** as **First Preparator** and **Dawn Oberg** as **Reference Librarian**. **Shane Tarleton** has been promoted to **Manager, Creative Services, RCA Label Group-Nashville**. **Eddie DeGarmo** has been named **President, EMI Christian Music Publishing**. **Crowne Music Group** has promoted **Travis Goodman** to **Chief Operations Officer**. **Goodman** formerly served as **VP of Sales & Marketing** for the **Franklin, Tenn.-based** company...

Charlie Peacock has been named **Interim Head of A&R**, and **Mark Adkison** was appointed to the new position of **VP of New Media and Promotion** at **ForeFront Records**. **Brian Williams**, **Senior VP and Director of Music Industry Private Banking** for **SunTrust Bank**, has been named **Private Banking Line of Business Manager** for the state of **Tennessee**. **Jody Gerson** has been named **Executive VP of EMI Music Publishing**. **Stacy Peterson** has joined **Big Tractor Music** as **Creative Director**. **Clay Myers** has joined **Still Working Music Group** to head up the **creative department**. **Myers** was previously with **Creative Artists Agency's** music publishing division. **Zomba Music Publishing** announced the appointment of **Adam Ryan** to **Manager of Creative Services** and the promotion of **Lynn Gann** to **Sr. Director of Creative Services**. **Jerry Slone** announced the formation of **Slone Entertainment**. **MR**



Russell



Augustine



Baumgartner



Ryan



Tarleton



DeGarmo



Peacock



Williams



Myers

CMT

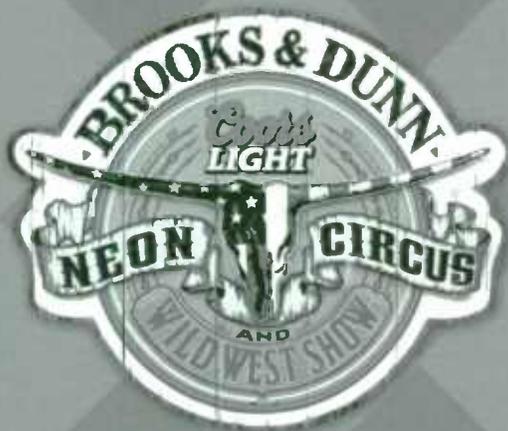
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World Radio History



Music Row asks the song community if a proven model for solving the digital music mess is right under their noses.

by Chuck Aly

Amidst all the belly-aching, posturing and litigation attending the widespread sharing of music over the Internet, the recorded music industry is faced with a troubling reality: Consumers have been getting free music for decades. It's called radio.

Oh, but it's not the same, you say. With radio, the sound quality is diminished, there's no ownership and the rights holders get paid. Well, yes and no. Some folks are quick to point out the poor sound quality of the mp3 file format. As for ownership, how many music lovers got their start whiling away preteen boredom by taping songs off the radio? And though radio's use of music results in payment to creators, do consumers sense they're paying for it? Are they even aware that their local radio station licenses the music it broadcasts?

This is really bad news for those who think the public can be educated into respecting music copyrights. The good news is that consumers may not need to understand the intricacies of intellectual property. Let's revisit radio for a moment: Consumers get huge amounts of what they perceive to be free

music, and creators are compensated. Could that model, which seems to serve songwriters and publishers so well, be applied to the Internet as a way to compensate all rights holders? *Music Row* recently posed that question to several members of the creative community. Their responses reveal how fundamental this debate is to the future of all creative endeavors.

THE GATEKEEPER

The crux of this new model (see sidebar for detail) is the Internet Service Provider (ISP) through which each of us connects to the Web. Just as airwaves link radio and listeners, ISPs are the point of contact between file sharers. Some estimates hold file sharing responsible for 50 to 60 percent of all Internet bandwidth usage in the United States. If that's the case, ISPs are most certainly in the business of distributing music. Why not, then, collect a monthly fee from ISPs for each of their users and distribute that money to copyright holders? File sharing could continue unabated, and billions of dollars would be generated for the music industry.

Most respondents seemed to agree that file sharing is here to stay. "Anybody who thinks

the genie's going back in the bottle is a fool," says publisher, ASCAP board member and outspoken observer of digital music Dean Kay.

Some, however, cling to the belief that encryption and pay as you play scenarios can work. "I realize the moment the technology creates something, someone figures out a way around it," says publisher Norman Devasure. "But in this day and age there has to be a viable solution to encryption. It is the only fair way to pay the right source."

"Encryption works all the time," says Songwriter's Guild President Rick Carnes. "Have you never done a stock trade or a bank transaction online? Encryption isn't totally fool-proof, but it is enough to stop most fools."

Publisher Cal Turner III, however, says drawing revenue from ISPs "would be much more cost-effective than trying a technological block such as encryption or online usage fees."

"The money in the Internet is in the ISPs," says songwriter J. Fred Knobloch. "But you would have to get all the ISPs worldwide to sign the same agreement to make it enforceable."

"Unfortunately," Kay says, "there are provisions in the [Digital Millennium Copyright Act] that prevent the ISPs from being trucked into this situation." NSAI's Bart Herbison says regretfully, "We missed accountability for ISPs, and that's something we're looking at."

"ISPs have no incentive to support any sort of an imposed rate structure," Kay explains, "as they enjoy a 'safe harbor' under the DMCA. To get that provision removed would take, as they say, an act of Congress."

"When you take on AOL, AT&T, MSN and the rest, you better have massive amounts of political clout," Carnes warns. "We can't even get paid when our songs are played in most restaurants."

Veteran Music Row publisher Roger Murrah points out that it will take more than Congress to get such a plan implemented. The key, he says, is "cooperation from all the relevant parties—especially record labels (since they're used to controlling the revenue). Instead of each party being consumed by its own interests, we need to come together to decide what's best for the whole, and then divide it appropriately based on history and fairness."

COMPULSORY BAD

"What [this proposal] implies is a federally mandated compulsory license," Kay observes. "There are many problems with the concept



Dean Kay



Rick Carnes



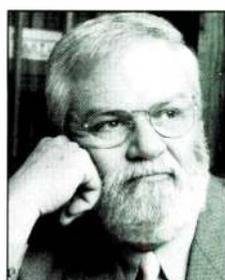
Cal Turner



Fred Knobloch



Bart Herbison



Roger Murrah

but two are major. First, technology is morphing so rapidly that it would be absolutely impossible for the federal government to dictate payment structures that wouldn't be out of date before the ink dried. Second, with very few exceptions compulsory licenses have been detrimental to songwriters and music publishers, placing artificial caps on what creators can earn while never placing caps on the user's profit potential.

"I'm sure the ISPs would love to get a compulsory rate installed," Kay continues. "The problems we've had with cable and their rates are staggering. Those rates were set when the whole concept was getting TV out to farms. Ten years down the road we're finally seeing fees brought up to reasonable rates. We don't want to see the same thing happen on the Internet."

Herbison agrees. "Copyright holders should share proportionately in the revenue stream," he says. One way to accomplish that is through the use of negotiated percentage-of-revenue licenses similar to those used by the performing rights organizations. He worries though, that innovation will outpace the solution. "This kind of plan might work now, and we might even endorse it. The problem is, how do you share the revenues later? Consumers expect mobility in their music. What if it ends up on a satellite? This payment scheme speaks only to the Internet."

I DON'T WANT MY MP3

Here's a wrench in the works: Most web users don't download music on the Internet. "You're going to increase my rates to what?" asks Knobloch in anticipation of consumer backlash. "I don't even do music!"

"There would be an outcry," Turner agrees. "Typically from older people who just check e-mail and surf the net. That would affect legislators' decision-making on the matter. If, however, a technology could determine which computers download copyrighted files, this specific problem could be circumvented and the appropriate users be charged."

A Simple Plan?

Despite the RIAA's legal victory over Napster, file-sharing is booming. Record labels are unable to agree on a unified strategy, and consumers have soundly rejected their pay services. Ongoing court actions and legislative posturing are unlikely to resolve the impasse anytime soon.

Perhaps it's time to consider a proven, similar model that compensates creators and legitimizes consumer access to huge quantities of music. We're talking about radio, the performing rights societies and the licensing system. There might be a way to apply that model to the Internet. Some assumptions:

- Rights holders must be paid for the use of their music.
- Consumers want access to all music, and in one standard format (mp3).
- Encryption has never worked. It will never work.

Just as radio stations are the crucial juncture between creators and an audience, so Internet service providers (ISP) are the link between file sharers. Were a blanket license to be issued or legislated requiring ISPs to levy a \$2 to \$5 monthly music access fee for each IP address (Internet user), substantial revenues could be collected for distribution to rights holders. For instance, 100 million IP addresses at \$3 per month would send \$3.6 billion to music business coffers annually.

Best yet, very little in the way of infrastructure would have to be created. File sharing could continue unabated, so there would be no need to build or staff centralized services. The pool license fees would be distributed to artists, musicians, writers, publishers and labels based on the relative popularity of the music trafficked on the Internet.

"I can't imagine," Kay says, "that Congress would look favorably upon imposing a new 'tax' on the American public to support the arts. How would you like to be the one to bring that proposal to those in Congress who favor reducing taxes, and, more interestingly, to those in Congress that would like to see an end to programs like the National Endowment for the Arts and NPR?"

"Would it be possible to charge by the gigabyte?" Knobloch wonders. "People streaming huge movie files would pay more and, with digi-vaportrails, you could track that."

SLICING THE PIE

Assuming such a plan could pass muster and be implemented, what is to be done with the money? "There's already a model for sharing the pool," says Herbison. "The Audio Home Recording Act spoke to this in reference to the sale of blank tapes for DAT recorders. The songwriter/publisher share could be anything from eight cents to \$.26 or \$.28. We think a quarter is fair. That's the only precedent set by Congress."

Carnes views collections and disbursement as a major barrier to implementing this system. "There would have to be at least one central clearinghouse for the fees to pass through," he says. "How would you keep any one segment of the business from controlling the leadership, to the detriment of the other segments? I also assure you within 10 minutes of this entity's creation they would be holding their first board meeting in Maui and they would levy an 18% collection fee on all moneys to defray operating expenses."

Turner suggests, "The PROs, the RIAA, and Harry Fox should convene a democratic panel to determine payment. This is an area labels and publishers should stay out of, because there will be no agreement otherwise."

Murrah sees a division "based proportionately on the approach of current statutory mechanical royalty rates, with adjustments to the nature of the use of each song/recording,

fairly adding each party that should be included according to that party's contribution. And the PROs have proven, more consistently than any other organizations, their ability to undertake such collections."

But that's just music. Internet content distribution includes, or soon will, movies, text, software, games, photos and more. "Just think of the infrastructure for tracking it," Kay says. "The costs could be huge. What's the fee [to consumers] if all IP groups demand to take a dip in the money pool? Twenty dollars a month? Fifty? One hundred?"

100% OF NOTHING

For all the seemingly insurmountable obstacles standing in the way of any proposed solution, there are an equal number of compelling reasons why one should be aggressively pursued.

Using the conservative numbers from the sidebar, \$3.6 billion would be added to industry coffers per year. Because consumers are handling distribution and promotion themselves, that revenue stream requires very little additional infrastructure. In short, those billions go almost directly to the bottom line. And best yet, it's would be the industry's first substantial income stream not directly tied to radio exposure.

"What a beautiful thing," says Turner, "in an age of massive radio consolidation and shrinking playlists that make the marketplace so difficult."

Additionally, software companies like Napster would be free to develop new ways for exposing music and connecting fans, unencumbered by copyright concerns. Right?

"Exposure is an interesting word in this context," Kay says. "It is the key word most often used by those who don't wish to pay the intellectual property owners for the right to use their products."

"There is no question in my mind that exposure would help sales," Knobloch says. "But for me it's always been a quality issue. CDs sound better than mp3s. But most people don't know or can't hear or don't care about the differences."

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FEAR FACTOR

Another reason for urgency is the potentially harmful effect downloading has on album sales. Many industry observers and the RIAA point to Internet file sharing as a prime culprit in the industry-wide sales slump.

"If it's true that file sharing is hurting album sales, then the current business model is already dead," Knobloch says. "The Internet's not going away. File sharing's not going to stop."

The trend troubles Kay, who argues that front end marketing and investment will never get cheaper. "The most damaging effect the net is producing with regards to maintaining a vital music industry is the 'singles only' mentality among consumers. 'I only want the one or two good songs on the album.' How do they know about those songs? They hear them on the radio and TV!"

"We have to figure out how we can all get paid so it continues to encourage people to invest," Kay continues. "Once people stop investing in making and marketing music, then we become mp3.com. Everybody can get into the game, but 98 percent of them have no talent. Nobody will be able to find anything that's halfway decent. Which will be devastating to the consumer."

On the consumer side of the coin, paying \$20 for three strong cuts and eight mediocre selections seems an antiquated notion. Many consumers are, understandably, disgruntled with that model. "The concept of albums, at least in country music, has been dead for a long time," Knobloch says. "If it ever was alive. I'm not sure file sharing has hurt sales as much as the music sucks. But if there's anything from this I glean as positive it's that people are still passionate about acquiring music."

BACK TO REALITY

Ultimately, the plan proposed here favors tapping Internet users wallets while allowing already ingrained behaviors to continue. The final solution, still years away by most estimates, will likely take a much different approach.

Perhaps there is an evolutionary process underway. "There's so much litigation going on right now," Knobloch says. "Some of that stuff has to fall off the table before everybody comes to agreement that we have to rework the ISP provision in the DMCA."

Audio quality, Knobloch contends, is an ace up the industry's sleeve. "Compression formats are pretty good, but mp3 sounds kind

of like dorky FM radio. I've been fought on this, but stress the quality issue and educate. If you want the real deal, get the CD. It sounds better. And what's coming down the pike is high definition audio. It's like you're sitting in the drum."

"Quite frankly," Carnes agrees, "mp3 sucks. Consumers are willing to settle for it as long as it's free. But if they were paying for it you would hear complaints about poor high end and bad compression."

"Businesses either adapt or die," Kay observes. "What we don't want to see happen, however, is the death of the creator because, as always, it's the creator that drives consumer interest and, therefore, commerce." Kay proposes a measured approach that pursues "renegade" file-sharing services, discourages investment in such services, seeks the support of ISPs and hardware manufacturers, and replaces piracy with legal, affordable music services. "The future looks very bright for digital music. However, let's not choke opportunity by rushing headlong into a system that is likely to hold us hostage for years unless and until we truly understand what we are letting ourselves in for."

"Isn't [this plan] just capitulating to the music pirates?" Carnes asks. "I, for one, would rather fight than switch. Let the marketplace determine the best model, based on fair and legal competition. Not what we have now—illegal competition leading to desperate choices."

"Enforce existing copyright laws on the Internet," he continues. "Once the free music dries up, people will begin subscribing to Internet music retailers like e-music and checking out their offerings. A thousand flowers might bloom, the heavens might open and bands of angels might descend with the music of the spheres."

Herbison anticipates a monumental legislative overhaul. "Over the next number of years we need to find a working model," he says. "Eventually the entire copyright act will be laid on the table and renegotiated. When that happens, it will be the most profound moment for rights holders in our lifetime."

In the meantime, his organization continues lobbying efforts. "The aim is to establish personal relationships," Herbison says. "By the end of five years our goal is to see every member of Congress. Our opposition has."

As for the final outcome, Herbison muses, "Whoever figures it out will own the world." **MR**

Played by Chimpanzees, Written by Armadillos

by Robert K. Oermann

As worthy as it is, the April "In Charge" issue always throws my reviewing schedule off. The discs below represent only a fraction of what's backlogged on my desk.

So without further ado, let's get to it. The **Disc of the Day** belongs to the assembled multitude who put the Christian industry's 9/11 disc together, **In God We Trust**. It's a big, big sound.

The **Label of the Day** goes (once again) to **Sugar Hill Records**, which brings us John Cowan, Doc Watson, Doyle Lawson and Jerry Douglas in this issue. But give a runner-up prize to Dualtone, the home of the sublime Darden Smith and Jim Lauderdale.

There's good news in the DISCOVERY Award department—One male, **Jason Allen**; one female, **Melanie Renfro** and one group, **Honky Tonk Confidential**. What's even better is that they're all country, a format that badly needs new blood nowadays. But over on the other side of Music City, check out rocker Matt Harris. He's cool, too.

CHRISTIAN

AMANDA HILL/Come Home

Writer: Amanda Hill; Producer: Rick McDonald/Greg Humble; Publisher: none listed; Amanda Hill (track) (www.amandahillmusic.com)

It's one of those post September 11 things. The synth and soprano are so sugary they hurt your teeth.

KARIN PAPARELLI/I Believe

Writer: Karin Paparelli; Producer: none listed; Publisher: none listed; BTKM (track) (631-331-0493)

This lame, ordinary choir-loft warbler believes we're all gonna be alright. She's inspired by September 11, too.

VARIOUS ARTISTS/In God We Trust

Writer: Mark Heimermann/Wayne Kirkpatrick; Producer: Mark Heimermann; Publisher: Fun Attic/Warner Tamerlane/Sell the Cow, ASCAP/BMI; Sparrow

This all-star congregation united for a "We Are the World"-type anthem. Amid the sis-boom-bah, you can play guess-the-vocalist (Amy Grant, Michael W. Smith, Steven Curtis Chapman, Jaci Velasquez, d.c. talk, Selah, Anointed, etc.) Guess what? It's a response to September 11, too. And by the time it ends, you'll have to admit that these are some righteous singing folks.

STEVEN CURTIS CHAPMAN

Magnificent Obsession

Writer: Steven Curtis Chapman; Producer: Brown Bannister/Steven Curtis Chapman; Publisher: Sparrow Songs/Peach Hill Songs, BMI; Sparrow

Why do I have to listen to that irritating guy who fronts Creed when I can get a message just as potent from a singer and writer who's so much better? Namely this gifted man.

NEWSBOYS/It Is You

Writer: Peter Furler; Producer: Steve Taylor/Peter Furler; Publisher: Dawn Treader, SESAC; Sparrow Plodding.

GEOFF MOORE/A Beautiful Sound

Writer: Geoff Moore/Joel Hanson; Producer: Brent Milligan; Publisher: Songs on the ForeFront/Geoff Moore/River Oaks/Careers-BMG/Winning Pitch, SESAC/BMI; ForeFront (track)

Perhaps the most consistently excellent of all the Christian rockers. This swells and soars.

AMERICANA

HILLBILLY IDOL

She Didn't Even Know I Was Gone

Writer: Charlie & Ira Louvin; Producer: Hillbilly

Idol; Publisher: none listed, BMI; Slewoff (track) (www.slewoffrecords.com)

Cleveland, Ohio's Hillbilly Idol write good tunes. But country songs don't come much better than the legendary Louvin Brothers'. So they're to be complimented on their taste in covers. The steel guitar break is dandy, as are the rustic harmonies. A solid winner.

PORTER HALL, TN/Middle Tennessee

Writer: Molly Conley; Producer: Gary Roadarmell/Brian Carter; Publisher: PHT Music, SESAC; Slewoff (track) (www.porterhall.com)

Murfreesboro's Porter Hall, TN began life as a punk band. Morphing into a do-it-yourself kinda country ensemble throws a spotlight on their songwriting skills, as well as the remarkably affecting folkie lead vocals of Molly Conley.

JAMES TALLEY

Are They Gonna Make Us Outlaws Again?

Writer: James Talley; Producer: James Talley/Tommy Detamore; Publisher: Hardhit, no performance rights listed; Cinnarron (track) (www.jamestalley.com)

Talley's new CD revisits some of the classic songs he recorded for Capitol back in the '70s. And, dang, they hold up mighty well. Plus, the re-recordings are, if anything, even more stinging than the originals. "Drop a needle" anywhere and you'll come up with a song that's worth a revival.

MIKE IRELAND & HOLLER/Try Again

Writer: Mike Ireland; Producer: Michael Denning/Mike Ireland; Publisher: Bipolar, BMI; Ashmont (track) (617-282-2510)

This guy's relative obscurity continues to baffle me. I think he's one of the grooviest writer-artists in the entire Americana universe. On the title tune to his new CD, his cracked, folkie-bluesy phrasing rides atop a light swing combo. As cool as the breeze.

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JOHN COWAN**They Always Take Me Back**

Writer: John Cowan/Tom Littlefield; Producer: Wendy Waldman; Publisher: Cowvox/Ragtag, ASCAP/BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Chugga-chugga guitar and mandolin provide a really nice rootsy bed. John is as soulful as ever, but with less histrionics and a newfound gentility and calm. The title tune to his new collection is just delicious.

THE FLATLANDERS**Going Away**

Writer: Utah Phillips; Producer: Joe Ely; Publisher: none listed; New West (track) (www.newwestrecords.com)

Well, how great do you think the reunion among Jimmie Dale Gilmore, Joe Ely and Butch Hancock is? The CD is called *Now Again*, and you don't need me to tell you how fine it is.

HONKY TONK CONFIDENTIAL**Your Trailer or Mine**

Writer: Harnage; Producer: Diana Quinn/Bob Dawson/Mike Woods; Publisher: TMD, BMI; *Too Many Dogs* (track) (800-893-7254)

Fa-a-a-abulous. Think Junior Brown, only even more honky-tonky. If these D.C. guys ever come to town to play, I am so completely THERE. And if mainstream country radio programmers had any sense of fun left in them at all, they'd play the dickens outta this.

DOC WATSON & FROSTY MORN**Battle of Nashville**

Writer: Bob Lamar Hill; Producer: T. Michael Coleman; Publisher: BMG, BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Surprisingly pop-ish, kinda like America or the Doobies, only all acoustic. Song has strong local interest, and the performance is hearty.

DARDEN SMITH/Perfect Moment

Writer: Darden Smith; Producer: Stewart Lerman/Darden Smith; Publisher: Darden Smith, ASCAP; *Dualtone* (track) (www.dualtone.com)

Lovely. Like a cooling hand across your fevered brow. A gentle pluck at the heartstrings and a whisper in your soul. New CD is called *Sunflower*.

SHANA MORRISON**Smoke in Bed**

Writer: Marc Jordan/Clif Magness/Shana Morrison; Producer: Steve Buckingham; Publisher: WB/Rhythm Fish/EMI April/Blue Iron Gate/Belfast Violet, ASCAP/BMI; *Vanguard* (track)

Van's daughter sounds like she'd fit right in with the Lilith crowd. Her rootsy new *7 Wishes* CD was recorded in Music City. This is its lead-off single.

BLUEGRASS**THE STEVENS SISTERS/Tuesday's Gone**

Writer: A. Collins/R. Van Zant; Producer: Richie Owens; Publisher: MCA Duchess, BMI; *Rounder* (track) (www.rounder.com)

A bluegrass act doing Lynyrd Skynyrd? Believe it. Not only that, they've got everyone from Dolly Parton to Mike Henderson on their new *Little By Little* CD. The fact of the matter is, these women sing so soulfully, they could harmonize the phone book and bring tears to your eyes. If I were in management, I'd move heaven and earth to make them the superstars they deserve to be.

DOYLE LAWSON & QUICKSILVER**The Hard Game of Love**

Writer: Robert Gately; Producer: Doyle Lawson; Publisher: Burwick Trail, BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Doyle takes a break from gospel to remind us of what spine-tingling bluegrass he can still create. High and lonesome, indeed.

POP/ROCK**PLUS ONE/Forever**

Writer: Jeremy Mhire/Greg Bieck/Michelle McAfee; Producer: Peter Zizzo; Publisher: JMM/MMM/Good Music/Bieck, ASCAP; *Atlantic-143* (track)

Nashville's own "boy band" proves again that it has twice the vocal chops and double the production finesse of its more famous competitors. Choppy percussive effects and echoey electronics are sometimes used to mask the fact that a teen sensation can't sing. Here they are merely the audio tapestry for glorious, open-hearted, by-God vocal excellence.

LEON RUSSELL**The Very Thought of You**

Writer: Ray Noble; Producer: Leon Russell; Publisher: Range Road/Quartet, ASCAP; Leon Russell (track) (www.leonrussellrecords.com)

Get ready for a surprise. Backed by full orchestra, Leon is marketing an album of standards called *Moonlight and Love Songs*. And you know what? It's totally soulful. Move over, Ray Charles. Very cool stuff.

THE WHITE ANIMALS/Fyooscr Grill

Writer: Boyd/Gray; Producer: The White Animals; Publisher: Dread Beat, BMI; *Dread Beat* (track) (www.whiteanimals.com)

In the 1980s, these guys ruled the Nashville rock scene. You know what? They still sound better than 90% of the bands out there, with just the right mix of "smart pop" and raucous punk. You need this music in your life.

MATT HARRIS/Crazy

Writer: Matt Harris/Leon Russell; Producer: Matt Harris/Leon Russell; Publisher: none listed; Leon Russell (track) (www.leonrussellrecords.com)

This Nashvillian creates a dreamy, lush, layered audio banquet that has flavors of Prince, String, pop and tropical R&B. Hypnotic. Seek this album out—it's called *Slightly Elliptical Orbit*.

JILL SISSEL/Love Knows No Distance

Writer: Jill Sissel/Steve Bigler; Producer: Jill Sissel; Publisher: Highland Lake, no performance rights listed; Sissel (track) (615-754-5013)

It's a little under produced, but the song has a cool hook and the wah-wah electric guitar behind her "dry" vocal is teasing and wonderfully ear catching. Jill works at Serendipity on 12th Avenue South, which is where I picked this up.

DAVE POMEROY**Tomorrow Never Knows**

Writer: Lennon/McCartney; Producer: Dave Pomeroy; Publisher: Sony ATV Tunes, ASCAP; *Earwave* (track) (www.davepomeroy.com)

This Beatles classic gets a space-music makeover here. The bowed (?), processed bass work is mind warping. In fact, every sound on the album is some kinda bass thing or another. Zowie.

MARK AARON JAMES/Plastic Bag

Writer: James/Nardone; Producer: Rick Altizer; Publisher: Mark Aaron James/Wolf Songs, ASCAP/BMI; *Alter Native* (track) (www.markaaronjames.com)

Former Nashvillian James has let his sound get awfully "busy," it seems.

COUNTRY**SUZANNE EDWARDS ALFORD****The Arms of a Good Woman**

Writer: Suzanne Edwards Alford/Ron Miller; Producer: Denny Martin/Suzanne Edwards Alford; Publisher: Suzanne's Country/Mookie Jo, BMI; *Platinum Rainbow* (track) (www.platinumrainbow.com)

To be kind, this alto is seriously in need of vocal coaching.

SHELLEE-ANN KELLEEE/Take a Ride

Writer: Kate Huey; Producer: Shellee-Ann Kellee; Publisher: Bowdon Doggie, BMI; *PEA* (track) (www.shelleeannkellee.com)

The band's making all kinds of racket. I think they're trying to drown this pathetic loser out.

JIM LAUDERDALE**Midnight Will Become Day**

Writer: Jim Lauderdale; Producer: Jim Lauderdale/Tim Coats; Publisher: *Laudersongs/Mighty Nice*, BMI; *Dualtone* (track) (www.dualtone.com)

Man, I dig him so much when he's in his drawling, honky-tonk mode. The sawing fiddle, jangle guitar and moaning steel are all just perfect. And then there are those harmonies by Emmylou Harris and Julie Miller. The album is called *The Hummingbirds*. All the way through it, Lauderdale rules a mighty hillbilly kingdom.

LORRIE MORGAN/*The Color of Roses*

Writer: Beth Nielsen Chapman/Matthew Charles Rollings; Producer: Sandy Linzer/Charles Calello; Publisher: Zesty Zacks, BMI; LO (track) (www.image-entertainment.com)

I just love her singing, especially in that smoky lower register. And she sells this romantic piano ballad like gangbusters. The acoustic guitar droplets at the break are pure poetry. Still a fan.

THE OAK RIDGE BOYS

Carry On Wayward Son

Writer: Livgren; Producer: Ron Chancey; Publisher: Kirschner CBS, BMI; Xemu (track)

The album is called *When Pigs Fly* and it's comprised of songs and artists that don't normally go together. I'm probably not the best person to ask about this one, since I absolutely despised the Kansas original. But I guess the Oaks give it a good shot.

ED BRUCE/*This Old Hat*

Writer: Ed Bruce/Trey Bruce; Producer: Ed Bruce/Jack Jackson/Mike Morgan/Jeff Elliott; Publisher: Home at Last/Sony ATV/MCA,

BMI/ASCAP; *Old Hat* (track) (www.edbrucemusic.com)

He's still got that aged-bourbon warmth in his voice.

JASON ALLEN/*Something I Dreamed*

Writer: Harlan Howard; Producer: Clay Blaker; Publisher: Glad, BMI; D (track) (281-397-7300)

Wow. He's a bona fide country singer, wailing in front of a classic honky-tonk combo. This sound thrills me to my core. Who IS this man and how can we make him a superstar?

JIMMY C. NEWMAN

You Can Kiss My Ashley From Now On

Writer: Jimmy C. Newman/Kenny Sears; Producer: none listed; Publisher: Singing Hills, BMI; Gator Man

A Cajun romp that's one big smile from start to finish. Jimmy's been bringing down the Opry House with this for weeks.

JIMMY D. SMITH/*Beer Goggles*

Writer: Smith/Gresham/Deforest; Producer: Brian Blessing/Doug Deforest; Publisher: Dycast, BMI; Maggie Mae (281-837-6638)

Mildly amusing, but ultimately flat footed.

KELLY McGUIRE/*Club Blonde*

Writer: Kelly McGuire; Producer: Doug Deforest/Kelly McGuire; Publisher: Redfish Island, ASCAP; Redfish Island (www.redfishisland.com)

Played by chimpanzees. Written by armadillos.

HONORABLE MENTION

Wendy Manley/Mobile/White Water

Morgan Englund/Equus/MEE

Jaci Velasquez/Green Pastures/Creative Trust

Charlie Sizemore & Ralph Stanley/I'll Never Do Better Than You/Rebel

Melanie Renfro/Loversville/Renfro

Chris Stephens/Talk to Me, Talk to You/Honeysun

Lucky 57/Can't Put Your Arms Around a Memory/Looseground

Jim Hurst/Steven's Deep Coal Mines/Pinecastle

Rickie JoLeen/Let My Pony Run/Urostar

Billy Ray Reynolds/Two Step Me/Intuit

Alejandro Escovedo & Rosie Flores/Ballad of the Sun and the Moon/TMG

Jerry Douglas/Look Out for Hope/Sugar Hill

Chigger Hill Boys & Terri/Face to Face with Amazing Grace/Major-Lick

Zoegirl/Here and Now/Sparrow

David Crowder Band/My Hope/Sparrow

Lee Greenwood/Totally Devoted to You/Curb

The Jordanaires/Amazing Grace/Curb

Nathan Meckel/All the Little Saints/MDM

Ben McPeak/Cowboy's Heart Attack/BGM

ROW FILE



MICHAEL OLSEN

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Nashville, TN 37203
615-277-1800 Fax: 615-277-1801

Michael Olsen grew up in a suburb of Detroit, where he was introduced to the entertainment business by way of the theater. "My mom and dad were in the community theater and I got sucked into that," he says. "When it came time to go to college, I had offers to play football at a couple of small schools. However, I decided to pursue theater at Central Michigan University and ended up a lighting designer. I graduated in 1979 with a BFA in Theater."

Just before graduating he took a semester off and spent it in New York, learning hands-on about his craft. "After graduation I moved back to New York and spent another year there. I worked in an off-off Broadway theater with a

bunch of other starving people making \$50 a week. But God bless me, I was in show business."

In 1980, Olsen joined the faculty of Yale University, teaching at the School of Drama. By the mid-'80s he landed a job with the Denver Symphony Orchestra, where he became Vice President and General Manager. "One of the things I did while I was there was put together the orchestra's recording contract with Intersound (Records)," he says. "I got to know them real well."

His connection with the label grew and in 1988 he moved to Atlanta to become Intersound's Head of Classical A&R. While there he also decided to fulfill a life-long dream of earning a law

degree. "I discovered that Georgia State has a fine law program that you can do at night. It took four years while I was working in the music business." In 1994 he graduated magna cum laude and became a member of the State Bar of Georgia.

In 1997, Intersound was sold to Platinum Entertainment. Olsen recalls, "As part of that deal I agreed to stay on, but by 1999 it was clear we had a different vision for the company. The opportunity arose to come to Nashville and play in the Internet business with CampusVibe.com. And in 1999 it seemed like a really good idea." He laughs, adding, "In 2002, it doesn't seem like such a good idea."

Yet he admits the experience of starting CampusVibe.com from the ground up prepared him for his task of returning and rebuilding Platinum, which had undergone bankruptcy since his departure.

Since returning as the COO at the beginning of 2001, his job hasn't been an easy one. "Because it was so dead in the

water for 18 months, we were starting with an almost blank piece of paper," he says. The company has since been renamed Compendia Music Group and is structured as three parent labels—Compendia, Light Records and Intersound Music.

Olsen says he spent the first 11 months of his tenure dealing with bankruptcy issues, but is now able to focus on the music. Compendia has since announced a distribution deal for the soundtrack to *Monster's Ball*, the release of a classical music series, titled *Sir George Martin Presents*, and recently signed a deal with Joan Osborne's Womanly Hips label.

When he's not putting in 14-hour days, Olsen likes to spend time with his wife and six-year-old son. As for other outside interests, he says sailing is his passion. "Trying to figure out how to live here and get back into sailboat racing is a tough challenge," he says. "Someday I'll have to tell you about sinking a 50-footer four miles off shore."

—Richard McVey II

Bobby Karl...

Chapter 165

Ir's Brenda Lee's world—we just live in it. We were in New York at the fabulous Waldorf-Astoria to witness Little Miss Dynamite's induction into the Rock 'n' Roll Hall of Fame (3/18). The room was so stellar, it was blinding. Look one way and it's Darlene Love, look the other and it's Ahmet Ertegun. Jakob Dylan, Seymour Stein, Brian Setzer, David Porter, Paul Shaffer, Green Day, Red Hot Chili Pepper Anthony Kiedis, Pearl Jam's great Eddie Vedder and a host of other fabulons worked the room.

We drew a table that included CBGB's owner Hilly Kristal, Patti Smith collaborator Lenny Kaye and rock archivist Michael Ochs. It turns out that Michael and I are both hopelessly ga-ga fans. We made it our mission to meet Gene Pitney, and on our way to find that table, I introduced him to Steve Cropper and Sam Moore, as well as Brenda. Boy, was he excited. He got all their autographs. Besides Brenda and Gene, the other inductees were Isaac Hayes, the Ramones, Tom Petty & the Heartbreakers, Talking Heads, Jim Stewart (Stax Records) and the late Chet Atkins.

"There's every other guitar player and then there's Chet," said Marty Stuart inducting Mr. Guitar, while Setzer demonstrated those distinctive licks. Other Nashvillians in attendance included Paul Corbin, Garth Fundis, David Conrad, Ronnie Shacklett and Connie Smith.



Elton John and Ryan Adams put on a phenomenal performance April 2 in Studio A at the Grand Ole Opry House. The two paired up for a taping of the performance series *CMT Crossroads*. The taping featured John and Adams swapping vocals on each other's songs, often with new arrangements. The show debuts May 26. Photo: Rick Diamond

...Works The Room

Brenda romped through "Sweet Nothin'," "Dum Dum" and "I'm Sorry" in splendid fashion after being inducted by Jewel.

"I feel like Cinderella at the ball," said Brenda. "It's a long way from the Georgia cotton fields to the Waldorf-Astoria."

It was a night to remember, and it stretched into the wee hours of the next morning (3/19) in a nearby mobster Italian restaurant at Phil Spector's "after" party. That's where we got to schmooze the Ramones, as well as Gregg Geller (reissue producer extraordinaire) and Tony Pepitone (the WB guy who got Led Zeppelin's music into those Cadillac commercials).

By then we'd been partying all week. Jim Bessman and Bob Merlis joined us for sitar music and Indian food on the Lower East Side (3/17). The legendary Danny Fields was our luncheon companion in the Village (3/19). Sarah Lazin guided us to Greek-food heaven in the Flatiron District (3/15). Diana Reid Haig insisted we have a Waldorf salad at the Waldorf (3/18).

One musical highlight of the week was the endless march of fife, bagpipe and drum bands in Manhattan's St. Patrick's Day Parade up Fifth Avenue (3/16). The 300,000 paraders included Sen. Hillary Rodham Clinton, Rudy Guiliani, Gov. George Pataki, Edward Cardinal Egan and Mayor Michael Bloomberg, but the firemen still got the biggest applause.

On our way back to the hotel (3/16) we ran into the massive security knot surrounding

Liza Minnelli's circus, uh, wedding. What with Michael Jackson, Elizabeth Taylor, Joan Collins, Phyllis Diller, Janet Leigh, Jill St. John, Cindy Adams and Gina Lollobrigida alighting from limousines, it looked like a display from Madame Tussaud's Wax Museum. Parttime Nashvillian Natalie Cole sang "Unforgettable" at the nuptials.

We ended our Manhattan sojourn with a CMT taping at the Hammerstein Ballroom (3/19). It was supposed to costar Ryan Adams and Elton John, but the former got sick. To our wonderment and delight, the gracious Elton offered to play in the intimate setting alone. In addition to his own classics, he offered soul-drenched versions of the country standards "Last Date" and "He'll Have to Go," as well as a transcendent reading of Adams's "La Cienega Just Smiled." Holly George-Warren, Jeremy Tepper, Timothy White, Chris Parr, Bill Flanagan, Jama Bowen, Janet Bozeman, Dixie Weathersby and Kathy Russ were there to drink it all in.

Anyway, back to Brenda. She did an autograph session at Davis-Kidd Booksellers (3/13) for her autobiography *Little Miss Dynamite*. The line stretched all around the store; they sold every book in the place, sent out for more and kept her there an extra hour. Among those working the line were Stan Moress & Jeri Carter, Bob Borum, Christine Gruen, Kirt Webster, Pete Loesch and Jackie Monaghan. By the way, Loretta Lynn signed her new book at the same venue (4/18) and drew an even bigger mob.

Brenda also starred at the BMI/NARAS party saluting the Rock inductions for Chet and her (4/22). The BMI lobby was awash with greats, all fawning over the star who is now (and probably always will be) the only woman in both the Country and Rock Halls of Fame. Attendees like Harold Bradley, Ron Chancey, Ralph Emery, Ray Edenton, Bob Beckham, Mike Milam and Katherine Bradley have worked with the beloved icon for decades. But the celebrants came from all across Nashville's musical spectrum, from Delbert McClinton, Tony Brown, Eddie Bayers & Lane Brody, Penny DeHaven and Paul Craft to Bill Ivey, Nancy Shapiro, Kyle Young, Bill Hearn, Pat Higdon, Karen Conrad and Wayne Halper. Chet's daughter Merle Russell and sister Billie Rose Shockley were there. So were press mavens Hazel Smith, Craig Havighurst, Brad Schmitt, Ed Morris, Jay Orr and Chet Flippo, not to mention Ken & Shelia

Shipley Biddy, Don Light, Bonnie & Joe Taggart, John Briggs, Liz Thiels, George Flanigan, Peggy Whittaker, Steve Dahl, Kitty Moon Emery and Julie Clay.

In the midst of all the Brenda hubbub came Tin Pan South and Gospel Music Week. This was the 10th anniversary of the world's largest songwriting festival and it was a doozy. Every club in town was packed with every writer you've ever wanted to hear. It was impossible to be everywhere you wanted to be on any given night.

One gathering spot was the Legends show at the Ryman (4/2). Mingling in the audience were Merle Kilgore, Mark Ford, Celia Froehlig, Bart Herbison, Michael Peterson, Anthony Smith, Pat Alger, James Dean Hicks, Randy Sharp and John Rich. Hosted by Bill Anderson, the show was full of memorable moments.

I cried when Kitty Wells and Johnny Wright performed, feeling like I was witnessing the passing of an era. John Bettis sang with Brett James and Wayne Kirkpatrick. Graham Gouldman's Brit pop stopped the show. Andrew Gold, Marc T. Jordan, the guys from the band America and award win-

ners Brad Paisley and Beth Nielsen Chapman also took the stage.

As for Gospel Week, we began ours at the ASCAP banquet at Richland Country Club (4/22). It featured performances by all five of the Best New Artist Dove nominees—ZoeGirl, Downhere, Sara Groves, Joy Williams and Shaun Groves. More than 200 notables attended, including Buddy Killen, the Katinas, the Oaks' Duane Allen, Ed Benson, John Huie, Third Day, Nicole Nordeman, Scott Krippayne, Mercy Me, Justified, Dale Bobo and James Elliott. Dan Keen presided with warmth and humor. Stepanie Lewis won Songwriter of the Year. Three days later (4/25), the industry staged the best Dove Awards ceremony in memory. It was shown on PAX TV.

Most of the titans of the country-music biz gathered at BMG for a Leadership Music event featuring the RIAA's Hilary Rosen (4/18). We're talking heavy hitters—Luke Lewis, Joe Galante, Tim DuBois, Bruce Hinton, Mike Dungan, Tim Wipperman and the like. Downloading piracy, the scandal of independent promotion, artists' unfair recording contracts, Internet radio snuffing

and many other "hot button" issues were discussed with rare candor. Bernie Leadon, Sheri Warnke, Tracy Gershon, Woody Bomar, Karen Oertley, Lon Helton, David Ross, Chuck Flood, Jeff Walker, Kira Florita, Steve & Ree Guyer Buchanan, Dan Hill, Katie Gillon, former Citadel magnate Larry Wilson and more attended. Tom Baldrice gave me a Pinmonkey hat, since I'd been spotted wearing a different label's logo in his building.

The Music City Marathon is SO MUCH FUN. We always get up really early so that we can see the very first Kenyans zip up Belmont Boulevard, soon to be followed, this year, by 11,500 more runners. The reason there were so many more at this third annual event was that they added a half marathon for those who couldn't survive 26.2 miles of sprinting.

So with coffee in hand we started the day (4/27) cheering BMI's Caroline Davis, Titans coach Jeff Fisher, Sen. Bill Frist, WKRN's John Dwyer, WTN's Willy Daunic, *The Tennessean's* John Glennon and buddies such as Ann Carr, Tony Garr and Cathy Gurley as they went by the Mile 5 marker. The costumed runners were there,



"The damnedest thing you ever saw!"
— Edward Crouse,
indieWire



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Martina McBride stopped by ASCAP to congratulate songwriters Brett James, Hillary Lindsey and Troy Verges, the writers of her recent No. 1 hit "Blessed." Pictured at the celebration are (l-r): Verges, Lindsey, McBride, ASCAP's Connie Bradley and James.



Longtime BMI & Tree Publishing writer Bobby Braddock marked his 13th No. 1 single, "I Wanna Talk About Me," during a celebration breakfast hosted by BMI Nashville. The song was recorded by Toby Keith on his multi-platinum *Pull My Chain* album, which he co-produced with James Stroud. Pictured at the event are (l-r): BMI's Paul Corbin, Sony/ATV Tree's Donna Hilley, Braddock, CMA's Ed Benson and Stroud. Photo: Alan Mayor



Singer/songwriter John Reynolds recently signed with SESAC for exclusive performing rights representation. Reynolds, who tours with Mark McGuinn, is a member of the Nashville-based indie rockers Without Ruth and is published by Bluewater Music. Pictured are (l-r): Chip Voorhis, VP, Creative at Bluewater Music; Reynolds and Kyle T. Jones, Director of Writer/Publisher Relations at SESAC.

merrily impersonating Dollys, Elvises and Vikings. At this point, everyone still looks and feels pretty perky and optimistic. Around the Mile 21 marker at Shelby Park, it's another story.

After the run we headed for the Gaylord Arena to be royally rocked by Lee Roy Parnell and Jo Dee Messina. Singing along and having a ball were Wendy Newcomer, Billy Yates, Billy Montana, Rick Rockhill, Rick Murray, Roy Wunsch & Mary Ann McCready, Ronna Rubin & Fred Pearson, Brenda McCain, Scott Stem, Byron Gallimore, Liz Cavanaugh and Lisa Konicki, not to mention all those weary runners and volunteers. Lee Roy, of course, burned the house down. But it was Jo Dee who was the revelation. She's ditched the dancers, re-staged the show and has truly come into her own as an entertainer. The oldie segments all worked, with the exception of Aretha's "Think." The pacing was superb, although she could use a stronger finale. All in all, this was a concert by a True Star.

The record-release parties have been abundant of late—Y'All (3/5 at Billy Block's), Dignus (3/6, The Basement), Alan Rhody (3/9, Tower West End), Billy Yates (3/11, Exit/In), Lori Willcuts (3/20, 12th & Porter), Robbie Fulks (3/22, 12th & Porter), Nashville rappers K-Lee (4/6, Tower Opry Mills), Susan Werner (4/17, Bluebird Cafe) and Isaac Freeman (4/23, Belcourt Theater).

Celebrating with restaurant parties for going Gold were Chris Cagle (4/17, Cantina) and Nickel Creek (3/20, Maambu). And showcasing in hopes of someday striking gold were Britt Savage (4/30, Billy Block's), Natalie Tidwell (4/30, Castle Door), Wade Meeks (4/2, 12th & Porter), Salt (3/21, SIR), RCA's Andy Griggs (4/18, David Lipscomb) and Curb's Jenai (4/24, Exit/In).

He probably doesn't worry much about metal, unless it's at the bottom of the thermal transfer plant, but Mayor Bill Purcell threw a party anyway. It was his annual "Friends of" fundraiser at the Ryman (4/9). Among the many politicos in attendance were Leo Waters, Richard & Sandra Fulton and Jim Cooper. Steve & Diane Neighbors, Christi Granstaff, John & Lucy Gibson, Kate Monaghan and more worked the room. The entertainment was provided by new Hall of Famers the Jordanares, now consisting of Gordon Stoker, Ray Walker, Louis Nunley and Curtis Young. They sang both ballads and gospel hand-clappers flawlessly.

"Weren't the Jordanares great?" asked hizzoner. "Are you kidding," I replied. "Bill, all I ever wanted to BE was a Jordanaire." **MR**

Artist Royalties from Gold and Platinum Albums

by Rod Strickland, CPA and Jack Williams, CPA,
O'Neil Hagaman, PLLC

Although achieving "gold" sales of 500,000 albums is still a notable accomplishment, over the past 10 to 15 years the "platinum" level of one million seems to have become the more significant and celebrated milestone. Along with rising expectations resulting from growth in the industry, one reason for this change in perspective may be that, for many artists, a gold album represents little more than a break-even point in royalty earnings, while the "real" money is earned at platinum sales and above.

A new artist is likely to wonder how he or she can earn so little from the sale of a half million albums, or why the difference between the financial rewards at gold and platinum are so dramatic. Let's review a few pertinent provisions from the artist's contract (which we'll assume is typical for an unproven talent) and then calculate royalty earnings at gold and platinum sales levels:

1. The basic royalty rate of 13% is an "all in" rate, meaning the producer's royalty is included. The producer will receive a 3% rate, making the "net" royalty rate 10%.
2. The net rate will be applied to the album's suggested retail price. For our example, we will assume that all sales are of CD's which have a retail price of \$17.98. Under the contract, retail prices are adjusted downward for the so-called "container charge" of 25%.
3. Gold and platinum certifications are based on total units shipped to stores, distributors, and (in the case of record clubs) directly to customers. However, we'll assume that 20% of these shipments are through the record clubs, for which the artist receives a much lower rate—we'll use 40¢ per unit as a rough estimate. Further, the artist will be paid royalties on only 80 albums for every 100 shipped by the record label, and only 50 of each 100 albums shipped by the record clubs; the units on which no royalties are paid are known as free goods.

With these guidelines established, let's take a look at the numbers. We'll do this in three steps; first, we need to convert the 13% basic royalty rate to the amount paid per album, sometimes called the "penny rate":

CD retail list price	\$17.98
Less: Container charge (25%)	(4.50)
Royalty base	\$13.48
Basic royalty rate	13%
Less: Producer's royalty rate	(3)%
Net royalty rate	10%
Penny rate	\$1.35

Second, we need to determine how many of the albums shipped to customers will actually have royalties paid on them, and then calculate royalty earnings:

	GOLD	PLATINUM
Total units shipped	500,000	1,000,000
Less club shipments (20%)	(100,000)	(200,000)
Units shipped by record label	400,000	800,000
Less: Free goods (20%)	(80,000)	(160,000)
Units full royalties are paid on	320,000	640,000
Penny rate	\$1.35	\$1.35
Non-club royalty earnings	\$432,000	\$864,000
Club royalties	\$20,000	\$40,000
Total earnings	\$452,000	\$904,000

Finally, the record company is allowed to deduct several amounts from these earnings before the final royalty is determined.

Significant deductions are:

- Recording costs (musicians, engineers, studio time) of \$200,000
- Video production costs, assuming two videos costing \$85,000 each (this cost is shared equally between artist and label)
- Independent promotion of \$50,000 (also shared equally between artist and label)
- Advances for tour support and artist living expenses while recording the album, totaling \$100,000
- "Excess mechanicals"—The artist is responsible for royalties payable to publishers which exceed a "ceiling." We'll assume the album contains 11 songs, the ceiling is 10, and an excess mechanical charge of 8¢ is deductible for each unit shipped by the label, and 6¢ for each club unit shipped.

Now to complete our calculation:

	GOLD	PLATINUM
Royalty earnings	\$452,000	\$904,000
Less: Recording costs	(200,000)	(200,000)
Less: Video cost (2 of \$170,000)	(85,000)	(85,000)
Less: Independent promotion (2 of \$50,000)	(25,000)	(25,000)
Less: Artist and tour support	(100,000)	(100,000)
Less: Excess mechanicals	(38,000)	(76,000)
Net royalty earnings	\$4,000	\$418,000

As you can see, this artist earned much more from his job sweeping floors last year than he will from his first gold album this year, but he may feel better about his decision to change careers if the album goes platinum. (It should be kept in mind that these calculations are for one album in isolation, and the earnings can be reduced by unrecouped costs from other albums.) **MR**

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Emerald To Emerge From Chapter 11; Bayou Moves

by Richard D. McVey II

Dale Moore, CEO of the Emerald Entertainment Group, announced the company will soon emerge from Chapter 11 protection and resume normal business operations. The company filed Chapter 11 on June 15, 2001. Moore cited the reason for the filing as a severe decrease in business, which was the result of poor economic times throughout the music business. United States Bankruptcy Court Judge George Paine approved Emerald's reorganization plan on April 16, 2002 and it is estimated that the court will

officially close the case 30 to 40 days after that date...DreamWorks' Emerson Drive was in the Neve room at Seventeen Grand with Producer Richard Marx. David Cole flew in from Los Angeles to engineer with the help of Assistant Engineer Chris Scherbak. Randy Travis spent some time in the Neve room working with his longtime producer Kyle Lehning. Jason Lehning engineered the session with assistance from Casey Wood. Dolly Parton was also spotted at Seventeen Grand working on a couple of projects with Engineer Jake Niceley...Bayou Recording has relocated to 1008 17th Ave. S. The studio also plans to offer a studio "B" overdub room in the future.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
—	Wachtler/Snider	Gant/Rydberg	WTMJ	"Today Topics"
BGA Choir	Ann Snider	Aaron Gant	BGA	—
—	Wachtler/Snider	"	Federal Express	"Unleash The Power"
—	"	"	615 Music Lib.	"Acoustic Breeze"
—	Wachtler/Barnhill	"	Coca-Cola	Coca Cola demos
—	Randy Wachtler	"	WKYC	"Good Weather"

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Chris Tomlin	Gibson/Bronleewe	Sam Gibson	EMI/Sparrow	trax/od's/vocs
Amy Grant	Keith Thomas	Bill Whittington	A&M	strings/od's/mix
Owsley	"	"	Warner Bros.	trax/od's/mix

AUDIO PRODUCTIONS

Chris Cagle	George Achaves	Travis Turk	Capitol	"CCUSA"
Mark Chesnutt	Barry Freeman	Steve Johnson	Columbia	radio tour
Rascal Flatts	George Achaves	"	Lyric Street	"CCUSA"
Selah	Tim Riley	Travis Turk	Curb	radio interview
Tammy Cochran	Barry Freeman	Steve Johnson	Columbia	radio tour
Dan Tyminski	"	Travis Turk	Mercury	"
Kenny Chesney	George Achaves	"	BNA	"CCUSA"
Phil Vassar	"	"	Arista	"
Chris Cagle	Barry Freeman	Steve Johnson	Capitol	radio tour

CASTLE RECORDING

Billy Currington	Carson Chamberlin	Kelton/Rovey	Mercury	trax
Brad Wolf	Tom Collins	Kelton/Rovey	Warner Bros.	"
The Bakers	Frank Rogers	Niebank/Short	Sony	mix
Darryl Worley	Rogers/Stroud	Niebank/Barrow	DreamWorks	od's/mix
The Coalmen	Steve Short	Steve Short	—	"
Hitchcock Circus	Langemann/HC	Langemann/Gibbs	—	trax

DAN WILLIAMS MUSIC

—	Dan Williams	Dan Williams II	—	Toyota
—	"	"	—	Papa John's
—	"	"	—	Weight Watchers

BAYOU

Dean Dillon	—	George Clinton	Acuff-Rose	demos
Kenny Beard	—	"	Big Tractor	"
Flybilly	Tucker/Copeland	"	Copeland/Tucker Mgmt.	trax/vocs/mix
Keith Norris	"	"	"	"
Shelley Ruffin	Mike Chapman	"	—	album
Buddy Smith	"	"	—	trax
Con Hunley	Norro Wilson	"	Round Corner	album
Bill Foster	Col. Buster Doss	"	Stardust	"
Steve Stephens	George Clinton	Barry Senter	GWC Prods.	"
Ron Zara	Clinton/Teekell	"	—	"

DARK HORSE

Josh Jackson	Josh Jackson	Chuck Davis	—	mix
Sara	Peter Kipley	Richard Dodd	Essential	trax
Bruce Carroll	Bruce Carroll	Keith Compton	—	"
Selah	Jason Kyle	Jason Kyle	Curb	"
Kids Today	Matt Huseman	RJ Poole	—	"

EAST IRIS

Amy Grant	Brown Bannister	Bisher/Park	Amy Grant Prod.	trax
Bering Strait	Tony Brown	Niebank/Park	Universal South	mix
Patty Loveless	Emory Gordy	"	Sony	trax
George Strait	Tony Brown	"	MCA Nashville	mix
James Otto	Scott Parker	Hately/Park	Mercury Nashville	trax



Trick Pony and Brooks & Dunn are pictured at Emerald studios, where each was doing a radio tour. Trick Pony is one of several artists who are part of this year's B&D tour, the Neon Circus and Wild West Show.



(L to R) Producer Richard Marx, engineer David Cole and assistant engineer Chris Scherbak are pictured in the Neve room at Seventeen Grand working with DreamWorks artists Emerson Drive.

Artist Producer Engineer Label Project

EMERALD (BROADCAST DIVISION)

Emerson Drive	Sharla McCoy	Russ Martin	DreamWorks	radio tour
Willie Nelson	"	"	Lost Highway	"
Ty Herndon	"	"	Epic	"
Jamie O'Neal	"	"	Mercury	"
Mindy McCready	"	"	Capitol	"

GREY HOUSE

Stephany Delray	Stephany Delray	Wendy Mazur	High Seas	demos
CJ Womack	Billy Herzig	Mazur/Herzig	—	"
Carla Rhodes	Rhodes/Herzig	Wendy Mazur	Green Zebra	comedy CD
Frankie Moreno	—	"	Primo	CD proj.
Rex Elwell	Elwell/Zig	Herzig/Mazur	—	"

ISLAND BOUND

Michael Dulaney	—	Geoff Koval	Famous	demos
Jaime Kyle	—	"	TBA	sides/demos
Heather Davis	Anthony Smith	"	"	demos
Billy Decker	—	Billy Decker	Big Tractor	"
Alter Ego	—	Jeremy Scott	TBA	album
Jones/Rutherford	—	Geoff Koval	Sony	demos

LEGENDS

Mammoth Jack	D. Scott Miller	Dan Frizzell	BBR	trax/od's/vocs
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PLAYGROUND

Jars of Clay	Jars of Clay	Jakir King	Essential	radio mix
Lifeway	Keith Christopher	Jimmy Jernigan	Lifeway	—
Sara Sadler	Matt Bronleewe	Skye McCaske	Essential	album cuts
J. Daniel Smith	J. Daniel Smith	Lynn Fuston	—	—

QUAD

Chad Simmons	Mike Daniel	Denny Knight	Hit Pros	trax
Blackwood Voices	Mark Blackwood	Hampton/Williams	—	od's/mix
Corbi	Brian Maher	Mills Logan	VFR	trax
Bill Engvall	Doug Grau	Donovan Cowart	copyright.net	—



Producer Billy Joe Walker, Jr. (l) and Mark Chesnutt were busy in the studio working on Chesnutt's debut on Columbia Records. The album's single, "She Was," is already top 40.



Amy Grant is pictured wrapping up her much anticipated new project, *Legacy...Hymns And Faith*, due out May 21. Longtime friend and producer Brown Bannister and Grant's husband, Vince Gill, are at the helm as producers. Pictured in the studio are (l-r): Bannister, Gill and Grant.

WRITER'S NOTES



SCOTT EMERICK

Hits/Cuts: "Round Here," "I Don't Believe In Goodbye," Sawyer Brown; "I'm Just Talkin' About Tonight," and four other cuts on Toby Keith's *Pull My Chain* album; other cuts by George Strait, Bryan White and Rascal Flatts.

Little Known Biographical Fact:

I'm a certified Florida firefighter.

Issues Facing Songwriters:

Creative terrorism.

Scott Emerick grew up in Hollywood, Fla., minutes from the beach and, as he recalls, not much of a music scene. "It had the ocean and the L.A. Dodgers' spring training camp," he says.

Instead, his appreciation for music came from his family. "I remember my dad bought me Hank Williams records when I was in the third grade," he says. "And I've studied country music since."

That attraction turned into participation by his early teens as he began performing in country bands, which played at nearby VFW and Moose lodges. Listening to the likes of singer/songwriters Willie Nelson and Merle Haggard furthered his love for the genre and he took up songwriting in high school.

Although his sights were set on Nashville, he took a year to consider another career. "I actually went to fire school for a year. A lot of my family are firemen, so my parents thought it might be a good idea to stay home one more year before I headed to Nashville."

Unpersuaded, he arrived in Nashville in March 1993 and met another young singer/songwriter. "I never played writer's nights," says Emerick, who was 19 when he got to Music City. "Instead somebody gave me Bryan White's number, who had moved to town about six months before me. I called him up and from there we just hung out and did music."

It was Sawyer Brown frontman Mark Miller who first acknowledged Emerick's talent and signed him to his small publishing company, Travelin' Zoo Music, in September 1993. Emerick got his first taste of success with co-writers Miller and White, penning the SB hit "I Don't Believe in Goodbye." Miller and Emerick also teamed to write the SB songs "Round Here" and "She's Gettin' There."

Emerick again teamed with White in 1997, this time as a band member, playing guitar and supplying background vocals. His talent as a singer even landed him a short-lived record deal with Rising Tide, which folded before he could release an album.

Nevertheless, his success as a songwriter has exploded along with the career of his favorite on-the-road co-writer, Toby Keith. Keith's latest album, *Pull My Chain*, contains five Emerick/Keith co-writes, including the hit "I'm Just Talkin' About Tonight."

—Richard McVey II

Birthplace: Hollywood, Fla.

Publisher: Big Yellow Dog

Years In Nashville: 8

Favorite Song You Didn't Write:

"Behind Closed Doors"

On What Instrument Do You Write: Guitar

Influences: Hank Williams Sr., Willie Nelson, Haggard, Don Williams, Dean Dillon, Mac McAnally, Dave Loggins, Jimmy Buffett, to name a few.

Advice To Writers: Never burn or write a bridge unless absolutely necessary.

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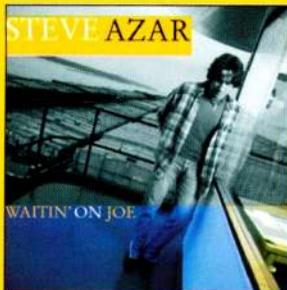
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STEVE AZAR/*Waitin' On Joe*

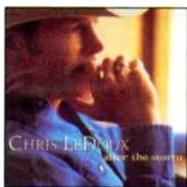
(Mercury Records) *Producer: Rafe Van Hoy*

Prime Cuts: "The Underdog," "How Long Is This Time Gonna Be," "Waitin' On Joe"

Critique: Since his days with the River North label I've been a Steve Azar fan. While his past efforts were okay, nothing came across as solid as his Mercury debut, *Waitin' On Joe*. From the catchy first single, the escapist blue-collar ditty "I Don't Have To Be Me ('Til Monday)" to the final cut, the swelling love metaphor "River's On the Rise," this is one of the few albums where I've let every song play through repeatedly. And time and again each one rings

true and genuine, just as does the Mississippi Delta bred Azar, whose time to shine is now. Rafe Van Hoy is a fine songwriter and guitarist, and now he can proudly wear the producer's hat at a jaunty tilt, too. He does an excellent job of focusing Azar's talents, both as a writer and singer. As a writer Azar takes his cues from the likes of John Hiatt and Steve Earle while his approach to country comes via the Eagles rather than George Jones or Strait. His tenor voice manages to harness both a tenderness and edginess that is best displayed on the "Guitar Town"-informed "Underdog," with its tough-minded lyrics or "Damn the Money," a song about how the almighty dollar can tangle whatever road you're on or whatever dream you've got. The heartwrenching twist at the end of the title track makes both a hard lesson and a modern radio classic. Azar can reel off a good-time tune too, as he does on the bluesy Cajun shuffle "One Good Reason Why," one of the tracks that features the slide guitar prowess of Sonny Landreth. "How Long Is This Time Gonna Be" is a brooding lover's question about returning to a see-sawing romance. Meanwhile, the swamp-rocker "Goin' To Beat the Devil" is just flat-out fun. I could go on, but let me just say that *Waitin' On Joe* is already on my contender list for Album of the Year. **Grade: A-**

—Ron Young



CHRIS LeDOUX *After the Storm*

(Capitol) *Producers: Mac McAnally, Alan Schulman*

Prime Cuts: "I Don't Want To Mention Any Names," "Daily Bread,"

"Scatter the Ashes"

Critique: Judging by the plethora of mid-tempo material on his first album since last year's liver transplant, Chris LeDoux seems more contemplative and less rowdy than usual. While he's still recognized as the rodeo real-deal and cowboy to the core, LeDoux has used his healing time wisely to cull the better songs from the chaff. *After the Storm* is simply one of his best recorded efforts in a long time. Few others in country music today can wear a cowboy hat and boots with more authority than the former bronc rider. And while LeDoux doesn't possess the best voice in country music, it's at least distinguishable from the rest of the herd. In his weathered, barroom baritone he sings knowingly of rodeos, ranching and romance. To be sure, the cowboy-themed songs, his bread and butter, are plentiful, including the lead track, a heart-felt duet with his old friend/fan Garth Brooks on "Some Things Never Change." The pensive tune about two old saddle pals recalling how times have changed, yet how the cowboy spirit still remains the same, seems tailor-made. "Scattered Ashes," David Lee Murphy's tune about how a spent cowpoke wants to be remembered, should become another LeDoux classic; as should the humorous busted rider's tale,

"Cowboy Up." Only the lead single, the self-penned "Bareback Jack," with its Bo Diddley beat, seems weak by comparison. LeDoux gives equal time to romance with Kevin Welch's "Millionaire" (a way cool track) and the more unique "Daily Bread," each supporting the love-over-gold theme. He brings a great warmth and sensitivity to the tender ballad "I Would For You," but simply lacks the vocal chops to pull it off. The "Let It Be Me" derived melody line also distracts. The one real misfire, though, is LeDoux's dual lead guitar-fueled take on Rusty Weir's Texas dance hall classic "Don't It Make You Want To Dance," which, though good, pales next to Jerry Jeff Walker's boozey cover. The Latin-tinged "What I'm Up Against" is a hit that got away from George Strait; while "Simple As Dirt," featuring a rocky, slide guitar ride out, should become a concert staple for the cowboy man. The warmly produced album was nursed along by Mac McAnally and Alan Schulman. Their efforts to balance the rockin' cowboy side with the more sensitive balladeer side of LeDoux helps this one succeed like few others from his canon. **Grade: B**

—Ron Young



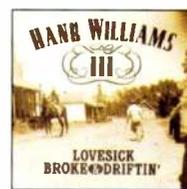
MCBRIDE & THE RIDE/*Amarillo Sky*

(Dualtone)
Producer: Matt Rollings, McBride & The Ride

Prime Cuts: "Amarillo Sky," "You Take My Heart There," "Yours," "Why Not Colorado," "When Somebody Loves You"

Critique: McBride & The Ride are back in business after a seven-year hiatus, and their timing is impeccable. Just when the line between country and pop seems more faded than a pair of Tim McGraw's jeans, this talented group has turned in an excellent, modern country album. Replete with dead-on harmonies and tasteful steel guitar, *Amarillo Sky* is a fine example of what makes country music so listenable. Matt Rollings and the group share producer credits, and have lovingly excluded all drum loops and processed guitars. The group played all of the tracks on the album, and even with the addition of steel and B3, has retained the sensibility of a country power trio. Having spent the last seven years as successful songwriters, all three members have naturally contributed those talents to *Amarillo Sky*. Terry McBride is a co-writer on eight of 10 songs, and two of those were collaborations with Ray Herndon and Billy Thomas. All 10 cuts on the album are worthy of mention—they even throw in a cover of The Who's "Squeeze Box." Their current single, "Anything That Touches You," is as country as it gets. "You Take My Heart There" and "Why Not Colorado" are reminiscent of Glen Campbell's super hits of the '70s and '80s. "Yours" is an exceptional ballad. The title cut might very well be the catchiest song on the album. With its spot-on singing and terrific guitar work (and sound), you'll be hard pressed to get this one out of your head. Well written, well sung and well produced. Hopefully, it will be well played. **Grade: A**

—John Kennedy



HANK WILLIAMS III *Lovesick, Broke & Driftin'*

(Curb Records)
Producers: Joe Funderburk, Hank III

Prime Cuts: "Whiskey, Weed & Women,"

"Trashville," "Walkin' With Sorrow"

Critique: Hank Williams III's new solo effort is his first since 1999's *Risin' Outlaw*, and likewise shows that the dichotomous approach to his music is still very much at work. On some tracks he's the alt country king, singing his rock-injected songs (the diatribe that is "Trashville," the truckin' groove of "7 Months, 39 Days") in a voice that lands somewhere between Bob Dylan's caterwaul and Steve Earle's own twangy twist. At other times he seems bent on preserving the legacy of his grandpa, Hank Sr., delivering what seem like newly unearthed gems from the Lost Highway (the title track and the woe-filled "Callin' Your Name"). Sung in that pedigreed voice and backed by lonesome fiddle and the train-like sound of former Hank Snow sideman Kayton Roberts on steel guitar, the effect is haunting and powerful. Hank III offers up a dozen original tunes plus two added kickers, a sprightly yet sobering rendering of Bruce Springsteen's oft-covered "Atlantic City," and a

hidden track, a yodel-fueled spot-on-Hank Sr.-styled remake of the mournful "Walkin' With Sorrow." Though I miss the regular contributions of Hank III's pal Wayne "The Train" Hancock who supplied such fine songs as "Thunderstorms and Neon Signs," most of the material is good to fair. Standouts being "Cecil Brown," which could have easily come from Earle's pen; the catchy Dylanesque "7 Months, 39 Days" and the old school sound of "Whiskey, Weed & Women." The organic approach to Hank III's music works best. The sparse, open-sounding production features stinging dobro, flickering fiddle, driving harmonica, tick tack bass, rockabilly baritone guitar and, of course, the stellar steel guitar playing of Roberts. It all adds up to a strong album that should satisfy both camps; those that still crave the style of the Original Driftin' Cowboys, and those who like their country music spiked with a dash of grunge. **Grade: B+**

—Ron Young



TOMMY SHANE STEINER/Then Came The Night
(RCA)

Producer: Jimmy Ritchey

Prime Cuts: "What If She's An Angel," "Tell Me Where It Hurts," "And Yet" "Then Came The Night"

Critique: With his single "What If She's An Angel" steadily climbing the charts, Tommy Shane Steiner has separated himself from other new artists offered to us this year. That's the good news. The not-so-good news is that with the bar set that high, the remainder of his debut on RCA just might struggle to live up to that standard. Producer Jimmy Ritchey faithfully

executes the obligatory Music Row robo-band sound. The musicians and arrangements are watertight. For most of the album, Steiner does a fine job selling his songs in a most McGraw-like fashion. The prize of the album is definitely "What If She's An Angel." Steiner is at his best singing this thought provoking, melody-driven tune. "Tell Me Where It Hurts" and "And Yet" are both pop/country hybrids that should serve as strong contenders for his follow-up single. The title cut, "Then Came The Night," is also performed admirably. There are, however, some points where the singer seems a bit uninspired. Steiner seemed uncomfortable with the ill-conceived, pseudo-rap intro to "Have A Good Time." Thankfully, the intro only lasts a few bars, but with lines like, "Barefoot/Backroad/Cheap wine and rock and roll," the sell doesn't get much easier. The most disappointing track on the album has to be the cover of Paul Davis' "I Go Crazy." A forced drum loop and a surprisingly stiff vocal sabotage what could've been a great remake. Despite these misses, the album is a respectable effort from a debut artist hoping to stay at the top of the charts. **Grade: C+**

—John Kennedy



VARIOUS Sharp Dressed Men: A Tribute to ZZ Top
(RCA)

Producers: Various

Prime Cuts: "Jesus Just Left Chicago/Waitin' For The Bus," "Fearless Boogie," "I'm Bad, I'm Nationwide," "Sure Got Cold After The Rain Fell"

Critique: Once the rage of the music industry, tribute albums have decreased in recent years. Thank God. The projects are, from the get-go,

fraught with the difficult task of trying to imitate culturally ingrained music that's reached classic proportions. The end result is typically a CD that sounds like a Saturday night cover band. Sadly, the same holds true for this tip of the hat to ZZ Top—best known as the bluesy trio from Texas with a synthesized sound, gritty vocals (a haw, haw, haw, haw) and colossal guitar riffs. Allow me to preface by testifying that I'm a fan of every artist on here. That said, the CD opens with electrified vocal effects cranked to 11 as Lonestar's Richie McDonald belts out "Gimme All Your Lovin'." This paint-by-numbers, toned-down version is the norm on an album that seems content to offer similar yet blander versions of the originals. Several times I expected the singer to end with, "Thanks for coming out to the Ramada Inn, where are you guys from?" And would someone wake Brad Paisley up? I think he's supposed to be singing "Sharp Dressed Man." Even his glorious guitar work can't revive this comatose remake. Later, Kenny Chesney yanks the rock'n'roll backbone right out of "Tush" by adding a "welcome to Las Vegas" horn section. Think Tom Jones for comparison. But before I give the impression that no one can do ZZ Top right, let me point to Hank Jr.'s soulful renditions of "Jesus Just Left Chicago/Waitin' For The Bus," which stand toe-to-toe with the originals. His son, Hank III, also gives a masterful interpretation with the hard-driving "Fearless Boogie." Even Dwight Yoakam comes through by twangily reinventing "I'm Bad, I'm Nationwide." And lastly, Alan Jackson's "Sure Got Cold After The Rain Fell" takes on new life mid-song as a fast-pickin' country tune. Yet take these four glimmers of creativity away and you're left yelling out your hometown and sippin' on a tall, sweaty glass of Ramada Inn iced tea. **Grade: D+**

—Richard McVey II



VARIOUS/We Were Soldiers

(Columbia) Producers: Chris Farren, Ken Levitan, Randall Wallace

Prime Cuts: "For You," "Good Man," "The Widowing Field," "Not So Distant Day," "Didn't I," "The Glory Of Life," "Sgt. MacKenzie"

Critique: Don't look now but war has become sexy these days, especially when Hollywood puts a tinselly spin on it. It's part of a trend that probably began with

Saving Private Ryan but the real catalyst was the tragedy of 9/11. When the smoke cleared we beheld a changed America, one in which patriotism, heroic deeds and, especially, men in uniform were held close to a national heart in mourning. *We Were Soldiers*, a film based on the journalistic novel by Harold G. Moore and Joseph Calloway, is a true story of the Vietnam War, certainly America's least popular and most contentious campaign. But if *We Were Soldiers* the soundtrack is any indication, the movie may well be worth a look. Expect no blaring trumpets or jingoistic clamor. Anthems aside, war has often spawned great music to reflect the human condition...parents

missing children; husbands, wives and sweethearts yearning across the miles; emotions made more bittersweet by the shadow of death looming constantly near. "For You" proves that Johnny Cash's sepulchral bass still has the power to raise chills (by contrast his duet partner Dave Matthews sounds vaguely whiny and totally unconnected to what's going on). Steven Curtis Chapman's "Soldier" is sweepingly dramatic, while Mary Chapin Carpenter's dark burnished alto turns "My Dear Old Friend" into an emotion-choked prayer. India.Arie's groovy yet haunting "Good Man" deals movingly with the devastation of the husband and father who never came back. Jamie O'Neal and Michael McDonald's "Not So Distant Day" is sensual and soulful, his charcoal tenor perfectly blending with her gospel jubilation. Montgomery Gentry's muscular "Didn't I" bleakly examines the alienation of the returning Vietnam vet, rendered in a deep, aching snarl that marks the finest performance of Eddie Montgomery's career. Joseph Kilina MacKenzie's eerie "Sgt. MacKenzie" may lend this eclectic collection its most splendid moment, a hymn of doom and glory set against a piper's drone. War is undoubtedly hell but *We Were Soldiers* reminds us that it's also the most all-consuming of human encounters, and that the art it inspires can be heavenly indeed. **Grade: A**

—Larry Wayne Clark

Animals On The Loose, Again

by John Hood

Back in the late '70s Nashville's Animal Control started getting calls about an unusual beast on the loose. It was loud, nobody knew what it was and it was scaring people. It turned out to be a new species on Nashville's just beginning rock scene. It was the **White Animals**, a garage rock band that toured relentlessly, got a video on MTV, almost took over the world, broke up in 1987 and reformed 13 years later. This is their story.

The band was born in 1978 when lead singer **Kevin Gray** began taking guitar lessons at Cotton Music in Hillsboro Village. The band made its official debut at Frankenstein's on West End. "After several early personnel changes, the current lineup was set in 1982," says Gray. The line-up that saw the band through its glory days and beyond is Gray (vocals, guitar), **Steve Boyd** (vocals, bass), **Ray Crabtree** (drums), **Rich Parks** (guitar) and **Tim Coats** (keyboards, sound).

"We were a frat band/party band playing 99.9 percent cover songs," says Coats. "As time went along we added more original material. We worked very hard and our fans knew it and loved it. We had the reputation of being able to out play/party anybody."

"We played every Monday night for several months as the house rock band at the Bluebird," adds Gray. "We also served a two-year college campus tour with Tony Moon's Crescent-Moon Agency. Billed as a 'slightly scruffy version of the Lovin' Spoonful,' we rolled over the southeast, corrupting all comers. We recorded two 45rpm records, but mostly gave 'em all away to girls."

In the early days the band stayed on the road constantly, at times approaching 250 dates a year. "We thought it would tighten our sound sorta like the Beatles' Hamburg days," says Gray. "We made friends everywhere we went. Some of the bands in little underground clubs we played thought we were a bunch of 'ringers'—studio pros from Nashville—they had no idea we played as much as we did."

An early career milestone was having the video to their song "Don't Care" air on MTV. "It was very early in MTV," relates Coates. "They still allowed indie bands to submit and be added in rotation with the 'big boys.' Due to the kindness of many friends, we were able



to make a very low budget, quality video. Our manager, **Dave Cannon**, sent it to someone at MTV who liked it."

Gray continues, "We shot it live at Hedgens, a little club in Atlanta. Once upon a time, MTV actually played music videos and they liked it and put it into rotation. It was one of the first indie tapes ever on their charts."

But the band was never able to take the step from being a well-known and popular regional band into a national act. For various reasons the band broke up in 1987.

"We had played for every major label in both New York and L.A. No one would give us a deal that was worth a damn," says Coats. "They acted as if we were a bunch of kids still jamming in our garage. We made a lot of money and could not see the advantage in getting tied up (losing control) for nothing. After 3,000 nights on the road, we all decided it was time to do other stuff. So, we did."

"It was just time to give it a rest," says Gray. "We were carrying the torch for rock 'n' roll in this country town for soooo long—hell, we practically raised everybody's kids! It was just time."

The animal may have been sent "to the farm," but it hadn't been put down. In 2000, 13 years after the band broke up, they decided to put it back together again. The White Animals second incarnation actually started as a wedding band.

"The band reunited for Ray's wedding, Steve's wedding, and finally my wedding," says Coats. "I think the main impetus for reforming was realizing we still liked playing together."

Gray adds that the band always stayed in touch and had been contemplating putting out a greatest hits CD for some time, which they finally did. "It was a short leap to actually imagining reunion weekend/homecoming shows in Nashville to celebrate the release of

3,000 *Nights in Babylon* (greatest hits CD). The response was a wonderful testament to just how many friends we made over the years. Plus just the sheer joy of us making music together again was a reminder of how truly special our bond had been. We just fell back into it so easily."

The band followed up their greatest hits disc with a new self-titled studio album earlier this year, both released on the band's own Dread Beats label. They plan to tour in support of the album, but

it won't even be close to the 250 dates they played in their heyday. For one thing, while the rest of the band still lives in Nashville, Gray lives in Dallas where he is a geriatric neuro-psychiatrist. Even though the White Animals only play six to eight shows yearly, they say they are seeing new faces at their shows. Who knows what the future might hold? Gray says, "I hope we'll just continue playing till we drop."

Somebody call Animal Control, it looks like the White Animals are on the loose again.

RECORDVIEWS



DARDEN SMITH *Sunflower* (Dualtone)

Smith has been writing brilliantly crafted songs since the late '80s, but this is the most cohesive and fully realized project of his career. As a songwriter he's never been in finer form and his voice, warm and fluid, perfectly captures the emotional nuances in these introspective songs. There's a subtle jazz side coming through on songs such as "Daydream" and "New Gospel," but for the most part the album flows from one laid-back acoustic pop tune to another. "After All This Time" is a compelling look at a tumultuous relationship—"Baby we both know how to tell a lie/Do you think that just once before we die/we can tell the truth after all this time." Without fail these songs take an unflinching look at complex emotional issues. "Till It Bled" tackles the unrealistic expectations lovers place on one another and "Shadow" has the narrator coming to grip with his darker side. There is a dark thread

running through the album, these are heavy subjects after all, but the music is so beautifully melodic and at times downright catchy ("After All This Time") that it is far from a downer. Rather it's a graceful rumination on life, love and relationships from one of pop's most intelligent songwriters. *Sunflower* is what pop music sounds like when it grows up, gets smart and deals with subjects that matter.



LONESOME BOB
Things Change
(Leaps)

Lonesome Bob Chaney looms large on the Nashville horizon.

He's a big man, but his physical size is dwarfed by his mammoth talent as a singer and songwriter. He writes simply and eloquently about things that resonate with everyday folks. He takes a modernist approach to old school country, setting what used to be common country themes into contemporary situations. Unleashing a rolling thunder of a voice on tales of murder, betrayal, drinking, suicide, love gone bad and occasionally gone good, Chaney may have unintentionally issued a challenge to all the other traditionalists out there—be this good or get out of the way. "Heather's All Bummed Out" peeks into the life of a mid-30's working woman who's beginning to grapple with unfulfilled dreams. It's poignant and rings with truth. It could be a surprise radio hit because it speaks so honestly to country's main demographic. Chaney then segues into "In The Time I Have Left," one of

the most beautiful and realistic love songs to be released this year. "Where Are You Tonight?" starts low and sinister and builds into a pounding, tortured howl of desperation. There's a sly wit in evidence as well on such songs as "I Get Smarter Every Drink" and the kiss-off to authority "Got Away With It." Simply put, *Things Change* is one of the best country albums to come out this year and Lonesome Bob is one of the format's most authentic artists.



DIGNUS
Mudhouse Serenade
(Serial)

Each incarnation of Dignus, from the folk/pop early days through a more electric jam phase, has delivered memorable songs, but the band has always shined brightest in an acoustic setting. That's the best showcase for lead singer Randy Perkins' (a.k.a. Diggy) wonderfully expressive voice. Thankfully, *Mudhouse Serenade* finds Dignus stripped down and acoustic. The album would be a keeper if for no other reason than the inclusion of "Friend" and "Django." The former is a poetic and heart wrenching plea for an update from a long absent friend. The latter is a tribute and celebration of the music of jazz guitarist Django Reinhardt. While these two tracks have been concert favorites for years, this is the first time the songs have been put down on disc. But those aren't the only highlights. There's also the soulful, wailing "Head to

Toe" and the lonely, jazz-tinged "The Only Thing Worse Than Being Alone." Perkins is in fine voice throughout, cementing his status as one of Nashville's most compelling vocalists. **MR**

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LETTERS (Letters have been edited for space)

TELL IT LIKE IT IS!

Yeah, for you telling it like it is! I wish I had a penny for every time I was told from a station "sorry but we only play majors" or "we're watching and after we see some chart action we'll think about adding it." Well, if everyone was to take that approach we'd never see a new act. Thank God we now have program directors that have the balls to have a mind of their own and step outside the lines. I'm thrilled to say that this (Wayne Warner) single is off to a great start and we did it without having to go back to a major label.

—Juanita Lee, B-Venturous Records

FOOD FOR THOUGHT

Regarding the O Brother, Grammys, and country radio question. Now that "If I Didn't Have You" by those incredible singers Randy Newman & John Goodman (from *Monsters Inc.*) has won the Academy Award for Best Song, do you suppose that the world will expect all of the A/C & Pop stations to start playing it in heavy rotation?

—Dene Hallam,
denehallam@aol.com



Dr. Sydney McPhee, the new President of Middle Tennessee State University, and his wife, Liz, were honored recently with a reception at the Country Music Hall of Fame and Museum. The reception was designed to introduce McPhee to music industry leaders. Pictured at the event are (l-r) Tony Brown, Partner/Owner of Universal South; McPhee; and Joe Galante, RLG Chairman.



The Marie Sisters stopped by the Music Row offices to perform songs off their debut Republic Records album, including the single "Real Bad Mood." Pictured after the performance are (l-r) MR's David Ross, Publicist Kurt Willms, Kessie Marie, Chaz Marie, MR's John Hood and Tour Manager Johnny Camisa.

Industry events CALENDAR

May

- 7 Grammy Block Party, 4:30 p.m.
- 8 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 13 BMI Roundtable, 3-5 p.m., 401-2000
- 13 SGA Ask-A-Pro w/Sam Ramage, Noon, 329-1782
- 13 BMI Presents, Exit/In, 8 p.m.
- 14 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 15 ASCAP Presents Straight Talk, 10 a.m.
- 16 SGA Crafting Hits Workshop w/John Braheny, 5:30-9:30 p.m.
- 17 4th Annual Nashville Screenwriters Conference, Vanderbilt Marriott, (May 17-19)
- 20 Music Row Ladies Golf Tournament & Tupperware Party
- 22 ASCAP Presents Straight Talk, 10 a.m.
- 22 ACM Awards, CBS, 7 p.m.
- 29 ASCAP Presents Straight Talk, 10 a.m.

June

- 5 ASCAP Presents Straight Talk, 10 a.m.
- 10 BMI Roundtable, 3-5 p.m.
- 11 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 35th Annual IFCO Fun Fest, Ryman Auditorium
- 12 ASCAP Presents Straight Talk, 10 a.m.
- 12 CMT Flameworthy Music Video Awards
- 13 Fan Fair, 1-866-326-3247 (June 13-16)
- 19 ASCAP Presents Straight Talk, 10 a.m.
- 26 ASCAP Presents Straight Talk, 10 a.m.
- 27 Country Music DJ Hall of Fame Banquet, Renaissance Hotel, 7 p.m., 327-4487

July

- 8 BMI Roundtable, 3-5 p.m.
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.

To list an event in the *Music Row Industry Events Calendar*, please send an e-mail to news@musicrow.com or fax us at (615) 329-0852.

Please include the name of the event, date, location and phone number (if applicable).

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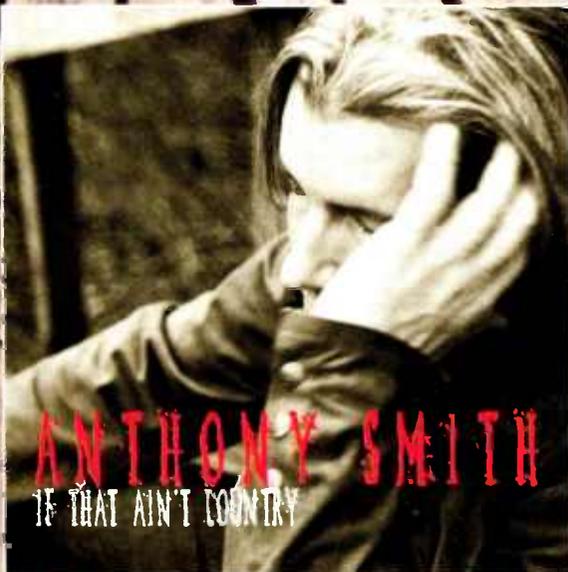
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IN STORES JUNE 25TH

World Radio History