

April 2002

Vol. 22 • No. 4 • Est. 1981 • \$4

www.musicrow.com

MUSIC ROW

NASHVILLE'S

MONTHLY PUBLICATION



Travis Tritt

37027

THREE WHO MATTER

Nashville's Top Unsigned Bands

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Have Your Cake And Eat It Too

CRS-2002

O Brother, What A Seminar



CONGRATULATIONS TO OUR NOMINEES!

BROOKS & DUNN

Entertainer of the Year
Album of the Year - *Steers & Stripes*
Top Vocal Duo
Single Record of the Year - "Ain't Nothing 'Bout You"
Song of the Year - "Ain't Nothing 'Bout You"
Video of the Year - "Only In America"

ALAN JACKSON

Entertainer of the Year
Top Male Vocalist
Single Record of the Year - "Where Were You (When The World Stopped Turning)"
Song of the Year - "Where Were You (When The World Stopped Turning)"

DIAMOND RIO

Top Vocal Group
Single Record of the Year - "One More Day"
Song of the Year - "One More Day"

KENNY CHESNEY

Top Male Vocalist

SARA EVANS

Top Female Vocalist

CAROLYN DAWN JOHNSON

Top New Female Vocalist

GEORGE JONES

Vocal Event of the Year -
"Beer Run" with Garth Brooks

LONESTAR

Top Vocal Group

MARTINA MCBRIDE

Top Female Vocalist

BRAD PAISLEY

Vocal Event of the Year -
"Too Country" with Buck Owens,
George Jones & Bill Anderson

PHIL VASSAR

Top New Male Vocalist

THANK YOU

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ACADEMY OF COUNTRY MUSIC VOTERS



THE RCA LABEL GROUP

THE MOST
NOMINATED LABEL GROUP
FOR THE
2002 ACM AWARDS
WITH 21 NOMINATIONS



RCA LABEL GROUP RLG/NASHVILLE

A R I S T A • B N A • R C A



contents

April 2002 • Volume 22 No. 4

On the Cover Travis Tritt

Label: Columbia

Current Single: "Modern Day Bonnie And Clyde"

Current Album: *Down The Road I Go*

Current Video: "Modern Day Bonnie And Clyde"

Current Producers: Travis Tritt, Billy Joe Walker Jr.

Hometown: Hiram, Ga.

Management: (Gary) Falcon/Goodman Mgmt.

Booking: Monterey Artists

Recent Hits: "Love of A Woman," "Great Day To Be Alive" and "Best of Intentions"

Awards: Two Grammys, three CMAs

RIAA Certs To Date: Four double platinum, one multi-platinum, and three platinum albums

Special TV/Film Appearances: *Cowboy Way* ('95); *Touched By An Angel* ('99)

Birthdate: February 9

Interesting Facts: Performed at two Super Bowl half-time shows.

Outside Interests: Scuba diving and riding Harleys

Musical Influences: Waylon Jennings, Ray Charles, Allman Bros., George Jones

Travis Tritt has proven himself an artist of great staying power and remarkable talent. Even after a self-imposed two-year hiatus, he came back on the scene delivering his platinum-selling *Down The Road I Go*. The CD spawned the hits "Best of Intentions," "Great Day to Be Alive" and "Love of A Woman," all of which were among the most played songs of 2001. Travis' latest single, "Modern Day Bonnie & Clyde," is already a Top 20 hit and climbing. The accompanying video

features well-known actor Billy Bob Thornton in his first music video appearance. Tritt will appear on the upcoming *Kindred Spirits: A Tribute To The Songs of Johnny Cash*, singing "I Walk The Line."

In addition, Tritt's *Down The Road I Go Tour* has been selling out venues since last summer and is scheduled to continue the same pattern across the country this year.



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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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**“GOODBYE
ON A
BAD DAY”**

The debut single from
the upcoming album
“Chase The Sun”.

SHANNON LAWSON

“From the moment I heard this record I knew there was something special about Shannon. This is one of the most innovative and powerful country songs we’ve had in a VERY long time.”

Eric Logan, OM, WQYK/WRBQ

**MCA
NASHVILLE**

World Radio History

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Mr. Songwriter Dies

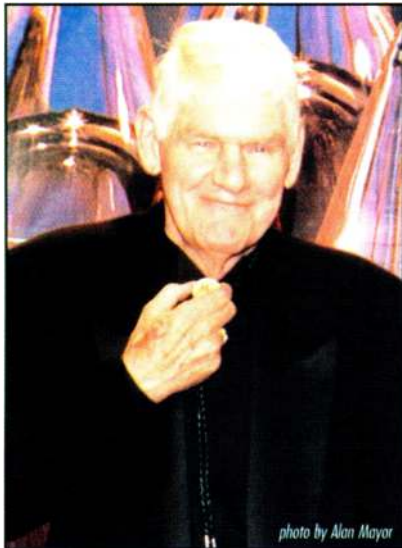


photo by Alan Mayor

Music Row suffered another great loss with the passing of songwriting legend Harlan Howard at age 74. Among Howard's 4,000-plus song catalog were "Life Turned Her That Way," "I've Got a Tiger by the Tail," "Heartache by the Numbers," "I Fall to Pieces," "Pick Me Up On Your Way Down" and "Blame It On Your Heart."

Born and raised on a farm in Michigan, Howard started writing songs around age 12, inspired by the Grand Ole Opry, Ernest Tubb and Floyd Tillman. He moved to L.A. in 1955 to pursue writing and worked as a fork-lift operator to pay his bills. A year later he met Tex Ritter and Johnny Bond, who helped him get his foot in the door. In 1959 his first hit came in the form of Charlie Walker's "Pick Me Up On Your Way Down."

He moved to Nashville in 1960 and by 1961 had 15 songs in the top 40 country chart at the same time. He penned more than 100 top 10 hits and was inducted into the Country Music Hall of Fame in 1997. He once said of songwriting, "I never tire of it...I like to give artists a song they have to sing the rest of their lives."

Long-time friend and co-writer Hank Cochran says of Howard, "He was the master of the country song. This town and country music will never be the same."

In the end, Buck Owens best captures the essence of Harlan's death, saying, "The world has lost its best songwriter...ever!"

—Richard McVey II

The family of Harlan Howard has set up a scholarship fund at Sun Trust Bank in Howard's name: Harlan Howard Music Scholarship Fund; Account Number 7021676536. Please direct any inquiries to the Music Industry Branch 615-748-4451.



photo by Alan Mayor



Road Rules



Perhaps the most significant development of the 2002 touring season is the emergence of a new headliner. Toby Keith's "Unleashed" tour, which is generating solid early ticket sales, may be good news for Music City, but selling Nashville acts to America's venues—beyond the top few tours—remains a challenge.

In addition to Keith, Alan Jackson is ramping up a significant tour. CAA's Ron Baird reports that single and album sales success has changed the game plan. "What started out looking like less is now looking like a lot more," he says. As many as 90 dates could end up on the itinerary.

Brooks & Dunn's Neon Circus is heading out on another run, Kenny Chesney is too, and George Strait may do as many as 30 dates.

Heavyweights from Tim McGraw to Shania, Garth, Faith and the Chicks are not expected to tour in any substantial fashion, however, leaving some of Nashville's biggest draws on the bench. "There's that handful everyone wants," says Buddy Lee's Tony Conway. "It's the other 250 acts we worry about."

"When you think we've got nine percent of the market in terms of album sales, that's not very impressive," says Monterey Peninsula Artists' James Yelich.

"Hard ticket dates are drying up. The soft money's still pretty strong, but that's not building value for the artist."

What will it all mean come December? "I think we'll see that we've bottomed out," Baird says. "Might even see a modest increase."

—Chuck Aly



the buzz...

O BROTHER EDITION

Five million albums, CMA and Grammy dominance, and the hot topic at CRS. Movie? What movie?

- ▶ **Music Row Chart**—The best chart five monkeys, four computers and a vat of promotion grease can muster.
- ▶ **TV Deregulation**—"This is AOLTWMSNBCNN."
- ▶ **Recording Artists Coalition**—Hilary Rosen pickets fundraising concerts with sign reading, "Fight The Power(less)!"
- ▶ **ACM Schedule**—Wednesday. No, Tuesday. No, Wednesday. Guess Dick Clark didn't want to miss the new "Buffy" episode.
- ▶ **Harlan**—In one way, he's gone. But in so many other ways, he lives.



Nashville Goes Hollywood

The recent influx of Hollywood into Music City has been a successful one with soundtracks *O Brother, Where Art Thou?* and *Coyote Ugly* leading the way. Now, others are looking for a piece of the pie. Recently, Nashville's Compendia Music signed a deal with L.A.'s Lion's Gate Films to distribute the soundtrack to *Monster's Ball*. And Nashville's Combustion Music and Sony Nashville have joined to produce a soundtrack to the blockbuster film *We Were Soldiers*.

"There are a lot of benefits to being involved in a soundtrack," says Sony Executive VP/GM **Mike Kraski**. "First, you have to find additional pieces of business wherever you can. Also a soundtrack can be a launching pad from an artist development perspective. So you can win on an artist development level, even if you don't have a financial windfall."

Manager **Ken Levitan**, co-president of Combustion Music, explains the advantages from his perspective. "From the management and publishing side, it helps us get our artists and songs in different movies." Combustion Music also produced last year's *Songcatcher*



soundtrack and currently has two soundtracks (*The Banger Sisters*, *Kissing Jessica Stein*) set for release.

Although not a blockbuster, *Monster's Ball*, starring Billy Bob Thornton, was a good move for Compendia, according to COO **Michael Olsen**. "This is much more strategic for us than chasing the one big soundtrack dream," he says. "It gives an awareness to the company and let's us be associated with a quality product. Also, we don't have the money the five majors have and this gets you all the marketing expertise that comes with the film."

So why isn't every label on Music Row putting out a soundtrack? "Soundtracks are expensive endeavors," notes Kraski. "They seem to be historically an all or nothing proposition. Either it's a big win or you don't get anywhere."

—Richard McVey II

SITE SURVEY: Where The Industry Surfs



ALAN MAYOR
Photographer

www.loc.gov

I love the Library of Congress site. They have lots of collections including photos, maps and documents.

www.tvradioworld.com

Listen to all kinds of broadcasts worldwide, including shortwave.

www.musicrow.com,

www.billboard.com,

www.rronline.com

Keep up with music industry events.

www.wireimage.com

A source that sends photos to publications around the world.

They represent a large number of photographers, including me.



BRIAN JONES
Agent, The Bobby Roberts Co.

www.pollstar.com

To keep up with touring and news.

www.switchboard.com

I'm always looking for phone numbers quickly, and this is the best site I've found.

www.cbsmarketwatch.com

For national financial news.

www.nashville.biz-journals.com

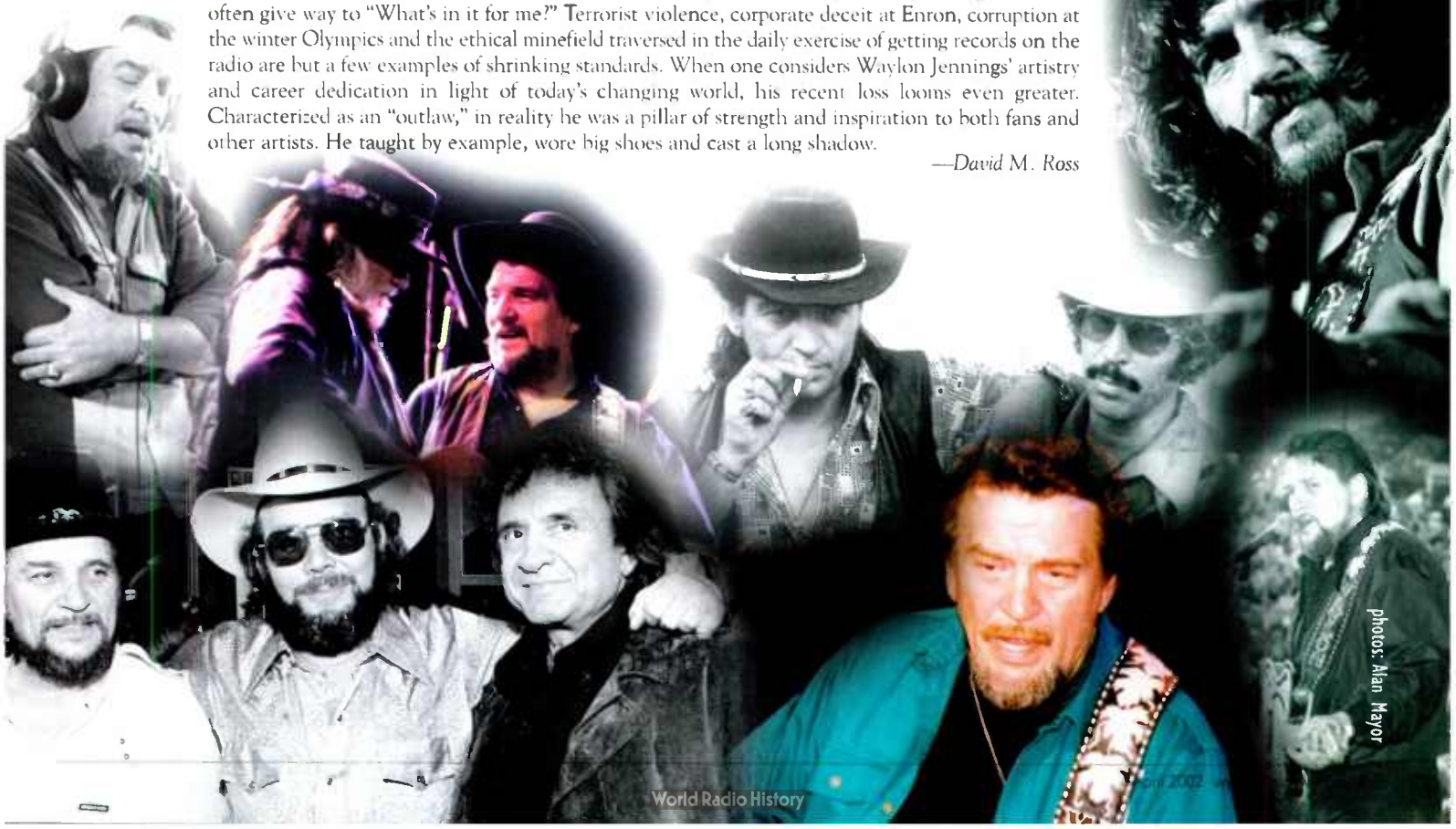
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Waylon Jennings 1937 - 2002

We live in a world where ideals such as personal integrity and acting for the greater good all too often give way to "What's in it for me?" Terrorist violence, corporate deceit at Enron, corruption at the winter Olympics and the ethical minefield traversed in the daily exercise of getting records on the radio are but a few examples of shrinking standards. When one considers Waylon Jennings' artistry and career dedication in light of today's changing world, his recent loss looms even greater. Characterized as an "outlaw," in reality he was a pillar of strength and inspiration to both fans and other artists. He taught by example, wore big shoes and cast a long shadow.

—David M. Ross



photos: Alan Mayor

by John Hood

MOSAIC MUSIC FORMS—Hamstein Music has been acquired by Mosaic Music. Mosaic, under the leadership of L.A.-based President **Lionel Conway** (previously with



Conway



Ramsey

Maverick Music), will move to new 16th Ave. offices. Nashville-based Director of Creative Services **Tim Hunze**, Director Of Administration **Nancy Tuck** and Administrative Assistant/Catalog Manager **Amy Shepard** will report to Mosaic Nashville VP/GM **Lisa Ramsey**. Mosaic staff writers include Sony artists **Christi** and **Shari Baker**, Curb artist **Amy Dalley**, Lee Miller, **Bobby Pinson** and **Jimmy Ritchey**.

Writers **Bonnie Baker** and **Troy Jones** are also part of the new Mosaic family, under a co-venture arrangement with The Farm.

ASCAP, IMLA SIGN LICENSING DEAL—ASCAP and the International Municipal Lawyers Association (IMLA) have jointly developed a license agreement designed to cover public performances of ASCAP music by local governments (such as municipalities,

towns and counties). License fees under the new agreement are calculated on the basis of U.S. Census population numbers. In addition, a Special Events fee is payable for high grossing concerts and similar events. As an introductory incentive for those local governments that accept and return the license agreement by June 30, ASCAP has agreed to waive any claims for infringing performances before the effective date of the License Agreement. However, any outstanding account balances under existing or prior license agreements with ASCAP, for the period before the effective date of the new License Agreement, must be brought current prior to entering the new License Agreement.

DJ, RADIO HALL INDUCTEES—Country Radio Broadcasters, Inc. (CRB) announced the names of five new members to be inducted into the Country Music DJ Hall of Fame. The 2002 inductees are: **Lee Arnold**, **J.D. Cannon**, **Billy Cole**, **Joe Hoppel** and **Buck Wayne** (posthumous). CRB also announced two new inductees into the Country Radio Hall of Fame category. They are **Jack Cresse** (posthumous) and **Doug Mayes**. Each inductee must have served at least 25 years in country radio, contributed to country radio's growth and development and to the preservation and enhancement of country music. The 5th Annual Country Music DJ Hall of Fame awards ceremony will be held June 27 at

the Renaissance Hotel in Nashville. Additionally, CRB announced winners of the Radio Humanitarian Award which recognizes outstanding community efforts by radio stations. The winners were: **Large Market**—KYGO-FM, Denver, Colo.; **Medium Market**—WIVK-FM, Knoxville, Tenn.; **Small Market**—WAXX-FM Eau Claire, Wis.

GMA TEAMS WITH EMI CMG—The Gospel Music Association announced a major multi-year agreement with the distribution partnership of EMI CMG, Provident Music Group and Word Entertainment to produce an annual Dove Hits compilation record. Sparrow Records will release the partnership's first project, *Dove Hits 2002: 16 of the Year's Best Dove Award-Nominated Artists and Songs*, on April 9. The album will include songs by **Yolanda Adams**, **Avalon**, **Steven Curtis Chapman**, **Kirk Franklin**, **Shaun Groves**, **Rebecca St. James** and **toby Mac** of dcTalk.

SONGWRITERS HALL NAMES INDUCTEES—The National Academy of Popular Music/Songwriters Hall of Fame announced this year's inductees, which include **Sting**, **Michael Jackson**, **Randy Newman**, **Barry Manilow**, **Nickolas Ashford** and **Valerie Simpson**. Additional honorees will be announced later. The induction ceremony takes place at the Sheraton New York Hotel & Towers on June 13. **MR**

MUSICAL CHAIRS

Reba L. Adams has joined Gale Smith + Company as Client Manager...**Jon Mabe** has joined Big Picture Entertainment as Senior Director Creative, Writer/Artist Development... Jerry Duncan Promotions announced a restructuring of its non-reporter division with the additions of **Cyndy Benton**, who will handle the Midwest Region from her office in Kansas City, and **Amy Beth McCoy** as Promotion Coordinator. **Lynda Duncan**, Director of Secondary Promotion, is now handling the East Coast/Southeast Region.



Adams



Mabe



Rueger



Stirsman



Landis



Bowen



Hardy

Nicole Nichols has been promoted to Southwest Region...Brentwood-Benson Music Publishing announced the following promotions and new additions: **James Rueger** has been promoted to Creative Director; **Betty Stirsman** to Director of Production, **Andrew Frey** to Manager of Royalty Administration, **Dorinda Biggs** to Creative Director/Project Coordinator, **Aimee Hansen** to Senior Production Coordinator, **Sharkeisha DeMass** to Outbound Sales Representative and **David**

Harbin to Outbound Choral Sales. **Michel Dunn** has joined as Choral Marketing Design Coordinator, **Lisa Greer** has joined as Staff Accountant and **Barry French** has been hired as Web Coordinator...Warner Music Group named **Barry Landis** as President of Word Music Group...**Jama Bowen** has been promoted to VP, Press for CMT and CMT.com... Warner/Chappell announced the additions of **Adrian Crosby**, **LuAnn Inman** and **Lorie Manuel** to its staff...**Chip Hardy** has been named VP/GM of Marathon Key Music... **Kay Clary** has formed Commotion PR. Joining the Commotion staff are **Shannan Neese** and **Amy Lorber**... **Brinson Strickland** has joined JAG Management. **MR**

Waylon Jennings

1937-2002



(photo by Fred Vail, 1973)

A distinctive singer, gifted songwriter, innovator, and fiercely independent, Waylon was 'his own man' to the end. While words like 'renegade' and 'outlaw' certainly typified his music and his personality--his rare talents expanded country music's boundaries long before 'country was cool.'

College kids, blue collar workers, housewives -- everyone loved ol' Waylon. I was proud to be his friend for thirty years and a fan for seven years before that. We are honored that Waylon selected Treasure Isle to record his final studio album, "Closing In On The Fire."

— Fred Vail, Pres./CEO

Recording at Treasure Isle does not guarantee that you'll become a legend- but, then again--you never know!

Treasure Isle Recorders, Inc. 2808 Azalea Place, Nashville, TN 37204, (615) 297-0700
'Celebrating our 22nd Anniversary'



O

BROTHER,

by Chuck Aly, with Richard McVey, John Hood and David Ross

As might be expected, Country Radio Seminar 33 was by turns contentious, entertaining and illuminating. Contentious for the rising frustrations associated with flat record sales and declining ratings. Entertaining for the enjoyable, though less numerous, performances (see story page 13). And illuminating for the widening, Wall Street-influenced disconnect between the haves and have-nots.

Grammy domination by the *O Brother, Where Art Thou?* soundtrack on the seminar's first night inflamed spirited debate about radio's treatment of the project. The issue became such a focus that one moderator asked that the subject not be brought up during his panel. Standout performances during the week included **Jamie O'Neal**, **Pinmonkey**, **Shannon Lawson**, the WCRS-Live! songwriters and, during the New Faces dinner, the introductory videos. Again this year, however, large-scale label-sponsored shows gave way to smaller, invite-only gatherings—an indication of the seminar's shifting dynamic.

Nowhere was this shift more evident than in Clear Channel's decision to hold corporate meetings prior to CRS. The world's largest radio company charged labels \$35,000 to showcase for its assemblage of programmers. Most complied. Adding to the mid-week sense that much of the action had already happened were persistent though officially-denied reports that some Clear Channel programmers left town early.

Radio's top player aside, the high-stakes corporate game had Nashville's major labels focusing resources more intently on monitored reporting stations. Event-wide parties of previous years from Sony, Warner Bros., MCA, Mercury and others have all but disappeared. Additionally, attendance was down 15 percent to 2,106, and empty seats were noticeable at panels and luncheons. A sense that CRS is increasingly a two-tiered caste system pervaded the proceedings. It is this evolution, more than country's market malaise or terrorism concerns, that will most directly challenge the seminar's long-term stability.



Keynote Speaker Larry Wilson



CRB Artist Humanitarian Award recipients Brooks & Dunn with Ed Salamon



Nashville Incorrect



America At War: Country In Crisis



Research Presentation

WHAT A SEMINAR

THURSDAY

CRB President Ed Salomon kicked off CRS-33 with the stark greeting, "Congratulations, you are the survivors." Nashville Mayor Bill Purcell was more upbeat, noting that the *New York Times*' surprise at southern music's Grammy preeminence was, "No surprise in Music City. The only surprise is that it took so long." Brooks & Dunn accepted the CRB Artist Humanitarian Award from last year's recipient, Collin Raye. Trace Adkins delivered the national anthem and bald eagle Challenger did his annual fly-over.

Keynoter Larry Wilson, President and CEO of Citadel Communications, is known as a country fan, but countered that he is actually a fan of any radio format "that plays commercials." Wilson asserted that while deregulation has been mostly beneficial, he decried voice tracking and the shift toward national programming. "Give me good local talent and I'll beat slightly better national talent," he said. "The only uniqueness we have to all the emerging technology is the ability to be live and local." He pointed to the newspaper and television industries as examples of the limitations found in nationally-focused media. "Enron radio is not the answer," he challenged. "If we're going to figure out where we need to be, you guys have to take more chances."

Capitol's Mike Dungan, Mercury's Michael Powers, WKHX programmer Dene Hallam, Mark Wills, Charlie Monk, Trick Pony's Heidi Newfield, the *Tennessean*'s Craig Havighurst and Epic's Rob Dalton squared off in the morning's first session, *Nashville Incorrect*. Powers defined the morning by noting, "CRS has become a bitch session." Hallam started by pointing out that he now works for the "kinder, gentler" Walt Disney Company, then was typically blunt in asserting that the *O Brother* debate "pulls radio off focus." Dalton raised a familiar label complaint, saying, "Six-month singles are killing the format." Newfield said, "It's not fair to let one guy decide [what songs are hits]. Let the listeners decide." Hallam retorted, "It's a cop-out to bash radio." Dungan agreed, saying, "We do have to have gatekeepers."

The label chief raised another familiar issue in back-announcing. "To not excite the audience is to not do a good job," he said. "[Radio] feels they're doing us a favor by back-announcing, but it's about building the station's brand." Havighurst and Hallam argued the merits of *O Brother* and the quality of country radio in general. Consultant Pam Shane asked the panel to get back to "the real world" in which program directors are doing the jobs of several people. *New York Times* stringer Phil Sweetland assailed the blandness of country radio, declaring, "Clear Channel is the ruination of this business." Moderator Charlie Chase said astutely, "The people in this room are caught in the middle [of consolidation forces]." Dungan said the result is a format that sounds like "bad wallpaper for semi-dead people."

America At War: Country In Crisis, moderated by *R&R*'s Lon Helton, was a late addition to the CRS schedule, due to September 11. It began with a five-minute patriotic video presentation which displayed reactions from radio executives dealing with the terrorist attacks personally and professionally. To further wave Old Glory, Lee Greenwood surprised the audience with a performance of "God Bless The USA." Greenwood announced that he'd signed a five-album deal with Curb and joked, "I want to tell radio that I still sing." The panel, comprised of consultant Jaye Albright, WSM's Kevin O'Neal and KYGO's Joel Burke, noted that programmers are now talking about how their stations will react to future terrorist situations. Although no real blueprint was laid out, some tips were suggested. Albright pointed out that it's important to keep local DJs on the air during a crisis and not to switch to national broadcasts. O'Neal agreed that listeners have a "comfort level" with their local voices. Burke explained that they pulled all their "upbeat" jingles and were sensitive to running "party"-type commercials. O'Neal and Burke also pointed out that they dusted off their patriotic song catalog and pulled songs that were deemed inappropriate, citing Jo Dee Messina's "Burn" as an example. Overall, the sense was

that it's important to respond quickly and to be a sounding board for the local community, regardless of whether it affects ratings. As Albright summed, "This isn't about one (ratings) book."

FRIDAY

Friday morning's research presentation has become a CRS staple. This year, political pollsters Linda DiVall and Alan Secrest tried to define the issues in a presentation, titled, *Winning The Country Music Campaign*. Between humorous partisan barbs—DiVall is a Republican, Secrest a Democrat—their research confirmed long-held beliefs and illuminated a few key issues. The sample was 1,009 adults, excluding individuals who never listen to country radio or purchase country music. Among this group, country music and radio received highly favorable perception scores. "These are candidates we'd kill for," DiVall said. As expected, country listeners lean female and older. Of core listeners, 56 percent are over 50. Regarding country radio's post 9/11 patriotic tone, 76 percent want it continued. Country music scored higher than did country radio, with DiVall noting "a slight drag for country radio as a vehicle for country music."

Numbers showing widespread satisfaction with country juxtaposed with widespread dissatisfaction with other genres rang hollow considering the sample was made up of country listeners. Secrest noted, "We're dealing with an actionable universe here. Keep that in mind." Perhaps the most devastating indictment of present day country music was the response to inquiries about listeners' favorite three new country artists from the past year. The top replies were Garth Brooks, Alan Jackson, Faith Hill, Tim McGraw and George Strait. Also interesting was the revelation that those with exposure to the *O Brother* project are more likely to be P1 country listeners. As for MP3 usage, 51 percent of men 18 to 34 have experience with the technology, nearly double that of the next closest demo. DiVall and Secrest's conclusion was that country radio has the strength to maintain its core and the ability to expand its appeal.



How A Record Company Creates Its Stars



What Drives The Charts? Issues, Music or People?



Country 2007: The Future Of The Industry



Listen Up!—As CRS attendees filed in for Saturday's luncheon/ performance they found this colorful CMA membership/ benefit brochure placed on all the chairs. CMA executive director Ed Benson got the festivities off to a great start when he charismatically remarked from the stage, "I've never had so many people sit on my face!"

Whether that will happen is another question. DiVall summed with the political consultant's mantra: "You've got a problem, I've got a plane to catch."

Richard Marx moderated the morning's *How A Nashville Record Company Creates Its Stars* panel, which featured DreamWorks' Scott Borchetta, CMT's Brian Philips, Sony's Bobby Colomby and Allen Butler, RLG's Butch Vaughn and TKO Artist Management's T.K. Kimbrell. This panel highlighted increasing frustration with the format's lack of new superstars. It wandered through a maze of finger pointing, ultimately prompting Butler to remark, "We sign acts strictly on faith, we don't have consultants, just our love. My company lets me do this because they trust my judgment. I invest a million dollars on guts and instinct to send a new act into the marketplace. I'm also the caretaker of that artist's dream. It's an awesome responsibility."

R&R's Lon Helton, *Billboard's* Wade Jessen, Gavin's Jamie Matteson, Jack Lameier, Capitol's Bill Catino, Mediabase's Rich Meyer and Mercury's John Ettinger sat for the spicy afternoon session, *What Drives The Charts? Issues, Music or People?* The answer, albeit unspoken, is money. "From the time a single comes out until it's in the thirties," Helton said, "all you're really measuring is the amount of promotional activity." To counter the propensity for programmers to take promotions but add songs in lunar rotation, Catino proposed taking midnight to six a.m. spins out of the chart. Another label gripe was the sluggishness of the chart. "Speed it up," Ettinger said. "We're losing some records that could be hits." Catino agreed, "Research has slowed us down immensely. I'm

not sure it will go away, but it should." Lameier added his voice to the chorus, saying, "There's nothing harder to get rid of than a turntable hit. There are things that sound absolutely gorgeous if you're sleeping. All they do is test."

"We're not idiots on the radio side," argued consultant Jaye Albright, to strong applause. "The reason we hold onto the hits longer is because they do better for us. We're helping the format by holding onto songs longer." Catino noted that the last superstar the format has broken was the

Dixie Chicks, who bowed in 1998. Ettinger raised another chart-related issue, saying, "The charts are being manipulated a little bit by syndication." Helton went further: "Syndication now has a larger impact on the chart than individual radio stations. And that's wrong. You want to talk about cash and carry airplay? It's syndication."

Country 2007: The Future of the Industry featured WPOC's Scott Lindy, MCA's Mark Wright, R&R Publisher Erica Farber, BNA's Tom Baldrice and XM's Lee Abrams. Moderator Royce Risser of MCA entered in a monk costume carrying a candle and sporting a name plate reading, "Roycetradamos." Lindy suggested that Arbitron's new People Meter will change programming focus away from diary keepers. "Content is king right now," he said, "but it's about to be emperor." Baldrice said changes won't alter the basic industry reliance on radio. "We'll try to get our artists on police radio, if that's what it takes," he said. Lindy quipped, "Some of them have been on police radio." Abrams said the overnight shift will become a "gold mine" as Americans stay up later and work third shift. Wright noted changes already underway in Nashville, saying the music is "too perfect." He added, "We're actually talking philosophy with writers and musicians. Hey, let's change this."

Friday's final session, *Town Meeting: Ethics*, found an almost empty room. Organizers noted that late sessions tend to be lightly attended, but with less than 40 people gathered, a broader message was communicated. Even more revealing was what wasn't communicated. In an hour's discussion, no one brought up the fact that the entire transaction-based relationship between

labels and reporting stations is not only unethical, it's illegal.

SATURDAY

Moderator Charlie Cook opened the *Magnificent 7 Programmers* panel with this commentary about the CMA luncheon: "How did you like the trip to Branson over lunch?" He was resoundingly booed by the crowd. He then introduced the panel members: Becky Brenner (KMPS), Gregg Swedberg (KEEY), Jeff Garrison (KMLE), Mike Hammond (WIVK), Mike Krinik (WGGY), Glenn Nobel (KRKT) and Jay McCarthy (WWYZ). The panel took a few swipes at critics who have been beating radio up for not playing the music from *O Brother*. The consensus seemed to be that critics didn't know what worked in each market. Almost all the panelists were resolute in the belief that their core audience did not embrace the music from *O Brother*. Asked about how they choose music, Nobel responded, "A lot of it is instinct." McCarthy agreed adding, "If something works for you and it falls off the charts, for God's sake keep playing it." Another big issue brought up was PDs having to do more with less resources. Swedberg kept it simple, "If you hire good people, the rest is easy." Brenner said, "The big problem is that there is no staff and no farm team. A lot of PDs are doing everything from production to sales to management."

The effect of September 11 was also discussed. The panel was unanimous in saying that their stations have included more news and more news updates since September 11. Several panelists said they were beginning to back off of the news coverage, but that they will still interrupt programming if something newsworthy is happening. The panel closed with a look to the future. They agreed that over the next three to five years they were going to have to do more with less. All seemed to believe, however, that over the long haul content people will become coveted resources for larger media companies.

• • •

Music aside, CRS-33 felt much more like the "bitch session" Michael Powers alluded to, and less like the vehicle for productive discourse it has been in the past. Maybe that's because the forces and decisions shaping country radio and, thus, country music, are far above the heads of most executives attending the event. And it is precisely those forces and decisions that will continue to threaten the relevance of Country Radio Seminar.



Super Face Dinner (Toby Keith & Chubby Checker "twist")



MCA Lunch



ASCAP/Mercury Lunch

CRS Performances— WE LOVE THE NIGHT LIFE

TUESDAY, FEBRUARY 26

Nickel Creek Showcase—The weather outside was frightful, but the music inside delightful at 328 Performance Hall where CRS unofficially kicked off with Nickel Creek and Shannon Lawson. Radio folks from around the country were able to see how a quarter inch of snow brought Nashville to a complete standstill. Don't it make you proud? The nasty weather didn't stop a standing room only crowd from showing up to hear bluegrass sensations Nickel Creek. The young trio displayed virtuosity and panache. They had the crowd enthralled throughout their set. My super secret Sugar Hill inside sources (Hi Molly!) told me that over 700 radio and record industry folks asked to be on the guest list. Hopefully, that's a sign radio will embrace their next album. Opening act Lawson kept it short and sweet. He only played four or five songs, but his bluegrass and soul approach to country seemed to get the crowd geared and primed for the headliners. And while I believe some songs are sacrosanct, the crowd seemed to love Lawson's twanged up take on the Marvin Gaye classic "Let's Get It On."—JH

Jeffrey Steele Showcase—Leaving 328 Performance Hall I was faced with swirling snow and bitter cold but decided to brave the weather and head down to the Stage on Broadway for the Jeffrey Steele showcase. I don't know if it was the weather or the late hour, but the crowd was on the small side. Steele warmed up the cold night with an energetic and confident performance that highlighted his skills as a songwriter. Then it was time for me to slip and slide my way home. A trip that normally takes 15 minutes turned into an adventurous hour as traffic on the interstate came to a complete standstill. Well, at least I had time to reflect on the excellent night of music.—JH

WEDNESDAY, FEBRUARY 27

Super Face Dinner & Performance—Toby Keith, eight years (1994) after making his appearance at New Faces, kicked off the official start to CRS,

noting, "It's nice to be recognized a decade later." The show started with a bevy of emcees and introductions by Ed Salamon, Fran Boyd, Jack Lameier, Bob Romeo, Crook & Chase, Scott Borchetta and James Stroud. Whew! There was even a mildly humorous/crass video skit that preceded Keith, who hit the stage with a full audio assault via his nine-piece band. This included a smokin' three-man horn section which added soulful touches to a deep vault of hits. Keith started slow, making Ronnie Dunn seem like Ted Nugent on stage, but managed to turn things up by the middle of the show. Vocally, Keith's chops were full of power and resonance, although it was clear that some songs were better suited to his heavy vocal style as witnessed by an ultra-nasal "Dream Walkin'." As a treat to onlookers, Keith graciously allowed Chubby Checker to perform "The Twist," which brought the crowd to its feet. Keith joked that Checker "looked younger than Charlie Monk." In a tribute to Sept. 11, Keith performed a new self-penned song titled "Courtesy of the Red, White And Blue." Instead of the soft approach taken by Alan Jackson ("Where Were You") it included phrases like, we'll "put a boot in your ass." Although not the most engaging of entertainers, there was no doubting that Keith's larger-than-life presence and vocal/songwriting talents made him a perfect choice for the Super Face show.—RM

Pinmonkey Showcase—Far and away the highlight of CRS for me was the Pinmonkey show at 12th & Porter. Lead vocalist Michael Reynolds is the best male vocalist to hit the country scene since Vince Gill. Seriously. His world-class Appalachian tenor is a thing of beauty. Bandmates Chad Jeffers (dobro, lap steel, guitars), Michael Jeffers (bass) and Rick Schell (drums) back him with fiery gusto. They can jam like nobody's business, but are capable of radio friendly fare as well. This band could impact the country marketplace in the same way the Dave Matthews Band did the pop/rock marketplace. Their bluegrass rave-up of pop/rock band Sugar Ray's hit "Fly" is



Jeffrey Steele



Toby Keith



Pinmonkey



CMA Luncheon: (l-r) Tanya Tucker, Trisha Yearwood, Lynn Anderson and Martina McBride



WCRC Live: (l-r) Brett James, Karen Staley, Phil Vassar and Troy Verges



Blair Garner's Disco Party



Shannon
Lawson



Lee Ann
Womack



ZZ Top &
Tracy Byrd



Jamie
O'Neal

as fun as it is catchy. I hope they include it on their upcoming BNA album. It could be a surprise radio hit. This band is a superstar act ready to explode. All they need is a little help from radio.—JH

THURSDAY, FEBRUARY 28

MCA Lunch and Performance—Chalk one up for MCA, who arguably had the most star-worthy newcomer at this year's CRS in **Shannon Lawson**. The Kentucky-raised singer/songwriter showed he had the swagger and voice to back it up as he previewed his upcoming album. He belted out his new single, "Goodbye On A Bad Day," as well as the upbeat "Chase The Sun." He mixed things up with a bluegrass-styled Marvin Gaye classic "Let's Get It On" and, more importantly, he actually pulled it off. Comedian **T. Bubba Bechtol** provided a mid-show laugh, before **Lee Ann Womack** hit the stage. Candles and an eight-piece band surrounded her as she sang like an angel, delivering "Ashes By Now," with flames licking her on the video monitor. Womack might have been a CRS highlight if it weren't a lackluster stage presence, which included the sarcastic remark, "You're fired up out there." Hey, isn't it your job to fire us up? Still, as she previewed a phenomenal upcoming song, "I Saw Your Light," it was obvious just how much the industry needs artistry like hers right now. She closed with her crossover hit "I Hope You Dance."—RM

RLG Boat Show and Dinner Cruise—This annual party on board the General Jackson may be the ultimate CRS schmoozefest. The cruise opened with RLG Chief **Joe Galante** remembering **Waylon Jennings** and displaying a video tribute to the Outlaw. It seemed business as usual until **ZZ Top** hit the stage. What the =!=\$?! It turns out RLG artists have done a tribute album to the Texas trio called *Sharp Dressed Men: A Tribute to ZZ Top*, due out April 30. They opened with "Tube Snake Boogie" and were then joined on stage with smiling members of **Lonestar**, who performed "Gimme All Your Lovin'." Other ZZ Top-backed performances included **Tracy Byrd** ("La Grange"), **Andy Griggs** ("I Need You Tonight"), **Kenny Chesney** ("Tush"), **Phil Vassar** ("I Thank You"), **Brad Paisley** ("Sharp Dressed Man") and **Brooks & Dunn** ("Rough Boy"). Each performance was punctuated with a brief ZZ Top remembrance from artists and giddy comments like, "I can die now!" It was a thoroughly entertaining show, despite the often awkward (especially Chesney and Paisley) vocal fit for many of the country voices. Near the end, ZZ Top tipped their own hats to country with a performance of the Cash classic "Folsom Prison Blues." Overall, this was a welcome surprise and a true CRS high-point.—RM

FRIDAY, MARCH 1

ASCAP/Mercury Lunch & Performance—**Jamie O'Neal's** performance was perhaps the best of the convention. She opened with

"Sanctuary," exercising a big voice and proving herself an engaging stage presence. Her energetic six-piece band transitioned brilliantly into "When I Think About Angels" as O'Neal sold every line, every note. A cover of "Natural Woman," dedicated to **Luke Lewis**, might have been odd had she not absolutely nailed a show-stopping performance. O'Neal got inventive with her signature hit, inserting the opening verse of the **Eagles'** "Hotel California" into "There Is No Arizona." Her duet with **Mark Wills** fell a little flat, but not enough to derail the show. She introduced her husband, who plays acoustic guitar for her and is burdened with lugging her monstrous makeup case through airports. "Nobody's this ugly," she quoted him, drawing laughs from the audience. Her performance wrapped with joyful performances of "No More Protecting My Heart" and "Frantic." O'Neal genuinely enjoyed herself throughout the set, and that energy translated. She earned her standing ovation. The show's second performer also earned a standing ovation, but **Willie Nelson** received his just for walking out on stage. He and **Lee Ann Womack** sang their current single, "Mendocino County Line" and received another ovation. O'Neal may have delivered CRS-33's best performance, but Willie was its biggest star.—CA

Americana Showcase—I returned to The Stage on Friday night for one of the shows I most wanted to see, the Americana showcase featuring the **Blue Dragons**, **Mandy Barnett**, **Hal Ketchum** and **Connie Smith**. This review is going to be short and not so sweet. The stars of the night were feedback and distortion. The sound was so bad as to render a report on the show impossible. These artists deserved a better showcase for their considerable skills.—JH

SATURDAY, MARCH 2

CMA LUNCHEON—The CMA Luncheon honoring the CMA Female Vocalists of the Year featured a video montage that chronicled past winners. In between video clips **Martina McBride**, **Lynn Anderson**, **Tanya Tucker** and **Trisha Yearwood** performed. McBride started the performances off with her latest hit "Blessed." Boy that girl can sing. Anderson was next with her classic "I Never Promised You a Rose Garden." During her performance she began shedding her jacket and long shirt peeling down to jeans and a T-shirt. She told the audience, "There's a reason for this. I'm changing just the way radio has changed over the past 30 years." She then busted into a techno rap bit that had the audience howling. Tucker came out to sing "Down to My Last Teardrop." She shook everything she had. Yearwood delivered a passionate rendition of "I Don't Paint Myself Into Corners." Finally, all four returned to the stage to perform "Stand By Your Man" while clips of **Tammy Wynette** played on the video monitors. It was a moving moment that brought the crowd to

their feet for an extended standing ovation. The entire lunch was a powerful reminder of the talented women who have graced the country format over the years.—JH

WCRS Live—The Nashville Convention Center turned into the Bluebird Café when WCRS Live kicked into gear. **Karen Staley**, **Troy Verges**, **Brett James** and **Phil Vassar** kept belting out hit after hit. Verges and James are turning into the Rodgers and Hammerstein of country music. Their recent hits include "Who I Am," "With Me," "Blessed" and "Telluride" and they wowed the crowd with acoustic renditions of each. Vassar served up a batch of his own tunes that have been hits for himself and others including "Another Day in Paradise," "My Next Thirty Years," "I'm Alright" and "Carlene." He also played "American Child," off his upcoming album, to thunderous applause. Staley stole the show with her one-line zingers that had the audience roaring and her fellow songwriters falling off their stools laughing. She also played some of her hits like "On A Night Like This," "Keeper of the Stars" and "Let's Go to Vegas." James showed remarkable range as a singer and his first single "Chasin' Amy," from his upcoming album, sounds like a hit to me.—JH

New Faces Banquet & Performance—The 33rd Annual New Faces Show marked the official close to this year's CRS. The king of rude, crude and often lewd jokes, **Charlie Monk**, again returned as this year's emcee for the festivities. He began with a humorous prayer that started, "O brother, where art thou..." and later offered up jokes like, "What's the difference between Enron and Clear Channel? About six months."

The night's first performer was **Blake Shelton**, who was preceded by a laugh-out-loud video skit. The short video was in response to last year's attendee who was, um, shall we say, caught in a self-gratifying act. Once the laughter subsided, Shelton took the stage, leading off with "Every Time I Look at You." He then nailed his co-penned "All Over Me" and previewed his new single, "Ol'

Red," to the delight of the radio crowd. By the end, Shelton proved he had the voice and talent to be a welcome mainstay in country music.

Carolyn Dawn Johnson, adorned with a maple-leaf on her hip, gave the audience a taste of her co-written "Complicated." She then ran the gamut from the pop and peppy "Watch Me Go" to an emotional acoustic version of "Room With A View."

Darryl Worley then graced the stage in a size XXXL shirt. He led off with "A Good Day To Run" and offered up a short goodbye to **Waylon Jennings**. He followed with two more solid hits, "Second Wind" and "When You Need My Love." To say this singer/songwriter is one of the most under rated talents in this town would be an understatement. He closed with "I Miss My Friend" while the song's video played on the large screens bookending the stage.

The night's energy level dropped as sponsors were given a forum between performances. Still, the energy level, or should I say testosterone level, increased as **Cyndi Thomson** took stage wearing pants so low that I have no clue what she sang. Actually I was snapped to as she broke into "Ice Ice Baby," as a segue into another song. Why? I still don't know. She later gave a sassy, sultry delivery to "What I Really Meant To Say" and left the audience talking about her pants, err, I mean her performance. Thomson was preceded on stage by a humorous video that included **Bill Catino** dancing while "Butterfly" by **Crazy Town** played. (I'll never get that image out of my head.)

Rascal Flatts was this year's closer and gave, by far, the most exciting stage performance. The trio entered through the audience and played a bevy of their radio friendly songs, including "Everyday Love," "Prayin' For Daylight" and "I'm Movin' On." Although they threw in a bass solo mid-song, which is quite illegal in country music, I'll give them credit for their willingness to give the crowd an energetic show.

Overall, a pleasant, but not earthshaking night for country music.—RM



Blake Shelton



Carolyn Dawn Johnson



Darryl Worley



Cyndi Thomson



Rascal Flatts

New Faces photos by Alan Maynor

Copyright Owners: Can You Have Your Cake and Eat It Too?

Securitization of Royalty Streams as an Alternative to Catalog Sales

by Steven G. Gladstone, Gladstone, Doherty & Associates, PLLC

Within the last few years, a financing model (originally applied to, among other things, mortgage payments, automobile loans and insurance premiums) has been applied to royalty streams generated by musical copyrights. This article explores the basics of "securitization" of those royalty payments to create an investment grade "security" or bond, which can be sold to the investment market. In general terms, this means that rather than selling a catalog of songs outright, a music publisher and/or master owner (if all criteria are met) can borrow money, using the future income from the copyrights as collateral, pay off that loan over time, and still own the catalog. This method of obtaining financing from a catalog of songs or masters may not work for everyone. However, it can be especially appropriate for an artist/songwriter/publisher who owns his or her recorded masters as well as the songs embodied on the recordings, as both song royalties and master recording royalties are a source of collateral for this type of financing.

WHAT IS SECURITIZATION?

We normally think of a "security" as a share of stock in a corporation, a municipal bond, a time-share interest, a membership interest in a limited liability company, or other evidence of ownership in a business entity or asset. A few years ago, a famous pop artist (David Bowie) met up with some astute business consultants and created the first "bond" or investment grade promissory note which allows an investor to own a piece of paper with defined value, backed by payments of music publishing and/or master recording royalties.

HOW DOES IT WORK?

The key to understanding securitization of royalties is this: when properly created by a team of experts in this method of financing, an owner of a catalog of songs can obtain a lump sum of present cash from the catalog, without giving up ultimate ownership or paying current taxes. For a period of time, the right to receive song (and/or master) royalties is transferred to a new company. That company

borrow money from a financial institution (bank) with the royalty payments over time acting as collateral for the bank loan. The lender obtains a promissory note from the new company (borrower), which promises to pay back the loan (fairly common practice in any commercial business). By structuring the loan, in amount and terms of repayment from royalties in a way to manage the risk of shortfall as much as possible, the bank in turn obtains a "rating" from a rating agency (such as Standard & Poors, Moodys, etc.) which states that the promissory note(s) held by the bank are "investment grade"; that is, a rating of BBB- or better by such an agency will allow a broker to sell these notes (now we call them "bonds") to individual and institutional investors, similar to a municipal or corporate bond with which most of us are familiar. To the extent that royalties exceed debt service, the excess flows through to the original owner.

WHEN WOULD IT MAKE SENSE TO DO THIS?

Let's say that Joe McSinger has had a string of moderate to great hits, both as a songwriter and an artist. He is in his late 30's to mid-40's, and due to the advice of a great lawyer and savvy business manager, he has made co-publishing deals on his songwriting (with administration rights reverted to him) and has kept or re-acquired ownership of the masters on which these hits are recorded (obviously, we're talking best case here). Joe is interested in revving up his music publishing business and he needs financing to sign a couple of writers and further exploit his hit songs. If Joe sells his catalog to finance the new venture, obviously there will be *no further exploitation of his catalog—it is now in the hands of the new owner*. The catalog is gone forever.

On the other hand, securitization offers an alternative financing method. In a typical securitization, Joe would transfer his catalog and the *right to receive royalty payments* to a new entity (corporation, limited liability company or trust). This step is necessary so that the lender can be somewhat insulated from Joe's business failure or bankruptcy in other related endeavors. Joe would typically receive five to six times the present value of the average royalty stream as loan proceeds when the new entity borrows against that asset

(a somewhat lower multiple than normally experienced in an absolute sale to a third party). With the bond set to mature (i.e., the royalties would pay off the bond in full) in 10 years, if all goes as planned and structured to reduce as much risk of default as can be controlled, the new entity retires the loan, the bonds are redeemed (cancelled by full payment) and—guess what? Joe once again owns and controls the catalog and all royalty payments. The icing is that when Joe gets the loan proceeds from the bank and the bank's subsequent sale of the bonds, these monies are placed at his disposal *tax free* because of their status as loan proceeds, and not income to the original copyright holder. (The new entity will pay income taxes on the income stream as it is collected, just like before the securitization.) Excess cash flow during the bond term also flows to Joe.

Now, Joe has, say, six times the average annual cash flow to invest for a business purpose, such as continuing/starting a music publishing or master recording production and ownership endeavor.

WHAT'S THE CATCH?

There is no real "catch," but the best way to analyze the desirability of effecting a securitization is to compare it to an outright sale.

In a sale of a catalog, the owner parts forever with the entire asset: the copyright in the song or master. The "multiple" pricing mechanism is typically seven to 10 (or more) times the average annual net publisher's share (NPS) of royalties. As an example, if the annual NPS is \$1 million, a copyright catalog owner might obtain \$8 million for a sale of the entire asset to the new owner. Deduct from the sales proceeds broker's fees of, routinely, 5% of the sales price (\$400,000) and legal fees to "clean up" the title to the copyrights and respond to the buyer's due diligence requests for verification of ownership and royalty income (perhaps another 1%, or \$80,000). In a relatively routine sale transaction, Joe might then net \$7,520,000 before taxes. Depending on how Joe acquired the copyrights, he will either qualify for capital gains treatment (20% tax) or ordinary income treatment (say, 36% tax). If Joe wrote all the songs in the catalog, the most likely scenario is that the proceeds of sale would be deemed personal income taxed

at the highest rate. In our example, let's assume that half of the catalog sale proceeds is treated by the IRS as personal income at individual rates and the other half qualifies for capital gains treatment. In this example, Joe pays \$752,000 plus \$1,252,600 or a total of \$2,105,600 to Uncle Sam and deposits \$5,414,400 into his bank account. Thus, Joe realizes 68% of the sales price of his catalog, and he can do whatever he wants with the money. But, once it is spent, there is no more catalog of songs from which Joe can derive income or capital. It's a once in a lifetime deal.

RESULTS FROM SECURITIZING THE CATALOG INCOME STREAM

This will give a different result to Joe. If the lending bank, rating agency and others players in the transaction agree that the royalty stream over 10 years will fully pay off the bonds and the interest on them (with some cushion built in), we'll assume in our example that the multiple used to determine the size of the loan is six times average annual earnings, or \$6 million (note that the multiple used here is less than the sale multiple). Let's further assume that the royalty flow has been steady and dependable over several years, so the "haircut" that the bank gives this amount is 20%, meaning that \$4.8 million will be the amount of the bonds issued which are backed by the right to collect royalty income. When Joe transfers the copyrights to the new holding entity, he gets the entire \$4.8 million tax free, since this money is the proceeds of a loan and not income. Note, however, that the new holding entity will pay taxes annually on the royalty income derived from the catalog (after deducting interest paid on the bonds), just like Joe was doing before the securitization.

By obtaining the loan proceeds tax-free, Joe has saved approximately (using the same rate mixture as above) \$1,536,000 which would otherwise have to be paid on the \$4.8 million. That sum which is included in the \$4.8 million, invested over the 10-year term of the bonds, even at a simple 4% compounded annually should generate another \$1.4 million after taxes are paid on the interest earned. So, very simply stated, Joe has significantly more money, after taxes, to put to work over the 10 year term of the loan than he would have if he had sold the catalog and taken home \$4.8 million after taxes.

THE BEAUTY AND THE BEAST OF IT

The enthralling beauty of this method of raising capital from song or master earnings is twofold:

- unlike the outright catalog sale, Joe *retains his copyrights*. When the royalties pay off the bonds and interest in 10 years, Joe has his songs and can *do the same thing all over again!* Or, his children might inherit or be given the catalog by Joe, or some other estate planning tools could be employed to use securitization to pay estate taxes rather than sell the catalog at Joe's death.
- the loan made to the new entity which holds the copyrights is *non-recourse* as to Joe—once Joe has the loan proceeds, he is not on the hook for the repayment of the bonds. If they go into default, Joe is insulated from the downside.

There are a few "beastly" attributes of securitization:

- *less initial cash* to the owner, due to a lower multiple and the "haircut" produced by the present value of the royalty stream.
- *higher transaction fees*—9% of the loan proceeds or higher, compared to 5-6% for a sale (this makes it difficult for a \$1 million valued catalog to be securitized—most deals need to be \$7 - \$30 million).
- risk that the royalty stream will subside sooner than projected and cause the bonds to go into *default, in which case the lender would foreclose* on the copyrights and own the catalog (but remember: Joe has the bond proceeds!)

WHO WOULD WANT TO SECURITIZE?

Aside from the David Bowie deal, securitizations have been done for Iron Maiden, James Brown, Rod Stewart, Ashford and Simpson, TVT Records, SESAC (which

securitized its share of license fees collected for its affiliates), Barrett Strong, Holland-Dozier-Holland and a number of other major artists and entities.

Conclusion: Securitization is not for everyone, but can be an interesting method for creating a cash fund from future royalty income. Any time that capital funding is desired for a business purpose, this method of aggregating future catalog value for present use should be explored as one alternative.

The author extends his thanks to J. Michael Parish, Esq., Thelen Reid & Priest LLP, New York, for his tutelage and editing of this article.

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Chambers Is A Star

by Robert K. Oermann

What has become of our pop/rock community? I know you're out there. Send me some tunes!

Working with what we've got, I've got a **Label of the Day** prize for **Compass Records** for its outstanding output of folk CDs this month.

The **Disc of the Day** award goes to **Kasey Chambers**, for the lead-off single from her sophomore album. This woman is a star, people.

The best news of all is that there are plenty of contenders for the **DISCOVERY AWARD**. In the male division, we've got outstanding honky-tonk newcomer **Jamie Richards**. The band honors go to **Highway 9**. And sliding into home plate as our female winner is **Maura Fogarty**. A prosperous future to one and all.

AMERICANA

RONNY ELLIOTT/*The Loser's Lullaby*

Writer: Ronny Elliott; Producer: Walt Bucklin/Steve Connelly/Ronny Elliott; Publisher: none listed, BMI; *Blue Heart* (track)

If Picasso came back to Paris tonight, Ronnie vows to drink him under the table. If Hemingway came back to Havana tonight, Ronnie vows to drink him under the table. If Sugar Ray Robinson came back to Harlem tonight, Ronnie vows to drink him under the table. If Leadbelly came back to Angola, Ronnie vows to drink him under the table. Do we sense a theme here? Drums thump and steel guitars moan under Ronnie's rumbling, ominous vocal. By the way, if Luke the Drifter comes back to Nashville, Ronnie vows to pray him under the table. Ya gotta love it.

HIGHWAY 9

Yesterday Came Out All Wrong

Writer: Gordon Brown; Producer: none listed; Publisher: none listed; *Epic* (track)

Think classic Eagles and you'll have the general idea. The rest of the CD's tracks are produced more rootsy-rocky than this pop fest. This is an extremely promising Jersey band that could chart in a number of formats.

MAURA FOGARTY/*Color of My Heart*

Writer: John Bertsche/Lenny Mitchel; Producer: John Bertsche/Maura Fogarty; Publisher: *Jake's Jam Joint/Fancy Footwork/Code D, ASCAP; Horse & Jockey* (track) (www.maurafogarty.com)

I'm an instant fan. There's heart and soul in this voice. And the chiming guitars ringing around her are just yummy. The CD includes contributions from the likes of Randy Scruggs and Sonny Tillis. Maura works with Matt Lindsey and Harold Shedd in Music City. Check her out.

JO-EL SONNIER/*Knock, Knock, Knock*

Writer: Jo-El Sonnier; Producer: Jo-El Sonnier/Brian Ahern/Greg Humphrey; Publisher: *Wall to Wall, ASCAP; Musique de Jo-El* (track)

Be prepared for some serious heat. Jo-El rips through this with rockabilly fire, backed by

a band that includes Albert Lee, Garth Hudson, Jennifer Warnes, Bonnie Bramlett, Byron Berline, Johnny Gimble, James Burton and Steve Cropper! Originally recorded in 1984, prior to his RCA stardom, the release of this long lost album is cause for celebration. Essential listening.

CORY MORROW/*Outside the Lines*

Writer: Morrow; Producer: Lloyd Maines/Cory Morrow; Publisher: Morrow, BMI; *Write On* (track) (www.corymorrow.com)

Deep Dwight twang.

BRAVE COMBO

Down at the Friendly Tavern

Writer: Gene Wisniewski; Producer: Steve Popovich Jr./Mike Fekete; Publisher: Dana, BMI; *Shot Glass* (track) (216-361-2055)

Wanna zip up your playlist? Slap on the *Extreme Polka* CD, which includes this frenetic romp by the Grammy winning Brave Combo. Tune also appears on the band's CD *Kick-Ass Polkas* on Cleveland International.

KASEY CHAMBERS/*Not Pretty Enough*

Writer: Kasey Chambers; Producer: Nash Chambers; Publisher: Gibbon/Bug, ASCAP; *Warner Bros.* (track)

Kasey's sophomore effort, *Barricades & Brickwalls*, is every bit the gem her debut was. This aching kick-off single breaks hearts in all the right places. The fact that music this great isn't considered "country" is obscene.

CHRISTY McWILSON/*Bed of Roses*

Writer: Christy McWilson; Producer: Dave Alvin; Publisher: MacNor, BMI; *Hightone*

She's ever so slightly flat, but that somehow adds to the record's rollicking, shit-kicker appeal.

PAT DAILEY/*Nymphomaniac*

Writer: Pat Dailey; Producer: none listed; Publisher: none listed; *Shot Glass* (track) (216-361-2055)

"I want a rich, dumb, young nymphomaniac," goes the chorus in this politically incorrect Buffett-style bopper, "when she's not on her knees she'll be flat on her back." Yikes.

BLUEGRASS

ROCK COUNTRY

Turn it on, Turn it on, Turn it on

Writer: Tom T. Hall; Producer: Rock Country; Publisher: Acuff-Rose/Hallnote, BMI; *Rebel* (track) (www.rebelrecords.com)

This undeniably black but undeniably entertaining song is one of Tom T's best. There seems to be a groundswell of interest in his catalog in the bluegrass world these days. Which shows who's got taste in this industry.

CHRISTIAN

JASON INGRAM/*You Are Worthy*

Writer: none listed; Producer: none listed; Publisher: none listed; *Resonate* (track)

Formerly touring with SonicFlood, this new Nashvillian has a keen ear for pop hooks and catchy soundscapes. The entire eponymously titled CD is a listening pleasure.

YOLANDA ADAMS/*I Gotta Believe*

Writer: Shep Crawford/Damon Crawford/Ishmael Ferguson; Producer: Shep Crawford; Publisher: *Shep N Shep/Almo-Universal/Yung Dame/Sheppard/Isn Happenz, ASCAP; Elektra*

Lustrous beyond words. She begins in a velvet alto, then leaps into a sunshiny soprano. Meanwhile, the pop production sparkles like diamonds. Inspirational in every way.

GEOFF MOORE/*Beautiful Sound*

Writer: none listed; Producer: Brent Milligan; Publisher: none listed; *ForeFront* (track)

I remain a fan. It's kinda U2-ish.

FREDDIE COLLOCA/*Unconditional*

Writer: none listed; Producer: none listed; Publisher: none listed; *One Voice* (www.one-voice.com)

Christian Latin pop, complete with loads of rhythm.

NATALIE GRANT/*What Other Man*

Writer: Reed Vertelney/Linda Thompson; Producer: Reed Vertelney; Publisher: *Chrysalis/Vertelney/Warner-Tamerlane/Brandon Brody, BMI; Curb* (track)

Inspirational teen pop that's completely infectious. The bonus is that she sounds like a for-real vocalist, rather than some studio concoction.

COUNTRY

LAURIE HAYES/*The Trouble with Me*

Writer: Tony Marty/A. J. Masters; Producer: Clyde Brooks; Publisher: *Congregation/Monk Family, no performance rights listed; BGM*

Cleverly written, with references to psychiatry, quitting smoking and self-help slogans. She sings with loads of spirit and personality. And the whole thing is set to a crackling country-rock arrangement.

STAR ROOM BOYS/*White Lies, Blue Tears*

Writer: Dave Marr/The Star Room Boys; Producer: David Barbe; Publisher: Mr. Trashcan, ASCAP; *Slewfoot* (track) (www.starroom.com)

I can't remember the last time I heard anything this downright sloppy on a commercially released record.

MICHAEL MASON/*Cape Lonely*

Writer: Paul Evans Pedersen Jr./Mary Lynn Hodges; Producer: Jim Heffernan/Craig Fletcher; Publisher: none listed; *Eidetic* (www.capelomely.com)

Solidly country, with echoes of Strait, Toby and Garth. The song's a winner, too.

BERNADETTE/*You Go Girl*

Writer: Steve Hayes/Diana Black; Producer: Fate Vanderpool/Jim Wood; Publisher: *Ebo-Debo/The Beet Goes On, BMI/ASCAP; Rosebud* (track)

She's trying too hard and the musicians aren't trying hard enough.

JACKALOPE JUNCTION/Just Drive

Writer: Dave Isaacs; Producer: Karen Angela Moore/Dave Isaacs/Bob Stander; Publisher: Les Coyote, BMI; Shadow Brook (track)

Nicely written and performed with heart. Promising, if somewhat clumsily produced.

HOMETOWN NEWS/Minivan

Writer: Scott Whitehead/Ron Kingery; Producer: Ron Kingery/Scott Whitehead; Publisher: Afterburner/Seedhouse, BMI; VFR (www.vfrrecords.com)

Personality plus. The topic is growing up with spoken verses and sung choruses. In addition, the whole thing has a Celtic-fiddle vibe. Ear grabbing.

CERRITO/Table for Two

Writer: Max D. Barnes/Vince G. Gill; Producer: Felipe de la Rosa/Bartley Pursley; Publisher: Benefit/Acuff-Rose/Irving, BMI; Checo (615-646-1337)

Previously recorded by Loretta Lynn, this weeper is a splendid, splendid song. Alas, he doesn't have the hillbilly passion to bring it off.

JAMIE RICHARDS/Don't Try to Find Me

Writer: Anna Lisa Graham/Tony Martin; Producer: Jeff Tweel; Publisher: Mike Curb/Anna Lisa Graham/Hamstein Cumberland/Gabe Mae, BMI; D (www.gladmusicco.com)

Hallelujah! Real country music from the Texas roadhouse school that gave us greats like Tracy Byrd and Mark Chesnut. This boy's got one of those burnished honky-tonk baritones and the production kicks serious butt. Play this record.

WAYNE WARNER/10,000 Tears Ago

Writer: Wayne Warner; Producer: Harold Shedd/Troy Lancaster; Publisher: Warner/We've Got the Music/Go Two Two, BMI; B-Venturous

His hillbilly tenor is charming as all get out on the verses. When he hits that vocal break in the chorus, you're completely hooked. I defy you to get this tune outta yer head once you've heard it.

R&B

JERRY MERRICK/What's Not to Love

Writer: Jerry Merrick; Producer: Tom Ghent; Publisher: Travelin' Free, BMI; Sutherland (track)

He's pretty wobbly in the vocal department, and the song is awfully sugary.

DOLLY VARDEN/The Lotus Hour

Writer: Christiansen/Balletto; Producer: Brad Jones; Publisher: Is This the Best Use of Our Time, BMI; Undertow (track) (www.dollywarden.com)

Her sturdy soprano rides atop atmospheric guitar work and third-world drumming. The effect is ethereal. Producer Jones, the record's real star, is a Nashvillian.

FAIRPORT CONVENTION

My Love Is in America

Writer: Chris Leslie; Producer: Dave Pegg/Mark Tucker; Publisher: Westbury/Woodworm, no performance rights listed; Compass (track)

The 25th anniversary CD by Fairport Convention is everything it should be. This track ripples with accordion, fiddle, guitars, penny whistle and tambourine. I've always loved these soulful Brits. Label is based in Nashville.

DIGNUS/The Bourgeois Blues

Writer: Randall S. Perkins; Producer: Charlie

Chadwick; Publisher: Drop of Rain, BMI; Omaat (track) (615-385-7098)

Formerly a pop/rock outfit, Dignus takes an acoustic turn here. The benefit is that you get to really hear how cool Randy Perkins's lyrics are.

WIL MARING/The Turning of the Century

Writer: Wil Maring; Producer: Mark Stoffel/Wil Maring; Publisher: Roan Pony, GEMA/BMI; Roan Pony (Germany) (track) (www.shadymix.com)

Dobro-laced production is a delight, as is her sweet soprano delivery. Maring wrote all the tunes on this CD with the exception of her adorably gentle take on the Jimmy Martin classic "Sunny Side of the Mountain." I think I'm falling in love.

HONORABLE MENTION

NADEAU & THOMAS/A New Cry for Freedom/N&T

JEFF DEYO/Let it Flow/Gottee

LISA O'KANE/Romance and Finance/Raisin' Kane (track)

STEPHEN BRUTON/Teach Me How to Stay/New West

RIVERTRIBE/Did You Feel the Mountains Tremble/

Elevate

BRENT WOODALL/Out with the Old/Barracuda

DAVID ZOLLO/Eye of the Needle/Trailer

DOC WATSON & FROSTY MORN/Battle of

Nashville/Sugar Hill

TOWNS VAN ZANDT & KATHY MATTEA/At My

Window/Tomato

BILLY DON BURNS/Lonesome 77203/BDB

REBECCA ST. JAMES/Song of Love/forefront

LUNASA/Eanair/Compass

FIDDLERS FOUR/Pickin' the Devil's Eye/Compass

STACIE ORRICO/Say it Again/forefront

STEVE GREEN/The Pleasures of the King/Sparrow

MARGARET BECKER/Secrets of the Vine/forefront

WATERMARK/Constant/Rocketown

ROW FILE



GREG TRAVIS

President, Travis Television LLC

1006 18th Ave. S.

Nashville, TN 37212

615-327-2500 • Fax: 615-327-1999

www.tvonline.com

Greg Travis's love for television and music hasn't wavered since he was a teenager growing up in Cleveland, Tenn.

"I was a kid of the '70s and I've always been a fan of television," says Travis. "And I've always been drawn to music, but I'm not a musician. I even tried to write songs, but that was a disaster. So I've taken my love of music and found a way to work with it through television. It's like bringing two worlds together."

Travis left his home just outside of Chattanooga in 1980 to attend the University of Tennessee in Knoxville. Yet after three years as a psych major, he decided the time was right to try his hand at television. "So I went to a television school (The Center for Media Arts) in New York City in 1983 for a couple of years," he says. "It was a technical school associated with CBS. I learned to do camera and editing and such."

Following New York, he quickly landed a job at the CBS affiliate in Chattanooga, directing a newscast and a morning show. He and his wife, a Nashville native, decided to move to Music City in 1987, where he began doing freelance jobs. "My wife helped support us by working as a nurse at St. Thomas," he says.

In the late-'80s, Travis formed a company with Dick Heard, who was an *Entertainment Tonight* field producer in Nashville. "Dick decided to do other things and retire around 1993, and I took over the role of field producer. I did that until 1997. That's how I made a lot of contacts with the publicists and artists."

His company, Travis Television (TTV), which includes seven employees, offers production services to entertainment shows, television

networks, major record labels and corporate clients. TTV's client list includes Garth Brooks, Walt Disney, the BBC, VH1, the Country Music Hall of Fame and Museum, Faith Hill and Wal-Mart. "We provide a niche that not too many companies do, which is the entertainment related news services, and the ability to do satellite broadcasts and satellite media tours."

When he's not busy running his business, Travis likes to spend time at home. "I like to play with my kids. I have three daughters, ages 14, 10 and four. They keep us relatively busy."

Travis says the future looks promising for TTV. "We're actually in development on a couple of TV shows right now," he explains. "We're always looking for new challenges."

—Richard McVey II

Island Bound Beefs Up

by Richard D. McVey II

Island Bound Studio has invested \$20,000 in new equipment. The studio has added two Amek 9098s, four GML 3000 eqs, six ML mic pres, Millennia Media mic pres, Neumann mics, and a set of DynAudio speakers...After 16 years in Berry Hill, Tenn., Dan Williams Music has moved offices to Cummins Station at 209 10th Ave. S., Ste. 434. Their new phone number is 615-244-5800. Owner Dan Williams has been busy in the studio producing projects for such clients as Clorox, Folgers, Toyota, Dr. Pepper and Beau Rivage...Whistler's Studios has undergone a name change and is now known as iv Studios...Producer Paul Worley has been putting in the hours at The Money Pit, working with acts PinMonkey, Rick Trevino, Sara Evans, Cyndi Thomson and Joey Martin.



Rascal Flatts returned to the studio to produce the follow up album to their gold-selling debut release *Rascal Flatts*, due out Fall 2002. The reigning ACM New Vocal Group has again teamed with producers Mark Bright and Marty Williams. Pictured are (l-r): Bright, RF's Jay DeMarcus, Joe Don Rooney and Gary Levox, and Williams. Photo: Tony Phipps

| Artist | Producer | Engineer | Label | Project | Artist | Producer | Engineer | Label | Project |
|--------------------------|-------------------|------------------|-----------------|---------------|-------------------------|----------------------|-----------------------|-----------------|-----------------|
| 615 MUSIC | | | | | | | | | |
| — | Salvador/Wachtler | Aaron Gant | KPNX-TV | tv promo | Kym Alayne | A. Bird | " | — | demo |
| — | Randy Wachtler | " | KWBT-TV | tv | Randal Gregory | " | " | — | " |
| — | Wachtler/Gant | Gant/Rydberg | 615 Music | "Light Jazz" | Harlan Sturgill | Sturgill | " | — | re-mix trax |
| — | Wachtler/Duncan | " | Animal Planet | tv promos | Arvel Bird | " | " | Singing Wolf | od's/mix/master |
| AUDIO PRODUCTIONS | | | | | CASTLE RECORDING | | | | |
| Chely Wight | George Achaves | Travis Turk | MCA | "CCUSA" | Paul Colman Trio | Monroe Jones | Dineen/Greene | Essential | mix |
| Mark Wills | " | " | Mercury | " | Debutante | Trey Bruce | David Buchanan | — | " |
| Cledus T. Judd | Scott/Dail | " | Monument | B&D Tour | Rebecca L. Howard | Bruce/Wright | Buchanan/Turner | MCA | trax/od's |
| Trick Pony | " | " | Warner Bros. | " | Neal McCoy | Eric Silver | Mills Logan | Warner Bros. | od's |
| Chris Cagle | " | " | Capitol | " | Lee Kernaghan | Rob Feaster | Feaster/Janas/Short | — | " |
| Brooks & Dunn | " | " | Arista | " | Larry Hubbell | Randy Bourdreaux | Mike Janas | — | mix |
| Ray Stevens | Barry Freeman | Steve Johnson | Curb | radio tour | EMERALD STUDIOS | | | | |
| Cyndi Thomson | " | " | Capitol | " | Joe Patrick | Goodbread/Elvis | Chris Rowe | Goodbread/Elvis | edits |
| " | George Achaves | Travis Turk | " | "CCUSA" | Buryl Red | Red/Skipper | Rudin/Bauer | — | strings |
| BAYOU RECORDING | | | | | | | | | |
| Dean Dillon | Dean Dillon | George Clinton | Acuff/Rose | demos | Brad Martin | Billy Joe Walker Jr. | Tillisch/Lefan | Sony | trax |
| Shelly Ruffin | Mike Chapman | " | — | — | Roxie Dean | Cannon/Stroud | Sherrill/Konshak | DreamWorks | od's |
| Sharon Cumbee | Rick Scott | Barry Senter | — | — | Disney Animation | Chris Monton | Hagen/Bickel | — | " |
| Ron Zara | Hassell Teekel | George Clinton | — | — | Kellie Coffey | Dann Huff | Balding/Hackett | RLG | mix |
| Kenny Beard | Kenny Beard | Barry Senter | Big Tractor | demos | Boomers | Norro Wilson | Hall/Bickel | Acuff Rose | " |
| BENNETT HOUSE | | | | | | | | | |
| McKeehan/Tate | Brown Bannister | Steve Bishir | Creative Trust | trax/od's | Phil Vassar | Byron Gallimore | Balding/Hackett | Arista | " |
| United Way | Alan Robertson | Todd Robbins | Gold & Assoc. | trax/vocs/mix | Christmas Lullaby | Fred Mollen | Williams/Konshak | It's Been Real | od's |
| Doc Summers Band | Bryan Lenox | Bryan Lenox | — | trax | Girls of Grace | Nathan Nockels | Laune/Saylor | Word | " |
| Amy Grant | Keith Thomas | Bill Whittington | A&M | od's | Whitney Jordan | Dann Huff | Chris Rowe | Sony | edits |
| Will Owsley | " | " | Warner Bros. | trax/od's | Great Divide | Chris Leusinger | Bullock/Greene/Hanson | Broken Bow | trax/od's |
| BRUSH HILL | | | | | | | | | |
| Mica Roberts | A. Bird | A. Bird | — | demo | Kenny Rogers | John Guess | Guess/Murphy | Dreamcatcher | trax |
| Ray Barnett | " | " | — | od's | Skip Ewing | Skip Ewing | Hall/Muncy | Acuff Rose | trax/od's |
| Damon Gray | " | " | — | demo | Ashley Wilson | Rollings/Greenburg | Fowler/Bickel | Ashley Wilson | trax |
| Adie Grey | Bird/Fire | " | Record Cut City | trax/od's | Desmond Child | Desmond Child | Gruber/Konshak | Deston Songs | od's/mix |
| | | | | | Harborwood | Paul Wright | Letten/Ditto | Harborwood | od's |
| | | | | | Wilkinsons | Bright/Williams | Williams/Rowe/Kidd | RLG | od's/edits/mix |
| | | | | | Katrina | Katrina | Hall/Muncy | Warner/Chappell | trax |
| | | | | | Janna Long | Mooki Taylor | Mooki Taylor | Sparrow | prog. |
| | | | | | Warner/Chappell | Josh Leo | Fowler/Konshak | Warner/Chappell | trax/od's/demos |
| | | | | | Rascal Flatts | Bright/Williams | Williams/Rowe/Kidd | Lyric Street | od's/edits |

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| Artist | Producer | Engineer | Label | Project | Artist | Producer | Engineer | Label | Project |
|-------------------|-----------------------|---------------------|-------------------|-----------|-------------------|-------------------------|----------------------|---------------------|---------------|
| Beverly Ellis | Jerry Crutchfield | Guess/Sochor/Murphy | Crutchfield | mix | LOVE SHACK | | | | |
| Mark Moffat | Mark Moffat | David Hall | Mark Moffat | " | Adore | Hindalong/Byrd | Julian Kindred | Squint | od's |
| Rachel Proctor | Chris Lindsey | Cobble/Lefan | RCA | mix | Sonic Flood | " | " | Essential | trax/od's |
| Root Magick | Root Magick | Eric Bickel | — | trax | 'Lil Boo | 'Lil Boo | Chris Mara | Family Tide | " |
| Agnus Dei | David Hamilton | Serret/Sochor | Word Print | " | MONEY PIT | | | | |
| Dave Grothe | Dave Grothe | Teegarden/Konshak | — | trax/od's | Pinmonkey | Worley/Poole | Poole/Hachler | RCA | trax/od's |
| Mark Knopfler | Knopfler/Ainlay | Ainlay/Saylor | Chariscourt | " | Rick Trevino | Worley/Malo | Poole/Hellerman | Warner Bros. (dev.) | trax/od's/mix |
| Mark Chesnutt | Billy Joe Walker, Jr. | Tillisch/Lefan | Sony | trax | The James Family | James Family | Hachler | Custom Compos | trax/od's |
| Holly Williams | Holly Williams | McNeely/Sochor | RPM Management | " | Sara Evans | Paul Worley | Schleicher/Hellerman | RCA | " |
| Lilo/Stich Sndtrx | Fred Mollen | Williams/Konshak | Walt Disney Films | " | Cyndi Thomson | Worley/James | " | Capitol | edits |
| Chad Brock | Billy Joe Walker, Jr. | Tillisch/Lefan | Warner Brothers | " | Joey Martin | Worley/Crain/Schleicher | " | Sony | trax |
| Jewel | John Shanks | Balding/Hackett | Atlantic (NY) | mix | | | | | |

ISLAND BOUND

| | | | | |
|----------------|----------------|---------------|---------|------------|
| Ilya Toshinsky | Ilya Toshinsky | Geoff Koval | — | — |
| Brice Long | Tim McFadden | " | RPM | demos |
| Angela Cassett | — | Chip Matthews | Ten Ten | " |
| Steve Jones | Steve Jones | Geoff Koval | Sony | " |
| Jaime Kyle | Jaime Kyle | " | TBA | voc's/od's |

IV STUDIOS

| | | | | |
|--------------------|----------------|--------------------|---|-------------------|
| Ford | Parker/Keller | Whetsone/Jasz | — | tv spots |
| Lowe's | Chris Doyle | Jason Whetson | — | radio spots |
| Florida Tourism | Chris Parker | " | — | tv edits |
| Carpet One | Parker/Hall | Larry Hall | — | national campaign |
| Dexter Green | Dexter Green | Dexter Green | — | trax |
| Journey of...Heart | Mowbray/Parker | Jason Whetson | — | radio program |
| Ford | Doyle/Keller | Whetsone/Deaderick | — | tag for tv spots |

LEGENDS STUDIO

| | | | | |
|--------------|-----------------|--------------|-----|-----------------|
| Mammoth Jack | D. Scott Miller | Dan Frizzell | BBR | od's/trax/voc's |
|--------------|-----------------|--------------|-----|-----------------|

SEVENTEEN GRAND

| | | | | |
|--------------------|---------------|----------------------|-------------|----------------|
| Will Hopkins | Bob Jones | Jake Nicely | — | od's |
| Jorma Kaukonen | Yves Beauvais | Moutenot/Clark | Columbia | stereo/5.1 mix |
| D. John Jump Blues | Cyril Vetter | Jake Nicely | Rounder | mix |
| Sara Evans | Paul Worley | Schleicher/Hellerman | RCA | mix/od's |
| Emerson Drive | Richard Marx | Cole/Scherbak | DreamWorks | trax |
| 'Lil' Boo | 'Lil' Boo | Chris Mara | Family Tide | " |
| Lani Bartley | Jeff Teague | George Tutko | — | mix/od's |
| Richard Vegas | Gary Sadker | Neff/Clark | — | voc's/od's |

SOUNDSHOP

| | | | | |
|----------------|------------------|---------------|--------------|---------------|
| James House | James House | Mark Capps | — | demos |
| Trace Adkins | Scott Hendricks | Bradley/Capps | Warner Bros. | mix |
| Tracy Lawrence | " | " | " | " |
| Aaron Tippin | Bradley/Watson | " | Lyric Street | trax/od's |
| — | Wyatt Easterling | Mark Capps | — | demos |
| Alabama | Cook/Alabama | Bradley/Capps | RCA | trax/od's/mix |

WRITER'S NOTES



ANTHONY SMITH

Hits/Cuts: "Run," George Strait; "I'm Tryin'," Trace Adkins; "Didn't I," Montgomery Gentry; cuts by Lonestar, Lorrie Morgan/Sammy Kershaw, Rascal Flatts, Confederate Railroad

Publisher: Almo/Irving Music
Hometown: Oneida, Tenn.
Years In Nashville: 6
Favorite Song You Wrote: "Infinity"
Favorite Song You Didn't Write: "Chiseled In Stone"
On What Instrument Do You Write: Guitar
Influences: Waylon Jennings, Jerry Reed, AC/DC, Vern Gosdin, Keith Whitley and Journey
Little Known Biographical Fact: I was playing guitar and singing in church at eight years old.
Issues Facing Songwriters Today: Feeling like they have to write within confines and boundaries to get cuts.

Anthony Smith's career has been anything but an overnight success story. He grew up in the small city of Oneida, Tenn., enjoying music from an early age. "I started playing guitar when I was about six," says Smith. "I started writing melodies first, and wrote my first lyrics when I was 15. It was a Christian song called 'God Is,' and I played it in church."

His songwriting continued and he began playing in gospel bands around the area. Following high school in the early '80s, he found employment at a flooring company in Oneida. "When I first got there, I told a co-worker, 'I won't be here a year before I'll be gone doing

music.' The year came and went and the guy mentioned it to me. It was embarrassing. Then in my sixth year, they started a 401K plan. The plant manager had a big meeting and he pointed me out. He said, 'Take Anthony, for example, if he gets in on the 401K now, by the time he's 62 and retires from here... Well, that hit me hard. I told the manager right in front of the whole place, 'If I can see that I'd be here five years from now, I'd quit today.' And I quit shortly after that."

He then started performing with a band and eventually landed a house band job. Still not satisfied with his musical path, he sold everything and moved to Nashville in 1995 to pursue a recording career. "I've always known I'd be in Nashville," he says. "It was just finding my own way to do it. When I moved here I stayed with a friend for almost a year and played music on weekends and around town."

Yet to pay the bills and have insurance, he secured a job doing marketing for Intermedia cable company. His big break finally came in 1998, following a writer's night at The Broken Spoke. "The lady hosting the show asked me to play every Wednesday night," he says. "Before I knew it, publishers started coming out to see me and I ended up signing with Almo/Irving. About the time I got signed, I got a Lonestar cut and it went from there. Cuts were coming out of nowhere. I couldn't believe it."

Recently, his dream of a record deal came true thanks to Mercury Nashville. "All the labels I talked to, I told them, 'This is the sort of music I want to do and who I am. And this guy (Bobby Terry) has to produce me or I'm not really interested.' And Mercury dug the idea."

Smith, who wrote or co-wrote his entire debut album, expects his first single to hit radio in May.

—Richard McVey II

Three Who Matter

Nashville's Top Unsigned Bands

by John Hood

Time to check in once again with the local music scene and point you in the direction of acts deserving attention. Bands like **Saddlesong**, **Audra & The Antidote** and **The Bees** make me proud to call Nashville home. This town is righteous with talent. Let's share it with the rest of the world.



Audra & The Antidote

Who are they?: Audra Coldiron (guitar, vox), Kelly Bamberger (drums), Kim Benson (keys), Emmy Davies (bass)

What they sound like: A happy-go-lucky band of power pop supergals. Quirky, catchy and smile-inducing, Audra & The Antidote bang out three-minute blasts of ear candy. Plus they're hot (hey, I never said I was politically correct).

Why They Matter: Because it's been a long time since an all female power rock band took over the radio airwaves. Band lead Audra Coldiron has a magnetic and powerful personality. Star charisma can't be manufactured. It's either there or it isn't and in Coldiron's case, it's there—in spades. They got the look and the sound, an unbeatable combination. To top it all off Coldiron is a contortionist. She's, ahem, stretching the boundaries of pop rock, so to speak. Thank you and good night.

A Good Home: Any major label pop division.

In A Perfect World: With the right promotion and just the tiniest bit of luck, Audra and company could become mainstays on the Top 40 charts.

Contact: Audra Coldiron, 615-554-0884 or www.theantidote.net

THE CLUB SEEN

It's been quite a run out there in the clubs these past few months. I continue to be knocked out by the depth and diversity of the local music scene. And I'm seeing signs of some creativity bubbling up in the mainstream country field. There were the **Nickel Creek** and new RCA band **Pinmonkey** shows during CRS (see page 13). Then there was **Emma Fox** at the Basement on Feb. 21. I'm a sucker

for a British accent and she's extremely easy on the eyes, but it's her soulful R&B approach to country

that really had me salivating. She's show-casing with some great songs by writers like **Joy Lynn White** and **Pat Buchanan** and she's close to a production deal with one of Nashville's top producers. If they keep the sound and songs this cool and don't try to turn Fox into something she's not (Faith, Shania), then country music may have a distinct new star on the horizon. Curb Publishing writer **Sean Patrick McGraw** floored a small, but enthralled crowd at the Sutler on Feb. 20. Who knew the guy could also sing his boots off? Well actually I did, I've been a fan for a while now. He's another highly original act who should be on one of

Saddlesong

Who are they?: Courtney Little (guitar, mandolin, vocals), Carter Little (guitar, mandolin, vocals), Earle Simmons (upright bass), Eric McConnell (steel guitar) and Tim Blankenship (drums)

What they sound like: A sublime blend of roots, rock and country. The best rural rock outfit to come along in over a decade.

Why They Matter: Despite getting labeled as alt.country, Saddlesong are more closely akin to The Band, not necessarily in their sound, but in their expansive and eclectic exploration of the boundaries of country and rock. The brothers Little approach songwriting from very different perspectives, so their sound has that same inherent tension that Jeff Tweedy and Jay Farrar brought to Uncle Tupelo.

A Good Home: Lost Highway, Dualtone, Vanguard, Sugar Hill, Rounder, E-Squared

In A Perfect World: You'd love this band as much as I do. The Americana world has been begging for an act to be the format's first superstar. They just found that act.

Contact: Saddlesong, 615-276-2857 or www.saddlesong.net



Nashville's majors. Rhonda Vincent and her hot band **The Rage** threw down some serious bluegrass jams for a near capacity crowd at the Belcourt Theatre on Feb. 2. She simply sings like an angel, that's all. At the Basement, way back on Jan. 30, Tom Mason showed off some nifty slide guitar work. Those of you in the know know he's equal parts guitar star and performance artist. It was an intimate evening of song and theatre. His motto should be "It's not just a gig, it's an adventure." New York-bred band **The Strokes** have been anointed by the mass media here and overseas as the future of rock. But I'm here to tell you that it's Southern rock road warriors the **Drive-By Truckers** who may single-handedly save rock and roll. The Truckers crashed head-first into a standing-room only crowd at the Slow Bar on Feb. 21. Opening band Slobberbone introduced the headliners to the stage proclaiming, "The Drive-By Truckers will kill you...with rock." And they very nearly did. An incendiary set that showcased the band's punk roots and urgent intensity. The Truckers have, however, grown beyond the sonic limitations of the punk genre. Borrowing from other formats (most notably Southern rock and the Muscle Shoals soul sound), The Drive-By Truckers have molded themselves into one of the most idealistic and important bands in the land. They remind me of the Clash in the way they've blended diverse influences into potent new musical styles while holding on to their rebellious fervor. And since the Clash put down the title and refuse to pick it back up, I'll have to bestow the Only Band That Matters title on the Truckers. Roll on boys, roll on. **MR**

The Bees

Who are they?: Daniel Tashian (guitar and lead vocals), Jason Lehning (guitar, vocals), Robbie Harrington (upright bass) and David Gehrke (drums, vocals)

What they sound like: Moody and melodic pop music that features exceptionally strong songwriting. Swirling harmonies intertwined with lush, orchestrated melodies and topped off with Tashian's emotive croon on lead vocals.

Why They Matter: Well if for no other reason, Tashian and 12th & Porter have almost single-handedly revived the Nashville rock and pop scene with the consistently standing-room only non-country writer's night, 12 on 12th, which takes place every Monday night. But the real reason is a shimmering debut disc that provides America's answer to the atmospheric and melancholy pop that Britain has been cranking out with bands like Coldplay and Travis.

A Good Home: ATO Records (Dave Matthews' label and home to David Grey and Patty Griffin), Epic, Aware

In A Perfect World: The Bees would take over the world. And they just might—their intelligent and catchy Anglo-pop tunes will play well on both sides of the Atlantic.

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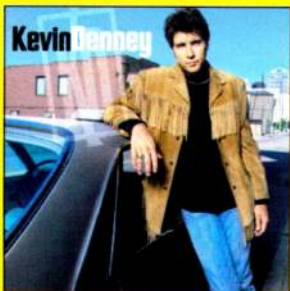
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KEVIN DENNEY/Kevin Denney

(Lyric Street) *Producer: Leigh Reynolds*

Prime cuts: "That's Just Jesse," "Cadillac Tears," "Takin' Off The Edge," "We Rhyme," "That's What I Believe," "Daddy Was A Navy Man"

Critique: When Randy Travis and Keith Whitley arrived on the scene in the '80s, critics and fans alike let out a whoop of jubilation. And no wonder: Here were young country singers of startling maturity, steeped in the past but not narrowly enslaved to it, bringing the best of Lefty-George-

Merle traditionalism to an audience hungry for a taste of authenticity. Discovering Kevin Denney in 2002 is a similarly heady experience. This intense 20-something Kentuckian can deliver the traditional goods with the best of 'em, and *Kevin Denney* is just the vehicle he needs to prove it. A superb debut, the album is packed with songs that showcase Denney's earthy, molasses-smooth resonance to near perfection, blending his own impressive songwriting skills with the work of some of Music Row's master tunesmiths, among them Leslie Satcher, Wynn Varble, Craig Wiseman, Anthony Smith and "Murder On Music Row" creators Larry Cordle and Larry Shell. The latter pair's "Daddy Was A Navy Man" is a masterpiece of patriotic understatement (which only seems like an oxymoron) that ends the CD on a note of graceful benediction. Yet by then I was already bowled over by the haunting bittersweetness of "That's Just Jesse," the shuffling irony of "Cadillac Tears," the gorgeous balladry of "We Rhyme," and the droll cracker-barrel wisdom of "That's What I Believe." Not since Don Williams crooned "I Believe In You" have I smiled at stuff like: "There's nothin' wrong with prayin' in the classroom/There oughta be a law against plastic Christmas trees/True love comes around once in a lifetime/Darlin' you are mine, and that's what I believe." Add to the mixture producer Reynolds' uncluttered sonic warmth and you have what promises to be one of the best country albums of the year. That's what I believe. **Grade: A**

—Larry Wayne Clark



JARS OF CLAY The Eleventh Hour

(Essential/Silvertone)

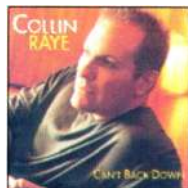
Producer: Jars of Clay

Prime Cuts: "Disappear" and "Fly"

Critique: In recent years Jars of Clay have attempted to transcend the typecast of being solely a Christian band, and instead have reached for wide-ranging appeal. With the release their latest effort, *The Eleventh Hour*, they continue the trend of interspersing themselves throughout the marketplace. Self-produced by the two-time Grammy winners, much of the material—particularly "Revolution"—plays as if the band tried to mask some of its lyrical content behind slickly produced, radio-friendly music. Then again, Jars have also written a record slyly comprised of some tunes with double meanings—none more so than "I Need You." Avoiding any direct religious references, they're keenly aware "I Need You" could easily be interpreted by mainstream radio listeners as a man professing his affection to a love interest and nothing more. Calculated in nature, *The Eleventh Hour* unfortunately falls short of past achievements (*If I Left The Zoo*) with some uncharacteristically gaudy sounding overproduced

elements. It's almost as if the album beckons for an outside voice. Nevertheless, the pop appeal of "Disappear" all but completely overshadows their other more disjointed attempts at folk and rock. Sometimes savvy ("Whatever She Wants") yet contrived in spots ("Fly"), it remains to be seen whether a majority of the secular audience is willing to wholeheartedly accept a pop-rock band (or whatever it is they're trying to be with such an overtly spiritual presence. Even more importantly, only time will tell whether Jars' efforts to reach such a colossal crowd will alienate any of their longtime Christian supporters. **Grade: B-**

—Keith Ryan Cartwright



COLLIN RAYE Can't Back Down

(Epic Records)

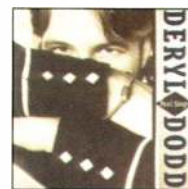
Producers: James Stroud, Collin Raye

Prime Cuts: "It Could Be That Easy," "What I Need," "What I Did For Love"

Critique: Collin Raye, bless his heart. There's, arguably, no better male vocalist in Music City. But while he's had a string of platinum successes since his 1991 debut album, each successive

outing has drifted further and further from his country moorings. *Can't Back Down*, his tenth release and second co-production, finds Raye planted comfortably somewhere between disco-era Rod Stewart and post-Journey Steve Perry. And by any stretch of the imagination I would be hard pressed to call this a country album. While it may be fine for stalwart Raye fans, country radio, even with today's wide parameters, might have a difficult time finding a track here to work into an ever shortening playlist. The production, while crisp and clean, contains only hints of steel guitar and fiddle to keep it in the country ball park. Actually it has more in common with the overwrought qualities of the worst of Neil Diamond, especially on melodramatic pap such as "Dear Life" and bombastic rockers like "One Desire." The first track, the raucous "Gypsy Honeymoon," penned by Collin Ellingson and Kim Carnes sounds like '80s-era Rod Stewart minus the fun quotient, and "Young As We're Ever Gonna Be," which was co-written by Raye and Scott Wray, comes off as watered-down "Born To Run"-era Bruce Springsteen. The album's real strengths lie in a handful of simple yet effective ballads. "It Could Be That Easy," a song about how easy it is to lose or regain love, is marred somewhat by a wall of electric guitars and deafening drums near the song's end. The fiddle and piano-laced "What I Need," about God's plans for us despite what we might want, fares better. Finally, the majestic "What I Did For Love" and the poignantly sung closer, a wonderful string-filled arrangement of the classic Michael McDonald ballad "I Can Let Go Now," show off Raye at his best. In the end, however, I might have appreciated it more had I been expecting an Adult Contemporary release. **Grade: C**

—Ron Young



DERYL DODD Pearl Snaps

(Lucky Dog)

Producers: Shane Decker, Blake Chancey

Prime Cuts: "She'll Have You Back," "One

Ride In Vegas," "A Bitter End," "That's How I Got To Memphis," "Sundown," "Where The River Flows"

Critique: Deryl Dodd returns after a forced two-year hiatus from music, due to a nearly life-ending battle with viral encephalitis. The Texas native was born into a musical family, with his parents and uncle in a gospel trio and his great uncle a lap steel player with the Light Crust Dough Boys in the 1930s. Obviously, music is in his genetic code. Pair that with his relentless drive to get back into the musical game and the result is his latest CD, which boasts 10 self/co-penned cuts. Cleverly, the label has opted to include the previously released "That's How I Got To Memphis" and "A Bitter End" to

reacquaint fans as well as introduce new listeners. "She'll Have You Back," recorded live at Nashville's own 328 Performance Hall, has a resonant Haggard sound, with steel guitar that's pure honky tonk. Some may remember the song from Tim McGraw's 1999 *A Place In The Sun*. The overall musical style settles somewhere between country western and southern rock, and is fused with Springsteen-esque storytelling. The perfect example is "One Ride In Vegas," which says: "He's risking it all, driven by a hunger/ That never will let him give up/ And with a fire in his eyes he dances with thunder/ 'Til one day, his day finally comes." The album's highlight is the unexpected cover of Gordon Lightfoot's "Sundown," which shows that truly soulful music can be played in any genre. The project, however, stumbles mid-way with "Good Things Happen." Between weak lyrics and a drowning melody, it's depressing rather than uplifting. Nevertheless, the album closer, "Where The River Flows," is a bluegrass spiritual showcasing sweet vocals and rootsy production. In short, it's a joy to have Deryl Dodd back.

Grade: B

—Michelle McPeters



MINDY MCCREADY
Mindy McCready

(Capitol) Producers: Billy Joe Walker, Jr., Mike Clute, Bobby Huff

Prime cuts: "Lips Like Yours," "Lovin' Your Man," "The Fire," "Don't Speak," "Tremble"

Critique: Mindy McCready caused quite a stir in the early '90s with her bare-midriffed blonde sexiness and sassy "Guys Do It All The Time" attitude. But it's been a while since we've heard from her, a period during which the void she left

has been filled by the various Jo Dees, Cyndis, Jessicas and Carolyn Dawns who populate new millennium country's female contingent. Mindy McCready asks the question: can the diva with the famously bejeweled belly-button recapture her place in the hearts of fans and program directors? Indeed, I sense her almost palpable determination to rise above the Lolita image to enter the world of mature artistry. The press kit proclaims McCready's pride at having hand-picked the album's material. Handpicked they may be, but I wish there were fewer soundalike songs dealing with the same topic—romantic love—without significant variation. Just listing the CD's titles "Don't Speak," "Lips Like Yours," "If I Feel Your Hand," "You Get To Me," "I Just Want Love"—creates a glossary of smoldering clauses begging to be melded into one bonfire sentence of erotic abandon. Sonically too, there are problems. The album is produced to the nines, at times to the singer's own detriment. Many of the lower vocal passages are delivered in a Cyndi Thomson-like whisper swallowed amidst thundering drums and boisterous guitars. It's often difficult to clearly understand the words—a whopping no-no in country music. There are a few high points that reveal the album that could have been. "Lovin' Your Man," a love triangle with a fresh twist, explores bold territory. "Don't Speak," with its sultry Chris Isaak twang, makes good use of the singer's penchant for pop breathiness. "Tremble" seems like a candidate to become McCready's "Breathe" with its dramatic lyric and vocal flights. And "The Fire," penned by the mighty Leslie Satcher, may be the highlight here: "Say what you like, boy, water's nice/ But it's fire that keeps you warm." A few more songs and performances of this caliber might have gone a long way toward lending warmth to an album that needs it. **Grade: C**

—Larry Wayne Clark



BILLY YATES
If I Could Go Back

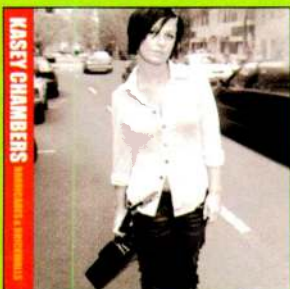
(M.O.D)

Producer: Billy Yates

Prime Cuts: "Too Country And Proud Of It," "Daddy Had A Cardiac And Mama's Got A Cadillac"

Critique: Billy Yates could be an important voice in country's stylistic resurgence. Not only is he a fine vocalist, with notes scooped from the George Jones mold, he also tells a good story and knows that one crying steel guitar provides better sweetening than countless strings and/or synthesizers. Yet he stumbles at several key points. "They Don't Make Us Like They Used To" calls forth the ghosts of Lefty, Hank, Patsy, et. al. to preach a sermon about the state of country music, a device that has been (pardon the expression) done to death. Let those folks rest in peace—country is fully capable of revitalizing itself without any more imaginary endorsements from beyond the grave. Also, one or two of Yates' ballads suffer from glaringly inexact rhymes. Authenticity is no substitute for solid songcraft (just ask ol' Hank). Happily, everything clicks on "Too Country And Proud Of It," which turns a radio station's billboard slogan into a high-spirited, toe-tapping anthem. And "Daddy Had A Cardiac And Mama's Got A Cadillac" bears the unmistakable stamp of tunesmith Craig Wiseman rivaling "Goodbye Earl" for gleeful death-of-a-heel hilarity. Yates definitely bears watching—he may find fans of genuine country music rallying around him, if they aren't already. And he has enough potential to make it well worth their while. **Grade: B**

—Johnny Norris



KASEY CHAMBERS
Barricades & Brickwalls

(Warner Bros.)

Producer: Nash Chambers

Prime Cuts: "Barricades & Brickwalls," "Not Pretty Enough," "Nullabor Song," "A Million Tears," "If I Were You"

Critique: Kasey Chambers is very different from the gals who are making the country radio charts. She has a punk DIY attitude and a rock and roll look. But then there's that voice. In it you'll find the sound of whiskey glasses clanking, lone-some winds blowing and, more often than not, love dying. It breaks just like a lonely heart. If it ain't country, then I don't know what is. Chambers wrote or co-wrote every song on the album with the exception of the Gram Parsons' cover "Still Feeling Blue," which features the always spectacular Buddy Miller on harmony vocals. He

also adds vocal support on "Runaway Train." On "Nullabor Song" David Henry weaves a forlorn cello arrangement through the breaks in Rod McCormack's nifty lead guitar work. It's a song grounded to a particular place and a tribute to the wild Australian landscape where Chambers grew up. She follows that up by pairing her sad croon with Matthew Ryan's weary rasp on "A Million Tears." Then she cranks the energy up on the stuttering "Crossfire" which rolls out of the speakers like a Gatling gun going off. Plenty of strong stuff here, but the highlights are the ominously possessive title track and "Falling Into You," a fragile and plaintive plea for love—"falling into you/ It carries me far enough away/ And everything you do/ It lightens up my darker side of day/ I just hope the wind/ Doesn't blow you away." If I were programming a country station, I'd want Ms. Chambers on my playlist. But then I've always been a rebel without a clue. Just don't be surprised when her world-class voice knocks down any barricades and brickwalls standing between her and a larger audience. **Grade: A-**

—John Hood

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**industry events
CALENDAR**

April

- 1 Tin Pan South (April 1-6)
- 1 Tin Pan South Songwriters Golf Classic, Greystone Golf Course, Noon
- 1 Tin Pan South World's Largest Open Mic competition, Mars Music (100 Oaks Mall), 5-9 p.m.
- 2 Tin Pan South Legendary Songwriters Acoustic Concert, Ryman Auditorium, 7 p.m.
- 3 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 6 Vocal Master Class w/Renee Grant-Williams, downtown AmSouth Bank Center, 244-3280
- 8 BMI Roundtable, 3-5 p.m., 401-2000
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 10 ASCAP Presents Straight Talk, 10 a.m.
- 16 ASCAP Membership Meeting, Vandy Plaza
- 17 ASCAP Presents Straight Talk, 10 a.m.
- 24 ASCAP Presents Straight Talk, 10 a.m.
- 30 T.J. Martell Fishing For A Cure, Nashville Shores, 1-800-785-2873

May

- 1 ASCAP Presents Straight Talk, 10 a.m.
- 8 ASCAP Presents Straight Talk, 10 a.m.
- 8 Grammy Block Party, 5 p.m.
- 13 BMI Roundtable, 3-5 p.m.
- 14 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 15 ASCAP Presents Straight Talk, 10 a.m.
- 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.
- 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.

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.

Music Row retains the right to edit or reject any listings.

LETTERS *(Letters have been edited for space)*

**WEBCASTING ROYALTY
SCARES ME** (RE: @MusicRow Feb. 22)

I just read your piece on the new Internet royalty payments. As a future webcaster, it really scares me. Fortunately, I have decided to play the works of aspiring singer/songwriters and avoid record companies altogether. The musicians who really need a venue are not the ones that have a record label anyway.

Every day I read the opinions of music critics that believe the record companies are streamlining musicians with little creativity. I read an article just today that Elton John is renouncing the pop industry for the same reason. The future of country music lies in those everyday people who love music and want to share their gift with the world. I believe they deserve a royalty, but not the companies who exploit them, then take most of the profit for themselves. It is unfortunate that any musician thinks they need a record company at all. If anyone is to blame for

that, it has to be the radio broadcasting industry. If they would open their minds (and ears) to what is sitting right in front of them all of this nonsense would stop. For example, I am from New Orleans and I know a very talented musician that has the ear of someone in Nashville, but can't get a song played on the local radio station for anything. First he has to go to Nashville and agree to give his profits to someone else, then they will play his song. What an infinite loop of bull!

I will get off my soap box now, but I can attest to the fact that no one can afford to pay royalties and bandwidth costs unless they charge either the musician for the promotion of the song, or the listener for the opportunity to hear new music. There is very little market for either one of these scenarios. I wish I knew the answer.

—Lee Ann Bond
LABOND@hibernia.com



The members of Nickel Creek were surprised during CMT's Most Wanted Live with a presentation of their first gold record for their self-titled debut album. Pictured on the set are (l-r): Bev Paul, GM, Sugar Hill Records; Sara Watkins, Sean Watkins and Chris Thile, of Nickel Creek; and Chris Parr, VP, Music and Talent, CMT. Photo: Ed Rode



Songwriter Bruce Robison and Tim McGraw were the guests of honor at a celebration hosted by BMI to mark the three-weeks-at-No. 1 success of "Angry All The Time." The song was the first No. 1 for Robison and publishers Tiltawhirl Music and Bruce Robison Music. Pictured celebrating are (l-r): BMI's Paul Corbin, McGraw, Robison and Tiltawhirl Music's Frank Liddell and Travis Hill. Photo: Kay Williams



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