

www.musicrow.com

# MUSICROW<sup>®</sup>

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

*Deana  
Carter*

## SINGLES SLOWDOWN SHOWDOWN

The Hunt for  
Common Ground

## NASHVILLE CLICHÉ COMMISSION 2003

"Our love will  
never die"  
Will Never Die

CHARTED  
TERRITORY  
CountryBreakout™  
Revisited

## BEHIND THE SCENES

On The Road With  
Nashville Star

# JESSICA ANDREWS

**NOW**  
IS THE TIME

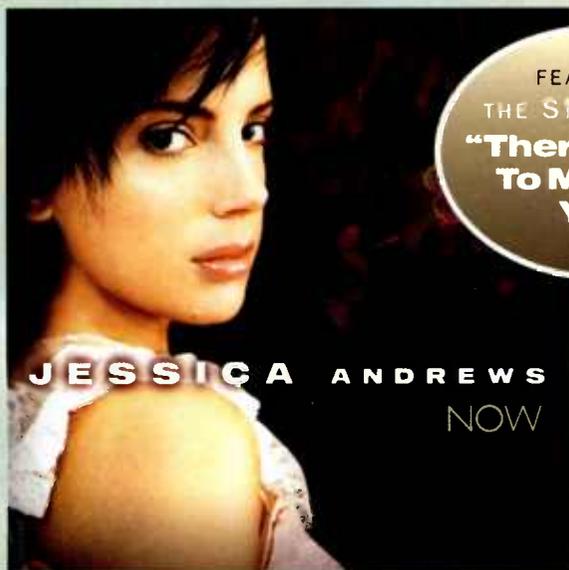
**NOW**  
IS THE FUTURE

**NOW**  
IS THE NEW ALBUM FROM  
JESSICA ANDREWS

## NOW

**PICK UP YOUR COPY  
AT TARGET!**

**Street Date: April 15th**



FEATURING  
THE SMASH HIT  
**"There's More  
To Me Than  
You"**



[www.jessicaandrews.com](http://www.jessicaandrews.com)  
[www.dreamworksnashville.com](http://www.dreamworksnashville.com)

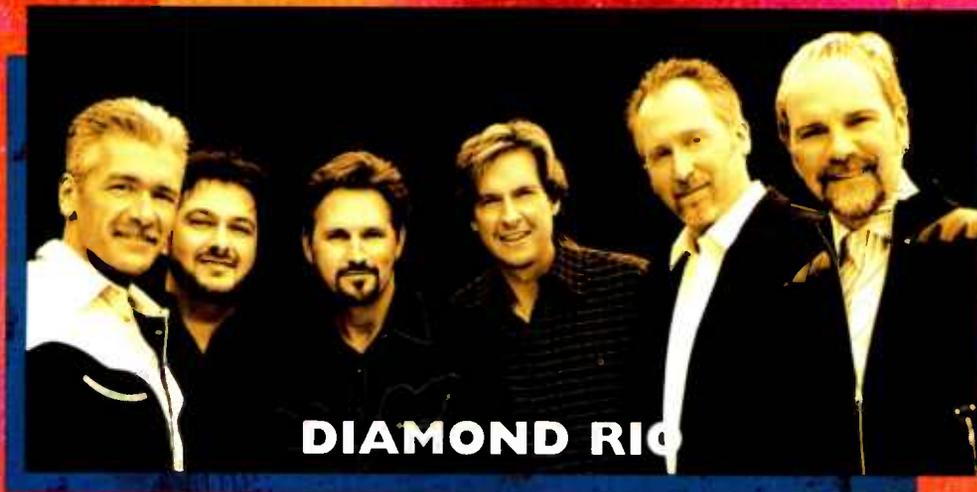
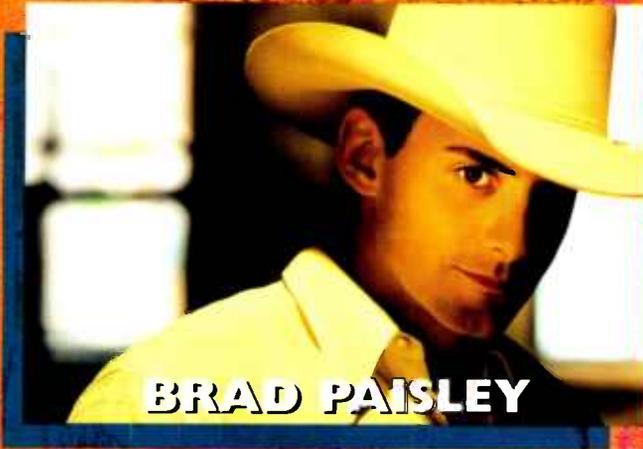
©2003 SKG Music Nashville LLC d/b/a DreamWorks Records Nashville

World Radio History

# ASCAP

CRS 2003 Luncheon • Friday, February 21, 2003

Featuring



ASCAP's newest faces in Country will be featured at the

## CRS New Faces Show

FRIDAY, FEBRUARY 21 • 7:00 pm



[www.ascap.com](http://www.ascap.com)

# contents

March 2003 • Volume 23 No. 3

## On the Cover

### Deana Carter

**Hometown:** Nashville, TN

**Birthdate:** January 4

**Current Single:** "There's No Limit"

**Current Album:** *I'm Just a Girl* (available March 18)

**Current Video:** "There's No Limit"

**Current Producer(s):** Deana Carter and Dann Huff

**Management:** KMG—Carol Peters

**Booking:** CAA

**Recent Hits:** "There's No Limit"

**Awards:** CMA Single of the Year—"Strawberry Wine"; Grammy and Golden Globe Award nominations; one of *Newsweek's* "100 People to Watch in the New Millennium"

**RIAA Certs. to date:** *Everything's Gonna Be Alright*—Gold; *Did I Shave My Legs for This?*—5x Platinum

**Special TV/Film Appearances:** *The Tonight Show with Jay Leno*, *CMT Inside Fame*, *Christmas in Washington*; acting roles in television's *Strong Medicine*, *Raising Dad* and the feature film *The Badge*; provided the voice of Anastasia singing the award-nominated "Once Upon a December," from the animated film *Anastasia*

**Interesting Facts:** (To file under "food tidbits") Deana loves "fake bacon" and salts her toast.

**Outside Interests:** Alternative medicine and *Trading Spaces*, (when she's not running...or playing golf.)

**Musical Influences:** Bruce Springsteen, Tom Petty, Simon & Garfunkel, Olivia Newton-John, Carly Simon, Dolly Parton, Matraca Berg, and just the '70s and '80s.—period!

**Favorite Records:**

Too many in every genre to list.



## FEATURES

- 11 **Singles Slowdown Showdown:**  
The Hunt For Common Ground
- 18 **The Nashville Cliché Commission:**  
Guidelines for 2003
- 20 **Charted Territory:** An Inside Look at  
*Music Row's* Chart

## DEPARTMENTS

- 6 **SPINS:** The Buzz, A Songwriter's Swiss Army Knife, Satellite Radio Rages On, Retailers Look to Digital Music, CMA Update
- 8 **Musical Chairs/NoteWorthy:** High-Profile Departures, Longer Life, Americana Deals With Borders, Oatman Passes
- 23 **Row File:** Steve Markland
- 24 **Financial:** Independent Label—A Viable Alternative
- 25 **Bobby Karl:** On the Road with *Nashville Star*
- 27 **Writer's Notes:** Kelley Lovelace
- 28 **Directory:** Goods & Services for the Industry
- 30 **Final Word:** Responding to the Digital Manifesto

## REVIEWS

- 22 **Singles:** A Surprise Around Every Corner
- 26 **Albums:** Regie Hamm, Patty Larkin, Mark Selby, Craig Morgan, The Josh Jackson Band, Poco



David M. Ross  
**Publisher/Editor**  
ross@musicrow.com

◆◆  
Susana Ross  
**Administrator**  
s.ross@musicrow.com

Richard D. McVey II  
**Managing Editor**  
mcvey@musicrow.com

◆◆  
Eileen Littlefield  
**Receptionist/Admin. Asst.**  
eileen@musicrow.com

Christie King  
**Art Director/Prod. Mgr.**  
christie@musicrow.com

◆◆  
Robert K. Oermann  
**Single Reviews**

John Hood  
**Sr. Writer/Chart Director**  
hood@musicrow.com

◆◆  
Alan Mayor  
**Photography**

O'Neil Hagaman  
**Financial**

◆◆  
Bass, Berry & Sims  
**Financial**

**Contributing Writers:** Larry Wayne Clark, Heather Johnson, John Norris, Ron Young ◆ **Interns:** Eva Melo, Joanna Caldwell

Music Row Publications Inc., P.O. Box 158542, Nashville, TN 37215 • Tel: 615-321-3617 • Fax: 615-329-0852 • e-mail: news@musicrow.com • www.musicrow.com  
**MUSIC ROW®** (Issn 0745-5054) is published monthly 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.

©2003 Music Row Publications. Nothing may be reproduced without the written permission of the publisher. Music Row® is a registered trademark of Music Row Publications, Inc.

# Jill King



Thanks radio  
for the  
tremendous  
support!

“One Mississippi”  
Airplay Now!

IN STORES



2602-B Westwood Drive • Nashville, Tennessee 37204

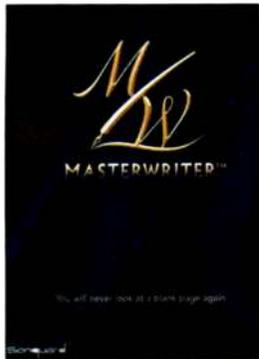
Phone: 615.383.4000 EXT. 110

[www.bluediamondrecords.com](http://www.bluediamondrecords.com)



MARCH 18TH

# A Songwriter's Swiss Army Knife



"It's a Swiss Army knife for songwriters," says Barry DeVorzon, referring to MasterWriter, a new songwriting software package he co-created with songwriter Michael Towers. "It was designed to use today's technology in a way that doesn't get in the way of the creative process."

DeVorzon knows a thing or two about the creative process, penning such songs as The Eagles' "In The City" and the "Theme

from S.W.A.T.," among others.

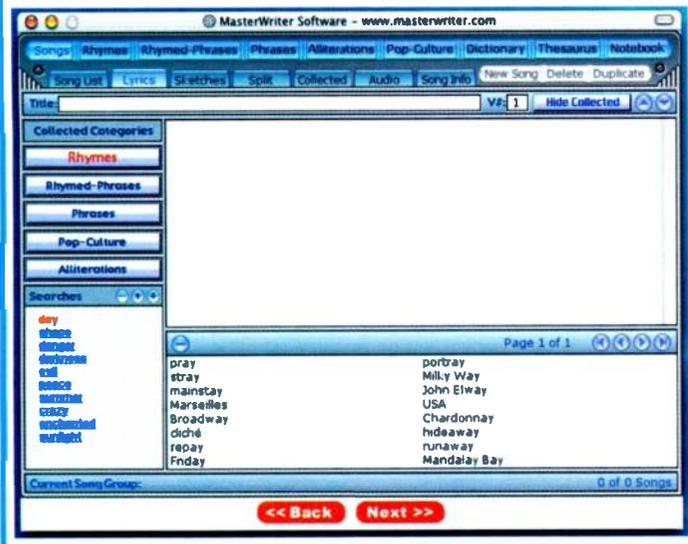
Four years in the making, the software contains the usual fare, like a rhyming dictionary, Roget's II Thesaurus and an American Heritage Dictionary. The bar is raised, however, with the addition of a pop-culture dictionary, a rhymed-phrases dictionary, an alliterations dictionary, and a dictionary containing over 35,000 phrases, idioms, clichés, sayings and word combinations, all sorted phonetically. In addition, the software offers a stereo hard disk recorder with drum loops and access to Songuard, an online date-of-creation song registration service.

DeVorzon debuted the \$289-priced MasterWriter in Nashville at BMI. "BMI is allowing us to send it to their membership," he says. "It'll be a 30-day trial demo, where they can decide to buy it or chuck it."

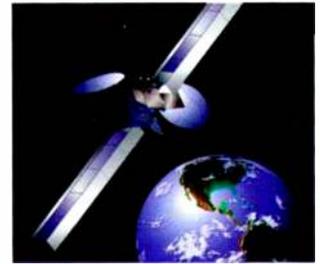
Odds are they'll be buying it. The software so impressed the staff at *Macworld* that the publication named the product Best of Show at this year's Macworld Conference & Expo in San Francisco.

MasterWriter is currently available online at [www.masterwriter.com](http://www.masterwriter.com) and is Mac and PC compatible.

—Richard McVey II



# Satellite Radio Rages On



The battle for satellite radio supremacy continues as XM and Sirius Satellite Radio, the only two players in the game, continue to slug it out. Thus far XM has a definitive lead. It launched its nationwide service in November 2001 and now boasts more than 360,000 subscribers with an anticipated one million by year's end. Sirius, which debuted six months ago, recently reported having a mere 30,000 subscribers.

Aiding in their dominance, XM will be offered on 44 of 57 GM models, with Toyota picking up the package for their youth-oriented Scion brand vehicles.

But XM isn't without competition. Sirius has already teamed up with Ford, BMW, DaimlerChrysler, Nissan, Volkswagen and Infiniti to install its radios in select models. Sirius also has radios in Thunderbird Formula powerboats and even John Deere agricultural equipment. XM, however, offers a SKYFi Audio System, a portable player.

Cost-wise, both are similar. XM charges \$9.99 per month, offering 70 channels of commercial-free music and 30 of sports, entertainment, talk and news. Sirius has a 60/40 music/talk ratio and charges \$12.95 per month.

Another similarity between the two has been their constant need for additional financing to fund their high-cost operations. XM recently increased its financing commitments to \$475 million, while Sirius is trying to complete a refinancing and could face bankruptcy.

So who'll be around in the end? Only time and consumers will tell.

—Joanna Caldwell

## the buzz...

### THE FAREWELL EDITION

**Hilary Rosen announced she's leaving the RIAA. We figure there are millions of smiling digital music fans illegally downloading the announcement right now.**

- ▲ **A Fond Farewell**—Alabama sets out on its Farewell tour. Yeah, and this is Michael Jordan's last year, too.
- ▲ **DUH!**—After hundreds of store closings, retailers *finally* decide that there may just be something to this digital music thing after all.
- ▶ **SONY SIGNS MARTY**—We hear the signing bonus included a year's supply of Aqua Net and a case of rhinestones.
- ▼ **THE LAST TIME**—XM gets an extra \$25 million from investors. XM unofficially states, "Ok, seriously, this is totally, absolutely, conclusively, *probably* the last time."
- ▼ **SHAKE IT**—So Shania was vying for a Raiders cheerleading spot during the Super Bowl, right? That's what that outfit was about, right?



**NEW ARTIST ON THE BLOCK**—Capitol Nashville recently introduced their new artist, Dierks Bentley, who's been busy visiting country radio stations. Pictured at Capitol Nashville's offices are (l-r): Larry Willoughby, VP of A&R; Mike Dungan, President and CEO; Bentley; and Autumn House, Director of A&R.



**A NEW LOOK**—The Academy Of Country Music unveiled its newly-designed trophy for the May 21 awards show to be held at the Mandalay Bay Resort & Casino in Las Vegas. Pictured holding the trophy is 12-time ACM winner George Strait, along with H.C. Rowe, Arena Director of Mandalay Bay Resort & Casino.



**LET'S GET TOGETHER**—Cliff Richard hosted a writer's camp on Music Row at Starstruck Studios, EMI and BMG, among other locations. Sponsored by JO Music Services, the four-day event featured 21 award-winning writers collaborating for the British star's upcoming U.S. release. Pictured (l-r) are: Val Janssen, co-owner JO Music Services; Michael Omartian, producer; Richard; The Bellamy Brothers and Stuart Ongley, co-owner JO Music Services.



**ONE MAN SHOW**—Steve Wariner jokes around as he deals with the release of his new CD, *Steal Another Day*, on his own label, SelecTone Records. Wariner recently picked up the first shipment of CDs in his pickup truck, then stuffed, sealed, and took them to the post office for mailing to radio stations and other media outlets. Photo: Kevin Bonds

**37<sup>th</sup> CMA AWARDS**  
**2003 CMA AWARDS DATES ANNOUNCED**

The Country Music Association (CMA) announced the date for the 37th Annual CMA Awards. The show will air live from the Grand Ole Opry on Nov. 5 from 7-10 p.m. on CBS. Vince Gill returns for his twelfth stint as host. The final nominees in the 12 awards categories will be announced at a press conference on Aug. 26 in Nashville.

"Moving the Awards to November sweeps has been good for the network, good for the CBS affiliates and good for country music," said CMA Executive Director Ed Benson.

The 2002 CMA Awards broadcast led CBS to its first Wednesday win of the 2002-03 season in viewers and households. It finished in the Top 10 most-watched programs for the week, according to Nielsen ratings.

—John Hood

## Retailers Look to Digital Music

Six retail giants are making a leap into the sale of digital music. Best Buy, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment and Warehouse Music announced Jan. 27 the formation of Echo, a retailer-driven digital music consortium.

Dan Hart, CEO of Echo, tells *Music Row* that the Echo service can be offered in a variety of ways, including a subscription or on a song-by-song basis. He explains, "Echo is licensing the building blocks from interactive radio, to tethered downloads and will provide retail partners with both options to offer an array of services to consumers."

Hart offers a few scenarios. "If a consumer goes to Tower Records and buys a Dixie Chicks CD, inside that packaging could be a download card worth \$5 in downloads. When at home the consumer could exchange that card for exclusive Dixie Chicks tracks available only through the Echo/Tower service. Another example of what's possible is a kiosk in the store, where consumers can download tracks directly to a digital music player."

The six retailers each own equity in Echo and the retail founders collectively own a controlling majority of the company.

—Richard McVey II

by Richard McVey II

**HIGH-PROFILE DEPARTURES**—There were a pair of high-profile departure announcements recently in the music industry. The first being RIAA Chairman/CEO **Hilary Rosen**, who stated that she's leaving at the end of 2003 to spend more time with family. Rosen, who was named CEO in 1998, has been with the organization for 17 years and has been the recording industry's chief advocate and spokesperson. Likewise, SoundScan co-founder **Mike Shalett** announced that he's retiring to spend more time with his family. The 51-year-old co-founded the music retail tracking service with **Mike Fine** in 1991 and stayed with the company after it was purchased by VNU in 1998. Shalett, whose official title was CEO, Nielsen Retail Entertainment Information (REI) and President of Nielsen SoundScan & BDS, will assume the post of Chairman Emeritus-SoundScan. In turn, **Rob Sisco** has been promoted to President, Nielsen Music and COO, Nielsen REI.

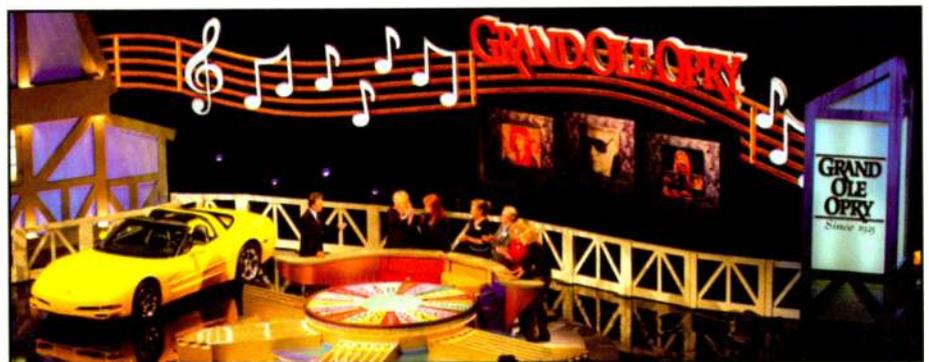
**LONGER LIFE**—A copyright extension of 20 years was upheld by the Supreme Court. The 1998 law named for the late **Sonny Bono** was heavily supported by giant media companies such as Walt Disney and Time Warner seeking to preserve their rights to such copyright entities as **Mickey Mouse**, **Donald Duck** and **The Wizard of Oz**. As a result of the ruling, works owned by corporations are now protected for 95 years and works owned by an individual are covered for life of the author plus 70 years. The

challengers were led by Stanford law professor **Lawrence Lessig** and Internet librarian **Eric Eldred** who argued that Congress had limited free speech and "harm[ed] the creative process." Copyright laws were also amended in 1976 when the term for individuals was lengthened from 28 years to life plus 50.

**AMERICANA DEALS WITH BORDERS**—An exclusive retail partnership has been formed between Americana Entertainment and Borders Books and Music for promotion and sales of Americana genre CDs. The partnership consists of in-store pricing and positioning in all Borders locations and radio marketing and advertising via *This Week in AMERICANA*, a syndicated radio program devoted to Americana music. Each two-month

package will integrate retail marketing, radio promotion/advertising and media in a program that cross-markets. In addition, a bi-monthly *This Week in AMERICANA* feature section will appear in all 300,000 issues of *Inside Borders*, the in-house, free publication available at Borders.

**OATMAN PASSES**—Former Country Radio Broadcasters (CRB) President **Mike Oatman**, 63, passed away Jan. 27 in Houston, Texas. Oatman, who had been battling cancer, is a member of The CRB Country DJ Hall of Fame (1992) and received The President's Award in 1999. He served as CRB President from 1985-1988. He is survived by his wife **Pegi**, sons **Richard** and **Andy**, and daughter **Melissa**. MR



Wheel of Fortune taped a series of shows in January from the stage of the Grand Ole Opry during the game show's first-ever taping in Nashville. The shows were dubbed "Nashville Week," "Sweethearts Week from Nashville" and "Country Music Stars Week." The latter show included George Jones, Alison Krauss, Ricky Skaggs, Joe Nichols and Wynonna partnered with contestants. The celebrities played for various charities. Photo: Chris Hollo, Hollo Photographics, Inc.

## MUSICAL CHAIRS

Lost Highway Records promotes **Jim Flammia** to VP of Media & Artist Relations. Flammia formerly served as Senior Director of Media & Artist Relations...VP **Paul Lorh** exits Buddy Lee Attractions...**Jon Loba** is upped to Sr. Director/Promotion at Broken Bow Records...**Lisa Strickland** joins Universal South's promotion department as the Northeast Regional. In addition, **Tony Benken** is named Southeast Regional Promotion Manager...**Katherine E. Woods** is promoted to Senior VP, Legal and Business Affairs for the RCA Label Group (RLG)...**Celeste Irvin**

exits Country Radio Broadcasters to move into corporate sales for the Hermitage Hotel...**Christiev Carothers** launches a new company, Everything Visual. Based in Franklin, Carothers provides art and creative direction for photo shoots, music videos, stage and styling, as well as freelance video commissioner services...**Steve Rice** and **Phil Sillas** join Maranatha! Rice is named VP of Publishing while Sillas steps in as VP of A&R. To coincide with his hire, Rice will set up a music publishing office for Maranatha! in Nashville, hiring **Don England** to serve as the Office Manager...**Tracy McGlocklin**,

previously Sony Director of Product Management, exits the label to form Mission Management. Mission will co-manage **Little Big Town** and **Marty Stuart** with **Rendy Lovelady** Management...**Ted Greene** and **Brenna Van Meter** form Modern Management, which oversees the careers of **Diamond Rio** and **Sara Evans**. **Renee Behrman-Greiman** serves as VP, **Re Gupta** as Touring/Production Coordinator and **Jessica Baum** as Management Coordinator... **Brent Milligan** is named VP of Artist & Repertoire at ForeFront Records. MR



Flammia



Benken



Woods



Irvin



Rice



McGlocklin



Lovelady



Van Meter

# Allison Paige

*Send A Message*



*"I first heard Allison three years ago and was bowled over by the clarity and power of her young voice. Now, a thousand days and nights have given her additional maturity. In the tradition of Brenda, Tanya and LeAnn, we have a young lady with decades of hits in front of her."*

*Moon Mullins*



World Radio History

*Produced By Chuck Howard*



**For more information  
call 615-327-4487  
or visit our website at  
[www.crb.org](http://www.crb.org)**

# Singles Slowdown Showdown

## The Hunt For Common Ground

by David M. Ross



RKO

**It's a tale of different goals that regularly positions Nashville record labels and country radio on a roller coaster relationship. But the ride has become even more polarized in recent years as the record industry struggles to reinvent itself and radio evolves from an acquisition to operations phase.**

**P**erhaps the loudest Music Row complaint heard these days is that singles are staying on the charts too long, making it harder than ever to develop and break acts. Passionate arguments abound and not surprisingly, not everyone agrees.

"Ever since the research was presented at CRS there was a dramatic shift in how long a country record stayed on the air as an active current single," says Sony Executive VP/GM Mike Kraski. "It was around 18 weeks or less, but now songs run a half year or more which clogs up the process. You want to give the consumer four hit singles from an album, but to do that now, you are talking about a two to two-and-a-half-year process. Not only is radio staying longer with each song, but they are playing less new material as well. So there aren't as many opportunities to bring new artists into the system. And especially after

having a glut of superstar releases, the arteries of exposure at mainstream country radio are completely clogged. So we're at a point where it is nearly impossible to take a new act into the system and the chances of having two consecutive hit singles on a developing artist are very slim."

"It's kind of a broken CD so to speak," agrees DreamWorks Senior Executive Promotion & Artist Development Scott Borchetta. "I've got an Emerson Drive single that is No. 2 in the nation this week and 30 weeks old. Twenty weeks ago we all knew it was a big hit. So why did it take another 20 weeks to get there? The simple answer is you have to fight to get research and stories going. Nashville is still the best industry at building careers, but it is taking too long. You would be sick if you looked at the average number of currents on playlists in meaningful markets. It's probably only in the 25-35% current zone."

"Success has always been like going for a lottery ticket," says Kraski. "But now it's higher and harder and the payoff takes much longer. The primary vehicle to make an artist development statement is done by single choice via country radio. We used to be able to get four singles out in a year, but there was not enough familiarity for them to successfully stay in gold rotation. So that model didn't work for radio. Now we have a model that takes a half year or longer for one single. It works better for radio, but it's horrible for artists and the music business. My contention is that the answer lies somewhere between those two pendulum swings. I'm guessing the answer is 18 weeks, maybe 20 maximum. But going 26 weeks or more on a single is absolute overkill. The pendulum swung too far that way and is doing tremendous harm to the industry as a whole. It trickles down through every aspect. If an act takes five-plus



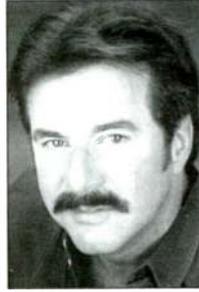
Mike Kraski



Scott Borchetta



Tony Conway



Tim Wipperman



Mike Sebastian



Eric Logan



Mike Curb

years to actually start generating income, we are going to lose our best managers in this town. They will go to other formats. You're going to lose talent across the board. The ripple effect from this is very scary."

Experts from other areas of the country music industry seem to agree with Kraski and Borchetta's contentions. Buddy Lee Attractions President/Co-Owner Tony Conway laments that with only two singles per year, it can take several years before an act has enough hits to tour. "It's hard for an act to go out and do 70 minutes with one hit," he says. "You are only going to headliner status if you can sell 3-4,000 tickets night after night in different markets around the country. That's only achieved if you have those 10-15 hits. So we're slowing the whole process down by three to four years. Labels are also having to take their baby acts and do free or discounted shows for the radio stations just to get an add. The implication that is becoming fact at



stations is, 'If you want an add then your act is going to have to come in at their own expense and do something for us.' As a result, the days of us putting those types of artists on tours as support acts are long gone."

**"I actually like the fact that the songs last longer."**

—Mike Curb



**"You would be sick if you looked at the average number of currents on playlists in meaningful markets."**

—Scott Borchetta



Despite the aforementioned concerns, Conway remains optimistic. "Every once in a while you get a surprise where all of what we just talked about doesn't matter. Talent, the song, the emotion and something just grabs everybody and they go 'whew!' It's very rare that this happens any more, but when it's all based upon the song and the voice—that's what I live for."

Publisher Tim Wipperman, Executive VP/GM Warner Chappell, explains one way that the chart slowdown has altered song publishing economics. "In years past, a given artist would put out maybe three singles per year. If you assumed the songs were co-written, the airplay could support maybe six writers. Now you have 1.5 singles per year which only supports half as many writers. Those writers will recoup more quickly on the 1.5 singles because the airplay lasts longer and income goes up. But you have three other writers that didn't get a single. And you have to make a decision about whether to keep or drop them."

"It also means that some artists are three years between cutting a new album," adds Blacktop Music Group Head Mike Sebastian. "Therefore, less songs are being recorded."

"Marketplace competition would speed up the chart and create marketplace excitement," says Borchetta. "Country always thrives when

## Providing Complete Audio, Video and Film Archival Services to the Entertainment Industry

Since 1951, prestigious film production companies, recording studios, record labels and audio/video producers have trusted Iron Mountain to preserve their priceless assets.

- Secure Underground and Above Ground Vaults
- Climate Controlled Environments
- Rapid Retrieval and Delivery Services
- 24 Hour, 7 Day a Week Access
- Online Access



(615) 641-7811 • Barry Cardinael Sales/Acct. Manager  
www.ironmountain.com

Hollywood • Nashville • New York • Paris • United Kingdom



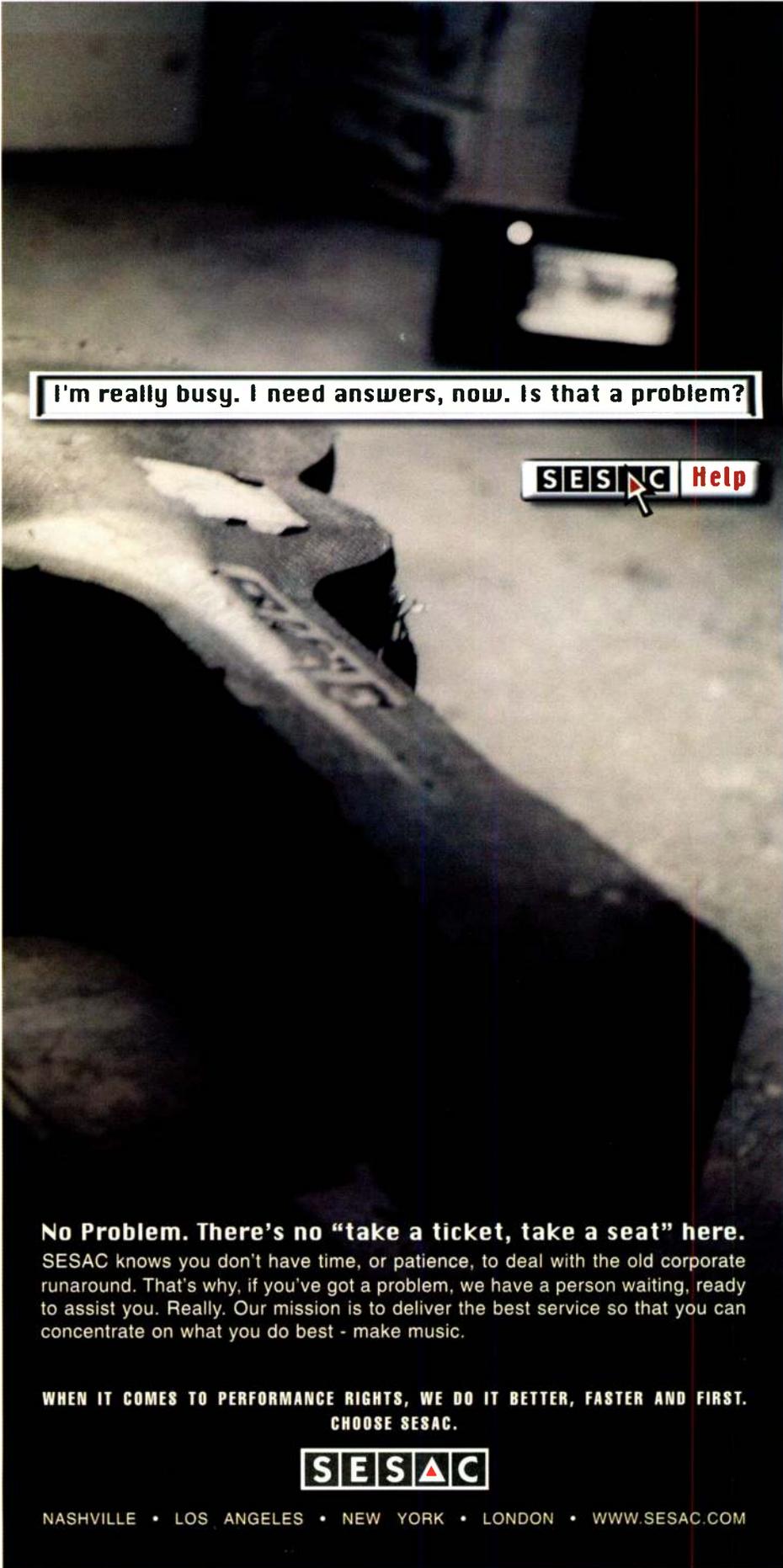
Preserving the Past...  
Protecting the Future

© 2003 Iron Mountain Incorporated. All rights reserved.

it's new and exciting. But the consensus now is not to be new and exciting, which is also the consensus in our country. Everyone is taking a step back and saying, 'I'm going to hold on to this dollar, hold on to what I know that I like and try to hold on to my job.' We're just at a very low-risk mentality because there is so much question about our existence."

"Are we trying to change the model?" asks Kraski. "Absolutely. We'll likely do less radio tours this year and focus more on taking the music to radio and letting it speak for itself. After we have a bite, then we'll take the artist out. Fear of not doing enough costs all record companies exorbitant sums of money. You want to do it all for every one of your acts because you believe so passionately in them. But you hear complaints either way: 'We're tired of the revolving door of artists coming in here to visit and strum their guitars;' or 'How can we play it if we don't meet the act face-to-face to decide if they are deserving of one of those precious slots in our rotation.' We are going to be more flexible, aggressive and cost efficient. I would rather give money to radio for spots on air that will directly propel people to become more aware of the artist and buy records. But we have to find a middle ground that works for all partners. Certainly there are separate agendas with radio and music companies, but the fact remains we need each other. They need us for content and we need them as an exposure vehicle. They don't care if we sell records or not, but they should. We don't care if they sell advertising space, but we should. The healthier we each are, the healthier we both can be. It's the new artists that are the life blood of the industry and we're not going to be able to get them into the system quickly enough if the process doesn't speed up. Kenny Chesney's success is a great story, but it has taken him a decade to reach stardom. The last radio-driven act to reach multi-platinum levels on a first release was the Dixie Chicks. And that was around 1996. We should have had others since then."

Infinity VP of Programming **Eric Logan** explains part of his job as "helping program directors achieve ratings for all formats." Logan answers the music industry concerns. "I understand the economic impact, but it comes back to the age-old argument. Country radio and the country music business intersect only where records get played. My experience has been that country radio has never made money on record sales. And very seldom do we have stations that generate revenue from a touring or concert situation. We don't make



I'm really busy. I need answers, now. Is that a problem?

SESAC Help

**No Problem. There's no "take a ticket, take a seat" here.**

SESAC knows you don't have time, or patience, to deal with the old corporate runaround. That's why, if you've got a problem, we have a person waiting, ready to assist you. Really. Our mission is to deliver the best service so that you can concentrate on what you do best - make music.

**WHEN IT COMES TO PERFORMANCE RIGHTS, WE DO IT BETTER, FASTER AND FIRST.  
CHOOSE SESAC.**

**SESAC**

NASHVILLE • LOS ANGELES • NEW YORK • LONDON • WWW.SESAC.COM

money from publishing. We don't have any points on albums. We make money by selling advertising which sells at a higher rate when we have higher ratings. Certainly a compelling part of that equation is having great content and great music."

Logan points to the role of local markets in the singles slowdown. "Part of the chart problem could be that country stations are becoming more concerned with what is happening with records in their local markets. As stations take more risks the chart becomes more localized meaning you are not going to have the massive consensus records. It's nothing new, though. It happens in the pop world. When you have major market stations investing in callout research and finding records that work for them but not for others, it is a slot taken up. I don't see that going away and would argue it's a good thing. The onus is on the individual station to profile records they believe in. Expose it and move it. But again, radio stations are trying to serve three masters—the audience,

advertisers and the industry. Sometimes it is a delicate balance to manage. Overseeing 182 stations provides an interesting perspective. I don't see any other genre pointing to radio as the reason why their industry is down. Our company is not going to allow a station to

six or seven years and will continue to flourish. Program Directors need to recognize what is happening with icons like Faith, Shania, Dixie Chicks and Tim McGraw all blossoming around them. They were begging for that three years ago and now they've got it."

But not everyone on the record label side wants to see the singles slowdown shift gears. "I actually like the fact that the songs last longer," says Curb Records Chairman **Mike Curb**. "Our industry has forgotten about the importance of major hits—like Tim McGraw with 'Indian Outlaw,' or LeAnn Rimes with 'Blue.' It's major records like these that move an artist to the next level, sell

albums and launch careers. I felt that way 40 years ago and still do. For some reason, singles have always moved slowly at our company. I haven't noticed the big change that everyone is talking about. It took forever for 'Indian Outlaw' in 1994, and later for 'Blue' to become hits. There were several major labels in the '90s that were able to dictate a pattern of putting out four singles from every album and just as the fourth single was fading away the first single from the next album would come along. Those were the good old days for them. But the problem isn't 'now,' the problem was 'then.' That was la-la land. Today radio has sophisticated techniques to determine real hits. If a song is working for six months they are going to play it. Radio should do what gets them ratings not what the record companies would like. But in reality it has always been the same for everybody in the real record business. We only gain at Curb Records if we get a real hit. Turntable hits mean absolutely nothing to us. We've been lucky enough over the years to get our share, but we would like more. My New Year's resolution is for us to search even harder for those real hits. So I hope the business stays in a form where if you have a real hit it can last for six months."



**"...some artists are three years between cutting a new album... therefore, less songs are being recorded."**

—Mike Sebastian



**"...it is nearly impossible to take a new act into the system..."**

—Mike Kraski



blame the music for low ratings. The reality is there are more country radio stations than any other format. If our music and industry was in such disarray that statistic would not be true. We're all intelligent, smart, business people. We have to figure out how to make our respective business models work. Country radio is healthier today than it has been in the last



4006  
BELT LINE  
SUITE 160  
ADDISON  
TEXAS  
75001  
972/661-5222  
www.rbdg.com

- RECORDING AND BROADCAST FACILITY DESIGN AND PLANNING
- ARCHITECTURE/INTERIORS FOR ACOUSTICAL SPACES
- ROOM ACOUSTICS AND SOUND ISOLATION
- NOISE AND VIBRATION CONTROL

**RUSS BERGER DESIGN GROUP**



The singles slowdown has clearly changed the game for many players, creating the need to reinvent, evolve and develop new ways to get the job done. Predictably, country radio continues to aim at ratings and ad sales while labels train their sights on artist development and record sales. Sadly, the two partners seldom walk side by side. **MR**

# ECONOMICS 101

## BILLBOARD

Weekly Magazine \$299  
Country Airplay Monitor \$250  
TOTAL COST/yr: \$549

299
+250
\$549

## R&R

Weekly Newspaper \$325  
Weekly Hot Fax \$190  
TOTAL COST/yr.: \$515

325
+190
\$515

## ★ Music Row

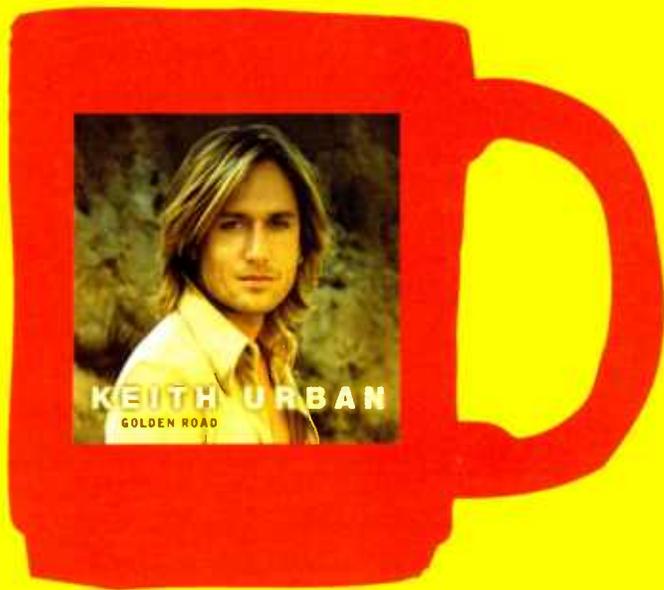
Monthly Print Magazine  
In Charge & Artist Roster Industry Guides  
Weekly @MusicRow Electronic Report  
Full Website Access @ WWW.MUSICROW.COM  
including Online Directory  
Breaking News Instant Emails

↑↑↑ TOTAL COST/yr.: \$159  
★ ★ ★  
★ ★ ★

615-321-3617  
Call ASAP!!!!

**MUSICROW**  
NASHVILLE'S MUSIC INDUSTRY PUBLICATION

NASHVILLE'S MUSIC INDUSTRY PUBLICATION  
1231 17th Ave. S., Nashville, TN 37212 (615) 321-3617 fax: (615) 329-0852  
Subscribe Online: [www.musicrow.com](http://www.musicrow.com)



## KEITH URBAN

- ☞ GOLDEN ROAD certified GOLD
- ☞ "Somebody Like You" spent a record-breaking 8 weeks at #1
- ☞ Voted BEST SINGLE in the R&R Reader's Poll
- ☞ Featured in the #1 movie, "How To Lose A Guy In 10 Days"
- ☞ "Raining On Sunday" one of the hottest singles and videos on the charts

# WHAT'S AT CA

Stop by the Capitol Coffee Bar during CR  
Dierks Bentley, Chris Cagle, Je



## JENNIFER HANSON

- ☞ JENNIFER HANSON in stores February 18
- ☞ Named "The Next Big Thing" by USA Today
- ☞ First single, "Beautiful Goodbye" #1 selling single
- ☞ "This Far Gone" at radio March 10



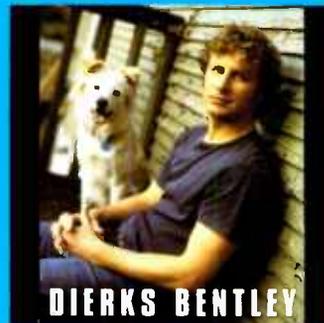
## CHRIS CAGLE

- ☞ CHRIS CAGLE in stores April 1
- ☞ Current single AND video, "What A Beautiful Day" zooming up the charts
- ☞ Multi-city MEGA tour this Summer!

# BREWIN' PITOL?

R D S

and visit with Trace Adkins, Susan Ashton,  
fer Hanson, and Tanya Tucker!



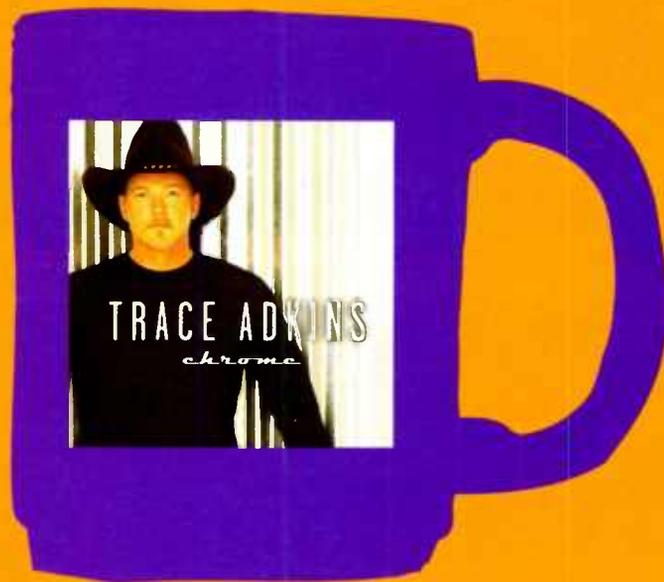
## DIERKS BENTLEY

- ☞ Breaking hearts and blowing minds on his '03 Promo Tour
- ☞ Debut single, "What Was I Thinkin'" at radio April 7
- ☞ Trusty sidekick, Jake, making special SURPRISE appearances across the country



## WILL THE CIRCLE BE UNBROKEN, VOL. 3

- ☞ MULTIPLE Grammy nominations
- ☞ PBS-TV Special, "Farther Along" airing in March with special guests: Vince Gill, Alison Krauss, Rosanne Cash, John Hiatt, Earl Scruggs, Del McCoury Band, Randy Scruggs, Taj Mahal and more
- ☞ "The Lowlands" video featuring The Dirt Band's sons Jaime Hanna and Jonathan McEuen airing NOW!



## TRACE ADKINS

- ☞ CHROME certified GOLD!
- ☞ Features the current single, "Chrome" now in the top 10!
- ☞ Also includes #1 SMASH "I'm Tryin'" and "Help Me Understand"
- ☞ ...and wait until you hear what's coming!

# Nashville Cliché Commission Issues Guidelines for 2003

by Kevin B. Johnston, [kevinjohnston@earthlink.net](mailto:kevinjohnston@earthlink.net)

Illustrations by John Tyler Duke

**T**he Nashville Cliché Commission (NCC) has completed this year's survey of overused phrases and images in country music. The NCC determines guidelines for the coming year by reviewing songs on radio and television, in publishing catalogs and in demo studios. Because quotas have nearly been met in the first quarter, 2003 will be especially challenging for writers who want to make a living "borrowing" other people's ideas. (One writer said, "It's not stealing, it's word file sharing.") The full report is 15 volumes. **Here are Highlights:**

We found 273,452 writers who wanted to "make love all night long." We assume this is because they couldn't write all night long. They didn't need to. They used other people's phrases and their songs were done in one minute. Most marathon lovemakers were male writers who thought they were bragging. Here's a hint: She doesn't need incessant physical activity. Take a break and talk to her. We can accept only 167,009 more uses. This one gets the Viagra award.

Nearly half a million songs began with a box of old photos. There's the two of you in that old car. In the photo booth at the shopping mall. You're crossing your eyes and pulling your mouth sideways with your index fingers. And every photo is conveniently labeled with a cliché. She was your everything. With her, there was nothing you couldn't do. You were on top of the world. We knew this was coming with the first Polaroid. That's because it's been done. Get the picture? (By the way, the population has aged enough that those old photos should be color, not black and white.) We'll only accept 50,890 more snapshot songs.

Writers went to bed to "dream about you" 345,678 times. How romantic. You forgot to mention that Shania was in the dream too. And that part about the glass elevator. We'll only accept 123,456 more lies about your night thoughts before we put this one to bed.

On a serious note, we offer our condolences to the 789,965 writers whose parents died last year. Every third song mentioned this loss. The Metro Health Department is checking the air and water for contaminants to explain the epidemic. Our investigation suggests they were mostly country fans who heard so many overused ideas they gave up hoping for anything new.

We were surprised at how many writers complained that a lover "tore my world apart." Some 345,678 writers had their maps shredded or their desktop globes ruined. Don't use this phrase again or we'll give you a kick in the atlas.

There were 345,421 writers who wondered, "Who could ask for more?" We could. More originality. Fewer rhetorical questions that have been repeated until we can't take anymore.

An additional 492,903 writers said they would "fall down on my knees and beg you to come back."

While you're down there, pray for some originality. Has begging actually ever worked? It's hard to imagine one lover in the history of the world ever said, "Oh well, since you have totally humiliated yourself and shown yourself to be desperately pathetic, what the heck, I'll stay."

There are several new entries in the Country Cliché Hall of Fame. This honor goes to phrases that are used over a million

times per year for 10 years. "Our love will never die" will never die. All pride has been foolish for a decade. Ten million hearts were put on a shelf. The



water category filled up. All tears fell like rain, usually over a love as deep as a river. And for the last 10

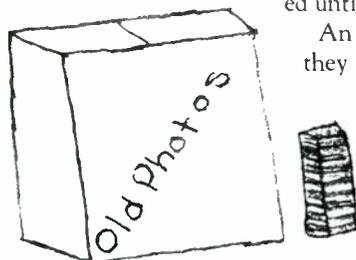
years, every phone call in a song began with "I just called to say." Also, we hope "Like it was going out of style" is going out of style. One more reminder from the Cliché Hall of Fame:

"Rain" and "Again" don't rhyme. It only looks like they do.

We continue to watch developing clichés.

One up-and-comer is "pink chablis." Country writers apparently think this is an overly-sophisticated drink, because they mention it every time they want to imply that the drinker is snooty. It's always contrasted with whiskey, as if chablis were an obviously morally superior drink.

Writers who longed for traditional country mentioned "Haggard and Jones" in their songs without fail. Since you never hear one without the other, this is now written, "haggardandjones." One young country fan asked a store owner for a CD of that Haggard N. Jones everyone is talking about. This one



Nearly half a million songs began with a box of old photos.

needs only 234,567 more uses to become a full-fledged cliché.

The **Sound Cliché Subcommittee** says country has capitulated to the charge that new country is old rock. Country artists gave in and recorded an alarming number of old rock tunes last year. Maybe if Nashville would drop the clichéd formulas that have fettered country music, listeners wouldn't miss the vitality of past rock songs. We expect the rock rehash to continue until it includes our most respected country artists. *Alan Jackson Sings Led Zeppelin* should be out in May.

Rock artists released country songs—well kind of country—in an apparent attempt to capitalize on Nashville's taste for rock while trying to prove they are rootsy. "Rootsy" once indicated a more basic type of music, but overuse has killed its meaning. We're not sure what it means now, but we think it refers to the hair of those platinum blonde rock singers whose part line needs the dye retouched.

The **Visual Cliché Subcommittee** bogged down in arguments about the most overused image in videos. One faction championed the shot of the audience singing along with a new release. (How do they know the words?) Another faction voted for the singer playing guitar at the campfire, with full strings, drums, bass and steel guitar apparently being played in the woods. Somehow you lose intimacy when the band watches you sing to your baby.

The subcommittee fought over the piano on the beach, Garth-inspired stage explosions, the bikini girls lying back on Harleys, and the female singer on all fours in bed.

What won was the "one outfit per second" video. One singer even had her clothes changes timed to the bass drum, so that every beat featured a new fashion. We were so busy keeping track of necklines and hemlines we didn't listen to her song lines.

The industry cliché of the year was "organic." Every office on Music Row wanted songs with an organic sound. This used to mean a song sounded unprocessed and natural; now it's used as an excuse when the instruments are out of tune and the singer is off key. Just because it reminds us of manure doesn't mean it's organic.

The **Relevance Subcommittee** says we're going backward. A survey by The National Trends in Living Foundation found that few people actually aspire to become poor violent alcoholics. Yet there were 234,985 "lifestyle" songs that anthemized the virtues of drinking, fighting and being broke. As country strives to be relevant, some writers cling to images that alienate many listeners.

The opposite trend helped country music gain market share last year. Listeners wanted to be reminded of some goodness in the face of the evil that confronts them every evening on the six o'clock news. The country values of family togetherness, positive relationships, courage and conviction helped people face troubled days. These values will never be clichés. We need to hear them more, not less. **MR**



Ten million hearts  
were put  
on a shelf.

## Kim Wood Sandusky

Vocal Consultant for Major Recording Artists and Artist Development

### Credits include:

Beyoncé Knowles – Destiny's Child, Columbia Records  
Toby Mac, Forefront Records  
Pam Tillis, Sony Records  
Souljahz, Warner Bros.  
Kelly Rowland – Destiny's Child, Columbia Records  
Michelle Williams – Destiny's Child, Columbia Records  
Jadyn Maria, Sparrow Records  
Play, Sony Records  
Tom Keifer of Cinderella, Sony Records  
Jaci Velasquez, Word Records  
Solange Knowles, Music World/Sony Records

Beyoncé Knowles, Destiny's Child

"Kim knows exactly what you need to get the results you need. She has helped me tremendously."

Kelly Rowland, Destiny's Child

"I've worked with Kim and after the first session I was amazed. I've noticed a big difference on tour with my voice stamina being stronger."

Michelle Williams, Destiny's Child

"Kim has helped me so much. I see a big difference in my voice."

Kim is also experienced in Artist Development for various Record Labels, Producers, and Managers.

Voting Member, NARAS



PHONE: 615.327.2523

900 19th Avenue S., Ste. 1106 ■ Nashville, TN 37212 ■ [www.kimwoodsandusky.com](http://www.kimwoodsandusky.com)

## Music Row's CountryBreakout™ Chart Revisited

by John Hood

**A**t the beginning of 2002, *Music Row* made the decision to enter the world of radio and charts. Too much spiked eggnog over the holiday season? Perhaps, but what really motivated us was a desire to bring a new group of passionate programmers to the decision-making process. Playlists at the monitored stations have been shrinking, making it more difficult than ever for new and developing artists to build momentum.

"Selfs," we asked ourselves, "Can we help level the playing field? How do we offer something different than the monitored charts?" The answer was calling to us from small and mid-sized cities around the country and the thousands of country stations that were not being monitored.

We recruited a panel of secondary market stations who have one thing in common—they are aggressive with new music. The CountryBreakout™ reporting panel generally has wider playlists (most with 40 or more currents) and more freedom to make programming decisions than their monitored counterparts. These reporters are essential to our chart's mission—being a breaker chart. Our chart predicts success on the monitored charts and, because of our panel's forward-thinking programming, it helps new artists build a story.

Reporting is done via a password-protected interface accessed on the Web. Each week reporters adjust their playlists by dropping/adding songs and changing projected spin counts. The chart data is compiled and published in Friday's @MusicRow.

Since MR's chart debuted on April 12, 2002, it has evolved. It initially debuted with a main 52-position chart (CountryBreakout™) and a side 10-position chart (MetalCountry™). Our intention to highlight new and developing artists led us to segregate the platinum plus artists to the MetalCountry™ chart. Doing this allowed the spotlight to shine more brightly on artists who needed the exposure.

After several months of a two chart format, we received nearly universal feedback requesting the charts be combined. Everyone wanted artists and songs to compete on a level playing field. In September of 2002 we combined the charts to create the current 75-position CountryBreakout™ chart. In January we began publishing the number of stations that are playing each song.

We'll continue to fine-tune and adjust the CountryBreakout™ chart to better fulfill our mission of breaking new artists and building excitement around country music's superstars of the future. For more information about MR's chart, station list and/or tracking information, please contact hood@musicrow.com. **MR**

**KBCN**, Harrison, AR  
**KBCY**, Abilene, TX  
**KBOE**, Oskaloosa, IA  
**KDXY**, Jonesboro, AR  
**KEZS**, Cape Girardeau, MO  
**KFAV**, Warrenton, MO  
**KFGE**, Lincoln, NE  
**KFLG**, Bullhead, AZ  
**KFTX**, Corpus Christi, TX  
**KFYX**, Texarkana, TX  
**KGFY**, Stillwater, OK  
**KGRT**, Las Cruces, NM  
**KHKX**, Midland, TX  
**KHXR**, Reno, NV  
**KIKF**, Great Falls, MT  
**KIOD**, McCook, NE  
**KITX**, Hugo, OK  
**KJEL**, Lebanon, MO  
**KKAJ**, Ardmore, OK  
**KKCN**, San Angelo, TX  
**KKOW**, Pittsburg, KS  
**KLGT**, Buffalo, WY  
**KMCO**, McAlester, OK  
**KMGO**, Centerville, IA  
**KMOK**, Lewiston, ID  
**KNOT**, Prescott, AZ  
**KOYN**, Paris, TX  
**KPOX**, Havre, MT  
**KQBR**, Lubbock, TX  
**KQKI**, Morgan City, LA  
**KSJB**, Jamestown, ND  
**KSKG**, Salina, KS  
**KTCO**, Duluth, MN  
**KTJJ**, Farmington, MO  
**KTNN**, Window Rock, AZ  
**KTTG**, Barling, AR  
**KUBB**, Merced, CA  
**KVAY**, Lamar, CO  
**KVVP**, Leesville, LA  
**KWOZ**, Batesville, AR  
**KXBX**, Manhattan, KS  
**KXPC**, Albany, OR

**KYKX**, Longview, TX  
**KZKS**, Grand Junction, CO  
**KZZL**, Colfax, WA  
**KZZY**, Devils Lake, ND  
**WAAG**, Galesburg, IL  
**WACF**, Paris, IL  
**WAGI**, Gaffney, SC  
**WAKG**, Danville, VA  
**WANT**, Lebanon, TN  
**WATZ**, Alpena, MI  
**WBKR**, Owensboro, KY  
**WBTV**, Fort Wayne, IN  
**WCOW**, Sparta, WI  
**WDGG**, Huntington, WV  
**WDHR**, Pikeville, KY  
**WDKN**, Dickson, TN  
**WDMS**, Greenville, MS  
**WDXX**, Selma, AL  
**WEBB**, Augusta, ME  
**WFMX**, Statesville, NC  
**WFYR**, Pekin, IL  
**WGGC**, Bowling Green, KY  
**WGWR**, Lancaster, WI  
**WGZR**, Hilton Head, SC  
**WJVL**, Jonesville, WI  
**WKWS**, Charleston, WV  
**WLJE**, Valparaiso, IN  
**WLLX**, Lawrenceburg, TN  
**WOBL**, Oberlin, OH  
**WOKA**, Douglas, GA  
**WOOZ**, Cartersville, IL  
**WPIG**, Olean, NY  
**WPPL**, Blue Ridge, GA  
**WQSB**, Albertville, AL  
**WTDK**, Talladega, AL  
**WTRS**, Ocala, FL  
**WTVY**, Dothan, AL  
**WUCZ**, Carthage, TN  
**WUPY**, Ontonagon, MI  
**WUSZ**, Hibbing, MN  
**WWBE**, Selinsgrove, PA  
**WWJO**, St. Cloud, MN

<b>MUSICROW</b>		<b>COUNTRYBREAKOUT™</b>				Week 5 • Jan. 31, 2003		
Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins/Rpts	Spin Power %	Spins +/-	Last Wk # Spins	
13	1	1	Blake Shelton/The Baby/WB	2888/84	-2	-57	2945	
14	4	2	Joe Nichols/Brokenheartsville/Universal South	2811/84	6	+170	2641	
18	2	3	Gary Allan/Man To Man/MCA	2691/79	0	+6	2685	
21	3	4	Terri Clark/I Just Wanna Be Mad/Mercury	2600/76	-2	-65	2665	
18	6	5	Trace Adkins/Chrome/Capitol	2577/83	1	+20	2557	
21	5	6	Aaron Lines/You Can't Hide Beautiful/RCA	2559/77	0	-6	2565	
17	7	7	Mark Wills/19 Somethin'/Mercury	2251/65	-11	-287	2538	
24	10	8	Jennifer Hanson/Beautiful Goodbye/Capitol	2193/83	0	0	2193	
12	11	9	Vince Gill/Next Big Thing/MCA	2153/82	1	+27	2126	
6	14	10	Dixie Chicks/Travelin' Soldier/Monument	2104/81	15	+273	1831	
7	15	11	Alan Jackson/That'd Be Alright/Arista	2092/82	16	+282	1810	
9	16	12	Keith Urban/Raining On Sunday/Capitol	1996/85	11	+191	1805	
7	13	13	Shania Twain/Up!/Mercury	1914/76	4	+79	1835	
24	12	14	Brad Paisley/I Wish You'd Stay/Arista	1913/64	-1	-28	1941	
22	8	15	Trick Pony/On a Mission/WB	1913/68	-24	-590	2503	

SP1, SP2, SP3—Spin Power Increase

GSG—Greatest Spin Gain

*"Bright, bright, bright as any blazing fire. Bristol Crossing lights up the Johnny Cash classic with tempo and vocal purity as clean as the falling snow. God I love it!"*

**Merle Kilgore**

Co-writer / "Ring of Fire"

*"Bristol Crossing is a wonderfully talented duo hidden inside a refreshingly simple presentation."*

**Dave Tyler**

WTRS - Ocala, FL

*"It's a known risk to re-cut a classic and unheard of to touch a Johnny Cash tune...but Bristol Crossing goes the distance with the arrangement and harmony with a new country flare. Want a female your audience can identify with? Interview Bristol Crossing...phones still busy commenting on what a beautiful voice Stephanie has!"*

**Scotty Ray**

WOKK - Meridian, MS



Producer: Buddy Killen

Co-Producer: Barry Tashian

Executive Producer: Mike Borchetta

World Radio History

**Bristol Crossing**  
*Ring of Fire*

# A Surprise Around Every Corner

by Robert K. Oermann

**W**ell, this turned out to be quite a listening session. It seemed like there was a delightful surprise waiting around every corner. I found so much to like, it's almost embarrassing. The **Discovery Award** was completely up for grabs. In the male department, there was **Regie Hamm**, as well as runners up Houston Marchman and Jesse DeNatale. For a female winner you need look no further than the much acclaimed **Kathleen Edwards**. The **Discovery** group was hands-down the Christian trio **Alathea**.

What with Edwards and the comeback CD by Jeannie Kendall, **Rounder/Zoe** was the clear winner of **Label of the Day**. Although Vanguard's one-two punch of Mark Selby and Patty Larkin was pretty darn impressive, too.

All of the records cited above were in contention for **Disc of the Day**. Because I have never before heard of Jesse DeNatale, I'm extending a greeting to him in hopes that I get to hear much, much more from his neck of the woods. Lisa Shively sent me his advance, for which I am very thankful. The CD's street date is March 11. Let a word to the wise be sufficient.

## CHRISTIAN

### SWEET HONEY IN THE ROCK The Women Gather

Writer: Carol Lynn Maillard; Producer: Toshi Reagon; Publisher: 4 Jagadish, BMI; EarthBeat! (track) (1-800-346-4445)

A chorus of robust, hearty angels. With a social-justice message, no less.

### TWILA PARIS/We Bow Down

Writer: Twila Paris; Producer: Brown Bannister; Publisher: SingSpiration, ASCAP; Sparrow

The musical accompaniment rocks. Her wimp soprano doesn't.

### SWITCHFOOT/Beautiful Letdown

Writer: none listed; Producer: John Fields/Switchfoot; Publisher: none listed; Sparrow (track)

The ultra-dry lead vocal contrasts weirdly with the deep-bass electronica that's going on around it. Oddly listenable, if not exactly likable.

### ALATHEA/Indian Creek

Writer: Alathea; Producer: Michael Aukofer; Publisher: none listed; Rocketown (track)

(www.alathea.com)

It's got a cool Americana vibe with its acoustic instruments and her plaintive delivery. This trio sounds like a star-in-the-making to me.

### CROSSWAY

#### Walk on Water Kind of Day

Writer: Twila McBride-LaBar/Joel Guinness; Producer: Kevin Stokes/Michael Sykes; Publisher: Hill Spring, ASCAP; Spring Hill (track)

A completely cheesy, sunny gospel-quartet hand clapper. In other words, utterly charming.

### DEREK WEBB

#### She Must and Shall Go Free

Writer: William Gadsby/Derek Webb/Sandra McCracken; Producer: Derek Webb/Kenny Meeks/Matt Pierson/Garett Buell; Publisher: Nippon Inc/Same Old Dress, ASCAP; Ino (track) (www.inotof.com)

Whiny and irritating.

### THE PEASALL SISTERS /When God Dips His Pen of Love in My Heart

Writer: Cleavant Derricks; Producer: Dennis Dearing; Publisher: Tennessee, ASCAP; Varese Sarabande (track) (615-385-3191)

The girl trio from *O Brother* still sounds innocent and charming. But I don't think they're ready for a full CD just yet. Wobbly kiddie warbling.

### SONICFLOOD/Cry Holy

Writer: Marc Byrd/Andrew Thompson/Rick Heil; Producer: Marc Byrd/Julian Kindred; Publisher: Meaux Music, BMI; Ino (track) (www.inotof.com)

Loud guitar rock that sounds kinda dated to me.

### STRANGE OCCURRENCE/Sunrise

Writer: none listed; Producer: Jon Ervie; Publisher: none listed; Steelroots/Flicker (track) (1-615-771-7179)

For the life of me, I can hardly understand a word he's screaming. I thought this genre was all about lyrics.

## BLUEGRASS

### JEANNIE KENDALL

#### That's What Your Love Does to Me

Writer: none listed; Producer: none listed; Publisher: none listed; Rounder (track) (www.rounder.com)

Ms. Kendall's debut solo outing is a shimmering gem, full of all-star guests (Ricky, Alan, Rhonda, Alison etc.), hotshot picking (Union Station), great songs and, of course, her thrilling mountain-rose soprano. Essential listening.

### ROSS NICKERSON

#### San Antonio Rose

Writer: none listed; Producer: Ross Nickerson; Publisher: none listed; Pinecastle (track) (1-866-322-6567)

"San Antonio Rose" on the banjo. Ho hum. And Mr. Nickerson is quite mistaken about this title being "public domain" as is printed on his CD.

## JAZZ

### RACHAEL DAVIS/Coctail Weiners

Writer: Rachael Davis; Producer: Rachael Davis/Michael McNamara/Jeff Rose; Publisher: none listed; Aunt Farm (track) (www.rachaelbdavis.com)

She floats her lilting, light soprano above some sterling tenor sax and guitar work with a "walking" bass line. Dreamy and listenable.

### ROBINELLA & THE C.C. STRING BAND/Blanket for My Soul

Writer: Robinella Contreras; Producer: Cruz Contreras/Robinella Contreras; Publisher: Giggibox, ASCAP; Columbia (track) (www.robinella.com)

A bluesy lilt underscored by tasty, all-acoustic upright bass/guitar/fiddle work. These folks know what they're doing. Americana and folk programmers take note.

## COUNTRY

### THE POSSE/Off My Mind

Writer: Jeff Hord; Producer: Britt Ennis/Brian Sacco/Freddie Fletcher; Publisher: Major Bob, no performance rights listed; Pedernales (track) (1-888-455-5504)

He wa-a-a-y over-sings this honky-tonk trifle. Tone it down, pal.

### DON SEPULVEDA

#### You Do My Heart Good

Writer: Tom Paden/Mike Lantrip; Producer: none listed; Publisher: Starstruck Angel/Starstruck Writers Group, BMI/ASCAP; Door Knob

You'd think with a voice this weak he'd be able to follow someone in the band's lead to the melody.

## POP/ROCK

**FUTUREMAN & THE FUTURE PEOPLE/Alpha**

Writer: none listed; Producer: Roy El;  
 Publisher: Futureman Music, no performance rights listed; Futureman (track)

Aashid Himons is a Nashville treasure. His latest experimental piece involves spoken word, echoey percussion, East Indian tones and psychedelic droning. Old hippies rejoice.

**ROCKIN' WITH THE GOOSE****Humpty Dumpty**

Writer: H. Lynn Kitchens; Producer: H. Lynn Kitchens; Publisher: Bluto, BMI; Rockin' With the Goose (track) ([www.rockinwiththegoose.com](http://www.rockinwiththegoose.com))

Nashvillian Kitchens has created a kiddie CD that marries nursery rhymes to classic rock instrumentation. In this case it's "Humpty Dumpty" as it might have sounded by Chicago. Elsewhere, there are echoes of Journey, The Beatles, Toto, Phil Collins and more. Must be heard to be believed.

## AMERICANA

**PATTY LARKIN/All That Innocence**

Writer: Patty Larkin; Producer: Patty Larkin/Bette Warner/Ben Wittman; Publisher: Music of Windswept/Lamartine, ASCAP; Vanguard (track) ([www.pattylarkin.com](http://www.pattylarkin.com))

This esteemed folkie has always made compelling music. Her new *Red = Luck* CD kicks off with this dry, atmospheric meditation that whispers in your ear and takes your mind off on a wafting trip. Aching and gorgeous.

**REGIE HAMM/American Dreams**

Writer: Regie Hamm; Producer: Regie Hamm; Publisher: none listed; Universal South/Refugee (track)

There's something in his voice that makes you want to make him your best friend. There's something in his story-telling ability that makes you want to join his fan club. There's something in this record that makes you want to share it with the world. The perfect Americana act.

**JESSE DeNATALE/Shangri-La West**

Writer: none listed; Producer: none listed; Publisher: none listed; Jackpine Social Club (track)

It's hard to know which to love more, his warm-raspy voice, the superb groove, the boat-rocking song or the perfect folkie production. I have a feeling this record is going to hover near the CD player for weeks to come.

**KATHLEEN EDWARDS****Six O'Clock News**

Writer: none listed; Producer: none listed; Publisher: none listed; Zoe (track)

([www.rounder.com](http://www.rounder.com))

This Canadian has a jingle-jangle guitar band, a steady hand as a writer and a listen-to-me vocal presence that overcomes her limited range. The raves for this newcomer from *Rolling Stone* to *No Depression* are well deserved. Highly recommended.

**HOUSTON MARCHMAN****Desperate Man**

Writer: Houston Marchman; Producer: Paul Middleton/Houston Marchman/Jeff Plankenhorn; Publisher: Dos Hermanas, no performance rights listed; Houston Marchman (track) (1-888-455-5504)

Soul rocking, with plenty of slapped snare, slide guitar and fiddle, propelling a swampy, blues-drenched vocal. Greasy and great. I've never heard of him, but he's evidently big in Texas and has been on GAC.

**MARK SELBY/Dirt**

Writer: Mark Selby; Producer: Brent Maher/Mark Selby; Publisher: Songs of Estes/Blue Otis, BMI; Vanguard (track)

This guitar slinger always rides at the top of my heart's hit parade. On the title tune to his sublime new CD, he's twanging righteously while wailing with extreme Southern soul. Hotcha!

## ROW FILE

**STEVE MARKLAND**

**VP of Creative Affairs, Windswept  
 33 Music Square West, 104B  
 Nashville, TN 37203  
 615-313-7676 Fax: 313-7670**

Growing up in Monroe, Ohio, Steve Markland's musical instrument of choice was the trumpet. He performed in all of the school bands and even looked for other creative outlets. "I got bored with school bands, so I started trying to talk local rock bands into doing a horn section and learning Chicago tunes," he smiles.

Although his rock aspirations never quite materialized, he was certain that he wanted to be in the music industry. So at the age of 18 he moved to Nashville, where he attended Belmont University. "My parents liked that the school had a program for a dual major in music and

business," he says.

His time at Belmont allowed him to get an intimate knowledge of the industry. He did internships in Warner Bros.' promotion department; at Fireside Recording as a second engineer; and at MTM Music Group. Then in 1987, an internship at RCA turned into a full-time job as Assistant A&R for Mary Martin and Mark Wright. "Once I started in the A&R department I worked with all the publishers, so I got to know the publishing community. That's when I knew that publishing would be a good thing for me."

In 1989, Markland headed for Los

Angeles, where he worked at Warner Chappell Music as a Catalogue Manager. He then took a position at Media Rights, handling rights licensing and music clearance. "I kind of hated that job," he recalls, "but I really learned a lot."

Tired of the LA scene, he returned to Nashville in 1991 and found work as a song plugger for New Clarion Music Group. Markland's next job, as a song plugger for Patrick Joseph Music, provided a launching board for his career. "I worked for Pat Higdon at Patrick Joseph for exactly three years," he recalls. "Pat really taught me a lot. He had a venture deal with Windswept, which was going through some changes, and I was fortunate enough to get an offer to open the Windswept office in Nashville in '96."

The Nashville office currently houses eight writers, including Jeffrey Steele, Chris Farnen and Al Anderson. Windswept writers have recently crafted such hits as Rascal Flatts' "These Days," Tim McGraw's "The Cowboy In Me" and Faith Hill's "When The Lights Go Down."

Markland says his average day is comprised of administrative work, setting up co-writes, scheduling demo sessions and pitching songs. He cites his favorite part of the job as "hearing a brand new song that no one else has ever heard before."

Markland is married to Deb, his wife of eight years, who runs Emergent Marketing and was previously with Arista Nashville. The couple have a five-year-old son named Sam, with another addition to the family coming this June.

"My favorite thing to do outside of work and family is mountain biking," he says. "I'm always thinking about being on a trail somewhere riding a bike. Even when I'm out of town, I fly my bicycle out with me."

As for his future in the industry, Markland can't see himself doing anything else. "I'm really content being in publishing," he concludes. "I'm very fortunate to love what I do. One day I would love to have my own publishing company."

—Richard McVey II

# Independent Label—A Viable Alternative

by Cheryl Harris, CFP, EA, O'Neil Hagaman, PLLC

**T**here can be any number of reasons why a recording artist might be interested in exploring the alternatives to signing with a major label; he or she may have been unsuccessful in getting a deal, dropped by a major (for insufficient sales, incompatibility with label "direction," etc.), or may have decided for philosophical reasons not to associate with a major label. There are several alternate possibilities for such an artist:

1. Large "independents" are often very well-positioned and adequately funded for purposes of paying advances and promoting their artists and albums, and differ from the majors chiefly in that they are not owned by international conglomerate companies.
2. Small independent record companies perform most functions of major and large independent labels, but on a significantly smaller scale. They will pay advances (at reduced levels) to the artist and producer, and for recording costs. The company generally pays for promotion costs which, depending on the terms of the agreement, may be partially or completely recouped from artist royalties.
3. Artist owned and operated labels are those in which the artist controls (and pays for)

many aspects of the creation of the album, while contracting with one or more third parties for the manufacturing and distribution of the physical product, and to some extent for marketing and promotion.

The third of these options is rapidly gaining in popularity, as (a) the majors tighten their belts and allocate reduced amounts for breaking new artists, (b) the Internet provides new tools for self promotion, (c) established artists without a major record deal seek to provide new music to their fan base, and (d) artists, especially those whose music is not readily categorized, are becoming more knowledgeable about alternative means of getting their names known and their music heard.

Going the artist-owned label route is definitely not for everybody. The artist (or those working with the artist) may have to shoulder a number of important responsibilities with which those signed with a major label are not burdened. Before making the decision to create your own label, you should carefully consider the financial risk and business responsibilities that you're willing to accept, some of which are listed below.

**Recording Costs, Artwork and Packaging**—Recording costs for an independent album are typically lower than those distributed by a major label, but they can still run from \$20,000 on the low side to \$100,000 or more. The producer may (or may not!) be willing to help allay recording costs by forgoing an advance, which in a major label scenario can run \$30,000-\$50,000. At the same time, you'll want your record packaged in such a way that it receives attention at retail...more costs to budget and control. Will there be a photo shoot? Who will design the CD packaging?

**Manufacturing and Distribution**—Your label's relationship with its distributor is important, not only in positioning your product to reach the widest audience, but also as a matter of cost containment. If 50,000 units are manufactured and shipped to retail, but only 10,000 units are

sold and the balance returned, the "investment" in creating those unsold records is an out-of-pocket expense that may make breaking even on your album project an impossibility.

**Promotion and Marketing**—Once the record is recorded, manufactured and distributed to retail outlets, there is the matter of making the public aware of and interested in your product. This is done through radio promotion, independent publicity, point of purchase material, price and positioning at retail, consumer advertising, public relations, Internet marketing, music videos, and distribution of promotional CDs. Not only are these activities costly—it is not uncommon for independent labels to spend substantially more promoting and marketing an album than recording it—but they require specialized skills that will have to be budgeted and paid for.

**Business Responsibilities**—Every major record label has a large staff dedicated to business affairs and royalty administration. If you establish your own label, you will have to assume, or hire others to assume, these responsibilities as well. These duties include reviewing contracts with third parties, registering the recordings with the U.S. copyright office, obtaining mechanical licenses from publishers, and calculating royalties and preparing statements for publishers and producers.

Many artists have found the assumption of these responsibilities exhilarating because they are participating in many new aspects of the process, and because of their direct exposure to the financial rewards and risks of record making. The successful artist-owned label will have, or have access to, the financial resources, promotion and marketing skills, and business expertise needed to carry the recording project from concept to cash register. But failure in any of these areas, whether through insufficient funding, lack of knowledge, or inattention, can prevent your music from reaching the audience it deserves. **MR**



**ADOBE**  
graphics  
& design

**CUSTOM-IMPRINTED PROMOTIONAL ITEMS**

**OVER 100,000 PRODUCTS**

FOR:

- Radio Stations
- Record Labels
- Fan Clubs
- Nightclubs
- Promotion Companies
- TV Stations
- Satellite Communications
- Marketing Companies
- Professional Sports Teams
- Party Planners

REFERENCES:

- WSM
- KYGO
- KZLA
- KPLX
- WUSH
- WUSY
- ESPN
- CMN
- Gaylord Entertainment
- Marty Stewart Fan Club
- Toby Keith Fan Club
- Jones Radio Network
- Radio Disney
- Arista
- BMG
- BNA
- Warner Brothers

300-725-9633

**coyotepromotions.com**



**Allstar Audio**  
A Division of Allstar Systems, LLC

**StageLine® Stages**  
**Sound, Lighting & Generators**

**Professional Staffing & Touring Support With Over 20 Years Experience!**



*For quotes call Mike Borne*  
**(615) 220-0260**  
Fax 220-0360  
[www.allstaraudio.com](http://www.allstaraudio.com)  
602 Swan Drive  
Smyrna, TN 37167

# Bobby Karl...

# ...Works The Room

Chapter 174

## On the Road with Nashville Star

**W**hatever this adventure is, there's nobody I'd rather be on it with," said **Tracy Gershon** as our flight took off from Nashville to L.A. (1/2). Flattery will get you everywhere, my dear.

We'd signed on to become judges on the USA Network series *Nashville Star*, although neither of us was quite sure whether this was a good idea. But it was too late to turn back now.

On Day Two (1/3), we headed for the fabulously historic Universal backlot (yes, we toured it) and the Reveille Productions bungalow. Producer **George Verschoor** told us he wanted the show to have integrity and authenticity. I told him the reason I'd signed on was because I had such respect for Tracy and fellow judge **Charlie Robison**. But I still couldn't figure out what the network saw in me. "You're the Leonard Maltin of country music," he replied.

I bet Leonard Maltin doesn't have to get his hair streaked—I spent most of that afternoon with my noggin in foil wraps, courtesy of **Rique**. Not the ideal way to meet our gorgeous blonde host, actress **Kathleen McClelland**. Meanwhile, she, Tracy, Charlie and I had to go through piles of clothes to pick out suitable wardrobes. Charlie went for the cool cowboy look. I opted for t-shirts and sport coats. And we get to keep the duds!

Next, we four on-camera folks had to become a working unit. So that afternoon an improv coach was called in. Tracy's in theater, so she was comfy with it. Kathleen's a pro. Charlie's been in some movies and is, after all, a performer. That left dumb me trying to learn how to emote, finish my acting partners' sentences and do the other improv exercises.

That evening, we were taken to the home of a USA Network exec for drinks and dinner. Then Charlie, Tracy and I did our real bonding as a team by hitting the Hollywood bars. He's a blast, but a very bad influence on me. I guzzled boilermakers, and I never do that.

Day Three (1/4) meant more improv exercises and more getting to know the production folks. Bad news: supervising producer **Don Lepore** was sick as a dog with the flu. Kathleen came to the rescue with drugs. Good news: associate producer **Brooke Lee** is a humongous country fan and knows everything about it. George's assistant **Ashley Welch** liked my "fancy Hollywood hair," as she put it.

We had our trial by fire that night in Ontario, Calif. The western semi-finals featured 22 of the 125 acts we saw during the next 10

days. The crowd in the honky-tonk was wildly enthusiastic, booing us when they disagreed and cheering loudly when a favorite won. Our "house band" was/is fantastic, including former Ricochet keyboard man **Eddie Kilgallen**, guitar ace **John Bollinger** and fiddler **Heidi Guthrie**. Tracy wanted to name them "The Assassins of Hope." Bless their hearts, they made it look like they were enjoying themselves even when backing the 30th female singing "It Matters to Me." The guys' favorite was "But for the Grace of God," which we dubbed "For the Love of God" after hearing it for the 50th time.

The next morning (1/5) we went to the airport...and got on our own private jet! I will never be able to fly commercial again. Bloody Mary's as soon as you get on, a living room to walk around in (with couches), recliner chairs, a bathroom in back as big as a real one. Previous occupants of our plane included Jim Carey, Tom Hanks and several sports teams. We were so rested when we got to Kansas City that we went to the fanciest steak house in town, thanks to Reveille CEO **Ben Silverman** and USA Network VP **Elizabeth Porter**.

Day Five (1/6) found us at a small honky-tonk in K.C. for the midwest regionals. Charlie informed one well-endowed contestant, "You have two great assets. Unfortunately, singing and songwriting aren't either one of them." A gay black cowboy sang "Forever and Ever, a Man." The crowd turned on me when I criticized its off-meter clapping. "I thought Kansas City was the cradle of swing and blues," I snarled. "You people are rhythm impaired. You sucked!" "Booooo," they screamed back. "Robert Oermann for mayor of Kansas City!" Charlie deadpanned.

On Day Six (1/7) we got back on our plane to travel to Houston. USA Network President **Doug Herzog** and Sony's **Mike Kraski** joined us. Production Coordinator **Trent Harville**, who herded our troupe from place to place, is the hardest working man in show biz. Director **Jon Small** can charm the birds out of the trees. Producer **Dave Parks** was shooting biographies on all the contestants and kept us entertained with stories. Reveille VP **Howard Owens** is a classic Hollywood slick talker. He and Ben said they were ecstatic about our on-air abilities. As long as they're happy...

Houston turned out to be the weakest of the semi-finals. Except for two outstanding individuals (both of whom are coming to Nashville), the talent was mediocre. The audience was dead, too. "Doesn't anybody get my jokes?" Charlie wondered. He was the happiest camper, since his Dixie Chick wife **Emily Robison** and their seven-week-old baby Gus drove in from Bandera to Houston to spend time with him.

On Day Eight (1/9) it was back onto our plane to fly to Baltimore. Bad news: Kathleen was losing her voice. My back went out, and I

could barely walk. Thank goodness for those narcotics the doctor prescribed in K.C. "If you fall down, I'm gonna kick yer ass," growled Charlie. His turn was coming—he caught a nasty bug when we hit Nashville.

Charlie handled the radio interviews in Texas and Missouri. I took over in Maryland, telling **Laurie DeYoung's** WPOC listeners to come see us and be on TV. It worked. We had a great crowd on a really cold night (1/10). Did I mention that our private pilot and steward came to the tapings to cheer us on? Isn't that sweet?

The whole team was working like a well-oiled machine by now. We had so much gear that I heard the baggage loaders complain, "These guys are worse than a baseball team." We felt so flattered. En route back to Nashville (1/11), Tracy complained that she didn't want to go back to the "real world" now that she'd had a taste of "being a diva." The whole group posed for pictures with our beloved plane and crew.

I warned the TV folks that Nashvillians are a notoriously conservative audience. But to my surprise, a large and loud crowd turned up for the southern semi-finals at The Wildhorse (1/12). I saw **Donna Hilley**, **Cliff Audretch**, **Steve Fishell**, **Gary Burr** and **Connie Bradley** there. Ben and Howard celebrated by buying cowboy shirts and hats on Broadway.

Also to my delight, we continued to find terrific talent, all writer-artists. But we were funnier when the acts were bad. I told one gal, "You need to go find the home of Mr. Pitch, walk up and knock on his door, then go inside and make friends with him." Charlie drawled to another, "I like the way you slap your ass. Unfortunately, ass slappin' is only a tiny part of country music."

The next day (1/13), we went to Picture Vision to do our finalist selections on camera. Good news: The producers were so happy they added two more episodes. Bad news: We all had to hug each other and say goodbye until we start shooting again.

I think you'll be impressed with the diversity and quality of the talents we unearthed during our cross-country trip. I really hope we make a difference in their lives. I think this show is going to be good for country music, and I think it's going to make entertaining TV. We start airing every Saturday night beginning March 8. **MR**

## Jesse Garrett

Male Vocalist:  
Available for demos.

New to area, samples upon request.  
615-673-1024 or 615-305-5511



## MARK SELBY/*Dirt*

(Vanguard) *Producers: Mark Selby, Brent Maher*

**Prime Cuts:** "Reason Enough," "Moon Over My Shoulder," "One Man," "Easier To Lie," "Unforgiven"

**Critique:** Those who pay attention to songwriter credits will recognize Mark Selby's name as Tia Siller's collaborator on country hits like the Dixie Chick's "There's Your Trouble," Tammy Cochran's "I Cry" and Pinmonkey's "Barbed Wire And Roses." In fact, Selby and Sillers (who are also husband and wife) have enjoyed equal success outside of country, with several songs recorded by platinum-selling blues hero

Kenny Wayne Shepherd. As an artist Selby leans a lot more toward guitar-driven rock and blues with echoes of Shepherd, Stevie Ray Vaughan, the Fabulous Thunderbirds and—perhaps the all-time greatest connoisseurs of infectious guitar hooks—the Rolling Stones. A fierce guitarist, Selby flanks himself with drummer Chad Cromwell and a handful of other groove honchos to deliver a powerful disc. Singing in a voice that recalls the deep-holler bray of Levon Helm, John Mellencamp's everyman grit, and Mick Jagger's bad-boy snarl, Selby rocks hard but never frivolously. The songs (many co-written with Sillers) are very clearly *about* something—lyrical substance lurks behind the greasy guitar signatures and pounding snare. "Moon Over My Shoulder" is a rare piano-based track reminiscent of Randy Newman's soulful irony. "Easier To Lie," co-written with Keiran Kane, features spoken verses and shivering acoustic slide guitar. Play this CD for anyone who thinks that Music City is about nothing but twang and sawing fiddles.

—Larry Wayne Clark

major discovery of the year and I'll be keeping my ears on them. If you like intelligent, catchy-as-heck guitar pop, then you should too.

—John Hood



## PATTY LARKIN *Red=Luck*

(Vanguard) *Producers:*

*Patty Larkin, Bette Warner, Ben Wittman*

**Prime Cuts:** "The Cranes," "Italian Shoes,"

"Home," "St. Augustine"

**Critique:** Larkin = dazzling. Luck has nothing to do with the workings of this seasoned talent's tenth album. In a well-balanced bundle of country, celtic, jazz and folk sounds, Larkin showcases an undeniable talent as a singer, songwriter and instrumentalist, all wrapped around perceptive reflections on life. The CD unfolds like an anthology of short stories, linked by common themes and Larkin's sensitive voice. Written in two sessions, one before September 11 and one after, the insightful lyrics touch on a life that was or might have been, and the hope that keeps us looking for something better. Larkin continues to live up to her reputation as a gifted multi-instrumentalist, showing off her guitar-plucking perfection on songs like "Louder" and the lyricless title track "Red=Luck." She also showcases bold and hypnotizing vocals. "St. Augustine," "The Cranes" and "Home" step back from the full musical sound in songs like "Inside Your Painting" to expose the raw fervor and simple power of vocals and guitar. The instrumentals paint the picture even without the lyrics. "Normal" uses off-key chords and spliced rhythms to create an uncomfortable, gnawing sound, emphasizing the idea of abnormality. "24/7/365" also meshes elements together with a driving snare beat and staccato measures. Overall, Larkin stays true to her past reputation, putting out a remarkable work that should captivate a variety of audiences.

—Joanna Caldwell



## CRAIG MORGAN *I Love It*

(Broken Bow Records)

*Producers: Craig Morgan, Phil O'Donnell*

**Prime Cuts:** "What You Do To Me," "You Never

Know," "Always Be Mine," "God, Family and Country"

**Critique:** Coffee and donuts to the smart folks at Broken Bow Records for picking up Craig Morgan from Atlantic. Despite a promising start with "Something to Write Home About," he was left without a deal in 2001. Broken Bow has shown confidence in Morgan by allowing him to co-produce and showcase his artistic personality. As a singer, Morgan has matured and shows himself flexible enough to switch from the traditional Haggard-style ballad on "What You Do to Me" to a commercial pop-country sound on "Look at Us." The album is scattered with memorable melodies, although the lyrical content on a couple of songs is poorly considered. "Almost Home" and "Money" achieve their cliché quota long before the second verse begins. Radio should be jumping all over the witty and fun-filled "Look at Us," or the affecting ballad "Always Be Mine." At a time of so many patriotic country tunes, Morgan (with the help of Kerry Kurt Phillips) keeps his own offering of "God, Family and Country" subtle and poignant. Perhaps Morgan's previous life with the military gives him a little more understanding of the realities of patriotism than some of his more belligerent cohorts. Overall, this is a fine album.

And, if Broken Bow can manage to outmaneuver the major label competition, they could have a hit artist on their hands.

—Eva Melo



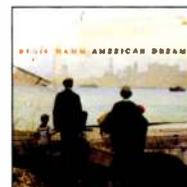
## THE JOSH JACKSON BAND *The Josh Jackson Band*

(self-released)

*Producer: Chuck Davis*

**Prime Cuts:** "Next Best

Thing," "Save You From Me," "Rosa," "In Pieces" **Critique:** The Josh Jackson Band (JJB) was voted Best New Band/Best Local Rock Band in the *Nashville Scene's* Best of 2002 issue and for good reason—they crank out smart pop tunes that rock with radio-ready melodies. They fall somewhere between Vertical Horizon and Train in the modern rock landscape, albeit with more positive and uplifting lyrics. Lead singer Jackson has an engaging, roughhewn voice perfectly suited for the band's hook-filled, guitar-driven rock sound. JJB's nine song, self-titled CD features catchy, sing-along pop gems ("Next Best Thing," "Save You From Me") next to more mellow, but thought-provoking fare ("Rosa," "In Pieces"). They handle both with aplomb and for a relatively new band show a surprising confidence—in their writing and this disc's understated production—that makes it obvious they have a clear vision for their sound. JJB has all the ingredients to be radio contenders and with a little more studio polish that might just happen. These local rockers are my first



## REGIE HAMM *American Dream*

(Refuge Records/  
Universal South)

*Producers: Regie Hamm, Kent Hooper*

**Prime Cuts:** "Shelby

Street Bridge," "Beautiful People," "Old Man," "Yolanda's Fine"

**Critique:** The smooth, AC pop heard on songwriter Regie Hamm's debut disc certainly contrasts with country-minded labelmates Alison Moorer and Joe Nichols. Already established as a songwriter and producer with 18 No. 1 songs, a string of Grammy and Dove Award nominations, and four SESAC "Writer of the Year" Awards, Hamm stepped out of his comfort zone to write, produce

and finance an album of his own...his "American dream," you might say. On the 13-song CD, Hamm wrestles with demons, contemplates adult responsibilities and attempts to uncover what makes people tick. On the title cut, Hamm presents the hard-luck lives of three vividly drawn characters and their desire for freedom, and sets the tale to sweeping orchestral arrangements and a simple but effective piano melody. On his current single, "Babies," Hamm's James Taylor-inspired voice blends with soothing pop melodies to create a soft bed for his relatable verses. The narrator's yearnings for a white picket fence and an Oldsmobile sound sincere enough, but Hamm overdoes the kid references (Dr. Seuss, Mother Goose, little bitty tennis shoes and puppies) to near-nauseating effect. Hamm's excellent storytelling abilities come out on the uptempo "Shelby Street Bridge," about a man living under our local landmark. The character defends his strung-out existence by saying, "you know we don't pay no rent down here" and a "wife and kids, a job—that don't mean jack to me," but then admits, "you know I'm going to get back home someday/but it seems like it's just so far away." The funkified horn section and organ parts

on "Beautiful People" and "Yolanda's Fine" as well as the soul-inspired vocals on "Infidels" live up an otherwise squeaky clean disc that plays it safe, but holds potential in both the AC and Contemporary Christian markets.

—Heather Johnson



**POCO**  
**Running Horse**

(Drifter's Church Productions) *Producers:* Mike Clute, Rusty Young  
**Prime Cuts:** "Every Time I Hear That Train,"

"Forever," "Shake It," "I Can Only Imagine," "Running Horse"

**Critique:** New albums from bands that started out in the '60s tend to be pale reflections of past glories. Thankfully, seminal country-rock band Poco has survived 33 years of bumps and bruises with its music not only intact but better than ever. Having influenced everyone from the Eagles to the Dixie Chicks, they don't need to chase after current trends in either country or rock. And *Running Horse*, recorded in Nashville, is one of

their most accessible albums, and surely one of their most consistent—eleven strong songs, not a stinker in the bunch. Long-standing guitarist Paul Cotton contributes his finest tunes in years, founding member Rusty Young adds luster to the Poco tradition (dating back to the days of Richie Furay) of earnest love songs, and bassist Jack Sundrud weighs in with gems that bolster the album without radically changing Poco's sound or style. The production, engineering and arrangements are top-notch (founding member George Grantham's drumming and singing are especially noteworthy). And it plays through without the obsessive self-importance that has characterized every Eagles release since *Hotel California*. If you've ever wondered what the Eagles' music might sound like if they'd loosen up and let it breathe, wonder no more. Poco is an ongoing piece of musical history, a treasure of American music. Long may they run. ([www.pocoonut.com](http://www.pocoonut.com))

—Johnny Norris

**Correction:** The title of Steve Wariner's song is "Snowfall On the Sand." Also, "There Will Come A Day (Holly's Song)" is dedicated to his diabetic stepdaughter.

WRITER'S NOTES



**KELLEY LOVELACE**

**Hits/Cuts:** "He Didn't Have to Be," "Wrapped Around," "Two People Fell In Love," Brad Paisley; "The Impossible," Joe Nichols; "I Just Wanna Be Mad," Terri Clark

**Birthplace:** Paducah, Ky.  
**Years in Nashville:** 10  
**Publisher:** EMI April Music/Didn't Have To Be Music  
**Favorite Song You Wrote:** "He Didn't Have to Be"  
**Favorite Song You Didn't Write:** "Chattahoochee"  
**On What Instrument Do You Write:** Guitar  
**Influences:** Hank Williams Jr., Willie Nelson, Jerry Reed  
**Advice to Writers:** Know your strengths and weaknesses. Co-write with everyone in hopes of finding a few magical relationships.  
**Little Known Biographical Fact:** Served as a Tow II wire-guided missile runner and a tank driver in the U.S. Army.  
**Issues Facing Songwriters Today:** It takes more than album cuts to keep a publishing deal these days. It's almost impossible for writers to

recoup by landing cuts on new and even mid-level acts. It seems like writers have to be focused on writing toward radio to achieve career longevity.  
**Like To Get A Cut By:** George Strait

Kelley Lovelace grew up the middle child in Hixson, Tenn., trying, as he says, "to do something different." So at age 11 he started taking guitar lessons to fulfill a dream of becoming a star. Things didn't start out well. "I tried," says Lovelace, "but I wasn't a good guitarist." Following high school, Lovelace attended the University of Tennessee at Chattanooga. But after falling in with the wrong crowd, he decided to join the Army. ("The biggest motivator for joining was the movie 'Rambo,'" he jokes.) Lovelace served from 1987-1989 at Fort Benning in Columbus, Ga., earning the rank of specialist (E-4).

"I really got into playing guitar and writing when I was in the Army," he says. "That's when I wrote my first song. I was out on a field exercise and had about two hours of just sitting in the woods. I thought, 'Well, I'll write a song.' It was called 'The Things I Value In Life.' I decided when I got out I was going to take the world by storm as a country music singer."

Lovelace proceeded to hone his guitar licks and joined a band, playing five nights a week for two years at a club near his hometown. At the same time, Lovelace went back to college.

"Finally I started to face the realization that I wasn't good enough to be an artist," he says. Then two years into Chattanooga State, he transferred to Belmont University, where he became good friends with fellow student and future songwriting pal Brad Paisley.

After earning his Music Business degree in 1995, Lovelace quickly landed a writing deal with Larry Butler and Shug Baggott's publishing company, Perdido Key Music. "He hired me for a salary job to do tape copy and such. Then I got a draw to write songs at night. But I had my first deal, which felt so huge to me."

Within two years, Lovelace became President of the publishing company, which was renamed Music Alley. In October 1998 he moved to his current home at EMI Music. His first taste of

success came with Paisley on "He Didn't Have To Be," which was inspired by Lovelace's marriage to wife Karen and her son McCain. The song topped the singles chart and earned numerous accolades, including Music Row's Song of the Year. It was followed with two other Paisley co-written hits, "Two People Fell In Love" and "Wrapped Around."

Lovelace says the success helped build his confidence, but also pushed him to look for other cuts. He recalls, "I thought to myself, 'I wrote this song and it was great, but I wrote it with an artist. Brad's a great writer and everybody's probably going to think that I had nothing to do with it, so I need to really justify this by having more success.'"

Lovelace, a self-described pessimist, did just that. He recently topped the charts again with the Grammy-nominated "The Impossible" by Joe Nichols and the Top 5 Terri Clark single, "I Just Want To Be Mad."

In addition to songwriting, he's also penned two books—the giftbook "He Didn't Have to Be," and an insider's guide for aspiring songwriters titled "If You've Got A Dream, I've Got A Plan."

When he's not writing, Lovelace spends much of his time with Karen and his 12-year-old stepson. He's also active in church ministries and says he's crazy about and highly frustrated with the game of golf.

—Richard McVey II

# directory

Goods & Services for the Music Industry

## ACCOMMODATIONS

Guest House Inn . . . . . 800-777-4904  
1909 Hayes St. 37203 . . . . . 329-1000

## ARTIST DEVELOPMENT

Alpha Development . . . . . 726-8820  
1300 Division St., #306 37203  
Artist Development Group . . . . . 846-2600  
119 17th Ave. S. 37212  
Artist Development Network . . . . . 320-0777  
1021 16th Ave. S. 37212

## ARTISTS/SONGWRITERS

Take years off the process in a  
3-week fast track boot camp.

Send to: Artist/Songwriter Camp  
1317 16th Ave. S. #MR6  
Nashville, TN 37212

## JamSync

Audio Sweetening/ Mastering/  
Audio Transfers/ DV/  
Dolby Digital Encoding/  
Surround Sound/  
Pro Tools AV/

615-320-5050  
www.jamsync.com

## Plateau Music

Artist development/production

We do it the  
right & honest way.  
www.plateaumusicproductions.com  
615-654-8131

## Take 5 Productions

Media & Management

Phone 615-321-6141  
Toll Free 866-808-6007  
1021 16th Ave. S.  
Nashville, TN 37212  
Website: www.t5productions.com

## AUDIO POST PROD

Scene Three, Inc. . . . . 385-2820  
1813 8th Ave. S.

## BACKGROUND VOCALS

Lea Jane Singers . . . . . 664-1720

## BOOKING/MGMT.

Alpha Management . . . . . 726-8820  
1300 Division St., #306, 37203  
Artist Development Group . . . . . 846-2600  
119 17th Ave. S.  
Bobby Roberts Co., Inc. . . . . 859-8899  
Hendersonville, TN  
Buddy Lee Attractions, Inc. . . . . 244-4336  
38 Music Sq. E. #300  
Al Buneita Management . . . . . 742-1250  
33 Music Sq. W. #102A  
McLachlan-Scruggs Int. . . . . 292-0099  
2821 Bransford Ave.

Poling Music Management . . . . . 292-7913  
1605 16th Ave. S.#B-4  
Whistler's Entertainment Group  
1701 Church St. . . . . 320-1444  
www.whistlers.com  
World Class . . . . . 665-0331  
POB 150845, 37215

## CARTAGE



## CARTAGE

615-828-0107

## CD MANUFACTURING

echomusic . . . . . 371-5119  
1017 16th Ave. S. 37212

## DEMO SERVICE

Artist Development Group . . . . . 846-2600  
119 17th Ave. S.  
Artist Development Network . . . . . 320-0777  
1021 16th Ave. S. 37212  
CandyZone Productions . . . . . 792-7137  
www.candyzoneproductions.com  
Independent Demo Prod. . . . . 308-3437  
Hal Newman, www.wedodemos.com  
Midi Magic Studio . . . . . 646-7440  
Gerry Peters  
Jim Prendergast Productions . . . . . 386-3977  
Ricker Music Group . . . . . 329-2886  
Songwriters Studio . . . . . 952-2138  
POB 210902, 37221

## DVD SERVICES

Music City Digital . . . . . 321-9552  
1111 16th Ave. S.

## ENGINEERS

Steve Rossi . . . . . 826-1471  
ProTools, Vocal Tuning, MIDI

## FILM/VIDEO SCORING

Whistler's Entertainment Group  
1701 Church St. . . . . 320-1444  
www.whistlers.com

## GRAPHICS

Adobe Graphics & Design 800-726-9688  
Cover Art Graphics . . . . . 834-2826  
19 Music Sq. W.  
echomusic . . . . . 371-5119  
1017 16th Ave. S. 37212  
Latocki Team Creative . . . . . 298-3533  
2210 8th Ave. S., 37204

## INDUSTRY RESEARCH

Alpha Research . . . . . 726-8820  
1300 Division St., 37203  
www.nexlevel@aol.com

## INSTRUCTION

Guitar Lessons (Top Pro) . . . . . 255-8117  
Bart H. Walsh  
Vocal Coaching—Traditional Style  
A. Frizzell . . . . . 244-8082  
Voice Training & Coaching . . . . . 259-4900  
R. Grant-Williams  
Voice Training & Performance Coaching  
Robin Earl . . . . . 662-5643  
Voice Training & Stage Coaching  
Rachel Rains . . . . . 800-797-7827  
Voice Training for Performing Arts  
James R. Wigginton . . . . . 389-3058

## INSTRUMENT RENTAL



1101 Cherry Ave., Nashville, TN 37203

615-255-4500

## INTERNET SERVICES

Universal Digital Productions, Inc.  
44 Music Sq. E. . . . . 252-8753

## LEGAL SERVICES

MICHAEL J. MILLS  
ATTORNEY & COUNSELOR AT LAW

1130 Eighth Avenue South  
Nashville, TN 37203  
(615) 312-7069

Email: MMillsATTY@aol.com

## MAILING SERVICE

Anyway Mailing Service . . . . . 385-0801  
2603 Westwood Dr., 37204

## MARKETING/NEW MEDIA

Artist Media Group . . . . . 218-5132  
www.artistmediagroup.com

## MASTERING

Custom Mastering . . . . . 244-8132  
54 Music Sq. E.



## AFFORDABLE FULL SERVICE DIGITAL AUDIO MASTERING & CDR SHORT-RUNS

- Manufacturing-Ready CDRs
- Low, Flat-Rate Package Pricing
- Major Clients

(615) 781-6484

www.diamondiscaudio.com  
info@diamondiscaudio.com

echomusic . . . . . 371-5119  
1017 16th Ave. S. 37212



DIGITAL EDITING & MASTERING

10 MUSIC CIRCLE S. 256.2676

Georgetown Masters . . . . . 254-3233  
33 Music Sq. W. #108  
Independent Mastering . . . . . 463-8933  
Eric Conn  
Masterfonics . . . . . 846-5200  
28 Music Sq. E.



MASTERMIX

1921 Division St. 321-5970

Venus Mastering, Cummins Station  
209 10th Ave. S., #418 . . . . . 777-6790

## MUSIC PUBLISHERS

Air Deluxe Music . . . . . 726-1204  
23 Music Sq. E. #301  
ALV Music . . . . . 254-8100  
Best Built Songs . . . . . 385-4466  
1317 16th Ave. S.  
Bug Music . . . . . 726-0782  
1026 16th Ave. S.  
Christmas & Holiday Music 323-849-5381  
3517 Warner Blvd.  
Burbank, CA 91505  
Don King Music Group . . . . . 256-0580  
EMI . . . . . 742-8081  
Famous Music . . . . . 329-0500  
August Golden Music . . . . . 353-8134  
6666 Brookmont Tr.  
The GoodLand Group . . . . . 269-7073  
Harshman Enterprises-Music Publishing  
216 SE 16th Ave., Ocala, FL 34471  
www.Hemusic@aol.com  
Lil Bill Music . . . . . 228-2833  
Malaco Music Group . . . . . 327-0440  
1012 18th Ave. S., 37212  
McLachlan-Scruggs Int. . . . . 292-0099  
2821 Bransford Ave.  
Harry Phillips . . . . . 327-0777  
Ricker Music Group/Waltzing Bear  
1710 Grand Ave., 37172 . . . . . 329-2886  
Rosey Red Music . . . . . 242-1500  
SongCatchers/Ann Wilson . . . . . 313-8700  
20 Music Sq. W. #208  
Sony/ATV Publishing Int. . . . . 726-0890  
8 Music Sq. W.  
Southern Writers Group . . . . . 383-8682  
2804 Azalea Pl.  
Whistler's Music Publishing . . . . . 320-1444  
1701 Church St., www.whistlers.com

## ORGANIZATIONS

AFTRA . . . . . 327-2944  
ASCAP . . . . . 742-5000  
Assoc. of Country Entertainers 248-2809  
Audio Engineering Society . . . . . 242-0022  
BMI . . . . . 401-2000  
Country Music Association . . . . . 244-2840  
Country Music Foundation . . . . . 416-2001  
Country Radio B'casters . . . . . 327-4487/8  
Gospel Music Association . . . . . 242-0303  
Int. TV Assoc . . . . . 242-0022  
Leadership Music . . . . . 321-2808  
Musicians Union #257 . . . . . 244-9514  
N.A.R.A.S . . . . . 327-8030  
Nash Assoc. Talent Directors . . . . . 385-5700  
Nash Entertainment Assoc. . . . . 327-4308  
Nash Songwriters Assoc. Int. . . . . 256-3354  
Nashville Film Office . . . . . 259-4777  
SESAC . . . . . 320-0055  
The Songwriters Guild . . . . . 329-1782

## PHOTOGRAPHY

Nancy Lee Andrews Photography  
Cummins Station #124 . . . . . 259-1555  
Karen Williams Johnston . . . . . 463-7334  
Keith Carey Creative Photo . . . . . 385-2526  
4104 Hillsboro Pk, #12  
Beth Gwinn, POB 22817 . . . . . 385-0917  
Alan Mayor . . . . . 385-4706  
Blair Morgan Photography . . . . . 256-8003  
www.blairmorganphoto.com  
Arlene Richie Media . . . . . 713-528-4471  
POB 20747, Houston, TX  
Thunder Image Grp . . . . . 297-5442  
POB 25241, 37202  
Williams Photography . . . . . 242-0833  
623 7th Ave. S.

**PRO AUDIO**  
 Russ Berger Design Group Inc.  
 4006 Beltline #160, Dallas, TX 75244  
 214-661-5222 ... Fax 214-934-3935

**PRODUCTION**  
 Earwave Productions/Dave Pomeroy  
 www.davepomeroy.com ... 298-3504  
 Parlor Productions ... 385-4466  
 www.ParlorProductions.com

**PRODUCTION EQUIPMENT**  
 Allstar Generators ... 220-0260  
 602 Swan Dr., Smyrna

**PUBLICITY**  
  
 Specializing in  
 Christian & Country Formats  
 Publicity • Tour Press • Special Events  
 Media Marketing • Artist Showcases  
**615-269-7071 www.AristoMedia.com**

Gurley & Co., Cathy Gurley ... 269-0474  
 POB 150657

**PLA Media, Inc.**  
 Marketing • Event Planning  
 Publicity • Sponsorships  
**WEB: www.plamedia.com**  
**E-MAIL: plewis@edge.net**  
**327-0100 FAX: 320-1061**

So Much MOORE ... 298-1689  
 Martha Moore  
 Trademark PR ... 331-780  
 Webster & Assoc. PR ... 777-6995  
 www.musicfirm@aol.com  
 Whiting Publicity & Promotions  
 POB 331941, 37203 ... 242-9857

**PUBLISHING ADMIN**  
 Bluewater Music Corp. ... 327-0808  
 POB 120904, 37212  
 Bradley Music Management  
 1100-D 18th Ave. S. ... 320-3220  
 Copyright.net ... 250-4600  
 1625 Broadway, Fl. 4

**RADIO PRODUCTION**  
 Audio Productions ... 321-3612  
 1102 17th Ave. S. #200

**RECORD LABELS**  
 Alpha Records ... 726-8820  
 1300 Division St. #306, 37203  
 Capitol ... 269-2000  
 Curb/Nashville ... 321-5080

**FOREMOST RECORDS**  
 The Very Best in Commercial  
 Hit Songs and Records  
 First Class Promotion, Marketing,  
 Distribution and Artist Development  
 Exclusively for Serious Artists with  
 Serious Financial Backing  
 Mainstream Pros./35 Years Exp.  
 1230 17th Ave. S., Nashville, TN 37212  
**(615) 269-6770 makingsongsmusic@aol.com**

i.v. Records ... 320-1444  
 1701 Church St., www.ivrecords.com  
 Interstate 40 Records ... 702-363-8506  
 MBS Records ... 321-3612  
 POB 360, Greenbriar, AR 72058, ...  
 MCA ... 244-8944  
 Mercury/Nashville ... 524-7500  
 Oh Boy Records ... 742-1250  
 OMS Records ... 888-522-5607  
 POB 52112, Durham, NC 27717  
 RLG Label Group ... 301-4300  
 Six-One-Five ... 776-2060  
 SONY ... 742-4321  
 Columbia/Epic/Monument/Lucky Dog  
 Waltzing Bear Records ... 329-2886  
 1710 Grand Ave., 37172  
 Warner Bros. ... 748-8000

**RECORD PROMOTION**  
**Specializing in Secondary  
 Impact Radio Promotion**  
 Music Row + Texas  
 Bi-monthly Printed Report  
 Pro-Active Phone  
 Interview Scheduling  
 For Your Artists  
**\$1000 per month**  
 Sample of airplay report &  
 client roster available at:  
 www.AirplaySpecialists.com  
**700 STATIONS**  
**615-364-5157**  
 airplay4u@aol.com

Great North ... 218-675-6205

**Marco Music Group**  
 Music Row • R&R Indicator • Texas • Americana  
 and Secondary Impact Radio Promotion  
**615.269.7074**  
 www.MarcoPromo.com

Bill Wence Promotions ... 776-2060  
 POB 39, Nolensville, TN 37135

**RECORDING STUDIOS**  
 AllSongs Studio ... www.allsongs.com  
 127 Academy Sq.  
 Bayou Recording ... 340-9000  
 1008 17th Ave. S.  
 Brush Hill Studios ... 870-1221  
 1421 Tempany Ct.  
 The Castle ... 791-0810  
 1393 Old Hillsboro Rd., Franklin, TN  
 Creative Workshop  
 2804 Azalea Pl. ... 383-8682  
 Digital Audio Post ... 321-0511  
 Emerald Mix Room ... 842-5200  
 28 Music Sq. E.  
 Emerald Sound Studio ... 846-5200  
 1033 16th Ave. S.  
 Emerald Studio Six ... 842-5200  
 18 Music Sq. E.  
 Emerald Tracking Room ... 842-5200  
 2 Music Cir. E.  
 Houston Recording ... 496-5347  
 Island Bound Studio ... 320-5413  
 1204 17th Ave. S.  
 Jam Sync ... 320-5050  
 1232 17th Ave. S.  
 Jukebox ... 297-9100  
 646 W. Iris Dr.  
 Masterlink Studio ... 244-5656  
 114 17th Ave. S.  
 Midi Magic Studios ... 646-7440  
 7176 Somerset Farms Dr., 37221  
 Music Mill ... 254-5925  
 1710 Roy Acuff Pl.  
 Music Works Recording & Production  
 1010 16th Ave. S. ... 259-3103  
 Omnisound Recording Studio  
 1806 Division ... 321-5526  
 Recording Arts ... 321-5479  
 The Ricker Studio ... 329-2886  
 Seventeen Grand ... 327-9040  
 1001 17th Ave. S.

**STUDIO  
 ON WHEELS**  
 REMOTE RECORDING  
**WWW.AUDIOTRUCK.COM**  
 L.A. (562) 789-9937  
 NASHVILLE (615) 373-8616  
 ATLANTA (404) 584-0211

Sound Stage ... 256-2676  
 10 Music Circle S.  
 The Soundshop ... 244-4149  
 1307 Division St.  
 SoundSmith ... 826-8929  
 183 Clearview Cir., Hendersonville, TN  
 Suite 16 Recording ... 329-8130  
 1011 16th Ave. S.  
 Whistler's Music Studios ... 320-1444  
 1701 Church St., www.whistlers.com  
 Wildwood Recording ... 661-4948  
 6318 Panorama Dr., Brentwood, TN

**REHEARSAL**  
  
**1101 Cherry Ave., Nashville, TN 37203**  
**615-255-4500**

Thunderbirdz ... 242-8630  
 2905 B Armory Dr., 37204

**RENTAL SOUND**  
 Allstar Audio ... 220-0260  
 602 Swan Dr., Smyrna, TN

Event Mgmt.,  
 Consulting,  
 Sound, Lights  
 and Staging  
  
 69 Trimble Street • Nashville, TN 37210  
 Phone: 615-242-7248 • www.hughbennett.com

  
**PRO AUDIO RENTALS**  
**615-812-GEAR**

Studio Instrument Rentals ... 255-4500  
 (S.I.R.)1101 Cherry Ave., 37203

**Pro Audio Rentals**  
  
**615/242-2442**

**SHOWCASE VENUES**  
 Studio Instrument Rentals ... 255-4500  
 (S.I.R.)1101 Cherry Ave. 37203

**STRING SECTIONS**  
  
**CARL GORODETZKY**  
**CONTRACTOR**  
**615-331-6446**  
**615-331-6711**  
 cgoro@comcast.net  
**708 Sills Ct. Nash., TN 37220**

**TAPE DUPLICATION**  
**Cassette & CD Express**  
 "Quality Cassette and CD  
 Copies on Music Row"  
 Quick Turn Around!  
**615-244-5667**  
 116 17th Avenue South  
 Nashville, TN 37203  
 (between Broadway and Division Street)

**VIDEO PRODUCERS**  
 The A.V. Squad ... 661-4378  
 John Lloyd Miller  
 Above & Beyond Pictures ... 385-3203  
 POB 121426, 37212 ... 255-3203  
 Andi Films ... 279-0505  
 3620 Rainbow Pl., 37204  
 The Collective ... 327-1820  
 1221 17th Ave. S.  
 Bob Cummings Prod. Inc. ... 385-4400  
 1204 Elmwood Ave.  
 Deaton Flanigan Prod. ... 329-2095  
 1014 17th Ave. S.  
 Tom Forrest, Tailight, Inc. ... 385-1034  
 High Five Prod./Nashville ... 321-2540  
 L.A. ... 213-964-9555  
 Mark Gray ... 305-665-4750  
 5763 Bird Rd., Miami, FL  
 Mega Media ... 292-0300  
 2910 Woodlawn Dr.  
 Pecos Films ... 377-7666  
 5115 Maryland Way, 37027  
 Picture Vision ... 244-2060  
 209 10th Ave. S., Ste. 425  
 Planet Nashville ... 386-9909  
 1315 16th Ave. S.  
 Rainmaker Productions ... 320-7267  
 815 18th Ave. S.  
 Reel Image Films ... 256-0580  
 19 Music Sq. W.  
 Reel Productions, Inc. ... 297-5036  
 972 Greenland Dr.  
 Scene Three, Inc. ... 385-2820  
 1813 8th Ave. S.  
 Stephen Yake Prod. ... 254-5700  
 237 French Landing Dr.  
 Toppics ... 800-925-1232  
 Bill Young Prod. ... 713-240-7400  
 750 Park Two Dr.  
 Sugarland, TX 77478

**VIDEO PROMOTION**  
  
 Specializing in Christian, Country  
 and Alternative Formats  
 Music Video Compilation, Distribution,  
 Promotion & Micro Marketing Campaigns  
**615-269-7071 www.AristoMedia.com**

**VIDEO STUDIOS**  
 Scene Three, Inc. ... 385-2820  
 1813 8th Ave. S.  
 Stage Post ... 248-1978  
 255 French Landing Dr.  
 Studio Instrument Rentals ... 255-4500  
 (S.I.R.) 1101 Cherry Ave.

**VIDEO STYLISTS**  
 Norma Crisp Inc. ... 754-7200  
 Hair/make-up artist, 605 Davis Dr.

**VIDEO TAPE DUPLICATION**  
 Castle Technology ... 361-5140  
 Detail Disc Manufacturing ... 352-2852  
 1-800-737-7624  
 Music City Digital ... 321-9552  
 1111 16th Ave. S.

**VIDEO TAPE EDITING**  
 Ground Zero ... 322-9927  
 1011 16th Ave. S.  
 Music City Digital ... 321-9552  
 1111 16th Ave. S.  
 Scene Three, Inc. ... 385-2820  
 1813 8th Ave. S.

## LETTERS (Letters have been edited for space)

### Dear Readers:

Thanks for all your comments, praise and criticism concerning the Digital Manifesto (@Musicrow 1/10/03). It is a complicated subject to which there may not be a "perfect" solution to satisfy everyone. Unfortunately, sitting on the sidelines is a luxury our industry no longer can enjoy. Survival dictates action. Of the letters critical to the plan, the most common complaint was the need to pay a copyright fee, even if you don't download music. Here are some representative letters [edited for space] with a response at the end.

• • •

While I agree that the illegal downloading of copyrighted material must be addressed, I don't agree that everyone who has an ISP connection should be required to pay extra \$3.50 when we don't now or plan to steal copyrighted material. I refuse to pay for something I neither want or use. It's just another way that we let the government erode our freedoms.

—Ron, Chevy Chase, Md.

What a noble ambition. Force everybody who uses the Internet to pay a fee. We'd all love that, but do you really think the U.S. Congress, much less legislators in other countries would ever buy into that? The real problem is the industry can't

bear to break away from the marketing method of forcing people to buy 10 songs they don't want to get two that they might want.

—Norm Daniels, Creative Director  
Paramount Group/Nashville

I saw Channel 5's newscast regarding your proposal of an Internet surcharge to compensate for losses that the music industry has suffered. I also read your "Call to Arms" on the Music Row Website. There are many homes where file sharing is simply not allowed. Yet your idea would force them to pay. Since music is now available on the Internet I now buy more CDs than in the past. Being able to listen to samples or even full tracks from the net allows me to know whether a CD I'm considering is worthwhile or not. I would gladly pay \$.75 to \$1 per track for my choice of tracks.

—Phil Sanders, Nashville, TN

The BEST thing I've read in your pub (dig or hard copy) since I've been a subscriber.

—Brian D. Siewert, Nashville, TN

### Editors Note:

Unfortunately, it is virtually impossible to restrict illegal downloading without invading ones'

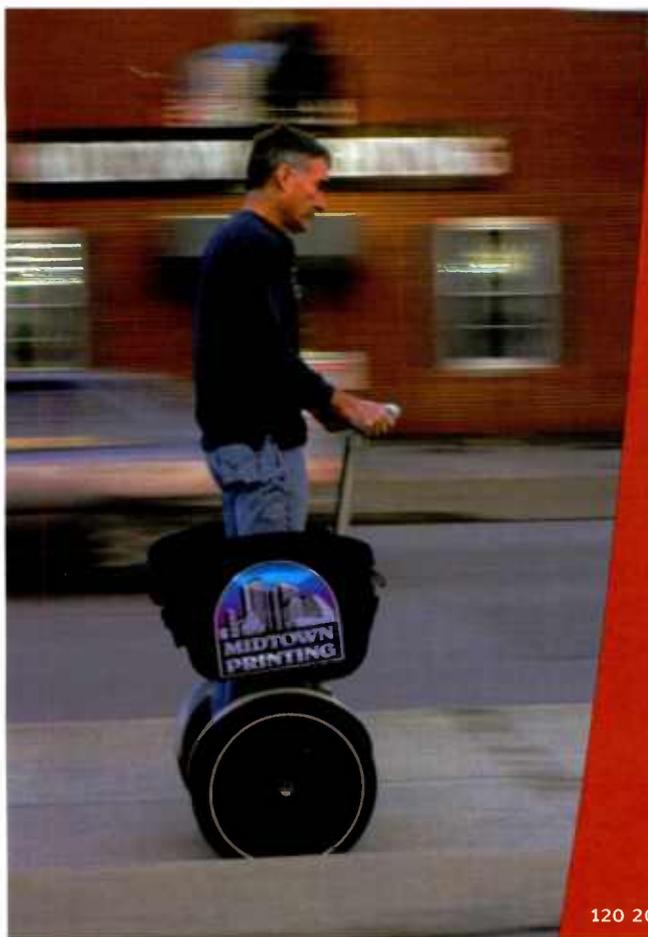
privacy, which makes the "pay only for what you use" concept impractical and perhaps even dangerous. Equally important, the thrill of unlimited choice and instant gratification, which is part of the downloading experience gets lost when consumers are forced to pay-per-track.

Our civilization has many mandated fees [taxes] which we pay because they are for the greater good. For example, look at the bottom of your phone or cable TV bills. You are already paying a slew of add-on fees. Your taxes go to pay for schools, football stadiums and roads even if you don't have a child enrolled or enjoy going to the games or drive. If film, music and book stake holders united, they could send a strong message to Congress and get results. In return for a monthly fee, each consumer gets a compulsory license which allows them complete rights and access to anything and everything.

Creating a .99¢ per track download site may sound like a good idea. But remember, the industry has tried that model for six years. It hasn't worked because it's impossible to compete with "free."

If you have a business model which better answers the needs of both consumers and intellectual property owners, send it in.

—David M. Ross, ross@musicrow.com



## Don't be afraid of new technology...

### Quick Turnaround Four Color



Heidelberg QMDI



Indigo TurboStream

Whether you need 5 or 5,000, Midtown Printing's digital department has got you covered. Our state-of-the-art equipment ensures a seamless process from your digital files to the end product.

So segway on over to Midtown Printing and get your latest project done today.



120 20th Avenue South Phone: 327-1758 Fax: 329-4811 www.midtownprinting.com

# PRIVATE BANKING

## Now in session in Atlanta and Miami.

For over fourteen years, SunTrust has been successfully managing the financial needs of people in the music industry in Nashville. Now we're bringing that same expertise to Atlanta and Miami. Whether you're an artist, agent, producer, publisher, songwriter, or manager, our experts understand the unique financial challenges that go with the territory. Managing irregular cash flow. Dealing with intellectual properties. Investing for the future. You name it, we know how to handle it. When it comes to managing your money, you need a trusted financial advisor. Give us a call at 615-748-4451, and find out how SunTrust can help you.

  
**SUNTRUST**  
[www.suntrust.com](http://www.suntrust.com)

SunTrust Music Private Banking: Atlanta, Miami, and Nashville.

Member FDIC. ©2003, SunTrust Banks, Inc. SunTrust is a federally registered service mark of SunTrust Banks, Inc. Deposits, loans, and trust and fiduciary services are offered by SunTrust Bank. Securities, insurance, and other investment products are offered by SunTrust Securities, Inc., a registered broker-dealer affiliate of SunTrust Bank and a member of NASD and SIPC.

Investment and Insurance Products: Are not FDIC Insured or other Governmental Agency Insured | Not Bank Guaranteed | May Lose Value

SHE'S GOT **H**ATTITUDE!

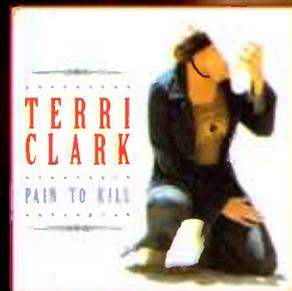
# TERRI CLARK

## PAIN TO KILL

**TOP 5 ALBUM DEBUT**

**#1 SINGLE**

the *first* woman in  
45 weeks to top  
the singles chart



"Clark's *Pain* is our enjoyment."<sup>TM</sup>

- *People*

"...an unrepentant honky tonker in an era of divas."

- *USA Today*



A UNIVERSAL MUSIC COMPANY  
© 2003 Mercury Records, a Division of UMG Recordings, Inc.  
Album produced by Byron Gallimore and Keith Stegall  
Managed by TBA Entertainment

World Radio History