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MUSIC ROW

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NASHVILLE'S MUSIC INDUSTRY EDUCATION

AARON
LINES

THE YEAR IN REVIEW

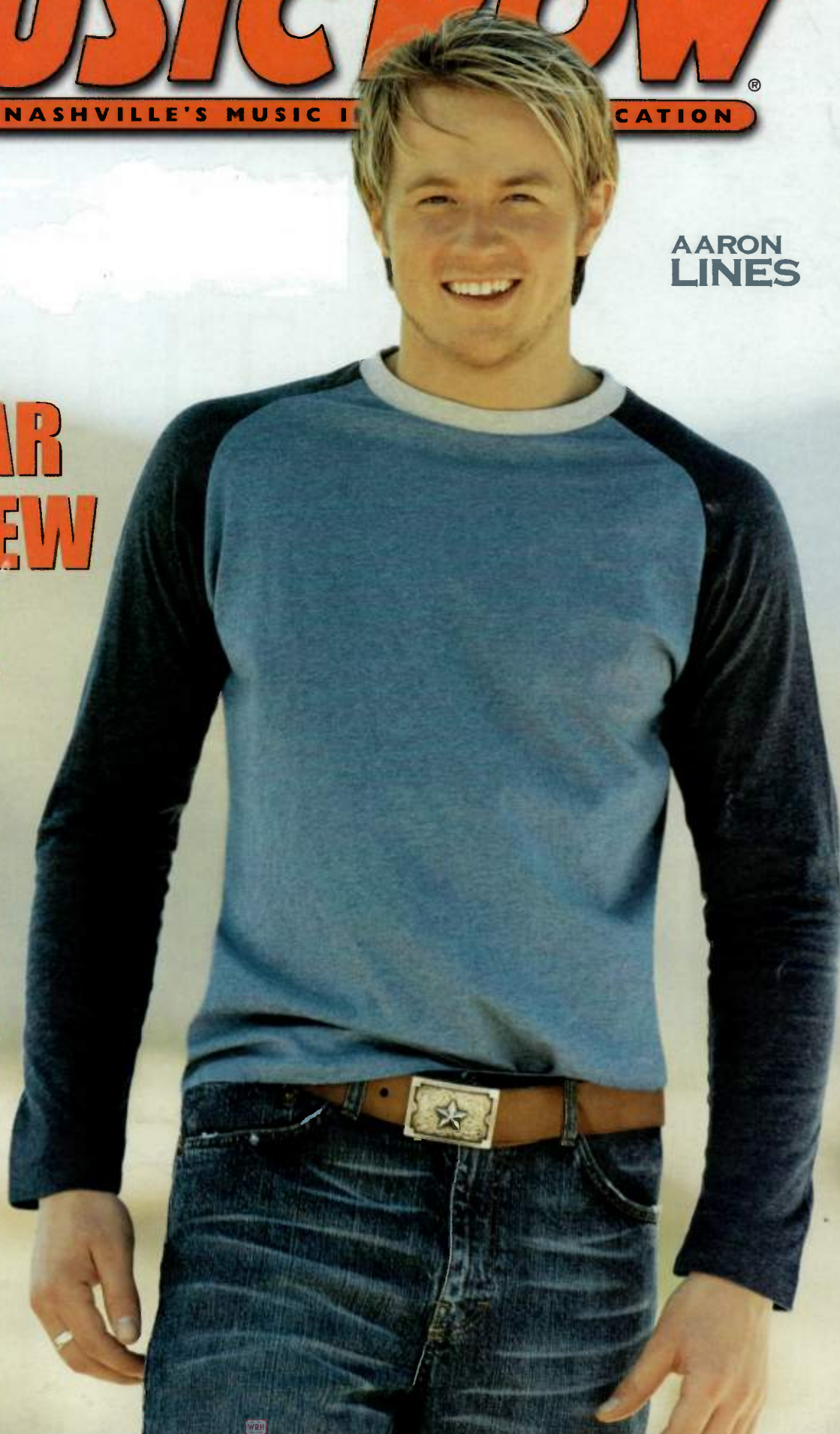
2002 Rewind

AWARDS WRAP-UP

Bobby Karl
Works
CMA Week

INDUSTRY FUTURE FORECAST

Decision
Makers
Speak



FEEL THE
JOY
OF THE
SEASON

HAPPY
HOLIDAYS
FROM
OUR FAMILY
TO YOURS



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TEBEY

RCA RECORDS

ALABAMA

JEFF BATES

TRACY BYRD

SARA EVANS

ANDY GRIGGS

AARON LINES

MARTINA MCBRIDE

TOMMY SHANE

STEINER

CLAY WALKER



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December 2002 • Volume 22 No. 14

On the Cover Aaron Lines

Label: RCA Records

Current Single: "You Can't Hide Beautiful"

Current Album: *Living Out Loud* (Coming Jan. 7)

Current Video: "You Can't Hide Beautiful"

Current Producer: Chris Farren

Management: TBA Entertainment

Booking: CAA (Darin Murphy)

Recent Hit: "You Can't Hide Beautiful"

Hometown: Fort McMurray, Alberta, Canada

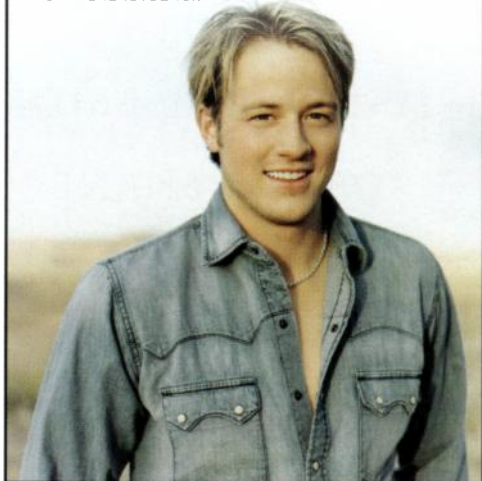
Interesting Facts: Youngest of four children of a schoolteacher and a dentist. Played ice hockey his entire life. Co-wrote eight of 11 songs on his album.

Musical Influences: Eagles, Alabama, Keith Whitley, Bryan Adams

Aaron Lines' voyage from his Canadian hometown of Ft. McMurray made stops in Edmonton, then LA and finally Nashville, where he signed with RCA Records in 2001. Lines says of the many "love songs" on his major label debut, *Living Out Loud*, "I am a total sucker for love songs. I believe in it; in its ability to bring joy and happiness, to heal, to transform and inspire, to effect change."

Apparently radio agrees, as his current single, "You Can't Hide Beautiful," has already become a top 25 hit.

Producer Chris Farren says of Lines: "His songs and his voice have a maturity that is beyond his age. There's an organic earthiness there that is so emotional, and has a real presence. He doesn't sing twang country, or traditional country, but his music has all the integrity and feeling that country music is known and loved for."



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by Richard McVey II

CMAs A WIN FOR CBS—The 36th Annual CMA Awards gave CBS its first Wednesday win of the season in viewers and households, according to final national Nielsen ratings for Nov. 6. CBS was also first in men 25-54 (6.1/15) and adults 25-54 (6.9/16, tie ABC), and was second in adults 18-49 (6.1/15), adults 18-34 (4.5/13) and women 25-54 (7.7/17). CBS Research estimated that 38 million viewers watched all or part of the show. Compared to last year's show, the CMA Awards were up 3% in adults 18-49, 5% in adults 25-54, and 24% in men 25-54.

US GOES WITH EB & FLO—Universal South Records has entered into a partnership with Grammy-winning producer Monroe Jones to launch a new imprint label, eb & flo Records. Jones will sign and produce talent for eb & flo under the direction of Universal South label chiefs Tony Brown and Tim DuBois. Steven Delopoulos, former frontman of the A&M band Burlap to Cashmere, is the first signing to eb & flo. Jones has produced over 30 No. 1 songs, working with Jackson Browne, David Crosby, Geoffrey Williams, Wes Cunningham, Third Day, Chris Rice, Salvador and Out Of The Grey, among others. Jones also has to his credit over 4.5 million cumulative album sales, and three nominations

for the Gospel Music Association Producer of the Year award. Marketing and promotion efforts from Universal South and Universal New York will drive the label's releases, with Delopoulos' record coming in early 2003.

SONGWRITERS INDUCTED—Bob Dylan, the late Shel Silverstein and Dean Dillon are the newest additions to the Nashville Songwriters Hall of Fame. The three were inducted Nov. 3 during annual ceremonies conducted by the Nashville Songwriters Foundation at Loews Vanderbilt Plaza Hotel in Nashville. In conjunction with the inductions, the Nashville Songwriters Association International (NSAI) conferred



Pictured are (l-r) BMI's Frances Preston; Dean Dillon, 2002 Songwriter Hall of Fame inductee; and Wayland Holyfield, Chairman of the Board, Nashville Songwriters Foundation

a series of Songwriter Achievement Awards. "I'm Movin' On" by Phillip White and D. Vincent Williams was named Song of the Year. The Songwriter of the Year prize went to Troy Verges. In addition, writers of NSAI's Professional Songwriters Division also singled out 10 songs and their writers for 2002 Achievement Awards. Recipients were "Angry All The Time" (Bruce Robison), "Bring On The Rain" (Billy Montana, Helen Darling), "I Wanna Talk About Me" (Bobby Braddock), "I'm Movin' On" (Phillip White, D. Vincent Williams), "I'm Tryin'" (Chris Wallin, Jeffrey Steele, Anthony Smith), "Long Time Gone" (Darrell Scott), "Ol' Red" (Mark Sherrill, Don Goodman, James Bohon), "Riding With Private Malone" (Thom Shepherd, Wood Newton), "The Good Stuff" (Jim Collins, Craig Wiseman) and "Where Were You (When The World Stopped Turning)" (Alan Jackson).

THOMSON BOWS OUT—Cyndi Thomson, on the heels of her Gold-selling debut, has decided to call her recording career quits. In an open letter to fans, the Capitol Nashville artist says the experience of "becoming a recording artist and the life one must lead to become successful in this business" is "overwhelming." She adds, "I have now realized that I cannot commit to those obligations." **MR**

MUSICAL CHAIRS



Boyd



Chancey



Finch



Bell

Fran Boyd retires as the Executive Director of the ACM... **Blake Chancey** is upped to Executive VP at Sony Nashville... **Pat Finch** is named VP/GM at Zomba Music Nashville... **Renee Bell** inks a new long-term contract with RCA Label Group-Nashville and is elevated to Senior VP, A&R... Librarian/archivist **Lauren Bufferd** is named VP of Museum Services at the Country Music Hall of Fame and Museum... Canadian Country Music Association (CCMA) Executive Director/incoming President **Greg Yarrow** is no longer with the organization. Yarrow was appointed Executive Director on Aug. 6. Until a replacement is found, CCMA Board Chairman **Heather Ostertag** assumes Yarrow's duties. **Sheila Hamilton** returns to the position of Executive Director in the interim... **Steve Strout** is named Radio Promotions Manager at Reunion Records... Sony/ATV Tree/Acuff Rose announces several promotions.



Bufferd



Van Meter



Fields



Middleworth

John Buckner is named Director, U.S. Accounting; **Dennis Caveny** is Associate Director, Global Royalty Center; **Amanda Kepley-Fuller** is Copyright Analyst; **Greg Matthews** is Creative Coordinator; **Michael Riggs** is Associate Director, U.S. Licensing & Global Income Tracking; **Jeff Smarr** is Associate Director, U.S. Copyright; **Debbie Tenpenny** is Sr. Director of Creative Services Administration; and **Maria Williams** is Associate Director, U.S. Royalty Administration... **Lee Durham** joins DreamWorks Nashville as Southeast Regional Radio Promotion & Marketing. He is based in Atlanta... **Clay Henderson** is named Southwest Regional Manager at Warner Bros. Nashville... **Brenner Van Meter** and **Howard Fields** are named VPs of Dreamcatcher Artist Management... **Gina Keltner** is promoted to Talent Coordinator and **Angie Crabtree** is added as Marketing Coordinator at The Grand Ole Opry... **Paula Milton**



Barnes



Earls



Carrington



Gierman

joins the CMA as Sponsorship Manager for the Marketing Department... **Glenn Middleworth** is officially named VP of Creative for Famous Music's Nashville Division... **Max T. Barnes** has been named VP of Production for Island Bound Music... **Kent Earls** is upped to VP of the Creative Department at Universal Music Publishing, while **Jennifer Carrington** joins as Creative Assistant and **Cory Gierman** is hired as Creative Director... **Denise Roberts** is promoted to Director of National Promotion at Universal South... **Scott Gunter** is promoted to Creative Director at Almo Irving Music... Former VFR Northeast Regional Promotions Manager **Suzanne Alexander** takes over hosting duties of GAC's Country Request Live. Alexander replaces **Bobbie Eakes**, who now hosts the network's Top 20 Country Countdown... **MR**

BMI®

COUNTRY AWARDS 2002

AIN'T NOTHING 'BOUT YOU

Tom Shapiro
Sony/ATV Tree
Wenonga Music

ALL OVER ME

Blake Shelton
Gosnell Music
Sony/ATV Tree

ANGELS IN WAITING

Stewart Harris
peermusic III, Ltd.
Wide Ocean Music

ANGRY ALL THE TIME

Bruce Robison
Bruce Robison Music
Tiltawhirl Music

AUSTIN

David Kent
Tallbot Music Publishing, Inc.

BLESSED

Troy Verges
Songs of Universal, Inc.

BRING ON THE RAIN

Helen Darling
Billy Montana
Div' N Sis Music, Inc.
Estes Park Music
Mike Corb Music
Warner-Tamertane Publishing Corp.

COMPLICATED

Shaye Smith
EMI Blackwood Music, Inc.
Zomba Songs Inc.

THE COWBOY IN ME

Al Anderson
Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific
Stairway to Bittern's Music

DON'T HAPPEN TWICE

Thom McHugh
Copyright.Land Music
McMore Music

GROWN MEN DON'T CRY

Tom Douglas
Sony/ATV Tree

I HOPE YOU DANCE (2nd Award)

Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I WANNA TALK ABOUT ME

Bobby Braddock
Sony/ATV Tree

I WOULD 'VE LOVED YOU ANYWAY

Mary Danna
Troy Verges
Dannasongs
Ensign Music Corporation
Songs of Universal, Inc.

I'M A SURVIVOR

Phillip White
Murray Music Corporation

I'M ALREADY THERE

Richie McDonald
Sony/ATV Tree

I'M JUST TALKIN' ABOUT TONIGHT

Scott Emerick
Toby Keith
Big Yellow Dog Music
Sony/ATV Tree
Tokoco Tunes

I'M MOVIN' ON

Phillip White
Murray Music Corporation

I'M TRYIN'

Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific

IF I FALL YOU'RE GOING DOWN WITH ME

Matraca Berg
Hillbillyth Music
Songs of Sally Sue's Medicine Show

IF YOU CAN DO ANYTHING ELSE

Billy Livsey
Billy Livsey Music
EMI-Blackwood Music, Inc.

IN ANOTHER WORLD

Tom Shapiro
Wally Wilson
Songs of Nashville DreamWorks
Sony/ATV Tree
Uno Mas Music
Wenonga Music

IT'S MY TIME

Billy Crain
Nick 'N Ash Music
Sony/ATV Tree

SONGWRITERS OF THE YEAR

■ TOM SHAPIRO

■ TROY VERGES

BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.



JUST LET ME BE IN LOVE

Tony Martin
Mark Nesler
Tom Shapiro
Bama Boy Music
Glitterfish Music, Inc.
Mosaic Music
Sony/ATV Tree
Wenonga Music

KATIE WANTS A FAST ONE

Steve Wariner
Steve Wariner Music

THE LONG GOODBYE

Ronan Keating (IMRO)
Universal-Songs of PolyGram
International, Inc.

LOVE OF A WOMAN

Kevin Brandt
Songs of Lastrada

LOVING EVERY MINUTE

Monty Criswell
Tom Shapiro
Sony/ATV Tree
Wenonga Music

MEANWHILE BACK AT THE RANCH

Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamertane Publishing Corp.

ON A NIGHT LIKE THIS

Karen Staley
Warner-Tamertane Publishing Corp.

ONE MORE DAY (2nd Award)

Bobby Timberlin
Mike Curb Music

ONLY IN AMERICA

Kix Brooks
Don Cook
Boonie Rogers
Buffalo Prairie Songs
Don Cook Music
Route Six Music
Sony/ATV Tree

POUR ME

Keith Burns
Sammy Harp
Heidi Newfield
Hapsack Music
Warner-Tamertane Publishing Corp.

REAL LIFE (I NEVER WAS THE SAME AGAIN)

Jim Janosky
Castrie Music
Whiskey Gap Music

RIDING WITH PRIVATE MALONE

Wood Newton
LG Wells Music
Wood and I Music

RIGHT WHERE I NEED TO BE

Casey Beathard
Kendall Marvel
Big Yellow Dog Music
Six-O-One Broadway Music, Inc.
Sony/ATV Acuff Rose
Sony/ATV Tree

SHE MISSES HIM

Tim Johnson
EMI-Blackwood Music, Inc.
Tim Johnson Music Publishing

SIX PACK SUMMER

Charlie Black
EMI-Blackwood Music, Inc.
Flybridge Tunes

SWEET SUMMER

Michael Dulaney
Desert Dreams Music
Ensign Music Corporation
Michaelhouse Music, Inc.

WHAT I REALLY MEANT TO SAY

Tommy Lee James
Chris Waters
Chris Waters Music
Sony/ATV Tree
Still Working For The Man Music, Inc.
Tommy Lee James Songs

WHEN I THINK ABOUT ANGELS

Sonny Tiblis
Warner-Tamertane Publishing Corp.

WHERE THE BLACKTOP ENDS

Steve Wariner
Steve Wariner Music

WHERE THE STARS AND STRIPES AND THE EAGLE FLY

Casey Beathard
Aaron Tippin
Sony/ATV Acuff Rose
TCT Rose Songs

WHILE YOU LOVED ME

Danny Wells
Irving Music

WHO I AM

Brett James
Troy Verges
Songs of Teracel
Songs of Universal, Inc.
Sony/ATV Tree

WITH ME

Troy Verges
Songs of Universal, Inc.

bmi.com®

WRAPPED UP IN YOU

Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamertane Publishing Corp.

YOU MADE ME THAT WAY

David Malloy
Malloy's Toys Music
Warner-Tamertane Publishing Corp.

YOU WON'T BE LONELY NOW

Brett James
Songs of Teracel
Sony/ATV Tree

YOUNG

Steven McEwan (PRS)
Careers-BMG Music Publishing, Inc.

■ SONY/ATV MUSIC PUBLISHING NASHVILLE

■ PUBLISHER OF THE YEAR

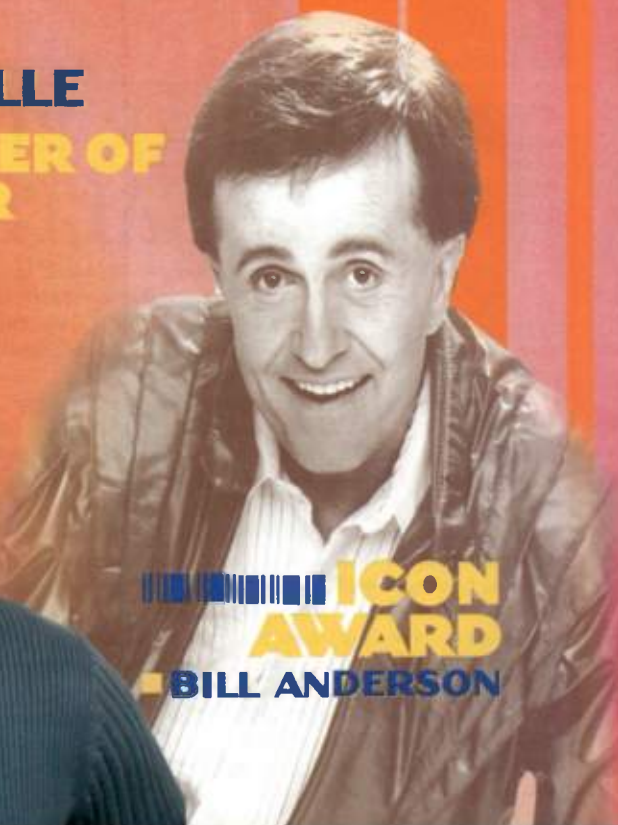
SONG OF THE YEAR I'M ALREADY THERE

■ **RICHIE McDONALD**
WRITER

■ **SONY/ATV TREE**
PUBLISHER



■ **ICON
AWARD**
■ **BILL ANDERSON**





Tough Sledding

The music industry marks the approach of the holiday season with a steady flow of brightly-packaged Christmas albums. This year is no different with releases from Alan Jackson, Brooks & Dunn, Patty Loveless, The Oak Ridge Boys, Jo Dee Messina and many others on tap. Despite their abundance, seasonal albums pose a unique challenge for marketers.

First and foremost, Christmas discs have a narrow sales window. "You have a three-week season and the retailers want to sell it clean," says Sony Executive VP/GM Mike Kraski, who reports that returns can run as high as 40 to 50 percent.

Additionally, recording budgets are on par with non-seasonal projects. "The costs are significant," Kraski says. "If you record standards you might save a little money on publishing, but most of the other costs are the same." Offsetting those negatives is the ability to return a Christmas disc to market year after year, though not without diminished sales. "The second year, sales drop in half and they continually decrease each year after that." Exposure for the album, at radio and other media, is also limited by time constraints, and Kraski cites a "questionable business model" for justifying a holiday video.

With all these challenges, why do we see so many Yuletide records? "If you hit one out of the park you can make a lot of money in a very short period of time," Kraski says.

And while seasonal projects typically don't count against an artist's contractual obligation to the label, and recoupment can be lengthy, a successful holiday release will put some green in their stocking. "Billy Gilman's Christmas album was profitable for the label and a money-maker for Billy Gilman," Kraski says. And that can mean a Merry Christmas for all.

—Chuck Aly

Alison Krauss Live

It's been quite a year for Alison Krauss. She was nominated for three CMA awards, produced *This Side*, the new Nickel Creek record, and she and Union Station released the first live album of their career on Nov. 5, a 25-song double CD titled *Live*.

As for the latter accomplishment, Krauss says a friend who works for Sony's surround sound division pushed the band to do the live album. "We talked about doing a live album a lot," she elaborates. "We just needed somebody outside of the band who was excited about doing it."

The project, recorded in Louisville, Ky., over the course of two nights earlier this year, was difficult for the detail-oriented singer.

"It was a very different experience going back into the studio and hearing the tracks," says Krauss. "It was really hard for me. Out of all the years and all the shows, you have to pick two to represent the group as a live act. You always have one particular show in your mind that was good enough and we didn't necessarily feel like these were the best nights of our lives. But we're pleased with it in the end. The band likes it, so that makes me feel good."

The *Live* album will keep Krauss' profile high, capitalizing on her recent involvement with the *O Brother* project and tour, as well as her work with Nickel Creek. The success of these projects could signal a shifting in the parameters of country music. Does Krauss see a change on the horizon?

"The boundaries are always shifting, especially with commercial music," she says. "It seems like things are going backwards to a lesser, not as big production style. It reminds me of when Ricky Skaggs hit big. It was scaled down and people were thrilled by that. Radio is always looking for something new. In rock 'n' roll music they celebrate people for doing something new or different."

—John Hood



Bruce Lampcov

CLEAR BLUE ROYALTIES

"Why can't publishing be like a credit card in reverse?" asks Bruce Lampcov, Managing Director of London-based Kobalt Music Services <www.kobaltmusic.com>. "Every other industry in the world accounts monthly except the music industry, which accounts six-monthly. Why is that?"

Why, indeed. Kobalt, a publishing house formed by business strategists, technologists and music industry veterans, aims to improve the speed and accuracy with which money and information flows between users and rights holders. "Because we had people that had worked in airlines or financial institutions, it was a greenfield approach for them," Lampcov says. "Fortunately we have music business people as well, like myself, who can say, 'Yeah, but this is the music business.'"

Rather than employ local sub-publishers, Kobalt has direct memberships with rights organizations in significant territories including North America, UK/Ireland, France, Belgium, Germany and Scandinavia. By cutting out middle men, Kobalt hopes to eliminate the errors in copyright registrations, as well as the delays that can hold up royalties for a year or more.

The centerpiece of Kobalt's system is a ground-up Oracle-based software system that will give rights holders access to online statements. "You should be able to go to a Website and see your account updated on a monthly or weekly basis," Lampcov says.

Kobalt's approach should bring some transparency to the often murky world of foreign royalties. "Our cash flow has to come from efficiency. We're not in the business of holding the money and making interest."

—Chuck Aly

the buzz...

SURVIVOR WEEK EDITION

Awards week Friday came and we had forgotten how to drive home. Somebody get us a nap. And make it a double.

- ▶ **American Music Awards**—We've got two words for Ozzy: F@#\$-ing enunciate.
- ▲ **CMAs**—For the second year in a row, music ably led the way. Maybe the concept will rub off on the industry.
- ▲ **Their Shoes**—A.J.'s gonna fill 'em, that's who.
- ▼ **Pouty McPoutsalot**—We saw at least one Angry American who was very disappointed at not winning a CMA.
- ▼ **CRB Fall Forum**—See, they did build a nap into CMA week.

Off The Shelf



Voice Over Etiquette

For singers who have spent years on stage and hours with vocal coaches, *Voice Over Etiquette* highlights another opportunity for those with talented voices. The author, Nashville's Bill Filipiak, provides

some excellent practical tips for mapping the voice actor journey. With over 1,500 radio commercial spots under his belt, as well as experience in radio and television productions, Filipiak is well qualified to open the lid on this often neglected branch of the entertainment industry. Voice-talent actors find work in everything from animated films to radio and television jingles and computer games. Cameron Diaz, Eddie Murphy and Mike Myers' \$5 million pay-out for their work in *Shrek 2*, dispels the myth that voice work is a second-rate industry. Filipiak uses his quirky sense of humor to point out some of the stupid mistakes people make when trying to enter the voice actor business. And his advice for wanna-be voice actors boils down to common sense: "be kind, be courteous and be smart."



If You've Got A Dream, I've Got A Plan

Joining countless How-To-Make-It books, *If You've Got a Dream, I've Got a Plan* is a welcome addition, thanks to its practical business insights.

The author, Kelley Lovelace, knows a thing or two about success as a songwriter, having penned Brad Paisley's smash hit, *He Didn't Have to Be*, as well as other cuts by Tracy Byrd, Terri Clark, David Ball and Mark Chesnutt. The book hammers home the fact that being a successful songwriter takes far more than just having the ability to turn a good phrase or whip up a snappy tune. Lovelace presents a logical overview of the numerous aspects involved in the "business of songwriting," from the demo studio to calculating writer royalties. His idiot-proof illustrations clarify royalty calculations and come as a blessing to anyone who has spent hours studying more scholarly books on the subject. Many such guides concentrate on the art of songwriting, but Lovelace is more concerned with turning a song into a hit while passing on his first-hand knowledge and practical advice.

—Eva Melo



SESAC recently hosted the first installment of "SESAC West," an ongoing showcase series, at Moomba in Los Angeles. Pictured backstage at the event are (l-r, seated): songwriter Kevin Welch, SESAC's Pat Rogers and songwriter Angela Kaset; (l-r, standing): songwriters Jamie Houston, Hugh Prestwood and Kieran Kane, and SESAC's James Leach.



The Copyright Society of the South made its annual Award of Excellence presentation to three students (Adam Hall of Trevecca University, Lacey Rector of MTSU and Clint Fields of Belmont) during a luncheon meeting on Oct. 10. The awards were presented to students based on financial needs, GPA and future goals in the music industry. Each student is currently a senior studying in the respective school's music business and recording programs. Pictured at the event are (l-r): Mary Del Scobey, Copyright Society of the South Chairperson/Scholarship Committee Chairperson; Hall; Rector; Pat Rolfe, Copyright Society of the South Scholarship Committee member; Fields; and Scholarship Committee member Dale Bobo.



Butch Vaughn, Executive VP RCA Label Group, was surprised at Ocean Way Studios recently by family, industry friends and fellow staffers when he was recognized for his 20 years with RCA. Pictured at the event are (l-r): Eddie Mascolo, Skip Bishop, Cheri Martin, son Tyler Vaughn, wife Belinda Vaughn, Butch Vaughn, RLG Chairman Joe Galante, CMT Sr.VP/GM Brian Philips, Hugh Sarratt and Dave Loncoa. Photo: Tony Phipps

2002 Year End Rewind

by Richard McVey

Music Row had quite a year. Downsizing and consolidation became commonplace, radio playlists seemed tighter, artists fought for a larger share of the pie, and the passing of legends Waylon Jennings and Harlan Howard gave us all a moment to pause and appreciate the music around us. In this 2002 Rewind, *Music Row* offers a glimpse at a year of turmoil, transition and triumph.

DECEMBER 2001-JANUARY 2002

Warner Music Group acquires Word Records from Gaylord Entertainment for \$84.1 million... Warner Bros. closes its long-standing publicity department, with VP Publicity **Susan Niles** exiting...**Lauren Murphy** joins Mercury/Lost Highway to head the publicity department as Sr.



Liz Thiels

VP Artist & Media Relations... **Liz Thiels** closes Network Ink after 22 years to join the Country Music Hall of Fame as Sr. VP of Public Relations... **Terri Clark** signs with TBA Entertainment and **Clarence Spalding** for management...

Sony/ATV Tree signs **Gretchen Peters** to a multi-million dollar songwriting and co-publishing contract...**Faith Hill** and **Tim McGraw** welcome daughter **Audrey Caroline** into the world on Dec. 6...Noted session guitarist **Grady Martin**, 72, passes away Dec. 3 of a heart attack...**Greg Hill** announces the opening of Greg Hill Management with **Phil Vassar** as its first client...

Jim Saliby is promoted to VP, Sales, RCA Label Group Nashville...The Nashville office of GetMusic.com closes...CMT's *Most Wanted Live* brings in co-hosts **Katie Cook** and **Greg Martin** to replace **Lance Smith** and **Amber Mogg**. The show also moves to the Gibson Bluegrass Showcase in Opry Mills...Co-Presidents of GET



Jennifer Cooke

Management **Chaz Corzine** and **Jennifer Cooke** spearhead a buy-out of the company from Gaylord. The two form a partnership with **Dan Harrell** and **Michael Blanton** to create Blanton Harrell Cooke & Corzine...**Walt Wilson** becomes VP/GM of Compendia Music Group. Under the Compendia umbrella, **Phillip White** becomes VP/GM for Light Records, **Don Boyer** is VP/GM of Intersound Music, and **Nate Wolk** becomes VP of Sales for Compendia Distribution...**Tim**

O'Brien is appointed President of the International Bluegrass Music Association... **Clay Bradley** joins MCA as VP of A&R... **Connie Linsler** is named Executive Director of the Nashville Chamber Orchestra...After talk of a format change, Gaylord Entertainment announces that 650 WSM-AM will remain a country station, and continue to broadcast the Grand Ole Opry...Provident Music Distribution



Frances W. Preston



ALAN JACKSON

appoints **David Asch** as VP, Gospel and Urban Music...The **Mike Curb** Family Foundation buys RCA's historic Studio B from the Country Music Hall of Fame and then leases it back to the Hall for a lifetime rate of \$1 per year...BMI President/CEO **Frances W. Preston** renews her contract, running through 2004...**Alan Jackson's** *Drive* tops the *Billboard* 200 with 423,069 units sold in its debut week.

FEBRUARY



Rick Carnes



Waylon Jennings

Rick Carnes is named President of The Songwriters Guild of America...Mosaic Music acquires Hamstein Music...**Joe Calloway** joins Ruckus Films as VP of Marketing...Legendary singer **Waylon Jennings** passes away Feb. 13 at his home in Arizona, after battling diabetes for many years...The CMA causes a political uproar when word leaks that it's considering a change in cities for the CMA Awards...Warner Music Group names **Barry Landis** as President of Word Music Group. In addition, several high-ranking employees are let go...**Jama Bowen** is promoted to VP, Press for

CMT and CMT.com...The radio trade magazine *Gavin* closes its doors...CRS-33 kicks off in Nashville on Feb. 27...Songs and artists of *O Brother, Where Art Thou* pick up five Grammy awards.

MARCH

Music Row mourns the loss of songwriting great



Harlan Howard

Harlan Howard, who passes away at age 74. Among his 4,000-plus song catalog are "Life Turned Her That Way" and "I Fall To Pieces"...**Scott Stem** closes his publicity company to become CMA Senior Manage-

ment Media...**Kay Clary** leaves FrontPage Publicity to form her own Commotion PR...Country Radio Broadcasters (CRB) announce that **Ed Salamon** is President and **Bill Mayne** is VP...The Country Music Hall



Vince Gill

of Fame elects **Vince Gill** as President and re-elects **E.W. "Bud" Wendell** to a second one-year term as Chairman...As of the week ending March 10, *O Brother, Where Art Thou* continues its reign atop Country SoundScan with 159,000 units

scanned, reaching quintuple platinum status...**Jack Rovner** unexpectedly exits as RCA Records President and **Bob Jamieson** becomes Chairman of the newly formed RCA Music Group...Singer/songwriter **Abe Mulkey** passes away on March 11. His songs were recorded by **Lefy Frizzell** and **Merle Haggard**, among



Rick Baumgartner

others...Six employees are let go as part of downsizing at Capitol Nashville...**Diana Johnson** is promoted to Senior VP for Museum Services at the Country Music Hall of Fame...**Rick Baumgartner** is named VP of National Promotion for



Eddie DeGarmo



T Bone Burnett

Broken Bow Records...Eddie DeGarmo is named President, EMI Christian Music Publishing...Crown Music Group names Travis Goodman COO... T Bone Burnett and the Coen Brothers officially announce the formation of DMZ Records, headed by John Grady...Jody Gerson joins EMI Music Publishing as Executive VP... Chip Hardy is named VP/GM at Marathon Key Music.

APRIL

After 19 years, CCM Update ceases publication on April 15...Following Warner Music Group's earlier acquisition of Word Entertainment (WE), restructuring takes place. Jim Ed Norman continues to oversee all WB Nashville-based record operations. Malcolm



Malcolm Mims



Tony Brown



Tim DuBois

Mimms becomes COO for WB and WE...The 33rd Annual Dove Awards take place April 25 in Nashville. Michael W. Smith wins Artist of the Year honors...Andrew Mendelson becomes VP at Georgetown Masters...Jacqueline Majers is named VP Marketing for CMT... EMI's worldwide downsizing hits the Nashville Christian music division, with a dozen staffers losing their jobs...Mark Wright is elevated to Executive VP of A&R at MCA Nashville... Tony Brown exits MCA and teams with Tim DuBois to open Universal South...The Music Row Country Breakout chart makes its debut...Three staffers depart the Balmur Corus Nashville office... Michael Greene, President of

The Recording Academy for the past 13 years, resigns at an emergency board meeting. According to several reports, Greene's severance package includes an \$8 million pay out.

MAY

Ed Salamon exits Westwood One...The Country Music Hall of Fame celebrates its 35th anniversary and first anniversary in its new downtown location...The 37th Annual Academy of Country Music Awards are held May 22 in Los Angeles. Brooks & Dunn win Entertainer of the Year... Lellie Capwell is promoted to VP of Media and Artist Relations at Vanguard Records/Welk Music Group...



Brooks & Dunn

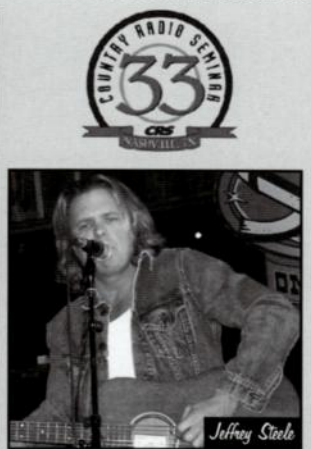
Hilary Rosen is upped to Chairman and CEO of the RIAA, and Cary Sherman is named President...Luellyn Latocki buys Team Design from founder Virginia Team...Jim Murphy is elevated to VP, Integrated Country Media for



Toby Keith



Lee Ann Womack



Jeffrey Steele



ZZ Top & Louie Roper



New Faces—Rascal Flatts, Blake Shelton, Carolyn Dawn Johnson, Pat Green, Darryl Worley and Cyndi Thomson

photos by Alan Meyer

Jones Media Networks Ltd...Vanda Copley joins Provident Music Group as Senior VP of Distribution...Buddy Lee Attractions partners with Hollywood talent agency Endeavor.

JUNE

CMT debuts its CMT Flameworthy Video Music Awards on June 12 at the Gaylord Entertainment Center...Fan Fair takes place in downtown Nashville June 13-18, bringing in an aggregate attendance of 126,500 fans, up 2,500 from last year's record-breaking turnout...Hugh Lombardi becomes Senior VP/GM and COO for Powers Management and will oversee Gaylord Entertainment Center operations...Musician/songwriter Randy Hardison passes away June 4. Police believe he was murdered...The Music Row Awards are handed out June 4 at BMI...Joe Galante and Dale Morris acquire Barbara Mandrell's mansion at auction for \$2 million...



Nicholas Firth

Nicholas Firth is promoted to Chairman of BMG Music Publishing...BMG exercises its option and purchases Zomba Music Group in a deal thought to be valued at \$3 billion...MCA and Chely Wright part ways...Toby Keith is at odds with ABC's Peter Jennings after being bumped from a Fourth of July special over what the singer claims was a lyric content dispute...The public and legal rift between the Dixie Chicks and Sony Music is resolved as a new deal reportedly offers the trio a \$20 million advance plus a 20% royalty rate...Pat Finch exits as Famous Music VP to join Zomba Music...Ed Salamon resigns as CRB President to become the organization's



Pat Finch

Executive Director and replaces Paul Allen, who departs Aug. 18...The CRB hosts the Country Music DJ Hall of Fame on June 27, inducting Lee Arnold, J.D. Cannon, Billy Cole, Jole Hoppel and the late Buck Wayne...David Bach is appointed VP of A&R for

MUSIC ROW AWARDS



Critics' Pick artist Blake Shelton. Breakthrough Songwriter Anthony Smith, MR's David Ross. Producer of the Year Keith Stegall and BMI's Patty Bradley



Musician Award Winners

photos by Alan Meyer

Ed Salamon



Ed Salamon

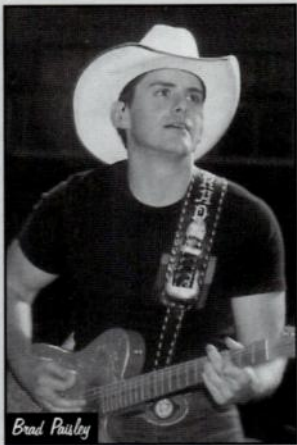
The world's biggest country music event
fan fair
 June 13-16, 2002
 Nashville • music city u.s.a.
 www.FanFair.com



Dan Tjornvik



Eric Heatherly



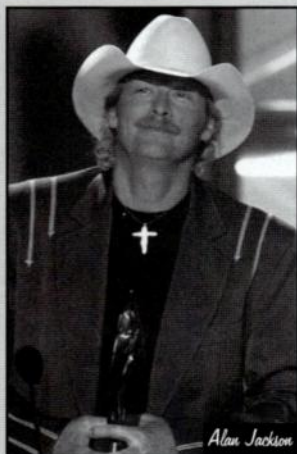
Brad Paisley



Coby Sparks, Chely Wright & Loretta Lynn



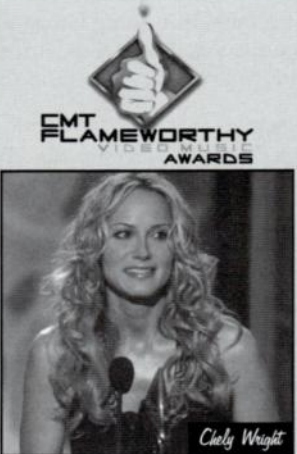
Mark Chesnut



Alan Jackson



Martina McBride



Chely Wright



Reunion Records...Lee Ann Womack's album *I Hope You Dance* is certified triple platinum...BMI holds its Christian Music Awards on June 24, where Toby McKeehan is named Christian Songwriter of the Year...*Billboard* Editor In Chief Timothy White, 50, dies of an apparent heart attack in New York on June 27...Ben Vaughn joins EMI/Nashville as VP/Writer and Artist Development...Garth Fundis is re-elected Chairman of the Board of Trustees at NARAS...O Brother continues its sales success, scanning 47,867 units for the week ending June 30.



Glenn Middleworth

JULY

Glenn Middleworth assumes the leadership role at Famous Music Nashville as VP of Creative...The long-rumored sale of Acuff Rose Music

becomes a reality as Sony/ATV Tree buys the legendary collection of 55,000 copyrights from Gaylord Entertainment for \$157 million...Tim Marshall is upped to VP of Marketing at Provident Music Distribution...Producer Bob Wohler is promoted to VP of A&R for Essential



Dixie Chicks



Greg McCarn

Records...The Dixie Chicks become the only female group and the only country group ever to earn back-to-back Diamond Awards, following the 10 million certification of *Fly...*

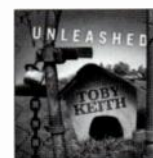
Sparrow VP of A&R Grant Cunningham passes away after suffering a head injury playing soccer...Greg McCarn is promoted to VP of Marketing at Lyric Street Records...Darryl Worley's *I Miss My Friend* debuts with more than 42,000

units sold...Clear Channel Communications announces that Randy Michaels is no longer CEO of Clear Channel Radio. Michaels will head up the New Technologies Division...



Paul Worley

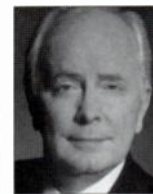
WEA for manufacturing and distribution...Richard F. D'Antonio is arrested July 24 in Las Vegas and charged in connection with the 1989 "Music Row Murder" involving Cash Box chart researcher Kevin Hughes...XM Radio names Joseph J. Euteneuer as CFO and Executive VP...Louis Glaser is promoted to First VP at SunTrust's Private Client Services



Division...The Bluebird Cafe celebrates its 20th anniversary...Toby Keith debuts *Unleashed* atop the *Billboard* 200 albums chart with 338,283 units scanned.

AUGUST

Shania Twain parts with manager Jon Landau and signs with Q Prime Management...Bruce



Bruce Hinton

Hinton announces his retirement, following a 20-year tenure at MCA...NSAI holds a weeklong birthday celebration in Nashville to honor the organization's 35th anniversary...Songwriter Joe Allison, who penned the Jim Reeves' hit "He'll Have To Go," dies Aug. 2 at age 77...Mike Borchetta is named President of newly formed Lofton Creek Records...Bill Carlisle and Porter Wagoner are announced as the newest members of the Country Music Hall of Fame...Donald Biederman, former Executive VP and General Counsel to Warner/Chappell Music, dies Aug. 9...Tori Hughes is upped to Group Publisher at Country Music Media Group and Neil Pond is promoted to VP/



Luke Lewis

Editorial Director, following the resignation of VP/Group Publisher Sheri Warnke...Nickel Creek's *This Side* debuts with 50,842 unit sales in its first week...Luke Lewis

becomes Chairman & CEO of Mercury/MCA Nashville/Lost Highway. Following a restructuring, nine employees exit MCA Nashville and Mercury, including MCA VP of Publicity Jenny Bohler, MCA Sr. VP of Marketing & Sales Dave Weigand, MCA Sr. VP of Creative Services Katie Gillon, and Mercury VP Recording Claudia Mize...Sony Music announces that Rob Dalton is upped to VP Epic/Monument Promotion, Larry Pareigis becomes Sr. VP Epic/Monument Promotion, and Debbi Haus is VP, Artist Development. Five employees exit the company, including Mike Rogers, Director

Stage shots: Scott Gried/Imago Direct
 Backstage: Rich Diamond/Imago Direct

Congratulations Peter Zavadil
CMA video director of the year
2001 and 2002



Coming Soon:
Blake Shelton
"The Baby"

We love you and your work!

Blake and your friends at Warner Bros.

of National Country Promotion, and regional promotion managers Mike Ring, Mark Westcott and Shelley Gregory...Songwriter Jonnie Barnett ("Chain of Love") passes away Aug. 18, two weeks after suffering a stroke... Mastering Engineer and Georgetown Master President Denny Purcell passes away Aug. 22...All 30 employees of Acuff Rose, following its acquisition by Sony/ATV Tree, are let go. Several, however, later join the staff at Sony/ATV Tree...Keith Stencil is named VP of General Markets at Word Distribution.



Denny Purcell

SEPTEMBER

Jaye Albright resigns as President/Country of McVay Media. Albright joins Michael O'Malley in founding a new consultancy specializing in country radio, Albright & O'Malley...The Canadian Country Music Association (CCMA) Awards take place Sept. 9 in Calgary. Paul Brandt is named Male Artist of the Year...Chief Executive Thomas Middelhoff is ousted at Bertelsmann...The Dixie Chicks' *Home* debuts atop the *Billboard* 200 albums chart, scanning 779,828 units...



Paul Brandt

Michael Powers is named Sr. VP of Promotion & Artist Development at Mercury Nashville/MCA Nashville/Lost Highway. Also at the label group, Royce Risser is upped to VP of National Promotion at MCA and Patti Morris becomes VP of National Promotion for Lost Highway. Four employees exit, including MCA Promotion VP Bill Macky and promotion directors Jennifer Thorpe and Kimberly Dunn...The Americana Conference takes place at Nashville's Hilton Suites. A highlight includes an appearance by Johnny Cash, who is on hand to receive the Spirit of Americana Free Speech Award...Bob Flax is promoted to President of EMI Music Publishing's U.S. company...After 12 years, Joe Diffie splits with Sony/Monument Records...Bill Ivey is named Leadership Music's new facilitator...Steve Buchanan, who oversees the Grand Ole Opry, Ryman Auditorium and Gaylord Program Services at Gaylord Entertainment, is upped to Senior VP of Media and Entertainment. In his new position, Buchanan adds stations Live 95 WSM-FM, 650 WSM-AM and 99.7 WWTN-FM to his responsibilities... Sheri Warnke joins TBA Entertainment Corporation as a Senior VP... Kathi Weidow is promoted to Assistant VP, Per Program & Administration, Media Licensing at BMI. In addition, Patricia Naar is upped to Assistant VP, Collections... Singer/songwriter



Bill Ivey



Steve Buchanan



Mickey Newbury

Mickey Newbury dies Sept. 28 at his home in Oregon at age 62.

OCTOBER



David Conrad

David Conrad is appointed Executive VP of A&R for Mercury Records and MCA Nashville...The Nashville Association of Musicians, the local chapter of the American Federation of Musicians, celebrates its 100th anniversary... Keith Stegall exits as Executive VP/CCO/A&R at Mercury Nashville...The Board of Trustees of NARAS choose Neil Portnow as President of the Recording Academy...Rob Dalton exits as VP Epic/Monument Promotion after 15 years at Sony... AP reporter Jim Patterson is honored by the CMA with its 2002 Media Achievement Award...Compendia names John M. Rolfe, Jr. as VP of Business & Legal Affairs...The 32nd Annual Conference of the International Entertainment Buyer's Association (IEBA), hosted in Nashville, holds its Founder's Dinner Awards on Oct. 8. Johnny Cash is honored with the Pioneer Award...Bobby Rymer is appointed VP, Almo Irving/Rondor Music Nashville...Grand Ole Opry member Bashful Brother Oswald dies Oct. 17 at his Nashville home after a lengthy illness. Oswald, who had also been a member of Roy Acuff's Smoky Mountain Boys for a half century, was 90 years old...



Neil Portnow



Bashful Brother Oswald

Derek Bell of The Chieftains passed away of unknown causes in Phoenix at the age of 66...Jim Grundberg is named VP of Sales for Chordant Distribution...Winners at the 13th Annual International Bluegrass Music Association (IBMA) Awards, held Oct. 17 in Louisville, Ky., are announced. The Del McCoury Band wins Entertainer of the Year...Cyndi Thomson, on the heels of her Gold-selling debut, decides to call her recording career quits...Brenner Van Meter and Howard Fields are named VPs of Dreamcatcher Artist Management...Max T. Barnes is named VP of Production for Island Bound Music...Kent Earls is upped to VP of the Creative Department at Universal Music Publishing... USA Network begins their nationwide search for the next great country artist, with the first open auditions for *Nashville Star* on Oct. 22 at the Country Music Hall of Fame and Museum. The show premieres in March 2003...Faith Hill debuts at No. 1 on *Billboard*'s top 200 albums chart, scanning more than 472,000 units... SunTrust Banks establishes STI Music Private Banking Group, based on its Music Row Financial Center. It opens offices in Atlanta and Miami



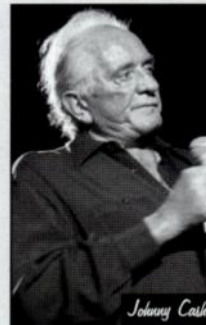
Brian Williams

Country Music Week Calgary 2002



Many Nashvillians attended CCMA Country Music Week including: (Standing, L to R) Mark Moffatt, David Ross, Tammy Genovese, Ed Salamon, Ralph Murphy, Mike Dragan & Rick Murray. (Kneeling, L to R) Jeff Walker, Pat Hydon & Jeff Green

THE AMERICANA MUSIC ASSOCIATION



Johnny Cash



June Carter Cash



(l to r) J.D. May, AMA Exec. Dir., Buddy Miller, Julie Miller and Grant Alden, AMA Pres., backstage at the inaugural Americana Awards

with Senior VP/Director Brian Williams directing the group from Nashville.

NOVEMBER

The 8th Annual Christian Country Music Awards are held at the Ryman Auditorium on Nov. 5 at 7 p.m...The 36th Annual CMA Awards are broadcast live Nov. 6 on CBS... Alan Jackson takes home five awards...Blake Chancey is upped to Executive VP at Sony Nashville...Pat Finch is appointed VP/GM at Zomba Music Nashville...Renee Bell is upped to Senior VP, A&R at RCA Label Group-Nashville...Lauren Bufferd is named VP of Museum Services at the Country Music Hall of Fame and Museum...Fran Boyd retires as Executive Director at the ACM. **MR**

CMT FLAMEWORTHY VIDEO MUSIC AWARDS

Breakthrough Video: "I Breathe In, I Breathe Out," Chris Cagle

Video Director: Michael Salomon for "I Wanna Talk About Me," Toby Keith

Video Collaboration: "Mendocino County Line," Willie Nelson featuring Lee Ann Womack

Love Your Country Video: "Where Were You (When the World Stopped Turning)," Alan Jackson

"LOL" (laugh out loud) Video: "I Wanna Talk About Me," Toby Keith

Fashion Plate Video: "Jezebel," Chely Wright

Concept Video: "I'm Gonna Miss Her," Brad Paisley

Group/Duo Video: "Only in America," Brooks & Dunn

Hottest Video: "The Cowboy in Me," Tim McGraw

Female Video: "Blessed," Martina McBride

Male Video: "Young," Kenny Chesney

Video: "Young," Kenny Chesney

Video Visionary Award: Dixie Chicks

33RD ANNUAL DOVE AWARDS

Song: "I Can Only Imagine," Bart Millard, Simpleville Music (ASCAP)

Songwriter: Bart Millard

Male Vocalist: Mac Powell

Female Vocalist: Nicole C. Mullen

Group: Third Day

Artist: Michael W. Smith

New Artist: ZOEgirl

Producer: Toby McKeehan

14TH ANNUAL MUSIC ROW AWARDS

Song: "Where Were You (When the World Stopped Turning)," Alan Jackson, writer; EMI April Music, publisher

Critics' Pick: Blake Shelton

Breakthrough Songwriter: Anthony Smith

Guitar: B. James Lowry

Engineer (tie): Clarke Schleicher, Julian King

Steel Guitar: Paul Franklin

Fiddle: Aubrey Haynie

Bass: Glenn Work

Drums: Lonnie Wilson

Keyboards: Steve Nathan

Vocals: Wes Hightower

Producer: Keith Stegall

44TH ANNUAL GRAMMY AWARDS

Album: *O Brother, Where Art Thou?*, Various Artists; T Bone Burnett, producer

Best Female Country Vocal Performance: "Shine," Dolly Parton

Best Male Country Vocal Performance: "O Death," Ralph Stanley

Best Country Performance By A Duo Or Group With Vocal: "The Lucky One," Alison Krauss + Union Station

Best Country Collaboration With Vocals: "I Am A Man Of Constant Sorrow," Dan Tyminski, Harley Allen & Pat Enright (The Soggy Bottom Boys)

Best Country Instrumental Performance: "Foggy Mountain Breakdown," Earl Scruggs, Glen Duncan, Randy Scruggs, Steve Martin, Vince Gill, Marty Stuart, Gary Scruggs, Albert Lee, Paul Shaffer, Jerry Douglas & Leon Russell

Best Country Song: "The Lucky One," Robert Lee Castleman, songwriter; performed by Alison Krauss + Union Station

Best Country Album: *Timeless: Hank Williams Tribute*, Various Artists; Luke Lewis, Mary Martin & Bonnie Garner, producers

Best Bluegrass Album: *New Favorite*, Alison Krauss + Union Station

Best Traditional Folk Album: *Down From The Mountain*, Various Artists; T Bone Burnett, producer

Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media: *O Brother, Where Art Thou?*, Various Artists; T Bone Burnett, producer

Producer, Non-Classical: T Bone Burnett for *Down From The Mountain, Fan Dance and O Brother, Where Art Thou?*

Best Female Rock Vocal Performance: "Get Right With God," Lucinda Williams

CANADIAN COUNTRY MUSIC ASSOC. AWARDS

Fans Choice Award: Terri Clark

Female Artist: Carolyn Dawn Johnson

Male Artist: Paul Brandt

Group or Duo: Emerson Drive

Album: *Small Towns And Big Dreams*, Paul Brandt

Single: "I Don't Want You To Go," Carolyn Dawn Johnson

SOCAN Song: "Ten Million Teardrops," Jason McCoy, Tim Taylor

CMT Video: "I Don't Want You To Go," Carolyn Dawn Johnson

Roots Artist or Group: Jimmy Rankin

Top Selling Album: *Scarecrow*, Garth Brooks

Chevy Truck Rising Star Award: Emerson Drive

CCMA Hall of Fame: Anne Murray, Art Snider, D'Arcy Scott, Bev Munro, Elmer Tippe

37TH ANNUAL ACADEMY OF COUNTRY MUSIC AWARDS

Entertainer: Brooks & Dunn

Male Vocalist: Alan Jackson

Female Vocalist: Martina McBride

Duo: Brooks & Dunn

Group: Lonestar

New Male Vocalist: Phil Vassar

New Female Vocalist: Carolyn Dawn Johnson

New Duo or Group: Trick Pony

Album: *O Brother, Where Art Thou?*, Various Artists; T Bone Burnett, producer

Single: "Where Were You (When the World Stopped Turning)," Alan Jackson; Keith Stegall, producer

Song: "Where Were You (When the World Stopped Turning)," Alan Jackson

Vocal Event: "I Am a Man of Constant Sorrow," Soggy Bottom Boys

Video: "Only in America," Brooks & Dunn; Stephanie Reeves, producer; Michael Merriman, director

Humanitarian Award: Reba McEntire

Pioneer Award: Ronnie Milsap

13TH ANNUAL INTERNATIONAL BLUEGRASS MUSIC ASSOC. AWARDS

Entertainer: The Del McCoury Band

Male Vocalist: Dan Tyminski

Female Vocalist: Rhonda Vincent

Vocal Group: Doyle Lawson & Quicksilver

Instrumental Group: Ricky Skaggs & Kentucky Thunder

Song: "1952 Vincent Black Lightning," The Del McCoury Band; Richard Thompson, writer

Album: *Down From the Mountain*, Various Artists; T Bone Burnett, producer; Lost Highway Records

Hall Of Honor Inductees: The Lilly Brothers & Don Stover, David Freeman

29TH ANNUAL AMERICAN MUSIC AWARDS

Country Male Artist: Tim McGraw

Country Female Artist: Faith Hill

Country Band, Duo, Group: Brooks & Dunn

Country Album: *Set This Circus Down*, Tim McGraw

Country New Artist: Trick Pony

AMERICANA MUSIC ASSOC. AWARDS

Artist: Jim Lauderdale

Album: *Buddy & Julie Miller*, self-titled; HighTone

Song: "She's Looking At Me," Jim Lauderdale & Ralph Stanley & The Clinch Mountain Boys

Instrumentalist: Jerry Douglas

Lifetime Achievement,

Executive: T Bone Burnett

Lifetime Achievement,

Songwriter: Billy Joe Shaver

Lifetime Achievement,

Performer: Emmylou Harris

President's Award: Doug Sahm

Spirit of Americana Free

Speech Award: Johnny Cash

IEBA FOUNDERS DINNER AWARDS

Founder's Award: Jerry Garren

Humanitarian Award: Jeff Foxworthy

Artist Manager: Clint Higham, Int'l Management Services

New Agent: Abby Wells, William Morris Agency

Concert Promoter: Mike Smardak, Outback Concerts of TN

Event Producer: Crisper Stanford, Park Place Ent.

Fair/Festival/Event: Rockin' Roadhouse Tour

Talent Agent: Stan Barnett, Creative Artist Agency

Talent Buyer: Fran Romeo, TBA Entertainment

Pioneer Award: Johnny Cash

SONGWRITERS HALL OF FAME

Inductees: Bob Dylan, Shel Silverstein, Dean Dillon

ASCAP COUNTRY AWARDS

Songwriter: Darrell Scott, ("Born to Fly," "It's A Great Day to Be Alive")

Songwriter/Artist: Alan Jackson, ("Where I Come From," "Where Were You (When the World Stopped Turning)," "When Somebody Loves You")

Song: (tie) "Ain't Nothing 'Bout You," Rivers Rutherford, Memphis Music, Universal Music Publishing Group; "I'm Already There," Gary Baker, Frank Myers, Josh Nick Music, Swear By It Music, Zomba Enterprises

Publisher: EMI Music Publishing

Creative Achievement Award: Rodney Crowell

Golden Note Award (for career accomplishment): Alan Jackson

50TH ANNUAL BMI AWARDS

The Robert J. Burton Award as Most Performed Country Song: "I'm Already There," Lonestar; Richie McDonald, writer; Sony/ATV Tree, publisher

Songwriters: Tom Shapiro, ("Ain't Nothing 'Bout You," "In Another World," "Just Let Me Be In Love," "Loving Every Minute,") Troy Verges, ("Blessed," "I Would've Loved You Anyway," "Who I Am," "With Me")

Publisher: Sony/ATV Music Publishing Nashville

BMI Icon: Bill Anderson

THE 36TH ANNUAL CMA AWARDS

Entertainer: Alan Jackson

Female Vocalist: Martina McBride

Male Vocalist: Alan Jackson

Horizon Award: Rascal Flatts

Vocal Duo: Brooks & Dunn

Vocal Group: Dixie Chicks

Album: *Drive*, Alan Jackson; Keith Stegall, producer

Song: "Where Were You (When the World Stopped Turning)," Alan Jackson

Single: "Where Were You (When the World Stopped Turning)," Alan Jackson; Keith Stegall, producer

Music Video: "I'm Gonna Miss Her (the Fishin' Song)," Brad Paisley; Peter Zavadi, director

Vocal Event: "Mendocino County Line," Willie Nelson with Lee Ann Womack

Musician: Jerry Douglas

2002 SESAC COUNTRY MUSIC AWARDS

Country Songwriter: Naoise Sheridan

Country Publishers: BMG Canada, Multisongs, and Ross Cahill Music

Country Song: "Young," Naoise Sheridan, writer

SESAC Legacy Award: Karen Taylor-Good and Burton Collins for "How Can I Help You Say Goodbye"

ROPE (Reunion of Professional Entertainers) Awards

Entertainer: Carl Smith

Musician: Pete Wade

Songwriter: Felice and Boudleaux Bryant

Media Award: Carol Lee Cooper

Golden Eagle Award: Tom Perryman and Ralph Emery

Music Business Person: Mac Wiseman

Nightingale Award: Eunita Kirby

2002 CMA

photos by Alan Mayer

Carolyne Dawn Johnson



Pill Vassar



Darryl Worley



Allison Krauss



Alan Jackson
performs
"That'd Be
Aight."



Al, who won five awards, is joined on stage by producer Kelli Stegall.



1. Porter Wagoner gets a hug from Dolly as he is inducted into the Country Music Hall of Fame.



2



1

Martina
McBride
wins
Female
Vocalist.



3



2



1

1. Brooks & Dunn perform "Every River" with Kim Richey. B&D wins Duo of the Year.
2. Kelli Urban and band perform "Somebody Like You."
3. Nickel Creek perform "This Side."
4. Dolly Parton performs "Hello Sad" with a choke.
5. Montgomery Gentry performs "My Town."

Awards

Host
Vince Gill



George Strait



Lee Ann Womack



Travis Tritt



Toby Keith



Kenny Chesney



Faith Hill
performs "When The
Lights Go
Down."



Director Peter
Zavadil wins
Video of the Year.



Brad Paisley
performs "I'm
Gonna Miss Her
(The Fukin' Song)."



Shania opens the show with
"I'm Gonna Getcha Good!"



Rascal Flatts wins the
Horizon Award and
performs "These Days."



Bobby Karl...

...Works CMA Week

Chapter 172

The fashions. The food. The gossip. The music. The awards. The exhaustion. That whisper in the wind you hear in November is the collective sigh of the giddy, party-pooped fabulons at the end of Country Music Week.

If you can't remember the whirlwind, allow me to recap.

I have been preaching for years that the Nashville Songwriters Hall of Fame is the warmest banquet of the week. Evidently, it's starting to sink in. This year's at Vandy Plaza (11/3) was a sell-out. Oohing over Phil Everly, Dickey Lee, Wayne Carson, Glen Sutton, Merle Kilgore, Jerry Chesnutt, Sonny Curtis, Jimmy Webb, Wayland Holyfield and the much-missed-in-recent-years Marijohn Wilkin is part of the fun. There is also an undeniable camaraderie in that ballroom.

Bart Herbison and a droll Mark Alan Springer kicked things off with the NSAI's "Songs I Wish I'd Written" awards. Tall, handsome Bruce Robison was there (with wife Kelly Willis). So were such gifted awardees as Jeffrey Steele, Billy Montana, Helen Darling, Bobby Braddock, Anthony Smith, Darrell Scott and Wood Newton, all performers as well as excellent tunesmiths. Song of the Year went to "I'm Movin' On," a hint of the kind of week that Rascal Flatts was destined for. Former Belmont student Troy Verges shyly stepped up as the NSAI's choice as Songwriter of the Year. He was surprised by the appearance of his parents at the event. So-o-o-o endearing.

The Nashville Songwriters Foundation next inducted the Hall of Famers. Thom Schuyler spoke movingly of the craft he shared with the folks in the room. Then Bobby Bare inducted his late pal Shel Silverstein. Tompall Glaser appeared—in excellent voice, I might add—to sing Shel's "Put Another Log on the Fire." Don Henry did a medley that concluded with the hilarious "Nashville Is Rough on the Living (But She Really Speaks Well of the Dead)." Bare added, "The words 'dead' and 'Shel' simply don't go together. It makes you wonder if he left too early or if we've stayed too late."

The induction of Bob Dylan was a sensational display of musicianship as writer after writer took the stage to dazzle us with one legendary composition after another. Schuyler, Henry, Pat Alger, Fred Knobloch, Gary Burr, Angela Kaset, Hugh Prestwood, Gretchen Peters, Roxy Dean and Don Schlitz reminded us all of the astonishing Dylan catalog. "We played 10 songs," said Henry; "we could have played 100." The star's thank-you telegram was insultingly terse.

Red Lane told stories about third inductee Dean Dillon. Leslie Satcher sang some of Dean's songs, making rather too much of flubbing "Homecoming '63," I thought. Then surprise guest George Strait did "The Chair," pointed at Dean and said, "You're the man!"

The choked up songwriter took the mic to say, "I hitchhiked here back in 1973....Every morning that I get up...I thank God for giving me this ability to take part of your hearts and put it on paper." So-o-o-o sweet.

ASCAP's banquet (11/4) can't be beat for fashion statements. What was Deana Carter saying, never mind *thinking*? Her gown had a hole cut in the middle to expose her belly button. Can't the otherwise lovely Terri Clark take a night off from the cowgirl hat? And for those of you who think a t-shirt under a sport jacket constitutes formal wear, it doesn't.

Aaron & Thea Tippin both had their hair all cute and spikey. Hers was tipped in red. Phil Vassar also wore an upswept "do." Elizabeth Cook was adorable in a beige sheath trimmed in ostrich feathers. Eric Silver looked sophisticated in his trim, gold suit. John Michael Montgomery brought his dimples, plus a black-on-black ensemble. Curvy Tammy Cochran wore a floor-length, hot-pink gown with a cut-away train.

Several guys opted for the shirttails-out thing. Andy Griggs, for instance, had on an open-collared white one whose tails matched the length of his black jacket. Ditto Neil Thrasher's apple green shirt with tails out under his formal wear. Holly Gleason's form-fitting frock showed off the 30 pounds she's dropped. Innovative Mark McGuinn wore a black leather beret with a sharp, pin-striped suit over a patterned shirt.

Denise Jackson's green dress was accessorized with a mink shawl and a twisty snake necklace made of diamonds and emeralds. Petite JoAnna Janet wore a grrreat leopard print number.

Both women denied predicting that ASCAP's theme was "It's a Jungle Out There." We were greeted at the Opryland Ballroom by a guy in a gorilla suit and the rhythms of Nashville's Village Drum & Dance Ensemble. There were jungle decorations everywhere. Chairs were backed with hula skirts, and the centerpieces were tropical flowers with toy zoo animals. Videos showed Music Row executives executing Tarzan yells. The stage set was a giant Tiki hut, complete with waterfall.

On that stage, Alan Jackson received the first of his several standing ovations of the week. He recalled his first such banquet: His first single had just died, and Denise told him she was pregnant with their first child. "I drank a lot that night," he quipped. "I came to Nashville with three chords and a sack full of songs," he added. "I'm living proof that miracles can happen. To quote Kix Brooks & Ronnie Dunn, 'Only in America.'"

Connie Bradley singled out David Conrad for defecting from publishing to A&R. "We've all heard the expression that an A&R man couldn't hear a train coming," she said, presenting him with a giant pair of ears. He gamely put them on. "I spent years gaining the respect of this town, and in three minutes, it's gone,"

David moaned afterward. I reassured him, "Take it as a sign of how widely beloved you are."

Connie cited Buzz Cason, Bob Morrison and Bill Rice for being ASCAP members for more than three decades. Then she saluted Rodney Crowell's 25th anniversary with the society. To our delight, Rodney appeared with his reunited Cherry Bombs—Vince Gill, Tony Brown, Richard Bennett and Hank DeVito, augmented by Eddie Bayers and Michael Rhodes (where was Emory Gordy Jr.?). Their explosive performance totally burned the ballroom down, and the crowd went nuts when Emmylou Harris and Larry Willoughby came out to sing harmony.

Really getting off on what many cited as the best music of the week were Steve Fishell & Tracy Gershon. You see, the couple met at a Cherry Bombs gig in Redondo Beach, Calif., in 1980.

Another highlight of ASCAP was Rascal Flatts' dynamic performance of "While You Loved Me." Songwriter of the Year Darrell Scott was deeply humble. So-o-o-o touching.

The best exits were staged by Rick & Janis Carnes, who donned the decorative Hawaiian skirts, and by Southern gentleman Trace Adkins, who crossed the valet line to pose for pictures and sign autographs for the fans gathered in the evening chill. So-o-o-o cool.

Eddy Arnold, Lee Roy Parnell, Lee Ann Womack, Mark Wills, the fabulously costumed Trick Pony, Kitty Wells, Brooks & Dunn, Diamond Rio, Lonestar, Earl Scruggs, Martina McBride—the BMI Awards (11/5) are nothing if not star-studded.

Stephanie Bentley & Brian Prout were spending their first night out: since baby Lily was born. Mark Selby was celebrating his jingle of "Let's Spend the Night Together" for Sheraton Hotels—slightly prejudiced wife Tia Sillers pronounced his version, "better than the Stones." Kix's wife Barbara Brooks was celebrating her birthday.

The rest of us were just plain celebrating. Tender, cut-it-with-a-fork beef medallions, shrimp cakes and mashed potatoes were washed down with expertly chosen wine. It's magical that they do something so scrumptious in a converted parking garage.

Frances Preston surprised Bill Anderson with a BMI Icon award. Historic stills were shown, "City Lights" played, and Frances reminded us that Bill has more than 50 BMI awards. Steve Wariner performed a medley.

Before all this, Bill had mentioned to Steve, "Gosh, we got good seats tonight. I guess it's because you've got a red ribbon" as a winning writer. Gotcha!

It's fun to see the week's first-time attendees. At the NSF, I sat with fresh-faced Chevy Smith from Kansas. Our ASCAP table included Warners' merry, roll tossing Dusty Drake. At BMI, Lee Solters had cowboy hunk Clint Prather in tow.

I had a "first," too: I sat in the *audience* at the CMA Awards (11/6). Well, part of it. Behind me were some radio goons who talked to each other throughout the performances. To my left were CBS-TV affiliates' execs blabbing on cell phones during the telecast. To my right were sponsors who didn't know Nickel Creek from Joe Nichols. Midway through, I joined my press brothers and sisters backstage where I belong.

George Jones and Loretta Lynn melted down on live TV. Loretta had Vince at her side for rescue, but George crashed in flames. Poor Darryl Worley was as sick as a dog backstage and barely got through his performance.

Other than that, the show was a complete homerun. Standing ovations went to Alan Jackson, Faith Hill, Martina McBride and Dolly Parton for superb performances. But Alison, Tritt, Toby, Shania, Vince, Brad, Montgomery Gentry and just about every other performer deserved equal applause. The cutest moment was when Alan appeared backstage with "his girls," each of the five family members holding a trophy. "I'm still surprised," he said. "I thought I'd be watching this from a recliner by now." So-o-o-o lovable.

RCA's after-show party was spectacular in a tent outfitted with a Moulin Rouge theme. Past the beaded curtains of the entrance was a big red windmill. The dessert table was beguiling with its chocolate fountain, as were the barmaids in their flouncy feather boas.

Kenny Chesney and his mom Karen Chandler told a funny story about her walking up to A.J. during the telecast, shaking her finger and saying, "Enough is enough!" Kenny was a good sport about Alan's sweep, which is more than you can say for Toby Keith, who was practically glowing by show's end.

Also at the RCA bash were the gorgeous Amy Grant and the gorgeous Vince Gill. Most of the rest of the stars hid in a V.I.P. section, much to visiting Australian singer Catherine Britt's disappointment. "That's not the Aussie way," quoth she.

The serene SESAC banquet (11/7) earns extra points for its inclusion of Americana. Jill Block, Jon Grimson, Walt Wilkins, Victoria Shaw, Steve Davis, James Dean Hicks, Jim Lauderdale, Frank Liddell, Kevin Welch, Kieran Kane, Tammy Rogers, Charley Steff and Greg Barnhill all r.s.v.p.'d. Kenny Chesney was on hand to present Irish-born Naoise Sheridan ("Young") with his Songwriter of the Year honor.

Honorees Mac Wiseman, Ralph Emery and Carol Lee Cooper were

among those at the Gibson Bluegrass Showcase for the ROPE awards (11/7). The venue had to do a quick-change from being the location of the radio remotes. Right up to the day before, Rebecca Lynn Howard, Travis Tritt, Daron Norwood and more were schmoozing stations there.

Luke Lewis and Shania Twain invited us to his Leiper's Fork home for her CD listening party (11/7). A massive tent was decorated in a Moroccan motif with rugs, benches, hanging lamps and crimson cloths. Under arches in the center was a table piled with crab legs and shrimp. One chef prepared Asian cuisine. Another manned a beef carving station.

Shania's new tunes filled the air and the room filled with celebs—Ronnie Dunn, Terri Clark, Carolyn Dawn Johnson, Jon Randall, Gary Nicholson, Vince & Amy, Gillian Welch

& David Rawlings, Jessica Andrews & Marcel, Jessi Alexander, Deana Carter and Steve Azar mingled.

Jamie O'Neal to Dolly Parton: "I opened for you when I was 10 years old." Dolly to Jamie: "I thought you looked familiar!" Gazing at the throng as she entered, Wynonna said, "I feel like I'm in the twilight zone—this used to be my home." Nashville Predator Scott Walker and I shared our awe of Pittsburgh Penguin Mario Lemieux.

Shania's entrance proved to be the event's undoing. Organizers lost control as she was engulfed by radio men in what resembled a Shania "petting zoo." Nashvillians who have known her since her earliest days in town couldn't even say hello.

Nevertheless, we all had a ball. And there's always next year. **MR**



1 At the ASCAP Awards are (l-r): songwriter honorees Gary Baker, Rivers Rutherford, Frank Meyers and Darrell Scott, ASCAP's Connie Bradley and John LoFrumento, and EMI's Gary Overton (publisher winner). 2 Songwriter/Artist winner Alan Jackson at the ASCAP gala.



1 At the SESAC Awards are (l-r): Burton Collins (Legacy Award), SESAC's Pat Rogers, Karen Taylor-Good (Legacy Award), and SESAC's Tim Fink. 2 Pictured at SESAC are (l-r): BMG Canada's Rob Ott (publisher winner), Songwriter of the Year Naoise Sheridan, SESAC's Bill Velez, Kenny Chesney, BMG Music's Karen Conrad and Ron Stuve, and SESAC's Pat Rogers.



1 Onstage at the BMI Awards are (l-r): BMI's Del Bryant, Richie McDonald (song winner), Sony/ATV Music's Donna Hilley (publisher winner), Icon honoree Bill Anderson, BMI's Frances Preston and Paul Corbin, and Songwriters of the Year Tom Shapiro and Troy Verges. 2 At BMI are (l-r): manager T.K. Kimbrell and songwriter honorees Scott Emerick and Toby Keith.

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Keith Follese



Gary Burr



Holly Lamar



Ira Dean



Annie Roboff



Don Schlitz



Mark D. Sanders



Mark McGuinn



Jamie O'Neal



Diane Warren



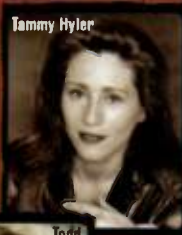
Orlan McKee



Zach Lyle



Thom Shepherd



Tammy Hylar



Tony Lane



Tommy Russo



Carter Wood



Chris Knight



Todd Cerney



Pamela Reswick



Eric Silver



Cyndi Thomas



Kim Tribble



Michael White



Allen Shamblin



Steven Dale Jones



Leslieatcher



Kim Williams



Anthony Smith



John Barlow Jarvis



Jason Deere



Chris Cagle



ALAN JACKSON
SONGWRITER/ARTIST
OF THE YEAR



RIVERS RUTHERFORD
SONG OF THE YEAR
Ain't Nothing 'Bout You
PUBLISHERS: Memphis Music / Swear
By It Music / Zomba Enterprises



GARY BAKER
SONG OF THE YEAR
I'm Already There
PUBLISHERS: Josh Nick Music / Swear
By It Music / Zomba Enterprises

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SONG OF THE YEAR
I'm Already There

PUBLISHERS: Josh Nick Music / Swear
By It Music / Zomba Enterprises



GARY OVERTON
PUBLISHER OF THE YEAR
EMI Music Publishing



DARRELL SCOTT
SONGWRITER OF THE YEAR



Kristyn Osborn



Brad Paisley



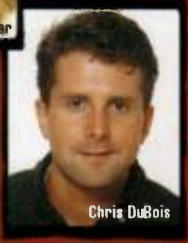
Brett James



Phil Vassar



Carolyn Dawn Johnson



Chris DuBois



Kelly Lovelace



Shelby Kennedy



Gary Nicholson



Fred Knobloch



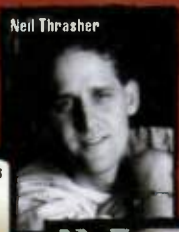
Michael Dulaney



Kenny Beard



Natalie Maines



Neil Thrasher



Rory Waters



Curtis Lance



Tammy Cochran



Shane Decker



Janis Carnes



Marty Dodson



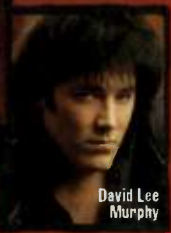
Steve Sarkis



Tim Owens



Charlotte Caffey



David Lee Murphy



Roxie Dean



Kirsti Manna



Jim McBride



Jane Wiedlin



Dony Kahan



Rick Carnes

Not pictured David Wills and Stephen Wertheimer

Nashville's Rising And Falling Fortunes

by Chuck Aly

Once again, *Music Row* polled In Charge-listed leaders for their year-end assessment of the Nashville music biz. And while they are overwhelmingly optimistic (77 percent expect growth in '03), an understanding of the formidable obstacles facing the industry tempers their enthusiasm.

THROUGH THE LOOKING GLASS

Though most responding decision makers maintain a positive outlook, a dichotomy exists in their minds and in their ranks. As radio consultant Jaye Albright notes, "Hopes are high, but expectations are low."

On the low side are Recording Arts Owner Carl Tatz, who predicts "continued shakeout and decline"; Cal IV's Daniel Hill, who foresees the industry getting "smaller and slower"; copy-right administrator Peggy Bradley, who thinks "business will get worse before it gets better"; and Zomba's Pat Finch, who admits, "It's hard to get very optimistic. I expect to see things pretty much stay as they are—kind of flat."

CMT.com's Chet Flippo also predicts status quo, saying the industry "remains handcuffed by absentee landlords." Attorney Craig Benson anticipates major labels will see "more blood in the streets, followed by recognition of the problems, just in time to be done in by prior lack of action." Echoing those sentiments, Jerry Crutchfield asserts, "If the miracle of awareness occurs, new creativity will be allowed to happen. If not, it will be more of the same: Boring!"

John Rose with DreamWorks expects, "Label downsizing due to poor performance by the overall industry, and possibly further label consolidation and closures. And a small amount of positive media acceptance due to country's strong showing versus total industry."

Looking to the bright side is BMI's Frances Preston. "If the music community is able to turn the current negativity into a more positive attitude

about the music and the business, I expect 2003 will be a good year for all of us," she says. "Country music has always gone through wildly different phases and always emerged stronger following each downturn."

Publisher Cal Turner III says the upswing has begun. "We are in the very early stages of a run in terms of new, quality artists who could have solid record sales, as long as the labels stick to careers and not just singles."

Digital Audio Post's Michael Davis agrees, "We could see the beginning of a regenerative cycle. The community must focus on music that moves emotions not units. There is a market for that as much or more than ever."

In the face of increasing market share, publicist Holly Gleason cautions against "allowing a final four months of '02 that is belly-to-belly with superstar releases to lull us into a sense that we're on the rebound. Now is where it gets tricky, because the opportunity for self-delusion will be a temptation."

More comments and predictions:

Dualtone's Dan Herrington: "There will continue to be a small handful of superstar artists, but there will continue to be a lack of new superstar breakthroughs. Left of center releases from non-radio driven acts (Nickel Creek, Dolly Parton, O Brother, etc.) will continue to outsell radio driven new acts and established mid-level acts."

Universal's Michael Powers: "Tighter budgets. A better use of money at radio in the form of marketing rewards for airplay commitment, as opposed to adds."



Shell Point's Randy Harrell: "A turn back to traditional country and bluegrass."

DIAMOND DROUGHT

With the Dixie Chicks still standing as Nashville's last new superstar act, breaking fresh sounds is a key concern. Manager Gary Falcon says a big breakthrough "comes when it comes. Talent and higher-risk sounds are key, and you can't manufacture that. We must be ready to try to set trends as opposed to following them."

Radio promoter Skip Stevens advises, "First, find that act. I don't remember very many superstars having a huge struggle surfacing. Second, we spend way too much chasing acts that are not making any advances toward stardom."

In a similar vein, manager Merle Kilgore says, "The cloning factor is choking the industry. The old rules weren't too bad: in order to become a superstar you had to be different."

More comments:

Universal's Ben Kline: "Fresh and exciting (like the Chicks) makes everyone look smart."

iv's Chris Parker: "Focus on what made country great over the years: great artists, real, authentic, less pop and more traditional."

Jim Reyland, Audio Productions: "Blow-up radio and start over. The noose is too tight."

BMI's Frances Preston: "Courage. This is a song-driven market and one of the most successful things the Dixie Chicks did was to select songs that had an edge. It worked. Nashville labels should take more chances like that."

Universal's Michael Powers: "Pray!"

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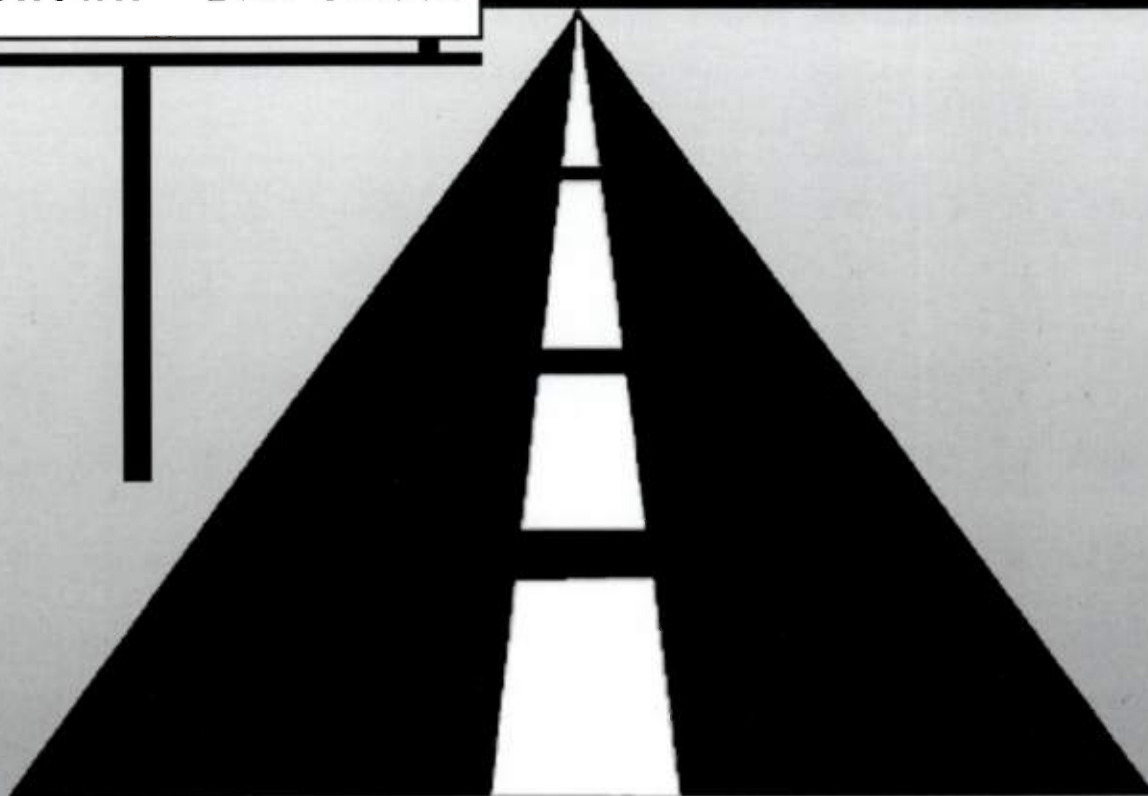
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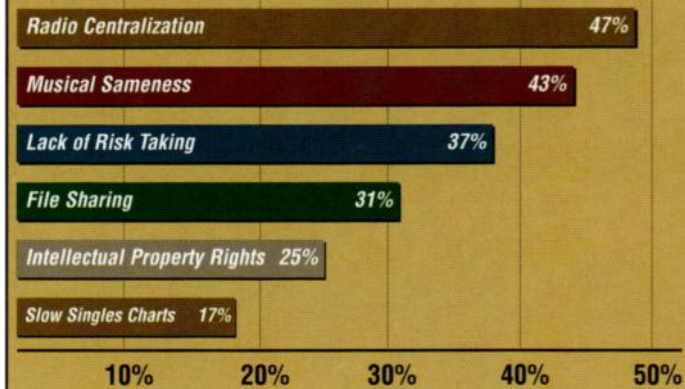
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Hot Button Issues for 2003



Industry Future Forecast 2003

(Percentage of respondents selecting indicated forecast for 2003)



ENGINE TUNING

Directly or indirectly, record labels are the driving force behind most of Music City's revenue stream. As the big houses go, so goes the town. DreamWorks' John Rose anticipates "continued pressure to meet profit objectives by corporate parents to bolster flagging pop sales goals." And that, says Bandit's Evelyn Shriver, could lead to "more tense times. If you don't have [one of the few superstars], it would be a fight. The cost of business is way too high for the rewards of the average 'star' act."

As the heat ratchets up, Sony's Mike Kraski says, "We will lose one or two labels." Adds Universal's Ben Kline, "The music industry as a whole is getting smaller and we are not insulated."

While broader industry climate changes are beyond local control, Nashville labels do have substantive concerns. "It's become so expensive to have a hit," notes Dualtone's Dan Herrington, "and sales levels are not justifying costs." Universal's Michael Powers agrees, "We need to find and market the few truly big hits we get in a year, not prop up stiff for political reasons."

More comments:

Bob Heatherly, Music City Records: "We, as an industry, were late in learning how to deal with file sharing."

Chordant's Richard Peluso: "Christian music continues to grow and remains the fastest growing genre in the business. I don't see a change in the near future."

SONG AND SHORT OF IT

Publishers, too, have been affected by changing industry parameters. Like labels, Sony/ATV/Tree/Acuff Rose's Troy Tomlinson says song houses will face "greater demands from parent companies to grow."

Curb Music Publishing's Jeff Tweel says, "Publishers will have to tighten down their operations even more than they already have with regard to roster size, demo expense, etc., hopefully resulting in less quantity, more quality."

"We have to have singles," says Mosaic's Lisa Ramsey, of priorities for the new year. "Mechanical royalties are down significantly, [so] we'll all take a harder look at the quality of songs we're getting."

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Michelle Williams – Destiny's Child, Columbia Records
Jadyn Maria, Sparrow Records
Play, Sony Records
Tom Keifer of Cinderella, Sony Records
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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
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One of the top issues for publishers is what SESAC's Bill Velez characterizes as assaults on intellectual property rights. "Technology is one of the main culprits in these attacks," he says, "and technology will ultimately be one of the tools that defeats the attackers. Education is another important key."

Roger Murrah says his fellow publishers need to be active in shaping the issue. "Owners of copyright can contribute thoughts to promote fairness for everyone who deserves a piece of the pie."

Administrator Peggy Bradley says the search for compensation should shift focus. "Laws should be changed regarding the responsibility of the Internet service providers for file sharing. Publishers should lobby for this change."

More issues and comments:

Cal Turner III: "To be less competitive with each other and more cooperative so we get more quality copyrights out to the consumer."

Best Built's Larry Sheridan: "Independent publishers are a growing force and I hope to have my best year."

Sunset Ranch's Norman DeVasure: "Access to producers [is reduced] because they have their minions doing what got [the producer] there in the first place—listening to songs."

ROAD RUSH

Last but not least, Nashville's third major revenue stream is touring, and several respondents commented on that segment's prognosis as well.

Manager Gary Falcon notes, "With as many as eight major tours going out next year, the trick is going to be where to fit in our artists. Timing and markets are going to be more important than ever."

Western Beat's Billy Block asserts, "Package tours are the way of the future. One band, a couple of young artists and a headliner to sell hard tickets."

Agent Ed Harper reports, "Gospel and Christian music consumers are having to be very selective in the concerts they attend due to personal finances. Because of this we have to understand that concert promoters and church music events will be more selective than ever in trying to schedule artists."

Also working in the Christian market is William Morris Agency's Charles Dorris, who predicts, "Continued growth in touring and use of new artists on tours. Dozens of local artists work over 100 concert dates annually."

AROUND THE DIAL

Many other facets of the industry weighed in with their views on 2003. CountryWired's Stephanie Orr says the Website business is "still climbing as more artists find they need ways to reach their audience other than radio and traditional means."

Treasure Isle's Fred Vail says, "Recording studios should do a bit better as the overall market gradually rebuilds itself. We had far too many opportunists come into Nashville in the '90s."

"As goes country music, so go the media," says Country Music Media Group's Neil Pond. "When it's up, we're up—and vice versa. The media's success will depend on the bigger climate of the industry."

Taillight's Tom Forrest expects, "Continued increase in music videos being made and country programming increasing, not only at CMT but other cable outlets. Networks need programming and as long as country sales increase, country artists will get on TV."

Across a wide range of disciplines, the effects of industry shrinkage and consolidation are foremost on decision makers' minds.

Radio promoter Skip Stevens says, "Radio and record company consolidation, in many cases, has created a [mandate to] contribute significantly toward the bottom line, right now, or else. This has created fear, resulting in a lack of self-respect, safe decisions and lackluster results. To take it one step further, fear breeds unethical choices, bad attitudes and unhappy people."

For radio consultant Jaye Albright, a key concern is "staying in touch with listener needs and expectations while most stations do less research and marketing." Audio Productions' Jim Reyland says it's, "Holding the line on prices in a bad economy. The first thing everyone does is drop rates. Be brave!"

Like others, 615's Randy Wachtler is feeling the squeeze. "The most pressing issue is lower-than-ever budgets. It's due to industry consolidation in the broadcast business and the expectation that networks and stations can get quality original music produced at very low rates."

Manager Denise Stiff has an entirely different problem: "Over-saturation of the market. Popularity of *O Brother*, like other successful trends, creates a band-wagon effect."

Recording Arts' Carl Tatz says his biggest issue to address is "career change." He adds, "Many producers, engineers and artists can now record and mix most of their records at home regardless of how it may sound, and the labels accept it. Too many engineers, too many studios, not enough work."

More issues, prediction and comments:

Jam Sync's K.K. Proffitt: "DVD-V and DVD-A will show continued growth."

Americana Entertainment's Jon Grimson: "The evidence (retail, touring, etc.) is there for Americana to have earned its justified space. The problem remains that consolidation of mass media outlets has made it more difficult to reach consumers through broadcast channels."

SIR's Laura Ford Bartschi: "Getting other companies like mine to realize we are valuable and to not give away everything for free. It makes it hard to pay bills and employees when you are doing the work for a quarter of the price we did it 10 years ago."

DIFFERENT HORRORS

How telling, then, that an industry that will likely post substantial market share gains is still bracing for further layoffs and constriction. In that light, we'll leave you with this comment from Warner Chappell's Michael Knox: "Being creative is the most important thing to our community right now. Give things a shot that scare the hell out of you. Trust the creative people around you because without the music, the numbers people have nothing to add up." **MR**

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Merrell Named Studio Manager at Island Bound

by Richard D. McVey II

Island Bound Studio has named Matt Merrell as Studio Manager and Brook Dodson as Administrative Assistant... The Sound Emporium has added RADAR to its lists of formats... The Hum Depot adds iZ RADAR 24... George Jones has

been in Emerald Studios with Producer/Engineer Billy Sherrill working on mixes and overdubs. Also at Emerald, Blake Shelton was tracking and working on overdubs with Producer Bobby Braddock and Engineer Ed Seay. Kenny Chesney was mixing with Buddy Cannon and Norro Wilson acting as producers and Sherrill engineering.

Artist Producer Engineer Label Project

2 MONKEYS PRODUCTIONS

4Runner	Wells/Smith	Tony Smith	—	demos
Heather Lee	"	"	—	"
Carter Brooks	"	"	—	"
Dolly Parton	Dolly Parton	"	Disney	movie
Bobbi-Lynne	Wells/Smith	"	"	demos

615 MUSIC

—	Wachtler/Salvador	Gant/Ryderg	Tech-TV	show pkg.
—	Wachtler/Snider	"	KPHO-TV	"
—	"	"	PBS	"Skin Walkers" promo
—	Snider/Duncan	Aaron Gant	NBC	"John Walsh" promo
—	Wachtler/Gant	"	615 Music Lib.	"American Roots"
—	Tom Snider	Gant/Ryderg	Animal Planet	"Amazing Animal Videos"

AUDIO PRODUCTIONS

John M. Montgomery	George Achaves	Travis Turk	Warner Bros.	"CCUSA"
Mark Wills	Freeman/Matteson Ent.	Steve Johnson	Mercury	radio tour
Keith Urban	Jamie Matteson	"	Capitol	"
Bill Engvall	Barry Freeman	Gilmore/Parker	Warner Bros.	"
Joe Nichols	George Achaves	Steve Johnson	Universal	"CCUSA"
Rebecca L. Howard	Freeman/Matteson Ent.	"	MCA	radio tour
Faith Hill	George Achaves	Travis Turk	Warner Bros.	"CCUSA"
Nancy Griffin	—	"	—	BBC interview
Martina McBride	George Achaves	Steve Johnson	RCA	"CCUSA"
Steve Azar	Jamie Matteson	"	Mercury	radio tour
Gary Allan	Miranda Williams	Travis Turk	—	"

BENNETT HOUSE

Various Proj.=Newards	John Hartley	Jordan Richter	Forefront	trax
Amy Grant	Keith Thomas	Bill Whittington	A&M	od's

CASTLE RECORDING

Old Man Shattered	—	Janas/Waters	Acoustic Live	trax/mix
Hitchcock Circus	—	Malcolm Gibbs	—	od's
Sonic Flood	Byrd/Kindred	Julian Kindred	—	"
Rockets & Cars	—	Hager/Ralston	—	mix

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—	Dan Williams	Dan Williams II	—	Ford
—	"	"	—	Clorox
—	"	"	"	Shoney's

DARK HORSE RECORDING

Todd Fields	Todd Fields	Patrick Kelley	—	od's
Various	Tim Bayes	Ed Simonton	Wisdom Ch.	Trax
Rob Ickes	Rob Ickes	Michael Modesto	Rounder	od's
Jessie Coltar	Barney Robertson	Grey Cane	RCA	od's/mix
Robin English	Robin English	Matt Andrews	Earthtone	od's

EMERALD STUDIOS

Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	mix
Faith Hill	Dann Huff	Hagen/Balding	Warner Bros.	edits
Anita Cochran	Huff/Norman	Jeff Balding	"	trax
Jimmy Wayne	Lindsey/Stroud	Jeff Balding	DreamWorks	mix
Rascal Flatts	Williams/Bright	Marty Williams	Lyric Street	trax
Caedmon's Call	Josh Moore	David Hall	—	od's
Deric Ruttan	Steve Bogard	Guess/Murphy	Lyric Street	od's/mix
Greg Hanna	Cannon/Wilson	Billy Sherrill	BudRo Prod.	trax
12 Ft. Tall	Russ Zavitsan	Ed Seay	DreamWorks	trax

Artist Producer Engineer Label Project

Blake Shelton	Bobby Braddock	"	Warner Bros.	trax/od's
B.J. Thomas	Bobby Emmons	Jim Cotton	—	trax
Kellie Coffey	Dann Huff	Jeff Balding	RCA	mix
Brad Wolfe	Tom Collins	Julian King	Warner Bros.	trax
Carolyn D. Johnson	Dann Huff	Jeff Balding	RCA	"
Joshua & Shianne	Biff Watson	Ricky Cobble	Lyric Street	mix
Tim Wilson	Horn/Wilson	Steve Melton	Capitol	od's/mix
Jessica Andrews	Gallimore/Stroud	King/Ludkin	DreamWorks	od's
Evan & Jaron	Dann Huff	Huff/Hagen	Columbia	"
Sara Evans	Deana Carter	Mark Hagen	RCA	"
Danni O'Neill	Mark Moffatt	David Hall	—	od's/mix
Tebbey Otteh	Tebbey Otteh	John Saylor	Warner/Chappell	trax
Big Sofa/Lazy Boys	John Cheek	Milan Bogdan	—	od's
Darryl Worley	James Stroud	Steve Marcantonio	DreamWorks	trax
Jo Dee Messina	Byron Gallimore	Julian King	Curb	"

GREY HOUSE

Andrew	Andrew	Herzig/Mazur	—	reggae cd
Carla Rhoades	Billy Herzig	Wendy Mazur	What Records	comedy cd
Stephany Delray	Stephany Delray	Herzig/Mazur	—	demos
Kimber Manning	—	Tommy Cooper	—	"
Shawna Russell	Billy Herzig	Billy Herzig	—	development

HUM DEPOT

Chris Wallin	Chris Wallin	Ben Strano	Corlew Music	demos
Neal Coty	Neal Coty	Rusty McFarland	Warner/Chappell	"
Duane Eddy	Tony Harrell	McFarland/Strano/Hardy	Warner/Chappell NY	basics/od's/mix
Chris Knight	Hardy/Baird	Joe Hardy	Dualtone	od's/mix/master
Al Anderson	Al Anderson	Rusty McFarland	Windswept Music	demos



Clay Walker was at Nashville's SoundShop working on his latest *Christmas* album. Pictured in the studio are (l-r): Jim Ed Norman, Engineer Mike Bradley (seated) and Walker.

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
ISLAND BOUND					Jentra Rose	Ron Oates	Reynolds/Jaskowiak	Jes Fine Prod.	trax
Brice Long	—	Jeff Koval	RCA	demos	Matthew West	Hauser/Greenberg	Logan/Muncy	Extreme Writers	"
Kelly Archer	Cole Wright	Koval/Decker	—	"	Tim Johnson	Tim Johnson	Andrews/Fenstermaker	Warner/Chappell	"
Steve Jones	—	Jeff Koval	—	"	Chris Wallin	Chris Wallin	Baggett/Jaskowiak	Corlew Music	"
Mike Dulaney	—	Billy Decker	—	"	Kim Carnes	Kim Carnes	"	Sparky Dawg	"
Phil O'Donnell	—	"	—	"	Robin English	Robin English	Matt Andrews	Earthtone	"
Brian Simpson	—	"	—	"	Jason White	Jason White	Jason Lehning	Sony Tree	"
MONEY PIT					Bob DiPiero	Bob DiPiero	Gantt/Davis	"	"
Sara Evans	Worley/Evans	Schleicher/Hellerman	RCA	od's/trax	James Monroe	James Monroe	Ben Surratt	Raintree	"
Faith Hill	Paul Worley	"	Warner Bros.	od's	Kim P. Johnston	Kim P. Johnston	Matt Andrews	Jody Williams	mix
Martina McBride	Worley/McBride	Hellerman/Hachler	RCA	"	Jeff Pardo	Ian Fitchuk	Josh Davis	Jeff Pardo	trax
Pinmonkey	Worley/Poole	Poole/Hellerman	BNA	trax/od's/mix	Scot Sherrod	Scot Sherrod	Tassin/Muncy	Major Bob	"
Suzette/Neon Angels	Suzette/Neon Angels	Hachler	Realbilly	trax/od's	Jim Collins	Jim Collins	"	Warner/Chappell	"
The Banditos	Hachler/Smith	Hachler/Smith	Deaf-Aid	od's/mix	LaNise Kirk	Dave Pomeroy	Dave Sinko	Stage Night Prod.	od's/mix
PLAYGROUND RECORDING					Amy Jackson	Jason Stelluto	Jason Stelluto	Window Pane	"
Derek Webb	Derek Webb	Jimmy Jernigan	—	solo proj.	Jill Johnson	Jill Johnson	Scott Baggett	Blue-Water	trax/od's
Jeremy Casella	Aberle/Casella	B.J. Aberle	—	solo ep	Sonny Tillis	Sonny Tillis	Herb Tassin	Universal Music	trax
SOUND EMPORIUM					Dean Miller	Dean Miller	Tassin/Muncy	"	"
The Derailers	Kyle Lehning	Lehning/Wood	Lucky Dog	trax	Jeff Stevens	Jeff Stevens	"	Warner/Chappell	"
Josh Bennett	Ken Coomer	Bracco/Fenstermaker	RCA-NY	trax/od's	STUDIO 19				
Chieftains	Paddy Moloney	Erick Jaskowiak	"	rehearsal	John Barner	—	Dave Matthews	Curb Music	demos
Blue Merle	John Van Meter	Kelly/Jaskowiak	New Sheriff	trax/od's	Tammi Kidd	—	"	Almo Irving	"
Steve Delopoulos	Monroe Jones	Jim Dineen	Universal South	trax	Shane Teeters	—	"	Zomba	"
Gibson Brothers	Gibson Brothers	Sinko/Munly	Sugar Hill	trax/od's/mix	Billy Burnett	—	"	Still Working	"
Craig Wiseman	Craig Wiseman	Andrews/Jaskowiak	BMG Music	"	Adam Dorsey	—	"	J. Williams/Sony	"
					Marcus Hummon	—	"	BMG	"
					Wynonna	Annie Roboff	"	Wynonna Inc.	Lifetime show theme
					Marie Bellet	Larry Rogers	"	Elm Street	album

WRITER'S NOTES



CONNIE HARRINGTON

Cuts/Hits: "My Heart Is Lost To You," Brooks & Dunn; "Ordinary Life," Chad Brock; "Can't Live A Day," Avalon; "I Just Called To Say Goodbye," Terri Clark; "Stand Still," Phil Vassar; "This Woman Needs," "Knock On The Sky," "Everybody Wants

You," "I'm Lit," SheDaisy; "I Don't Need Another Reason," Tommy Shane Steiner; "She Only Smokes When She Drinks," Joe Nichols; among others

Birthplace: Galveston, TX
Years In Nashville: 22 years

Publisher: EMI

Favorite Song You Wrote: "If I Were"

Favorite Song You Didn't Write:

There are too many to choose from but this year I wish I had written "Forgive" by Rebecca Lynn Howard and Trey Bruce.

On What Instrument Do You Write: guitar

Influences: Linda Rondstadt, Anne Murray, Joni Mitchell, Fleetwood Mac, Pam Tillis and Jackson Browne to name a few.

Advice To Writers: When you think you're really writing good stuff, raise the bar at least 10 more notches.

Little Known Biographical Fact: I was the first girl in Dickson, Tenn., to play little league baseball with the

boy's league.

Issues Facing Songwriters Today:

It's tough all around out there right now—the pie has shrunk a bit so unfortunately politics come into play more than they used to. Plus with the economy the way it is, the corporate belts have tightened leaving a lot of good writers without deals.

Anyone You'd Like To Get A Cut

By: I'm happy for any artists to cut my songs, but I'd love a Patty Loveless cut (Patty, I hope you read this—hurry up would ya!)

Connie Harrington's writing runs the gamut from spiritual ("Your Grace Still Amazes Me") to hard-core country ("She Only Smokes When She Drinks") to everywhere in between ("My Heart Is Lost To You").

"I'm pretty eclectic," says Harrington. "I love everything from Merle Haggard to opera." That eclecticism has paid off in the form of 16 No. 1 Christian and country songs.

Born in Texas and raised in Dickson, Tenn., she took up songwriting at age 13 when she wrapped her hands around her first guitar. "I was the fifth of six kids and we didn't have a lot of money, so guitar lessons were not on option," she says. "So I got a John Denver songbook and put my fingers where the dots were."

Her first song materialized shortly thereafter when she put music to a poem she found in *Seventeen* magazine. "Plus," she admits, "I couldn't remember all of anybody else's songs, so I had to make up my own."

Harrington later pursued her passion at Belmont University, graduating in 1985 with a music business degree. Following college she worked a short time in concert promotion and then spent several years as an Art Director, producing album covers at Benson Records. Although she continued songwriting as a hobby after work, it wasn't top of mind as a career.

"It's a fluke that I even became a professional writer," she says. "I got divorced back in 1990 and wrote a song about it. A friend of mine made me put it on tape, which I'd never done before. I played it for a co-worker who snuck behind my back and played it for a

bunch of A&R directors. It all came from that. I started out with a few single song contracts and signed my first publishing contract in 1990 with Reunion Music."

Her writing got a boost in 1993 when she won the grand prize in a *Billboard* songwriting contest with the pop song "If I Were." It was recorded by Pam Thum.

Harrington finally quit her "day job" in 1995 and made songwriting a full-time profession. "It took several cuts before I was able to quit," says Harrington, who signed with EMI four years ago. "In the Christian market it takes quantity, so I eased into it. I didn't just quit and say, 'I'm going to be a songwriter!'"

Also in 1995, she won a Dove award for Country Recorded Song of the Year for "Love Will" by Michael James. And although much of her success has been in the Christian market, in recent years she's made a seamless transition into country, landing on albums by Brooks & Dunn, SheDaisy and Joe Nichols, among others.

Harrington, who's married to Big Picture Entertainment's Jon Mabe, likes to spend her free time playing tennis and softball as well as working on her house. "I bought a house that was built and decorated in 1942, and wasn't updated since," she smiles. "So I'm doing a lot of home improvement projects."

—Richard McVey II

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Exporting Country...To America

by Robert K. Oermann

The trend of the month appears to be real country music being imported from elsewhere.

Australians Catherine Britt and Bill Chambers have overseas CDs that put most of Music Row's "country" records to shame. Over in Germany, the Pete Ancient Band is doing a good job, too. Wake up, people. Our own heritage is being sent back to us while we ignore it at home.

I'm happy to report that there is some fine new talent in our midst. I refer to singer-songwriters **Becka Brown** and **Carter Wood**, either of whom would be at home on the main stage at Lilith Fair. They share our DISCOVERY Award for this issue.

Old faves Mark Selby, Greg Barnhill, Denny Jiosa and Kirk Whalum are back with extremely soulful new albums. So is Billy Joe Shaver, who wins the Disc of the Day prize.

And how about a tip of the hat to Sparrow Records? The label's output is easily the best of the listening session, including such dandies as ZOEgirl, Aaron Sapiro, Sanctus Real

and The David Crowder Band. Give that outfit a Label of the Day award.

AMERICANA

MARK SELBY/Reason Enough

Writer: none listed; Producer: Brent Maher/Mark Selby; Publisher: none listed; Vanguard (track) (www.vanguardrecords.com)

Nashvillian Selby's sophomore Vanguard CD is even tougher sounding than his first. There's plenty of "grease" in these bluesy tracks. This album lead-off features plenty of nasty guitar. The title tune and album closing "Dirt" is ringing and atmospheric, but his soulful vocal is just as powerful.

SISTERS MORALES/Algo Tonto

Writer: Carson Parks/Colina; Producer: Michael & Ron Morales; Publisher: Greenwood, BMI; Luna (track) (www.sistersmorales.com)

Cool! A Spanish-language version of "Something Stupid." I always thought that tune had a Latin groove anyway.

HEM/Half Acre

Writer: Messé; Producer: Gary Maurer/Messé; Publisher: Universal, no performance rights listed; Bar None (track) (www.bar-none.com)

Wispy, folkie soprano. Tinkling instruments. Airy melody. ZZZzzzzzzzzzzzzzz.

BILL CHAMBERS

Sleeping With the Blues

Writer: Chambers; Producer: Chambers; Publisher: Gibbon, no performance rights listed; Reckless (track) (Australia) (www.recklessrecords.com)

Rumpled and folksy, with marvelously evocative guitar work. He's known as a hillbilly act, but Bill proves here he's got a real feeling for the blues as well.

GREG BARNHILL/Walkaway Joe

Writer: none listed; Producer: none listed; Publisher: none listed; Wilderness Music (track) (www.gregbarnhill.com)

This guy is one of the most soulful singers in Music City. Framed here by simple guitar and piano, he wrings all the pain and heartache from one of his most famous songs. These may be merely songwriter demos on this CD, but they're a revelation nonetheless. Every track is gripping and real.

EDDIE BLAZONCZYK, JR.

Sitting by Myself

Writer: none listed; Producer: Eddie Blazonczyk, Jr.; Publisher: Chicago Polka, BMI; Versatones/Bel-aire (track)

(www.versatones.com)

Staccato trumpets lead the way on this sprightly polka. He's a second-generation practitioner, since his dad is already a legend in this field.

BECKA BROWN/Do You Know Me

Writer: Becka Brown; Producer: Regie Hamm/Matt Pierson; Publisher: Peacecake, SESAC; Peacecake (track) (www.beckabrown.com)

A lilting soprano who obviously knows her way around a hook or two. Extremely melodic and catchy with a lovely innocence and freshness in its spare, ear-catching production.

BILLY JOE SHAVER/Freedom's Child

Writer: none listed; Producer: R.S. Field; Publisher: none listed; Compadre (track) (www.billyjoesnaver.com)

The track is a country-rock masterpiece. Billy Joe is singing better than ever. This sounds an awful lot like the rebirth of a master with one of the finest albums of his already distinguished career.

HIGH NOON/Let's Go Daddy-O

Writer: Sean Mencher; Producer: Billy Horton; Publisher: Sean Mencher, BMI; Goofin' (track) (www.goofinrecords.com)

Classic rockabilly, complete with slapped stand-up bass, echoey guitar and wanna-be Everly twin harmonies. Tons of Texas fun.

CARTER WOOD/That Feeling

Writer: Carter Wood/D. Tashian; Producer: Doug Lancio; Publisher: CW's Springhouse/Falling Knife, ASCAP/BMI; Carter Wood (track) (www.carterwood.com)

She's got the feminine Jewel-like thing going on, except her melodies are much catchier. In any case, this marks the disc debut of a singer-songwriter of uncommon ability. The only fault I find here is that she is essentially a rather private, intimate vocal stylist whom the production sometimes overwhelms. More "space" should have been left between her voice and the accompanying instruments, particularly the bass lines.

CHRISTIAN

PHIL JOEL/I Adore You

Writer: Phil Joel; Producer: Joe Baldridge; Publisher: Ariose/Near Bliss, ASCAP; Inpop (track) (www.philjoel.com)

His vocal bleating, whining and whimpering is particularly irritating because the rest of the electronic track is so well done.

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JANNA LONG/Greater Is He

Writer: Keith Brown/Nee-C Walls; Producer: Mark Hammond; Publisher: Word/Symp Symp/Extreme Writer's, ASCAP; Sparrow

She's got some serious soul chops. Now get her a song.

MARY GRIFFIN/Purified

Writer: Matthew Aitken/Michael Stock; Producer: Mike Stock/Matt Aitken; Publisher: Sony-ATV, no performance rights listed; Curb (track)

She's pretty darn thrilling. The most promising gospel newcomer since I don't know when.

DAVID CROWDER BAND**Our Love Is Loud**

Writer: David Crowder; Producer: none listed; Publisher: WorshipTogether.com Songs/Sixsteps, ASCAP; Sparrow

Frenetic rhythms, clickety clack effects, chiming guitars and delirious energy. It's quite listenable, but how come all these new Christian bands sound vaguely like U2 knockoffs?

COUNTRY**THE PETE ANCIENT BAND****Lady on the Radio**

Writer: none listed; Producer: none listed; Publisher: none listed; Like This (www.pete-ancient-band.com)

These folks are a German country band, I believe. Does Germany have an island in the Caribbean? It sure sounds like it here.

PUFF JACKY/Sack the Quack in Iraq

Writer: Jackson Brumley; Producer: Jackson Brumley; Publisher: Puff Jacky, BMI; MyEgo (www.myegorecords.com)

Billed as the world's first bluegrass rap, this goofy thing features hillbilly drawling over banjo, fiddle and harmonica. Rhymes include "attacky"/"Iraquee"/"by cracky" and immortal the title. Undeniably humorous.

CATHERINE BRITT**Dusty Smiles and Heartbreak Cures**

Writer: C. Britt; Producer: Bill Chambers; Publisher: Control, no performance rights listed; ABC/Universal (track) (Australia) (www.catherinebritt.com)

First Kasey Chambers. Then Felicity. And now this enchanting hillbilly chanteuse. It seems that Australia's women just might be the saviors of country music. Britt is produced, beautifully I might add, by Kasey's dad and Dead Ringer Band founder Bill Chambers. Look for her to make some real stateside noise one day soon.

RICHARD BOWDEN/Big Bad Johnson

Writer: none listed; Producer: Richard Bowden; Publisher: none listed; Ballooney Tunes (track) (www.richardbowden.com)

Proceed at your own risk. Richard's newest CD deals with Viagra, gays, fat girls and assorted X-rated topics. The title tune is a story of death during intercourse to the tune of "Big Bad John."

DICK SHUEY**Bill Anderson, Write Me a Good Country Hit Song**

Writer: Dick Shuey/Don Powell; Producer: none listed; Publisher: Bet and Ernie/Amyai, BMI; Hero (www.dickshuey.com)

"Don't Give Up Your Day Job" doesn't even begin to describe it. So spectacularly awful that it must be heard to be believed.



DANNY MACK

Raised in New Concord, Ky., Danny Mack grew up on country music and it has been a driving force in his life since childhood. Playing in the family band was just the beginning and in the '60s he was signed to his first record label. He has performed before live audiences for most of his life, but none was more memorable than when he appeared with George Morgan, Billie Jo Spears, Hank Snow, Ernest Tubbs, Red Sovine, Jean Sheppard and other country greats. He has also appeared at the Ernest Tubbs Record Shop, Opry Spotlight-Ralph Emery, Billy Cole Show and Gilly's just to name a few.

Danny is an all-traditional country musician with timeless appeal. His voice is rich in tone and full of emotion. Listen once and you'll know just what music means to him.

He has been out of the spotlight for a few years, but now he's ready for his greatest comeback with his newest release on Apco Records

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JAZZ

DENNY JIOSA/Body 2 Body

Writer: Denny Jiosa; Producer: D. Jiosa; Publisher: That's That, SESAC; 1201 Music (track) (www.1201music.com)

Guitarist Jiosa is one of our most active jazz artists, and it's always a pleasure to hear what he's been up to lately. The title tune to his newest is a breezy, lightly improvisational outing that emphasizes his clarity of tone with just a touch of funk.

BWB/Groovin'

Writer: Edward J. Brigati/Felix Cavaliere; Producer: Matt Pierson; Publisher: EMI April/Eddie Brigati/EMI Jemaxal/Huna, ASCAP; Warner Bros. (track)

"Groovin'" is right. Nashville sax man Kirk Whalum joins trumpeter Rick Braun and guitarist Norman Brown in what is correctly billed as "an old school superjam-jazz blowout." In addition to this title tune, they work out on the likes of "Hip Hug Her" and "Up for the Down Stroke."

POP/ROCK

THE SILOS/Tennessee Fire

Writer: Walter Salas-Humara; Producer: Walter Salas-Humara & Bob Rupe; Publisher: University of France, BMI; Dualtone (track) (www.thesilos.net)

This has a stark, minimalist quality—a "garage" vibe, if you will. And that's what great rock energy is all about. A screaming lead singer, a thumping beat and some electric guitar noise is all ya need.

SUPERCHICK[K]/So Bright

Writer: Max Hsu/Justin Charbono/Matt Dally/Melissa Brock/Patricia Brock; Producer: Max Hsu/Superchick[k]; Publisher: Mob-Action/Dave Ghazarian/Dave Clot, ASCAP/SESAC; Inpop (www.superchick.net)

Chattering and sonically layered, this is one fascinating listening experience. More, more.

ZOegirl/Even If

Writer: Lynn Nichols/Tedd Tjornhorn/Chrissy Conway/Illisa Girard/Kristin Swinford; Producer: Tedd T.; Publisher: Sparrow/Moderne/Meaux Hits/Jeaux/Birdwing, BMI/ASCAP; Sparrow (www.zoegirlonline.com)

Everybody dance! But is it proper to shake your groove thing and do Ecstasy with a Christian act?

ANDY HUNTER/Amazing

Writer: Andy Hunter/Tedd T./Ray Goudi; Producer: Tedd T. & Andy Hunter; Publisher: Birdwing/Engage/Meaux Hits/Tedasia, ASCAP; Sparrow

A "club mix" with a tediously dreadful groove. When do we get to the dancing part?

HONORABLE MENTION

Aaron Spiro/You Are the One/Sparrow
Brent Moyer/Keep Going On/Brambus
Mitch McVicker/You Have Everything/Word
Ronnie Twist & Larry Mahan/He Didn't Hear the Thunder/NLT
Larry Mahan/A Fast Livin'-Slow Dyin' Breed/NLT
Sanctus Real/Say it Loud/Sparrow
The Gordons/Time Will Tell Our Story/Blueberry Hill
Tree 63/The Glorious Ones/Inpop

DON'T QUIT YOUR DAY JOB

Nadeau & Thomas/The Good Times Just Keep Rolling On/Stray Dog
Big Talk/Good Life/Jay Ben
Matthew Phillips Band/Keep it Around/Bump

ROW FILE



TOM FORREST

President/Owner, Taillight
2110 Blair Blvd., Nashville, TN 37212
615-385-1034 Fax: 615-385-1024

Tom Forrest grew up in Albany, N.Y., attending Hamilton College upstate. He earned a BA in History in 1988, and soon found himself at a crossroads.

"After college I went to New York City and didn't know what I was going to do," he says. "But I knew I didn't want to wear a coat and tie everyday."

Thanks to his sister, who was working in the commercial production business, he landed a job as a production assistant (PA). Then in 1990 he met Picture Vision owner Jon Small, who directs and produces, among other things, television specials and music videos.

"I started working with Jon as a production manager on a freelance basis," he says. "I was sort of a perma-lancer for him. At that time I did a lot of music

videos—rap, R&B, hip-hop, and heavy metal. Doing rap videos in New York City is probably what drove me to Nashville," he laughs. "I started producing when I was about 26."

He recalls one such instance: "I was producing a rap video for Da Youngsta's, these kids from Philly. There were two directors. One was a recovering heroin addict, the other was Treach (from Naughty By Nature). The label had put an APB out to all the rappers in Harlem to show up for this video. So I had two PAs, two policemen and a crew of 20, and literally 1,200 people show up. Finally, one of the rappers was asking when it was his turn. He said, 'If you push me back one more time I'm going to take this gun and shoot you.' So he

pulled out a gun and I turned to the label person and director and said, 'That's it! We're all going home!' The police had already left and earlier in the day I'd stepped on a needle."

With little convincing, he moved to Nashville in 1995 when Picture Vision relocated to Music City. During his tenure with the company, Forrest worked as Head of Production/Producer for television programming. His credits included work as Line Producer for Reba's Thanksgiving Special on NBC, Supervising Producer for Garth Brooks Ireland & Back, Associate Producer of Garth Brooks Live from Central Park, and Line Producer for Janet Jackson Live from Madison Square Garden on HBO. In addition, he produced or executive produced hundreds of music videos and commercials.

With a solid foundation, Forrest opened his own production company, Taillight, in August 2000. "I told Jon early on that I wanted my own company," says Forrest. "I loved working with him, but I felt it was time for me to move on. A day after I started Taillight, Sony called and gave me a video to do. I always credit them with giving me my first job."

His company has since steered away from music videos and now concentrates on television production. Taillight's most prominent shows are the popular CMT Crossroads and CMT Most Wanted Live (MWL).

Between the two shows, Forrest says free time is hard to come by. "Right now, the MWL schedule is Tuesday-Saturday, from 9 a.m.-7 p.m., everyday. And on Mondays we usually work on Crossroads. I've been on a six-day schedule for almost a year now."

Taillight is also something of a family affair: "My wife Kristen works with me," he says. "She's been in the business as long as I have and was one of the top production managers for commercials in New York."

The couple have two daughters, Page, 7, and Emma, 5.

Forrest says of his future, "There are a lot of different avenues of television I'd like to do—reality, awards shows, concert events. The tough part is I like being here in Nashville. I don't want to move to LA or New York, so the options get tougher. But I think next year is going to be the year to expand."

—Richard McVey II

Pre-Marital Agreements

by Marlene Eskind Moses, Esquire, Eisenstein, Moses & Mossman and Cheryl Harris, CFP, EA, O'Neil Hagaman, PLLC

Despite a popular misconception, the belief that pre-marital agreements precipitate divorce is no more accurate than the idea that health insurance makes people sick. In fact pre-marital agreements (also known as pre-nuptial agreements) can actually improve the relationship between people entering into a marriage. Money is a difficult matter to discuss for many people, but an analysis of the assets and liabilities each party brings to the marriage, and the communication and compromise needed to create the agreement, can open the door to honest communication and strengthen emotional bonds.

Two people about to embark upon marriage are generally concerned about each other's best interests. So it is often at this time, before problems arise and the couple may become hostile, angry, and upset with one another, that the most fair and balanced agreements for the future can be determined.

Each state has its own divorce laws. Additionally, judges interpret the laws through court decisions. Tennessee has long recognized the value of pre-marital agreements. A 1955 court decision described pre-marital agreements as:

"conducive to the welfare of the parties and the best purpose of the marriage relationship, and to prevent strife, secure peace, adjust rights, and settle the question of marital rights and property, thus

tending to remove one of the frequent causes of family disputes. . ."

Pre-marital agreements direct how assets will be distributed in the event of divorce or death, and can also make provisions for things such as alimony and life insurance. Such agreements are often used:

- When one or both parties have children from previous relationships and wish to protect the inheritance rights of those children.
- When one of the parties has a great deal more assets or income than the other.
- When both parties have significant assets and/or income, or when one or both are likely to acquire significant income or property in the future.

Broaching the subject of a pre-marital agreement can be difficult. It is advisable that this be done as early as possible, ideally before becoming engaged. It is important to be candid about the reasons for wanting such an agreement. Many couples find it helpful to sit down together, before hiring lawyers, to discuss in general terms the issues that should be addressed by the agreement.

Pre-marital agreements are "contracts" (meaning they are enforceable under the Tennessee laws applicable to contracts) if they contain several key elements:

1. Both parties should be represented by independent counsel. (Preferably, these should be matrimonial lawyers who are familiar with pre-marital agreements and

the laws of the state in which the parties will reside. It is advisable that neither party select or pay for the other party's attorney.)

2. There must be full disclosure of each party's financial status. Typically a detailed statement of all assets and liabilities is prepared and presented with a sworn statement. Additionally, a copy of the prior year's federal income tax return and a current statement of income are provided.
3. There can be no fraud, duress, coercion, misrepresentation, or the like. (To eliminate the appearance of duress or coercion, and to allow sufficient time for the review of financial data mentioned above, the process of creating the pre-marital agreement should take place well before the date of marriage.)
4. At the time the document is signed, both parties should be confident of their decision. Videotaping the signing is one way to preserve the circumstances of the parties and the information shared when the parties sign the pre-marital agreement.

The use of a pre-marital agreement should be considered a planning opportunity, in the same way that you would plan for the disposition of your estate in the event of your death. And, just as with estate planning, although the easy road may be to avoid the discomfort caused by dealing with an unwanted eventuality, in the end you will have seized the opportunity to make some important decisions about the future, before problems occur. **MR**

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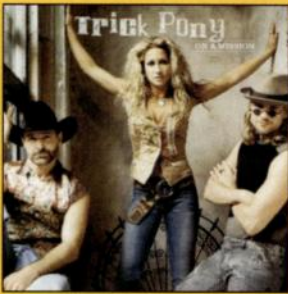


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TRICK PONY On A Mission

(Warner Bros. Records) Producer: Chuck Howard

Prime Cuts: "On A Mission," "Nobody Ever Died Of A Broken Heart," "I'm Not Thinking Straight Anymore," "A Boy Like You," "Hillbilly Blues"

Critique: If Heidi Newfield, Ira Dean and Keith Burns are truly on a mission, it probably has a lot to do with pumping honky tonk muscle back into a format that seems obsessed with churning out sticky-sweet near pop and puffed-up anthems. They must be doing something right because,

within the span of two CDs, the trio has established an instantly identifiable radio identity. The recipe consists of tight grooves, hummable guitar licks and infectious songs that sound fine on your home stereo, better on the car radio, and best of all cranked up to volume 11 in some joint with a dance floor—seasoned by Newfield's cayenne pepper vocals. You can almost hear floorboards creaking on songs like the title track and "Hillbilly Blues." The rocking minor-key "A Boy Like You" reminds that radio could use a little more Tanya Tucker (not to mention vintage Highway 101 and even "Little Miss Dynamite"-era Brenda Lee). Newfield and guitarist Burns have written nine of the CD's 12 cuts. Burns is a fine singer himself and takes the lead on a couple of things but, let's face it, it's Newfield that gives the trio its signature, even holding her own effortlessly against Willie Nelson's famous drawl on a cover of "Whiskey River." All missionaries should be as captivating as this feisty party animal.

—Larry Wayne Clark



PAUL THORN Mission Temple Fireworks Stand

(Back Porch)

Producers: Paul Thorn,
Billy Maddox

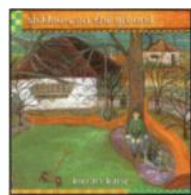
Prime Cuts:

"Downtown Babylon," "Mission Temple Fireworks Stand," "Things Left Undone," "Ain't Livin' In Sin No More," "Sister Ruby's House of Prayer," "I'm A Lucky Man"

Critique: Whether he's testifying with a fire and brimstone southern pastor's fervor ("Mission Temple Fireworks Stand") or gently ruminating on choices made ("Things Left Undone"), Paul Thorn captivates. This former boxer once fought Roberto Duran, but it's his rousing, raucous southern gospel and blues music style that delivers the knockout punch. And over the past few years Thorn has slowly and steadily been pounding out a name for himself in Nashville circles. He's had songs cut by Billy Ray Cyrus, Tanya Tucker, Sawyer Brown and Kim Richey. This fall he landed a high-profile spot opening on Toby Keith's tour. A quick listen to *Mission Temple* with its disarmingly honest, slice-of-life songs and rural imagery makes it easy to understand why Music Row acts are drawn to this Mississippi native's songs. "Rise Up" is about an abandoned woman's search for "something better." It's a single mother's will-to-power anthem that just happens to be toe-tapping catchy. As a

songwriter Thorn goes for the gut but isn't afraid to jab at the heart. That's an impressive combination for a former middleweight who, with this album, displays the power and skill to become a musical heavyweight.

—John Hood



KIERAN KANE Shadows on the Ground

(Dead Reckoning/
Compendia)

Producer: Kieran Kane

Prime Cuts: "Ain't Holdin' Back," "Shadows on the Ground," "One Raindrop," "Better When You Take It Slow," "Harmony"

Critique: Dead Reckoner Kieran Kane has earned respect among his peers for tenaciously honoring his country and folk roots during a three-album career as one half of the O'Kanes, and a decade-long career as a solo artist. On his fifth album, Kane digs even deeper into his passion for back-porch guitar pulls, bluegrass pickin' parties and even gospel traditionals, crafting a fully-realized acoustic collection with sparse arrangements and a bounty of emotion. Recorded in just two days (with the exception of "Harmony," a duet with the sweet-voiced Claudia Scott) at a local studio with no overdubs, no fixes and certainly no vocal tuning (gasp!), Kane crafts an album "pretty much like the living room recordings we used to make as kids in New Rochelle," he writes in his liner

notes. The laid-back "Ain't Holdin' Back" holds true to this philosophy with bluesy jams built on Glenn Worf's slippery bass runs and drummer Harry Stinson's rhythmic clanking on the pots and pans. The title track's simplistic, old-time melody blends nicely with plain-spoken lyrics about people who "go by different roads" but their "shadows on the ground...All look the same." The spiritually-themed "Shut Up" is a percussive, foot-stompin' number featuring sly harmonica work from blues maestro Mike Henderson and banjo accompaniment by Fats Kaplin. In addition to a fine batch of mostly co-writes (he teams with Sean Locke, labelmate Kevin Welch, Chad Jeffers, John Hadley and Scott) Kane and band also work out a fresh yet understated version of Jon Van's arrangement of "Handsome Molly," the well-known folk tune that was reportedly part of Kane's childhood living room recordings. For anyone searching for ways to simplify and qualify their life, Kane's newest release makes an appropriate soundtrack.

—Heather Johnson



MOUNTAIN HEART No Other Way

(Skaggs Family Records)

Producer: Ricky Skaggs

Prime Cuts: "Go Away," "Faithless Heart," "How

Strong Do My Walls Have To Be"

Critique: Up in Hillbilly Heaven Bill Monroe is smiling with the knowledge that bluegrass is in good hands. Multi-talented producer and keeper-of-the-flame Ricky Skaggs has brought to the forefront another stacked deck of pickers and singers in Mountain Heart, whose members hail from North Carolina, Georgia and Kentucky. Comprised of guitarist/lead singer Steve Gulley, banjoist/lead vocalist Barry Abernathy, mandolinist/lead vocalist Adam Steffey, fiddler Jim VanCleve, and bassist Jason Moore, the group's ensemble and individual playing rank them alongside groups including Blue Highway and IIIrd Tyme Out. Together they offer a tasty blend of technical ability, bluegrass fundamentals and dazzling creativity. And Skaggs has found just the right touch in keeping them rooted to Appalachian tradition with a recorded sound that has the timeless ring of good crystal. Throughout their Skaggs label debut the group gets help from the likes of Vince Gill (harmony on "Faithless Heart"), Blue Highway's dobro whiz Rob Ickes, master percussionist Kenny Malone, and Skaggs himself, wearing many hats. Each member previously has picked in high cotton indeed. Gulley, Abernathy and VanCleve are all

alumni of Doyle Lawson & Quicksilver, while Moore is a former James King sideman, and Steffey once was a mainstay with Alison Krauss + Union Station. While the dozen selections, including two break-neck speed instrumentals, all are excellent, there are a few standout numbers. Steffey evokes a lively fidgety feeling on "Ramblin' Heart," Gulley delivers strong vocals on the bitter, minor key tune "Go Away" as well as on Carl Jackson's "Faithless Heart" and the Buck Owens-style shuffle "How Strong Do My Walls Have To Be." Barry renders a beautiful a cappella version of the traditional gospel tune "Tedious and Tasteless" before it becomes a rainbow of harmony at its end. The spirit of Appalachia is alive and well in Mountain Heart.

—Ron Young



JOAN OSBORNE

How Sweet It Is

(Compendia)

Producer: John Leventhal

Prime Cuts: "War,"

"The Weight," "Smiling

Faces Sometimes"

Critique: Joan Osborne, best known for her international hit "One of Us" back in 1995, returns with the independently released *How Sweet It Is*, a collection of classic soul songs from the catalogues of Jimi Hendrix, Aretha Franklin, Stevie Wonder, Marvin Gaye and others. With producer John Leventhal (Shawn Colvin, Marc Cohn, Kelly Willis) at the helm, Osborne works hard to expand her musical vision. Her interest in a covers album

was inspired by working on the *Standing On The Shadows Of Motown* documentary film. There may also be a hint of searching for a new identity. Being unceremoniously dumped by Mercury after a triple platinum debut can hardly have cemented her artistic identity. And on the evidence of these 12 tracks, the jury might be out for a while on whether Osborne has a future as a soul diva or not. She bravely tackles Aretha's "Think," but she's not going to be able to compete with a legend like Franklin. Her attempt to bring something new to Otis Redding's "These Arms of Mine" feels contrived, while the title track simply reminds us how good Marvin Gaye used to be. It's the softer, more mellow takes on classics like "War" and "The Weight" which serve as an instant reminder of the vocal angst which made "One of Us" such a stirring single. While this may not be the right direction for Osborne, the blues victories in "How Sweet It Is" suggest she could take a Raitt turn. Whatever the direction, there's no doubt Osborne is a fine singer whose immediately identifiable voice would be a breath of fresh air on radio.

—Eva Melo



ROD PICOTT

Stray Dogs

(Welding Rod)

Producer: David Henry

Prime Cuts: "Stray

Dog," "Circus Girl,"

"Not Going Down,"

"River Runs," "Angels and Acrobats,"

"Workshirts and Turpentine," "Baby Blue"

Critique: Picott's 2001 debut, *Tiger Tom Dixon's Blues*, introduced the world to a potent storyteller who detailed the beauty and brutality of working-class America. His follow-up, *Stray Dogs*, delivers on that promise in a big way. The themes, while still rooted in the details of ordinary life, are more universal and his lyrics are razor sharp. And Picott sings with an assured, gritty vocal charisma that has star written all over it. The five-song set opening the album contains some of the finest songwriting to come out of Nashville in years. It kicks off with the driving title track and then rolls into "Baby Blue" which features a Beatles-esque chorus. "Angels and Acrobats" is a stripped down acoustic love song with a simple but powerful lyric—"I ain't no angel/ ain't no acrobat/ but when you love me/ honey I fly like that." Next up is the mournful "Circus Girl" which features harmony vocals from Alison Krauss. "Workshirts and Turpentine" is minimalist song poetry at its economic best. There's not a wasted word in this moody rocker. The only misstep is "Up All Night" where the narrator laments that those young girls "keep you up all night." The song is amusing, but seems out of place next to so many other songs of such lyrical depth and emotional complexity. Still, the album is a remarkable step-forward for a developing artist and vaults Picott into the company of John Hiatt, Steve Earle and Lucinda Williams as a narrative storyteller with an eye for detail and an ear for melody. Give yourself an early Christmas present and pick up *Stray Dogs* to discover one of Nashville's brightest new singer/songwriter talents.

—John Hood



CROSS CANADIAN RAGWEED

Cross Canadian Ragweed

(Universal South) Producers: Mike

McLure, Cross Canadian Ragweed

Prime Cuts: "17," "Brooklyn Kid,"

"Walls Of Huntsville," "On A

Cloud," "Carry You Home"

Critique: Universal South, the new kid on the label block, seems to champion

the kind of raw, radio-unfriendly mongrel talent that gets lots of respect and little airplay. So far the budding roster includes Allison Moorer, Dean Miller and Bering Strait...and now make way for Oklahoma quartet Cross Canadian Ragweed, darlings of the live honky-tonk circuit and journeyers along that pot-holed road traveled by Pat Green, The Great Divide, Joe Ely and various other Texas firebrands. Comprised of Cody Canada, Grady Cross, Randy Ragsdale and Jeremy Plato (squint at those first three names a little to see where the band derives its name), Cross Canadian Ragweed's music is the kind of drum-pounding, guitar-choking, angry yawp that's

been rattling garage doors since the days when the Stones and the Animals (not to mention that other CCR) wrote the book back in the '60s. The songs, all written or co-written by frontman/lead guitarist Canada, are fun when they rock out and surprisingly sensitive when they slow down to a singer-songwriterly hush. "Walls Of Huntsville" is a high-octane Johnny Cash-style prison song. "17" is a bittersweet glimpse of small-town life. Will radio find this rowdy Americana as irresistible as the hordes of fans who flock to hear the band live? Well, if anyone can work that miracle it'll be Universal South honchos Tony Brown and Tim Dubois—not that a few of these songs wouldn't fit in nicely beside the offerings of Tritt, McGraw and Montgomery Gentry. For all their raunchy get-me-out-of-this-hell-hole, rebelliousness, the band sports a sentimental streak and strong Christian underpinnings that speak to the very core of country music. With echoes of Earle, Ely and Dylan, Cross Canadian Ragweed resonates with much of what has occasionally made radio worthwhile—even great—in the past. If there truly is no place for them in today's vanilla format, that's no less than a crime—and we the listeners are its victims.

—Larry Wayne Clark

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Chuck, You Big Dufus!

CMA week brimmed with energy, activity and intrigue—everything for which astute industry observers can hope. Not to mention me and Reechard.

Tuesday night's fabulous BMI extravaganza was buzzing with rumors of a big debut sales week for Rascal Flatts, which materialized the following morning. On the other end of the spectrum, Tim McGraw and the Chicks generated almost no buzz despite having big new albums to promote. Okay sure, the Chicks get a pregnancy pass. But no Tim performance? Surely he was offered a slot, right? Or was he miffed at being passed over in the noms? If Tim did indeed cut himself out of performing to spite CMA voters, let's hope he finds a good plastic surgeon to reattach his nose.

Speaking of reattachment, industry folks were plenty excited about getting to see Shania again. So much so there was a 10-deep crush of people surrounding her under the big top at Luke's house Thursday. And while the occasion of Twain's album launch is certainly momentous, the pressing throng couldn't have been bigger if she'd walked into the food court at Hickory Hollow Mall. And this was an industry crowd! Weird. Maybe it's time to revive the word "gherm."

By far the week's most telling moment came at the CRB Fall Forum when the moderator asked if country is becoming a girls-only format. Despite protestations from most of the panel—which happened to include programmers from perhaps the only two male-leaning country stations in existence—the question was answered by Clear Channel regional VP Alan Sledge. For the first and only time in the event's two hour duration, Sledge was silent. Conspicuously silent. For all of country music's problems—and there are many—the most troubling is radio consolidation-induced, advertiser-seeking, demographic narrowcasting to adult women. Not only has it weakened Music Row, it is also fundamentally altering the very fabric of one of America's most enduring art forms. And that's a crying shame.

—Chuck Aly, c.aly@musicrow.com

Chuck, you big dufus. I bet people are crying alright. Especially when they read your garbledgoop, which is often followed by the phrase, "They're both on drugs, right?"

Let's recap Chuck's CMA week as it REALLY occurred. Monday: Home watching Monday Night Football. ASCAP invite lost in

mail somehow. Tuesday: Attended BMI fiesta, downed dessert plate while inattentive CAA tablemates schmoozed. Wednesday: Following brief sugar coma from previous night, sat backstage at CMAs. Two words—nap time. Skipped rainy Hot Dog Day entirely due to, as he says, "fear of melting." Thursday: SESAC invite lost in mail somehow. Attended Shania party. Set new journalist record on tonnage of seafood eaten at one event. Later booted following a drunk impression of Universal chief Doug Morris that involved two ducks, a bottle of Dom Perignon and Dolly Parton.

Did I miss anything? You big dufus.

—Richard McVey II, mcvey@musicrow.com

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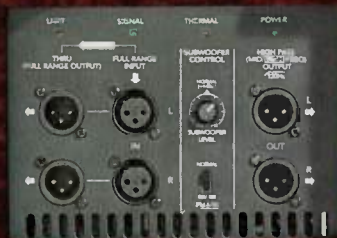
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