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FOR YOUR OUTSTANDING AND WELL-DESERVED HONOR AS

PRODUCER OF THE YEAR



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FOR YOUR CONTRIBUTIONS TO KENNY CHESNEY'S SUCCESS OVER THE YEARS



The RCA Label Group Family







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GONTENTS May 2004 • Volume 24 No. 5

On the Cover Toby Keith

Current Single & Video: "Whiskey Girl"

Current Producer: James Stroud

Hometown: Moore, Okla.

Management: TKO Artist Management (TK Kimbrell)

Booking: Monterey Peninsula

Recent Hits: "American Soldier," "I Love This Bar," "Beer For My Horses"

Awards: ACM Awards—2000 Top Male Vocalist, 2000 Album of the Year for How Do You Like Me Now?!; American Music Award—2003 Favorite Album Country Music (Unleashed); Billboard Music Awards—2002 Country Singles Artist of the Year; Multiple BMI Awards; CMA Awards -- 2001 Male Vocalist of the Year; Country Weekly Awards --2003 Fan Favorite Album and Video, 2002 Fan Favorite Video; CMT Flame Worthy-2003 Video, Male Video and Cocky Video, 2002 Laugh Out Loud Video; NSAI—2003 Songwriter/Artist of the Year; People's Choice Awards—2003 Favorite Music Video

RIAA Certs to date: 4x Platinum—Unleashed; 3x Platinum—Shock'N Y'All; 2x Platinum— Pull My Chain; Platinum—How Do You Like Me Now?!, Greatest Hits Vol. 1, Blue Moon, Toby Keith, Gold-Dream Walkin', Boomtown

Special TV/Film Appearances: Super Bowl XXXVIII; Toby Keith's Shock'N Y'All Super Bowl Party: A CMT Crossroads Special; Larry King Live, 60 Minutes II, VH-1 Driven

Interesting Facts: Recorded latest album in Jimmy Buffett's Shrimp Boat Sound Studio in Key West, Fla. Played semi-pro football for the Oklahoma City Drillers.

Outside Interests: Thoroughbred horses Musical Influences: Willie Nelson

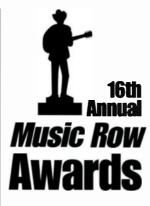
If you look up red-hot in the dictionary, you might find a picture of Toby Keith. Not only is he the reigning Academy Of Country Music Entertainer Of The Year, he's also one of the top country artists in concert ticket sales. He writes most of his own hits which have been omnipresent on the radio the past few years. His latest album, Shock'N Y'all, released in November 2003 has already been certified triple platinum.

> Keith reveals life on the concert trail had an impact on the songwriting for his latest project.

"We were writing songs on the road, and there's real attitude and a rockin' edge driving this album more then anything else," he says. "There's not an honest-to-God ballad on the whole thing."

The album isn't suffering from a lack of ballads because it's packed with hits like "I Love This Bar," "American Soldier" and fast-rising current single "Whiskey Girl."

"I appreciate it a lot more for all the hard work it took," he says of his current success. "When you write your own music and have a personality people can sink their teeth into as much as your music, you can stick around for a long time. That's just what I'm planning



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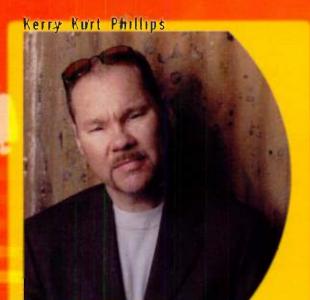
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Congratulates Our 2004 Music Row Magazine Award Winners



Breakthrough Songwriter



Song of the Year - "Almost Nome" Publisher-Suiferin' Succetash Sengs

Buddy Cannon



Producer of the Year

Steve Nathan



Musician of the Year

Paul Franklin



Glenn Worf



Musician of the Year



he 2004 CMT Flame Worthy Awards took place April 21 at the Gaylord Ent. Center in downtown Nashville. **Kenny Chesney and Toby Keith** were the night's big winners. Chesney hauled in Hottest Video and Male Video trophies while Keith took Video of the Year and received the Collaborative Video honor for

"Beer For My Horses" with Willie Nelson.

The majority of the show was lighthearted and fun, much to the credit of host **Dolly Parton.** More serious moments, included Alan Jackson's "To Do What I Do" debut, an ode to the fans who make it possible for him to sing for a living and a segment awarding **Reba McEntire** the Johnny Cash Visionary Award. Such moments added just the right touch of heart to the evening's festivities.



YEAR: Dierks Bentley—"What Was I Thinkin"

HOTTEST VIDEO OF THE YEAR: Kenny Chesney—"No Shoes, No Shirt, No Problems"

CAMEO OF THE YEAR: Jason Alexander, Jim Belushi, Little Jimmy Dickens, Trista Rehn, and William Shatner—Brad Paisley's "Celebrity"

VIDEO DIRECTOR OF THE YEAR:

Michael Salomon—Toby Keith with Willie Nelson "Beer For My Horses"

COLLABORATIVE VIDEO OF THE

YEAR: Toby Keith and Willie Nelson-"Beer for My Horses"

GROUP/DUO VIDEO OF THE YEAR: Rascal Flatts—"I Melt"

FEMALE VIDEO OF THE YEAR: Shania

Twain—"Forever and For Always"

MALE VIDEO OF THE YEAR: Kenny

Chesney—'There Goes My Life"
VIDEO OF THE YEAR: Toby Keith

JOHNNY CASH VISIONARY AWARD:

Reba McEntire

"American Soldier















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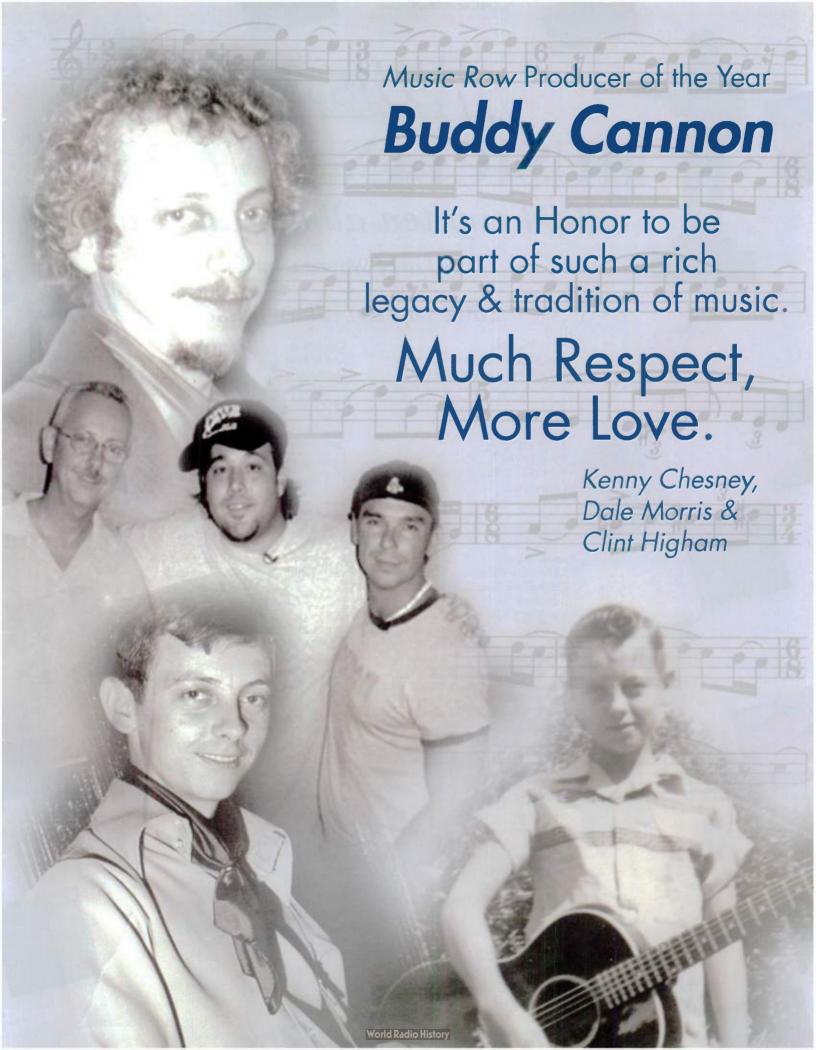
Congratulations to Kerry Kurt Phillips

writer of Music Row's Song of the Year

"Almost Home"

Success Comes Full Circle

from all of us at Full Circle Music Publishing
Michael Hollandsworth, Lynn Gann, George Teren,
Galen Griffin, J.P. Pennington, Michael Dulaney
and Jimmy Melton





MUSICIAN AWARDS

2004 top ten album all stars

by Larry Wayne Clark

2004 top ten albums list

A Few Questions Alan Jackson: Greatest Hits Volume II All I Want For Chritmas Is A Real Good Tan American IV: The Man Comes Around And The Crowd Goes Wild Buddy Jewell Chris Cagle Comin' On Strong Dierks Bentley From There To Here: Greatest Hits Golden Road Have You Forgotten? Honkytonkville I'm Just A Girl Jimmy Wayne Just Because I'm A Woman: Songs Of Dolly Parton LeAnn Rimes: Greatest Hits Long Black Train Man With A Memory Martina Melt Mud On The Tires My Baby Don't Tolerate No Shoes, No Shirt, No Problems On Your Way Home Population:Me Red Dirt Road Remembering Patsy Cline Restless Rise And Shine Room To Breathe See If I Care Shock'n Y'all Soul Gravy Spend my Time Stumble Into Grace The Truth About Men Tim McGraw And The Dancehall Doctors Unleashed Up!

Clay Walker Alan Jackson Kenny Chesney Johnny Cash Mark Wills Buddy Jewell Chris Cagle Trace Adkins Dierks Bentley Lonestar Keith Urban Darryl Worley Dixie Chicks George Strait Deana Carter Jimmy Wayne Various artists LeAnn Rimes Josh Turner Joe Nichols Martina McBride Rascal Flatts **Brad Paisley** Lyle Lovett Kenny Chesney Jessica Andrews Patty Loveless Dwight Yoakam Brooks & Dunn various artists Sara Evans Randy Travis Reba McEntire Gary Allen Toby Keith Cross Canadian Ragweed Clint Black Emmylou Harris Tracy Byrd Tim McGraw Toby Keith Shania Twain Pat Green Wynonna Kenny Chesney Randy Travis

RI G RLG RLG Lost Highway **UMGN** Sony Music Capitol Capitol Capitol RLG Capitol Interscope Sony Music **UMGN** RLG Interscope Sugar Hill Curb **UMGN** Universal South RLG Hollywood RLG Lost Highway RLG Interscope Sony Music Koch RLG **UMGN** RLG Warner Bros. **UMGN UMGN** Interscope Universal South **Equity Music Group** AG RLG Curb Interscope **UMGN** Universal South

Curb

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Warner Bros.













Wave On Wave

Worship & Faith

What The World Needs Now Is Love

When The Sun Goes Down



You take the Demonbreum exit off 40, passing what used to be Shoney's on your left and a whole slew of trendy new bars and restaurants on your right before becoming enlooped in the snazzy new traffic circle. Soon your eyes drift surreptitiously toward—hello!—Musica's golden tambourine and other flaunted instruments. Turning onto 17th Ave. we behold—

ohmigod!-bicycle lanes! Yes, campers, IT'S THE NEW NASHVILLE.

Some things, however, don't change in our fair burg. Yep, you can rename Fan Fair and import all the pro hockey teams you like, but this remains MUSIC CITY, host to perhaps the deepest pool of songwriting and picking talent on the planet.

AND IT'S THOSE SUPERPICKERS WE'RE HERE TO HONOR.

METHODOLOGY

Yes, times are slow in our industry; that's what we keep hearing. Nonetheless, we found ourselves with a total of 46 Top 10 albums eligible for our 2004 *Music Row* Awards, down slightly from 48 in 2003, and up from 45 in 2002. Once again the list includes every album appearing in the *Billboard* Top 10 during the eligibilty period: April 1, 2003 through March 31, 2004. (Thanks to *BB*'s Wade Jessen for help compiling the list)

The next step was to squint patiently at the information on the CD inserts (at times near impossible to read!) in order to determine A) who played; B) who sang backups and harmonies; and C) who was responsible for engineering and mixing. Each appearance earned that picker, singer or engineer one credit per album. When the tally was completed, the person with the most credits in each category was declared the Award winner.

A few words about our categories. Drums means real live drums. Samples and programs need not apply. Bass can be acoustic or electric, fretted or fretless. Guitar makes no distinction between acoustic or electric, lead or rhythm. Fiddle means just that—fiddle only—not violin or any of its bowed cousins. Keyboards includes electric or acoustic piano, organ and all manner of electronic synths. Steel refers to pedal or lap steel (sorry, no category for Dobro). Vocals recognizes

background or harmony singers. **Engineers** includes recording and mixing engineers alike, but not assistants.

And that's about it. On to the moment we've all been waiting for.

AND THE WINNERS ARE...

The usual suspects triumphed again this year, but there are a few surprises. Let's look at Drums first. Shannon Forrest moves to the front of the line with eight album credits, leaving Eddie Bayers and Paul Leim tied for second place with six credits, and 2003/2002 winner Lonnie Wilson and Chad Cromwell sharing third place with four credits each.

DRUMS





Shannon Forrest8

Eddie Bayers	6
Paul Leim	6
Chad Cromwell	4
Lonnie Wilson	4

BASS





Glenn Worf15

Mike Brignardello	6
Larry Paxton	
Michael Rhodes	
Jimmie Lee Sloas	

On Bass, Glenn Worf once again leaves the competition in his dust with an impressive 15 appearances, followed by Mike Brignardello with six. Michael Rhodes, Jimmie Lee Sloas and Larry Paxton each scored four.

No surprises on Guitar with the mighty

Brent Mason lending his sizzling licks to a total of 14 albums, followed by acoustic aces B. James Lowry and Biff Watson, each with 10.

On the Keyboard front, perennial winner Steve Nathan once again easily outstripped the rest with 15 credits. Matt Rollins and John Hobbs tied with seven credits each, while Tim Akers breathed down their necks with six.

On Fiddle we find Stuart Duncan moving into first position with 12 credits, followed immediately by 2003 winner Aubrey Haynie with 11 credits. Jonathan Yudkin brings up

GUITAR





Brent Mason....14

B. James Lowry	10
Biff Watson	10
J.T. Corenflos	9
Bryan Sutton	8

VOCALS





$\overline{ ext{Wes}}$	17
Hightowe	er

Lisa Cochran	13
John Wesley Ryles	10
Vicki Hampton	
Liana Manis	

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SOMETIMES I HEAR OR READ THAT OUR MUSICIANS IN NASHVILLE RECORD THE SAME MUSIC TIME APTER TIME, AND THAT OUR RECORDS ARE CONSIDERED TO DE COOKIE-CUTTER PRODUCT.

WHAT A BUNCH OF BULL.

We have the most talented broup of musicians in the world. They work tireless hours in the studio with not one complaint. Their passion and pride for the music is an inspiration to me. So I have a subbestion: The next time you hear or read that nonsense tell that (ritic to contact me and I'll book the studio time, stick them on a buitar or keyboard for 12 hours and let's see just how bood they are at cutting track after track, overdub after overdub, until they almost fall asleep at their instrument.

They'll find it's really hard to be a Great Studio musician compared to being just a critic. Hell!—It's easy to be a critic! All you have to do is think as dumb as you can and write the opposite of what everyone else thinks and feels.

WE MUST NEVER TAKE OUR NASHVILLE MUSICIANS FOR GRANTED. THEY ARE THE TRUE CREATORS OF OUR COUNTRY MUSIC.

I AM PROUD AND HONORED TO DE WORKING WITH THESE GUYS.

SINCERELY,
JAMES STROUB

ALWAYS REMEMBER LYNN PETERZELL



What happens in the studio certainly doesn't stay in the studio.

Thank you for all you do.

- Paul, Jim Ed and all the folks at Warner Bros. Nashville



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third place with a respectable 7 (but since the versatile Yudkin also plays viola, cello and double bass and specializes in stacking his own trio and quartet parts, much of his success this year will have slipped under our fiddle-only radar).

Celebrated slidemaster Paul Franklin once again lead the pedal Steel race (for the third year in a row) with 18 appearances. He is followed by the great Dan Dugmore with 9

appearances (who also scored respectably in the guitar category), with Mike Johnson and Russ Pahl sharing third place with three credits each. It's especially great to see veteran Lloyd Green playing sessions again after years of retirement. Enjoy his poignant solo on Alan Jackson's lovely "Remember When."

In the Vocal category, Wes Hightower remaims king of the session warblers, appearing on a whopping 17 albums. Lisa Cochran also had a busy year, scoring 13, followed by perennial Top Three winner John Wesley Ryles, 10.

Let's not overlook those intrepid knobtwiddlers known as Engineers, although truth be told, 2004's engineer is likely as handy with a computer mouse as a console fader. Julian King, who won in both 2002 and 2003, splits the prize this year with Greg Droman, tied at six albums each. Runner up Jeff Balding appears with four, while Derek Bason, Billy Sherril, Ricky Cobble and 2002 co-winner Clarke Schleicher share third place honors, each with three credits.

And that's it for our 16th Annual Music Row Awards. Congratulations to all for continuing to make Nashville sound terrific!

ENGINEER





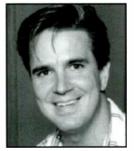
Greg Droman..6



Julian King.....6

Jeff Balding.....4

STEEL

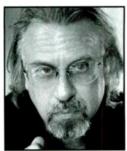




Paul Franklin 18

Dan Dugmore	9
Mike Johnson	3
Russ Pahl	3

KEYBOARDS





Steve Nathan .. 15

John Hobbs	7
Matt Rollings	7
Tim Akers	6

FIDDLE





Stuart Duncan 12

Aubrey Haynie	11
Jonathan Yudkin	7
Larry Franklin	3



MASHVILLE'S MUSIC INDUSTRY PUBLICATION

BEST OF awards

by David M. Ross

BEST NASHVILLE SONG PLUGGER



Sherrill Blackman

> SDB Music Group

"I'm speechless," says SDB founder Sherrill Blackman. "I guess I feel a little like Bonnie Raitt and Santana did when they each won all those Grammies which pretty much recognized their lifetime achievements. I've been doing this so long it feels good to be recognized for the hard work. I'm truly honored and flattered that people think highly of me."

Blackman formed SDB in 1994 and is involved in publishing, independent song plugging and active on the lecture/seminar and workshop circuit.

"Sometimes I ask folks how different pluggers compare to one another just to get a gauge," says Blackman. "I'm a low pressure or no pressure plugger, but a lot of pluggers beat people up like a used car salesman. They jump up and down and scream and yell. I've never done that and perhaps people appreciate it. Thankfully, it seems we are headed back to country music again. I just enjoy trying to find great songs and then matching them with great artists."

BEST INDEPENDENT PUBLICITY COMPANY



"Being a contributor to a team is great," says AristoMedia President Jeff Walker. "But it is also satisfying to have people in the industry recognize you for your efforts to help contribute to the growth of the format."

Walker formed AristoMedia in 1980. The company handles publicity plus video, radio and dance club promotions. "The main thing about publicity is to leave no stone unturned," says Walker. "Work the big contacts as well as the smaller ones and know the importance of micro and macro marketing. At AristoMedia we have the ability to tie in our other divisions when doing publicity. We also actively tap into new media via e-mail campaigns and other vehicles. Hard work and leadership from AristoMedia staffers such as Craig Bann, Kathy Atwood and Mary Dwyer is an important reason why we are receiving this award. Thanks to everyone who voted for us."

BEST STUDIO

(tie)

OCEAN WAY

NASHVILLE

"We've always tried to provide a family atmosphere," says Ocean Way studio manager Sharon Corbitt. "These people are more than just my clients. So I'm extremely flattered to get this award. When the community recognizes what you do it means a lot, more to me than anything."

Ocean Way's Nashville facility opened in 1997 after almost three years of construction and was later purchased by Belmont University in 2001. "Belmont was looking to expand its business program," says Corbitt. "So by partnering it afforded us more stability and gave their program added benefits. It's been wonderful for us. We sent letters to all our clients to let them know we weren't dropping our rates to undercut anyone and pledged to maintain the quality and level of what we do. We do a lot of union sessions during the week which leaves Saturday and Sunday open for the students to experience and learn in a live environment. Hopefully, everyone, even other studios will benefit because we are helping create quality trained engineers and producers. This is the second year that Ocean Way has won this award. It lets me know that we are doing something right."

Sound Kitchen

"This is a wonderful honor, thank you," says studio manager Janet Leese. "It's especially great coming from our peers." Sound Kitchen was founded in 1994 by John and Dino Elefante and has grown to become the largest studio facility in the Southeast all under one roof. The Cool Springs-area recording complex, purchased in 2003 by Texas-based Weston Entertainment, features seven recording rooms including a 5,000 sq. ft. studio nicknamed "Big Boy" which is capable of accommodating a full orchestra.

"We have an amazing staff. Top-level service technically and in every way," says Leese. "We treat our clients like they are at home. Winning this award is a huge statement. We are proud to be honored and will continue to keep our standards high."

BEST LUNCH DESTINATION TO SEAL A DEAL



Sunset Grill has been a fixture in the culinary sphere of Nashville's Music Row clientele since it opened in 1990. "We opened with 2,400 square feet," says proprietor Randy Rayburn who also owns Midtown Cafe. "Since then we've had seven expansions and are getting ready to do our eighth later this year." Rayburn's philosophy for success has been simple, "We try to provide national standards on food and service and be nice to people," he explains. "This is our home, and we are happy to welcome everyone into our home when they

arrive. I've been in town for over 33 years, so many of the people I've been serving are friends who have survived in the entertainment industry and we've kind of grown up together. I appreciate and respect them."

"Running a good restaurant isn't rocket science," laughs Rayburn. "We're just producing edible art instead of audible art. Edible art with good value."

BEST INDEPENDENT RECORD PROMOTER



Nancy Tunick

Nancy Tunick arrived at GrassRoots Promotion, partnering with Teresa Johnston about 16 months ago after doing promotion at labels such as Step One, Asylum and VFR over a nine year period. Previously she worked for eight years in radio. "Grassroots specializes in quality airplay—in addition to quantity—so

we are very concerned that listeners connect the dots between a song they hear and the artist," says Tunick. GrassRoots was instrumental last year in creating and implementing a plan that helped reintroduce Randy Travis to country radio with the song "Three Wooden Crosses."

"We designed a strategy that started with small market radio," she recalls. "It enabled us to build an airplay foundation and research reaction before making the decision to take the song to major markets."

"This award is an incredible honor," Tunick says. "I'm very pleased. I feel like we have a partnership with both radio and the industry. We are there to serve both sides and introduce new music to a large group of people. The partnership is wonderful because we meet the needs of both stations and artists. So if this award is an indication that what we are doing is appreciated, then it makes me feel like our mission is accomplished."

BEST BANK TO DEPOSIT YOUR ROYALTY CHECK



"SunTrust is proud to have been chosen Best Bank To Deposit Your Royalty Check for the second year in a row," says Group VP/ Manager of the Nashville Music Private Banking Division, Karen Clark.

SunTrust opened its Music Industry Division in 1988 and soon afterwards moved it to the Row in 1990. In 2000, a 30-member staff transitioned into its newly constructed and present offices on 17th Ave. S. "Having a large team dedicated solely to the music industry gives us ample resources," Clark says. "So we can be involved with a lot of organizations, committees and boards. We try to attend as many functions as possible. It's not just about serving our clients inside these walls, it's about serving them outside these walls as well. Our expansion into the Atlanta and Miami markets has also added a great deal of synergy for our customers. The quote 'Best Bank To Deposit Your Royalty Check' is on our signature line in all three cities because we take great pride in that award and are all one big unit. In no way do we take this award for granted. We are dedicated to continually increasing our level of service and commitment to our clients and friends in the music industry. It makes us want to work even harder to keep that support." MR

EMI Music Publishing and SeaGayle Music congratulate Jim "Moose" Brown

on being named Music Row Magazine's Breakthrough Writer Of The Year









"Almost Home"

not necessarily chart position.

written by Craig Morgan & Kerry Kurt Phillips published by Magic Mustang Music Inc. & Sufferin' Succotash Songs



ometimes songwriters know immediately when they've written a hit. Other times it takes a while for it to sink in. Both scenarios happen to be true with *Music Row's* 2004 Song of the Year, "Almost Home." Craig

Morgan, who had a hit with it as an artist, co-wrote the song with Kerry Kurt Phillips. When they finished the song they had very different reactions to it.

"It is a special song, but I didn't think so when we were writing it," says Morgan of the song



that kicked his career into high gear. "Kerry Kurt got excited about it. For whatever reason this song didn't do it to me that way."

Phillips says he knew from the beginning that the song, which was the first he and Morgan wrote

together, was special. He says, "The song moved me. After you write so many songs you get jaded. When you write one that gets to you, then you have a pretty good idea that it's going to get to other people too. It felt real special to me when we finished it."

The song, a poignant tale of a homeless man longing for the simple pleasures of his youth and a release from his harsh existence, is packed with details and vivid imagery. That's the result of many hours crafting the song.

"We had six or eight writing dates on it," says Phillips. "It took us close to a year to finish it. We weighed every word heavily."

"I'm more of a storytelling songwriter," adds Morgan. "As important as melody is to me, a song should tell a story. We wanted to make sure we got the story right. It's like a good movie, even a bad B movie can be good if it has a plot. It's the same with songs."

And when a great story is married to an unforgettable melody, then it usually results in a hit. The hooky melody in "Almost Home" has made it a crowd favorite, not only for Morgan's fans, but also at writer's nights where Phillips performs.

"It's one of those songs that everybody sings," says Phillips. "Even when I do the song out, as awful as I sing and play, it gets the same response. I can just stop singing and listen to everybody sing the song."

As for Morgan, he's become a believer.

"It will probably be the most special song that I'll ever write," he says. "That's because it is the big hit. It's the one that put me on the map. No matter how many No. 1's I have from this point forward, this will always be the one that got me started."

-John Hood

PRODUCER OF THE YEAR

To honor a producer's work on albums acive during the awards time period. Can include, but is not limited to single chart and album sales performance.

Buddy Cannon



Buddy Cannon is a busy and popular guy these days. That's what happens when you produce one of the biggest artists in country music. His work with Kenny Chesney has made him an in-demand producer and

helped turn Chesney into a superstar. He's currently working on Billy Currington's second album for Mercury and co-producing two new artists—Shelly Fairchild for Sony and Ray Scott for Warner Bros. He's also been tapped to oversee Rebecca Lynn Howard's first Arista project.

While he's busy these days, Cannon, a bass player who worked with Mel Tillis for over a decade, says it isn't easy breaking into Nashville's producer circle.

"I got a lot of studio experience doing demos when I was with Mel," he says. "Jimmy Bowen was producing Tillis at the time and Bowen let me hang out for hours and hours with him in the studio. I wanted to make records, but this town is really hard. The established producers want to keep the new guys out because it cuts the pie up too much."

A job at Mercury eventually led to Cannon's first chance at producing a major label act. He says, "I convinced Harold Shedd to let me cut some demos on Sammy Kershaw. Everybody liked it so I got to go in and cut the first Kershaw record. The first single was 'Cadillac Style' which was a Top 5 single."

Cannon is the first to admit that technical studio wizardry is not his calling card.

"I don't know how to run a console or ProTools or any of that," he says. "I come at it from a musician/singer background. The record is not supposed to sound like me, it's supposed to sound like the artist. That one of the reason's things are working so well with me and Kenny right now. He's evolved into this really great studio guy. I let him run with it and I pull back the reins if it starts getting too far on one side or the other."

The two have obviously tapped into something that works. Their latest project, Chesney's When The Sun Goes Down album, debuted at No. 1 on Billboard's Top 200 Albums chart.

"When you make music for a living you learn from a lot of people," says Chesney. "I have learned more about how to make records from Buddy Cannon than anyone. He has made me a better music man and I'm really blessed to be the guy sitting in the studio soaking up his wisdom all these years. To Buddy, the song always comes first. He is a great writer himself so the bad songs always hits the trash way before they have a chance to get to me. Not every artist has that luxury. He is truly my biggest secret weapon."

Cannon believes if you surround yourself with people that love what they do, then the rest comes easy.

"I try to hire great musicians that I love to hear play and let them do their thing," he says. "I just get creative guys who are fun to be around and have a good time. At the end of the day you can feel that on the record."

–John Hood

WARNER/CHAPPELL AND ALEXHAN MUSIC CONGRATULATES

Don Rollins & Jim "Moose" Brown

2004 Music Row Breakthrough Songwriters of the Year

"It's 5 O'Clock Somewhere"

- Grammy Winner Best Country Song
- ACM Nominated Best Country Song
 - Eight Week #1





MASHVILLE'S MUSIC INDUSTRY PUBLICATION

CRITICS' PICK

To recognize an outstanding new artist who's released their first single in the past year.

Buddy Jewell



won the inaugural season of USA Network's Nashville Star, not only did he earn a recording contract with Sony Nashville, he also captured the hearts of millions of country music

fans. Radio embraced his first hit, "Help Pour Out The Rain (Lacy's Song)" and he scored a No. 1 on the *Music Row* CountryBreakout™ chart with his second single, "Sweet Southern Comfort." It was a meteoric ride to the top for this longtime demo singer who'd spent over 10 years in Nashville trying to land a recording

contract.

Dale Libby, VP Nashville Sales/Label Group Sales, believes Jewell was uniquely prepared to succeed once he won *Nashville Star*. He says, "Buddy was perfectly made for what we needed to accomplish in a short period of time. Buddy had done thousands of demos by the time this happened. He could go into a studio and feel comfortable. He knew how to take a song and make it his own."

"It was kind of like going to boot camp for 10 years," says Jewell of his time in Nashville prior to winning *Nashville Star*. "It was a great help in preparing me for what's been going on. Especially with making the record. With all the demos I had done and having years of studio

experience, we were able to put the album together pretty quickly."

Another key component to Jewell's early success was hard work. "From the day he won the competition to the day that we did the first in-store to celebrate the album release, this guy was going nonstop, 24/7," says Libby. "He works hard and always has. We were pulling at him in a lot of different directions when we were getting his project ready. He was always the consummate professional. He never complained. He went 10 times the extra mile."

Jewell is quick to point out his rapid rise to the top wasn't a one man show. He says, "It's a team thing. This wouldn't have happened without all the folks working hard for me over at the label. Tracy Gershon, in particular, spent a lot of nights without sleep listening to hundreds and hundreds of songs for my album. And Clint Black helped produce a great album."

He also thinks being an average guy helped him bond with the country audience.

"I'm a regular guy," he says. "I'm not that pretty and I'm older than most of the new artists. That's what middle America looks like in a nutshell. Everybody doesn't look like they belong on the cover of GQ magazine. Most of them are hard working people who are busting their rear ends living paycheck to paycheck. I was one of those people and they identified with that."

-John Hood



MASHVILLE'S MUSIC INDUSTRY PUBLICATION

BREAKTHROUGH SONGWRITER

To honor a Nashville writer who for the first time in their career wrote or co-wrote a Top 10 song.

Jim Brown & Don Rollins

"It's 5 O'Clock Somewhere"



s a songwriter there is nothing like getting your first single. And as singles go it doesn't get much better than "It's 5 O'Clock Somewhere." Not only did country megastar Alan Jackson cut the song, but he brought in

Jimmy Buffett to sing on this happy hour anthem. It became a multiple week No. 1 and ended up winning the Grammy for Best Country Song.



"This is my first major cut," says Jim 'Moose' Brown, who writes for Sea Gayle Music. "I moved to town in 1982 as a musician. I'm actually a studio musician. I was doing songwriters demos and people kept asking about writing

with me. I finally took a few people up on it."

His co-writer on the tune, Don Rollins, who writes for Alexhan Music, is still adjusting to the success of the song. "It's pretty over-

whelming. As soon as I get used to something then something else happens. First we got the cut, next it was No. 1. Then as I got used to that the Grammy thing happened. It just keeps rolling."

Brown says it's been a whirlwind since they wrote the song. "It all happened really quick. We wrote it at the end of February and I demoed it in March. Alan cut it in April. Liz O'Sullivan, our song plugger at Sea Gayle, played it for RCA and they flipped over it. Gary Overton played it for Alan and he loved it."

"We had no idea that Alan Jackson and Jimmy Buffett would do it as a duet," adds Rollins. "I put that line, 'What would Jimmy Buffet do' in there for fun. We were trying to write a Buffett vibe kind of thing, but we never thought he'd be singing it with Alan Jackson."

The song's rise to the top may have been rapid, but the idea for it actually goes back several years.

"It was Don's idea," says Brown. "Someone he worked with when he was a band director back in Texas used to say that phrase when they got out of school around 2:30. He'd want to go have a beer and would say, 'It's 5 O'Clock somewhere.' Don just filed that away all these years. He whipped it out on our writing session and I'm glad he did."

"I go back to Texas petty often," laughs Rollins. "And every time my friend sees me, he asks for a check."

—John Hood



MASHVILLE'S MUSIC INDUSTRY PUBLICATION

MARKETING ACHIEVEMENT

To recognize excellence in successfully conceiving and executing a creative marketing plan.

Dream Works & Sony Music Nashville



in pushing established superstar Toby Keith beyond triple Platinum status; and Sony Music Nashville/Columbia Records for spinning Buddy Jewell's massive Nashville Star TV exposure into gold. The wise old sales sage has said, "Great music solves many marketing problems," and the marketing teams honored here were fortunate to have quality artists. Explaining the full depth and detail of both plans is beyond the scope of this space, but here are a few highlights.

The DreamWorks goal was to fully reach country fans and mainstream consumers plus capitalize on the light superstar release schedule in Q4 of 2003. Shock 'N Y' all was released Nov. 4

and sold 585,000 copies during its first week making it the 6th highest country debut in history. Toby Keith partnered with

Ford Trucks' F-150 Pickup launch in a \$120 million national ad campaign and Ford promoted the album through its dealer network. Three syndicated radio specials aired on over 1,500 stations during release week, making sure that fans knew the album was available. AOL Sessions and Launch Artist of the Month buys were but two of many layered Internet marketing strategies. To set up the CD's first single (8/16), "I Love this Bar," promotions were staged in key markets with clubs to create a custom version of the song featuring club locals singing the background parts and creating the bar noise. DreamWorks Chief Executive James Stroud

attended and produced the track additions. Press and print surged full tilt with cover stories leading up to and through the release date in Country Weekly, American Profile, USA Today Weekend and on video channels CMT and GAC. Throw in a Dan Rather 60 Minutes interview feature, a Mr. Coffee print campaign, local radio buys in the top 25 markets, a satellite media tour and the Thanksgiving Day Dallas Cowboys halftime show and one starts to get a picture of DreamWorks' full court press commitment to making Shock 'N Y'all a success.

Buddy Jewell was proclaimed Nashville Star on May 3rd and his first single, "Help Pour Out the Rain (Lacey's Song)" was sent to radio as an MP3 only two days later. This project marks the first time that a country artist's career moved from zero to full tilt almost exclusively through TV exposure. After winning the reality show contest the hard working Nashville session-singerturned-star's next challenges were to quickly record an album, film a video, do tons of press and more. Remarkably, the entire package was ready in just one month including a Fan Fair support strategy with buttons that read, "I voted for Buddy!" Retail pricing and positioning were extensive and the album debuted at No. 1 on the Country Album chart, becoming the highest debut by a new male artist in over a decade. Jewell's video was heavily promoted to maintain visibility and a wide range of internet outlets were employed including Opry.com, MSN, GAC.com, ET.com, NASCAR.com and others. A MySony online newsletter was distributed to over 1.6 million readers along with contests and giveaways. The artist's Cinderella story continued to be a magnet for print and media coverage as the second single, "Sweet Southern Comfort" climbed the charts. Less than a year after its release, Jewell's album crossed the RIAA's Gold line proving that in addition to radio, the tiny tube can also play a major role in exposing and breaking a country artist.

—David M. Ross

BMG Songs Thanks Music Row Magazine for

2004 Song of the Year!
"Almost Home"



by Robert K. Oermann

t's official: Dualtone Records is the coolest imprint in town. With a product line of writerartists like Jeff Black, Radney Foster, Chris Knight, David Ball, John Arthur Martinez, Jack Clement and this issue's super Jim Lauderdale and Darden Smith, it's easily Label of the Day.

Disc of the Day was a walk in the park for Norah Jones & Dolly Parton, but not for lack of effort by jazzman Rock Williams and pop-Americana genius Josh Rouse.

This listening session was characterized by warm visits from old friends like Billy Edd Wheeler, Melba Montgomery, Margo Smith and the stillastounding Con Hunley. All of them prove that youth isn't everything in this business.

But if it's youth you want, turn to Joe Rathbone and Matt Thackston, who share this issue's DISCovery Award.

COUNTRY

CON HUNLEY/Sweet Memories

Writer: Mickey Newbury; Producer: Hunley/Norro Wilson; Publisher: Acuff-Rose, BMI; Music City Artist (track) (conhunley.com)

I am so pleased to report that one of my '80s idols is still singing with batter-dipped, Southern-fried soul. Con works steadily in the Knoxville area. His new CD reprises such hits as "No Relief in Sight" and "Since I Fell for You." In addition, there are new stylings such as this title tune, a Ray Charles-type workout on Mickey Newbury's golden country classic. This guy will always be a superstar on my life's hit parade.

SCOTT HISEY/Dead Man Walkin'

Writer: Hisey/Ron Vincent; Producer: Greg Cole; Publisher: none listed, BMI; SH (track) (scotthisey.com)

Imagine a bluegrassy John Anderson and you'll have a general idea of this guy's vocal gift. The backing is a trifle stark, but otherwise this drawler works perfectly.

LANCE STRODE

That's Just The Memphis In Me

Writer: Strode; Producer: Strode/H. Kennedy; Publisher: Strode, BMI; Barstool (track) (barstoolrecords.com)

Bluesy country that tells an apparently true story about defying Nashville and sticking to his convictions. He refers to his own 1989 chart record, "Dangerous Ground" so we know at least that part's true.

MATT THACKSTON/It Was Our Town

Writer: Thackston; Producer: Thackston/Brian Kolb; Publisher: Thackston, no performance rights listed; MT (track) (matthackston.com)

Great, hearfelt singing, plus earthy, poetic songwriting. The punchy production features searing electric guitar, rippling mandolin and taut drumming. If Matt doesn't have a hit with it, Kenny Chesney needs to hear his song pronto. Who IS this guy?

GIBB TODD/Goin' Home

Writer: Todd; Producer: Garry West; Publisher: Camel Vision, BMI; Compass (track) (compassrecords.com) Simplistic sing-along country music.

A Walk In The Park

NED VAN GO/Lonely Town

Writer: Ned Hill; Producer: Paul Alfred Hart; Publisher: Ned Hill, SESAC; DSF (track) (nedvango.com)

Ned Van Go is the vehicle for the fine songs of Ned Hill. His plaintive, effective vocals are admirably backed in part by the dandy piano work of Ashley Membela and slide guitar courtesy of Eliot Houser. A winner.

NORAH JONES & DOLLY PARTON Creepin' In

Writer: Lee Alexander; Producer: Arif Mardin/Jones; Publisher: Fumblethumbs/EMI Blackwood, BMI; Blue Note (track)

Anyone who watched last year's CMA telecast already knows how great these two harmonize together. The coolest thing about this Feels Like Home CD track is how wonderfully country it sounds. Breathtaking acoustic guitar work by Kevin Breit is the icing on the cake. Deserving of massive airplay.

TAYLOR WARE & MARGO SMITH Chime Bells

Writer: Ernoe Szep; Producer: Smith; Publisher: Regent/ Bob Miller, BMI/ASCAP: TW (track) (taylorware.com)

Little Taylor is the Yahoo! Yodel Challenge winner. Margo, of course, is our own "Tennessee Yodeler." Together, they have a ball swapping lines and yodels on this chestnut. Sure, she's just a kid and sounds like one. But it's all so much fun.

JAZZ

ROCK WILLIAMS/Who's Crying Now

Writer: Cain/Perry; Producer: Williams; Publisher: Lacey Blvd, no performance rights listed; RW (track) (rockwilliams.com)

This Nashville sax man sure knows how to lay into a righteous groove. His brilliantly recorded CD features such stellar sidemen as Chester Thompson, Regi Wooten, Tom Roady, Kevin Madill and Darryl Dybka. But it's Rock's supreme soprano sax workouts that hold the spotlight. Kenny G can't hold a candle to this stud. Find Rock's Heart & Soul CD in the "local" section at Tower or at Davis-Kidd.

CHRISTIAN

SWITCHFOOT/Dare You To Move

Writer: Jonathan Foreman; Producer: John Fields/ Switchfoot; Publisher: Sugar Pete/Meadowgreen/EMI Christian, ASCAP; Sparrow/Columbia

A U2-styled anthemic approach makes this pop-rocker a soothing audio hot-tub massage.

STARFIELD/Filled With Your Glory

Writer: Tim Neufeld/Jon Neufeld; Producer: Matt Bronleewe; Publisher: Tim & Jon Neufeld, no performance rights listed; Sparrow

Chiming and echoey, this rocker sings of being "exalted and glorified." That's what it sounds like, all right.

DAVID CROWDER BAND/Open Skies

Writer: Crowder; Producer: Charlie Peacock; Publisher: worshiptogether.com/sixsteps/EMI-CMP, ASCAP; Sbarrow

I like this band a lot, but this listless outing does nothing for me.

TAIT/God Can You Hear Me

Writer: Michael Tait/Ashley Clark/Mark Heimermann/

Chad Chapin; Producer: Heimermann/Tait; Publisher: Out of Twisted Roots/EMI CMG/CEG Animal/Fun Attic/Off the Curb, BMI/ASCAP; ForeFront

They just might be Nashville's best produced rock band. And it sure doesn't hurt that the vocals are fantastic.

AMERICANA

AMY FARRIS/Anyway

Writer: Farris/Dave Alvin; Producer: Alvin; Publisher: Henry Austin/Blue Horn/Toad, BMI; Yep Roc (track) (amyfarris.com)

Charmingly retro pop with a rootsy undercurrent. She's not the most powerful thrush I've ever heard, but this is undeniably addictive.

DALE KEYS/I'm Over You

Writer: Keys; Producer: Barry & Holly Tashian; Publisher: Poodle Paw/Pouting Dog, ASCAP; Pouting Dog (track) (dalekeys.com)

Melodic acoustic loveliness from a folksy troubadour embellished by gentle mandolin and steel brilliance. Kudos to Nashville producers the Tashians: This is as lovingly hand stitched as grandma's quilt.

DULCIE TAYLOR/Blackberry Winter

Writer: Taylor/John Landau; Producer: Mark Thayer; Publisher: Homeward Angel, BMI; Black Iris (track) (dulcietaylor.com)

Dulcie's second CD, Mirrors and Windows, is a multi-textured delight. On this track her sturdy vocal is backed by jingle-jangle Byrds-y guitars. Elsewhere she wafts through country, folk and pop settings, all with equal aplomb. Why isn't this person a major star already?

GREY DeLISLE/The Jewel Of Abilene

Writer: DeLisle; Producer: Marvin Etzioni; Publisher: Wet Pony, ASCAP; Sugar Hill (track) (sugarhillrecords.com)

Former DISCovery Award winner DeLisle has graduated from her indie label to Sugar Hill for her third CD. Her hard-country vocals and ear-catching songwriting are completely captivating. Get to know this woman's unique sound on *The Graceful Ghost* CD. Then track down its predecessors.

DARDEN SMITH/What Are We Gonna Do

Writer: Smith/John S. Sherrill; Producer: Stewart Lerman/ Smith; Publisher: Smith/Big Yellow Dog/City Wolf/Sony-ATV, ASCAP/BMI; Dualtone (track) (dualtone.com)

His vocal is quite plain, which throws all the attention on the song and its rolling-along arrangement. Both of which are mighty fine.

JOE RATHBONE/Windows Breaking

Writer: Rathbone; Producer: David Henry/Rathbone; Publisher: Rathbone, ASCAP; Zakz (track) (joerathbone.com)

Rough, raspy, plaintive singing over dry drumming and crunchy guitars. He gets under your skin, for sure.

JIM LAUDERDALE/Headed For The Hills

Writer: Robert Hunter/Lauderdale; Producer: Lauderdale/ Tim Coats; Publisher: Ice Nine/Sky-Eye/Critter City, ASCAP/SESAC; Dualtone (track) (jimlauderdale.com)

Jim has the exraordinary ability to conjure up a bluesman, a honky-tonker and a bluegrasser all in the same performance. I think they call that "soul."

ERIC CLAPTON/Come On In My Kitchen

Writer: Robert Johnson; Producer: Clapton/Simon Climie; Publisher: none listed; Reprise (track)

Clapton plays Robert Johnson's blues on his *Me and Mr. Johnson* CD. This ought to be a nobrainer for Americana programmers.

JIMMIE DALE GILMORE Don't Look For A Heartache

Writer: Gilmore; Producer: Joe Ely; Publisher: Bug, BMI; Hightone (track) (hightone.com)

The title tune to Jimmie Dale's latest is a surprising bopper. His voice may have been born to cry, but he shows here that he can romp, too.

GURF MORLIX/Yesterday She Didn't

Writer: Morlix; Producer: Morlix; Publisher: Crankbait/ Bug, SESAC; Blue Corn (track) (713-528-6135)

Best known as the producer of the likes of Lucinda Williams, Robert Earl Keen, Slaid Cleves, Mary Gauthier and others, Morlix has a remarkable solo CD called Cut 'N Shoot. It's as country as a can of kraut. And here's the kicker: He sings, produces and plays all the instruments.

JOSH ROUSE/1972

Writer: Rouse; Producer: Brad Jones; Publisher: Pubco/Songs From the Davenport, BMI; Ryko (track) (joshrouse.com)

Simply dreamy. Josh's soft, hushed vocal wafts through a soundscape of brushed drums as keyboards and vibes twinkle in the mix. This product is a double dose of pleasure including a goofy DVD movie called *FactlFiction* featuring four more cool tunes.

CLASSICAL

MATTHEW KENNEDY Beethoven, Opus 13, Adagio Cantabile

Writer: Beethoven; Producer: Wesley Bulla; Publisher: public domain; Kennedy Music Group (track) (fisk.edu)

At 83 years voung, pianist Kennedy displays astonishing dexterity and admirable warmth of tone as he breezes through works by Beethoven, Chopin

and Rachmaninoff on his Familiar Favorites CD. The highly listenable disc also contains pop tunes, gospel standards and a Duke Ellington salute. The Julliard-educated performer is a retired Fisk professor and Jubilee Singers director, and the school's bookstore carries his album.

R&B

G UNIT/Poppin' Them Thangs

Writer: C. Jackson/C. Lloyd/D. Brown/A. Young/M. Elizondo/S. Storch; Producer: Dr. Dre/Scott Storch; Publisher: 50 Cent/Lloyd Banks/Mouth Full O' Gold/Ain't Nuttin' Goin' But Funkin'/WB/Windswept/Blotter/Elvismambo/TVT/Scott Storch, ASCAP; Interscope (track)

Nashville has its own rap star now. As a member of 50 Cent's G Unit, our own Young Buck is the one with the Southern accent on the tracks on the *Beg For Mercy* CD. This slow thug stomper is its second single. He even mentions J.C. Napier, Edgehill, Lischey, 12th Avenue and the Tennessee Titans in his "thanks." Mind you, I still think gangsta rap is morally reprehensible.

THE JEFFERSON STREET BLUESMEN Blues In The Street

Writer: Phil Earhart; Producer: Jerrod Cring; Publisher: Helpphil, BMI; JSB (track) (615-361-8532)

The JSB's second album smokes. This title tune has an urban moan. Other tracks rock out. Production values are minimal, but the feeling is right. Also: It's at its best when the black guys sing lead.

POP/ROCK

ANNA WILSON/The Bus Ride

Writer: Wilson/Gary Burr/Matt Rollings; Producer: Monty Powell/Matt Rollings/Kevin Montgomery/Mike Mason; Publisher: Ten Ten/Universal-MCA/Zesty Zack's, ASCAP/BMI; Curb (track)

Tinges of blues and jazz, but as it progresses, it's clear we're under the spell of someone of intense pop sophistication. I think I'm swooning with pleasure.

ED PETTERSEN/Baghdad

Writer: none listed; Producer: none listed; Publisher: none listed; Split Rock (track)

This is a surprisingly good political rocker. Guitars grind out a doomy, Velvet Underground riff while the vocalist paints a portrait of a nation in turmoil. CD will be titled *The New Punk Blues*.

LAMBCHOP/Each Time I Bring It Up It Seems To Bring You Down

Writer: Kurt Wagner; Producer: Wagner/Mark Nevers; Publisher: Pathetic Hindsight/Bug, BMI; Merge (track)

Lambchop is back with a lushly produced CD called AwCmon. It's loaded with strings(!), kinda like cocktail-party "mood music." That's all well and good on the pillowy instrumentals, but can sound a little freaky when contrasted with the croak-y, barely-there singing. File under "acquired taste."

GUILLOTINE/Half Parade

Writer: none listed; Producer: Mel Eubanks/Guillotine; Publisher: none listed; Rocktabeagle Generic hard rock.

THE RISK/Touch & Go

Writer: Julian Saporiti; Producer: Saporiti; Publisher: none listed; Risk (track)

Four kids banging away on their instruments. They pose in front of the Parthenon, but by the sound of things they're truly at home in the garage. Elemental rock 'n' roll, complete with grins.

HONORABLE MENTION

Dan Dugmore/Something/DD
Two Dollar Pistols/Hands Up/Yep Roc
JT and the Clouds/Scattered Leaves/Dishrag
Amelia/Better Than Sleeping Alone/Spirit One
The Poozies/Tam/Compass
Melba Montgomery/Things That Keep You Going/MM
Allison Moorer/The Duel/Sugar Hill
Joni Harms/Let's Put the Western Back.../Wildcatter
KJ52/It's the S.O.I. (remix)/Essential
Jump 5/Wonderful/Sparrow
Jim O'Baid/Maryann's Roadside Stand/3 Tek
Caedmon's Call/A New Day/Essential/Provident
Rick Caruso/Keep the Dream Alive/R U Red E
Sara Groves/Compelled/Sponge
Billy Edd Wheeler/Coward of the County/Sagittarius

Row FILE



DAN DUGMORE

Musician
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dugmore@bellsouth.net

Dan Dugmore had it all back in the early nineties. Everyone who was anyone in L.A. had been calling him for nearly twenty years whenever they needed the services of this definitive West Coast steel guitar stylist.

His West coast address may explain why a certain Nashville record executive didn't believe it when he heard that Dugmore was being brought to Music City for a session with Matraca Berg.

"What he said was, 'Flying a steel player to Nashville is like flying a whore to Vegas," says Dugmore, laughing so hard that heads swing in his direction. The irony is, of course, that he's seated in the back room at Bongo Java in Nashville, the city that's been his home now for some thirteen years.

Why leave L.A. for a place known for its glut of pedal and lap steel masters? "Work was getting slow out there," he shrugs. "And Lloyd Green told me that business was booming so much in Nashville that on any given day there might be five to ten bands tracking, so there was room for maybe five steel players instead of just one."

Green, a steel guitar legend, was right. He also knew that Dugmore's playing was

different from what people were used to in Nashville, yet not so strange that he wouldn't find gigs. "When I got here, I started to play country things," he remembers, "and everybody told me, 'No, we want you to play what you did out there with Linda Ronstadt. If we want country, we'll call the real country guys."

There's still a little California dust sprinkled in Dugmore's sound, in its rock edge and relatively spare harmonies."I'm always careful to keep out of the way of the words and come up with parts that work," he says. "Sometimes the country players were more like, "Who's got the coolest licks? I'll bet you can't do this. But I was always more ensemble-minded."

That stems from what Dugmore sees as the more song-centered approach to recording in the old days out West. "There can be as many as three sessions a day in Nashville," he explains. "In L.A. sometimes you'd start at noon, sometimes at one, and whether

you went until eight o'clock or one in the morning, you made the same amount of money. All that mattered was the song. We'd do just one song a day, until we got it right."

Partly because there are fewer master sessions being cut these days, partly because he enjoys working with new talent, Dugmore mixes demo dates with big-time projects. "Everyone is trying to capture a magical performance again," he says, smiling, "Rather than sing some little ditty, more singers are doing songs that really mean something to them and singing it from their hearts. Beth Nielsen Chapman, Janis lan, the Mark Knopfler/Emmylou Harris project, Trisha Yearwood-I've played on all these over the past few months, And since the musicians play off the singer, that magic is still there. You can still leave the studio and think, 'Man, I'm so proud to be on this record."

- Robert L. Doerschuk

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Endorsements And Licensing Your Name & Likeness

by W. Michael Milom, Partner & Entertainment Group Chairman; Bass, Berry & Sims, PLC

he endorsement of products or services in exchange for free products and/or monetary compensation has been common in the music industry for many years. However, new business models in the industry and economic pressure to find new or additional revenue sources has caused many more musicians, songwriters and performers to consider opportunities for exploitation of their name, likeness and identity. Whether a musician receives free guitar strings in exchange for allowing the manufacturer to list him as a user in the manufacturer's advertising or an artist receives several million dollars in connection with the sponsorship of her tour, many of the elements and issues are common to all name and likeness licenses. Some of those elements and issues are discussed below.

EXCLUSIVITY

What exclusivity is required by the agreement? Is it limited to the specific kind of product to be endorsed (e.g. carbonated cola beverages) or does it cover a broad range of products (e.g. all commercial bottled or canned beverages)? Anyone agreeing to endorse or lend their reputation to a product should consider carefully the extent to which the required exclusivity will have an impact on their professional activities or will limit other endorsement opportunities.

SERVICES REQUIRED OF THE ENDORSER

What services will be required of the endorsing performer? Those services may be as simple as providing a standard photograph or writing a brief testimonial for the product; may require a series of personal appearances or performances at selected events, or extend to the

complex requirements usually associated with a full tour sponsorship. Naturally, the greater the demand upon the performer's time and schedule, the greater the compensation that should be received. Also, special care should be taken in defining any requirements for the performer's use of a company's products in a professional context.

The endorsement agreement should also provide for approval by the performer of any photograph or other image, biographical information or other elements to be used in connection with the product or service and in many cases the performer should reserve the right to approve the text accompanying their image. When advertising states or implies that the endorsing celebrity uses the product, care should be taken to comply with applicable Federal Trade Commission guidelines or other applicable laws.

When negotiating an endorsement agreement requiring performances or appearances, special care should be taken to assure that the company will handle the requirements for every performance or appearance in a manner that will serve the objectives of the artist as well as the company. Many manufacturers and retailers have no experience in producing live performances or even in handling so-called "in store" appearances. Therefore, the performer should consider requiring the company to use approved production, security and/or promotion companies or, at the minimum, requiring that all material aspects of the performance or appearance be subject to the approval of artist or the artist's representatives.

TERM OF AGREEMENT

The contract should clearly state the period during which any services are to be provided and how long the company may use images or advertising created during the term. One common mistake is to omit any specific prohibition on use after the agreed term of materials created during the term.

COMPENSATION

Compensation in endorsement agreements can range from free products to several million dollars in fees and promotional benefits accruing to the performer. The timing of payments is often related to performance of important services or events. When possible, payments should be received by the performer before the performances of services under the agreement. Customarily, the recipient of the endorsement will also pay all reasonable expenses related to the performance of the services other than regular tour dates (e.g., travel, accommodations, local transportation, costs for the artist's band or other accompaniment and related production, sound and lighting requirements). Because much of the value of the right to use a celebrity's name and image is realized by the company as soon as the initial publicity or advertising is released. compensation under most agreements should be front-loaded and should be guaranteed to prevent cancellation by the company to avoid payment.

FINAL THOUGHTS

Musicians, songwriters and artists work very hard to develop a positive professional image and reputation. Great care should be taken to protect the value of that image and reputation when permitting its use in connection with the commercial exploitation of a product or service. Many endorsement agreements are very short and can appear deceptively simple. While in some instances the agreement may be sufficiently clear that legal consultation is not required, in most cases the celebrity will want to seek advise of an attorney experienced in contracts of this nature to assure that their interests are fully protected. MR

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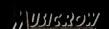












Bobby Karl...

Chapter 185

t's been so long since we've chatted, and so much has happened. Let me sum everything up for you right at the top: Fabulousness has returned.

Sales are up. Songs are better. New artists are breaking. You know what all of this means, don't you? That's right: P-A-R-T-Y!

Probably the most significant event of recent weeks was the celebration that welcomed RFD-TV to Music City (4/8). Staged at the NorthStar complex on Dickerson Road, this shebang featured the network's stars like mule trainer Meredith Hodges, High School Rodeo honcho Mitch Miller (no, not the sing-along guy), Johnny Nix (Campfire Cafe), Joe Siedlik (Big Joe Polka Show), aggies Max Armstrong and Paul Bevileau and horse people Pat Parelli, Robin Hollar and Clinton Anderson.

The decision to relocate from Dallas to Nashville was based on the network's desire to beef up its music and entertainment programming, said RFD president Patrick Gottsch. So the party had plenty of music—bluegrass from The Cumberland Highlanders during the delicious barbecue dinner, then a set from the dashing, Palomino-mounted Sons of Tennessee.

Meanwhile, out on the patio, mandolinstrumming Mary Ann Kennedy was entertaining (with a mercifully unmiked Parelli trying to keep up on backing guitar). The entryways were decorated with groovy vintage tractors. Screens in the lobby showed the channel's programs, the most popular of which seemed to be its model-train show.

Wayne Edwards and Bonnie Garner greeted one and all. Devon O'Day, Kim Patton-Johnson, Bud & Janice Wendell, Howard Gentry, Frank Oakley, Kirt Webster, Danny Wendell and Mike Kosser worked the room. And, here's a twist, the channel invited its viewers to attend. What won't they think of next?

Most fabulous of all recent fetes was the Preview Party celebrating the "Night Train to Nashville" exhibit at the Country Music Hall of Fame (3/26). Many actually thought it was a better bash than the opening of the museum, itself. We snacked and sipped in the Conservatory, star gazing at Bobby Hebb, Earl Gaines, The Valentinos, Leevert Allison, Ted Jarrett, Billy Lockridge of The Spidells and the still handsome and imposing guitar wonder Johnny Jones, all of whom are represented in the exhibit.

Buddy Killen, Shelby Singleton, Vince Gill, Buzz Cason, Manuel and many other fabulons mingled together. Even Mayor Bill Purcell was there. Upstairs in the exhibit, former show girl Irene Jackson was talking about her poster-sized young self on the wall and musician George Yates was reminiscing about the good old days of Nashville R&B.

Incredibly, most of the R&B legends showed up for the official opening the next day (3/27) and stayed all day. It concluded with a blazing Ford Theater performance by blues shouter Gaines.





Night Train To Nashville (L to R): James "Nick" Nixon of The New Imperials; R&B/Blues great Earl Gaines; SunTrust Private Banking VP Brian Williams; legendary guitaris* Johnny Jones; artist Vince Gill and Country Music Hall of Fame & Museum Exec. Dir. Kyle Yourg. Photo by: Ed Rode

Tin Pan South (3/29-4/3) featured more than 250 tunesmiths in nine venues—Basement, Bluebird Cafe, Caffeine, Douglas Corner, Mercy Lounge, Sutler, Trap, 12th & Porter and the Lounge at Loew's. Talk about Faaabulous: If you can't get excited about Leslie Satcher, Matraca Berg, Kathy Mattea, Suzy Bogguss, Pam Tillis, Thom Schuyler, Fred Knobloch, Don Schlitz, Gary Burr, Paul Overstreet, Tommy Sims, Rivers Rutherford, Kate Campbell, Rosie Flores, Gary Nicholson, Beth Nielsen Chapman, Raul Malo, Mary Gauthier, Kevin Welch, Darrell Scott, Russell Smith, David Ball, T. Graham Brown, David Olney, Kim Richey, Paul Jefferson and Harley Allen, well, you just don't like music, that's all.

Choosing shows was an excercise in hairpulling frustration. Can you believe almost all of those 250+ talents actually *live* here? Adding to the fun were visiting songwriters such as **Kenny Loggins** (4/2) and **Darius Rucker** (that's Hootie, to you) (4/3).

Speaking of songwriters (which we often do in this town), BMI hosted the first of its 2004 Acoustic Lunches (2/25). It featured Big Yellow Dog tunesmiths Mindy Smith, John Scott Sherrill, Shawn Camp and my favorite new songwriting discovery Karen Rochelle. Muscle Shoals legend Donnie Fritts was there, as was Billy Swan, who is moving back to Nashville.

At the second Acoustic Lunch (3/31) EMI's Gary Overton showed off Sony's Jace Everett, Mercury's Julie Roberts and DreamWorks' Jamie Hanna, plus Shaye Smith, she of the seven No. 1 hit singles.

"These events have been a real blast," commented Thomas Cain. Amen to that. We dined in the upstairs conference room, then listened in the little theater. Tracy Gershon, Allison Jones, David Conrad, Jay Orr, Byron Hill, Mike Dekle, Leigh Reynolds, Alan Miller and Stephanie Delray were in the house. "If you feed them, they will come." quipped Perry Howard. The lasagna and cheesecake were indeed great. Even though I felt like I needed a nap afterward.

BMI has been The Place to Be lately. We also convened there for the Buddy Jewell Gold

party (3/25). In addition to the usual suspects, the *Nashville Star* TV people turned out, including Buddy's fellow Sony signee Miranda Lambert. "If Bush can run for a second term, why can't I compete on the show a second time?" Buddy asked, referring to the boost he got from TV exposure.

Sony and BMI were back in the spotlight the very next week for the Montgomery Gentry Platinum party (3/30). Troy gave an eloquent, heartfelt speech. Eddie was much more succinct: "Hell, YEAH!" Rest assured, the Jim Beam was toasted.

There's a fabulous new party room in town. The Recording Academy introduced us to The Acorn, the site of its mixer/recruitment party (3/31). It was new Nashville exec Suzanne Kessler's "debut" as well, at least to non board members. Paul Corbin, Will Byrd, Shannon McCombs, Steve Small, Betsy Morley and Steve Tillisch sampled the Amer-Asian hors d'oeuvres. Chris Keaton was there, too. Did you know that actress Diane is his cousin? Anyhoo...The Acorn's upstairs bar and porch were "our" part of the venue, but the main room downstairs also had an enticing atmosphere.

Capitol's Fletcher Foster introduced us to The Jenkins at a soiree at his house (2/25). Mama Nancy said of daughters Kacie and Brodie, "They sang all the time as children. They'd hold Barbies as microphones and line up all the other Barbies as their audience. The really ratty Barbies were the mics." The trio performed unamplified in Fletcher's living room with the likes of Pete Fisher, Ken Levitan, Rodney Crowell, Lon Helton, Clarence Spalding and Ed Benson in rapt attention. The trio next triumphed at CRS and the Opry (3/12).

The Colisseum was the site of this year's Fan Fair—excuse me, CMA Music Festival—announcement (3/16). Kix Brooks, Chely Wright, Memarie, Pinmonkey, GAC's Suzanne Alexander and every publicist in town attended. The big news was that this year's 180-artist event will become a two-hour CBS special.

Soul treasure Bonnie Bramlett burned down B. B. King's later that evening (3/16). Thom Bresh, Lynn Anderson, Charlie Daniels Jr., Lee Roy Parnell, Mickey Raphael and daughter Bekka Bramlett cheered her on and/or joined her on stage. "Hurt," "Cover Me," "Key to the Highway," "Two Steps From the Blues," "Cry Me a River" and her own "Superstar" have never sounded more thrilling. She closed with the Delaney & Bonnie chestnuts "Only You Know and I Know" and "When This Battle Is Over," leaving the house screaming for more.

Partying with new CDs were rockers Deadsun (Blue Sky Court, 3/6), Americana fave Allison Moorer (BMI, 4/6) and country's Carolyn Dawn Johnson (Belcourt, 4/13). Shazelle shined brightly at her Castle Door showcase (3/16).

And that's as much Fabulousness as can fit in any one column.



MONTGOMERY GENTRY/You Do Your Thing

(Sony Nashville) Producer: Mark Wright, Blake Chancey, Rivers Rutherford, Joe Scaife and Jeffery Stelle

Prime Cuts: "Something to be Proud of," "I Ain't Got It All That

Bad," "Talking To My Angel" and "Gone"

Critique: It doesn't seem like it's time for another Montgomery Gentry album. In fact, it feels as though they just released My Town yesterday, but that happens when an artist releases a complete album as opposed to a few radio-worthy singles coupled with a collection of filler material. With the fourth album of their career, and especially the "I Ain't Got It All That Bad" cut, the guys—Eddie Montgomery and Troy Gentry—have really developed a balance between their two distinctly different vocals styles. More important, however, is the

fact that they understand when they're at their best and that makes it a whole lot easier when it comes to choosing material. Since Jeffery Steele penned three successful singles from My Town the guys again leaned heavily on his songwriting, including the sentimental yet upbeat "Something To Be Proud Of." Steele teamed Craig Wiseman to co-write "She Loved Me" and crafted perhaps the best line of any Montgomery Gentry tune, with the sobering "as for me I'm 12 steps down the line/I found a church that I like just fineleven got a gig playing these songs of mine." Nevertheless, don't let that give you the wrong impression because they still tend to come at you with the raucous attitude ("Gone") everyone has grown to expect in the last few years. As usual the record wouldn't be complete without plenty of loud guitars ("If It's The Last Thing I Do") and some rock and roll grooves ("If You Ever Stop Loving Me"), but is that a hip hop turntable scratch in there? Come on guys. They haven't completely abandoned their southern appeal (most evident when Eddie sings up tempo cuts like "It's All Good"), but they've definitely matured ("Talking to My Angel") beyond the unjustified Confederate flag waving once associated with their music. Although Brooks & Dunn continue to take home the awards as the reigning duo of the day, Montgomery Gentry have quietly, (well maybe they haven't been so quiet after all), amassed an impressive collection of material since releasing their 1999 debut, Tattoos & Scars. Their latest effort, You Do Your Thing, only enhances their long term viability as Eddie and Troy continue doing their own thing.

-Keith Ryan Cartwright



CAROLYN DAWN JOHNSON Dress Rehearsal

(Arista Nashville) Producer: Dan Huff and Carolyn Dawn Johnson Prime Cuts: "Simple Life," "Dress Rehearsal," "God

Doesn't Make Mistakes"

Critique: If the truth were to be told there really aren't many commercially viable country artists that can consistently—the key being consistency write good, if not great, material. With her sophomore release, Dress Rehearsal, Carolyn Dawn Johnson proves to be in the minority. In much the same way she did with her debut album, Room With a View, she impressively illustrates her seemingly innate songwriting prowess. CDJ, as she's become affectionately know as, is a natural storyteller. She's as much a minstrel as she is a musician, but regardless of how you chose to describe her, the fact is she's an undeniable communicator. Able to make even the most obvious observations sound like prose-"Days pass me by just like moments/ They're here and then they're gone for good, for good"— Carolyn's appeal, however, comes from her ability to move listeners with universal themes. On the other hand, she did have that one moment ("Squeezin' the Love Outta You") where she unfortunately let herself try too hard to be cleaver and quite frankly accomplished little more than to overwrite the lyrics, especially the third verse. Even then, however, the likeability of her voice (throughout the album it's both inviting and unassuming) almost makes Squeezin' acceptable if it weren't for the added disappointment because of the obsequious production. That having been said, *Dress Rehearsal* is more than just a good sophomore effort for the Alberta native. It is a good record from start to finish.

-Keith Ryan Cartwright



JOHN MICHAEL MONTGOMERY Letters From Home

(Warner Bros.) Producers: Byron Gallimore, John Michael Montgomery Prime cuts: "Good

Ground," "Letters From Home," "Goes Good With Beer," "Cool," "It Rocked," "That Changes Everything, "Break This Chain"

Critique: "Life's A Dance" introduced John Michael Montgomery to country airwaves over a decade ago. Since then he's enjoyed multi-platinum sales and a steady presence in an all-too-fickle arena, much of which has to do with an ear for picking careershaping songs. Letters From Home continues the trend. In fact, working now with sure-footed hitmaker Gallimore, this may rank as Montgomery's most emotionally complete album ever. Everything seems to take its cue from the title track, a lumpin-the-throat masterpiece from the pens of Tony Lane and David Lee. One of the finest songs to come out of Nashville in years, it's rendered truly unforgettable by the poignancy of current American events. The same tunesmiths score another winner with the drolly romantic "That Changes Everything." Montgomery dips once more into the charmed

catalogue of Harley Allen ("The Little Girl") for "Cool," which manages to deal with fashion, teen pregnancy, the abortion question and several generation gaps without working up a sweat. Which is not to say that everything here is deadly serious. "Goes Good With Beer" is a reminder that John Michael can get nearly as boisterous as brother Eddie when the moment's right, and "It Rocked," courtesy of Marty Dodson and perennial hit writer Paul Overstreet, studies the rhythm-equals-life equation through multiple vignettes. Letter From Home is album No. 13 for this bedimpled Kentuckian and, if he keeps on hitting 'em out of the park like this, we can expect plenty more.

—Larry Wayne Clark



TRACY LAWRENCE Strong

(Dreamworks)
Producer: James Stroud
Prime Cuts: "Stones,"
"Paint Me A
Birmingham,"

"Everywhere But Hollywood"

Critique: It's been more than a dozen years since Tracy Lawrence kicked off his career with 1991's "Sticks and Stones." In between, he's racked up an armload of Top Ten hits, album sales that have reached gold and platinum status, as well as an ACM award for Best New Male Vocalist in 1993. Yet while the 35-year-old Arkansas born singer has continued to put out some excellent works, along the way he fell out of favor with country radio. Strong, his debut for the Dreamworks label, finds Lawrence riding his current single, the poignant "Paint Me A Birmingham," into the Top 10. The album features stellar production by label head James Stroud. And the selection of songs offers an excellent canvas on which Lawrence uses his distinguishable reedy tenor like a painter's brush to bring the material and characters to life. The first single, "Paint Me A Birmingham," is a case in point. Although previously an independent radio hit for Ken Mellons, Lawrence puts his own brush strokes on this masterpiece of a song that is a fantasy on lost love. "Stones" is another ballad that is rich in imagery, and the song I consider to be the heart of the album. Containing an unforgettable melody, lustrous production, lyric depth and some of Tracy's best singing, this one could be another milestone in the singer's career. In between, there's some fine reflective pieces such as the idyllic "When Daddy Was A Strong Man," and a fiddle-and-steel-fueled Texas shuffle "Sawdust On Her Halo." There's also some slice-of-life tunes like "Everywhere But Hollywood" and "What the Flames Feel Like," which Tracy delivers with plenty of conviction and understanding. Then there's "Questionnaire," the stunning album closer that will leave listeners searching for answers while the track plays out on a swirl of majestic organ, arena rock guitar and strings. Not bad for a new beginning.

-Ron Young



BIG & RICH Horse Of A **Different Color**

(Warner Brothers) Producers: Big Kenny, John Rich, Paul Worley Prime Cuts: "Saved."

"Rollin'," "Deadwood

Mountain," "Kick My Ass," "Save A Horse (Ride A Cowboy)"

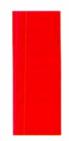
Critique: Doubtless some cynical souls will view this as a transparent attempt to get males buying country records again. The rest of us will be at the party with Big Kenny and John Rich. Their debut is a breath of fresh air-more like a cyclone, actually. With undeniable enthusiasm and the most seamless high/low harmonies since Brewer & Shipley, they tear through the painfully funny

honky-tonk lament "Kick My Ass," blow a kiss to the ladies on "Save A Horse (Ride A Cowboy)," and reduce preconceived notions to matchwood on the thunderous "Rollin" with a sharp turn into eclecticism that'll have your jaw droping in astonishment the first time you hear it. Much of their appeal derives from sheer unpredictability before the album's half over you're wondering what in the world these lunatics will try next. Some ideas are excellent, some merely silly, like the jagged guitar solo that barges into the boozy "Drinkin' 'Bout You" out of nowhere and almost overturns the whole thing. But they prove they're not just a couple of clowns on the Springfield-ish "Deadwood Mountain" and especially the hairraising "Saved" with its searing chorus ("Last night I told the devil where to go"). These lunatics mean

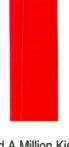
—Johnny Norris

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- Conquer The World With A Smile"
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- "We All Tell Lies"
- "Teacher Gave Me Dirty Looks"



see them at: originalcountrylyricsbyhowie.com

WRITER'S NOTES



TONY LANE

Hits/Cuts: "Letters From Home," John Michael Montgomery; "Run," George Strait; "A Little Past Little Rock" and "(Now You See Me) Now You Don't," Lee Ann Womack; "Tattoos And Scars," Montgomery Gentry; "Comin' On Strong,"Trace Adkins

Birthplace: Comanche. TX Years In Nashville: 13 Publisher: Famous Music Favorite Song You Wrote: I'm hoping it's one I'm gonna write in the future.

Favorite Song You Didn't

Write: For years I've loved Frank Sinatra's "The Summer Wind." When I was younger it was "Wichita Lineman."

On What Instrument Do You Write: Guitar

Influences: Johnny Mercer, Sammy Cahn, Bob Dylan, Gordon Lightfoot, Jimmy Webb, the "Texas songwriters" —Guy Clark, Billy Joe Shaver, Mickey Newberry, Townes Van Zandt, Jerry Jeff Walker

Advice To Writers: I would never have done this without moving to Nashville. Move to town and put your butt in a chair and start writing!

Little Known Biographical

Fact: I went through a serious Dylan please. I thought I was Bob Dylan when I was 18 years old. Had a harmonica around my neck and stayed in my room for about four years playing "Like A Rolling Stone.

Issues Facing Songwriters

Today: Everybody talks about the downloading issue. I'm sure NSAI is doing a great job of

lobbying in Washington and dealing with some of those aspects. My biggest issue is putting my butt in the chair and trying to find some creative way of saying what's been said before.

A poet and craftsman who happens to have a knack for fashioning hit songs, Tony Lane was one of 10 children in a very musical family. "My dad was a part-time preacher and choir director when I was young. He played guitar and did a little writing. I have an older brother, Jerry Max Lane, who actually had a record deal in the '60s. Had some Charlie Pride cuts, a couple of George Strait cuts [J.M. Lane's "Gone As A Girl Can Get," recorded by Strait, earned a BMI Million-Air Award]. He was pretty well known down in Texas."

At 21 Lane followed in his brother's footsteps, working the bar scene in various duos and trios in Texas, Colorado, even Europe. "I didn't really like the Top 40 dance clubs so I didn't do the full band thing. I liked the little college bars where we played a lot of Jerry Jeff and Kristofferson. I wasn't playing a lot of originals back then."

Perhaps it's only fitting that a failed relationsip brought a country songwriter to Nashville. "The real reason I ended up here is I was married for a short while and went through a divorce, and I didn't really like the way that felt too much," he says. "So I just threw everything into the truck and came to Nashville. I had one friend, an old high school buddy who had moved out here before I did. He wasn't in the music business but I did have one person here I knew."

Lane didn't arrive planning to make a big splash on Music Row. "I had no idea if I had any sort of talent to take Music Row by storm. I didn't know anything about the songwriting aspects of Nashvillepublishing, all that stuff. So it was like everything that happens to me in my life, a Forest Gump sort of thing. A lot of people are a little more ambitious than I am. It took me four or five years to even find out where Music Row was!"

After years of being a "casual" writer, he began writing songs regularly, playing writers' nights and, consequently, meeting other writers. "One of them, Brett Jones, introduced me to Famous Music. A publishing deal gave this slowburning late bloomer what he most needed: someone to shout his praises. Great songs did the rest. Lane's first cut was Terri Clark's "This Ole Heart," co-written with fellow Texan and fishing buddy David Lee.

Has he married again? "Yes. I've been married for two and a half years and, believe it or not, I just turned 49 and I've got an 18month-old kid, my first. It's a blast. Gives you something else to think about instead of yourself all the time"

-Larry Wayne Clark

by John Hood

CMA LANDS TV SPECIAL—CMA announces it has secured a CBS TV special for its June Music Festival-previously known as Fan Fair. "Since the event has moved downtown," said CMA Executive Director Ed Benson to an industry/press crowd gathered at the Coliseum, "it has contributed over \$50 million in economic impact to Nashville. We hope this new TV show will become an annual event. It's a great opportunity for Country Music to have another, nationally-televised program exposing our music to viewers across the country."

The two-hour summertime special will expand the relationship between the CMA and the CBS Network, which also broadcasts the organization's November awards show. "This represents a lot of work by a lot of people," said Robert Deaton of Nashville's Deaton Flanigen Productions who will produce the show. "Not only will we get to showcase artists, the city of Nashville, and some of the new acts, but we will also let the fans at the event tell their stories. It's going to be a big party."

BMI's PRESTON RETIRES—Frances W. Preston, who has served as President and CEO of BMI for the past 18 years, announces she will be step down from that position in August. Executive VP Del Bryant is named her successor. John Cody will continue in his



role as Chief Operating Officer for the company. The Bryant/Cody team will take the helm at BMI in September, said Preston, and she will become President Emeritus.

Preston says, "More than two years ago, the Board and I began developing a strategic plan for the continuation of leadership in BMI's

management. The first step in this carefully planned management transition came in the fall of 2002 when we named Del Bryant as BMI's Executive Vice President and John Cody as Chief Operating Officer. I will continue to offer my insights and counsel to BMI during a transitional period through the end of the year as President Emeritus. I also look forward to continuing to assist BMI in the future in areas where my experience and network of personal and business relationships can he of value

WARNER CHANGES HIT NASHVILLE

The sweeping changes that had been predicted to take place after Warner Music's acquisition by Edgar J. Bronfman finally hit Music Row as restructuring eliminated job positions at Warner Bros. Records, Warner Chappell Music and Word Warner Records. Five positions were downsized at Warner Bros. Records resulting in the dismissal of long time employees lanice Azrak, Sr. VP/Creative Services and Paige Levy Sr. VP/A&R. Creative Services Coordinator Kim Drummond and Editorial Manager Eric Mansfield were also let go. Warner Chappell Nashville was trimmed by a total of six people, including positions in song plugger and administrative areas: Martha Ramage, Neal Dierks, Carolyn Sels, Pat Hutchinson, Lorrie Manuel and Adrian Crosby will exit the publisher. It was also announced that Leslie Bider will serve as Chairman and CEO of Warner/Chappell Music. Word Warner lost 32 positions to the cost-cutting strategy initiated by the new company owners. Cuts were made across the board in all areas including A&R, administration, marketing and customer service.

CRB NAMES NEW BOARD—KZLA Program Director RJ Curtis has been elected President of Country Radio Broadcasters, Inc. (CRB), Curtis succeeds Westwood One's Charlie Cook who served as President for the 2003/2004 term. Premiere Radio Networks' Gary Krantz was elected Secretary of the organization. CRB officers re-elected are Bill Mayne (Mayne Entertainment) as VP and Jeff Walker (AristoMedia/ Marco Promotions) as Treasurer. Other board members re-elected for a three-year term are: Becky Brenner (KMPS/KYCW), Dale Carter (KFKF-FM), Mike Dungan (Capitol Records), Dan Halyburton (Susquehanna Radio Corp.) and Kim Leslie (WKDF). Shelia Shipley Biddy, VP/National Promotion and Artist Development for Vivaton Records, was newly elected in the Record Company Category. Kevin Mason of WQMX was re-elected Agenda Chair (CRS-36). Mike Culotta of WQYK succeeds record executive limmy Harnen as Agenda Vice Chair. MR

MUSICAL CHAIRS

Wade Hunt is promoted to VP, Creative Services, and Allen Brown to VP. Media, RCA Label Group RLG/ Nashville...Kim Markovchick joins Sony Nashville as Sr. Dir. of Mktg...Bass, Berry & Sims PLC announces that eight attorneys have been named Members of the firm in both the Nashville Downtown and Music Row offices. They are: Charles J. Biederman, Christian A. Horsnell, Gene L. Humphreys, Robin Mitchell Joyce, Paul W. Kruse, Claire F. Miley, Jeffrey A. Oldham, and T. Stephen C. Taylor... CMA announces the hiring of Hank Adam Locklin as Sr. Mgr. of Membership and Industry Relations, and the promotion of Jamie Piatt to Membership Mgr...Bob Goldstone joins Emergent Music Marketing at VP, Sales & Mktg...Ric Pepin has been named VP/GM for Compendia Records and Intersound Records and Jeff Loper has been named Dir. of Business Dev. for Compendia Music Group...Mike Simmons joins Underground Sound (UGS) founding owners Jeff Balding, Brown Bannister, and Bill Whittington as the fourth partner in the company...Sandy Crain and Cassandra Tormes exit Paul Worley Productions...

ASCAP's Chad Green has been promoted to Nashville Membership Representative...Joanna Carter is named Dir. of Creative Services for Capitol Nashville.. Bruce A. Esworthy joins BMI as Sr. VP, Finance and Chief Financial Officer...Barbara Kelly joins Lofton Creek Records as National Promotion Dir...Tonya Derry is promoted to Mgr., A&R Admin. at Sony Nashville...The Butterfly Group announces a restructuring, naming founding partner Michael J. Rinaldi as Chief Exec. Officer and Pres., and fellow managing partner Brad Mathias as Chief Operations Officer...Misha Hunke is promoted to Sr. Dir., Performing Rights and Eric Nance to Assoc. Dir., Performing Rights at BMI...Cary Baker, a music industry publicity executive for more than 20 years, announces the launch of his new company, Conqueroo... SESAC promotes Amy Beth Hale to Dir. of Affiliate Services...Mad Booking & Events annouces the hiring of Nicole Pentecost as Event Coordinator and Deena Shapiro as Head of Business and Legal Affairs...James A. Druckrey joins Gibson Audio as Chief Operating Officer and Joel Cherry joins Gibson Guitar Corp. as

General Counsel, Sr.VP and Corporate Secretary...Larry Boone and Rick Bowles form Patrick Stuart Music... Jeff Meltesen joins Country Weekly as Mktg. Mgr... Virginia Hunt Davis will join the NSAI as Mktg. Dir. on May 19...Provident Label Group announces a newly revised promotions team of Andrew Patton, VP of National Promotions; Jason Miller, Mgr. of National Promotions; Karrie Hardwick, National Promotions Coordinator and Christina Ryan, National Promotions Assist... Amy Shepherd and Nancy Tuck exit Mosaic Publishing...Donica Christensen joins Commotion PR as publicist...Frank Breeden, former Pres. of the Gospel Music Association, is named Entertainment Dir. for the 2004 Republican National Convention in New York City...Murrah Music's Casey Smith is promoted to Exec. Asst....Leann Barron, Exec. Asst. to Warner Bros. Pres. Jim Ed Norman for 14 years, exits the company... Daris Abshire is hired as Dir. Of Royalty Services for MCS America...Mandy Collinger forms Savvy Media Solutions...Darrell Hodges is named head of Behind The Voice booking agency. MR



































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