

December 23, 1999

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# MUSIC ROW

S MUSIC INDUSTRY PUBLICATION

**Toby  
Keith**

## REWIND 1999

The Year In Review

DuBOIS GAYLORD BOUND

Arista In Peril

CRITICS PICKS

Best of '99 &  
Y2K Bunker Discs

Whisperin' Bill Anderson



Our view of the Row  
is changing...

*but our commitment to you  
is still the same.*



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1999

For the 9th consecutive year, MCA Nashville has been named

**Billboard And R&R's  
Country Label Of The Year.**

Billboard's Top Country Imprint

R&R #1 Hits – 3 (10 weeks)

Billboard's Top Country Label

R&R Top 5's – 7

Billboard's Hot Country Singles & Tracks Imprint

R&R Top 10's – 12

Billboard's Hot Country Singles & Tracks Label

R&R Top 15's – 14



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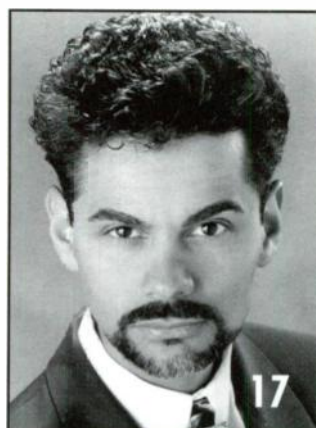
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## On The Cover: Toby Keith

**On The Cover:** Toby Keith

**Label:** DreamWorks

**Current Single:** "How Do You Like Me Now?!"

**Current Video:** "How Do You Like Me Now?!"

**Current Album:** *How Do You Like Me Now?!*

**Current Producers:** James Stroud

**Recent Hits:** "Getcha Some," "We Were In Love," "Me Too," "Dream Walkin'"

**Hometown:** Moore, OK

**Birthdate:** July 8, 1961

**Birthplace:** Clinton, OK

**Management:** TKO Artist Management

**Booking:** Monterey Artists

**RIAA Certifications:** One platinum and four gold albums

**Awards:** BMI Songwriter & Million-Air Awards (7)

**Special TV/Film Appearances:** *Hazzard In Hollywood*

**Interesting Facts:** Owns two restaurants (Hatch

Valley Chile Company) in Arizona

**Outside Interests:** fishing, golf

**Musical Influences:** Jimmy Buffet, Steve Goodman, Elton John, Merle Haggard

Since his 1993 debut single, "Should've Been a Cowboy," this Oklahoma native has scored six No. 1 country hits and earned nominations for Grammy, ACM and CMA awards. Still, Keith has taken a maverick approach to his career and music, steadfastly following his own musical vision and trusting his instincts. The result of such gut-level living has yielded, he says, a perfect music life.

"Once in a while, the stars line up, and when they do, you can feel it," says Keith about his move to DreamWorks.

He's teamed up once again with pal and producer James Stroud (*Dream Walkin'*) to record his label debut *How Do You Like Me Now?!*, released November 2.



to:  
*all of our*  
wonderful clients

Alabama  
Alan Jackson  
Lee Ann Womack  
Lonestar  
The Mavericks  
Steve Earle  
Billy Ray Cyrus  
Mark Wills  
Terri Clark  
Yankee Grey  
Jeff Foxworthy  
dc Talk  
Gary Allen  
Brad Paisley  
Ty Herndon  
Montgomery Gentry  
Chad Brock  
Bill Engvall  
Jerry Kilgore  
Charlie Daniels  
Sammy Kershaw  
Phil Keaggy  
Rebecca Lynn Howard  
Sara Evans  
Mark Chesnutt  
BR5-49  
Blackhawk  
Margaret Becker  
George Jones  
The Lynns  
Shane Minor  
Doug Stone  
Jaci Velasquez  
Shannon Brown  
Carman  
Joe Diffie  
Michael W. Smith  
Tim Finn  
Jill Sobule  
Michelle Tumes  
Caedmons Call  
Marty Stuart  
Bela Fleck  
Point of Grace  
Amy Grant  
Dolly Parton  
Chris Rice  
Ginny Owens  
Clint Daniels  
Brian White  
Geoff Moore  
Eli  
Sally Barris  
John Elefante  
Gary Chapman  
CeCe Winans  
Rick Elias  
FFH  
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Todd Snider



*Happy*

*thanks* for a **great year**  
from the folks at **MasterMix...**

Hank, Ken, Ronnie, Donnie, Sandy, Al, & Kari



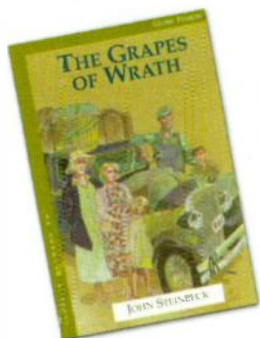
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**50th Anniversary**







# Books Every Songwriter Should Read

So, you're one of those last minute shoppers, eh? Wondering what to get for that songwriter on your list? Here's what some of the city's best recommend, and why.

**Marcus Hummon:** *Nine Stories* by JD Salinger and *A Moveable Feast* by Hemingway. This is a great example of writing in a real concise, condensed manner, which is the hallmark of good songwriting, and coincidentally, good haiku. I have a theory about good haiku being close to good country songwriting.

**Chuck Jones:** I guess my all time favorite book is *Grapes Of Wrath*; it's got everything in it. David James Duncan is another writer I like; he's written several books, one of which is *The River Why*. I've also been reading George Bernard Shaw's *Two Plays For Puritans: Caesar and Cleopatra* and *The Devil's Disciple*. Shaw was such an amazing man; had an amazing mind.

**Kim Williams:** One of my favorite books is *Illusions* by Richard Bach, who also wrote *Jonathan Livingston Seagull*. Another book of that spiritual nature is *The Celestine Prophecy*. Those books make you think. And I've recently read *A Pirate Looks At 50* by Jimmy Buffett. He's amazing.

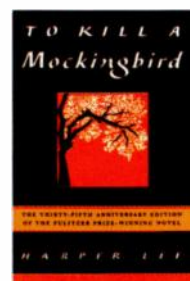
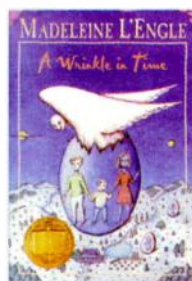
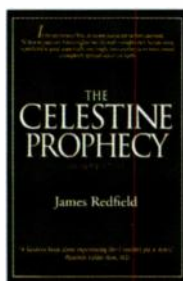
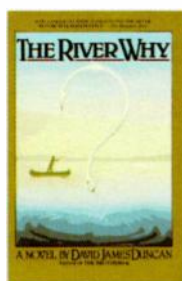
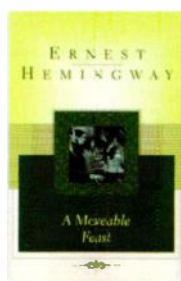
**Chuck Cannon:** *Many Years From Now*, Barry Miles & Paul McCartney, about McCartney, the greatest pop songwriter of all time. As far as novels, *Run With The Horsemen* by Ferrol Sams, which will pretty much lead you to read every thing Sams has ever written, because he's such a great writer. Another is *A Wrinkle In Time* by Madeline L'Engle. Everybody should read that one.

**Tony Arata:** There are two books that I return to time and again that have meant the

world to me—and I can say without hesitation that my view of many things in this world would be different had I not read these books. *The Grapes of Wrath* by John Steinbeck—I have read this every year since I was made to read it in the 11th grade (won't say how long ago that was). With every reading I find something different from the year before. It is a timeless work that touches on the very best and the very worst in all of us. And, *To Kill A Mockingbird*, by Harper Lee. Storytelling at it's best. To me, this book best represents what can happen when writing comes from the heart.

**Bobby Braddock:** Thomas Wolfe's *Look Homeward Angel*. He rambles but his use of the English language would enrich any creative person's life. And F. Scott Fitzgerald's *The Great Gatsby*. I love history.

—Charlene Blevins



## Murrah's 10 Year Hurrah

Roger Murrah has accomplished many things in his career including serving two terms as President of the Nashville Songwriters Association International, and being named BMI Songwriter of the Year. And now he's celebrating the upcoming 10 year anniversary of Murrah Music.

Murrah spent almost 20 years climbing the charts as a writer before taking the publishing ladder to the top of the hits list. "I'd always wanted to have a business of my own but oddly enough, I didn't realize that it was right before my eyes—it was publishing," he says. It didn't take Murrah long to make the transition from writer to publisher. "Balancing the writing and publishing is always a challenge but it's worked out well," he says. "When I'm doing songwriting I let the business side rest and when I'm doing business I let the creative side rest." Within two years of its conception, Murrah Music received *Billboard* magazine's Independent Publisher of the Year Award and had cuts with Alan Jackson, Tanya Tucker and Alabama. Murrah credits his staff, which includes Senior VP Paul Compton, for their role in his success. "It's all about who you surround yourself with, creatively and professionally," he says. "We have an incredible balance." When asked about the key to longevity Murrah again referred to the importance of balance. "As independents we have to be more conservative, the pockets aren't always as deep. We have to play it safe but you can't overdo that." Which sums up the company motto: "Large enough to serve you and small enough to know where your hits are."

—Emilie Marchbanks-Patton

Pictured L-R: Paul Compton, Lissa Murrah and Roger Murrah

## The Buzz

### Year End Edition 1999

Mediocre at best, but it was all worth it to see Garth in ballet tights.



**Arista**—Nashville is again reminded it is but a pawn in New York's full-contact chess game.



**The Sound**—Some of our best artists strive to straddle the pop fence, and we wonder why "country" is struggling.



**Web Music**—Corporate influx notwithstanding, Web still favors entrepreneur...as slow-to-adapt majors continue to prove.



**.com Frenzy**—Speculative stock boom precursor to a fall? Who cares? It's the roaring '20s all over again!



**Bottom Line**—Conglomerate bean counters suck the passion from decision making throughout industry. Are you listening, radio?



# 1999 Top Ten List

## Charlene Blevins

1. Jesse Winchester/Gentleman Of Leisure (Sugar Hill)—There's not a better folk/pop singer or writer around. Pure joy.
2. Darrell Scott/The Family Tree (Sugar Hill)—One of the most all-around talented individuals on the Row.
3. Rob Ickes—Slide City (Rounder) From out of the bluegrass world (by way of Northern California) has come perhaps the most talent resophonic guitarist of his generation.
4. Alan Jackson/Under The Influence (Arista)—Never was there a better lookin', better singin', modern country star. And he has the guts to stand up for what he believes in.
5. Phillips, Grier & Flinner (Compass) Three of today's best pickers engaging in a stunning musical conversation.
6. Brad Paisley/Who Needs Pictures (Arista)—A triple-threat: he writes, he sings, he plays like a monster. And he has an engaging personality. No reason he can't be our next star.
7. George Jones/Cold Hard Truth (Asylum)—The greatest country singer of our time, maybe all time, still making better country music than all the rest. And that's the truth.
8. Merle Haggard/For The Record 43 Legendary Hits (RCA)—This icon still sings so good that when I first heard this set I thought some songs were the remastered originals. Nope—it's Merle today, and it's as good as it gets.
9. Jon Randall/Willin' (Eminent) The record that Randall was always supposed to make, but nobody would let him. A great talent.
10. Michael Hedges/Torched (Windham Hill)—Amazing, spiritual, personal work; Hedges last, and maybe his finest.



## Chuck Aly

Though there is interesting music being made in this town, particularly in the alternative and Christian fields, I am largely disappointed. The heart of this community, country music, left much to be desired in 1999. That's not to say there haven't been some good albums—there have been. But enough to stack a top 10? Even one great album put at the top of the list? Rather than compile a ranking I don't really believe in, I will admit to being uninspired and defer to next year.

## Robert K. Oermann

1. Jesse Winchester/Gentleman of Leisure (Sugar Hill)
2. Owsley/Owsley; Giant
3. Linda Ronstadt, Dolly Parton, Emmylou Harris/Trio II (Asylum)
4. Dixie Chicks/Fly (Monument)
5. Hank Williams III/Risin' Outlaw (Curb)
6. Brad Paisley/Who Needs Pictures (Arista)
7. Marty Stuart/The Pilgrim (MCA)
8. Buddy Miller/Cruel Moon (Hightone)
9. Martina McBride/Emotion (RCA)
10. Alison Krauss/Forget About It (Rounder)



## Bob Paxman

1. Clint Black/D'lectrified (RCA)
2. Jennings, Bare, Reed, Tillis/Old Dogs (Atlantic)
3. The Mavericks/Super Colossal Smash Hits (Mercury)
4. Parton, Harris, Ronstadt/Trio II (Asylum)
5. Martina McBride/Emotion (RCA)
6. Montgomery Gentry/Tattoos and Scars (Epic)
7. George Jones/Cold Hard Truth (Asylum)
8. Dixie Chicks/Fly (Monument)
9. Marty Stuart/The Pilgrim (MCA)
10. Kelly Willis/What I Deserve (Rykodisc)

## Ron Young

1. Brad Paisley/Who Needs Pictures (Arista): He's the best of the new hat pack and could be the Alan Jackson of the new millennium.
2. Texas Tornadoes/Live From The Limo (Frontera/Virgin): With the recent passing of lead Tornado Doug Sahm, this well-produced album is a fitting final tribute to what this classic Tex-Mex super-group was all about.
3. George Jones/Cold Hard Truth (Asylum): Simply one of the best in the ol' Possum's 40-year career.
4. Asleep at the Wheel/Ride With Bob (DreamWorks): If Bob Willis is still the king, then Ray Benson is still the prince of Western Swing.
5. The Derailers/Full Western Dress (Sire): Buck meets the Beatles in Austin for this quartet's best outing yet.
6. Gary Allen/Smoke Rings In The Dark (MCA): The promise of this California country star's first two albums is at last delivered on his third, neatly fitting somewhere between the Mavericks and Dwight Yoakam.
7. Marty Stuart/The Pilgrim (MCA): The first concept album since Willie Nelson's "Red Headed Stranger" turns out to be Marty's finest yet.
8. Jon Randall/Willin' (Eminent): Against all odds this superior talent keeps making great records anyway he can, but it might take me buying my own station to hear him on the radio.
9. John Prine/In Spite Of Ourselves (Oh Boy): Even if it's a throw back, this collection of cheatin' songs and love-song duets pairing Prine's raspy voice with some of the genre's best female singers is what real country music should strive to be.
10. Dolly Parton/The Grass Is Blue (Sugar Hill/Blue Eye): Bluegrass delivered with Dolly magic.



Okay, the clock has rolled around to 1/1/2000, and the melee has begun. You're headed for the bunker. What 10 albums do you take with you?

## Charlene Blevins

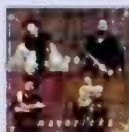
1. Bob Dylan/Blood On The Tracks
2. Poco/Rose Of Cimarron
3. Carol King/Tapestry
4. Terry Allen/Salivation
5. Loggins & Messina/Sittin' In
6. Jim Lauderdale/Pretty Close To The Truth
7. Merle Haggard/For the Record
8. Dan Fogelberg/Souvenirs
9. Vince Gill/The Key
10. Aretha Franklin/Greatest Hits (Double CD)



## Chuck Aly (in alphabetical order)

1. The Blues Brothers/Best Of The Blues Brothers—A couple of crazed comedians managed to put together one of the best blues bands of all time.
2. Blues Traveler/Save His Soul—Introspective concept album is an emotional journey.
3. Guns 'n' Roses/Appetite For Destruction—They really had nowhere to go but down after a debut album this good.

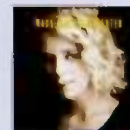
4. Living Colour/Vivid—Gave hard rock a funky rhythm section and intelligent lyrics.
5. Lynyrd Skynyrd/Gold & Platinum—Most stars are lucky to have one transcendent song. They have two: "Freebird" and "Sweet Home Alabama."
6. The Mavericks/Trampoline—Bunker party, anyone?
7. Nashville Mandolin Ensemble/Gifts—My favorite Christmas album. Plus, mellow instrumental music balances my rock-heavy list.
8. The Ranch/The Ranch—Just to remind me what late nineties country music could have been.
9. Shania Twain/Come On Over—Shania's a huge talent, but this pick finds the man who produces the best-sounding albums I've ever heard at the peak of his powers. Mutt is top dog.
10. Van Halen/OU812—With apologies to DLR purists, the best album this band ever made.



## Bob Paxman

1. Sgt. Pepper/The Beatles
2. Through the Past Darkly (Big Hits Vol. 2)/Rolling Stones
3. Come On, Come On/Mary Chapin Carpenter

4. Ropin' The Wind/Garth Brooks
5. Any Doors Greatest Hits Collection



6. The Allman Brothers Band at Fillmore East
7. Hank Williams, Best Of
8. MF Horn No. 2/Maynard Ferguson
9. Beatles/Double Boxed Set
10. Synchronicity/The Police

## Ron Young

1. Gary Stuart/Gary's Greatest (Hightone)
2. Lefty Frizzell/Best Of (Razor & Tie)
3. Merle Haggard/Down Every Road—The Box Set (Capitol)
4. Patsy Cline/The Collection (MCA)
5. The Louvin Brothers/When I Stop Dreaming, The Best Of (Razor & Tie)
6. Doug Sahm/Texas Rock for Country Rollers (Easel)
7. Ray Price/The Essential (Columbia)
8. Willie Nelson/Night Life (Rhino)
9. Steve Earle/Guitar Town (MCA)
10. George Jones/Cup of Loneliness (Mercury)





*Wishing you joy, peace and happiness  
throughout the Holiday Season.*



L-R: (seated) Bob Oermann (with Lady); Alan Mayor; Charlene Blevins; Dustin Schrimpsheer, CountryCool; second row: Craig Owens, O'Neil Hagaman; John Hood, Michael Hight, CountryCool; Emilie Marchbanks-Patton; Bob Paxman; John Lomax III; Richard McVey II, CountryCool; (top row) Christie Duke; Eileen Shannon; Suzana Ross; Chuck Aly; David Ross. Photo: Alan Mayor

*from all of us at*

**MUSICROW**  
NASHVILLE'S MUSIC INDUSTRY PUBLICATION





# DuBois Bound For Gaylord; Arista In Peril

## NEWS

**DuBOIS CONFIRMS MOVE TO GAYLORD**—Amid much speculation about the future of Arista Nashville, label President Tim DuBois has confirmed that he will leave the label for Gaylord sometime after the first of the year. DuBois's deal with Gaylord has him as President of the Creative Group, which reportedly includes starting a Gaylord-backed label. Though his contract with Arista parent BMG doesn't expire until next June, DuBois says he will go to Gaylord earlier if he's released from his contract. Also playing a pivotal part in the future of Arista Nashville is Arista chief **Clive Davis's** current battle with BMG President/CEO Strauss Zelnick. (MR 12/8). According to *RowFax*, the fallout could see Arista Nashville being integrated into the BMG-owned RCA Label Group, remaining only as an imprint with a separate promotion staff, serviced by centralized marketing, publicity and administration resources.

**BMI RESPONDS TO RMLC**—BMI and the Radio Music Licensing Committee (RMLC) have reached an agreement on an "expeditious schedule" for the pending RMLC vs. BMI rate license rate dispute. (MR 11/23) The parties also recently met with New York Federal Court Judge Louis L. Stanton to set a pre-trial discovery schedule. BMI Senior VP and General Counsel Marvin L. Berenson said in a statement, "We are confident we will be able to prove to the court that the license fee sought by BMI is

appropriate in view of the prevalence of BMI licensed music in American radio today." In BMI's preliminary response to the action filed October 20 by the RMLC, the company told the court it would demonstrate BMI's lion's share of radio airplay and that, "for stations which have music formatted programming, BMI's repertoire is the single most important factor in their ability to draw audiences." The RMLC has asked the court to direct BMI to charge license fees based on use as opposed to revenue. BMI maintains the "blanket license" which is based on a percentage of the station's revenue, should be continued and that the main question is what percentage of revenue should be paid. BMI also asked the court to establish a reasonable fee to be paid by radio station owners who separately distribute their radio programming over the internet. The trial will be called in about 18 months.

**COUNTRY WEEKLY COHERES**—*Country Weekly* has moved all its operations to the company's new offices at 118 16th Ave. Publisher **Sheri Warnke** said the move was both for convenience—to have all the magazine's operations under one roof—and to differentiate it from the tabloid division. American Media, owner of *Country Weekly*, also owns the *National Enquirer*, *The Star*, *The Globe*, *Weekly World News*, *The Examiner* and *The Sun*.

**TBA ROMANCING ROMEO**—TBA Entertainment has signed an agreement to purchase Romeo Entertainment Group, one of the largest

producers of outdoor fairs and festivals in the US. Headquartered in Omaha, Romeo Entertainment produces more than 900 shows annually for more than 100 state/regional fairs and multi-day special events across the US and Canada. The transaction, valued at approximately \$6.75 million, is expected to close in January.

**AMERICAN/PEOPLE'S AWARD NOMS IN**—The 27th Annual American Music Awards nominations have been announced. Winners will be selected by public votes; awards will be presented January 17 live on ABC. Nominations include: Favorite Female Pop/Rock Artist: **Whitney Houston**, **Britney Spears**, **Shania Twain**; Favorite Female Country Artist: **Faith Hill**, **Martina McBride**, **Shania Twain**; Favorite Male Country Artist: **Garth Brooks**, **Tim McGraw**, **George Strait**; Favorite New Country Artist: **Sara Evans**, **Montgomery Gentry**, **Shedaisy**; Favorite Country Band, Duo or Group: **Brooks & Dunn**, **Diamond Rio**, **Dixie Chicks**; Favorite Adult Contemporary Artist: **Cher**, **Phil Collins**, **Shania Twain**; Favorite Country Album: *Double Live*—**Garth Brooks**, *Fly*—**Dixie Chicks**, *Always Never The Same*—**George Strait**.

In the 26th Annual People's Choice awards, Twain also picked up a nomination for Favorite Female Musical Performer, while **Alabama** and **Dixie Chicks** are nominated for favorite Musical Group or Band. People's Choice Awards airs live January 9 on CBS.

[continued on page 23]

## MUSICAL CHAIRS



Cindy Mabe



Cindy Heath

**Cindy Mabe** has been upped to Manager of Marketing and Artist Development at RCA Label Group. **Cindy Heath** has been promoted to Sales Product Manager, **Shane Tarlton** has been named Administrator of Creative Services, **Cheri Cranford** has been named Administrator of Label Operations and **Rachel Fontenot** is promoted to Sales Assistant...**Ben Kline** has been elevated to VP of Sales at Mercury Nashville... **Haley McCrary** exits Capitol to join Mercury as Promotion Coordinator...**Joe Divine** has resigned from his position as Midwest regional at Virgin Nashville.

**Sara Twargowski** has been elevated to Catalog Manager at Hamstein Music Group...



Ben Kline



Sara Twargowski



Rebecca Brown

**Rebecca Brown** has been promoted to Associate VP of Writer/Publisher Relations at SESAC. **Kyle T. Jones** joins the company as Associate Director...**Debbie Matthews** has joined The New Company, a co-venture between Chuck Neese and the Warner Chappell Music Group, as independent songplugger.

Audium Entertainment has added the following to their staff. **Chuck Rhodes** joins as Director of Promotions, **Richard Helm** has been added as Office Manager and **Ally Wells** will serve as Receptionist/Office Assistant...**Storme Warren** has joined Travis Television, a video productions service company, as Producer/Creative Director...**Missy Baker** has joined Ackermann Public



Kyle T. Jones



John Hood



Lauren Bufferd

Relations & Marketing as Account Executive. Baker was previously Director of Media Relations for Killen Music Group/KMG Records.

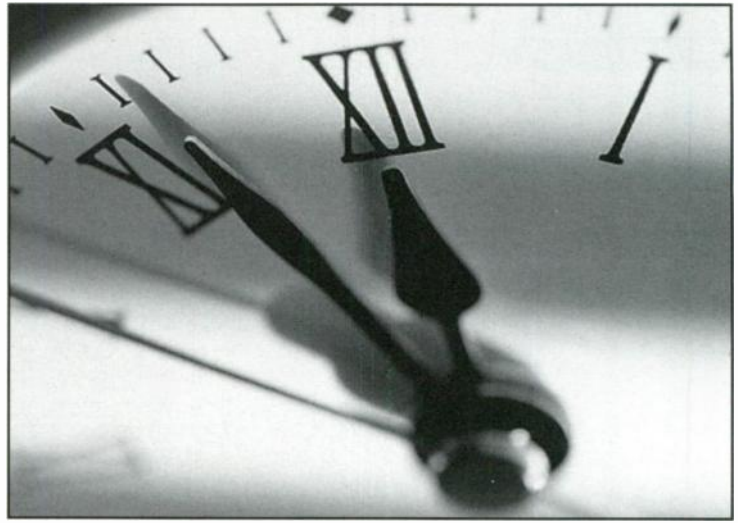
**John Hood** has joined CountryCool.Com as a staff writer with an emphasis on alternative country...**Lauren Bufferd** has been promoted to Library Director for the Country Music Hall of Fame... **John Leal** has exited the Frank Callari Corp./FCC Management and can be reached at 615-591-4486.

The Orsborn Company has changed its phone number to 615-463-9300, fax: 615-463-2330...The Baker/Northrop Media Group has relocated to 16225 Ventura Blvd., Suite 1016, Encino, CA 91436. 818-986-5200 Fax: 818-986-1174.



# 1999 REWIND

## The Year In Review



**1999** in a nutshell? Got a shoe horn? We've tried to boil down the big stories and events—throwing in some staff changes for good measure—to cap this issue with an accurate snapshot of these past 12 months. Like most, the year had its gains and losses. Losses tend to get a lot of attention, both in terms of companies merging and closing, and in human terms with job losses and deaths. For the most part, however, the Nashville music community remains a strong, vibrant industry. We're here and we're not going anywhere. Except, perhaps in 2000, up.

### JANUARY

**Charles "Chic" Doherty** passes on January 9...**Kathi Atwood** is upped to Manager of Operations at AristoMedia...**Joe Compito**, bass player and vocalist for Don Williams passes on January 12...Decca Records became Nashville's first casualty of the Universal/PolyGram merger on January 21. Eight people are left without jobs. **Mark Chesnutt**, **Lee Ann Womack** and **Gary Allen** move to MCA. **Danni Leigh**, **Rhett Akins**, **Chris Knight**, **Rebecca Lynn Howard** and **Shane Stockton** are left without deals...Mercury Nashville drops **John Anderson**, **Rodney Carrington**, and **Jenny Simpson**...Warner Bros. closes doors on Warner Gospel and ends its co-venture with E-Squared. Warner Western is transitioned into a catalog-driven imprint...Moore Recording Corporation,

owners of Emerald Sound Studios, completes its purchase of Masterfonics, positioning Emerald as the largest recording company in the Southeast...Congress passes a resolution naming Bristol, TN/VA the Birthplace of Country Music...The Secure Digital Music Initiative (SDMI) is formed by industry executives and trade group representatives to develop a security standard that will allow labels to sell digitally downloadable music online...*Country Music*, a 26-year-old consumer country music magazine moves to Nashville. **Neil Pond** serves as Editor...**Becky Pommer-Jones** is promoted to Manager of Copyrights at Sony/ATV Tree...

### FEBRUARY

Rockabilly Hall of Fame member **Buddy Knox** passes away on February 14...Six Arista staffers are let go on February 16...SESAC introduces a new Music In Business license authorizing internet, convention/trade show, music on hold, and virtually all other corporate music uses under one license...Intersound Country changes its name to Platinum Nashville, a division of Platinum Entertainment...**Kenny Rogers** forms Dreamcatcher Entertainment with former EMI Chairman **Jim Mazza**...**Kyle Young** is appointed permanent director of the Country Music Foundation...**Mark Wright** is named Senior VP of A&R for MCA Nashville...**Kirk Boyer** joins peermusic Nashville as Creative Director...**Stan Barnett**

opens new booking agency, IMA, Inc...**John Berry** signs with Lyric Street...**Mila Mason** exits Atlantic Records...**Suzy Bogguss** leaves Capitol Records...**Daryle Singletary** parts ways with Giant Records...

### MARCH

**George Jones** is in a serious car accident March 7...**Gavin** and **R&R** align with Mediabase 24/7 to utilize the company's research to publish charts based on monitored airplay...First American Corp. is renamed First American Music Center...**Pat Higdon** is named Senior VP of the newly merged MCA and PolyGram/Nashville publishing companies now known as Universal Music Publishing...RLG, Arista, BMG Publishing and other BMG operations move to their new location at 1400 18th Ave. S...**Shelia Shipley-Biddy** forms Shipley Biddy Entertainment, a full service artist management and consulting company...**Rob Dalton** is promoted to VP Promotion/Epic Nashville...**Van Fletcher** is named Executive VP/GM of Virgin Nashville...**Kevin Pearce** is appointed President of March Music...**Trisha Yearwood** becomes the 71st member of the Grand Ole Opry on March 13...**Jerry Kilgore** signs with Virgin Nashville...**Wynonna** joins the Mercury roster...**Jeff Foxworthy** leaves Warner Bros. and signs with DreamWorks...**Kevin Sharp** exits Asylum...



Photos (L-R): **CREATIVE CAPITAL**—Trisha Yearwood, Reba McEntire, Amanda Wilkinson and Loretta Lynn join Hall of Fame Director Kyle Young in championing the Hall's \$15 million capital campaign. Photo: Beth Gwinn **QUINTET**—Asylum's Evelyn Shriver and Susan Nadler celebrate strong initial sales of the *Trio II* album with Dolly Parton, Linda Ronstadt and Emmylou Harris. **AN INTERN'S REVENGE**—In a year that saw the attempted impeachment of the President of the United States, it seemed Monica Lewinsky was everywhere. But no, she wasn't in Nashville. Publisher Tom Oteri and songwriter Rich Fagan met the infamous intern on the set of *Saturday Night Live*, which stars Oteri's daughter Cheri.



## APRIL

Due to the MCA/PolyGram merger, five additional staffers are let go...ASCAP launches a pilot project with ARIS Technologies to establish the International Standard Work Code (ISWC) as the standard numbering system for audio watermarking...**Boxcar Willie** passes away on April 12...**Kenny Rogers** receives a special career achievement award from the National Association of recording Merchandisers (NARM) during the 41st Annual Convention in Las Vegas...**Doug Stone** signs with Atlantic...**Tracy Byrd** and **Keith Harling** exit MCA Nashville...

## MAY

Chrysalis moves into the Creative Artists Agency under the direction of **Clay Myers**... The Curb Group permanently retires its MCG/Curb imprint. Artists who released product under that mark transfer to Curb... **Victoria Shaw** launches her own label, Taffeta Records...**Shel Silverstein** passes away May 10...**Perry Howard** joins BMI as Associate Director, Writer/Publisher Relations... **Kira Florita** is named Senior Director of Marketing at Mercury Nashville...**Davy Ray** exits MCA/PolyGram Music...**Shania Twain** becomes the first female artist ever to have consecutive albums sell 10 million copies each...**Dan Wojcik** passes away May 17... **Tracy Byrd** signs with RCA...**Rebecca Lynn Howard** signs with MCA...**Danni Leigh** signs with Monument...**Toby Keith** exits Mercury Records...**Jon Randall** leaves Asylum...

## JUNE

**Cindy Finch** is promoted to Senior VP/Administration at Warner/Reprise...**Chris Haseleu** is named Chairman of the Recording Department at MTSU...**Ken Kragen** is named President and COO of Dreamcatcher Artist Management, Inc...**Neil Pond** is appointed Executive Editor and **Sheri Warnke** is named VP/Publisher of *Country Weekly*...Starstruck Entertainment and Trammell Crow unveil plans to construct a Ritz-Carlton hotel at the head of Music Row between Division and Demonbreun...The Bluebird Cafe celebrates its 17th birthday on June 2...**George Jones** pleads guilty to driving while impaired associated with an accident he suffered in March...**Kenny Rogers** is awarded the 1999 Sammy Cahn Lifetime Achievement Award... **Reba McEntire's** autobiography, *Reba: My Story*, becomes the bestselling country autobiography of all time...**Toby Keith** signs with DreamWorks...**Ty England** signs with Capitol...

## JULY

BMG Entertainment receives the Architectural Award from the Metropolitan Historical Commission of Nashville for its refurbishing of the former convent located between 17th and 18th Avenues on Horton...



SPREAD YOUR WINGS—Does this really need a caption? Photo: Alan Mayor

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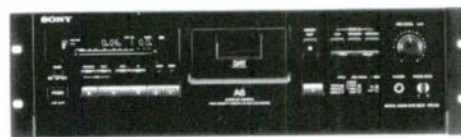


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# CRS 30



ASCAP forms alliance with MP3.com... Sony/ATV Tree acquires Maypop Music Group raising the total number of Sony/ATV Tree copyrights to over 300,000...**Mark Allen Springer** is elected to serve as President of the Nashville Songwriters Association International...**Tod Minnich** is named Chief Operating Officer of the T.J. Martell Foundation...**Sharon Corbitt** is appointed Marketing Director for Ocean Way Nashville...**Kitty Wells** is inducted into the European Hall of Fame...**Keith Harling** signs with Giant...**Travis Tritt** exits Warner Bros...**Anita Carter** passes away July 29...

## AUGUST

**Gene Weed** passes away August 5... **Barry Coburn** is appointed President and CEO of Atlantic Nashville. **Rick Blackburn** is named Chairman Emeritus of the division... **Pam Lewis** opens Winning Circle Publishing... **Tony Haselden**, **Russ Zavitsan** and **Leslie Tomasina** form Song Planet Publishing... House of Blues Entertainment purchases Universal Music Group's live music unit for \$190 million... Gaylord Entertainment acquires the naming rights to the Nashville Arena from the National Hockey League's Nashville Predators. The facility is named the Gaylord Entertainment Center... **Mike Bradley** purchases The Soundshop studio for \$1.6

million. **Don Cook** joins **Bradley** as a 25-percent minority partner... **Sons of the Desert** exit Epic Records... **The Mavericks** move from MCA to Mercury...

## SEPTEMBER

**Miller Harris** passes on September 11... **Dorothy Hortsman** passes September 13... **Bob Gallion**, **Larry Plemons**, and **Joanna Adair Pierce** pass... **Billboard** releases its year-to-date songwriting and publisher rankings. The top 10 country songwriters, ranked 1-10 are: **Tony Martin**, **Diane Warren**, **Stephen**

**Allen Davis**, **Al Anderson**, **Tom Shapiro**, **Radney Foster**, **Alan Jackson**, **Robert John Lange**, **Shania Twain** and **Bill Anderson**. Top country publishers are: Sony/ATV Tree (BMI), Hamstein Cumberland (BMI), Warner-Tamerlane (BMI), WB (ASCAP), Realsongs (ASCAP), EMI Blackwood (BMI), Sony/ATV Cross Keys (ASCAP), EMI April (ASCAP), Magnolia Hill (ASCAP), Irving (BMI)... Warner/Reprise merges its management and promotion teams and ends its co-promotion efforts with Giant... Atlantic Records moves into the Warner Bros. building... **Roger Ames** is named Chairman/CEO of Warner Music Group... **Shane Barrett** is promoted to Manager of A&R for MCA Records... **Lori Landew** is promoted to VP Business Affairs at Zomba Recording Corporation... **Joe Rapolla** is named VP Market Research for PolyGram Group Distribution... **Hunter Williams** is promoted to Associate VP/Royalty Distribution at SESAC... **The Thompson Brothers** exit RCA...

## OCTOBER

Warner/Chappell acquires Maverick Music... **Acuff-Rose** purchases Tom Collins Music... **Adam Stein** passes away October 11... **Anita Mandell** joins Sony Music as Director of Publicity... **Billy Lynn** is named Senior Creative Director at Universal Music Publishing. **Kent Earls** and **Mark Brown** are named Creative Directors and **Whitney Williams** is named Creative Director







and Coordinator of Film/Television...**Connie Bradley** is promoted to Senior VP at ASCAP...**Glen Payne** passes October 15...**Pat Rogers** transfers to SESAC in Los Angeles...**Keith Follese** is named President of Encore Entertainment...**Fred Conley** is named President of Encore Artist Management...**Crystal Caviness** is appointed Executive Director of the Nashville division of the T.J. Martell Foundation...**Ralph Murphy** is awarded the Leonard T. Rambeau International Support Award for his work on behalf of

Canadian Country Music...

**Thomas Durden** passes October 24...**Roger Murrah** is reappointed to serve a third term on the Tennessee Film, Entertainment, and Music Commission Advisory Council...**Pam Lewis** is included in the International Who's Who in Music, Vol. Two—Popular Music, Third Edition...**Tom T. Hall** is inducted as the 1999 Williamson County Hall of Fame Author...**Thelma Gaylord** passes October 27...**Rick Trevino** parts ways with Sony...**Neal McCoy**, Mullins-

**Black**, **The Great Divide** and **Matt King** exit Atlantic...**Mindy McCready** leaves BNA...

#### NOVEMBER

TNN and *Country Weekly* sign long term agreement to produce a fan-voted country music awards show, dropping nine year partner





*Music City News*...CMA closes its Netherlands offices...**Lee Ann Womack** and **Frank Liddell** are married November 6...Tri Chord Records opens its doors in Nashville...**Mary Reeves**, widow of Jim Reeves, passes away November 11...**Frances W. Preston** is inducted into the Broadcasting & Cable Hall of Fame at an awards dinner in New York City...**Allen Butler** and **Don Cook** announce the move of the DKC imprint to Sony Music's Monument Records. The move shifts **Wade Hayes** to Monument...**Billy Joe Walker** opens Marathon Key Music, a co-venture with Warner/Chappell Music...Emerald Entertainment celebrates the grand opening of Emerald Building Two...**Kevin Lane** is promoted to Senior Director of Media Publicity at Mercury Records...**Guy Floyd** has been promoted to Director of Marketing and Product Development at MCA Nashville...**David Friedman** joins Capitol Records as Regional Director of Promotion...**Jody Van-Alin** is appointed Southern Regional Promotion/Marketing rep for DreamWorks...**Jim Kemp** is upped to VP of Creative Services at Mercury Nashville...**Donovan Hebard** is promoted to A&R Coordinator at 143 Records...**Doug Lavalley** passes away November 15...**Jon Labo** joins Atlantic Records as Southeast Regional Promotion and **Laura Flager** joins the label as Promotion Coordinator...**Curtis Green** is upped to Senior Creative Director for Famous Music's Nashville division...**Garth Brooks** is named one of the 100 Greatest Entertainers (1950-2000) by *Entertainment Weekly*...**Gene Autry** is honored with a stretch of Los Angeles freeway named after him...**Michael Peterson** exits Reprise...**Travis Tritt** signs with Sony Nashville...**Sons of the Desert** sign with MCA...

## DECEMBER

118 16th Avenue South is named the Miller Harris Building by landlord **Jim Caded**, in tribute to the late **Miller Harris**, son of **Judy Harris**...Westwood One and The National Academy of Recording Arts and Sciences announce that Westwood One will be providing the exclusive worldwide radio broadcast coverage for the 42nd Annual Grammy Awards...The Exit/In begins streaming live music every week on LiveOnTheNet.com...**Tim McGraw** is named the "sexiest man" in country music in *People* magazine's 1999 "Sexiest Man Alive" issue...The sale of 242,229 units of **Faith Hill's** *Breathe* sets a record as the best selling debut week album sales of any solo female country artist in history on the Top 200 chart...**SheDAISY** performs "This Woman Needs" and "Deck The Halls" at the 1999 Walt Disney World Very Merry Christmas Parade set to air Christmas Day on ABC. ★

—compiled by *Emilie Marchbanks-Patton*

# ★ ★ 1999 Award Recipients ★ ★

## ★ 41st Annual Grammy Awards

**Male Country Vocal Performance:** "If You Ever Have Forever In Mind"/Vince Gill

**Female Country Vocal Performance:** "You're Still The One"/Shania Twain  
**Country Performance by a Duo or Group with Vocal:** "There's Your Trouble"/Dixie Chicks

**Country Collaboration with Vocals:** "Same Old Train"/Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, Dwight Yoakam

**Country Instrumental Performance:** "A Soldier's Joy"/Randy Scruggs, Vince Gill  
**Country Song:** "You're Still The One"/Shania Twain, Robert John "Mutt" Lange

**Country Album:** *Wide Open Spaces*/Dixie Chicks/Monument

**Bluegrass Album:** *Bluegrass Rules!*/Ricky Skaggs and Kentucky Thunder/Skaggs Family Records

**Rock Gospel Album:** *You Are There*/Ashley Cleveland/Cadence/204

**Pop/Contemporary Gospel Album:** *This Is My Song*/Denise Williams/Harmony  
**Southern, Country or Bluegrass Gospel Album:** *The Apostle*/various artists/Rising Tide

**Contemporary Soul Gospel Album:** *The Nu Nation Project*/Kirk Franklin/Gospo Centric

**Mexican-American Music Performance:** *Los Super Seven*/Los Super Seven/RCA  
**Contemporary Folk Album:** *Car Wheels On A Gravel Road*/Lucinda Williams/Mercury

**Instrumental Composition:** "Almost 12"/Bela Fleck, Future Man, Victor Lemonte Wooten

**Boxed Recording Package:** *The Complete Hank Williams*/Mercury Nashville

**Historical Album:** *The Complete Hank Williams*/Mercury Nashville

**Lifetime Achievement Award:** Johnny Cash

## ★ 34th Annual Academy of Country Music Awards

**Entertainer:** Garth Brooks

**Female Vocalist:** Faith Hill

**Male Vocalist:** Tim McGraw

**Duet or Group:** Dixie Chicks

**Album:** *Wide Open Spaces*, Dixie Chicks

**Song:** "Holes In The Floor Of Heaven," Steve Wariner, Billy Kirsch

**Single of the Year:** "This Kiss"

**New Female Vocalist:** Faith Hill

**New Male Vocalist:** Mark Wills

**New Duet or Group:** Dixie Chicks

**Vocal Event:** "Just To Hear You Say That You Love Me," Faith Hill, Tim McGraw

**Video:** "This Kiss," Faith Hill, Steven Goldmann

**Pioneer Award:** Glen Campbell

**Artist of the Decade:** Garth Brooks

## ★ 11th Annual Music Row Awards

**Engineer:** Chuck Ainlay

**Keyboards:** Steven J. Nathan

**Bass:** Glen Worf

**Guitar:** Brent Mason

**Drums:** Paul Leim/Eddie Bayers

**Background Vocals:** John Wesley Ryles

**Fiddle:** Stuart Duncan

**Steel Guitar:** Paul Franklin

**Song of the Year:** "Don't Laugh At Me," writers—Steve Seskin, Allen Shamblin; publishers: Built On Rock Music; David Aaron Music/Love This Town Music

**Producer of the Year:** Byron Gallimore

**Marketing Achievement:** RCA Records—Alabama, *For The Record*; Monument

Records—Dixie Chicks, *Wide Open Spaces*

**Best Video:** "Give My Heart To You," Billy

Ray Cyrus; director: John Lloyd Miller

**Breakthrough Songwriter:** Phil Vassar

## ★ 26th Annual American Music Awards

**Male Country Artist:** Garth Brooks

**Female Country Artist:** Shania Twain

**Country Album:** *Sevens*

**Band, Duo or Group:** Alabama

**New Country Artist:** Dixie Chicks

## ★ TNN/Music City News Country Awards

**Entertainer:** Neal McCoy

**Male Artist:** Tim McGraw

**Female Artist:** Faith Hill

**Single:** "This Kiss"

**Video:** "This Kiss"

**Song:** "Just To Hear You Say That You Love Me," Diane Warren

**Vocal Collaboration:** "Just To Hear You Say That You Love Me," Faith Hill, Tim McGraw

**Vocal Duo/Group:** Brooks & Dunn

**Vocal Band:** Dixie Chicks

**Female Star of Tomorrow:** Dixie Chicks

**Male Star of Tomorrow:** Michael Peterson

**Album:** *One Step At A Time*, George Strait

**Minnie Pearl Award:** Roy Clark

**Living Legend Award:** Charlie Daniels





## ★Leadership Music's Fifth Annual Nashville Music Awards

**Artist/Songwriter:** Lucinda Williams  
**Songwriter/Composer:** Beth Nielsen Chapman  
**Male Vocalist:** Vince Gill  
**Female Vocalist:** Trisha Yearwood  
**Group/Duo:** The Mavericks  
**Unsigned Artist:** The Billygoats  
**Bassist:** Victor Wooten  
**Drummer/Percussionist:** Roy Wooten  
**Guitarist:** Buddy Miller  
**Miscellaneous Stringed Instrumentalist:** Sam Bush  
**Pianist/Keyboardist:** John Jarvis  
**Bridge Award:** Kitty Moon  
**Heritage Award:** Johnny Cash  
**Song:** "This Kiss"/Robin Lerner, Annie Roboff, Beth Nielsen Chapman, writers  
**Producer:** Steve Earle, Ray Kennedy  
**Audio Engineer:** Justin Niebank  
**Video:** "This Kiss"/The Collective  
**Album Artwork:** *The Complete Hank Williams*/Jim Kemp, Virginia Team  
**Music Club:** Bluebird Cafe  
**Concert Venue:** Ryman Auditorium  
**ALBUM CATEGORIES**  
**Americana:** *Wheels On A Gravel Road*/Lucinda Williams  
**Bluegrass/Old-Time Music:** *Bluegrass Rules!*/Ricky Skaggs  
**Blues:** *One Of The Fortunate Few*/Delbert McClinton  
**Children's Music:** *All The Rage*/Nashville Mandolin Ensemble  
**Contemporary Christian:** *Step Up To The Microphone*/Newsboys  
**Country:** *Faith*/Faith Hill  
**Folk:** *Other Voices Too*/Nanci Griffith  
**Independent:** *Spyboy*/Emmylou Harris  
**Instrumental:** *Acoustic Sketches*/Phil Keaggy  
**Jazz:** *Left Of Cool*/Bela Fleck & The Flecktones  
**Pop:** *Trampoline*/The Mavericks  
**Rap:** *Where Y'all From*/Utopia State  
**Reissue:** *The Complete Hank Williams*  
**Rhythm & Blues:** *Everlasting Love*/CeCe Winans  
**Rock:** *Big Wheel*/Screamin' Cheetah Wheelies  
**Traditional Gospel:** *Just Churchin'*/Bobby Jones and New Life with the Nashville Super Choir

## ★33rd Annual CMA Awards

**Entertainer:** Shania Twain  
**Female Vocalist:** Martina McBride  
**Male Vocalist:** Tim McGraw  
**Single:** "Wide Open Spaces," Dixie Chicks

**Album:** *A Place In The Sun*, Tim McGraw  
**Horizon Award:** Jo Dee Messina  
**Vocal Duo:** Brooks & Dunn  
**Music Video:** "Wide Open Spaces," Dixie Chicks, director Thom Oliphant  
**Song:** "This Kiss," Annie Roboff, Robin Lerner, Beth Nielsen Chapman  
**Vocal Event:** "My Kind Of Woman, My Of Man," Vince Gill and Patty Loveless  
**Musician:** Randy Scruggs  
**International Artist Achievement Award:** Shania Twain

## ★Golden Rope Awards

**Entertainer:** Mac Wiseman  
**Musician:** Harold Bradley  
**Songwriter:** Tommy Collins  
**Music Business Person:** Billy Deaton  
**Media Personality:** Keith Bilbrey

## ★37th Annual ASCAP Country Music Awards

**Songwriter:** Phil Vassar  
**Publisher:** Sony/ATV Cross Keys  
**Country Song:** "Bye Bye," writer—Phil Vassar; publishers—EMI, Phil Vassar Music and "This Kiss," writers—Annie Roboff, Beth Nielsen Chapman; publishers—Almo Music Corporation, Anwa Music and BNC Songs  
**ASCAP Founders Award:** Garth Brooks  
**ASCAP Partners-in-Music Award:** The Ryman  
**Songs of the Century:** "Wichita Lineman"—Jimmy Webb, "Little Green Apples"—Robert L. Russell, "Orange Blossom Special"—Ervin Rouse, "Rhinstone Cowboy"—Larry Weiss, "Don't It Make Your Brown Eyes Blue"—Richard Leigh, "Wind Beneath My Wings"—Jeff Silbar, "You Needed Me"—Randy Goodrum, "Honey"—Robert Russell, "The Gambler"—Don Schlitz

## ★1999 SESAC COUNTRY MUSIC AWARDS

**Songwriter:** Steve Mandile  
**Country Publisher:** Glacier Park and Family Style Publishing  
**Country Song:** "For A Little While"—Steve Mandile, Phil Vassar, Jerry Vandiver  
**Americana Performance Activity Award:** Kevin Welch, *Beneath My Wheels*  
**Performance Activity Award (One Million+):** "I'll Go On Loving You,"—Kieran Kane, writer; Little Duck Music, Glacier Park Music, Family Style Publishing, publishers; "For A Little While"—Steve Mandile, Phil Vassar, Jerry Vandiver, writers; Glacier Park Music, Family Style Publishing, Curb Magnatune Publishing, publishers

**Performance Activity Award (700,000+):** "How Do You Sleep At Night"—Jerry Salley, Jim McBride, writers; Extra Innings Music and W.B.M. Corp., publishers; "I'm From The Country"—Stan Webb, Marty Brown, Richard Young, writers; Stan Webb Music, publisher

**Performance Activity Award (550,000+):** "Commitment"—Tony Marty, Tony Colton, Bobby Wood, writers; Monkids Music, Curb Congregation Songs, publishers; "To Make You Feel My Love"—Bob Dylan, writer; Special Rider Music, publisher

**Performance Activity Award (200,000+):** "I'm Yours"—Phillip Coleman, Carolyn Dawn Johnson, writers; Critter City Music, publisher; "The Fool,"—Charley Steff, Gene Ellsworth, Marla Cannon, writers; Wild Mountain Thyme Music, Castle Bound Music, publishers; "Wine Into Water,"—Bruce Burch, T. Graham Brown, Ted Hewitt, writers; Bruce Burch Music, Inc., publisher; "Valentine"—Jim Brickman, Jack Kugell; The Brickman Arrangement, Swimmer Music, publishers

**Performance Activity Award (175,000+):** "Home To You," Arlos Smith, Sara Light, writers; Good Ole Boy Music, publisher; "How Can I Help You Say Goodbye"—Karen Taylor-Good, Burton Collins, writers; K.T. Good Music, W.B.M. Music Corp., publishers

## ★NASHVILLE SONGWRITERS HALL OF FAME INDUCTEES

Tommy Collins, A.L. "Doodle" Owens, Wayne Kemp, Glenn Sutton

## ★1999 BMI COUNTRY MUSIC AWARDS

**Songwriter:** Shania Twain  
**Country Song:** "You're Still The One"—Shania Twain, Mutt Lange, writers; Loon Echo, Universal Songs of PolyGram International, publisher  
**Country Publisher:** Warner-Tamerlane  
**Country Songwriter of the Century:** Billy Sherrill  
**Multiple Songwriter Award Winners:** Tom Shapiro, Steve Wariner, Charlie Black, Clint Black, Steve Bogard, Rory M. Bourke, Shawn Camp, Skip Ewing, Vince Gill, Tommy Lee James, Jim Lauderdale, Robin Lerner, Tony Martin, Sunny Russ, Jeff Stevens, Jon Vezner, Bobby Wood  
**Multiple Publisher Awards:** EMI Music Publishing, Hamstein Cumberland Music, Loon Echo, Inc., Sony/ATV Tree, Universal Music Publishing Group  
**President's Award:** Billy Sherrill





# Tara Lyn Hart, Platinum, Dave Berg & Connye Florance Holiday Winners

As the year winds down, the major-label releases slow to a trickle. The pink slips are handed out on Music Row. We smile through misty tears with hope for a better tomorrow.

In our final issue of '99, newcomer **Tara Lyn Hart** nails down **Disc of the Day** with her only country competition coming from the Suzy/T. Graham duet and the Lee Ann Womack discs, both of which are also superb. **Platinum Entertainment**, in fact, made hay with duets. In addition to Suzy & T's "Love Is Blind" the label offers a folksy collaboration between Crystal and Willie on Hoagy Carmichael's "Two Sleepy People." I'd call that the output of a **Label of the Day**.

I have very good news to report from Nashville's non-country scene. Rocker **Dave Berg**, who writes for Starstruck, grabbed my ears and didn't let go. Jazz singer **Connye Florance** has a homemade album produced by Kevin Madill that you've simply got to hear. One **DisCOVERY Award** for him and one **DisCOVERY Award** for her.

There's a flood of holiday product out there. Among my personal faves are Keith Harling's "Santa's Got a Semi," the Johnny Staats Project (featuring guest singers Pam Tillis, Sara Evans and Tim O'Brien), Beegie Adair's jazz piano CD, Marty Raybon's "Christmas Comes Alive" and the collections by Riders In the Sky, Take 6 and Garth Brooks.

Happy holidays, wherever you are.

## COUNTRY

### LEE ANN WOMACK "Don't Tell Me"

Writer: Buddy Miller/Julie Miller; Producer: Mark Wright; Publisher: Bug/Tinkle Tunes/Martha Road, ASCAP; MCA CDX.

This is what it's all about. The poetry of pure country.

### RICKY VAN SHELTON

#### "I Wish You Were More Like Your Memory"

Writer: Joe Chambers; Producer: Steve Buckingham/Marshall Morgan; Publisher: Songs of PolyGram/Georgia Boy, BMI; Vanguard CDX.

More meat-and-potatoes stuff. I sure could use a lot more of this in the lite, slim-fast country meals radio serves us these days.

### JIM CARTWRIGHT "Love Letters"

Writer: E. Heyman/V. Young; Producer: Tim Miller/Jim Cartwright; Publisher: Famous, ASCAP; Fame & Fortune CDX.

One of pop's most gorgeous melodies dragged through a pig sty.

### JOHN KEATON "Take Me As I Am"

Writer: John Keaton; Producer: John Keaton; Publisher: none listed; K.E.M. Records (track) (keatonmusic@earthlink.net)

Thinly produced. He gives it everything he's got vocally, which gives it a certain rough-hewn charm.

### MARK BRINE "Real Special Feelin'"

Writer: Mark Brine; Producer: Mark Brine/Jim Bienemann; Publisher: Dream City, BMI; Wild Oats 810 (track)

Gabby Hayes and Walter Brennan have nothing on this guy.

### SUZY BOGGUSS & T. GRAHAM BROWN

#### "Love Is Blind"

Writer: Doug Crider; Producer: Doug Crider/Suzy Bogguss; Publisher: Lazy Kato, BMI; Platinum

Leave it to these two to remind us of what true duet singing can be. They soar together like two gulls on the wing.

### TARA LYN HART "Mine All Mine"

Writer: Kristyn Osborn/Hollie Poole; Producer: Dann Huff; Publisher: Without Anna/Lone Talisman, ASCAP; Columbia

In a word, "Wow!" The production, alone, is beyond sensational, packed with dynamics, percussion touches and shiny bursts of electric guitar. She sings the thing like a woman possessed of the Spirit. And then there's the song, a breathtaking trip through soprano registers and can't-get-it-out-of-your-brain hooks. Terrific record.

### CHALEE TENNISON "Just Because She Lives There"

Writer: Dale Dodson/Billy Lawson; Producer: Jerry Taylor; Publisher: Sony-ATV, ASCAP; Asylum

She's great, the song's great. The production just lays there.

## CHRISTIAN

### MARGARET BECKER "What Kind of Love"

Writer: Margaret Becker/Chris Eaton; Producer: Tedd Tjornhom; Publisher: His Eye/Maggie Bees/Clouseau/Dayspring, SESAC/BMI; Sparrow 1716 (track)

I remain a fan.

### THIS TRAIN "Screen Door"

Writer: Rich Mullins; Producer: Mark Robertson; Publisher: BMG Songs, ASCAP; Organic

Clodhopper rockabilly with two left feet.

## POP/ROCK

### JOHN HALL "Love Doesn't Ask"

Writer: John Hall/Tad Wise; Producer: John Hall; Publisher: Cuttyhunk, BMI; Siren Songs 1203 (track) (www.sirensongs.com)

Sometime Nashville Hall has reverted from his country phase with Orleans back to the '70s-style troubadour pop he does so effortlessly. Elements of James Taylor, The Doobie Brothers and other idols of days of yore,

brought up to date with his still-scintillating guitar playing and sublime sense of melody.

### DAVE BERG "Scratch"

Writer: Dave Berg; Producer: Gary Burnette/Dave Berg; Publisher: Starstruck, ASCAP; Dave Berg 001

Crazy about the boy. He's got that dry-toast '90s songwriter delivery and a spare, crunchy, chunky rhythm groove that won't leave you alone. Then they layer on those wacky electric guitar lines. Yowsah! Where do I get in line for this fan club? Album is called *Three Perfect Days* and is being distributed by Redeye (www.redeyeusa.com).

### CATHY DANIELSON "True"

Writer: Cathy Danielson; Producer: Richard Chisum; Publisher: none listed; Anise 0001 (track).

Combine Phoebe Snow ("Poetry Man") and Minnie Ripperton ("Loving You") with some jazz scatting ability, soul growls and a slight blues rasp and you've got one unforgettable stylist. This Music City folk/jazz/pop thrush has a four-octave range up to high E and, apparently, songwriting chops to spare.

### JOHN COWAN "I Want You To"

Writer: J. Cowan/T. Littlefield; Producer: Wendy Waldman; Publisher: Cowmania/Warner Chappell/Door Number One/Songs of PolyGram, BMI; Dreamwheel (track) (www.johncowan.com)

As you might expect, John's album is all over the stylistic map. Try this track as a dreamy, bluesy change of pace. The interplay between Cowan, keyboardist Reese Winans (I think) and guitarist Kenny Greenberg take your head to a whole 'nother place, whether it's noon or midnight.

## JAZZ

### CONNYE FLORANCE "Turn My Heart"

Writer: Connye Florance/Kevin Madill; Producer: Kevin Madill; Publisher: Sweetbud, ASCAP; CF (track)

Nashville jazz diva makes a disc debut worth shouting about. This sensual samba finds her breathing gently over a classic keys/bass/trap combo. Candle smoke and incense.

## AMERICANA

### ROBERT BURKE WARREN "Josephus Cries"

Writer: Robert Burke Warren; Producer: R.B.W. & Dave Lee; Publisher: Jackpot Jackson, BMI; Jackpot (track) (www.robertwarren.com)

He makes the air heavy with bittersweet nostalgia for the Dixie lost "in the war of Northern aggression." An Americana songwriting find.



## BLUEGRASS

**VEDRAN SMAILOVIC & TOMMY SANDS**  
"The Music of Healing"

Writer: T. Sands/Pete Seeger; Producer: T. Sands/Colum Sands; Publisher: none listed; Appleseed 1026 ([www.appleseedrec.com](http://www.appleseedrec.com))

A Celtic sensibility applied to an international peace anthem for the war-torn Balkans. Neither vocalist has the oomph to make the verses compare with the stirring, sing-along chorus.

**CLOWNHEAD "First Bratwurst of Summer"**

Writer: P. Rogers/L. Wallace/P. Brady/C. Forsman; Producer: Paul Rogers; Publisher: DumDitty, BMI; Globe 022 (track) ([www.globerecords.com](http://www.globerecords.com))

Instrumentally, it's as cute as all get out. A vocalist or two would probably help, but who's looking for operatic ability on a polka anyway? Best line: "There's something missing here: Beer! Beer! Beer!" Album is appropriately titled *Those Darned Accordions*.

**BYRON HILL "Took Her to the Moon"**

Writer: Byron Hill/Mark Nesler; Producer: B. James Lowry/Byron Hill; Publisher: Universal-MCA/Brother Bart/Sold For a Song/Glitterfish, ASCAP/SOCAN/BMI; BHP 4501 (track) ([www.byronhillmusic.com](http://www.byronhillmusic.com))

The charm of the vocal is equalled only by the splendidly jaunty accompaniment and the totally clever lyric. Give yourself a treat and listen. Album compiling this hit tunesmith's works is titled *Gravity*.

**DOLLY PARTON "A Few Old Memories"**

Writer: Hazel Dickens; Producer: Steve Buckingham; Publisher: Happy Valley, BMI; Sugar Hill/Blue Eye CDX.

Drop the needle anywhere on *The Grass Is Blue* and you'll hear something wonderful. In this case it's her flawless, hillbilly-goddess, piercing-arrow delivery backed by Jerry Douglas's Dobro, Stuart Duncan's fiddle and some thrilling Patty Loveless/Rhonda Vincent harmony work. Country music simply does not come any more beautiful.

**RICE, RICE, HILLMAN & PEDERSEN**  
"Never Ending Song of Love"

Writer: Delaney & Bonnie Bramlett; Producer: Bill Wolf; Publisher: EMI-Unart, BMI; Rounder 11661-0450 ([www.rounder.com](http://www.rounder.com))

I think it's totally cool how bluegrass bands reinterpret pop oldies in their idiom. In this case, it's the Delaney & Bonnie classic with a drawling lead vocal by Herb and some slippery fiddle and Dobro work. A guaranteed smile.

**HONORABLE MENTIONS**

Dan Seals/Nights Are Forever Without You/Tour Data  
The Martins/Looking Through My Windows/Spring Hill  
Joe Terry/Quiet Nights/Sabre  
Trout Fishing In America/Closer to the Truth/Trout  
Mark Wehner/All Those Friends of Mine/Slap Happy  
Ed Burleson/My Perfect World/Tornado  
Mitch McVicker/My Deliverer/Rhythm House  
Crystal Gayle & Willie Nelson/Two Sleepy People/Platinum

**MERRY CHRISTMAS**

Paul Brandt/Six Tons of Toys/Reprise  
Garth Brooks/Baby Jesus Is Born/Capitol  
Reba McEntire/The Secret of Giving/MCA  
SheDaissy/Deck the Halls/Lyric Street  
Take 6/We Wish You a Merry Christmas/Reprise  
Keith Marling/Santa's Got a Semi/Giant  
Johnny Staats Project/What Child Is This/Giant  
Bryan White/Holiday Inn/Asylum  
Bill Engvall/Here's Your Sign Christmas/Warner Bros.  
Riders in the Sky/The Christmas Yodel/Rounder  
Mary Raybon/Christmas Comes Alive/Tri Chord  
George Strait/Old Time Christmas/MCA  
Jeff Weber/It's Christmas Time Again/Texhoma  
Anita Cochran/Auld Lang Syne/Warner Bros.  
Keith Bryant/What Will Christmas Be/Tandem  
Clay Walker/Blue Christmas/Giant  
Kenny Chesney/Just Put a Ribbon in Your Hair/BNA  
Paul Brandt/A Star Is Born/Reprise  
Tracy Byrd/Merry Christmas From Texas, Y'All/RCA  
Hal Willis/Santa's Clones/Pearl International  
Martina McBride/Do You Hear What I Hear/RCA  
Collin Raye/Silent Night/Epic  
Billy Hoffman/The List/Critter  
Hal Bynum/The Change/Warner Bros.  
Beegie Adair Trio/Jazz Piano Christmas/Green Hill  
(jazz instrumentals)  
Tim Thompson/Christmas (guitar instrumentals)  
Michael Martin Murphey/Cowboy Christmas II/WestFest  
(acoustic carols)  
Point of Grace/A Christmas Story/Word  
Andrae Crouch/The Gift of Christmas/Qwest  
Phil Keaggy/Majesty and Wonder/Myrrh  
Kathy Troccoli/A Sentimental Christmas/Reunion  
Brenda Lee/Rockin' Around the Christmas Tree/MCA (reissue)  
Gene Autry/Rudolph the Red Nosed Reindeer/Columbia (reissue)  
Jeff Foxworthy/Redneck 12 Days of Christmas/Warner Bros. (reissue)

**BROW FILE****Bernard Porter**

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Appropriately mounted on the lobby wall of Big Fish Entertainment is a big fish—a rather long swordfish, to be exact. It may be a bit too hefty to serve as the corporate logo, but it does help establish an identity and possibly even the philosophy of this marketing/publicity firm.

Bernard Porter, the dapper president of the four-year-old company, agrees that the name comes partly from the old slogan of being the big fish in the small pond. "But it's also how we consider our clients," Porter says. "To us, they're the big fish, our first priority. My wife actually came up with the name, and it always gets a little grin from people."

While Nashville might not be considered a small pond anymore, the city's certainly not at the high-water level of Los Angeles. Bernard moved from L.A. to Nashville seven years ago, after working for one of the largest talent agencies on the coast.

"The company, Spotlight Ltd., booked more comedy talent than any other agency in the country," Porter says. "They had Jay Leno, Jerry Seinfeld, Damon Wayans, and many others. Spotlight basically created the comedy club circuit in the 1980s. That was an incredible experience, because I got to see the ins and outs of television, live concerts and all varieties of entertainment. I learned a lot in

three-and-a-half years," he adds with an understated grin.

Porter didn't exactly enter the West Coast scene a pure novice, however. "I've actually been in entertainment since I was a child," says the Richmond, VA native. "I was in an Alka-Seltzer commercial as a kid. My mom was a promoter for a Southern gospel group, and I later played guitar with them for a while. So I experienced the promotion side of the business at an early age."

Following his music days, Porter hooked up with an agency in Virginia, buying and booking talent. Today, he's still buying the talent, but the difference is he now nurtures and develops the acts he signs. Big Fish is involved in several areas of the business, including management, marketing and promotions. The company has also begun a music publishing arm, with a catalog of nearly 100 songs at present.

"We are managing a band from Florida called House of Dreams, which has just been signed to RCA in New York," Porter explains. "The

publishing part of the company is also starting to make headway with our main writer, Jimmy Yeary, who's getting some cuts around town. It's been a big crunch on us all," he adds, "but we are seeing a good turnaround."

Porter places a good deal of emphasis on marketing and cross promotion. "We are pitching one of Jimmy Yeary's songs, 'Bone Dry,' to a major diaper company," he cites as an example. "We develop our own ideas and try to run with them."

He aims for Big Fish to one day swim in the waters of "frontrunner," while adhering to the "boutique" ideal. "We're not out to sign the whole world," Porter says. "We want to sign the acts we believe in, and they don't necessarily have to come in the country format. My tastes spread all across the board, from classical to R&B and country and rock. Our goal is to be in a position to work with the acts we like and bring them to the forefront."

—Bob Paxman



# Touring—Planning To Take A Break

Among the many unique and fascinating aspects of the business of artist touring is the fact that it is a full-time, year round activity, yet one that cannot be "open for business" 52 weeks a year. There are many reasons why it is wise and/or necessary to provide for substantial periods of downtime in the touring schedule. In order to maximize tour income, schedules are planned so that the heaviest touring activity coincides with LP and single releases; also, the total number of performances is limited to avoid market saturation. In addition, time at home must be provided to recover from the physical and emotional rigors of performing on the road, to spend with family, and to fulfill recording commitments.

Planning for downtime can take one of two basic approaches: One is to stop touring completely, and fund the continuing expenses during the break from personal resources or profits generated during the active periods. Another option many artists choose is to perform a minimal number of shows, just sufficient to break even during the "down" period. Determining what such a break-even point would be leads us to consider the two basic types of touring expenses.

•**Fixed Costs**—Expenses that must be paid whether or not the tour is active are referred to

as fixed costs. Examples are salaries, bus leases, insurance, and office expenses. In order to retain talented musicians and skilled crew, many artists choose to compensate these employees based on a salary, rather than a per-show basis. For a full entourage, monthly payroll costs could range from \$30,000 to \$50,000 per month. Also, many artists must commit to longer term bus leases if they choose to modify the bus to fit their needs. Other fixed costs can include insurance, promotion, and office expenses. A typical configuration of monthly fixed costs for an established artist might be:

Bus lease	\$11,000
Payroll	35,000
Insurance	1,500
Other Office Expense	<u>2,500</u>
<b>TOTAL</b>	<b>\$50,000</b>

•**Variable Costs**—Expenses occurring only when the tour is active are variable costs. Examples are commissions to agents and management, production (sound and light rental) and travel (lodging and fuel) costs. Certain of these costs can fluctuate greatly depending on the location and time between dates.

Obviously, because of these variable costs, more than \$50,000 will need to be generated in

order to break even during a given month of minimal touring. An example of how fixed and variable costs are analyzed under two scenarios might look like the following:

No. of shows, at guarantee of \$25,000 each	3	4
Income	\$75,000	\$100,000
Fixed Costs	(50,000)	(50,000)
Commissions (30%)	(22,500)	(30,000)
Other Variable Costs	<u>(14,000)</u>	<u>(17,500)</u>
Net Profit (Loss)	(\$11,500)	\$2,500

Thus, in our example the artist would need to perform 4 shows during any "down" month to generate enough income to cover his or her fixed overhead.

Because of the impossibility of full time touring, and the presence of fixed costs independent of touring income, it is quite possible for all performances to be profitable when considered on their own, but for touring over a year's time to experience a net loss. To avoid being taken by surprise by this apparent contradiction, tour planning must avoid the show-by-show approach and instead include consideration of both fixed and variable costs and their impact on profitability over a full year's time. \*

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# Bobby Karl...

I wasn't in the spirit of the season until BMI tossed its annual staff party and Christmas-tree lighting ceremony (12/1). Mayor **Bill Purcell** apparently used the occasion for the same spiritual jump-start. He even stuck around to listen to the caroling **Hendersonville High School** choir.

**Johnny Slate, Lisa Harless, Rose Drake, Steve Davis, John Bridges, Rundi Ream, Beth Gwinn, Dustin Schrimpsheer, Alan Mayor** and assorted other Music Row types mingled with the hundreds of BMI staffers, quaffing cider and sampling sweets and hors d'oeuvres. **Frances Preston** made everyone feel welcome.

ASCAP started a holiday tradition of its own, hosting its first annual "Pop Reunion & Christmas Party" at Planet Hollywood (12/2). With **Peter Frampton, Michael McDonald** and **John Bettis** as the event spokesmen, this was the society's attempt to cast its arms around the community's burgeoning pop population. Attendees included **Dave Loggins, George McCorkle** of The Marshall Tucker Band, **Bob Welch, Taylor Rhodes** (who wrote Aerosmith's "Cryin'"), **Randy Goodrum, Gary Baker & Frank Myers** ("I Swear" and several Backstreet Boys cuts), **Chaz Sandford** ("Missing You"—I didn't even know he lived here) and "Change The World"'s **Gordon Kennedy, Tommy Sims** and **Wayne Kirkpatrick**.

The same organization's **John Briggs** was the generous host for my first Titans game. Naturally, I chose the Steelers face-off (11/21); and the day couldn't have been more perfect.

John's a pro at this sort of thing, so here's what we did. We headed down there at 10:30 a.m. to avoid all the incoming traffic. Then we went up to the Adelphia stadium club for its rib-expanding brunch. That way you can watch all the fans playing in the inflatable toys on the plaza and having their pictures taken by putting their heads on the lifesize, Titan-made-of-resin body.

My favorite outfits were on the guy who wore a sponge-rubber I-beam on his head and

complete Steelers gear, his wife decked head-to-toe in Titans colors and their little girl wearing a jersey sewed together from half of both teams; her hair pulled into two pony tails at the sides, one black & gold and the other blue & white. Is this a great country or what?

**Steve Greil, Mike Kraski** and other Music Row mavens were circulating in the club. If you really want to work the room at one of these gridiron spectacles, you definitely need to weasel your way into Section 235 or 236 on the 50 yard line. That's where my date **Will Byrd** and I encountered **Tony Brown, Billy Dean, Ron Baird, Kitty Moon, Wynn Jackson, David Preston, Kix Brooks, Phil Graham** and a bluezillion other fabulons. The only drawback is that they're all too cool to go crazy/frenzy like the fans do in the cheap seats.

Meanwhile back on the Row, let the record show that BMG finished out the year as the unquestioned King of the Party. Once again the faithful gathered in the old chapel (we need to give this space some kinda cool name), this time for a '50s-themed surprise party for **Joe Galante's** 50th birthday (11/28). **Ray Vega** sang; **Martina McBride** sang; **Richie McDonald** sang; **The Warren Brothers** sang; **K.T. Oslin** really sang, each taking a turn with the oldies band and the Elvis imitator on stage.

**Renee Bell, Evelyn Shriver, Joel Katz, David & Susana Ross, Bob Titley & Kay West, Susan Nadler & Jerry Taylor, Brian & Marion Williams, Jason Sellers** and throngs of others grooved to the tunes. "It looked like my high school reunion," said **Oslin** of the *Grease*-garbed gathering. **Stan Moress** showed up as a beatnik. **Hazel Smith** did the Twist all night long in her black poodle skirt and blonde wig in a pony tail, then got French-kissed by one of the Warren boys. That's the kind of night it was.

Running a close second as a party space for '99 was The Country Music Hall of Fame. We headed to its library for the donation of historic instruments to the collection by The **Hackberry Ramblers** (12/3). Founded in 1933,

the Hackberrys are America's oldest string band. They are also the act that first recorded "Jole Blon" (1936), now dubbed "the Cajun national anthem." **Michael Gray, Michael McCall, Mike Figlio, Don Cusic, Liz Thiels, Craig Havighurst, Joyce Symans, Billy Block, Ellen Pryor, Elaine Wood, Greg Travis, Storme Warren, Robbie Cogswell** and **Shawn Camp** gathered to pay homage.

Original members **Luderin Darbone** and **Edwin Duhon** donated their vintage instruments, the former relating how he bought his original "Jole Blon" fiddle at a pawn shop in Port Arthur, Texas. Luderin then said they'd been waiting to get a good Nashville gig as an excuse to come to the Hall of Fame for the donation. Drummer/manager **Ben Sandmel** got it, their first appearance on The Grand Ole Opry (12/4). "Congratulations, boys," said Houston native **Rodney Crowell**. "From Corpus Cristi to New Orleans, it's a culture all its own," Crowell continued. "I'm really grateful to the Hall of Fame for recognizing the crown jewel of that culture, The Hackberry Ramblers."

With that, the band tore into a set of Cajun tunes that had attendees dancing all over the library carpets. They were still at it when I left an hour later. \*



**ASCAP LOVES YOU TOO**—ASCAP recently celebrated **Martina McBride's** five weeks at the top of the charts for her hit single "I Love You." Pictured L-R: writers **Keith Follese, Adrienne Follese, McBride**, producer **Paul Worley**, ASCAP's **Connie Bradley**, publisher **Randy Owen**, RLG Chairman **Joe Galante**, Sony Tree VP/GM **Woody Bomar** and writer **Tammy Hyler**.

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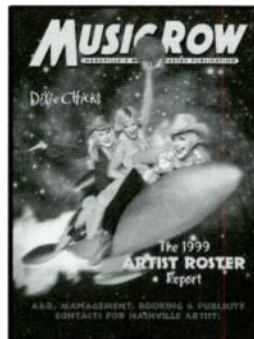
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(continued from page 9)

**CERTIFICATIONS****NOVEMBER  
GOLD**

Vince Gill—*Breath Of Heaven*—MCA  
 Steven Curtis Chapman—*The Music Of Christmas*—Sparrow  
 Steven Curtis Chapman—*Speechless*—Sparrow  
 Audio Adrenaline—*Bloom*—Forefront

**PLATINUM**

George Strait—*Pure Country Soundtrack*—MCA (6x)  
 Reba McEntire—*For My Broken Heart*—MCA (4x)  
 George Strait—*Blue Clear Sky*—MCA (3x)  
 Garth Brooks—*In...The Life Of Chris Gaines*—Capitol (2x)  
 Tim McGraw—*A Place In The Sun*—Curb (2x)  
 Reba McEntire—*What If It's You*—MCA (2x)  
 Kenny Chesney—*Everywhere We Go*—BNA  
 Vince Gill—*The Key*—MCA  
 Trisha Yearwood—*Where Your Road Leads*—MCA

**SIGNINGS****RECORDING**

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**PUBLISHING**

Robin Haley • Hamstein  
 James Watson • Ingram LeBrun Music  
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**BOOKING**

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**UPCOMING ALBUM  
RELEASES****January 11**

Mark Wills—*Permanently*—Mercury

**January 25**

Alecia Elliott—*I'm Diggin' It*—MCA  
 Collin Raye—*Counting Sheep*—Sony Wonder

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**GENERAL MARKET ALBUM SALES**

A Christmas To Remember • Amy Grant • Myrrh

Source: CCM Update 11/29/99. Reprinted by permission.

**BUSINESS NEWS**

Ramon Lopez will retire as Chairman & CEO of Warner Music International (WMI), at the end of the year. Lopez will remain as part of the Warner Music Group management team in a special advisory capacity and undertake selected special projects on behalf of the company...

Handleman Company reported a sales increase of 5% to \$288.9 million for the second quarter of the current fiscal year from \$275.5 million for the same period last year. Sales for the first six months of this year were \$515.2 million, compared to \$464.4 million for the first six months of last year, an increase of 11%...



Dwight Yoakam

Dwight Yoakam filed a lawsuit on October 18 in the U.S. District Court in Los Angeles against a web site operator alleging unlawful use of his name, trademark, and likeness on two internet sites, www.dwrightsite.com and www.dwightyoakam.com. The suit seeks preliminary and permanent injunctions against the defendants from using any form of his name on web sites. It also asks for a jury trial to decide compensatory and exemplary damages...



Jerry Duncan

Jerry Duncan Promotions recently celebrated promoting their 50th No. 1 single with Brad Paisley's "He Didn't Have To Be"...

Terry E. London, President/CEO of Gaylord Entertainment Company, has been named to the College of Business Administration Hall of Fame at Oklahoma State University...

CBS Cable has signed a licensing agreement with Country Media Publications to launch *CMT Country Music Today*. The bi-monthly magazine is set to debut in January. Stephen Betts will serve as Editor-In-Chief...



Alan Mayor

Alan Mayor has been appointed photographer for the Grand Ole Opry. Schmidt Relations will serve as the Opry's public relations and publicity firm...

Solutions Media Inc. (SMI) of San Diego, CA has acquired Emerging Artists & Talent in Music (EATM), the Las Vegas music showcase, in a multi-million dollar cash and stock transaction valued at \$13.60 per share of Solutions Media stock. SMI is positioned to go public in 2000.

**TECHNOLOGY NEWS**

Magex, a digital commerce service, has been named the preferred provider of financial clearinghouse services for the commercial version of Universal Music Group's digital music distribution system, which is expected to launch in the first half of next year. When consumers purchase new tracks from Universal artists over the internet and download them onto their PCs, the Magex clearinghouse will use Digital Rights Management from InterTrust and NatWest's transaction and financial clearing capability to allow them to pay instantly via an electronic wallet, a Magex software application resident on the user's PC...

Cinram International and MP3.com have entered into a partnership designed to tap the strengths of both traditional manufacturing and internet distribution. Under the venture, Cinram will supply manufacturing and fulfillment to MP3.com in exchange for a \$13.3 million investment in Cinram by MP3.com...

bmgmusicsservice.com will use RightPoint Inc.'s Real-Time eMarketing Suite to help deliver a personalized online shopping experience to its more than 1.8 million club members.



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## LABEL NEWS

Faith Hill's recent No.1 debut of *Breathe* on *Billboard's* Top Country and *Billboard* 200 album chart marks the first time Warner Bros. Nashville has reached the top spot on either chart during the SoundScan era, which began in May 1991.

## PUBLISHING NEWS



Johnny Slate

Johnny Slate, President/CEO of Affiliated Publishers, Inc., has sold copyright interests from Texas Wedge Music and Songwriter's Ink to DreamWorks Publishing. Some of the No.1 singles included in the multi-million dollar deal are: "I Like it, I Love It," "She's Got It All," "She's Taken A Shine," "Bigger Than The Beatles," and "Pickup Man"...

Music Partners Inc., provider of music production and resources to the advertising and film/TV industry, has launched MusicPartners.com, an online resource for researching availability and negotiating acquisition of popular music for use in advertising and production. Legal, musicology, and music production are also available. Principals include major label writers and producers experienced in copyright licensing for advertising. Copyright negotiation clients include: DDB Needham, Spot Co., Austin Kelley Advertising, Time Warner City-Cable and Busch Creative Services, among others. 615-322-9988 or www.MusicPartners.com.

## ARTIST NEWS

Michael Peterson and Claudia Church have left the Reprise roster, David Ball and James Prosser exit Warner Bros....

Andy Griggs has launched his official

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web site at www.andygriggs.com. The site features downloadable pictures, tour dates and merchandise...

Collin Raye will debut his first family album, *Counting Sheep*, on January 25. The album includes "When You Wish Upon A Star," and a cover of the Beatles' "Blackbird"...

Brad Paisley recently became the only 1999 chart debuting artist to reach the No. 1 spot on the *Billboard* country singles chart...

Clint Black's "When I Said I Do" recently reached the No. 1 spot on the *Billboard* chart, making it his 13th No. 1 since his debut single was released in 1989.

## BOOKING/TOURING NEWS

Naomi and Wynonna Judd recently announced that they will extend their reunion past New Year's Eve with their "Power To Change" tour which will begin February 4, 2000 in Denver and will include stops in over 20 cities. JoDee Messina has signed on as the opening act...



Larry Gatlin

Larry Gatlin and John Schneider will alternate in the starring role for the national touring production of the Broadway musical, *The Civil War*, which begins in January. Gatlin will star in the Nashville show which runs April 11-16.

## BENEFIT NEWS

Trace Adkins has contributed his version of "The Christmas Song" to Dillard's annual holiday compilation album, *Dillard's Country Christmas Collection 1999*. All profits from the sale of the album will benefit Ronald McDonald Houses throughout the country.

## TV/FILM NEWS

Garth Brooks and alter ego Chris Gaines will also kick off the first show of *Austin City Limits'* 25th season scheduled for February 5, 2000 on PBS...

The CMT 1999 Countdown named Dixie Chicks' "Ready To Run" as the year's best video. Other winners were Shania Twain,

Female Video Artist of the Year; Tim McGraw, Male Video Artist of the Year; Dixie Chicks, Video Group/Duo of the Year; SHedaisy, Rising Video Star of the Year; Trio—"After The Goldrush," Video Event of the Year; The Rankins, "Movin' On," Independent Video of the Year; Deaton/Flanigen, Video Director of the Year...

Barbara Mandrell has been cast in the CBS Television Movie *Stolen From The Heart*. The movie, which has begun production in Salt Lake City, Utah, also stars Tracey Gold, Lisa Zane and Billy Moses...

Alecia Elliott is scheduled to film an episode of the syndicated TV series *Malibu, CA*, where she will portray herself and perform her debut single "I'm Diggin' It"...



Alecia Elliott

MGM Home Entertainment has wrapped production on the made-for-video feature-length animated film *Tom Sawyer* which features the vocal talents of Waylon Jennings, Hank Williams Jr., Lee Ann Womack, Charlie Daniels, Rhett Akins and Mark Wills. Involved in the project was Digital Audio Post, which also recently produced the ADR/looping of Jim Varney's voice in *Toy Story II*, and recorded additional and revised dialogue, as well as outtakes, for the record breaking feature film released at Thanksgiving...

## Turnstiles

## BIRTHS

Twin daughters Sophie and Lily Keen were born October 19 to Dan and Kimberly Keen.

Hal Ketchum and wife Gina are adopting a two-year-old baby girl from Bulgaria. Fana Rose Ketchum is expected to be home in the U.S. by Christmas.

Cameron Warren Bobo born to Dale and Barbara Bobo on December 7.

ADMIT ONE

ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
Alan Jackson, Lee Ann Womack	\$174,964	10,351	55	Blockbuster Coral Sky Amphitheatre	West Palm Beach, FL	11/5
Reba McEntire	\$172,130	3,174	68	Fox Theatre	Atlanta, GA	11/5
Steven Curtis Chapman	\$101,255	4,027	86	Universal Amphitheatre	Universal City, CA	10/22
Clint Black	\$93,647	2,656	97	Westbury Music Fair	Westbury, NY	10/30
Steven Curtis Chapman, Geoff Moore	\$92,865	3,903	87	Mabee Center	Tulsa, OK	11/4
George Jones	\$80,055	2,917	86	Star Plaza Theatre	Merrillville, IN	11/7
George Jones, Gary Allan	\$79,245	4,399	92	Viking Hall Civic Center	Bristol, TN	10/16
Clint Black	\$48,770	1,410	56	Tower Theatre	Philadelphia, PA	10/29
Clint Black	\$39,154	1,099	68	Mechanics Theatre	Baltimore, MD	10/22

source: amusement business



# Whisperin' Bill Anderson



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"Wish You Were Here," "Tips Of My Fingers,"

"City Lights," "Once A Day," "Still"

**FAVORITE SONG YOU WROTE:** The one I'm going to write tomorrow.

**FAVORITE SONG YOU DIDN'T WRITE:** "The Song Remembers When."

by Hugh Prestwood

**ON WHAT INSTRUMENT DO YOU WRITE:** Guitar

**INFLUENCES:** The three Hanks: Senior, Thompson & Snow

**ADVICE TO WRITERS:** Say it in a way it's never been said before.

**LITTLE KNOWN BIOGRAPHICAL FACT:** I flunked music in college...OK, it was Music Appreciation. I didn't appreciate theirs, and they didn't appreciate mine.

**ISSUES FACING SONGWRITERS TODAY:** What we are writing today is very broad in scope but what the public gets to hear is oftentimes very narrow. We need to find a way to expose it all.

**Bill Anderson has one of the most distinguished songwriting careers in Nashville history. He was a 19-year-old disc jockey in Commerce, Georgia when he wrote "City Lights," which became a 13-week No. 1 for Ray Price in 1958. Anderson soon moved to Nashville and launched his own recording career, finding dozens of top 10 hits from 50-some albums. He has written classics for such stars as Jim Reeves, Lefty Frizzell, Eddy Arnold, Porter Wagoner, Kitty Wells and Connie Smith. After a break in the eighties, Anderson is once again penning cuts for Bryan White, Vince Gill, Collin Raye, Ricochet, Alabama, Wade Hayes, Mark Wills, Steve Wariner and Jon Randall. MR asked Whisperin' Bill the secret to his longevity. Stayin' alive!** (Laughter) I still enjoy it as much today as I ever did, and I consider it a blessing to be able to do this, to do something I love and maybe make a contribution. **How do you stay fresh, as a writer?** I had a period of 10 years, '82-'92, where I didn't write much. I was confused about the business, and I did a lot of other things, got into the game shows and soap operas and such. Then when Steve Wariner did "Tips of My Fingers" and it went to No. 1, I said, 'Hey, I wrote that 30 years ago! Maybe this business hasn't changed as much as I thought it had.' So I started hanging out with some of the young writers. They kept me fresh and thinking contemporary and showed me how they were doing it today. And maybe I said, 'Well this has been tried and tested over the years.' So it was a blending. I was learning from them and maybe some of them were learning from me. It's been the most fun time, I think, of my whole career. I didn't do much co-writing in the old days, you couldn't. So songwriting was the lonely thing you did at three o'clock in the morning. And now, all of a sudden it's something I can share with other people. I thought I was the only person who had all these wierd thoughts! And now I know there's a lot of crazy people running around! **Explain your comment about exposing the broad scope of what the Nashville song community writes.** I don't want it to sound like I'm coming down on radio—they have a job to do as well. But it seems like there's a lot of different kinds of songs being written, a lot of different kinds of country music that isn't heard. I'll listen to a new CD and there are are seven or eight really good songs on there. And the other two or three is what you hear on the radio. I hear songs every day that just blow me away! But I'm not hearing them on the radio. We need to find a way to expose the breadth of creativity of this community. **As 1999 comes to a close, given your years of experience, what advice would you give to folks in the song business?** Don't be afraid to go out and blaze a trail. Sometimes this business is, 'the parade forms at the rear.' Why does it have to be follow the leader? Do your own thing. **If you could have any three people from any time in history over to dinner, who would they be?** Jesus Christ, Hank Williams Sr. and my Grandpapa Anderson.

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Sixpence None The Richer

High Five Entertainment developed and produced *Paul Anka—Night Of A Lifetime*, taped live Nov. 29 at The Mirage in Las Vegas. The music special, which covers Anka's 40-year career, will air on PBS stations during the March 2000 pledge campaign.

### CHRISTIAN NEWS

Jars of Clay grabbed the No. 1 position for the week of November 24 on *Billboard's* internet album sales chart with its third Essential/Silvertone Records release *If I Left The Zoo...*

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Barry White/Steely Dan/Marvin Gaye/Smokey  
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Sixpence None The Richer was recently named *Radio & Records'* No. 1 Breakthrough Artist for 1999 in the CH/Pop, Hot AC and AC radio formats...

Beanbag's "Whiplash" will be used on ESPN and ESPN 2's *2000 Winter X Classic White Out I & II* which will air between December 26 and January 11 on the cable programs...

Michael W. Smith's *This Is Your Time* recently scanned 121,513 units and his album

Michael W.  
Smith

*Christmastime* scanned 75,189 units making the latter the No. 2 top pop catalog seller behind **Celine Dion**...

With the highest first week sales in the history of the WOW brand, *WOW 2000*, a compilation of the year's top 30 Christian music artists and songs, debuted 73 percent higher than the previous release. ♦



OF MICE AND MEN—Sixteen year old Nate Barrett recently became the newest and youngest artist on Lyric Street Records. Pictured L-R: Jim Della Croce, Pathfinder Management; Doug Howard, Senior VP of A&R, Lyric Street Records; Barrett; Randy Goodman, President, Lyric Street Records.

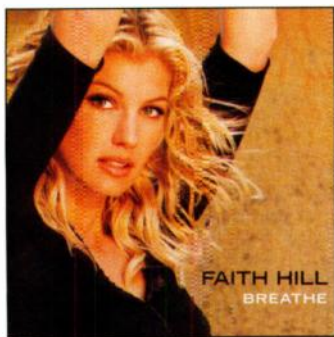
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### FAITH HILL/*Breathe*

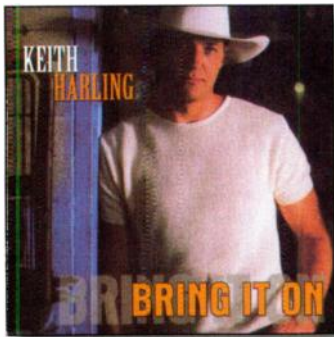
(Warner Bros. 9 47373-2)

Producers: Faith Hill, Byron Gallimore, Dann Huff

**Prime Cuts:** "The Way You Love Me," "Breathe," "There Will Come A Day"

**Critique:** Allow me to grouse once again, briefly, at the lack of country music put out by our top stars. This is another pop record with just enough fiddle and steel to make a good showing at radio. Hill makes no apologies either, recently telling the *Houston Chronicle* that she was so grateful to her "new" fans (read: pop) that, "With this album, I just wanted to give a little more in that direction." That said, Hill seems in excellent voice, if somewhat over-processed. Cuts on *Breathe* run the gamut from ridiculous to the sublime. The opening cut, "What's In It For Me" starts out with some cool fiddle work and while well produced, is lyrically vacuous. "Love Is A Sweet Thing" has a great sound but lyrically never reaches its destination. The duet with hubby Tim, "Let's Make Love," seems a mere re-write of their last duet. And then, digging the grave of respectability, is "Bringing Out The Elvis." It's embarrassing—and that's all I have to say about that. But all is not lost. "The Way You Love Me," in all its pop glory, is great fun. Its catchy melody and marvelous meter digs into the memory. A cool contrapuntal vocal line behind the lead in the chorus is the pièce de résistance, and Gallimore's production, including a "wall" of backup voices, is spectacular. The cover of Springsteen's "If I Should Fall Behind" is beautiful and provides much-needed depth. The closer, "There Will Come A Day," is a beautiful religious anthem about the end of the world. Curious choice.

—Charlene Blevins



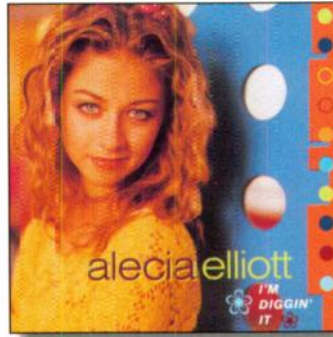
### Keith Harling *Bring It On*

(Giant 9 24732-2) Producers: Doug Johnson, John Hobbs

**Prime Cuts:** "It Goes Something Like This," "Bring It On," "Heartaches And Honky Tonks," "Easy Makin' Love"

**Critique:** Keith Harling was among the many artists who found themselves without a deal after last year's Universal merger. When Giant learned he was dropped from the MCA roster they wasted no time bringing out the paperwork and within months of his signing, his label debut, *Bring It On*, was released. I was truly impressed at first listen by this project. Harling is at times reminiscent of Randy Travis with a thick, rich voice that can deliver the goods without the need for flashy production. Doug Johnson and John Hobbs did an outstanding job showcasing his vocal skills as well as providing tasteful tracks of texture and spirit. Harling and his producers also scored big with their selection of songs. The opening tune, "Bring It On," is a compelling appeal full of attitude. A very well written song, perfectly suited for his commanding voice and style. "Heartaches And Honky Tonks" is sung with such conviction that one would believe Harling has spent more than his share of time on sawdust covered floors nursing broken hearts. By far my favorite tune on the record is the Wiseman/Anderson/DiPiero song, "It Goes Something Like This." A heart-broken guy tells his story to the guitar then moves to Nashville to become a star only to come across "a thousand singers with a million verses of 'It Goes Something Like This.'" A big thank you goes out to Giant Records for not letting a voice like this become forgotten in the aftermath of corporate takeovers.

—Emilie Marchbanks-Patton

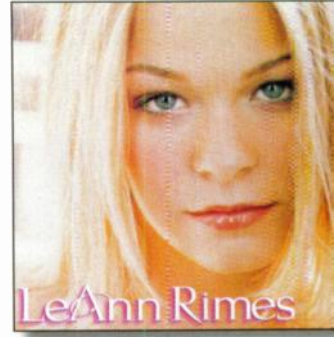


### ALECIA ELLIOTT *I'm Diggin' It*

**Prime Cuts:** "Some People Fall, Some People Fly," "I Don't Understand," "I'm Diggin' It," "Ain't No Ordinary Love"

**Critique:** After listening to Alecia Elliott's debut album it's hard to believe she is only 16 years old. Elliott, a native of Muscle Shoals, Alabama, has a voice that bears a striking resemblance to a mature Tanya Tucker. This is evident on the sweeping arena rock of "Some People Fall, Some People Fly" that leads off the record. She moves into the song with a rich, sultry singing style that is way beyond her years. Elliott is even more effective on the socio-political number "I Don't Understand," which addresses a multitude of issues including prostitution, drug use and parental abandonment. Here she expands her voice into the upper register with astonishing ease. The song's seriousness, however, is uncharacteristic of the rest of the album which details the ups and downs of puppy love. The first half of *I'm Diggin' It* is remarkably high caliber contemporary country. Highlights include the mandolin-laced "Ain't No Ordinary Love," the graceful ballad "I'm Waiting For You" and the title track, an anthemic foot stomper that would fit perfectly on a Shania album. Unfortunately, the album loses momentum halfway in. For some reason, the experiment with different musical styles and instruments used so successfully on the first half of the album is completely forgotten. The sound relies on electric guitars which makes it impossible to distinguish one song from the next. Despite this, Elliott should be taken seriously. She knows how to cater to a teen audience and has an undeniable vocal presence—attributes that give her a real chance at becoming Nashville's Next Big Thing.

—David Small



### LEANN RIMES *LeAnn Rimes*

(Curb-77947) Producers: Wilbur Rimes, LeAnn Rimes

**Critique:** LeAnn Rimes' 1996 debut won over country radio, music industry giants and legions of fans with an incredible song, powerful voice, and amazing star quality all wrapped up in a 14 year old smile. "Blue" was happily contagious and Music Row became the home of America's newest sweetheart. Fast forward to 1999, and the release of her fifth project, simply titled *LeAnn Rimes*, a collection of country classics. There are no surprises, pleasant or otherwise, from the production to the song selection. Included are: "Crazy," "Leavin' On Your Mind," "I Fall To Pieces" and "Your Cheatin' Heart." Her vocals are strong—often overbearing—as she goes through each track with larger-than-life lungs. It's disappointing that either success or age has choked the imagination and originality from this once exciting, ambitious vocalist. What bothers me is that this is not the first compilation project from Rimes. This is the *third* release comprised almost totally of previously released classics. Even the albums that weren't total remakes had their share of covers on them. My question is, why? Why record album after album of pre-released material? Why look backwards instead of forwards? Maybe I should ask *why not*—why not put forth a little effort to actually search for new material? Why not push ahead and develop your own sound? It makes you wonder if Rimes has a vision of her own for country music and if so, what it is. Sadly, this project does nothing for her career except illustrate that maturity does not necessarily come with age. Sure, she can pull off remakes better than most, but as the old saying goes, "if it ain't broke..."

—Emilie Marchbanks-Patton





# "How can you have passion for a Christmas tune?"

Is it more than coincidence that our panel seems in a giving mood just as Christmas songs are beginning to grace the *SongPower Index*? Perhaps. Whatever the reasons, three tunes have seen near full-point increases or better this week, giving them a chance at singles chart success. **Sammy Kershaw**, **Doug Stone** and **Julie Reeves** all found their names on the big boxes under this week's SPI tree.



Sammy Kershaw

"Me And Maxine," from Kershaw, jumped by 0.88 to claim king-of-the-hill honors. The song's SPI of 7.91 almost assures the song a shot at the top 10. "You know that dog that bobs its head in the back window of the Chevy Impala in front of you?" queries KBEQ's **Mike Kennedy**. "That's me when this song comes on the radio!" **Harvey T. Twite** at KWES says, "Remains near the top of our Five for the Drive. Has a spark to it that my listeners relate to." WFMB's **Mark Phillips** says, "Added three weeks ago." **Mark Sprint** at WWJO asserts, "Best voice since George Jones. I like the look too."



Doug Stone

The biggest bump goes to Stone's "Take A Letter Maria," which climbs 1.21 SPI points to claim the second-highest score. "Hot requests right out of the box," says **Boomer Kingston** at KGEE.

WCOV's **Karen Williams** calls it, "The best remake of '99." Top first-week honors go to **Jessica Andrews** and "Unbreakable Heart." "Should have been a huge hit for Carlene Carter," says

catches a lukewarm score, but programmers are talking. "Terrific, uptempo first offering from a supremely talented newcomer." says **Tom Goodwin** at KXKT. "She writes and sings with emotion far beyond her age." Kennedy admits, "I won't take the CD out of my truck! We're all over this and listeners are reacting!" Sprint complains, "Nice bounce, but can you say AC?" KOYN's **Dan Lundy** admits, "I didn't care for this the first time I heard it, but after two or three listens it begins to grow on you."

## THE SONGPOWER INDEX

predicting new single success

MONDAY • DECEMBER 6, 1999 • #311				
SPI	THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR PASSION
7.91	7.03		SAMMY KERSHAW/Me And Maxine/Mercury (36)	4.08 3.83
7.64	6.43		DOUG STONE/Take A Letter Maria/Atlantic (36)	3.86 3.78
7.19	•		JESSICA ANDREWS/Unbreakable Heart/DreamWorks (32)	3.69 3.50
7.12	6.19		JULIE REEVES/What I Need/Virgin (33)	3.70 3.42
7.04	6.50		ALABAMA/Twentieth Century/RCA (25)	3.56 3.48
6.04	•		JENNIFER DAY/The Fun Of Your Love/RCA (30)	2.97 3.07
HOLIDAY SINGLES				
6.94	•		SHEDAISSY/Deck The Halls/Lyric Street (30)	3.57 3.37
6.30	6.76		PAUL BRANDT/Six Tons Of Toys/Warner Bros. (30)	3.37 2.93
6.17	•		KEITH HARLING/Santa's Got A Semi/Giant (24)	3.38 2.79

SPI = Add Factor + Passion. Songs ranked by SPI points. Ties ranked according to highest Add Factor Average.



Jessica Andrews

**Brian Cleary** at WFBE. "Maybe Jessica's will break through." KXXY's **Bill Reed** agrees, "Great song when Carlene did it, and sounds great today." **Carrie Dunne** at KIKF says, "Her angelic voice is perfect for this." WAXX's **Tim Wilson** says, "Sung with maturity that belies her age." WXCL's **Dan Dermody** goes farther, "Jessica Andrews is gonna be this format's next mega-star."

Also climbing is Reeves's "What I Need," which earns a 7.12. Alabama's "Twentieth Century" climbs better than a half point, which under normal circumstances would earn the tune a Highest Gainer position. Newcomer **Jennifer Day's** "The Fun Of Your Love"

**SOUNDING SEASONAL**  
"I know we have to play them—it's that time of year—but how can you have passion for a Christmas tune?" says **Teddy "Scrooge" Wallace** at WHYY. "Bah, humbug." KBUL's **Tom Jordan** says, "Nice to have some FRESH Christmas tunes for a change."

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### SPI Online Scores

As of 11a.m. December 3, here are the fan-voted scores for songs appearing on SPI Online, courtesy of CountryCool.com.

7.66	Toby Keith	"How Do You Like Me Now"
6.58	Montgomery Gentry	"Daddy Won't Sell The Farm"
6.58	Paul Brandt	"Six Tons Of Toys"
6.57	Doug Stone	"Take A Letter Maria"
6.52	Julie Reeves	"What I Need"
6.36	Alabama	"Twentieth Century"
6.23	Sammy Kershaw	"Me And Maxine"





# Swinging Into The New Year

It's an interesting time on the edge of the row, as the internet seems to be fulfilling its promise to change the entire foundation of the music world and redistribute the power, and (hopefully), ultimately, the wealth. Independent labels and artists have never had greater opportunity for exposure at the very same time that most of America's entertainment horizons are being expanded. Indie music sites are heavily trafficked, resulting in some being bought up or brought into larger portals with even greater potential. Local indie labels are experiencing critical and financial success as the majors struggle, trim and, sadly, even fold. Nobody knows what the new year holds, but I do know that we can all be proud of our continuing mission to make, promote and honor authentic American music, regardless of the genre.

Speaking of authentic, it's my pleasure to tell you about one of the year's prizes:

***From Spirituals To Swing—The Legendary 1938 & 1939 Carnegie Hall Concerts Produced by John Hammond*** (Vanguard) Reissue Producer: Steve Buckingham

1999 saw a proliferation of essential reissues chronicling the great history of various periods of American music. None, however, is quite so essential to our understanding of our popular music, and able to serve as a social hallmark of modern society, as *From Spirituals To Swing...* The three-disc set, replete with 46-page booklet explaining the players and concert, even provides a glimpse into the sociopolitics of the time. It gives us a quieting look at the foundation of blues and jazz, and ultimately, pop, rock and country. The concerts, conceived and produced by **John Hammond**, showcased African-American music from its raw beginnings to the then-most current jazz and swing. Hammond, of course, was one of the most influential talent scouts and record producers in history, having "discovered" artists from Billie Holiday and Count Basie to Bob Dylan and Bruce Springsteen.

From *Spirituals To Swing* was the first major concert in Carnegie Hall starring African-American performers in front of an integrated audience, and Hammond met both resistance and indifference in producing the show. Undeterred, Hammond, who was a strong supporter of social justice, accepted sponsorship, finally, from the New York based *New Masses*, the Communist Party's journal of culture. The show was a resounding success, both in attendance—an overflow of 300

patrons had to be seated on the stage—and in the press. It prompted a second *From Spirituals To Swing*, held on Christmas eve in 1939.

A two LP set of *From Spirituals to Swing* was originally released on Vanguard in 1959. The Welk Music Group, which purchased Vanguard in 1986, re-released the original set on two compact discs in 1987. Recent research by Vanguard A&R VP **Steve Buckingham** revealed enough material for a third disc, some from the live shows plus seven sides done in the studio. For this set Buckingham used the mono tapes made from the original lacquers where those existed, and restored the 1959 masters yielding "bags and bags" of splicing tape that had to be replaced in a painstaking restoration and remastering process.

Buckingham calls the project a "labor of love," and says that social significance was as much an impetus as musical significance. "You don't do something like this because you think you're going to make a lot of money, you do it for the historical significance," he says.

"I'm as proud of this, if not more proud, than anything I've done."

And well he should be. This box set, which also contains a reprint of the 1938 concert program dedicated to **Bessie Smith** who had died that year, represents a full year of work. Once Buckingham discovered the never-released material, he also realized that the notation and cataloging of the musicians in both the previous releases fell short of correct and complete. Plus, a full look at the historical significance of *From Spirituals To Swing* had never been addressed.

Buckingham went through archives at both the New York Public Library and NYU, where he had to have a password to view some of the material hidden away in a section called "subversive American material" due to the *New Masses* sponsorship. He unearthed reviews of the show, as well as photos and clippings, some of which are included in the accompanying booklet. He interviewed jazz critics and aficionados and meticulously tried to correctly identify each musician on each track.

Buckingham also tracked down and interviewed the only living musician who'd played in both shows, **Harry "Sweets" Edison**, a member of the famous Count Basie band, and excerpts from that interview are contained in the booklet as well. "Sweets" died three months after his conversation with

Buckingham. Also included from the 1939 concert—not contained on the two previous releases—is an introductory oratory by Master of Ceremonies **Sterling Brown**, a poet and professor at Howard University, that will send chills down your spine. In the speech, Brown takes a literary look at African-American music back to the slave ships, proving himself the kind of masterful writer that made him one of the artistic bellwethers of the Harlem Renaissance.

And all this before we even get to the music. I'm going to spare you any sort of review of the material, except to say this is as important a compilation as you will ever hear. Artists include the **Count Basie Orchestra** and his five-piece ensemble called the **Kansas City Five**; **Hot Lips Page**, **The New Orleans Feetwarmers** featuring **Sidney Bechet** on soprano sax; **Big Bill Broonzy**; **Meade Lux Lewis**, **Albert Ammons** and **Pete Johnson** who did a three-piano number, "Jumpin' Blues," that helped launch the boogie woogie craze; **Sonny Terry**, **Charlie Christian**, **Sister Rosetta Tharpe**, plus the **Benny Goodman Sextet**. And more. Some of these artists had fallen into obscurity (or had never risen out of it), but Hammond tracked them down and brought them to Carnegie Hall. For his vision and personal foresight, we owe him. To Steve Buckingham, who took what Hammond started and presented it to us with understanding, so we might understand, this is reason to be proud. If you want to give your favorite music lover something to cherish, this is it. A portion of the royalties will be donated to the Jazz In Schools program, the Jazz Musicians' Emergency Fund and MusiCares. Vanguard: 310-829-9355 or [www.vanguardrecords.com](http://www.vanguardrecords.com).

## Overtones

- musicmaker.com, a custom compilation CD and digital download provider has signed a three-year licensing agreement with Smithsonian Folkways independent folk label. The label's catalog of 35,000 tracks will be available on musicmaker.com, which will install walk-up kiosks at Smithsonian Museums in Washington, DC. The stand-alone kiosks are designed to allow consumers to create custom CDs on a track-by-track basis within five to seven minutes and to personalize the case with a title or graphic art. The music kiosks will support MP3, Liquid Audio and Windows Media formats. Consumers may co-mingle Folkways tracks with the 500,000 tracks already available on the site.

- StarArtist.com is a new music related web site designed to help new and unsigned artists by putting them on the site and on their starartist radio show. StarArtist trades radio stations free live streaming content via the web for ad time. [www.starartist.com](http://www.starartist.com).

Happy New Year! \*







# More From 1999...



**IT'S ABOUT THE MONEY**—Alan Jackson, ASCAP's Connie Bradley and songwriter Phil Vassar pose with plaques marking the No. 1 ascent of "Right On The Money." Photo: Alan Mayor



**SALE-ING AWAY**—Producer Don Was, Garth Brooks and Sandra Bullock cheer the double platinum success of the *Hope Floats* soundtrack. Photo: Lester Cohen



**FAITHFUL LABEL**—Warner Bros. execs help Faith Hill celebrate career certifications in excess of 10 million units.

## INDUSTRY EVENTS CALENDAR

### January

**6-9**—The 2000 International Consumer Electronics Show, Las Vegas, NV, 703-907-7664

**23-27**—Midem 2000, Cannes, France, [www.midem.com](http://www.midem.com)

### February

**9-12**—Country In The Rockies, Crested Butte, CO, 615-401-2771

**10-12**—Next Music Festival, Nashville, TN, 877-267-4246

**25-27**—SGA Seminar: "Building A Songwriting Career...Memphis Style," Elvis Presley's Heartbreak Hotel, Memphis, TN, 615-329-1782

### March

**1-4**—CRS 2000: "Growth Through Sharing In The New Millennium," Nashville Convention Center, Nashville, TN, 615-327-4487

**15-19**—South By Southwest Music Conference & Festival, Austin TX, [www.sxsw.com](http://www.sxsw.com)

**29-April 2**—7th Annual Cowboy Poetry And Music Festival, Santa Claris, CA, 661-255-4314

### April

**3-8**—Tin Pan South 2000, Nashville, TN, 615-256-3354

**20**—31st Annual Dove Awards, The Grand Ole Opry, Nashville, TN

**27-29**—George Lindsey/UNA TV & Film Festival, Florence, AL, 256-765-4247

**29**—Country Music Marathon, Nashville, TN, 310-348-5721

### May

**3**—Academy of Country Music Awards, Los Angeles, CA

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# MUSIC BUSINESS

## DIGITAL TOOLBOX ISSUE

**THE CAMEO CARLSON**  
**GUIDE TO**  
**DIGITAL MARKETING**

**LYNETTE GARBONOLA**  
**The Digital Landscape**

**ROWFILES**  
MARK MASON  
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**ARTIST NAME** Toby Keith  
**LABEL** Show Dog-Universal Music  
**CURRENT ALBUM/SINGLE** *Hope On The Rocks*  
**CURRENT PRODUCER** Toby Keith  
**MANAGEMENT** TK Kimbrell / TKO Artist Management  
**BOOKING** Curt Motley / Paradigm Agency  
**RECENT HITS** "Red Solo Cup," "Beers Ago," "I Like Girls That Drink Beer"  
**SPECIAL FILM APPEARANCES** Principal Actor in *Beer For My Horses* and *Broken Bridges*  
**HOMETOWN** Norman, Okla.  
**BIRTHDATE** 7/8/61  
**MUSICAL INFLUENCES** Roger Miller, Merle Haggard, Willie Nelson  
**FAVORITE SONGS** "Same Thing Happened To Me" John Prine, "Wichita Jail" Charlie Daniels, "Yesterday's Wine" Willie Nelson, "It Happened Just That Way" Roger Miller  
**AWARDS** CMA and ACM Video of The Year for "Red Solo Cup," three time BMI Songwriter of the Year, two time NSAI Songwriter of the Year, *Billboard* and ACA Artist of the Decade awards, NSAI Songwriter/Artist of the Decade

#### RIAA CERTIFICATIONS

18 Gold or Platinum albums

37 million albums sold

#### INTERESTING FACTS:

- He played semi-pro football and is interested in golf, horse racing and coaching football.
- Wild Shot is the No. 1 premium Mezcal in the United States and it has a worm in it. "Blame it on the worm."
- Keith has once again played to packed houses across America on his "Live In Overdrive Tour, presented by Ford F-Series."
- He completed his 10th annual USO tour in 2012 and has performed for over 220,000 service men and women since 2002. He has played over 192 shows mostly in the Persian Gulf area.
- Following his hugely successful European tour in late 2011, Keith was recently awarded the International Act of the Year & International Album of the Year for *Clancy's Tavern* at the British Country Music Awards (the biggest country award show in the UK).

# TOBY KEITH


on the cover

There are few safe bets in life, even fewer when it comes to entertainment. A new Toby Keith album, however, is as close to a sure thing as can be found. As he releases *Hope On The Rocks*, Keith is coming off yet another No. 1 country album, *Clancy's Tavern*, which included the biggest viral event in the genre's history, "Red Solo Cup." That effort was just the latest in a long run of chart-topping albums and singles that form an unmatched model of consistency. Starting with his first single, 1993's "Should've Been A Cowboy," Keith has had No. 1 hits every year.

Keith's tours, and his long running association with title sponsor Ford Trucks, are annually among the nation's top draws. His "I Love This Bar And Grill" restaurants are perhaps the fastest growing of any celebrity chain and now include 15 locations. His signature Wild Shot Mezcal has almost single handedly stoked growth in an entire segment of the spirits industry. Those successes led *Forbes* to once again feature Keith in the *Forbes Celebrity 100* this year, the annual ranking of the most powerful stars in movies, television, sports and publishing. He is the top earning country male musician on the list.

Remarkable as they are, however, those achievements pale in comparison to the singular vision behind an astonishingly focused creative process. He remains the principal songwriter of his many hits, to the tune of more than 75 million airplay performances, according to BMI. That number puts him among the top songwriter/artists of all time in any genre.





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PHOTO: S WADE HUNT

**“F**or time and the world do not stand still. Change is the law of life. And those who look only to the past or the present are certain to miss the future.” – John F. Kennedy

If you've been in this industry for more than two minutes, you are already aware of how often change occurs. It's the one universal truth we've all had to experience and hopefully understand. Change is certain whether it's the merging of two companies, the establishment of a new one, or the fundamental restructuring of our music industry's business model. This issue of *MusicRow* is dedicated to the cause of the latter: digital media.

Previously known as the Rewind issue, this issue has been “retooled” as the Digital Toolbox featuring all things digital. With an emphasis on its impact in the music industry, we include topics that will help our readers learn how to better navigate the digital landscape and hopefully add something new to their digital repertoires.

This issue features insights from digital leaders at record labels and artist management companies, discussing the most popular digital tools used today. These dialogues also explore what tools work best, which ones provide marginal success, and is there anything in the digital horizon that can be ignored. Digital platforms have also complicated our royalty systems and intellectual property rights and we have sought out experts to provide clear and detailed assessments of these ongoing changes.

The Digital Toolbox also takes a look at the Grammy's highly successful digital marketing strategy, the battle of choosing between the Apple and Android mobile devices, and a play-by-play account of moving an iTunes music library to the iCloud. Our new Digital Tools Directory offers a guide to the music industry's most popular digital resources.

Having the right tools in your toolbox is essential for executing any successful project.

A handwritten signature in black ink, reading "Sherod".

Sherod Robertson, Publisher/Owner

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MALE VOCALIST OF THE YEAR

**HUNTER HAYES**  
NEW ARTIST OF THE YEAR

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ALBUM OF THE YEAR

**MIRANDA LAMBERT  
AND BLAKE SHELTON**  
SONG OF THE YEAR  
"OVER YOU"

**TOBY KEITH**  
MUSIC VIDEO OF THE YEAR

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**KENNY CHESNEY  
AND TIM MCGRAW**  
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MUSICIAN OF THE YEAR



# The Cameo Carlson Guide to Digital Marketing

Borman Entertainment's Head of Digital Business Development Shares Her Secrets by Sarah Skates



(L-R): Zach Sutton, Elisabeth Ashley, Randy Brown, Emma Polisen, Cameo Carlson, Kaitlyn Moore, Daniel Miller, Rachel Barnhard, Doug Aitken

“Social media and websites are important, but they are driven by content, so the most important thing is the artists themselves and the content they create,” says Cameo Carlson, who oversees digital initiatives for Borman Entertainment. “Everything digital comes back to what’s happening in the real world, so artists still have to be out there meeting fans, performing and working. For instance, if we release a new video, that’s what spikes social activity.” While spikes of social media conversation are exciting, it may not lead to a long-lasting relationship with fans. Instead marketers try to find ways to engage them directly, often via email or the artist’s official website. For Carlson, marketing success is measured in terms of growth.

Her team focuses on partnership marketing, which includes websites and services such as Spotify and



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The Boot; and fan engagement including social media, fan clubs, and websites. "Part of what drew me to the company was Gary Borman's vision. I love the idea that it's a team of people working around our artists, because I think for a long time digital was always a separate department. The truth is, digital touches everything, so you may understand digital marketing, but if you are not connected to touring, radio, day-to-day, and everything else, you are missing opportunities. I focus on business development and the overall marketing strategy on the digital side, and making sure that our team is coordinated with the other departments."

## BE TRUE TO THE BRAND

---

"Everything we do starts and finishes with the artist and their brand," she continues. "You have to know your brand and stay true to it, because you tell a story with everything you post and say." Whether an artist is communicating directly with fans or a team member is sharing information on the artist's behalf, the branding and message have to be on target.

Branding is easier when an artist's public and private personas are consistent. Carlson uses Lady Antebellum as an example. "The Lady A brand is young, fun, spontaneous and open. This is a band that is genuine. They allowed fans into their process very early on and who they are hasn't changed significantly, no matter how much they've grown."

Since the group's early days, they've been shooting video and posting it online under the moniker "Webisode Wednesdays." What started as a low-cost way to build the brand now involves a full-time videographer and professional editing. "Webisodes were such an important way that people got to know them that they wanted to keep the tradition, and just amp it up," adds Carlson.

Engaging fans through social media comes more naturally for some artists than others, so figuring out each artist's comfort level is key. "I try to find the things artists are already doing with technology and enhance it. For example, are they good with the camera in their face? Or are they more of an Instagram person, who wants to let fans into their life from a more distant view?"

Even if the artist doesn't directly engage in social networking, it is crucial to have a presence in the arena. "Some artists have more mystery around them. With Alison Krauss, we use her rich history to create online content. You don't see personal Tweets from her, but we use Twitter so that we can get messaging out to her fan base, because they are in that space."

When messaging, it is important that the consumer knows if it is the artist or a team member speaking to them. "You shouldn't ever pretend that you are the artist if you are not. If we do marketing messages, there's a distinct difference in the voices so that fans know. If you are speaking on behalf of the artist, you have to clearly understand the message and brand. If the artist is messaging directly; they are their brand."

Marketers have more control over an official artist website than other online outlets, which makes it prime web real estate to



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establish the brand. It provides a home base to build a community and create a dialog with fans. "Artists are very creative people, so they often want to be involved in the creative process for their websites. The look and feel of a website will change with every new album or every major event, such as a tour. You want to keep it fresh and interesting for people who are coming back." Adding these up-to-date elements, which could include artwork, graphics or photographs, must be balanced with being true to the overall brand.

## REACH FANS WHERE THEY ARE

---

Facebook and Twitter are overwhelmingly the most popular social sites, but there are many other key outlets that deserve marketing attention. Carlson emphasizes the critical importance of visual content from Instagram and Tumblr. "We want to tap into our fan base where they are right now. We learn a lot about our fans on YouTube. Also, Pinterest can be extremely powerful if you've got an artist who is really visual or wants to share photos of their interests outside music. It's a passive way to learn something intimate about an artist, without it being an intrusive experience for the artist. Pinterest, in it's current state and popularity, didn't exist a year ago, so there's always something new that you have to pay attention to."

## EMAIL ENGAGEMENT

---

Connecting with fans via email is crucial to engagement. "We want email addresses so we can talk to fans directly. We run contests and give-a-ways for tickets, meet and greets, fly-aways, or even smaller merch items to collect email addresses. Last year we hosted a successful Lady Antebellum online scavenger hunt [and collected a lot of email addresses]. We also work with partners or sponsors to collect data, because if our artist is driving their fan base, we want to talk to those fans. Contesting is also powerful if we're trying to convert someone from a passive social media fan into an active fan.

"I would rather have a very small audience that's engaged than a huge audience that doesn't really care. It's easy to like an artist on Facebook, but those numbers don't mean anything if you can't activate them into being passionate about an artist."

Knowing the circumstances under which an email address is collected helps marketers determine the next step toward engagement. "If a consumer joined our email list because they wanted a free t-shirt, we're not going to market to them 24/7 about concert tickets because what they focused on is free. So what's the next step we can take to engage them? Sometimes it is a coupon

for the merch store, or pushing them toward something on the music side, like a bonus track."

Carlson places a good deal of importance on the number of emails in a marketing campaign that are opened by the recipients. Key factors to a successful email campaign include a great subject line, working links, and not marketing too often about the same thing.

"Country music fans have this sense that they should have access to the artists, so you have to keep the dialogue going online and keep people feeling connected. What fascinated me when I moved to Nashville is that the social media numbers were much lower than they were for the hip-hop and pop acts I previously worked with, but the engagement was so much higher. I think that's very telling about this audience; this is a loyal, invested fan base. There's obviously something genuine about the way people connect to country music."

## DIGITAL TOOLBOX

---

Sometimes Borman shares the cost of digital advertisements with record companies or touring partners. "Web advertisements are challenging because in traditional advertising, such as television or radio, you have big audience numbers but don't know how many people actually watched or heard your ad. In digital, you know exactly how many people saw it, and exactly how many people clicked through to it. Sometimes those numbers are low and people [get tricked into thinking it is less effective than traditional methods].

"Bang-for-the-buck, Facebook has very specific targeting, and if you set up the advertising correctly, you can hit a niche market, for example 21-year-olds within 300 miles of Nashville that like race cars."

For ad buys, she also likes streaming music services such as Pandora. With about one ad per hour-long music block, the fans aren't as inclined to tune out during commercials.

Due to complicated licensing issues, there are not many mobile apps built around music. The ones that exist are often based around creating your own music, or games such as Tap Tap Revenge, where gamers play along with the notes of a song. Carlson believes artist-centric apps should offer content that isn't available elsewhere. "An app should be a separate experience, if it isn't then you are better off optimizing your website for mobile. I want artist apps to connect with what's going on in the touring world, radio, marketing and make it a fully immersive experience the fans will want to come back to."



# Know Cameo

"Basically every job I've had didn't exist five years earlier," says Cameo Carlson. "I laugh, because I don't know what is next, because it doesn't exist yet." Her introduction to the music business came working at a small AM radio station in southern Missouri. "I knew nothing about country music other than Waylon and Willie, which my dad liked, but my parents were hippie rock people," she continues. "I learned a lot about country at the radio station, but what I learned most was to figure out why people connected with music that I wasn't as inclined to like. It opened up my mind so much wider than before."

After the radio gig she transitioned to then-new internet radio company Spinner.com, and later to a six-month-old start-up called iTunes. She handled country and a few other genres and developed a lifelong Apple junkie mentality. After that she served as Exec. VP of Universal Motown Republic Group in New York, dealing with numerous genres including hip-hop, R&B, pop/rock, and country via Republic Nashville.

"The technology has shifted drastically during my career. From using the 8-track system at the radio station where we didn't even have a reel-to-reel player, to right now where anybody could distribute their album worldwide at the push of a button. I think it's fascinating, I love it. Technology is a playground, it opens up the world for artists, you just have to be able to focus on it to figure out what makes sense for you because with so many opportunities it could be overwhelming."

To guide the next generation of digital gurus, she has started a mentoring group called Digital Divas. Find it at [facebook.com/digitaldivasnashville](https://www.facebook.com/digitaldivasnashville).

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# THE SHOCKING TRUTH ABOUT THE APPLE AND ANDROID WAR



By : David Ross



mobile device is arguably the most important weapon in today's digital arsenal because even the most sophisticated apps can't deliver full value without the wireless access which keeps us connected wherever we go. Until recently, "mobile hardware" meant smartphone, but now powerful tablets have also pushed their way into the category, upping the arms race with increased options, functionality and larger screens.

Defining the premier smartphone and tablet hardware choices are two operating systems—Android and Apple iOS. Two years ago, Apple dominated, but today Android's 51.6% smartphone share is larger than Apple's 32.4% as measured by comScore Mobilens™ for Q2 2012. (Windows 8 mobile OS has arrived in the marketplace, but has minimal market share.)

Deciding which tools best match your personal work flow can be a complex decision. Both iOS and Android handle the basic chores of email, calendar, calling, texting, contacts and social media with ease. And both operating systems (OS) have huge app ecosystems that duplicate many of the same functions. Adding to the complexity is the simple fact that either system can probably perform the chores you need done. So the question becomes what hardware and operating system most naturally fits with your digital life.

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but to artfully engage the palate (or streamline one's digital routine) requires a 5-star understanding of how different flavors fit together. People tend to get passionate about the OS they know best, but truthfully, both iOS and Android have matured to a point that it's impossible to simply recommend one over another for all users.

fan, I've really come to appreciate how smoothly Google syncs with Android. (Don't forget, Google created Android.)

Alternatively, if you are heavily invested in Apple's Address Book app, its iCal calendar and perhaps obligated to use a non-Gmail work-related email server, then the iPhone may insert itself more easily into your work flow. Interestingly, switching your

# “A mobile device is arguably the most important weapon in today's digital arsenal.”

## Top Hardware

Competing Apple iPhone and Android hardware options show surprisingly little differentiation. Phones from both platforms feature fast processors, 4G wireless capabilities and high resolution screens. Currently Samsung's Galaxy S III and Galaxy Note II are top of the line iPhone competitors. Another high horsepower Android is Google's Galaxy Nexus 4. The just released Droid DNA by HTC is also getting good reviews. If Android is your choice, be sure your new phone is equipped with the latest operating system, currently Jelly Bean (4.1 and 4.2) for maximum functionality.

As little as a year ago it was an Apple iPad world, but today Android tablets are becoming worthy competitors and starting to gain marketshare. Google's Galaxy Nexus tablets get an edge here for being extremely affordable and state of the art. For example, the Apple iPad Mini starts at \$329 (16gb), but the 7" Galaxy Nexus 7 (16gb) is priced at \$199.

## Weighing What's Best So what's the best OS for you?

If you're using or planning to use the Gmail suite of tools (email, calendar, contacts and more) Android may be your perfect match. Google keeps your data in the cloud, so configuring all the above tools and data with your phone simply requires entering your G-mail account email and password. As a personal G-tools

information between the Apple and Google tools doesn't require a team of experts, it's relatively easy to export/import both calendar and address data.

Should your phone and tablet have the same operating system? Probably. You won't be charged extra for purchasing a phone and a tablet with different operating systems (:->), but switching back and forth using different apps for the same function might lower your productivity.

Comparing Apple and Android from a user perspective is somewhat philosophical. Apple gives you less choices which some folks say makes it feel more intuitive. Android offers more preferences and settings which is either fun or confusing depending upon your point of view.

## Summary

Smartphone penetration is forecast to reach 138 million users in 2013 according to an April 2012 eMarketer report. Tablet use should reach 99 million in 2013. While it's easy to focus on the differences between the major platforms, equally amazing is what they have in common—enormous computing power stuffed into pocket-size packages. One question which I hear from non-digital natives is, “The technology train is speeding along so fast. How can I keep up?” The answer is don't stand in front of a speeding train, it will run over you. Climb on board...

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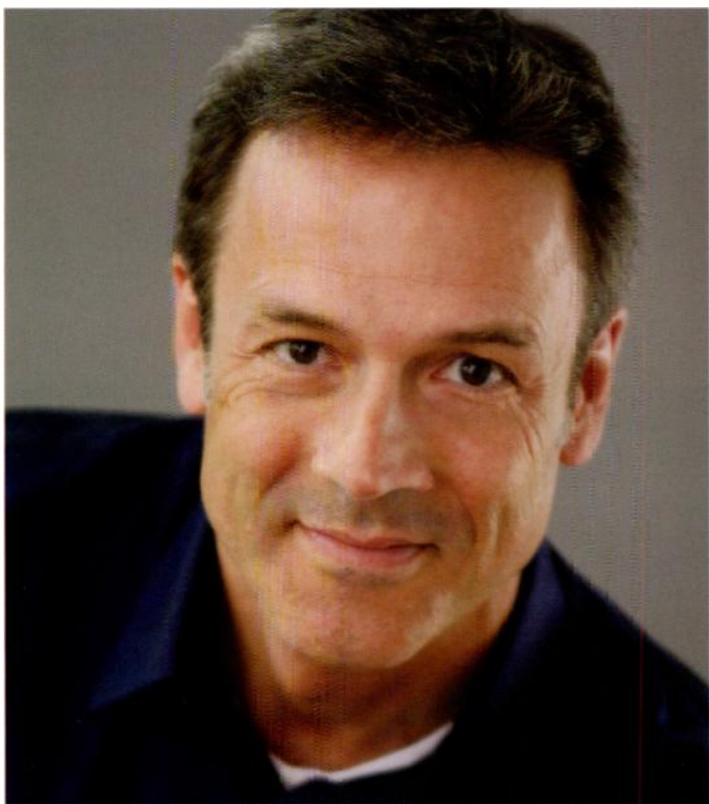


Download Aurasma Lite for free and point the app at the Carrie Underwood 'Blown Away' album cover and see it come to life.



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# Simple Complexity

## Music Licensing in the Digital Age

By John Barker – ClearBox Rights LLC

*John Barker is the founder, President & CEO of ClearBox Rights which manages intellectual properties including music copyrights, name & likeness, royalties, and more. He has more than two decades of experience.*

**T**he complexity of music licensing for new formats is nothing new. Do you remember a number of years ago when the courts got the recorded music license rates wrong before Congress stepped in and corrected things? But wait... I'm not talking about the beginning of this millennium. I'm talking about a century earlier; in the early 1900s. Remember that one?

The year was 1909, and a newly published song was "By the Light of the Silvery Moon," by Gus Edwards and Edward Madden. The popular song was available in sheet music, player piano rolls, phonograph cylinders, and the newly introduced gramophone discs. While Mr. Edwards and Mr. Madden were able to license and collect royalties for their song in print music, they almost missed out on royalties for the other uses. The year before, in February 1908, the Supreme Court ruled that manufacturers of player piano rolls did not have to pay royalties to composers (*White-Smith Music v. Apollo Company*). The reason? The court ruled that piano rolls were not copies of the song, but instead parts of the machine that reproduced the song. The primary issue was whether or not something was recognizable to an ordinary human being as a copy of a song. And of course, it would be next to impossible for anyone to simply look at a cylinder punched with holes and recognize music. Further, this same argument could be applied to phonograph cylinders and gramophone discs which were filled with grooves. In 1908, the future record industry had been set up by the Supreme Court to operate royalty free!

Fortunately for songwriters, along came Congress with the Copyright Act of 1909. The Act specifically identified player piano rolls as a "copy" of a song, and introduced a "compulsory license" for what they termed a "mechanical" use, named so because the piano roll was indeed a mechanical machine component to play music. The term and license also applied to the phonorecord cylinders and discs. And the amount of this new license was set at

two cents per song, per copy. These royalties were normally paid twice a year, at six-month intervals, due to the laborious task of manual accounting.

The number of opportunities for songwriters was growing. The publishing license world was simple. And the royalty flow was slow.

Over the next 69 years, the music industry saw lots of changes. Phonorecord singles and albums became the format, and stereo sound was introduced. Radio became the popular means to discover new music, and ASCAP, BMI and SESAC (performing rights organizations, or PROs) were formed to monitor performance royalties. Television and motion pictures began broadcasting lots of music. Popular artists were selling millions of copies of recorded product. The recording music industry had increased exponentially, and the mechanical rate for songs remained at two cents.

In 1978, the compulsory license rate increased to \$.0275 (although it has since increased to today's rate of \$.091). In the 80s and 90s, new formats, including compact discs were introduced, and the music industry kept on growing. At that time, there were five primary categories of licenses for music: mechanical (recorded), print, synchronization (visual and audio combined), performance, and other (such as dramatic and grand rights). The royalties were still normally paid twice a year, at six month intervals.

There were now even more opportunities for songwriters. An increasing number of songwriters made more money. The simple world of licensing had become more complex. And the royalty flow was still slow.

Then came digital.

According to IFPI (International Federation of the Phonographic Industry), in 2004, there were approximately 1 million digital tracks available by licensed providers, and the digital music trade revenue was \$420 million. *(continued on page 34)*




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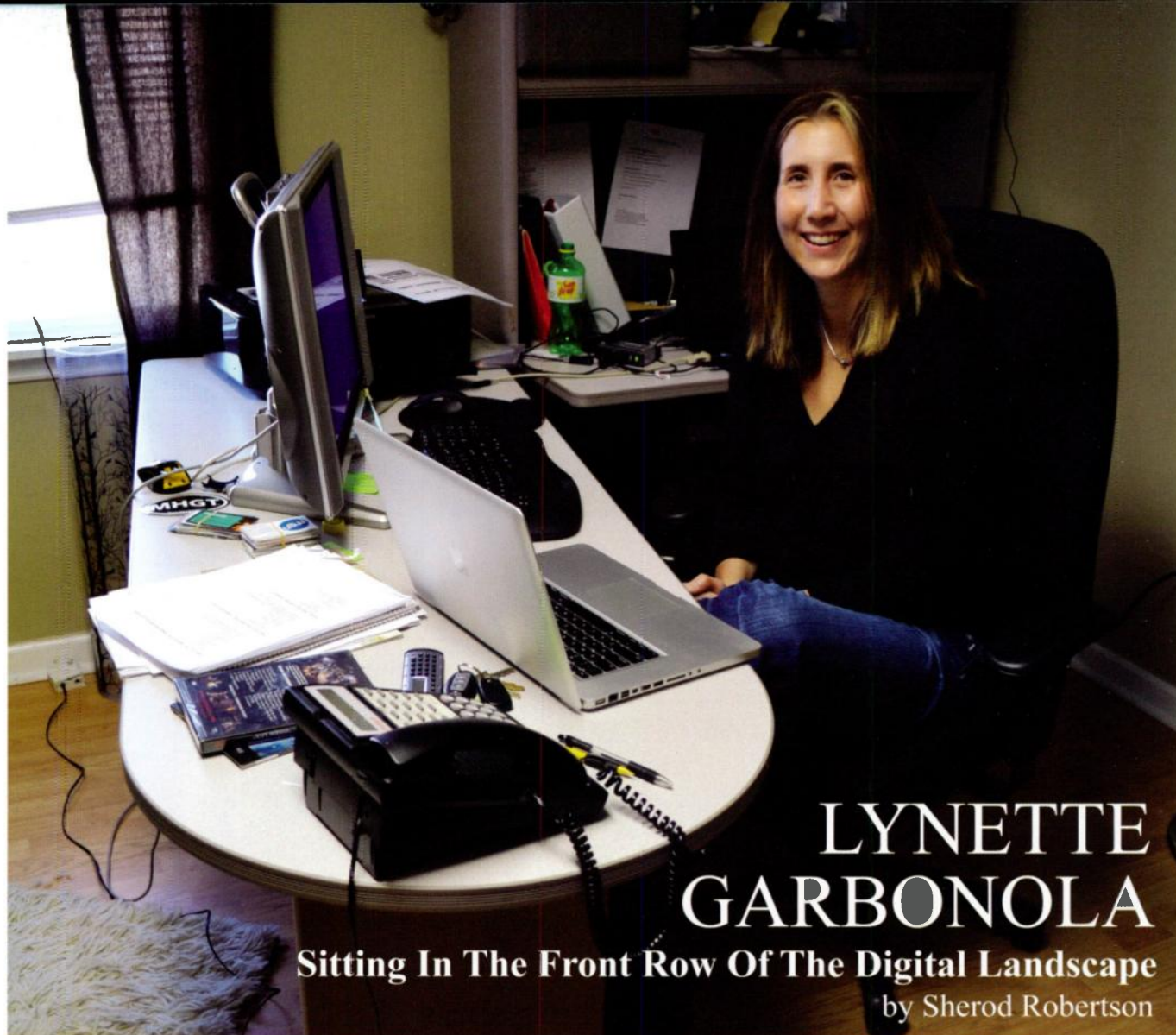


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## LYNETTE GARBONOLA

**Sitting In The Front Row Of The Digital Landscape**

by Sherod Robertson

**F**or almost 20 years, Lynette Garbonola has been serving the music industry, beginning with her position in the Progressive Music department of Warner Music Nashville to her most recent post as VP, New Media for Broken Bow Records Label Group. In 2006 she launched the New Media department for Warner where she developed new business strategies including digital music, mobile sales, digital promotion and online marketing.

In 2010, Lynette started the New Media division for one of the most successful independent labels in Nashville, Broken Bow Records Label Group, whose roster includes Jason Aldean, Thompson Square, Dustin Lynch and Randy Houser among others. From her many years at the forefront of the digital movement, Lynette shares her valuable insights with *MusicRow*...

**MR: What are the most important digital tools you are using right now?**

**Lynette:** Facebook, Twitter, and the email list are the most important digital tools. I also use Crowdbooster, which ties into your Twitter and Facebook. It works especially well with Twitter showing recent followers, who you should reply to, and suggesting ideal times to post a Tweet to maximize shared retweets. Facebook Insights is a great tool because you can see which posts got the most reach, what you are doing right and what you are doing wrong. I also use Next Big Sound for analytics. Every tool does a little piece of what you need. There's not one that does them all. Another important tool is the iTunes Top 10 Country albums and singles charts. It's a great meter to see what's going on because you get a read of what's moving the dial. You can watch an award show and instantly see which artist performances connected with fans. Another great tool for artists is ArtistData. It's key to making sure your tour dates are up-to-date. It allows you to input tour dates once and updates concert databases and tour websites in addition to your Facebook. It's a great time saving tool.



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**MR: What apps do you use?**

**Lynette:** Apps are tricky. Since Facebook uses algorithms, not every post goes to everybody. It's all based on your EdgeRank score. Facebook may not give you as high of a score using a third party app as if you do it directly on Facebook. There are tools that can show your rank and how to improve it. We try to do everything direct with Facebook to help with our EdgeRank. Twitter doesn't really care as much about where the posts come from. Others that have my attention are Instagram and Pinterest. There's only so much you can update so you need to prioritize based on your artist.

**MR: How important is it for artists to post their own Tweets and updates?**

**Lynette:** It's huge! You can clearly see, simply based on shares and likes, when an artist actually posts something compared to when their team does it. Fans know. Absolutely nothing can beat an artist posting, retweeting or replying. You can do everything in the world, but a post from an artist beats everything. The artist almost has to treat it every day like it's a "meet and greet." It will pay off. But for some artists, it's not their thing. You get with each artist and pick what he or she can do really well.

**MR: Is the artist's website more important than their social media?**

**Lynette:** You make your website the home base. Everything starts there because that's the only thing you have complete control over. For example, Myspace was the biggest thing at one time and when it went away, you lost touch with all your fans. The only thing you know that will always stay in existence is your website. You control that. You also control your email list. Everything else is a third party and you are relying on them to survive. When the Facebooks and Twitters come around, you have to jump into that because that's where everybody is. But you always have to remember there's going to be a next new thing and the only thing that's going to be constant is your website and your email list. I try to make sure Facebook and Twitter are extensions of the website.

**MR: Where do fans go to find new music?**

**Lynette:** When you're talking about digital tools, YouTube is number one. YouTube is music discovery at its best. Facebook is powerful but not everything is getting through on Facebook. People search for music on YouTube and learn about the artist on Facebook. It's hard to have music discovery on Facebook. I consider YouTube like a radio station because the first thing someone does when they want to hear a new song is they type that song into YouTube. You don't need to wait until you have a music video. For example, I just put up a full song edit of Thompson Square's "If I Didn't Have You" on YouTube using a photo. Fans are going there now because they want to hear the song. We are working on a lyric

video and a music video but those are not finished. And as far as ad buys, I get a big response with YouTube Pre-Rolls.

**MR: In addition to YouTube, what is your strategy for breaking new artists or music online?**

**Lynette:** You do everything you can to get Country radio airplay. For me, I do everything I can to get placement on the radio station websites and get exposure for the artist and music. When a listener goes to that station's site, you want to be there. You may not be on the playlist, but you can get featured and viewers can discover your artist on the site.

**MR: How do you define digital success? Do you define it with stats or with dollars?**

**Lynette:** If you have big stats, you are going to see some dollars. If your YouTube plays are high, there's a good chance you've got a single that's working. The minute you put up a video and see clicks increasing fast, it's a good sign that you've got a hit on your hands. This was true with Thompson Square's "Kiss Me Or Not."

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Absolutely nothing can beat an artist posting, retweeting or replying. You can do everything in the world, but a post from an artist beats everything.

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Keeping your eye on plays, clicks and shares are important. It's a great meter.

**MR: What websites or publications do you read to stay current in the digital space?**

**Lynette:** I read Mashable religiously in the morning. It will help you keep track of new technologies. Digital Music News is another great resource. I also stay in touch with The Daily Egg and several others such as Social Times, Social Media Examiner and AllThingsD. If you could read only one in the digital space, I would say Mashable. I also read the country blogs and *MusicRow*.

**MR: Let's talk a little bit about how technology has changed since your career began.**



**Lynette:** It changes so fast and it continues to change. So don't worry if you're just now jumping in, just jump! I remember when Myspace was our biggest world, then Facebook came on, Twitter, and now Pinterest and Instagram. I remember when ringtones were a big seller for us. The one thing that always stays the same is your email list. One of the biggest shifts I've noticed is how much traffic comes to your site now from the phone so make sure everything is mobile optimized.

**MR:** What are some key points as we continue forward in the digital landscape?

**Lynette:** Digital start-ups will always go to the big artists and ask, "Will you launch with me?" If they partner with a big enough artist, fans are going to go to it. It's a good idea to keep track of what the bigger artists are using because that's a sign of what may make it.

Apps will continue to be very important but they are expensive to make on your own. When fans go to their phone, what are the first things they are going to check? They are going to check their Twitter and Facebook. What else are they going to open? Now we are in the world of fighting for space on their phone. There are some successful apps that you can feed from your site such as the Jason Aldean app. But you've got to be able to feed the content. The worst thing is to start something and not keep it updated with content. Another thing you must do is secure your names on these platforms. As soon as you see something new coming, you've got to reserve the artist's name and hold onto it.

Regarding new tools, if it's not easy for an artist to update, it's not going to work. In fact, it's going to be very hard for it to survive. You can't leave any one of them out. You've got to try everything and figure out how to use it and how it works. You need to learn how the fans are using it and does it make sense for the artist. When Twitter arrived, there could not have been a better digital tool to come out for Blake Shelton. Blake jumped in and used it in his own unique way. You can't train an artist for that; it has to be in the DNA.

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# Cloudy Judgment

by Jon Freeman

I admit, I am not typically an early adopter. I only declared *Breaking Bad* to be the best show on television after plowing through the first four seasons on Netflix, and I'm still wary for some reason about getting Lasik surgery to fix my nearsightedness (as if the procedure is still too new?). The same goes for new technology, especially where it intersects with music.

That should explain why I am only now moving my iTunes library to the cloud with iTunes Match, even though the service has been around for almost a year. Lately I can't escape this creeping sense of paranoia that something may happen to my home or hardware and I'll be forever separated from my beloved iTunes. Yeah, I know, priorities and all. Also, the Mayan Apocalypse is looming. I want to be prepared, just in case this world becomes a nightmarish hellscape of fire, earthquakes, and zombies. Because, duh, I will need some good tunes for the end of the world.

What follows is a play-by-play account of moving my enormous iTunes library of 20k+ songs to the cloud. Needless to say, this wasn't a quick one-afternoon process for me.

**Highs: Portable library, high quality version matching**

**Lows: Time of setup, crash-prone, matching issues**



## Day 1

.....

3 p.m.: I've got my songs shuffling and I've done my research on iTunes Match. What am I waiting for? It's just \$24.99. Press the button, already.

3:08 p.m.: Purchase made. iTunes is gathering information about my library, step 1 of 3. We could be here for awhile.

3:20 p.m.: Seriously, what are they looking for? How much information are they collecting, and how far back? Oh, crap, what are they going to find? Ok, I confess--I copied a kid's homework once, in 7th grade. Please don't lock me away!

3:34 p.m.: Ok, there is no sign of the permanent record police yet, so that's a relief. But iTunes is only one-third of the way through step 1, which must involve scanning titles, albums, artwork, and more to see what actually matches. Time to go for a jog.

4:18 p.m.: Still gathering information. Approximately 50 percent finished.

6:08 p.m.: "Delivering your iTunes Match results." About time.

6:14 p.m.: My ancient Macbook is moving at a snail's pace. I hope I haven't asked too much of it. C'mon, little fella, daddy needs his cloud music.

6:30 p.m.: I've got dinner plans in a few. So maybe, fingers crossed, this will all be done when I get home. Pretty please?

11:49 p.m.: Songs are still being matched. This is what I get for hoarding mp3s, I guess. Maybe when I wake up I'll magically have cloud music.

## Day 2

.....

8:50 a.m.: It's exactly like Christmas morning! Only Santa didn't show up and leave presents and there's no ham.

8:55 a.m.: I can at least try it out on my iPhone. Under Settings, I switch iTunes Match to "On," where I am prompted for my iTunes account password. It warns me that my existing library will be replaced with iTunes Match. That's ok, I guess, because I don't actually have any music loaded on here. I also flip the "Use Cellular Data" option to "Off" so I can limit my data usage for now and work off the WiFi in my house.

8:58 a.m.: The cloud music app looks sort of different. Mainly because there's a big cloud on the screen and it's still thinking about loading my library.

9:37 a.m.: iTunes on the iPhone seems to be hanging somewhere in the process. I'll put this on hold for the moment and see how the Macbook library scan is going.

10:04 a.m.: "Due to the number of songs in your iTunes library, this may take awhile." Oh, NOW you tell me.

10:17 a.m.: Step 3. Uploading songs not matched. There are some surprising things in here, that surely the iTunes store has available for purchase. I wonder how I check and compare these entries.

7:36 p.m.: After scanning and uploading all day, iTunes has somehow flagged another 1000 songs that it couldn't match, including such obscure cult favorites as The Beatles and The Byrds.

## Day 3

.....

7:41 a.m.: The process seems to have completed, but there's an error message I must investigate.

7:43 a.m.: Right off the bat, there is weird stuff happening. About half of the Rolling Stones' *Aftermath* is matched, the other half uploaded from my library. I have verified this album is definitely available in the iTunes store, so I don't know what gives. Time for work.

6:18 p.m.: I have consulted the Internet to help me understand why some songs have matched and others have not. All evidence suggests that I select 'Update iTunes Match' from the Store menu. Which, you're not going to believe it, makes iTunes gather information about my library. Guys, I'm practically naked here. What else do you want from me?

6:23 p.m.: That turns out to be a big fat fail with error message and all. I'm stubborn, so I'm trying the exact same thing over again and expecting different results. Does that qualify as insanity?

7:19 p.m.: Numerous online forums suggest turning iTunes Match off under the Store menu, updating Genius, then turning Match on and trying again. If it was such a "genius," you'd think it would have figured this out already.

9:55 p.m.: iTunes now seems to be confused, and says it's still matching a different library. So if I go forward with updating Match this time, it will forfeit all the progress in my other one. Against my better judgment, I have decided to proceed and see how it turns out tomorrow.

(continued on page 38)

# EXPLORING SOCIAL ENGAGEMENT'S NEW FRONTIER WITH MUSIC'S **BIGGEST** NIGHT

Home Nominees News Blogs Photos Videos GRAMMY Live Radio Press

by Eric Parker

**F**our years ago when the Recording Academy set out to explore the frontier of digital engagement, it laid the groundwork for what would become Grammy Live. Today the initiative includes a web platform and mobile app, servicing unique content and spurring social media conversation about its annual award show.

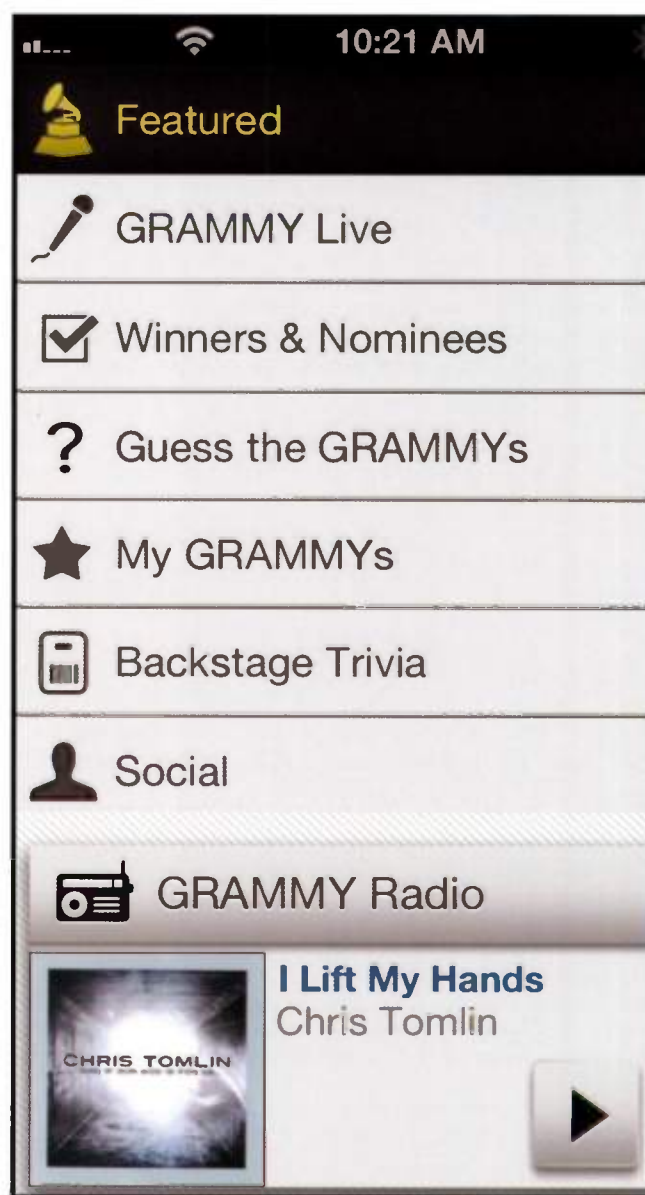
Host-anchored programming blankets what has evolved into three days of real-time feeds taking fans behind the velvet rope to previously inaccessible events, galas and tributes surrounding Music's Biggest Night. During the telecast itself, Grammy Live truly shines as a multi-screen revolution. It offers limitless coverage from the red carpet to the backstage pressroom, as well as interviews, and official after party access. Official news reports, archival footage and a showcase for one undiscovered band filled in the remaining time. According to The Recording Academy's Chief Marketing Officer, Evan Greene, "Grammy Live serves and supports the telecast, making it better, more engaging and gratifying for music fans."

Broadcast partner CBS and the Academy partnered with Target to introduce the mobile app last year to further harness fan engagement. Many of the centerpiece offerings from the web's "second screen" coverage are available on the app's "third-screen" platform, including live stream tweets, trivia, polls, blogging, stats, and photos.

"Grammy Live is all about finding a deeper way to engage with consumers around a communal music experience," said Greene, who spoke exclusively with *MusicRow* about the initiative. "Ultimately it's about two things: discovery and community. Grammy Live achieves both of these. If we can enable discovery, then we enable interest, sharing and the building of a community to create awareness and amplification."

In 2012, Awards show ratings reached an all-time high of 41.2 million viewers, reported by Zap2It.com. This marked close to a 50 percent jump over the previous year. In addition, social media comments skyrocketed to 13 million, up more than 2,000 percent year over year, surpassing engagement surrounding the Super Bowl, according to analyses by production partner, AEG Digital Media.

"We believe very strongly that part of our DNA is about the community experience," noted Greene. "We don't look at social, mobile, and digital as an afterthought, we look at all of this as step





one in crafting our strategy. If the Grammys can play a significant role in the music conversation, we will strengthen our relationship, relevance and resonance with the music fan, ultimately leading to more interest in what we do.”

During the Awards off-season, Grammy Live’s app and website remain relevant with on-demand archival videos, current news, statistics and mobile streaming radio.

leading brands interested and eager to participate even beyond the standpoint of a media-buy. They’re interested that we are pushing the envelope from a social and digital standpoint.”

Not only does the Recording Academy’s progressive multi-screen initiative increase the value of the show, but it paves the way for a new model for consumer engagement surrounding telecasts.

Greene promises the most robust engagement to date when the

“We don’t look at social, mobile, and digital as an afterthought, we look at all of this as step one in crafting our strategy.”

Greene said Grammy Live’s rewards are two-fold: first, in the form of marketing ad dollars, and secondly, maintaining the Recording Academy’s longstanding commitment to industry leadership. “We’re not always looking to take the safe route, we’re continually finding ways to increase the stakes and up our game wherever it makes sense,” he continued. “Anytime you do something new to continue a leadership position, you run the risk of making mistakes, but there are always certain forward-

55th Annual Grammy Awards air Sunday, Feb. 10, 2013 on CBS. The exclusive Grammy Live feeds can be found on the official Grammy website or the free Grammy App, available at Android and Apple stores.

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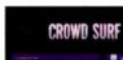
# DIGITAL TOOLS DIRECTORY

A guide to the music industry's most popular digital tools.

## DIGITAL MARKETING

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1310 Clinton St., Ste. 204  
Nashville, TN 37203  
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cassie@crowdsurf.net  
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Nashville, TN 37215  
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www.moontoast.com  
Social marketing platform with suite of apps for social activation.



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Los Angeles, CA 90028  
310-402-2800  
office@tagstrategic.com  
www.tagstrategic.com  
Digital entertainment consulting firm focused on building relationships, identifying opportunities, growing brands and defining best practices.



### Digital Media Wire

www.dmwmedia.com  
Provides executives with a daily briefing of the most important news stories about the business of digital media.



### Digital Music News

www.digitalmusicnews.com  
News and information for music industry and technology executives.



### Hypebot

www.hypebot.com  
Daily news and commentary on the music industry and the technology and social media that drives it.



### Mashable

www.mashable.com  
Source for news, information and resources. Reports on the importance of digital innovation and how it empowers and inspires.



### Tech Crunch

www.techcrunch.com  
Leading technology media company dedicated to profiling startups, reviewing new Internet products and breaking tech news.



## DIGITAL NEWS

### All Things D

www.allthingsd.com  
Web site devoted to news, analysis and opinion on technology, the Internet and media. Owned by Dow Jones, publisher of *The Wall Street Journal*.



### CNET

www.cnet.com  
Provides information, tools, and advice that help consumers decide what to buy and how to get the most out of their tech tools.



## DIGITAL SERVICES

### ArtistData

www.artistdata.com  
Central site capable of publishing information to a variety of web destinations.

### BigChampagne

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450 N. Roxbury Dr., 6th Floor  
Beverly Hills, CA 90210





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

Music charts based on data from retailers, online and traditional radio and television broadcasters, major content companies, subscription services, social networks and other venues.

#### comScore

11950 Democracy Dr., Ste. 600

Reston, VA 20190

866-276-6972

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

Digital data measurement and analytics research firm.



#### Digitalmusic.org

c/o NARM

9 Eves Dr., Ste. 120

Marlton, NJ 08053

856-596-2221

[info@digitalmusic.org](mailto:info@digitalmusic.org)

[www.digitalmusic.org](http://www.digitalmusic.org)

The trade association for the digital music industry, created to advocate, educate and organize on behalf of the entire digital music ecosystem.



#### Dropbox

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

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#### Kickstarter

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

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#### Music Reports

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Rights administration services.



#### Next Big Sound

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Alex White, Founder & CEO

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115 N. Duke St., Ste. 2A

Durham, NC 27701

[info@reverbnation.com](mailto:info@reverbnation.com)

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

Online promotion and distribution tools for artists.



#### RightsFlow

76 9th Ave., 4th Floor

New York, NY 10011

212-937-6955

[info@rightsflow.com](mailto:info@rightsflow.com)

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

Licensing and royalty service provider acquired in 2011 by Google.



#### SoundExchange

Michael Huppe, President

733 10th St. NW, 10th Floor

Washington, DC 20001

202-640-5858



[mknowles@soundexchange.com](mailto:mknowles@soundexchange.com)

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

Non-profit performance rights organization that collects statutory royalties from satellite radio, Internet radio, cable TV music channels and similar streaming platforms.

#### The Orchard

Kami Knake,

Dir., Artist Relations

Nashville, TN

[kami@theorchard.com](mailto:kami@theorchard.com)

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

Music and video distribution company with sales and marketing platforms.



#### Topspin Media

Wayne Leeloy,

Sr. Director, Artist Services

6832 Bridgewater Dr.

Nashville, TN 37221

615-787-7166

[wayne@topspinmedia.com](mailto:wayne@topspinmedia.com)

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

Direct-to-consumer retail and marketing application for creators.



#### Trello

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

Web based project management tool.



#### TuneCore

63 Pearl St., Box #256

Brooklyn, NY 11201

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

Digital music distribution company.



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Offering online marketing and development services since 2004.

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



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A DIVISION OF THE ARISTOMEDIA GROUP

### TuneSat

Chris Woods, COO  
1650 Broadway, Ste. 1009  
New York, NY 10019  
212-247-4400  
www.tunesat.com

Uses fingerprinting technology to monitor TV and websites to help rights holders collect royalties.



## EMAIL SERVICES

### Constant Contact

www.constantcontact.com  
Online marketing company offering email and social media campaigns, online surveys, event marketing, and local deals tools.



### Emma

www.myemma.com  
Offers marketing services and specializes in email marketing campaigns.



### MailChimp

www.mailchimp.com  
Provider of email marketing services allowing customers to create, track, and send emails and social media messages.



## MUSIC SERVICES

### 7Digital

Ian Bell, Director of Content and Operations  
220 Montgomery St., Str. 810  
San Francisco, CA 94104  
415-970 5233  
new-supplier@7digital.com  
www.7digital.com  
Permanent digital download platform.



### Amazon MP3

P.O. Box 81226  
Seattle, WA 98108  
206-266-1000  
www.amazon.com  
Permanent digital download platform integrated with the Amazon Cloud Player.



### CDBaby

13909 NE Airport Way  
Portland, OR 97230  
800-289-6923  
www.cdbaby.com  
Digital distributor of independent music to digital outlets.



### eMusic

www.emusic.com  
Subscription-based permanent digital download and discovery platform.



### Google Play

1600 Amphitheatre Pkwy.  
Mountain View, CA 94043  
650-253-0000  
play.google.com  
Permanent digital download platform.



### iHeartRadio

200 E. Basse Rd.  
San Antonio, TX 78209  
210-822- 2828  
www.iheart.com  
Internet radio platform owned by Clear Channel Broadcasting, Inc.



### iTunes

Sally Seitz, Music Industry Relations:  
Sales/Editorial  
Nashville, TN  
646-345-9552  
sally@apple.com  
www.apple.com/itunes  
Permanent digital download platform.



### MOG

2607 7th St., Unit C  
Berkeley, CA 94710  
510-883-7102  
www.mog.com  
Subscription-based interactive streaming service.



### Pandora

www.pandora.com  
Digital performance streaming service.



### Rdio

Malthe Sigurdsson, VP Product  
1550 Bryant St., Ste. 200  
San Francisco, CA 94103  
info@rdio.com  
www.rdio.com  
Subscription-based digital streaming service.



### Rhapsody

Paul Springer, SVP of Product  
1420 Fifth Ave., Ste. 1500  
Seattle, WA 98101  
206-707-8100  
www.rhapsody.com  
Subscription-based digital streaming service.



### Shazam

www.shazam.com  
Mobile phone based music identification service for detecting song and artist information.



### Sirius/XM

John Marks, Sr. Director  
Country Programming  
501 Broadway, Ste. 600  
Nashville, TN 37203  
615-846-9616  
john.marks@siriusxm.com  
www.siriusxm.com  
Streaming music, news, sports and talk over 140 channels via satellite radio to the continental US.



### SoundCloud

www.soundcloud.com  
Lets users create, record and share the sounds they create with friends and the world.



### Spotify

Steve Savoca, Head of Content  
76 9th Ave., Ste 1110, 11th Fl.  
New York, NY 10011  
www.spotify.com  
Subscription and ad-based interactive streaming service.



## SOCIAL MEDIA

### Facebook

www.facebook.com  
Online social utility for connecting people.



### Foursquare

www.foursquare.com  
Location-based social networking website for mobile devices.



### GetGlue

www.getglue.com  
Offers personalized, social and connected experience around television, movies and sports.



### Google+

www.plus.google.com  
Online social utility designed around sharing.



### Instagram

www.instagram.com  
A fast way to share your photos with friends and family. Share easily with Facebook, Twitter, and Tumblr.



### LinkedIn

www.linkedin.com  
Online utility designed to connect professionals for increased productivity and success.



### MySpace

www.myspace.com  
Online social utility for connecting people with emphasis on music entertainment.



### Pinterest

www.pinterest.com  
Pinterest lets users





organize and share what they find on the web.

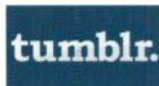
#### Squidoo

www.squidoo.com  
A community website that allows users to create pages (called lenses) for subjects of interest.



#### Tumblr

www.tumblr.com  
Allows users to post text, photos, quotes, links, music, and videos.



#### Turntable.fm

www.turntable.fm  
Social media site allowing users to interactively share music.



#### Twitter

www.twitter.com  
A real-time information network where users Tweet in 140 characters or less.



#### Vevo

www.vevo.com  
Music videos platform featuring an extensive catalog of premium music content.



#### YouTube

www.youtube.com  
Widely recognized as one of the top music discovery platforms and where billions of people watch and share originally-created videos.



## SOCIAL MEDIA TOOLS

#### BandPage

www.bandpage.com  
From centralized location, musicians can update and share bio, music, videos, photos, and shows online to grow and interact with fans.



#### Crowdboost

www.crowdboost.com  
Social media analytics providing suggestions and tools to improve online presence.



#### Headliner.FM

www.headliner.fm  
Website helping publishers/posters connect with new fans via recommendations.



#### hootsuite

www.hootsuite.com  
Social media management platform for digital networks.



#### Klout

www.klout.com  
Social media analytic tool for measuring online influence.



#### SocialFlow

www.socialflow.com  
Social media marketing company.



#### Songkick

www.songkick.com  
Provides personalized news about live music events.



#### Stageit

www.stageit.com  
Online platform for broadcasting live and interactive experiences.



#### TweetDeck

www.tweetdeck.com  
App that brings more flexibility and insight to power Twitter users.



#### ustream

www.ustream.com  
Live streaming platform and network for produced and user-generated content.



#### Viddy

www.viddy.com  
Mobile application for capture and post of short videos.



#### Vimeo

www.vimeo.com  
Video-sharing website.



## WEB & APP DEVELOPERS

#### Aloompa

Drew Burchfield, Co-founder  
3 Cannery Row, Ste. 103  
Nashville, TN 37203  
615-345-6322  
drew@aloompa.com  
www.aloompa.com



Provider of turn-key mobile applications for music, food, conference and community focused events.

#### AristoWorks

Jon Walker, Sr. Director, Online  
1620 16th Ave. S.  
Nashville, TN 37212  
615-269-7071  
jon@aristoworks.com  
www.aristoworks.com  
Internet marketing and web development, along with a wide range of digital services.



#### Artist Growth

Matt Urmey, Founder & CEO  
918 W. Eastland Ave.  
Nashville, TN 37206  
615-745-9623  
support@artistgrowth.com  
www.artistgrowth.com  
Mobile software platform that helps musicians get organized with calendars, inventory, contacts, social media and mentoring resources.



#### Briserv.com

Brian Cecil, Pres./Owner  
1209 16th Ave. S.  
Nashville, TN 37212  
440-669-7167  
cecilb@briserv.com  
www.briserv.com  
Web design and development company offers data collection, digital strategy, hosting, content creation and more.



#### CrowdTorch

8180 Greensboro Dr., 9th Fl.  
McLean, VA 22102  
866-276-9376  
www.crowdtorch.com  
Provider of mobile applications for consumer and social events.



#### Horton Group

Ned Horton, Pres./Owner  
136 Rosa L. Parks Blvd.  
Nashville, TN 37203  
615-292-8642  
info@hortongroup.com  
www.hortongroup.com  
Firm specializes in web design, development, SEO, and social media marketing.



#### MusicCityNetworks

Lang Scott, Pres.  
209 10th Ave. S., Ste. 400  
Nashville, TN 37203  
615-250-2130  
lang@musiccitynetworks.com  
www.musiccitynetworks.com  
Web design and e-commerce shop delivering web and mobile solutions.



### Announcing International Musical Exchange Opportunities

### American Music Abroad Program 2013-2014

Information at:  
www.americanvoices.org/ama  
http://exchanges.state.gov

**Application Deadline:**  
**Jan 18, 2013**

American Music Abroad is an initiative of the U.S. Dept. of State's Bureau of Educational & Cultural Affairs Administered by American Voices





# RowFile

## Jon Walker

Sr. Director, AristoWorks

by Jessica Nicholson

AristoWorks' website development services pair seamlessly with their Internet marketing offerings and Walker relies on a myriad of tools to streamline the online marketing process for his clients.

Brand awareness and dollars are becoming how you measure [internet marketing] success.

"For e-mail marketing, MailChimp is an industry standard," says Walker. "We use it for a lot of artist-centric campaigns as they are easy for the artists to use. We use MyEmma to handle a lot of industry-based communications. For social media monitoring, HootSuite and TweetDeck are good tools to help consolidate a number of client feeds into one. It also helps limit some of the propensity to make a mistake," he says, adding that social media flubs are a major threat. "All it takes is one slip of the keystroke to create a lot of bad energy around an artist."

Social media mistakes are far from the only challenge Walker's team faces. "Some of the [social media] metrics that our industry is accustomed to using are becoming really irrelevant—things like the number of Facebook likes or Twitter followers. We've all seen how easy it is to game those numbers, so they are becoming less relative. While there is a certain level of branding that you need to do before things begin to create their own gravity, brand awareness and dollars are becoming how you measure [internet marketing] success."

Still, Walker and his team monitor metrics (including Facebook likes and Twitter followers) through proprietary programs, including an internal database affectionately known as Compass. "It monitors our social [media] numbers including fans, friends, followers, likes and that kind of thing. We monitor Google, Yahoo! and Bing through this portal. It gives us a big snapshot. Also, it enables us to generate client reports that exclude data they aren't concerned with. We track hundreds of outlets, from small blogs to major e-zines, and track that contact information. If we get an artist who is more on the bluegrass side of things, we can pull up the bluegrass-friendly outlets in our database and know exactly who we might want to reach out to for editorial or an advertisement."

Other successful proprietary tools created by the company include the *MusicRow* CountryBreakout Chart and AristoWorks' DownCast Server. DownCast is a partnership with Nashville-based video production company Travis Television which distributes video news releases (VNRs) to thousands of media professionals. AristoWorks has completed nearly 20 DownCast campaigns with Sugarland, Keith Urban, Taylor Swift, George Strait and other artists. "We've had pickup on CNN.com, *USA Today*, several media outlets," says Walker. One of his most memorable projects was working with Nashville Rising and Bama Rising, to raise awareness and funds to support those affected by the Nashville flood in 2010 and April 2011 tornados that devastated parts of Alabama. "We were working with not only extremely popular country acts but crossover acts as well. We were able to take footage from these shows and within minutes blast it to media across the country."

**J**on Walker has reason to be excited; he's working at the forefront of one of the music industry's most dynamic, rapidly-evolving and challenging sectors.

As Sr. Director of The AristoMedia Group's web development and Internet marketing division, AristoWorks, Walker helps propel the online presence for various musical and non-musical clients. The AristoMedia Group was founded in 1980 and now encompasses multiple divisions, including marketing and promotion, public relations, video marketing and promotion, record promotion, web development/new media promotion and club venue marketing.

The son of AristoMedia founder Jeff Walker, Jon got an early understanding of the music industry's broad scope and the mission of AristoMedia. While studying music business and marketing at Belmont University, Walker served an internship under Johnny Rose at DreamWorks Records. In 2007, Walker returned to AristoMedia, where he spent four years working in the video marketing department under current Senior VP of Promotion and Marketing Craig Bann. "That was the beginning of my affinity for new media," says Walker. "At the time, we had clients that needed us to create e-card campaigns and MySpace pages. That took off and we had to eventually make a completely new division to fill all the orders." Realizing the vast potential for Internet marketing, he used his free time to study web development. "I studied computer languages, how the computer interprets them and the syntax of the language," says Walker, who is well versed in PHP, MySQL, HTML, XHTML, XML, Perl, Python, CSS3, ColdFusion and JavaScript among other programs.



**M**ark Mason may not be a songwriter, but he is one of BMI's biggest success stories. Since joining the organization's writer/publisher relations team 18 years ago, he has carved out an important role overseeing many of its showcases and festival stages. Whether he's organizing a Nashville songwriter showcase such as 8 Off 8th at Mercy Lounge, or tapping top tunesmiths for the Key West Songwriter's Festival, Mason works to elevate careers. "These opportunities help propel writers to the next level," he explained during a recent interview, "even established writers can benefit from the events."

Heading into its 18th year, the Key West festival attracts some of Nashville's best songwriters to play in the sun. "It's unbelievable how the festival has grown," said Mason. "It's where hit songs are born. There are tons of collaborations, and it helps build new co-writing relationships. It's a great mixture of all kinds of songwriters, from all different locations."

Writer Jim McCormick is a recent Key West success story. He met Warner/Chappell's BJ Hill on a flight to the event, which led to a new publishing deal for the songwriter. The relationship eventually yielded McCormick's first No. 1, "You Don't Know Her Like I Do," co-written with and recorded by Brantley Gilbert.

Key West provides just a fraction of the 700 showcase slots available to BMI affiliates each year. "We've developed a lot of performance opportunities at all different levels to help our affiliates gain a foothold and launch a career," said Mason. "Through the years these opportunities have helped our affiliates find producers, publishers, records deals, and booking agents."

Among the major artists who played BMI stages early in their careers are Miranda Lambert, Zac Brown Band, Lady Gaga, Ke\$ha and Eric Church. "We look around our region and try to identify the emerging talent, the people that are really working hard and getting some traction on their own, because those are the people that we can help the most," he explained. "We don't have a submission process for the showcase spots."

"Mark has single-handedly created some of the best outreach tools we offer BMI songwriters," said Clay Bradley, BMI, Assistant Vice President, Writer/Publisher Relations. "His partnerships with music festivals and corporate brands is the driving force behind one of BMI's missions; helping creative people develop their talent."

Mason's office walls are a showcase of his own career highlights, adorned with posters from big events where he orchestrated BMI's presence. He works with event producers to coordinate the BMI stage at major music festivals Austin City Limits, French Quarter Festival, Lollapalooza and Bonnaroo. In addition, there is a lead-in competition where affiliates vie for the coveted performance slots at Bonnaroo. Mason is adding to the mix all the time, with a soon-to-be-announced stage at Hangout Music Festival. In recent years these and other events have given up-and-coming artists Thomas Rhett, Kacey Musgraves, Jon Pardi and Lee Brice exposure to key industry players and thousands of fans. Debuting in 2012, the BMI Tailgate Party at CMA Music Festival was a big success. Kristen Kelly and Florida Georgia Line were among the numerous artists who took the stage in the LP Field parking lot. "It happened every afternoon right before the nightly concerts," explained Mason. "We were able to showcase some of our emerging country talent and capitalize on 50,000 people walking into the stadium, who all stopped to watch."

Seeing artists and writers succeed is what Mason loves most



# RowFile

## Mark Mason

BMI, Executive Director, Writer/Publisher Relations

by Sarah Skates

about his job. Will Hoge is a prime example of an artist who persevered and finally saw a pay off—with a song about that very topic, "Even If It Breaks Your Heart." "He's been working hard for a long time, and now he's breaking through," said Mason. "That's the most exciting thing about what we do—seeing people from the time they arrive on the scene until the time they break through."

Mason's own career path is a story of hard work and stick-to-it-ive-ness that began in the mailroom of RCA Records. Growing up in Nashville, Mason saw early on the opportunities for a career in entertainment, particularly from his neighbors Amy Grant and Dottie West. He graduated from Hillsboro High and after attending college at the University of Alabama and graduating from Belmont University, he was hired by RCA. He split his days between the mailroom and handling tape copy duties for Garth Fundis in A&R. Mason wisely used those roles to get to know everyone in the building and learn about each department. He eventually joined RCA's A&R team, working under Thom Schuyler. In 1995, then BMI Nashville head Roger Sovine tapped Mason to join his team. Earlier this year he was promoted to Executive Director, Writer/Publisher Relations by Jody Williams, current leader of BMI's Nashville operations.

Mason is grateful to the leaders who showed him the ropes. "I have been lucky to have the greatest bosses," he summed. "They have allowed me to follow my passion, find new opportunities, and always given me the thumbs-up to go for it. That's why I'm here."

(continued from page 18) In 2011, there were close to 20 million tracks available, with trade revenue of \$5.2 billion. According to RIAA, in 2000, the music industry was 100 percent physical product. In 2011, it was about 50 percent digital. With this rapid growth in digital formats came the added complexities of new licenses for songwriters.

Each of the digital music providers known today fall under one or more of these seven groups:

**1. Permanent Digital Downloads (PDDs).** A good example of PDDs would be iTunes. We purchase the song and permanently download it to our devices for future, unlimited, private use. Other digital providers in this category include eMusic, Amazon, Microsoft's newly introduced Xbox Music, and Rhapsody (until they recently announced they were dropping song download sales). The license rate for songs in PDDs is the same mechanical rate as for physical product, which is \$.091 per song, per copy.

**2. Limited Downloads** (subscription, limited time/plays)

**3. Interactive Streaming** (on-demand streams). These include subscription models, such as Spotify, Xbox Music, and the new Rhapsody, where the user can access songs as long as their subscription is active, or they can control the streaming. There are very complex license rates which apply to these uses, which we'll look at a little later.

**4. Digital Performance** (non-interactive streaming), which is for the most part not controllable by the user, would include Pandora, Sirius/XM Radio, iHeartRadio, and other internet radio stations. These entities pay artist and record label royalties to SoundExchange, and the publishers and songwriter royalties to ASCAP, BMI or SESAC. SoundExchange then distributes those royalties almost evenly between the labels and artists for the recorded rights, and the PROs distribute the song royalties to publishers and writers.

**5. Ringtones** are licensed at a recently agreed rate of \$.24

**6. Digital Print Music/Lyric** reproductions are normally based on a percent of the actual price of the digital print use.

**7. Digital Video**, which includes YouTube, is licensed using an intricate formula based on advertising revenue.

In early 2009, the Copyright Royalty Board (CRB) published an agreement between music industry trade associations for record labels, music publishers and songwriters, and digital music providers, to define five types of Interactive Streaming and Limited Downloads (see box), and to set license rates for each. Each of the uses have a distinct formula which starts with the greater of 10.5% of the service's applicable revenue, or a service type minimum, which includes a penny rate for each monthly subscriber and varying percentages of the service royalty. This is all less performance royalties paid to the PROs, and then measured against a royalty pool floor based on the number of monthly subscribers.

Easy enough, right? Well, maybe not. In fact, most of the digital providers ended up hiring a third party company to license, calculate and distribute these royalties to the publishers. Three of the primary third party companies, or "license agents" are the Harry Fox Agency, Music Reports, Inc. (MRI), and RightsFlow, which was acquired by Google about a year ago.

But let's add to the complexity. This year, the same group that defined the 2009 rates added five more mechanical use categories (see box), with their own defined rates, which should be published

soon by the CRB and effective beginning 2013. These rates are based on a percentage of revenue, varying on label content and whether the costs are direct or pass through, less performance royalties.

Now, let me first say that I applaud those who were involved in the negotiation of these sophisticated rates. It had to be done, it needed to be comprehensive, it needed to be agreed to by all parties, and timing was critical. I believe publishers and songwriters were well represented. Well done!

But...the U.S. music royalty structure (See diagram on pg. 35) is beginning to look dangerously similar to the U.S. tax system, which has been called an "extraordinarily complex mess." I'm beginning to reminisce about the simple two cent rate for a player piano roll. Or at least the \$.091 for a simple physical record or an "old fashioned" permanent digital download. (Did I really just use "old fashioned" with PDD?)

#### **Finding a simple solution.**

We can do better. Einstein said, "Out of complexity, find simplicity." As an industry, we've successfully set up the first part (complexity). Now let's find that second step. Maybe we need to change it up a little. Maybe we need to challenge our current perspective a bit.

The complexity of licensing is definitely a problem area. There is no centralized database of songs. There have been, and continue to be endeavors at setting this up. But unfortunately, the attempts almost always include a large number of players with different agendas. And trying to satisfy everyone dilutes the efforts and ultimately fails, which is what we've seen so far. Who will step up with a simple solution?

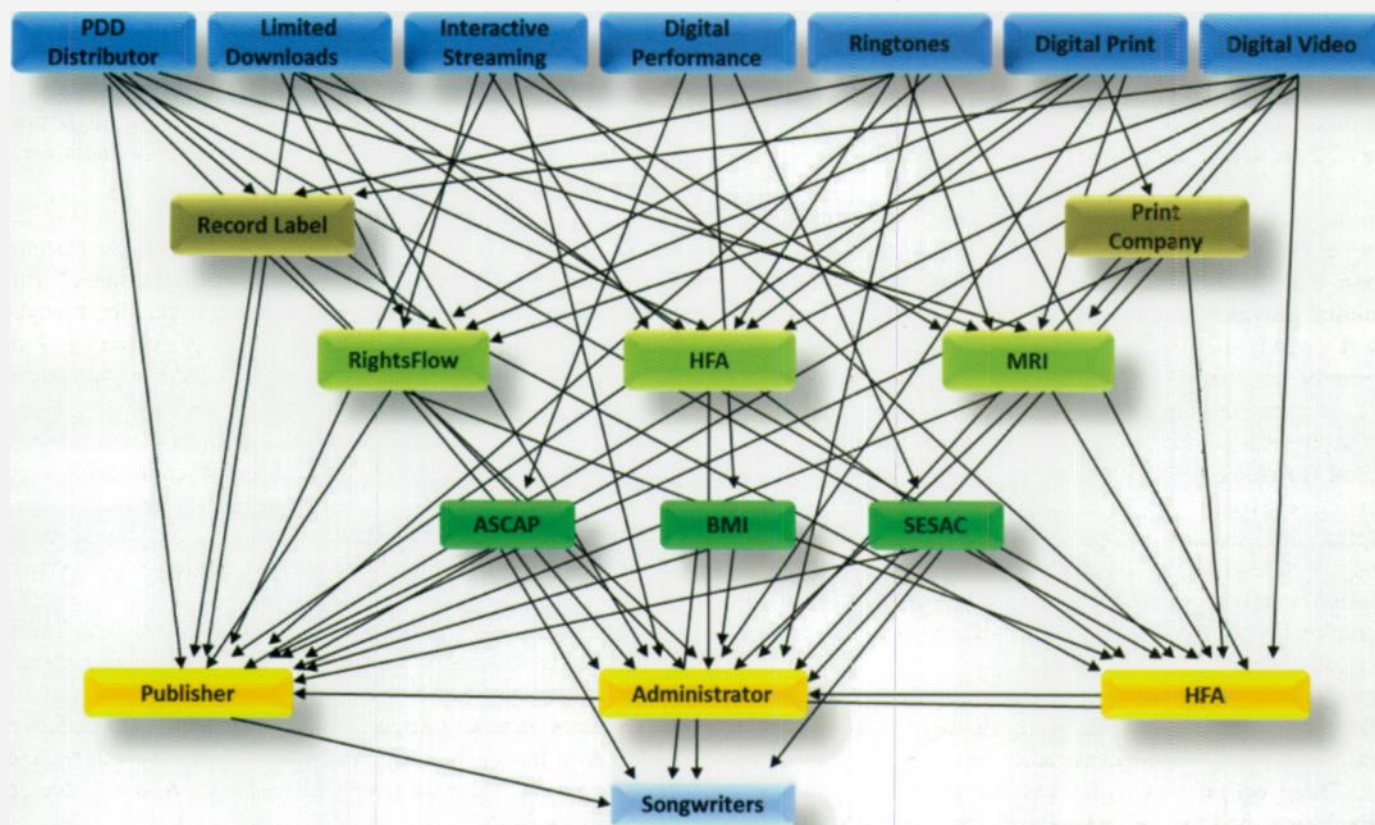
Another problem area is the proper value of a song, and how that compares to the value of a recording. Publishers want increased fees from Pandora, while Pandora is suing ASCAP and lobbying SoundExchange to pay less. Publishers are arguing that the digital performance royalties paid to labels and artists through SoundExchange are greater than the royalties publishers receive for those same performances. (Pandora's 2012 annual report shows it paid 49.7% of its revenue to SoundExchange for artist and label royalties, while 4.1% went to PROs for writers and publishers.) Publishers and songwriters normally receive a lesser percentage of revenue for any format of downloads than the labels and artists, yet in the world of film and television licensing, most standard licenses for the publishers and masters are of equal value. What is the correct balance?

The timing, efficiency and transparency of the licenses and royalty flow are slow, inaccurate, and a bit foggy. Many companies continue to pay royalties twice a year, at six month intervals, although our advanced computer systems have taken the place of pen and paper ledger entries which existed when this payment structure was initially set up. In a digital age where we have the full data of a sale almost immediately, and digital providers who can easily pay at least on a monthly basis, there are publishers who prefer not to receive the royalties monthly, as it is more difficult for them to process.

One monitoring service stated that they believe 80 percent of music played on commercial television is unreported or misreported, yet we can use our smart phones to identify the song we're hearing while sitting in a restaurant. Some digital royalties continue to be paid to publishers without specific songs identified. I have personally experienced negotiations with a significant digital user who refuses to allow standard audit rights for publishers. I just



## Current Music Digital License Space



Not only are the rates next to impossible to understand, the license and royalty flow is becoming a tangled network. This diagram uses all the players in the digital music license space, from the service providers, the product owners, the license agents, the collection entities, down to the publishers and writers. (This does not include the label and artist royalties paid through SoundExchange). After I painstakingly attempted to connect the flow of licenses and royalties to each appropriate entity, (not counting the ten newly defined mechanical uses), and realizing that there are easily over 60,000 publishers and hundreds of thousands of writers, I stepped back and realized why our license space is in such disarray; and this is just the digital part.

wonder how long any of us would personally stay with a bank who forced these limitations.

We can do better. We should demand better. We allow ourselves to be seduced into accepting lesser accomplishments because they are new and unproven, when we should instead be insisting and delivering on superior achievements which closer match the technology capabilities we possess.

I'm an optimist. I'd rather be optimistic and wrong, than pessimistic and right (At least the journey would be more enjoyable). And I believe this is an exciting dawning of a new age in the music industry. More music is available to more listeners, on more devices in more places, than ever before. Is today a better day for a songwriter than any decade before? Absolutely!

So who's going to figure this out? How can we define the simplicity? Who's going to win? Einstein also said, "The significant problems we face cannot be solved by the same level of thinking that created them." So the answer may not be more steps in the same direction. Maybe the answer will be found by looking back at history; or maybe it will be sparked by some small startup company with a new approach; or maybe the answer will be illuminated like it was in 1909, "By the Light of the Silvery Moon."

Follow John Barker / ClearBox Rights at:  
[www.clearboxrights.com](http://www.clearboxrights.com)  
 @clearboxrights

### Five types of Interactive Streaming and Limited Downloads established in 2009

- 1) Standalone non-portable subscription streaming
- 2) Standalone non-portable subscriptions for mixed uses
- 3) Standalone portable subscriptions for mixed uses
- 4) Bundled subscriptions services
- 5) Free non-subscription ad-supported services.

### Five more mechanical use categories established in 2012

- 1) Mixed Service Bundle (if your cell phone service subscription includes a music service)
- 2) Paid Locker (a subscription locker service, like what iTunes offers)
- 3) Purchased Content Lockers (a locker, possibly free, made available for purchased downloads or physical product)
- 4) Limited Offering (a subscription service offering limited streams or downloads for select sets of recording)
- 5) Music Bundles (when multiple physical or digital records, or ringtones, are bundled as one transaction)



# TERRESTRIAL RADIO PERFORMANCE ROYALTIES: WAIT FOR IT OR GO FOR IT?

**D. Page Kelley, III**

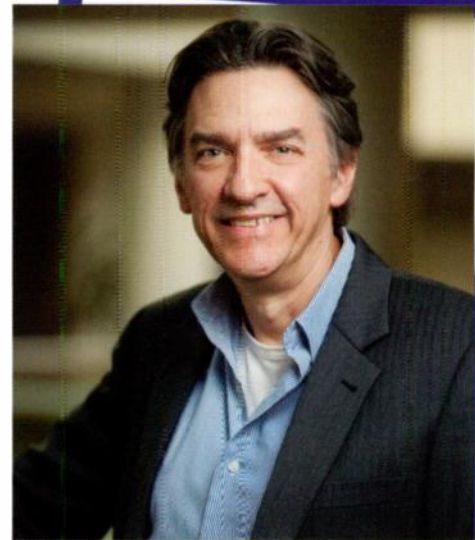
Milom Horsnell Crow Rose Kelley PLC

Until the advent of so-called “360 deals”, U.S. record labels’ income was derived almost entirely from sales or licenses of their recorded music, and their artists (if fully recouped, of course) were paid royalties as a percentage of that income. However, while music publishers and songwriters have historically shared in performance royalties from radio airplay of recordings of their songs, the labels who funded those recordings and the artists who performed on them (unless they happened to be songwriters) did not share in those performance royalties. This has been true because from the inception of performance royalty legislation here, the radio industry and its supporters have successfully argued that the promotional value they provide to labels by providing “free” airplay of their recordings should be viewed as adequate compensation for the radio industry’s use of those recordings.

This is not the case in most other industrialized countries, including virtually all of the EEC, Central and South America, the former Soviet Bloc countries and Japan. These countries (but not the U.S.) are parties to the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations of 1961 (known as the “Rome Convention”), which provides in part for content owners and artists featured on recordings to share in income generated from the public performance of their recordings. This right is among those referred to as “neighboring rights.” (Statutory copyright law in most jurisdictions explicitly contemplates the payment of performance royalties to the authors of musical compositions, but does not provide for the payment of performance royalties to the producers or owners of recordings or to featured artists. Signatories to the Rome Convention have effectively agreed that performance royalties should be paid to holders of these “neighboring rights.”) Each of these countries provides reciprocity with the others (i.e., for the payment of a share of performance royalties generated in that country to labels and artists residing in any Rome Convention country or for recordings made in any Rome Convention country). However, because no such “neighboring rights” royalties are paid to non-U.S. artists for terrestrial radio performances here in the U.S., no foreign jurisdiction provides for reciprocal payments to U.S. labels and artists for recordings made in the U.S.

To be clear, this holds true only for terrestrial radio broadcasts. For internet radio and similar services, the Digital Performance in Sound Recordings Act of 1995, together with the Digital Millennium Copyright Act of 1998, provide for the payment of performance royalties with respect to “non-interactive digital transmissions,” both to publishers and writers and to labels and artists. Given that terrestrial radio airplay still accounts for the lion’s share of performance royalty income in the U.S., labels and artists remain intent on seeking a share of such income.

Congressional hearings on the topic began in earnest in 2007, and in 2009 the Performance Rights Act was introduced in both the House and Senate (HR 848/S 379). Although the bill passed a vote of the Judiciary Committees in both houses of Congress, it did not come to a vote before either body. Negotiations have continued



since that time, and competing legislation has been introduced, but little progress has been made.

As a result, certain labels have tackled the problem more directly. Most notably, Big Machine Label Group has entered into two separate direct licensing agreements with Clear Channel Radio and Entercom, which provide for the payment to Big Machine of performance royalties on both digital and terrestrial airplay of recordings by Big Machine artists. Although the deal terms remain confidential, it has been reported that in consideration of Big Machine’s agreement to “cap” its digital performance royalties at a predictable amount, Clear Channel and Entercom have agreed to pay performance royalties to Big Machine for terrestrial radio performances based on a percentage of their net advertising revenues from both terrestrial and digital radio.

From the broadcasters’ perspective, these deals allow them to predict and cap their digital broadcast performance royalty obligations. From labels’ perspective, the deals allow them to share in a new revenue stream. The benefits are less clear for artists. The expectation is that contracting labels will split these performance royalties 50/50 with their artists.

However, although SoundExchange pays digital performance royalties directly to both labels and artists, the deals being struck between labels and the broadcasters provide payments to labels only. If such royalties are not paid through to artists by their labels without regard to recoupment, a label could effectively retain both the label’s and the artist’s share of such income, while the artist sacrifices his or her direct SoundExchange royalty stream. In addition, in the event that the Performance Rights Act becomes law, it would presumably result in reciprocal payments through SoundExchange to and from other Rome Convention countries, but such broad-based reciprocity will not exist with private deals.

Unless and until legislation such as the Performing Rights Act is enacted, it seems likely that there will be more privately-negotiated deals between labels and broadcasters, providing labels and (hopefully) their artists with an immediate share of performance royalties from those broadcasters’ terrestrial radio broadcasts. If broad-based legislation is ultimately enacted that provides for reciprocity with other countries regarding the payment of “neighboring rights” royalties, labels and especially their artists may find that to be the preferable alternative.



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(continued from page 25)

## Day 4

.....

7:42 a.m.: That made absolutely no difference. Random tracks from albums available in the iTunes store are still unmatched. The message boards point to older albums that have been remastered for digital standards as the root of the matching issue. That would certainly explain the Stones' *Aftermath*, but not the Kanye West album *Runaway* that came out in 2010. After further research, it appears there is a server issue that is causing the bad matches. Nothing I can do about that but wait. So in the interest of actually using Match sometime this century, I'm not going to sweat it for now.

8:01 a.m.: First, I am attempting to replace poor quality copies of songs in my library. I can delete the song as I normally would, being careful to make sure 'Delete from iCloud' is not selected when the confirmation box pops up. The track remains in my library, presumably available to be streamed, but now it has a button beside the song title where I can click to download. And just like that, I've got a 256 kbps version of something I ripped at a really low bitrate back in the early days of digital music. At least some things are easy in Match. Round two with the iPhone after work.

6:17 p.m.: I just tried to cue up Otis Redding's "These Arms of Mine" from the cloud on my iPhone. Loading up the list of albums was a little slow, but not annoyingly so. After selecting the song to play, nothing. For almost 3 minutes. Then suddenly, I get 20 seconds of the song before a complete crash of the iPhone Music app. That's not a promising sign.

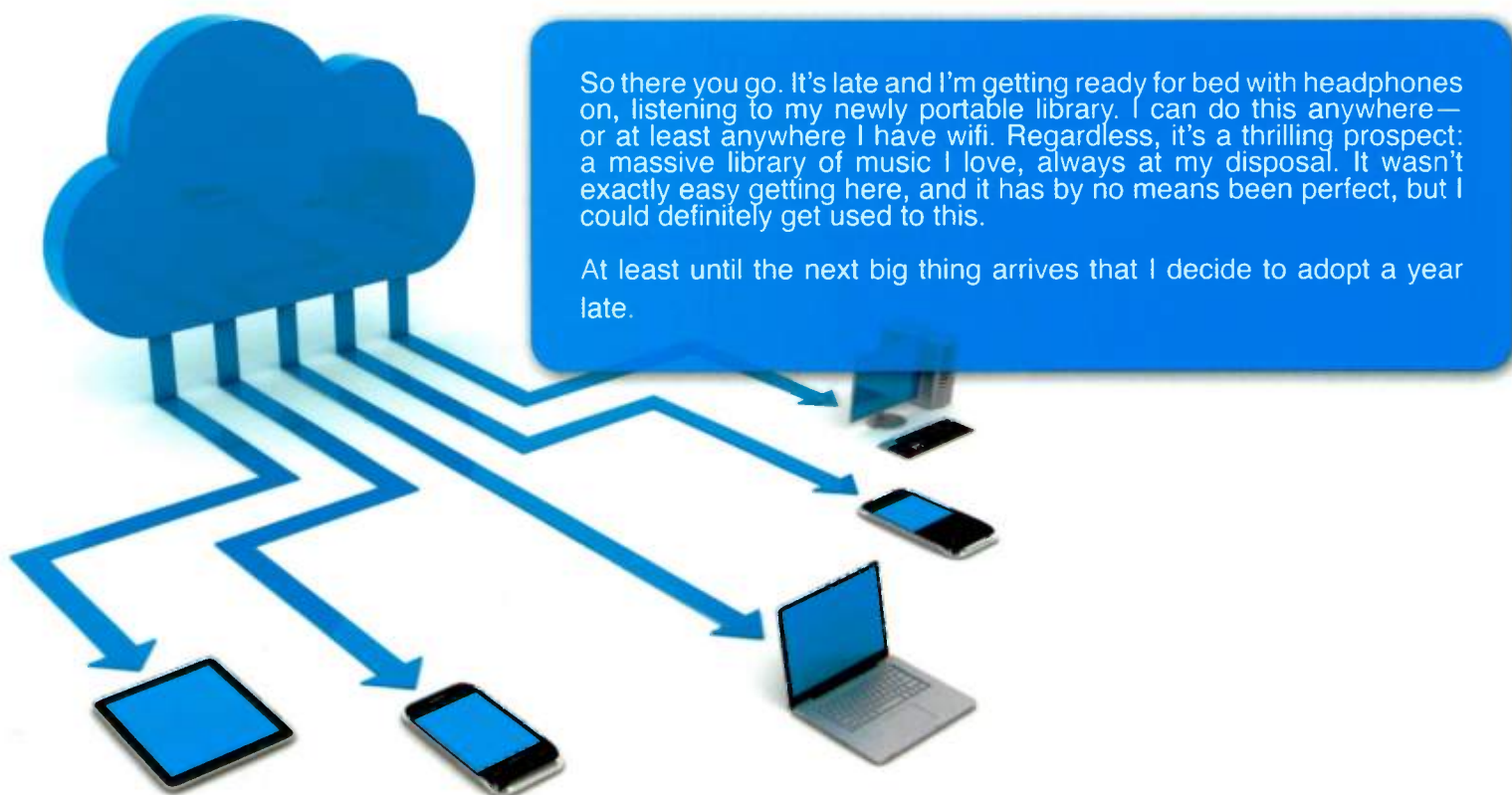
6:35 p.m.: Better luck on second try. Scrolling is still a little sticky on the iPhone, but I am now able to select and play tracks at will. Maybe Santa will bring me an iPhone 5 and all my problems will be solved.

10:37 p.m.: Now it's time for the iPad. Under Settings, I enable iTunes Match. I pause for a second when it tells me that my music on the iPad will be replaced. So it won't be on here physically? Will I need to sync it again? What happens to my play counts? These are important questions, people.

10:49 p.m.: Playing music actually works pretty well, judging by the couple of Al Green songs I tested. When I check to see if the music I had previously synced to the iPad is still physically here, the music app crashes. Two for two, guys.

10:53 p.m.: Downloading music to iPad is a little tricky. Say I want to get the file for Neil Young's "Southern Man." I can't just select that song and download it. I have to select to download the entire album, then use some pretty fleet fingers to cancel/pause all the downloads, save for "Southern Man." Probably better to just listen in the cloud, unless you're on an airplane or lost in the wilderness. In the latter case, Neil Young isn't going to save you.

11:06 p.m.: If I delete something out of a playlist from my MacBook, the change is reflected in iTunes on the iPad and iPhone. Thumbs up. This is how things are supposed to work in the cloud.







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A photograph of four women, the Nashville team, in a music studio. One woman stands on the left, while the other three are seated on a large metal equipment case. A blue electric guitar is positioned in front of them. The background features a brick wall, studio lighting, and a red curtain.

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September 2002 • Volume 22 No. 10

## On the Cover

### Joe Nichols

**Label:** Universal South

**Current Single:** "The Impossible"

**Current Album:** *Man With A Memory*

**Current Video:** "The Impossible"

**Current Producer:** Brent Rowan

**Hometown:** Rogers, Ark.

**Management:** John Lytle/Lytle Management Group

**Booking:** CAA

**Recent Hits:** "The Impossible" (currently in the top-15)

**Interesting Facts:** Brent Rowan's first production.

Three songs on the album were co-written by Nichols.

**Outside Interests:** Golf

**Musical Influences:** Merle Haggard, Lefty Frizzell, Keith Whitley, Dad (who recently passed away), Randy Travis

**Favorite Record(s):** Merle Haggard's *Rainbow Stew*, Don Williams' *Live at the Palladium*

**Favorite Song:** "Footlights" by Merle Haggard

**First Public Appearance:** At age 14, during family get-together. Nichols says, "My uncle had a new thing called a karaoke machine. Everyone was shocked I could actually carry a tune."

The release of *Man With A Memory* marks the first release on the newly formed Universal South. The album was produced by noted Nashville session guitarist Brent Rowan.

"Brent and I wanted to make a record that we would buy," says Nichols. "We wanted to feel that we would turn in a record where there would be no compromises, no saying, 'Well, I'm not sure about this song or that song.' We wanted 12 hits, really, that would all be contenders. I love hit records; I just want to be singing them."

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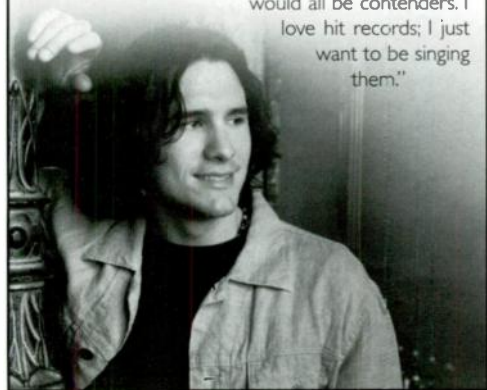
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# Where The Bluegrass Grows

**B**luegrass is growing. Aside from the overstated significance of the more-roots-than-grass *O Brother* project, the genre has seen many indications of a steady, broad-based expansion.

Consider the genre's prominence at Bonnaroo, the successful Down From The Mountain Tour and the ongoing JamGrass Festival. Also note the emergence of young artists like Nickel Creek and renewed interest in elder statesmen like Ralph Stanley. Throw in an upsurge in young fans, increased air time at radio and the fact that the highly-anticipated Dixie Chicks album is heavily spiced with bluegrass, and the momentum is undeniable.



Dan Hays

Perhaps the most significant news, from an industry standpoint, is *Billboard's* recently-launched 15-position Bluegrass Albums chart. "It's critical to us," says International Bluegrass Music Association (IBMA) Executive Director Dan Hays. "The chart is a way for people who put the music in stores to know what's working and what's not. The simple fact that an industry standard is telling people what's selling, that validates the music and its success."

That success, however, is more muted than meteoric. Half the albums on the new chart are selling around 1,200 units per week or less. "Even though we don't have multiple artists selling multi-platinum," says Hays, who moves to Nashville in January with the IBMA, "the growth to us is very significant."

The fact that the genre's consistent expansion predates *O Brother* bodes well for its chances to outlive the phenomenon. Further staving off a flash-in-the-pan run for bluegrass is the audience youth movement, fueled by the jam band scene. "That's where the lion's share of the growth is coming from," says Hays. The healthiest sign may be that new fans are interested not only in hearing the music, but in making it. Hays says, "We're hearing from the luthiers and instrument makers that their sales are just skyrocketing."

—Chuck Aly



## the buzz...

### FIZZLE EDITION

**Down with the Dow! When the economy falls, country climbs. Of course you gotta make good music. Drat.**

- ▶ **Clear Channel**—Company spokesperson is named Diane Warren...which explains a lot.
- ▶ **RIAA**—Website hacked as retaliation for industry's Internet stance. Do we know how to please our customers or what?
- ▶ **Toby Keith**—Tops album charts with attitudinal disc NOT homogenized for 35+ women. Hmmm...
- ▶ **DreamWorks**—Homerun with Worley followed by Keith grand slam. If albums were bikes they'd be tested for doping.
- ▶ **Labels**—Old: We need reality reflected in the singles charts. New: Can we put some rules in to speed these things up?

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## Buy the Numbers

Sixty-three percent of listeners believe there is a relationship between the quality of a song and the number of spins it gets at radio and 68 percent of Fan Fair attendees buy eight or more CDs a year. Those are just two of the interesting bits of information that Alpha Research found when it surveyed 350 people during Fan Fair this year. The company plans to market their research to the Country Music Association, record labels, management companies and other music industry firms. Some other findings of note:

### RADIO & CMT

- 87% said they watch CMT (over 50% watch it about five hours per week)
- 64% said radio was their main exposure to new music
- 23% said they would like to see more variety in country radio
- 1% said promotions were the No. 1 reason they listen to country radio

### FAN FAIR

- 57% were satisfied with Adelphia Coliseum as the event venue
- 39% were satisfied with the food available at the event
- 16% would like to see more big name artists at the event
- 8% want the event to move back to the Fairgrounds

—John Hood



## New Standards Proposed for Master Delivery

Once upon a time, producers delivered master recordings by handing reels of two-inch analog tape to the record company. Today a label is more likely to receive a cardboard box full of mixed media: analog tape, CD-Rs, DVDs, Exabyte tapes, Digital open-reel tapes and more. The technological and storage problems inherent in such a diversified recording environment have prompted the N.A.R.A.S. Producers & Engineers Wing (P&E Wing) to issue recommended master delivery guidelines.

"Within the recording industry, we've had a willingness to embrace new technologies for sonic quality without a real concern for their long-term viability," explains Otari VP John Spencer, who served on the committee that developed the recommendations. "The technology keeps marching on, but the formats keep going away."

There is no guarantee, for instance, that popular proprietary systems like ProTools and RADAR will still be around in two or three decades. For labels increasingly dependent on catalog sales, the inability to find the software and hardware necessary to retrieve old masters could be catastrophic.

The recommendations specify Transitional Deliverables, formats that should be around for the next few years, as well as Longterm Deliverables. The aim is to get the recording community unified behind standards for secure backup, delivery and archive methodologies. That all sides were part of the process—studios, labels, equipment manufacturers, producers and engineers—bodes well. But implementation may prove a greater challenge than developing the guidelines in the first place. "If the client's unwilling to pay for these steps, it won't change the way you work," Spencer admits. "It's important for the recording community at large to encourage all parties to adopt a methodology that is in everyone's longterm best interest."



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—Chuck Aly

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# PICTURE SUCCESS



Jon Small

"When we got the nominations we didn't realize what it meant until we started counting." So says Picture Vision Producer/Director/Founder Jon Small whose company was nominated 22 times in the CMT Flameworthy Video Awards' 12 categories. A Picture Vision video or director took the trophy in six of those groupings, including Director of the Year (Michael Salomon for "I Wanna Talk About Me") and Video of the Year ("Young," directed by Shaun Silva). "We were so thrilled," Small says.

Understandably. Especially when seen in the light of a waning music industry, CMT's tilt toward longform programming and declining opportunities for making music videos. "A lot of companies are closing down or moving," Small says. "I guess it just happens. You go through different times."

Picture Vision has weathered Nashville's ongoing storm through diversification and a focus on developing its stable of six directors. "Jobs come because you have good directors," Small says. "And they come because the company is well-liked and professional. People know that when they're in Picture Vision's hands they're going to get a good product, on budget and things will work well."

Aside from videos, the company is involved in projects including CMT's *All Access*, *On The Verge* and other specials. "You can't just be a music video company," Small explains. To wit, Small has a John Tesh Christmas special on the books, as well as the 70th birthday tribute to Little Richard. "I'm so into it," he says of his work. "I never thought I was doing this so I could go make a feature film. That wasn't me. I was trying to build a business I love. And after 20 years I still love it."

—Chuck Aly

# NSAI Turns 35

Ever wonder how it became common practice for songwriter credits to appear on records? Well, thank the Nashville Songwriters Association International (NSAI).

"At the time (late '60s) it was not a national practice to put the songwriter's names on the records," says Bart Herbison, NSAI Executive Director. "That was a rallying issue for NSAI."

The accomplishment is but one victory for songwriters that NSAI will recognize this year as it celebrates its 35th anniversary. In fact, the 4,500-member organization recently held a week's worth of festivities, highlighted by a concert at the Belcourt Theatre with Mac Davis, Billy Dean, and NSAI President Chuck Cannon. "This celebration isn't just about us, it's about songwriters," says Herbison.

Founded in 1967, NSAI's origins took flight during a lunch between songwriters Eddie Miller, Buddy Mize and Bill Brock. Shortly afterwards the three conducted a meeting which attracted 40 songwriters, including Felice & Boudleaux Bryant ("Wake Up Little Susie"), Kris Kristofferson ("Me And Bobby McGee") and Marijohn Wilkin ("One Day At A Time"). The rest, as they say is history.

These days, NSAI, which hosts the annual Tin Path South, has also become a staunch advocate for songwriters in government. "In the past year we've had songwriters sit down with over 200 members of Congress," says Herbison.

This, in addition to providing educational events for new songsmiths, furthers NSAI's 35-year decree: "It All Begins With A Songwriter."

—Richard McVey II



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by Richard McVey II

**WEA KEEPS CURB**—Under the terms of a new long-term agreement, Warner Music Group's WEA Inc. will continue to manufacture and distribute Curb product in the U.S., and Warner Music International will handle distribution in areas outside the U.S., Canada and Japan. In addition, **Mike Curb** will become a partner in WMG's Word Entertainment, and will be named Chairman of the company, serving in a non-executive capacity. The current reporting structure at Word will be unaffected, with Word President and Chief Operating Officer **Malcolm Mimms** continuing to report to Warner Bros. Nashville President **Jim Ed Norman**, who reports to **Tom Whalley**, Chairman of Warner Bros. Records.

**PRODUCT SALES AT \$6.8 BILLION**—2001 was the second best year in the history of the music products industry with U.S. companies racking up \$6.88 billion in sales. This, according to the International Music Products Association (NAMM), which released its 2002 version of Music USA, the association's annual statistical review of the musical instruments and products industry. According to the review, although sales decreased 3.9 percent from last year's historic high of \$7.1 billion, the music products industry remained strong with specialized music and sound retailers being responsible for the vast majority of sales.

**O BROTHER, CHRISTIAN SALES UP**—Sales of contemporary Christian and gospel music rose 18 percent over the first half of 2002, according to the Christian Music Trade Association. From Jan. 1 to June 30, more than 23.4 million unit sales were tracked by SoundScan® versus 19.8 million in the same period last year. Of note, the Christian trade group lists its top performing album as *O Brother, Where Art Thou?*

**CCMA NODS**—The Canadian Country Music Association (CCMA) Awards will be held at Calgary's Pengrowth Saddledome on Sept. 9 and broadcast live on CBC and CMT. The nominees are:

- **FANS' CHOICE AWARD:** Paul Brandt, Terri Clark, Adam Gregory, Carolyn Dawn Johnson, Jason McCoy
- **SINGLE OF THE YEAR:** "Cowboy Hats"—Chris Cummings; "Empty"—Terri Clark; "I Don't Want You To Go"—Carolyn Dawn Johnson; "I Should Be Sleeping"—Emerson Drive; "Small Towns And Big Dreams"—Paul Brandt
- **ALBUM OF THE YEAR:** *Curve*—Doc Walker; *Emerson Drive*—Emerson Drive; *Small Towns And Big Dreams*—Paul Brandt; *Small World*—Steve Fox; *Song Dog*—Jimmy Rankin
- **SOCAN SONG OF THE YEAR:** "Empty" (Terri Clark/Gary Burr; recorded by Terri Clark); "I Don't Want You To Go" (Carolyn Dawn Johnson/Tommy Polk; recorded by Carolyn Dawn

Johnson); "Small Towns and Big Dreams" (Paul Brandt; recorded by Paul Brandt); "Ten Million Teardrops" (Jason McCoy/Tim Taylor; recorded by Jason McCoy); "Young" (Naoise Sheridan/Steve McEwan/Craig Wiseman; recorded by Kenny Chesney)

- **CMT VIDEO OF THE YEAR:** "Cowboy Hats"—Chris Cummings; "Empty"—Terri Clark; "I Don't Want You To Go"—Carolyn Dawn Johnson; "I Should Be Sleeping"—Emerson Drive; "Shut Up And Kiss Me"—Michelle Wright
- **TOP SELLING ALBUM:** *Drive*—Alan Jackson; *Pull My Chain*—Toby Keith; *Road Less Travelled*—George Strait; *Scarecrow*—Garth Brooks; *Set This Circus Down*—Tim McGraw
- **FEMALE ARTIST OF THE YEAR:** Lisa Brokop, Terri Clark, Patricia Conroy, Carolyn Dawn Johnson, Michelle Wright
- **MALE ARTIST OF THE YEAR:** Paul Brandt, Adam Gregory, Jason McCoy, Duane Steele, Rick Tippe
- **GROUP OR DUO OF THE YEAR:** Doc Walker, Emerson Drive, Ennis Sisters, The Good Brothers, Poverty Plainsmen
- **ROOTS ARTIST OR GROUP OF THE YEAR:** Scotty Campbell, Great Big Sea, Natalie MacMaster, Mike Plume Band, Jimmy Rankin
- **RIISING STAR AWARD:** Doc Walker, Emerson Drive, Ennis Sisters, Aaron Lines, Jake Mathews

## MUSICAL CHAIRS

Warner Bros. Nashville made several staff announcements, naming **Paul Worley** as Chief Creative Officer, **David Haley** as Sr. VP of Promotion, **Gator Michaels** as Director of National Promotion, **Jules Wortman** as Sr. VP of Publicity, **Kurt Willms** as Publicist, **Paige Connors** as Executive Assistant, **Randy Brown** as Marketing Coordinator, and **Kim Drummond** joins the Creative Services department. **Greg McCarn** has been promoted to VP of Marketing at Lyric Street Records. Chief Executive **Thomas Middelhoff** has been ousted at Bertelsmann. **Cynthia Grimson** has been promoted to Associate Director, Media, RCA Label Group-Nashville. **Maurice Miner** has been promoted to Sr. Director of MJI's Country Programming and Specials. XM Radio named **Joseph J. Euteneuer** as its new CFO and Executive VP. Platform Artist Management, a new Christian music management company, has added **Chance Hoag** as Partner. **Rick Young** has been promoted to Sr. Director, National Promotion at Capitol Nashville. **Angela Slagle** has joined McCain & Co. as a Publicity Coordinator. **Randy Michaels**, previously CEO of Clear Channel Radio, will now head up the New Technologies Division of Clear Channel Communications.

**Mark Mays**, President/COO of Clear Channel, will assume the position of acting CEO of Clear Channel Radio until a replacement can be found. Helbender Management and Marketing has been formed by **Brenna Davenport-Leigh**. Helbender is located at 1300 Division St., #205. **Jay Orr** will exit as CMT.com's Managing Editor to join the Country Music Hall of Fame and Museum as Sr. Museum Editor. Orr is being replaced at CMT.com by **Calvin Gilbert**, formerly R&R/Nashville Associate Editor. **R. Horton Frank III**, co-founder of the law firm Frank & Frank, has joined the Nashville law firm of Stewart, Estes & Donnell. **Katie Pareigis**, former Manager of Sales and

Promotion for CRB, has formed her own company, Katie Can! Organizing and Assistant Services. She can be reached at 390-8238. The RIAA has beefed up its government relations shop with the recent addition of **David Sutphen**. **Janenne Remondino** has been named Creative Director at BME. The Gospel Music Association (GMA) announced several key promotions. **Joy T. Fletcher** has been upped to Sr. Director of Programming. **Amy Cox** to Manager of Business Affairs for both the GMA and the Christian Music Trade Association (CMTA), **Daniel White** to Manager of Special Projects, and **Ben Cooper** to Systems Manager for CMTA. **MR**



Worley



Haley



Wortman



McCarn



Grimson



Miner



Orr



Frank



Pareigis



Remondino



Fletcher



Cox



White



Cooper



# the DIXIE Chicks Home Coming

by Richard McVey II

“Thank God for the Dixie Chicks.”

That phrase has been asserted more than a few times around Music Row since the Texas trio, comprised of **Emily Robison**, **Martie Maguire** and **Natalie Maines**, stunned industry and fans alike with their debut album in early 1998. On the strength of a fresh look and radio-ready hits—a mixture of hard-core country instrumentals, dynamic production and Maines’ take-no-prisoners vocals—*Wide Open Spaces* went on to sell 10 million copies. They followed with a similar if more brash formula in 1999 with *Fly*, and upped the country album coffers by 10 million more.

But the Chicks did more than just earn back-to-back Diamond Awards, a first for a country band, they introduced and welcomed a whole new audience to the genre. Suddenly country was cool again... Well, the Chicks were. They were winning Grammys, CMA and ACM Awards. They were appearing on *Letterman*, *Leno* and *Entertainment Tonight*.

Just as remarkable, they did it without pandering to pop audiences.





When the Chicks took a self-imposed hiatus, followed by a nasty legal battle with their record label, the industry felt the chill. Now, after all the turmoil, the Row is set to breathe a collective sigh of relief as the Chicks have a new record deal, their own imprint label, and a long-awaited third album, *Home*, set for release Aug. 27.

Music Row spoke with Dixie Chicks founding member Robison, who talked candidly about the group's return, their new deal and much more.

**MR: The new album is much more rootsy, bluegrass and acoustic than your previous two albums. Was that the intent?**

ER: We didn't set out for this to be our big third album release. As far as (the sound of) what we were trying to accomplish in the studio, we did set out to do that. We didn't really have a label (laughs) at the time, so we were basically doing this for our own enjoyment. We were picking songs that didn't necessarily fit the first two albums, trying to play more and stretch out a little bit. Low and behold it came together as a body of work.

When we played it for different people, like our management, they said, "Ya'll are crazy not to make this your third album. Even though it's more acoustic and a bit more rootsy, this is probably the most 'pop' album you've done with a broad range of appeal."

What we thought was going to be a fun, acoustic bluegrass album kind of turned into what it is. We decided that it could be promotable.

**MR: Is there a certain amount of pressure to top yourselves?**

ER: We never want to repeat musically what we've done in the past. Whenever you get the three of us playing our instruments, singing our harmonies, doing our arrangements, it's going to sound like us no matter what. Just because we put a different spin on it doesn't mean it's not Dixie Chicks music. But to answer your question, there's a huge amount of pressure to try and repeat when you sell 10 million of each of the last two albums. It's like, if we sell five million, are we a failure? (laughs) But this was the only place we could see ourselves going. The next album could be completely different.

**MR: Obviously you didn't have an A&R person helping with songs. How did you go about finding material?**

ER: We know where we like to go as far as songwriters. We always go back to a lot of the same people. Blake (Chancey) and Paul (Worley), our producers on the first two albums, were very helpful in sending us stuff. We also got stuff from publishing houses. We did our own A&R in that respect. Then we tried to write.

**MR: You even have a very cool instrumental on the album.**

ER: That was another thing we were really wanting to do in the studio. Not necessarily for any purpose but just to put down an instrumental we'd written.

**MR: You also have a lullaby on the album with "Godspeed." Has motherhood affected the group?**

ER: Can you tell? With Natalie having Slade this last year, getting to live vicariously through her, and now that I'm pregnant, we're definitely in a nesting mode. Unlike *Fly*, which was very

outlet that would match the feel of the music and not compromise it. We threw out every idea there was. Should we find a movie this type of music would fit and turn it into a soundtrack? Do we put this out independently while we're trying to figure out what's going on with our label? Then we decided that we didn't want this to disappear and have it be something less than a full promotion, and lose something that's our best album yet. As things were wrapping up on production, Sony and our lawyers were coming to terms. We played them the music and they were very excited. As long as the people promoting it are excited and get what we're trying to do, we felt it wasn't going to lose anything in the translation.



Emily

Natalie

Martie

much representative of the freedoms we were feeling at that time and breaking out, this one is a little more about embracing being home and family.

**MR: What's the next single?**

ER: "Landslide" will be the next single. We just shot a new video for that.

**MR: Lloyd Maines helped produced the record, correct?**

ER: We produced it with Lloyd. Once again it was a comfort factor. We've known him forever. Obviously he's Natalie's dad. This is the first project in name that we've produced.

**MR: Will you work with Blake Chancey and Paul Worley again?**

ER: We're as much friends as we are working partners. We never say never. We might totally change it up next time and do a completely different producer with one of them or both of them. We just don't know. We're very candid with each other, and when we get to that bridge we'll cross it. They were so supportive of us doing this thing by ourselves. There's always dialog about what's going to be the next thing, but we haven't made any decisions yet.

**MR: You made the album and didn't really know if it would ever be heard because of the disagreements with your label. What changed in that situation to get things worked out?**

ER: Once we started getting into the music, we knew we had something. We wanted to find an

**MR: The album launch involves Sony Nashville, Sony New York and your own imprint, Open Wide. Is that correct?**

ER: Yes. You create your own imprint because you get more creative control and such. As far as the music coming out, it is our own label, but Sony is the parent label. We go through promotion in Nashville, the same radio promotion we've always had. As far as taking marketing to the next level, New York decided they wanted to take us on.

**MR: Garth also went to New York to get the deal he wanted. Is that what it takes?**

ER: New York was the end of the line anyway. (Nashville) reports to New York. That's how it works. When we restructured, we thought we could work with both Nashville and New York to get the best of both worlds. To get Nashville's expertise in radio promotion and then get the marketing gurus in New York. We have a good balance.

**MR: There was speculation that you were talking with Capitol. Was that just a rumor?**

ER: Well, I'm sure it was blown completely out of proportion. In a very short amount of time, we talked to a lot of people and Capitol was one that came to the table.

**MR: Were you ever concerned it wouldn't get resolved?**

ER: On certain days. We tried not to let it occupy our minds every single day of the week and tried to focus on being in the studio and having fun doing that. Of course, being businesswomen we did want to have knowledge of everything that was going on at all times. You'd have bad days and good days on the lawyer front. It was a roller coaster.

**MR: Will Open Wide Records be solely an imprint for the Chicks, or would you like it to include other acts at some point?**

ER: We'd probably like to see it turn into something broader than just ourselves. That may incorporate someone that we're excited about.

Whether it be folk, rock, country or bluegrass, because it is an imprint out of New York, we feel like if we're able to get behind something, we would love to sign somebody to it. But, that's not our focus right now. We're not P. Diddy actively seeking out a new act to get a piece of the pie.

**MR: The Dixie Chicks are part of the Recording Artists Coalition and were even part of a concert to raise funds for the organization. Tell me about the organization's goals.**

**ER:** A lot of this comes from the seven-year rule that is being set precedent-wise in California. Even though we're not signed through California it would set precedent for the rest of the recording industry. The personal contract limitation is seven years in California. The only exception to that rule is recording contracts because they're based on the number of albums and not a time period. This leads to artists being in long, unreasonable contracts because acts don't put out one album a year. That's one thing. And then there are things all the way down to health insurance. Recording artists are one of the few that don't have a union to protect them. Movie people have SAG. The music unions are basically built to protect studio musicians and such as opposed to the artist. It's basically a format for us to get a little muscle against these record companies that have so much power. They have lobbyists in Washington and we have zero. Now we have something with everyone banding together. Some of the

legislation that slips through when no one's watching is awful.

**MR: Knowing what you know now, what advice would you give to a new artist looking to sign that new artist deal?**

**ER:** That's the problem. You say, "Don't give away your Website rights and don't give away your publishing and stuff." They're still left with no leverage to do anything about it. When you're a new artist, just like we were... We were dying to get a record deal, so you pretty much have no leverage to do anything but sign what they put in front of you. So no matter how good your lawyer or management is, there's really no precedent. I understand that record labels take a lot of risk early on, but to me there's got to be some sort of stair stepping to where once you are successful, you can start to regain a lot of your control.

**MR: What are your thoughts on digital music?**

**ER:** I straddle the fence. For some people it is the ultimate form of promotion to have fans pass music back and forth. I understand why there needs to be controls. I do think it's detrimental to a band like ours, because people aren't going, "Hey, have you heard this new group?" They are basically stealing the music. Even if record labels get control of it artists still won't see any of it. That's the point a lot of people miss. So just because the labels are getting control over sites

like Napster doesn't mean that artists are getting paid. That's another issue.

**MR: Are you touring this year?**

**ER:** Not this year. I'm due November 14 (son). We're going to be doing a lot of promotion through August. A couple of things in September and one show in October in Dallas at the Cotton Bowl at the Texas State Fair when I'm three weeks away. (laughs) We really wanted to do the show, so if I can waddle my ass on stage I'll be there. (laughs)

**MR: When will you tour?**

**ER:** We'll be putting together a tour for next Spring. Probably more of a festival type atmosphere. Maybe do some sheds (amphitheaters) as opposed to arenas like last year. The music lends itself to more of the outdoor picnic thing as opposed to the big lights and production.

**MR: Who would you like to have on the festival with you?**

**ER:** We have a long wish list. I don't think we'd have the same people every night. I think we'd mix it up. If it was a festival situation, we'd mix in the eclectic with the country, the bluegrass and everything. Everyone from Patty Griffin and Ricky Skaggs to Emmylou Harris. But we don't know yet.

**MR: You're doing CMT Crossroads with James Taylor. I'm guessing you're all big fans?**

**ER:** It's so weird, we have these conference calls with him about music and what songs we're going to do. Half the time I'm into the conversation and the other half I'm going, "I'm talking to James Taylor!"

**MR: Any other big plans for TV?**

**ER:** We're still trying to flush out taping a couple of shows at the Kodak theater in L.A. We're not sure what they're going to turn into. **MR**

## Dixie Chick Accolades

### 2000

Academy of Country Music Award - Entertainer of the Year  
Academy of Country Music Award - Top Vocal Group  
Billboard Award - Country Artist of the Year  
Billboard Award - Country Albums Artist of the Year  
Billboard Award - Country Artist Duo/Group of the Year  
Country Music Association Award - Entertainer of the Year  
Country Music Association Award - Group of the Year

### 1999

Academy of Country Music Awards - Top Vocal Group  
American Music Awards - Favorite New Artist (Country)  
Billboard Award - Country Artist of the Year  
Billboard Award - Country Albums Artist of the Year  
Billboard Award - Country Artist Duo/Group of the Year  
Country Music Association Award - Group of the Year  
Country Music Association Award - Single of the Year for "Wide Open Spaces"

Grammy Award - Best Country Vocal Performance  
Grammy Award - Duo/Group for "Ready To Run"

### 1998

Academy of Country Music Award - Top Vocal Group  
Academy of Country Music Award - Top New Vocal Duo/Group  
Country Music Association Award - Group of the Year  
Country Music Association Award - Horizon Award  
Grammy Award - Best Country Vocal Performance, Duo/Group for "There's Your Trouble"



**Home** - August 27, 2002

**FLY** - August 31, 1999 - 10 Million+ (sales)

**Wide Open Spaces** - January 23, 1998 - 11 Million+ (sales)

### 2000

Billboard Award - Country Album of the Year for *FLY*  
Country Music Association Award - Album of the Year for *FLY*

### 1999

Academy of Country Music Awards - Album of the Year for *FLY*  
Billboard Award - Country Album of the Year for *FLY*  
Grammy Award - Best Country Album for *FLY*

### 1998

Academy of Country Music Award - Album of the Year for *Wide Open Spaces*  
Grammy Award - Best Country Album for *Wide Open Spaces*





# Paul Worley

## FULL CIRCLE

by David M. Ross

**P**aul Worley's 20-year career has placed him on both sides of the studio glass, inside label and publishing executive boardrooms and in close contact with an impressive selection of Nashville talent. But throughout, one thread has remained constant—Worley's thirst to distill emotion from his creative endeavors.

His body of work with artists such as the Dixie Chicks, Martina McBride, Collin Raye, Carolyn Dawn Johnson, Highway 101, Kevin Welch and many others, speaks convincingly of artistic dedication.

Before making the decision to join Warner Bros. Nashville, Worley ran his own production, publishing and artist development co-venture with Sony Music. Previously he served as an Executive VP at Sony Nashville, and spent time as a VP at Sony/Tree.

According to Worley, the pairing with long-time Warner head Jim Ed Norman is a homecoming of sorts. "Early on Jim Ed was my mentor in many ways," he says. "When Jim Ed first arrived in Nashville, he used me on guitar as part of his rhythm section and gave me my first jobs as a producer. I got a lot of great experience in those early post *Urban Cowboy* days."

Moving to Warner Bros. Nashville (or any label) at this time is anything but a cakewalk. Budgets are stretched tighter every quarter, securing radio exposure is more difficult than ever and record label business models are under fire like never before. Many observers agree that the industry's arsenal has only one weapon with which to sustain itself—the music. Is that what has motivated Worley to accept these challenges? Read between the lines in this interview and find out.

**Worley:** My primary responsibility is the creative component of the company—artist signings and the development of albums and the music. But the other part of my job is to oversee the marketing and promotion of each artist in order to maintain continuity between their musicality, personality and vision and how the company represents them.

**MR:** Does that mean the promotion and marketing heads will actually report to you?

**Worley:** Not exactly. Marketing and promo report to Chris Palmer who is Sr. VP of Marketing/GM and he reports to Jim Ed as do I. They are great people and need to use their

best judgment. But there is a leadership role in my job description to maintain a musical thread through the overall treatment of our artists at the company.

**MR:** Are you going to produce most every artist or will you use various freelancers?

**Worley:** I am not going to be the only producer, although I will produce as much as I can. But great A&R is all about matching artists with producers and songs to create a joyful experience so an artist can be what you believed they would be when you signed them. When the musical experience is creative and joyful, people can't get enough and

can't live without it. Conversely, music that's made in a cookie cutter, chasing-the-market-place manner is disposable. People will listen on the radio, they'll tolerate it, but they are not going to get passionate about it and take it home with them.

I'm going to finish the Sara Evans and Martina McBride projects I'm currently working on. Then I'm available to work with the Dixie Chicks next year or whenever they are going to make a record, if they want me. Blake and I and the girls expect to work together again, but we don't know when. Their new album is brilliant. It's wonderful that they took a risk and have opened up the

format musically in the way that they have. It gives us all a broader spectrum within which to work.

**MR: The recent executive changes seem to signal the completion of a rebirth at Warner Bros. Publicity, A&R and promotion now have new leadership and marketing went through the process last year. Will a big challenge be to improve the company's ability to capitalize on radio success at the sales register with artists like Blake Shelton and Trick Pony?**

**Worley:** Actually, both those projects sold well when compared with other new artists that came up in the marketplace during the same time such as Carolyn Dawn Johnson, Cyndi Thomson and Chris Cagle. We're selling in the same zone. Trick Pony has scanned gold and Blake Shelton is close to 400,000. The challenge for all those artists and their labels (ours included) is to get to the next level. We've got to keep spreading the word about how great they are and make sure they connect with even stronger music.

**MR: Have you heard any of the new WB music?**

**Worley:** I've heard most of Blake's and Trick Pony's new albums and I'm genuinely excited.

Then we have a new Faith album coming which I got to hear last Monday. It's awesome—a real, cohesive artistic statement. Her singing is just over the top. With each album she has gone to a new level and this time she's done it again. Everyone will be excited when they hear this. In the months leading up to me coming to Warner Bros. I asked Jim Ed about how the Faith project was going and he said, "Paul, I assume it's going great. With Faith and her team that's what they do, they've never let us down. She knows what to do." One of the things I totally love about this company is the belief, faith and trust put in its artists, producers and creative people. I've never experienced anything like it in all my years.

**MR: Is country music on an upswing? Darryl Worley just sold 42,000 units in one week and Toby Keith jumped out with 338,000.**

**Worley:** I congratulate DreamWorks for staying on the case with Darryl, who is the real deal, and its success with Toby. With multiple superstar albums coming out this fall, our industry is going to have a lot with which to attract people to our area of the stores. Everyone has been working hard to stretch and be creative. If some of the newcomers can step up to the plate and draft off of the traffic

we're going to have there's an opportunity. We're set up for another good run. Whether it will be a mega-run like the last 10 years I don't know.

**MR: Why switch from being an independent to moving under a corporate umbrella?**

**Worley:** The difference I hope to make, and WB can make because of its personality, is that we are going to be in the music business, not the music business. Nashville's become more about the business of music, than the music business. It's affected the music we make, the music we highlight in our promotion and marketing, and created a negative spiral on the creative/artistic side. So we are determined to be creatively driven. When we get back to what is real about country music—the songs—we offer people something they can't get in any other format.

I feel like I'm ready to do the best work I've ever done at every level. That's an incredible feeling to have as a fifty-something year-old guy. I thank God I'm at this point in my life. I don't know how I got here, cause everybody knows I've made at least my share of mistakes in life, but it's wonderful that you get to keep coming back and refine your journey. That's what it's all about. **MR**

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## THE CUTTING EDGE

WARNING: OBTAIN PERMISSION AND POLICY BEFORE SUBMITTING SONG MATERIAL  
\*\* New or changed listing.

ARTIST/LABEL	PRODUCER	SCHEDULE	ARTIST/LABEL	PRODUCER	SCHEDULE
Keith Urban/Capitol	Dann Huff	ASAP	**Pinmonkey/RCA	P. Worley	June 6-7
Tapes to Darrell at Teracel and Capitol			One song/ballad; tapes to Ashley Worley at Paul Worley Productions		
Trace Adkins/Capitol	Bruce/Huff	TBD	**Sara Evans/RCA	P. Worley	Fall
Same as last			Everything, same as last; tapes to Ashley Worley		
**Jo Dee Messina/Curb	Gallimore/McGraw	May 13	Michael Peterson/Sony	B. Chancey/K. Lehning	TBD
Uptempos; tapes to Gallimore Productions and Michelle at Curb			One more uptempo		
Tim McGraw/Curb	Gallimore/McGraw	ASAP	**Tammy Cochran/Sony	Billy Joe Walker, Jr.	ASAP
Uptempos; tapes to Gallimore Productions and Curb			Uptempos; tapes to Billy at Marathon and Anthony at Sony		
Eric Heatherly/DreamWorks	Stroud/Heatherly	ASAP	**Shenandoah/TBD	Robert Byrne	ASAP
Tapes to DreamWorks			Great band songs, edgy, energy, still a terrific band; tapes to Mike McGuire, 458 Royal Crossing, Franklin, TN 37064		
**Patty Loveless/Epic	Gordy	June	Faith Hill/WB	Dann Huff	ASAP
Tapes to Sony			Uptempos; tapes to Darrell at Teracel		
Lee Ann Womack/MCA	Mark Wright	May 13			
Christmas; tapes to MCA					
**Martina McBride/RCA	Worley/McBride	June 3-4			

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# Bobby Karl...

Chapter 169

**D**olly Parton is the greatest country star of all time. There. I've said it. And after her astounding show at the Ryman Auditorium (7/21), I believe it with all my heart. The gig was the third date on her "Halos & Horns" tour. At the Birchmere, she drew a wildly enthusiastic gay crowd, according to Bill Friskics-Warren. The divine Kim Fowler reported that at New York's Irving Plaza, there were goth-looking kids, punk rockers and drag queens galore, plus Bjork and Debbie Harry.

The Ryman crowd wasn't that colorful, but, boy was it loud. I don't think I've ever heard such a din of worshipful cheering in the hall. Dolly, herself, seemed quite moved, especially since the room holds such memories for her.

Before the show, we gathered for a meet-and-greet. Among the schmoozers were Brian Mansfield, Don Warden, Judy Ogle, Peyton Hoge, Alanna Nash, Teresa Hughes and Steve Buckingham. Then it was into the auditorium for an audio bath of pure Appalachian soul. During the show, Dolly played guitar, banjo, dulcimer and harmonica and sang her classics and newly composed gems like some awesome angel. Just ask Susan Bowman, Barbara Turner, Paul Fenn, Carolyn McClain, Hobie Hubbard, Scott Stem, Paul Corbin, Wayne Halper, Robyn Ahrold, Traci Todd, Kirt Webster, Jerry Holthouse, Jim Sherradin, Harry Chapman or Caroline Davis. Dolly completely blew every living Hall of Famer, ALL of the current young stars and very nearly every departed legend right off the stage.

I count my blessings that I'm living in this era to witness such greatness. So should you.

Opening the show was East Tennessee's charming Larkin Family, with former Shenandoah mainstay Ralph Ezell on bass. During Dolly's portion of the concert her bandmember Randy Kohrs proposed to Shawna Larkin on stage. The girl was totally surprised, but luckily said yes while the crowd cheered. How cool is that—to become engaged on the Ryman stage?

How cool was it to have two outdoor parties in the middle of July? Temperature-wise, not very. Fun-wise, very.

The first was the listening party for the new Rascal Flatts album—aptly dubbed *Melt*—at Owen Bradley Park (7/24). Will Rambeaux, Garth Shaw, Tim DuBois, Doug Howard, Sherrill Blackmon, Mark Bright, Bob Doyle, Rick Murray, David Scarlett, David Preston, Lon Helton, Mary Ann McCready, Eddie Mascolo and Pete Fisher mingled in the heat,

sampling the summery barbecue, chicken, baked beans, potato salad and suds. Ed Benson presented the trio with a certificate honoring their Platinum accomplishment, saying, "You've been a very important part of leading...new artists in this business."

Attendee Angelo, by the way, reported that he's put together a big band, with horns. Watch for them at the Slow Bar, although how he'll cram them into that space is anybody's guess.

Then it was on to Cyndi Thomson's Gold party at the Belle Meade Mansion's open-air carriage house (7/24). The heat didn't discourage the merry makers there: The place was packed. Mike Milom, Barry McCloud, Marjie McGraw & Bob Colson, Steve Buchanan, Woody Bomar, Sheri Warnke, Pat Finch, Pat Harris, Charlie Monk, Schatzi Hageman, Karen Clark, Brian Williams, Randy Scruggs, John Briggs, Ed Salamon, Beverly Keel, Jana Talbot, Larry Willoughby, Jennifer Kimball, Liz Hengber, Rundi Ream, Ray Pilzak, Dan Ekback and Cathy Gurley are just a few who were working the room.

New ACM membership director Tiffany Davis was on her maiden voyage as a Nashville schmoozer. Rick Carnes was fresh from his reception at Blackstone Brewery (7/22) as the new prez of the Songwriters Guild. Hazel Smith was fresh from the Dwight Yoakam/Pinmonkey concert at the Ryman (7/23). Her review was, "It reminded me of why God made me a woman."

At Cyndi's party, the tables were decorated with Georgia peaches in white baskets and gas lanterns surrounded by peach-colored gauze. Superbly catered by Ambrosia, the buffet tables held ham and biscuits, creamed corn, black-bean salad, cucumber salad, corn bread, peach punch and yummy peach cobbler with (melted) ice cream.

"Remember when we had one of these parties every week?" said Jeff Walker wistfully. "Yeah, we used to run out of places to have them," echoed Karen Byrd. On stage, Mike Dungan had the same thought on his mind: "It doesn't happen a lot in our format anymore, and we don't take these things lightly."

"We're here to celebrate a very special time in the life of Cyndi Thomson," he continued. "I've grown to love her as a daughter." He presented plaques to Cyndi, bandana-wearing Tommy Lee James, new Warner Chief Creative Officer Paul Worley ("We congratulate him as a competitor and a friend.") and Ron Baird. Cyndi cried as she presented a Gold Record to her parents and said the whole event was "better than being in the Miss Peach pageant."

Musical comedian Pat Godwin is a vet of such shows as *John Boy & Billy*, *Howard Stern*

# ...Works The Room

and Bob & Tom. With all those radio contacts, he's ready-made for a record deal. He proved he's ready artistically, too, with a hilarious showcase at Zanie's (7/24). David Maddox, Dana Hicks, Lance Roberts, Ed Morris, Erin Morris & Jim Della Croce, Susan Collier, Alison Auerbach, Rich Fagan and other music-biz folks attended.

Godwin's set included parodies of Eric Clapton, Bono, Elvis, Alan Jackson, Bruce Springsteen, Bob Dylan, Hootie & The Blowfish, Johnny Cash, Neil Diamond, Prince and more. Local fave Keith Alberstadt opened.

The CMA held a reception at the Gaylord Entertainment Center's elegant Jack Daniels bar (7/25) to honor Dick Frank for his 44 years of gratis work as the organization's legal counsel. Luke Lewis, David Conrad, Kitty Moon Emery, Rick Shipp, Bill Denny, Connie Bradley, Robert Deaton, Tony Conway, Horton Frank, Tim Wiperman, Bruce Hinton, Merle Kilgore, Kyle Young and other board members were the invited guests.

Bellying up to the bar, I turned to the honoree and said, "Dick, I've been in free-drink lines with you for 25 years." "You missed the first 25 years," quipped his daughter Mary Del Scobey. Gracious Jo Walker-Meador helped present the legal eagle with an engraved crystal vase. Dick recalled early meetings being held in hotel rooms, with board members sitting on double beds. Now they sit on leather chairs in wood-paneled conference rooms at the Hilton.

In other schmooze news, Island Bound Music showcased Jamie Paulin at Douglas Corner (7/25); the rock label SX Records staged a launch party at 12th & Porter (7/21); Mark Collie's *Alive at Brushy Mountain* movie was screened at BMI (7/22); and Al Delory, *Salsa en Nashville* and *Trio San Rafael* heated up Belle Meade Plantation with Latin sounds (7/28).

F. Scott's Monday regulars Sony Holland & The Dennis Burnside Trio with Jim Hoke celebrated Sony's new *I'll Remember Paris* jazz CD at 3rd & Lindsley (7/25); Naxos Records celebrated the new bluegrass CD by The Little Grasscals at the Station Inn (7/16); and the rock band Coda celebrated the release of its album at Tower Opry Mills (7/27). Muriel Anderson paid tribute to the late Chet Atkins with an "All-Star Guitar" night at the Ryman (7/19); BMI's "Rock Night" at 12th & Porter showcased The Bees, Glossary, Holly Williams, modlang, Mink and Eldridge (7/8); and last but certainly not least, Travis LeDoyt, "The World's Best Young Elvis," starred at the Gallatin Civic Center (7/13). **MR**

# Do Your Ears a Big, Big Favor

by Robert K. Oermann

**Y**ou know it's a good day when there are too many great newcomers to choose from.

In mulling over the *DisCOVERY Award* recipient, I kept switching back and forth among the many candidates. In country music, there's Kevin Fowler, Teresa Farris and Gerry Lehr, worthy folks one and all. In the Americana field are two outstanding singer-songwriter possibilities, Mike McClure and Thea Gilmore. In the Christian field, there's Charmaine.

But at the end of the day, I felt obligated to give the award to the genre that most needs encouragement in Music City. No one has worked harder on a weekly basis in the jazz arena during the past months than *Sony Holland with the Dennis Burnside Trio*, rulers of my heart in this issue.

For *Label of the Day*, we turn to *Sparrow Records*, which really has no challengers in terms of quantity (even if not always consistent quality).

Also unchallenged is my choice as the *Disc of the Day*. Do your ears a big, big favor. Go out right now and buy *Daydreams* by Joe Pisapia. It is the finest pop product produced in Nashville this year to date.

## AMERICANA

### KELLY WILLIS & BRUCE ROBISON Pack Up Your Sorrows

Writer: Richard Farina/Pauline Marden; Producer: Dave Roe/Chuck Mead; Publisher: Farina/Universal Songs, ASCAP/BMI; Dualtone (track)

The *Dressed in Black* tribute CD to Johnny Cash has plenty of names—Hank III, Rodney Crowell, Rosie Flores, Chris Knight, Dale Watson and more. But ya gotta love this folk tune given a boom-chicka-boom arrangement and the distinctive harmony work this couple does together.

### CHIP TAYLOR & CARRIE RODRIGUEZ Let's Leave This Town

Writer: none listed; Producer: none listed; Publisher: none listed; Lonestar (512-322-0617)

So funky, loose, goofy and amateurish that it's endearing.

### FRED KOLLER/No Song Left to Sell

Writer: Fred Koller/Shel Silverstein; Producer: none listed; Publisher: Sony-ATV/Evil Eye, BMI; Gadfly (track) ([www.gadflyrecords.com](http://www.gadflyrecords.com))

Fred Koller's CD with this as its bluesy title tune compiles 14 songs he cowrote with the late Shel Silverstein. This is killer stuff: Somebody should be pitching these. You can pick the collection up at Fred's Rhino bookstore that's in that little shopping area on Granny White, across from Lipscomb.

### HOT CLUB OF COWTOWN/Sleep

Writer: Whit Smith/Dave Stuckey; Producer: Gurf Morlix; Publisher: Osage/Calhoun Street, BMI; Hightone (track) ([www.hotclubofcowtown.com](http://www.hotclubofcowtown.com))

This band is the cat's pajamas. Their jazzbo fiddle/guitar/bass lineup is augmented by slick piano on several tracks of the new *Ghost Train* CD. And that's the case on this lickety-split western swinger. These folks can PLAY.

### MIKE MCCLURE/Haunt Me No More

Writer: Mike McClure; Producer: none listed; Publisher: Jackie Diamond, BMI; Compadre (track) ([www.mikemccluremusic.com](http://www.mikemccluremusic.com))

This is classic troubadour stuff, from his hoarse, folkie vocal to the gritty poetry of the lyrics. If this isn't a major Americana disc, there's something seriously wrong with the format. Album is titled *Twelve Pieces*.

### THEA GILMORE/Holding Your Hand

Writer: Thea Gilmore; Producer: Nigel Stonier; Publisher: Cornershop, ASCAP; Flying Sparks (track) ([www.theagilmore.com](http://www.theagilmore.com))

Soothing and gentle. She promises comfort and protection in a soft alto amid an audio tapestry of cello, acoustic guitar and piano. A record to bask in.

## BLUEGRASS

### SPECIAL CONSENSUS/Rounder's Spirit

Writer: Brandon Rickman; Producer: Brent Truitt; Publisher: AWSI Pro, BMI; Pinecastle (track)

What we've got here is a strong, muscular tenor backed by dazzling guitar work, driving banjo and heartbeat bass work. The lyric is dark and doomy. Love it.

### VALERIE SMITH & LIBERTY PIKE No Summer Storm

Writer: Lisa Aschmann/Mark Simos; Producer: Richard Adler; Publisher: Nashville Geographic/Devachan, ASCAP/BMI; Bell Buckle/Rebel (track)

On her third album, Valerie's voice sounds more mature and confident than ever. There are more gifted women in bluegrass now than at any time before in the genre's history, and she's one of the reasons why. This track is a slowie, but elsewhere on the CD she kicks up her heels.

## CHRISTIAN

### JODY McBRAYER/This Is Who I Am

Writer: none listed; Producer: Joe P.; Publisher: none listed; Sparrow (track)

This Avalon vocalist has been listening to waaaaay too many boy-band records.

### GREG LONG/Won't Take You for Granted

Writer: Greg Long/Chris Eaton/Chris Rodriguez; Producer: Chris Rodriguez; Publisher: Word/Curlin/Dayspring/SGO/Still Working for the Man, ASCAP/BMI; Word

Poorly mixed. His dry vocal is needlessly buried.

### ASHLEY CLEVELAND/Land of the Living

Writer: Kenny Greenberg/Gordon Kennedy/Ashley

Cleveland; Producer: Kenny Greenberg; Publisher: Greenberg/Universal/Bo Cut/Sole Sister, ASCAP/BMI; 204 (track) ([www.ashleycleveland.com](http://www.ashleycleveland.com))

This Nashville Grammy winner remains a supremely soulful artist, with one foot in rock and the other in religion. This has a loping, minor-key slow groove featuring snaky electric lead guitar work and a shout-to-the-heavens chorus.

### SELAH/Press On

Writer: Dan Burgess; Producer: Jason Kyle/Todd Smith/Allan Hall/Nicol Smith; Publisher: Belwin-Mills, ASCAP; Curb (track)

Golly, these kids can sing. Just hearing voices this glorious is inspirational.

### STEVE GREEN/If We Answer

Writer: Douglas McKelvey/Scott Dente/Phil Naish; Producer: Phil Naish; Publisher: Songs Only Dogs Can Hear/Dayspring/L'il Yella House/Mighty Grey/Wheel/Davaub, BMI/ASCAP; Sparrow

He has absolutely no feeling for rock. Go back to hymns.

### CHARMAINE/All About Jesus

Writer: none listed; Producer: Jeremy Bose/Otto Price/Steve Wilson/Jamie Moore/Chris Estes/David Das/Ainslie Grosser/Joel Smallbone; Publisher: none listed; Elevate/Inpop ([www.charmaine.info](http://www.charmaine.info))

Fizzy, rhythmic—as spinning and sparkly as a disco ball.

## COUNTRY

### GERRY LEHR/Changes If I Could

Writer: Billy Montana/Dave Flint; Producer: Fred Vail; Publisher: Curb-Magnasongs/Red Quill, BMI; Hi-Octane (615-297-0700)

He's kinda wobbly on the verses, but with juicy sonic support and some fine background harmony singers his sails unfurl on the ultra-melodic choruses. Listenable and extremely well produced.

### DEE MCCALL

#### I'm So Afraid of Losing You Again

Writer: A.L. Owens/Dallas Frazier; Producer: Brian Fisher; Publisher: Acuff-Rose/Unichappell, no performance rights listed; Door Knob (track)

Dee takes the 1969 Charley Pride chart topper out for a new spin, and the result is a refreshing country breeze.

### ROBIN DEETER/Any Place in Texas

Writer: Colonel Buster Doss; Producer: Colonel Buster Doss; Publisher: Buster Doss, BMI; Stardust Nashville (track) (931-649-2577)

The band swings. She's flat.

### THE COYOTE BROTHERS

#### I Ain't Ever Satisfied

Writer: Steve Earle; Producer: none listed; Publisher: MCA, no performance rights listed; Roaa Considered and compared to the Steve Earle original, a complete abomination.



**KEVIN FOWLER/The Lord Loves the Drinkin' Man**

Writer: Kevin Fowler; Producer: Daren Fleming/  
Kevin Fowler; Publisher: Kevin Fowler, BMI; KF  
(track) ([www.kevinfowler.com](http://www.kevinfowler.com))

Honky-tonk nirvana. Pass me a longneck.

**TERESA FARRIS****Naked in the Pouring Rain**

Writer: Stan Munsey/John McElroy; Producer:  
Byron Gallimore; Publisher: Warner-  
Tamerlane/Los Rythum; Xtreme (615-316-9200)

She's an "attitude" belter with equal parts fire and sunshine. This deserves massive mainstream radio airplay. Far and away the most outstanding country record in this month's column.

**JAZZ****SONY HOLLAND WITH THE DENNIS BURNSIDE TRIO/I'll Remember Paris**

Writer: Jerry Holland; Producer: Dennis Burnside/  
Jerry Holland; Publisher: Is It Jazz, BMI, JH  
(track) ([sonyandthedb3@netscape.net](mailto:sonyandthedb3@netscape.net))

Sony and company have been performing as the regular Monday-night entertainment at F. Scott's for some time. Those of you who've caught those swingin' live sets will be delighted to know that there's now a CD capturing one of Music City's strongest jazz combos. The title tune contrasts her dreamy phrasing against driving percussion and densely dramatic keyboard work.

**BEGGIE ADAIR****Don't Get Around Much Anymore**

Writer: Edward Kennedy Ellington/Bob Russell;  
Producer: Jack Jezzro; Publisher: Famous/Harrison,  
ASCAP; Green Hill (track) (1-800-200-4656)

Nashville's legendary jazz pianist has released her magnum opus—six CDs in a box

saluting six of the greatest American composers. CD 1 is Richard Rogers, then it's on to Duke Ellington, starting with this smart performance, then CDs devoted to Hoagy Carmichael, George Gershwin, Irving Berlin and Jerome Kern. Timeless melodies, performed to perfection by one of this city's real treasures.

**POP/ROCK****JOEY WELZ****People Are the Same All Over the World**

Writer: Welz/Dion; Producer: Joey Welz/Elmer  
Smucker; Publisher: Comettale, ASCAP; Caprice  
(track) (717-627-4800)

It says here that he's "one of the top pianists in popular music today." Thank goodness: I was afraid he was going to depend on his voice.

**WALTER EGAN/Love Is in Your Veins**

Writer: Walter Egan; Producer: Walter Egan;  
Publisher: Walter Lindsay Egan, ASCAP; Gaff  
(track) ([www.gaffmusic.com](http://www.gaffmusic.com))

It's been 24 years since Walter scored a top-10 hit with "Magnet and Steel" (1978) on the pop charts. Now a Nashvillian, he still makes records with audio depth and haunting effects. The CD is titled *Apocalypso Now* and it's wonderfully bizarre.

**LEON RUSSELL/Watching the River Flow**

Writer: Bob Dylan; Producer: John Snyder;  
Publisher: Big Sky, SESAC; Compendia (track)

Leon's contribution to the *Songs of Bob Dylan All Blues'd Up* CD is every bit as swampy and fevered as you'd wish.

**TRACY NELSON****What Good Can Drinkin' Do**

Writer: Joplin; Producer: Ira Antelis; Publisher:  
Strong Arm, ASCAP; Compendia (track)

Tracy is, was and always has been a finer

vocalist than the late Ms. Joplin. That's why she can romp all over her track on the *Songs of Janis Joplin All Blues'd Up* album. Whoever is on electric guitar is a monster, too.

**JOE PISAPIA/Empty**

Writer: Joe Pisapia; Producer: none listed; Publisher:  
CampfireSky, ASCAP; Ambassador (track)

Taking a break from longtime local pop faves Joe, Mark's Brother, our hero wanders through simply marvelous soundscapes. Here, acoustic guitars throb, strings sigh and basses thump gently behind a folkie tenor carressing a hypnotic melody. Elsewhere he hops brightly with equal multi-instrumental finesse. Album is titled *Daydream*. Do not miss this one.

**JUMP 5/All I Can Do**

Writer: none listed; Producer: Mark Hammond;  
Publisher: none listed; Sparrow

They're Christian teens on a gummy-worm sugar rush.

**MITCH McVICKER/Stargazer**

Writer: none listed; Producer: none listed;  
Publisher: none listed; Spindust

It sorta has the sound of the swingin' sixties. Think "Lovin' Spoonful" or the "Small Faces." The combination of plunkety banjo, classical strings and folkie vocal with a bouncy pop melody made me smile. Who is this guy?

**HONORABLE MENTION**

Michelle Little /That'd Be Me/MSU

The Gaither Vocal Band/When the Rains  
Come/Springhouse

By the Tree/Salvation Song/Fervent

Charlie Waller & The Country Gentlemen/

House of the Rising Sun/Pinecastle

Nicole Nordeman/Holy/Sparrow

Chris Tomlin/Enough/Sparrow

**ROW FILE****JANICE AZRAK**

Senior VP Creative Services  
Warner Bros. Nashville

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"I'm from Brooklyn, N.Y.," says Janice Azrak, with the accent to back it up. Azrak grew up with her ear plastered to the radio, relishing the British Invasion and, at age 16, partying at Woodstock. "What I really wanted to do was be on the musician side of things, but I didn't have the discipline for it. I wanted to play piano and I took lessons at four different times in my life. But the lure of hanging out on the street corner in the '60s was too great."

Instead she went to work behind-

the-scenes at MCA Records in New York as a secretary in the publicity department. "It was a means to get me some kind of job," she says. "I figured if I started at the ground floor I'd be smart enough to work my way up."

After her boss exited the company, Azrak took on responsibilities for East Coast tour press. She was soon working with acts such as Elton John, The Who and Tanya Tucker. But after five years with MCA she decided to rethink her career.

"I took a one-year hiatus from the

music business," she says. "I wanted to try something different just to say that I did. I went to work for an actuarial firm doing actuarial tables. I was making double the money, but I was miserable. So I went to work for Elektra Records in 1977 doing publicity. In 1978, at the age of 25, I moved to their L.A. offices and stayed there for four years."

As a result of corporate restructuring, Azrak's job was eliminated. However, an opportunity to build a publicity department in Nashville was offered in its place. "That was the most jarring culture shock I'd ever had," she says of coming to Music City. "When I moved here I figured, I can do anything for a year. Now, low and behold, on Aug. 17, 2002, I'm celebrating 20 years here. This is such a wonderful town, although it still doesn't have a good Italian restaurant or a Bloomingdale's."

Six months after her arrival, Elektra

merged with Warner Bros. She was named a VP in 1984, and Senior VP Creative Services in 1989. "Under the title of Creative Services I'm responsible for making all of the Nashville music videos, album packages, advertising and the merchandising. I also handle artist development—wardrobing, make-up for women, hair, doing media schools, all of that stuff. Anything visual comes out of this department."

She recalls her first video. "It was a Hank Williams, Jr. video called 'Queen of My Heart.' It was the first and only video we did on video tape. It cost around \$4,000. Talk about coming a long way. We were all forging new ground back then."

And the key to her longevity? "Between New York, L.A. and Nashville I've moved around a lot, so I'm thinking maybe they don't know who I am," she laughs.

—Richard McVey II

# Sound Recordings and the Termination of Transfers

by Christian A. Horsnell, Counsel: Bass, Berry & Sims PLC

**T**he debate rages on. Is the featured artist's performance on a sound recording master a work made for hire? The RIAA and its constituents believe that it is. Most artists do not. Philosophical issues abound, but to analyze the legal issue, one needs to know what constitutes a work made for hire and why anybody cares.

## MAKING THE CASE

Generally, each person who makes a contribution to a copyrightable work is a joint author and has an undivided ownership interest in the copyright of the work. To avoid the issues involved with joint ownership (for example, a co-owner is entitled to a proportionate share of the profits derived from the exploitation of the copyright by another co-owner, including licensing), works that traditionally have a number of contributors (motion pictures, collective works, etc.) among others, are deemed to be works made for hire with the employer or commissioning party deemed to be the sole author of the work.

The Copyright Act defines a work made for hire as a work either (1) prepared by an

employee in the ordinary scope of his or her employment; or (2) specially ordered or commissioned for use in a limited number of categories, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire. All parties in this debate agree that a featured artist is not an employee of the record label so the only way that a sound recording can be a work made for hire is if it falls within the second prong of the work for hire test.

Sound recordings are not included in the nine categories of permitted uses for a work to be considered a work made for hire. As a result, recording agreements describe the artist's performance "as a contribution to a collective work," one of the listed categories. Record labels argue that each individual sound recording of a musical composition is a contribution to the collective work that is the finished album and, thus, a work made for hire. Just in case an individual sound recording is not deemed to be a work made for hire, recording agreements also contain an assignment of the copyright in the artist's contribution to the sound recording. Artists contend that each individual sound recording stands by itself and is only incidentally compiled into a collective work as one of its uses. The issue was highlighted when Congress added "sound recordings" to definition of permitted uses, without debate or discussion, as part of an omnibus reform bill in 1999, and then reversed itself the next year when that action came to light.

## TERMINATION OF TRANSFER

Why does each side care whether a sound recording is considered a work made for hire? While the term of copyright protection is often cited (the term of copyright for a work made for hire is currently 95 years from publication or 120 years from creation, whichever expires first, as opposed to the general term of protection of life of the author, plus 70 years), the real issue is termination of transfers.

The current Copyright Act grants authors the right to terminate a transfer of copyright made on or after January 1, 1978 after a certain period of time, generally 35 years after publication of the work. Upon termination of a transfer, the author regains the copyright interest that he or she transferred and the economic benefits that go along with such ownership. However, *the right to terminate a transfer does not apply to a work made for hire.*

If a sound recording is a work made for hire, a record label and its successors are assured of ownership of the sound recording for the life of copyright without the danger of losing a part of such ownership through a termination of the transfer of copyright. *If a sound recording is not a work made for hire, the artist will have the right to terminate the transfer of the copyright in his or her contribution to the sound recording and become a co-owner of the copyright with the record label and/or the owners of other terminated transfers with the right to share in profits and exercise some control over the exploitation of the work.*

## COMING TO A HEAD

The issue will soon come to a head. Transfers of interests in sound recordings first published in 1978 will be subject to termination beginning in 2013. Since notices of termination of transfers can be sent no more than 10 years prior to the desired effective date of termination, next year should see the first flourish of notices of termination of such transfers. Once there is an actual issue to litigate, it is fully expected that record companies and artists alike will seek an early determination of their rights through the federal courts. **MR**

*Bass, Berry & Sims PLC is a law firm of more than 150 lawyers with four Tennessee offices: Nashville Music Row, Nashville Downtown, Knoxville and Memphis. The firm represents recording, music publishing, film, television, book publishing and theatre industries and is involved with many major business transactions and significant litigation matters.*

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## DIAMOND RIO Completely

(Arista Nashville)

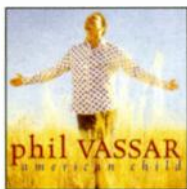
Producers: Michael Clute,  
Diamond Rio

**Prime Cuts:** "Beautiful  
Mess," "We All Fall

Down," "A Better Idea," "You'll Find Me"

**Critique:** These guys can do no wrong. And the follow-up to the success of 2000's "One More Day" is Diamond Rio's most adventurous album yet. While they dish up big portions of the usual ingredients that make a Diamond Rio album special, from such inspirational tracks as "We All Fall Down," romantic ballads like "You'll Find Me," and delightful pop country tunes like "Big Ol' Fire," they've chosen to go outside the box like never before. Though never noted as a traditionalist group, they manage to pull off David Ball's honky tonk shuffle "If You'd Like Some Lovin'" and the Bill Anderson country weeper "Make Sure You've Got It All" with authority. They get even more experimental venturing into Bela Fleck territory on "The Box," a funk-bluegrass marriage that features some passionate pickin' from mandolinist Gene Johnson. The experiment pays off, as does "Something Cool," a jazzy swing-arranged tune (not the June Christy jazz classic) that would seem more fitting sung by George Strait. However, vocalist Marty Roe renders it smooth as a Ramos gin fizz. It also sports a way-cool guitar solo by Jimmy Olander. Easily one of my fave tracks. A bed of strings, heavenly harmonies and Marty's glorious vocal help to make the message song about guardian angels, "I Believe," a stand-out cut. But the same kind of arrangement can't save the syrupy, soaring title track, penned by Diane Warren. "A Better Idea" is a ditty with a lot of soul, and one that women will undoubtedly love. (God made man, but then he had a better idea...you get the idea.) Another wonderful surprise comes with Olander's instrumental work on "Rural Philharmonic," which features a string section as well as each stellar member of the band on spirited solos. Keeps it fresh while keeping it country.

—Ron Young



## PHIL VASSAR American Child

(Arista Nashville)

Producer: Byron Gallimore

**Prime Cuts:** "American  
Child," "Time's Wastin',"  
"I'm Already Gone,"

"Someone You Love," "Athens Greece"

**Critique:** Music Row's 1999 "Breakthrough Songwriter of the Year" follows his hit-heavy debut with *American Child*, a strong second record bolstered by memorable melodies and the quality songcraft Vassar's known for. The piano-playing tunesmith reunites with producer Byron Gallimore, but teams up with a varied team of co-writers, including Fastball's Miles Zuniga, Matchbox 20 frontman Rob Thomas, wife Julie Vassar and hitmakers Tim Nichols and Craig Wiseman. Hints of Bruce Hornsby can be heard through most of the disc, including the album's mandolin-enhanced title track. This big-hearted homage to family is one of two tunes inspired by Vassar's daughter, Haley. The other, "Stand Still," contains the primary ingredients of a full-blown tearjerker: weepy fiddles, gentle backing vocals, and a dramatic, string-enhanced chorus. The songwriter's confessional verses can be heard on the ballads "I Thought I Never Would Forget" and "I'm Already Gone," a powerful acknowledgement of love and commitment. "This is something that I've never done/You know I've always been the first to run/But girl, this time, there's nothing I can do," he sings. Vassar keeps the overall mood light with uptempo ditties such as the two-steppin' "Houston," which cries "Houston, we have a problem." "Athens Greece" (as in Athens, Ga., and grease monkey) loses points for its odd, hickadelic intro and Dire Straits-like guitar lead, but wins one back with clever wordplay such as "He's...the only man in town who can make Charlie Vincent's Van Go." Though Vassar doesn't take many risks or break new ground with *American Child*, the proven hitmaker succeeds in delivering another round of passionate material with the potential to keep him near the upper ranks of the contemporary country game.

—Heather Johnson



## DIXIE CHICKS Home

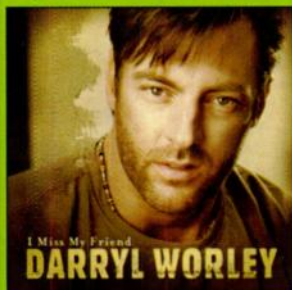
(Open Wide) Producers:

Lloyd Maines, Dixie Chicks

**Prime Cuts:** "White Trash  
Wedding," "Godspeed,"  
"Top of the World"

**Critique:** Commercial artistry is a balancing act for its creator(s). Style and substance. Perfection and emotion. Broad appeal and personal honesty. Extremely rare is the artist whose work stands at the convergence of these often competing elements. To this point in their career the Dixie Chicks have been that uncommon artist, enjoying massive airplay, Diamond awards and critical acclaim. But with *Home*, an acoustic, moody and uneven set, the Chicks have altered the balance of their work dramatically. First up is the single, "Longtime Gone," which lacks the immediacy of previous Chicks smashes. A cover of Fleetwood Mac's "Landslide" seems to set a tone for much of the album. No doubt meaningful for the Chicks, it isn't an obvious choice for engaging wider audiences. The first exception to this rule is the laconic bluegrass stomper "White Trash Wedding" ("I shouldn't be wearing white and you can't afford no ring") which spotlights *Home*'s inspired instrumental work and shining vocals. Harmonies take a star turn on "I Believe In Love." Natalie's performance on Rodney Foster's sublime "Godspeed (Sweet Dreams)" lifts the lullaby to heart-bursting beauty. And Patty Griffin's "Top of the World," the disc's best song, ironically features the album's most involved production. But these moments of transcendence are too few and come too late to overcome earlier disappointments. The Chicks say they never intended *Home* as the follow-up to their first two studio albums, a point underscored by its introspective bent. Nevertheless, marketing machinery and fan anticipation are at all time highs, and there may be a disconnect between expectations and reality. A third Diamond award may be a reach, but then again, the country charts have been dominated for nearly two years by another album that ain't exactly a bucket-o-hooks either.

—Chuck Aty



## DARRYL WORLEY I Miss My Friend

(DreamWorks) Producer: Frank Rogers

**Prime cuts:** "Tennessee River Run," "I  
Miss My Friend," "Family Tree," "The  
Least That You Can Do," "I Built This  
Wall," "POW 369," "Where You Think  
You're Goin'?"

**Critique:** Critics applauded Darryl Worley's  
excellent *Hard Rains Don't Last* CD a  
couple of years back, and certainly the

lanky singer-songwriter has been no stranger to country radio. Still, that debut album failed to make Worley the household name his talent warrants, perhaps in part because fans and industry alike were clamoring to embrace Brad Paisley (who shares the same producer as well as similar musical tastes)—or maybe it was just a matter of finding the right radio-friendly song. That song appears to be "I Miss My Friend," a current Top Ten release that could have been a typical Nashville connect-the-dots romantic yawn in

lesser hands. Instead Worley finds and ignites the song's emotional core till it sizzles like sap in a fire log. Luckily, *I Miss My Friend*, the sophomore album, reveals the single to be only a hint of great stuff to follow. Born and raised in rural Tennessee amidst pickers, singers, preachers and moonshiners, Worley is about as capital-C Country as it gets. His baritone brims with the effortless conviction of someone born to sing traditional music and nothing else. Worley the writer gets credit on many—but by no means all—of the songs. The funky and boisterous "Family Tree" comes from the inspired pen of Darrell Scott. The poignant "POW 369," by Stephen Dale Jones, is a gentle slice-of-life ballad that rings a bell of patriotic emotionalism to drown out a dozen bombastic pseudo-anthems. "Where You Think You're Goin'?" recalling the backporch homeliness of Ernest Tubbs, ends the album on a perfect note of tradition continued. Producer Frank Rogers (a rising star in his own right) also deserves our appreciation, mostly because he doesn't demand it, choosing instead to provide tasteful window dressings through which Worley's soundscapes can be admired. Like the 6'6" Worley himself, *I Miss My Friend* casts a long shadow.

—Larry Wayne Clark

# Dark Horse All Keyed Up; 2 Monkeys Move

by Richard D. McVey II

**D**ark Horse Recording has a new Yamaha C7 and Wurlitzer, and expects to add a Hammond B-3 soon. All three keyboards are for the new keyboard room at Dark Horse's The Lodge studio...2 Monkeys Productions, formerly Tree House Recording, has relocated to 1216 16th Ave. S...The Recording Academy's Producers & Engineers Wing (P&E Wing) presented its Master Recording Delivery Recommendations on July 19, during the NAMM Summer Session in Nashville. The intention of the 12-page document is to provide recommendations for secure backup, delivery, and archive methodologies, both near term and far. The recommendations are posted at: [www.grammy.com/recommendations.pdf](http://www.grammy.com/recommendations.pdf). For more information, check out the Spin on page 5.



The Keith Urban Radio Tour took place at Emerald Studios. The tour was produced by Sharla McCoy and engineered by Russ Martin. Pictured at the studio are (l-r): John Dennis, Manager, Borman Entertainment; Heather Austin, Capitol Records; and Keith Urban.

## Artist Producer Engineer Label Project

### 2 MONKEYS PRODUCTIONS

Tori Baxley	Smith/Wells	Smith/Crisp	—	demos
Dolly Parton	Dolly Parton	"	Disney	soundtrax
Taylor Gilbert	Smith/Wells	—	—	demos
Matt Cauldwell	"	Smith	—	"

### 615 MUSIC

—	Mike McEvoy	Drew Rydberg	A&E	"Biography"
—	Randy Wachtler	Rydberg/Gant	KPIX-TV	promo
—	Wachtler/Williams	Aaron Gant	Cascade Broad.	"
—	Gerry House	"	—	demos

### AUDIO PRODUCTIONS

Darryl Worley	George Achaves	Jim Reyland	DreamWorks	"CCUSA"
Chad Brock	Barry Freeman	Travis Turk	Rounder	radio tour
Phil Vassar	George Achaves	Steve Johnson	Arista	"CCUSA"
Trace Adkins	Barry Freeman	"	Capitol	radio tour
Darryl Worley	"	Travis Turk	DreamWorks	"
Pam Tillis	Tim Riley	"	Epic/Lucky Dog	album premiere
Diamond Rio	George Achaves	Steve Johnson	Arista	"CCUSA"
Michael Peterson	Margie Hunt	Travis Turk	Sony	radio interview

### BAYOU

Jeff Bates	Kenny Beard	George Clinton	RCA	voc's
Brad Wolf	Tom Collins	"	Maroon Dogg	trax
Jillian Marie	Col. Buster Doss	"	Stardust	"
Matthew Masaro	—	"	SEM	voc's
Tommy Joe Wilson	—	"	—	album
Rick Carlson	George Clinton	Barry Senter	—	trax
Swan Brothers	—	"	—	gtr/voc's
Bob Alan	—	"	Whinco	demos
Buddy Smith	Mike Chapman	"	—	voc's
Dean Greer	Pete Wade	Jonas Hotard	—	"

### BENNETT HOUSE

Jen Foster	Glenn Rosenstein	Glenn Rosenstein	Jenco Music	voc's/od's
Wayne Watson	Neal Watson	Patrick Kelly	Spring Hill	od's
Amy Grant	Keith Thomas	Bill Whittington	A&M	"
Chester White	Greg Archilla	Greg Archilla	MCA	mix
Jen Foster	Glenn Rosenstein	Bill Whittington	Jenco	"

## Artist Producer Engineer Label Project

### BOARD ROOM

Daniel's Window	Billy Smiley	Joel Wild	Cul de Sac	trax/od's
Before You Breathe	Joel Wild	"	Ardent	od's
Clint Daniels	Laron Pendergrass	Laron Pendergrass	Mamanem Music	mix

### CREATIVE WORKSHOP/STUDIO BEE

Anthony Crawford	Crawford/Cason	Anthony Crawford	Arena	Radio Café CD
Georgia Thomas	Buzz Cason	James Campbell	—	demos
Howard White	Howard/Ruth White	Joe Funderburk	—	instrumental CD

### DAN WILLIAMS MUSIC

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

### DARK HORSE

Patti Mitchell	Patti Mitchell	Ben Surrat	Mitchell	mix
Brentwood Benson	Craig Adams	Randy Poole	Brentwood	trax
Various	Marty Parks	Brent King	Lillanas	trax/mix
Paula Dunn	Scott Williamson	Jerry Yoder	—	trax
Various/NYFD	Randy Boudreux	Kevin Beamish	Small Time	mix

### EAST IRIS

Jo Dee Messina	Brent Maher	Neibank/Park	Curb	Christmas album
Randy Travis	Kyle Lehning	Woods/Park	Travis Co.	string od's
Amy Grant	Vince Gill	Bishire/Park	Amy Grant Prod.	pop album
Sandi Patty	Greg Nelson	Hall/McCutcheon	Word	Cont. Christian album

### EMERALD

Faith Hill	Dann Huff	Jeff Balding	Warner Bros.	od's
Sandi Patty	Greg Nelson	David Hall	Word	"
Kellie Coffey	Dann Huff	Jeff Balding	RLG	mix
Kenny Rogers	Chemay/Guess	John Guess	Dreamcatcher	"
Craig Morgan	Morgan/O'Donnell	Billy Sherrill	Broken Bow	trax
Skip Ewing	Skip Ewing	David Hall	Acuff-Rose	mix
Jaden	Michael Linney	Michael Linney	Sparrow	od's
Toby Keith	James Stroud	Steve Marcantonio	DreamWorks	trax
Dean Dillon	Dean Dillon	David Hall	Acuff-Rose	od's



Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Kelly Ford	Kelly Ford	Brett Tigarden	—	trax	Phil Vassar	Bob Guerra	"	Arista	radio special
Deana Carter	Dann Huff	Jed Hackett	RLG	transfers	Steve Azar	Sharla McCoy	"	Mercury	radio tour
Faith Hill	Byron Gallimore	Tim Palmer	Warner Bros.	mix	Darryl Waltrip	—	"	—	voice over
Roxanne	Ronnie Thomas	David Hall	Roxanne Ent.	transfer	Toby Keith	Guerra/McCoy	"	DreamWorks	radio special
King Crimson	King Crimson	Machine	—	trax/od's	Jo Dee Messina	Sharla McCoy	"	Curb	radio tour
Kenny Chesney	Buddy Cannon	Billy Sherrill	RLG	od's/mix	Marcel	"	"	Mercury	"
Angela Peterson	Blake Mevis	John Guess	Blake Mevis Prod.	mix	<b>MONEY PIT</b>				
Katie Riggs	Clyde Brooks	Jim Cotton	Clyde Brooks Prod.	trax	Dusty Drake	Worley/Crain/Schleicher		Schleicher/Hellerman	Warner Bros.
Rhett Akins	Kenny Lamb	Chris Rowe	Audium Records	od's	od's/trax				
Shannon Lawson	Jason Houser	David Hall	Extreme Writers Group	trax	Martina McBride	Worley/McBride	"	RCA	trax
Aaron Neville	Pete Greene	Barry Beckett	Tellitt Prod.	"	Pinmonkey	Worley/Poole	Poole/Hachler	"	od's/mix
Donnie McClurkin	David Foster	Brent King	—	od's/voc's	S.H.A.R.E.	Paul Worley	Poole	—	mix
Wynonna	Dann Huff	Jeff Balding	Curb	od's	James Family	James Fam./Hachler	Wade Hachler	Deaf-Aid	"
Lee Greenwood	Jerry Crutchfield	John Guess	"	trax	Banditos	Banditos	"	"	trax/od's/mix
Joshua & Shianne	Biff Watson	Ricky Cobble	Lyric Street	"					

**EMERALD (BROADCAST DIVISION)**

Keith Urban	Sharla McCoy	Russ Martin	Capitol	radio tour
Joe Nichols	"	"	Universal South	"
Rodney Atkins	"	"	Curb	"

**QUAD**

Mighty Clouds of Joy	Zack Glickman	Alan Litten	Light	od's/mix
Sodium	Sodium/Blue Miller	Jim Lightman	Universal	mix
Aubrey Haynie	Haynie/Vorndick	Bil Vorndick	Sugar Hill	od's
Hank Williams, Jr.	Edd Kalehoff	Brian McGhee	—	"M.N. Football" spot

**WRITER'S NOTES**

## BOBBY E. BOYD

**Hits/Cuts:** "In Pictures," Alabama; "Working Man's Ph.D.," Aaron Tippin; "That's A Plan," Mark McGuinn; "Swinging Doors," Martina McBride

**Hometown:** Bandera, Texas

**Years In Nashville:** Twelfth year of my fourth trip

**Publisher:** BME

**Favorite Song You Wrote:** "If Life Is But A Dream" (with David Leone)

**Favorite Song You Didn't Write:** "Half The Moon" (Hugh Prestwood), a Tanya Tucker cut

**On What Instrument Do You**

**Write:** Brain (right side); acoustic guitar (both sides)

**Influences:** Mac McAnally, Karla Bonoff, Kenny Loggins, ZZ Top, Van Stephenson, Led Zeppelin, Marcus Hummon, Hugh Prestwood, Jim Foster

**Advice To Writers:** Write what you like! If you write for a specific artist or for radio, you usually won't get anywhere. We are already writing in a style I call "scheduled spontaneity."

**Little Known Biographical Fact:** Hometown is Bandera, Texas, with

a population of 847. It's home to Charlie & Bruce Robison, Robert Earl Keen, Jim Foster ("Refried Dreams," "Don't Go Near The Water"), and others.

**Issues Facing Songwriters**

**Today:** The issues don't change much. It's technology and percentages. We just have to ride the roller coaster and enjoy it.

**Anyone You'd Like To Have A**

**Cut By?** Ray Charles, Aretha Franklin, Tim McGraw, among others

"Songwriting is like a calling to preach," says Bobby E. Boyd. "If you've got that in you, you don't have any choice."

Boyd was first called to music in his hometown of Bandera, Texas, where he played in a local band. "We always had one band that came up in junior high and high school," he says. "It was the 'town' band and I had dreams of being a rock star."

His dreams of the rock stardom subsided as he got a taste of country music. "I realized the genius of Haggard and Frizzell. Then I saw acts like the Earl Scruggs Review and heard Steve Earle's 'Hillbilly Highway,' and I was hooked."

But Boyd didn't head straight for Nashville. Right out of high school in 1975, he went to work at a dude ranch, where he spent the next 15 years. "There was a lot of hard work on 300-plus acres with 150 guests every day," he recalls. "But a lot my job involved entertainment. I had to sit with a guitar and perform. It put me in front of a lot of people from all over the world. I started getting better and better as an entertainer."

During his off-time at the ranch, Boyd would make trips to Nashville to learn more about the songwriting community. "My first trip up here I did a dumb thing and drove up Thanksgiving weekend in 1978," he laughs. "I thought I was going to do some business. Nobody was here."

After a few more attempts, he even considered giving up. "I tried to get out of the business. I came up here and had gone back to Texas working at a plant. I sold all of my guitars and recording gear. Two weeks later I had 12 songs rolling around in my head. That's why I say it's a calling."

He moved here permanently in

1989 and found a publishing deal at BMG in June 1990. "They knew I could write so they signed me on," he says, "but one of my duties was to run the tape copy room. That was the best education I ever got."

In 1991, he continued writing for BMG, but also became a songplugger at the company. "I got to see the other side of the fence, which a lot of writers don't ever see or understand. Of course, I refused to plug my own songs." As a plugger he got cuts such as "She Don't Know She's Beautiful" and "Goodbye Says It All."

Eventually he was getting cuts of his own, landing on Linda Davis and Martina McBride albums, and scoring hits with Aaron Tippin and Alabama. He departed BMG in 1995 and later went on to write for his own company followed by Warner/Chappell. Then in early 2001, he signed with his current publisher, BME.

Boyd, who's married with twin baby girls (Hope and Hallelujah) and two young sons, says that "free time" is mostly foreign to him these days. Although he does enjoy working on videos, "I guess that's my hobby. I've worked (co-produced/co-directed) on two Loretta Lynn videos, and did Mark McGuinn's EPK for VFR. But I'm concentrating on writing right now. That's my focus."

—Richard McVey II

# Americana Conference Version 3.0

by John Hood

**T**hey say the third time is the charm. J.D. May, Executive Director of the Americana Music Association (AMA), hopes that holds true for the upcoming 3rd Annual Americana Conference. That's not to say the first two conferences weren't successful—they were. It's just that May believes the AMA is hitting its stride as the organizational entity behind a still evolving format and that this year's conference will be markedly improved.

"People will notice the small things we've changed," says May. "We'll be more organized. The overall content included in the programs will be a little more specific. This is our third year so we're not wondering what kind of conference we're going to present. We have a very clear idea of what it is going to be. Our goal is to promote and grow the Americana industry."

Attendance from year one to year two jumped approximately 50 percent with 539 people attending the 2001 conference. May is unsure what to expect for this year's turnout.

"I have no clue how attendance is going to turn out this year," he says. "Last year we had to reschedule from our original dates (Sept. 14-15) because of the Sept. 11 attack. We moved it to November and ended up having more people than we would have had in September. It's hard to know if we're going to have the same kind of growth we had from the first to second year. You can't expect to keep having 50-60 percent growth each year."

He does say that sponsorships for the conference are up. "We've seen a significant increase in the number of sponsors for the conference and in the level of commitment they are willing to make both in the conference and with the AMA. It's interesting at a time when things seem to be flat or down for the music industry, our studies of sales and touring show that in our world things are going up."

The AMA has also decided to add an extra day, expanding the conference to a three-day event.

May explains, "We didn't have enough time last year to cover everything. The level of



## FAST FACTS

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**Where:** Downtown Nashville Hilton Suites

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**Registration Info:**  
 615-438-7500

**Website:**  
[www.americanamusic.org](http://www.americanamusic.org)

interest and the number of people who would like to participate, attend and perform warranted the addition of another day. It's a really good problem to have. We're trying not to grow so slowly that we can't accommodate people's needs but not so quickly that we spread ourselves too thin."

Also new to the conference is an awards show to be hosted by Jason Ringenberg of Jason & the Scorchers fame. The awards show takes place Sept. 13 at 7 p.m. at the downtown

Nashville Hilton Suites, also the site for the conference.

"I don't know what possessed us to go ahead and add an awards show," jokes May. "In all seriousness, it allows us to recognize both merit and achievement in the Americana format. More importantly it sets a precedent so that in years to come these awards will already be recognized and have a history. There have been no awards recognition for Americana so it's important that we do that."

The AMA board of directors decided the categories but AMA members around the country will vote to decide the winners.

May expects this will be a laid-back, fun affair. "This is our first year and it's not like we're doing it for television, we're just trying to get started. We also didn't want to have the usual run of awards, so instead of doing that we came up with a select few that will hopefully properly honor some of the things that happened over the past year. There will also be a few honoree awards, almost lifetime achievement awards. Those will be decided by the AMA board."

The conference isn't the only big project on the AMA radar screen. The AMA is planning the re-launch of the Americana Chart, which the AMA brought in-house earlier this year (it was previously published by *Album Network*). Originally scheduled for June publication, the chart was pushed back due to computer programming difficulties. At press time, the chart is on track for an Aug. 6 debut.

"We've worked the programming gremlins out of our system," says May. "We want to raise the level of visibility by having the chart used in more places, both industry and consumer publications and also at retail. It's a combination of terrestrial stations, nationally syndicated radio shows that are making an impact, satellite radio and Internet radio, which needs to find a way to stay around and continue to broadcast. It's an album-based chart that will come out every Tuesday. One of the lively discussions I'm sure we'll have at the conference is a singles versus an albums based format for the Americana chart." **MR**

## PANEL TOPICS

"Radio—Singles vs. Albums Format"  
 "After No Depression—Changing Publicity"  
 "Where Does the Country Come From?—New Centers of Roots & Country Music"  
 "Making Money in Film & TV"  
 "Sales & Distribution"  
 "Crash Course for Indies—Mentoring Sessions"  
 "Business & Management Strategies for Artists"  
 "Thinking Outside the Box—Non-traditional Retail"

"O Brother, What Now?—New Opportunities For Americana"  
 "Americana on Television"  
 "Pay For Play"  
 "Made In Americana—Marketing Outside the U.S."  
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1102 17th Ave. S. #200

## RECORD LABELS

Capitol ..... 269-2000  
Curb/Nashville ..... 321-5080  
i.v. Records ..... 320-1444  
1701 Church St., [ivrecords.com](http://ivrecords.com)  
Interstate 40 Records ... 702-363-8506  
9208 Spruce Mt. Way  
Las Vegas, NV 89134  
MBS Records ..... 321-3612  
POB 360, Greenbriar, AR 72058  
MCA ..... 244-8944  
Mercury/Nashville ..... 524-7500  
Oh Boy Records ..... 742-1250  
OMS Records ..... 888-522-5607  
POB 52112, Durham, NC 27717  
RLG Label Group ..... 301-4300  
Six-One-Five ..... 776-2060  
SONY ..... 742-4321  
Columbia/Epic/Monument/Lucky Dog  
Waltzing Bear Records ..... 329-2886  
1710 Grand Ave., 37172  
Warner Bros. .... 748-8000

## RECORD PROMOTION

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

## RECORDING STUDIOS 16, 24 & MORE

AlliSongs Studio ..... [allisongs.com](http://allisongs.com)  
127 Academy Sq.  
Bayou Recording ..... 340-9000  
1708 Grand Ave.  
Brush Hill Studios ..... 870-1221  
1421 Tempary Ct.  
The Castle ..... 791-0810  
1393 Old Hillsboro Rd., Franklin, TN  
Creative Workshop  
2804 Azalea Pl. .... 383-8682  
Digital Audio Post ..... 321-0511  
Emerald Mix Room ..... 842-5200  
28 Music Sq. E.  
Emerald Sound Studio ..... 846-5200  
1033 16th Ave. S.  
Emerald Studio Six ..... 842-5200  
18 Music Sq. E.  
Emerald Tracking Room ..... 842-5200  
2 Music Cir. E.  
Houston Recording ..... 496-5347  
Island Bound Studio ..... 320-5413  
1204 17th Ave. S.  
Jam Sync ..... 320-5050  
1232 17th Ave. S.  
Jukebox ..... 297-9100  
646 W. Iris Dr.  
Masterlink Studio ..... 244-5656  
114 17th Ave. S.  
Midi Magic Studios ..... 646-7440  
7176 Somerset Farms Dr., 37221  
Music Mill ..... 254-5925  
1710 Roy Acuff Pl.  
Music Works Recording & Production  
1010 16th Ave. S. .... 259-3103  
OmniSound Recording Studio  
1806 Division ..... 321-5526  
Recording Arts ..... 321-5479  
The Ricker Studio ..... 329-2886  
Seventeen Grand ..... 327-9040  
1001 17th Ave. S.  
Sound Stage ..... 256-2676  
10 Music Circle S.  
The Soundshop ..... 244-4149  
1307 Division St.  
SoundSmith ..... 826-8929  
183 Clearview Cir., Hendersonville, TN

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ATLANTA (404) 584-0211

Suite 16 Recording ..... 329-8130  
1011 16th Ave. S.  
Whistler's Music Studios ... 320-1444  
1701 Church St., [whistlers.com](http://whistlers.com)  
Wildwood Recording ..... 661-4948  
6318 Panorama Dr., Brentwood, TN

## REHEARSAL

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Th underbirdz ..... 242-8630  
2905 B Armory Dr., 37204

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## STRING SECTIONS

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

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

## VIDEO TAPE DUPLICATION

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

## VIDEO TAPE EDITING

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



## LETTERS (Letters are edited for space)

### YOU'RE ALL PAYING THE PRICE

I was a subscriber to *Music Row* at one time. However, during the past several years the Nashville "country" recording industry, as a result of its nepotism, cliquishness, cookie-cutter mentality, fear of offending radio programmers, bottom-line greed, and overall lack of artistic integrity, has become a joke. It is the domain of money-hungry producers, publishers, and record company executives whose only concern is making lots of money to pay for their lavish lifestyles so that they don't have to get real jobs ("real jobs" for most of these people, unfortunately, would probably be used car salesmen—that is about the mentality and level of opportunism that characterizes most of them). Their only concern is with protecting a privileged piece of a shrinking economic pie. They don't give a sh— about the quality of the product, and they continually fail to take responsibility for their decisions by blaming radio's narrow and formulaic playlists for somehow "forcing" them into making such decisions.

The reality is that Nashville, in all of its codependence with country radio, f—ed up. Here it is a full six years after the Internet revolution, and the Nashville industry still hasn't figured out ways to market music to an audience without relying upon mainstream radio (which, as a result of corporate consolidation, also doesn't give a sh— about quality music).

I understand that the Nashville recording industry has always been a business. However, one of the rules for success in any business is that one needs to care about the quality of the product or service he or she is producing. Without such care, attention and emphasis, it's not long before people stop buying the product or service and the business fails.

I understand that your publication sat in a precarious position all these years: You couldn't just come out and speak the truth about the music and what idiots the decision-makers in this town were without running the risk of offending much of your subscriber base as well as many powerful people in the music industry. Thus, whatever criticisms that you made were often done in very muted tones and were couched in non-offensive language (i.e., with the exception of Robert Oermann's occasional criticisms.)

Nonetheless, for many of these years, you were much too kind in your criticisms and failed to call a spade a spade when it came to identifying and condemning what was wrong with this town's recording industry and what a complete joke the music it was producing was.

I can't help but think that as a result of the country industry's lack of prosperity as of late, your publication has also paid a price in terms of shrunken subscriber base and shrunken ad revenues. Perhaps this is the price you folks pay for being afraid to offend the decision makers and not telling them the uncomfortable truths that they are only now waking up to—truths that had they been heeded earlier, might have stopped the downward slide in Nashville's fortunes. As for me, I prefer to sit it out. I have a well paying professional job. And while I still love music—in fact, I will always love music—I don't need the music business. Any musical activity that I do, therefore, I do mainly for my own enjoyment and personal edification. I don't need to do it to survive. In view of these realities, your publication has become largely irrelevant to me.

—Phillip Giannikas, Giannikas-Phillip@dol.gov



**Rascal Flatts**—Gary LeVox, Joe Don Rooney and Jay DeMarcus—hosted a block party July 24 on Nashville's Music Row. The event included a first listen of their new project, *Melt*, due in stores Oct. 29. The trio also took the opportunity to present Ed Benson, Executive Director of the CMA, with a platinum plaque of their self-titled debut album and in return were given platinum certificates from the CMA in recognition of their recent success. Pictured at the event are (l-r): Doug Howard (Lyric Street Records), LeVox, DeMarcus, Rooney and Benson. Photo: Chris Hollo for Hollophotographics

## Industry events CALENDAR

### September

- 4 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 4 ASCAP at The Bluebird, 6 p.m.
- 9 BMI Roundtable, BMI, 3-5 p.m., 401-2000
- 10 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 ASCAP Presents Straight Talk, 10 a.m.
- 14 ASCAP Sponsors Luncheon at The Americana Music Festival
- 18 ASCAP Presents Straight Talk, 10 a.m.
- 25 ASCAP Presents Straight Talk, 10 a.m.

### October

- 2 ASCAP Presents Straight Talk, 10 a.m.
- 2 ASCAP at The Bluebird, 6 p.m.
- 7 BMI Roundtable, BMI, 3-5 p.m.
- 8 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 9 ASCAP Presents Straight Talk, 10 a.m.
- 15 ASCAP Sponsor Songwriters Contest at IBMA Week, Louisville, KY
- 16 ASCAP Presents Straight Talk, 10 a.m.
- 23 ASCAP Presents Straight Talk, 10 a.m.

### November

- 4 ASCAP Country Awards
- 6 37th Annual CMA Awards (CBS), Grand Ole Opry House, 7 p.m.
- 7 SESAC Country Music Awards, SESAC Nashville office (invitation only)
- 11 BMI Roundtable, BMI, 3-5 p.m.
- 12 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 13 ASCAP Presents Straight Talk, 10 a.m.
- 20 ASCAP Presents Straight Talk, 10 a.m.
- 27 ASCAP Presents Straight Talk, 10 a.m.

### December

- 4 ASCAP Presents Straight Talk, 10 a.m.
- 4 ASCAP at The Bluebird, 6 p.m.
- 11 ASCAP Presents Straight Talk, 10 a.m.
- 18 ASCAP Presents Straight Talk, 10 a.m.

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

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

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

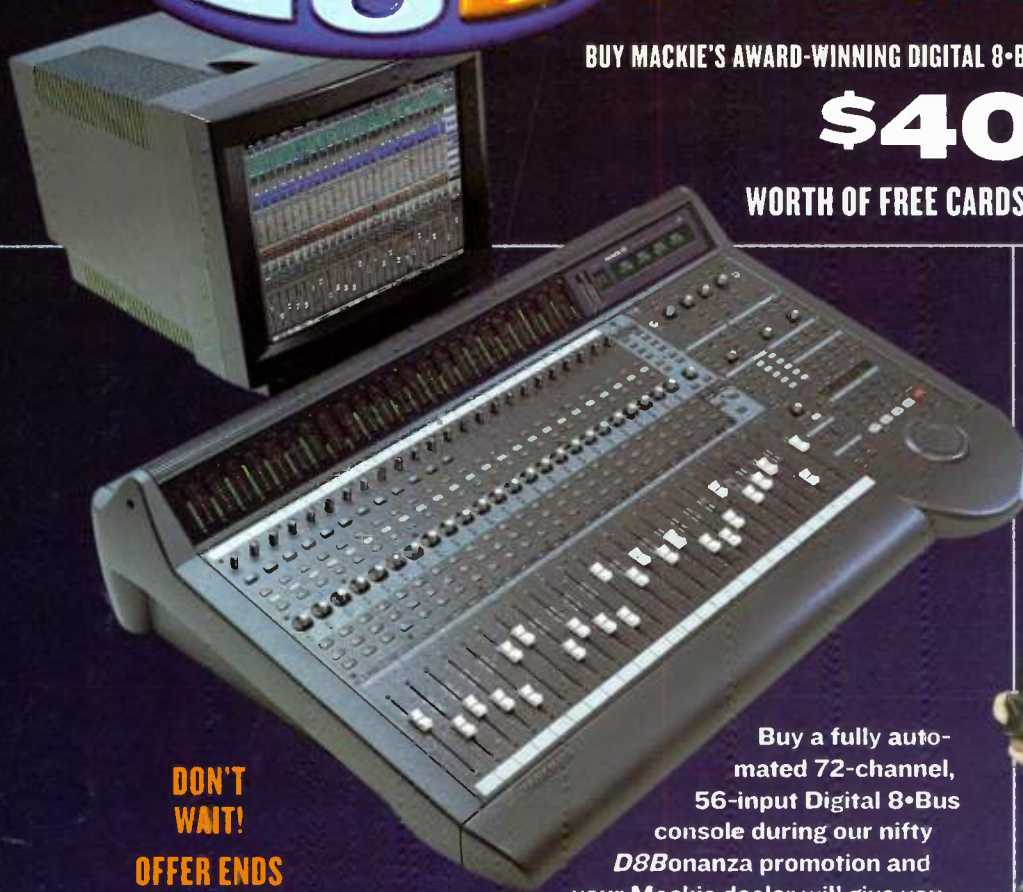


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