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MUSIC ROW[®]

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**Keith
Urban**



**STAYING ON
THE PATHWAY
TO PLATINUM**

**Byron Gallimore
& Mark Wright**

**2004 CMA
Nominations**

**FINANCIAL
Deciphering
Publishing
Statements**

FOR YOUR CONSIDERATION
IN THE FOLLOWING CATEGORIES FOR

2004

CMA nominations:



ENTERTAINER OF THE YEAR

Pollstar's #1 country ticket seller in 2002 and 2003. Big Throwdown Tour SELLING OUT nationally. *Billboard's* Top Country Album Artist (at mid-year chart). ACM Entertainer of the Year for both 2002 & 2003.

MALE VOCALIST OF THE YEAR

Billboard's Top Country Singles and Tracks Artist for 2004 (at mid-year chart). *R&R's* #1 Country MVP and Top Male Airplay Artist for 2002 and 2003! ACM Top Male Vocalist for 2003.

ALBUM OF THE YEAR

Shock 'N Y'all is: #1 Best-Selling Country Album of 2003 and 4 x Platinum.

SINGLE OF THE YEAR

"I Love This Bar" was a huge multi week #1 single on all charts and a classic country song.

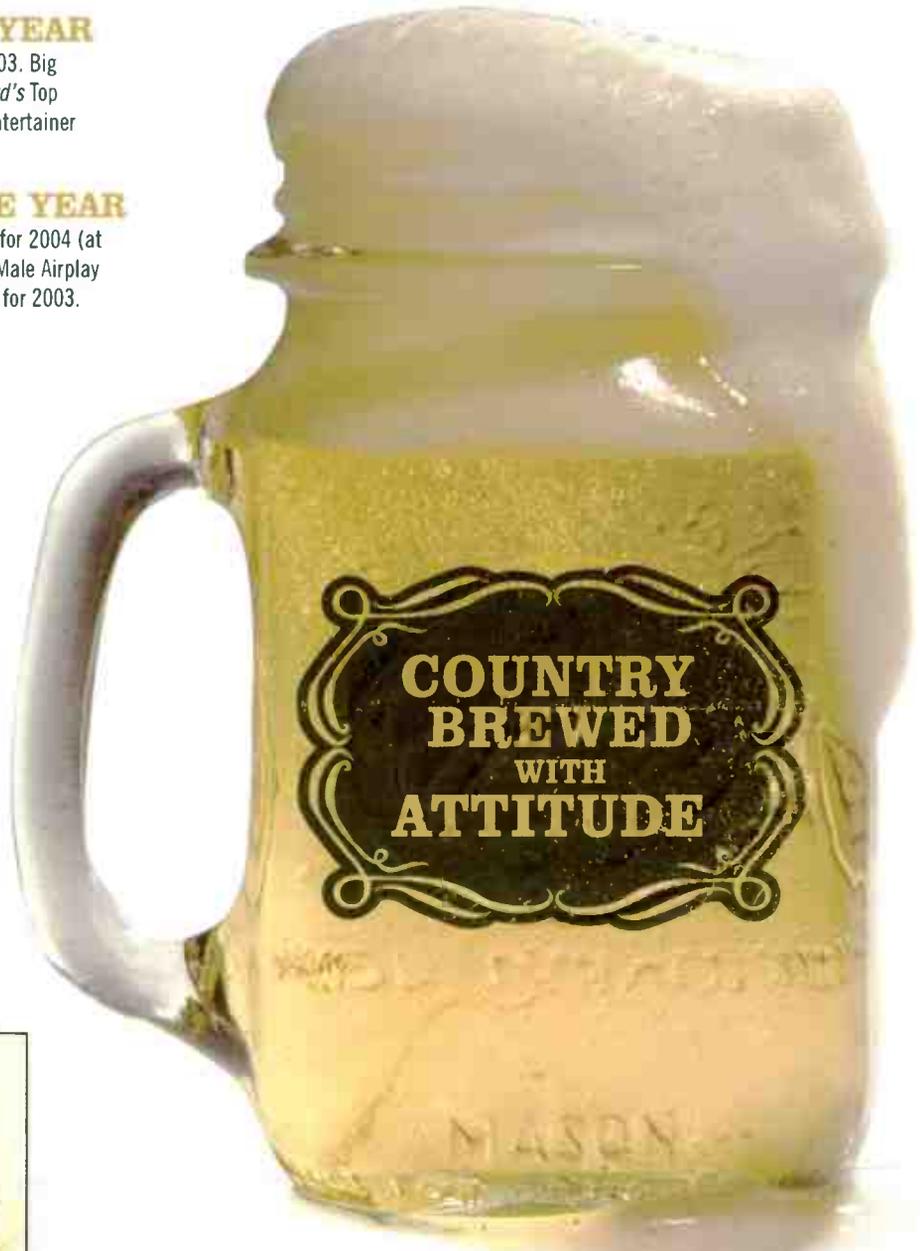
MUSIC VIDEO OF THE YEAR

"I Love This Bar" was a #1 video on CMT & GAC and won the People's Choice Award for Best Video 2003!

MUSICAL EVENT OF THE YEAR

"Hey Good Lookin'" If that's not a musical event, what is?

GREATEST HITS 2 RELEASES
NOVEMBER 9th



THROW ONE DOWN WITH TOBY KEITH



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contents

October 2004 • Volume 24 No. 10

On the Cover

Keith Urban (Capitol)

Current Single & Video: "Days Go By"

Current Producer: Dan Huff

Hometown: Caboolture, Queensland, Australia

Management: Borman Entertainment **Booking:** CAA

Recent Hits: "You'll Think Of Me," "Somebody Like You"

Awards: CMA Horizon, ACM Top New Male Vocalist, ARIA (Australia's Grammy equivalent)

RIAA Certs to date: 2XPlatinum—*Golden Road*; Platinum—*Keith Urban*

Special TV/Film Appearances: *The Tonight Show with Jay Leno*, *Grammy Awards*, *Latin Grammys*, *CMA Awards*, *CMT Spring Break special*—*Who Wouldn't Want To Be Here*, *Austin City Limits*, *America's Party*—*Fox New Year's Countdown 2003*.

Birthdate: Oct. 26

Interesting Facts: Born in New Zealand. Started playing first instrument (ukulele) at three years old.

Outside Interests: Motorcycles, cars, music

Musical Influences: Glen Campbell, Mark Knopfler, Fleetwood Mac, Don Williams

Favorite Record(s): Many and constantly changing. Ronnie Milsap's *Out Where the Bright Lights Are Glowing* and Fleetwood Mac's *Rumours* are high on the list.

That distinct accent you hear from one of country music's hottest stars, wasn't formed in Texas, Georgia or Tennessee. It does come from south of Nashville though—way south, as in Australia. So that makes Keith Urban a southern guy. Right?

He's certainly steeped in the country tradition with Glen Campbell and Don Williams being key influences. But he's no retro-themed artist. Instead, he uses his world-class guitar skills to add a contemporary punch to his music. It's a sound that is connecting with audiences. His self-titled debut went platinum and the follow-up, *Golden Road*, has been certified double platinum.

Expectations are high for his third disc, *Be Here*, which has already earned a No. 1 hit with "Days Go By." Urban's excited about introducing the new music to his fans.

"I can't wait to get on the road and play these songs live," he says. "There's a lot to be said for having toured so much since *Golden Road* came out. All that roadwork helped us in making *Be Here*. It's a daily challenge. You gotta rise to the expectations—your own and those who've seen you before, and the friends they've brought along. Especially the ones they've dragged along."

Ultimately Urban believes it's about getting the music out there and giving it a chance. "We want our music to connect with as many people as possible," he says. "That's what it's about—giving all I've got to lift spirits and raise the roof!"



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by John Hood



Ron Baird

BAIRD RETIRES—

Creative Artists Agency Senior Music Agent Ron Baird retired on July 30. Baird opened the Nashville office for CAA in 1991 and has worked with the careers of artists such as Clint Black, Billy Dean,

Jennifer Hanson, Alan Jackson, Toby Keith, Barbara Mandrell, Martina McBride, Reba McEntire, Joe Nichols, Olivia Newton John, Julie Roberts and Shania Twain. Baird served as Country Music Association President and Chairman of the Board in 2002 and 2003, respectively. He was named Country Agent of the Year by *Performance Magazine* (1996-1998) and Third Coast Agent of the Year by *Pollstar* (1999). According to a prepared statement, Baird, "looks forward to spending more time with Cheryl, his wife of 24 years, his two sons Marc and Jon, both of whom are in the music industry, his three year old grandson and his granddaughter, who is expected any day."



Jeff Green

AMA GOES GREEN

—Longtime music, radio and trade association executive Jeff Green takes over as Exec. Dir. for the Americana Music Association on Oct. 15. Green succeeds founding AMA Executive Director

J.D. May, who is joining Nashville-based creative business services company echomusic. A 27-year industry veteran, Green has been

Executive Editor at trade publication *Radio & Records* since January 2002, based in Nashville. Green previously served nine years in senior management with the Country Music Association, overseeing international, strategic marketing, new media and new business development. Green's duties will include overseeing all aspects of the Americana Music Association including staffing and administration, sponsorship development and sales, the annual conference, membership development, projects and committees, among other duties. Reporting to the AMA's 19-member Board of Directors, he will work with them to shape and create new policies and opportunities.

MURPHY TO RETIRE FROM NMPA—

Edward P. Murphy announced that he will retire from his position as the President and CEO of the National Music Publishers Association on Dec. 31. He has held this position since his election by the Board in 1985. "On behalf of the Board of Directors of the NMPA, I want to thank Ed Murphy for his almost 20 years of dedicated service to the American music publishing industry," said Irwin Z. Robinson, Chairman of the NMPA Board of Directors and Chairman and CEO of Famous Music Publishing. "All of us in the music industry owe him a huge debt for his tremendous work on their behalf."

BMI NAMES BRYANT PRESIDENT

—Kenneth J. Elkins, Chairman of the BMI Board of Directors, announced Del R. Bryant has assumed the post of President & CEO of BMI. Bryant, a 32-year veteran of the performing rights organization, most recently held the position of Executive VP. Bryant's appointment



Del Bryant

was announced in April by Elkins and BMI's longtime President & CEO, Frances W. Preston. Bryant was selected for the post following an extensive search that included many senior executives in the music and entertainment industries. Elkins said, "The Board is pleased that we found the best qualified leadership within BMI. Del brings unique skills and critical experience to the challenge of managing a 21st century music enterprise."

IBMA NOMINEES ANNOUNCED—

Final nominees have been announced for the 15th Annual International Bluegrass Music Awards, hosted by bluegrass veterans Alison Krauss and Dan Tyminski. The awards will take place at the Kentucky Center in Louisville, Ky. on Oct. 7. The Del McCoury Band leads the way with 12 nominations including Entertainer, Vocal Group, Instrumental Group, Album of the Year (*It's Just the Night*), and Male Vocalist for McCoury. Alison Krauss + Union Station earned nine nominations including Entertainer of the Year, Instrumental Group, Vocal Group, Female Vocalist of the Year for Krauss, and Male Vocalist for Tyminski. Blue Highway garnered seven nominations including Vocal Group. Several other groups received five or more nominations: Doyle Lawson & Quicksilver, Rhonda Vincent & The Rage, Ricky Skaggs & Kentucky Thunder and Mountain Heart. A complete list of nominees and more info on the Awards and IBMA's week-long Trade Show and Bluegrass Fan Fest can be found at www.ibma.org. MR

MUSICAL CHAIRS

Jennifer Allen joins the Marketing Group as Dir. of Christian Broadcasting...Emerald Entertainment promotes Jayme Austin to Broadcast Division Mgr. and Sam Caputa to Broadcast Sales Coordinator... Word Records promotes Blaine Barcus to VP of A&R and Ronn Tabb and Andy Peterson to Sr. Dirs. of Product Mktg...Leigh Brannon steps down from her position as Creative Dir. at Right Bank Music Publishing to launch Over the Stars with co-partner Ty Herndon...Right Bank Music hires Matt Lindsey and Raleigh Squires as independent songpluggers... David Deeb joins MPL Media as Dir. of Sales and

Mktg...Rachel Fontenot is promoted to Mgr. Artist and Development at RCA Records...Ashley Givens joins Tenacious Entertainment as Assoc. of PR/Mgmt... Ashley Gragg joins the CRB as Event Support Dir... Allison Hagendorf joins SESAC as Assc. Dir./Writer/Public Relations in NY...Johamie Hahr joins the Universal Music Group promotion staff...Mary Ann Kennedy signs with Little Vixen Music as an independent pluggger...Judy McGrath is promoted to Chairman and CEO of MTV Networks...Charlie Monk joins SIRIUS Satellite Radio as Creative Advisor...Tom Moran exits his post at Equity Music as Midwest

Promotion Dir. and joins Sony/Nashville as Midwest Reg. Promoter to replace Matt Corbin who in turn joins Equity in the same capacity...Chris Palmer leaves his post as Warner Music Sr.VP/GM... Universal South Sr.VP of National Promotion Bryan Switzer exits the label...West Coast Reg. Promoter Dick Watson exits Broken Bow Records...Gospel Music Channel appoints Jerry Williams, Dir. Programming, Scheduling and Acquisitions and Kevin MaGann, Dir. of On-Air Promotions...Anne Sarosdy and Barry Yarbrough exit Koch Records...King Williams joins Grand Ole Opry Live as Broadcast Engineer. MR



Jayme Austin



Sam Caputa



Ronn Tabb



Leigh Brannon



Matt Lindsey



Raleigh Squires



Charlie Monk

ASCAP

Our Stars are Lining Up

for the
38th Annual
CMA Awards



Alan Jackson
7 nominations



Kenny Chesney
5 nominations



Gretchen Wilson
5 nominations



Rascal Flatts



George Strait
2 nominations



Tera Clark



Brad Paisley
4 nominations



Buddy Cannon



Big & Rich
John Rich: 4 nominations



Frank Rogers
3 nominations



Reba McEntire



Josh Turner
2 nominations



Dierks Bentley



Blue Country



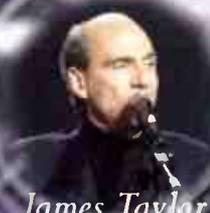
Diamond Rio



Craig Wiseman



Dann Huff



James Taylor



Brent Rowan



Brooks & Dunn To Host CMA's Alan Jackson & Toby Keith Top Noms

The final nominees are in for the 38th Annual CMA Awards set for Nov. 9 and it has been determined that Brooks & Dunn will host the show along with special guests including Shania Twain. "It was going to take someone special to step into this vital, high-profile role," said CMA Executive Director Ed Benson. "Vince Gill left some big shoes to fill—so, we are thrilled to

have two outstanding artists to fill them with Brooks & Dunn."

Reigning CMA Entertainer and Male Vocalist of the Year Alan Jackson was nominated in seven categories including Entertainer, Male, Single, Song and Musical Event along with two Music Video nominations.

Toby Keith was a close second this year with six nominations for Entertainer, Male, Album, Single, Music Video and Musical Event. Keith is eligible for two additional trophies as co-producer of his nominated Album and Single.

Entertainer of the Year: Brooks & Dunn, Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw

Female Vocalist of the Year: Terri Clark, Sara Evans, Alison Krauss, Martina McBride, Reba McEntire

Male Vocalist of the Year: Kenny Chesney, Alan Jackson, Toby Keith, George Strait, Keith Urban

Album of the Year (Awarded to artist and producer)
Here For The Party—Gretchen Wilson; produced by Mark Wright, Joe Scaife
Mud On The Tires—Brad Paisley; produced by Frank Rogers
Red Dirt Road—Brooks & Dunn; produced by Kix Brooks, Ronnie Dunn, Mark Wright
Shock 'N Y'all—Toby Keith; produced by Toby Keith, James Stroud
When The Sun Goes Down—Kenny Chesney; produced by Buddy Cannon, Kenny Chesney

Horizon Award: Dierks Bentley, Big & Rich, Julie Roberts, Josh Turner, Gretchen Wilson

Vocal Group of the Year: Alabama, Diamond Rio, Lonestar, Rascal Flatts, Trick Pony

Vocal Duo of the Year: Big & Rich, Blue County, Brooks & Dunn, Montgomery Gentry, The Warren Brothers

Single of the Year (Awarded to artist and producer)
 "I Love This Bar"—Toby Keith; produced by Toby Keith, James Stroud; DreamWorks
 "Live Like You Were Dying"—Tim McGraw; produced by Byron Gallimore, Tim McGraw, Darran Smith; Curb
 "Redneck Woman"—Gretchen Wilson; produced by Mark Wright, Joe Scaife; Epic
 "Remember When"—Alan Jackson; produced by Keith Stegall; Arista
 "Whiskey Lullaby"—Brad Paisley and Alison Krauss; produced by Frank Rogers; Arista

Musician of the Year: Matt Chamberlain—Drums; Kenny Greenberg—Electric Guitar; Dann Huff—Guitar; Larry Paxton—Bass

Guitar; Brent Rowan—Guitar

Music Video of the Year (Awarded to artist and director)

"I Love This Bar"—Toby Keith; directed by Michael Salomon
 "It's Five O'Clock Somewhere"—Alan Jackson and Jimmy Buffett; directed by Trey Fanjoy
 "Redneck Woman"—Gretchen Wilson; directed by David Hogan
 "Remember When"—Alan Jackson; directed by Trey Fanjoy
 "Whiskey Lullaby"—Brad Paisley and Alison Krauss; directed by Rick Schroder

Musical Event of the Year

Dolly Parton and Norah Jones—"Creepin' In," Blue Note Records
 Jimmy Buffett with Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait—"Hey Good Lookin'," RCA
 James Taylor and Alison Krauss—"How's The World Treating You," Universal South
 Kenny Chesney and Uncle Kracker—"When The Sun Goes Down," BNA
 Brad Paisley and Alison Krauss—"Whiskey Lullaby," Arista

Song of the Year (Awarded to songwriter and publisher)

"Live Like You Were Dying"—Tim Nichols, Craig Wiseman; Warner-Tamerlane, Big Loud Shirt
 "Long Black Train"—Josh Turner; Sony/ATV
 "Tues, Drivers Ed Music
 "Redneck Woman"—Gretchen Wilson, John Rich; Sony/ATV, Cross Keys, Hoosiermama Music, WB Music, Warner-Tamerlane
 "Remember When"—Alan Jackson; EMI April Music, Tri-Angels Music
 "Whiskey Lullaby"—Bill Anderson, Jon Randall; Mr. Bubba Music, Reyn Song, Sony/ATV Tree, Wha Ya Say



Hall of Fame Inductees: Kris Kristofferson, Jim Foglesong

Broadcast Personality of the Year National

"After Midnight with Blair Garner"—Blair Garner; Premiere Radio Networks
 "CMT Country Countdown USA with Lon Helton"—Lon Helton; Westwood One
 "The Crook and Chase Countdown"—Loranne Crook, Charlie Chase; Jim Owens Entertainment/United Stations

Major Market

"Big Shoe Stu Evans & H.G. Lustiak"—Stu Evans, H.G. Lustiak; KMLE, Phoenix, Ariz.

Bob Delmont; WPOC, Baltimore, Md.

"Kelly & Jonathan with Mudflap"—Kelly Ford, Jonathan Wilde, Steve McGrew; KYGO, Denver, Colo.

"Michael J. & Jen"—Michael J., Jennifer Phoenix; WPOC, Baltimore, Md.

"Tim & Willy in the Morning"—Tim Hatrick, Willy D. Loon; KNIX, Phoenix, Ariz.

Large Market

"Country Lovin'"—Darren Tandy; WFMS, Indianapolis, Ind.

"The Eddie Stubbs Show"—Eddie Stubbs; WSM-AM, Nashville, Tenn.

JD Cannon; WFMS, Indianapolis, Ind.

"Jim, Deb & Kevin"—Jim Denny, Deborah Honeycutt, Kevin Freeman; WFMS, Indianapolis, Ind.

"The Morning Country Club with Dale & Mary"—Dale Carter, Mary McKenna; KFKF, Kansas City, Mo.

Medium Market

"Andy & Alison and The Morning Crew"—Andy Ritchie, Alison Randal, Jimmy Holt; WIVK, Knoxville, Tenn.

"Mornings with Tony Lynn & Myles"—Tony Lynn, Myles Copeland, KBQI, Albuquerque, N.M.

"Tanner & Tom"—Rob Tanner, Tom O'Brien; WPCV, Orlando, Fla.

"The Ride With Gunner"—Ted Ousley; WIVK, Knoxville, Tenn.

"The Ron & Becky Morning Show"—Ron Bee, Becky Palmer; WBBS, Syracuse, N.Y.

Small Market

"Holstein & Company Mornings"—Steve Holstein, Andy Roberts, Melissa Anfield; WIXY, Champaign, Ill.

"McFly and the Ride Home"—Marty McFly, Stewart James; WGSQ, Cookeville, Tenn.

"Sherri in the Afternoon"—Sherri Crowder; WAKG, Danville, Va.

"The Hometown Morning Show"—Doug James, Mary Ann Graff; WQXK, Youngstown, Ohio

"The Q106.5 Morning Show with Breakfast Flakes: Paul Dupuis & J.R. Mitchell"—Paul Dupuis, J.R. Mitchell; WQCB, Bangor, Maine

Station of the Year

Major Market

KMPS, Seattle, Wash.; WGAR, Cleveland, Ohio; WKHX, Atlanta, Ga.; WPOC, Baltimore, Md.; WQYK, Tampa, Fla.

Large Market

WFMS, Indianapolis, Ind.; WMIL, Milwaukee, Wis.; WSIX, Nashville, Tenn.; WTQR, Greensboro, N.C.; WUBE, Cincinnati, Ohio

Medium Market

KSSN, Little Rock, Ark.; KUZZ, Bakersfield, Calif.; WBBS, Syracuse, N.Y.; WGNA, Albany, N.Y.; WIVK, Knoxville, Tenn.

Small Market

KHXX, Odessa, Texas; KTTS, Springfield, Mo.; WIXY, Champagne, Ill.; WQXK, Youngstown, Ohio; WTCR, Huntington, W.Va.; WWKI, Kokomo, Ind.

FROM HERE TO INFINITY



George Collier

One of the newest labels on the Nashville skyline is Infinity Nashville. The label is part of Infinity Music Corp., a St. Augustine, Fla.-based company which was formed through a series of

mergers between companies in different areas of entertainment. The company's other holdings include a recording studio, concert management division and a broadcast production company.

Infinity Nashville is headed by long-time industry veteran George Collier, President of the Nashville office. Other staff includes Steve Baker, VP; Joe Kelly, VP of National Promotion and Brooke Acred, Executive Assistant.

The label's first signings are Collin Raye and Canadian star Brad Johner. Infinity Nashville expects to add to its roster (up to 10 artists) and release as many as five albums over the next year. The label's distribution is handled by Navarre.

The label will not be seeking to break new artists. Collier believes the majors have that business model locked up.

"The new artist game is a major label record company game," says Collier. "The majors have to build artists careers and spend lots of money on new artists. They are the lifeblood of the industry. But we can't win that game."

In fact, Collier is convinced that an independent label cannot break new acts, at least not consistently. "We're not in the game to fight the majors on breaking new acts. It's a battle that an independent cannot win. Even if you have vast resources you are going to lose because they have the best record people running them."

Instead, Infinity plans to work with artists who already have a history and fan base.

"Our business approach is to take well-established artists that have run their course with the majors and give them a great deal," continues Collier. "We'll give them a deal that is good for them and us. We'll give them the proper amount of radio promotion, video promotion, press and marketing dollars and go from there."

Collier says the company will go after radio hits, but in a more strategic way than a major label's approach.

"We'll work from the grassroots up. We'll concentrate on the *Music Row* stations and the

Top 100 ADI that John Hart and his wonderful crew at Bullseye work. Then we'll look at the Indicators. If we can get enough reaction from radio we'll go for the full panel of Media Base and BDS reporting stations."

Collier admits it's a tricky balancing act when it comes to the costly game of radio promotion. He says, "We have to know when to hold 'em and know when to fold 'em. We're in the business to sell records. We have to make sure what we are doing at radio is going to help sell records."

The label's philosophy is basic. Collier says, "Great fan-based product from highly talented, proven artists with good exposure at radio and video equals avenues of profit for both the artist and record company."

And while he knows he can't compete head to head with the majors, Collier thinks Infinity can still find a niche. "All the majors, if you know the pie chart, own 80% of every dollar that is spent on recorded product. There's 20% above that. That 20% represents a lot of millions. We would like to get a few of them while taking real good care of artists. You have to respect the artists. I'm a firm believer that if you do that then good things will happen."

—John Hood

ALL ABOUT

MUSIC

TV & FILM

PROMOTING, CONNECTING, AND EDUCATING ENTERTAINMENT PROFESSIONALS

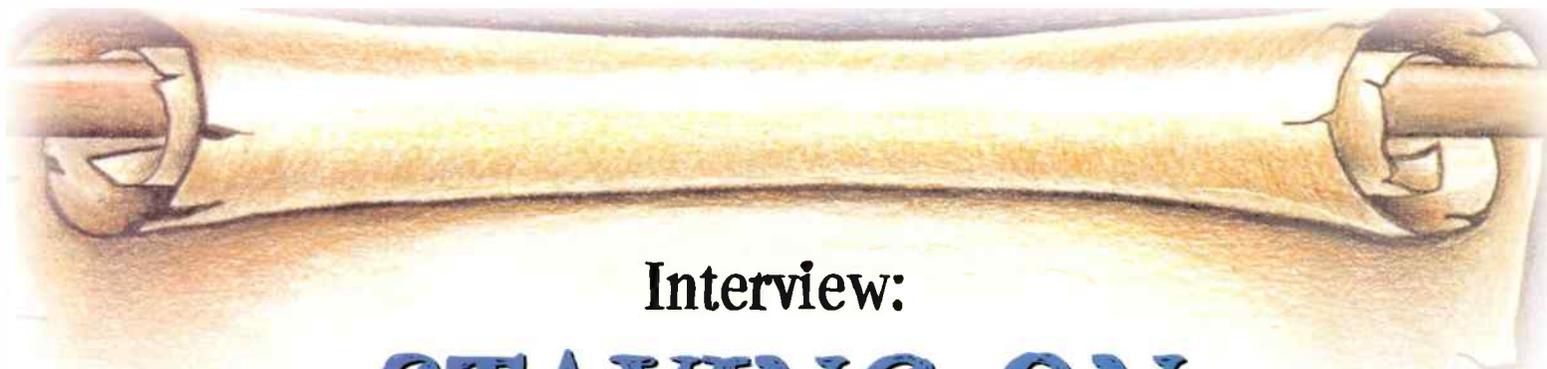
WINTER WRITERS RETREAT
DECEMBER 3, 2004

"I am proud, as all Nashvillians should be, of our relationship with Country music, but more and more we're seeing other kinds of music nourished here. The construction of the new Symphony Center promises to expand our reputation, offering a splendid venue for the performance of all kinds of acoustic music.

We're grateful, too, for the promotion and support provided by events such as the **All About Music TV & Film Retreat**, since they help diversify our image and open new possibilities for our musicians and songwriters."

— **Bill Purcell, Nashville Mayor**

www.allaboutmusic.tv



Interview:

STAYING ON THE PATHWAY TO PLATINUM:

Producers Byron Gallimore and Mark Wright

by David M. Ross

S

uccessful multi-platinum record producers hold a special place in Nashville's music society. Like the label head or superstar artist, they are top drawer attractions that wield power and influence.

Like ancient medicine men they are imbued with almost mystical powers to create and bestow fame. At every turn there are people that depend upon the producer's goodwill for their livelihood: publishers see them as the gatekeeper to getting a song cut; label heads rely on the producer to safeguard their CEO seat by making music that will sell, sell, sell; and the artist/producer relationship is so complex it likely needs its own literary work. Beneath it all however, the producer is also mutually dependent on all the above parties. The music business is a cruel master, continually judging participants on current achievements. A multi-platinum record maker who stumbles can lose his/her footing and descend earthward—from the heavens of Nashville Royalty, surrounded by an endless court of admirers—to the abyss of semi-retirement.

In today's marketplace, producer giants command advances of \$3,000-\$5,000 per side (sometimes more) plus get royalties of 3.5%-4% of the CD's suggested retail price. Simplifying a bit and using an \$18.98 list price for our example, a producer reaps a \$400,000 payday for a platinum effort and \$800,000 for double platinum! (Of concern to producers is the shrinking margin on record sales—and possibly producer revenues—due to lowering suggested list prices.)

With royalties pouring in, the hit producer needs to invest. Wise men say invest in something you understand, so most successful producers put money into publishing. In fact, it would be pretty difficult (if not impossible) to locate a platinum producer in Nashville that doesn't have publishing interests.

Byron Gallimore and Sony Executive VP A&R Mark Wright are examples of Nashville producers who have taken different paths, but achieved consistent and artistic success. Both have earned *Music Row's* Producer of the Year Award. Gallimore worked his way into the winner's circle as an independent, shepherding platinum and multi-platinum artists such as Tim McGraw, Faith Hill and Jo Dee Messina. Wright reached the precious metal goal posts from inside the corporate environment, doing stints at RCA, MCA and Sony and helping to bring success to artists such as Gretchen Wilson, Brooks & Dunn, Lee Ann Womack and Montgomery Gentry.

Interviews for the following Q&A format were done separately and pieced together, after the fact. Because of the political considerations inherent in balancing relations between artists, publishers, labels, managers and more, producers are often reticent to speak in a public forum, especially a print interview. However, I believe you'll agree that both men were extremely forthcoming and insightful...

MR: After all these years behind the glass, what continues to excite you about producing?

Mark Wright: It's the process. I'm a musician/songwriter at heart. It's just trying to put everybody in their best light, to make the song shine like it should and have the artist doing what they do best. I love playing a song back and watching a songwriter grin ear-to-ear. Hopefully, if the musicians, writers and artists are happy, then the public will be too. Everyday is different and that's what I love about it.

Byron Gallimore: The art form of making records is what I love and am totally addicted to—just trying to get better and learn more.



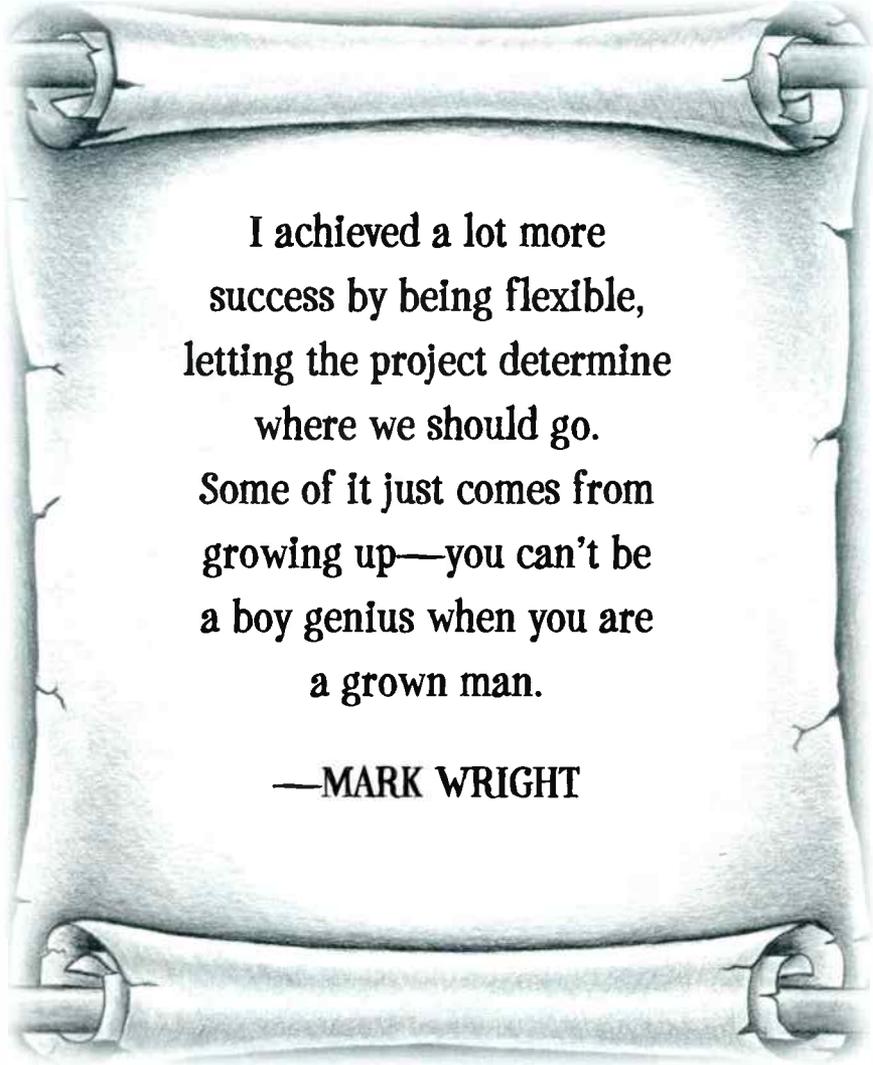
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—Mark Wright



I achieved a lot more
success by being flexible,
letting the project determine
where we should go.
Some of it just comes from
growing up—you can't be
a boy genius when you are
a grown man.

—MARK WRIGHT

MR: Is it accurate to say that in some ways the producer is like a sonic tailor who custom fits each client? Are some artists easier to work with than others?

Gallimore: It's true you work better with some artists than others, but they all have a vision, a strong idea of what they want to do and what they want to be. The best thing an artist can do is to convey that early, because it cuts to the chase and saves maybe working a couple of sessions and finding that the artist may not be 100% happy with what you are doing. Country radio has to be able to play the music. So if you're pushing too far you may be questioned at times. Most of the labels have been really really great in giving the artists an opportunity to try to show what they want to do. And the more successful an artist is, the more room the labels give them because they have proven themselves. The key is trying to figure out what each artist needs and how to help them. A lot of times being a producer means taking more and different roles than anybody might think. It's not about cutting my record on them, it's

trying to help them figure how to be the best that they can be. You have to pull from these artists to help them maximize the situation. Sometimes it involves a lot of politics and some artists let go of the reins a little more than others. I've been blessed to have a lot of people that want me to be involved in their careers and allow us to do the things they trust us to do.

Wright: A "sonic tailor" is a good analogy. And there definitely is a range of methods we use to get the job done. Sometimes the artist knows exactly where they want to go and you just help them get there. Gretchen Wilson knew what/who she was, for example. Brooks and Dunn are veterans in the studio, like having a trio producing all together and working with your own peer group. So there are times I'm a facilitator for somebody else's vision, and also times that I get to take my vision and run with it. I enjoy both, actually. In this position you have to be a good listener and be flexible. At first there were times when I wasn't so flexible, it was "my-way-or-the-highway" and everything started sounding

like Mark Wright records with someone else singing on them. I achieved a lot more success by being flexible, letting the project determine where we should go. Some of it just comes from growing up—you can't be a boy genius when you are a grown man.

MR: According to publishers and songwriters, Nashville producers seem to be cutting more songs than ever before—sometimes upwards of 20 for a 10-song CD. Do you see that happening and what are the issues from your perspective?

Wright: We're trying not to make that happen here at Sony. We like to be sure of our songs. I'd rather spend the money re-recording a track on a song we know we love as opposed to deciding the record by committee. These guys like three songs, another likes those four, someone else wants this track—that's bullshit. The artist and producer ought to agree on what to do and then go cut it. People searching and cutting 20-30 songs, could do it in pre-production mode, instead of master double/triple scale. Most people doing it however, are big superstars wanting to try a different producer or band. It's their own money—they're obviously a recouped artist and in a royalty earning position—so spending \$700,000-\$800,000 that way may be enjoyable to them. It is tough on the publishers, but honestly they know which artists are cutting that way. If an artist is willing to spend \$35-\$40,000 to cut their song to consider using it, publishers should be willing to wait because if used, it will be a big ticket item. It's not like they are holding it for an unknown. It is all about risk/reward. More than likely it's a great song and the day you know it's not on the record...well, you'll probably get it cut the next week.

Gallimore: What I've seen through the years is that the more success an artist has on the previous record the more rope they get on the next one. If they want to cut more sides the labels usually support them. Another reason a label might cut extra tracks is to have them to release on the artist in later years, when they are no longer at their record label. Now with new artists it's quite different. They might be planning on ten or eleven sides and allow one more, but it will be cut off there. The label is in an experimental mode with any new artist. They believe in them and want to support them, but obviously there has to be a limit during that going-to-Vegas stage. Anyway, you should be able to bring in 2 or 3 sides out of ten or eleven on a new artist that the label can make work at radio. Sometimes publishers get an artist like Tim McGraw who chooses to include 16 songs on his record. But not every artist can

afford to pay those extra publishing bills and believes so strongly in the songwriters. For publishers, it is like going to Vegas and deciding whether to play with \$5 bills or quarters. When they hold songs for bigger artists publishers are aware the artist may be cutting more sides and their odds of making the record may be different, but that is part of the game. They can choose to pitch to those artists or not. But it is important to understand that making a record is a journey for the artist that sometimes involves some experimentation.

MR: Everyone is trying to cut costs in today's corporate climate. Do you envision a pullback in recording costs?

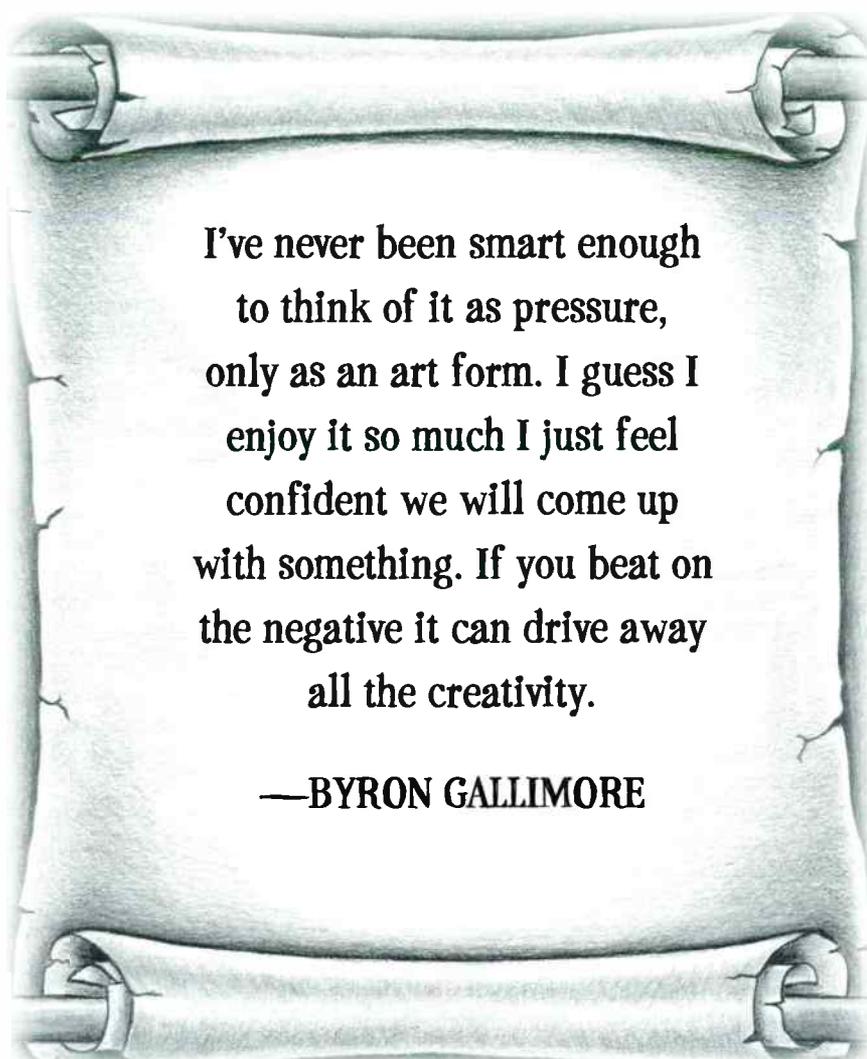
Gallimore: Costs remain consistent overall if we use in-town players and the facilities and situations we historically have. There may be ways to do some of the editing work differently, but there are certain costs you just can't eliminate. Is it possible to go cut a record another way? Yes, but sometimes after experimenting and trying to save costs you end up with a project that is only 90% there and not up to snuff. Some of the studios have backed off a little bit, but they need a decent fee to keep those doors open. I just hope they aren't going to get run out of business because of everyone pushing for lower rates. We certainly need the huge tracking rooms to cut the type of records we cut.

Wright: Country records are getting back to being simple and rootsy. If that continues, it should help bring costs down over the next few years.

MR: A producer has so many people to please. The artist, the label, the manager, radio....and of course himself. How do you deal with all the pressure?

Wright: It's something you just get used to in this business, part of the gig. I've been doing it professionally since I was 18 years old and always tried to beat what we've done, not just stay comfortable. But you can't sit around and worry, "I'm going to die if I lose this." You do your very best and give them everything you've got and [laughs] just pray your blood sugar is right that day. I'm not going to tell you I don't have bosses, cause everyone does. The artist is the ultimate boss and you do have to keep the label happy. But at the same time I have to leave the studio knowing I believe in what we just did, that I'm contributing something creatively. Sometimes, I think you need to take a bunch of psychology courses if you want to be a record producer.

Gallimore: You know, it's funny, I've never been smart enough to think of it as pressure,



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to think of it as pressure,
only as an art form. I guess I
enjoy it so much I just feel
confident we will come up
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the negative it can drive away
all the creativity.

—BYRON GALLIMORE

only as an art form. I guess I enjoy it so much I just feel confident we will come up with something. If you beat on the negative it can drive away all the creativity. But I've never known the labels to push the major artists with deadlines. Nashville historically has operated on a little quicker timetable than some formats, often they'd like to see an album per year. But we've been blessed to not have to do that. Anyway, I'm such a workaholic, I really get unhappy if I'm not working [laughs], so I probably need to see a therapist.

MR: Closing comments?

Wright: We are one of the few formats that didn't computerize to the wall, but we're getting there and I think we need to back off. The more live it sounds, the better. It's called Pro Tools not Pro Necessity. It's a tool. The spirit of what made Nashville great is coming back and it needs to be felt in the music. What makes this genre so real is that it is soulful. I'm not trying to say I've got it all figured out, just that there was a certain element

that came with this town when we got here, and we don't need to run it off. There's got to be some reverence for the history.

Gallimore: I just appreciate so much the artists I work with and the record labels have all been so good to us. So for me, it's a thank you for all that they have provided and opportunities they've given us. **MR**

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Wicked & Mean—Not!

by Robert K. Oermann

Those of you who only like to read me when I'm wicked and mean might want to skip this column.

Because of the overwhelming amount of pop/rock and Americana product, I had to eliminate the country and contemporary Christian genres this month. And as we all know, those styles are usually where the worst records inspire the most scathing reviews.

Those of you who like to read me to learn about Nashville's musical diversity will find plenty to mull over. I can't recall a column where there was such an abundance of well-crafted stuff covering everything from rap to bluegrass.

Two of my favorite discs below are the new ones by Jason Ringenberg and Ian Moore. Both come courtesy of little **Yep Roc Records** of Chapel Hill, NC, the winner of this month's **Label of the Day** honor.

Cerys Matthews is a British pop star now resident in Music City. We welcome her with a **Music Row DisCOVERY Award**.

Jason, Ian and Cerys also competed for **Disc of the Day** alongside The Legendary Shack Shakers, Feable Weiner, Steve Earle, Lucinda Williams, Charlie Robison, deSol and our winner, **Todd Snider**.

POP/ROCK

CHARACTER

A Flashing Of Knives And Green Water

Writer: none listed; Producer: none listed; Publisher: none listed; Set International (track)

This nightclub-popular Nashville instrumental combo creates soundscapes that envelope the listener in washes of high-pitched electric guitar, furry bass, weirdly whirring sounds and thumping, stuttering percussion. Hypnotic.

JASON RINGENBERG

American Question

Writer: none listed; Producer: none listed; Publisher: none listed; Yep Roc (track) (www.yeproc.com)

Jason's new *Empire Building* CD is his first overtly political work, inspired by attitudes about Americans he encountered touring overseas. This opening track is about American arrogance in time of war. He delivers the sardonic lyric in a half-spoken sneer while quirky percussion, tinkling banjo

and grindy guitar thump and whine around him. Highly listenable.

CEILI RAIN/Change In Your Pocket

Writer: Bob Halligan Jr./Linda Halligan; Producer: Jerry Marotta; Publisher: WBOB/Mima Bay, ASCAP/BMI; Compendia (track) (www.spiritandsong.com)

Nashville's Ceili Rain is back with another CD of its Celtic-flavored pop. The title track pleads for feed-the-impooverished charity with an anthemic "We-Are-the-World"/"Do They Know It's Christmas" kinda vibe. This is the musical equivalent of one of those Feed the Children TV spots.

deSOL/Spin Around

Writer: none listed; Producer: Franke Previte/Michael Lloyd/Steve Greenwell; Publisher: none listed; Curb (track)

Very cool. Clunkety-clunk polyrhythms, socially-conscious "street" lyric and a crisply clean production.

BETH NIELSEN CHAPMAN/Look

Writer: Beth Nielsen Chapman/Andy Bey; Producer: Peter Collins/Beth Nielsen Chapman; Publisher: BNC Songs/Karen Schausen, ASCAP; BNC (track) (www.bethnielsenchapman.com)

No one writes a melody like this woman. The piano-and-strings title ballad to her new CD can stand toe-to-toe with the likes of Cole Porter, if you ask me. Her clear, bell-like soprano glides effortlessly over these complex chord changes like liquid mercury.

IAN MOORE/What I've Done

Writer: Ian Moore; Producer: Ian Moore; Publisher: iandme, ASCAP; Yep Roc (track)

Drama. Mystery. Atmosphere. This is right up my Velvets art-rock alley. Album is titled *Luminaria*.

FEABLE WEINER

San Deem Us Ready

Writer: none listed; Producer: Jeff Horne; Publisher: none listed; Doghouse (track) (www.doghouserecords.com)

They not only have the greatest band name in Nashville rock, they can pin your ears back with their lathered-up sound. Their *Dear Hot Chick* CD is joyously thrashy, deliriously catchy. Babblebabble wooh!

DEL GIOVANNI CLIQUE/212

Writer: Jeff McKinney/Dave Viglione/Jake Caldwell/Ian Wolczyk; Producer: Rob Dennis; Publisher: Dead Pet/Wonderbred/Chakra Eight/Suburban Houseplant, BMI; DGC (track) (www.dgcband.com)

It's rock instrumentation behind rapping recorded with extreme compression. Dense and potent. This progressive Nashville ensemble has already picked up a Miller Lite Beer sponsorship. Album title is *On Display*.

MATTHEW RYAN/The Little Things

Writer: M. Ryan; Producer: Doug Lancio/Mark Robertson/Matthew Ryan; Publisher: Irving/Plastic Violin, BMI; Hybrid (track) (www.matthewryanonline.com)

The full, muscular band rumbles darkly under his hushed, rasped, nearly whispered delivery. Somehow, it works. Ryan's gripping new Nashville-recorded CD is titled *Regret Over The Wires*.

THE BEES /Destiny On The Lawn

Writer: D. Tashian; Producer: Jason Lehning; Publisher: Windswept/Falling Knife, BMI; Bees (track) (www.beesmusic.com)

Rata-tat-tat drumming segues into a breezy pop track that wafts into something midway between the Lovin' Spoonful and the Beatles. In other words, extremely listenable. Tashian and Lehning are both second-generation Nashville music makers.

AMERICANA

LUCINDA WILLIAMS/Ventura

Writer: Lucinda Williams; Producer: none listed; Publisher: Warner-Tamerlane/Lucy Jones, BMI; Lost Highway (track) (www.lucindawilliams.com)

The bargain-priced *This Is Americana* CD is a great value for the money. Shelby Lynne, Rosanne Cash, Jim Lauderdale, The Jayhawks, BR549, King Wilkie, Junior Brown and 13 more favorites of the format are on it. Lucinda's track is a steel-drenched moan of drawled loneliness that explains precisely why she's an Americana queen.

STEVE EARLE & RECKLESS KELLY Paradise

Writer: Alejandro Escovedo; Producer: Twangtrust; Publisher: Mayashaiseilla/H Two O, BMI; OR (track) (www.ormusic.com)

The *Por Vida* tribute CD to the awesome

Alejandro Escovedo is a banquet of great songs. Steve Earle's take on "Paradise" rocks righteously, but never loses sight of the dark, forbidding lyric of lynching.

MOFRO/Lochloosa

Writer: J J Grey; Producer: Dan Prothero;
Publisher: Spook-Ya-Mule, BMI; Swampland
(track) (www.mofro.net)

This is so-o-o Southern sounding. The slurred vocal is bluesy, jazzy, funky and the backing has that loopy-goosy "lazy" thang goin' on, complete with wheezing organ. A descriptive hint has been provided in the name of the label, Swampland.

ELIZA GILKYSOON, PATTY GRIFFIN, MARY CHAPIN CARPENTER, IRIS DEMENT/Peace Call

Writer: Woody Guthrie; Producer: Mark Hallman; Publisher: Tro-Ludlow, BMI; Red House (track) (www.redhouserecords.com)

A melodic, previously unrecorded Guthrie tune? Eliza, Patty, Chapin and Iris harmonizing? I'm in.

RAUL MALO/Beautiful Dreamer

Writer: Stephen Foster; Producer: Raul Malo;
Publisher: public domain; American Roots
(track) (www.americanrootspublishing.org)

Raul does the honors on the title waltz to the lovely tribute CD to the songs of Stephen

Foster. As a longtime lover of these pre Civil War melodies, I was thoroughly entranced. Other worthy participants include David Ball, Beth Nielsen Chapman, Suzy Bogguss, Roger McGuinn, Grey DeLisle, John Prine and Alison Krauss.

LYNNMARIE & THE BOXHOUNDS Wooden Heart

Writer: B. Kaempfert/K. Twomey/B. Wiesman/
F. Wise; Producer: Charlie Kelley; Publisher:
Warner-Chappell/Spirit Two/Sinless, ASCAP;
Squeeze (track) (www.lynnmarie.net)

Lynnmarie takes this 1961 Elvis/Joe Dowell oldie out for a zippy, polka-fied spin that has the unexpected bonus of an electric guitar/accordion duel at warp speed. It's the title tune to her latest smile-a-minute CD.

CHARLIE ROBISON/Good Times

Writer: Charlie Robison; Producer: Lloyd Maines/Charlie Robison; Publisher: Warner-Tamerlane/Bantex, BMI; Dualtone (track) (www.dualtone.com)

Let's face it: The guy's a walking party. And that's exactly what this goodtime womper-stomper is about. The band's sound is brilliantly captured.

PIERCE PETTIS/Great Big World

Writer: David Wilcox/Pierce Pettis; Producer: Garry West; Publisher: Gizx Da Babool

Slapfight, SESAC/ASCAP; Compass (track) (www.compassrecords.com)

He lives just over the Alabama line, close enough to touch the Nashville biz when he wants to, but far enough away to pursue his highly individualistic songwriting vision without corruption. As before, his folk/troubadour voice is surrounded by light percussion and plenty of perfectly played acoustic instrumentation. I remain a major fan.

TODD SNIDER/Age Like Wine

Writer: Todd Snider; Producer: Will Kimbrough/
Todd Snider; Publisher: Elmo Buzz, BMI; Oh
Boy (track)

Todd's latest is titled *East Nashville Skyline*, and its aesthetic has that roughhewn, do-it-yourself, stripped-down vibe that we associate with that neighborhood. "I thought that I'd be dead by now" he wheezes at the end of his litany of self-abuse. Irreverent and witty as all get out.

THE RANDY ROGERS BAND

Down And Out

Writer: Randy Rogers Band; Producer: Radney Foster; Publisher: Lonely Motel, BMI; Smith Entertainment (track) (www.randyrogersband.com)

Full-sounding country-rock with plenty of guitar grinding beneath his hillbilly wailing. The CD is titled *Roller Coaster*.

ROW FILE



BRAD HOWELL

**General Manager, Broken Bow Records
Cummins Station
209 10th Avenue South, Suite 230
Nashville, TN 37203
615-244-8600**

It wasn't a big move—just a few doors down, in the Cummins Station complex of alt-boutique shops and businesses near downtown Nashville. But for Brad Howell, Broken Bow's relocation to Suite 230 is as symbolic as George and Weezie Jefferson's ride to their deluxe apartment in the sky.

As GM, Howell was wrestling with issues great and small long before the move was underway. "It could be anything from helping to call a radio station to making sure that bulb up there gets changed," he explains, nodding toward the ceiling, where a faint light pulsed like Tinkerbell after a little too much fairy dust.

"Not to make it sound too important, because I'm often the one who changes that bulb."

And not that he's complaining either, since Broken Bow is on the move for all the right reasons. "We wouldn't be doing this if we weren't successful," he insists. "We'll have twice the space in the new office and we need it. With new employees coming in, some of us have to work at home or make business calls on our own cell phones in the hall outside."

As his colleagues wander through Cummins Station, muttering to distant radio programmers, journalists, and other contacts, Howell reflects on the

challenges facing emerging labels in country music. "You've got to work harder than you did ten years ago," he says. "You have to be more specific in marketing new artists. From the artist's perspective, it may take longer to get signed, but that's probably a good thing. If you know who you are, and you're persistent, you'll have your chance. And you'll be ready for it."

Born outside of Beaumont, Texas, in the same hospital that ushered Clay Walker and Tracy Byrd into the world, Howell dreamed as a kid of a career in baseball until a shoulder injury persuaded him to consider music instead. Never a musician, he was always a lover of country music—specifically, country radio. He started as a programmer and deejay in Baton Rouge, Tulsa, and Phoenix. Then, after twelve years in that world, he accepted an offer from Warner Bros. Nashville.

Beginning as a regional promoter with a promising young singer named Faith Hill, Howell rose (after nearly nine

years) to VP of Promotions. Working with Travis Tritt, Dwight Yoakam, Blake Shelton, and other stars, he learned lessons that served him well later as head of national promotions at Clint Black's Equity Music Group and, after just nine months on that gig, at Broken Bow.

"Everyone on the staff here came up through major labels, and that's instant credibility," he says. "We have a great artist roster: Joe Diffie, Craig Morgan, Chad Brock, and Sherie Austin. That makes us competitive from the start. But to go to the next level, we're going to have to break a new artist. We've been careful and taken our time, but we're ready now. After the first of the year we're introducing Jason Aldean, an incredible young artist from Macon, Ga. That's when everyone will look at BBR and say, 'Okay, they're there.'"

"Of course," he adds, with a laugh. "I'd like everybody to have their own phone and desk too. You've got to go a step at a time."

— Robert L. Doerschuk

**THE LEGENDARY SHACK SHAKERS
CB Song**

Writer: Col. J. D. Wilkes; Producer: Col. J. D. Wilkes/JoeBuck/Eliot Houser; Publisher: Sparkomatic, ASCAP; Bloodshot (track) (www.bloodshotrecords.com)

This echoey thumper is currently being aired nationally in a Geico TV commercial. Score one for the Nashville underground scene! He wails humorously, the blues harmonica honks along, the guitar twangs sympathetically and the rhythm section is positively subterranean. Album's title is *Cockadoodledon't*.

**CERYS MATTHEWS
If You're Looking For Love**

Writer: James Stallard/Cerys Matthews; Producer: Bucky Baxter; Publisher: Copyright Control, no performance rights listed; Blanco Y Negro (track) (www.cerysmatthews.info)

As the lead singer of Catatonia, this gal became a superstar in her native England. Now a Nashvillian, she's recorded a charming, eclectic solo CD, *Cockahoop*, that's kinda folkie, kinda vaudevillian, kinda funky and kinda cute. I, for one, fell head over heels.

BLUEGRASS

BIG ROC COLLECTIVE/Crash

Writer: Dave Matthews; Producer: Bil VomDick; Publisher: Golden Grey, ASCAP; Compendia (track) (www.compendiamusic.com)

The bluegrass tribute CD to Dave Matthews isn't exactly pure bluegrass, what with its brushed drumming. But if it's acoustic jam music you seek, using Dave's gentle, meandering tunes, step right up, the listening's fine.

**KENNY BAKER & BOBBY HICKS
Darkness On The Delta**

Writer: Levinson; Producer: Bruce Nemerov; Publisher: none listed; Country (track)

Man, this seriously swings. As in twin-fiddle heaven. I never wanted it to end.

JOSH CROWE/Wildwood Flower

Writer: A.P. Carter; Producer: Josh Crowe; Publisher: Peer, BMI; Pinecastle (track) (www.pinecastle.com)

The boy can play. Speeding up this Carter Family evergreen to showcase his flying fingers was a delightful idea.

RICKY SKAGGS/Brand New Strings

Writer: none listed; Producer: none listed; Publisher: none listed; Skaggs Family (track) (www.skaggsfamilyrecords.com) State of the Art.

**THE NASHVILLE BLUEGRASS BAND
The Luckiest Man Alive**

Writer: Bill Dale; Producer: Nashville Bluegrass Band; Publisher: Little Laurel, BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Pat Enright sings lead on this slice-of-life tale. It works so outstandingly well partly because of Pat's sincerity and partly because of the plain language in the lyric. I love this band. They've been away way too long.

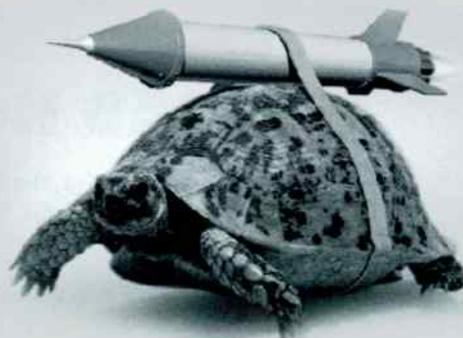
HONORABLE MENTION

- Ginny Hawker & Tracy Schwarz/Katy Dear/ Rounder
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Deciphering Publishing Statements

by Mark Hendricks, CPA, and Jack Williams, CPA, O'Neil Hagaman, PLLC

In past articles we have written extensively on royalty issues; tracking, examinations, and contractual provisions. While most of these articles have focused on artist royalties, we will turn now to problems associated with royalty statements issued to songwriters and co-publishers.

In theory, tracking and examining publishing royalties should be a much simpler matter than artist royalties, for two primary reasons:

1. Royalties paid by publishers are based on license fees, collected from copyright users and allocated among parties who share in the income. Computing artist royalties, on the other hand, requires taking into account sales and returns of physical products, at various selling prices, subject to various discount schemes, and at royalty rates that vary by the product sold, the time period, and cumulative sales levels.

2. Deductions from publishing royalties are a comparatively minor element of net royalty earnings. Artists' charges for recording and video costs, promotion, excess mechanicals, and so on can amount to hundreds of thousands of dollars per album.

The reality, however, is that publishers' royalty statements can be as hard or harder to comprehend than artist statements, in large part because of the sheer tonnage of the data provided: As an example, a single statement on my desk at this moment, from a major publisher to a prominent artist/songwriter, is over 70 pages long, containing several thousand individual transactions, the vast majority of which amount to a few dollars or less. In consequence, perhaps because of a "what can go wrong" reaction to the incredible detail included in the statements, writers and co-publishers formally examine their royalty sources far less often than artists.

WHAT CAN GO WRONG?

In a word, plenty. Publishing statement errors can be grouped into one of four types:

- Missing title—income from certain songs is not passed through to the royalty recipient.
- Missing source—activity from a licensee is not reported for one or more periods.
- Improper allocation—the split between the publisher and writer or co-publisher is incorrectly calculated.
- Incorrect rate—royalties received from a copyright user have been miscalculated.

More importantly, these things do go wrong; often. Based on our extensive experience negotiating and tracking publishing agreements, taking part in catalog acquisitions, and performing royalty examinations, we pose the following two axioms:

1. For catalogs with substantial history and activity few, if any, publisher statements are 100% correct.
2. The vast majority of errors found are to the detriment of the songwriter/co-publisher.

PUTTING THINGS RIGHT

Until publishers find a way to provide royalty information in a useful and meaningful fashion, writers must deal with the statements they are issued. Statements are deemed to be correct as issued unless they are objected to, by the writer or his/her representative, within a certain period of time. In other words, the burden of establishing that errors have been reported lies with the songwriter or co-publisher.

Three levels of statement review should be considered:

1. In the process of tearing open the quarterly statement and rushing the check to the bank, common sense suggests at least a brief look at each royalty statement. Our article "Royalty Tracking" in the January 2002 issue of *Music Row* includes some basic steps any publishing royalty recipient can take to spot certain types of errors, such as comparing beginning and prior period ending balances, and checking for the presence of key titles. But for those who are disinclined to perform their own analyses, daunted by the amount of data to be inspected, or who suspect problems with aspects of the reporting that lie beyond their expertise, it may be time to consider engaging the help of a professional.

2. Every songwriter and co-publisher contract has (or should have) a clause addressing rights to audit the publisher's books and records. This involves engaging an auditor who will spend significant time at the publishing company, inspecting reports, source statements, licenses, and other documents. Except in unusual circumstances, the cost of such a procedure may be difficult to justify.

3. Lying somewhere between these is a third option that many writers are not aware of; the desk audit. These are performed by business management professionals and consist of

scheduling the royalty statements in computer spreadsheets and conducting detailed analyses of the reported royalties. A desk audit is generally much less costly than a formal, contractual examination, and can identify problems in areas such as:

- key titles are represented
- verification of mechanical rates
- verification of share percentages
- major source reporting periods are consistent
- statement roll forward is correct
- status of cumulative units on which mechanical royalties have been paid

The next time you look at a publishing statement, remember that it is presumed to be accurate until you take the initiative to locate and correct any errors. Unless you are willing to take on the significant responsibilities of examining the statements yourself, or determine that a formal royalty examination is justified, we recommend that you consider periodic desk audits as an economical way to verify the accuracy of your statements. **MR**

"She's so much more and then some. She truly is the best." —Sammy Sadler
 * * *
"She's #1 with a bullet!" —Big Al Downing
 * * *
"I've had to tell her to slow down. If you know what I mean. She does so much." —Hank Cochran
 * * *
"With Martha on your team you can't go wrong." —Lisa O'Kane
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"She gets results, plain and simple. She's done wonders for our music career." —Amy & Julie Mickey (The Miceys)

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Bobby Karl...

Chapter 189

It's hard to be the party boy when half the people you love to party with are out of work. It seems like every week there's a downsizing or a merger that costs jobs.

The way I beat these blues is to touch home with tradition. When I'm downhearted, I play the music of The Carter Family, and it heals me. So naturally I went to see Kathy Conkwright's PBS documentary on Sara, A.P. and Maybelle when it premiered at the Belcourt (7/20). A.P. and Sara's children, Janette and Joe Carter, were there. So were Matraca Berg & Jeff Hanna, Kyle Cantrell, Alan Stoker and WNPT's Steve Bass.

An even more momentous Carter Family event took place at the Hall of Fame (8/23). Maybelle Carter's 1928 Gibson L-5 was her life-



Sharon White passes the guitar to Earl Scroggs as Randy Scroggs looks on.

long companion—almost all of records by both The Carter Family and Mother Maybelle & The Carter Sisters featured the instrument. It was loaned to the Hall of Fame & Museum in 1998 and has been on display there ever since. But last May its owner reclaimed it and consigned it to George Gruhn to sell for \$575,000. Murfreesboro philanthropist Bob McLean gave the museum \$1 million so that it could buy back the iconic guitar. Hence a celebration.

We listened to the Carters' radio theme "Keep on the Sunny Side," then watched a TV clip of Maybelle performing "Wildwood Flower" on the instrument. Kyle Young presided, introducing Hall of Famers Gordon Stoker, Brenda Lee, Jo Walker-Meador, Earl Scroggs, Charlie Louvin, Eddy Arnold and Bud Wendell. Other celebs there included Mayor Bill Purcell, Ted Jarrett, Bobby Helms, Clifford Curry, Robert Lockridge, Buddy Killen and Louise, Gary and Randy Scroggs.

Following speeches by McLean and Gruhn, Maybelle's grandson John Carter Cash introduced toddler daughter Anna Maybelle, handed the hallowed guitar to his instrumentalist wife Laura Cash and joined sister Carlene Carter and cousin Lorrie Carter Bennett (Anita's daughter) in singing "Diamonds in the Rough."

Addressing McLean, Marty Stuart said, "It was good to hear you talk. It's good to know that guardian angels have Southern accents." Backed by Carlene, Lorrie, Cheryl White and some Fabulous Superlatives, Marty rocked "Worried Man Blues." Vince Gill volunteered to play backup for benefactor McLean picking "Wildwood Flower." Anna Maybelle danced while The Whites sang. Earl Scroggs was the next to play the Gibson as we all sang "Will the Circle Be Unbroken."

Maybelle's guitar is back where it belongs.

...Works The Room

Thanks to "guardian angel" Bob McLean.

Touching tradition can be even more personal. Leadership Music launched its "Lunch with a Legend" series by gathering about 25 of its alumni at the Pie Wagon (8/17) to hear Porter Wagoner tell stories. Moderated by Brian Mansfield, this was so enjoyable. I can't tell you what was said, since the whole thing was Off the Record. What goes on in the Pie Wagon stays in the Pie Wagon. Suffice it to say that spellbinding Porter is not only a great entertainer, he's a helluva raconteur.

Craig Hayes, Denise Stiff, Doug Howard, Sharon Vaughn, Ed Salamon, Melanie Howard and Pinkie Gonzalez were among the enthralled. Mary Ann McCready was the genius behind this fabulous coup.

Our spirits restored by drinking from the well of heritage, we face the New with high hopes. Sugarland showcased atop BMI's roof (7/20) with Donna Hughes, Ron Huntsman, Barry Freeman, Stormie Warren, Pat Higdon and more in attendance. It was Regina Stuve's first event as a Universal gal, and the Mexican grub was as zesty as the music.

Shelly Fairchild steamed up an already broiling Sony parking lot at her showcase (8/24). But the crowd was cool: Radney Foster, Elizabeth Cook & Tim Carroll, Stephony Smith, Pat McLaughlin, Bill Kenner and Dean Miller.

Also road-testing new music have been Cory Batten (7/20 Douglas Corner), Heather Nicole Thompson (7/19 Tootsie's), Shiloh (7/27 Wildhorse), Mary Gauthier (8/11 Bluebird), Blake Stamper (8/17 Exit/In), Fanny Grace (8/18 Douglas Corner) and Bigg Country (8/22 Tootsie's). Not to mention Mark Chesnutt (7/22) with his new CD at the Vivaton! Records office.

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Gifted Stacy Dean Campbell has moved back to his native New Mexico. But he reemerged on Music Row to perform selections from his new CD, which is the soundtrack to his first novel, *Cottonwood*. With sidemen Fats Kaplan and brother Spencer Campbell, he showcased for the *Country Weekly* staffers (8/10), then for a gathering at the Americana office (8/11). John Lomax III, J.D. May, Bob Goldstone, Tamara Saviano and others applauded warmly.

Another writer-artist who deserves far more attention is Michael Peterson. His last Sony project went unreleased, except in Europe. Now he's back with some of the strongest songs of his life. He and Ben Fowler gave me a CD preview at Combustion (8/13), and all I've got to say is SIGN THIS MAN. If you aren't moved by "I Hope They're Wrong," "Grave to the Cradle," "Always" and the rest of his new compositions, you don't belong in country music.

The stars must have lined up party perfectly on July 21st. Running from cocktail to cocktail to celebrate Gretchen Wilson at the Hall of Fame, Con Hunley at BMI, Patrick Collins at SESAC and Brooks & Dunn at a 12th Avenue warehouse is a sure-fire way to beat the blues. I was feeling a little overwhelmed until I ran into ASCAP's Connie Bradley. "It's nice of them to have them all in one night," she said brightly. My attitude was instantly transformed.

"I'm not trying to break the rules or set records," said Gretchen at her bash. "I'm just trying to be me." Standing in the Hall of Fame rotunda she added, "I never dreamed I'd be standing in a room this historic. I still can't believe this is happening. It's like I'm in a dream... a crazy dream, an impossible dream. And, yes, rednecks do cry," added the emotionally overcome "Redneck Woman."

She'd been told it was her Platinum party, but Sony's John Grady surprised her by announcing that she's already Double Platinum. Hors d'oeuvres included such classic redneck snacks as Cheez Whiz on Ritz Crackers, pigs in blankets and beef jerky. Joe Stampley, Hank Adam Locklin, Pete Fisher, Ray Waddell, Dale Morris, Pat Embry and more munched.

Clutching commemorative t-shirts, Loudilla, Loretta and Kay Johnson pronounced that they were enduring Con Hunley fans at BMI. His new version of Bill Anderson's "Still" is killer. So is the whole *Sweet Memories* CD.

On to SESAC for the coronation of Collins as new head honcho. Rick Carnes, Woody Bomar, Jerry Bradley, Dan Hill, Glenn Middleworth, Blake Chancey and Frank Liddell were working that room.

"This is my fourth event in here," said Hugh Bennett of the warehouse that hosted the B&D bash. "I've had the Titans in here and several others. It's been kinda cool." The B&D mirrored steer-head disco ball was there. So were the Coors spokesmodels, driving two ATV's as party presents for Kix and Ronnie. RLG's Joe Galante quipped that by the time they got the event together to celebrate the duo's 25 million

in sales, the tally had actually gone up to 27 million. A giant American flag descended to reveal hundreds of plaques, individually inscribed to each attendee.

Among them were Terry McBride, Bill Boyd, Don Cook, Katie Cook, Ben Vaughn, Arthur Buenahora, Scott Hendricks, Lewis Anderson, Dale Bobo, Walter Campbell, Steve Buchanan and most of the casts of the three previous parties.

The Reba McEntire No. 1 party for "Somebody" at Rocketown (8/4) was notable for the number of fellow artists in attendance. In addition to longtime backup singer Linda Davis, they included Julie Roberts, Anita Cochran, Gretchen Wilson, former Reba employee Faith Hill, Jamie O'Neal, Steve Azar, former Reba opening act Ronnie Dunn, Kenny Chesney and Jedd Hughes. Music Row fabulons attending included Ronna Rubin, Charlie Chase, new Sirius exec Scott Lindy, new NARAS exec Suzanne Kessler, Julie Daniels, Dan Ekback and the hit's cowriters Dave Berg and Sam & Annie Tate.

Curtains parted to reveal Reba's ace road band, and she performed a nine-song mini concert concluding with "I'm a Survivor," the theme song of her hit WB sit com *Reba*. Melissa Peterman, the actress who portrays "Barbara Jean" on *Reba*, was in the house.

Speaking of Scott Lindy, the Ryman hosted a reception welcoming the new SIRIUS Satellite Radio office and studio to Music Row (8/5). You can bet Charlie Monk was there.

Montgomery Gentry's *You Do Your Thing* CD went Gold in just 30 days. So did its DVD. So the party faithful were summoned to Two Doors Down (8/3).

Alison Krauss, Dan Tyminski, Tim O'Brien, Rhonda Vincent and Sonny Osborne announced this year's IBMA nominees at the Hall of Fame (8/19). The bluegrass convention is moving to Nashville in 2005. Yay!

Another good way to beat the blues is to give unto others. So I volunteered to be a wine pourer at the 10th annual Vintner's Wine Tasting at Cheekwood (8/6). It's no secret that I pour wine quite often and well, so it was perfect casting. The event benefits the Comprehensive Care

Center, which I was surprised to learn is the largest HIV/AIDS medical clinic in the U.S.

A graffiti artist, cute break dancers, a DJ and funny auctioneer Brad Schmitt provided entertainment. Barry & Jewel Coburn, Rick Beresford, Gillie Crowder, Kip Krones, Brenna Davenport-Leigh and Kevin Lane schmoozed.

Leadership Music is another good cause. So the fundraiser honoring Tony Brown at the Parthenon (8/24) became our finale for this edition of BKWTR. The question on everybody's lips was, "What is Donny Osmond doing here?" Turns out he was mastering an album with George Massenburg and when George's date cancelled, he brought Donny.

Everybody who is anybody was there. It felt like CMA Week. Lee Ann Womack, Jon Randall & Jessi Alexander, Jedd Hughes, Nora Lee & Duane Allen, Gary Allan, Jim Horn & Denise Draper, Marcus Hummon, Matt Jenkins, Ronnie Dunn and Amy Grant twinkled like the stars they are. After video greetings from Steve Earle, Reba, Emmylou, Wynonna and Jimmy Bowen, Gerry House hosted, hilariously.

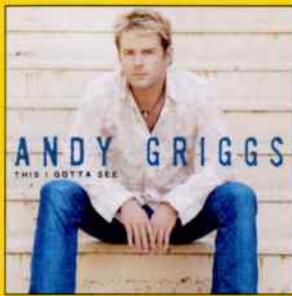
Tony's wife Anastasia Brown reminded us that he's produced 100 No. 1 singles and that artists he's produced have sold over 100 million records. "Nice guys finish first," said Erv Woolsey. "I'm proud to say Tony Brown is my friend," offered Bruce Hinton. Lyricist Bernie Taupin was eloquent: "You deserve a space on the Mt. Rushmore of country producers. And everybody who's been around you for the last two years knows you have God on your side. You ARE Nashville to me."

Vince Gill said, "He was the one who told me I was too heavy to be a pop artist." Tony signed Vince to RCA in 1983 and to MCA in 1989, standing by him despite Bowen's lack of belief. "I'm so proud that we're gathered together to honor Tony in this way [instead of at a memorial service]," Vince added. Rodney Crowell recalled his days as Tony's bandmate, referred to the producer's car fixation and spoke of his work ethic as "The Little Engine That Could."

Tony then accepted the first annual Dale Franklin Leadership Award, a Baccarat crystal bowl. MR



Pictured (L-R): Vince Gill, Bernie Taupin, Tony Brown, Malcolm Mimms and Rodney Crowell



ANDY GRIGGS/*This I Gotta See*

(RCA) Producer: Randy Scruggs

Prime Cuts: "She Thinks She Needs Me," "Be Still," "I Never Had A Chance," "Why Do I Still Want You," "No Mississippi"

Critique: With the exception of the blues rock love kiss off, "No Mississippi" (a highlight featuring Bekka Bramlett and Delbert McClinton), Andy Griggs is at his best when he slows it down on his latest album. In fact, this disc vaults Griggs to the top of the heap and marks him one of country music's most effective slow tune crooners. Tunes like the Top 5 single "She Thinks She Needs Me" and "Be Still" showcase

Griggs' warm, expressive voice. His phrasing on these ballads is spot on, infusing them with emotion and passion. While this Louisiana-bred singer is more than competent on uptempo numbers like "Hillbilly Band" and "Long Enough" they don't resonate in the same way the slower numbers do. These songs sound like exercises in fun—a talented vocalist stretching out and cutting loose—but there seems to be something missing. Maybe it's just that he's nailed these ballads so completely that everything else pales in comparison. More than anything this album proves Griggs to be one of the premiere vocalists working in the country format. *This I Gotta See* will move his career forward and while it probably won't make him a superstar, it shows he's got the voice to be one.

—John Hood

Cash) that approached music with as much reckless abandon as life itself. That having been said, *My Honky Tonk History* has as much gitty-up as two of his most raucous (and coincidentally best) albums: *T-R-O-U-B-L-E* and *Put Some Drive in Your Country*. One listen to *History* and you can not only hear, but also feel the energy of Tritt's live performance (something his previous efforts have failed to accomplish). The guitar tones are complimented by B-3 organ ("What Say You"), but the drumming of Greg Morrow seems to be the real catalyst for the music this time around. Nevertheless, listening to a cut like *Circus Leaving Town* one can understand *People* magazine likening Tritt's vocal prowess to that of George Jones. Singers of that nature tend to make good songs great ("Too Far To Turn Around," co-written by Gretchen Wilson who also lends her now recognizable voice) and the feeble ones far better than they truly are ("The Girl's Gone Wild"). His first single from *History* plays out as if he were paying homage to '80s glam rockers Motley Crue ("Girls, Girls, Girls") and Poison ("Nothin' But A Good Time") instead of the do-as-you-please attitude of the '70s country outlaw movement. In fact, the Bob DePiero and Rivers Rutherford penned lyrics—*Viva Las Vegas, gettin' outrageous/cruisin' down the LA strip/they're loaded in a limo, hangin' out the windows/wind it up and let it rip*—are downright lame, yet somehow Tritt manages to sing a little believability into the contrived concept of "The Girl's Gone Wild." One would also assume the politically motivated "What Say You" has the components of being overly forced, but conversely Tritt and John Mellencamp's socially conscience foray into raising awareness during an election year was smartly crafted by tunesmiths Frank J. Meyers and Michael Bradford. As good as *My Honky Tonk History* is made out to be it is not, however, a career defining album for Tritt. That is something that is reserved for his collective body of work.

—Keith Ryan Cartwright



RACHEL PROCTOR *Where I Belong*

(BNA)

Producer: Chris Lindsey

Prime cuts: "Me And Emily," "Strong As An

Oak," "If That Chair Could Talk," "Didn't I," "So Close," "We Did It Our Way"

Critique: A co-writing credit on Martina McBride's lung-bending "Where Would I Be" proved abundantly that this young Charleston, W. Va. native knows how to craft a song. Her own release of "Me And Emily," one of the stellar singles of recent months, revealed that she owns The Whole Package, as we like to say in, ahem, the biz. That includes fresh good looks and a pliant voice that can purr seductively, turn on the sass or launch Faith-like power notes at will, but always in tasteful service to the song. And yes, about those songs. First let's linger a moment longer on "Me And Emily," a prime example of the conversational poetry that resonates in country songwriting when it's done right: *The floorboard is filled with baby toys/And empty Coke bottles and coffee cups/Driving through the night with no radio/Trying not to wake her up/Cell phone says low battery/God what if I break down/I'm just looking for an exit with a lot of lights/A safe little interstate town...A whole movie, grim but riveting, unfolds before our eyes in those few lines as a battered young mother drives in search of refuge while all she treasures sleeps innocently in the back seat. Compelling, intelligent stuff and there's more like it here, much of it co-written by Proctor,*

with a few notable exceptions. One is Liz Rose's and Mark Narmore's "If That Chair Could Talk," another mini-masterwork of cinematic detail. Lee Thomas Miller's and Larry Michael White's "So Close" tells the frustrated tale of a single woman convinced that her Mr. Right is just around the corner, if only she knew exactly *which* corner. Not every track reaches these same lofty standards but, overall, this is a sure-footed debut from an artist who seems to be playing on the same newcomers' team as Julie Roberts and Gretchen Wilson, female artists who—though easy on both the eyes and ears—are determined to mix a little real-life grit in with their sex appeal. Substance over glossy cosmetics: now that's a concept.

—Larry Wayne Clark



Travis Tritt *My Honky Tonk History*

(Columbia/Sony)

Producers: Billy Joe Walker Jr., Travis Tritt

Prime cuts: "What Say

You," "Too Far To Turn Around," "I See Me"
Critique: In the 15 years since he released his first album—*Country Club* ('89)—Travis Tritt has established himself as something of a country music crooner. More than anything, however, the consistency of his collective work has made him a natural torch-bearer of an obviously aging era (the likes of which includes the late Waylon Jennings and Johnny



MELONIE CANNON *Melonie Cannon*

(Skaggs Family Records)

Producers: Buddy Cannon, Ronnie Bowman

Prime cuts: "Tennessee Road," "I Feel You Everywhere," "Westbound Trains," "I'll Be Back" "Nobody Hops A Train Anymore"

Critique: It's always heartening to see the talent baton being handed from generation

to generation. Buddy Cannon is one of Nashville's most respected songwriters and producers (currently riding high at the helm of superstar Kenny Chesney's recording career), and this CD amply proves that daughter Melonie has been dipping deep into the family well. As we might expect from a Skaggs Family release, the album is acoustically driven, bluegrass-tinged and saturated in mountain-style harmony. And, from the sinewy opening strains of Randy Kohrs's Dobro on the galloping "Nothing To Lose," it's an aural delight, with Nashville's top-drawer acoustic pickers on hand to weave magic around Cannon's soulful alto. Sounding neither as ethereal as Alison Krauss nor as robust as Rhonda Vincent, Cannon settles gracefully into a niche that bears comparison with both of those unplugged champions, while creating her own identity. The songs are choice, several of them penned by Buddy and co-producer Ronnie Bowman (of Lonesome River Band fame). Their "I Feel You Everywhere" lopes along in a cool, "backporch Lee Ann Womack" sort of way, and "I'll Be Back" shines a new and gentle light on the story of Jesus. Elsewhere we find

a somewhat 'grassier take on "Whiskey Lullaby," the deliciously sepulchral Alison Krauss/Brad Paisley hit (no duet partner here). Harley Allen's and Leslie Satcher's bluesy "Nobody Hops A Train Anymore" serves up sly wit and a bluesy groove worthy of two of Nashville's premier songsmiths. Soothing yet intricate, this is music that echoes the Don Williams philosophy that anything really worth saying need only be uttered quietly. Which in itself is something to shout about.

—Larry Wayne Clark



MALIBU STORM
Malibu Storm

(Rounder)
Producer: Mark Bright
Prime Cuts: "Long Way to Fall," "I'd Be with You," "Hammer and Nails"

Critique: Accomplished musicians and siblings Dana Burke, Lauren Mills and Michael Alden

make up the group Malibu Storm and have collectively fostered a sound with influences ranging from folk to early-eighties metal. After years of playing together, the trio has finely tuned its talents in a way that compliments one another, most notably with the kind of close, beautifully intertwined, harmonies that are often shared among family members. Examples of the group's potential are woven throughout their self-titled debut which marks Malibu Storm's venture into a more contemporary sound, mixing elements of bluegrass and country. The fiddle-driven instrumental "Clover" shows the twins and Michael staying close to the familiarity of their roots. Covers of Def Leppard's "Photograph" and the classic "Working in a Coal Mine," however, are outshined by the album's best remake, the emotional final track, Janis Ian's "Some People's Lives." This song showcases Dana's powerful lead vocals as does the standout track "Long Way to Fall." Malibu Storm's blending of styles and sounds is promising and with additional focus it might truly make waves.

—Sarah Gilbert

WRITER'S NOTES



CONNIE HARRINGTON

Hits/Cuts/Chart Action: "Girls Lie Too," Terri Clark; "Passenger Seat," SheDAISY; "She Only Smokes When She Drinks," Joe Nichols; "My Heart Is Lost To You," Brooks & Dunn; "This Woman Needs," SheDAISY; "Ordinary Life," Chad Brock

Birthplace: Galveston, TX
Years In Nashville: 23
Publisher: Song Garden
Favorite Song You Wrote: "Ordinary Life"
Favorite Song You Didn't Write: "Bridge Over Troubled Water"
On What Instrument Do You Write: Guitar
Influences: Rosanne Cash, Joni Mitchell, Neil Young, Jimmy Webb, Eagles, Allman Brothers, Michael Johnson
Advice To Writers: If you're doing it to make a living and to write songs that live on for years after you're dead and gone, then you have to hone it as a craft and take it seriously as a profession. I try my best to write songs I absolutely love and am moved by, and make a living *also*.
Little Known Biographical Fact:

I'm a bit of an alternative medicine nerd. My friends call me and tell me their ailments, and I'll figure out what herb they should take.
Issues Facing Songwriters Today: We want to see our genre bounce back. We've been in a slump, obviously, and for various reasons. Sometimes the music has gotten a little "same old-same old" and we're all responsible for that—artists, writers, record companies and radio. We should stop pointing fingers and take our share of the responsibility and all try to make it better.

She's Texas born, but hit-maker Connie Harrington considers herself a Tennessee girl. "We moved around, but I lived in Winchester, Tullahoma and mostly Dixon, where we moved when I was in sixth grade." Always musical, she

came to Nashville in the fall of '81 to attend Belmont as a Music Business major: "I kind of started out in concert promotion. I've written songs since I was a little kid when I got my first guitar but I guess I just didn't really comprehend that you could do that for a living. So I ended up in concert promotion for a while and then album cover design; worked for a record company for several years in art production.

"And during that time some friends got a hold of one of my little worktapes of a song I had written and kinda snuck around and played it for some publishers and A&R directors. I got asked, did I have any more songs? So that spurred me on to write a few more and the tiny little snowball got rolling. Eventually the company I worked for allowed me to go to a part-time situation, because I'd got a publishing deal in January of '90." The deal—the first of several to follow—was with Reunion, a subsidiary of BMG.

Did she harbor any dreams of being a performer in those early days? "I think when I went to college I thought about it but I'm basically a shy person. I really am a behind-the-scenes kind of person. I get my thrills out of writing the songs, not performing them."

Married for three-and-a-half years, Harrington finds herself in that "only-in-

Nashville' syndrome of not being the sole songwriter under the family roof. Husband Jon Mabe, a former EMI song-plugger, now also devotes his time to songwriting. Do they write together? "We have a bit. We're kinda easing into that."

Less than a year into her Song Garden stint, Carrington is on a major roll that seems to dovetail with an upsurge in country sales which has many Music Row types waxing cautiously optimistic. She believes a positive unified front is what's most needed to get country back on track: "When Gretchen Wilson walked onstage the other night at the Tim McGraw concert and the place went nuts it was a great moment for me as a writer; to feel like, *yeah, country music's coming back*. To look out and see all those people excited about country music again. We need to cheer on everybody who's doing well."

"Using Gretchen for an example, I think a lot of people probably didn't give her the time of day. She didn't fit the mold, you know. I hope we all as writers and record execs will be a little more open minded. There are probably a lot of writers who didn't write with her because they thought, 'Well, she's not gonna happen, she's not your typical artist.' We don't need any more typical artists!"

—Larry Wayne Clark

PHOTO FINISH



Kris Kristofferson poses with friends and colleagues after learning that the Country Music Association will induct him into the Country Music Hall of Fame during *The 38th Annual CMA Awards* on Nov. 9. Kristofferson was surprised with the news while reading the CMA Awards nominations announcement live on CBS's *The Early Show*. Pictured (L-R): Music journalist **Jim Bessman**; **Lisa Kristofferson**; **Al Bunetta**, President of Oh Boy! Records; Kristofferson; and CMA Assoc. Exec. Dir. **Tammy Genovese**. Photo by: Rick Maiman, 2004.



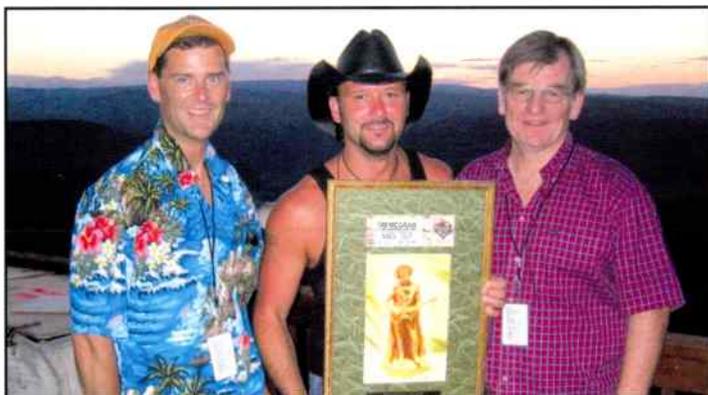
Pictured at *The 38th Annual CMA Awards Nominees Press conference* (L-R): Country Music Hall of Fame and Museum Dir. **Kyle Young**; **Jim Foglesong**; **Jo Walker-Meador**, former CMA Exec. Dir. and Country Music Hall of Fame member; **Big Kenny** of Big & Rich; **Dierks Bentley**; **John Rich** of Big & Rich; **Ed Benson**, CMA Exec. Dir.; **Gretchen Wilson**; and **Brian Philips**, CMT Sr.VP and GM. Photo: John Russell



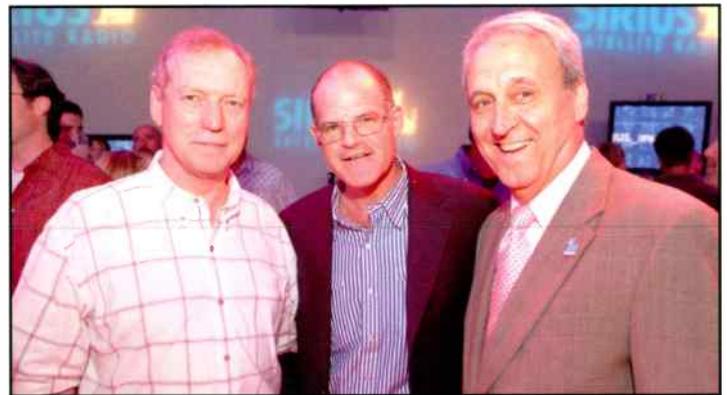
Montgomery Gentry finally found time to officially celebrate their first ever #1 chart topper, "If You Ever Stop Loving Me" and gold certification of their album *You Do Your Thing*. What came as a surprise was that the *You Do Your Thing* DVD was also certified gold. The festivities took place at Two Doors Down Sports Bar and Grille in Nashville. Pictured (L-R): **Deb Haus**, VP, Artist Dev. & Mktg.; **Kay Smith**, VP, A&R Admin.; **John Grady**, Pres., Sony Nashville; **Eddie Montgomery**; **Mark Wright**, Exec. VP, A&R; **Larry Pareigis**, Sr. VP Promotion; **Troy Gentry**; and **Dale Libby**, Sr.VP Sales.



Arista Nashville duo **Brooks & Dunn** were feted at a special celebration recognizing 25 million albums sold. The exclusive event welcomed key industry members instrumental in the duo's career, with more than 250 individuals and companies honored with personalized plaques unveiled during the ceremony. Pictured (L-R): RLG Artist Development VP **Jon Elliot**; Arista Nashville VP National Promotion **Bobby Kraig**; RLG Sr.VP A&R **Renee Bell**; **Ronnie Dunn**; RLG Chairman **Joe Galante**; **Kix Brooks**; RLG Exec.VP **Butch Waugh**; and RLG Sales VP **Jim Saliby**. Photo by: Randi Raddliff



Tim McGraw accepted the "Georgie Award" for breaking the attendance record at The Gorge Amphitheater in George, Washington July 17 when nearly 23,000 fans attended his OUT LOUD concert. Pictured (L-R): **Jeff Trisler**, Promoter, House of Blues; McGraw; and **Bill Parsons**, General Manager, The Gorge Amphitheater. Photo by: Jeff McMahan



SIRIUS Satellite Radio recently hosted a party at Nashville's historic Ryman Auditorium to celebrate the launch of its Nashville operations. **Charlie Monk**, the "Mayor of Music Row," has joined SIRIUS as Creative Advisor. Pictured (L-R): **Bob Doyle** of Bob Doyle & Associates; SIRIUS President of Entertainment & Sports, **Scott Greenstein**; and Monk.

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Warning: Obtain permission and policy before submitting song material
 ** New or changed listing. For more information contact Eileen Littlefield, eileen@musicrow.com

ARTIST/LABEL/PRODUCERS/SCHEDULE DESCRIPTION

Brooks & Dunn/Arista/M. Wright/TBD
 Personal songs w/ family values/ rites of passage; songs to Wright

Diamond Rio/Arista/M. Clute/TBD
 Uptempos and/or ballads; CDs to Mike Clute

Paisley, Brad/Arista/F. Rogers/TBD
 CDs to Frank Rogers

Mullins, Megan/BBR/M. Bright/Oct.
 Dixie Chicks meet Nickel Creek; she plays several instruments but mostly fiddle and mandolin; CDs to Larry Shell

Dixon, Jennifer/Bluewater Music/D. Miller/TBD
 Bonnie Raitt meets Bobbie Gentry; CDs to Dean Miller, 1218 17th Ave. S., 37212

Adkins, Trace/Capitol/S. Hendricks/TBD

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