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MUSICROW



2012
PUBLISHER
DIRECTORY

WRITERS' NOTES
EXPANDED

FEATURING RODNEY CROWELL,
TOM DOUGLAS AND MICHAEL DULANEY

ANASTASIA BROWN

ON MUSIC SUPERVISION, SONG PLACEMENT,
AND NASHVILLE'S CREATIVE COMMUNITY

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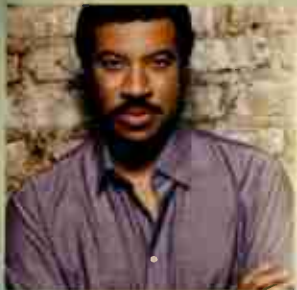
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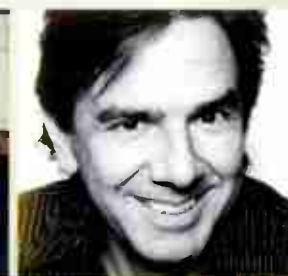
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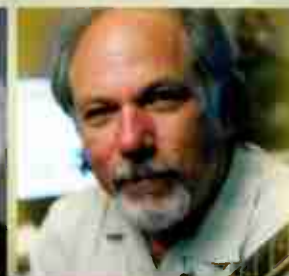
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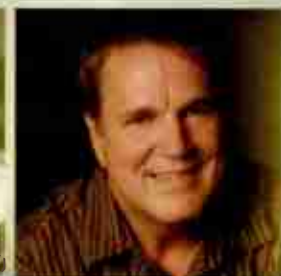
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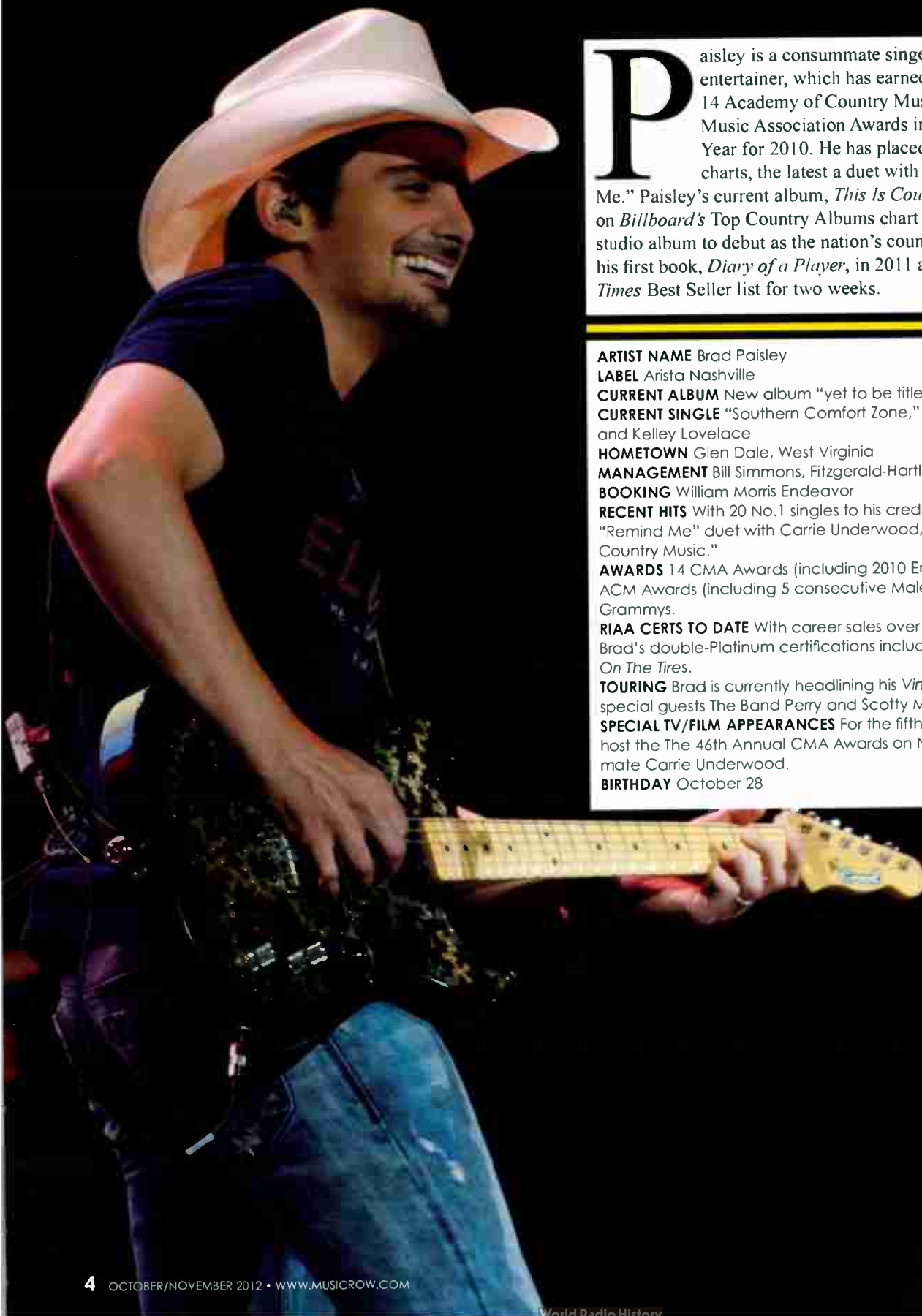
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BRAD PAISLEY

on the cover



Paisley is a consummate singer, songwriter, guitarist and entertainer, which has earned him three GRAMMYs, 14 Academy of Country Music Awards and 14 Country Music Association Awards including Entertainer of the Year for 2010. He has placed 20 singles at the top of the charts, the latest a duet with Carrie Underwood, "Remind Me." Paisley's current album, *This Is Country Music*, debuted at No. 1 on *Billboard's* Top Country Albums chart and is his sixth consecutive studio album to debut as the nation's country best-seller. He released his first book, *Diary of a Player*, in 2011 and was on the *New York Times* Best Seller list for two weeks.

ARTIST NAME Brad Paisley

LABEL Arista Nashville

CURRENT ALBUM New album "yet to be titled" due out April 9

CURRENT SINGLE "Southern Comfort Zone," written by Paisley, Chris DuBois and Kelley Lovelace

HOMETOWN Glen Dale, West Virginia

MANAGEMENT Bill Simmons, Fitzgerald-Hartley

BOOKING William Morris Endeavor

RECENT HITS With 20 No. 1 singles to his credit, Brad's most recent hits are "Remind Me" duet with Carrie Underwood, "Old Alabama" and "This Is Country Music."

AWARDS 14 CMA Awards (including 2010 Entertainer of the Year), 14 ACM Awards (including 5 consecutive Male Vocalist of the Year) and 3 Grammys.

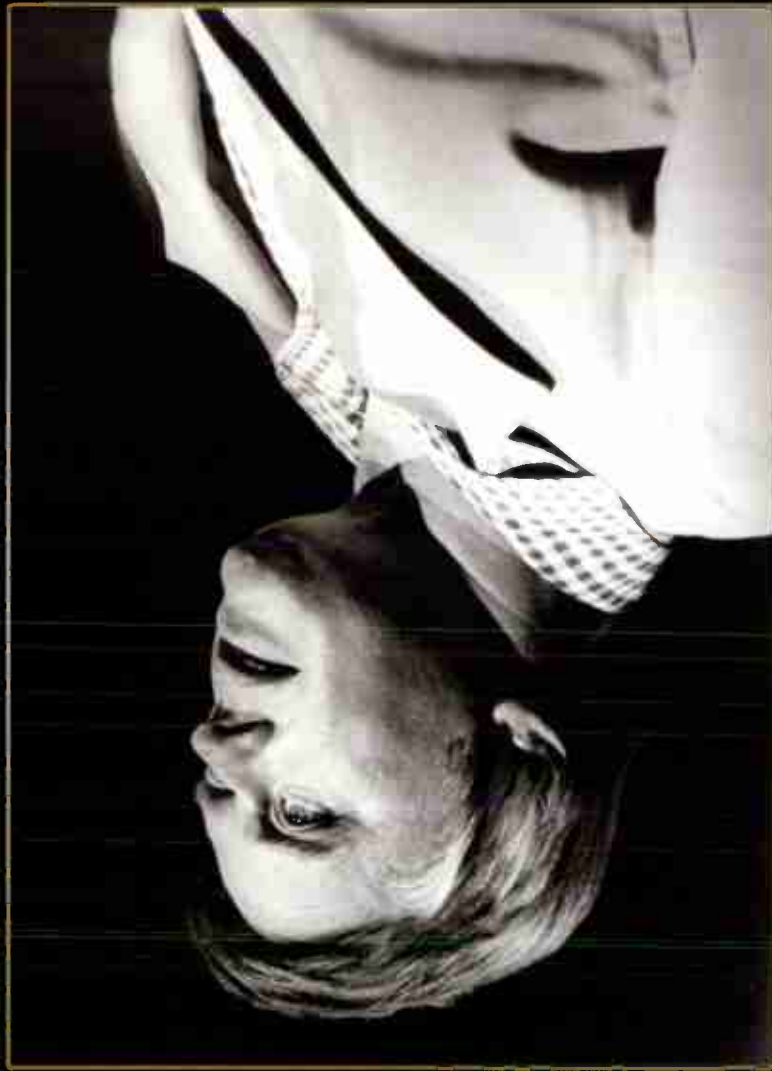
RIAA CERTS TO DATE With career sales over 12 million albums worldwide, Brad's double-Platinum certifications include *Time Well Wasted* and *Mud On The Tires*.

TOURING Brad is currently headlining his *Virtual Reality World Tour* with special guests The Band Perry and Scotty McCreery.

SPECIAL TV/FILM APPEARANCES For the fifth consecutive year, Brad will co-host the The 46th Annual CMA Awards on November 1 on ABC with label mate Carrie Underwood.

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THE STORYTELLER
TOM T. HALL

PUBLISHER'S NOTE



PHOTO: S WADE HUNT

Somebody wrote that. These are three words I hope come to mind when people hear a song.

We often talk about our love of music and its influences in our lives. We love to share our passion for artists and songwriters as many of our life experiences are remembered with a soundtrack. It's difficult to get very far in the day without being influenced by a song. Whether being played on the radio, an iPod or in the scene of a movie, songs give us so much more than their writers receive in return. I recently asked Country's outspoken advocate Robert Oermann, "What's your favorite song of all time?" His response was simple.

"That's too hard. That's way too hard." I think most people would agree. Songs are integrated in our lives much like the people we meet along the way. Songwriter Hugh Prestwood poignantly described it in Trisha Yearwood's '90s hit, "For even if the whole world has forgotten, the song remembers when."

As an industry, we recognize the value of a song and have tremendous respect for the impressive craftsmanship and talent of our Nashville tunesmiths. When artists visit the *MusicRow* office to share their music, we often ask, "Who wrote that?" following a song's performance. Like you, we love both the song and the songwriter.

MusicRow's annual Publisher Special issue is dedicated to these publishers and songwriters. It includes the directory of Nashville's publishing companies, as well as exclusive features of key industry leaders and songwriters. In this issue, we place the spotlight on Steve Buchanan in a rare interview to discuss his involvement in the ABC-TV show *Nashville*, including the project's interaction with the publishing community and his support of music education. We also sat down with Anastasia Brown, Nashville's leading film and TV music supervisor. At a time when it's so important to seek additional opportunities to expose song catalog, Anastasia shares her experiences discovering and placing those perfect songs, and explains how Nashville is "in the middle of a very significant explosion." This issue also features three successful and prominent songwriters in our community, Rodney Crowell, Michael Dulaney and Tom Douglas who have made lasting impressions as storytellers and disciplined poets.

This issue highlights the Nashville publishing industry and the songwriting community. Their influence extends so far out of Nashville it's hard for us to totally grasp the gift they have given to music listeners worldwide. We applaud their talents with a standing ovation and promise to never forget, "Somebody wrote that."

Sherod Robertson, *Publisher/Owner*

8 ALWAYS LISTENING:
ANASTASIA BROWN

14 WRITERS' NOTES
RODNEY CROWELL, TOM DOUGLAS
AND MICHAEL DULANEY

22 STEVE BUCHANAN:
BRINGING NASHVILLE TO THE MASSES

35 PUBLISHER DIRECTORY

46 FOREIGN SUBPUBLISHING

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ALWAYS LISTENING

Anastasia Brown

ON MUSIC SUPERVISION, SONG PLACEMENT, AND NASHVILLE'S CREATIVE COMMUNITY

by Jon Freeman

Photo: Kristin Barlowe

A

Anastasia Brown has worn many different hats throughout her career—management, A&R, publishing, among others—and now is one of the very few (if not only) film and TV music supervisors based in Nashville. Though she spends a fair amount of time on the West Coast for work, she remains an ardent champion of Nashville's deep talent pool.

"Music supervisor" is one of those slightly nebulous terms that can mean a number of things, including song selection, watching the budget, clearing music with writers and publishers, hiring hand doubles for the actors, and any other music-related detail to ensure the project's success. Above all, a music supervisor has to please the director and studio. Brown has done all of the above.

"Every project is different," says Brown.

Upon reading a new script, she will "immediately collaborate with that team on receiving their ideas and music direction and what a director envisions. If it's in sync with mine then we'll immediately start getting more detail. If his vision is a little different than mine we'll decide what's right. Normally you literally must service the director and make sure his idea works."

For the 2011 remake of *Footloose*, director Craig Brewer wanted a stripped down version of Bonnie Tyler's disco anthem "Holdin' Out For a Hero" and tasked Brown with finding it. In the film, the song is re-interpreted as a tender acoustic ballad by youngster Ella Mae Bowen. It's a brilliant changeup from the original, and perfectly reflects Julianne Hough's character's vulnerability.

That's one of Brown's recent "Gatorade

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dump moments," as she calls it.

While she was hunting for someone to perform the song, she called manager Tracy Gershon, who sent her to Bowen's Myspace page. That's when the lightning struck.

"I heard two songs and I knew it was the perfect voice," she recalls.

Bowen, who had no record deal or publishing agreement, recorded the song as requested and the results gave Brown "goosebumps." Brewer liked it so much he even lengthened a scene to include the whole song. And after Big Machine Label Group President Scott Borchetta heard it at early screenings of the film, one thing led to another and Bowen joined the BMLG family.

It's a lovely example of what happens when a music supervisor nails it. The moment is unforgettable, a new artist gets a foothold on a musical career, and everyone goes home happy.

But sometimes serving the director's vision means making concessions. Brown learned this lesson early in her journey.

"One of my first or second films I was

very attached to something and pulled a big favor for this artist," she recalls. "The director wouldn't budge. I was devastated that it didn't happen. That was a good lesson for me because I realized I can not

explosion on multiple levels," says Brown. "Creative people are moving here in droves: The Black Keys, Gavin DeGraw, the list is getting longer and longer. The creative community has such an appeal right now."

"And the fact that we don't have an income tax," she adds with a laugh.

Nashville's cultural renaissance is indeed

opening up avenues for many in the creative community, and Brown is pleased to be something of an ambassador to the film and TV industries in California. She says Los Angeles and Nashville may have their differences, but there's a common thread of passion she shares with her Los Angeles counterparts that reminds her of Nashville's early '90s country heyday.

Every time a new song was created, we'd clamor to hear it," she says. "There was authentic excitement. The majority of music supervisors I know in LA are that passionate. We don't have to worry about radio format, all we have to worry about is a great song. Whenever I hear a song I just flip out over, I send it to other music supervisors and say 'Check this out.'

"We're in the middle of a very significant

“We don’t have to worry about radio format, all we have to worry about is a great song.”

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They do the same to me. When we're able to break a new artist through one of our projects, that's like the Holy Grail."

It's also a vital pipeline of income and exposure for emerging artists. Placement in TV, film, commercials, and promotions has become a new music discovery vehicle with the advent of song matching apps like Shazam. Nashville artists Katie Herzig, Trent Dabbs, and Joy Williams (of The Civil Wars) have all reaped the benefits of sync licensing with a series of high profile placements.

"That empowers artists," explains Brown. "It's not just a one trick pony anymore. Film, TV, commercials, promos. These opportunities can spawn more opportunities that can really grow a career."

Brown is always listening in some sense, and her unceasing love for all types of music is right up front. During the interview, Brown asks if I've heard Electric Guest's "This Head I Hold," and I haven't. She pulls out her iPhone and cues up the track. A tinkly piano riff starts, followed by a stomping retro-soul groove and an airy falsetto. It's evocative, something that would marry well with compelling visual accompaniment. If nothing else, it would make me want to buy blue jeans or

a smartphone.

On the downside, clearing music for use can be a time consuming, tedious process, particularly when quick turnarounds are often necessary. Getting a quote is especially tricky in Nashville, where many songs have three writers and publishers who all have different ideas about payment. That means Brown and other music supervisors prefer to work with writers and publishers who can be flexible and move quickly.

"If we clear a song for one use and have to change it up or lengthen it, it's because it's a creative process," she says. "The way a publisher or attorney responds is important. If they respond aggressively and try to take advantage of it, we remember. It's just creative and ever-evolving until the picture is locked."

But will she listen to songs from people she doesn't know? And what's the best way to pitch to her?

"Less is more," she advises. "I always hear, 'I just wrote an amazing movie song.' Which movie? There's no such thing."

She prefers links to files, and requests that artists or agents only send the best. Same goes for online videos. She also advises artists trying to get placements to have an instrumental version of a song

ready, in case it has to be cut around dialog. Beyond the email pitches, she scours Reverbnation, Spotify, and YouTube to discover new talent, as well as calling on many of her friends in the business.

Currently, Brown is staying busy with music supervision work on three music-oriented television series. One of them is called *American Troubadours*, a reality show from actor Matthew McConaughey and *American Idol* producer Nigel Lythgoe slated to run on TNT that will feature undiscovered bar bands in competition. She's scarce on details about the other two shows, but says they will be scripted.

It sounds like a heavy workload, but that should give Brown plenty of incentive to use every tool at her disposal to discover some great new talent. And as she is quick to point out, it's a good time to be listening.

"There is so much great music happening right now," she says. "I think the major labels redefining their roles and reworking business models, they'll have to focus on a certain number of artists. That allows so many artists freedom and empowerment, that gives us so much more great music," she says with a pause, then smiles before adding, "So, we win."



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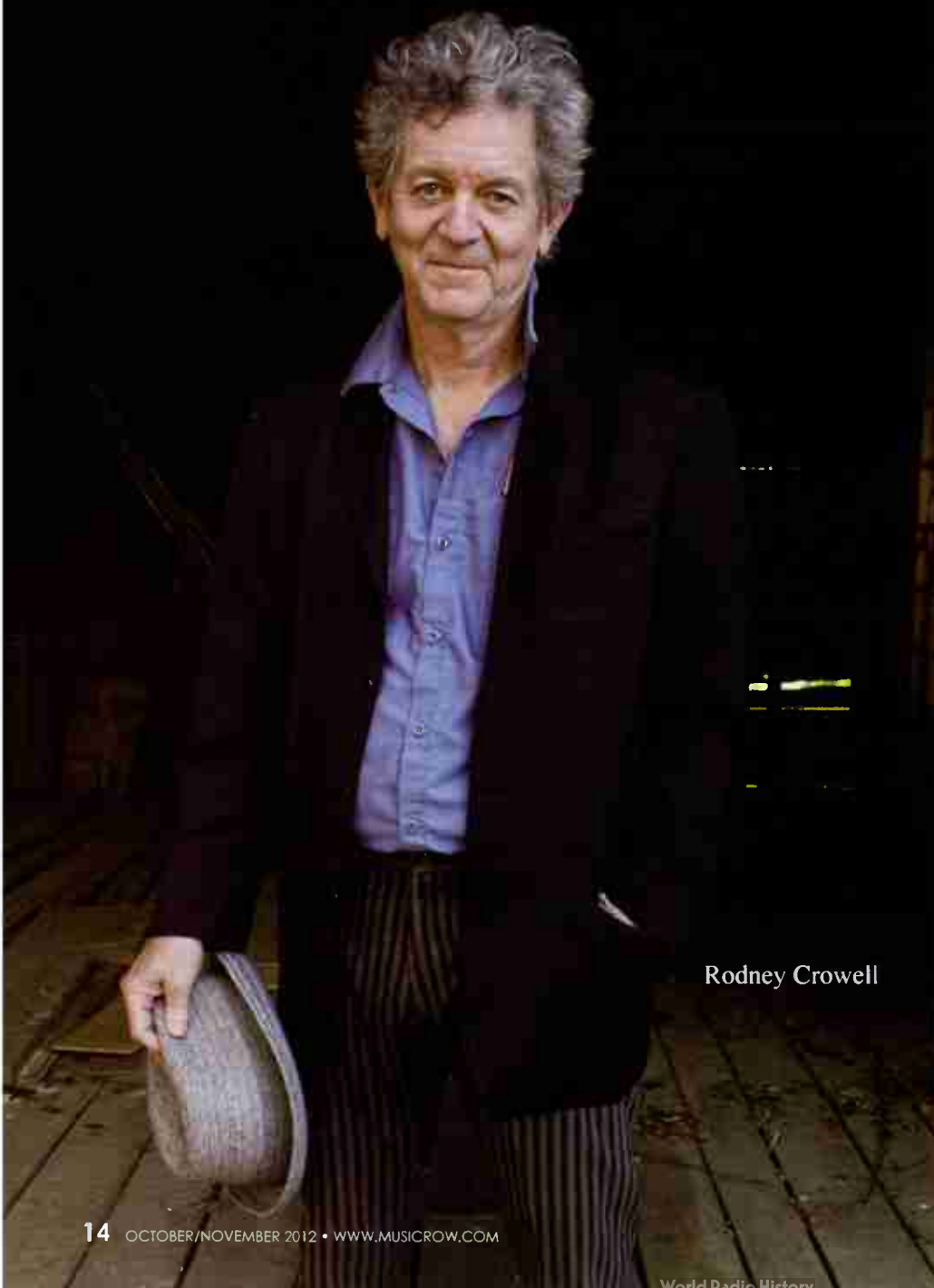
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WRITERS' NOTES

Rodney Crowell | Tom Douglas | Michael Dulaney

by Sarah Skates



Rodney Crowell

In this expanded edition of Writers' Notes, *MusicRow* features three of Nashville's best songwriters. All have maintained career longevity, while earning the respect of their peers and walking the fragile line between critical and consumer success. BMG Chrysalis songwriter Rodney Crowell is an active touring artist, who recently released a new album. Sony/ATV tunesmith Tom Douglas has penned numerous thought-provoking hits that have touched listeners worldwide. And Warner/Chappell writer Michael Dulaney's unique observations have yielded five chart-toppers. They share their stories in the exclusive interviews that follow.

RODNEY CROWELL

"A man who knows his work need ask for no other blessing." Perhaps that is one of Rodney Crowell's favorite adages because he is working as diligently today as he did when he arrived in Nashville forty years ago. "I'm happy and well and productive, but rarely I'm at peace, because songwriting's not easy work," he explains during a recent interview from his home outside Music City. "I work day in and day out trying to keep my craft sharp so that if a big dollop of inspiration comes, I can turn it into the very best song that's there to be had."

Crowell approaches the creative process much differently than many other songwriters. While most of Nashville's top tunesmiths head into co-writes armed with ideas, notebooks, and potential song titles, Crowell does the exact opposite: he clears his mind. It's worked since the mid-seventies when his early songs "Bluebird Wine" and "Til I Gain Control Again" were recorded by Emmylou Harris. In the decades that followed stars as varied as Tim McGraw, Johnny Cash, Bob Seger, Rosanne Cash, Keith Urban, Wynonna, and Norah Jones have recorded his songs, all while Crowell continued his own rise to acclaim. He charted five consecutive No. 1 hits from his 1988 album *Diamonds and Dirt*.

"I had my commercial moment, I had my fifteen minutes of fame," he recalls. "And honestly it was not as rewarding as the last 10 to 12 years of work that I've done. I'm a weird bird that way. I take more satisfaction from knowing I've done my job as an artist." Crowell's creative drive has helped him gain supreme notoriety among his peers, which led to induction in both the

Songwriters Hall of Fame in New York and the Nashville Songwriters Hall of Fame.

"I can't write with anything in mind other than coaxing the song to tell me what it wants to be," he says. "Whenever I force my ego or vision on a song, it comes up short. I try to disengage my mind and coax the song out of hiding. You have to be patient and dedicated to the craft. If I say, 'today I'm going to write a blues song or a pop-country song,' then I've already put the cart before the horse."

What Crowell shares in common with many other songwriters is the desire to continuously perfect his craft and be productive. "Catching lightning in a bottle—those massive strokes of inspiration—are very far and few," he continues. "So it's tedious work in

between, when you're taking little dollops of inspiration and trying to coax out their deeper meaning and timelessness. It's practice for the once every six or seven years when those big bolts of lightning hit you. It stands to reason that there are only so many in a lifetime that you are going to get struck with."

Oftentimes those songs, whether conjured up from lightning flashes or pieced together from sparks, address tough issues, such as his 2008 song "Sex & Gasoline," about bulimia and rape. "I personally could not be satisfied just skimming along the surface," muses Crowell. "It doesn't feel like I was given the gift of writing and creating, the gift of artistry, to waste it on trivial stuff. It's the job of the artist. There are plenty of commercial artists who have

found their niche delivering entertainment. I'm motivated by something more. The artists I admire tend to tackle the conflicted, personal subject matter. Trust me, I view myself as an entertainer, but I take the liberty of sneaking in dark subjects—profound themes are entertaining. Although I bring these highly subjective songs, I make it my business to share myself with the audience so they know they are the most important aspect of my show."

At 62, Crowell is actively touring and recording new music. In June Vanguard Records released *Kin, Songs By Mary Karr and Rodney Crowell*. Produced by Joe Henry, it marks the first collaboration between the two writers and is acclaimed author Karr's entry into the world of music.

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Times bestselling memoir *The Liars' Club*, which he read around the same time he was tinkering with the notion of writing his own story. "It showed me the potential for literature in memoir," he says. "As luck would have it, Mary and I became friends, the two of us having grown up in the same swamp in southeast Texas. We clicked immediately."

Crowell went on to pen *Chinaberry Sidewalks*, released by Random House in 2011. His memoir and Karr's other book *Lit* share similar themes, including reckless parents and embracing religion.

"She's a poet and a language scholar," says Crowell of Karr. "She's got a great sense of humor; very ribald and a powerful artist with words. It took me a minute to convince her to try songwriting, but once she was in and got her confidence, she was a freight train. We settled down and raised a record."

He was glad Karr contributed a female perspective to the project. "There are plenty of great women songwriters," he says, "but the reason there aren't more is the same reason there aren't more women doctors, and we haven't had a woman president. All of these things are imposed by a patriarchal culture. There's so many hurdles that women have to get over; the glass ceiling imposes itself in a lot of ways. I have four daughters. I'm on their side."

Crowell and Karr tapped a stellar lineup of guest vocalists to contribute to *Kin*, including Norah Jones, Vince Gill, Lucinda Williams, Emmylou Harris, and Chely Wright. "For the most part, the artists picked which songs they sang," he explains. "I had 'Momma's On A Roll' in mind for Lee Ann Womack all along. Rosanne Cash volunteered for 'Sister Oh Sister' partly because she has three sisters. I assigned Kris Kristofferson his part on our duet 'My Father's Advice.'"

Though there's no timeline in place, Crowell is already thinking about his next book. "I've proven to myself that I can write memory," he says, noting that fans should expect another memoir. "There's a book accruing, and when I know the ending, I'll write the book." In the meantime, he'll be catching lightning, one flash at a time.

TOM DOUGLAS

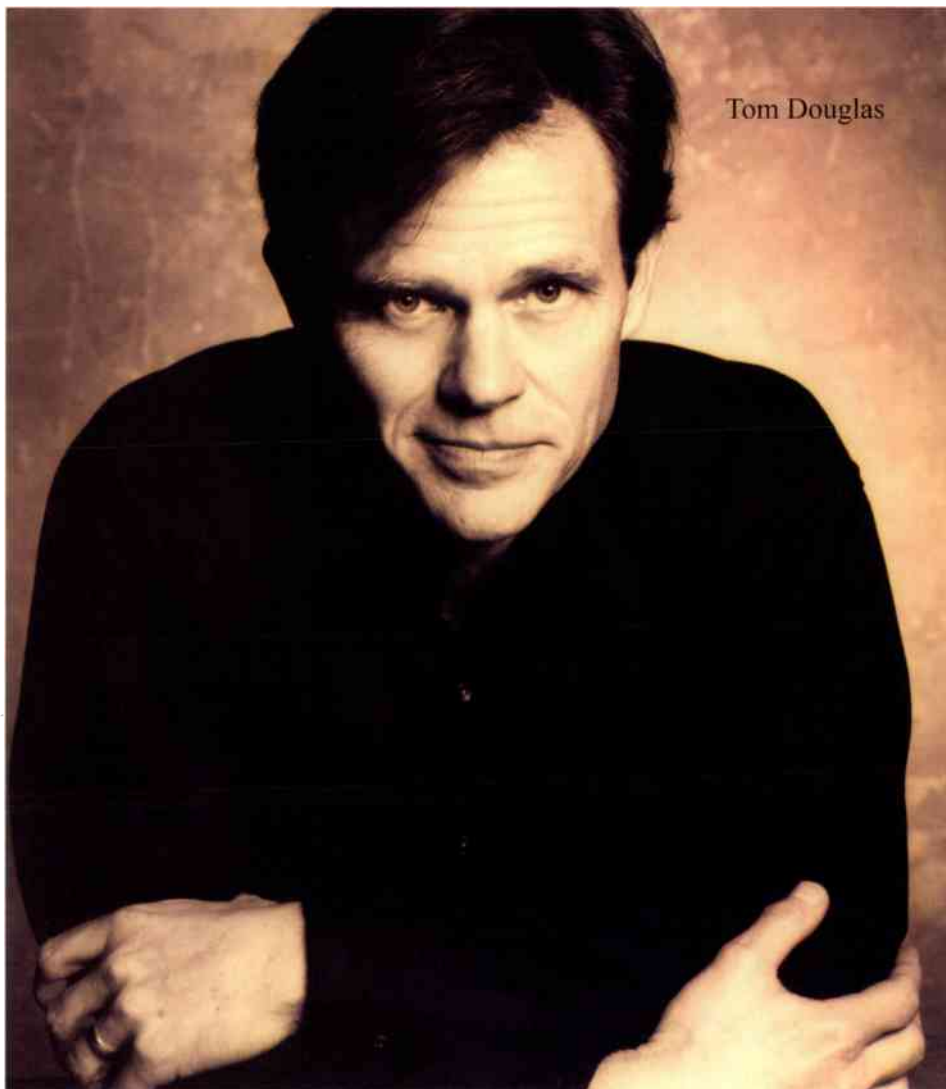
Tom Douglas is an interpreter; a poet spinning his observations into thought-provoking songs that transcend the barrier between commercial and critical success.

Armed with a green composition notebook, Douglas is always on the lookout for his next topic, and likely his next hit. Take his experience at this summer's *Brothers of the Sun* concert for example: "I was overwhelmed by the connection, even in that stadium, that 50,000 to 60,000 people have with Kenny Chesney," he recalls. "I started thinking about the effort it took for each of those fans to get there: babysitters, dinner, new dresses, hair appointments, hotel rooms, money. I'm interested in the relationship between the fan and the artist at that moment onstage. I wrote a song about it called 'The Souvenir,' because the artist wants the fans to take something away from the concert."

Douglas penned the song alone, as he often does, because it nourishes his creative process. "I'm always writing things down, observing life around me, trying to interpret it, and a lot of times I interpret it through a song," he explains. "I'm very disciplined about my process. I read great literature or poetry. I write every day because I love it.

I take guitar and piano lessons. I don't take my craft for granted and I'm constantly trying to improve. Being older you really want to make your time count. My priority is to keep the level of songs up, and even more than that, to get conversations started in the culture. It's my responsibility to [write about] people that don't have voices but need their stories to be told."

Douglas has been tackling serious subjects since his breakout hit almost two decades ago, when Collin Raye scored big with 1994's "Little Rock." Today Douglas clarifies that this early career solo-write "wasn't really about a recovering alcoholic. It was more about a guy having a midlife crisis and trying to start over." A decade later, Martina McBride brought to life an equally powerful song, the 2004 hit "God's Will," co-written with Barry Dean. Douglas explains, "It was about a handicapped child that the rest of the world would feel sorry for and marginalize—the least of these in our society—but really those are the most beautiful."




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His catalog is built of songs addressing human nature and social issues, including Lady Antebellum's "I Run to You" and "Hello World," Tim McGraw's "Grown Men Don't Cry" and "My Little Girl," and McBride's "Love's the Only House." "I'm always amazed at the connection songs have," muses Douglas, recalling how his Allen Shamblin co-write "The House That Built Me" inspired fans to return to their childhood homes and walk around. It also won CMA Song of the Year and a Grammy for Best Female Country Vocal Performance for Miranda Lambert. "We've lost track of who we are and at times you have to go back and re-connect," he continues. "It's the great irony: as connected as we are through technology, we've become more isolated. We're losing that human connection; we're in a crowd and we've never been lonelier. 'Hello World' was about how we're all so incredibly distracted from the really important things of life. We're just robotic going through the motions; we lose gravity."

For three years Douglas has been sharing his experience with budding songwriters by teaching a lyric writing class at Belmont University. Along the way, he's also learned a lot about the craft. One of his classroom texts is acclaimed Broadway composer Stephen Sondheim's *Finishing The Hat*, which outlines four rules for songwriting: Less is more. God is in the details. Content dictates form. All in the service of clarity. Douglas explains, "When you think about songs that we've loved that have stood the test of time with that overlay, it holds true."

He applies the criteria to his own work. "If a song goes on hold ten times and doesn't get cut, it's a great barometer that maybe you should go back and look at it. I love rewriting, time has a way of putting things in context, and really helps you see the weak spots.

"I still get very excited if a song goes on hold," he continues. "Even if it may have no bearing on the end result, it means that in the preponderance of songs somebody had the initiative to play it for somebody else who was interested enough to put it on hold. Songs have to cut through a lot of layers. I think the reality is when a song is on hold they start pitching it even more."

Douglas loves fostering new talent outside the classroom as well. "I'm biased toward female songwriters, because I think there's such a need for them," he says. "Women interpret things that men can't. Unfortunately, there's a glass ceiling for women. It's a good ole boys club." He is also working with rising trio Mockingbird Sun, comprised of members he has known since they were children, including a Nashvillian and two Texans he met while living there before moving to Music City.

"I always wanted to be a songwriter, but I couldn't imagine pursuing it as a vocation," explains the Atlanta native. "I went to college, then to graduate school, and I thought it would be a waste of time to be a songwriter. Even though in my heart of hearts that's what I wanted to do, it seemed like running away and joining the circus."

But the songs that changed his life, including Bruce Springsteen's "Racing In The Street," Hank Williams' "I'm So Lonesome I Could Cry," and The Righteous Brothers' "You've Lost That Loving Feeling," eventually helped him reach an important realization.

"Looking back it was all part of the plan, and I needed to come to Nashville for a few years, and then go to Texas for 13 years in the real estate business, before coming back to Nashville to write songs. There were a lot of things I needed to get a handle on. Once I figured out that songs are important, that songs change lives, I figured out the validity and importance of what songwriters do—we're giving life to a dying culture." He began a long-lasting



publishing relationship with Sony/ATV that continues to this day. "I couldn't do it without them," he says.

The winding path that led to his career as a songwriter provided perspective and plenty of material to maintain momentum. "I didn't have my first country song recorded until I was 41, so I think being older certainly helped my career. I have lived a lot of life, and I have a lot of things to write about."

MICHAELDULANEY

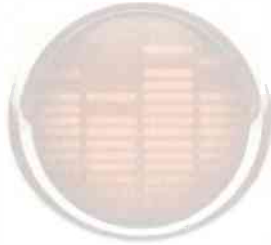
Michael Dulaney is stockpiling Jason Aldean's arsenal with hit after hit. In the last year Aldean took Dulaney's co-writes "Tattoos on This Town" and "Fly Over States" to No. 1, marking the songwriter's fourth and fifth chart-toppers.

"I was flying to Las Vegas," recalls Dulaney, "and I overheard two guys say 'who could live down there in those fly-over states?' I thought the expression was really derogatory." He penned the first verse in his hotel room and then took the song back to Nashville. He played it for a few other writers, but nothing clicked until he shared it with frequent collaborator Neil Thrasher. "He loved it and got it immediately," says Dulaney. "We demoed it—then crickets for seven years."

The song eventually made its way to Aldean, who almost put it



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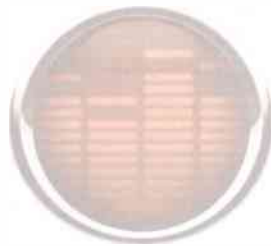
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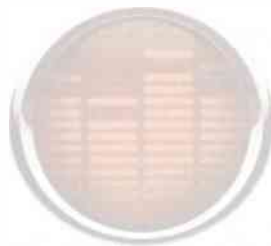
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on his 2009 release, *Wide Open*. Instead, a year later, it landed on his career-propelling *My Kinda Party*, which has sold almost three million copies to date. The album had enough market sustainability to yield five singles, including "Tattoos," written with Thrasher and Wendell Mobley, and "Fly Over States."

As "Fly Over States" nears the one million download mark, Dulaney says the success was worth the wait. "When you believe in a song for so long, but it doesn't get cut, you wonder 'what am I hearing that no one else hears?' But Jason Aldean was the right voice for that song, and Michael Knox was the right producer. Jason's believable voice brought it to life. When it came to fruition it felt like a gigantic victory."

Dulaney also has two cuts on Aldean's much-anticipated follow up album, *Night Train*. He penned the title track with Thrasher and wrote "Water Tower" with Jason Sellers and Paul Jenkins. "I didn't grow up in a water tower town, but on the way to Florida we drive through southern Alabama where a lot of the towns have water towers," explains the songwriter who has made that trek plenty of times since moving to Nashville in 1994. "It occurred to me that if you're from one of those towns, and you are going home after a trip, that would be the first thing you see from a distance and it would trigger a lot of memories. It's a bittersweet song."

As with "Fly Over States," Dulaney often starts songs alone and then takes them to another writer. The hard part is that collaboration sometimes means changing

his work thus far. "So many of my favorite lines have been left on the floor," he admits, "but more often than not, it's made the song better. You trust your co-writer to tell you if something doesn't fit. I've become more of a businessman in all the years I've been doing this. The more you get paid in the mailbox, the easier it is to let something go."

One of his biggest mailbox paydays came from Faith Hill's 2000 smash "The Way You Love Me." Penned with Keith Follse, it was the follow up single to her monster hit "Breathe." Despite Dulaney's worry that the lyrics were too simplistic, the track went on to earn a Grammy nomination for Best Country Song. The experience taught him to value the opinions of fans over peers, and that sometimes you can earn approval from both constituencies.

"I come from an artistic family of architects and painters," he explains. "They always do it their way, I'm the only one with the creative gene that doesn't care about my way. It is key to know your audience. It is eye-opening to go to shows to see the fans and figure out what they want to hear, because oftentimes it's not what we think they want to hear. Sometimes what they want isn't in my wheelhouse; I didn't come from a small town or drive a beat-up pickup truck, but I can write from a character's perspective."

Growing up in Denver, Dulaney discovered his love of music while playing his parents' stereo. "I remember listening with headphones and dissecting records by James Taylor, Jackson Browne, and the Eagles," he says. "I was obsessed with the

liner notes, who wrote it, and who played on it." He took up piano and guitar, and often slowed down the record player so he could figure out the chords. Today he jokes, "I wanted to be James Taylor, and I got as close as the hairline."

Like many other songwriters, one night at the Bluebird Café changed his life. That evening's round of Mississippi natives included Mac McAnally and Paul Davis. "I was blown away by what a great life songwriters have," Dulaney recalls. "They don't have to travel and no one recognizes them in public. They can make a good living if they're successful. I knew that's what I wanted to be."

He followed the dream until he scored his first hits with Tanya Tucker's "Little Things," and Collin Raye's "What The Heart Wants." He was waiting tables at Morton's when he found out "Heart" went to No. 1, but continued the gig for nine more months while waiting on the check. He followed that success with Reba's "What Do You Say," Aaron Lines' "You Can't Hide Beautiful" and a string of Rascal Flatts cuts.

Since then, his motivation hasn't changed. "Sometimes the biggest hits aren't written with a particular artist in mind; they are written with the song in mind. I love the freedom that comes from writing without worrying about an artist's recording schedule. Ironically, those songs end up getting cut by the hit artists. That, to me, is how the standards are written."

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STEVE BUCHANAN

Bringing Nashville To The Masses
by Sherod Robertson

For more than 25 years Steve Buchanan has been putting Nashville center stage for a national audience through his roles with the Grand Ole Opry, the historic Ryman Auditorium and legendary radio station WSM-AM. Now he's upping the ante as Executive Producer of ABC TV show *Nashville*, in addition to his longtime career managing the aforementioned properties as Senior VP of Media and Entertainment for Gaylord Entertainment. *Nashville* is greenlighted for 13 episodes which will follow the drama of past-her-peak music superstar Rayna James, played by Connie Britton, and her ambitious rising competitor, Juliette Barnes, played by Hayden Panettiere.

MusicRow sat down with Mr. Buchanan to discuss how the show was born, what he has learned from the process, and the challenge of portraying Music City to the masses:

MR: How did you get involved with the project and what led to you serving as Executive Producer?

Buchanan: In November 2010, I met with CAA and we talked about working together to pursue a variety of different projects. This ultimately led to meetings I had in the following winter and spring of 2011 with different producers to discuss creating a scripted project based out of Nashville. Randy Goodman joined me on many of the initial trips to Los Angeles in the early discussions about the project. I really believed there was an opportunity to do a show based out of Nashville, centered around the music we create and offer a contemporary representation of the city and the industry today. In looking across the landscape of television and popular music, it was evident to me there was a significant change over the last several years in the ability to have musical performances as a part of scripted and non-scripted shows. A lot of the genre boundaries have really fallen away to many consumers. You've seen it with *American Idol* and other shows and you see it in terms of how music is consumed and sold these days. It is much more song driven now and the younger generation is less likely to get hung up on category.

MR: How did R.J. Cutler and Callie Khouri come on board as producers?

Buchanan: After meeting with several producers, I met with R.J. Cutler. I liked R.J. because, as a documentarian, I thought he was someone that really wanted to focus on telling an authentic and true story. At the same time, he had a passion for doing something involved in music and in his approach to storytelling. I felt like R.J. would be a great partner. After we did the deal with Lionsgate Studios, Callie came into the picture. We got together in Nashville and immersed ourselves in talking about the production. Callie then went home and started writing. Callie grew up in the south. She lived in Nashville for a couple of years and still has some family here. She's lived in LA for many years, but Nashville has always had a special place in her heart. Early in her life, it was a part of the formative years. The show takes so many people to make it happen and to have Callie Khouri involved with this project has had everything to do with us getting to this point. She's a gifted writer and now she has a wonderful writers' room to work with because it takes a lot of people to write this type of show.

MR: Who makes up the team behind the show?

Buchanan: We're fortunate to have some extraordinarily talented people involved with this production, both in front of the camera and behind the scenes. Lucas

The show takes so many people to make it happen and to have Callie Khouri involved with this project has had everything to do with us getting to this point.

George is our Producer and is a seasoned veteran. He was immediately drawn to this show after reading the pilot and wanted to be part of it. That proved to be our good fortune to have him on board. We also have very highly regarded directors on the series. In addition to R. J. Cutler who shot the pilot and the second episode, Lesli Linka

Glatter also has an exceptional resume and background as a director. From the creative side to the actual production side, there's well in excess of a couple hundred people working on this project. The team includes everyone from Callie Kouri as creator and writer, to Dee Johnson who is the show-runner based in LA, from the music production team working with Executive Music Producer T Bone Burnett (which includes Dann Huff, Buddy Miller and Ross Copperman), to all of the songwriters who are contributing material to the show. Given the complexities of what we are doing with the incorporation of musical performance, the overall team is so important.

MR: How many people are writing on this show?

Buchanan: There are eight writers. I felt it was important early on for R.J. and Callie to meet with a diverse group of people that are involved in the industry including managers and label executives, and community leaders such as Mayor Karl

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Dean. When we first started working, they came to town in the fall of 2011 and spent time meeting with people that could give them a real sense of Nashville and where the industry and the city are today. When the show was picked up for a series, all of the writers came to town with R.J. and Callie, and we did a whirlwind tour of the city meeting people again from all walks of life within the industry and the community. Hopefully that background has helped them and the writers continue to stay in touch with those people to ask questions.

MR: What's been your favorite part of working on the project?

Buchanan: It has been an extraordinary process and an exceptional learning experience. It is a scripted drama and basically described as a prime-time soap. We need to have the representative amount of twists and turns. At the same time, we have focused on being as accurate and genuine as possible to the lives the people lead in the show, with a certain amount of exaggeration for good storytelling and good television. The exciting thing for me has been to watch everything come to life. When you take an incredible cast and marry them with great songs and awesome

I want the industry and the city to feel good about the show.

scripts, it leads to such powerful emotions and hopefully very impactful shows.

MR: What have been the big differences compared to your experience producing the Grand Ole Opry specials, TV specials and GAC's weekly TV shows?

Buchanan: It's very different. I have learned producing live music shows with various vignettes and interview pieces

is very different than the challenge of producing a scripted show. When doing a live show, you do your prep and rehearsal, you shoot it in an hour and then you're done. When doing a scripted show for a network, it literally takes months. We shot for 14 days on the pilot and you are effectively shooting a mini-movie. It takes a small army of people to pull it off and I've had the pleasure of meeting some very gifted and talented people who serve in a variety of functions to make all of this possible.

MR: How is the city portrayed in the series?

Buchanan: I think it's important to all of us to represent Nashville as it is and to show there are many dimensions to the city. It has a unique character and personality we are endeavoring to bring to life. Nashville is very much a character in the show. It's more than just a backdrop. The city and the locations all play a part when it's happening in these characters' lives. All of the show is being shot in Nashville. We have built a soundstage in north Nashville. We've rebuilt the Bluebird Café and parts of the homes of the various characters.



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- “Let Me Down Easy” — Billy Currington
- “Why Wait” — Rascal Flatts
- “Summer On Fire” — Dierks Bentley
- “That’s Gonna Leave A Memory” — Easton Corbin
- “So Called Life” — Montgomery Gentry
- “As You Turn Away” — Lady Antebellum
- “Proud To Be Here” — Trace Adkins
- “Keep On” — Eric Church

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MR: What are some of the locations that you have used for shooting?

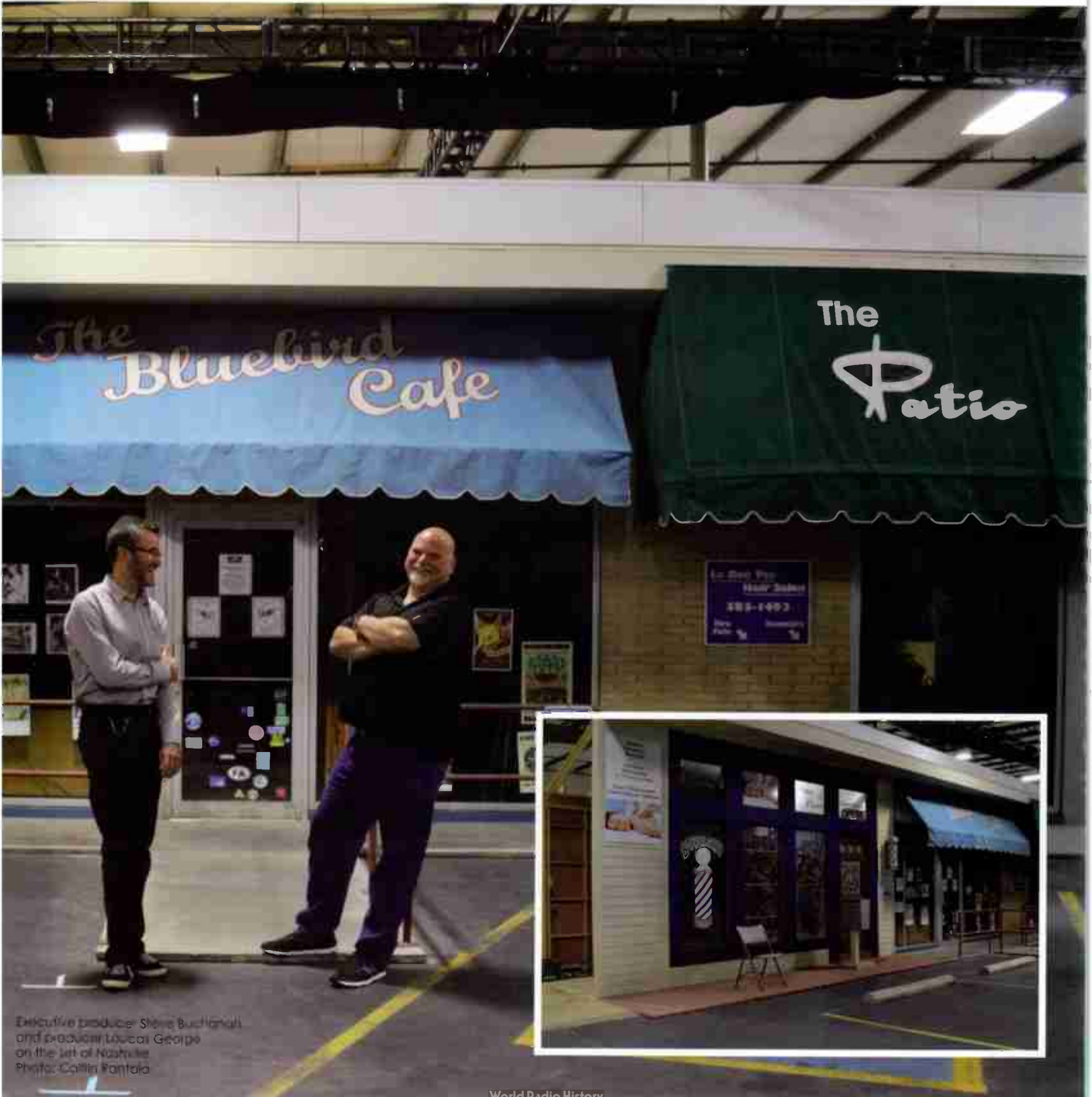
Buchanan: We've been shooting all over town. We have shot scenes on Music Row, downtown, the Bluebird and at the Grand Ole Opry House. We've also shot in various restaurants and clubs in town, so we're covering a lot of territory.

MR: There's obviously a lot of excitement about this project. Do you feel any

pressure from the music industry to meet a certain standard?

Buchanan: I want the industry and the city to feel good about the show and I've appreciated the fact that so many people have given me positive feedback after watching the pilot. As I continue to read scripts and work on future episodes, it is a top priority to me that we're doing things as appropriately as possible, realizing at the same time, you've got to do a great TV

show. We're not making a documentary. We're creating a show that has a little bit of *Dallas* in it. We are presenting music differently than both *Glee* and *Smash*, but certainly those comparisons can be made. You can also compare it to many other dramatic series that have an ensemble cast and where you have characters with multiple love interests and characters who are dealing with multiple issues in their lives, both personal and professional.



Executive producer Steve Buchanan and producer/producer George on the set of Nashville
Photo: Collin Fontana

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A collage of artist portraits and names for feature catalogs. The names listed are: George Jones, James Brown, Mieran Kane, Elizabeth Cook, Tim Nichols, Bill Anderson, Todd Snider, Keith Sykes, I.L. Cale, Bruce Cockburn, Freddy King, The Stanley Brothers, Melanie Safka, and Mark Selby. The text '& MANY MORE' is also present.

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(L-R): Callie Khouri, executive producer; Lesli Linka Glatter, director of Episode 5; and Ross Barryman, Director of Photography
Photo: Cailin Rantala



When we were screening the pilot for an industry executive he said, “Hey can you stop it for a second?” He added, “This is real.” For me to hear this was high praise because that is our goal. A lot of people watching it around the country wouldn’t necessarily know whether it was accurate or not. We’ve even used publications on the set that are appropriate, [including *MusicRow* magazine]. There’s a tremendous amount of effort that goes into the detail that people may not necessarily notice or see, but it is there.

MR: Do you think this project will bring more TV production to Nashville?

Buchanan: Television production really is happening all over the place. There are more shows being shot in New York than in LA and so much of it has to do with the city and state incentives. There’s a lot of work being done in Louisiana, North Carolina and Georgia. I think it’s really important that this show is shot here and it’s really important that we make every effort to keep it here. Although it’s an expensive proposition, the best representation of Nashville is Nashville.

MR: How has the music publishing community been involved in the project?

Buchanan: The publishing community has been extraordinarily supportive and engaged. There has been a massive song search that will continue, hopefully, for years to come. One of the cool things is that we’re utilizing a lot of new material and we have six characters that sing on the show. They all have their own distinctive styles so we’re looking for material that is unique to that character. They are singing hits that people have never heard before. Because these characters are stars in their own right, the music needed to be their material. None of the songs so far have been written specifically for the



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show. They are all songs that we've found in the search.

MR: What has been the process for the music selection?

Buchanan: The music supervisor is Frankie Pine. Frankie, Lionsgate Studios, ABC Studios, and the producers, all worked together to oversee the music process. One of the very first meetings we had when we got the greenlight to do the pilot was to meet with publishers in town. Once we got picked up for series, we screened the pilot for publishers and songwriters. We will also be selling the recorded music as we go through the series.

MR: Do any of the local songwriters or musicians make appearances?

Buchanan: Yes. Some of them appear as fans, make appearances in some of the studio scenes and perform at the Bluebird in the round.

MR: What has this project meant to you personally?

Buchanan: It's been a very fulfilling experience. It's been a rare opportunity to learn a new world. I think collectively we've done something that is a little different than anything that's ever been done before in terms of the structure and texture of the show. I hope it's something that Nashville can be proud of and I think unlike some previous experiences we've had as a city, hopefully this is a representation that we all feel is appropriate.

HOMETOWN: Oak Ridge, Tennessee. "Growing up, music was always in our house. My mother played folk guitar and as a kid, I played various instruments. When I came to Nashville to go to college, I got involved in Vanderbilt's concert program which really became my ultimate vocational training for the music industry. It was a great learning experience and gave me a sense of the business. I was able to meet a lot of people that worked in the industry, which ultimately led to my first job." Steve is also married to Ree Guyer Buchanan of Wrensong Publishing.

FIRST MUSIC JOB: Booking agent, Buddy Lee Attractions. "I was there for three years and learned a lot before I decided to go back to school and get my Masters in Business with a concentration in marketing. Not necessarily knowing what direction I was going to go in, I really wanted to find something where I could apply that marketing education and still stay close to the music and the music industry."

JOINING THE GRAND OLE OPRY: "At the time, Hal Durham was the GM of the Opry and they had just created a marketing manager's job for the first time in 60 years. I interviewed with Hal several times and was fortunate enough to get the job."

COMMUNITY INVOLVEMENT: W.O. Smith Music School and Nashville Alliance for Public Education. W.O. Smith Music School makes affordable, quality music instruction available to children from low-income families. "I got involved with the school almost 20 years ago when I was the GM of the Ryman Auditorium. We did an annual benefit show with the school and I was blown away by the impact that they have in these kids' lives. It was an organization that I wanted to get involved in. Since that time, we've seen a new school built and it has been able to have an impact on more and more kids. It's a really special place because you have volunteers teaching kids who wouldn't otherwise have the opportunity to do something like this. While they may never be a musician or singer, it puts them in a place that could still be life changing."

"I also became involved with the Nashville Alliance for Public Education through my involvement with Country Music and the CMA Board. The CMA has worked with the Alliance to distribute half the proceeds from CMA Music Festival into the Nashville public schools through band programs, instruments, guitar labs and keyboard labs. I had the pleasure of visiting different schools and spending time with students at the Nashville School of the Arts and Creswell Middle School. They have a passion for music and performance. Potentially it's a career path for those kids but more importantly, it provides them with the tools they need to succeed."



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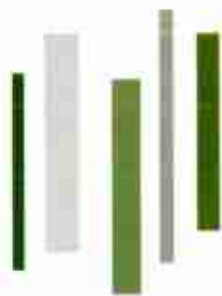


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...for a great 2012!

FOREIGN SUBPUBLISHING FOR THE INDEPENDENT PUBLISHER

by Sam Powers
O'Neil Hagaman, PLLC

For most independent publishers involved in a joint venture with one of the major publishing companies (Sony/ATV, Universal, etc.) the sub-publishing of their foreign activity will automatically go through the larger company's system. But for independent publishers who are not in a venture with a major, there are many choices and possibilities when it comes to handling their foreign activity. In this month's article we will highlight some of the key areas involved in subpublishing.

The typical independent publisher has a number of decisions to make when entering this area.

Worldwide vs. Territory by Territory Deals

The first decision encountered is the type of deal: worldwide or territory by territory. There are pros and cons to both. Worldwide deals with a major publishing entity (Warner/Chappell, Universal, Sony/ATV, Kobalt, etc.) allow the greatest ease of administration since you only cope with one office which in turn then deals with all of its territorial representatives. However, all territories are lumped together in the economic sense, i.e., a single advance, if there is one, is usually cross-collateralized against all territories' activity.

In a territory by territory deal you can pick the subpublisher you feel is best for you in each market, and your economic

relationship is not cross-collateralized between territories. This can have more importance when you have significant advances in many territories and don't want to cross-collateralize the performance of each market into one pot. Also, in either case, Canada is sometimes dealt with separately, and it may make sense to deal directly with the Canadian collecting societies (CMRRA, SOCAN, etc.) as opposed to through a subpublisher.

Licensing Period

The typical term for most deals is 3 years, plus a collection period of 1 year after the expiration of the term to collect income in the "pipeline." The term, plus any extensions, and the collection period can vary based on a number of factors such as advances, the economic strength of the catalog, etc.

Advances

As mentioned above, a source of capital to the independent publisher can be the advance received from its subpublishers. However, advances have a cost, as larger advances will generally impact on the favorability of other aspects of the deal such as the term, income splits, etc. Often, the initial advance is calculated based on the estimated catalog earnings for a certain period of time, and the contract may have a provision for additional advances, called "rollover advances," if the original advance

is recouped before the last year of the contract term.

Income Splits

The subpublisher and publisher split the income earned in each market on a negotiated basis. The splits vary based on type of income (performance, mechanical, sync, etc.) and whether there was an advance of any substance made. "Collection deals," which are subpublishing deals without an advance, usually have the most favorable income splits. The subpublishing splits typically range from 80/20 to 90/10 (publisher/subpublisher) and are applied on the net monies received by the subpublisher after the local society fees. Also, there are frequently incentive splits for "covers" or "procured uses," i.e. new exploitations that the subpublisher obtains in the local territory; these splits usually range from 70/30 to 75/25.

The complexity of subpublishing is increasing each year with the growth in importance of foreign markets, and the European Union in particular. Each country has its own rules and customs, and they need to be understood in order to obtain the best results from each arrangement. As with all business arrangements of this complexity, we strongly suggest that you consult an advisor experienced in the international arena before venturing into this area.

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