

STREET CHORDS AND THE TRUTH: A STREET LEVEL VIEW OF COUNTRY MUSIC

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Singers and songwriters come to Nashville, Tennessee because they consider it the center of the country music universe and the best place to perform their songs as they try and break into the music business. Though few ever experience success in this competitive field, artists continue to arrive in Nashville and many don't have the commercial potential that would allow them the opportunity to perform anywhere but on the city's streets. The film, *Street Chords and the Truth: A Street Level View of Country Music*, focuses on these interesting performers and their music.

Country music has been examined by a handful of ethnomusicologists and is often called the music of everyday life. Many recognize its dependence on ordinary singing styles, common phrasings, southern accents and traditional costuming as central to its identity and critical source of its value as a commodity. While many studies have been conducted focusing commercially popular country music singers and the music industry, few studies been conducted on singers who meet all the critical criteria for country music except commercial viability.

This documentary examines country music more as a critical element of cultural identity and less as a commodity.

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Thomas Bevins

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PROPOSAL

Title: Street Chords and the Truth: A Street Level View of Country Music

Aspect Ratio: 4:3

Shooting Format: DV Cam and Mini DV

Length: 27:30 minutes

Distribution: DVD

Many Americans know Nashville, Tennessee, the home of the country music recording industry and the popular stage and television show *The Grand Ole Opry*, as Music City. Harlan Howard, a famous songwriter was granted Music City "Royalty" status for penning such country music classics as Buck Owens' "Tiger by the Tail" (Howard and Owens, 1965), Ray Charles' "Busted" (Howard, 1963) and Patsy Cline's, "I Fall To Pieces" (Howard, 1961). He once defined country music as "three chords and the truth," a definition referencing the honest, simple lyrics, and the rudimentary musical and vocal structure of many of the songs (Dansby, 2002). But not everyone plays the same three chords, and truth can vary from one singer to the next. Many aspiring songwriters begin with the same dream but only a few end up in lush music row offices surrounded by walls adorned with gold and platinum records indicating monetary success. Many dreams never rise above street level.

Even with the odds of industry success stacked heavily against them, aspiring singers and songwriters who possess varying degrees of talent and commercial appeal arrive in Nashville every day. Most of these artists are lured to the city by an intoxicating combination of deeply imbedded and industry promoted secular and spiritual forces. Undeniable monetary success awaits anyone gifted

enough to become a popular country music singer or songwriter. Nashville is also the Mecca of the country music universe and many arrive in this city as though they are on a sacred cultural pilgrimage. Between these two spectra points exists an interesting blend of industry promoted mythologies. The country music industry built its identity with stories of regular, ordinary people who came to Nashville from one of the many archetypical country music places such as the country, the holler, the hills, or the sticks and on little more than strength of their grit, their common experience, their voice and their story, some became stars. The industry realized early on that to be considered “the music of everyday life” or “the music of the common man”, the product needed to look and sound as though common, everyday people from everyday places were the performers. This continues to be a successful marketing strategy, but it has some interesting side effects, one of which are the musicians who wholeheartedly buy into this mythology and continue to show up in Nashville, ready to perform and find no welcome stage but the streets of this famous town.

The documentary film titled *Street Chords and the Truth: A Street Level View of Country Music* focused on country music as it is understood and performed by some of Nashville’s street performers. Though these artists have come to Nashville from different places from all over the United States, most have responded to a similar call. Nashville emits a potent combination of country music mythology and real opportunity that is often impossible for an amateur singer to

resist. The country music industry has made the line defining where mythology ends and reality begins in this heady setting very difficult to detect.

Many forms of music, such as pop, jazz or rock and roll, boast of a variety of racially diverse artists from many different places. Conversely, country music is closely associated with and defined by common, ordinary people who become artists that hail from simple rural origins. Successful jazz musicians have come from a variety of places as well and many countries and cities have produced successful pop or rock and roll performers. Any ordinary person, from any ordinary place in America has a license to have their voice and story heard from front porches, honky tonk stages or in Music City. The country music industry encourages people to participate in country music as both performers and visitors because the seemingly open and ordinary nature of country music is a critical source of the commercial product's value.

Country music as a form of cultural expression and identity is much bigger than the country music industry. Though millions listen and purchase country music recordings each year, tens of millions more weave country music into the fabric of their everyday lives in their language, clothing and in the songs they purchase, sing or write. *Street Chords and the Truth: A Street Level View of Country Music* is the story of some of the voices and songs that make up the real country music chorus that exists on the streets outside the country music industry.

PREPRODUCTION RESEARCH

Subject Matter Research: Ethnomusicology

In 2005, there were over 75 million country music records sold in the United States (Morris, 2006). Digitally, there were over 26 million legal country music downloads (Morris, 2006). In addition to the millions that purchase country music recordings, millions more enjoy listening to the music on the radio, playing their favorite songs or writing new ones. Country music has been called the music of everyday life for some people in certain areas of the country, and, as such, it is deeply woven into the fabric of many people's lives (Fox, 2008).

Ethnomusicologists seek to understand the entire process within which music is imagined, discussed and made, and to relate specific musical sounds, behaviors and ideas to their broader social, cultural and political contexts (Univ. of Sheffield, 2006). This includes the study of people making music and the sound of the music they choose to create. While there has been a great deal of work done by ethnomusicologists in African, Latin and American folk music, little work has been conducted specifically on country music. Seminal texts, such as *The Study of Ethnomusicology* (Nettl, 1983), *The Cultural Study of Music* (Clayton, Herbert, Middleton, 2003), *Empirical Musicology* (Clarke, Cook, 2004) and *The Anthropology of Music* (Merriam, 1964) have been consulted as guidelines for research methods and theoretical approaches to this film. Country music specific texts such as *Country Music Culture* (Ellison, 1995), *Real Country* (Fox, 2004) and *High*

Lonesome (Tichi, 1994) were used to analyze country music within the broad universe of ethnomusicology and as aides in approaching this particular genre of music. *Knowing Your Place*, (Ching, Creed, 1997) and *Wrong's What I Do Best* (Ching, 2001) deal specifically with how country music provides a palette of meanings that assists people determine or develop their cultural hierarchy and identity. Aaron Fox, Director for the Center of Ethnomusicology for Columbia University and the author of *Real Country* (Fox, 2004), and Barbara Ching, an associate professor of English and the Chair of the Marcus Orr Center for the Humanities at the University of Memphis, graciously served as consultants on this film and participated in its production.

While the primary research for this film centered on ethnomusicology, *Street Chords the Truth: A Street Level View of Country Music* also examines some elements of film genre study. There are similarities that exist between the Western film and country music that allow these two art forms to share texts and meanings. Country music often provided the sound track for Western films and some Western film stars have also been renowned country music singers. Gene Autry, Roy Rogers, Michael Martin Murphy, Tex Ritter and Rex Allen have all enjoyed both big screen and recording industry success. John Wayne even sang (though his voice was dubbed) in the 1933 Western *Film Riders of Destiny*. To this day, country music singers still wear standard Western film costuming, such as cowboy hats and cowboy boots, and sing and speak with western or southern accents. Important texts for this genre analysis are *Film / Genre* (Altman, 1999),

The Six Gun Mystique (Cawelti, 1984), *The Western Genre*, (Saunders 2001) and *Cowboys as Cold Warriors* (Corkin 2004).

Distribution and Financing Possibilities

This film will be distributed to colleges and universities as a teaching tool. I'll also provide copies for centers for the study of ethnomusicology, such as that at Columbia University in New York, and centers for the study of popular music such as the one at Middle Tennessee State University in Murfreesboro, Tennessee. National and country music songwriting organizations will also have the film available to show their membership. The film will appeal to viewers as both a musical and cultural studies odyssey. It may find an audience in regional environments where there is an active street musician population or in countries that are interested in American country music.

The producer / director provided the funding for *Street Chords and the Truth: A Street Level View of Country Music*. There were significant in-kind contributions from individuals and companies in the form of labor and production gear. Appendix C provides a list of potential distributors for this film.

INTEGRATION OF THEORY AND PRODUCTION

Theories

The documentary film *Street Chords and the Truth: A Street Level View of Country Music* is a two-part endeavor. The first part concentrates on the study the music and the musicians and the second part places these individuals and their music in a social and cultural context. To begin this process is to closely observe the musicals and their performance. Alan Merriam's important text *The Anthropology of Music* (Northwestern University Press, 1964) provided the methodology and technique for the research. Merriam recommends six areas of responsibility the ethnomusicologist follow in his research. Their first is the study of the instruments used by the performers, the second is to analyze the musical texts linguistically, the third is to note and analyze the category of the music performed, the fourth studies the training of the musicians, the fifth studies this music in relationship to other areas of culture and finally the researcher studies the music as a creative and cultural activity. During the production of *Street Chords and the Truth: A Street Level View of Country Music* the techniques of observing, interviewing and videotaping were used to collect the field data necessary for the film. All artists were taped as they are performing original material on the street. Interviews were also conducted on the street. Once assembled, the video footage of the interviews and performances was provided to the country music industry executives, ethnomusicologists and cultural historians using streaming video on a

Website set up specifically for this project Interview subjects were asked to go to the Website (tpb3.com) to review the footage and familiarize themselves with the performers before they were required to comment on the category of the music being performed, the training of the musicians, the music in relationship to other areas of culture and the music as a creative and cultural activity.

Street Chords and the Truth also takes a critical look at the country music genre, its cultural significance, ideology, mythology and iconography while closely examining why Nashville was chosen as the performance space and reasons why it was selected. Country music has its own set of generic archetypes that are manifested in the instruments, such as guitar and fiddle, costuming elements, such as cowboy hats and boots, and even vocalizations, such as southern accents. These items represent some of the critical semantic building blocks of western films. This film highlights the cultural, creative and genre similarities between some of the texts and meanings in the Western film genre and country music. This will help further define the relationship that country music has with creative and cultural activities and identity, as well as how country music performed on the street reinforces or challenges these generic assumptions of country music.

Once the data is collected and presented, the second part of the integration of theory and production begins. Every music system is predicated on a series of concepts that integrate music in to the activities of the society at large and define and place it as a phenomenon of life among other phenomena (Merriam, 1964).

The documentary examined both the uses and functions of the music being performed through expert interviews.

Documentary and Feature Films

Street Chords and the Truth: A Street Level View of Country Music is consistent with the style and structure of many of the films that were presented during my coursework at the University of North Texas. The film is actually an extension of a proposal created to fulfill coursework requirements for Documentary Pre-production. Much of the genre theory was covered in Critical Film Analysis.

There have been few documentaries and feature films that have focused on the country music industry and Nashville. The Hank Williams story, *Your Cheatin' Heart* (1964), Robert Altman's film *Nashville* (1975), Peter Bogdanovich's *The Thing Called Love* (1993) all three focused on the draw, mythology and pitfalls of the country music industry. Most documentaries about country music concentrate on a particular singer or group such as *Shut Up and Sing* (2006) featuring the group the Dixie Chicks, *Heartworn Highways* (1981) featuring Townes Van Zandt and several country singers of the 1970s. *America's Music: The Roots of Country*, (1996) is a star-studded documentary series produced by TBS that traces country music from its roots in Appalachia to the popular status the genre held in the 1990s. The film *Street Chords and the Truth: A Street Level View of Country Music* follows a grittier, less glossy and more realistic path to inform and educate

viewers while it contributes to the content and information about ethnomusicological studies about country music heretofore found primarily in texts.

PRODUCTION

Production Overview

Singing on the street is gritty and loud. There are plenty of visual and aural distractions. People get in the way. Cars pass. Horns honk and people swear. There are bars down the street with their doors open and band or jukebox music floods onto the sidewalk. There's another street singer eighty yards to the left. Listening to a street performer is viscerally different from that of listening to the radio, a live concert or a choir. The street is an uncontrollable environment-its imperfections create its complete uniqueness. Street music happens once a night, like theatre, and then rises and disappears like the exhaust fumes from a taxi's tailpipe or that quick sulphur-laced smell of a freshly struck match. All of the street interviews and street performance videography on *Street Chords and the Truth : A Street Level View of Country Music* was done using hand held cameras to add to the intimate and personal nature of the piece. The audio was captured using a boom microphone and the on-camera microphones. There was a heavy dose of ambient noise when one listens to street music, and the music in the film is no different. The setting, music, street noise and the camera work was deliberately created to be moderately distracting, replicating as best as possible the "street music experience." All the professional and expert interviews were shot using three-point lighting, from a tripod, off axis in medium close-up. It was important that we were *not* distracted when people talk about the street

musicians. This technique helped create a distinct cinematic difference between the street performer sequences and the industry expert sequences visually reinforcing the street performer's "marginalized" status. A consistent "look" was created in editing to convey hot summer nights. This is music that is competing with car horns, hecklers, walkers, talkers and other music. It's loud, brash, offensive, unprofessional and sometimes "in your face." The viewer experiences the full force of the street as they listen to the performers. The pace of the piece was deliberate and steady. With so much competing kinetic energy in the street scenes, rapid editing would have been too distracting, therefore care was taken to allow the viewer to digest each shot prior to moving on to the next.

Approach

Street Chords and The Truth: A Street Level View of Country Music

concentrated on a few compelling characters that were singing and performing in through the film. One of these featured performers is Gabe Zander, a cowboy hat wearing New Jersey transplant who cites Johnny Cash and the Sex Pistols among his major musical influences. Gabe's music is both interesting and frightening. Traci Adams, a California transplant, is preparing to create a demonstration compact disc to give to music publishers and see if she can get a record deal. Bobby Elliot arrived in Nashville after hitch-hiking to the city from Texas and performs for tips while he tries to get booked in one of Nashville's famous honky-

tonks. Other artists, such as Michael Champione and the duo of Dewey Helton and Genevieve Austin, have already created their demonstration CD and are looking for a chance. Dexter Bodden, Lee Daniels, Donny Gross and others offer their music, insight and dreams to the film. These “charismatic characters” provided compelling viewpoints from which the viewer can learn about them while listening to their interesting stories.

On one level, *Street Chords and the Truth: A Street Level View of Country Music* is a story about country music, singers and songwriters who just don’t have the “right stuff” visually, musically, lyrically or emotionally to make it in the country music industry. On another level, it is a film about what country music indicates about these people and their identity:

The ultimate interest of man is man himself, and music is a unique part of what he does and part of what he studies about himself. But equally important is the fact that music is also human behavior, and the ethnomusicologist shares both with the social sciences and the humanities the search for an understanding of why men behave as they do (Merriam, 1964).

Ultimately the documentary should help us toward a greater understanding of ourselves.

Target Audience

National broadcast opportunities are admittedly limited for this film, but regional PBS packaging presents a promising broadcast and distribution avenue. Smaller regional film festivals, such as the Austin Film Festival and the Nashville

Film Festival, should welcome *Street Chords and the Truth*. Students of country music, Americana music, folk music and songwriting should find parts of this film very interesting. The audience isn't limited to fans or performers of country music. Stories about Americans are compelling to Americans and *Street Chords and the Truth: A Street Level View of Country Music* takes a hard and compelling look at some interesting and marginalized members of our society.

Schedule

Musician Performance and Interviews

| | |
|--------------|--|
| 5/17-18/2005 | Nashville, Tennessee Gabe Zander Lee Daniels Donny Gross Michael Champione |
| 6/22/2006 | Nashville, Tennessee Dexter Bodden LeAnne and Lexi Traci Adams Dewey Helton and Genevieve Austin Bobby Elliot |
| 3/5/2007 | Nashville, Tennessee Tommy Williams John Cowan |

Interviews

| | |
|------------|---|
| 10/10/2007 | Dallas, Texas Aaron Fox |
| 10/12/2007 | Memphis, Tennessee Barbara Ching Nashville, TN Gabe Zander |

Post Production:

| | |
|------------------|---------|
| 1/15 – 2/20/2008 | Editing |
|------------------|---------|

Crew and Equipment

A large part of my film and television professional life was spent in Nashville as part of the country music industry. Preproduction on *Street Chords and the Truth : A Street Level View of Country Music* initially involved getting an associate of mine who still lived in Nashville to travel the streets of the city videotaping street performers to help determine if these singers and songs contained the seeds of a story. I wasn't as concerned with the quality of the music as I was with the compelling nature of the performers and their commitment to this music. Access to the street performers each night is easy, provided they are out performing. Getting in touch with them once they leave the street is another matter altogether, so it became very important to get everything we needed at once. We would tape the song, the area and a street interview with each of our featured performers.

The interviews were also shot on location in Memphis, Tennessee and Dallas, Texas. Tommy Williams and John Cowan are both music industry insiders and long time associates who were willing participants in the film. I became associated with Barbara Ching through her books, *Wrong's What I Do Best* and *Knowing Your Place* through research for my University of North Texas course work. I learned of Aaron Fox through an essay he wrote for a book that Ms. Ching edited. Both were contacted about the project and expressed interest in learning more about the film before they agreed. I created a Website that contained clips of country music videos that I'd directed over the years, as well as a library of raw

footage clips of all the featured performers and their interviews so they both could observe the singers and hear the songs and interviews. I followed this up with a list of questions specific to both Ms. Ching and Mr. Fox. They both agreed to contribute to the project. I flew Aaron Fox down to Dallas from New York for the interview and I traveled to Memphis to interview Ms. Ching.

Street Chords and the Truth: A Street Level View of Country Music was video taped on several digital video cameras (DV Cam) and mini digital video (MiniDV) camcorders. Street footage was shot using a JVC 5000 and a Sony TRV 900. Location sound was captured using a Sennheiser MKH 416 Shotgun microphone. There were no lights used in the videotaping of the street performances. Expert interviews were shot using a Sony DSR 400 DV Cam Camcorder and a Sennheiser EW122 Wireless Lapel microphone system. All interviews used standard two or three point lighting. Chimera soft boxes were used on all key lights.

Releases, Copyright and License Agreement

Name, image and likeness releases were obtained from all performers and interview subjects who appear in the film. All the songs that were performed in the film were original compositions and releases for using the artist's performance of those songs were also obtained at the time of the videotaping. Gabe Zander was the only artist who appeared in the film who had a record deal and was a

registered songwriter. Gabe was registered at Broadcast Music Incorporated (BMI). Mr. Zander is also the publisher of his music. Though Mr. Zander's release allows us to use the song in the film, I also contacted BMI to ask their opinion about the use of the song. Because Mr. Zander was the publisher of the song, they agreed that I was covered for use through his release.

Budget

Street Chords and the Truth: A Street Level View of Country Music is a low budget film. The film was produced primarily with in-kind contributions, though there were some travel expenses that had to be paid. All crew participation was achieved with in-kind contributions. While I videotaped the majority of the film, Chuck Shanlever, a long time friend and associate, shot some of the street performances and interviews. He also contributed use of his Macintosh G5 and Final Cut Pro Editing system to the project for a heavily discounted fee. Crozier and Henderson Productions, located in Dallas, Texas provided all video cameras, lighting, audio gear and use of a sound stage for an interview.

POST-PRODUCTION

A privately owned Macintosh G5 Final Cut Pro editing system was used for all post production. Over 26 hours of videotape footage was shot for this production. There were several challenges that I faced as I edited the final film. The most difficult decision, as in much of editing, was what not to include in the final version of the film. Several street performances were not included in the final edit either because they did not perform original songs, the performers seemed incoherent as they were being interviewed, or the ambient audio was too loud and distracting. Cleaning up street audio to create the right mixture of ambient noise and music was also tricky. Understanding that hearing the music as it was performed was vital. I experimented with a number of audio filters and audio mix levels were adjusted between camera microphones and shotgun microphones to get the proper mix of street and artist. It was critical to me that viewers participate in the struggle between music as noise as it exists on the street just as each passerby did while the artists performed.

Video filters were also important to the final cut. A slight film look defocus filter was used on the interview subjects to create a more aesthetically appealing look. This combination was a toned down version of a look I used often on many of the country music videos I produced. I also wanted a clean, smooth and professional look for the interviews so they would contrast sharply with the grainy rawness of the street footage. Some of the street footage came in with some

exposure and color balance issues. To correct this, I often properly color balanced the image, pushed the brightness and contrast in the image and then desaturated the image for the final piece.

A modified letter boxed presentation was selected for a couple of reasons. The first reason I selected this format is aesthetic. I believe that a modified 16:9 format is more pleasing to view than a 4:3 aspect ratio. Notwithstanding, in the case of a film with a reality based subject such as street performing, I think an aspect ration that more closely matches that of the human eye, such as 16:9, is more appropriate because it recreates the actual experience of viewing performers on the street better than in a 4:3 format. Finally, the letter boxed format allowed me more control over the picture. Many times the hand held camera work was a bit shakier than I would have liked, and the letter box allowed me to move the picture within the frame to either reposition it or to steady it out by using key frames and positioning tools in Final Cut Pro.

Most of the time in editing was spent trying to create the delicate balance between street performance, street interview and expert interview. Several versions of this cut were completed that were either too heavily tilted toward the artists or toward the experts. Versions of the film that were too performance oriented were entertaining, but largely unfocused and seemed to exist only on one level. Versions of the film that were too heavily tilted toward expert commentary were too academic and had flow and pace issues that made the film difficult to watch. There were hours of interview footage that contained excellent information

that were not included in this film for those reasons.

SELF CRITRIQUE

I have rarely worked on a film or television production that would not have benefited from more time and money. In this regard, *Street Chords and the Truth: A Street Level View of Country Music* is no different. Trying to fit my production schedule into a full time job was extremely difficult. More time would have contributed additional performer footage and extended opportunities to get expert interviews. Stan Corkin, author of an excellent genre studies book about the Western film and America titled *Cowboys as Cold Warriors, The Western and U.S. History* (Corkin, 2004), and John Cawelti, author of an important Western films genre study book titled *The Six Gun Mystique* (Cawelti, 1984), both agreed to do interviews, but we were never able to work out a satisfactory schedule. Mr. Corkin is based in Cincinnati, Ohio and Mr. Cawelti lives in Kentucky and working with them both would have required significant time away from my job. I believe their comments would have added great insight to the film. I had also contacted film genre guru Rick Altman, author of *Film / Genre* (Altman, 1999) about participating in the film. Though interested once he was contacted, Mr. Altman was on a fellowship studying abroad during production of this film.

The distance between Dallas, Texas and Nashville, Tennessee where so many of the location shoots were done, exacerbated the challenges imposed on this film by time and money. Nashville is 12 hours away by car, so each trip to that city required a significant time and travel commitment. Getting some of the

Nashville footage shot by associates that lived in the city was certainly helpful, but I also made two trips to the city to gather footage of performers and interview subjects. More time to dedicate solely toward production would have allowed me to get more footage for the film. I also ended up hiring my primary Nashville associate to work on my staff here in Dallas, so very early in the production process I lost my Nashville crew. With more time to dedicate toward production, I believe that the additional footage I would have obtained would have alleviated some of the editing challenges. Additional money to dedicate to the project could have also alleviated many of these things as well.

The total running time for the documentary is 27:30. While I am very pleased with the final product, in retrospect, I would have liked to have spent more time with the performers and shown more about them in the film.

APPENDIX A

BUDGET

Budget Breakdown

Item 100-00 Story

This section includes an allowance for \$500 a narration script writer which is an in-kind contribution. Though there was a script written for the opening, closing and background information on each of the performers, it was not used for the final production of the film.

Item 110-00 Producer / Director

This fee is comprised of a flat rate for the producer / director of the film. This is also an in-kind allowance of \$2,000, and an allowance of \$250 for pre-production expenses.

Item 120-00 Cast

This is a list of the people who appeared in the film. None of the performers or interview subjects was paid for their appearance in the film. There are expenses associated with travel for one of the interview subjects in this section.

Item 130-00

This section is for the expenses involving travel for the director or other crew from Dallas to Nashville or Memphis. This section includes fuel, meals and lodging expenses on these trips.

Item 140-00

This section involves expenses for the production staff for the film. This section includes anyone who helped in the preparation, production or wrap of the film.

Item 150-00

This section contains all the camera equipment necessary for the production of the film. All gear was in-kind contributions from companies or friends of the producer. The producer was the primary videographer on the project, but there were some others that contributed in-kind or partially in-kind contributions for their gear or work.

Item 200-00

This section incorporates all aspects of postproduction for the film such as editing, music, festival expenses and copyright registration.

Production No:1
Producer / Director: Tom Bevins
Start Date: 6/01/2005
Finish Date: 2/15/2008

Date:2/15/2008
Locations: Dallas, TX, Memphis, TN,
Nashville, TN
Based on 12 months for shooting

| Acct# | Category Title | Page | Total |
|--------|-------------------------------------|----------|---------------------|
| 100-00 | STORY | 1 | \$500.00 In-Kind |
| 110-00 | PRODUCER / DIRECTOR | 1 | \$2,000.00 In-Kind |
| 120-00 | CAST | 1 | \$500.00 In-Kind |
| | TOTAL ABOVE THE LINE | | \$ 2,500.00 |
| 130-00 | TRAVEL / TRANSPORTATION | 1 | \$5,620.00 |
| 140-00 | PRODUCTION STAFF | 2 | \$1,500 In-Kind |
| 150-00 | CAMERA / EQUIPMENT | 2 | \$7,095 In-Kind |
| | TOTAL PRODUCTION PERIOD | | \$ 13,857.00 |
| 200-00 | EDITING | 2 | \$4,800 In-Kind |
| 220-00 | POST-PRODUCTION | 2 | \$5,050.00 In-Kind |
| | TOTAL POST-PRODUCTION PERIOD | | \$ 9,850 |
| | Contingency: 10% | | \$ 2,240.00 |
| | Insurance: 2% | | \$ 629.00 |
| | TOTAL ABOVE-THE-LINE | 2 | \$ 3,500 |
| | TOTAL BELOW-THE-LINE | 2 | \$ 27,953 |
| | GRAND TOTAL | 2 | \$ 31,453 |
| | IN-KIND DONATIONS | 2 | \$ 17,710 |
| | CASH DONATIONS | 2 | \$ 13,742 |
| | REQUEST | 2 | \$ 13,743 |

| Acct# | Description | Amount | Units | X | Rate | Sub-Total | Total | |
|-----------------------------|--------------------------------|--------|-------|---|------------|------------|--------------------|---------|
| 100-00 | STORY | | | | | | | |
| 100-01 | RIGHTS PURCHASED | | | | | | | |
| | Writers | | ALLOW | | \$ 500.00 | \$ 500.00 | \$ 500.00 | In-Kind |
| Total for 100-00 | | | | | | | \$ 500.00 | |
| 110-00 | PRODUCER / DIRECTOR | | | | | | | |
| 110-01 | PRODUCER / DIRECTOR | | | | | | | |
| | Producer / Director | 1 | FLAT | | \$2,000.00 | \$2,000.00 | \$ 2,000.00 | In-Kind |
| 110-02 | PREPRODUCTION EXPENSES | | | | | | | |
| | Supplies / Food | | ALLOW | | \$ 250.00 | \$ 250.00 | \$ 250.00 | |
| Total for 110-00 | | | | | | | \$ 2,500.00 | |
| 120-00 | CAST | | | | | | | |
| 120-01 | PRINCIPAL INTERVIEWS | | | | | | | |
| | Barbara Ching | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | John Cowan | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Aaron Fox | 1 | | | \$500.0 | \$500.0 | \$500.0 | In-Kind |
| | Tommy Williams | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| 120-02 | PERFORMERS | | | | | | | |
| | Traci Adams | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Genevieve Austin | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Dexter Bodden | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Michael Champione | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Lee Daniels | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Bobby Elliot | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Donnie Gross | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Dewey Helton | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Connie Lacey | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Mike Slusser | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Gabe Zander | 2 | | | \$0.0 | \$0.0 | \$0.0 | |
| | Lee Anne & Lexi | 1 | | | \$0.0 | \$0.0 | \$0.0 | |
| Total for 120-00 | | | | | | | \$ 500.00 | |
| TOTAL ABOVE THE LINE | | | | | | | \$ 3,500.00 | |
| 130-00 | TRAVEL / TRANSPORTATION | | | | | | | |
| | Producer / Director Travel | 1 | DAY | 8 | \$ 45.00 | \$ 360.00 | \$ 360.00 | In-Kind |
| | Crew Travel | 1 | DAY | 3 | \$ 100.00 | \$ 300.00 | \$ 300.00 | In-Kind |

| | | | | | | | | |
|-------------------------|-----------------------------------|---|-------|----|------------|------------|--------------------|---------|
| 130-01 | LOCATION VEHICLE | | | | \$ | \$ | | |
| | Producer / Director Car | 1 | DAY | 10 | 75.00 | 750.00 | \$ 750.00 | In-Kind |
| 630-02 | FUEL | | | | | | | |
| | Fuel | | ALLOW | | \$1,000.00 | \$1,000.00 | \$ 1,000.00 | |
| 630-03 | LOSS, DAMAGE & REPAIRS | | | | | | | |
| | Loss, Damage & Repairs | | ALLOW | | \$1,000.00 | \$1,000.00 | \$ 1,000.00 | |
| 630-04 | LOCATION EXPENSE | | | | | | | |
| | Lodging | | ALLOW | | \$1,250.00 | \$1,250.00 | \$ 1,250.00 | |
| | Food | | ALLOW | | \$ 600.00 | \$ 600.00 | \$ 600.00 | |
| Total for 130-00 | | | | | | | \$ 5,260.00 | |
| 140-00 | PRODUCTION STAFF | | | | | | | |
| | Production Assistant | | DAYS | 15 | \$ 100.00 | \$1,500.00 | \$ 1,500.00 | In-Kind |
| Total for 140-00 | | | | | | | \$ 1,500.00 | |
| 150-00 | CAMERA / EQUIPMENT | | | | | | | |
| 150-01 | VIDEOGRAPHER | | | | | | | |
| | Videographer | | DAYS | 4 | \$ 250.00 | \$1,000.00 | \$ 1,000.00 | |
| 150-02 | CAMERA RENTALS | | | | | | | |
| | Camera | | DAYS | 8 | \$ 500.00 | \$4,000.00 | \$ 4,000.00 | In-Kind |
| 150-03 | CAMERA SUPPLIES | | | | | | | |
| | Lighting | | DAYS | 8 | \$ 125.00 | \$1,000.00 | \$ 1,000.00 | In-Kind |
| | Videotape | | | 26 | \$ 3.75 | \$ 97.50 | \$ 97.50 | |
| 150-04 | LOSS, DAMAGE, REPAIR | | | | | | | |
| | Loss, Damage, Repair | | ALLOW | | \$1,000.00 | \$1,000.00 | \$ 1,000.00 | |
| Total for 150-00 | | | | | | | \$ 7,097.50 | |
| TOTAL PRODUCTION | | | | | | | \$13,857.50 | |
| 200-00 | EDITING | | | | | | | |
| 200-01 | Editor | | DAYS | 24 | \$ 200.00 | \$4,800.00 | \$ 4,800.00 | In-Kind |
| Total for 200-00 | | | | | | | \$ 4,800.00 | |
| 210-00 | POST PRODUCTION | | | | | | | |
| | Sound Mix | | FLAT | | \$ 250.00 | | \$ 250.00 | In-Kind |
| Total for 210-00 | | | | | | | \$ 250.00 | |

| | |
|---------------------------------|--------------------|
| TOTAL POST PRODUCTION | \$ 5,050.00 |
| Contingency: 10% | \$ 2,240.75 |
| Insurance: 2% | \$ 629.06 |
| TOTAL ABOVE THE LINE | \$ 3,500.00 |
| TOTAL BELOW THE LINE | \$28,537.31 |
| GRAND TOTAL | \$32,037.31 |
| IN KIND DONATIONS | \$17,710.00 |
| CASH DONATIONS | \$14,327.31 |

APPENDIX B

FUNDING

1. Federal Agencies

INDEPENDENT TELEVISION SERVICES (ITVS)

Open Call Fund

The Open Call Fund provides finishing funds for single non-fiction television programs on any subject from any viewpoint. Projects must have begun production as evidenced by a work in progress video.

ITVS Research and Development Fund

The Research and Development Fund accepts proposals on an ongoing basis for production funding for projects that do not fit within the parameters of its standing initiatives.

NATIONAL ENDOWMENT FOR THE HUMANITIES AND NATIONAL ENDOWMENT FOR THE ARTS

Development and Production Funds

Grants for America's Media Makers support media projects that explore significant events, figures, or developments in the humanities and offer creative and new approaches to humanities content. America's Media Makers projects promote active exploration and engagement for broad public audiences in history, literature, archaeology, art history, comparative religion, philosophy, and other fields of the humanities. NEH supports the development of humanities content and interactivity that excites, informs, and stirs thoughtful reflection and urges applicants to consider more than one format for presenting humanities ideas to the public. Grants for America's Media Makers should enable greater audience engagement with the humanities, encourage dialogue and discussion, and foster discovery-based learning across the age spectrum. These agencies only will give to a non-profit organization with a tax-exempt status.

2. State Agencies

THE SOUTHERN HUMANITIES MEDIA FUND

The Southern Humanities Media Fund is interested in film and television programming that focus on the changing social, economic and political conditions of the new face of the south.

3. Regional Agencies

CENTER FOR INDEPENDENT DOCUMENTARY

The Center for Independent Documentary is interested in contemporary issues and the center will accept proposals from producers on an ongoing basis.

4. Television Solicitations

IN THE WORKS

In The Works is a division of the PBS series POV. If a film is not ready for submission to POV, you may submit it to In The Works.

HBO America Under Cover and CINEMAX REEL LIFE

HBO America Under Cover provides production funds for American Independent Documentaries. Cinemax Reel Life acquires completed documentaries or offers finishing funds for partially completed projects.

5. Foundations

FORD FOUNDATION

The Ford Foundation supports public broadcasting and the independent production of film, video and radio programming; and supports efforts to engage diverse groups in work related to the media and to analyze the media's effect on society. A letter of inquiry is advisable to determine whether the foundation's present interests and funds permit consideration of the request.

JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION

The John T. and Catherine T. MacArthur Foundation provides partial support for selected documentary series and independent films intended for national and international broadcast; community outreach related to media; community-based media centers; and public radio. Projects are selected from those that focus on issues that fall within one of the Foundation's two major programs: Human and Community Development or Global Security and Sustainability. The themes of those programs include community development, youth issues, justice, human development, race, human rights, social issue biodiversity, arms proliferation, women's reproductive health, foreign policy, prevention of civil and international conflict, and strengthening civil society

JOHN D. ROCKEFELLER FOUNDATION

Supports independent media artists in the U.S. and Mexico through film/video/multimedia fellowships, awarded by nomination and administered by National Video Resources. Emphasis is on work "exploring the conflicts, connections, and commonalities of diverse communities."

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

The Guggenheim foundation provides fellowships for advanced professionals in all fields except performing arts. Fellows are selected on the basis of two separate competitions, one for the United States and Canada, the other for Latin America and the Caribbean. All applicants are expected to be advanced

professionals in mid-career. The foundation has awarded several grants to documentary and narrative filmmakers. Only individuals are eligible.

APPENDIX C
DISTRIBUTION

Distribution Companies

FIRST RUN / ICARUS FILMS

First Run / Icarus Films currently carries over 900 documentary films for distribution. Most of the films are independent productions. They are considered a leading documentary film distributor.

BULLFROG FILMS

Though Bullfrog Films is the nation's leading US environmental video publisher, with more than 600 titles in the areas of environmental and social sciences, genetics, economics, Asian studies, marine biology they also publishes internationally acclaimed videos on music, composers, and performing arts.

SMILEY FILM DISTRIBUTION AND WORLDWIDE FILM SALES, LTD.

Smiley is an independent film sales agency that represents award winning documentaries from all over the world.

WONDER WORKS ENTERTAINMENT

We're looking for documentaries on nature, culture, history and current events. Wonder Works is also have interested in ideas for mobile content and are interested in creating partnerships with distributors, broadcasters and new media companies looking for good quality affordable content.

APPALSHOP

Appalshop is a non-profit multi-disciplinary arts and education center in the heart of Appalachia producing original films, video, theater, music and spoken-word recordings, radio, photography, multimedia, and books.

THE CINEMA GUILD

The Cinema Guild is one of America's leading distributors of films and videos. For over thirty years, The Cinema Guild has distributed both documentary and fiction films (narrative features and shorts), offering producers full service distribution in all markets, including educational, non-theatrical, theatrical, television, cable, Internet, and home video.

DOCUMENTARY EDUCATIONAL RESOURCES

Documentary Educational Resources produces, distributes and promotes quality ethnographic and documentary films from around the world. Documentary Educational Resources' films foster cross-cultural understanding through educational video and film.

ETHNOSCOPE FILM AND VIDEO

Ethnoscope Film and Video produces and distributes films about traditional and popular cultures and the spirit that inspires them.

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