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Zach Harpole: All right, just to get started, can you state your name for the camera?

Cody Dickinson: Sure, Cody Taylor Dickinson from Memphis, Tennessee.

Zach Harpole: Okay, and when were you born?

Cody Dickinson: 1976, April 25th.

Zach Harpole: All right. What exactly is your occupation?

Cody Dickinson: I'm a musician. Yeah, I've spent my whole life – I've been a professional musician for 20 years now. I play drums in the North Mississippi All Stars, among many other bands, and many instruments, and I also produce records.

Zach Harpole: Okay, and you were born in Memphis. Were you raised here?

Cody Dickinson: Pretty much, yeah. I lived in Collierville, outside of Collierville, in Rossville, in eastern Memphis, as a kid, and then I moved to Mississippi when I was around 10, and I've lived there ever since.

Zach Harpole: So where'd you go to high school?

Cody Dickinson: I went to high school at Hernando.

Zach Harpole: Okay.

Cody Dickinson: Hernando High School, yeah, that's where we met our bassist, Chris Chu, from the North Mississippi All Stars, yeah.

Zach Harpole: What year did you graduate?

Cody Dickinson: I didn't graduate.

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Zach Harpole: Okay.

Cody Dickinson: It would've been 1996.

Zach Harpole: '96?

Cody Dickinson: Yeah, oh, I don't know, man. I went on tour. *[Laughs]*

Zach Harpole: That's cool. Yeah, I'm from South Haven, so.

Cody Dickinson: Oh, cool, I live in South Haven, currently.

Zach Harpole: You do?

Cody Dickinson: I love South Haven, yeah.

Zach Harpole: Yeah, it's a nice place. So your parents are Jim Dickinson - ?

Cody Dickinson: Yeah, yeah. My dad, Jim Dickinson, an amazing record producer and pianist. He played with numerous artists and had an amazing career. And my mom, she's a – she loves the music and supports musicians, you know, in so many ways.

Zach Harpole: Okay. What was growing up like with your siblings and - ?

Cody Dickinson: Well, I have one brother, Luther. He's the older brother, and he plays guitar. He's an incredible guitarist, and it was – I had a real amazing upbringing, you know, like, being a kid out in the country was really great. And then –

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when we got old enough to play, we just started doing shows professionally, as much as possible, and you know, that led into full careers. You know, so my whole life my family and my work has always been kind of closely intertwined.

Zach Harpole: So you and your brother, what's the age different between you?

Cody Dickinson: He's three and a half years older.

Zach Harpole: Okay, so you were both involved with music from an early age?

Cody Dickinson: Yes.

Zach Harpole: Learned how to play several instruments and stuff like that?

Cody Dickinson: Yeah, yeah. He – Luther mainly plays guitar and mandolin, stringed instruments, you know. I – lately, I've been playing a lot of piano, and – I like the piano and the organ, plus the bass, and guitar as well. I play guitar in a band I started a few years ago called Hill Country Review. And during that process of that band,

we got signed and everything, it was real exciting, but during that whole process –

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I wound up moving from drums to guitar, so that was interesting.
[Laughs]

Zach Harpole: So you started off with drums?

Cody Dickinson: I did, yeah. Actually, as a kid, I played guitar first, and then I moved to drums when I was about 10, but it was the first instrument that I played professionally, you know, yeah. It's a good – the drums are a great instrument to start with.

Zach Harpole: Yeah, that's how I started. I play a little guitar, but I started off with drums.

Cody Dickinson: I think that's the best way, because you can always apply the rhythmical – like, the rhythmic ideas and exercises and notes to any instrument. You know, it really – drums are great. Yeah, I always go back to them, you know.

Zach Harpole: So what was your first professional gig, I guess?

Cody Dickinson: Oh, good question. We – it was right here in Memphis. We played the Center for Southern Folklore Heritage Fest for Judy Pfiser. I'll never forget, it was my dad's show, and he just had Luther and I playing with him –

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along with Jim Spague and some other good Memphis guys, but we were called the Harley Camp Playboys. It was funny. We were just little kids. We played all different styles of music, though. It really helped to learn to be versatile and know a lot of different genres.

Zach Harpole: So what genre do you mostly focus on?

Cody Dickinson: Well, we play blues. You know, I mean, we play blues music, but these days that means a lot of things. You know, rock and roll, you know, I also listen to a lot of current music today. You know, just recently I've been listening to – and you know, that's all kinds of stuff, everything really, you know. I just do my best. I try like heck to keep up with music, because there's so much now, and a

lot of real good stuff. Music seems vital and important again, which is exciting.

Zach Harpole: It is good. So like –

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growing up, your dad was a record producer, I guess?

Cody Dickinson: Yeah.

Zach Harpole: What was – did you spend a lot of time in, like, the studio with him, or - ?

Cody Dickinson: Yeah. I mean, I definitely got to see him work, and I remember being in recording studios as a kid, and all the equipment looking so huge, you know, from my perspective. And it's still like a space ship. I mean, recording studios are great. He would usually – my dad would bring Luther and I into every session for, like, just an afternoon. You know, it would be brief, you know, but he kind of made it a point to, you know, bring us to work every day, or I mean, once a day – once a project, like one day out of a project he'd bring us in. And that was cool. Looking back on it, you know, that's a really cool thing for a dad to do. It would be easy for him to not do that, especially considering it was, like, The Replacements or Primal Scream or – you know, not normal places kids would be hanging out.

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Zach Harpole: Yeah.

Cody Dickinson: Yeah.

[1st Cut @ 00:06:02]

Zach Harpole: So did you get to meet any really famous people?

Cody Dickinson: I – yes, indeed. Of course, yeah. I know lots of famous people. I'm not one of them, but I can tell you – yeah, I've been fortunate to, you know, just in my career – as a kid, but also throughout my whole career, I've been truly blessed to be – to work with, you know, the best around, and to get to see them work and learn from them, which is what it's all about. And just to learn how to be cool and not say the wrong thing, you know, and to play well, of course, to be prepared. To be prepared is the ultimate. Preparation is key

in making music, you know, definitely, because it's so spontaneous.

Zach Harpole: So who were, like – who were your biggest musical influences? What artists?

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Cody Dickinson: Let's see. It really depends. Currently, like I was saying earlier, I've been listening to a lot of new bands, and I really like Florence Welch, Florence and the Machine. I'm crazy about, like, British girl singers, for some reason. There are just so many of them that were great. You know, it kind of – Amy Winehouse sort of got it going, but then, you know, there was Lilly Hallen and Florence and tons of them. It's kind of overwhelming, you know, but they inspire me. I also really like Haley Williams, that girl from Paramore, she's from Mississippi. She's good. But – so I listen to – honestly, I listen to real current music. There's this producer, Rob Cavallo, who does a lot of great records, and I tried to get ideas from them, you know, and be influenced by what's happening currently. And of course, I love all the classics. I mean, I grew up on the Allman Brothers and Jimmy Hendrix.

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You know, who else? **Rye Cooter**, Mud Boy and the Neutrons, here from Memphis. So there's that, you know, but it's not fair to just sort of name the classics, because bands like 30-Seconds to Mars – I just saw Cold Play for the first time in Austin. We played the Austin City Limits Fest last weekend, and they were amazing. I mean, they were truly great, you know, a lot of great songs. There's something going on in Britain. I don't know what it is, in England, you know, they just – they make real vital music, you know, and real – it's very visceral, it connects, you know.

Zach Harpole: What do you think is different today about music than, like, when you were growing up, or when your dad started?

Cody Dickinson: Well, that's easy: the industry. My dad, you know, he raised a family being a musician, and I was able to see firsthand – you know, I watched him make it work with a family –

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just being an artist and a producer. And it was something to see, but it was a different world then. When I released my first record

with the North Mississippi All Stars it was in 2000, and I'll never forget this, this kid came up to me at a festival and he said, "Are you in the North Mississippi All Stars?" And I was, like, "Yeah." And he's, like, "I love your music. I listen to it all the time on Napster." And he was, like, sincere and, like, a really cool kid, and didn't mean anything by it, but that's the scary – that was what struck the fear of God in me was that there was nothing wrong with it in his eyes. And I don't blame him for it, but – because otherwise, he wouldn't have said it to me. You know what I mean? It's like walking right up to someone and saying, you know, "I'm stealing your music."

But he didn't see it like that. And at that moment I knew that the world had changed forever, and of course it has. But yeah, the shrinking of the industry in general. But there's been an interesting – you know, as everyone knows – flip side to it, where like –

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YouTube, and before that MySpace, are new platforms for artists to be discovered by people. And you don't have to have that lens and the filter of the industry anymore. You know, music seems to be like the Litmus. We seem to – the music industry goes through things first, and then it seems to affect other industries, like publication or movies or whatever. You know, it's just like, we take the first hit. But you know, it's been – thank God for live music, because that's how I've been able to make a living, and I've seen the whole world, you know. There are a couple of – I haven't been to South America or Africa yet, but I intend to go.

And I mean, it's just been amazing. I did wanna say something earlier when we were talking about – I asked you what the context of these interviews were, and you said that it's a study on civil rights. And of course, I wasn't alive then, and I can't speak on it, but I can speak on civil –

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disobedience, like, civil unrest that I see everywhere. And this has just been this year especially, but like, I've been to Russia, we've played – we were – I was in Spain, and I saw the indignant marches start. I saw – I was in London when the riots hit. I mean, I was there. I was in a recording studio and I couldn't get to my hotel because people were beating the shit out of everybody and stealing their stuff and burning down buildings. I mean, you name

it, it was scary. And if that happens here, man, it will be unreal, because everyone here has guns.

You know, it's just truly terrifying. But my point is that I can tell you firsthand that there is a tension that is undeniable, and it's all over the world, and it's reared its head in other ways. Like in Spain, for example, it's the indignant march, which is very democratic and open. Right? In Italy, the marches were very socialist and communist, and they were – like, had the red flags, you know –

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with the sickles and, you know, “Italia Comunista,” or whatever. You know, I was, like, “Wow.” In other words, it's anti-western. And so I'm walking out of my hotel like this, and this is, like, happening right in front of my hotel.

[2nd Cut @ 00:12:14]

Zach Harpole: So how does – you think the music plays into that?

Cody Dickinson: That's a good question. That's what I wanna crack. That's what I wanna know. I think this is a – I couldn't ask for a better time to be an artist, or someone – a creative person, because there is so much to draw from now. I think music plays an important role in it, though. There's no doubt that bands like I was – I mentioned Florence Welch earlier, and Jarrod Letto from 30-Seconds to Mars, like, those bands, they're able to connect with people, and they give them something that they need and want, which is pure escape and, you know, just transcending whatever they might be stuck in, in that moment –

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and giving them – offering them something better, even if it's just for a two hour show. And that means something. Plus, music now is very sobering. It's like, when I was first starting out, we were a big part of the Bonaroo party scene, you know, and that was fun, it was great. And it is a big part of rock and roll, for sure, but now the music that interests me seems to be more direct and decisive and visceral and sobering, where like, for example, Florence says, “Dog days are over, dog days are done. Can you hear the horses? Because here they come.” Right?

And when she says that, people are just, like, “Yeah!” Because it's what they wanna hear, what they need to hear. So I think it plays

an important part. You know, it reflects society – music reflects society. It doesn't create it; it reflects what's going on. But when it's doing its job right, it's helping.

Zach Harpole: So you see music as more escapism than, like, a vehicle for social change?

Cody Dickinson: Well, I don't, no.

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I wouldn't go that far. I wouldn't say escapism. I think it should offer – music should offer relief, you know, and it should be – it should – I don't know, that's a good question. It depends, honestly. Like, there are some – I think it should do both, really. And that's what I wanna do. I wanna be socially aware, because I am, and if there's anything that interests me, it's – it's like, I couldn't write anything more interesting than what's happening right now in the world. There's so much to draw from. And I think that should reflect my music, and that's what I'm working on, but it's really – it's a fine line to cross, because you wanna entertain people. You want them to have fun. You know, but at the same time, you also want – you know, I suppose to enlighten them. I don't know. Maybe at least show them who they are and see if they like it.

Zach Harpole: So you're a – are you a lyricist just as much as a composer?

Cody Dickinson: I'm not.

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You know, I wish I was. I do write lyrics, but songwriting is not my strength, and I tend to be more of a – I – you know, a big part of what I do as a producer is I work with the artist on their material. I work really well with other artists. Like, if you were to come with me – come to me with some material, I could help you see it through all the way to the end. You know, I think it's because I grew up doing that with my brother, and you know, stuff like – I watched my dad do it my whole life. But I really like record production. It's fun. It's very gratifying. You know, but I wish I was a better writer, but I'm working on it.

Zach Harpole: So do you produce all of the – like, the All Star records, and - ?

Cody Dickinson: I co-produce them with Luther, some of them. Some my dad produced, and – but like, Shake Hands With Shorty, the first one we did, which was probably the most influential All Stars record, but we co-produced that ourselves.

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And we just recorded it in a little barn in Coldwater, Mississippi, you know, totally homemade. But it was an incredible experience, you know, it was really something else.

[3rd Cut @ 00:16:10]

Zach Harpole: Let's talk about, like, the future of Memphis music and the future of the blues. Do you see that it has a bright future, or more pessimistic?

Cody Dickinson: I do, yeah. There are so many – at least in north Mississippi, where I grew up, there are so many great families that still carry on the tradition, like **Other Turner's** family, **Sharday Turner**, his granddaughter, is so talented. And she's playing music and just doing great. Arlo Burnside, he had – man, he has, like, so many sons that play, Gary Burnside, Dwayne, Dexter plays drums, and they're all just awesome, so talented. And of course, Cedric Burnside, his grandson, who played drums for RL for years –

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he has his own band now where he's playing guitar and singing, and he sounds just like his granddad. It's incredible. It's amazing. Then you also have the Kembros, you know, David Kembro and all them, junior sons. So I see it as alive and well, you know, and I even see their kids playing now. Like, my friends have had kids and, like, Dwayne's son, Junior, has been playing on stage with him, which is amazing. I mean he's, like, a child, but that's what we did when we were kids, so it makes sense. But I think it's alive and well, you know. On the surface, it's easy to see it dissipate, or to see it – there's just not much on the surface. You have to dig deep, you know, with blues music, especially in Mississippi. You know, it's all about the people.

Zach Harpole: It sounds like it's all about the families, too.

Cody Dickinson: It is. It's a big – absolutely, it's a big family. It's like a – it was an amazing place to learn music, man. It was, like, just –

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all the shows – like, you would have – at Junior Kembro’s, at his club, where we would go hang out and watch him play on Sunday nights, there would be local people hanging out, and there would be, like, some tourists, like, people that knew about it. You know, people came from all over the world to see it. And then, also, kids from Oxford or whatever would drive up, you know, into Marshall County, so they could probably get beer. I don’t know. But *[Laughs]* it was a really cool scene. And yeah, it’s very family oriented and just very much about the community.

Zach Harpole: Do you have any suggestions or advice for young musicians looking to get their start?

Cody Dickinson: Yeah, tons. You know, the main thing is to just play as much as possible. You know, just – I would recommend doing every show that you can do. You know, that’s the key, really, staying busy. Really, the key for any artist is to just stay active.

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You know, things will get hot and cold, and there’ll be good and there’ll be bad, you know, but it’s like, as long as you just continue following your dreams, you know, then it’ll happen, in one way or another. You know, what’s mean to happen will. But as far as just, you know, direct advice for musicians, practice a lot. I mean, like, when you think you’ve practiced enough, practice twice as much. It’s crazy how much woodshedding it really takes to really learn instruments. I would say learn as many as possible.

Also, you know, it’s important to find other people that you like playing with. That’s a big challenge, you know, and that’s – those opportunities only come up so often, and make sure you seize on those opportunities and are prepared when they happen, you know. Because that’s how it works, you know.

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You meet one person that leads to another that leads to another, and it’s – although I think there is too much attention paid to networking. You know, networking is good, and contacts are good and everything, but really what it comes down to is what’s in your heart and what’s inside and what you do for yourself, you know.

[4th Cut @ 00:20:24]

Zach Harpole: All right, well, do you have any interesting stories that we didn’t cover about your father, your career?

Cody Dickinson: Well, you know, I have to say, definitely, the story this year has been just, you know, watching the world unwind. You know, but I just really feel like it's an exciting time to be a musician, and I'm so grateful and just truly humbled by the whole experience, you know, and I hope it – I hope I'm just getting started. I hope it continues to last.

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And you know, I hope to continue to grow, as an artist, myself. But the one man band show is gonna be exciting tonight. I'm excited to be here at Rhodes, playing – it's like a – it's an experiment, but it's also – it's all about audience participation and sort of hypnotic trance beats, you know. And it's real – it's all improvised and made up right there on the spot, so keeping it fresh.
[Laughs]

Josh McKinley-Smith: That sounds exciting, for real.

Cody Dickinson: Yeah, yeah, it's scary. It's definitely walking out on a limb, you know, because like, if something goes wrong, it's – it gets interesting. [Laughs] Starting over.

Josh McKinley-Smith: I had a question.

Cody Dickinson: Sure.

Josh McKinley-Smith: So, you know, **go back** to music for social change. Right?

Cody Dickinson: Yes, yeah, yeah.

Josh McKinley-Smith: I know the lyrics are important, but what about the sound? Like, what does the sound do go the lyrics?

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Cody Dickinson: Well, that's a good question. Like, you know, the music brings people together, and that's half the battle. You know, I mean, like just getting an audience and having people's attention is a huge platform for any sort of message. You know, and if you can bring about a positive message that does result in social change – incredible, amazing. And music can, without a doubt, do that. It has in the past, and I'm sure it will in the future. It also, I think, reflects social change as much as creates it. That was the point I was trying to make earlier, I think, was that it can be responsible

for it, but it can – like a catalyst, but it can also be sort of reactionary. You know, I think that’s a big part of artists, you know.

Lyrics are, you know – of course, they can tell a story directly, but music, by itself, can really move people. Like, for example, the sacred steel –

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it’s a gospel, like, denomination, really, of pedal steel players that play the most incredible, moving music. You know, and it can definitely – it can tear you down, bring you to tears, or make you wanna jump with joy with no vocals at all, no singing. You know, and that’s a good example of, I think, music having a direct effect on people, you know, in a positive way. I suppose it could also be damaging, too. You know, when those kids were – like, this is kind of on the other hand, it’s like, in London when the riots were going down, they were all – it was all kids, and they all had, like, their hoods pulled down. You know, it was the kind of guys you see with iPods and – you know what I mean – rocking to them.

And I was wondering to myself: What are they listening to? Like, what music? What’s going through their heads? You know, and I started to think about – I’m showing my age here, but I started to think about some lyrical content –

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that I could, like, be very specific about, like in My Chemical Romance, for example, Nah Nah Nah, in – which one? – a Green Day song off of American Idiot, I think it’s Jesus of Suburbia, one of those, where they directly call on revolution and riots. I mean they say do it, you know, and it’s all fun and games when you’re a musician and you’re up on a stage, you can say that. But when it really happens, you know, is that what you want? And I wonder, you know, because the people, like the newscasters on the BBC, were just baffled. They could not figure out, like, why would they do this.

And you know, I couldn’t help but think they would never know the lyrical content of these artists, you know. Like 30-Seconds to Mars, their new record, or most recent record, is called: This is War. And it’s all about – it’s a call to arms, you know, dah, dah, dah, dah, dah. And it’s rarely – it’s, I mean, fairly symbolic –

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but it could also be very literal, you know. And I think that they should be a little more careful, you know. Because I think that there is a lot of tension now. And who knows? You know? The future is so uncertain. But I just hope that we, here in America, continue to be comfortable and appeased, because on the other hand, I have to say that I love – don't get me wrong, I love America. I was a patriot before it was cool to be patriot, I think, but really all the travelling and seeing the world has – it's amazing, but it's really given me an appreciation for where I'm from, and I would never – I've never thought about moving away from Memphis.

You know, it's just a big part of who I am, you know. But I just have to say that Americans tend to be complacent and a bit lazy, I think, socially.

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And it would take something – who knows what it would be, like, you know, say the banks failed and our ATM cards stopped working, something like that, you know, where people really did take action, that's what I fear. That's what I'm afraid of, because I don't think they are prepared for it. I don't think they – like, there's a sort of – in Europe, there's an older tradition behind marching in the street, you know, like, civil unrest and disobedience is organized. But I don't know, if what happened in London happened here, man, it'd just really be scary.

[5th Cut @ 00:26:42]

Zach Harpole:

So do you think, like, in the future, like, songs will start to reflect the civil unrest in a greater way, like, thinking back in the '60s and '70s?

Cody Dickinson:

You know, it's easy to point the finger at those – at the hippies –

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and the generation's – you know, the beatniks – not the beatniks so much, but like, the hippies, because they represented all this change, but – and I suppose, to a certain degree, there was change. But isn't that – aren't that – isn't that the same generation of people now who are really kind of dropping the ball and, you know, making us, my generation and your generation, have to really deal with a different reality? You know, so I question how –

you know, the Woodstock – I watched the Woodstock documentary recently, and you know, all of the – with all their bravado of change, I wonder how much they really – what effect they really had.

Maybe they stopped the Viet Nam war. I don't know. But anyway, you know, it's – I hope so. I hope that, in the future, we will become more – you know, it just scares me. I'm afraid that people, like the general population, just don't care, frankly –

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about what's going on in the, like, current events. You know, they're just so tuned out. And that's okay. I understand. You know, it's – I mean, I don't know how many more headlines, myself, I can read about the Middle East, or the Republicans and Barak Obama, and this and that. You know, it gets so played out. It's so easy to tune it off, you know. But like, I hope that people become more in tune and engaged with what's happening, and so that way they can be more entertained, you know.

I think John Stewart's a good example of someone who does it well, you know, makes it interesting and funny and good. But you have to be up on what he's talking about, otherwise you won't get it. You know? So if music could sort of serve that purpose, that'd be great. You know, and I think Memphis is the place to do it, definitely. I've been working a project where I bring emerging artists, like, stars, together with the legends from this area.

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And so far we've done Mavis Staples, with the North Mississippi All Stars. We did Booker T. with Al Capone. We did **Yo Gotti** with **Bobby Blue Bland**. You know? And we filmed the whole thing, and it's almost like a master study on generations and music and telling that story, like, and sort of documenting that interaction. But something like that could only happen in Memphis, and you know, we had an incredible night at the show.

Last night we played a show with Lucero and **Jimbo Mathis**, among many others, and it was just so incredible, man. Memphis music is no joke, and I really think it's getting serious right now. And I suppose some things never change, they just come in waves, you know.

Josh McKinley-Smith: Where did you play at last night?

Cody Dickinson: It was the **Levitt Shell**.

Josh McKinley-Smith: Oh, yeah.

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Cody Dickinson: Yeah, over there in Overton Park.

Josh McKinley-Smith: Yeah, what's your favorite place to play in Memphis?

Cody Dickinson: I'd have to say the shell.

Josh McKinley-Smith: Yeah?

Cody Dickinson: Yeah, it's – I don't know, are you guys familiar with it? Seen it? Yeah, of course, yeah, you know, it used to be rundown and really funky, and it's amazing that they didn't tear it down and turn it into a parking lot for the – I guess the college of art over there, but recently they renovated it, and they came in with some investors and put in a back stage area, and it's like a real – you know, a performing arts center. It's nice, yeah.

Zach Harpole: The concert last night was part of a Folk festival?

Cody Dickinson: Yes. Yeah, yeah, it was so nice. It was a tribute to my dad. It was a – the Jim Dickinson – I guess it was the second annual Jim Dickinson folk festival and, yeah, it was amazing. It was so great. He used to do those in the '70s, and it was very similar. They would have blues artists, like **Sleepy John Estes**, and **Furry Lewis**, I mean, like, the real deal –

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sort of when they were – in the '60s, when there was a resurgence of blues, a lot of very authentic blues musicians being rediscovered, you know. And they were a big part of that, definitely. And it was sort of – we showed a lot of footage from those days, and it was definitely homage to that, and trying to bring it back, you know, in a way. The common thread last night, with the lineup, was they were all acts that my dad had produced. And wow, it was a true testament to his work. I mean, just amazing music, you know.

Zach Harpole: How many years did he work in the record industry?

Cody Dickinson: Wow, you know, he saw Elvis happen. I mean, he was – he saw rock and roll become invented from day one. And you know, it's impossible for me to imagine a world without –

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rock and roll, you know, but he could. He did. You know, he told me about it. [Laughs] Definitely. But as far as how long, 40 years, you know, 50 – yeah, a lot time. [Laughs]

Zach Harpole: Lot of changes in that time.

Cody Dickinson: Yeah, absolutely. But I have to say, you know, like, just to recap quickly, you know, technology and the digital – the information age, or whatever, has really changed the face of the music business, you know. In a way, it's – you know, it's lean and mean, you know, and I like it, because, you know, there's not a lot of fluff, there's not a lot of – if you're not – if you don't just love it, then it's – you know, I think people will find other things to do, because it's a challenge. It really is. You know, but it's so gratifying. I can't imagine my life any other way.

Zach Harpole: So do you think live music is gonna come to replace record sales as a way of making money?

Cody Dickinson: It has for me. You know, I know people do still make money –

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selling records, and that's great. And we do okay, you know, like, we do – now, you know, over ten years down the line, we have our own record company and we put out our own material, like DVDs and all that stuff. So it's great. We keep the expenses low, and we do make profits and everything, you know. But it's been the touring that has been, you know – that has been my career, you know. Although, I have to say, the past year or two, my production work has almost eclipsed it as far as, you know, just day rates and things like that. [Laughs]

Zach Harpole: All right, anything else you wanna talk about?

Cody Dickinson: We good? Thank you guys so much.

Zach Harpole: Thank you for coming in.

Cody Dickinson: Oh, it was my pleasure.

Zach Harpole: It was a great interview.

[End of Audio]