

SELECTED SONGWRITER & ARTIST ROYALTY INTERESTS

GRETCHEN WILSON

Confidential Preliminary Catalog Overview



PRELIMINARY • SUBJECT TO CONFIRMATORY DILIGENCE • NOT AN OFFER



A CATALOG RETURNING TO THE CENTER OF COUNTRY MUSIC

More than two decades after their release, Gretchen Wilson's defining songs are not simply surviving as catalog records.

THEY ARE FINDING ANOTHER AUDIENCE.

Consumption is accelerating, contemporary country artists are reconnecting with the music, and a reported duets re-recording project could place the compositions in front of millions of additional listeners.



20+ YEARS AFTER RELEASE

CONSUMPTION STILL ACCELERATING

THE CATALOG AT A GLANCE



5× PLATINUM

HERE FOR THE PARTY
RIAA certification cited in brief



GRAMMY WINNER

REDNECK WOMAN
Best Female Country Vocal Performance



151M

REDNECK WOMAN
Spotify streams



92M

HERE FOR THE PARTY
Spotify streams



~\$173K

AVERAGE ANNUAL INCOME
2024–2025



~\$179K

REPORTED 2025 INCOME
Subject to diligence

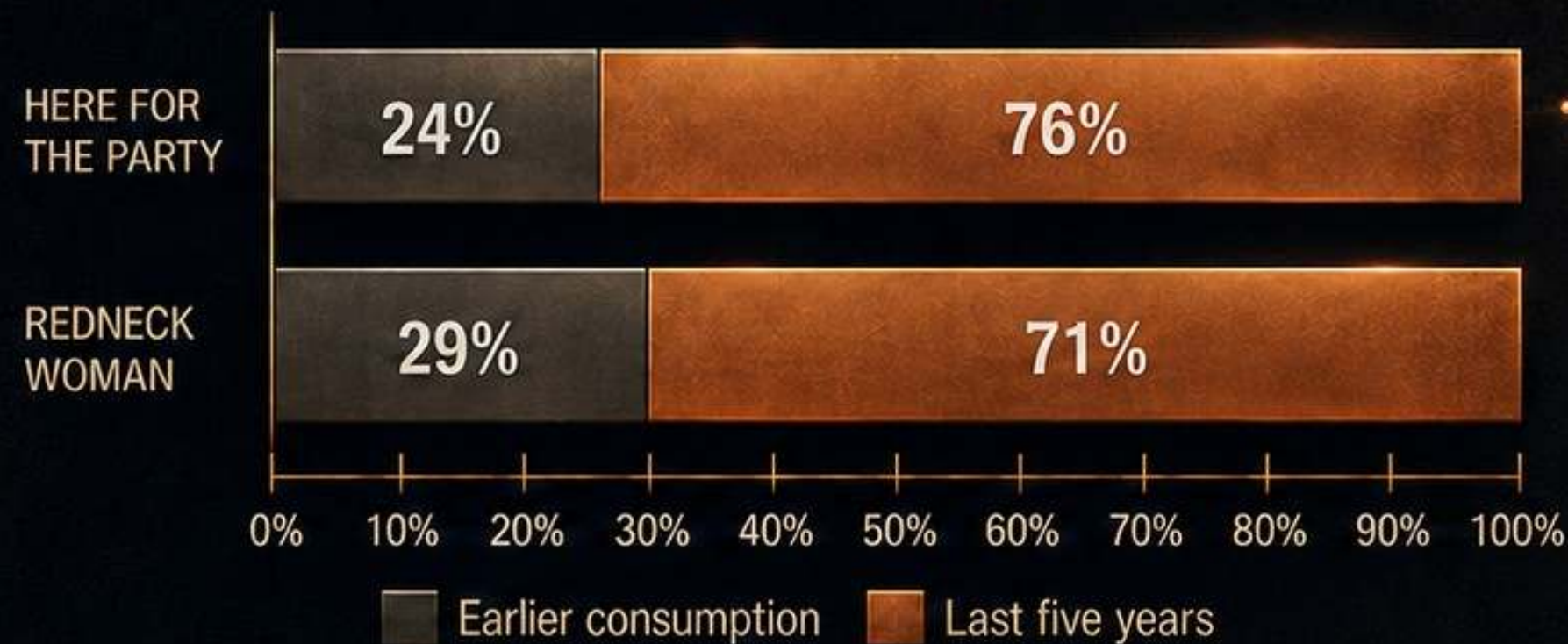
Financial figures remain subject to confirmatory diligence and independent tie-out.

TWO SONGS. TWO DECADES. ANOTHER GROWTH CYCLE.



92M
— LIFETIME —

Released in 2004 — yet the majority of measured Spotify consumption occurred during the last five years.



151M
— LIFETIME —

THE MAJORITY CAME TWO DECADES AFTER RELEASE

ACT II — THE ARTIST

BEFORE THE BREAKTHROUGH, SHE WAS “TOO COUNTRY FOR COUNTRY”

- Gretchen Wilson grew up in Pocahontas, Illinois, raised in modest circumstances and working from an early age.
- She left school at fourteen, worked in a local bar, and moved to Nashville in 1996 with \$500.
- For years, labels passed.

“TOO COUNTRY FOR COUNTRY.”



ACT II — THE ARTIST

AUTHENTICITY BECAME THE DIFFERENTIATOR

- Wilson's breakthrough did not come from adopting the image country radio wanted.
- It came from leaning further into who she already was.
- Through Nashville's Muzik Mafia, John Rich recognized what labels had overlooked. Together, Wilson and Rich wrote Redneck Woman — deliberately pushing against the polished template dominating the format.



SIGNED WILSON IN 2003



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ACT II — THE ARTIST



REDNECK WOMAN CHANGED THE TRAJECTORY

Released in 2004, Redneck Woman reached No. 1 and remained there for five weeks. The song subsequently earned the Grammy Award for Best Female Country Vocal Performance.

↑
5 WEEKS
AT NO. 1


GRAMMY
BEST FEMALE COUNTRY VOCAL
PERFORMANCE

“ *Its success helped propel Here For The Party into one of the defining country debuts of its era.* ”

Source also states that the song ended a two-year period without a solo woman at No. 1; chart definition requires verification.

ACT III — THE SONGS

THE SONGS

Created in 2004. Still moving in 2026.



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REDNECK WOMAN: DURABILITY AT SCALE

151M

LIFETIME SPOTIFY STREAMS



+8.4%

JANUARY–JULY 2026 VS.
JANUARY–JULY 2025

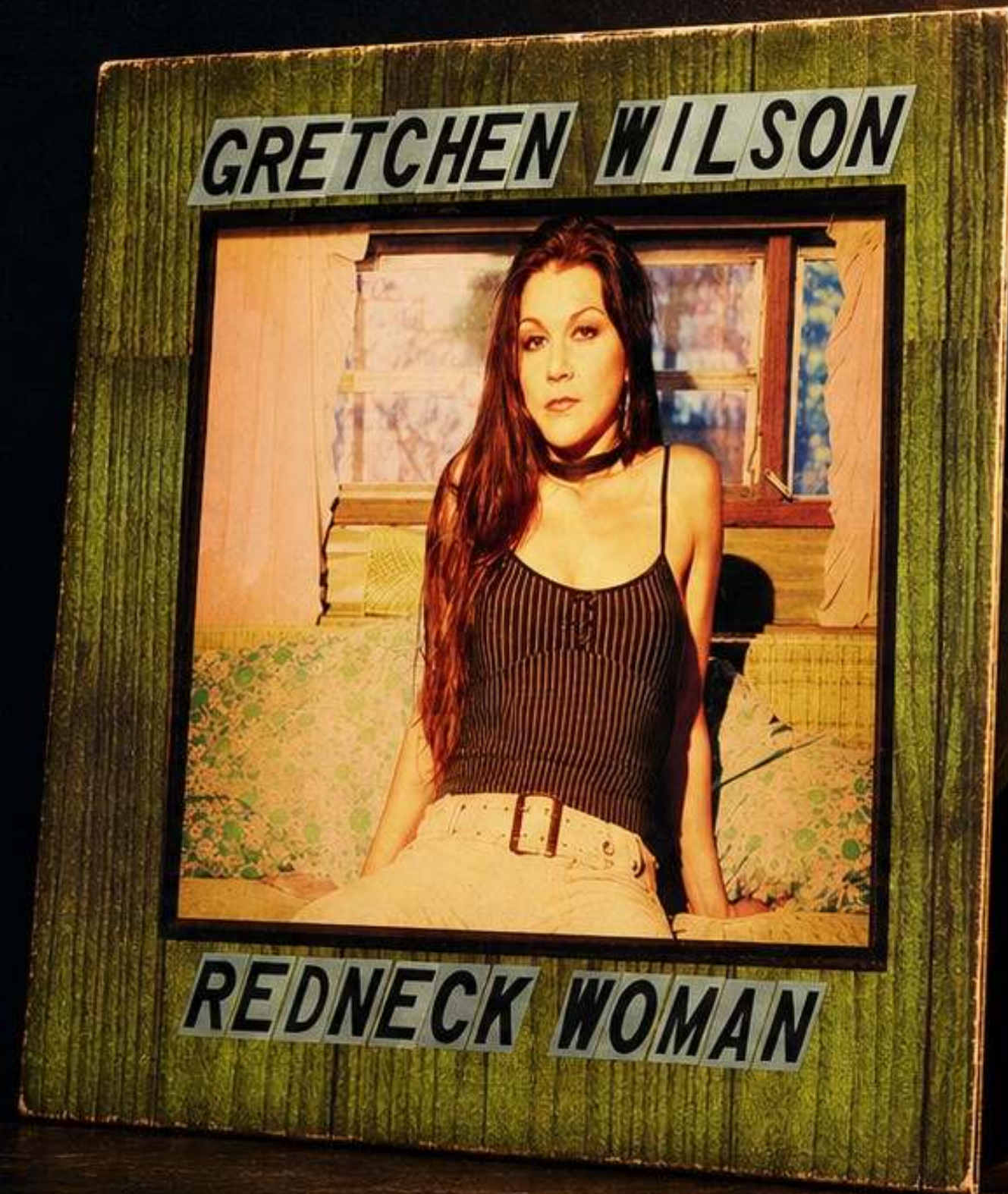


After holding approximately 1.65–1.75 million monthly streams for five years, the song stepped up to approximately

1.65–1.75M

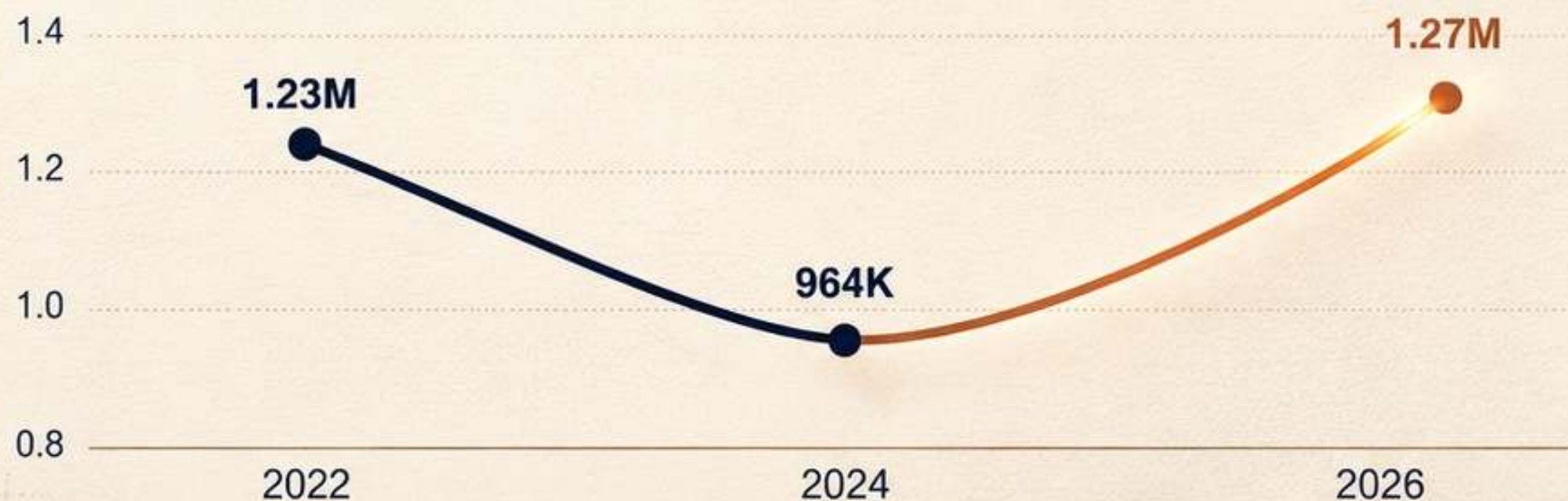
1.89M / MONTH

IN 2026



HERE FOR THE PARTY: A DECLINE THAT REVERSED

The measured streaming rate declined from approximately 1.23M monthly streams in 2022 to approximately 964K in 2024.



THEN THE TRAJECTORY CHANGED.

1.27M STREAMS / MONTH

+17.8% • JAN–JUL 2026 VS. COMPARABLE 2025



THE UPLIFT IS VISIBLE — BUT IT SHOULD NOT BE OVERSTATED

MEASURABLE.

The recent acceleration is measurable. It is also early.

PROMISING.

The source identifies modest seasonality, notes that a prior Masked Singer spike largely retraced, and estimates that only approximately one-quarter to one-third of that television-driven lift remained.

STILL EARLY.

The newer 2026 movement had not retraced as of August — but represented only several months of data.

ANALYTICAL DISCIPLINE IS PART OF THE UNDERWRITING CASE.



A NEW GENERATION IS REINTRODUCING THE SONGS

The preliminary brief identifies Ella Langley as a prominent contemporary artist who has cited Gretchen Wilson among the women who inspired her and performed *Here For The Party* with Wilson during the CMA Fest television broadcast.

A CURRENT AUDIENCE IS ENCOUNTERING THE
SONGS THROUGH ARTISTS IT ALREADY FOLLOWS.



THE DUETS PROJECT COULD CREATE A REPEATABLE AUDIENCE MECHANIC

According to the seller, a duets re-recording of *Here For The Party* is being developed for 2027.

MIRANDA LAMBERT

CODY JOHNSON

~62M

ASHLEY McBRYDE

TANYA TUCKER

TRAVIS TRITT

COMBINED SPOTIFY MONTHLY LISTENERS

Reported for named collaborators vs. ~2.5M for Wilson as of Aug. 2026



Each new recording could place an existing composition in front of another artist's audience while creating additional publishing participation for Wilson's writer share.

VERIFY ROSTER, PROJECT STATUS, RELEASE TIMING AND CURRENT LISTENER COUNTS BEFORE PUBLICATION.

MAINSTREAM VISIBILITY HAS RETURNED

The brief states that Wilson won FOX's *The Masked Singer* in May 2025 and subsequently appeared on CBS's *The Road*, the Taylor Sheridan series featuring Blake Shelton and Keith Urban.

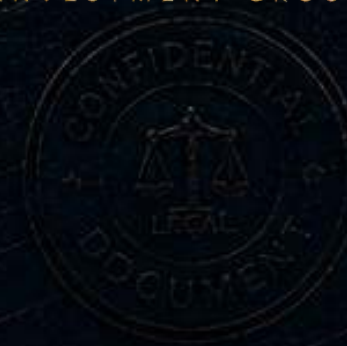
Together with new music and the reported duets project, that television exposure forms part of the current promotional cycle surrounding the catalog.

CULTURAL VISIBILITY IS ACTIVE AGAIN



WHAT IS BEING ACQUIRED

The contemplated acquisition comprises three personal writer and artist income interests, as described by seller's counsel.



SONGWRITER SHARE

Wilson's retained writer share in the Sony-administered publishing catalog

NEIGHBORING RIGHTS

SoundExchange artist neighboring-right income

MASTER ARTIST ROYALTY

Wilson's artist royalty from the Sony Music Nashville masters

EXCLUDED: Post-Sony Redneck Records catalog and associated income, as stated in the preliminary brief.

A WRITER SHARE — NOT THE COPYRIGHTS



Sony/ATV Cross Keys Publishing is identified as publisher of record and holder of 100% of the publisher share.



WRITER SHARE $\neq$ COPYRIGHT OWNERSHIP

The contemplated transfer is Wilson's retained songwriter share, not ownership of the underlying publishing copyrights. Sony administers and reports the publishing interest through SCORE.

THREE RIGHTS. FOUR PAYORS.

\$179,488

REPORTED 2025 INCOME



ASCAP is the performance component of the songwriter share — not a fourth underlying right.



AVERAGE
2024–2025

\$73,907
Sony Masters

\$39,612
SoundExchange

\$30,904
Sony Publishing

\$29,048
ASCAP

THE ECONOMICS ARE DIVERSIFIED BY PAYOR — NOT BY SONG

The income arrives through multiple channels. The compositions generating it are much more concentrated.

~60%

PUBLISHING REVENUE
REDNECK WOMAN

~25%

PUBLISHING REVENUE
HERE FOR THE PARTY

~99%

ATTRIBUTED TO
THE TOP TEN SONGS

REDNECK WOMAN

HERE FOR THE PARTY

OTHER

THIS IS A CONCENTRATED CATALOG.

The four payor lines together moved approximately 7% between 2024 and 2025.

WHY THESE SONGS HAVE ENDURED

The commercial thesis ultimately returns to the songs themselves.

IT WAS NEVER A PERSONA.

Wilson did not build Redneck Woman around an invented identity. The song emerged from the **life she had actually lived**. That authenticity created an identity strong enough to **travel across generations** — and the streaming data indicates that the **audience for it remains active**.



WHAT COULD DRIVE FURTHER UPLIFT

CATALYSTS — NOT FORECASTS

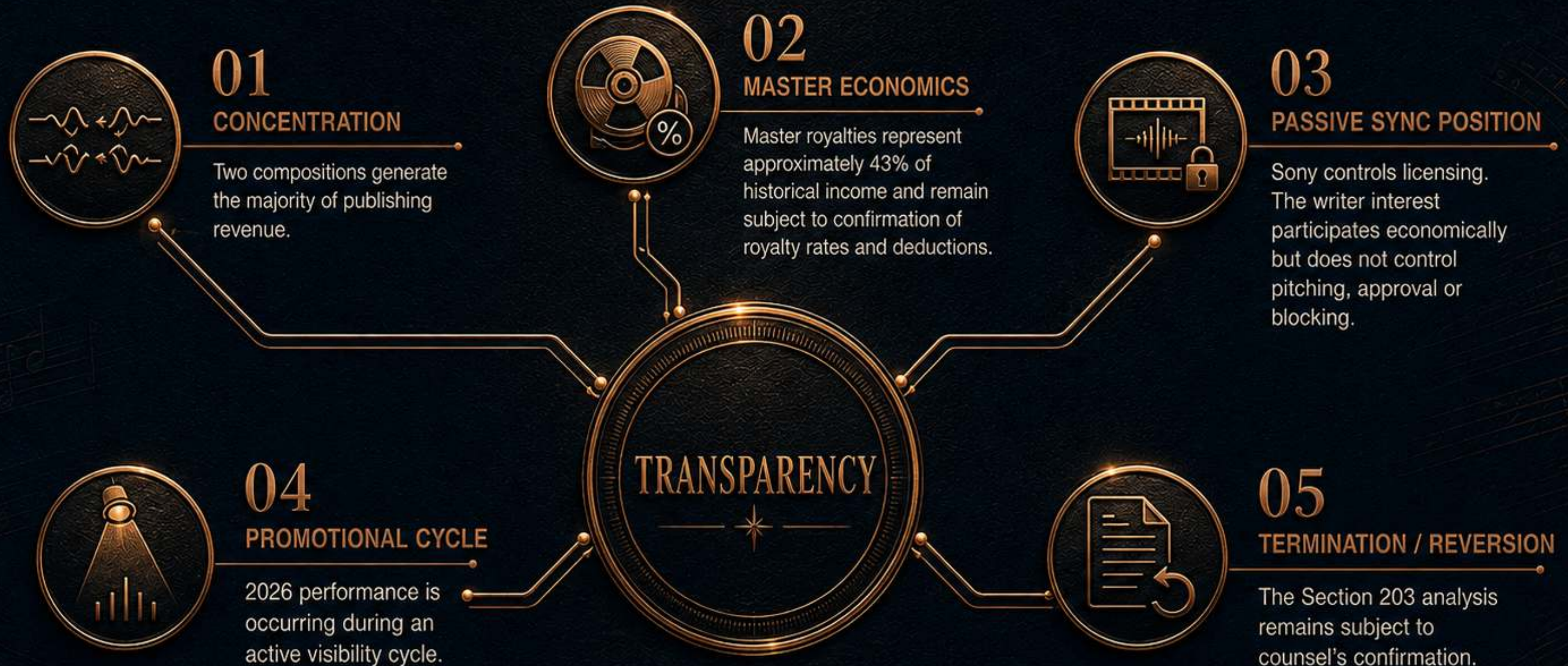
Potential catalysts identified in the preliminary brief:

- 01  Continued acceleration in Redneck Woman
- 02  The reversal in Here For The Party
- 03  Contemporary artist rediscovery
- 04  Reported 2027 duets project
- 05  New recordings and songwriter participation
- 06  Television visibility and ongoing sync activity



THE RISKS ARE IDENTIFIABLE

TRANSPARENCY



A DURABLE CATALOG ENTERING ANOTHER MOMENT

Gretchen Wilson's defining songs have already demonstrated what most catalog acquisitions must merely assume:

LONGEVITY.

More than two decades after release, the compositions remain culturally recognizable, economically productive and — based on the preliminary streaming data — increasingly active.

The opportunity is concentrated. That concentration is precisely why the performance of the underlying songs matters so much.

THE SONGS ARE MOVING AGAIN.



DETAILED RIGHTS SCOPE



PUBLISHING

Retained songwriter share of
Sony-administered catalog



NEIGHBORING RIGHTS

SoundExchange artist interest



MASTERS

Artist royalty from
Sony Music Nashville masters



PUBLISHER

Sony/ATV Cross Keys Publishing



EXCLUDED

Post-Sony Redneck Records catalog
and associated MLC account

★ CURRENT SCOPE REMAINS SUBJECT TO CONFIRMATORY DOCUMENTATION. ★

HISTORICAL INCOME DETAIL



INCOME SOURCE

■ AVG. 2024–2025 ■ 2025



EXPLANATORY NOTES

Figures remain subject to review of producer royalties, video-account cross-recoupment, statement periods, deductions and incomplete historical comparability.

STREAMING METHODOLOGY

The cumulative story is meaningful — but the early portion is modeled, not observed track-level history.



Earlier portions of the cumulative chart contain an estimated straight-line path rather than observed track-level history.

Data source cited in the preliminary brief: Chartmetric, August 2026.

CATALOG CONCENTRATION



~60%

REDNECK WOMAN

~25%

HERE FOR THE PARTY

* INFORMATION REQUIRED TO COMPLETE THE ANALYSIS

-  Complete top-10 works schedule
-  Revenue by work
-  Revenue by payor
-  Multi-year song-level history

The current source establishes concentration; it does not yet provide the full work-level schedule required for complete underwriting.



CONFIRMATORY DILIGENCE

OUTSTANDING ITEMS IDENTIFIED IN THE PRELIMINARY BRIEF



COMPLETION OF DILIGENCE IS A CONDITION TO RELIABLE RIGHTS, INCOME AND LEGAL UNDERWRITING.

GRETCHEN WILSON

