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SUPERNAW**

BOOKING SPECIAL

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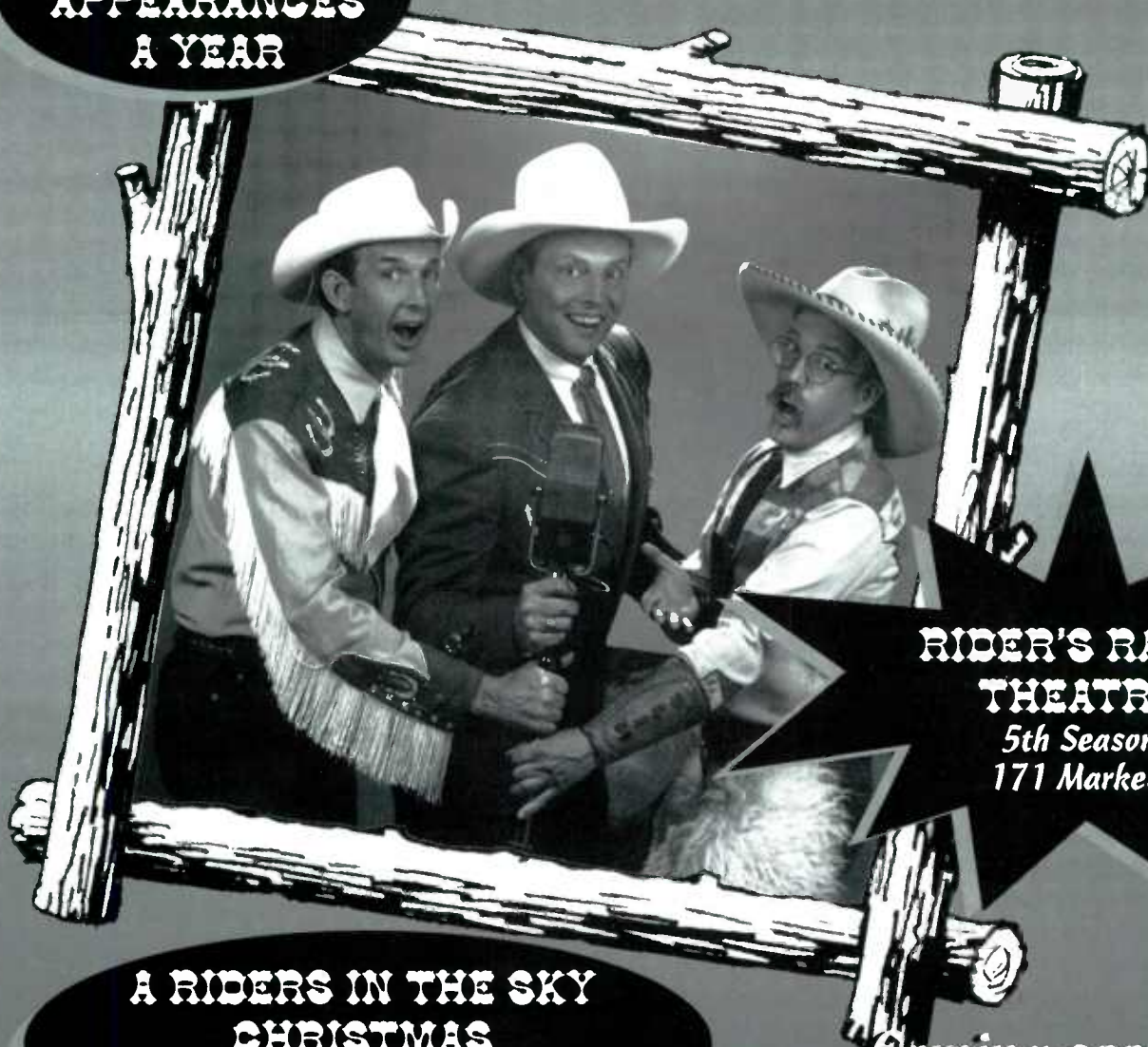
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ALL ABOUT THE COVER



Doug Supernaw

The Texas tradition in country music is stronger now than it's ever been. A hefty portion of today's new country talent has emerged from the bountiful Lone Star state and BNA's Doug Supernaw is a vibrant example. His debut album, *Red And Rio Grande*, is a multi-layered look at the concerns and conditions of the modern-day cowboy which contains the hard-luck #1 single/video "Reno" and his latest, "I Don't Call Him Daddy," a poignant look at a divorced father's relationship with his son.

Tagging himself "a sophisticated redneck," Doug grew up in Houston, his father a Texaco scientist and classical music buff, his mother a coal miner's daughter and country music fan. He spent two years in an Atlantic Coast band, The O'Kaysions, put a year in as an oil rig worker and even worked as an in-house promoter for a Houston theater, booking acts like Ricky Van Shelton, Willie Nelson and Reba McEntire. Supernaw first made his name in Nashville as a songwriter. He then moved back to Texas to build a fan base, accomplishing that post-haste in a Houston outfit called Texas Steel. After establishing a loyal following and constant bookings, Nashville record companies and producers began showing serious interest.

The handsome, blond-haired singer signed with fledgling BNA Entertainment last year and recently spent time trekking through a TV/radio promotion and performance tour in Canada, where his hit "Reno" also reached the Top-10. Plans are under way for a slot on some Mark Chesnutt dates next year and Doug is pencilling in time in December and January to write songs and record some initial tracks for his second BNA album.

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Chart Talk: Stations Prop Diffie Up In Top 5

Artist/Title/Label	BBM (Sept. 24)	R&R (Sept. 24)	Gavin (Sept. 17)
Clay Walker, "What's It To You" (Giant)	6-3*	6-5*	5-4*
Vince Gill, "One More Last Chance" (MCA)	7-5*	5-2*	8-5*
Clint Black, "No Time To Kill" (RCA)	14-8*	8-7*	10-7*
George Strait, "Easy Come, Easy Go" (MCA)	11-9*	11-9*	17-11*
R. McEntire w/ L. Davis, "Does He..." (MCA)	19-14*	14-11*	22-17*
Alabama, "Reckless" (RCA)	25-19*	23-19*	34-25*
Lorrie Morgan, "Half Enough" (BNA)	31-21*	22-20*	23-19*
Brooks & Dunn, "She Used To..." (Arista)	35-23*	20-16*	28-22*
Mark Chesnutt, "Almost Goodbye" (MCA)	36-24*	26-22*	32-26*
Alan Jackson, "Mercury Blues" (Arista)	52-37*	40-27*	54-33*
Tracy Lawrence, "My Second Home" (Atlantic)	48-40*	37-32*	38-30*
Little Texas, "God Blessed Texas" (WB)	61-50*	45-37*	deb 45
Mark Collie, "Something's Gonna..." (MCA)	60-51*	42-39*	42-36*

BBM Hot Shot Debut—Highway 101, "You Baby You" Liberty (#67*)

R&R High Breaker—Little Texas, "God Blessed Texas," WB (#37, 54 adds, 182 tot.)

R&R Most Added—Doug Supernaw, "I Don't Call Him Daddy" BNA (deb 46, 119 adds)

Gavin Most Added—Alan Jackson, "Mercury Blues" (127 adds, ChB-33)

Hot Singles:

The cream: Garth Brooks floats back to the top of *Billboard Monitor* after yielding a week to Tracy Byrd. Brooks follows suit in *Gavin* and posted a week on top of *R&R* last time. Wynonna grabs the top *R&R* spot with "Only Love" (Curb/MCA), which peaked at #3 in *BBM* and holds at #3 in *Gavin*. Joe Diffie spends his second week in the Top-5 of all the trades as "Prop Me Up..." (Epic) moves a couple in *Gavin* (4-2*) and up one in *BBM* (5-4*) and *R&R* (4-3*). Clay Walker's debut makes Top-5 after 13 weeks; "Let Go" by Brother Phelps jumps five spaces into *BBM*'s Top-10 after 14 weeks; Toby Keith's sophomore release, "He Ain't Worth Missin'" (Mercury), steams into the Top-10 at all trades. Steve Wariner's "If I Didn't Love You" (Arista) jumps six in *BBM*, but misses the Top-10 by one, after spending its second week inside the *Gavin* (9-8*) and *R&R* (10-8*) elite.



▲ Clay Walker

Patty Loveless has rebounded in *R&R* and *Gavin* with "Nothin' But The Wheel" (Epic), perched at #15 on each after nearly stalling out two weeks ago. She's in reverse on *BBM* with a back-

ward bullet (28-29*) after 12 weeks. Mary Chapin Carpenter, who enjoyed a healthy 164-detection increase in *BBM* with "The Bug" (Columbia), also posts a backward bullet (24-27*).

McBride & The Ride's "Hurry Sundown" (MCA) isn't rushing at all, with a one-spot leap in *BBM* (29-28*) after 10 weeks. The song inches up in *R&R* (19-17*) and in *Gavin* (21-18*).

In the fast lane: Some of the hold-ups and slow movement occurring in the middle part of the charts is due to quick-moving singles out by Brooks & Dunn, Alabama and Mark Chesnutt, with the Fort Payne boys only four weeks into it, five weeks for the others. John Anderson is moving confidently with "I Fell In The Water" (BNA), up 8 spots to #26 in *BBM* and climbing in the others (*Gavin*: 29-24*; *R&R*: 24-23*). Other singles hot out of the box include the latest from Alan Jackson, Sammy Kershaw and Tracy Lawrence. Aaron Neville has gained some hard-fought ground with his emotion-packed reading of "The Grand Tour" (A&M)—it races up five to #34* in *Gavin* (9 weeks), up three to #33* in *R&R* and up a couple in *BBM* (45-43*, 10 weeks).

Slow downs and stall outs: Travis Tritt made Top-10 in *Gavin* and *R&R*, with "Looking Out For #1" (WB) peaking at #6 and #7 respectively, but missing in the *BBM*, where he climbs one notch (13-12) with no bullet. Billy Dean, though still in its ascent, is experiencing some turbulence with "I'm Not Built That Way" (Liberty), as it crawls up one in *BBM* (46-45*), two in *Gavin* (31-29*) and 4 spots in *R&R* (33-29*), all after 7 weeks.

Hot Albums:

Garth Brooks flies Nashville's musical banner high as his latest LP, *In Pieces*, holds at the top of *Billboard*'s Top-200 Albums Chart and the Top Country LPs Chart, too. Heavy hitters round out the Top-10 Country field: Alan Jackson's *A Lot About Livin'* (2-2); Billy Ray Cyrus, *It Won't Be The Last* (3-3); Wynonna's *Tell Me Why* (4-4); *No Time to Kill* by Clint Black (5-5); *Life's a Dance* by John Michael Montgomery (6-6); Confederate Railroad's self-titled debut (9-7*); George Strait, with a new album on the way, is hangin' in with the *Pure Country Soundtrack* (8-8); Brooks & Dunn re-enters with *Hard Workin' Man* (12-9*); and Aaron Tippin's *Call Of The Wild* (7-10).

Mark Chesnutt's hit single and title cut of his third MCA project, "Almost Goodbye," is helping move the album up from 16-13*, its best showing in its 12-week life. (Mark's last LP, *Longnecks and Short Stories*, re-enters the chart at #75.) Clay Walker is riding high with his self-titled debut, getting *BB*'s Greatest Gainer moniker again with an eight-space leap (27-19*). Both of Collin Raye's albums have shown upward mobility the last couple of weeks—*In This Life* moves up three (38-35*) and *All I Can Be* surges up four (58-54). Other bulleted titles include Sammy Kershaw's *Haunted Heart* (35-33*), Reba McEntire's *For My Broken Heart* (54-50*), Trisha Yearwood's first LP (68-57*) and Brother Phelps' Asylum debut called *Let Go* (72-65*).

—Michael Hight



▲ Joe Diffie



Really Is A Cowboy

Toby Keith; Management—Fred Cortez; Booking—Creative Artists Agency; Mercury Records

When Toby Keith sings "Should've Been A Cowboy," maybe he forgets that he indeed is a former rodeo hand. Or, when he's looking for "A Little Less Talk And A Lot More Action," doesn't he recall his semi-pro football days? Toby Keith's resumé is as varied as his self-titled debut Mercury project and as packed as his road schedule, which will include over 250 dates this year.

"I only know one way to run and that's wide open—I've been on the road as much as 26 days a month. If you're gonna dream as hard as I did to make something come true, you better be able to back it up."

The six-foot plus, blond-haired Oklahoman has been making a living on the competitive Western dancehall circuit for the past five years. Citing influences ranging from Merle Haggard ("not only one of the best country singers, but a great writer") and Roger Miller to Guy Clark and Rodney Crowell to Jimmy Buffett and Bob Seger, Toby's musical exploits played second fiddle to a job in the oil fields and a stint in the now-defunct United States Football League. By 1984, he had married and found his clearest career course was music. He toured for a few lean years, eventually able to purchase a Silver Eagle and travel in style. The baritone's original demos ended up in the hands of Harold Shedd, who attended one of Keith's hometown shows and signed him the next day.

Despite the current flood of new names, faces and voices, Toby's first single, a free-spirited original called "Should've Been A Cowboy," paddled upstream to number one. "It was a different kind of song. I didn't even think it should have been my first single, but I'm glad now. It was one that attracted everybody's attention and one that allowed [the listener's] imagination to go in many directions. Anything I release now is going to have a hard time being a bigger record."



Toby Keith

So often, artists and writers move to Nashville and become homogenized—another cog in the Music City gears. Toby and his family (wife Trisha and daughters Shelly and Crystal) still maintain residence on familiar soil, in Moore, Oklahoma, yet Keith is aware of his place in the growing Nashville music scene.

"Any artist, and especially the new ones, will tell you about the 20-hour days. I'm in the incubation period of my career, so everybody wants to know something about me. That creates a swarm of interviews for magazines, newspapers, TV and radio. You play a town you've never been in before and they all hit you because you're only there for one day."

Ahh, the life of an emerging country star.

—Michael Hight

Passports, Please!

Highlights from Canadian Country Music Week

The Hamilton Convention Centre in Hamilton, Ontario recently hosted Canadian Country Music Week, where over 500 registrants converged on the sleepy steel town. Included in the record attendance was the largest Nashville contingent ever to attend the festivities.

The daytime events included seminars and roundtables which dealt with songwriting, recording, publicity, getting a record deal and touring. The main topic on the minds of many Canadian country acts is breaking into the U.S. market. An Artist/Radio Taping Session was held for the first time and was deemed a success in terms of the number of artists, deejays and syndicators who participated. Evening activities included showcases, parties, awards and hospitality suites.



**Michelle Wright—
Winner of four awards**

The CCMA Awards Show, which aired live across Canada via CTV on September 18 was the high-

light of the week. Michelle Wright opened the show with the high-energy "Guitar Talk," then proceeded to walk away with four of the eleven awards given during the two-hour broadcast. She received Video and Single of the Year honors for "He Would Be Sixteen," Female Vocalist of the Year and Canada's Bud Country Fan Choice Entertainer of the Year. George Fox snagged the Male Vocalist crown. The show is scheduled for re-broadcast on TNN September 25.

Arista Records' head Tim DuBois, who received the citation for Outstanding International Support in 1992, was the keynote speaker for the event. Among the other Nashvillians on hand were Bart and Pat Barton (BeKool Music), Joe Casey (Sony), Pam DuBois, Jeff Green (CMA), Ric Pepin (BNA), Pat Rogers (NSAI), Ramona Simmons (Arista), Jeff Walker (AristoMedia), Sony Tree's Pat McMakin and songwriters Ralph Murphy and Peter McCann.

As trade barriers between the U.S. and Canada loosen, the musical ties that bind our two countries strengthen. Influence from the Great White North was heard as early as 1950, when Hank Snow's "I'm Movin' On" held the number one spot for 21 weeks. As more country activity takes place in Canada, more discoveries will be made, so keep an ear pointed north.

—Craig Campbell

CCMA Award Winners

- Single—"He Would Be Sixteen," Michelle Wright
- Album—*Bad Day For Trains*, Patricia Conroy
- Song—"Backroads," by Ricky Van Shelton, writer Charlie Majors
- Female Vocalist—Michelle Wright
- Male Vocalist—George Fox
- Vocal Duo or Group—Rankin Family
- Vocal Collaboration—Cassandra Vasik & Russell de Carlo
- Vista Rising Star—Rankin Family
- Video—"He Would Be Sixteen," Director Steven Goldmann
- Top Selling Album—*Some Gave All*, Billy Ray Cyrus
- Entertainer—Michelle Wright

Willie Enters Hall of Fame

BY DAVID M. ROSS

• **WHITEHOUSE BIDS ADIEU.** Curb Records' Country Division President Dick Whitehouse will resign at the end of September after almost 30 years with the label. Whitehouse was in charge of Curb's A&R and creative decisions and was responsible for signing such names as The Judds, Lyle Lovett, Sawyer Brown and Hal Ketchum.

• **WILLIE ON THE WALL.** Willie Nelson will be inducted into the Country Music Hall of Fame during the upcoming Awards show Sept. 29. "This is the first time the inductee has been announced prior to a CMA Awards telecast," explained CMA Executive director Ed Benson. Nelson has 20 Gold LP awards, 12 platinum and 7 multi-platinum certifications to his credit. His recently released 35th LP, *Across The Borderline*, features a wide array of guest artists and has received rave critical mentions. Born in Abbott, Texas in 1933, Nelson moved to Nashville in 1960 where he found songwriter success with songs such as "Night Life," "Crazy" and "Hello Walls."

• **COUNTRY IN PRIME TIME.** *A Day In The Life Of Country Music* will air on Friday, October 1, on CBS. The two-hour

special was produced by Scene Three's Kitty Moon and Kelly Junkermann, who also wrote the script. Ken Kragen was Executive Producer. "This marks the first time a prime-time special of this magnitude has been produced entirely from start to finish in Nashville," said Ms. Moon. The show captures a variety of people, sights and sounds that are part of today's country music industry. Artists on the show include Alabama, Clint Black, Wynonna, Trisha Yearwood, Alan Jackson, Billy Dean, Brooks & Dunn, Reba McEntire, Travis Tritt, and many others.

• **MONEY IN THE BANK.** Karen D. Clark has joined Third National Bank's Music Row office team as Assistant VP. She was formerly with the Music Industry operations department at Nations Bank. "Karen has worked with music industry professionals for the last three years and her talents are a strong addition to our group," stated Vice President Brian Williams. The Third National Music Row office opened in August 1990 and has since doubled in size to over 5,000 square feet.

• **NEW SUIT.** Buddy Lee Attractions, Inc. has filed suit against its ex-agent, Joe Harris, and his new employer, the William Morris

Agency. According to a press statement, "the suit seeks to prevent the continued violation by Harris of his employment contract which prohibits Harris from representing in any capacity Buddy Lee Attractions' artists and acts for two years after cessation of his employment." Harris resigned from Buddy Lee Attractions on August 18, 1993. The suit also claims that "Harris and William Morris Agency acted in concert to induce some Buddy Lee Attractions acts to follow Harris to William Morris in direct violation of the contract." An injunction hearing is scheduled for September 27 in Nashville.

• **WALK WITH US.** Kathy Mattea and Jo-Walker Meador are co-chairs for the 2nd Annual From All Walks Of Life event. The pledge walk is scheduled for Sunday, October 10, and will benefit Nashville's AIDS service and educational facility, Nashville Cares. Last year's walk involved over 3,000 Nashvillians and raised more than \$206,000. For information, 615-385-1510.

• **CURRENTS.** BNA Director of A&R Gary Overton leaves the BMG family to become VP of Creative at Warner Chappell where he replaces Don Daily... Former Director of Marketing Joe Aniello has resigned from the CMA and will be Ericson Marketing Communications Account Supervisor, where he will handle the Gaylord Live Music Performance account....

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High Powered Emmylou



GEORGE STRAIT
Easy Come, Easy Go
(MCA 10907)
Producers: Tony Brown, George Strait

Prime Cuts: "Stay Out of My Arms," "I Wasn't Foolin' Around," "I Would Like To Have That One Back"

Critique: George Strait is like Fred Astaire—he's so smoothly professional he makes his art look like the easiest thing in the world. Most of the hat acts that have followed in Strait's wake have discovered just how difficult it is to make high-quality albums year in and year out. With *Easy Come, Easy Go* he steps ahead of the pack again. While Strait covers the usual territory of Texas swing and emotional ballads, the lushly romantic "We Must Be Loving Right" and the full-tilt cover of George Jones' hit "Lovebug" are inspired gems. And swing tunes like Jim Lauderdale's "I Wasn't Fooling Around" are a couple of notches above average even for Strait. *Easy Come, Easy Go* is the best Strait album since the days of "Amarillo By Morning" and "Ocean Front Property."

—Brian Mansfield



SHAWN CAMP
Shawn Camp
(Reprise 2-45450)
Producer: Mark Wright

Prime Cuts: "Fallin' Never Felt So Good," "Speaking Of The Angel," "I'm Not Just Passing Through"

Critique: Shawn's debut single, "Fallin' Never Felt So Good," is one of those commercial works of art, an ultimately listenable tune that has great breaker potential—hooks in all the right places. A stand-out like that is hard to follow up. Most of the rest of Camp's debut explores the ups and downs of love relationships, wavering between the adolescent ("K-I-S-S-I-N-G") and the anguished ("Speaking Of The Angel"); the blatant ("Man, What A Woman") and the eloquent ("Turn Loose Of My Pride"); the convincing ("I'm Not Just Passing Through") and the contrived ("Confessin' My Love"). There are some interesting production dynamics and Camp does have a fresh delivery—he and the album show some potential.

—Michael Hight



MARTINA MCBRIDE
The Way That I Am
(RCA 66288-2)
Producers: Paul Worley, Ed Seay, Martina McBride

Prime Cuts: "Independence Day," "Goin' To Work," "Where I Used To Have A Heart"

Critique: Martina displays a pronounced maturity and a better sense of her own abilities on this, her second RCA disc. She shows some real vocal flare on "Goin' To Work" and "Life #9," heart-tugging honesty in "That Wasn't Me" and "She Ain't Seen Nothing Yet" and plenty of range throughout. Gretchen Peters' "Independence Day" is simply one of the most powerful songs of the year (hell, ever) and Martina's best vocal to date. It tackles the all-too-common grim exploits of an alcoholic, abusive father and the mother's solution—of course, it has depth, so radio programmers (read: consultants) might be scared away. Unfortunately, the impact of that song overshadows everything else on *The Way That I Am*. There is a lot to like—if it's not the songs it's her evocative voice or the crisp sonic experience. But, there's also room for improvement.

—Michael Hight



TANYA TUCKER
Soon
(Liberty C2-89048)
Producer: Jerry Crutchfield

Prime Cuts: "Come On Honey," "We Don't Have To Do This," "Silence Is King"

Critique: As Brian Mansfield said recently in the *Music Row* offices, Tanya's voice is so much better than the albums she puts out. Maybe she just needs extra-special songs to justify the exercise of her rangy pipes. *Soon* has some nice moments, though; "Come On Honey," with its chirpy banjo lines, background singers and carnival feel, hearkens back to the lyricism and light fun of the Sherrill-sounding "San Antonio Stroll." That warm sound I used to love is painfully absent on most Nashville records today. Country once sounded agrarian; the brown tones and earthy lyrics were native to the genre. Rustic ears like mine may find it difficult to welcome Tanya (and country) to the digital age as she sings of "coda phones," "beeps" ("Soon") and "old videos" ("Let The Good Times Roll").

—Travis Corder

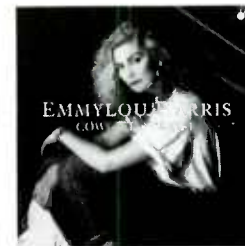


TURNER NICHOLS
Turner Nichols
(BNA 66298-2)
Producer: Keith Stegall

Prime Cuts: "Moonlight Drive-In," "Stop Right There," "Harleys And Horses"

Critique: These fetching fellows, whose songs have graced various Nashville albums over the past few years, can really sing. I hear well-crafted harmonies, Billy Rayesque muscular solo moments and Gillified plaintive ones, as well as the sharp production that typifies Keith Stegall's work. It would be nice to break these artists. They certainly have talent. But to break artists, you need breaker music; music that takes risks and is distinctive. Unfortunately, *Turner Nichols* contains a surplus of straight-ahead one-four-five progressions, too-basic arrangements and a general lyric and melodic flatness which may make the duo difficult to distinguish over the radio.

—Travis Corder



EMMYLOU HARRIS
Cowgirl's Prayer
(Asylum 61541-2)
Producers: Allen Reynolds and Richard Bennett

Prime Cuts: "High Powered Love," "Crescent City," "You Don't Know Me"

Critique: On her debut for Asylum Records, Harris has cut a typically eclectic group of songs from writers ranging from Tony Arata to Leonard Cohen. Much of *Cowgirl's Prayer* draws on Harris' folk roots, though she also sings a version of Eddy Arnold's "You Don't Know Me" in a subdued Nashville Sound arrangement, complete with strings. "High Powered Love" has a deep-South guitar twang propelled by a shuffling rock beat that makes it her most commercial recording in years. On the other extreme, "Jerusalem Tomorrow" is one of the most unusual, with its spoken tale of a religious charlatan during the time of Jesus.

As usual, if you want to know what's going on in Nashville, turn to Emmylou. She sings songs by locals Lucinda Williams and David Olney. She also invites Trisha Yearwood, Alison Krauss, Kennedy-Rose, bluegrass singer Kathy Chiavola and Christian rocker Ashley Cleveland to join her.

—Brian Mansfield

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BOOKING SPECIAL

TOUR 93

MUSICROW
NASHVILLE'S MUSIC INDUSTRY PUBLICATION

ON ROW SEAT

Corporate America Comes To The Table

BY MICHAEL HIGHT

No one needs a magnifying glass to see Nashville anymore. No one even needs to follow country music to know that Nashville's entertainment industry has been rather remarkable across the board—vastly higher record sales, international media attention and strong concert numbers. (The CMA has issued a report stating that country concert revenues nearly doubled between 1990 and 1992, from \$64 million to \$126 million.) While a good part of the pop/rock genre has been feeling the economic pinch of the last five years (especially in concert ticket sales), Nashville, for the most part, has enjoyed smooth sailing. Multi-platinum headliners like Garth Brooks, Reba McEntire and George Strait, along with the hit Black & Wy package, have ventured into the arena level; a modicum of

others (including Travis Tritt/Trisha Yearwood, Alan Jackson, Vince Gill, Brooks & Dunn, Alabama, Dwight Yoakam) are turning in respectable amphitheater numbers; even our new artists seem able to attract enough attention to get anywhere from 100 to 150 dates a year at various-sized venues. If it weren't for Branson, most of our established acts would be twiddling their thumbs, but even a good portion of *them* are working.

But is Nashville's concert industry as healthy as ever? Are we susceptible to the sluggish touring revenues that have plagued pop/rock for the last few years? The consensus is yes, we could be susceptible.

Entertainment Artists' Vice President Tim Tye points to the somewhat stagnant Nashville concert environment. "We're not a whole heck of a lot further along than we were a couple of years ago. We still have a handful of those acts that go out and sell hard tickets and another whole range of mid-level acts who have to sell more albums than they did in the past to get the work. Country's still very popular and, with SoundScan, an agent or promoter has hard numbers for each market, so they can approximate ticket sales. That's all been favorable, but it's not what everybody's cracking it up to be."

"The biggest change is that there are way too many artists trying to headline," observes Pro Tours' President Steve Pritchard. "Artists in the top are doing well. But after that, the industry is hurting. I mean, the artists are making money, but the poor promoter or fair buyer who bought them is losing his shirt. This year I had to pay a lot more for artists for my festivals than last year. All that does is get passed on to the consumer and that could really backfire in the long run."

Danny O'Brian, Vice President at the Erv Woolsey Agency, concurs. "There are a lot more shows on top of each other. Where we used to have 3-4 week protection in each market that would

give each show the time it needed to run its full promotion, people are now trying to jump on top of you every week or ten days. That just hurts everybody. It's so crowded, yet everybody seems to be working."

And where there's big money, there's big business. With so many country artists still pulling in audiences and gaining continued national attention, corporate sponsors are eyeing the format much more closely. Alcohol and tobacco manufacturers have supported country headliners for years and continue to do so: George Strait has kept his Bud Light Tour alive, going on three years; the Budweiser Rock 'n' Country Tour (Travis Tritt/Trisha Yearwood/Little Texas) is just finishing up; Alan

Jackson and Clint Black have Miller Lite; Tanya Tucker has over 200 Black Velvet dates; Willie Nelson has Jose Cuervo;

and Crown Royal is coming on with an estimated \$2 million of tour support spread out between a number of different artists.

But many other national corporations, who never viewed the relatively focused country audience as a potential target, are now "coming to the table": Tropicana Twister is sponsoring some 40 dates of Reba McEntire's next tour; Frito Lay has an extensive deal with Billy Ray Cyrus; Wynonna's half of the Black & Wy tour is backed by Liberty Optical; Steve Wariner has inked a sponsorship deal with General Motors; North-



TIM TYE



STEVE PRITCHARD

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west Airlines is in the early stages of a Take 6 sponsorship; and several other companies are "dipping their toes" in the country music sponsorship and endorsement arena with various levels of commitment.

THE SET UP

Nashville artists are drawing attention from a number of national, regional and even local companies who are searching for broader advertising and marketing opportunities. At the same time, astute artist managers, booking agents, and even publicists are soliciting corporate support by contacting agencies or going directly to various companies with deals of their own.

Ideally, as Ron Baird, Co-Chief of

Creative Artists Agency's Nashville post, puts it, "You become one of the biggest acts in the industry and they come to you. There are no pre-defined inroads. There's usually money to the artist up front and then there is money dedicated to each engagement."

"It's much more market and objective-

driven as opposed to what I call ego-driven," states William Morris Agency Agent and Co-Head of the Christian Music Division Steve Brallier.



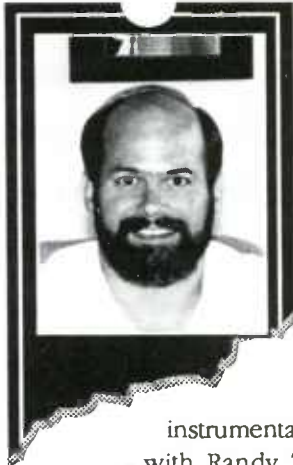
STEVE BRALLIER

"Often with entertainers or sports figures in the past, corporation chairmen have

said, 'We'll sponsor this golf tournament' for reasons principally driven by the corporation's desire for imaging. Nowadays, the plan is starting in the advertising and

marketing departments and getting approved through senior management. We're seeing a trend toward [the corporation] wanting to evaluate hard numbers and, rather than just handing over a check, structuring a contract for maximum performance.

"They want meet-and-greet types of events for key buyers, they want to dominate and contribute to the advertising, they want to piggy-back the marketing that the promoter is doing with local, regional or national spots. The gestation period for putting together a deal is much longer than it used to be."



RON BAIRD

Pritchard's Pro Tours was instrumental in matching up GMCTruck with Randy Travis and the Judds five years ago, along with several other major tours. He estimates that out of every 20 or so calls, you can get *some* kind of deal, but it may take a hundred calls to

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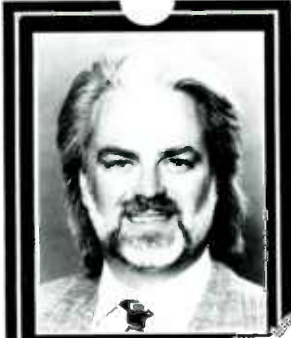
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get a national tour. At any rate, the match has to make sense.

"We go after specific sponsors for certain tours," Brallier continues. "For example, we know how to solicit sponsors for the Young Messiah Tour because it's so successful and it reaches a niche marketplace that we can quantify. Travis Tritt is another one—we can identify his audience, quantify those numbers and find a match."

PAUL MOORE



"The key to any commercialization," asserts Baird, "is impressions—getting the name brand in front of as many people as possible and making an impression."

And as the deals become more complicated, Baird notes the need for outside help. "Often these programs are administered by a separate company. When you get a large national sponsorship and you have 100 markets you're going to hit, that could easily involve 20,000 people just for the meet-and-greets. In the case of the Miller Lite Tour, GMR Marketing places the ads, arranges the contests, arranges for signage, coordinates point-of-purchase materials—the whole deal."

JAMES YELICH



James Yelich, who left Triad Artists to establish Chief Talent, a full-service agency that currently handles Alan Jackson, Merle Haggard, the Bellamy Brothers and others, agrees that a third party is paramount. "That's the key to having it work properly. You need someone who understands our business. If you went directly to the source to work with their marketing people, it might take them 2-3 years to adequately figure out how we do things. Having a liaison simplifies everything because the sponsorship is a full time job."

The artist isn't normally asked to orally promote any products, but they

are responsible for maintaining a tasteful, tactful and profitable image. Hank Williams Jr. lost his Budweiser sponsorship based on circumstances surrounding his tour. Word is also out that another Budweiser Rock 'n' Country Tour is questionable. With so many campaigns waged against drinking and smoking and so many artists concerned about being associated with such products, will the millions of dollars alcohol and tobacco companies spend each year in Nashville still be there in the future?

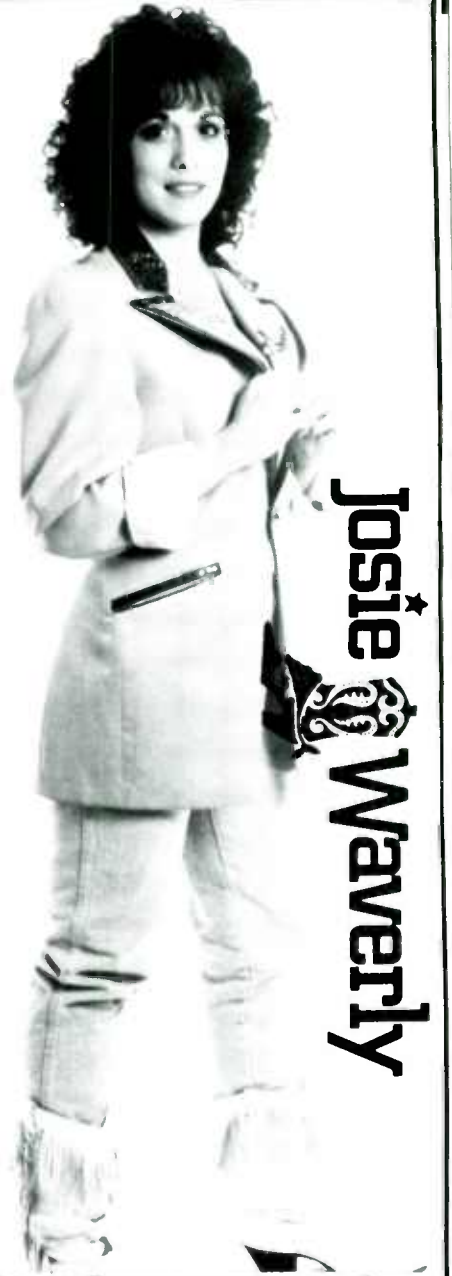
ARTIST ALIGNMENT

Performers are stretching to give their audiences increased entertainment value. As a result, concert production costs rise, as does the need for tour support. Artists, especially the developing ones, are eager for any financial help they can get, while tobacco and alcohol companies, who are fighting ever-tightening advertising constraints, are seeking innovative ways to keep their products visible.

Woolsey's O'Brian says there haven't been any problems with George Strait and Bud Light, who just renewed their agreement for next year. "It's something we thought about long and hard. One of the requirements that he made when he went in is that he would be able to participate in the 'Know When To Say When' campaign. That was a major part of the deal. Bud Light has supported Team Roping, they've been in on a lot of wildlife activities and they've budgeted money for a lot of charitable organizations like the Cowboy Hall Of Fame. They've done an awful lot of great things."

"It depends on where an act is in their career," adds Tye. "Some of the bigger acts have passed on certain sponsorships, but the younger ones are eager to jump on because it won't make that much of an impact early on."

Jack McFadden passed on a lot of offers before linking Frito's Corn Chips



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with Billy Ray Cyrus. Wynonna flat out won't entertain alcohol or tobacco affiliations. But artists that command that kind of clout are finding waiters in the wings. Most of CAA's Nashville headliners (Randy Travis, Dolly Parton, Dwight Yoakam, Barbara Mandrell) have corpo-

rate funding, but only Clint Black is affiliated with a beer brand. "There are unlimited opportunities for artists and managers that are willing to seek out and forge deals," asserts Clint Black's Responsible Agent, Baird. "I've seen everything from cereal to perfume enter our marketplace. So many of these huge corporations also have other divisions that are getting into the game."

THE MUTUAL BENEFITS

"A lot of people say artists sell themselves out to corporate sponsors," says Pritchard, "but it really does help with the artist's touring and their ability to keep ticket prices down. Plus, there are giveaways and contests that enhance the experience for the fans."

Though handling Wynonna's touring is a challenge in itself, Pro Tours also puts on a number of large-scale, multi-day festivals, including Nashville's own Summer Lights. Pritchard and his staff of 15 full timers coordinate everything from artist acquisition, lighting and sound, to security, medical and camping facilities. Their Oregon event this year featured separate-night headliners Brooks &

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Dunn, Clint Black and Wynonna, plus over 20 more hours of music from acts like Hal Ketchum, Collin Raye, McBride & The Ride and Lee Roy Parnell. Patrons also received their own camping spot for a total of \$45.00.

Pritchard is even a little surprised at the number of willing sponsors. "We deal with all kinds of people from Laredo Boots, to Marlboro to Kodak to Kraft Foods to pizza companies. Summer Lights probably has over 50 sponsors, mostly national products. Festivals have become about 70% of what we do, tour sponsorships the other 30, whereas, two years ago, it was the other way around. Look at it this way—if Tropicana is the official juice of our festival, they not only get to sell product, but they get signage

and a much bigger bang for their buck.”

Paul Moore, Head of William Morris' Fair Division, is seeing more fairs able to stretch out a little and woo top-notch artists, plus afford mid-level and smaller acts to fill out the 3 or 4-day line-up. "It *can* get a little hairy when the fair has a corporate sponsor and the artist they want has a sponsor and those two companies are competitors. We encountered that with Tanya Tucker, who is sponsored by Black Velvet, but played on stages that were sponsored by Miller or Coors. It takes some creative negotiating to meld a truce."

CRUISING IN NEUTRAL

Most agree that Nashville's concert industry has leveled off, albeit at an all-time high. Record label rosters are bursting with new and developing acts, some of whom have already enjoyed successful road careers and can probably always find work, some of whom will have to prove themselves. All the while, advanced sales tracking systems and the popularity of packaging are helping booking agents keep their clients hopping.

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If there is a slow-down heading for Nashville's music industry, it hasn't arrived yet. Country acts continue to make their presence felt in the concert biz—*Pollstar's* six-month ranking of tours for the first half of 1993 showed Reba McEntire at #4 (with an \$8.1 million gross), Alan Jackson at #9, Travis Tritt/Trisha Yearwood at #19, Alabama at #20, Black & Wy (#23) and Billy Ray Cyrus (#25). This represents twice as much Top-25 country tour action as country realized in 1992. With numbers like that, corporate eyes are smilin' and peering at Music City—and, Nashville is winking back.



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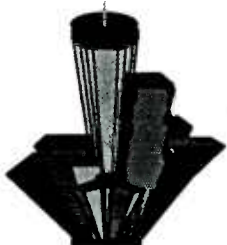
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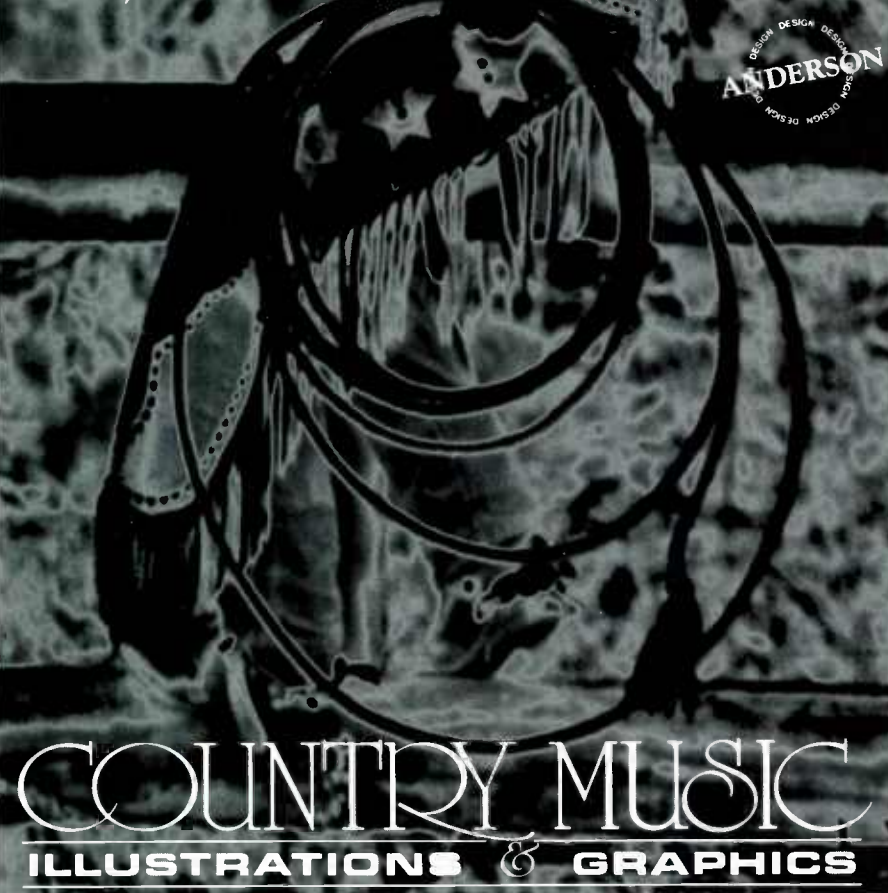
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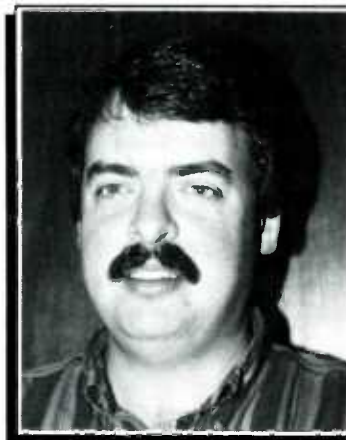
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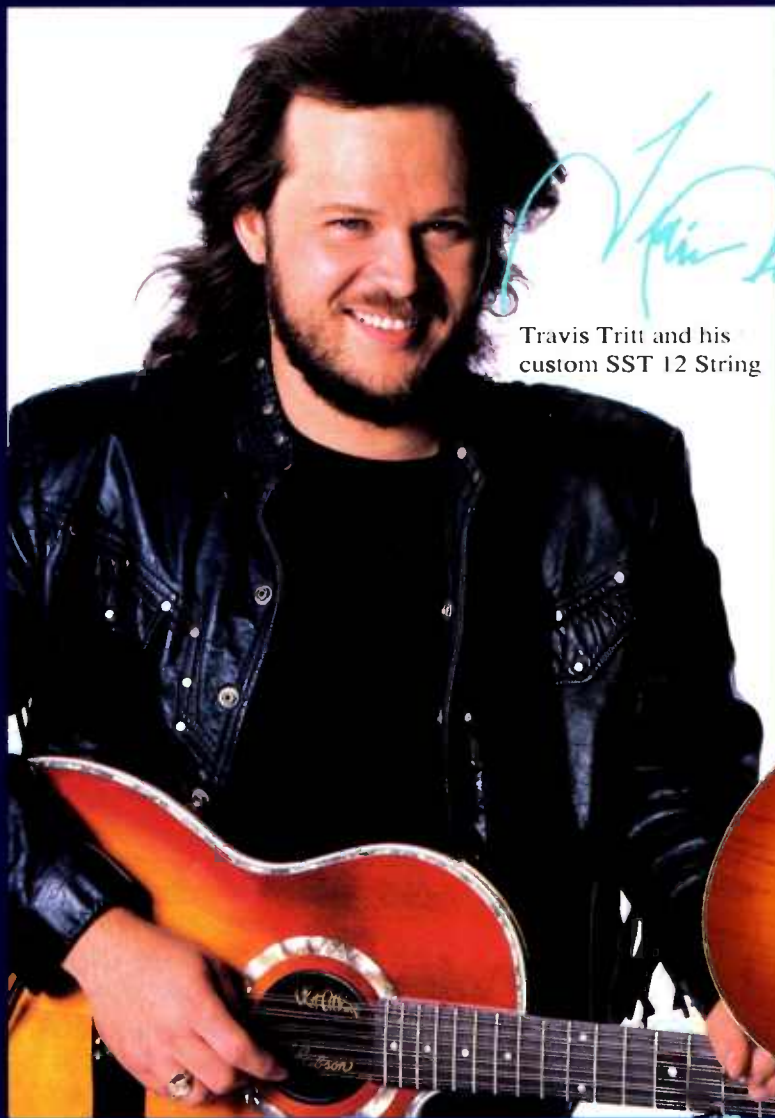


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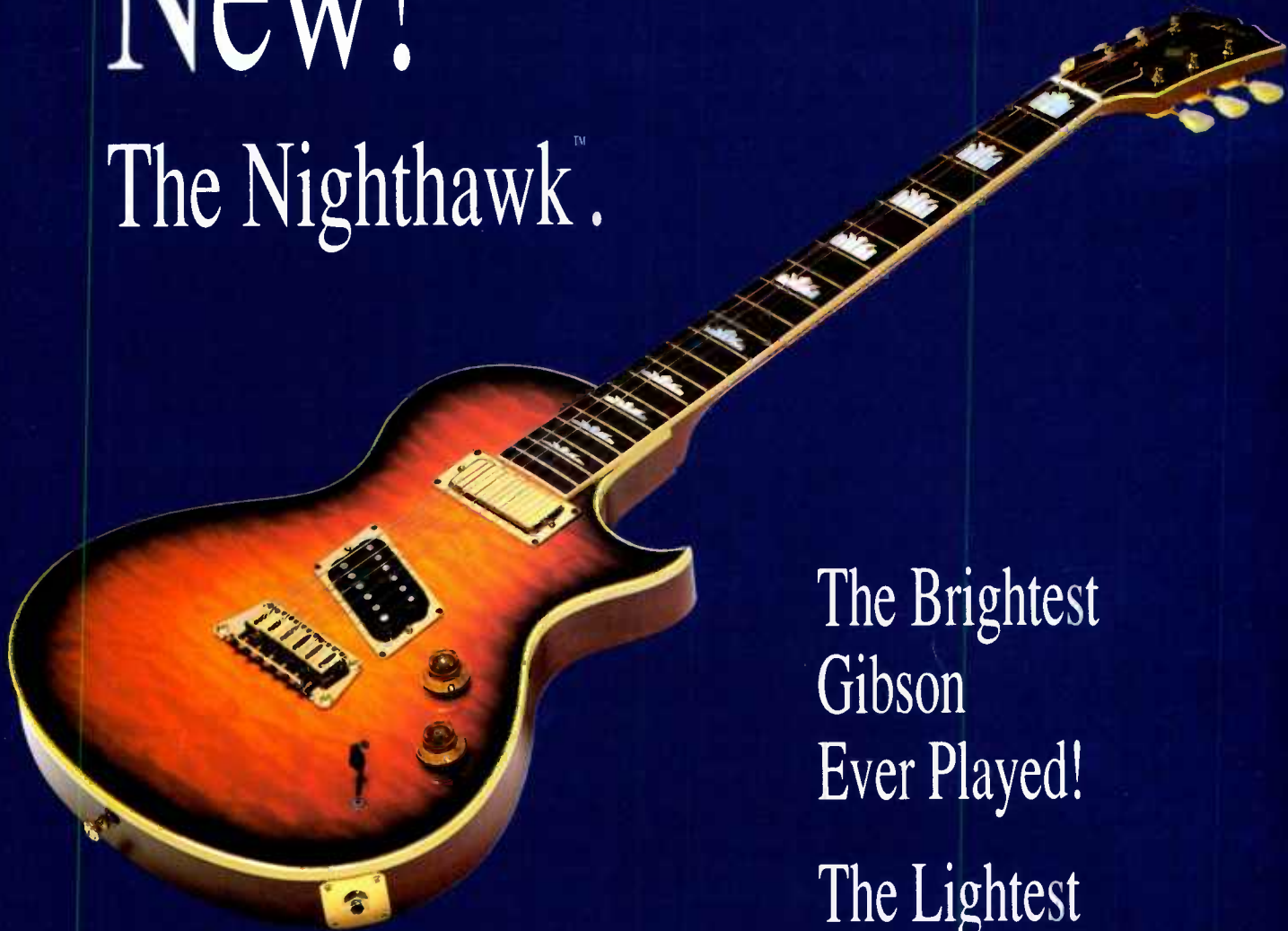
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Welcome To Ladies Night

BY ROBERT K. OERMANN

The answers to this week's country trivia contest are Steve Miller, David Lindley and Bruce Springsteen.

In response to numerous queries about last issue's Disc of the Day, "Mercury Blues," I offer the following solution to your quandry. Yes, you have heard Alan's song before. It appeared on Steve Miller's ka-zillion selling *Fly Like an Eagle* album (1977) and has also been recorded by Lindley (1981). I know this has been bothering you, so I hope the info helps.

The other thing you've been wondering is why Alabama's "Reckless" and Brother Phelps's "Let Go" sound so instantly familiar. For the answer to this I suggest you put on Springsteen's "Thunder Road" from the *Born to Run* album (1975). This is the unmistakable ancestor of both of these country hits, right down to the wind in Mary's hair.

The question for today is, "Hey, is this lady's night or what?"

We have for your consideration new singles by Tanya Tucker, Trisha Yearwood, Heather Myles, Shania Twain and Carlene Carter. All of them deserve to be playlist-added at once.

But none of them are the **Disc of the Day**. No, that honor goes to the spiritual mother of all of them, a woman whose very name symbolizes integrity and excellence. "High Powered Love" by **Emmylou Harris** is a stone masterpiece. Play and believe.

Our **DISCOVERY Award** for this issue goes to the "positive country" (read: Christian) group **White River**.

Coming down to the wire for the **Label of the Day** award are Mercury and Curb. The former has Billy Ray Cyrus and Shania Twain as its lead ponies. But it's awful hard to beat that Hal Ketchum/Sawyer Brown team. **Curb Records** by a nose.

Enjoy Country Music Week and SRO. I trust we'll visit again, many parties down the road.

EMMYLOU HARRIS "High Powered Love"

Writers: Tony Joe White; Producer: Allen Reynolds/Richard Bennett; Publisher: Tony Joe White Music/EMI, BMI; Asylum CDX.

Awesome. The rhythm track grabs you around the gonads and doesn't let go. The guitar has the sting of a dozen scorpions. She's singing with raw sex appeal. And, please, can we talk about a good-to-the-last-drop melody and the tastiest little lyric around? I'm in love all over again.

DIANA MURRELL "Mama's Cedar Chest"

Writers: Diana Murrell/Chester Lester; Producer: Chester Lester; Publisher: Diana Murrell/Chester Lester, BMI; Blu Hare CDX.

Mama's cedar chest. Daddy's hands. Daddy sang bass. Mama tried. Mama knows. Grandpa tell me 'bout the good old days. Enough already.

MICHAEL ANDERSON

"God's Been Good to Me"

Writers: Michael Anderson; Producer: Eddie DeGarmo; Publisher: Careers-BMG, BMI; Forefront CDX.

If God's been so good to you, how come your voice is so pathetic?

DOUG SUPERNAW

"I Don't Call Him Daddy"

Writers: Reed Nielsen; Producer: Richard Landis; Publisher: Englishtown, ASCAP; BNA CD 62638.

Okay: It's kinda soap opera-ish. I've got news for ya, most divorces and heartbreaks are. I find this whole thing quite believable. Excellent performance.

BILLY RAY CYRUS "Somebody New"

Writers: Alex Harvey/Mike Curtis; Producer: Joe Scaife/Jim Cotton; Publisher: Ensign/Famous, BMI/ASCAP; Mercury CDX.

I have said all along that the boy could sing. Here's the ultimate proof. And I absolutely love it that he has his own distinctive style and stands apart from all of the cowboy-hatted, Merle Haggard sound-alikes. Great record.

RALPH STANLEY & DWIGHT YOAKAM "Down Where the River Bends"

Writers: Ralph Stanley; Producer: Dick Freeland; Publisher: Zap, BMI; CRFRC Records CDX.

I will never get over my love for bluegrass music. This is a pure, unadulterated pleasure from the word go.

STEVE GATLIN "Love Can Carry"

Writers: Robert Ellis Orrall/Curtis Wright/Billy Spencer; Producer: Frank Breeden/Steve Gatlin; Publisher: WB/2 Kids/Two Sons/David 'n' Will, ASCAP; Cheyenne CDX.

Over-sung. Tone it down, son. Your voice is just fine without throwing it into preacher overdrive.

RADNEY FOSTER "Hammer and Nails"

Writers: Radney Foster/Cindy Bullens; Producer: Steve Fishell/Radney Foster; Publisher: PolyGram Int'l/St. Julien/Mommy's Geetar Music, ASCAP/BMI; Arista CD 2608.

Country charisma. I love the building-tools metaphor, the undertow of bass energy, the wailin' hillbilly vocal and the rockin' guitars in just about equal measure. Any way you slice it, this is one gem of a disc. TURN IT UP!

TOM KELL "Thunder and Lightning"

Writers: Tom Kell; Producer: Bob Carpenter/Kenny Edwards; Publisher: none listed, no performance rights listed; Vanguard CD 703.

This is a pretty nifty little thing. Despite a couple of awkward passages, there is some real creative energy at work here. Folksy vocal; nice mandolin chops; intriguing lyric; fine production, courtesy, you'll note of the Dirt Band's Bob Carpenter and former Stone Poney and Ronstadt sideman Kenny Edwards.

DARRYL & DON ELLIS "Walk On Out of My Mind"

Writers: Red Lane; Producer: Doug Johnson/Ed Seay; Publisher: Sony-Tree, BMI; Epic CD 77212.

You're treading on dangerous ground when you try to cover a Waylon Jennings goldie, in my book. I am pleased to report that these boys walk that walk just fine. Great drive and potent vocals.

GENE WATSON "Snake in the House"

Writers: T.W. Hale/Wade Kimes; Producer: Ray Pennington; Publisher: Life of the Record/Star Brand, ASCAP; SOR CD 468 (615-255-3009).

You've heard him moan. You've heard him sing honky-tonk. You've heard him weep on slowies. But are you ready for a blues-rocker by Gene? Well, get ready 'cause, brother, you've got a dandy. Hey, different is good.

PIRATES OF THE MISSISSIPPI "Dream You"

Writers: Jerry Phillips/Craig Wiseman; Producer: Mark Wright; Publisher: WB/Barnatuck/Almo, ASCAP; Liberty CD 79832.

Kinda sloppy sounding.

CARLENE CARTER "Unbreakable Heart"

Writers: Benmont Tench; Producer: Howie Lipstein; Publisher: Blue Gator, ASCAP; Giant CD 6412.

Carlene's had her biggest successes to date with zesty, uptempo romps. The fact of the matter is, she's got a lot of heart to offer as well. I say we give her a ballad hit. Like this one. Like now.

HEATHER MYLES "Changes"

Writers: Heather Myles; Producer: Bruce Bromberg; Publisher: Calhoun Street, BMI; Hightone CD 3006.

Count on Hightone for quality and class. This gal has a robust, personality-packed delivery that will pin your ears back. The chorus melody is totally irresistible. The jingle-jangle guitars are totally cool.

TERRI LYNN "Oklahoma Front Porch Band"

Writers: Tom Stipe/Milton Carroll; Producer: Tom Stipe/John Macy/Randy Rigby; Publisher: Bluebutton/Searching, ASCAP/BMI; Intersound CD 7011.

Banjoes ringing and children dancing by the light of the moon in one of those Norman-Rockwell Americana fantasies that are enough to gag ya. Get real, honey.

EVANGELINE "Still Loving You"

Writers: Stephen Allen Davis; Producer: Justin Niebank/Michael Utley; Publisher: Red Brazos/Original Hometown Sheet, no performance rights listed; MCA/Margaritaville CD 54717.

I guess you could call it bluesy and smokey. Or you could call it flat.

TRISHA YEARWOOD "The Song Remembers When"

Writers: Hugh Prestwood; Producer: Garth Fundis; Publisher: Careers-BMG/High Prestwood, BMI; MCA CD 10911.

I hang on every line she sings. This is a town

of superior vocalists. But, honestly, there are times that I think she just might be the best singer, male or female, currently working on Music Row. Yearwood is a true communicator.

SAWYER BROWN "The Boys and Me"

Writers: Mark Miller/Mac McAnally; Producer: Mark Miller/Mac McAnally/Brian Tankersley (dance remix); Publisher: Travelin' Zoo/Beginner, ASCAP; Curb CD 1063.

Excuse me for a minute. The dance floor is calling.

FAITH HILL "Wild One"

Writers: Pat Bunch/Jaime Kyle/Will Rambeaux; Producer: Scott Hendricks; Publisher: none listed; Warner Bros. CD 6372.

A tepid rehash of "She's in Love with the Boy."

HAL KETCHUM "Someplace Far Away"

Writers: Hal Ketchum; Producer: Allen Reynolds/Jim Rooney; Publisher: Foreshadow, BMI; Curb CD 77581.

Bluejeans and rumpled flannel shirts and your best buddy with his guitar on a fishing trip. It just doesn't get any better than ol' Hal.

TANYA TUCKER "Soon"

Writers: Casey Kelly/Bob Regan; Producer: Jerry Crutchfield; Publisher: Miss Pammy's/Wood Newton/Himounself's/AMR/Sierra Home, ASCAP; Liberty CD 79830.

Brilliantly produced. Tanya swoons and meditates in a sonic bed of tinkling piano, soft background voices, steel and silvery guitar notes.

This positively glows. Ms. T's gifts as a rocker frequently overshadow her powerful skills as a ballad interpreter. Listen: You can practically warm your hands to her delivery.

JOHNNY GARRISON "I Love You More Today"

Writers: Johnny Garrison; Producer: Carole Kliner; Publisher: Circle J, BMI; Sad Side CD 8191.

Yipes. A sea of incompetence. Over the rapids without a paddle.

SHANIA TWAIN "You Lay a Whole Lot of Love on Me"

Writers: Forest Borders II/Hank Beach; Producer: Harold Shedd; Publisher: Sony-Tree/Stickbuddy, BMI; Mercury CD 999.

I have always loved this moody, deeply sensuous song. Remember Con Hunley's smoldering treatment in 1980? This is every bit its equal. Shania's on the money; and the male harmony singer, whoever he is, is wonderful.

SHENANDOAH "I Want to Be Loved Like That"

Writers: Phil Barnhart/Sam Hogin/Bill LaBounty; Producer: Don Cook; Publisher: none listed, BMI; RCA CD 62642.

A sublime prayer for devotion, to which I can only add, "Amen."

HONORABLE MENTIONS:

Charley Pride/Just for the Love of It/Honest.
Randy Huston/Lookin the Wolf in the Eye/
Outside Circle.
White River/Take Mine/Cheyenne.

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Meredith Stewart, Director of the newly-created Curb Publishing arm, is no stripling in the music publishing world. After working for Peer-Southern and ABC in the early '70s,

Stewart joined Loretta's company, Coal Miners Music, and while there signed Fred Koller, Verlon Thompson and (the late) Moses Dillard. At Coal Miners, she pitched Reba McEntire's first #1, "Can't Even Get The Blues," as well as Reba's first Top-5 hit. After a hearty 10 years at Coal Miners, she came over to MTM at the behest of former Jim Croce co-producer Tommy West, and proceeded to pitch the company's first #1 hit, Judy Rodman's "Until I Met You." At MTM, she signed and teamed the pop-

edged Bill Lloyd with the more Nashtraditional Radney Foster. Producer Barry Beckett referred the young Beth Nielsen Chapman to Meredith, who proceeded to fly the future star back to Nashville from Mobile and sign her. Among the first Chapman songs Meredith signed was "Five Minutes," which became a breakthrough hit for Lorrie Morgan.

"If it's good music, I'm interested," Stewart says from her 16th Avenue office. "I try to gear what I do towards radio but I don't select what I work on because of radio." Stewart, a writer herself ("I Can't Feel You Anymore" reached #3 for Loretta Lynn in '79), believes that in the hypercritical world of music publishing it is possible to over-intellectualize yourself out of success. "I try to be a sounding board," she says. "I've learned not to critique too much. Great writers develop themselves, and I try to put those writers in the position to be sought after." Stewart has strong opinions on certain issues, including songwriter industry. She says, "Once you have a hit, that's when you've really got to go to work." And the new Curb commando, despite her enthusiasm, is as careful with her pitches as Nolan Ryan in the ninth inning: "Good producers have a vision for their artist, and the songs have got to fulfill that vision."

BY TRAVIS CORDER

MUSIC VIDEO REVIEWS

Maybe I'm A Tad Ruthless

BY MICHAEL HIGHT

Well I guess adverse mediocrity has one advantage: You don't have as many low-end clips to laugh at. Once again this month, there were few bright spots. Last month I asserted that we can do better than this, but maybe we can't.

The offbeat nature and high energy of Giant's zany group Hank Flamingo comes through loud and clear in their debut, which also includes an audience that really looks like they're enjoying themselves. Kudos to veteran director Marc Ball, who seems especially adept at capturing first-timers. Jeff Knight gets very credible treatment in "Easy Street," a hard-workin' video that accurately depicts the mood of the song. Plus, Jeff looks natural in his role as performer and actor.

Speaking of looking natural, Billy Joe Shaver looks like the road warrior he is in his rockin' clip that features the sizzle of his guitar-toting son Eddy—as with the aforementioned clip, this vid is a success because it gives life to the song in an entertaining

manner. Same with the Christian rock piece "Evolution...Redefined"—you get a good sense of the song's message and a real feel for the group.

Looking natural, a concern for every artist embarking on a video sojourn, seems to be easier for Ronna Reeves these days. Except for a couple of unflattering angles from above, "He's My Weakness" is a triumph for both Ronna as an actress and Sara Nichols as a director. Trisha Yearwood makes some honest connection in her simple and stirring perfor-

mance piece, especially considering the over-extended ECUs (extreme close-up). Mr. Travis looks pretty natural, as does the comedic Burt Reynolds in "Cowboy Boogie," a clip that, as a trailer for the made-for-TV movie from which it comes, is far better than the whole, boring hour-long affair. And though he's no actor, Doug Supernaw's clip featuring his real-life son evokes some real emotion and works nicely as an extension of the song. (The slow-moving Supernaw looks like he's still stiff from his surfing accident.)

Cameo appearances by folks like John Anderson, Tanya Tucker, Toby "Mr. Lowfat" Keith and Holly Dunn augment the entertainment value in Tracy Lawrence's latest, a fun-filled romp through a cool country song that, like Knight's clip, creates an appropri-

Video Reviews At A Glance

PLAY IT AGAIN

HANK FLAMINGO "Baby It's You"
Scene Three/Dir—Marc Ball/Giant
JEFF KNIGHT "Easy Street"
GPA/Dir—L.J. Kreussling/Mercury
GEOFF MOORE & THE DISTANCE
"Evolution...Redefined"
*Alternative Visions/Dir—Thom Oliphant/
ForeFront Communications*
SHAVER "Hottest Thing In Town"
Dir—Steve Mims/Zoo/Praxis

WORTH-A-WATCH

MARGARET BECKER "Keep My Mind"
Cherokee Films/Dir—Burton, Haymes/Sparrow
EVANGELINE "Still Lovin' You"
Picture Vision/Dir—Sara Nichols/Margaritaville
EMMYLOU HARRIS "High Powered Love"
Think Pictures/Dir—Martin Kahan/Asylum
KIERAN KANE "I'm Here To Love You"
Think Pictures/Dir—Martin Kahan/Atlantic
TRACY LAWRENCE "My Second Home"
Scene Three/Dir—Marc Ball/Atlantic

DIANA MURRELL "Mama's Cedar Chest"
Prod./Dir—Hale & Hearty/Blu Hare Records
HEATHER MYLES "Changes"
*Exec. Prod.—James Totman/Dir—Dana
Green/Hightone*
PIRATES OF THE MISSISSIPPI
"Dream You"
Studio Productions/Dir—Roger Pistole/Liberty
RONNA REEVES "He's My Weakness"
Picture Vision/Dir—Sara Nichols/Mercury
DOUG SUPERNAW
"I Don't Call Him Daddy"
Century City Artists/Dir—Sherman Halsey/BNA
RANDY TRAVIS "Cowboy Boogie"
Planet/Dir—Jim Shea/Warner Bros.
SHANIA TWAIN
"You Lay A Whole Lot Of Love On Me"
Planet/Dir—Steven Goldmann/Mercury
KELLY WILLIS "Heaven's Just A Sin Away"
WM Productions/Dir—Wayne Miller/MCA
TRISHA YEARWOOD "The Song
Remembers When"
Freedman Prod./Dir—Steve Purcell/MCA

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Photo: Beth Gwinn

Newlywed Tracy Lawrence jams on the set of his latest video "My Second Home," the third clip from his platinum CD *Allibis*. Directed by Scene Three's Marc Ball, the video features an all-star band of country artists and friends.

ate mood. Director Martin Kahan ("Chattahoochee," "Trashy Women") continues his visually stimulating work with an interesting vignette for Emmylou Harris' powerful clip and he is able to overcome Kieran Kane's relatively low amount of CC (remember, Camera Charisma) with colorful characters, striking natural light and the federally approved allotment of cleavage. Likewise, Studio Productions' director Roger Pistole (Pirates' latest) has introduced a style all his own to CMT.

Maybe I was just a tad less ruthless this month. I could have easily trashed the low-budget Heather Myles video, but it basically accomplishes its task and she really is trying s-o-o-o hard. Kelly Willis' piece, though it does nothing for the song, is still worth a watch, but only one (B.O.O.). Following close by in that B.O.O. category is Christian artist Margaret Becker's clip, where a picture frame is shown through the whole video, repressing the action and ultimately becoming a hindrance.

If you want to keep people watching, you've got to challenge them more than this.



CMT

COUNTRY MUSIC TELEVISION

18.1 million households

1. Wynonna • *Only Love* • Curb/MCA
2. Joe Diffie • *Prop Me Up Beside The...* • Epic
3. Vince Gill • *One More Last Chance* • MCA
4. Clay Walker • *What's It To You* • Giant
5. Brother Phelps • *Let Go* • Asylum
6. Sawyer Brown • *Thank God For You* • Curb
7. Steve Warner • *If I Didn't Love You* • Arista
8. Diamond Rio • *This Romeo Ain't Got Julie...* • Arista
9. Aaron Tippin • *Working Man's Ph.D.* • RCA
10. Toby Keith • *He Ain't Worth Missing* • Mercury

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TNN

THE NASHVILLE NETWORK

57.1 million households

1. Dwight Yoakam • *A Thousand Miles...* • Reprise
2. Wynonna • *Only Love* • Curb/MCA
3. Joe Diffie • *Prop Me Up Beside The...* • Epic
4. Vince Gill • *One More Last Chance* • MCA
5. Tracy Byrd • *Holdin' Heaven* • MCA
6. Boy Howdy • *A Cowboy's Born With A...* • Curb
7. Aaron Tippin • *Working Man's Ph.D.* • RCA
8. Clay Walker • *What's It To You* • Giant
9. Steve Warner • *If I Didn't Love You* • Arista
10. Brother Phelps • *Let Go* • Asylum

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BOB PAXMAN

VIDEO CONFLICT



JIM BESSMAN

TANYA TUCKER "Soon"

DCA/Dir—Joanne Gardner/Liberty

BESSMAN: First let me say that I'm not the fan that everyone else seems to be of T.T.'s other videos, and that the big hype over this one is more than enough to sink it right off the bat. That said, it really is beautifully shot, even if I do sicken quickly over the slow romantic dissolves. The big problem, as with so many "I am a sexpot!" clips, is seeing the presumably nude Tanya wrapped up in a towel while sitting outdoors on the steps, then in a blanket on her bed—not to mention the actual strategically covered love scenes. Just like other noncable TV sex, it's neither real, nor satisfying. As for the "parental guidance is suggested" version, I mean, big deal, so you see a little more skin, but not enough action to get that hot about. Give somebody a prize, though, for the form-fitting outfits, especially the one in that lingering pan down Tanya's abundant bustline! And for once the male lead is credible!

PAXMAN: So, are you saying that cable sex is real? Anyway, all the hype you mentioned has probably subsided, since most of the standard outlets aren't airing the "Adult" version (a bit more "T" than people bargained for, I guess). There's plenty of skin in the "General Audience" clip, as it is, but that shouldn't even be the issue. What's getting overlooked are some fine technical points, like the contrasting lighting and photography (Tanya draped in white beneath the dark city, and her framed against the wall as the light hits). Great closing image, too, where the lonely, trapped goldfish "stare" at the answering machine while Tanya finally busts (sorry) loose from the inconsiderate lout. I don't blame anyone for stirring up some controversy, but this could stand alone without it.

SAMMY KERSHAW "Queen Of My Double Wide Trailer"

Pecos/Dir—Michael Merriman/Mercury

PAXMAN: When Sammy "complains" that this has all been done before, he's partly right. Set the Wayback machine to the early 80's for the Steve Perry video, "Oh, Sherry," in which the star announces he can't go through with the concept. Of course, Sammy follows through after all. On the subject of follow-through, the piece manages to maintain a good level of tongue-in-cheek humor and high spirits, which this lighthearted tune requires. Some of the color scenes have an appropriately cheesy look to them, and whoever did the set decoration outside the trailer has an eye for ersatz tackiness. On the other hand, the B&W stuff with Sammy fooling around on the set definitely has been seen before, and I found his co-star a bit too glamorous in certain shots. Overall, though, Sammy and crew entertained me—maybe even you?

BESSMAN: Nope. I mean, what's more insulting to a video watcher's intelligence than having an artist tell you he won't do a video concept because it's been done before, then turning around and doing it? Then to add injury to insult, Sammy turns in a video that's every bit as ordinary as just about anything else you can point to with similar boredom. After his bumbling declaration of independence, we get little more than standard filler—black-and-white conceptuals intercut with color performance footage. Nothing new. Then he caves in when he sees the typical video bimbo sipping a drink! You called it right with Perry's wonderful prototype "Oh, Sherry," which was done a million times better. The only thing right about this one is the stagehand shaking his head in silent disappointment at the couple in the end.

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BY TRAVIS CORDER

ACTION!

- *Century City Artists* director/producer **Sherman Halsey** shot Asylum singers **Brother Phelps** in "Were You Really Livin'." The three-day shoot was mostly completed in Los Angeles...
- *Flashframe* director **Michael Oblowitz** completed **Bobbie Cryner's** "He Feels Guilty" for Epic, with **Madeline Bell** producing...
- *Scene Three* got the call to shoot **Daron Norwood's** "If It Wasn't For Her" for Giant Records. **Anne Grace** produced, while **Marc Ball** directed. Ball was also tapped to shoot **Hank Flamingo's** "Baby It's You" for Giant at a private home in Lascasas, TN...
- *Shade Tree Media* director **Steve Mims** shot **Shaver's** "The Hottest Thing In Town" for Zoo/Praxis at the Continental Club in Austin, TX. Mims co-produced the clip with **R.S. Field**, who also produced Shaver's current album, *Tramp On Your Street*...
- *Planet Pictures* director **Steven Goldmann** got the call to shoot **Shania Twain's** "You Lay A Whole Lot Of Love On Me" for Mercury in Montreal, Canada. **Cynthia Biedermann** produced...
- *Freedman Productions* producer **Joseph Sassone** shot MCA's **Trisha Yearwood** in "The Song Remembers When." **Steve Purcell**

was the clip's director...

- **Tom Bevins** shot **Kenny Chesney's** "Whatever It Takes," slated for a mid-October release, for Capricorn Records. **Mary Matthews** produced for *Above & Beyond Pictures*...
- *Picture Vision* director/producer **Jon Small** shot **Aaron Tippin's** "Call Of The Wild." The RCA video features Tippin driving an 18-wheeler; to do so he had to obtain a learner's permit...
- *Alternative Visions'* **Cindy Montano** has produced four projects recently. She teamed with director **D.J. Webster** on *Restless Heart's* "Big Iron Horses" video for RCA/BMG Music. "Big Iron Horses" is Webster's first collaboration with *Alternative Visions*. Montano worked with director **Thom Oliphant** on two *Petra* videos, "Just Reach Out" and "Midnight Oil," both for Word, Inc. The Montano/Oliphant team also completed a 60-second promotional spot for Word artists called "Little Red Riding Hood." Oliphant and Montano used a live wolf on the set who wanted to eat crewman **Matt Coale** for lunch...
- *High Five Productions* director **Colleen McCrary** completed **Sawyer Brown's** "The Boys And Me" for Curb Records. **Michael Salomon** produced...
- *Studio Productions* director **Roger Pistole**



Reba McEntire sits back while Director John Davis, Owner/President of RedDog Productions, Inc., blocks out a shot for her new compilation *Reba McEntire's Greatest Hits*. The retail home video, which is due to be available in stores October 12, includes music videos, interview footage, plus a behind-the-scenes look at the making of "The Night The Lights Went Out In Georgia."

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RCA's Aaron Tippin gets a few final touches during shots at the Mirage Dry Lake Bed outside L.A. while working on the set of his latest vid, "Workin' Man's Ph.D." The clip was directed by Jon Small for Picture Vision.

led **Suzy Bogguss** through her latest video, "Hey Cinderella," on location in Florida for Liberty with **Joan French** producing. French also produced another Pistole clip, **The Mavericks'** "What A Crying Shame," for MCA. *Studio Productions* cameras focused on Mercury's **Twister Alley** during the filming of "Nothing In Common But Love," shot on location by **Jeffrey Phillips** in the band's hometown of Paragould, Arkansas. **Jim May** and **Karri Reeves** produced...

• *Tune Town Films* director **Stephen Angus** shot **Ricky Lynn Gregg's** "Three Nickels And A Dime" on Grand Cayman in the British West Indies. The tropical clip was co-produced by **Mike Edwards** and **Joe**

Gaudet for Liberty Records. Angus also directed two half-hour television specials for RCA artists **Lari White** and **Shenandoah**. The Shenandoah special, *Plugged In*, was shot at Opryland's Chevrolet Geo Theater, and White's *Lead Me Not* special featured interviews and performance footage. Both specials were produced by **Russ Nunley** for *Tune Town Films* and *Ralph Emery Productions*...

• **Keith Truesdale** directed **Jeff Foxworthy's** excerpt video from *You Might Be A Redneck If...* for *Max Laffs Inc.* **Paul Block** produced the clip for Warner Bros. Records...

Once a month, *Video Vision* brings you the latest in video news. If you have something of interest for this column, please contact *Music Row*, P.O. Box 158542, Nashville, TN 37215, 615-321-3617 by the 15th of each month.

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Schmoozing In The Summer Rain

BIRTHDAY BATH

Harlan Howard's 10th annual Birthday Bash (and the final one to be staged in the BMI parking lot) was a rousing success, even though shortened by the wrath of Mother Nature. The ultimate songwriter gathering and schmoozefest welcomed over 25 performers and about 3,000 attendees, netting in the neighborhood of \$45,000 to be split between the NSAI and the NSF. In all honesty, it was the most well-rounded, heavily-attended and funnest Bash I've been to. (Ellen Wood, you're amazing)

Talk about a full evening—I was transfixed by the writers' versions of songs, rapped with the watch-watching Paul Worley (who had to run to a Joy White session), exchanged pleasantries with hit songwriter Susan Longacre (wondering why she wasn't on stage), counted heads with Catherine Darnell, talked shop with Larry Sheridan and Robin Ruddy, stood in the endless wine line with Karen Staley, took a beer break with Rich Fagan, his manager Tom Oteri and singer Rich Grissom, discussed modern romance with Hal Ketchum's Mrs., Terrell and fellow Forerunner Debbie Nims, and just generally sauntered about. By the time I got backstage, the skies had opened up and everyone was scurrying for cover. I had the pleasure of sharing a tree with lovely singer/writers Allison Kerr and Jennifer Prince.

Per par, Harlan kicked off the shindig

with one of his early successes, "Heartaches By The Number," giving way to folks like Norro Wilson (who performed "The Most Beautiful Girl" and "The Grand Tour"), Rodney Crowell (with a spirited rendition of "She's Crazy For Leavin'"), Delbert McClinton (smokin' on "Every Time I Roll The Dice"), Ronnie Rogers (who was joined on stage by Alabama for a Gold Record presentation), Victoria Shaw, the low-key John Prine and surprise, surprise, fairly new Nashville resident, Donna Summer, who sang "Worth The Wait" and the Dolly classic "Starting Over Again" with sparse acoustic backing (chilling!). Nanci Griffith bade everyone farewell as the band and techs rushed to cover all the equipment. Poor Ronnie Milsap didn't get to strut his funky stuff, but I understand his bus was rockin' afterwards anyway.

—Michael Hight

PAIR-ITY

There's this vocal duo I've known for a couple of years that have been pounding the streets of Music City. Randy Gibson and Dan Miletic (Gibson & Miletic) host a weekly writer's night at Bogie's and have been honing their song-crafting and performance skills. I caught one of their recent half-hour Bluebird sets, a very relaxed and entertaining outing of originals, highlighted by the hooky "Tied Up In A Love Me, Love Me Knot" and the idealistic "If I Could Just Play At The Bluebird Cafe." Though neither of them is a knock-your-socks-off lead vocalist, their vocal blend is impressive

and their natural sense of humor and interaction show that they really do get along.

REE-UNITED

A cosmopolitan crowd replete with Los Angelenos and NashVegans convened at Zanies September 20 for Wrensong's celebration of its new venture with Leeds Entertainment. Leeds Levy, garbed in black and sporting his trademark specs, shared host duties with Ree and Reyn Guyer and their respective staffs as a palette of talent melodified the evening. Sally Barris hooked my ears with "One Way To Know" as I conversed with new Leeds Entertainment plugger Amy Goodfriend, an L.A. woman on her first trip, er, visit to Music City. Ralph Murphy, the Henry James of Nashville songwriters, praised the efforts of Darryl & Don Ellis as the duo greased ears with "You Know Why." Shortly thereafter, Jon Vezner graced the crowd with his solo acoustic version of "Where've You Been," and, with all due respect to the Oaks (who made the song a #1 hit), writer John Kurhajetz did "Gonna Take A Lot Of River" (Sean Murphy, towering several feet above me, said, "Man, I could listen to this guy all night!").

Songplugger Garth Shaw and writer Jeff Chase, who is riding the crest of his recent Charley Pride single, "Just For The Love Of It," loitered with me by the bar as we absorbed the sounds of Karen Taylor-Good ("How Can I Help You Say Goodbye") and Sandy Ramos, who wailed on "Baby I'm Only Lonely" before introducing new Warner Bros. singer Faith Hill. Every crowd needs a little Faith. Soulful performances from Will Rambeaux, Jaime Kyle and violinist Conni Ellisor followed—and all this on a Monday night!

—Travis Corder



HAPPY BIRTHDAY HARLAN. Backstage at the 10th Annual Harlan Howard Birthday Bash there were songwriters and producers aplenty...(L to R) Stewart Harris, Peggy Butcher, Nanci Griffith, Robert Byrne and Joy White.



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Bobby Karl Works The Room Chapter 10

Ain't no party high enough, ain't no schmoozing low enough, ain't no food line wide enough.

No wind. No rain. Nor winter snow. Can stop me baby. Bobby Karl works the room, be it large or small, near or far.

Garth Brooks had a party. Pam Tillis had a party. Charlie Chase had a party. Tracy Lawrence had a (wedding) party. There were backstage concert parties, listening parties, Gold parties, release parties, book parties, ending parties and launch parties. And this was before CMA Week even cranked up.

"Big room," observed Travis Corder with an arch of his eyebrows as he glanced at the thousands gathered at Starwood to boogie with Travis Tritt (9/5). The implication, of course, was that it was too much for Bobby Karl to handle. The key to these situations, Sonny, is to focus on the quality time. In this case it was a catch-up-on-the-dish session with the always sharp *Music City Newswoman* Lydia Dixon Harden. The concert, by the way, was killer.

"I don't know, Bob — awful big room," observed Michael Hight with a twinkling eye cast over the thousands gathered to schmooze at the Harlan Howard Birthday Bash (9/14). The implication being that such a gathering might intimidate Bobby Karl. The key to these situations, Sonny, is experience. BK has attended all 10 HHBB's and has developed a special zone defense for the occasions. You start in BMI with the divine Ellen Wood to plan strategy. Stop in the drink line and absorb schmooze from Harry Warner, Catherine Darnell, Beverly Keel and other media mavens like Hight. Then head backstage to commune with Duane Allen, Don Light, Cathy Gurley, Kip Kirby, Alan Mayor, Kay Johnson, Allen Brown, Holly Gleason, Hope Powell, Norro Wil-

son, Hillary Kanter, Rodney Crowell, Guy Clark, Ronnie Milsap and the like.

Next you circulate on the periphery of the crowd, absorbing schmooze along the way from Ben Payne, Bill Kenner, Dave Mack, Eve Vaupel, Bob Millard, Gilly Crowder, Mark Luna, Billy Livsey, Janet Williams, Randy Rayburn and more music biz wannabe's than have ever gathered in one spot (at least since last year's HHBB). For the finale, you plunge into the center for a grin-and-grip.

Now the trick in all of this is to schmooze lightly enough to stay focused on the tunes. The afore mentioned Crowell, plus Joy White, Delbert McClinton, Sandy Knox, Pat Alger, John Prine, Victoria Shaw and Freddie Hart were the show stoppers for me. Not to mention surprise guest Donna Summer (who looked great and sounded greater). Nanci Griffith was so special the heavens wept.

It was coming down in sheets by the time I got to the car I'd stashed behind Sony. Like I said, neither rain, nor....

The reason the automobile was there was because of the extraordinary event the label staged to introduce bi-lingual tenor Rick Trevino (9/14). How extraordinary? They let him play and sing. Alone. What a concept. And, oh, what a talent. I'm not kiddin'. We're talking goosebumps, folks. Just ask BKWTR regular Peter Cronin, or Dan Goodman, Ken Levitan, Jack Lameier, Joe Casey, Wendy Shafer or any number of media attendees. This kid is awesomely gifted.

It was over the river and through the woods to get to the Louisville Speedway for a

concert by the even more electrifying Collin Raye (9/19). Bouncing along in our caravan of TNN vehicles were the delightful Shannon McCombs, Greg Crutcher and Roberta Morse, the keys to our hip new *Country Music Video Album Hour* Friday-night series. We sang songs and told jokes on the walkie-talkies all the way up I-65. Remember John Watkins who used to work for Allen Brown? He's now Collin's road manager and he's a good 'un. Smoothing the way into the Speedway backstage, besides Mr. John, was WAMZ's Coyote Calhoun, the dude tossing this listener-appreciation bash. And just to prove that Music Row can take its party on the road, Daryl and Don Ellis schmoozed and sang. Backstage, Collin got a Louisville Slugger personalized with his name. Totally excellent.

Is Bonnie Taggart a true-blue buddy or what? I didn't ask for this, but she and Joe took it upon their lovely selves to host a book kick-off dinner party for me and Miss Mary (9/11). Wasn't that sweet?

And, child, what a night. I'm not sure who got the biggest laughs, David Conrad, Hazel Smith, Brenna Davenport-Leigh, Karen Conrad, David Ross or Miss Anna Denise. Suffice it to say that this was definitely a let-down-your-hair blowout that was full of yuks.

Anyway, so then Roger Sovine had a party; and Ree Guyer had a party; and Jeff Xander had a listening; and Mark O'Connor had a concert party; and Eric Tidwell staged a showcase; and Mike Griffin & the Unknown Blues Band had a listening party; and Shawn Camp had lunch and Kyle Lehning had dinner.....



Arista label chief Tim DuBois sits quietly while a group of industry-ites fashion a crown for him out of souvenir mint julep cups@#\$! At a celebration dinner (F Scott's) hosted by BMI to honor "We'll Burn That Bridge," the latest #1 from Brooks & Dunn, are: (L to R) Ronnie Dunn (co-writer), Sony Tree's Paul Worley, Don Cook (co-producer/co-writer), co-producer Scott Hendricks, BMI's Jody Williams, and Kix Brooks (co-writer).

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ALBUM CUT RESEARCH



TOP ALBUMS

ARTIST • Album Title • Label • Total Points
Preferred Tracks (%=Degree Of Preference Within Each LP)

9/23 10/8

- | | | |
|-----|-----|---|
| 1 | 1 | GARTH BROOKS • <i>In Pieces</i> • Liberty • (66)
*American Honky-Tonk...20%; Callin' Baton Rouge 20%; Standing Outside... 18% |
| 4 | 2 | WYNONNA JUDD • <i>Tell Me Why</i> • Curb/MCA • (48)
Girls With Guitars 58%; Rock Bottom 17%; Father Sun 8% |
| 3 | 3 | CLINT BLACK • <i>No Time To Kill</i> • RCA • (42)
Tuckered Out 60%; A Good Run Of Bad Luck 12%; State Of Mind 12% |
| 5 | 4 | TRACY LAWRENCE • <i>Alibis</i> • Atlantic • (41)
If The Good Die Young 44%; I Threw The Rest Away 32%; Crying Ain't Dying 22% |
| 10 | 5 | JOHN MICHAEL MONTGOMERY • <i>Life's A Dance</i> • Atlantic • (31.5)
Dream On Texas Ladies 35%; Line On Love 32%; A Great Memory 32% |
| 16 | 6 | AARON TIPPIN • <i>Call Of The Wild</i> • RCA • (31)
Honky-Tonk Superman 42%; My Kind Of Town 16%; The Call Of The Wild 10% |
| 6 | 7 | PATTY LOVELESS • <i>Only What I Feel</i> • Epic • (30.5)
You Will 57%; Mr. Man In The Moon 20%; How About You 7% |
| 9 | 8 | SHENANDOAH • <i>Under The Kudzu</i> • RCA • (30)
If Bubba Can Dance 47%; Under The Kudzu 23%; One Kind Of Woman I Like 17% |
| 2 | 9 | MARK CHESNUTT • <i>Almost Goodbye</i> • MCA • (29)
My Heart's Too Broke 34%; Woman, Sensuous Woman 34%; Vickie Vance... 14% |
| 7 | 10 | DWIGHT YOAKAM • <i>This Time</i> • Warner/Reprise • (27.5)
*Fast As You 37%; King Of Fools 19%; Pocket Of A Clown 24% |
| 8 | 11 | BILLY RAY CYRUS • <i>It Won't Be The Last</i> • Mercury • (27)
Ain't Your Dog No More 30%; Only Time Will Tell 19%; Words By Heart 15% |
| 7 | 12 | JOE DIFFIE • <i>Honky Tonk Attitude</i> • Epic • (26)
Cold Budweiser And A...42%; John Deere Green 31%; I Can Walk The Line 12% |
| 18 | 13 | BROTHER PHELPS • <i>Let Go</i> • Asylum • (23)
*Were You Really Livin' 22%; Hot Water 22%; What Goes Around 13% |
| 13 | 14 | BROOKS & DUNN • <i>Hard Workin' Man</i> • Arista • (22)
Rock My World 73%; Mexican Minutes 18%; Texas Women... 5% |
| 12 | 15 | ALAN JACKSON • <i>A Lot About Livin'...</i> • Arista • (21)
Tropical Depression 57%; She Likes It Too 14%; Up To My Ears In Tears 14% |
| 13 | 16 | RICKY VAN SHELTON • <i>A Bridge I Didn't Burn</i> • Columbia • (20)
If They Turn Off Our Lights 25%; Where Was I 20%; A Bridge I Didn't Burn 20% |
| 14 | 17 | GIBSON-MILLER BAND • <i>Where There's Smoke</i> • Epic • (19)
Stone Cold Country 58%; Your Daddy Hates Me 21%; She Gettin' A Rock 11% |
| 11 | 18 | JOHN ANDERSON • <i>Solid Ground</i> • BNA • (17.5)
Nashville Tears 41%; I've Got It Made 18%; Bad Love Gone Good 12% |
| 15 | 19 | CARLENE CARTER • <i>Little Love Letters</i> • Giant • (17)
I Love You 'Cause I Want To 35%; Sweet Meant To Be 18%; Nowhere Train 18% |
| 19 | • | STEVE WARINER • <i>Drive</i> • Arista • (17)
Drive 41%; Missing You 24%; (You Could Always) Come Back 18%; |
| 17 | 20 | DEAN DILLON • <i>Hot, Country And Single</i> • Atlantic • (15.5)
When Hell Freezes Over 53%; I Just Came In Here To... 27%; Old News 13% |
| — | R21 | BILLY DEAN • <i>Fire In The Dark</i> • SBK/Liberty • (15)
We Just Disagree 60%; Only A Woman Knows 13%; Two Of The Lucky Ones 13% |
| ••• | • | SUZY BOGGUSS • <i>Somethin' Up My Sleeve</i> • Liberty • (15)
Diamonds And Tears 33%; Somethin' Up My Sleeve 20%; You'd Be The One 13% |
| 20 | 22 | RONNIE MILSAP • <i>True Believer</i> • Liberty • (14.5)
Somebody's Gonna Get That Girl 21%; Desire 21%; Desperate Man 21% |
| 23 | 23 | CLAY WALKER • <i>Clay Walker</i> • Giant • (14)
White Palace 43%; Money Can't Buy... 14%; Dreaming With My Eyes...14% |

* Denotes track scheduled for single release

Tie-breakers are determined by awarding a 1/2 point to the album with the highest number of total points on the previous chart. © Copyright 1993, Music Row Publications, Inc. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without permission of Music Row.®

STATIONS REPORTING: 44

♦♦♦ Indicates New Entry
R Indicates Re-Entry
• Indicates Tie

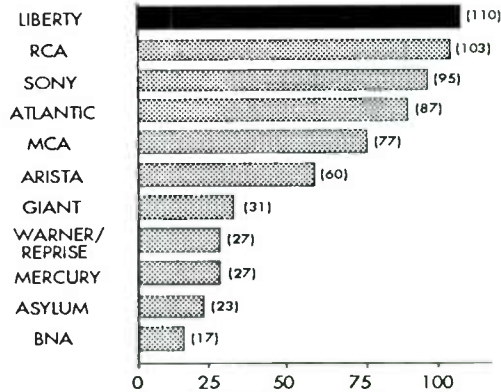
TOP CUTS

ARTIST • Song Title
(Writers)

9/23 10/8

- | | | |
|-----|----|--|
| 1 | 1 | WYNONNA JUDD • Girls With Guitars
(M.C. Carpenter) |
| 2 | 2 | CLINT BLACK • Tuckered Out
(C. Black, H. Nicholas) |
| 3 | 3 | TRACY LAWRENCE • If The Good Die Young
(P. Nelson, C. Wiseman) |
| 6 | 4 | PATTY LOVELESS • You Will
(P. Rose, M.A. Kennedy, R. Sharp) |
| 5 | 5 | BROOKS & DUNN • Rock My World (Little...)
(B. LaBounty, S. O'Brien) |
| ••• | 6 | SHENANDOAH • If Bubba Can Dance
(M. Raybon, M. McGuire, B. McDill) |
| 4 | 7 | TRACY LAWRENCE • I Threw The Rest Away
(G. Nelson, P. Nelson) |
| 12 | 8 | G. BROOKS • American Honky-Tonk Bar Assoc.*
(B. Kennedy, J. Rushing) |
| ••• | 9 | GARTH BROOKS • Callin' Baton Rouge
(D. Linde) |
| ••• | 10 | AARON TIPPIN • Honky-Tonk Superman
(A. Tippin, B. Brock) |
| 10 | 11 | ALAN JACKSON • Tropical Depression
(A. Jackson, J. McBride, C. Craig) |
| ••• | 12 | GARTH BROOKS • Standing Outside The Fire
(J. Yates, G. Brooks) |
| 7 | 13 | J. M. MONTGOMERY • Dream On Texas Ladies
(S.D. Mills) |
| 8 | 14 | JOE DIFFIE • Cold Budweiser And A Sweet Tater
(T. Gentry, G. Fowler, R. Rogers) |
| 9 | 15 | GIBSON-MILLER BAND • Stone Cold Country
(D. Gibson, B. Miller) |

TOP ALBUMS BY LABEL



(Chart figured on total points each label received from all entries on the Top Albums Chart)

Hollyville

BY STEVE HOOD

Hollywood is still hankerin' for that Nashville sound, it seems, with *The Thing Called Love* having hit the theaters this past month and a couple more country music-based soundtracks following fast on its heels. *The Lane Frost Story*, a movie depicting the life of a real rodeo star whose untimely death shocked the cowboy world, gets a big helping of background twang from producer **Tony Brown**. Recordings by **David Lee Murphy** at Soundstage, **Billy Dean** at the Soundshop, and **Reba McEntire** at Masterfonics and Javelina should fit the bill nicely. Another project that's been circulating through town is the upcoming big-screen version of *The Beverly Hillbillies*. **Richard Landis** has been working hard on the soundtrack with **Lorrie Morgan**, **Doug Supernaw**, **Michelle Wright** and the **Oak Ridge Boys** at Loud Recording, the Castle, and Masterfonics. In addition, **Garth Fundis** contributed to the project with tracks by **Ricky Skaggs** and **Jim Varney**, recorded at Sound Emporium.

Studio owner **Chas Sandford** will celebrate the Grand Opening of Secret Sound with an open house October 5, from 4 to 8 p.m. at 51B Music Square East. Chas, a former West Coast producer/writer/studio owner who has worked with folks like Stevie Nicks, Rod Stewart, Chicago, and Def Leppard, moved into town in February with \$2 million worth of gear in tow. The studio will feature an SSL 4064G Ultimition console, 48 channels "E" EQ, a 64 channel Otari digital package, and a 48 channel Studer analog package... Hilltop Studios has recently opened their "B" Room, fortified with a Sony APR-24 24-track recorder and a Sound Workshop Series 34 automated console. Aside from mixing, this room will be used for midi production also. Equipment additions include Champagne Studios' purchase of a new 3700 Panasonic DAT machine and a Tube-Tech LCA-2A stereo compressor... Music Row Audio has also acquired a Tube-Tech compressor, as well as an Otari MTR 100A 24-track machine and two Lexicon PCM-70 reverb units. Word on the street has it that **Buster Phillips** has fixed the parking lot at Wulf's Lair, so visiting there should be safer, and much congratulations to **Lisa Roy**, the new Director of Recording at Masterfonics! Until next time, keep mixin' it up and hopefully we'll hear it at the movies. See ya next month.

Studios are listed in alphabetical order. Where the listings didn't fit on one line, there is an arrow (➔) to indicate that the information is continued.

ARTIST PRODUCER ENGINEER LABEL PROJECT

ADVENT SOUND RECORDING

Randy Handley Band	A. Peake/P. Foley	—	—	demo
Count Bass D.	Demarco	"	Advanced	trax
The Keep	The Keep/P. Foley	Patrick Foley	—	demo
John Mollenhauer	John Mollenhauer	—	Stargem	mix
San Rafael Band	R. Vasquez/P. Foley	—	—	demo
Inside Country Band	Goodman Prod.	—	—	radio pro.

BATTERY STUDIO

Whiteheart	Whiteheart	Richy Biggs	StarSong	mix
Joy White	Worley/Chancey	Mike Poole	Columbia	trax

ARTIST

Phil Sandifer
Daniel Tashian
Billy Charles
Phil Keaggy
Wayne Perry
Keith Perry/
➔A.J. Masters/Jason
➔Blume/John Shaep
Marc Beeson
Billy Sprague
Rob Frazier
Tracey Prescott
The Twins
Steve Gatlin
Brent Mason
Billy Sprague
Ray Boltz
Steve Camp

PRODUCER

Bret Teegarden
Giles Reeves
Pat McMakin
Lynn Nichols
Wayne Perry
Mike Hollandsworth
Robert Byrne
Various
Frazier/Kramf
Pat McMakin
Jody Spence
Gatlin/Breeden
Brent Mason
C. Harris/Kirkpatrick
Steve Millican
Steve Camp

ENGINEER

Shane Wilson
Giles Reeves
Pat McMakin
Richy Biggs
Lee Groitzsch
" "
Bob Bullock
Tom Laune
Teegarden/Poole
Pat McMakin
Jody Spence
Klein/Johnson
Lee Groitzsch
Tom Laune
Paul Salveson
Terry Christian

LABEL

Urgent
Vector
—
Word
Zomba
" "
BNA
—
Urgent
Tree
StarSong
—
Zomba
Benson
Word
Warn.-All.

PROJECT

mix
demo
demo
mix
demos
demos
trax/od's
mix
mix
od's/mix
trax/mix
mix
demos
mix
od's
video mix

BENNETT HOUSE

Amy Grant	Keith Thomas	Bill Whittington	A&M/Word	prog/print
Various	Greg Nelson	Deaton/McLean/ Parker	Warn.-All.	od's
➔				
Songwriter demos	J. Dillillo/VillaLobos	VillaLobos/McLean	—	od's/mix
Ashley Cleveland	Wilson/Greenburg	Laune/McLean	Fingerprint	trax

BOBBE SEYMOUR RECORDING STUDIO II

John Partridge	Bobbe Seymour	Rick Latina	Big Texas	album
Angel Griffon	"	Melony Jones	Sky Glow	singles
Keith Palmer	Eddie Burton	Skip Mitchell	March	master
Ron Grady	Bobbe Seymour	Cris Franz	Mikado	master
Mavis Hughs	"	Rick Latina	Kagyo	album
Debbie Stern	"	"	"	album
Kay C. Lynne	"	Rick Latina	V. Canada	master
Tommy Dennis	Eddie Burton	"	March	demo
Watuji Rodeo	Bobbe Seymour	Mark Lambert	Mikado	master
Ranger Cody	Cris Ethridge	Bobbe Seymour	Cal. Gold	album
Four Door Grape	Bobbe Seymour	Melony Jones	"	album
Don ClayBorne	Don ClayBorne	Rick Latina	—	demo

THE CASTLE

Dos Cojones	M. Janas/C. Mead	Mike Janas	—	od's/mix
Michael Lunn	Michael Lunn	Jim Dineen	Warn.-Chap	demo mix
Bruce Springsteen	Tommy Sims	B. Lenox/Duncan	—	song dmo
Montondo	Rob Feaster	R. Feaster/Collins	Castle	demo
Larry Stewart	Scott Hendricks	Hendricks/J. Kunz	RCA	single rmx
John M. Montgomery	"	"	Atlantic	single mix

➔Doug Supernaw/
➔Michelle Wright

Richard Landis	Peterzell/Collins	20th Cen.	sndtrk.
B. Bannister/P. Mills	Balding/Summers	—	trax
Brown Bannister	"	—	trax
Chuck Howard	Kelton/Nevers	Dia. Strk.	mix
D. Lee/K. Harding	Nevers/Collins	New Haven	mix
Gregg Brown	Feaster/T. Collins	WB	trax
Sanchez Harley	McCarthy/Janas	WB	trax/od's
Donny Roberts	Mike Janas	—	od's/mix

CEDAR HOUSE

Chris Wall	Johnny Pierce	Jim Emrich	—	album
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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT	ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
CHAMPAGNE STUDIOS					Joe McCutchen	Garland Kraft	"	Crossover	album
George Ducas	Rafe VanHoy	Griffith/Best/ VanHoy	—	demo	Yancey de Veer	—	"	—	demo
Mark Sagar	—	Randy Best	—	demo	Margie Plant	—	"	—	demo
Hillbilly Romeos	Randy Best	R. Best/R. Futch	—	demo	GATLIN BROTHERS				
CREATIVE RECORDING					Ford Trucks	Michael Stergis	Michael G. Smith	—	jingle
Cathedrals	Lari Goss	B. King/N. Logan	—	od's	Jim Nichols	—	—	—	demos
Ken Shelton	Delton Alford	Logan/Stines	Msc. Minist.	mix	Paulette Carlson	Bumgardner/Stergis	—	—	radio prm.
—	Phil Copeland Music	Mayfield/Logan	—	jingles	Steve Gatlin	S. Gatlin/F. Breeden	Kent Madison	Cheyenne	promos
Great Plains	Brent Maher	Maher/McKell/ Logan	Columbia	mix	BMG Australia	—	"	—	demos
Stacy Dean Campbell	Brent Maher	Maher/McKell/ Logan	Columbia	trax	Warner-Chappell Aust.	—	"	—	demos
Shelby Lynne	"	"	Morgan Crk	mix	Cathy Dunning	Hauser/M.G. Smith	—	—	voc/mix
—	Dan Williams Music	J. McKell/Logan	GMC Trks	jingle	HILLTOP				
—	"	"	Glako	"	K.J. Hansen	Hal Wayne	John Nicholson	—	trax/mix
—	"	"	St. Martin	"	Various	Tom McBride	"	—	Dilywd. LP
ELEVEN ELEVEN SOUND					David Frizzell	David Frizzell	"	—	demos
John M. Montgomery	Scott Rouse	R. Good/S. Ledet	Atlantic	re-mix	Pat Boone	—	"	—	mix/TV
Kimber	"	"	Curb	re-mix	TenTen Music	Carson Chamberlain	"	—	demos
Joey Balin	Joey Balin	Billy Sherrill	—	trx/od/mx	Tracy Lawrence	J.D. Miller	"	Aln-Mrtn	jingle
Various	H. Howard/J. Leap	Rodney Good	—	demo	Razzy Bailey	Razzy Bailey	"	—	demos
Nigel Olsson	Dave Reitzes	Billy Sherrill	—	od's	IMAGINE SOUND				
Sammy Kershaw	B. Cannon/Wilson	Billy Sherrill	Mercury	trax	Rob Brandon	Eric Paul	Eric Paul	—	od's
Alicia Major	Ritchie Albright	"	—	trx/od/mx	Deana Carter	Steve Tillisch	Tillisch/Merrick	Liberty	trax
EMERALD SOUND					Club Fred	Jim Long	Bryan Talbot	—	trax/mix
Take 6	Take 6	Malouf/MacDougall	WB	trax/od's	Stephanie Davis	Kyle Lehning	Lehning/Merrick	Asylum	od's
Billy Dean	Jimmy Bowen	F. Buckley/Hardin	Liberty	trax/od's	Anita Baker	Merrick/Sanderson/ Gore	Neal Merrick	Sony	trx/od/mx
Kathy Mattea	Josh Leo	Marcantonio/ Martin	Mercury	trax/od's	Geronimo Trevino III	Geronimo Trevino III	Eric Paul	—	od's/mix
Marty Stuart	Tony Brown	Guess/Williams/ Smalls	MCA	trax/od's	Bob Woodruff	Steve Fishell	Mike Poole	Asylum	od's
BeBe & CeCe Winans	Caldwell/Winans	V. Caldwell/R. Martin	Capitol	mix	JAVELINA				
Billy Falcon	James Stroud	Marcantonio/ J. Hurley	Mercury	trax/od's	Glen Campbell	Ken Harding	Warren Peterson	New Haven	mix
John Anderson	"	Peterzell/Hurley	MCA	trax/od's	Collin Raye	—	Ed Seay	Epic	od's
ERNY RECORDING					Jay Joyce	Jay Joyce	Mike McCarty	Cross Fire	trx/od/mx
Kenny Mullins	K. Mullins/D. Erny	Dave Erny	—	album	Reba McEntire	—	John Guess	MCA	sndtrk
Lucky & the Hot Dice	Billy Poore	"	Renegade	album	Dan Seals	Jerry Crutchfield	Tim Kish	WB	od's
Billy Poore	"	"	"	album	Tracy Bryd	"	"	MCA	od's

MUSICROW STUDIO CARDS



TERRY McMILLAN

HARMONICA/PERCUSION

Terry McMillan

Born: Lexington, KY Age: Unknown!
Ht: 6'4" Wt: 200 Hair: Blonde Eyes: Hazel
Years In Nash: 20 Years Playing: Since age 7

INSTRUMENTS: Hohner Golden Melody Harmonica, Gonbop congas and LP congas, Udu Drums, Jews Harp, Shakers, Tambourine, Windchimes, African Instrs., and anything else that makes strange noises!

FAVORITE GEAR: Fender Bassman and "Juiced-up" Fender
FIRST MASTER SESSION: Jeannie C. Riley—1974

RECENT SESSIONS: Garth Brooks, Wynonna, Tanya Tucker, Michael W. Smith, Chet Atkins, Brooks & Dunn, Michael English, Ronnie Milsap, Dolly Parton, Billy Dean, Suzy Bogguss, Doug Stone, Larry Carlton

CAREER HIGHLIGHT: I've been so blessed in my career to be able to work with great artists, it is difficult to pick the highlight, but working with Ray Charles certainly was a highlight.

MUSICAL INFLUENCES: Paul Butterfield, Santana, Allman Brothers, John Mayall, Ray Charles, soul music and R&B
FAVORITE ENGINEERS: So many! Each has a different ear.

HOBBIES: Any activity that allows me to have fun and relax with my family.



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LOUD RECORDING					THE MONEY PIT				
Doug Stone	James Stroud	Lynn Peterzell	Epic	trx/od/mx	Lynn Langham	Brad Hartman	Brad Hartman	Alm.-lrv.	demos
Eagles Tribute	James Stroud	"	Giant	—	Gilly Elkin	"	"	—	demos
Dennis Robbins	R. Landis/J. Stroud	"	"	mix	Boy Howdy	Chris Farren	Ed Seay	Curb	mix
Bev. Hillbillies Sndtrk	Richard Landis	Peterzell/Ainlay	RCA	—	Lane Brody	Eddie Bayers Jr.	Hedden/Poole	—	od's/mix
John Anderson	James Stroud	Lynn Peterzell	MCA	sndtrk.	Sawyer Brown	Miller/McAnnally	Ed Seay	Curb	mix
MAGIC TRACKS					Desert Rose Band	P. Worley/E. Seay	"	"	od's
Palomino Road	Ron Gilbeau	Mike Elliott	—	master	Adie Grey	—	Jim Burnett	—	od's
Neal Ramsay	Neal Ramsay	"	—	master	Nitty Gritty Dirt Band	P. Worley/E. Seay	Ed Seay	Liberty	od's
Bob Skillen	—	"	—	demos	Collin Raye	Hobbs/Worley/Seay	"	Epic	od's/mix
MusAmerica	Jim Pasquale	Marty McClantoc	—	demos	Russell Terrell	A. Martin/E. Seay	"	—	od's
Sharon Cobb	Johnny Neel	"	—	demos	MUSIC ROW AUDIO				
Karen Akin	Gene Simmons	Mike Hopkins	—	demos	Sylvia Hutton	J. Mock/S. Hutton	Dennis Ritchle	—	voc/od's
Heather Glacy	Jack Richards	Marty McClantoc	—	master	Don Arthur	Bill Warner	Bill Warner	—	trx/od/mx
J. Allen/C. Moody	J. Allen/C. Moody	Mike Elliott	—	demos	Craig Allen Sanford	Dale Herr	Brad Hartman	—	art. dev.
Gordy Thomas	—	"	—	demos	Dave Thomson	Bil VornDick	Ben Harris	—	trax/od's
Brett Gambino	Marty McClantoc	Marty McClantoc	—	master	NIGHTINGALE STUDIO				
Joe Dowell	Joe Dowell	Mike Elliott	—	jingles	Loretta Lynn/ Dolly Parton/ Tammy Wynette	Steve Buckingham	Paczosa/Schulman	Columbia	od's
Three Hour Tour	Marty McClantoc	Marty McClantoc	—	master	Cox Family	Alison Krauss	Gary Paczosa	Rounder	od's
MASTERFONICS					Randy Travis	Kyle Lehning	Joe Bogan	WB	trax
Rodney Crowell	Rodney Crowell	Dave Thorner	Columbia	mix	Sam Hill	Pat Flynn	Steve Tveit	—	trax/od's
George Jones	N. Wilson/Cannon	John Guess	MCA	mix	QUAD				
Wynonna	Tony Brown	"	"	re-mix	Marc Beeson	Robert Byrne	Bob Bullock	BNA	trax/od's
Reba McEntire	Tony Brown	"	"	mix	Steve Green	Greg Nelson	Bill Deaton	Sparrow	od's
Dolly Parton	Steve Buckingham	Al Schulman	Columbia	vocals	Margaret Bell	BeBe Winans	Mike McCarthy	Epic	trax/od's
Doug Supernaw	—	—	—	—	Gibson-Miller	Doug Johnson	Tommy Cooper	Epic	od's
➔ & Michelle Wright	Richard Landis	John Guess	20th Cent.	vocals	Blakey St. John	Chuck Howard	Campbell-Smith	—	od's
Stephanie Davis	Kyle Lehning	Chuck Ainlay	Asylum	mix	Ford Trucks	Dan Williams	Jim McKell	—	jingle
MASTERLINK I & II					RECORDING ARTS				
Craig Allen Sanford	—	Brad Hartman	—	demos	John M. Montgomery	Scott Hendricks	Hendricks/Kuntz	Atlantic	vocals/od's
Bill Griffin	—	Glenn Rieuf	—	demos	Rodney Crowell	Rodney Crowell	Marcantonio	Columbia	vocals/od's
Lee Greenwood	Billy Adair	Chad Hailey	—	ABS	Malcolm Holcomb	Don Tolle	Jaszcz/Morgan	Prpl. Grl.	trx/voc/od
Marie Osmond/ ➔ Gary Morris/ ➔ Lee Greenwood	—	—	—	—	Dave Clemmens	Kim Scharnberg	Aaron/Morgan	—	demos
Gov. Jimmie Davis	Charlie McCoy	Glenn Rieuf	—	—	SANCTUARY				
MATRIX					Smokey Robinson/ ➔ J.K. Jones	Scott Baggett	Scott Baggett	—	demos
Charlie Marlin	Jack Howell	Jack Howell	Bgr. Dnc.	album	Hillbilly Jim	J. Hart/H. Hogan	"	—	WWF LP
Don Wharton	James A. Wilson	"	Thrd. Frkng.	album	Major Bob Publishing	Lana Wood	"	—	demos
Bruce Harris	"	"	—	demos	Love Sauce & Soul Bones	Dave Barratt	Barry Sanders	—	master
Knifewing	Ritchie Albright	"	—	demos	Carol Chase	Dave Pomeroy	"	Jay Senter	demos
The Holidays	Warner Hodges	"	—	album	Scott Miller	Scott Miller	"	Tower St.	demos
Jeff Ross	Jeff Ross	"	—	demos	Tom Wopat	Tom Wopat	"	Rick Hall	demos
Troy Lancaster	Troy Lancaster	"	—	mix	Phil Copeland Music	Phil Copeland	John Mayfield	—	jingle proj.
Lawrence Bealle	Jack Howell	"	—	mix	Steve Booker	Robert Johnson	Richard Dodd	Sony/Tree	demos
Peter Lippman	Peter Lippman	"	Lippsync	video	Cop Out	Matt Bayles	Chris Davie	—	master
Johnny Few	—	—	—	—	Lionel Cartwright	Lionel Cartwright	Bullock/Sanders	—	master
➔ & the Far Between	Danny Hilley	Danny Hilley	—	trax					



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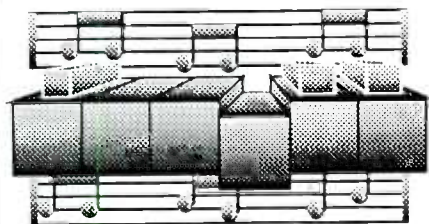
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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
SIXTEENTH AVENUE				
Screamn' Cheetah	Paul Ebersold	Ebersold/Martinez	Atlantic	trx/mix (A)
Steve Green	Gregg Nelson	Deaton/Martinez	Sparrow	mix (A)
Lisa Duncan	Clyde Brooks	Tillich/Martinez	CBP	trx (A)
Lionel Cartwright	"	Bullock/Martinez	"	trx (A)
Dorcha	Dorcha	"	Carlyle	mix (A)
Kosetsu Minami	Takahiro Kado	McMakin/Martinez	Pny. Cnyn.	trx/mx (A)
Tony Toliver	James Stroud	J. King/Martinez	Curb	trx (A)
Blakey St. John	Chuck Howard	Smith/Martinez	Dia. Strk.	trx (A)
Leon Russell	Leon Russell	Griffith/Martinez	Humble Hrt.	trx (A)
Nancy Montgomery	Nancy Montgomery	Mike Griffith	Grt. Cumb.	trx/mix (B)
Hardcore	Hardcore	"	—	trx/mix (B)
Vegas Cocks	Brian Hardin	Brian Hardin	Carlyle	trx/mix (B)
Roger Allen Wade	Chuck Howard	Campbell-Smith	Dia. Strk.	od's (B)
Jay Nelson	"	"	"	od's (B)
Fred Koller	Fred Koller	Elwell/Reeves	Vect/Poly.	trx/mix (B)
SOUND EMPORIUM				
Rick Tippe	Dave Pomeroy	Clarke Schleicher	—	album
Trisha Yearwood	Garth Fundis	G. Laney/D. Sinko	MCA	album
Jim Varney/	"	Gary Laney	20th Cen.	sndtrk.
➤Ricky Skaggs	"	"	RCA	album
Jamie O'Hara	"	"	—	album
Al Kooper	Al Kooper	"	—	album
Marilyn Martin	Don Potter	Hedden/Hutton	Atlantic	album
Peter McCann	Peter McCann	Miles Wilkinson	EMI	demos
Slick Lilly	Greenberg/Wilson	Dodd/Hutton/Linell	"	album
Montana Rose	Russell Smith	Ken Hutton	RCA	album
Susan Duffy	Andy Byrd	Andy Byrd	Warn-Chap	demos
Mary Margaret	"	"	"	demos
Terrie Finnerty	Clyde Brooks	B. Bullock/D. Hall	CSB	album

ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
SOUNDSHOP				
Lawn Boy	J.C. Meyer	Mike Bradley	Hmgbrd.	jingle
Peter Hofmann	Steve Gibson	Bob Bullock	Sony/Ger.	trx
Billy Dean	Tony Brown	Mike Bradley	MCA	sndtrk.
James House	Don Cook	Bradley/Capps	Epic	album
Victoria Shaw	Andy Byrd	John Dickson	WB	od's
SOUND STAGE				
Terrie Finnerty	Clyde Brooks	Schnaars/Bullock	CSB	od's
Tracy Byrd	Jerry Crutchfield	T. Kish/C. White	MCA	trx/od's
Lisa Brokop	"	"	Liberty	trx/od's
Pearl River	"	Guess/Williams/	"	"
➤	"	Bason	Liberty	mix
Michael James	G. Chapman	Guess/Williams/Bason/	"	"
➤	"	Cunningham	Reunion	mix
Lesley McDaniel	Jeff Gordon	"	West. Life	mix
Gary Chapman	G. Chapman	"	Reunion	mix
Jesse Hunter	Barry Beckett	"	BNA	mix
Billy Dean	Jimmy Bowen	Buckley/Hardin	Liberty	od's/mix
Michael Twitty	Bob Bean	Cherry/White	Main St.	TV trx
Mandy Barnett	Gail Davies	White/Thomas II	Liberty	demos
Marty Heddin	Tom Shapiro	Craig White	Albeck	demos
David Lee Murphy	Tony Brown	Marcantonio/	"	"
➤	"	Martin	MCA	sndtrk
Mick Damron	Clyde Brooks	Richard Dodd	CSB	demos
Music City Mass Choir	Derek Lee	Nevers/Thomas II	New Haven	mix
Neal McCoy	Barry Beckett	Green/C. White	Atlantic	mix
Nitty Gritty Dirt Band	Anthony Martin	Tommy Cooper	Liberty	od's
Phillips, Craig & Dean	Paul Mills	Paul Mills	PCM	od's
Pirates of Mississippi	Mark Wright	Peterzell/White	Liberty	dance mx
Radney Foster	Steve Fishell	C. Ainlay/Lewis	Arista	mix



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SOUND STAGE (cont'd)									Buena	
Don Hall	Greg Kane	"	Don Hall	mix					Vista/NBC	
Dan Seals	Jerry Crutchfield	"	WB	trx/od/mx	Jim Wise	Chuck Howard	Campbell-Smith	—	demo	
Flat Mass	Flat Mass	John Thomas II	Flat Mass	trax/mix	Diamond Struck Music	"	"	—	demos	
Various choirs	K. Furgeson/Green	Mayfield/White	Word	mix	Hapsack Music	J. Morris/J. Foster	Eric Legg	—	demos	
Web Dalton	Chuck Howard	Mike Griffith	Dia. Strk.	demos	Great Cumberland	Tom Shapiro	"	—	demos	
Tamara Walker	"	Smith/Elwell/	"		Round The					
		Kelson/Nevers	"	demos	Row Music	Lewis Anderson	John Wiles	—	demos	
Noah & the Stormers	"	B.C. Smith/Elwell	Liberty	trax/od's	Ted McNabb	Gerry Peters	Kerry West	—	album	
Jim Rice	"	"	Dia. Strk.	demos	AWA Productions	Mieke Appel	John Wiles	—	TV theme	
Jay Nelson	"	"	"	demos	Wil Nance	"	"	—	demos	
Blakey St. John	"	"	"	demos	WILDWOOD					
David Jones	"	"	"	demos	Caroline Peyton	C. Reyton/B Harkin	Jamie Harkin	—	demos	
Jim Wise	"	Campbell-Smith	"	demos	Jack Jones	B. Harkin/H. Jones	Caitlin Harkin	—	demos	
Bobby Cyrus	G. Kane/B. Daniels	G. Kane/C. White	Isl. Bound	mix	Maura Fogerty	B. Harkin	—	—	demos	
Clay Crosse/					Julie Schrader	J. Schrader	B. Harkin	—	trax	
Cathy Troccoli	Chudacoff/Benetta	Cooper/Ralston	Reunion	od's	Sound Mine Music	John Colby	John Colby	ESPN	themes	
Whiteheart	—	—	StarSong	master	WOODLAND DIGITAL					
Amy Sheene	—	—	Wix Grp.	master	Rodney Crowell	Rodney Crowell	S. Marcantonio	Columbia	od's	
Arlen Roth	—	—	Oh Boy	master	Music City Mass	Ken Harding	Mark Nevers	New Haven	od's	
Audio Adrenaline	Go Tee Prod.	Baldrige/Hall	Go Tee	mix	Robertson Bros.	Barry Beckett	Csaba	BMG Aust.	od's	
Bellamy Brothers	—	—	Bel. Bros.	master	Shoji Tabuchi	R. Williams/Lintner	Ric Williams	—	mix	
Bill Rice	Chuck Howard	Eric Elwell	Dia. Strk.	demos	Roch Voisine	Andre Dicesare	Csaba	Star Record	od's	
Bill Wilkerson	"	"	"	demos	Tammy Wynette	Barry Beckett	"	Columbia	trax	
STUDIO 19					BCM Singers	Ralph Lofton	Amy Hughes	BC&M	od's	
Collins Music	Collins Music	Dave Matthews	—	demos	Kenny Chesney	Barry Beckett	Csaba	WB	od's	
Genevox Music	Kathy Hill	"	—	child. LP	Chely Wright	"	"	Mercury	od's/voc	
Mark Springer	Mark Springer	"	—	demos	Tammy Wynette/					
Eric Horner	Eric Horner	John York	—	demos	Elton John	"	Csaba/J. DeMain	Columbia	od's/mix	
Pam Tillis	Bob DiPiero	Matthews/York	—	—	Johnny Baigo	Mike Utley	Steve Tillisch	Margrtvll.	trx/od/mx	
Jann Coe	John Kelton	Matthews/Valley	—	demos	Bob Seger	Bob Seger	David Cole	Boris	mix	
Wesley Dennis	Keith Stegall	J. Kelton/D. Valley	—	demos	Ken Mellons	Jerry Cupit	Alan Schulman	Epic	mix	
Lee Greenwood	Billy Adair	Chad Hailey	ABS	score	Karthi	Eddie DeGarmo	John Jaszcz	ForeFront	mix	
STUDIO 23					Reba McEntire/					
Barbara Cloyd/	Cloyd/Cumming	Cumming	—	demo	Dony McQuire	David Estes	Bob Clark	RMR	od's	
Hank Sable					Marty Stuart	Richard Bennett	Rocky Schnaars	MCA	od's/voc	
Peggy Newman	Newman/Cumming	"	Cimarron	demo	WOLF'S LAIR					
Eric Lin	Bryan Cumming	"	—	demo	Bill Emmerson	David Allan Coe	Skip Mitchell	—	demo	
Jason Blume	Jason Blume	"	Zomba	demo	Linda Buell	—	Bobbe Seymour	—	demo	
Pat Lawless	Lawless/Cumming	"	—	demo	Larry Johnson	—	Ernesto	—	demo	
Curt Bair	I. Rogers/L. Bright	"	—	demo	David Allan Coe	—	Bobbe Seymour	—	demo	
STUDIO 33					Bill Everley	Don Reed	Chris Franz	White Rino	master	
Jeff Skorik	David Huff	Tom Lewis	—	demos	Tommy Lee	—	—	—	demo	
Chris Mehan	P. Donnelly/P. Kelly	Dave Ferguson	—	—	Billy R. Donn	Bobbe Seymour	—	—	demo	
SYNCRO SOUND					Phil Simpson	—	Skip Mitchell	—	demo	
615 Music	R. Wachtler/Teren	Paul Salvesson	—	A&E	Bill Perking	Don Reed	Ernesto	White Rino	demo	
"	"	Eric Legg	—	CBS/WAVE/	Without Adam	Bobbe Seymour	Ernesto	Kogyo	album	

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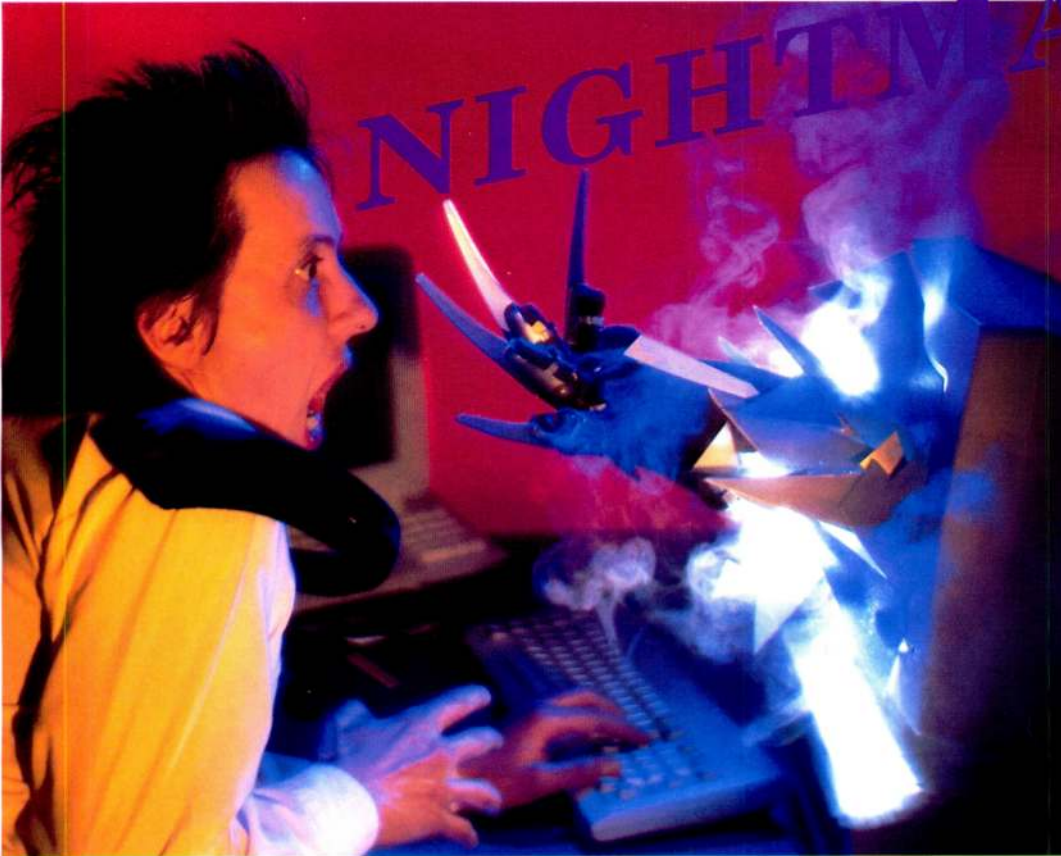


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BUSINESS NEWS

New York-based music video/television production house *Flashframe Films* has been sold to L.A.-based *Freedman Productions*. Former *Flashframer* **Len Epand** has been tapped to join Arista Records as VP, Video and Film. Recent *Flashframe* projects include **Trisha Yearwood's** "The Song Remembers When", **Lee Roy Parnell's** "On The Road" and TNN's *Travis Tritt: A Celebration*. Freedman Productions is planning to create a permanent home in Nashville for its business in country music video and television...

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BY TRAVIS CORDER

(IFE-owner/operator of The Family Channel) have announced the signing of a Letter of Intent that calls for IFE to purchase a majority stake in CGP. CGP produces live music variety shows at three theaters in South Carolina, and via its imminent affiliation with IFE, will locate theaters in major resort markets in the U.S. and reach a broader audience through the Family Channel. IFE also owns MTM Entertainment...

Fifteen-year television news veteran **Jayne Rogovin** has returned to Nashville to open a new company, *MegaMedia Productions*, where she will work with agents, labels and artists to develop video news releases, video biographies, customized electronic press kits and satellite press tours. An experienced media consultant, Rogovin most recently served as Executive Producer for NBC-TV in Dallas, and some may recognize her from her days as Executive Producer for Nashville's CBS-TV affiliate. Rogovin will also produce features on a weekly basis from Nashville for *Billy Bob's Country*, a syndicated show based in Dallas which is currently seen in nearly 100 television markets (615) 292-0300...

Leadership Music is scheduled to host a seminar for international focus September 24 at Loews Vanderbilt Plaza. Co-moderators **Bob**

Saporiti and **Bob Mercer**, as well as keynote speaker **David Munns**, Senior VP, *PolyGram International*, are slated to preside...

Mary A. Bufwack and **Robert K. Oermann**, authors of *Finding Her Voice: The Saga Of Women In Country Music* (Crown, \$32.50, 608p), commenced their book tour September 21 in Lexington, KY. They are scheduled to stop in New York City, Nashville, L.A., Houston, Dallas, and Atlanta...

Noted producer, educator, singer, talent scout, arranger and record-label chief **Jim Foglesong** has been named this year's recipient of the Nashville Entertainment Association's Master Award, the highest accolade the NEA gives. The Master Award "recognizes and pays homage to those individuals who pioneered the Nashville Sound and whose efforts have brought this town international acclaim, prestige and respect as a major entertainment center." Foglesong, who signed **Reba McEntire**, **George Strait** and **Lee Greenwood** at MCA and **Suzy Bogguss**, **Sawyer Brown**, **Tanya Tucker** and **Garth Brooks** at Capitol, joins previous Master Award-winners **Grady Martin**, the **Jordanaires**, **Billy Sherrill**, **Pete Drake**, **Bob Beckham**, **Joe Talbot** and **Jerry Kennedy**. The NEA will honor Foglesong with a show/banquet November 30 at the Maxwell House Hotel...

William B. Lindsley has been appointed Associate Dean of the Jack C. Massey Graduate School of Business at



Representatives of FANFEST, Inc., the Academy of Country Music and the International Fan Club Organization gathered at a recent press conference in Hollywood, California to announce FANFEST '94, which is set to happen May 4-7, 1994. (L to R standing) **Bill Boyd**, Executive Director ACM; **Loudilla**, **Loretta** and **Kay Johnson**, IFCO; ACM President and manager **Ken Kragen**. (L to R seated) FANFEST Chairman of the Board **Zachary Taylor** and President **Bob Alexander**.

Photo: Ron Wolfson

Belmont University...

Nashville Cartage & Sound announces that **Sean Londin**, son of the late **Larrie Londin**, is opening a shop called *Jungle Island*. Sean's skills as a repair tech will be augmented by mic and pre-amp rentals as well as many drumming items. *NCS* has opened a third rehearsal room fully equipped with sound and technicians, and has added a 33,000 sq. ft. building 8 blocks from Music Row. The new facility has a dock-high level load-in, dry sprinkler system, storage bins, area for clients to do repairs and construct new ideas for their shows, alarm system and easy access from I-40.

John DeVinny, noted for building guitars to spec, will also add his skills as a case/guitar tech....

Sandra and Dan Smit have opened *Riflefire!!*, a clothing retail store/design studio which features their own line of specialty garments created for music industry clients. 1801 21st Ave. S...

LABEL NEWS

Warner Bros. Records has named **Janice Azrak** to the newly-created position of Senior VP of Creative Services: Artist Development/Video. Azrak will serve as the label's liaison with recording artists, managers and video directors in developing video projects for performers on the Warner

and Reprise rosters. Concurrent with Azrak's new appointment, Warner Bros. has named **Herb Agner** as Video Coordinator. Agner will assist Azrak in the production of Warner/Reprise video projects and will promote all video clips emanating from Warner Bros./Nashville...

Claudia Mize, a 10-year Mercury Nashville veteran, has been promoted to Director of A&R Administration for the label. **Kira Bailey**, who most recently spearheaded Mercury's *Triple Play Tour*, has been appointed Manager of Catalog Development for the label. Also, **Kim Fowler**, an MTSU graduate, has been named Publicist, Mercury Nashville...

Giant Records staff changes include the naming of **David Berry** as Southwest Regional Promotions Manager, replacing **Karen Murray**; **Jerrad Sloan**, Receptionist; **Tammy Luker**, Promotions Assistant; **Scott Douglas**, Gavin Promotion Manager...

ARTIST NEWS

Wrangler recently implemented a multi-faceted promotion/sweepstakes called "Dress Your Best and Then Head West," featuring spokesperson **Chris LeDoux**. Liberty has also just released *Chris LeDoux Live*, a home video compilation of performance footage, personal interviews and special clips...



Janice Azrak



Herb Agner



Kira Bailey



Claudia Mize



Kim Fowler

Recent Concert Grosses

* two shows

Source: Pollstar

Artist	\$ Gross	Tix Sold	% Full	City, State	Date
George Strait*	304,149	11,190	100	Los Angeles, CA	8/5
Travis Tritt/Trisha Yearwood	183,046	9,515	48	Mtn. View, CA	8/22
Clint Black/Wynonna	156,832	19,604	100	Springfield, MA	7/11
Dwight Yoakam	132,980	7,536	84	Pelham, AL	8/27
Vince Gill	128,234	7,070	100	Vienna, VA	8/29
NRBQ	120,065	6,868	98	Vienna, VA	8/28
Statler Brothers	119,018	5,514	79	Vienna, VA	8/20
Willie Nelson & Family	64,797	1,798	98	Beverly, MA	8/23
John Prine/Nanci Griffith	47,598	2,176	100	Louisville, KY	8/8
Oak Ridge Boys	46,054	1,833	94	Beverly, MA	8/28

BOOKING/TOURING NEWS

Three record labels have teamed to launch *Nashville's New Country*, a national tour featuring live performances and radio appearances by new talent. The brainchild of **Max Kittel** (*Talmark Resource Group/Nashville*), the first tour is set to feature Sony/Epic's **Darryl & Don Ellis**, Arista's **Dude Mowrey** and Giant's **Rhonda Vincent**...

Former St. Louis Cardinals pitcher **Jim Wise**, now an Americana Records artist, has signed an exclusive booking agreement with *Entertainment Artists, Inc.* The agency also is set to book the **Flying Burrito Brothers'** upcoming European tour...

The 5th Annual *Western Music Festival* is set for November 11-14 in Tucson, AZ. Scheduled guests include **Rex Allen, Sr.**, **Don Edwards**, **Riders In The Sky** and many more. 602-323-3311...

Chief Talent has moved to 33 Music Sq. W., Suite 102B. New phone: 256-7101; new FAX: 256-4879... **David Frizzell's** Family Theatre opened over the Labor Day Weekend. The theatre, which is 30 miles from Branson, will close at the end of October '93 and reopen in April '94 with an expanded rotation of acts. 615-360-9931...

INDEPENDENT NEWS

Step One Records (SOR) recently monopolized the NARM (National Association of Recording Merchandisers) nominations for the Indie Best Seller Award in the Country Recording category. Contenders include SOR

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discs *Feelin' Good, Gettin' Down*, by the **Geezinslaws**, and *Freeborn Man and Master Of Illusion*, both by **Clinton Gregory**...

Hal Wayne is the CEO/Executive Producer for new label MVC/Nashville, Inc. **Bobby Johnson** is the label's President/Business Manager, **L.J. Wayne** is Corporate Secretary, **Joyce Hawthorne** is Director of Publishing and **J.B. Owen** will work in Artist Relations...

Americana Records has signed **J.R. Williams**, whose material will be geared toward truck drivers...



Joyce Rice

PUBLISHING NEWS

Sally Nordlund, an attorney for Gaylord Entertainment Company since 1989, has been named Director of Business Affairs for Gaylord's *Opryland Music Group* (OMG). Nordlund received her law degree from Vanderbilt in 1983 and was an associate at the Dallas firm of *Thompson & Knight* from 1983-1989...

The *Nashville Songplugger Association* is now in its 8th year with over 500 cuts on artists including **George Jones, George Strait, Willie Nelson, Lorrie Morgan, Jimmy Buffett, Clinton Gregory, Crystal**

Gayle, Charlie Daniels and many others. **Larry Lec** reports 83 cuts so far this year...

TV/FILM NEWS

Joyce Rice, Director of Writer/Publisher Relations at BMI, has been elected National Trustee of the National Academy of Television



Sally Nordlund

Arts and Sciences (NATAS). In addition, new officers and governors were elected to serve on the Nashville chapter board: VP—**Jan Wade**; Secretary—**C. Paul Corbin**; Chapter Administrator—**Becky Buckosh**; Governors—**Phil Bell, George Betts, David Earnhardt, Larry Emsweller, Dr. Elliott Pood, Ken Russell**...

Clint Black has written and recorded the title theme for the new CBS-TV series, *Harts of The West*, starring **Beau Bridges** and **Harley Jane Kozak** with guest appearances by **Lloyd Bridges**. The one-hour show will air Saturday nights at 8 p.m. CST, beginning September 25...

Garth Brooks, Billy Ray Cyrus and **Dolly Parton** are among the guests who will appear on two weeks of the best of TNN's *Nashville Now*, beginning September 27 at 8 p.m. CST. Also, the latest news from the world of country music will be presented each weeknight on *TNN Country News*, which also begins

September 27, at 6:30 p.m. **Debra Maffett**, a former Miss America and experienced TV personality (*PM Magazine*), will host. Author and syndicated columnist **Robert K. Oermann** will contribute regularly, as will movie critic **Jimmy Carter**, who was a regular on *Crook and Chase*...

RADIO NEWS

MusAmerica Group Inc. has acquired the rights to *Country Star Tracks*, the weekly one-hour radio show hosted by multi-media star **Lisa Foster**. Visiting artists choose the music for the show, which is now heard in 150 major markets by an estimated one million listeners. Recent guests include **Highway 101, Aaron Tippin, Trisha Yearwood, Doug Stone, Little Texas** and many others. *Country Star Tracks* is booked through *Gurley & Company* at 615-329-0022...

Charlie Daniels, Lorrie Morgan, Ricky Van Shelton, Mary Chapin Carpenter, Suzy Bogguss, Mark Chesnut, Billy Ray Cyrus and many other country artists have joined forces with the United States Marine Corps Reserve Toys for Tots Foundation. The singers have recorded radio spots for the Foundation's radiothon, which is requested to run nationwide during the second week of December. The spots are designed to take no more than 4 minutes of air time per hour, without interrupting a station's existing music schedule. All funds collected from the radiothon will go toward the purchase of toys for needy children across the country. To sign a station up for the radiothon, call 716-836-4090...

Indianapolis' Today's Hot Country 95.5 WFMS, *Henselmeiers* and *Coca-Cola* are set to present FAN JAM September 25 at Marion County Fairgrounds. Epic's **Gibson Miller Band**, Arista's **Pam Tillis**, and MCA's CMA-nominee extraordinaire, **Vince Gill**, are scheduled to perform. WFMS also reports that during a recent appearance at the Deer Creek Amphitheatre, **Billy Ray Cyrus** lifted a black hat from a listener's head, wore it during the show and proceeded to wear it the following evening during his appearance on the *Arsenio Hall* television show. WFMS jocks "**Jim & Charlie**" organized a hat donation from *Henselmeiers* to the bereft listener, and Billy Ray soon called WFMS PD **Kevin Mason**, promising to return the "Stolen Stetson" to WFMS if the station would raise money for midwest flood victims by selling raffle tickets. Specifically, Cyrus wanted the funds to go toward the rebuilding of playground equipment in the flooded areas around St. Louis. For twelve days at the Indiana State Fairgrounds, the WFMS broadcast booth displayed the Stetson Billy Ray had borrowed, autographed and returned.

Christian Music News

BY TRAVIS CORDER

Hugh Robertson has been named to the newly created position of Director,

National Sales-General Market for Sparrow Records. Formerly a resident sales representative for *CEMA Distribution*, Robertson will work directly with *CEMA* as

well as with ancillary accounts...**David Gilman** has been named to the new position of Regional Merchandiser for *Sparrow Distribution*. Gilman, a 1992



Hugh Robertson

graduate of Grand Rapids Baptist College, formerly worked as a music buyer for *Baker Book House*...



David Gilman

will coordinate sales for Christian bookstores in the Northeast, Midwest and West Coast regions...

buyer for *Baker Book House*...

Bill Joyner has joined the Direct Sales department of *Inter-sound Christian Music*. As Sales Representative, he



The one-dollar raffle tickets generated \$2,305 for flood relief...

OTHER FORMATS

BMI is set to present the 3rd annual *Urban Music Business Conference* October 15-16 at the Regal Maxwell House Hotel. BMI's **Thomas Cain** will welcome attendees and scheduled guests **Robert "Please Mr. Postman" Bateman**, Motown Records' **Nadine Baker**, **Lamont Dozier**, Paisley Park's **Cat Jackson**, **Barrett "I Heard It Through The Grapevine" Strong** and many others. Advance registration is \$50 (\$65 at the door), payable to T.O.P.S.-UMBC. Return by October 11 to BMI at 10 Music Sq. E., Nashville, TN 37203—Attn: UMBC...

BENEFIT NEWS

The Bill Wilkerson Center, which helps handicapped children who cannot speak learn how to communicate via augmentative communication systems (devices which enable them to "talk" through pictures of recorded messages), will host a celebrity auction to raise money for its programs October 14 at 6:30 in the Vanderbilt Stadium Club. The live auction will be preceded by a silent auction, with entertainment and a cocktail buffet supplied by Faison's, La Paz, Outback and

other local restaurants. DJ **Hoss Burns** will emcee, and contributing celebrities include **Reba McEntire**, **Alan Jackson**, **William F. Buckley**, **Muhammad Ali**, **Roscanne Arnold**, the **Mandrell sisters**, **Barbara Bush** and others. Tickets are \$20. 615-646-8842...

Billy Ray Cyrus and his band, **Sly Dog**, donated \$100,000 from their September 5 concert at Iowa State University in Ames. Proceeds went to **Camp Hantsea**, a local Ames boys and girls campfire organization severely damaged in the floods, and also to the university's damaged **Hilton Coliseum**. Cyrus personally donated \$24,000 toward the restoration of the camp...

Baillie & The Boys, **Asleep At The Wheel's Ray Benson**, **Shawn Camp**, **Billy Dean**, **Joe Diffie** and many other celebrities are set to participate in the 11th Annual ACM Golf Classic October 11. Proceeds will go to the T.J. Martell Foundation for Cancer, AIDS and Leukemia Research for children, and the entry fee will be \$250 per person. Teams will consist

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Ray Hood Bekool Music Group

RECORDING:

K.J. Hansen MVC/Nashville
J.R. Williams Americana Records

of a celebrity plus four paying players. 213-462-2351. Also, *Free Beer & Groceries*, the comedy album featuring **Carl P. Mayfield and the P-Team**, has raised in excess of \$16,000 for the T.J. Martell Foundation...

Travis Tritt, **Trisha Yearwood** and **Little Texas** raised over \$200,000 for flood relief at two *Budweiser Rock 'N Country* concerts September 2 and 3 in Kansas City and St. Louis...

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The Chicken Or The Egg?

Records: "We can't get enough exposure at radio to launch our female artists."

Radio: "We can't afford to play too many female artists. Our listeners don't buy them."

The chicken or the egg? A quick look at the singles reviews in this issue (page 26), shows 10 of the 27 new singles reviewed are by women artists. I'm no mathematician but that looks to be about 37% of this week's product. Now let's look at the charts.

The September 25 *Billboard* Hot 200 sales chart shows ten Nashville artists represented in the top 70 positions. Of that total only *one* female, Wynonna (#35) is included! The *Billboard* Monitor Country Chart, which detects radio airplay, shows only *three* ladies in the top twenty (15%) and nine in the top 50 (18%). The story at *R&R* and *Gavin* is not much different.

To be sure, there is no point in adding records by gender solely to even their representation. However, there is every reason to add particular, carefully chosen records. For example, currently there are new single releases from Emmylou, Trisha Yearwood, Carlene Carter, Tanya Tucker, Faith Hill, and Shania Twain to name a few. Instead of "waiting to see if anything happens" with female offerings, which is what "conventional radio wisdom" currently suggests you do, this might be a great time to utilize radio's number one weapon for success—the ears of its programmers. Listen to what's out there and pick the shots you think fit your market best.

Give the music a chance, do research, try a "women's hour show," stage a promotion. Do the things which you are so expert at but have shied away from when it comes to the fairer sex. Write us a few letters to share with everyone else—we'll be happy to print them.

The demos of the listeners of country music have been growing and changing. It only makes sense and it's in everyone's best interest to continue testing the waters to see what floats.

—David M. Ross,
Editor

Oermann Challenged To IQ Test

Mr. Oermann,

You can give out criticism, but you sure can't take it. To begin with, the RVS fan club did not launch a "foaming at the mouth" letter writing campaign against you. I don't know how many letters you received, but the fan club had nothing whatsoever to do with it. Don't flatter yourself that you are so important. Ricky has probably not even seen your review and if he has, I am sure he took it with a grain of salt. He has too many things going on to pay attention to every review—good or bad.

As far as the single having ailing airplay, you of all people know that the quality of a song has little to do with radio airplay today. It is political, just as every phase of country music has become political. The stations are told what to play and when. However, where I work, many people are getting tired of every country song sounding like the last and are switching back to easy listening, oldies, etc.

You seem to have an air about you that you are superior to everyone and everything. You need to come back down to earth. Your job is to review singles and give your opinion, but I believe it is possible to give someone a bad review and not tear that person apart.

Also I am not a "nose-picking retard." I would imagine if you and I both took an IQ test, my intelligence would probably be superior to yours.

To sum it up Mr. Oermann, if you can't stand the heat, get out of the fire. I have as much right to my opinion as you have to yours.

Anne Clarke, Nashville, TN

Final Word is presented as an open forum to express opinions and ideas about the content of this publication, or any topic dealing with the industry in general. If you are interested in contributing to this column please contact Music Row, P.O. Box 158542, Nashville, TN, 37215. (615) 321-3617, Fax (615) 329-0852.

Industry Events

OCTOBER

- 2 Harvest Jam II, Tuscumbia, AL, 615-327-1274
- 8-10 National Folk Festival, Chattanooga, TN, 615-756-2787
- 10 From All Walks Of Life fundraiser, Riverfront Park, 615-385-1510
- 11 ACM Celebrity Golf Classic, De Bell Golf Course, Burbank, CA, 213-462-2351
- 15-16 T.O.P.S. Urban Music Business Conference, Maxwell House/MTSU, 615-291-6728
- 15-17 Red Steagall Cowboy Gathering/Western Swing Festival, Fort Worth, TX, 615-356-8176

NOVEMBER

- 11-14 4th Annual Western Music Festival, Tucson, AZ, 602-323-3311
- 16 Vince Gill Basketball Game & Concert, Belmont Univ., 615-386-4505
- 30 NEA Master Award Ceremony, Maxwell House Ballroom, 615-327-4308

JANUARY, 1994

- 21-24 NAMM International Convention, Anaheim, CA, 619-438-8001

MARCH, 1994

- 16-21 South By Southwest, Austin Convention Center, 512-467-7979

MAY, 1994

- 4-7 FANFEST, Los Angeles County Fair and Exposition, 800-505-3267
- 11-13 Music Row Industry Summit, Regal Maxwell House Hotel, Nashville.

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-Jimmy Dean

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-Dolly Parton

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-Ed Morris, *Billboard Magazine*

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-Bill Mack, *WBAP Radio, Ft. Worth, TX*

JACK PALANCE • DINAH

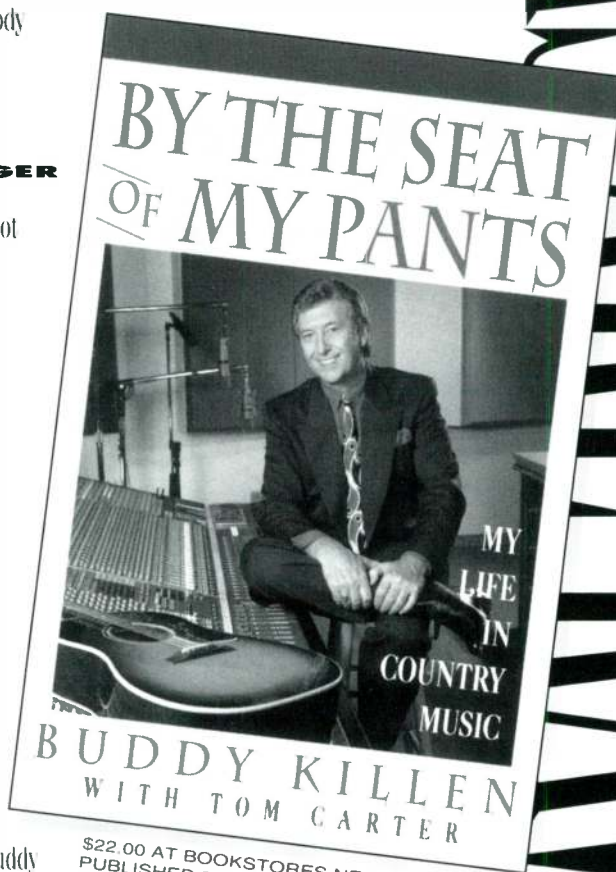
"I feel fortunate to have had the privilege of knowing Buddy Killen as a friend ever since the mid-50's, when he produced my first record. This book 'sings' with the truth!"

-Jim Nabors

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For details, call (615) 256-3354 or check out our web site at www.songs.org/nsai.
Tin Pan South is a Nashville Songwriters Association International Event



Don't Blame Radio

Dear Music Row, Specifically Robert K. Oermann,

I fight the urge to just tell you where to put it, Discman, but seeing as how I am a lady, I will explain the source of my complete frustration with your article in the Feb. 23 issue of *Music Row*.

I am not as old as you, nor have I lived in Nashville, hung out at concerts, shook hands with pasty-face, overindulged execs or had a completely inane article published in an industry earmark. I have, however, listened to, written and sang music all of my life and I have but one question: What the Sam Hill have you been smoking?

First of all, to award any kind of honor to Shania Twain's latest CD is almost like painting a moustache on the Mona Lisa—the music industry is a masterpiece and Shania is the token “babe” with questionable talent that keeps the eyeballs pacified. Her bee-bop, Spice Girls meet Ellie Mae image is enough to make me run from the entire industry and yet I stay because of artists like Trisha Yearwood, Linda Ronstadt, the Mavs—you know—the people with talent, not just cute booties and good production.

Second of all, Avalon is a Christian group and yes, I have to agree with you, they do rock. Sarah Masen is not a Sheryl Crow rip-off, she and most of the new Christian artists have a progressive, down to earth attitude that the genre has been missing. Let's face it, Christians have cruddy days as well and the old “Christian” music was so long wrapped up with the “inspirational” category that it made me want to become a female version of the Hobbit when I had an inappropriate thought. I think we need to thank artists like Masen, Charlie Peacock, Jars of Clay and Sara Jahn for making Christian music what all music must be to be successful: empathetic.

In conclusion, I just want to know how you can blame radio for the lack of innovation in music. Over the last 40 years we have become a public that has so blurred the lines between any kind of classification that I actually heard Rhett Akins just two nights ago do a cover of a Third Eye Blind song. It was frightening, ugly and disheartening. The realization that the most noticed form of art in the world is slowly becoming the most commercial is perhaps second only to the fact that the Spice Girls are referred to as “artists.” Don't blame radio, artists, or the public at large—we all share that same tragic flaw of humanness. We scream for originality and innovation, then punish those who offer it to us by ignoring them or taking their concept and mass marketing it until it is as big as rap or alternative music or the “Seattle Sound,” and just as tiring. How can we play music that we aren't receiving?

Oh, yeah, as for the new Rhett Akins song being junk...well, I suppose that all songwriters can only aspire to the depth and complexity of Shania's heart rocking, throat tightening hit “Don't Be Stupid.” In the words of the “most innovative” singer on the scene, “Relax, Max.” Whoa, I have goosebumps!

Jamie P. Hunt “Jami Paige”
Director of Promotions
Country 96 KWWR Radio
Mexico, MO



INDUSTRY EVENTS CALENDAR

APRIL

14-18—**Tin Pan South**, various venues, Nashville, TN 615-251-3472 or songs.org.nsa

16—**The Film+Music Workshop Soundtrack Seminar** with Sharyl Churchill and Patricia Joseph. Belmont University, Nashville, TN 615-297-4646

23-26—**Merle Watson Memorial Festival (MerleFest)**, Wilkes Community College, Wilkesboro, NC 800-343-7857 or www.merlefest.org

30—**The Nashville Institute for the Arts annual Songwriters' Night** to benefit the Wolf Trap program for at-risk preschool children. 328 Performance Hall, Nashville, TN 615-244-6930

MAY

8-10—**1998 Country Music Expo**, Edison, New Jersey 973-772-6566 or CntryRadio@aol.com

18-19—**John Michael Montgomery's Celebrity Celebration**, golf and music extravaganza for the McDowell Cancer Foundation at the University of Kentucky Markey Cancer Center. The Champions Golf Club, Nicholasville, KY 615-259-0035

JUNE

7-12—**NashCamp: Nashville Acoustic Music & Songwriting Camp**, Montgomery Bell State Park, Nashville, TN 615-386-9765

14—**IFCO Fun Fest**, Ryman Auditorium, Nashville, TN 615-371-9596 or www.ifco.org

14—**8th Annual Wrangler/City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville, TN 615-880-7347

15-20—**27th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville, TN 615-889-7503

22-28—**Chet Atkins Musician Days**, various venues, Nashville, TN

SEPTEMBER

23—**The 32nd Annual CMA Awards**, Grand Ole Opry House, Nashville, TN

OCTOBER

1-3—**Oklahoma's International Bluegrass Festival**, Guthrie, OK 405-282-4446

3-4—**1998 MS 150 Bike Tour** to benefit the National Multiple Sclerosis Society, Franklin, TN 615-269-9055

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in Brentwood, and will be led by Managing Director **Ken Pennell** with **Shawn Tate** as Director of Marketing. Chordant will handle distribution to the Christian retail market while EMI Music Distribution will distribute the label to the general retail market...

Shawn McSpadden has been named Vice President and General Manager of Word/Idea Publishing. He was formerly head of creative at McSpadden-Smith Music...

Word Entertainment's Creative Services department won three Nashville Ad Federation Addy Awards for CD Retail Package, Promotional and Campaign Design...

Christian Entertainment, formerly a monthly magazine, has changed formats to a one page insert distributed to newspapers throughout the US by Universal Press Syndicate. 205-835-1961 or <disciple@quick-link.net>...

Amy Grant will bring her 67-city *Behind The Eyes* tour to Nashville for two shows May 7 & 8 at the Ryman Auditorium. Tickets are available at Ticketmaster or the Ryman box office...

Homeland Entertainment Group's new label has been named Journey Records, and "will be dedicated to new artists," said **Zane King**, Director of A&R for the label...

Dan R. Brock, President and CEO of ForeFront Records, and **Frank Tate**,

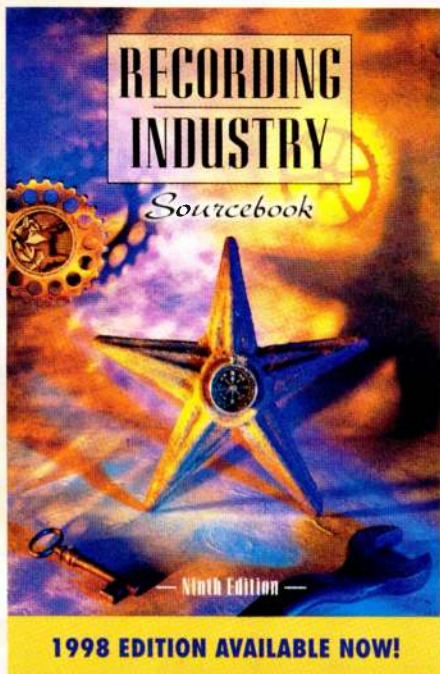


GIVIN' FOR LIVIN'—Jock Bartley, leader of the '70s group Firefall, recently hosted a sold-out all-star benefit for the Suicide Prevention Hotline and The Oasis Center at the Bluebird. Pictured L-R, seated: Victoria Shaw, Bartley; standing: Rusty Young, Razy Bailey, Michael McDonald, David Pack. Photo: Alan Mayor

President/CEO of 5 Minute Walk Music SaraBellum Records, have entered into an exclusive long term worldwide sales and distribution agreement. Under the terms of the agreement, ForeFront will develop and oversee sales and distribution functions

for 5 Minute Walk, with Tate maintaining ownership. Tate and his team will continue to perform A&R, marketing and creative duties from the label's home base in Northern California. ♦

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MUSICAL CHAIRS

sponsored by Ingram LeBrun Music, will feature songwriters **Gary Burr, Marcus Hummon, Gary Nicholson, Mike Reid, Wendy Waldman** and more. Tickets are available through Ticketmaster or through the NIA office at 615-241-6930...

TV/FILM NEWS

During March, CMT began telecasting the only music video in existence of country music legend **Patsy Cline**. The video for "Crazy" will air exclusively on CMT through mid June. The video network is also broadcasting a CMT Beat segment about Cline's current album release "Live at the Cimarron Ballroom." The rare live performance footage included therein was discovered at a garage sale in Florida years after it had been recorded. MCA Chairman **Bruce Hinton** called the Cline



BRENT CLENNEY

tape "kind of like the Holy Grail for country music..."

The Filmworker's Club has opened a second transfer suite and hired **Brent Clenney** as Senior Colorist...

Franklin producer/composer **Paul Mills'** work will be showcased in the film *Still Breathing*, starring Brendan Fraser and Joanna Going, due in theatres May 8. Mills, who has won a Dove Award and was named Christian Producer of the Year by *American Songwriter* magazine last month, has also scored the upcoming Miramax film *Nobody's Children*, a Disney Channel feature called *The Estate Sale*, and documentaries for NBC and the Discovery Channel...

Midtown Video has launched a new Web site in the design of a virtual edit station. <www.midtownvideo.com>...

The Outlaw Music Channel, founded by **Willie Nelson** and the Kickapoo Tribe in Kansas, went on the air February 14. The channel, carried on GE Americom GEI Satellite, features an historic collection of classic country music TV shows from the

'60s, '70s and '80s, including *The Porter Wagoner Show*, *Pop! Goes The Country*, *The Dolly Show*, *Del Reeves' Country Carnival* and *The Gospel Singing Jubilee*. Negotiations are underway for uplink on additional cable systems...

CHRISTIAN NEWS

EMI Christian Music Group (EMI CMG) has announced the formation of EMI Gospel, a new wholly-owned label. EMI Gospel's first signing is **Lamar Campbell and Spirit of Praise**. EMI Gospel will operate from EMI CMG's corporate headquarters



KEN PENNELL



SHAWN TATE

SIGNINGS

RECORDING

Lisa Brokop • Columbia Nashville

PUBLISHING

Tim James • Hayes Street Music
 Ray Scott, Tommy Rocco • Opryland Music Group
 Rick & Janis Carnes • peermusic
 Wayland Holyfield • Ingram/LeBrun
 Craig Bickhardt • Moraine Music Group
 Elizabeth Cook • Bro 'N Sis
 Cal Sweat • Starstruck Writers Group
 Tom Shapiro • Sony/ATV Tree
 Buddy Cannon • Maypop Music
 Jay Knowles • Little Big Town

BOOKING

Lee Roy Parnell, Joe Diffie, Jeff Carson • Monterey Artists
 Kacey Jones • APA Talent

TOP OF THE CHARTS CHRISTIAN

Christian Hit Radio

"Five Candles" • Jars Of Clay • Essential
 Inspirational

"For Such a Time as This" • Wayne Watson • Word

Adult Contemporary

"Testify to Love" • Avalon • Sparrow

Country

"Singing in My Soul" • Sheri Easter • Spring Hill

Mainstream Album Sales

You Light Up My Life: Inspirational Songs • LeAnn Rimes • Curb

Christian Album Sales

WoW Gospel 1998: The Year's 30 Top Gospel Artists and Songs •

Various • Verity

Source: 3/9/98 issue of CCM Update.

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THE SONG POWER INDEX

predicting new single success

SPI MONDAY • MARCH 16, 1998 • #071

THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
7.60	•	LEE ANN WOMACK/Buckaroo/Decca (25)	3.76	3.84
7.54	•	LEANN RIMES/Commitment/MCG/Curb (24)	4.08	3.46
7.51	•	BRYAN WHITE/Bad Day To Let You Go/Asylum (16)	3.88	3.63
7.35	6.81	LORRIE MORGAN/I'm Not That Easy To Forget/BNA (32)	3.69	3.66
7.25	6.82	DARYLE SINGLETARY/That's Where You're Wrong/Giant (28)	3.54	3.71
7.22	6.90	TY HERNDON/A Man Holdin' On/Epic (35)	3.71	3.51
7.03	6.55	CHELY WRIGHT/I Already Do/MCA (36)	3.50	3.53
6.68	6.31	NEAL McCOY/Party On/Atlantic (34)	3.50	3.18
6.63	6.67	KEVIN SHARP/Love Is All That Really Matters/Asylum (37)	3.49	3.14
6.63	6.21	SHANE STOCKTON/What If I'm Right/Decca (33)	3.33	3.30
6.03	5.46	JIM COLLINS/My First, Last One & Only/Arista (32)	3.00	3.03
6.00	5.60	THE RANCH/Just Some Love/Capitol (35)	3.00	3.00
5.44	5.31	CHRIS CUMMINGS/I Waited/WB (32)	2.72	2.72
5.31	5.05	THE GREAT DIVIDE/Never Could/Atlantic (32)	2.59	2.72
5.05	•	EDDY RAVEN/Johnny's Got A Pistol/Capitol (23)	2.48	2.57

SPI = Add Factor + Passion. Songs are ranked by SPI points. Ties are ranked according to highest Add Factor Average.

METHODOLOGY/RESEARCH SPI

The SPI number shows a new single's strength, as perceived by radio programmers, on a 2 to 10 scale. Our panelists rate each song up to five points for Add Factor (5=add), and up to five points for passion. Those scores are combined and averaged to compute the SPI score. The correlation between peak SPI number and ultimate chart success is detailed in the 2/8 issue of *Music Row*.

for an ACM award in the talent buyer/promoter category...

Robert Stewart has exited the Tim McGraw tour management staff and is working to develop a marketing database venture within the entertainment industry. 615-665-8866...

INDEPENDENT NEWS

The late **Townes Van Zandt**, the subject of a 3/28 Austin City Limits tribute, can be heard in the closing credits of the Coen Brothers' *The Big Lebowski*...

Susan Dodes has been appointed to the newly created Senior A&R position at E.A.R. (Edel America Records) in New York...

OTHER FORMATS

Hip-hop magazine *The Source* will launch its first TV series this summer in a co-production deal with Access Entertainment Network (AEN), a new 24-hour cable channel created to meet the viewing needs of 18-19 year old entertainment enthusiasts, said **Bill Bernard**, president of AEN...

Rockabilly legend **Billy Lee Riley** has released a new album on Capricorn Records...

RADIO NEWS

Gene Dickerson, VP & GM of KRMD-FM/Shreveport, LA, winner of this year's Small Market Promotion of the Year award by the CRB, has been elected Secretary of the CRB Board of Directors...

SJS Entertainment is producing radio specials for a variety of country artists including **Jo Dee Messina**, **George Strait**, and **Randy Travis**, as well as "Spring Break Country Cruise," hosted by **Kenny Chesney** and featuring **Lorrie Morgan**, **Martina McBride** and **Mindy McCready**. 941-275-1111...

Country Radio Broadcasters, Inc. have taken over administration of the Country Music Disc Jockey Hall of Fame. Founded by **Chuck Chellman** in 1974, the CMDJ Hall of Fame is dedicated to the recognition of those who have made significant contributions to the country radio/music industry. Previous inductees include **Charlie Douglas**, **Mike Oatman**, **Bill Mack**, **Ralph Emery**, **Biff Collie** and **Cliffie Stone**.

The CRB is now accepting submissions for 1998 inductees, which will be honored at an invitation-only dinner at Nashville's Renaissance Hotel Ballroom on June 25. Submissions are due by April 10. 615-327-4487...

Country Radio Broadcasters is currently planning the CRB's fifth regional event, CRS Great Lakes, to be held in Cleveland, OH on August 28 and 29. 615-269-7071...

Writer's Notes



JEFF STEVENS

BIRTHPLACE: Alum Creek, West Virginia

YEARS IN NASHVILLE: 11

PUBLISHER: Warner Chappell

HITS/CUTS/CHART ACTION: "Reckless," Alabama; "Carried Away," "Carrying Your Love With Me," George Strait; "Big Love," Tracy Byrd; "I Fell In The Water," John Anderson; "Down In Flames," Blackhawk

FAVORITE SONG YOU WROTE: "One," written with Marv Green

FAVORITE SONG YOU DIDN'T WRITE: "Hello Darlin'"

ON WHAT INSTRUMENT DO YOU WRITE? Guitar

INFLUENCES: My wife Sandy, country radio from 1965 'til now, '70s rock and roll bands.

ADVICE TO WRITERS: Respect the country music audience and pay attention to what they want to hear. Go to a country music show. Go to a beer joint and listen to the jukebox. Be honest with yourself.

LITTLE KNOWN BIOGRAPHICAL FACT: Had many odd jobs in the first seven years here, including gluing hats on "Shotgun Red" dolls.

ISSUES FACING SONGWRITERS TODAY: Keeping fans interested in country music. If the fans don't care, then we no longer have a job.

MR asked Jeff to elaborate on how to keep the fans interested: Keeping in touch with the audience is hard for us to do here. It's too bad that we can't have a little more interaction with them like the artists do. We might grumble about artists when they turn a song down and say, 'well, what do they know.' Well, they just spent two hours last night with the audience.

Jeff wrote one of the biggest hits of '97 so we asked him what his secret is: I've really only been writing songs steadily for the last five years. I struggled with being an artist for a while. I wasn't cut out for it, but didn't really know it. When I realized that writing was my real call, almost immediately I starting getting cuts and hits.

BENEFIT NEWS

Tracy Byrd, **Mark Wills**, **Larry Stewart**, **Bill Engvall** and **Al Del Greco** are among the celebrities slated to participate in **John Michael Montgomery's** Celebrity Celebration to benefit the McDowell Cancer Foundation at the University of Kentucky Markey Cancer Center. Scheduled for May 18 & 19, the two-day golf and music extravaganza will be held at Montgomery's home golf course, The Champions Golf Club, in Nicholasville, Kentucky. 615-259-0035...

The 1998 MS 150 Bike Tour to benefit the National Multiple Sclerosis Society is scheduled for October 3 & 4, leaving Franklin and travelling to Lynchburg. For more information, contact **Molly Jennings**. 615-269-9055...

The Blue Suede Dinner, Auction and Concert, held at the Jackson Civic Center on February 28 raised over \$130,000 to benefit the Carl Perkins Center for the Prevention of Child Abuse. **Billy Ray Cyrus**, **Sylvia Razzzy Bailey**, **Baillie & The Boys**, **T.**

Graham Brown and **Skip Ewing** performed...

The stars are lining up for the 8th Annual Wrangler/City of Hope Celebrity Softball Challenge slated for June 14 at Greer Stadium. Signing up so far are **Clint Black**, **Bryan White**, **LeAnn Rimes**, **Neal McCoy**, **Deana Carter**, **Diamond Rio**, **Chely Wright**, **Rhett Akins**, **Michael Peterson**, **Kevin Sharp**, **Rick Trevino**, **Victoria Shaw**, **Amy Grant** and **Gary Chapman**. The game, co-sponsored by WSM and WSIX, has become the unofficial kick-off to Fan Fair week, and has raised over one million dollars to support the City of Hope National Medical Center and the Beckman Research Institute in its commitment to prevent and cure cancer and other diseases. 615-880-7347...

The Nashville Institute for the Arts Ensemble Board's annual Songwriters' Night to benefit the NIA's Wolf Trap program for at-risk preschool children is scheduled for April 30 at 328 Performance Hall. The show,

MUSICAL CHAIRS

on April 23...

Trisha Yearwood will join **Sandra Bernhard, Paula Cole, Sheryl Crow, Joni Mitchell** and **Stevie Nicks** in "Stormy Weather '98," a Benefit for the Walden Woods Project and the new Thoreau Institute at Walden Pond. The show takes place on April 16 at LA's Wilmet Theatre...

Jo Dee Messina made her Grand Ole Opry debut on March 14...

Loretta Lynn wants to assure fans that tabloid rumors that she is undergoing cancer treatment and/or having cosmetic surgery are untrue. Ms. Lynn, who had a silicone implant in her left breast twenty-five years ago due to the removal of tumors and cysts, had surgery to correct problems from the leaking implant. She will begin a summer tour in May...

Lee Roy Parnell's jacket and cowboy boots and **Alan Jackson's** autographed jeans were included in a Grammy Window Showcase at Barneys New York on Madison Avenue. The display was part of a memorabilia display honoring BMG Entertainment during the Grammys...

Restless Heart has reunited for a greatest hits album (plus two new songs) and summer tour with **Vince Gill**...

Music Row Dogs & Nashville Cats, a photography book and album in progress, will feature country music stars with their pets as seen through the eyes of photographer **Karen Will Rogers**. The album will include a number of the artists from the book re-recording classic dog and cat songs or recording new material being written especially for the project. Celebrities participating include **Aaron Tippin, Dean Miller, Joy Lynn White, Sam Moore, Hal Ketchum, Johnny Cash, Trisha Yearwood** and **Robert Reynolds, Sawyer Brown** and **Michael Peterson**. Twenty percent of the proceeds from the project will be donated to the Nashville Humane Association and other animal rights groups. Artists who would like to participate (with their favorite pet, of course), should contact **Garth Shaw**, soon, at 615-780-2997 or <dogscats@songnet.com>...

Rhett Akins was recently recognized at the Georgia State Capitol by the 98th Session of the Georgia General Assembly for his work as national music industry spokesperson for the Boys & Girls Clubs...

Randy Travis is CMT's April Showcase Artist. Travis, who has sold more than 20 million records and placed 25 songs in the Top 10, will also be featured in TNN's *The Life And Times* series on April 29...

k.d. lang has released her first-ever live home video, *Live In Sydney*, featuring lang at the State Theatre in Sydney during her 1996 world tour...



DREAMROCKS—DreamWorks staff and friends played dress up for their screening of the Rocky Horror Picture Show during CRS29. Pictured L-R: DreamWorks Shannon Eagon; Universal Distribution's Diana Flaherty; DreamWorks' Suzanne Durham and Laurel Kilbourn; DreamWorks' George Briner; Universal's Karin McGeah; Bruce Adelman, Warner Bros. West Coast; DreamWorks' Scott Borchetta, Bruce Shindler, Rebecca Scarpati; and Bayliss Entertainment's Brian Montgomery. Photo: Alan Mayer

Warner Western artist **Red Steagall** has been awarded the Texas Literary Giant Award, presented at the second annual Houston Writer's Conference on March 21. Steagall, who is a musician, writer and poet, also announced his plans for the second annual Red Steagall Cowboy Celebration to be held June 5-6 at the George Ranch in Richmond, Texas. Proceeds from the celebration provide scholarships for children. Activities at the event include the poetry contests, a cowboy trading post, horsemanship clinics, roping demonstrations and cowboy music. 615-350-8970 or Ivoryhorse@aol.com...

Naomi Judd, who was diagnosed in 1990 with chronic Hepatitis C, spoke at the National Summit on Hepatitis in Washington, DC in late February and announced that she is now virus-free...

Ty and **Shanna England** welcomed their fourth child, **Mattie Garrett England**. February 25 in Oklahoma City...

Roy Clark was the featured entertainer for the United States Air Force Band's annual Guest Artist Series in February. Held at historic Constitution Hall in Washington, DC, the show was Clark's third consecutive performance with the USAF Band...

The 1998 Writers Showcase at Belmont University will be held April 4th in Belmont's Neely Dining Hall. **Jeff Bourque**,



MICHAEL PETERSON



ROBERT ALLEN

J. Matt Nolen, Matthew Garinger and **Jill Phillips** are the featured writers in the 6 and 8:30pm showcases...

PUBLISHING NEWS

Mike Whelan has been promoted to Director of Creative Services at OMG...

MCA Music Publishing has created a new Business Affairs department, appointing **Michael Petersen** Vice President and **Robert Allen** Senior Director. **Dana Milstein** joins as assistant to the department...

Carol Stanzione has joined Stoney Lonesome Entertainment as song plugger...

Greg England has joined API as Creative Manager...

Ned and **Jon McElroy** have been nominated for the Mississippi Institute of the Arts and Letters 1998 Awards for music composition for "Last Masquerade" and "She Drew a Broken Heart." Ned writes for Gary Morris Music/Logrhythm Music and Jon is signed to Millhouse Music...

peermusic has signed a world wide sub-publishing agreement with Harlan Howard Songs/Melanie Howard Music. peermusic will provide global representation of the catalog, excluding the United States...

BOOKING/TOURING NEWS

Clint Black, Martina McBride, Collin Raye, Sawyer Brown, Jo Dee Messina and **Sons of the Desert** are slated to perform at *Bahamas Country Bash '98*. The event, which has been called "country's answer to Woodstock," will be the highlight of a three-day extravaganza to begin in Miami Beach and travel via cruise ship to Blue Lagoon Island in the Bahamas. www.bahamascountrybash.com or 800-305-8712...

Jimmy Jay of Jayson Promotions in Hendersonville, TN has been nominated

MUSICAL CHAIRS

[continued from page 4]

BUSINESS NEWS

Peavey Electronics President **Melia Peavey**, a native of Meridian MS, died of a heart attack on March 7. In lieu of flowers, contributions may be made to Peavey House, a home for abused and neglected children, PO Box 2898, Meridian, MS 39302...

Country FM, the only full-time Country Music radio station in the Netherlands, will begin broadcasting via cable in seventeen new municipalities on April 1, bringing Country FM's total potential audience to 1.5 million...

Thoroughbred Music has opened its 6th store in Nashville, the first outlet located outside the chain's home state of Florida. Thoroughbred, located on Gallatin Pike, features the largest Gibson Custom Guitar Showroom in the US, a specialty acoustic guitar room, Pro Audio, drums, band and music accessories departments, eight lesson rooms, a children's music play area and a 2,000 square foot performance hall...

K-tel International has acquired UK based direct response marketing firm Regal Shop International, purchasing the firm's long-term broadcast contracts in France and Belgium. "These new contracts, combined with our existing operations in Germany, the UK, Finland and Scandinavia, make K-tel one of the most formidable direct-response marketers on the continent," said K-tel's **David Weiner**...

ASCAP has opened a new on-premises demo studio for writer and publisher members. Studio time in the eight-track digital facility is free to ASCAP writers, with an engineer fee of \$20 per hour. **Mark Allen** is studio manager. 615-742-5000...

Robert J. Barone has been promoted to Vice President of Operations & Information Technology at BML...

Steve Canup has joined AmTrust



ROGER MURRAH

Mortgage as Branch Manager, specializing in home mortgages for music professionals and other self-employed individuals...

Roger Murrah has been elected to the Board of Directors for the Biblical Resource Center and Museum in Collierville, TN...

Derek Crownover, formerly with the law firm Zumwalt, Almon & Hayes, has opened a new office in the Renaissance Tower. He will focus on entertainment and sports law...

PLA Media has added four titles to its book publicity roster including *The Entertainers, Portraits of Stardom in the 20th Century* by **Timothy White**, *The King of Western Swing: Bob Wills Remembered* by **Rosetta Wills**, *Women on Top: The Quiet Revolution That's Rocking the American Music Industry* by **James Dickerson**, and *How to Be Your Own Booking Agent*, by **Jeri Goldstein** and edited by **Kari Estrin**...

The W.O. Smith School will hold its summer camp June 15-20 at Hillmont Camp and Retreat in White Bluff, TN. W. O. Smith students between the ages of 10-16 may apply. The cost of this week-long music program is only \$25 per student...

Robert K. Oermann will again host the annual International Fan Club Organization (IFCO) Fun Fest at the Ryman Auditorium on June 14. 615-371-9596 or <ifco@ifco.org>...

MTSU's Department of Recording Industry will host the seminar "Can They Really Sing That? Popular Music and the First Amendment," on Friday April 17 at MTSU's State Farm Lecture Hall. 615-898-5470 or <pfischer@frank.mtsu.edu>...

USA Networks has agreed to buy the



DEREK CROWNOVER

remainder of Ticketmaster Group Inc. for approximately \$400 million. The network, which also owns the Home Shopping Network, bought about half of Ticketmaster last July from **Paul Allen** for a reported \$235 million. USA Networks will swap 0.563 share for each Ticketmaster share, and plans to use the nation's largest seller of tickets to help boost expansion into on-line shopping. The agreement still requires approval by each company's board...

LABEL NEWS

Diane Zandstra has been named Southeast Regional Sales Manager for Intersound Records in Nashville...

Kira Florita has been promoted to Senior Director of New Product and Catalog Development at Mercury Nashville. **Kristi**



KIRA FLORITA



KRISTI BRAKE

Brake has joined the label as Senior Manager of Marketing. Brake was previously Senior Manager of Artist Development at Capitol Nashville...

ARTIST NEWS

LeAnn Rimes' single "How Do I Live" has been awarded Triple-Platinum status, making it the first country single to ever reach Multi-Platinum certification and Rimes only the second female ever, after **Whitney Houston**, to reach this milestone. Houston's Multi-Platinum status was awarded for her version of **Dolly Parton's** "I Will Always Love You..."

Pam Tillis will be on TV again this spring, appearing in episodes of *Diagnosis Murder* and *Promised Land*, back to back



ROBERT J. BARONE

ADMIT ONE

ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
Garth Brooks, Trisha Yearwood	\$1,290,129	60,885	100**	The Pyramid	Memphis, TN	3/5-7
Alan Jackson, Deana Carter	\$257,842	11,540	100	Wright State University	Dayton, OH	2/15
LeAnn Rimes/Bryan White	\$197,310	8,517	94	Greensboro Coliseum	Greensboro, NC	1/28
LeAnn Rimes/Bryan White	\$190,831	7,789	100	Hirsch Memorial Coliseum	Shreveport, LA	2/21
Clint Black	\$125,480	3,400	100	Star Plaza Theatre	Merrillville, IN	2/6
Clay Walker, Kenny Chesney, David Kersh	\$96,207	4,693	94	Viking Hall Civic Center	Bristol, TN	2/28
Tammy Wynette, Daryle Singletary	\$78,918	2,160	64*	Center for the Performing Arts	Cerritos, CA	2/27-28
Steve Earle, Buddy & Julie Miller	\$56,250	2,500	100	Riviera Theatre	Chicago, IL	2/28
Ben Folds Five, Robbie Fulks	\$41,233	2,501	100	Electric Factory	Philadelphia, PA	2/21
Bela Fleck & The Flecktones, Jeff Coffin	\$27,144	1,379	100	Flynn Theatre	Burlington, VT	2/14

source: amusement business

*Two shows **Three Sellouts

Artist	Producer	Engineer	Label	Project
Rick Stevens	Bob Bullock	Bob Bullock	—	trax/mix
Various	F. Wildhorn/F. Anderson			
↳		B. Carr/T. Bates	Atlantic	mix
Isle Delange	Barry Beckett	Pete Green	WB	od's
Chad Brock	Buddy Cannon	Billy Sherrill	"	mix

STUDIO 23

Nashville Weather	K. Martin/J. Pitcher	Bryan Cumming	ind	CD/mix
Laura Powers	Laura Powers	"	—	demos
Richard Campbell	Bryan Cumming	"	—	"
Hank Gensler	B. Cumming/H. Gensler	"	—	"
↳		"	—	"
Richard Stevens	R. Stevens/B. Cumming	"	—	"
↳		"	—	"
John Goodwin	J. Goodwin/B. Cumming	"	—	"
↳		"	—	"

WHISTLER'S

Ford	Steve Keller	Joe Costa	Whistler's	—
Jack Curry	"	"	Punch	trax
Wynonna	S. Keller/W. Jackson	Steve Keller	Curb/Univ.	dance mix
Chi Chi's	Paul Evans	Randy Poole	Whistler's	—

WOODLAND

Neville Brothers	Tommy Simms	Martin Woodlee	Columbia	trax
Tommy Simms	"	"	Universal	"
Shannon Brown	—	Brian Tankersley	Arista	mix
Lisa Angelle	A. Gold/L. Angelle	"	Lisa Angelle	trax/od's
Gary Nicholson	Justin Niebank	Justin Niebank	WB/NY	trax

Artist	Producer	Engineer	Label	Project
Collin Raye	Worley/Walker/Raye			
↳		Steve Tillisch	Epic Sony	"
Radney Foster	Darrell Brown	Niko Bolas	Arista Austin	"
Jeff Foxworthy	Doug Grau	Lee Groitch	WB	mix



A DAY AT THE BEACH—Ed Seay has been producing Web IV Records artist Monty Holmes with Paul Davis in Ocean Way Nashville's Sony Oxford Room. Pictured L-R: Engineer Joe Hayden, Seay and Assistant Engineer Dean Jamison.



INTERNATIONAL WEB DESIGN

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STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Cathedrals	Rodger Bennit	"	—	vocals
Brentwood Academy				
➔	Scott Williamson	Randy Poole	—	mix
Emily O'Hern	Debbie Beinhorn	Eric Elwell	—	trax
Robin Crow	Robin Crow	"	Higher Oct/Virgin	od's

EMERALD SOUND

Chad Brock	Buddy Cannon	Sherrill/Smith/Bullock/Waters	WB	trax/od's
➔				
Ty Herndon	Byron Gallimore	S. Marcantonio/T. Waters	Sony	mix
➔				
Deana Carter	Chris Farren	"	Capitol	trax/od's/mix
Paul Brandt	Josh Leo	B. Fowler/A. Ditto	WB	od's/mix
Lynyrd Skynyrd	Lynyrd Skynyrd	"	Legend	"

GREY HOUSE

Stephany Delray	S. Delray/B. Herzig	Billy Herzig	WB	demos
Willie Mack	Billy Herzig	"	—	mix
Eleven Eleven	A. Page/B. Herzig	Ande Page	Green Zebra	CD
Tim Gurshin	—	Chuck Pfaff	—	"

JAVELINA

God For Us	Tom Fettke	B. Clark/S. Crowder	Integrity	string trax/od's
Serious Christmas	"	"	Lillenas	"
Carols Of Christmas	"	"	"	"
demos	Steve Singleton	W. Peterson/S. Crowder	—	trax/od's
Christmas	Don Wyrzten	"	Word	string trax/od's
Alabama	Alabama	"	Maypop	demos/vid shoot
Danni Leigh	M. Wright/M. Knox	G. Droman/J. Hayden	Decca	strings
Mary Chapin Carpenter				
➔	Chet Atkins	Ainlay/Ralston/Crowder	Sony	trax/od's
Steve Wariner	Steve Wariner	R. Gardner/S. Crowder	—	string od's

MASTERFONICS

Terri Clark	Keith Stegall	J. Kelton/P. Montondo	Mercury	mix
George Strait	Tony Brown	C. Ainlay/M. Ralston	MCA	DTS mix
Lisa Brokop	D. Huff/P. Worley	J. Balding/M. Hagen	Sony	mix
Lari White	Dann Huff	"	Lyric Street	mix/od's/trax
John Michael Montgomery				
➔	Csaba	J. Chiccarelli/P. Murphy	Atlantic	mix
Steve Wariner	Steve Wariner	R. Gardner/H.G. Hollans	Capitol	trax
Ma'D-Chel	Csaba/D. Huff	Joe Chiccarelli	EMI	mix
KAI	Fitzgerald Scott	A. Nezmuth/P. Murphy	Geffen	"
Collin Raye	B.J. Walker/P. Worley			
➔		Mark Hagen	Sony	od's
Allyson Taylor	Larry Byrom	J. King/J. Saylor	Decca	mix
Betsy Meryl Hammer				
➔	Brooks Arthur	B. Bullock/G. Greene	—	od's

MASTERLINK

Jamie Anderson	John Anderson	S. Dacus/C. Hailey	—	trax
Evan York	Evan York	C. Hailey/H. Johnson	EMI	mix
Wayne Greer	Wayne Greer	Chad Hailey	—	trax/od's
Grogans Sausage	Billy Adair	"	—	trax/mix
Linda Gail Lewis	Stuart Colman	E. Paul/A. Frigo	Atlantis	trax/od's/slaves

MONEY PIT

Monty Holmes	E. Seay/P. Davis	E. Seay/D. Jamison	Web IV	mix
The Wilkinsons	Doug Johnson	"	Giant	"
American Country Countdown				



MORE MORaine—Veteran Songwriter Craig Bickhardt inks publishing deal with Brent Maher's Moraine Music Group. Pictured L-R: Moraine Creative Director Michael Martin, Bickhardt, Maher.

Artist	Producer	Engineer	Label	Project
➔	John Hobbs	Seay/Jamison/Breckling	—	trax/od's/mix
Tammy Jones	Paul Worley	C. Schleicher/E. Hellerman	Sony	trax/od's
➔				
Lisa Brokop	P. Worley/D. Huff	Clarke Schleicher	"	mix

SOUND KITCHEN

Buddy Guy	David Z	David Z/T. Gunnerson	Jive	mix
Gary Allan	Mark Wright	G. Droman/T. Coyle	Decca	"
Human	Billy Smiley	J.R. McNeely/Mat5t	Pamplin	"
Petra	J. & D. Elefante	"	Word	"
2 Or More	"	J.R. McNeely/T. Gunnerson	Pamplin	"
➔				
This Train	"	"	"	"
Jackson Finch	Jackson Finch	T. Christian/Mat5t	WB	"
Poor Skeletons	David Z	David Z/Gunnerson/Mat5t	ind	trax/od's/mix
➔				
Point of Grace	Brown Bannister	D. Marnian/H. Nirider	Word	mix
Trisha Yearwood	Tony Brown	C. Ainlay/M. Ralston	MCA	"
Vince Gill	"	S. Marcantonio/T. Coyle	"	od's
Thrasher Shiver	Justin Niebank	J. Niebank/T. Gunnerson	Asylum	mix
➔				

SOUNDSHOP

Aaron Boswell	Buddy Killen	John Dickson	Curb	mix
Tish Hinojosa	Jim Ed Norman	"	WB	trax
Lonestar	D. Cook/W. Wilson	M. Bradley/M. Capps	RCA	"
David Ball	Don Cook	"	WB	mix
Brooks & Dunn	D. Cook/Brooks & Dunn	"	Arista	"
➔				
Jimmy Sturr	Jimmy Sturr	T. Pick/J. Dickson	Rounder	"

SOUNDSTAGE

The Wilkinsons	Johnson/Zavitson/Hazelton			
➔		Rodney Good	Giant	od's
Clint Daniels	L. Pendergrass/J. Schearer			
➔		Chuck Ainlay	Arista	mix
Jeff Carson	Max T. Barnes	Craig White	Curb	"
George Fox	Kim Tribble	Steve Marcantonio	WB Canada	"
Terri Clark	Keith Stegall	John Kelton	Mercury	"
Ronna Reeves	Peter Cetera	Eric Rudd	River North	"
Allison Taylor	Larry Byrom	Herb Tassin	Decca	od's
Lane Brody	Ira Antellis	"	—	"



STUDIO REPORT

by STEVE HOOD

Report Deadline Is Changing, Faithful Ones

The studios, artists and producers have been working overtime to ensure there will be plenty of CDs and cassettes to fill your Easter basket this spring as Gary Allan's sophomore Decca project underwent mixing procedures under the knowing hands of Greg Droman and Tim Coyle at the Sound Kitchen with Mark Wright in the producer chair...Capitol's red hot Steve Wariner produced tracks at Masterfonics with Randy Gardner and H.G. Hollans on the boards...Warren Peterson and Steven Crowder engineered demos and a video shoot project for Maypop's Alabama at Javelina...Higher Octave/Virgin Records artist Robin Crow's latest project was in the saddle at Dark Horse for overdubs with Eric Elwell at the reins...And those kids causing a buzz on the Row, the Wilkinsons, were cashing in at the Money Pit for mixes with producer Doug Johnson and engineers Ed Seay and Dean Jamison.

No new equipment news to report, but the Bennett House tells me their AMS CALREC UA 8000 mixing console is for sale. And one more piece of business for my Studio Reporter buds: Due to the recent realignment of Mars and Venus in our solar system, and it's impending effect on the Earth's clocks leaving us with fewer minutes a year, **we are forced to up our Report deadline to the 4th of each month rather than the 10th.** Actually, it's to help us meet our current production demands and slick things up a bit. We appreciate your faithfulness and cooperation. Just remember the helpful catch-phrase: "Fax 'em by the fourth." Happy Easter Egg and see ya next month.

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Self	Matt Mahaffey	Richard Dodd	Spongebath/DW	trax/od's
Rhonda Gunn	Billy Smiley	Ronnie Brookshire	Damascus Road	trax
Travis Cottrell	Travis Cottrell	Doug Sarrett	demos	"
Vanessa Williams	Keith Thomas	Bill Whittington	Sony	od's/mix
Steve Smith	David Hamilton	Shawn McLean	demos	od's/voc
Jon Secada	Keith Thomas	Bill Whittington	Sony Pictures	voc/od's
THE CASTLE				
Terri Clark	Keith Stegall	J. Kelton/P. Montondo	Mercury	mix
Brad Paisley	Frank Rogers	R. Barrow/M. Purcell	Arista	"
Chris LeDoux	Trey Bruce	Griffith/Buchanan/Purcell	Capitol	trax
➔	Don Walser/Mandy Barnett			
➔	Andy Paley	Mike Janas	Sire	od's

Artist	Producer	Engineer	Label	Project
COUNTY Q				
Miles Bell	—	T.W. Cargile/A.J. Derrick	—	voc/mix
Kerry Kurt Phillips	—	T.W. Cargile/C. Pfaff	API	trax/od's/mix
Richard Wold	—	T.W. Cargile/R. Matson	Warn.Chap.	"
Steve Seskin	—	"	Lit.Big Town	"
Byron Hill	—	"	MCA	"
Aimee Mayo	—	R. McGee/R. Matson	BMG	"
Stephony Smith	—	Rob Matson	EMI	trax
Kim Carnes/Greg Barnhill	—			
➔	—	Cargile/Endres/McGee	Pat.Jos./Chry.	trax/od's/mix
Tim Mensy	—	C. Pfaff/R. Matson	PatrickJoseph	"
Leslie Satcher	—	Chuck Pfaff	Island Bound	voc/mix
Sherrie Austin	—	"	Wrensong	trax/voc
Pat McMannis	—	Roddy Fischer	—	voc/mix

Artist	Producer	Engineer	Label	Project
CUPIT STUDIO				
Sound Creations	Fran Kawolski	Ron Treat	—	jingles
Dwight Christopher	Jerry Cupit	"	—	vocals
Shara Tew	"	"	—	"
Ken Mellons	"	"	—	demos
Tracy Reynolds	"	"	—	"
Cupit Music	"	"	—	"
Jon Nicholson	"	R. Treat/R. Cassity	—	"
Michael Packett	"	"	—	mix
Mark Leland	—	"	—	"
Amy Watkins	Jamey Whiting	Ron Treat	—	voc/od's/mix
Brett Lewis	—	"	—	demos

Artist	Producer	Engineer	Label	Project
CREATIVE WORKSHOP				
Rick Holt	Rick Holt	Joe Funderburk	inde.	demos
Brenda Russell	Brenda Russell	"	Swedish lbl.	"
Richard Allen Jones				
➔	Richard Allen Jones	"	inde.	"
Lowell Alexander	Lowell Alexander	"	Sony Tree	Chrstm.
Bertha Kanneman	Tommy Dee	"	TNT	demos
various	Ronnie Gant	"	HoriPro	"

Artist	Producer	Engineer	Label	Project
DARK HORSE				
John Micheal Talbot	Phil Perkins	Brent King	Troub./EMI	mix

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Dreaming Out Loud Does Nashville Justice

The press kit that accompanied Bruce Feiler's remarkable new book about country music, *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes, And The Changing Face Of Nashville*, includes a funny one-sheet titled "Bruce Feiler vs. Larry Leamer, A Primer." It compares Feiler's book, head-on, with the most recent attempt at an all-encompassing look at boom town Nashville, *Three Chords And The Truth* (which would have been more aptly titled *Three Chords And What In The World Is He Talking About?*). What's funny is that Feiler and his publisher (Avon) would even feel the need to challenge Leamer's book, as *Dreaming Out Loud* is on a completely different plane.

An accomplished journalist and author of three acclaimed books, Feiler spent more than two years in Nashville researching, interviewing and experiencing the inner-workings of the country music industry. Unsure what Nashville would make of his arrival on Music Row, Feiler was surprised at his acceptance. He writes, "...the town embraced me. Sure, they wondered what I would write. Certainly they feared an exposé. But still they talked with me, openly and honestly. They invited

me backstage. They invited me to travel with them on the road—in the bus or on the jet."

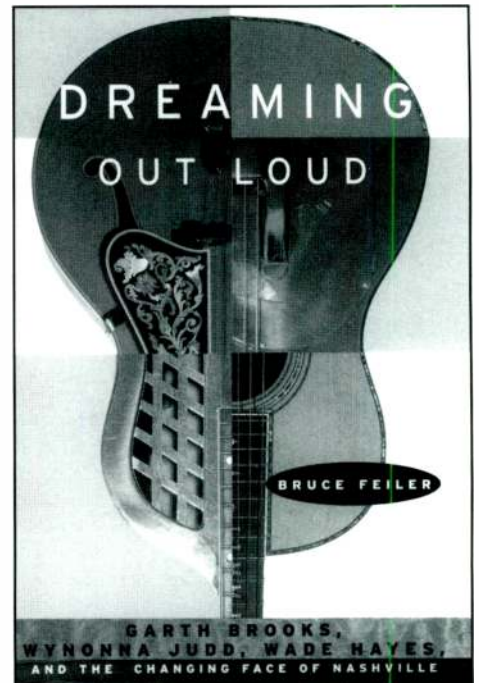
It is precisely that rapport and Feiler's reciprocating honesty about himself that makes this book work. A Georgian eager to leave the South of his youth, Feiler graduated from Yale, studied at Cambridge and taught school in Japan. Eventually, he found himself longing for home just as country music began to emerge as a powerful cultural force. "I tried to answer the question," he writes, "of what the changing nature of country music said about the changing nature of America: our values, our culture, our shifting sense of place."

As the book's title suggests, Feiler delves deeply into the worlds of Brooks, Judd and Hayes. Along the way, he chronicles the import of the Grand Ole Opry, the history of country music, and the evolution of Nashville. Crisp and compelling, Feiler's writing weaves what could be cumbersome background into more accessible passages about the three stars. In so doing, he successfully links country's explosion to the broader sociocultural changes taking place in mid-'90s America.

From an industry standpoint, Feiler's writing is believable for his vividly accurate portrayals of familiar music biz scenes including a recording session, photo shoot, Monday evening in the promotion department and load-in at an arena. In fact, a priceless two-page analysis of media bias towards country music should be blast-faxed to every journalist in New York and L.A. (I used to be a publicist, can you tell?) Feiler argues that country's boom negated establishment journalists' primary reasons for dismissing the genre—region and class. "The pop elite needed a new reason to ignore country, which it found soon enough: country, they said, had sold out its roots. This marked a dramatic shift. Suddenly, writers and critics who had never cared for Nashville decided they didn't like current country music because it didn't hold up to the old, which, of course, they hadn't liked in the first place, but now decided to embrace since it was no longer knocking at their door." Somebody send this man a check.

Feiler's only miss is his complaint about the record production process. He brushes by the fact that corporate label, publisher and producer ties influence song selection, and that most Nashville releases feature the exact same band, and instead chooses to harp on...digital editing? While he admits to being a "neophyte" to the technology, it seems unlikely consumers share his expectation that albums be recorded "live" in the studio.

Fans, obviously, will reach for this book because of the names on the cover, which,



at first, seem an incongruous grouping. Garth? Absolutely. No discussion of country music would be complete without him. Feiler gained the confidence of Garth & Co. and, in so doing, obtained unprecedented access to the king of country. What emerges from the book is a portrait of Garth largely in sync with other published accounts, but perhaps a bit more sympathetic. Genuinely brilliant and deeply conflicted, Feiler's Garth Brooks sincerely strives to be the mythical cowboy, but is, ultimately, incapable of attaining that ideal.

Wynonna? Feiler's take on her maturation—trying to escape the shadow of her mother while the belly button supplants the cowboy hat as country's fashion statement—is a fitting contrast to Garth's story. She is the source of most of the book's sensational revelations.

And while a glimpse at the psyche of those two stars seems proper for a book of this sort, Wade Hayes' name on the cover seems, frankly, odd. A fantastic talent to be sure, but nowhere near the name recognition of at least half-a-dozen other artists Feiler could have profiled. But, of course, therein lies the genius of *Dreaming Out Loud*. For it is in the passages about Hayes that Feiler captures the true essence of country, the business and its people. You can ride the emotional roller coaster with Wynonna and marvel at the sheer Garthness of it all, but more than both of them, Wade Hayes is country music in the post-boom '90s. The fact that Feiler leaves the reader with that impression reveals just how well he came to understand this business of country music.

—Chuck Aly

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none listed: *Rhythm 1001 (track)*

Saxman Horn's new *Hit List* collection showcases instrumental treatments of the huge pop hits he's played on over the years. We're talking work with the likes of Elton John, George Harrison, The Beach Boys, Steely Dan, U2 and George Benson, here. I chose this smoky, atmospheric track because both Jim and guest star Leon Russell are Music City folks.

TIFFANY SNOW "Island Dreams"

Writer: Tiffany Snow; Producer: Tiffany Snow; Publisher: SnowCat, BMI: Private Island (track)

This is a new age-y kinda thing, an album of ambient music with seagull noises and synth swooshes meant to celebrate the beauty of the seashore. The keyboard execution is a little klutzy, but the overall effect is rather charming.

CHRISTIAN

STONEHILL "The Hand of God"

Writer: Randy Stonehill; Producer: Rick Elias; Publisher: Stonehillian, ASCAP; Brentwood 83061-0436 (track)

With just an audio "goose" or two this could have been so wonderful. The song's there: so's his vocal. But it's inexcusably thin sounding.

SARAH MASEN

"Wrap My Arms Around Your Name"

Writer: Sarah Masen; Producer: Charlie Peacock; Publisher: River Oaks/Alright Bug, BMI: ReThink 1632 (track)

Why do all female Christian singers sound like such soprano wimps?

RICK ALTIZER "How Many"

Writer: Rick Altizer; Producer: Rick Altizer/Adrian Belew; Publisher: Broken Songs Papa Goose, ASCAP; KMG 1615-269-7000

Wow. This is one hellaciously exciting little slab of plastic. Twitchy rhythm, shuddering electric guitar quavers, percussion percolating all over the place, wailing vocal and sky-high production values by Music City's own Belew. This deserves to be a pop smash outta this town.

PETRA "If I Had to Die for Someone"

Writer: none listed; Producer: John & Dino Elefante; Publisher: none listed Word (track)

Rote, routine rock 'n' roll that simply plods with audio clichés.

ELI "Morning Has Broken"

Writer: Eleanor Farjeon/Cat Stevens; Producer: David Zuffaro; Publisher: Freshwater Island, BMI: ForeFront 25187 (track)

This has always been a deeply religious song. You just never noticed it before, did you? A very nice job on an apt oldie revival, Molly Felder, of Swan Dive and Russ Taff notoriety, sings backup.

BIG TENT REVIVAL "Star In the Book of Life"

Writer: Steve Wiggins; Producer: John Hampton; Publisher: Photon, BMI: Ardent-ForeFront 5186 (track)

Punchy. Accomplished. Beatlesque.

RAY BOLTZ "Caught In the Eye of the Storm"

Writer: Ray Boltz/Steve Miliken; Producer: none listed; Publisher: Shepherd Boy/Weddom & Reap, ASCAP; Straightaway 0194 (track)

From the kiddie chorus to the shallow rhythm track, this is a complete audio mess.

AMERICANA

BILLY VOSS "Sycamore"

Writer: Billy Voss; Producer: Billy Voss/Walker Bernard; Publisher: Billy Voss, ASCAP; Autonomous 313 (track)

So-o-o-o quiet and serious and self-pitying I just about nodded off. Think of a Velvet Underground ballad played at half speed while you're on decongestants and you'll have the general idea.

JOHN COWAN "At the Dark End of the Street"

Writer: C. Momian/D. Penn; Producer: none listed; Publisher: Screen Gems-EMI, BMI: Sugar Hill 9101 (track)

New Grass voice Cowan drips soul all over a crop of classics on his new *Soul'd Out* CD. In the mood for some thrills and chills? Drop this track into yer playlist and just let it sizzle.

HONORABLE MENTION

Anita Cochran Will You Be Here Warner Bros.

Mark Wehner Listen to Your Heart, Boy SHMG

David Kersh If I Never Stop Lovin' You (acoustic) Curb

Uncle Mingo Pins and Needles/Autonomous

Lynda St. John To Be With You Tonight Comstock

Redd Volkaert Strangers HMG

Skillet Hey You I Love Your Soul Ardent-ForeFront

Cledus T. Judd Wives Do It All the Time Razor & Tie

Blake & Brian Amnesia MCG-Curb



ROW FILE

Mike Borne

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Mike Borne has built Allstar Audio Systems from the ground up—literally. When he started the company in 1984, after serving five years as sound engineer for T.G. Sheppard, all the necessary equipment was stored in the basement of his house. "That made it easy in a way," Borne laughed. "All I had to do was look on the floor. If there was a piece of equipment left, I loaded it up, because I knew I needed it."

Allstar now operates in a 4,000 sq. ft. warehouse. The company is a full-service force, providing a wide complement of audio equipment—including boards, speakers and monitors—for its varied clientele. "Lately, much of our business has come from large corporations, like Phillips Petroleum and T.G.I. Friday's, for their conventions or regional meetings," Borne noted. "We do music tours, of course, and last year we contracted with VH-1 to be the supplier for the *Route '97* and *Route '98* TV specials." The company also donated all of the sound equipment for the recent Country In The Rockies concerts, benefiting the T.J. Martell Foundation.

Sound has been his predominant passion ever since Borne can remember. "I was a guitar player in high school, which meant that I was always fool-

ing with the sound," laughed the native of Independence, KY. "I wasn't much of a guitar player, but I got pretty good with the sound systems. In fact, I bought my first system in high school for about \$400 from a pawn shop." From that starting point, Borne continued to acquire equipment from bands and tours he worked with, as well as a small partnership in Cincinnati, which ultimately dissolved.

He chose the company name for logistical reasons. "I was adamant about wanting to be first in the Yellow Pages," he recalled. "I figured if I could get the call first, I might have a little advantage. A friend of mine said, 'Well, you work with all the stars, so why not call it Allstar?' That's how we got the name."

Fourteen years down the road, Borne has seen the growth of both his own company and the industry at large. "Our business has grown at least 15-25% each year," he said. "I think we've been able to do that because of our flexibility, working everything from corporate events to tours. Now, you need to diversify in order to survive. Nashville's become a little over-saturated in a lot of ways: production, talent, the number of artists. There are really only a few huge tours right now, so you have to adjust your business."

Back in 1984, Borne could count his clients on "less than one hand." Now, he'd need about twenty, but he's not taking a "sit-still" attitude. "We are continually moving forward," he says. "We have recently added lighting to our inventory, which makes us a truly one-stop shop. That helps us especially in the corporate environment, because generally those companies like to deal with only one vendor. We are also in the process of purchasing a new site, a 24,000 sq. ft. warehouse in Smyrna. Right now, we are pretty much stacked up to the ceiling."

"When I think of how much this has grown, it's unbelievable. It's been an incredible ride."

—Bob Paxman



DISCLAIMER

by ROBERT K. OERMANN

Pop/Rock, Thieves and Treason

The pop stars who live among us are finally turning up on Music City records. This particular stack of plastic contained contributions from Leon Russell, Adrian Belew and Kim Carnes. And that's a big "Bravo!" from this corner.

Carnes's contribution was to Forty Thieves, a band that winds up with this issue's **Discovery Award**.

As far as mainstream country goes, the pickin's are mighty slim. Only LeAnn Rimes and Daryle Singletary emerged from the pack to compete for **Disc of the Day**.

All four of the other nominees came from the pop/rock stack—the afore-mentioned Forty Thieves, Amy Grant, Rick Altizer and the winner, **Michael W. Smith**.

Our **Label of the Day** winner also comes from the non-country camp. With a lineup including Big Tent Revival, Eli and Skillet, that would be **ForeFront Records**.

Finally, the welcome mat goes out to yet another non-country enterprise. This issue marks the debut of Treason Records, an outfit dedicated to Nashville's rock scene. Live long and prosper.

COUNTRY

JASON McCOY "A Little Bit of You"

Writer: C. Wiseman/J. McCoy/S. Burgess; Producer: none listed; Publisher: 1996 Airstrip/Almo/Daddy Rabbit/Texas Wedge/Emdar; SOCAN/ASCAP; Universal (Canada) 9803.

Three times a winner. He's got that low-clip vocal thing that usually rings cash-register bells. The song's solid and the production is on the money, too.

GARTH BROOKS "Two Pina Colodas"

Writer: Shawn Camp/Benita Hill/Sandy Mason; Producer: Allen Reynolds; Publisher: Shawn Camp/Foresbadow/Gooby/Good; BMI/ASCAP; Capitol 12344.

Don't you just wonder what Jimmy Buffett thinks of this?

PAMELA SUE WRIGHT "Everybody's Dancin'"

Writer: D. Huddleston/P. Wright/K. Sutton/D. Benson; Producer: none listed; Publisher: Red Sundown; BMI; Comstock 1042

Warning: This is what happens when you wear your jeans too tight.

LEANN RIMES "Commitment"

Writer: Tony Colton/Tony Marty/Bobby Wood; Producer: Wilbur C. Rimes; Publisher: Rick Hall/Monkids/Rio Bravo; ASCAP/SESAC/BMI; Curb 1445

The song's a swirling melodic masterpiece. The electric guitar chimes are perfect. The rhythm track cooks. Just one thing, dad: She's a world-class singer and simply does not need this much echo chamber. Otherwise, turn this baby up, up, up.

DARYLE SINGLETARY "That's Where You're Wrong"

Writer: Jeff Crossan; Producer: Doug Johnson/John

Hobbs; Publisher: Pugwash/Honest to Goodness; BMI; Giant 9212.

The boy's a country singer. A real country singer. God bless him. The Johnson Hobbs production takes off in the stratosphere and just keeps on going. Great record, boys.

SUZIE WESTON "Mercy"

Writer: Suzie Weston; Producer: none listed; Publisher: none listed; ASCAP; Comstock (602-951-3115)

Yikes. She is so flat she's practically under the pavement. Somebody get the license number of that steamroller.

AMY BETH "My Baby Thinks He's Elvis"

Writer: J. Welz/K. Parravano; Producer: Joey Welz; Publisher: Comettale/Parravano; ASCAP; Caprice 9798 (track) (717-627-4800)

I think I've gone past the point of no return. This woman's, er, "delivery" has all the subtlety of an oil drilling rig. The production is out behind the garage. The song is moronic. And you know what? I found myself liking it. There's a nutty, primitive charm at work here that is so far out of touch with contemporary record making that it's refreshingly enjoyable.

CHELY WRIGHT "I Already Do"

Writer: Gary Burr/Chely Wright; Producer: Tony Brown; Publisher: MCA/Gary Burr/Songs of PolyGram/Hen-Wright; ASCAP/BMI; MCA 72044.

This works its magic on you slowly. Give it time. It will get to you the way it got to me. Delicately lovely.

CACTUS CHOIR "It's Your Move"

Writer: Marty Adkinson/Jack Begley; Producer: Mark Bright/Tom Shapiro; Publisher: EMI-April/Green Home; ASCAP; Curb Universal 3021

It's pretty, if a little sweet for these tastebuds. If you were into CSN&Y, Firefall and Poco, you'll probably dig it.

KENNY CHESNEY "That's Why I'm Here"

Writer: Shaye Smith/Mark Alan Springer; Producer: Buddy Cannon/Norro Wilson; Publisher: EMI-Blackwood/Mark Alan Springer; BMI; BNA 65398.

This is a terrific set of lyrics. But I'm not at all sure this kid has the vocal maturity or interpretive skills to "sell" them.

JOE DIFFIE "Texas Size Heartache"

Writer: Zack Turner/Lonnie Wilson; Producer: Don Cook; Publisher: Sony-ATV; BMI/ASCAP; Epic 78873.

I'm afraid this does, indeed, have "heartache" written all over it. Joe needs a hit song and this ain't it.

BRYAN WHITE "Bad Day to Let You Go"

Writer: Bryan White/Derek George/Bob DiPiero; Producer: Billy Joe Walker Jr./Kyle Lebling; Publisher: Seventh Son/Behind the Beat/Self Reliance/Little Big Town/American Made; BMI; Asylum 9980.

Smokin.' Loved the way the low bass line con-

trasted with his jaunty tenor. Radio ready in the extreme.

CLASSICAL

JENS BOHLITZ "My Love's Concerto"

Writer: Ray Gay; Producer: Ray Gay; Publisher: Ray Gay; ASCAP; Normandy (cassette) (615-860-9514).

The melody is lush and delicious. The playing is wondrous; and the synth programming is done so well that it almost sounds like a real orchestra backing him. Writer and producer Gay is a Nashvillian; what a hidden treasure he seems to be.

POP/ROCK

AMY GRANT "Turn This World Around"

Writer: Keith Thomas/Amy Grant/Beverly Darnall; Producer: none listed; Publisher: Sony-ATV/Yellow Elephant/Age to Age/Annie Merle; ASCAP; Myrrb

Her soft-linen vocal touch is contrasted here against rough, gritty electric guitar work, slammed drumbeats and a dry-as-toast mix. Very effective.

REBECCA STOUT "The Liberator"

Writer: Rebecca Stout; Producer: Rebecca Stout/Daryl Sanders; Publisher: none listed; Treason 0001 (track)

The newest pop label in town is Treason Records. Veteran folk-rocker (of The Shakers), Stout is first out of the chute with a radically reworked style that features sharp vocal leaps, horn punctuations and a generally avant garde, jazzbo approach.

STONE DEEP "Rainy Day Women #12 and 35"

Writer: Bob Dylan; Producer: Stone Deep; Publisher: none listed; Treason 0001 (track)

Also Nashville rock vets, Stone Deep has long specialized in a wild fusion of hard rock and rap. On their Treason Records sampler track they turn Dylan's classic totally inside out. Very creative. Very cool.

MICHAEL W. SMITH "Love Me Good"

Writer: none listed; Producer: Mark Heimermann/Michael W. Smith/Stephen Lipson; Publisher: none listed; Reunion 40202 (track)

Afro-pop percussion, chanting chorus, layered production, personality vocal. Brilliant. Absolutely irresistible. I tumbled head over heels.

FORTY THIEVES "Madison"

Writer: Verges/Ednacot; Producer: Forty Thieves/Mark Ermlich; Publisher: Longitude/Wedgewood/Full Keel/Blakemore; BMI/ASCAP; Green (track)

The debut CD from this emerging Nashville band brims with memorable hooks, sing-along choruses and shimmering guitar work. The boys are joined by Kim Carnes on wafting harmony here, but they do just fine on their own as well.

JIM HORN "Lady Blue"

Writer: none listed; Producer: Jim Horn; Publisher:

past 15 years living on the Mediterranean coast of Spain and becoming a European and Japanese country celebrity with 11 overseas albums to her name.

Vernell Hackett hosted a luncheon at The Station Inn (3/12) to celebrate the new bluegrass releases by **Continental Divide** and **The Reno Brothers**. The CCM band **Big Tent Revival** staged a listening party for its upcoming Ardent/ForeFront collection *Amplifier* at Barbara Mandrell's new Franklin restaurant Magnolia's (3/9). **Thayer Wine** reports, f.y.i., that the fare there is delicious and pricey.

Truckers (and Steve Earle) call Nashville "Guitar Town," and there's been no shortage of events to earn that moniker lately. Jazz guitar great **Larry Carlton** celebrated his 50th birthday with a stunning show at Something Live in Printer's Alley (3/10) that featured **Stanley Clarke**, **Lenny White** and **Sam Lorber**. Then guitar gurus **Phil Keaggy**, **Scott Dente** and **Wes King** rocked Caffè Milano (3/12) with the pop-pop-popular **Out of the Grey** opening. More guitar news. The second annual **Chet Atkins** Musician Days festival was announced at a Hard Rock Cafe

breakfast (3/10) that featured Chester mingling with the likes of **Harry Warner**, **Tom Morales**, **Ray Crabtree** and **Tom Roland**. Mark Knopfler will star at the event's culminating concert, we learned.

At the nearby Planet Hollywood a second-anniversary open house was staged (3/5), although I swear the place hasn't been there that long.

As far as yer regular Music Row celebrations go, you can always count on Sony Tree to honor a chart topper. **Betty Hofer** rallied the troops (3/9) for **Brooks & Dunn's** latest, "He's Got You," cowritten by **Terry McBride & Ronnie Dunn**.

Warner Bros. celebrated **Anita Cochran's** No. 1 hit "What If I Said" (2/18) with a conference-room bash. The Wildhorse Saloon hosted **David Kersh's** Curb album-release show (2/20). PLA Media offered Cajun food at its party for **Eddy Raven's** new CD (2/19).

I hear that train a-comin'/It's comin' round the bend. It's the party train; and the springtime record releases, sales champions, concert tours and chart toppers are right around the corner. All aboard.♦

Here's my prescription. Do what I do: Take a fabulous babe to lunch.



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Feeling out of the loop because you have no idea what color Tony Brown's hair is this month?

Here's my prescription. Do what I do: Take a fabulous babe to lunch.

My date for Midtown (3/11) was **Lisa Brokop**. I hadn't eaten there since Sunset Grill took it over. I'm happy to report that the artichoke and lemon soup is still on the menu and that the crowd is much less stuffy than it was. We lunched with **Bill & Jeri Carter** and **Janet Bozeman** and schmoozed **Larry Fitzgerald, Mark Hartley, Kip Krones, Roger Murrah** and other fabulons. Brokop's upcoming album, by the way, is not only a showcase for that great voice, but is an introduction to a heretofore unseen songwriting gift.

The next day (3/12) I broke bread with **Terri Clark** at Way Out West, a terrific room that should be far more utilized than it is. With **Ben Payne** at our side, we schmoozed folks like **Scott Rattray** and **Elisha Hoffman** of Kim's Fable, who reports that the band is fielding several nibbles as a result of its Extravaganza appearance last month. By the way, Extravaganza faves **Shinola** also have news to report. At a Robert's Western Wear performance (2/21), the punchy little Americana combo said they've been in the studio backing, hello?, Dolly Parton. (She's bandmember

Richie Owens's cousin.) Anyway, back to the fabulous babe at hand: Clark's upcoming album features many more musical textures than her previous platters and is an enormous creative leap forward. You're going to love it.

Can't do lunch? Try dinner. **Ilene Berns** was the fabulous babe in question when Web IV Music staged an impromptu celebration to launch its record label. The movable schmooze (2/20) went from the company's Division Street offices to Valentino's Restaurant and included at various times **Steve Pope, Paul Davis, Elroy Kahane, Larry King** and **Monty Holmes**, the label's first signee.

Web IV is the parent of the legendary Bang Records imprint, the label that launched such stars as Neil Diamond ("Cherry Cherry"), The McCoy's ("Hang On Sloopy"), Erma Franklin ("Piece of My Heart"), The Strangeloves ("I Want Candy"), Van Morrison ("Brown Eyed Girl") and sonic wizard Paul Davis ("I Go Crazy"). Some track record, eh? And don't be misled by the credentials above—produced by Davis and Ed Seay, Holmes's debut album is hardcore country all the way.

If working the restaurants isn't your idea



ROSIE AND ROSIER—Reba McEntire holds the honor of being the first-ever co-host on the highly rated Rosie O'Donnell Show on February 16. In addition to assisting with interviews of guests Heather Locklear and Elmo, Reba performed "What If."

of a satisfying schmooze, try the studios. I headed for the SoundShop (3/12) to check out the progress on the upcoming polka album by gazillion Grammy winner **Jimmy Sturr**. He was there mixing The Oak Ridge Boys' guest vocals and mingling with **Danny Davis, Tom Pick** and Rounder's **Ken Irwin**.

Across the street at Masterfonics (3/12), **Brooks Arthur** was hosting a listening party for tracks he's produced on **Betsy Meryl Hammer**. Boy, was I glad I went. The snacks included portobello mushroom bits on toast, fruits galore, lox & cream cheese, quiche and a world of other finger food. I'm ashamed to report that I neglected to get the name of the caterer.

Anyway, Hammer's fine tracks included a cover of Brooks's 1963 Skeeter Davis oldie "Cloudy With Occasional Tears" as well as her own snappy, uptempo "Love I Like." Attendees included **Garth Fundis, Bob Paxman, Neil Spielberg, Mike Doyle, David Zimmerman, Toni Wine, Sandy Cohen, Curtis Young, Tommy Jacobs, Marilyn Arthur** and **Karen Hildebrand**. My favorite new people to meet there were **Gene & Ruthie Sacks**. He owns Cummins Station, is buying The Cannery and is a totally charming fellow. She hails from Colombia (the South American country, not the Maury County town), plays the accordion and is also a delightful conversationalist.

John Lomax III & Melanie Wells threw a party (3/6) for visiting **Rattlesnake Annie**. The Tennessee native has spent the



HUFF-N-PUFF—The Tennessean's Brad Schmitt and Anita Cochran share a laugh with Barbara Mandrell at the opening of Magnolias and Stogies Cigar Bar & Bistro. Photo: Glen Rose

New Video Releases

The Bacon Brothers "Boys In Bars"

Bluxo Records/Longview Entertainment; Director: Kerin Bacon; Producer: S.A. Bacon

The Ranch "Clutterbilly"

Capitol; Studio Productions, Inc.; Director: Roger Pistole; Producer: Clarke Gallivan

NITTY GRITTY DIRT BAND "Bang Bang Bang"

Decca; McCommera Filmworks; Director: Michael McNamara; Producer: McNamara/Hicks

Wylie & The Wild West "Girl On The Billboard"

Rounder; Director: Mike Dixon; Producer: Snake River Jake

Jo-El Sonnier

"The Broken Hearted Side of New Orleans"

Intersound Country; Southern Exposures; Director: Tom Bevins; Producer: Southern Exposures

Michael Peterson "Too Good To Be True"

Reprise; The Collective; Director: Steven Goldmann; Producer: Bowman/Brooks

Keith Harling "Papa Bear"

MCA; Centre Films, Inc.; Director: Dean Cain; Producer: Winter Horton/Ivan Stoilkovich

Sammy Kershaw "Matches"

Mercury; Deaton Flanigen; Producer/Director: Deaton Flanigen

Chris Knight "Framed"

Decca; Studio Productions, Inc.; Director: Roger Pistole; Producer: Studio Productions
Alabama "She's Got That Look In Her Eyes" RCA; Southern Exposures; Director: Tom Bevins; Producer: Southern Exposures

Brad Hawkins "We Lose"

Curb/Universal; Hip Dog Productions; Director: Chris Kraft; Producer: Larry Holder

Joey Lawrence

"Never Gonna Change My Mind"

Curb/Universal; Director: chris rogers; Producer: Jannie Amos

Mark Wills "I Do"

Mercury; Deaton Flanigen; Director: Peter Zavadi; Producer: Deaton Flanigen

Lila McCann "Almost Over You"

Asylum; Shockwave Entertainment; Director: Kerin McVey; Producer: Scott M. Warner

Shane Stockton "What If I'm Right"

Planet, Inc.; Director: Gerry Wenner; Producer: Robin Beresford



63.3 million households

HOT SPOT

Alabama • She's Got That Look In Her Eyes • RCA

FAVORITE FIVE

Wade Hayes • The Day That She Left Tulsa • Columbia/DKC
David Kersh • If I Never Stop Loving You • Curb
Shania Twain • You're Still The One • Mercury
Clay Walker • Then What • Giant
Trisha Yearwood • Perfect Love • MCA



42 million households

1. Dixie Chicks • I Can Love You Better • Monument
2. Wade Hayes • The Day That She Left Tulsa • Columbia/DKC
3. Trisha Yearwood • Perfect Love • MCA
4. The Kinleys • Did I Shave My Legs For This? • Capitol
5. Bryan White • One Small Miracle • Asylum
6. David Kersh • If I Never Stop Loving You • Curb
7. Jo Dee Messina • Bye Bye • Curb
8. Anita Cochran • What If I Said • Warner Bros.
9. Trace Adkins • Lonely Won't Leave Me Alone • Capitol
10. Jim Brickman with Martina McBride • Valentine • Windham Hill
11. Clay Walker • Then What • Giant
12. Daryle Singletary • The Note • Giant

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VIDEO REVIEWS

by CHARLENE BLEVINS

Music & Television

On February 19, NARAS' Professional Education Series was a round table discussion of *The Future of Music Television Programming*, held at the lovely NARAS home on Wedgewood. Panelists included Martin Fischer, President and CEO of High Five Productions; Brian Hughes, Vice President of Programming, TNN; Jim Owens, owner of Jim Owens Productions and Producer of *Crook & Chase*; and Jeff Walker of AristoMedia. Scene Three's Kitty Moon moderated.

Early on, Woody Bomar wrestled an assurance of TNN's commitment to country music from Hughes, who talked about growing the country lifestyle group. When questioned by an audience member about the need to "urbanize," Hughes both affirmed that shows were in the works to appeal to a "more upscale audience," and refused to apologize for the country audience—a move, he said, that in the past has been seen as a snubbing of the nose at the core audience and had contributed to the attrition of country's numbers. Hughes also spoke of TNN's broader view of country music. "We don't take as myopic a view as radio, and we feel it's important to recognize all aspects of country music. We...have a charter to serve *all* the constituents," he said. This could be food for thought when brainstorming ideas to pitch, if your company looks to produce long forms or specials. But keep in mind that "networks like big names and big events."

All parties agreed that nationally, Nashville is still fighting the "Hee Haw stereotype," as a city, as a music, and as a people. Most participants agreed that once non-Nashvillians are introduced to the city and the professional community, that stereo-

type fades. Martin Fischer, however, moved High Five here from the west coast, in part, due to Nashville's "hipness," and has never found the name nor the locale a drawback. Jeff Walker further urged production companies to promote their services to other markets, citing a recent rock video shot in Nashville by a Denver production company for a New York Label. "Nashville is becoming a multi-format city," he said. Jim Owens, who recently returned from producing 101 *Crook and Chase* episodes in LA—50 at CBS and 51 at Universal—assured everyone he found Nashville's film tech pool of equal or greater skill than its west coast counterparts.

Billy Block, who's trying to find a support team for a television version of his Western Beat Roots Revival club and radio show, questioned where the money for music based television shows came from. After much verbal waltzing, the final answer came down to "sponsor underwriting." While TNN/CBS has helped finance development of shows in the past, Hughes states their current position as wanting "not to help finance, but to help market" a show. Hughes pointed out the huge returns labels realize from television, and professes TV to be a better value—dollar for dollar—than radio.

Hughes' overview of what television wants—besides big stars/big events—is product that "brings the personality of the artist to the viewer," which drew nods of agreement from the entire panel. CMT's Paul Hastaba, in the audience, asked a couple of questions that weren't really answered to my satisfaction, but were excellent questions and we'd all do well—writers, producers, directors, label commissioners, et al—to ask ourselves. 1: Shouldn't we examine the

product itself in the minds of the consumer, and: 2: What can we do to *elevate* music in the minds of the consumer? Brian Hughes underscored it: "The creative element is what puts eyeballs on the screen." Can I get an amen?

With that, to this month's batch. It's a bravo good one, too. **Dean Cain**—yes, Superman—directed Keith Harling's "Papa Bear" clip, and did a great job. I love those story clips, especially ones that expand on the song. But what if an end-twist in the visual storyline makes it antithetical to the song? It was odd, but made me watch. It's making viewers watch, too, and is among the top 11 requests on CMT's request line. The **Bacon Brothers** knocked my socks off with their "Boys In Bars" clip, which they both starred in, produced and directed. It was a seamless and seemingly endless bar full of characters. Loved it and have to give it the **Visual Interest** statuette, even if it is "pop" product (Bet we'll see it on CMT, though). **Michael McNamara** gets the **Fun** nod today for his Nitty Gritty Dirt Band "Bang Bang Bang" piece. The frolicsome sock hop included a from-the-bottom-of-the-barrel apple bobbing shot. McNamara always comes up with *something*. I have to say that **Mike Dixon** ran a close second in Fun for Wylie & the Wild West's remake of Del Reeve's 1965 hit "Girl On The Billboard" clip. Like the song, it was wonderfully goofy.

But, **Best Overall** has got to go to **Joe Murray** of Shadowrock Productions for the Randy Travis "Out Of My Bones" clip. Consider me, along with his legion of fans and practically every country radio program director in the USA, on the once-again-galloping Randy Travis bandwagon.

Randy Travis "Out Of My Bones"

DreamWorks; Shadowrock Productions; Director: Joe Murray; Producer: Jerry Sukys

All those acting roles have served Travis well, not that he ever really needed help in his video work. Here, he plays a cowboy in pain, and it's poignantly obvious in his face, which, by the way, looks fabulous. Director Murray does a more than admirable job on the outdoor rodeo shots, filmed in Santa Fe. Warm closeups sharp edited against sweeping panoramas give emotional movement to the steady, somber lyrics. Intercut shadowy images of the woman who needs to be expunged from the marrow are extremely effective in putting the viewer right in to the singer's dark and aching heart, privy to his tortured memories. The visual pulls you deeper into the lyrics than the song alone can, and the emotion remains with the song after the clip is gone. No MTV-style flash or "cutting-edge" techniques are employed here, just simple story-telling, bringing the personality of the character—and the artist—to the viewer. Beautiful photography, clear but expansive storyline, and compelling.





EDGE OF THE ROW

by RUSTY RUSSELL

"I just feel bloated and unattractive..."

I still can't get over it. I'm hanging out on a chilly Saturday night, tossing the occasional piece of popcorn to Annie The Wonder Dog (but for the lack of opposable thumbs and an occasional urge to chew the bat, she could have been a hall-of-fame outfielder), and I surf into Garth Brooks hosting *Saturday Night Live*. Now, lots of people have screamed about A) him being there in the first place; B) how well he pulled off the skit thing and C) the completely unexpected and torturously funny game-show bit where he was a WOMAN. Specifically, the G-man played an old French, um, hooker. Whatever your opinion of the man's music, you have to admit that dolling up like that and acting effeminate took some BIG brass...well, maybe that's not the best way to put it. Sure was a hoot, though. Good clean fun. Still, we need to be aware of the possible portent Garth's appearance holds for the Country Music Business. Think about it: hasn't he seemed to possess a sixth sense about what's going to sell like hotcakes? Well? Can we really afford to ignore what the 500-pound gorilla is loading onto his plate? Imagine what could be happening by, say, the year 2,000...

January: Clay Walker announces that he will open for himself on his upcoming tour, as "Claylette." Rumors swirl about his/her soon-to-be-released single, "Two, Three, I Love ME!" featuring classic '60s girl-group background vocals.

April: Arista Records releases the debut album of their recent signee, Alannis Jackson. The CD is pulled within days, however, due to legal problems involving its title, "I DID Shave My Legs For This." At month's end, she inks a huge endorsement deal with Victoria's Secret.

June: Tim McGraw, in an appearance on *Prime Time Country*, seems to be "showing."

August: LeAnn Rimes, Shania Twain, Patty Loveless and Deana Carter file a joint formal protest with the CMA over Vince Gill's Female Vocalist Of The Year nomination.

October: Tony Lama Boots unveils its new line of men's footwear. TV spots feature Chris LeDoux singing "This Cowboy's Heels."

November: TNN announces plans for a new daytime cooking show, "Someone's In The Kitchen With Merle." Hank Jr. is scheduled to guest on the premiere.

December: At a hastily-called press conference, George Strait says he is canceling all live appearances until further notice. "I

just feel bloated and unattractive." Strait tells reporters, "I guess I just need some 'me' time."

Whew! Sorta makes you want to fire up a Macanudo and watch some wrestling, huh? Of course, this is all probably just wild speculation. Then again, Cledus T. Judd's new "do" looks an awful lot like Lorrie Morgan's. Who knows what the future may hold? We'll keep you posted—meanwhile, let's zoom back a couple of decades...

Remember **Phil Ochs**? Think '60s folk scene, think protest songs and social comment. (Note: some songwriters used to write about stuff that was happening, like wars and this land being your land and my land and what not. These songs never got a "bullet," even though the writers occasionally did.) Sliced Bread Records (www.slicedbread.com) has gathered pretty much every remaining folk veteran (and a veritable wad of younger artists) for *What's That I Hear: The Songs Of Phil Ochs*. The two-disc set (28 songs!) includes some real classics, like "There But For Fortune" (Peter Yarrow, also Rex Fowler), "I Ain't Marching Anymore" (Arlo Guthrie), "Draft Dodger Rag" (Tom Paxton) and "The Bells" (The Edgar Allan Poe poem, The Roches). No, this isn't exactly a party record, but if you need a break from Young Country, this'll do it.

Kieran Kane's got another CD out, too, called *Six Months, No Sun* (Dead Reckoning). Curiously dark this time

around; the title cut and "To Whom It May Concern," a suicide-letter set to music, for example. Must have been a long winter. But Kieran also turns in "What A Wonderful World," which offers balance, and Johnny Bond's "I Wonder Where You Are Tonight," a slice of hillbilly heaven. All feature the earthy playing and production that have made D.R. a label with a real identity. Way good.

By the by, can anyone help me with this Memorial Day, Labor Day thing? When, exactly, is it okay to start wearing my white hiking boots? Next time: Ronnie Dunn and Wade Hayes reveal their most closely-guarded weight-loss secrets!♦

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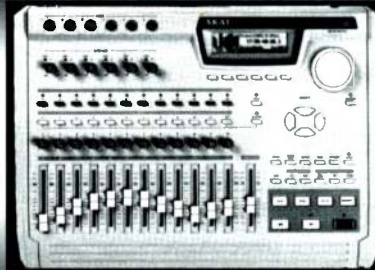
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ALBUM REVIEWS



FAITH HILL/*Faith*

(Warner Bros. 46790) *Producer: Byron Gallimore, Faith Hill, Dann Huff*

Prime Cuts: "This Kiss," "You Give Me Love," "Let Me Let Go," "Love Ain't Like That," "The Hard Way"

Critique: There is a theory in college football that players make the greatest strides between their sophomore and junior years. If that tenet holds true in music, then Faith Hill's third album should come as no surprise. I am, nevertheless, completely blown away by this disc. The first song and single, "This Kiss," launches my stomach into my throat and, when the bridge hits, the euphoria is like main-lining adrenaline. Hill is obviously having a blast with the vocals and the fun shines through. (Enough already, I like the song.) She reassures an insecure lover on "You Give Me Love," then soars with Vince Gill on "Let Me Let Go." With the fourth song, "Love Ain't Like That," you realize that Hill's smoky and soulful vocals seem to have a new-found reservoir of purpose. There's a strength and peace to the album as a whole—happy, but real and knowing rather than silly and plastic. Even when a song or two falls just shy of what you hoped it would be, you sense she's reaching for something within herself that isn't quite translating. It certainly isn't because she's playing it safe. Actually, the most predictable song on the album features spouse Tim McGraw with an "It's Your Love" turn on "Just To Hear You Say." Even though you're expecting it, the song and performances are wonderful. Hill's growth could be attributed to the well-documented changes in her personal life, but I see no coincidence in the fact that my favorite albums of '98 are from artists (Hill and The Mays) who took '97 off. Therefore, I make this plea to managers and label heads: Let 'em off the hamster wheel and treat us all to more phenomenal albums like *Faith*. Then again, maybe that's not such a good idea. I'm not sure my heart can take it.

—Chuck Aly



KIERAN KANE/*Six Months, No Sun*

(DEAR 0008) *Producer: Kieran Kane, Harry Stinson*

Prime Cuts: "Kill The Demon," "Physical Thing," "Table Top Dancer," "J'Aime Faire L'Amour"

Critique: Addictions, strippers, destructive physical attractions, unrequited love, depression and suicide. With such subject matter, *Six Months, No Sun* is an appropriate title, I suppose, and one that first makes you wonder whether he's talking about this past half-year in Nashville or an internal dysphoria. At first cursory listen, you decide it's the latter, (maybe instigated by the former). But amid all the darkness and gloom there's something odd that happens. You find yourself tapping your toes and bouncing a bit to a shuffling melody with macabre lyrics like those in "Kill The Demon: *Kill The Demon, lay him to rest/Use all your muscle and put a knife in his chest/And if he twitches and he still ain't dead/Pull back the covers and cut off his head.* Ooookay! Then you realize he's saying: Quit. Do it. Stand up, take charge, so the message becomes positive. In "Table Top Dancer," the woman plays her patrons for chumps, saving her money for escape to a better life. Two exceptions, of course, are the morose title track detailing the hopeless feelings



of severe depression and "To Whom It May Concern," a suicide sonnet. On cut eight when Kane offers "What A Wonderful World," you can't help but wonder if it's presented for counterpoint in a bi-polar thought process or merely tongue-in-cheek cynicism. Either way, it's a straight-up beauty. Even the totally French "J'Aime Faire L'Amour," about loving making love, anywhere, anytime, has an urgent, dark sensuality to it. The heartening thing, however, is that the talented

Kane is able to address the dualities of emotions without sentiment, and express them here in comforting melodies that make you feel a little better about yourself, and oddly satisfied.

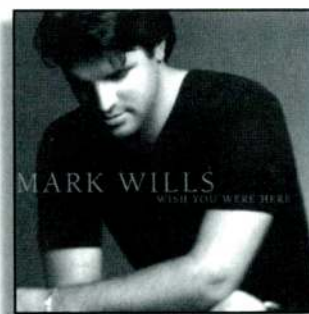
—Charlene Blerins

MARK WILLS/*Wish You Were Here*

(Mercury 314-536-317) *Producer: Carson Chamberlain, Keith Stegall*

Prime Cuts: "Love Is Alive," "Don't Laugh At Me," "Anywhere But Memphis"

Critique: *Wish You Were Here* is only Mark Wills' sophomore album, but in both vocal presence and choice of material he has matured and moved light years beyond most of the new young hat pack. While his debut effort delivered three strong singles, this time out producers Chamberlain and Stegall have loaded more ammunition in Wills' gun. Though "I Do (Cherish You)," the first single, treads once too often on the wedding song-paeon-to-undying-love formula, almost any of these 11 songs could be radio fodder. The songs range from the rock-tinged "Love Is Alive," wherein Wills pushes his voice to its impressive limits, to "She's In Love," a different take on the boy-loses-girl/girl-falls-in-love-with-someone-new/old-boyfriend-wants-her-back formula, that works mainly due to the sweeping harmonies and interesting arrangement. Other favorites include the exuberantly sung "It's Working," a novel



approach to the inner workings of a love relationship, the blues-flecked "Anywhere But Memphis," and the "Check Yes Or No"-like "Emily Harper." Only the maudlin title track, which will no doubt bring tears aplenty and mucho airplay, disappoints. However, the ace in the deck is the touching ballad by Allen Shamblin and Steve Seskin, "Don't Laugh At Me." The tune, which displays a gallery of society's so-called losers and highlights Wills' deep emotional commitment to

the subject matter, should strike a nerve both with programmers and listeners alike. If every artist's second album were as good as *Wish You Were Here*, country music would be in even better shape. Well, where there's a Wills there's a way.

—Ron Young

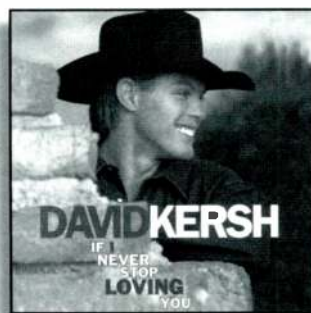
DAVID KERSH/*If I Never Stop Loving You*

(Curb 77905) *Producer: Pat McMakin*

Prime Cuts: "Anything With Wheels," "The Need," "I Breathe In, I Breathe Out," "As If I Didn't Know"

Critique: There is some pretty decent writing on this album. The title cut is a Skip Ewing co-write and deserving of an honorable mention here. Dean Dillon and Roger Springer penned a great sad song in "As If I Didn't Know." The words have a cool twist, but the song's delivery, both in arrangement and performance, was disappointingly weak. "Anything With Wheels" could be the best and most creative cut and McMakin did a credible job of drawing that longing, yearning, restless feel out of the studio musicians. Wonderful touch. "The Need" is a great radio ballad—the chorus builds strongly with some interesting chord changes, and lyrically delivers a sweet romantic love song. Sadly, it sounded like David was merely reciting the words off the sheet music for these nicely written songs. The press releases say his concerts are "wild, anything goes, throws himself into the audience events." I wish I heard some of that recklessness. "If I Never Stop Loving You" was so middle of the road safe. Overall—easy, predictable lyrics, mid/slow tempos, standard cookie cutter arrangements. Same ole, same ole. Now, Kersh has a nice tenor/baritone voice, but unfortunately sounds like a bucketful of other male hopefuls in country music. Do some digging, Dave! There is probably a better album in this artist, but until he sings what he *really means*, the greatest songwriters in the world can't save him.

—Tim Smith



Distribution: DNA

• This has been a successful year for the company. We have been nominated for NARM's Small Entertainment Supplier of the Year; John Prine's album, *Live On Tour*, has been nominated as AFIM's Best Rock Album and was nominated for a Grammy for Best Contemporary Folk Album.

ORBY RECORDS

1625 Broadway #600
Nashville, 37203
615-242-4201 Fax: 615-242-4202
www.orbison.com

Executives: Barbara Orbison, Owner/President; Tanja Crouch, VP; John Johnson, Production Manager; Bobby Blazier, A&R

Roster: *A Celtic Christmas, Celtic Passion*

Distribution: DNA, Bayside

• Orby Records releases new artists and masters.

PALADIN RECORDS

1514 South Street #200
Nashville, 37212
615-255-7191 Fax: 615-255-5788
www.paladinrecords.com

Executives: Jim Zumwalt, Owner

Roster: Brian Wilson, Greg Garing, Jamie Hartford, Ricky Lee Phelps, R.S. Field, Steve Forbert

Distribution: WEA and ADA

• Paladin: An outstanding protagonist of a just cause.

**PINECASTLE RECORDS**

5108 S. Orange Avenue
Orlando, FL 32809
407-856-0245 Fax: 407-858-0007
pinecastle.com

Executives: Tom Riggs, President; Will Gailey, VP

Roster: Osborne Brothers, New Coon Creek Girls, Continental Divide, Rarely Herd, Eddie Adcock, Reno Brothers

Distribution: DNA, Record Depot

• Pinecastle produces high quality acoustic and bluegrass recordings by new and established artists.

PIONEER MUSIC GROUP

1420 Coleman Road
Franklin, TN 37064
615-595-9028 Fax: 615-790-7933

Executives: Charlie Lico, President/CEO; David Gales, Marketing; Tyler Bacon, Artist Development; Bernie Leadon, VP of A&R; Ron Thompson, Finance Administration

Roster: CeCe Winans, Judson Spence, Nancy Alan Kane

Distribution: WCD for Christian markets; WEA

• Our mission is to operate as a global entertainment company that is dedicated to artist development through maintaining a highly skilled and innovative management team that is committed to the integrity of relationships and artistic expression.

PUNCH RECORDS

909 18th Avenue South
Nashville, 37212
615-320-1250 Fax: 615-321-3912
www.punchrecords.com

Executives: John C. Maucere, Jr., CEO; Faith

Quesenberry, VP Marketing; Jeremy Morrison, GM

Roster: Ceili Rain, Ned Massey, Laura Powers, Gary Vincent and Swamp Honkys, Jack Curry

Distribution: Navarre (U.S.), Grapevine (U.K., Europe)

• Eclectic rock.

RIVER NORTH RECORDS

1227 16th Avenue South
Nashville, 37212
615-327-0770 Fax: 615-327-0011
www.platinument.com

Executives: Eddie Mascolo, GM/VP; Michelle Brown, Director Publicity; Grace Paden, Promotion Director

Roster: Juice Newton, Crystal Bernard, Kansas, Peter Cetera, Ronna, Dionne Warwick

Distribution: PolyGram Group Distribution

• We have changed our focus to AC/Pop format. For the most part, we sign artists that have fan recognition already and expand on past successes with new records.

**ROUNDER RECORDS**

One Camp Street
Cambridge, MA 02140
617-354-0700 Fax: 617-491-1970
www.rounder.com

Executives: Ken Irwin, Bill Nowlin, Marian Levy—Owners; John Virant, CEO; Duncan Browne, GM; Brad Paul, VP of Promotion

Roster: Alison Krauss & Union Station, Riders In The Sky, Wylie & The Wild West, Heather Myles, Ricky Skaggs

Distribution: DNA

STEP ONE RECORDS

1300 Division Street #304
Nashville, 37203
615-255-3009 Fax: 615-255-6282
www.steponerecords.com

Executives: Ray Pennington, President; Jeff Brothers, VP Marketing/Sales; Leslie Elliott, Administrative Assistant; Lynn Pennington, VP Operations

Roster: Gene Watson, Bill Young, The Whites, The Geezinslaws, The Browns, Celinda Pink

Distribution: Multiple independent distributors—Western, Anderson, Handleman, Select-O-Hits, Rock Bottom, etc.

• Works with established legendary performers while pursuing chart game with new artists.

SUGAR HILL RECORDS

P.O. Box 55300
Durham, NC 27717-5300
919-489-4349 Fax: 919-489-6080
www.sugarhillrecords.com

Executives: Barry Poss, President; Bev Paul, Director of Sales & Marketing; Rebekah Radisch, Publicity Director; Gail High, Radio Promotions Director; Traci Thomas, Grassroots Media (Nashville)

Roster: Massive. Includes James McMurtry, Tim O'Brien, Tina Adair, Aubrey Haynie, Kenny Smith, Dan Crary, Chesapeake, Donna the Buffalo and Austin Lounge Lizards.



Distribution: Koch

• Sugar Hill Records is a 20-year success story specializing in American roots music—Americana, country, singer/songwriter, folk, acoustic, roots rock, bluegrass and more. In that time, Sugar Hill has earned eight Grammy Awards (from 27 nominations) and amassed a slew of other industry awards. Sugar Hill offers the best in roots music.

VANGUARD RECORDS

2700 Pennsylvania Avenue
Santa Monica, CA 90404
310-829-9355 Fax: 310-315-9996
vanguardrecords.com

Executives: Kevin Welk, VP/GM Welk Music Group/Vanguard Records; Dan Sell, VP/Nastional Sales Manager; Steve Buckingham, Sr. VP A&R; Lellie Pittman-Capwell, Director, Artist & Media Relations; Meg MacDonald, Director, Radio Promotions; Beth Sheldon, Sales & Marketing Coordinator; Jennifer Hoyt, Advertising Coordinator

Roster: Peter Case, Pam Gadd, John Jennings, Paul Kelly, Venice, Driving Blind, Ian Tyson, Rik Emmitt

Distribution: Direct to DNA, Valley, MS and Bayside

• Vanguard's goal is to continue the tradition from which it was founded—acoustic-based music—with the signing of new artists and development of our current roster. We provide a creative environment for the artists who feel they don't fit into the mainstream.

WEB IV RECORDS

1707 Division Street #200
Nashville, 37203
615-345-1000 Fax: 615-345-1043

Executives: Ilene Berns, Chairman; Brian Jackson, President/CEO; Larry King, Executive VP; Elroy Kahanek, VP of Artist Development

Roster: Monty Holmes, Sleepy's Theme, Brick, Miguel Salas

• Reincarnation of Bang Records (Paul Davis, Neil Diamond, Van Morrison, Brick, McCoys, Ema Franklin).

WESTERN BEAT RECORDS

P.O. Box 128105
Nashville, 37212
615-383-5466 Fax: 615-383-6333
www.westernbeat.com

Executives: Billy Block, President; Edward Tree, VP of A&R

Roster: Pork Chop Kelly, The Bum Steers, "Live" From The Western Beat Roots Revival

Distribution: South Coast Music Distribution, Miles Of Music, Bob Grady Record Distribution, mail order, direct mail

• Western Beat Records has made money on both of its releases. Niche marketing and persistence create label and artist awareness. "Hard work creates success." ♦



COMSTOCK RECORDS

10603 N. Hayden Road #114

Scottsdale, AZ 85260

602-951-3115 Fax: 602-951-3074

info@comstock-records.com

Executives: Frank Fara, President; Patty Parker, VP Production

Roster: R.J. McClintock, Colin Clark, Grant Petersen, Nightriders, Paddy O'Brien, Paula MacAskill, Howdy

Distribution: Various

• We are the only USA label working full time with overseas country acts to further their careers both in Europe and the USA. This is Comstock's twentieth year as a label. Currently nominated for Label of the Year, ECMA Europe.

CROSSFIELD RECORDS

1311 16th Avenue South

Nashville, 37212

615-269-8661 Fax: 615-269-5999

www.crossfield.com

Executives: Suzanne Elmer-King, Owner; Tricia Walker, Owner

Roster: Cowboy Dan, Davis Raines, Tricia Walker

Distribution: Various

• We are passionate about this music and these artists. These records will move you. You will feel something. Honest.

DEAD RECKONING

Box 159-178

Nashville, 37215

615-292-7773 Fax: 615-383-9571

DeadReck@aol.com

Executives: J.D. May, General Manager

Roster: Kevin Welch, Tammy Rogers, Mike Henderson, The Blue Bloods, Kieran Kane, (upcoming) *live* Fairfield Four

Distribution: ADA in association with E-Squared

• We're still here!



DOOR KNOB RECORDS

3950 N. Mount Juliet Road

Mount Juliet, TN 37122

615-754-0417 Fax: 615-754-0417

www.doorknob-rec.com

Executives: Gene Kennedy, President; Karen Kennedy, VP

Roster: Don Sepulveda, Olan Miller, John Maines, Jr., Scott Hoff

Distribution: Eight different distributors, Web site

• We have been in business 22 years with 104 charted records in *Billboard* magazine. Our company was built on honesty, integrity and word of mouth advertising.

E-SQUARED

1815 Division Street #101

Nashville, 37203

615-320-1200 Fax: 615-327-9455

www.e2records.com

Executives: Jack Emerson, Co-owner, Operator; Steve Earle, Co-owner, Operator; Brad Hunt, LA office

Roster: Steve Earle, Ross Rice, V-Roys, Cheri Knight, 6 String Drag, Bap Kennedy

Distribution: ADA

• See artist roster.

GREEN HILL PRODUCTIONS/CUMBERLAND

2021 Richard Jones Road #180

Nashville, 37215

615-383-6762 Fax: 615-383-6632

greenhilldirect.com • greenhillmusic.com

Executives: Scott Chancey,

President; Greg Howard, VP of Product Development & Marketing

Roster: Projects range from *Classic Movie Love Songs* to *Big Band Favorites* performed by artists including The Beegie Adair Trio, Jack Jezzro, David Davidson and David Hamilton, among others.

Distribution: In-house distribution to the gift market. Also distributes select EMI releases.

• Green Hill Productions is dedicated to creating the highest quality music exclusively for the gift market, ensuring style and distinction in every product. It is the second-largest music label in the gift market after only four years of operation.



HIGHTONE RECORDS

HIGHTONE RECORDS

220 Fourth Street #101

Oakland, CA 94607

510-763-8500 Fax: 510-763-8558

www.hightone.com

Executives: Larry Sloven, Managing Partner; Bruce Bromberg, Partner; Darrell Anderson, Operations Manager; Vernon McNemar, Director Sales

Roster: Dave Alvin, Big Sandy & His Fly-Rite Boys, Buddy Miller, Julie Miller, Tom Russell, Chris Smither, Ramblin' Jack Elliott, The Blasters, Rev. Billy C. Wirtz, Redd Volkaert, Chris Gaffney, Kim Lenz & Her Jaguars, The Skeletons, Astropuppees, Bill Kirchen, Archie Roach

Distribution: Hightone—Rhino, WEA; HMG—Ryko Distribution Partners

• You've got a pal at Hightone!

HONEST ENTERTAINMENT

33 Music Square West, #100

Nashville, 37204

615-242-4452 Fax: 615-242-4453

www.onemusic.com

Executives: Jim Long, Chairman; Carolyn Cole, President; Tanvi Patel, Director Marketing & Promotion; Keith Gibson, Sales

Roster: Martin Taylor, Claire Martin, Toni Tenille, Jack Jones, Gerry Beaudoin Trio w/Bucky Pizzarelli & David Grisman, *Images From Kubla Khan* by Richard Hill featuring Ben Kingsley

Distribution: Honest/Linn distributed by Allegro Corporation, Honest distributed by DNA

• Claire Martin's *Make This City Ours* rose to No. 1 on the *Gavin Jazz* chart. Martin Taylor and Stephane Grappelli's *Celebrating Grappelli* peaked at No. 2 on *Gavin Jazz*. Ben Kingsley to appear at charity performance of classical music composed by Richard Hill called *Images From Kubla Khan* performed by the Young Musicians Foundation.

INNERWORKS MUSIC GROUP

1017 17th Avenue South #2

Nashville, 37212

615-321-2502 Fax: 615-321-2148

innwork@aol.com

Executives: Joe Lamont, President; Doug Stebleton, A&R/Film & TV; Kitt Lough, Office Manager

Roster: James Intveld, Rita Coolidge, Kyf Brewer, Mary Schneider, Nikky Jones, Little Creek

Distribution: EMD, Navarre, Ichiban

• We are interested in all styles of music.

INTERSOUND COUNTRY



1227 16th Avenue South

Nashville, 37212

615-327-0770 Fax: 615-327-1214

www.platinument.com

Executives: George Collier, Senior VP/GM; David Friedman, Manager National PR & Marketing

Roster: Bellamy Brothers, Earl Thomas Conley, Eddie Rabbitt, Ronnie McDowell, Crystal Gayle, Michael Johnson, T. Graham Brown, Jo-Ei Sonnier, Billy Joe Royal, Gatlin Brothers, Lynn Anderson, Banjomania, Tim Briggs (Intersound Country/Pro Records)

Distribution: Intersound Country is distributed through Intersound Distribution and is one of the few (if not the only) independent labels that distributes itself to the marketplace with their own national and regional sales staff.

• Intersound Country is Nashville's premiere, independent record label and has been since its inception in 1992. The label seeks to maintain a roster of successful, established country artists with a proven retail and radio track record and is very selective when signing new artists.

LITTLE DOG RECORDS

223 W. Alameda #201

Burbank, CA 91502

818-557-1595 Fax: 818-557-0524

littledogrecords.com

Executives: Pete Anderson, CEO/President; Michael Dumas, VP; Brian Kohn, Director of Marketing; Elissa Seguin, Senior Administrator

Roster: Joy Lynn White, Scott Joss, Jim Matt, Jeff Finlin, The Lonesome Strangers, Wooden Circus, Pete Anderson, *The Songs Of Dwight Yoakam—Will Sing For Food A Benefit for the Homeless/Various Artists*

Distribution: PolyGram Group

• Little Dog Records is a label founded on solid artistry, high quality production and artistic vision. We're committed to presenting music and artistry that withstands fads and the test of time.

OH BOY RECORDS/RED PAJAMAS RECORDS/BLUE PLATE MUSIC

33 Music Square West #102B

Nashville, 37203

615-742-1250 Fax: 615-742-1360

www.ohboy.com

Executives: Al Bunetta, President; Dan Einstein, Vice President; Ric Taylor, Controller; Ben Lewis, Director of Marketing & Sales; Dawn Bunetta, Art Director

Roster: Oh Boy—John Prine, Donnie Fritts, R.B. Morris, Heather Eatman; Red Pajamas—Steve Goodman; Blue Plate—Live From Mountain Stage Series



their label. Not surprisingly, there are as many flavors, styles and approaches as there are listings.

Compass, for instance, targets its market with an eclectic array of roots music. "We think of our audience as people who listen to public radio," says co-founder Alison Brown. "A lot of them are professionals." Now in their third year of operation, Compass feels the opportunities are there for companies with good business sense. "The climate is generally good for independent labels, but not necessarily any better than it is for anybody else," West says. "The beautiful thing about the independent label scene is that it's the music that counts, it's grass roots and you have to think that way. It's really easy to spend money rather than work hard. We count on our artists to work just as hard as we do."

Honest Entertainment has been working hard. For one week in March, they owned not only the top slot, but Nos. 1 and 2 on the *Gavin* Jazz chart, a remarkable feat for an independent label. Still, business realities can be harsh. "We were distributed by Indie from 1994 up until last year," says President Carolyn Cole. "Losing

them was horrendous for us. Not only did we have a lot of inventory tied up in their bankruptcy, but here was a company that had worked with us for a number of years."

Cole remains bullish, however. "I look at someone like Ani DeFranco. What she has done for the independent label—it's mind boggling to me. There's still plenty of opportunity for the right kind of company with the right vision. For us it's been television—finding the over-50 audience of record buyers that in the past have perhaps not been serviced as well as the younger demographics."

Typically, independents strive to carve an underdeveloped niche in the marketplace, but recent start-up WEB IV Records feels it can thrive in the major labels' wheelhouse—mainstream country. Chairman Ilene Berns has worked overtime to uncover the perceptions within the industry about independent labels. "I've done nothing but talk to radio, distributors, retail accounts—there is no stigma," she says. "I've played [WEB IV's first artist] Monty Holmes for lots of major radio people and they say, 'I love it. You can probably get it in stores faster than the majors can, any-

way.'" She knows her label's status will be used against her, however. "We know that when I ship my single and get 170 stations out of the box the other promotion departments are going to bring up 'indie' to radio. It's very competitive out there. But the truth is, consumers don't walk into record stores and say, 'I want the new product on Arista.'" In that respect, Berns says small labels have just as much chance at success as the majors.

Ultimately, independent labels benefit from a much lower break-even point. "For us a successful record is 30,000 units," says Cole. "So when we get SoundScan showing us doing 300 or 400 units a week, we're thrilled." West agrees, saying major labels operate on a vastly different economic scale. "There are situations where acts that sell 100,000 units aren't good enough. The little piece of that going towards paying executive salaries is way too small," he laughs.

"For anyone out there who has a true love and passion for music, chances are somebody else is going to as well," Cole concludes. "Just because a major label doesn't come and put a lot of money down doesn't mean it's not great music."

DIRECTORY OF LABELS

AMERICAN HARVEST RECORDING SOCIETY

P.O. Box 68

Las Vegas, NM 87701

505-425-5188 Fax: 505-425-5110

Executives: Robert John Jones, President; Therese Melton, Office Manager

Roster: Don Williams, Vern Gosdin, Flying Burrito Brothers

Distribution: Select-O-Hits

• We like what's real and rhymes.

ARK 21

1211 16th Avenue South

Nashville, 37212

615-320-0706 Fax: 615-320-3068

www.ark21.com

Executives: Miles Copeland, CEO Worldwide; Anastasia Pruitt, Vice President, Nashville Division

Roster: Waylon Jennings, Leon Russell

Distribution: EMI Worldwide

• Miles Copeland, whose label I.R.S. Records set the standard for the independent record business and launched careers for some of the music industry's most influential bands (The Police, Squeeze, R.E.M., The Go-Go's, Fine Young Cannibals), has opened a new independent label, Ark 21.

BLOODSHOT RECORDS

912 W. Addison

Chicago, IL 60613-4339

773-248-8709 Fax: 773-248-8702

bloodshotrecords.com

Executives: Rob Miller, President; Nan Warshaw, Secretary; Kelly Hogan, Press Mule

Roster: Waco Brothers, Robbie Fulks, Old 97s, Grievous Angels, Moonshine Willy, Alejandro Escovedo, Neko Case, The Sadies, Trailer Bride, Sally Timms, Insurgent Country Compilation Series
Distribution: ADA, Select-O-Hits, Red Eye, CTS, CCS, Direct (UK), MNW (Scandinavia), Sonic Rendezvous (Benelux), IRD (Italy)

• We are determined to remain an alternative for people fed up with the status quo, next-big-thing mentality of corporate music. Timeless musical forms addressed in unorthodox manners are always welcomed.

BTM RECORDS

33 Music Square West #106A

Nashville, 37203

615-742-4800 Fax: 615-742-4803

www.btmrecords.com

Executives: Barry Beckett, Partner; Charles Tharp, Partner; Kimberly Kubalek, Director Sales, Marketing, Promotion; Ragen Ward, Director Production

Distribution: Select-O-Hits, Anderson Merchandising

• Very cool music!

CHECKERED PAST RECORDS

3940 North Francisco

Chicago, IL 60618

773-463-8103 Fax: 773-463-8013

www.checkeredpast.com

Executives: Larry Lipson, President; Yvonne

Schaefer Jones, CFO; Eric Babcock, Operations Manager

Roster: Old Joe Clarks, Tom House, Lonesome Bob, Paul Burch & the WPA Ballclub, Johnny Dowd, Tommy Womack

• There are a number of quality projects out there without obvious homes and we like different things. But all the projects we've done and the ones we're thinking about are firmly grounded in roots music.

COMPASS RECORDS

117 30th Avenue South

Nashville, 37212

615-320-7672 Fax: 615-320-7378

www.compassrecords.com

Executives: Garry West, co-founder; Alison Brown, co-founder

Roster: Victor Wooten, Alison Brown, Pierce Pettis, Kate Campbell, Farmer Not So John, Astral Project, Judith Edelman, Clive Gregson, Dana Cooper, Matt Flinner, Leslie Tucker

Distribution: Koch International

• "Compass Records is Nashville's 'Adult Alternative' record label. We are also a label of radio artists," says Brown, "public radio artists." Combining intelligent marketing with artistic values and sensibilities, Brown and West have created a home for an enviable array of roots, acoustic and jazz music. Now three-years old with 25 releases to its credit, Compass recognizes, elevates and celebrates thoughtful music of lasting quality.

INDEPENDENTS DAY

Beyond The Major Nashville Labels

by **Chuck Aly**

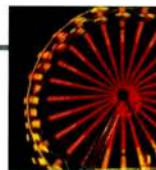


“What is a true independent label?”

asks Garry West, co-founder of Nashville's Compass Records. “Within the industry it's understood to be defined by the method of distribution. If you go through a major distributor it's hard to qualify yourself as an independent label.”

Well, yes. That definition is certainly valid, but when the *Music Row* editorial team looked at compiling information about labels other than Nashville's majors, we, for the most part, opted for inclusivity, rather than exclusivity. We went for labels we felt were actively involved in the Nashville music scene or were a proven outlet for Nashville artists. Further, we wanted working labels that actively sign artists.

“I can't believe you didn't include...” We can't either. Actually, almost 50 record labels were contacted for this listing, but many did not respond to our request for information. Still, we feel the 30 labels listed below comprise a fairly comprehensive list of the companies braving the increasingly corporate music business in the name of the music. We have included basic factual data on each company, and given them the chance to detail, in their own words, a mission statement, success story or whatever they would most like known about



ACM NOMINATIONS

ENTERTAINER OF THE YEAR:

Garth Brooks, Brooks & Dunn, Reba McEntire, Tim McGraw, George Strait

CHARLENE: Garth will be hard to beat because of all the Central Park and *Sevens* hoopla. B&D and George Strait can't win *everything*. Tim deserves it, too, but he's still young. They're gonna go for Garth.

CHUCK: If not, I'll eat Pat Quigley's hat.

MALE VOCALIST: Alan Jackson, Tim McGraw, Collin Raye, George Strait, Bryan White

CHUCK: McGraw's been overlooked for years. No more.

CHARLENE: Picking a "best" here is like choosing between desserts. But based on singles and tracks, it'll be between McGraw and George Strait, with George by a nose. McGraw's singles landed at No. 1 and No. 22 for the year. George's at No. 2 and No. 3. He's still the big daddy.

NEW MALE VOCALIST: Rhett Akins, Kenny Chesney, Michael Peterson

CHARLENE: Peterson, hands down. "Drink, Swear, Still, and Lie" made such a splash, and landed at No. 16 on the year-end chart. And he's so *likable*.

CHUCK: Akins and Chesney are hardly new. Chesney, however, is coming off a Gold album and scored two hits with "She's Got It All" and "A Chance." Peterson is the better fit, though—newly Gold and two-for-two with singles from his debut disc.

FEMALE VOCALIST: Deana Carter, Patty Loveless, Martina McBride, LeAnn Rimes, Trisha Yearwood

CHUCK: Okay, I'm totally biased for a Yearwood sweep (CMA, Grammy, ACM). Still, she should win, except for the traditional ACM unpredictability. Call it wack-factor.

CHARLENE: It's a straw-draw between Yearwood and Loveless. I think, Trisha won the two Grammys, but Patty is such a favorite of critics and the west coast set, and that spectacular album got so much positive press. Trisha pulls the long one.

NEW FEMALE VOCALIST: Sara Evans, Lila McCann, Lee Ann Womack

CHARLENE: Lee Ann Womack. She and McCann are neck and neck in sales, but that youth thing could work against Lila. And Sara, great as she is, seems to have lost her momentum.

CHUCK: Lee Ann and Lila are both deserving. Womack's traditional leanings give her passionate country core support, but Lila is the left coast girl. Charlene picks Lee Ann, so I'll go with Lila—just to be contrary.

VOCAL DUET OR GROUP: Alabama, Brooks & Dunn, Diamond Rio, Lonestar, Sawyer Brown

CHUCK: At least B&D don't have their own category this year, but even against this strong competition they should get the nod.

CHARLENE: I wouldn't be surprised. But Diamond Rio's going to take this—"How Your Love Makes Me Feel" was just too good, and landed at No. 5 on the *Billboard* year-end Hot Country Singles chart.

NEW VOCAL DUET OR GROUP: Big House, The Kinleys, The Lynns

CHARLENE: The Kinleys. They've had *two* clips on *Entertainment Tonight* already...

CHUCK: So has the animal handler from *Mousehunt*. The Lynns could win on sentiment or the Bakersfield band could pull the coast vote. But with two top ten singles, The Kinleys will be hard to beat.

ALBUM: *Carrying Your Love With Me*—George Strait; Producer: Tony Brown, George Strait; MCA • *Come On Over*—Shania Twain; Producer: Robert John "Mutt" Lange; Mercury • *Everywhere*—Tim McGraw; Producer: Byron Gallimore, Tim McGraw, James Stroud, Curb • *Long Stretch of Lonesome*—Patty Loveless; Producer: Emory Gordy, Jr.; Epic • *Sevens*—Garth Brooks; Producer: Allen Reynolds; Capitol

PREDICTING THE WINNERS

by Charlene Blevins
& Chuck Aly

CHUCK: My pick—*Everywhere*. The winner—*Long Stretch of Lonesome*.

CHARLENE: While I don't think we can't count George out, McGraw and Loveless could split this and the vocal event category. If I have to pick: *Long Stretch* by a nose.

SINGLE RECORD: "Carrying Your Love With Me" George Strait; Producer: Tony Brown, George Strait; MCA • "How Do I Live" LeAnn Rimes; Producer: Mike Curb, Chuck Howard, Wilbur C. Rimes; Curb • "How Do I Live (from Con Air)" Trisha Yearwood; Producer: Tony Brown, Trisha Yearwood; MCA • "How Your Love Makes Me Feel" Diamond Rio; Producer: Michael D. Clute, Diamond Rio; Arista • "It's Your Love" Tim McGraw with Faith Hill; Producer: Byron Gallimore, Tim McGraw, James Stroud; Curb

CHARLENE: Trisha Yearwood's "How Do I Live." The Grammy win was a statement. I think, about how the business felt about all that competition between the two versions and the two singers. ACM will stand up and be counted for Trisha, too. And it's simply a fabulous song, which she nailed.

CHUCK: Pre-Grammys I thought the vote split would hurt "How Do I Live," but now I'm not so sure. Still, "It's Your Love" was the biggest-selling *country* single of the year. (Rimes sold more, but with pop airplay.)

VOCAL EVENT: "I'm So Happy" Toby Keith & Sting • "In Another's Eyes" Garth Brooks & Trisha Yearwood • "It's Your Love" Tim McGraw with Faith Hill • "What If I Said" Anita Cochran & Steve Wariner • "You Don't Seem To Miss Me" Patty Loveless & George Jones

CHUCK: The heavyweights are "In Another's Eyes" and "It's Your Love," but "What If I Said" sneaks in. Gotta love that wack-factor.

CHARLENE: ACM is more sentimental than wacky, and I'll weigh in for Patty and George, the sentimental factor tipping the scales. Although, Garth & Trisha took the Grammy, and a win for Mr. and Mrs. McGraw Hill would not surprise me.

SONG: "All The Good Ones Are Gone" Pam Tillis; Composer: Dean Dillon, Bob McDill; Acuff-Rose, PolyGram, Ranger Bob Music • "How Do I Live" LeAnn Rimes Trisha Yearwood; Composer: Diane Warren; Realsongs • "It's Your Love" Tim McGraw with Faith Hill; Composer: Stephony Smith; Publisher: EMI Blackwood • "Something That We Do" Clint Black; Composers: Clint Black, Skip Ewing; Blackened Publishing, Acuff-Rose Music • "The Fool" Lee Ann Womack; Composer: Marla Cannon, Charley Steft, Gene Ellsworth; Major Bob, St. Myrta, Castle Bound, Wild Mountain Thyme Music

CHARLENE: My pick: "All The Good Ones Are Gone"—it's the best song since "The Dance," a real woman's song and of course, the story of *my* life. But the winner: Black and Ewing for "Something That We Do."

CHUCK: Go with your heart Charlene. Even though "How Do I Live" should win, the split hurts again. The Tillis tune is a perfect country song.

COUNTRY VIDEO: "455 Rocket" Kathy Mattea; Producer: Susan Bowman; Director: Steven Goldmann • "A Broken Wing" Martina McBride; Producer: Joe Ramey; Director: Robert Deaton, George Flanigen • "Did I Shave My Legs For This?" Deana Carter; Producer: Clarke Gallivan; Director: Roger Pistole • "It's Your Love" Tim McGraw with Faith Hill; Producer: Sherman Halsey; Director: Sherman Halsey • "How Your Love Makes Me Feel" Diamond Rio; Producer: Joe Ramey; Director: Robert Deaton, George Flanigen

CHUCK: How is the Mattea Goldmann masterpiece "I'm On Your Side" not in here? Is there no justice?

CHARLENE: In film? Are you kidding? Deaton Flanigen win for Diamond Rio. And they deserve it.



SPINS

Abe Lincoln **ROCKED** Community of Dreams

Music Row gets dozens of CDs every month. We literally have buckets of them, walls full and stacks everywhere. So it isn't every day we receive a package that really makes us sit up and take notice, but that's just what the recent "release" from Musicians United for Strong Internet Copyright (M.U.S.I.C.) did. Mailed to various media and every member of Congress, the striking cover image of Abraham Lincoln adorns a jewel box that contains no CD. The words "This CD Has Been Stolen" are your introduction to the organization's message concerning the perils recorded music faces in cyberspace. The effect is powerful and compelling.

M.U.S.I.C. is out to reaffirm the Constitutional importance of copyright and, in so doing, secure the passage of two new treaties negotiated at the World Intellectual Property Organization (WIPO) Diplomatic Conference in 1996. The agreements, currently before the House and Senate, would extend international copyright protection into cyberspace.

Inside the cover booklet is a list of the hundreds of recording artists, including many from Nashville, who comprise M.U.S.I.C. It also quotes Lincoln calling copyright and patent protections among the "six great steps in the history of liberty," and "the fuel of interest to the fire of genius." Yep, Abe definitely rocked.



—Chuck Aly



Imagine a small community on the outskirts of town with cottages and apartments scattered around a clubhouse and performance hall that is never quiet. The community is low-cost, and your neighbors are those with whom you've worked and been friends for decades.

Such a subsidized community might become a reality if the Country Music Retirement Center Task Force has its way.

"There's a lot of people who formed this business who never made any money," said Evelyn Shriver, a member of the Task Force. "And certainly not everybody working in it today has made a fortune."

The idea was born four years ago when Jimmy Bowen made a presentation to the CMA on the viability of such a community, modeled after the Screen Actors Guild community in Southern California. Since then, the 12-member Task Force, led by DreamWorks' Wayne Halper, has continued its viability studies, sent out an interest survey to about 4,000 music industry workers, and retained the services of a retirement community planning specialist. Next, the group needs only to definitively answer the question, "If we build it, will they come?"

"We're trying to balance the need, with the type of facility, with the financial responsibilities that go along with it," said Halper.

Happily, fundraising seems to be the least of the task force's worries. "There are record companies on hold who want to contribute money to the project, artists who are standing ready to give a piece of their live performances, and venues to give a piece of parking. Raising money for this kind of cause seems to take on a life of its own."

—Charlene Blevins

Falling Tide

In the first major label closing since A&M shuttered its Nashville offices in 1996, the Universal Music Group announced March 10 that it was closing Rising Tide Records, effective immediately.

Said the official statement: "The Universal Music Group has closed one of its Nashville-based labels, Rising Tide Records. A number of Rising Tide artists, to be announced in the near future, will be transferred to MCA/Decca, the industry's leading country music label.

"This decision was based on the recent proliferation of new Nashville labels and the current competitive conditions of the country music industry. With the Universal Music Group's ongoing dominance of the country music marketplace through its MCA/Decca label, this move will allow the company to better focus its resources and efforts and remain at the forefront of the industry."

The closing of the two-year-old label leaves 19 staffers out of work and the status of nine artists uncertain—Matraca Berg, Scott Emerick, Rebecca Lynn Howard, Jack Ingram, J.C. Jones, Delbert McClinton, Keith Sewell and Kris Tyler. Dolly Parton had a distribution and marketing agreement for her albums (on her own Blue Eye label) with Rising Tide, and McClinton was signed jointly with Curb Records. Nitty Gritty Dirt Band has already been picked up by Decca.

—Chuck Aly



RISING TIDE

THE BUZZ

MARCH MADNESS EDITION

El Nino, asteroids, middle fingers and Valparaiso in the Sweet 16—it's shaping up to be an interesting spring. So set down that coffee cup, check your watch and hold on for the ride.



SoundScan—It may be a bit early in the year, but are we the only ones worried that country sales are down again?



Rising Tide—If a rising tide lifts all the boats, country's falling sales ran this one aground—despite good music.



Multi-Platinum singles—There are two: Pop star sings a country song ("I Will Always Love You") and country star sings a pop song ("How Do I Live"). Do we see a pattern here?



Johnny Cash (v. 1)—We hate ourselves for not supporting you. No, really.



Johnny Cash (v. 2)—Outlaws don't care who they p.o., do they? Here's to calling 'em like you see 'em.

Can't tell a DVD from a BVD?

Help is on the way!

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From novice to tech-head - whether you're in records, publicity, music publishing, booking, management or any other facet of the music industry - MINT is packed with essential information to help you keep pace with rapidly changing technology. Learn from a variety of panels, presentations, exhibits and hands-on demonstrations featuring top industry leaders who will share their expertise on the Internet, websites, software technology, intellectual/copyright issues, on-line transactions and much more.

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Internet's Impact on the Record Business

Getting Advertising and Sponsorship

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...and several others!

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DATE: Wednesday, May 13, 1998

REGISTRATION: \$175 until March 27; \$225 thereafter

(Note: Registration is limited to 300 delegates)

LOCATION: Nashville Arena, 501 Broadway, Nashville, Tennessee

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MUSICAL CHAIRS

by CHARLENE BLEVINS

BMG Buys Hayes Street Titles; SRO On Hiatus

NEWS

BMG BUYS HAYES STREET—Through two acquisitions, BMG Music Publishing has acquired a portion of the Hayes Street Music catalog, owned by **Don Schlitz** and **Chuck Flood**, and the interest in Hayes Street songs owned by **Pat Halper**. The purchase will give BMG ownership of songs from various writers including Schlitz and **Allen Shamblin**. This deal marks BMG's 26th and 27th acquisitions in Nashville, called "a vital market for us" by BMG Worldwide Publishing President **Nicholas Firth**. BMG has also signed a deal to administrate **Richard Branson's** new music publishing venture, V2 Music Publishing, worldwide except in the UK and Australia. BMG is one of only five worldwide multinationals and is among the three largest music publishing groups in the world.

ACM'S HAT OFF TO PICKERS—The ACM has announced final nominees in the Instrumentalist categories for the "Hat awards." They are: Drums—**Eddie Bayers**, **Paul Leim**, **Dony Wyan**; Keyboard—**John Hobbs**, **Matt Rollings**, **Dwain Rowe**; Fiddle—**Stuart Duncan**, **Larry Franklin**, **Jimmy Stewart**; Steel Guitar—**Paul Franklin**, **Troy Klontz**, **Jay Dee Maness**; Bass—**Danny Ray Milliner**, **Michael Rhodes**, **Glenn Worf**; Guitar—**Charlie Crowe**, **Dann Huff**, **Tony King**, **Brent Mason**, **Brent Rowan**; Specialty Instrument—**Jerry Douglas**; Dobro: **Charlie McCoy**; Harmonica: **Terry McMillan**, Harmonica/Percussion.

PIRATES CHANGE WITH THE TIMES—The RIAA's year-end piracy statistics reflect that while cassette piracy has dropped 80% over the last five years, Internet and CD format piracy are increasing exponentially. As a result, the RIAA has dedicated substantial resources to combat the evolving forms of techno-piracy, and has lodged the organization's first civil lawsuit against three music archive sites that offer hundreds of downloadable unauthorized recordings for free. The organization also spearheaded the largest criminal bootleg investigation in its history, which resulted in the indictment of three international pirates and the confiscation of nearly one million CDs.

SRO MIA—The CMA's annual international entertainment expo, SRO, has been put on hiatus for 1998 and 1999 due to scheduling difficulties related to the CMA Awards. Support and participation for SRO, which in 1997 drew 800 participants, are dependent on its proximity to CMA week. "Unfortunately, the date for the CMA Awards is usually not confirmed until less than a year out from the

telecast," said CMA Executive Director **Ed Benson**, "and this makes it nearly impossible to secure proper facilities for an event of this scope." The CMA will reevaluate SRO for the year 2000, Benson said, and will continue to facilitate discussion of touring issues through other events and initiatives.

SESAC FIGHTS BACK—SESAC has filed a copyright infringement lawsuit against Pittsburgh-based radio group Renda Corporation and its President, Anthony Renda, owners or operators of more than a dozen commercial radio stations located in four states. SESAC alleges violation of copyright laws by three stations that over an 18-month period broadcast more than 300 unlicensed and unauthorized performances of five SESAC titles. According to the complaint, the defendants repeatedly refused to take licenses offered on the grounds that the stations played no SESAC music. However, after SESAC's BDS monitoring technology was extended to non-Latina radio formats, the organization was able to identify a pattern of unlicensed and unauthorized performance of SESAC catalog.

WHAT'S IN A DOMAIN—The New Jersey owner of an Internet pornography site wants to buy 400 domain names, including 60 country stars' names, from a California businessman, and return those names to their rightful owners.

According to *The Tennessean*, **Dan Parisi**, a Seacucus, NJ, Web page designer, turned his White House parody site into an adult video club site after the original site failed to make money. The trouble started, however, when California businessman **Jim Salmon** "pointed" dozens of Web names/sites to www.whitehouse.com, as a protest of the site. Those included linking the Web designators of celebrities like **Elizabeth Taylor**, **Oprah Winfrey**, **Alan Jackson**, **Tim McGraw** and **Terri Clark**. Internet users who typed in www.alan-jackson.com, for example, found themselves looking at a site featuring doctored parody shots of a dominatrix-clad Hillary Clinton tugging her husband's leash. An outcry from those users and the celebrities was swift, and most are examining legal options in the case.

Web entrepreneurs can "buy" domain names for \$100 by registering them with InterNIC, the official registry of World Wide Web

sites. Anyone can register virtually any name that is not trademarked with InterNIC on a first-come, first-served basis, and then resell them. Salmon has admitted his ploy yielded unintended results, but has refused to sell or return the hundreds of non-trademarked domain names, saying he wants to keep them available "for when I have something to say."

HONEST ENGINE—Albums by Nashville-based Honest/LINN artists **Claire Martin**, **Martin Taylor** and **Stephane Grapelli** made fast tracks to the No. 1 and No. 2 positions on the *Gavin Jazz Chart* in early March. Claire Martin's *Make This City Ours* took the No. 1 position on the chart in just under 5 weeks since its release to radio. The No. 2 slot belonged to *Celebrating Grapelli*, a tribute to the legendary violinist by Scottish jazz guitarist Martin Taylor, and featuring Claire Martin and Grapelli on 6 of the 12 tracks.

CHET'S STREET PARTY '98—The Second Annual Chet Atkins' Musician Days are scheduled for June 22-28 in Nashville. "Witness History II," the festival's centerpiece event, will feature **Mark Knopfler** at the Ryman Auditorium on June 24th. Tickets for the event, to benefit the Chet Atkins Music Education Fund, are \$35 and \$75, with a special \$125 ticket to include an after-show reception. They go on sale May 30 at Ticketmaster locations and the Ryman Box office.

"With the 1998 festival, we're going to improve on last year's successes and establish an event that honors the musician and educates our youth," said **Tom Morales**, President of TomKats, the festival's producer. In addition to presenting four days of free music at Riverfront Park, acoustic stage sites all over Nashville, Grammy sessions, and educational workshops for children, festival planners will expand the number of international artists...

(continued on page 26)



LYRICAL MIRACLES—Randy Owen and Joe Galante presented a check for \$270,000 to St. Jude Children's Research Hospital during RLG's General Jackson CRS show. Proceeds came from the label's *Make a Miracle* Christmas album. Pictured L-R: Galante, Dave McKee and Terri Watson of St. Jude, and Owen. Photo: Glen Rose

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COVER ARTIST



Artist Name: Gary Allan

Label: Decca

Current Single: "It Would Be You"

Current Album: *It Would Be You* (release May 19)

Current Video: "It Would Be You"

Current Producers: Mark Wright, Byron Hill

Hometown: Huntington Beach, CA

Management: Lytle Management Group

Booking: William Morris Agency

Hits: "Her Man"

Special TV Appearances: *Farm Aid '97*

Birthdate: December 5

Birthplace: Montebello, CA

Outside Interests: Surfing

Musical Influences: Merle Haggard, Ernest Tubb, George Jones, George Strait, Mark Chesnutt

Favorite Album: Johnny Horton Boxed Set, Buck Owens Boxed Set, *Ernest Tubb's Greatest Hits*, *If You Ain't Lovin' You Ain't Livin'* by George Strait

POLYGRAM
MUSIC

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GRAMMY
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THANKS BOB,
MARTY & TIM, JEFF
AND ALISON!



BUTTERFLY KISSES

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Country
Song*

WRITTEN BY
**RANDY
THOMAS**
&
BOB CARLISLE



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Performance By
A Duo Or Group
With Vocal*

PERFORMED BY
ALISON KRAUSS
& UNION STATION

WRITTEN BY
KOSTAS
&
TRICIA WALKER



APRIL 8—APRIL 22, 1998

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MUSIC ROW

NASHVILLE

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Gary Allan

INDEPENDENTS DAY

BEYOND NASHVILLE'S MAJOR LABELS

BOOK REPORT

**Feiler Examines
The Nashville Dream**

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Bryan White

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- A gold debut album, *Bryan White*
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- ACM Awards 1996 nomination for New Male Vocalist
- *Music City News Awards* 1996 nomination for Male Star of Tomorrow



"I'm Not Supposed To Love You Anymore"
the premiere single on country radio,
CMT and TNN from his second album
Between Now And Forever



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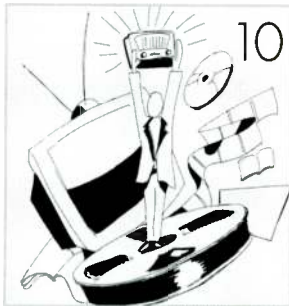
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COVER ARTIST

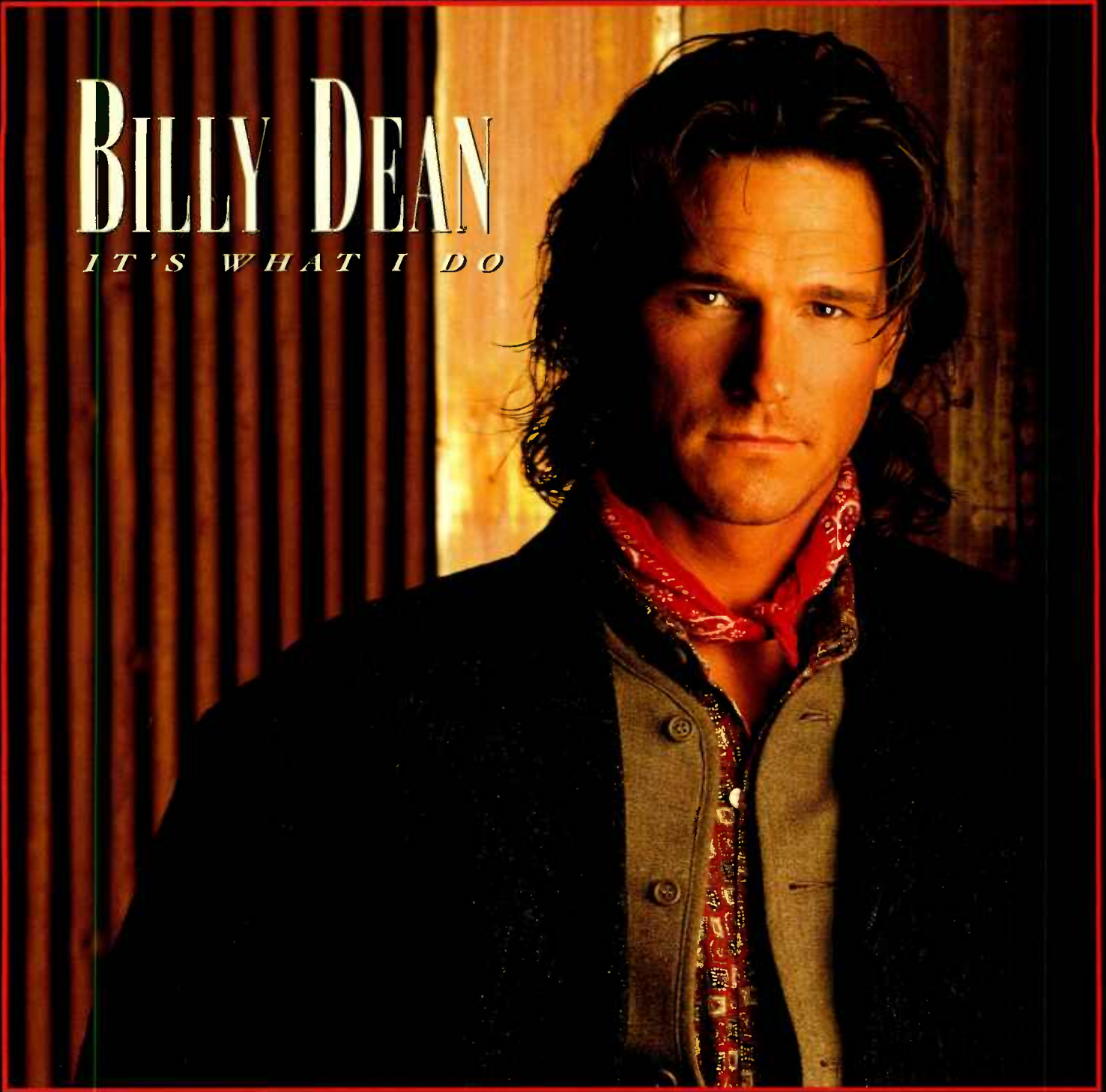


Artist Name: Paul Brandt
Label: Reprise
Current Single: "My Heart Has A History"
Current Album: *Calm Before The Storm*
Current Video: "My Heart Has A History"
Current Producer: Josh Leo
Hometown: Calgary, Alberta Canada
Management: Creative Trust, Inc.—Pete Fisher and Dan Raines
Booking: William Morris Agency—Ginger Anderson
Awards: "Calm Before The Storm"—Best Original Song by SOCAN

Special TV/Film Appearances: *Faith Hill and Little Texas: Turn Your Radio On*—TNN special airing April 16
Birthdate: July 21
Birthplace: Calgary, Alberta Canada
Interesting Facts: He became a pediatric nurse in 1993, working at Alberta Children's Hospital
Outside Interests: Basketball, hiking, mountain biking
Musical Influences: Randy Travis, Buck Owens, George Strait, Dwight Yoakam
Favorite Record: Buck Owens, *Johnny B. Good*—live recording

BILLY DEAN

IT'S WHAT I DO



BILLY DEAN, DOING WHAT HE DOES BEST ON THE NEW ALBUM

IT'S WHAT I DO

In Stores April 2



© 1996 Capitol Nashville



MUSICAL CHAIRS

by LISA BERG

BROOKS CLAIMS SALES CROWN

FAST BREAKS

►The RIAA recently named **Garth Brooks** the best-selling male artist of all time in the United States, with total domestic album sales exceeding 58 million. He takes the lead over **Billy Joel** (57 million), **Elton John** (51.13 million), **Michael Jackson** (48 million) and **Elvis Presley** (41.35 million). Brooks' current *Fresh Horses* album has reached triple-platinum status...

►**George Strait's** *Strait Out Of The Box* was recently certified triple-platinum by the RIAA, giving him the best-selling country box set of all time. Strait also claims the best-selling country soundtrack of all time, *Pure Country*, which is at five million...

►**Carol Fox** has been appointed Executive Director of NSAI. A graduate of Vanderbilt Law School, Fox has worked in both public and private sectors in Washington D.C. as an attorney and lobbyist...

►Conductor composer and former ASCAP President **Morton Gould** recently passed away suddenly in Orlando, FL at the age of 82. Gould was visiting the Disney Institute in Orlando as an artist-in-residence. He was honored the evening before his death with an all-Gould program performed by the U.S. Military Academy Band. He attended the concert and received a standing ovation...



Henry R. Kaufmann

BUSINESS NEWS

On February 27, six employees resigned from International Management Services and its booking agency division, Dale Morris & Associates, Inc. The two companies handle management, booking and or public relations for **Alabama, Confederate Railroad, Kenny Chesney, Chely Wright** and **Louise Mandrell**. Employees tendering their resignations included Vice President **Eddie Rhines**, Sales Director **Jeff Norris**, Agent **Clint Higham**, Contract Supervisor **Sherry Hohimer**, Publicist **Rachel Hartline** and Assistant to the Vice President **Sheree Pyle**. According to a press release, the aforementioned will be forming a new entertainment company...



Carol Fox

Colin Stewart has been named Chief Operating Officer for Speer Communications, Ltd., a Nashville-based telecommunications and multimedia distribution company. Stewart was previously Chief Operating Officer of Magnatone Entertainment, a Speer Communications affiliate music company...

Henry R. Kaufman has been appointed Senior Vice President and General Counsel of SESAC. Kaufman was previously General Counsel of the Libel Defense Resource Center, a coalition of more than six dozen national broadcast, cable and print organizations. He will be based at the performing rights organization's New York office...

Olivia Dunn has been named Director, Performing Rights at BMI. Dunn joined BMI's Nashville staff in 1977 and was promoted to Associate Director, Performing Rights in 1990...**Misha Hunke** has been promoted to Associate Director, Performing Rights at BMI. She was previously an administrator in the Writer Publisher Relations Department...



Misha Hunke

First Media Communications, Inc., a fully-integrated music production, publishing and marketing company, has made the following

appointments for its new Nashville-based offices: **James Lawrence Berk**, formerly of Multimedia Entertainment, New York, becomes President and CEO. Veteran producer **Harvey Jay Goldberg** has been chosen as Director of A&R. **Mark L. Joseph, CPA** most recently Controller at Curb Records, becomes Controller. Director of Promotion, **Jay Harper**, joins First Media from Special Promotions, Inc., where he consulted on corporate-sponsored entertainment events with various clients...



Colin Stewart

Paula Batson has been named Vice President at Network Ink Public Relations. Most recently, Batson served as Senior Vice President Public Relations and Special Projects Development at the MCA Music Entertainment Group in Los Angeles, where she directed both corporate and artist public relations for five years...

The Press Office has promoted **Terri Houck** to the rank of Publicist. Formerly an Assistant Publicist for the company, Houck is currently assigned to new Epic Records artist **Stephanie Bentley**. She also handles national tour press for **John Anderson** and **Steve Wariner**...

Roy Giorgio has been named General Manager for Henninger Elite Metro Center in Nashville. Giorgio has been a Senior Editor at Henninger Elite on Music Row since 1990. **Sally Green** has been promoted to handle scheduling at the Metro location. She was formerly the Office Manager for the Music Row facility...

Kathy Cooper, formerly of Starstruck Transportation, has opened the 6th office of Suddath Transportation Services in Nashville. She will be responsible for all entertainment transportation for STS. 615-754-7800...

Songwriter **Fred Koller** was slated to open The Songwriter's Store, a comprehensive resource center for the songwriter, on April 1. The store, located in a space under the Bluebird Cafe, will feature used books from Koller's collection along with new titles for songwriters and poets of all levels. Hours of operation are 6 to 10 p.m. from Thursday to Monday. 615-460-0074...



Paula Batson

Leonard Wolf, composer-arranger of Wolf Music, has relocated with his staff to Cummins Station in downtown Nashville. Wolf Music provides music scoring, mix to picture, video sweetening and many audio services. 209 10th Avenue South, Suite 434, Nashville 37203. 615-254-4828...

The final nominees have been announced in four more ACM categories: **Radio Station:** KZLA, Glendale, CA; WQYK, Tampa, FL and WSIX, Nashville, TN. **Disc Jockey:** Gerry House, WSIX, Nashville, TN; Carl P. Mayfield, WSIX, Nashville, TN and Tom Rivers, WQYK, Tampa, FL. **Night Club:** Billy Bob's, Fort Worth, TX; Crazy Horse Steak House & Saloon, Santa Ana, CA and Grizzly Rose, Denver, CO. **Talent Buyer/Promoter:** Larry Frank, Frank Productions, Madison, WI; George Moffett, Variety Attractions, Zanesville, OH and Bob Romeo, Don Romeo Agency, Omaha, NE...

Tim McGraw, Shania Twain and **Tracy Byrd** lead the pack with three nominations each in the third annual Country Dance Music Awards. **Wade Hayes** and **John Michael Montgomery** received two nominations each. Over 1,000 country dance instructors and DJs across the nation were polled to select this year's nominees. Winners will be determined via a consumer balloting campaign from over 350 participating dance clubs nationwide. **Little Texas** lead singer **Tim Rushlow** is scheduled to host the awards show April 10 at Nashville's Wildhorse Saloon. The Country Dance Music Seminar will be held April 8-10 at the Stouffer Renaissance Hotel. 615-256-5600...



Terri Houck

The 2nd Great British Country Music Awards were scheduled for March 21 at the BBC Pebble Mill Studios, Birmingham. **Martina McBride, Ty England** and UK artists **Sarah Jory** and **West Virginia** were to perform

on the show...

Country music artists and the Nashville music industry are mobilizing their influence in an effort to increase voter registration and awareness. The campaign is called "Country Rocks The Vote," and it will work closely with Rock The Vote, which has had enormous success since 1990 in bringing young citizens to the polls. The campaign will begin with a series of television and radio PSAs, which were to be produced at the recent Country Radio Seminar by journalist **Robert K. Oermann** and video producer/director **Michael McNamara**. Artists taping spots include **Pam Tillis, Billy Ray Cyrus, Charlie Daniels, Terri Clark, Kim Richey, Sawyer Brown, Sammy Kershaw, Doug Stone** and **Wade Hayes**. CMT and TNN will air the PSAs, and tables will be set up for the distribution of literature and registration pledges at various upcoming country music-related events...

According to a press release, Gibson Musical Instruments has become the first instrument manufacturer to offer its entire product line directly on a World Wide Web site. Customers shopping "The Gibson Internet Mall" can purchase guitars, drums, synthesizers, parts, accessories and Tour Wear. The site can be accessed at www.Gibson.com

Virginia-based Walcoff & Associates, Inc. took its Internet expertise on the road to the recent Country Radio Seminar in Nashville. From the CRS exhibit hall, Walcoff placed seven country artists, including **Tracy Byrd, Lorrie Morgan**



Olivia Dunn

and **John Berry**, in "virtual auditoriums" on the Internet, where fans from around the world could make comments and ask the artists questions. The company videotaped the sessions and plans to digitize portions that will be added to the transcript and remain available on the World Wide Web indefinitely at www.cyberstar.walcoff.com

Ticketmaster Corporation has purchased the ownership rights to its Middle Tennessee regional licensee from TPAC. Ticketmaster is now positioned as the exclusive ticketing service for all TPAC events and is providing all new hardware and complete software upgrades for the TPAC box office, TPAC administration and secondary box offices, such as the Nashville Symphony and the Tennessee Repertory Theatre...

The RIAA issued a cease and desist letter on March 4 to AudioNet, which provides an Internet service known as AudioNet Jukebox where users can listen to over 100 full-length albums from a variety of musical genres. The RIAA contends that the service is offering digital performances of copyrighted sound recordings via this interactive service without the authority of various sound recording copyright owners...

A one-day entertainment law seminar presented by the law firm of King & Ballou, enti-



Gathered at Universal Studios Hollywood following the announcement of nominations for the 31st annual Academy of Country Music Awards are (L to R) Country radio personality Bob Kingsley, Producer Al Schwartz, Dick Clark, Leeza Gibbons, Producer/Director Gene Weed, A&M's Chely Wright, Curb artist Tim McGraw and ACM Executive Director Fran Boyd. Photo: Ron Wolfson

itled "The Greatest Hits Collection," was to take place March 28 in the South Central Bell Building auditorium. Current trends in copyright law, protecting assets, trademarks, right of publicity and parody and fair use were among the topics addressed. Speakers included **R. Eddie Wayland, Lynn Morrow, J. Thomas Warlick IV, Stephen F. Peluso, D'Lesli M. Davis** and **Christopher M. Kato...**

Woodland Studios has opened Digital Editing & Mastering, a full-service facility located in the Woodland Studios, 615-262-2222...

A Blockbuster Music "concept" store (a larger store with additional amenities) recently opened its doors in Nashville at 2312 West End Avenue. The store spans 15,000 square feet, carries 60,000 titles from a variety of music genres, has a "History of Nashville" wall full of memorabilia from national and local acts, Blockbuster Music's only "Top 10 Country" wall and a "Wall of Fame" to capture the handprints of the stars...



Steve Schnur

Monster Cable Products Inc., manufacturer of high-end speaker cables, audio video cables and accessories, has developed a new Web site featuring product information and helpful hints on buying and proper hookup of cables. The Web address is <http://www.monstercable.com/>

ABC recently contacted Dallas-based Russ Berger Design Group to specify and implement new audio and video equipment for their corporate screening room. ABC uses the 150-seat room for previewing new product and for maintaining quality control...

room for previewing new product and for maintaining quality control...

LABEL NEWS

Larry Willoughby has been upped to Senior Director of A&R at MCA Records Nashville. He was most recently Director of A&R for the label... **Jules Wortman**, previously Director of Publicity, becomes Senior Director of Publicity; **Sarah Brosmer**, formerly Associate Director of Publicity and International Liaison, has been promoted to Director of Publicity and International Liaison; and **Toni Miller**, previously Publicity Coordinator, becomes Mgr. of Publicity for the label...

Steve Schnur has joined the staff of Arista Nashville as VP of Artist Development. He moves from Arista New York where he held the position of VP of Rock Promotion... **Scott Cosby** has been upped from Administrative Assistant to Promotion Coordinator. Before joining the label, Cosby was road manager for **Stacy Dean Campbell...**

Rick Henegar, formerly a Marketing Coordinator for Warner Reprise Nashville, has been promoted to Product Manager New Media Services for the labels...

RCA Label Group has joined its retail partner, K-Mart, in sponsoring the Kranefuss Haas racing team for the 1996 NASCAR Winston Cup season. Artists from both RCA and BNA Records will have their names blazed across the body of the K-Mart/Little Caesar's Ford Thunderbird driven by **John Andretti** during different races...

ARTIST NEWS

Shania Twain's first Fan Appreciation Event, held February 10 at the Mall of America in Minneapolis, broke records for attendance with an estimated 20,000 Minnesotans rallying for a look and/or an autograph. Twain signed autographs for four hours and climbed to the top of her video monitors for a sing-along on several occasions. Other Fan Appreciation Events are being planned and will be announced at a later date...

MUSICAL CHAIRS



EMI Music recently held a gala party for the music industry following the Grammy Award ceremonies. (L to R) President/CEO of Capitol Nashville Scott Hendricks, Faith Hill, Chairman/CEO of EMI-Capitol Music Group North America Charles Koppelman, Liza Minelli and Songwriter Bruce Roberts.

A party celebrating the gold certification of **Bryan White's** self-titled debut and the upcoming release of his second Asylum Records album, *Between Now And Forever*, recently took place in Nashville. A proclamation was also sent by Oklahoma City Mayor **Ron Norick** and Governor **Frank Keating** making February 26 "Bryan White Day" in the state of Oklahoma and in Bryan's hometown...

Charley Pride was an award recipient at Turner Broadcasting System, Inc.'s Fourth Annual Trumpet Awards saluting African-American achievement in a ceremony televised as a 90-minute special February 29 on TBS. Pride is currently taking a break from touring and performances at his Charlie Pride Theater in Branson to make time for his annual Spring Training workout with the Texas Rangers in Port Charlotte, FL...

Alan Jackson played himself and sang "Mercury Blues" on the February 20 episode of *Home Improvement*. The show won its time slot for the evening, reaching over 25 million viewers. It received a 16.5 rating with a 24 share, an impressive increase over the previous week's 14.5 rating and 22 share...

Diamond Rio has been chosen as CMT's April Showcase Artist. The cable television network will be the exclusive telecaster of Diamond Rio's newest video, "It's All In Your Head," during April...Nashville Mayor **Phil Bredesen** pro-

claimed February 22 "Diamond Rio Day." A press conference held at the Wildhorse Saloon revealed details of the group's "Fast, Fast, Fast Tour '96," and a kick-off concert at the Ryman Auditorium followed later in the evening...

After appearing as CMT's January Showcase Artist, album sales for **The Mavericks' Music For All Occasions** jumped 41% in the United States for the week of January 15. The group's previous album, *What A Crying Shame*, increased in sales 20% for the same time period...

Close to 1,000 people showed up at a Walmart in Austin, TX recently to see **Terri Clark** prior to her concert with **George Strait**. The following day, a similar event at a Hastings store in Abilene drew a crowd of over 500 people...

Rhett Akins officiated an actual wedding ceremony February 14 at the Macaroni Grill Restaurant in Kansas City. KBEQ radio sponsored the event and had Akins ordained a minister by the Universal Life Church of Modesto, CA. Akins also renewed the vows of another couple and spent the rest of his Valentine's Day calling other radio stations across the country, where he made marriage proposals on the behalf of radio listeners. In total, Akins made over thirty proposals...

The Flying Burrito Brothers recently returned from a three-week tour of Spain. Led by **John Beland**, **Brian Cadd** and **Gib Guilbeau**, the band is slated to return in the fall

for a more extensive tour of most of Western Europe...

Mel Tillis recently opened a studio located inside his theater in Branson, MO. The control room houses a Euphonix 32-input console and updated outboard equipment. The new recording studio is near his dressing room and adjacent to his 4,000 square-foot apartment, which is part of the theater complex. Dallas-based Russ Berger Design Group, Inc. was hired for acoustical consulting and architectural design of the studio...

Singer/songwriters and Watermelon Records labelmates **Hugh Moffatt** and **Eric Taylor** were slated to perform April 3 at Nashville's Bluebird Cafe...

Adam Dorsey, a 19 year-old Los Angeles native and country music singer/songwriter, performed as one of six acts from the state of Tennessee in this year's BMI Artist Showcase held at the Electric Ballroom in Knoxville, TN. Dorsey was the only country act among the rock-dominated event...

A memorial service for former RCA recording artist **Gus Hardin** was held March 5 at Belmont Church in Nashville. Hardin was killed Feb. 17 in a two-car collision in Oklahoma...

PUBLISHING NEWS

Chuck Bedwell recently opened Janal Music. The company will represent the catalogs of **Dave Gibson**, **Steve Dorff**, **Todd Cerney** and **Janice Huneycutt**. 615-321-0743...

Bob DiPiero, **Amy Grant**, **Wayne Kirkpatrick**, **Gary Burr**, **Julie Gold** and **Hugh Prestwood** were slated to perform during a "Bluebird Cafe" night as part of the Disney Institute's Grand Opening Dedication March 1-3 in Florida...

Several Nashville songwriters, including **Jon Ims**, **Hugh Prestwood**, **Angela Kaset**, **Ralph Murphy** and **Rick Beresford**, participated in a pro-teaching cruise February 19-23 to benefit the NSAI Legislative Committee. Classes were taught in the mornings while the ship cruised from Florida to Cozumel, Mexico...

Los Angeles Attorney **Kevin Anderson** was slated to be the featured speaker at the National Songwriter's Academy's March 12 meeting in Franklin, TN. Meetings are held on the second Tuesday of the month in Franklin and last for two hours. 615-302-0501...

BOOKING/TOURING NEWS

Reba McEntire began her 1996 tour March 5 in Louisville, KY with special guests **Billy Dean** and **Linda Davis**. The new tour includes a stage that stretches the length of the arena floor

CONCERT GROSSES

source:
amusement
business

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Vince Gill/Patty Loveless	170,337	7,732	100	University Arena, Ball St. U.	Muncie, IN	2/23
Alan Jackson/Wade Hayes	154,857	6,690	100	Kiefer UNO Lakefront Arena	New Orleans, LA	3/1
M.W. Smith/Jars Of Clay/3 Crosses	103,587	5,775	77	Fargodome	Fargo, ND	2/16
John Berry/Kim Richey	31,568	1,403	100	The Roxy	Boston, MA	2/23
Big Sandy & The Fly-rite Boys	3,105	345	81	Great American Music Hall	San Francisco, CA	2/9

SIGNINGS

PUBLISHING

Jeb Stuart Anderson
McGraw Music, Inc.

Tommy Barnes
McGraw Music, Inc.

Gary Burr
MCA Music Publishing

Ron Hemby
Chrysalis Nashville

Jackson Leap
MCA Music Publishing

Bat McGrath
Terry Rose Music

(up to 200 feet long) and incorporates three separate performance areas. Sixteen trucks, seven buses and one jet will haul 96 people and 40 tons of equipment and lights across the United States...

Johnny Paycheck and **Merle Haggard** recently wrapped up their first-ever tour together. The tour boasted sold-out crowds in Wichita, KS; Tulsa, OK and Ft. Worth, TX...

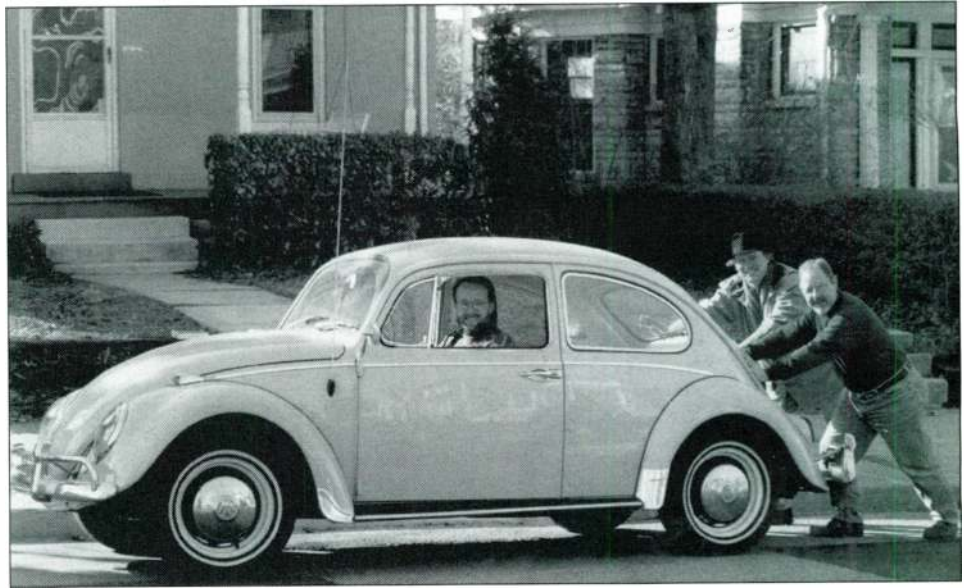
Postcards offering a free ticket to "Rock The Smokies," the 10-hour outdoor concert extravaganza featuring **Hank Williams Jr.**, **Travis Tritt**, **The Charlie Daniels Band**, **Marty Stuart**, **.38 Special** and **The Marshall Tucker Band**, are available in more than 180,000 retail outlets across the country and in national magazines. The concert is scheduled for July 6 at Forks of the River Entertainment Showpark in Newport, TN...

Buddy Lee Attractions, Inc. has added three members to its Nashville staff: **David Kiswincy**, formerly Vice President and Director of Operations at World Class; **Steve Peck**, formerly with Fantasma Productions in West Palm Beach, FL; and **Jon Folk**, a recent graduate of the University of Southern Mississippi...

OTHER FORMATS

"Casual Classics," the Nashville Symphony's informal, unique two-concert series, was scheduled to return this season with the first performance taking place March 7 at the Ryman Auditorium. A second performance is slated for April 11. Music Director and Conductor **Kenneth Schermerhorn** conducts both concerts. Tickets are available at all Ticketmaster locations...World-renowned guitarist **Christopher Parkening** was to appear with the Nashville Symphony at TPAC March 13-14 in a presentation of **Joaquin Rodrigo's** "Concierto de Aranjuez." In a collaboration with the Symphony and TPAC, the Nashville Institute for the Arts offered the performance to nearly 2,000 Metro Nashville school students...Parkening was also scheduled to appear with the Symphony in "Spanish Nights" March 15-16, the eighth concert in the 1995-96 Classical Series...

After bringing together some of the world's most successful musicians in a Scottish studio last fall, jazz group **The Prodigal Sons** have released the resulting album—*Stranger Things Have Happened*. The project is the first release



Little Big Town Music Group partners Woody Bomar and Kerry O'Neil recently presented Terry Wakefield with a fully-restored 1966 Volkswagen Bug. Wakefield just signed a new long-term contract with the company.

on Nashville's Next Horizon label and is available nationwide from Music Direct at 800-797-MUSIC...

RADIO NEWS

CRB elected officers for 1996-97 are: President—**Ed Salamon**, Westwood One Radio Networks; Vice President—**Sheila Shipley Biddy**, Decca; Secretary—**Gene Dickerson**, KRMD, Shreveport, LA; Treasurer—**Jeff Walker**, AristoMedia and Marco Promotions...

Michael Cruise, Program Director at Nationwide's WCOL-FM in Columbus, OH,

has resigned his position in order to pursue a career in radio programming consulting. Cruise also announced his first client station—WCOL-FM in Columbus. **Rusty Walker** will remain as consultant...

BENEFIT NEWS

The 9th annual Music Row Ladies Golf Tournament is scheduled for June 3 at Old Natchez Trace (formerly Woodmont Country Club). Sponsored by ASCAP, Capitol Records
(continued on page 36)

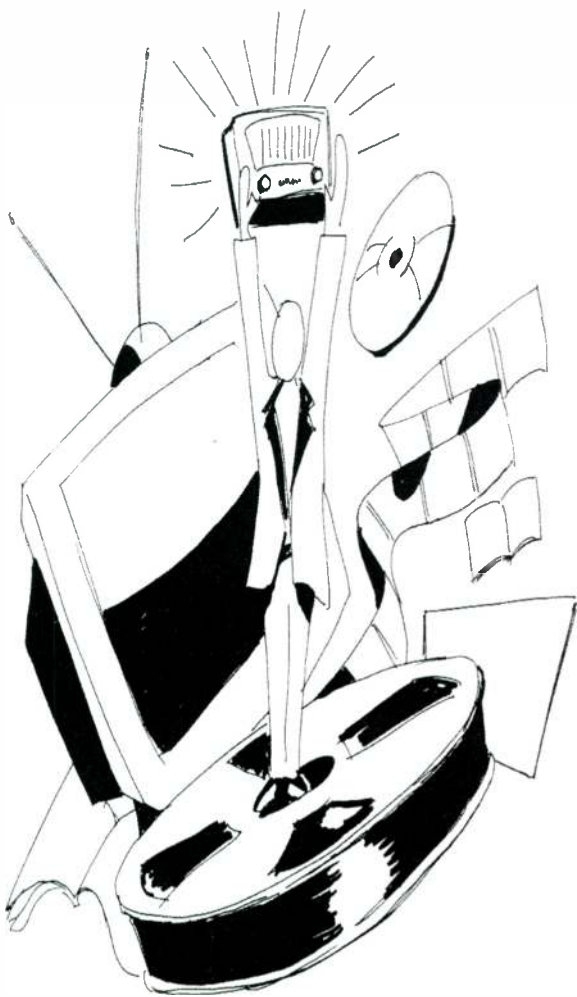
Grammy Award Winners

The 38th annual Grammy Awards were held February 28 at the Shrine Auditorium in Los Angeles. Awards were handed out in 88 different categories. Notable recipients included:

- Country Album:** *The Woman In Me*, Shania Twain
- Country Song:** "Go Rest High On That Mountain," Vince Gill
- Male Country Vocal Performance:** "Go Rest High On That Mountain," Vince Gill
- Female Country Vocal Performance:** "Baby, Now That I've Found You," Alison Krauss
- Country Performance By A Duo Or Group With Vocal:** "Here Comes The Rain," The Mavericks
- Country Collaboration With Vocals:** "Somewhere In The Vicinity Of The Heart," Shenandoah with Alison Krauss
- Country Instrumental Performance:** *Hightower*, Asleep at the Wheel
- Pop-Contemporary Gospel Album:** *I'll Lead You Home*, Michael W. Smith
- Southern Gospel, Country Gospel Or Bluegrass Gospel Album:** *Amazing Grace—A Country Salute To Gospel*, Various Artists
- Rock Gospel Album:** *Lesson Of Love*, Ashley Cleveland
- Gospel Album By A Choir Or Chorus:** *Praise Him...Live!*, Carol Cymbala, Choir Director
- Contemporary Soul Gospel Album:** *Alone In His Presence*, CeCe Winans
- Traditional Soul Gospel Album:** *Shirley Caesar Live...He Will Come*, Shirley Caesar
- Bluegrass Album:** *Unleashed*, The Nashville Bluegrass Band
- Traditional Folk Album:** *South Coast*, Ramblin' Jack Elliott
- Contemporary Folk Album Vocal Or Instrumental:** *Wrecking Ball*, Emmylou Harris
- Mexican-American Performance:** *Flaco Jimenez*, Flaco Jimenez
- Musical Album For Children:** *Sleepy Time Lullabys*, J. Aaron Brown and David R. Lehman, Producers

media maven musings

by Larry McClain



P.R. PROS IN COUNTRY MUSIC ADAPTING IN A WORLD OF DIZZYING CHANGE

Some of the world's most knowledgeable public relations professionals work in the country music industry, yet they bear little resemblance to the fabled "flacks" in Manhattan and L.A. who publicize IBM's latest laptop computer or help oil companies atone for their sins after an oil spill.

Unlike their counterparts on the coasts, most Music Row P.R. practitioners don't feel the need to get out and network with their peers in organizations like the Public Relations Society of America. "I work plenty of 13-hour days," says Kathy Gangwisch, president of Gangwisch & Associates. "The last thing I need is another meeting."

Contact with clients is also much warmer and more direct in Nashville than in other media centers. In New York, the bigwigs at Colgate-Palmolive probably don't even know when their P.R. account exec is in the building. But on Music Row, the public relations team deals almost daily with label executives, artists, and managers. There's no luxury of invisibility. "There are basically just two forms of marketing in country music—a hit single and publicity," says Evelyn Shriver, president of Evelyn Shriver Public Relations. "There's constant pressure on the P.R. people to deliver."

We recently spoke with some of the Row's top publicists and communications execs to discuss trends in television bookings, print coverage, the Internet as a P.R. vehicle, and more.

MR: *How has the P.R. climate changed since country music's big boom in 1990-1994? For example, is it harder or easier to get a country artist booked on The Tonight Show, David Letterman, and other network programs?*

Elizabeth Thiels: Those shows are not giving any indication that country has peaked or is "over with." But once you get past the top artists, the talent bookers have a hard time distinguishing one country artist from another. The women have an easier time of it than the men. The female artists have clearer identities.

Jennifer Bohler: If you're not talking about someone of the stature of Reba, it's getting much more difficult to get them booked on Letterman or Leno. You still get the response from talent bookers: "Oh, we already have one country artist booked this week." My response to that is, "We certainly wouldn't want TV sets across America exploding



Evelyn Shriver



Kathy Gangwisch



Jules Wortman



Elizabeth Thiels



Lynn Shults

Evelyn Shriver is President of Evelyn Shriver Public Relations. Clients include Randy Travis, George Jones, Willie Nelson, Bobbie Cryner and Daryle Singletary.

Kathy Gangwisch is President of Gangwisch & Associates. Clients include the Smokin' Armadillos, Perfect Stranger and Hank Williams, Jr.

Jules Wortman is Senior Director of Publicity for MCA Records.

Elizabeth Thiels is President of Network Ink. Clients include Wynonna, Sammy Kershaw and John Michael Montgomery.

Lynn Shults is Vice President, Media for Atlantic Records.

because there's too much country." Then you have talent bookers who look at all acts from Nashville—even artists like Amy Grant—as being country. It's still an uphill battle to get a new-comer or a midlevel act booked on the late-night shows.

Evelyn Shriver: They're still open to the same artists they've always been open to. But I think they're getting bored to death with country. There's never any rest between singles and between albums. Every minute we're going back to the press with the same story. And the music all sounds the same. It's getting very difficult to get somebody on Letterman just because they're platinum. The Letterman show views itself as a rock & roll show, and they never hesitate to tell you that. So having a #1 country song—especially if it's a novelty song—doesn't make 'em jump up and down.

Lynn Shults: People that book Letterman and Leno—and the ones who decide on the cover stories at celebrity magazines—are generally not from the country culture. They jump for your Michelle Pfeiffers, your Charlie Sheens. It's more about fashion and looks. They look at John Michael Montgomery a bit differently than they do other country artists. He's kind of like George Strait in that he has this whole other life outside country music, and that interests them. The last time John was on *Entertainment Tonight*, they had him in a domestic situation and he was very funny.

Susan Niles: It's definitely more competitive, and the TV bookers are becoming more and more

selective. But I think they're always ready to embrace a superstar. The *Letterman* show shared our vision of Faith Hill very early on: we had a booking right after the release of Faith's debut record. They continue to ask her back. Another example would be Jeff Foxworthy, who has appeared on *The Tonight Show* 14 times. Overall, the trend I find most alarming is the tabloid mentality. In the past two years, both print and television have become very intrusive in artists' personal lives. They have no reservations about asking questions that the masses would deem in poor taste.

Sandy Neese: When I started in P.R. eleven years ago, getting an artist on *The Tonight Show* was a dream. That's not the case anymore. There's an article about country music in the current issue of *New Republic*, and it's entitled, "The Voice of America." And that's what country has become. In sales and popularity, country music is bigger than rock & roll ever was. The talent bookers know this, and they pay very close attention to the chart numbers.

Jules Wortman: SoundScan has made a big difference. We don't have to hawk what we're doing. Before the boom, you'd see Randy Travis or Dwight Yoakam on those shows and that was about it. Now there's an average of two country acts per week on network TV.

Lisa Shively: I did publicity for Lucinda Williams' Rough Trade albums in the late '80s and nobody would touch them. Now there's a much greater receptivity to the full spectrum of

country music, including artists like Steve Earle and Billy Joe Shaver who aren't mainstream country acts.

Jim Della Croce: The gravy train is slowing down a little bit on national TV. But the late-night shows aren't the only exposure worth seeking. For example, the best TV interview John Anderson ever had was with Tom Snyder on CNBC. Both of them had been through major career comebacks, and Snyder did a great interview.

A Celebrity Shortage?

MR: One of the complaints about country music in the last two years is that it's getting formulaic again—with not enough genuine celebrities. What's your take on that?

Evelyn Shriver: I did a project recently with The Beach Boys, and I wondered to myself: "What songs from today are going to be remembered in 20 years?" These songs don't last long enough. I live and breathe country music, but sometimes I can't even tell you what was #1 last week. What country music is really lacking these days are stylists. When Willie Nelson comes on the radio, boom—there's no confusion. Within a note or two, you know who you're listening to. There was a moment when all the journalists and media people thought we were great, but the tide is turning. For instance, there was a recent *GQ* article about country music called "The Bland Played On."

Jules Wortman: There's always the danger that

(continued on page 24)



Lisa Shively



Jennifer Bohler



Susan Niles



Jim Della Croce



Sandy Neese

Lisa Shively is President of The Press Network. Clients include the Dead Reckoning roster, Steve Earle and Billy Joe Shaver.

Jennifer Bohler is Vice President, Starstruck Entertainment. Clients include Robi McEntire, Joe Diffie, Linda Davis, Aaron Tippin and Billy Dean.

Susan Niles is National Publicity Director for Warner/Reprise Nashville.

Jim Della Croce is Co-owner of The Press Office with Erin Morris.

Clients include John Anderson, Martina McBride and Steve Wariner.

Sandy Neese is Vice President of Communications for Mercury Records.



VIDEO REVIEWS

by LISA BERG

A SUPE-R EFFORT FROM DIRECTOR DOUG

Ah, yes—Spring Training. A time when rookie ballplayers take to the fields of Florida and Arizona in hopes of impressing the scouts enough to win a ticket to “The Show.” The fertile music video fields of Nashville showcased five newcomers (in various forms of rookie-dom) this month, and it looks like most of our candidates will be spending time in Double-A ball. However, first-time director Doug Supernaw should head straight to the major leagues on the basis of his “She Never Looks Back” piece.

Beginning with his debut video, “Honky Tonkin’ Fool,” Supernaw has always had a tremendous amount of input in his projects. After reading several video treatments for his current single, Supernaw felt that the same old, stereotypical country music video shots and ideas were being pitched to him. He thought about not doing a video altogether, then came up with the idea to put together a clip incorporating those same time-worn, clichéd images. Never one to be shy, Supernaw approached the powers-that-be at Giant Records with his idea, and was basically given a budget and told to go for it. Shot at various locations around Supernaw’s home outside of Houston, the result is an inventive tongue-in-cheek look at the “typical” country video. It’s very Supernaw, and it’s very imaginative.

Jeff Silvey’s “A Little Bit Of Faith” is another entertaining piece and something which we all can relate to. Silvey sings and plunks away at the piano while the video’s lead actor continues his “bad day” pratfalls—past due bills, car trouble, a traffic ticket, etc. Watch for Silvey again near the end of the clip making cameos as both the policeman and the truck driver.

Martin Kahan gets the minor league salary major league performance trophy for Kieran Kane’s “Cool Me Down” work of art. Made for under \$10,000, the video is better than some projects costing ten times as much. Done in black and white with a ‘60s kind of feel, Kahan utilizes a camera shutter-type of effect along with numerous silhouette images for the clip.

Courtesy of the Nashville Convention & Visitors Bureau, Marty Stuart’s “Magic Town” video certainly serves its purpose and allows Marty to be himself. Major Nashville-area tourist attractions and Tennessee “high points” are displayed via an uptempo tune and inoffensive editing tricks. The well-done piece is currently airing on TNN, CMT and CMT Europe; is in use at the Economic Development Center and is being distributed to a wide variety of video outlets.

Similar somber performances (and corresponding lighting) pervade the double-play combination of Toby Keith’s “Does That Blue Moon Ever Shine On You” and Bryan White’s “I’m Not Supposed To Love You Anymore.” Downfalls are the Christmastime-look of Keith’s video and White’s odd priest-like attire. Minor flaws though, as both definitely remain worth watching.

Three newcomers step up to the video plate for the first time and make it to the “snacking” category. Baritone-to-spare Reprise artist Paul Brandt leads off with an interesting clip, albeit in an odd sort of way. Various people file into photo-taking booths (you know, the ones with the adjustable stool and sliding curtain) and basically “let their hair down.” “Little Drops Of My Heart” finds RCA’s Keith Gattis performing in a cave, while Questar Mission’s Thom Shumate makes his initial impression with a basic, easy-to-follow video for “Holy Eyes.”

Unfortunately, Avex-Critique’s MC Potts doesn’t belong in the same league on the basis of her “Back When” video. Crude, construction paper-like elements such as a sun, moon and clouds make it look like she’s standing in front of a bad, ‘70s-era weather map at one point.

Big hitter Tim McGraw’s “All I Want” clip again employs neck-breaking camera movements and Video Toys 101 editing tricks, similar

VIDEOREVIEWS

EYES GLUED

Doug Supernaw “She Never Looks Back”

Dir—Doug Supernaw; Prod—Brent Hedgecock; Giant

WATCHING

Aaron♦Jeffrey “After The Rain”

Pecos Films; Dir—Ken Carpenters; Prod—Julie Johnston; Star Song

Kieran Kane “Cool Me Down”

Dir—Martin Kahan; Prod—Laura Chmielewski; Dead Reckoning

Toby Keith “Does That Blue Moon Ever Shine On You”

Scene Three; Dir—Marc Ball; A&M

Jeff Silvey “A Little Bit Of Faith”

Dir/Prod—Michelle Weigle Brown; Brentwood Music, Inc.

Marty Stuart “Magic Town”

Scene Three; Nashville Convention & Visitors Bureau

Bryan White “I’m Not Supposed To Love You Anymore”

FM Rocks; Dir—Jeffrey Phillips; Asylum

SNACKING

BlackHawk “Almost A Memory Now”

Planet, Inc.; Dir—Jim Shea; Prod—Robin Beresford; Arista

Paul Brandt “My Heart Has A History”

The Collective in assoc. with Cloudland Filmworks; Dir—Thom

Oliphant; Prod—Philip Cheney; Reprise

Keith Gattis “Little Drops Of My Heart”

The Collective in assoc. with Cloudland Filmworks; Dir—Thom

Oliphant; Prod—Philip Cheney, Diane Hrechko; RCA

Reba McEntire “Starting Over”

High Five Entertainment, Inc.; Dir—Bud Schaetzle; MCA

Thom Shumate “Holy Eyes”

Cherokee Film Works; Dir—Eric Haymes; Prod—Daren Thomas;

Questar Mission Records

YAWNING

Joe Diffie “C-O-U-N-T-R-Y”

Deaton Flanigen Productions; Epic

Tim McGraw “All I Want”

Dir/Prod—Sherman Halsey; Curb

MC Potts “Back When”

Above & Beyond Pictures; Dir—David Blood;

Prod—Trey Fanjoy; Avex-Critique

somewhat to his “I Like It, I Love It” piece. In addition, the chest pounding and fist shaking gets old after a while—we caught the gist of the attitude early on.

Not even another appearance from the infamous “dead guy” or cameos by Porter Wagoner, Sam Moore and Little Jimmy Dickens are able to save Joe Diffie’s latest, “C-O-U-N-T-R-Y.” The mishmash of people jumping around, dancing and singing throughout most of the video, and brief glimpses of historical country music footage appearing near the end don’t translate onto the playing field. Foul ball!



Scene Three Director Marc Ball (L) and A&M artist Toby Keith (R) review the next take for Toby's new music video, "Does That Blue Moon Ever Shine On You." A small theater in downtown Nashville was the location for the shoot.

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THE NASHVILLE NETWORK

63.3 million households

1. Daryle Singletary • *Too Much Fun* • Giant
2. Linda Davis • *Some Things Are Meant...* • Arista
3. Junior Brown • *My Wife Thinks...* • MCG/Curb
4. Clay Walker • *Hypnotize The Moon* • Giant
5. Diamond Rio • *Walkin' Away* • Arista
6. Lonestar • *No News* • BNA
7. Alabama • *It Works* • RCA
8. Pam Tillis • *The River and The Highway* • Arista
9. Billy Dean • *It's What I Do* • Capitol
10. Shania Twain • *You Win My Love* • Mercury

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CMT

COUNTRY MUSIC TELEVISION

30.5 million households

1. Diamond Rio • *Walkin' Away* • Arista
2. The Mavericks • *All You Ever Do Is Bring Me...* • MCA
3. Tracy Lawrence • *If You Loved Me* • Atlantic
4. Linda Davis • *Some Things Are Meant...* • Arista
5. Lonestar • *No News* • BNA
6. Clay Walker • *Hypnotize The Moon* • Giant
7. Alabama • *It Works* • RCA
8. Martina McBride • *Wild Angels* • RCA
9. Daryle Singletary • *Too Much Fun* • Giant
10. Billy Dean • *It's What I Do* • Capitol
11. Lorie Morgan • *Standing Tall* • BNA
12. Shania Twain • *You Win My Love* • Mercury

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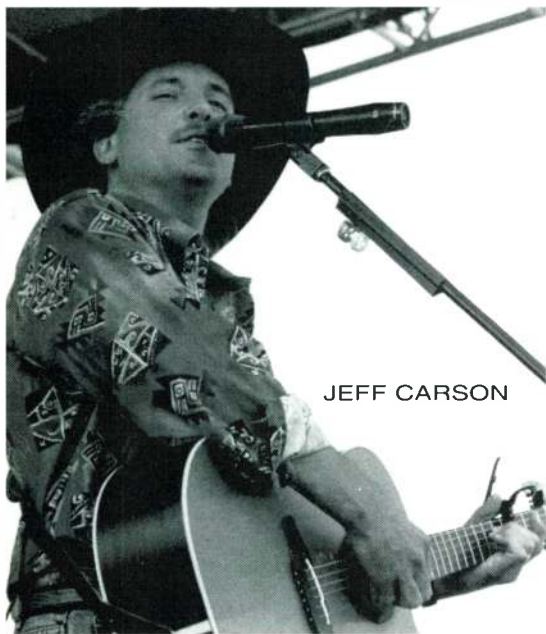


CARSON CARAVAN TO CLARKSVILLE

CARSON CARAVAN TO CLARKSVILLE

I admit that I was a bit skeptical about traveling to Clarksville on a bus with publicist Susan Collier to see **Jeff Carson** perform at the *Red Roper* (2/23), particularly because it seems like every time I go into one of those honky tonks, I always seem to attract the attention of mean guys named "Jerry" who think that I am there to steal their girlfriends. Yes, I've seen my share of bars and funky ole beer joints, but no, I was not there not to satisfy my appetite for women with big hair, hear Jeff Carson play a full concert set.

After a warm reception by the bar staff and a waitress named Anna, we settled in for what



turned out to be a great show and exciting performance. The crowd was packed full of Carson fans who danced and cheered to the likes of "Yeah Buddy," "Not On Your Love" and several other songs that he first sang demos on earlier in

his career. As one might expect, "The Car" was a showstopper and clinched what turned out to be a very solid and acoustically profound showcase of Carson's talents. I found myself thinking during the song that this guy has the voice, instrumental talent and terrific personality—essentially the entire package, and that if anyone deserves to be a star, then it has to be Mr. Carson. On top of that, I don't know of any prison records, broken marriages or drug abuse, so he's already halfway there in my book.

Backstage after the set, I congratulated Jeff on a fantastic performance, talked about our home state of Arkansas and asked him if he could tell me how to take the top off my new Jeep (since he has one also), to which he replied, "Yeah Buddy." We bonded that instant, and I walked out of the club (unscathed) with this story and a decent buzz, but mercifully without ever catching a glimpse of "Jerry" or his flirtatious girlfriend.

—Shawn Bullard

TALKIN' ABOUT de TALK

It's been a good day when you can say that you survived a Lounge Flounders performance, got a free meal at Shoney's and got to catch one of the cooler acts Nashville has to offer. Municipal Auditorium was packed straight out, mostly with hyperactive 15 year olds, but nonetheless packed for **de Talk** (3/7).

Now I realize that when I mention de Talk, some readers might cringe because that whole Christian rock thing just doesn't swing on the Row, but to close your mind and discredit a band that rocks out just ain't right. I've been in the mosh pits at Living Colour, seen the spiritual glow around Stevie Ray Vaughn and stood about 10 feet away from Janet Jackson in all her glory, and to be honest with you, these guys can rock the house.

The Freak Show began with an onslaught of funk-rock-alternative-pop that would have left Susan Powter gasping for air. Bodies were flail-

ing into the air, using Sugarbear, a literal round mound of bass, as a catapult. These guys just never let the intensity give. And just when you thought it was going to be too much too soon, they broke into a relaxed living room acoustic set, prefaced by an intro regarding the struggle between the courtship of fame and the desire for God, as outlined in the song "What If I Stumble?"—a nice change.

After the acoustic set was finished, the groove began to thicken like my momma's homemade gravy. Highlights were a slammin' romp through the last album, stage diving, a vicious game of Sega baseball, stage diving, Kevin's dancing (what's up with that?) and more stage diving....When band member Toby McKeehan climbed up the lighting rig ladder, then proceeded to jump off the cross-field monitors, about 15 feet above the crowd, into the mosh pit....IT RULLED!!! Stage antics aside, it's not very often that I dig an established act doing cover tunes, but I really got into a couple these guys ripped off. REM's "It's The End Of The World As We Know It" (with lyric sheet in hand) and Charlie Peacock's "In The Light" were the coolest; teasing me with "Purple Haze" for 15 seconds was NOT cool. The Nirvana-esque "Jesus Freak" was most definitely the BOMB!!!

As I headed backstage in the midst of 500 fifteen year-olds, I realized that these guys just aren't in the Christian scene, they're what the Christian scene should be. And in the immortal words of the two kids that sat behind me, "ROCK ON!!!"

—Jeffrey Smith

FARMER AND CROSSFIELD'S HIT HARVEST

Has anybody noticed how progressively better the sound has gotten at Douglas Comer? I've been in there a half dozen times this year and **Mervin** has tweaked the place cleaner each time. The story was no different at the recent Crossfield Music evening (3/6) that featured **Steven Farmer**, the underrated and relatively untapped songwriter who pioneered the famous Monday night writer's show at the Commodore Lounge nearly ten years ago. (That show has since moved to Henry's Coffee House on Broadway, running every Monday at 7:30.)

Billed as a *song* showcase, the crackerjack band and Steven's spirited delivery topped many *artist* showcases I've seen. From the get-go (the radio-friendly "Nothin' But Good") Farmer grabbed the crowd, who paid particular attention to the wistfully touching "Making Love Last," a highly appropriate wedding song. The straight-ahead, country-rocking "Sparks Still Fly" and the intricately arranged "I'll Be Waiting Here For You" (both co-written with **Tricia Walker**) demonstrated the wide dynamic range of Farmer's writing and the band's abilities. Guest singer **Kate Wallace** took the stage to sing her co-write, "Don't Taste The Whiskey," and the infectious, uptempo closer, "Every Man Needs A Woman Like You" (by Farmer, **Joe Collins** and **Mark Irwin**), left everyone in a good mood.

Be sure to catch a Monday night at Henry's Coffee House, where Steven's talked-about writer's series begins a new decade.

—Michael Hight

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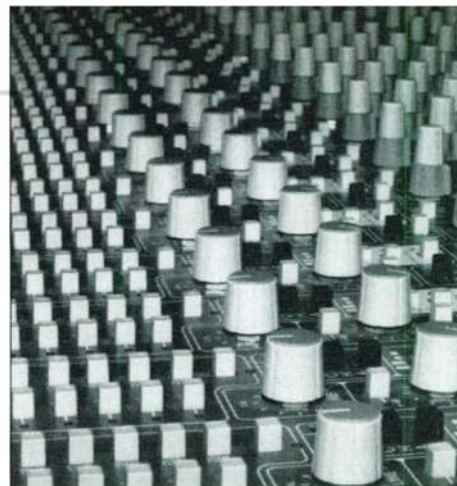
ORGANIC OFFERINGS FROM THE DIGITAL DOMAIN

You might expect a conversation with Mike Clute to be an exercise in tech-talk. After all, as producer and engineer of Diamond Rio's *IV*—the first album recorded direct-to-hard-disk in Nashville—he's helped Music City take the last few glorious steps to the summit of the state-of-the-art heap. At the helm of his Fairlight MFX-3 and Otari Radar 24-track systems, able to affect microscopic manipulation of every note, Clute easily qualifies as one of the Row's premiere gadget gurus. Here is a man, you would think, keenly focused on the technical aspects of the recording process. Think again.

"The only people who can really perceive a significant *sonic* difference in the kind of advances we've seen lately are the ones who are truly into it," Mike declares. "We're

the whole thing. When you're going to hard disk, you don't have to piece things together at the performance level. If you blow a word or drop a phrase, you can keep going, and we'll pull it from the last pass where you really nailed it. That's very different from punching in."

Clute sees hard-disk technology as particularly friendly to self-contained groups. Nashville's session players, he notes, are renowned for their ability to get a perfect track in one or two takes. Typically, groups take more time: "These guys are out on the road all year, playing the same twenty-or-so songs every night. They're great players, but they don't concentrate on coming up with a new idea and then instantly doing a perfect take. That's a very specific skill. A band is



anything that's gone before. We can just do more with it now."

Mike rejects out-of-hand the occasional complaint that hard-disk recording, with its hyper-tweaking capabilities, makes it possible for mediocre performances to be transformed into masterpieces: "When people talk about how magical the old, unmanipulated recordings are, they're remembering the relatively small percentage that were brilliant. We tend to forget the other thousands that just *bit*. We can do incredible things now as far as making up for performance shortcomings, but that's going to come off sounding insincere. It's like a friend of mine told a singer once—'I've done everything I can short of you singing it right.' You can't get around it. Those things will be thinned out by the consumer. I still believe they know when somebody's real."

—Rusty Russell



the only ones who really notice that stuff. The main advantage, sound-wise, is that now we're dealing with detail at the very bottom end of the spectrum. Real low-level stuff. And that gives us an even wider dynamic range to play with. I believe in holes, in leaving spaces. It's so much more dramatic—like painting in black and white instead of everything being a color snapshot. Joe average—the consumer—he just likes a song or he doesn't. But better technology gives us more creative range, and that's something he *can* hear."

The "composite" capability of hard-disk tracking—where parts of different passes can be flown in seamlessly—is one of its greatest advantages. Again, Clute cites the creative implications: "It really shows up with singers. You don't get a great emotional performance in little bits and pieces. A singer needs to sing the *story* of the song, and that means singing

more used to playing something through and letting it evolve. Along the way, you'll get these magical little moments, and with hard disk, you can keep them."

Mike believes that most new technology is best seen as an addition to existing methods rather than as a replacement for them. Every piece of gear, he is quick to remind, has its own color: its personal sonic stamp. So while his hard-disk setup now serves as his basic palette, he hasn't forsaken all the other available hues.

"Frank Zappa once said that sequencing was like painting a '747 with a Q-tip. I love that. And that's sort of what we're able to do with this. I can EQ or add reverb to a *single note*. That's an amazing thing, but it's not the only thing. I use tube input devices because I like the way they sound. If I want to hear something really saturating a piece of tape, I'll put it *on* tape and fly it in. We haven't lost



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DISCLAIMER

by ROBERT K. OERMANN

DWIGHT MAKES THE MUSIC OF HIS LIFE

There are far too many formulaic, sounds-just-like-the-last-hit singles in this stack. Why don't we just go ahead and put the I'll-love-you-forever ballad and the ain't-this-cute dance disc in an alternating loop that plays forever and be done with it? Think of all the money the radio industry could save on consultants, satellites and programmers. Then we could make dimpled cowboy and cute/country Miss America holograms and put them on TV and on the road. Think of all the money Music Row could save on talent scouts, agents and managers.

That way we could have the perfect country-music format. Empty, soulless and profitable.

I looked and listened all night for those springtime spirit rousers that are supposed to come along around this time of year. Alas, they were few and far between. Is creativity that moribund in this industry or is it just me?

Oh, don't get me wrong—I found lots of records that I liked. But they all had the same thing in common—all will be uphill battles at radio, despite their obvious merits as pieces of music. I refer to the new singles by Mark Luna, Gretchen Peters, Karla Bonoff & The Nitty Gritty Dirt Band, Mark Collie, Jars of Clay, Dwight Yoakam and newcomer Jeff Moore. Two others sound like they have a fighting chance, the similarly named Rhett Akins and Trace Adkins.

The last named would have been a walk as **DISCOVERY AWARD** winner. If only Trace hadn't reminded me that he had a single in 1985 that I reviewed. Thank goodness I liked it—the guy is 6'-6" and looks like he could really kick butt. Anyway, that leaves Luna, Moore, Peters and the delightfully retro **Dave and Deke Combo**. I bestow my new-talent prize to the last-named.

The list above also contains my **Disc of the Day** contenders. Each and every one has something to recommend it. I'll take **Dwight Yoakam**, simply because I know he has an entire album that's just as good as "Sorry You Asked."

The Jars of Clay disc comes courtesy of Essential/Silvertone, marking that label's debut in the column. The Gretchen Peters single is the maiden offering of Imprint Records. The Dave and Deke Combo record for Heyday. Welcome to all of you.

But for quantity and consistency, this issue's **Label of the Day** award goes to **Curb Records**, which brings us Jeff Moore, Hank Jr. and Ray Hood in this stack of wax.

Hope springs eternal in the human heart and in the music lover's ears. I eagerly await fresh sounds and warmer temperatures next time.

ALAN HALL "Ball and Chain"

Writers: Craig Clark; Producer: Mary Curbo Boswell/Ben Shau; Publisher: In The Green, BMI; MCB.

Didn't you think those guys who played at your high-school hop had real jobs by now?

MARK LUNA "I'll Probably Be Too Old"

Writers: Chuck Cannon; Producer: Buddy Cannon/Mark Luna; Publisher: Wacissa River Taste Auction, BMI; Polydor CDX.

Rock-folk delivery works for me, as do mandolin chops, electric guitar raving, steel break and percussion punch. Veers way over toward pop, but with something this groovy, who's counting? Play it.

JOHN MICHAEL MONTGOMERY "Long As I Live"

Writers: Rick Bowles/Will Robinson; Producer: Scott Hendricks; Publisher: Maypop/Makin' Cheerys/Will Robinsons, BMI; Atlantic CDX.

It's one of those mushy Music Row love ballads (calculatingly) crafted with the memorable hook and the wedding ceremony in mind. I'd probably really, really like it if I hadn't already heard 500 of them already, several of them from this same artist.

BRIGITTE BURKE "Love Tournament"

Writers: Brigitte Burke; Producer: Patty Parker; Publisher: none listed, BMI; Comstock 1018 (602-951-3115).

The idea here is that love is like a dart tournament in a bar. Maybe so, but it couldn't possibly be aimed this poorly. This stuck in the wall somewhere in the Target next door.

LINDA DAVIS "A Love Story In the Making"

Writers: Al Anderson/Craig Wiseman; Producer: John Guess; Publisher: Mighty Nice/Al Andersons/Alma/Daddy Rabbit, BMI/ASCAP; Arista CDX.

The trucker and the waitress fall in love and the record rocks. No brainer.

RONNA REEVES "My Heart Wasn't In It"

Writers: Neal Coty/Pat Terry; Producer: Joe Thomas; Publisher: Murrab Music/Castle Street/Ears Last, BMI/ASCAP; River North CDX.

Stop shouting. You've got nothing to shout about; the record's not that great.

JARS OF CLAY "Liquid"

Writers: none listed; Producer: Adrian Belew; Publisher: Pogostick/Bridge Building, BMI; Essential/Silvertone 5573.

Real rock excitement. And, unlike so much contemporary Christian product, it actually is contemporary-sounding. These dynamic music makers are superstars in my book. If you're even casually interested in this field of music, give this your undivided attention. It just might change your life.

BILL HANFF "Miss Goody Two Shoes"

Writers: Tommy Curry/Larry Rainwater; Producer: Michael Sykes/Joe Messina; Publisher: Bug/Cbubu, BMI; Virginia 1170.

Isn't it enough that it's so poorly written? Do you have to sing it this badly on top of it?

DWIGHT YOAKAM "Sorry You Asked?"

Writers: Dwight Yoakam; Producer: Pete Anderson; Publisher: Coal Dust West, BMI; Reprise 7996.

Get outta that chair and gallop around the room. When the Mexicali trumpets kick in, shriek for joy at the top of your lungs. This whole album is a total masterpiece and this nouveau-Buck performance is one of the greatest things on it. Indeed, it's one of the most brilliant country singles of the past decade. Please listen! The man is making the music of his life, here.

PAUL BRANDT "My Heart Has a History"

Writers: Sanders Brandt; Producer: Leo; Publisher: Starstruck/Mark D. Music/Warner-Tamela/Pollywog, ASCAP/SOCAN/BMI; Reprise CDX.

Great production, nice melody. But he sounds almost completely uninvolved and practically uninterested as a vocalist. If you don't care, how am I supposed to?

PAULA MCCALLA "Blush"

Writers: Paula McCalla/Kendal Franceschi/Keith Durham; Producer: Ron Cornelius; Publisher: Robin Sparrow/Bridgeway/Laura Bout That Music/Fifty-Grand, BMI/SENAC; Gateway 9601 (615-321-5333).

"Our morals gather dust." If the alternative is listening to you preach at me in your bleating I'm-so-sincere soprano, bring on the cobwebs.

KARLA BONOFF & NITTY GRITTY DIRT BAND "You Believed in Me"

Writers: Karla Bonoff/Wendy Waldman; Producer: Micheal Omartian; Publisher: Longitude Spirit Line/Seagrape, BMI; MCA CDX.

Swirling and enchanting. Their voices are like clouds' twin shadows flickering across the landscape and the textures in the keyboard/harmonica mandolin instrumentation are just awesome. Brilliantly arranged, produced and mixed.

RAY HOOD "Freedom"

Writers: Bill Rice/Sharon Rice/Mike Lawler; Producer: Clyde Brooks; Publisher: BMG Songs/Bash Cooter/emo, ASCAP; Caption Curb.

Terrific production, tough guitar keyboard work, muscular rhythm and decent biker lyric would be helped immensely by a singer with more "outlaw" grit. Still, it's quite listenable.

THE DAVE & DEKE COMBO "Henpecked Peckerwood"

Writer: Dickerson; Producer: Cousin Tim Maag/Brother Wally Henson; Publisher: Frantic Teen, BMI; Heyday 040.

An Ernest Tubb groove and some bent alterna-country attitude are a recipe for fabulous retro country somewhere to the left (!) of Junior Brown. Spare honky-tonk/swing sound is totally charming. Americana programmers—get hip to this, but quick. These plowboys have an album out called *Hollywood Barn Dance*; the packaging, alone, is enough to merit an award.

GRETCHEN PETERS "When You Are Old"

Writers: Gretchen Peters; Producer: Green Daniel; Publisher: Sony/ATV/Times/Purple Crayon, ASCAP; Imprint 19000.

One of Nashville's greatest living lyricists makes her single debut with a tender meditation

on aging backed by eloquent strings and piano. You'd have to have a heart of stone to resist it.

JENNIFER LeCLERE
"I Would've Been There By Now"

Writers: T. Tucker; Producer: Robert Metzgar; Publisher: Capitol-EMI, no performance rights listed; Platinum Plus 1123 (800-767-4981).

"You pushed me over the line a long time ago," is how she begins this flacid country-rocker. She pushed me over the line right away with those 10 tuneless words. By the time she got to the chorus she was even flatter and I was even nutsier.

JEFF MOORE "She's Over You"

Writers: Kim Williams Clay Walker Randy Boudreaux; Producer: Randy Boudreaux; Publisher: Sony-ATV; Tunes Kim Williams Linda Cobb Lori Jayne That's a Snash, ASCAP/BMI/MCG-Curb 1230.

I'm a sucker for a Saturday-night waltz sung by a hillbilly singer. This one's a dandy. The boy can flat-out bend those notes and the band is locked into this swaying steel guitar like they're in dreamland. I certainly was.

THE THOMPSON BROTHERS BAND
"Cactus Wine"

Writers: Andy Thompson Michael Woody; Producer: Steve Fishell; Publisher: none listed, ASCAP; RCA 66840.

Rock 'n' roll trash masquerading as country.

BRUCE HAYNES "Last Call"

Writers: J.B. Haynes Kim Trimble Chuck Leonard; Producer: Bobby All; Publisher: Centergy Brains Dream Will Darrn, ASCAP; Cheyenne CDX.

The tempo is too fast. He tries every pseudo-country vocal lick in the book.

WILCOX & PARDOE
"On a Ring and a Prayer"

Writers: A. Wilcox Dave Clark Jerry Salley; Producer: R. Frazier; Publisher: Panagon John T. Benson First Verse Sidekick, ASCAP/SESAC; Light CDX.

I'm sorry: You just got defeated in the local preliminaries of the Descenex Country Music Talent Showdown Competition Roundup. Next time, try taking a breath between lines.

RHETT AKINS "Don't Get Me Started"

Writers: Akins Sam Hogin Mark D. Sanders; Producer: M. Wright; Publisher: Sony-ATV Songs Stanstruck Mark D., ASCAP/BMI/Decca 55166.

Energetic, yelping, heart-in-hand, country-boy vocal sounds just like young romance on Lovers' Lane. Lyric makes cute use of religious imagery to convey his fervor. I got into it.

TRACE ADKINS "There's a Girl In Texas"

Writers: Trace Adkins Vip Vipperman; Producer: Scott Hendricks; Publisher: none listed; Capitol Nashville 10311.

Vocalist has a marvelously robust resonance and the harmonies are right on the money. Dig that twitch-yer-hips backbeat. This one's got a monster groovomatic thang going on and the chorus is one of those walk-around-all-day-humming-it things. Gee, I just liked everything about it. I think this might be the sound of a superstar being born.

HARD HAT DAVE & THE HONKY TONK KNIGHTS
"Double Bogey Blues"

Writer: Dave Gillon; Producer: Gillon Howard Took; Publisher: Dixie Line, ASCAP; DLP Wreckers 2378.

Standard blues riff No. 21.

DON WALSER "Texas Top Hand"

Writers: Ray Benson Don Walser; Producer: Ray Benson T.J. McFarland; Publisher: Paw Paw, BMI; Watermelon 1048.

Lotsa cowboy fun, right down to the loosey-goosey yodel.

PETER & DEBORAH KAYE "American Farmer"

Writers: Peter & Deborah Kaye; Producer: Kenny Wilson; Publisher: Cal-Jess, ASCAP; Gam-Am CDX.

The American family farm really is in trouble if

your wimp vocal is all we can muster to save it.

MARK COLLIE "Lipstick Don't Lie"

Writers: Mark Collie/Trey Bruce; Producer: James Stroud Mark Collie; Publisher: MCA/Mark Collie/WB Big Tractor; BMI ASCAP; Giant 7791.

Arguably the most expressive performance of his career to date. This has an awful lot going for it—killer melody, dynamic-tension production, splendid electric guitar work, earthy lyrics and drawling, next-to-you vocal. Support this with all your heart.

LISA DAGGS "Two True Believers"

Writers: Russ Cunningham; Producer: John Dino Elefante; Publisher: Stanstruck Angel MCA Larry Acres, BMI ASCAP; Cheyenne CDX.

She has a certain hand-clapping Jody Miller Linda Ronstadt country-rock quality that I found attractive. Listenable.

HONORABLE MENTION:

- The Sky Kings** Picture Perfect Warner Bros.
- John Anderson** Long Hard Lesson Learned BNA
- Todd Snider** I Believe You MCA-Margaritaville
- Somerset County** I'll Be Lonely/Ennassor
- Bob Jarres & Cornerstone** Kid With the Arrow Foxglove
- Guthrie Brothers** That's For Her to Know Next Horizon
- Duke Michaels** Rockin' to the Radio Six One Five
- Hank Williams Jr.** Houston We Have a Problem MCG-Curb
- Paul Q-Pek** Touch the Ground Absolute
- Skip Gorman** Colorado Trail Rounder
- Peggy Seeger** If You Want a Better Life Rounder
- Keith Gattis** Little Drops of My Heart RCA
- Kim Richey** From Where I Stand Mercury
- Terri Lynn** No Shadow/Intersound

ROW FILE...



DR. DENNIS WELLS, D.D.S.

Member: The American Academy of Cosmetic Dentistry
 105 Powell Court, Suite 101
 Brentwood, TN 37027
 615-371-8878

Ever wonder where those artists get that million dollar smile? Meet Dr. Dennis Wells, who is more than deserving of the title, "Dentist To The Stars." Among this doctor's patients are "Dolly Parton, Pam Tillis, Tom Wopat, CeCe Winans and a whole host of up-and-coming young artists."

Dr. Wells came to Nashville in 1987, following his 1983 graduation from dental school at the University of Tennessee (Martin) and three years of practicing in his Arkansas home town. Working primarily from word of mouth (forgive the pun), Dr. Wells says that he has seen his practice grow as the music industry has grown. "There has definitely been a surge of emphasis in appearance," he says. "Not just in teeth, but the entire presentation. It has certainly spilled over into what I do. We have music executives and managers contacting us

from time to time and wanting us to present a new look to an up-and-coming performer. Certainly as country music has grown, that has become very much a part of it."

Dr. Wells, in an ironic twist, admits that he was actually nervous before meeting one patient—Dolly Parton. "Her specifically, I was nervous until I stepped into the room, and she's such a wonderful person and makes you so much at ease to be around that immediately there was no fear. Certainly taking the responsibility for someone who makes their living with their appearance and changing that in some way is an awesome responsibility."

Like so many in town, Dr. Wells is also a former musician. In fact, he sounds like a passionate artist when describing his love for his work. "I've known from the first year of dental school that aesthetic dentistry was what I was going to do," he affirms, "but I didn't realize there would be such a non-monetary reward involved in watching people's whole life change for them."

As the only dentist in Nashville who is accredited by the American Academy of Cosmetic Dentistry, Dr. Wells, with the use of the "latest technology," says that "generally, within two visits we can transform about any problem that we encounter." He concludes, "The one thing that I'm so intent on is creating undetectable smiles. With the country music industry, we are a real group of people and we aren't the Hollywood flash, so I'm real intent on making gorgeous looking smiles that look as though they grew there."

—Richard McVey

How to use
the Internet's
most popular
service.

E-MAIL

By Randy Benjamin

Electronic mail (E-mail) is the most widely distributed form of electronic communications in the world. It's available through all the major services (CompuServe, Prodigy, America Online) as well as through virtually all Internet providers. When you send a letter using E-mail, you can expect it to arrive at its destination in a matter of minutes, sometimes seconds, anywhere in the world. If you're connected directly to the Internet, E-mail is almost always included in the basic service. This means that you'll have worldwide, unlimited E-mail service at no extra charge. Compare that to the cost of an overnight letter, and you'll understand why E-mail is so popular. Currently both Prodigy and CompuServe offer Internet E-mail for an extra charge. Check with your service. E-mail may be free or they may charge you by the message. Various plans are available, one should fit your needs.

There are a few drawbacks to E-mail. One of the reasons it's so fast is because it's a text only medium. This means you won't be able to include any graphics in your letter. You also won't be able to include any special formatting. So the memo you wrote with your favorite word processor that included the fancy graph and the underlined sub-titles won't show up that way when delivered by E-mail. Don't even try sending anything with a graphic in it, it won't work. If you really need to include graphics and special formatting in your letter, most E-mail providers include a program to convert your documents into a binary format that can be sent over the electron-



Illustrations: Shawn Bullard

ic highway. Its nickname is FTP (file transfer protocol) and it's included free from most services when you subscribe.

E-MAIL ADDRESS: THE KEY TO GETTING WHERE YOU WANT TO GO

One of the most confusing things to new E-mail users is writing the recipient's address. E-mail addresses are much like actual street addresses. While we would use the person's name, street, city, state and zip in a regular postal address, E-mail addresses use something called domains. The most confusing thing about the address is that all the E-mail providers use different addressing schemes.

Here are some examples of how you would go about sending a message to *Music Row* from one of these services. The Internet address is news@musicrow.com. Anytime you see the @ character in an address, it means that it's an Internet address, not a commercial address like CompuServe or GENie.

Internet: If you're online directly with the Internet and you want to send a message, you would type the address in the To: section of your mailing program and hit the send icon. That's all that's needed. Example: To: news@musicrow.com

MCI Mail: To send mail to someone at MCI Mail, add @mci-mail.com to the end of the person's name or numerical address. For

allows you to compose your message off line. The software will ask for the person's Internet address, in this case type news@musicrow.com and press the send key.

To send mail to someone at Prodigy, just add @prodigy.com to the person's user ID. For example jdoe@prodigy.com.

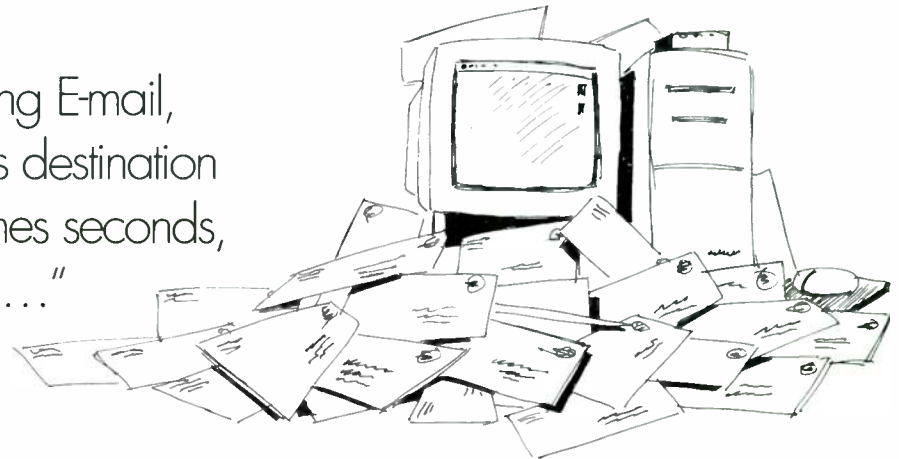
America Online (AOL): From AOL, all you have to do to send mail to the Internet is to put the recipient's name in the To: field before composing your message. To: news@musicrow.com

To send mail to an AOL account, first remove any spaces in the person's AOL user name and add @aol.com to the address. Example: j_bdoe@aol.com.

CompuServe: To send a message from CompuServe to someone on the Internet, use this format: >INTERNET:news@musicrow.com. Both the ">" and the ":" are required in the address.

CompuServe users have numerical addresses like 2345.456. To send mail to a CompuServe user, add @compuserve.com to his user name. The previous example would look like this: 2345.456@compuserve.com.

GENie: To send mail to someone from GENie to the Internet, use the person's Internet address plus @INET=. *Music Row's* address would look like this: news@musicrow.com@INET=.



"When you send a letter using E-mail, you can expect it to arrive at its destination in a matter of minutes, sometimes seconds, anywhere in the world..."

example: jdoe@mciemail.com or in case of a numerical address, you would type 812-2345@mciemail.com.

To send a message to *Music Row* from an MCI Mail account, you'll need to go through a couple of extra steps. MCI has a special mail program. After you compose your message you go to the To: section. Here you key in the person's name and type (EMS). At the resulting "EMS:" prompt, type INTERNET. At the resulting "MBX:" prompt, type the recipient's Internet address, in this case, news@musicrow.com.

Prodigy: To send mail to someone on the Internet from Prodigy, you'll first need to download the Mail Manager Software if it's not already installed for you. It can be downloaded directly from Prodigy. This software

To send a GENie subscriber a message, add @genie.geis.com to the subscriber's name. Example: jdoe@genie.geis.com.

E-mail can be more than just a way to send messages. You can subscribe to special-interest news groups, receive electronic magazines, download information and files, even mail a letter to the President right from your keyboard. E-mail is one of the most heavily traveled roads on the information highway. Learn to use it and you'll have access to a wealth of on-line resources.

For a more detailed look at the possibilities E-mail has to offer, check out the Internet section of your local bookstore. There are several books devoted entirely to E-mail.

Save your stamps.

Send us your press releases, news and comments via e-mail to news@musicrow.com

MUSICROW
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NO
H y p e

**j u s t
g r e a t
m u s i c**

introducing

Keith Gattis

d e b u t s i n g l e ,

"Little Drops of My Heart"

**from the self-titled
debut album coming
A p r i l 1 6**

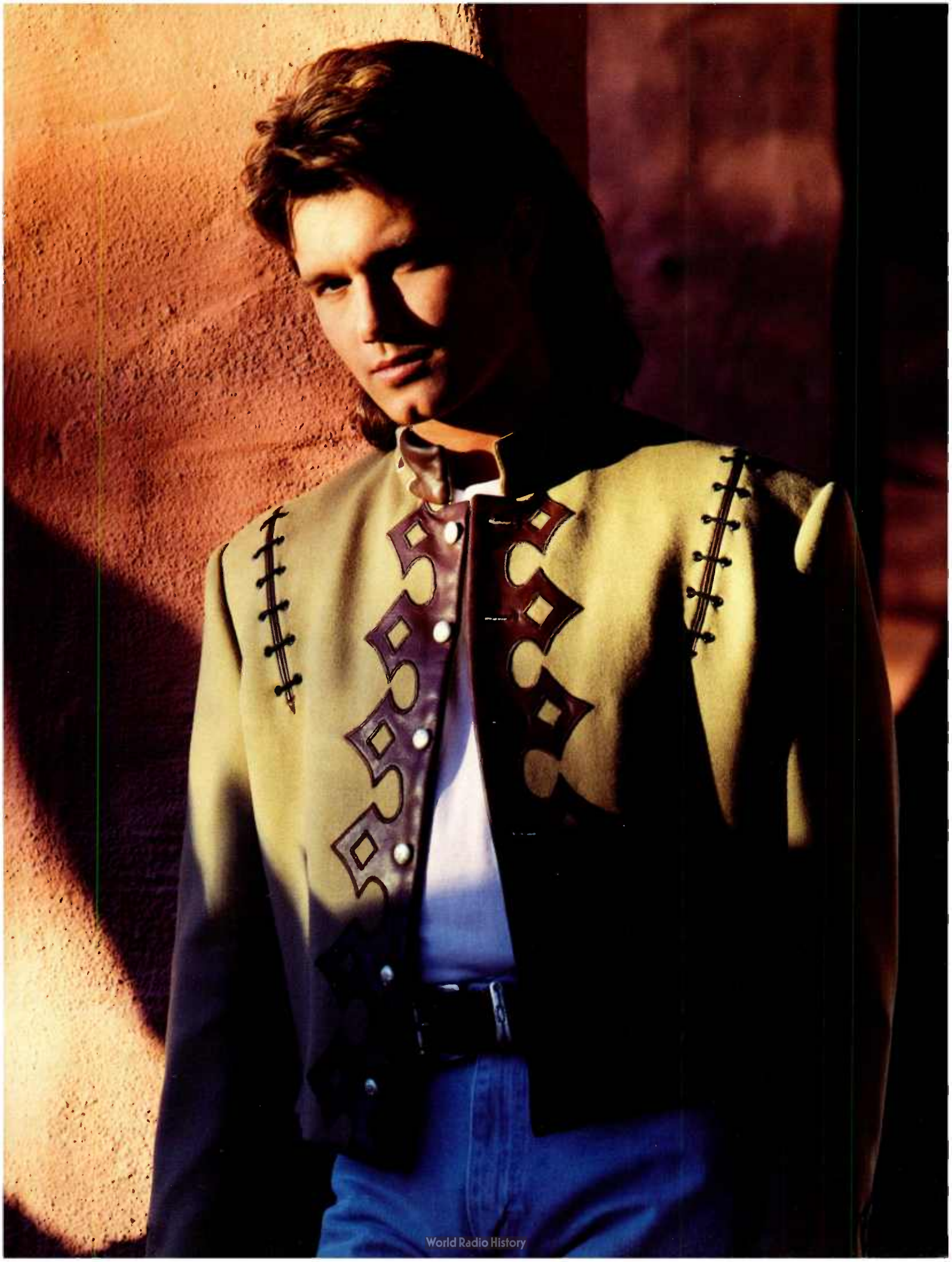


RCA RECORDS LABEL



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World Radio History





LISA BROKOP/*Lisa Brokop*

(Capitol 7243-8-33875-2-6) *Producers: Jerry Crutchfield, Josh Leo*

Prime Cuts: "She Can't Save Him," "Now That We're Not A Family," "West Of Crazy"

Critique: This Canadian's sophomore effort shows an impressive amount of maturity, both in vocal performance and song selection. At the ripe old age of 22, she's got a deep, rich voice that combines the stylings of both Kathy Mattea and Patty Loveless. She showcases it best here with "At The End Of The Day," where she harmonizes with the song's co-writer, Steve Wariner. But what's really noticeable about this project is her boldness in picking songs that deal with tragic situations, despite the fact that it will likely leave radio programmers scampering next to the boots under their beds. "She Can't Save Him," which describes the limitations of even a woman's love when her man is an alcoholic, would have been perfect for the *Leaving Las Vegas* soundtrack. "Now That We're Not A Family" is an unrelenting look at divorce from the eyes of the true victim, the child. The message cuts so deep that it takes your breath away. What's lacking in this album is the attention-getting uptempo songs. The Kostas-penned "Language of Love" seems to drag. It's too bad producer Jerry Crutchfield couldn't bring some of the energy from his Tanya Tucker sessions to liven this up. We know Brokop can sing. Even her worst is far ahead of the average bear-able country singer. She just needs to lighten up a little, tease us and have some fun. She does get a little sexy with "I Know Too Much," and relaxes on the upbeat "West of Crazy." She does a good job with "I Know A Heartache When I See One," but it's hard to top Jennifer Warnes' original version. With *Lisa Brokop*, she establishes herself as a serious singer. Now she just needs to work on the subtleties and emotion. And that's not bad for someone who's barely legal.

—Beverly Keel

HIGHWAY 101 & PAULETTE CARLSON *Reunited* (Intersound 9173)

Producers: Larry Butler, Paul Worley, Ed Seay

Prime Cuts: "Texas Girl," "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart," "All The Reasons Why"

Critique: It's fitting that one of country music's first enhanced CDs should belong to "Information Super" Highway 101, who has rejoined forces with Paulette Carlson after a five-year hiatus to record *Reunited*. Unfortunately, the interactive CD required too much memory for my poor little Macintosh, so let's focus on the audio. Paulette's voice is as gorgeous as ever, adding a golden touch to songs like "The Bed You Made For Me." Unfortunately, over-production seems to suck the life out of the instrumental performances, which sound too slick. But hello!—the album changes gear at the halfway point with "Texas Girl" and "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart," where Paulette lets her roots show (this is good for musicians, bad for hairdressers). Set the Wayback Machine for the Ryman on any Saturday night in 1957. The final cut, a cover of Bryan Adams' "Have You Ever Really Loved A Woman," is a wonderful surprise. Highway 101 does it right, dropping Adams' bullfighter schmaltz and treating the song as the pretty Spanish ballad that it is. They need to drop the Flamenco-wannabe guitar licks, though. It may have been said before, but it's true: *Reunited* and it feels sooo good.

—Joey Butler

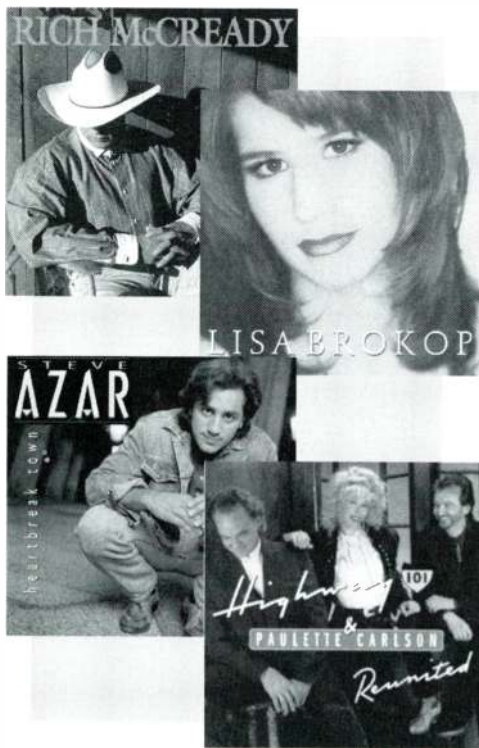
STEVE AZAR/*Heartbreak Town*

(River North-1172) *Producer: Joe Thomas*

Prime Cuts: "Heartbreak Town," "What Are We Waitin' For," "You Don't Even Have To Try"

Critique: Singer-songwriter Steve Azar possesses a rich, mellifluous, passion-filled baritone and a penchant for penning songs that are more personal and perceptive than much of what gets played on country radio. There are a dozen songs on Azar's debut disc, *Heartbreak Town*, eleven of which he either wrote or co-authored with some of Music Row's finest; few of them are truly memorable. Producer Joe Thomas serves Azar well by keeping the production simple and clean. On romantic ballads such as "Nights Like This," he cushions the singer's voice behind a mix of single violin, acoustic guitar, steel and piano; while on "Someday," the first single, and "What Are We Waitin' For," another rocker, he captures each song's urgency in a manner that would make John Mellencamp smile. I enjoyed the hooky, propulsive rhythms of "Dreams Of A Dancer," which pulls the listener in for a tale about a young woman's passion for her music over romance; the intimate ballad "You Don't Have To Try" (the album's only analog track, which was produced by Azar's brother Joe for an engineering project at Belmont College); and the haunting, melancholy title cut. However, there are several obvious failures including "Thunderbird," a piece which comes off like "Thelma And Louise on Deadman's Curve" and the swampy "As Long As Harley gets To Play"—with lines like "Harley Walker's got a fiddle, Harley's brother's got a gun," the less said about this one, the better. Then there's the remake of Paul Davis' '80s pop hit "I Go Crazy." (Why?) Finally, "Caught Between the Rock and the Roll" comes off as bad Neil Diamond. And who needs more of that? All in all, *Heartbreak Town* does make a few personal statements with Azar coming off as a cosmetic rebel. He's a passionate singer, though as an edgy rocker he lacks the no-holds-barred quality of, say, Steve Earle. Azar may get lost in the record label shuffle if he chooses to remain on the middle ground.

—Roni Young



RICH MCCREADY/*Rich McCready*

(Magnatone MGT 104-2) *Producer: Briant Maber*

Prime Cuts: "Hangin' On," "All American Cowboy," "Thinkin' Strait," "When Hell Freezes Over"

Critique: Rich McCready appears to be Magnatone's answer to the George Strait Chris LeDoux singing rodeo cowboy hunk. He even sounds like a mixture of LeDoux and Strait with a little Charlie Daniels thrown in on the more rock-oriented songs—which, all things considered, is not necessarily a bad thing, since he doesn't look like any of them. McCready

has his name on seven of the ten cuts on the disc, including "Hangin' On" and "Thinkin' Strait." The album is a collection of mostly rodeo cowboy tunes which, for the most part, are well written and well rendered. Only the politically incorrect "Mostly Likely To Succeed," which tends to glorify teenage drinking, turned me off. The rest of the cuts were noble attempts at overworked themes, like "Big Time Talk In A Small Town," which fails to measure up to Hal Ketchum's "Small Town Saturday Night," or The Sweethearts Of The Rodeo's "Midnight Girl in a Sunset Town," both of which drive the "small town" theme home a bit stronger. McCready's singing is sincere and expressive, though his voice and styling aren't going to light any fires. The thing I liked most about this album was the production. The swing tunes were tight and bouncy and the instrumentation varied and imaginative. I particularly liked the work on the two bluesy ballads, "Just Like Me" and "Takes One To Know One." To my ears, "All American Cowboy" is going to be the best bet for breaking this artist.

—Robert Colson



EDGE OF THE ROW

by RUSTY RUSSELL

"Nothing like a good, rambling hissy fit to really get the old juices flowing, I always say..."

I got it. Finally figured out what's bugged me about radio pop for the last fifteen years or so. Here I've been going around beating myself up, thinking I was just getting too old to really bond with new music, thinking I was stuck, like millions from previous generations, in a dogmatic embrace of "the good stuff"—which is, of course, the stuff I heard growing up. That's what most people consider "the good stuff," you know; music that served as a soundtrack for their coming of age. For most of us, the biggest dilemma at that time in our lives was not running out of beer money before Friday. And somehow, as we aged and got more hung up with real-world, adult pursuits, pop music lost some of its bite. It's a little harder to bond with a tune you first heard while tiptoeing through your first tax audit than with the one that wafted from the Mustang radio when ol' What's-Her-Name planted that first serious smooch. I was resigned.

I now realize, however, that my loss of connection with pop radio's offerings wasn't all my fault. Whole chunks of it simply *didn't sound like anything*. A fan, maybe. Or a blender; you turn it on, and it runs. Same speed, same level, one long, droning continuum. Euech. Ol' What's-Her-Name would have been lulled into unconsciousness before she could manage a pucker. So I, like many of my contemporaries, gravitated to other sounds: country, jazz...anything with some hills and valleys and emotion.

All of this comes up not only in the interest of total word count (always a consideration), but also because I just heard **Jeff Finlin's Highway Diaries** CD (Little Dog Records). Finlin's music definitely *sounds like something*. You want comparisons? Okay, imagine Steve Earle with three cups of espresso and a thesaurus. Bob Dylan, Lou Reed and John Prine also come to mind—clips from his promo pack are speckled with those names, and with good reason. Bone-deep lyrics; a little moody, a little dark, but presented in a sparkling musical environment. Who knows how much of the overall effect is Finlin's singular vision and how much is

owed to co-producer Laron Pendergrass and Little Dog founder Pete Anderson. (Who cares? Isn't that what producers are for?) Here's a taste of my favorite cut, "Hammer Down": *He flew in from Chicago on the '48 She picked him up like litter for the children's sake/No she never let them know. Ob the line that she towed/Or the rust that she chromed. For their happy home...Huh? Well? Scoot yer boot to THAT! Picked him up like litter? Substance alert! Now we're gettin' somewhere. Finlin's emergence is very heartening. All hail the return of a singer-songwriter with something to say.*

Nothing like a good, rambling hissy-fit to really get the old juices flowing, I always say. I feel much better. Good enough, in fact, to listen to some blues. I'm staring at a stack of CDs sent to me by a man I've known since high school, **Fred James**. For the better part of his two decades in Nashville, Fred has been quietly carving his niche as Music City's blues mogul. (Okay, mogul *LITTLE*—nobody's getting rich here.) An accomplished guitarist and songwriter, Fred's career as a performer has taken a back seat in recent years to his mission of producing, preserving and reviving the music he loves. I'm not sure that even he could unravel the web of small labels and licensing agreements that he juggles each day through his Bluesland Productions (P.O. Box 68096, Nashville, TN, 37206). Last year's purchase of master-tape catalogs from the Poncello, Champion and Ref-O-Ree labels promises to increase his already substantial European distribution platform. From the fifties through the early seventies, these tiny Nashville-based labels were home to legendary blues, R&B, gospel and soul artists like The Fairfield Four, Gene Allison, Rudy Green, Roscoe Shelton and Earl Gaines. Thanks in large part to James' efforts, Music City is building a reputation as an important blues center—at least in some pockets of the overseas market base. Wouldn't hurt for *us* to take notice, too.

Tune in next time, when Annie The Wonder Dog lists her top ten fractured phrases from the country charts. And, oh yeah...anybody know where I can get a radio for a '65 Mustang?

Coming April 23rd...

IN CHARGE '96

MUSICROW

(continued from page 11)

the 18 to 24 demo is going to start pulling away from country music if we get too safe. Some of the alternative acoustic groups like Hootie & The Blowfish and The Gin Blossoms are really like first-cousins to country music. That's why we really need artists like The Mavericks that stand out from the pack.

Sandy Neese: Billy Ray Cyrus is a good example of someone who's a celebrity in the minds of the media—or else *The Nanny* wouldn't have had him guesting during the ratings sweeps. He's been very quiet at radio for the last year, but we're probably looking at a fall release. And then there's Shania Twain, who was just featured in *Interview* and *Esquire*—and her next big push will be in the women's magazines. There's something very special about her music. Radio was initially a little resistant, but then "The Woman In Me" started lighting up the deejays' phones everywhere. Country music is still producing celebrities.

Lynn Shults: Part of the problem is we run our country artists to death. You don't see that in the rock world. I call it the "gerbil in the cage" syndrome. We have them doing the syndicated radio shows, the publications, the cable shows. When artists get tired, they sometimes go on "auto-pilot" and the press doesn't get their best stuff.

MR: What are some of the trends in print media?

Jules Wortman: Ten years ago, there were very few journalists covering country music. Now there are quite a few, and their work appears in highly respected magazines like *Vanity Fair* and *Musician*.

Jennifer Bohler: Because Reba has been on the cover of all the top women's magazines, we recently put Linda Davis in a showcase situation in New York—and many of the editors from those magazines showed up. The successful track record with Reba definitely helped set the stage for Linda.

MR: Are any of your artists following *George Strait* and *Reba* into the actor's spotlight?

Lynn Shults: We get calls every now and then from the soap operas wanting one of our artists to do some acting. I think Neal McCoy would be a natural, and Tracy Lawrence's videos show that he can do much more than music. But so far the scheduling has been a problem.

Jennifer Bohler: Billy Dean recently appeared in *Lois & Clark* as an actor, not as a cameo. But Billy approaches acting just like Reba does: it's challenging, but still a sidebar to the music.

Innovative Alternatives

MR: The whole world doesn't revolve around *The Tonight Show*. What are some other vehicles that are effective?

Jennifer Bohler: Cable, cable, cable. Plus we also pay close attention to the morning shows and noon shows in large markets. There's a Dallas show called *Good Morning, Texas* that's extremely effective. If you're on *The Tonight Show*, you get 3 1/2 minutes, plus an extra minute on the couch if you're lucky. But on *Good Morning, Texas*, you might get 10-15 minutes.

Lisa Shively: Dead Reckoning's Kevin Welch and Kieran Kane were recently on National Public Radio's *Mountain Stage*. There are also some great online magazines ("e-zines") like *No Depression* and *Turangit* that help spread the word about roots music on the Internet.

Susan Niles: We had gotten coverage for David Ball in *Newsweek* and *Entertainment Weekly*, but I knew he was very funny and articulate, so I booked him on Comedy Central's *Politically Incorrect*. He was the first country artist to appear on that program, and he stole the show. We also had David and Little Texas on *Live From The House Of Blues*, and they garnered that show's highest rating.

Is The 'Net Just Hype?

MR: Speaking of the Internet, what are you doing to harness the power of the Information Age?

Lynn Shults: We're not really pushing for anyone to do Web sites right now. Tracy Lawrence has one because he's really interested in it. He has a laptop that he takes on the road, and he goes online to chat with fans. But in my opinion, the World Wide Web has a lot of shaking out to do.

Jim Della Croce: I'm taking a back-to-basics approach right now. I think that syndicated radio, print coverage, and award shows have a greater impact on record sales. One great performance on the ACM Awards is as good as a year's worth of Internet activity.

Lisa Shively: We're in the process of building a Web site that will have links to Rounder Records' Web site. (Rounder distributes Dead Reckoning product.)

Elizabeth Thiels: We're looking closely at the Internet, but not everyone has the necessary hardware and software right now. It's similar to the battle over CDs and cassettes. At one time, half the reviewers wanted cassettes, while the other half wanted CDs. Now it's all CDs. It was a process, and so is the shift to the Internet.

Sandy Neese: PolyGram has a Web site containing bios, snippets of music, and itineraries.

Susan Niles: Warner Reprise has a weekly interactive talk show called *Cyber-Talk*. Little Texas was the first country act to tap into this resource. We have two Web sites—one for Warner Bros. artists and another for Reprise artists—that are a joint venture between the Burbank office and Nashville. We include bios and sound video bites—and a journalist can even pull an image from the site that's comparable to an 8 x 10 from a press kit.

Jules Wortman: I think the Internet and multimedia will impact us, but it's way down the road for country music. Most country listeners don't get their artist information this way. It's going to take a few more years.

Kathy Gangwisch: Our artists' Web sites are maintained by their fan clubs. In addition to bios and photos, they're also selling merchandise on the Internet.

Evelyn Shriver: I mainly use my computer for word processing and Solitaire. I'm being dragged into the Internet era. There's no doubt, though, that it's going to be very important.

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MUSIC



CAFARO SETS HIGH STANDARD FOR NASHVILLE'S A&M IMPRINT

A&M President and CEO Al Cafaro was recently in Nashville to help smooth the transition or "merger" of Polydor Records to A&M. Of course it's dangerous to generalize about a person after meeting with them for only a short time, but during our interview and then later at an intimate A&M reception at the home of Nashville President Harold Shedd, I got a chance to observe this man who has successfully steered the A&M machine for over five years. Recent artist success stories include Sheryl Crow, Blues Traveler, The Gin Blossoms and Soundgarden. Established A&M artists also prospering encompass Bryan Adams, Sting, Amy Grant and Barry White.

Cafaro possesses a charismatic smile, and it only takes a few moments to realize he is an executive who gets turned on by the music, not just the bottom line. Lots of CEOs don cowboy boots when they arrive to inspect their Nashville divisions, but the following questions and statements illustrate that Cafaro has a sense of this community and wants to become a part of it. He also made no bones about expecting the Nashville division to become a top-flight label.

The New York/New Jersey native first joined A&M about 19 years ago as a local promotion manager. In 1987 he moved to Los Angeles to become Vice President of Promotion. He was promoted to Senior Vice President in 1989, and a year later rose to General Manager. "We've tried to keep a broad approach," he states. "To create a lyric and melody that can fuel the intellect and touch the heart is a great achievement. In my view, none of the arts resonate with the power of a song."

MR: We've heard rumors about A&M coming to Nashville for several years. Why now?

AC: The timing is interesting. Prior to my involvement, A&M had flirted with coming down to Nashville, and certainly during the 5 or 6 years I've been running the company it has always been in the back of my mind. I personally enjoy country music, and not being able to partake of that has at times been frustrating. But frankly, with the proliferation and quality of so many operations here, the competition was a daunting reality. Given the fact that Mercury and Polydor were here, I didn't feel that there was a legitimate opportunity for A&M to come down here nor did I think that my boss, Alain Levy would take kindly to a request for additional investment in Nashville.

However, it was Alain's brainstorming that made this happen. In an effort to consol-

idate the executives reporting to him directly, he decided to have Polydor report to me. Rather than just have it be Polydor Nashville reporting in, Alain and I felt it was a definitive statement to change the name to A&M Nashville to indicate clearly to everyone that this was a substantial commitment in terms of going forward. By bringing Harold Shedd under the banner of A&M, we can provide him with additional resources plus someone to bounce things off of and have a sort of partnership with. I'm very much a person that focuses on opportunities, and we have an opportunity with Harold's creative vision and the expertise of the people here combined with the continuity that A&M can provide to go out and make some things happen. It's a vote of confidence that's been extended.

MR: Are you planning staff and/or roster changes and how active do you intend to be in day-to-day operations?

AC: Although I enjoy country and love much of it, I don't profess to be an expert in this genre. Therefore, my involvement here will be one of providing additional resources to help the existing staff get the job done and to make sure that this repertoire and artistry gets a real opportunity to be successful. Also, to provoke a sense of focus and forcefulness behind the approach to the marketplace on behalf of this repertoire, I believe there needs to be a portion of the roster given to new and developing situations combined with the right 'of-the-moment' opportunities that will have to be pursued very aggressively in the short term.

There is a terrific repertoire currently in place, I trust Harold in this area, and it isn't for me to get into specifics. But I do view Toby Keith as being one of those opportunity records that we should be very aggressively pursuing and expect to be as successful in the big picture as you can possibly be with an artist. I'll be there to provoke a dialog with Harold, I'm going to take my time, I'm not going to reinvent the wheel, because although it is the music business it is unique because it is country music, and I expect that I'm going to learn as we move forward as well.

MR: A&M Nashville currently has 11 artists on its roster. Do you expect that number to remain constant?

AC: It's hard to break new artists. There are many opportunities for people to get distracted, so it's crucial that we stay focused. My general sense is that less is better. Rosters



should grow as the ability of an organization grows to make those artists happen. It's very difficult for me to comment on the roster size given that many of Harold's acts are developing artists. We'll have to see how they unfold.

MR: Will A&M Nashville sign acts from formats other than country?

AC: We have to be able to compete within the existing parameters of what is known as country music. Once that happens then we could entertain looking at something else, but that is such a pipe dream. Frankly, we're here to be seriously involved in the country music business. Far be it from me to come down here and redefine what that is.

MR: What are your expectations for the Nashville operation?

AC: It's Harold's operation. He has accomplished a lot in his career; I trust him. He is a man to be respected and to be given the space that he needs to do the job. Having said that, categorically what I expect is that this operation will be as good as it can possibly be. I expect a tight, cohesive, focused group of individuals who are aggressively exploring every opportunity on behalf of the artists, communicating aggressively with one another, so that everyone is on the same page at the same time, and taking this agenda to their outlets in the market place whether it be radio, retail, press, video, etc. in a manner that's professional and aggressive.

How that will shake out insofar as accomplishing those goals...well, the best case scenario is that everyone here rises to the occasion and makes it happen. Everybody deserves an opportunity to make it work. But one thing is certain, and that is that we will have the best group of people communicating in as tight and as focused a fashion as is possible on behalf of our artists.

—David M. Ross



Bobby Karl....

WORKS THE ROOM

CHAPTER 60

"How many of these things are there a week in this town?" asked novice schmoozer **Michael McNamara**. "Oh, four or five, I guess," I replied. "Give or take a few dozen." The occasion was the **Jeff Stevens** showcase at the Music City Mix Factory (3/12). Since this is Chapter 60, that makes it roughly the 500th party/event of this column's life. Gee, you could make a career out of this, except for the pay. But as sage agents **Rob Battle** and **Bob Kinkead** pointed out during an evening at Green's Grocery (2/23), "It's minimum wage, but all you can eat." Look on the bright side.

The cats at the Jeff Stevens gig were of the salsa-and-chips variety. **John Huie** made the mistake of walking too near a salsa ladle, the end of which hooked onto his sportcoat pocket. As he walked away, it dribbled tomato stuff down his clothes. "You can dress him up, but you can't take him out," I commented, thankful that it hadn't happened to me. Just then, **Jayne Rogovin** walked up, shook her head and said, "Well, you can dress him up, but you can't take him out." Anybody else care to comment?

Actually, there was comment a-plenty about how much we love Stevens and his songs. My favorite was "Girl Down South," the first country song to rhyme "Texas" and "Lexus," which I quickly pointed out to Jeff's publisher **Tim Wiperman**, our host for the evening. Label heads **Mike Curb** and **Ken Levitan** were checking out our boy, as were **Steve Fishell**, **Glen Middleworth**, **Mary Del Scobey**, **Gerri McDowell**, **Rick Alter**, **Mike Sirls**, **Kevin Lamb**, **Beverly Ross**, **Keene Garrett** and **Chuck Neese**. I ran into my old buddy **Byron Gallimore**, hugged him extra big and told him that he was on his way to becoming one of the greatest producers in Music City. Byron's **Tim McGraw** and **Jo Dee Messina** works speak for themselves.

The Mix Factory is a cool room in a cool building. But it needs some audio doctoring before it's a great showcase space. Anyway, I hope Jeff gets a deal out of the night, because he deserves it.

All you can eat? You betcha. We snacked on delish Trilogy Restaurant hors d'oeuvres at the **Linda Davis** fete celebrating her first top-10 hit (3/6). I huddled with **Rusty Russell**, **Pete Loesch**, **Jennifer Bohler**, **Brian Mansfield**, **Narvel Blackstock**, **Brad Schmitt** and **Jesse Schmidt**, sharing memories and cocktail-party insights. Veteran **Pat Harris** made me feel good when she told me a Minnie Pearl anecdote. Linda was so warm and sweet to remember **Vernell Hackett** as

the Music Row scribe who'd written her very first bio when she was a 15-year-old kid from Texas recording for the late Phil Baugh's Sound Factory Records. I ask you, how often does anybody recognize a media worker from the stage? Vernell's a good soldier and deserves that pat on the back.

The event was also memorable in that it featured live music (!) Linda sat at the piano with talented hubby **Lang Scott** backing her on guitar and harmony vocals to do some of her new CD's tunes. "This takes me back," commented Linda. "The only thing missing is the tip jar." It took me back, too.... to 1987 when Bob Montgomery and I were having a nightcap in the Sheraton Music City's piano bar and guess-who was entertaining there. Bob and Bobby Karl agreed that she was a star and she wound up on Epic, then Capitol, then Arista.....You know, one of those 10-year overnight successes. No wonder they were partying.

It was all-you-can-eat in the CMA Lobby, too. Only this time it was breakfast food. The occasion was the CMT announcement of its sponsorship of the **Tim McGraw/Faith Hill** road show (3/8).

"CMT is going to see the impact it's had on country music," predicted La Hill. "We only have one problem so far," Tim interjected, "and that's the extra bus we have to have for Faith's shoes." It's a girl thang.

The 100-date cross-country jaunt is billed as "The Spontaneous Combustion Tour" and will run from this month until year's end. The fan parties and impromptu star stuff does sound like fun. "You ought to come out with us," Faith said to me later. "We'll show you a real good time." I just might take her up on that invitation one of these days.

Ed Morris, Marilyn Arthur, Mike Jones, Ron Huntsman, Jeff Green, Dave DeBolt, Jerry Bailey, Jama Bowen, Chuck Thompson, Stacy Harris, Jim Stanley, Mandy Wilson, Janis

Azrak, Ray Crabtree, Will Beasley and TNN's mighty **John Rose** and **Marty Gilbert** were among the folks working the room. Remind me to tell you sometime how the great Rose saved my life one night at the Opryland Hotel. The guy is a sure-nuff prince among men.

Paul Hastaba, Mark Hurt and **Steven Yanovksy** offered words of wisdom to the press. "It's revolutionary!" editorialized **Janie Osborne**. I don't know if I'd go that far, but I dearly love a good publicist, don't you?

Hey, are you hip to how cool the Ernest Tubbs Midnight Jamboree has been lately? **Tracy Byrd** attracted a capacity crowd to the Lower Broadway ET Record Shop for his midnight appearance (2/2). **Curt Koehn** and **Nancy Lee Anderson** were there representing co-sponsor *Twang*, which is a hip new country magazine out of Texas. And the crowd featured everyone from Music Row fabulons to street people. Some fun. **Travis Tritt** reportedly rocked the same joint the week before (2/24).

To return to our original query, "How many of these are there a week?" Well, **Gold City** scheduled theirs at the Union Station Hotel (3/18). ASCAP celebrated "The Beaches of Cheyenne" by **Bryan Kennedy, Dan Roberts** and **Garth Brooks** at its Music Row office (3/11). BMI hosted **Stella Parton** for "A Woman's Touch" (3/19). SESAC's turn came with Karen Taylor-Good's "Not That Different" (3/1). **Brad Alford** is this year's winner of the Jim Beam National Country Music Talent Search (that's a mouthful), so he booked his day in the sun at 12th & Porter (3/6), with a boost from **J.P. Pennington** and **Judi Turner**. Reunion Records offered **Third Day** at Ace of Clubs (3/4).

The Exit/In was the site of the album-release party by **Geronimo III**. Ya gotta love a guy who titles his record *My Heroes Have Always Killed Cowboys*. Mississippian **Cissy Kitchens** (say that three times, fast) chose the Bullpen Lounge for her showcase (3/7). Sugar Hill Records presented **Chesapeake's** new sounds at The Station Inn (3/7). The Crossfield Music showcase was at Douglas Corner (3/6). An act called **CASH** ("pure unhibited Appalachian rockin' country boogie") showcased at Ace of Clubs (3/6), and the invitation promised, "refreshments served." See what we mean? Minimum wage, but all you can eat. And hear.



Johnny Cash gathers with Bug Music employees at LA's House Of Blues to celebrate signing an administrative publishing agreement. (L to R) Bug's Creative Director Eddie Gomez and President Fred Bourgoise, Cash, June Carter Cash, Bug Chairman/CEO Dan Bourgoise and Senior VP Garry Velletri and VP of Business/Legal Affairs David Hirshland.

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STUDIO REPORT

by STEVE HOOD

FLATWOOD STUDIO COMES TO TOWN

Hope everyone enjoyed CRS '96 here in Nashville, and South-By-Southwest if you were lucky enough to have gone Texas-way last month. Now that everyone has recovered from those two events, we can get back to concentrating on studio activity—and there was plenty. For one, Digital Atomics' Roger Nichols did some archival work for acts such as Wynonna and the late Roy Orbison, as well as some mastering for River North's Jim Messina, produced by Joe Thomas...Helen Darling tracked her second Decca project with Mark Wright and Michael Omartian directing and Greg Drummond on the knobs at Javelina, while Barry Beckett and Csaba also worked there on Kenny Chesney overdubs for his next BNA album...Robert Tassi and Tim Roberts engineered pre-production and demos for Warner Brothers' Victoria Shaw at the Loft...and Giant's Daryle Singletary had overdubs going down at Loud Recording with Kevin Beamish and Ricky Cobble at the boards.

There is yet another studio in town, owned by T.C. Roberts (aka Tabby Grabb) and Gloria Parmentier. T.C., once the pedal steelist with Mickey Gilley, Johnny Lee and the Urban Cowboy Band, and Gloria have spent most of the past two years building Flatwood Studio, a large recording space designed to be comfortable and basically indestructible. With some 5,000 square feet of native Tennessee hardwood floors and walls, one unique feature is the studio's door handles, made mostly of quality guitar necks from Taylor, Martin and Gibson. Flatwood features both analog and digital recording, outboards and the console from Blank Tapes in NYC (used by Madonna, Whitney Houston and the Spinners), and even has its own golf range on the old 40-acre farm it calls home...And Top Tracks' B-room format will now be 24-track digital Tascam DA-88 and will offer in-house mastering with Pro Tools...That about 'dubs' it. See ya next month.



Jackson Leap, writer of the top five hits "Have I Got A Deal For You" for Reba McEntire and "I Want You Bad" for Collin Raye, recently signed a publishing deal with MCA Music/Nashville. (L to R) MCA Music Publishing VP Stephen Day, Leap and MCA Music Publishing President Jody Williams. Photo Alan Mayor

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Steve Green	Greg Nelson	Balding/McLean	Green Min.	trax/od's
Various artists	"	"	Sparrow	prog/print
Ralph Van Manen	Hank Pool	"	Artica Prod.	trax/voc
Jeffrey Steele	Chris Farren	McLean/Costa	Curb	trax/od's
The Bennett Twins	Thomas	Whittington/McLean	Yel. Ele. Mus.	"

Artist	Producer	Engineer	Label	Project
COUNTY Q				
Cledus T. Judd	—	T.W. Cargile	Razor&Tie	album
Holly Dunn	—	Tom Endres	Hamstein	trax/od's/mix
Mark Sanders	—	Cargile/Endres	Starstruck	"
Rick Orozco	—	"	EMI	"
Greg Gaines	Bucky Baxter	R. Matson/Pfaff	Giant	"
Lewis Anderson	—	Pfaff/Buchanan	Chrysalis	"
Stephony Smith	—	Rob Matson	EMI	"
Gretta Gaines	—	"	Giant	od's/mix
Russ Taff	Doug Grau	Chuck Pfaff	WB	trax/od's/mix
Aaron Barker	—	Pfaff/Cargile	O-TEX	"
Tim Johnson	—	David Buchanan	Giant	od's/mix
Greg Barnhill/Kim Carnes	—	—	—	—
—	—	Rob Matson	Pat. Joseph	trax/od's/mix
Freddy Weller	—	Buchanan/Cargile	Young World	"
Joe Diffie/Michael Higgins	—	—	—	—
—	—	A.J. Derrick/C. Pfaff	API	trax/od's/mix

Artist	Producer	Engineer	Label	Project
CREATIVE RECORDING				
Steve Mandile	Mandile	Mills Logan	Magnatone	album
Shawn Michaels	Jeff Gordon	Maher/M. Logan	"	"
Kenny Rogers	McKell/B. White	McKell/Scaife	"	"
Stephanie Beaumont	—	—	—	—
—	Harris/Prescott	M. Logan/Scaife	BMG/Can.	"
Toyota/Pic-n-Pay	—	—	—	—
—	Dan Williams	"	—	master
Franks Nursery/Detroit News/Farm	—	Bureau/Sizzler	—	"
—	"	"	—	"
Mazda/Marty Stuart	"	"	—	"

Artist	Producer	Engineer	Label	Project
DARK HORSE				
Amy Grant	Kilpatrick	Dan Marnien	A&M	vocals
Robin Crow	Crow/Schleicher	Clarke Schleicher	—	od's
Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	"
Hosanna!	Don Harris	Eric Elwell	Integrity	trax
Buddy Greene	Buddy Greene	Brent King	Fortress	od's
Claudette	Toni Clay	Gary Hedden	—	vocals

Artist	Producer	Engineer	Label	Project
DIGITAL ATOMICS				
Jim Messina	Joe Thomas	Roger Nichols	River North	master
Beach Boys	"	"	"	pre-master
Roy Orbison	—	"	Still Working	archive
Kim McFarland	Ken Wishner	"	CGI	master
All Day Thumbsucker	Revisited	—	—	—
—	Tommy LiPuma	"	Blue Thumb	dig. arch.
Wynonna	Tony Brown	"	MCA	"

Artist	Producer	Engineer	Label	Project
EMERALD SOUND				
Jon Randall	Emory Gordy, Jr.	R. Martin/T. Waters	RCA	trax
Patty Loveless	"	Howard Steele	Full Circle	od's/Ryman
Ricky Skaggs	Ricky Skaggs	"	"	"
Cable News Network	—	—	—	—
—	Bill Tullis	Schirmer/Waters	—	trax/mix
Floyd Cramer	Cramer	Waters/Dobbs	RCA	trax
Vince Gill	Tony Brown	C. Ainlay/G. Lewis	MCA	mix
Perfect Stranger	Bob Guerra	Stephen Dobbs	Curb	Artist Brdct. Tour

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Michael McDonald (shown) and Larry Carlton recently performed a benefit concert at Green's Grocery in Leiper's Fork. The event, which also featured Michael Rhodes, Matt Rollings, Chester Thompson and Randy Handley, raised \$5,000 for Kids On Stage.

Artist	Producer	Engineer	Label	Project
Deana Carter	Chris Farren	Marcantonio/Waters	Capitol	trax
Neal McCoy/William Topley				
➔	Barry Beckett	Csaba/Hall/Dobbs	Mercury	mix
Ray Vega	Josh Leo	Marcantonio/Davie	RCA	"

FLATWOOD

Vernon Rust/Keith Urban				
➔	Keith Urban	Greg Kane	Illegal Songs	demo
Steve McComb	Lobo	Tabman	Boo Music	"
Audra Coldiron	Audra Coldiron	"	"	"

JAVELINA

Tanya Tucker	Tanya Tucker	Warren Peterson	NASCAR	trax/od's/mix
Con Hunley	Dillon/Wilson	"	"	demo
Michael McDonald	Drew			
➔	Thompson/Landis	"	Leadership	trax
➔	Gary S. Paxton	"	"	"
Gary Burr	Gary Burr	Greg Cain	MCA	trax/od's
The Moffatts	Gentry/Rodgers	Robert Charles	Disney	trax
Gina Dylan	Lance Thrasher	Barry Sanders	Major Bob	"
Helen Darling	Wright/Omartian	Greg Drummond	Decca	"
Rhett Atkins	Mark Wright	"	"	listen. party
Kenny Chesney	Barry Beckett	Csaba	BNA	od's
Travis Tritt	Don Was	Rik Pekkonen	WB	trax/od's
Point Of Grace	Phil Nash	Ronnie Brookshire	"	trax

THE LOFT

Anita Cochran	Jim Ed Norman	R. Tassi/T. Roberts	WB	voc/od's
Chris Cummings	J.E. Norman/R. Scott	"	"	"
Victoria Shaw	Norman/A. Byrd	"	"	pre-prod/demos
Fairfield Four/Elvis Costello				
➔	L. Olsen/R. Tassi	Tassi/Roberts/Young	"	trax/voc

LOUD RECORDING

Chris Ward	Stroud/Huff	King/Hagen	Giant	mix
Neville Brothers	Stroud	Hagen/White	A&M	"
Terry McMillan	"	Ricky Cobble	Giant	od's
Daryle Singletary	Stroud/Malloy	Beamish/Cobble	"	"
Teresa Farris	Gallimore	Lord-Alge/Hagen	"	trax/mix

MASTERLINK

Trisha Yearwood/Mark Chesnutt/Aaron Tippin/Riders In The Sky/Chet Atkins				
➔	Fred Tattashore	S. Dacus/C. Hailey		
➔		MCA/Decca/RCA/Rounder/Col.		mix
Emmylou Harris/Ray Stevens/Shelby Lynne/David Ball/Mark Chesnutt				
➔	"	"		
➔		Asylum/Magna/WB/Decca		"

Artist	Producer	Engineer	Label	Project
Chuck Garrett	Stillwell/Dacus	"	"	trax/od's/mix
JingleABS Prod/B. Adair		Chad Hailey	"	od's/mix
Jerry Braxton	Bronson	Chris Orange	"	od's
Fred Delp aka (Fishbone Fred)				
➔	Josh Noland	Paul/Orange	"	trax/od's/mix
Rick Crocker/Mary Huddleston		"	"	"
➔	"	"	"	"

MONEY PIT

Marcus Hummon	Monroe Jones	Jim Burnett	Columbia	CD burn
Lane Brody	Eddie Bayers, Jr.	"	River No.	od's
David Ball	Seay/Buckingham	Ed Seay	WB	"
Lacy J. Dalton	Janie West	Gregg Jampol	"	demos
Ty Herndon	Doug Johnson	Ed Seay	Epic	trax
Pub. demos	Fred Foster	Ed Simonton	Co-Heart	demos

MUSIC MILL

Eddie Reick	Loudermilk Prod.	Loudermilk, Jr./Castle	"	od's/mix
Sherrie Krenn	Seay/Rambeaux	Seay/Jamison	Arista	mix
Davis Daniel	Seay/Buckingham	"	A&M	dance mix
4 Runner	Shell/Cannon	Richey/Smith	"	trax/od's
Steve Maynard	Shedd/S. Hennig	Cotton/Scaife/Clark	"	trax

OMNISOUND

Tish Hinojosa	Jim Ed Norman	Bryan Lenox	WB	mix
4 Him	Brent Bourgeois	Craig Hanson	Benson	trax/od's
Western Flyer	Western Flyer	Bill Warner	"	trax
Geoff Moore	Jimmy Sloas	T. Laune/R. Biggs	Forefront	trax/mix
4 Him	Don Koch	Bill Deaton	Benson	trax/od's
Stephanie Davis	Stephanie Davis	Gene Eichelberger	Recluse	mix

OZ AUDIO

E. Humperdink	"	Andy Gerome	Core	trax
Dobie Gray	"	"	"	trax/mix

RCA STUDIO B

Gina Dylan	Lance Thrasher	Barry Sanders	Major Bob	od's
Randy Moore	Cooper/Sanders	"	"	trax/od's
Big Al Anderson	Scott Baggett	Scott Baggett	Imprint	od's
Velcro Pygmies	"	"	"	mix
Dean Miller	"	"	Blue Water	demos
Ronnie Wolfe	Ronnie Wolfe	Howell/Sanders	"	od's/mix

RECORDING ARTS

Doug DeForrest	Gary Heyde	White/Roudebush	"	voc
Soul Mates	R.C. Bannon	Roudebush	Sony Tree	trax/mix
Chris Cummings	Norman/Scott	Jaszcz/Roudebush	WB	mix
Smokin' Armadillos	Steve Keller	"	Curb	dance mix
David Kersh	"	"	"	"
Ty Herndon	Doug Johnson	Doug Johnson	Sony	album
Larry Carlton	Larry Carlton	Dan Rudin	Heads Up	guit. od's
db West	Brown/Batteau	Daryl Roudebush	Arista	dev. demos

SCRUGGS

Maura Fogarty	Randy Scruggs	Ron Reynolds	"	od's/mix
Iris Dement	"	Chuck Ainlay	WB	album
Amanda Fogarty	"	Ron Reynolds	"	demos
Mickey Cates	"	Richard Barrow	Maypop Music	demos

SOUND EMPORIUM

PFR	Sloas/Bannister	Bishir/Meadows	Sparrow	od's
Marty Stuart	Brown/Niebank	Hutton/Meadows	MCA	trax/od's
Pub. Demos	Bluewater Music	Scott Baggett	"	demos
Sherry Faulk	Jeff Baggett	David Murphy	"	trax
Catt Gravitt	Garth Fundis	Sinko/Meadows	Almo	"
Pub. Demos	Terry Choate	Dennis Ritchie	"	demos
Dave King	Pete Bordonali	Alldaffer/Meadows	"	trax
Prairie Oyster	Oyster/Poole	Poole/Hutton	BMG/Canada	"

SOUND KITCHEN

Gretchen Peters	Green Daniel	S. Marcantonio	Imprint	mix
Doug Swander	Josh Leo	"	"	"



Mercury recording artist Shania Twain and MCA recording artist Vince Gill gear up for the Sixth Annual Wrangler/City of Hope Celebrity Softball Challenge, scheduled for June 9 at Nashville's Greer Stadium. (L to R) City of Hope Executive Board Member and Chairman of MCA Nashville Bruce Hinton, Twain and Gill. Photo: Andy Goetz

Artist	Producer	Engineer	Label	Project
Ray Vega	"	Jay Massina	RCA	mix/od's
Michael O'Brien	Williamson/Evensburger	Salvison/Jansen	Benson	trax/mix
4 Him	Omartian	Terry Christian	"	"
All Dogs Go To Heaven II	Mark Wright	Brian Tankersley	Angel	mix
D.B. West	Brown	Greg Droman	Arista	trax
Twila Paris	—	David Thoener	Sparrow	mix
Beth Nielsen-Chapman	Rodney Crowell	"	WB	"
Wynonna CBS TV Special	Brett Wolcott	Don Worsham	High Five	"
Nuvojon & Dino Elefante	Dino Elefante	Dino Elefante	Benson	"

STUDIO BLUE/SONG CELLAR

John Scott Sherrill/Michael McDonald	John Scott Sherrill	Jackie Cook	Little Bg Twn	demos
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Artist	Producer	Engineer	Label	Project
Karen Staley	—	"	—	"
Little Texas	Doug Grau	"	WB	pre-prod.
Wendel Mobley/Lindy Gravelle/Curtis Green/Chuck Neese	Chuck Neese	"	New Co.	demos
Lisa Palas	Lisa Palas	"	—	demo od's/mix
Marty Haggard	Konkland/Mac	"	—	single

SYNCR0 SOUND

WGBH-TV	Hogue/Currie	Currie/Ritchie	—	od's/mix
DDB Needham	Hogue/Wachtler	Doug Currie	—	trax/od's/mix
KCAL-TV	"	J. Wiles/D. Currie	—	trax/mix
Hal David	Miede Appel	John Wiles	—	"
Bill Gauden	Jeff Shannon	"	—	mix
Stacy Dean Campbell	Campbell	Tom Hitchcock	—	trax/od's/mix

TOP TRACKS

Al Elias	Elias/Pallardy	David Boyer	—	voc/mix demos
Robert O'Gwynn	Tom Pallardy	"	—	demos
Tony Pritchett	"	Boyer/Hopkins	—	demos/various
Frans Maritz	"	Michael Hopkins	—	voc/mix/CD
Mark Wicker	Mark Wicker	"	—	mix demos
E. Marie	E. Marie	Rob Matson	—	"
Will Rambeaux	Will Rambeaux	"	—	voc/mix
Devin Douglas	Tom Pallardy	Rich Cohan	—	dev. proj.
Tony Hayes	Tony Hayes	"	—	voc/CD
Kostas	Jeff Hanna	Cohan/Hopkins	Polygram Pub.	demos

WOODLAND DIGITAL

Connie Francis	Stuart Colman	Frank Green	Jolman Prod.	master
The Crickets	"	Chris Stone	"	mix/master
Crawford West	Brian Tankersley	Brian Tankersley	WB	trax/mix
Ricochet	Ron Chancey	"	GBT Music	mix
Brian Duncan	Dan Posthama	Paul Salvesson	Myrrh	"
Tom Astor	Klaus Lohmer	Eric Paul	T. Astor Prod.	trax/od's
K.T. Oslin	Oslin/Will	Rick Will	RCA	trax
Helen Darling	Omartian/Wright	Greg Droman	Decca	mix
Jon Randall	Emory Gordy, Jr.	Russ Martin	RCA	od's
Waylon Jennings	Randal Jamail	Donnell Cameron	Justice	mix/od's

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YEARS ENGINEERING: 10
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FAVORITE GEAR: Neve 1272/2074 Mic Pre & EQ combo, Tube Tech CL-1A, AMS Reverb, James' Tube 47
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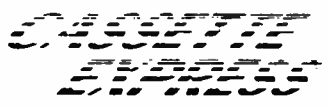
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ALBUM CUT RESEARCH

*Album
Country*

STATIONS REPORTING: 30
 ▶▶▶ Indicates New Entry or Re-Entry
 • Indicates Tie

TOP ALBUMS

TOP CUTS

3/23	4/8	ARTIST • Album Title • Label • Total Reports Preferred Tracks (# of Reports)
2	1	PATTY LOVELESS/THE TROUBLE WITH THE TRUTH • EPIC • (25) She Drew A Broken Heart (7); Lonely Too Long (6); Tear-Stained Letter (5)
5	2	KEN MELLONS/WHERE FOREVER BEGINS • EPIC • (23) Memory Remover (8); He'll Never Be A Lawyer (8); I Went Crazy For A While (3)
1	3	GARTH BROOKS/FRESH HORSES • CAPITOL • (18) It's Midnight Cinderella (7); That Ol' Wind (4); The Old Stuff (4)
4	4	JOE DIFFIE/LIFE'S SO FUNNY • EPIC • (18) Down In A Ditch (10); Whole Lotta Gone (4); Never Mine To Lose (2)
7	5	MARK CHESNUTT/WINGS • DECCA • (18) As The Honky Tonk Turns (8); Wrong Place, Wrong Time (6); The King Of Broken Hearts (3)
8	6	TRACY LAWRENCE/TIME MARCHES ON • ATLANTIC • (15) Is That A Tear (6); Excitable Boy (4); Time Marches On (3)
11	7	WYNONNA/revelations • MCA/CURB • (15) Somebody To Love You (3); Old Enough To Know... (3); Heaven Help My Heart (3)
14	8	RICOCHE/RICOCHE • COLUMBIA • (15) Daddy's Money (7); Love Is Stronger Than Pride (3); Rowdy (1)
9	9	COLLIN RAYE/I THINK ABOUT YOU • EPIC • (14) What If Jesus Comes Back Like That (5); On The Verge (3); Sweet Miss Behavin' (3)
16	10	PAM TILLIS/ALL OF THIS LOVE • ARISTA • (12) Betty's Got A Bass Boat (6); Mandolin Rain (4); Sunset Red And Pale Moonlight (1)
24	11	NEIL DIAMOND/TENNESSEE MOON • COLUMBIA • (12) Tennessee Moon (3); Can Anybody Hear Me (3); Blue Highway (2)
6	12	TIM MCGRAW/ALL I WANT • CURB • (11) Renegade (3); You Got The Wrong Man (2); Great Divide (2)
10	13	TRACY BYRD/LOVE LESSONS • MCA • (11) You Lied To Me (7); 4 To 1 In Atlanta (1); Don't Need That Heartache (1)
13	14	MARTINA McBRIDE/WILD ANGELS • RCA • (11) Two More Bottles Of Wine (5); Phones Are Ringin... (3); You've Been Driving... (2)
18	15	BLACKHAWK/STRONG ENOUGH • ARISTA • (11) Big Guitar (6); Bad Love Gone Bad (2); Any Man With A Heartbeat (1)
19	16	DOUG STONE/FAITH IN ME, FAITH IN YOU • COLUMBIA • (11) Enough About Me... (8); You Won't Outlive Me (2); I Do All My Crying (1)
21	17	RICKY SKAGGS/SOLID GROUND • ATLANTIC • (10) Callin' Your Name (3); Cat's In The Cradle (3); Cry Cry Darlin' (2)
15	18	AARON TIPPIN/TOOL BOX • RCA • (9) Ten Pound Hammer (3); You've Always Got Me (3); You Gotta Start Somewhere (2)
20	19	REBA McENTIRE/STARTING OVER • MCA • (9) Please Come To Boston (4); You're No Good (3); 500 Miles (1)
22	20	ALABAMA/IN PICTURES • RCA • (9) Sunday Drive (7); Heartbreak Express (1); Say I (1)
17	21	WADE HAYES/OLD ENOUGH TO KNOW BETTER • COLUMBIA • (8) Steady As She Goes (4); Don't Make Me Come To Tulsa (2); Kentucky Bluebird (1)
23	22	LEE ROY PARNELL/WE ALL GET LUCKY • CAREER • (8) We All Get Lucky Sometimes (4); Saved By Grace (2); If The House Is Rockin' (1)
12	23	CLAY WALKER/HYPNOTIZE THE MOON • GIANT • (7) Bury The Shovel (5); I Won't Have The Heart (1); Only On Days That End In "Y" (1)
▶▶▶	24	JOHN ANDERSON/PARADISE • BNA • (7) The Band Plays On (2); 30,000 Feet (2); My Kind Of Crazy (2)
▶▶▶	25	MERLE HAGGARD/1996 • CURB • (7) No Time To Cry (3); Beer Can Blues (2); Solid As A Rock (1)

3/23	4/8	ARTIST • Song Title (Writers)
1	1	JOE DIFFIE • Down In A Ditch (Dennis Linde)
5	2	KEN MELLONS • Memory Remover (Dale Dodson, Ken Mellons, Jimmy Melton)
6	3	MARK CHESNUTT • As The Honky Tonk Turns (Mark Chesnutt, Roger Springer, Tommy Nixon)
▶▶▶	4	DOUG STONE • Enough About Me (Bill LaBounty, Rand Bishop)
▶▶▶	5	KEN MELLONS • He'll Never Be A Lawyer (Miller, J. Cupit, Lea Reynolds, Corbitt, Brasseur, M. Cupit)
3	6	TRACY BYRD • You Lied To Me (Bill Anderson)
4	7	GARTH BROOKS • It's Midnight Cinderella (Kim Williams, Kent Blazy, Garth Brooks)
11	8	PATTY LOVELESS • She Drew A Broken Heart (Jon McElroy, Ned McElroy)
12	9	RICOCHE • Daddy's Money (Bob DiPiero, Steve Seskin, Mark D. Sanders)
▶▶▶	10	ALABAMA • Sunday Drive (Ray Kennedy, Dak Alley)
▶▶▶	11	BLACKHAWK • Big Guitar (Henry Paul, Henry Gross)
▶▶▶	12	MARK CHESNUTT • Wrong Place, Wrong Time (Jimmy Alan Stewart, Scott Miller)
▶▶▶	13	PAM TILLIS • Betty's Got A Bass Boat (Bernie Nelson, Craig Wiseman)
▶▶▶	14	PATTY LOVELESS • Lonely Too Long (Mike Lawler, Bill Rice, Sharon Rice)
▶▶▶	15	TRACY LAWRENCE • Is That A Tear (John Jarrard, Kenny Beard)

TOTAL REPORTS BY LABEL	Label	Reports
	EPIC	94
	COLUMBIA	63
	MCA	42
	RCA	37
	ARISTA	31
	ATLANTIC	29
	DECCA	29
	CAPITOL	28
	CURB	21
	GIANT	18
	BNA	11
	ASYLUM	10
	WARNER BROS	10
	CAREER	8
	MERCURY	8
	MAGNATONE	6
	REPRISE	6
	INTERSOUND	1
	MCG/CURB	1

(Graph figured on total points each label received from all station reports)

* Denotes track scheduled for single release
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CHART TALK

by LISA BERG

BROOKS, LAWRENCE, LOVELESS SHARE TOP HONORS

Artist/Title/Label	R&R	Plays	CAM	Plays	Gavin
	March 9		March 9		March 9
Garth Brooks, "The Beaches Of..." (Capitol)	1-1	-127	1-2	-172	1-4
Patty Loveless, "You Can Feel Bad" (Epic)	5-2*	+116	2-1*	+73	3-2*
Tracy Lawrence, "If You Loved..." (Atlantic)	6-4*	+159	7-4*	+245	2-1*
Wynonna, "To Be Loved By..." (MCA/Curb)	8-5*	+447	8-5*	+282	6-5*
Diamond Rio, "Walkin' Away" (Arista)	7-6*	+312	6-3*	+155	4-3*
Clay Walker, "Hypnotize The Moon" (Giant)	9-7*	+321	9-6*	+219	7-6*
Daryle Singletary, "Too Much Fun" (Giant)	11-8*	+549	10-7*	+322	10-8*
Neal McCoy, "You Gotta Love That" (Atlantic)	13-9*	+445	12-11*	+168	9-7*
Lonestar, "No News" (BNA)	14-12*	+303	11-10*	+155	14-11*
Mark Chesnutt, "It Wouldn't Hurt..." (Decca)	15-13*	+347	15-16*	+164	11-9*
Lee Roy Parnell, "Heart's Desire" (Career)	16-14*	+296	16-12*	+362	12-10*
Ricochet, "What Do I Know" (Columbia)	18-15*	+325	18-17*	+293	19-16*
Shania Twain, "You Win My..." (Mercury)	19-17*	+420	14-13*	+317	22-15*
Lari White, "Ready, Willing And..." (RCA)	20-19*	+217	22-21*	+101	16-12*
Aaron Tippin, "Without Your Love" (RCA)	21-20*	+296	24-22*	+136	25-20*
Tracy Byrd, "Heaven In My..." (MCA)	23-21*	+310	20-18*	+203	18-13*
Billy Dean, "It's What I Do" (Capitol)	24-22*	+331	28-25*	+167	23-19*
J.M. Montgomery, "Long As I Live" (Atlantic)	30-25*	+673	35-24*	+620	30-23*
Faith Hill, "Someone Else's Dream" (WB)	27-26*	+609	30-20*	+579	32-25*
Tim McGraw, "All I Want Is A Life" (Curb)	32-27*	+902	31-23*	+563	39-29*
Jo Dee Messina, "Heads Carolina..." (Curb)	31-29*	+291	34-28*	+476	26-22*
BlackHawk, "Almost A Memory..." (Arista)	35-32*	+300	37-34*	+253	31-28*
Stephanie Bentley, "Who's That Girl" (Epic)	40-34*	+259	45-43*	+178	37-33*
Terri Clark, "If I Were You" (Mercury)	42-36*	+588	47-38*	+486	47-37*
Joe Diffie, "C-O-U-N-T-R-Y" (Epic)	46-37*	+211	46-41*	+324	49-38*
Toby Keith, "Does That Blue Moon..." (A&M)	43-38*	+501	50-46*	+258	50-43*
Bryan White, "I'm Not Supposed..." (Asylum)	47-39*	+610	49-42*	+377	44-36*
Mindy McCready, "Ten Thousand..." (BNA)	41-40*	+219	42-39*	+227	Deb 50*
Collin Raye, "I Think About You" (Epic)	Deb 43*	+796	55-44*	+550	Deb 49*
Shenandoah, "All Over But The..." (Capitol)	49-45*	+248	51-50*	+131	41-35*
Jeff Carson, "Holdin' Onto..." (MCG/Curb)	Deb 46*	+258	59-52*	+115	Deb 46*

*-denotes singles with bullets

SINGLES

Garth Brooks' "The Beaches Of Cheyenne," **Patty Loveless** and **Tracy Lawrence's** "If You Loved Me" each claim the number one position in a different trade this week, with **Diamond Rio's** "Walkin' Away" possibly looking to fill those shoes next week. The "movers and shakers" list begins with "Long As I Live," which propels **John Michael Montgomery** up the chart in leaps and bounds, gaining 6-3 spins in *R&R* and eleven notches in *CAM*. **Tim McGraw** and **Faith Hill** show similar impressive movement, with "All I Want Is A Life" acquiring 902 plays in *R&R* and "Someone Else's Dream" taking a ten-spot *CAM* jump. It's still early, but look for **Terri Clark's** "If I Were You," **Bryan White's** "I'm Not Supposed To Love You Anymore" and **Collin Raye's** "I Think About You" to make some serious noise in the upcoming weeks.

ALBUMS

Looking at the *Billboard* 200, **Neil Diamond's** *Tennessee Moon* shines at number 19, up five from last week. The self-titled albums

from Montgomery and White edge up a notch to number 97 and number 137, respectively. **Lonestar** makes the big move for the country genre after a mere two weeks on the chart, vaulting fifteen spaces to number 185. Christian acts gain acclaim in the 200 as well, with the "Hot



Shot Debut" going to **Newsboys'** *Take Me To Your Leader* at number 35. **dc Talk's** *Jesus Freak* moves four to number 88, while the self-titled **Jars Of Clay** album vaults 38 spots to number 113, its highest point on the chart. **Michael W. Smith's** *I'll Lead You Home* reaches number 151, up five from last week.

On the *Billboard* Top Country Albums chart, **Shania Twain's** *The Woman In Me* remains at number one, followed by **Wynonna's** *revelations*, **Alan Jackson's** *The Greatest Hits Collection*, Diamond's *Tennessee Moon* and *Fresh Horses* by Brooks. "Pacesetter" honors go to Lonestar, as they move up six notches to their highest mark on the chart at number 29. Columbia's *NASCAR: Hotter Than Asphalt* collection receives "Greatest Gainer" status after a mere two weeks on the chart, roaring up 29 spaces to number 38. **Lee Roy Parnell's** *We All Get Lucky Sometimes* jumps seven to number 43, while **Charlie Daniels'** *Super Hits* gains six at number 63. **Sammy Kershaw's** *The Hits Chapter 1* re-enters the chart at number 72.

Steve Earle's *I Feel Alright* takes the *Gavin* Americana chart crown this week, up from number five. **Mike Henderson's** *The Edge Of Night*, the *notfadeaway* **Buddy Holly** tribute, **Terry Allen's** *Human Remains* and *Mortal City* by **Dar Williams** round out the top five. **Merle Haggard's** *1996* takes a nine-spot jump and checks in at number 6, while *Jackpot* cashes in for **The Derailers** at number 16, up seventeen from last week. New on the chart at 36, 37 and 38 are **Hugh Moffatt's** *The Life Of A Minor Poet, Limited Edition* by the **David Nelson Band** and **The Rankin Family's** *Endless Seasons*.

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Ransom Records and Word Music Publishing recently hosted a premiere performance of Jeff Silvey's *Little Bit of Faith* at the Bluebird Cafe. (L to R) Songwriter Robert Ellis Orrall, Silvey, artist Lisa Stewart, ASCAP's Dan Keen and Giant recording artist Chris Ward.

and TNN, the event is expected to draw more than 250 music industry executives. Proceeds go to United Cerebral Palsy of Middle Tennessee. 615-742-5043...

The **Tracy Lawrence** Celebrity Golf Tournament is slated for June 14. The tournament is not open to the public—golfers and sponsors will be given guest passes for family and friends. There will be two shotgun starts—a morning and an afternoon. A band will be hired to entertain at the post-tournament bash (instead of holding a concert as in previous years) and the silent auction will be geared more toward sports enthusiasts this year. 329-0900...

Michael McDonald and **Larry Carlton** recently performed a benefit concert at Green's Grocery in Leipers Fork. The event raised \$5,000 for Kids on Stage, a performing arts/esteem-building program designed to enhance primary subjects such as English and Science with creative courses including songwriting and sound recording. Joining McDonald and Carlton were **Michael Rhodes**, **Matt Rollings** and **Chester Thompson**. **Randy Handley** opened the night's festivities...

T.J. Baden of Taylor Guitars was scheduled to present a \$10,000 check to the Leukemia Society of America March 1 during a lunch reception in the BMI Building in memory of **Richard Cotten**. Cotten, a jazz musician and proprietor of Cotten Music Center in Hillsboro Village, lost his battle with

the disease on July 26, 1995...

Many of Nashville's restaurants and food and beverage vendors will join American Express and Calphalon to present three events in April to benefit Share Our Strength's "Taste of the Nation." Scheduled events are a champagne brunch on April 14, preview dinner on April 15 and a food and beverage tasting on April 28. The annual Taste of the Nation event is a month-long series of food and wine tastings and dinners held in more than 100 cities across the U.S. and Canada. Eighty percent of the proceeds raised from the Nashville events will go to four Tennessee organizations: The Second Harvest Food Bank, Nashville's Table, MANNA and The Tennessee Hunger Coalition; the remaining amount will benefit national and worldwide hunger relief efforts. Tickets to all the events are available at participating restaura-

rants or by calling 615-251-7772...

TV/FILM NEWS

TNN's *Prime Time Country* series is now taping for telecast, rather than telecasting live. **Brian Hughes**, TNN Director of Programming, stated, "The show will still be taped live, without stopping the cameras for changes or re-takes. It'll continue to be spontaneous and unpredictable. The advantage to taping earlier in the day is for our guests, who will now have their evenings free..."

Beginning this spring, the "Rising Stars" featured on CMT will be featured on the CMT Top 12 Countdown, a weekly 90-minute program spotlighting the top 12 music videos of the week. The weekly Rising Star feature will include an interview segment and video by the selected artist. **Junior Brown**, **Bobbie Cryner**, **Jo Dee Messina**, **Paul Brandt**, **Mandy Barnett** and **Rich McCready** have been chosen as Rising Stars for 1996...

Hosted by **Ricky Skaggs**, *CMT Presents Monday Night Concerts*, the concert series telecast on TNN, is scheduled to begin April 8 at 7:00 p.m. CT. The series features pairings of country, pop, bluegrass and R&B artists performing at the Ryman Auditorium and highlights behind-the-scenes documentary footage of the artists and country legends. The Monday night series is the successor to TNN's *At The Ryman* series. **Wynonna**, **Michael McDonald**, **Vince Gill**, **Bruce Hornsby**, **Bela Fleck**, **Sawyer Brown**, **Mac Anally**, **Pam Tillis**, **Kim Richey** and **Marcus Hummon** will join Skaggs on shows airing this month...

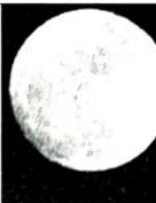
MCI and the Grand Ole Opry are using modern technology to educate audiences in the Grand Ole Opry House about the 70 year-old radio show. Under the sponsorship agreement, MCI is the exclusive presenting sponsor of a special 7 1/2 minute video on the Opry's storied history. Plans are to show the video to all in-house audiences prior to Opry performances and to Grand Ole Opry Museum visitors. The video, which Ericson



Songwriter Gerald Smith was recently certified a BMI Million-Air—twice, for his compositions "Every Second" and "What Part of No," both published by O-Tex Music. (L to R) BMI's Clay Bradley, O-Tex Music's Connie Woolsey, Smith and BMI's Harry Warner. Photo: Beth Gwinn

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Marketing Communications and Scene Three are producing for the Opry, will feature **Little Jimmy Dickens** and **Vince Gill** reminiscing about the Opry. Historic audio, still photography and video footage of classic Opry performances are included in the video...

Dave Pritchard, co-founder of Nashville set design company, Deko, has become Think Pictures' Executive Producer...**Martin Kahan's** video for **John Michael Montgomery's** "Sold (The Grundy County Auction Incident)" has been nominated for Video of the Year at the upcoming ACM Awards...

Pecos Film Company's team of Producer **Bryan Bateman** and Director **Michael Merriman** have garnered Video of the Year nominations from the ACM and the **TNN Music City News** Country Awards for their work on **Travis Tritt's** "Tell Me I Was Dreaming" clip...

615 Music Productions, Inc. recently received the Mobius Award during the 25th annual Mobius Advertising Awards presentation at the Chicago Cultural Center and Museum of Broadcast Communications. The award was presented to **Randy Wachtler** and **Joe Hogue**, composer and producer of the winning original theme score for the History Channel. The duo wrote the "ID Network Signature" melody, then wrote over 30 individual arrangements for the History Channel—show opens, promos and main title themes. The music was recorded and mixed by **Dennis Ritchie** at Nashville's SyncoSound Studios...

Notorious Pictures has opened a Nashville branch. **Kevin Marcy** will represent the Notorious Nashville directors, who include **Richard Murray**, **Guy Guillet** and **Norman Jean Roy**. 615-872-8368...

The movie *100 Proof*, photographed by Nashville Director/Cinematographer **Jarboe**, was scheduled to be shown during the March South By Southwest event in Austin, TX...

CHRISTIAN MUSIC NEWS:

NEWSBOYS GO MAINSTREAM WITH VIRGIN RECORDS

BUSINESS NEWS

Star Song's **Newsboys** recently signed with Virgin Records for mainstream distribution. Newsboys' "Take Me To Your Leader" is scheduled to be released by Virgin on March 29. Both labels are connected to EMI...

Questar, Inc. has signed an agreement with Warner Alliance, the Christian music division of Warner Bros. Records, Inc. With the agreement, Questar's new Christian music label, Questar Mission Records, becomes a Warner Alliance affiliate label and will be distributed by Warner Christian Distribution. The first music product to be released through this affiliation will be the April debut album from Questar/Mission Records artist **Thom Shumate**, entitled *Promise Of Love*. Warner Christian Distribution will also handle distribution of video product from Questar Video...

Essential Records Brentwood Music has partnered with sister label Silvertone Records to market the self-titled debut of **Jars Of Clay** to mainstream consumers through extensive promotion and distribution. No changes were made in packaging, musical or lyrical content for introduction to the mainstream marketplace...

Since its release in July, the Grammy-winning *Amazing Grace: A Country Salute To Gospel* has sold approximately 400,000 units and remained in the Top 25 of *Billboard's* Top Country Albums chart for more than 33 weeks. One third of the royalties from album sales, more than \$50,000 to date, has been donated to the Gospel Music Association for use in creating educational programs designed to encourage and equip developing Christian artists and songwriters and to preserve the heritage of gospel music...

Stephen Prendergast, former VP International at Zoo, has been named Vice President of Artist Development for Reunion Records...

Scott Mills, formerly National Promotion Coordinator for Sparrow Communications Group, and **Jeff Chandler**, former Production Coordinator for Chordant Distribution Group and Director of National Promotion for Diadem Music Group, have formed The Chandler-Mills Agency, Inc. The company provides radio and tour promotion services to the Christian music marketplace. The initial client roster includes labels such as Sparrow Communications Group, CPI/Curb Records,

TOP OF THE CHARTS

Christian Hit Radio
"Reality" • Newsboys • Star Song

Adult Contemporary
"After The Rain" • Aaron*Jeoffery • Star Song

Inspirational
"In The Middle Of It All" • Pam Thum • Benson

Mainstream Album Sales
Alone In His Presence • CeCe Winans • Sparrow

Christian Album Sales
Take Me To Your Leader • Newsboys • Star Song

(Source: March 11, 1996 issue of *CCM Update*.
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re:think Records and Questar/Mission Records. 800-958-HITS...

Wes Farrell, CEO of New York-based Music Entertainment Group, passed away February 29 at his home in Coconut Grove, FL due to complications from a battle with spinal cancer. Farrell was involved in the music industry for nearly four decades as a songwriter, publisher, producer and businessman. Music Entertainment Group, Inc. is a music conglomerate that owns several publishing and record companies, including Benson Music Group and Diadem Music Group, Inc...

ARTIST NEWS

4HIM and **Point Of Grace** are slated to co-headline a nationwide 40-city arena tour beginning this fall. Both acts will be releasing new albums this summer, as well...

Christian rockers **Petra**, **Whiteheart**, **Johnny Q. Public** and **Grammatrain** were scheduled to kick off their 30-plus city Salt Box spring tour on March 15. Nearly eight tons of lighting and audio gear will be used on the tour...

Bruce Carroll, known for his folk and roots-tinged pop music and storytelling songwriting style, has signed a multi-project recording contract with Benson Records. His first Benson project will be produced by **Reed Arvin**, and is slated for a summer release...

David Robertson has completed his second solo project, *Someone Who Cares*. Produced by **Paul Mills**, the album is scheduled for an April 4 release. Robertson is currently on a 35+ city tour with **Ray Boltz** through June...

Steve Brock, best known for his work as a soloist with evangelist **Benny Hinn**, recently signed a recording contract with New Haven Records. Brock's current project, *On Jordan's Banks*, will be distributed by New Haven and is scheduled to be released in May...

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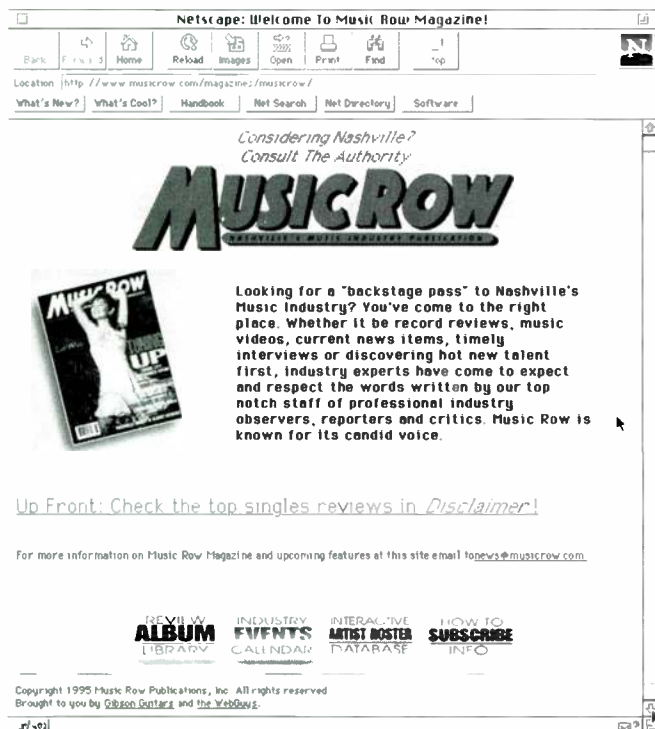
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notch staff of professional industry observers, reporters and critics. Music Row is known for its candid voice."

Visitors are greeted with a row of interactive buttons, as well as a chance to click on the cover of the latest magazine (see photo).

The **Album Review Library** contains all the albums reviewed in 1996 arranged in alphabetical order by artist name. A nifty interactive alphabet index allows a letter to be chosen and then takes the reader directly to that section of the library. Each review also contains a CD jacket graphic.

The **Industry Events** button presents an updated list of events which users can download and print. The unique **Interactive Artist Roster Database** page (still under construction) promises to be one of the site's most popular attractions. Based upon the information from our annual September 23 Artist Roster issue, users will be able to select acts from a roster list and then view detailed industry information about them. Management, booking agents, hometown, current LP, producer, label and brief bio sketches are just some of the fields represented in this tightly-packed database. Because the Web has such wide potential, company and support team phone numbers and addresses will not be available on the Web as they normally are in the printed Artist Roster issue.

The **What's Up Front** page is reached by clicking on the magazine cover and will offer several articles taken from each issue. Currently featured is Rusty Russell's *Edge of the Row* column and Robert K. Oermann's *Disclaimer* singles reviews.

Other niceties include a handy subscriber order renewal form which will soon be capable of safely taking credit card numbers using Cybercash, and a link which presents surfers with a pre-addressed form to direct comments to us via e-mail.

Although the Web is still very much in a primitive "covered wagon" stage, clearly the future will bring great changes which may result in an interactive, continuously updated digital magazine which could reflect industry changes, even on an hourly basis!

We invite you to check out our site. Please do drop in and send us an e-mail note before you leave.

—David M. Ross

Final Word is presented as an open forum to express opinions and ideas about the content of this publication, or any topic dealing with the industry in general. If you are interested in contributing to this column please contact Music Row, P.O. Box 158542, Nashville, TN 37215, (615) 321-3617, Fax (615) 329-0852. E-mail: news@musicrow.com

INDUSTRY EVENTS CALENDAR

APRIL 7-9

Country Dance Music Seminar,
Stouffer Hotel, Nashville, TN 615-256-5600
16-20

Tin Pan South, Various Nashville venues
615-251-3472

24

The 31st Annual Academy of Country
Music Awards, Universal Amphitheatre,
Universal City, CA

25

The 27th Annual Dove Awards,
The Grand Ole Opry House, Nashville, TN

25-27

Crossroads Music Expo,
Memphis, TN 901-526-4280

25-27

Gavin Country Seminar, Universal Hilton,
Universal City, CA 615-329-3231

MAY 8-10

"Marketing With Country Music" Seminar,
The Opryland Hotel, Nash, TN 244-2840

9-12

CMT's Starfest '96, The Fairplex,
Los Angeles County Fairgrounds,
Pomona, CA 310-358-0900

27-28

The Music City Tennis Invitational,
Brownlee O. Currey Jr. Tennis Center,
Vanderbilt University, Nashville, TN

JUNE 3

9th Annual Music Row Ladies Golf
Tournament, Old Natchez Trace, Nashville,
TN 742-5043

7

Leadership Music's "Let's Talk Radio...The
Sequel" seminar, Loew's Vanderbilt Plaza,
Nashville, TN

9

6th Annual Wrangler/City Of Hope
Celebrity Softball Challenge, Greer
Stadium, Nashville, TN 615-737-4849

10-16

25th Annual International Fan Fair,
Tennessee State Fairgrounds, Nashville, TN

14

Tracy Lawrence Celebrity Golf Tournament,
Hermitage Golf Club, Hermitage, TN

29-30

Russian River Blues Festival, Johnson's
Beach, Guerneville, CA 707-869-3940

JULY 6

Rock The Smokies, Forks of the River
Entertainment Show Park, Newport, TN

13

Fruit of the Loom 1996 All-Star CountryFest,
Atlanta Motor Speedway, Hampton, GA

26-27

Independent Label Festival, Chicago, IL
312-341-9112

1965
(Breakfast at Tiffany's)

1981
(The Power Lunch)

1996
(Dinner at Morton's – The Steakhouse)

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World Radio History

April 2002

Vol. 22 • No. 4 • Est. 1981 • \$4

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MUSIC ROW

NASHVILLE'S

MONTHLY PUBLICATION



Travis Tritt

37027

THREE WHO MATTER

Nashville's Top Unsigned Bands

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Have Your Cake And Eat It Too

CRS-2002

O Brother, What A Seminar



CONGRATULATIONS TO OUR NOMINEES!

BROOKS & DUNN

Entertainer of the Year
Album of the Year - *Steers & Stripes*
Top Vocal Duo
Single Record of the Year - "Ain't Nothing 'Bout You"
Song of the Year - "Ain't Nothing 'Bout You"
Video of the Year - "Only In America"

ALAN JACKSON

Entertainer of the Year
Top Male Vocalist
Single Record of the Year - "Where Were You (When The World Stopped Turning)"
Song of the Year - "Where Were You (When The World Stopped Turning)"

DIAMOND RIO

Top Vocal Group
Single Record of the Year - "One More Day"
Song of the Year - "One More Day"

KENNY CHESNEY

Top Male Vocalist

SARA EVANS

Top Female Vocalist

CAROLYN DAWN JOHNSON

Top New Female Vocalist

GEORGE JONES

Vocal Event of the Year -
"Beer Run" with Garth Brooks

LONESTAR

Top Vocal Group

MARTINA MCBRIDE

Top Female Vocalist

BRAD PAISLEY

Vocal Event of the Year -
"Too Country" with Buck Owens,
George Jones & Bill Anderson

PHIL VASSAR

Top New Male Vocalist

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NOMINATED LABEL GROUP
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2002 ACM AWARDS
WITH 21 NOMINATIONS



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A R I S T A • B N A • R C A



contents

April 2002 • Volume 22 No. 4

On the Cover Travis Tritt

Label: Columbia

Current Single: "Modern Day Bonnie And Clyde"

Current Album: *Down The Road I Go*

Current Video: "Modern Day Bonnie And Clyde"

Current Producers: Travis Tritt, Billy Joe Walker Jr.

Hometown: Hiram, Ga.

Management: (Gary) Falcon/Goodman Mgmt.

Booking: Monterey Artists

Recent Hits: "Love of A Woman," "Great Day To Be Alive" and "Best of Intentions"

Awards: Two Grammys, three CMAs

RIAA Certs To Date: Four double platinum, one multi-platinum, and three platinum albums

Special TV/Film Appearances: *Cowboy Way* ('95); *Touched By An Angel* ('99)

Birthdate: February 9

Interesting Facts: Performed at two Super Bowl half-time shows.

Outside Interests: Scuba diving and riding Harleys

Musical Influences: Waylon Jennings, Ray Charles, Allman Bros., George Jones

Travis Tritt has proven himself an artist of great staying power and remarkable talent. Even after a self-imposed two-year hiatus, he came back on the scene delivering his platinum-selling *Down The Road I Go*. The CD spawned the hits "Best of Intentions," "Great Day to Be Alive" and "Love of A Woman," all of which were among the most played songs of 2001. Travis' latest single, "Modern Day Bonnie & Clyde," is already a Top 20 hit and climbing. The accompanying video

features well-known actor Billy Bob Thornton in his first music video appearance. Tritt will appear on the upcoming *Kindred Spirits: A Tribute To The Songs of Johnny Cash*, singing "I Walk The Line."

In addition, Tritt's *Down The Road I Go Tour* has been selling out venues since last summer and is scheduled to continue the same pattern across the country this year.



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BAD DAY”**

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the upcoming album
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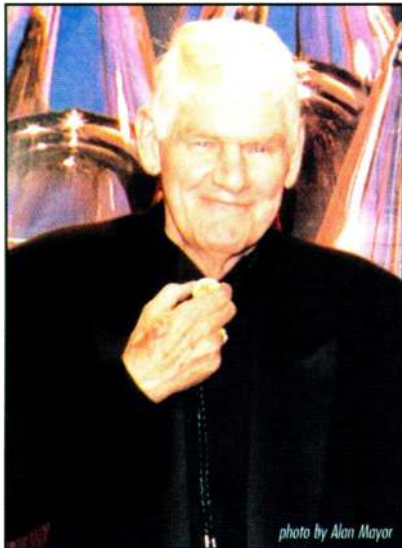
Eric Logan, OM, WQYK/WRBQ

**MCA
NASHVILLE**

World Radio History

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Mr. Songwriter Dies



Music Row suffered another great loss with the passing of songwriting legend Harlan Howard at age 74. Among Howard's 4,000-plus song catalog were "Life Turned Her That Way," "I've Got a Tiger by the Tail," "Heartache by the Numbers," "I Fall to Pieces," "Pick Me Up On Your Way Down" and "Blame It On Your Heart."

Born and raised on a farm in Michigan, Howard started writing songs around age 12, inspired by the Grand Ole Opry, Ernest Tubb and Floyd Tillman. He moved to L.A. in 1955 to pursue writing and worked as a fork-lift operator to pay his bills. A year later he met Tex Ritter and Johnny Bond, who helped him get his foot in the door. In 1959 his first hit came in the form of Charlie Walker's "Pick Me Up On Your Way Down."

He moved to Nashville in 1960 and by 1961 had 15 songs in the top 40 country chart at the same time. He penned more than 100 top 10 hits and was inducted into the Country Music Hall of Fame in 1997. He once said of songwriting, "I never tire of it...I like to give artists a song they have to sing the rest of their lives."

Long-time friend and co-writer Hank Cochran says of Howard, "He was the master of the country song. This town and country music will never be the same."

In the end, Buck Owens best captures the essence of Harlan's death, saying, "The world has lost its best songwriter...ever!"

—Richard McVey II

The family of Harlan Howard has set up a scholarship fund at Sun Trust Bank in Howard's name: Harlan Howard Music Scholarship Fund; Account Number 7021676536. Please direct any inquiries to the Music Industry Branch 615-748-4451.



Road Rules



Perhaps the most significant development of the 2002 touring season is the emergence of a new headliner. Toby Keith's "Unleashed" tour, which is generating solid early ticket sales, may be good news for Music City, but selling Nashville acts to America's venues—beyond the top few tours—remains a challenge.

In addition to Keith, Alan Jackson is ramping up a significant tour. CAA's Ron Baird reports that single and album sales success has changed the game plan. "What started out looking like less is now looking like a lot more," he says. As many as 90 dates could end up on the itinerary.

Brooks & Dunn's Neon Circus is heading out on another run, Kenny Chesney is too, and George Strait may do as many as 30 dates. Heavyweights from Tim McGraw to Shania, Garth, Faith and the Chicks are not expected to tour in any substantial fashion, however, leaving some of Nashville's biggest draws on the bench. "There's that handful everyone wants," says Buddy Lee's Tony Conway. "It's the other 250 acts we worry about."

"When you think we've got nine percent of the market in terms of album sales, that's not very impressive," says Monterey Peninsula Artists' James Yelich.

"Hard ticket dates are drying up. The soft money's still pretty strong, but that's not building value for the artist."

What will it all mean come December? "I think we'll see that we've bottomed out," Baird says. "Might even see a modest increase."

—Chuck Aly



the buzz...

O BROTHER EDITION

Five million albums, CMA and Grammy dominance, and the hot topic at CRS. Movie? What movie?

- ▶ **Music Row Chart**—The best chart five monkeys, four computers and a vat of promotion grease can muster.
- ▶ **TV Deregulation**—"This is AOLTWMSNBCNN."
- ▶ **Recording Artists Coalition**—Hilary Rosen pickets fundraising concerts with sign reading, "Fight The Power(less)!"
- ▶ **ACM Schedule**—Wednesday. No, Tuesday. No, Wednesday. Guess Dick Clark didn't want to miss the new "Buffy" episode.
- ▶ **Harlan**—In one way, he's gone. But in so many other ways, he lives.



Nashville Goes Hollywood

The recent influx of Hollywood into Music City has been a successful one with soundtracks *O Brother, Where Art Thou?* and *Coyote Ugly* leading the way. Now, others are looking for a piece of the pie. Recently, Nashville's Compendia Music signed a deal with L.A.'s Lion's Gate Films to distribute the soundtrack to *Monster's Ball*. And Nashville's Combustion Music and Sony Nashville have joined to produce a soundtrack to the blockbuster film *We Were Soldiers*.

"There are a lot of benefits to being involved in a soundtrack," says Sony Executive VP/GM **Mike Kraski**. "First, you have to find additional pieces of business wherever you can. Also a soundtrack can be a launching pad from an artist development perspective. So you can win on an artist development level, even if you don't have a financial windfall."

Manager **Ken Levitan**, co-president of Combustion Music, explains the advantages from his perspective. "From the management and publishing side, it helps us get our artists and songs in different movies." Combustion Music also produced last year's *Songcatcher*



soundtrack and currently has two soundtracks (*The Banger Sisters*, *Kissing Jessica Stein*) set for release.

Although not a blockbuster, *Monster's Ball*, starring Billy Bob Thornton, was a good move for Compendia, according to COO **Michael Olsen**. "This is much more strategic for us than chasing the one big soundtrack dream," he says. "It gives an awareness to the company and let's us be associated with a quality product. Also, we don't have the money the five majors have and this gets you all the marketing expertise that comes with the film."

So why isn't every label on Music Row putting out a soundtrack? "Soundtracks are expensive endeavors," notes Kraski. "They seem to be historically an all or nothing proposition. Either it's a big win or you don't get anywhere."

—Richard McVey II

SITE SURVEY: Where The Industry Surfs



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Photographer

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www.nashville.biz-journals.com

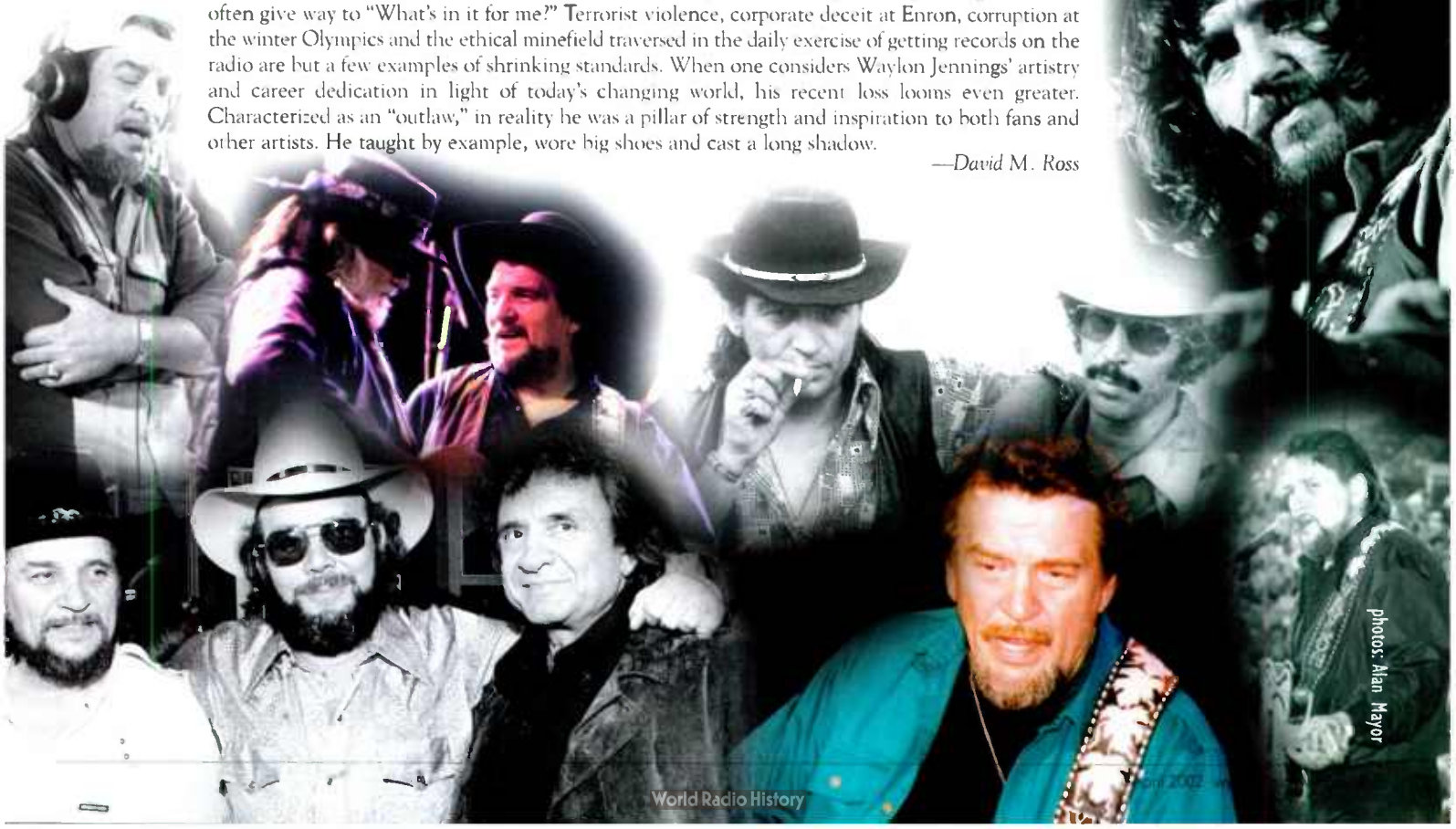
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Waylon Jennings 1937 - 2002

We live in a world where ideals such as personal integrity and acting for the greater good all too often give way to "What's in it for me?" Terrorist violence, corporate deceit at Enron, corruption at the winter Olympics and the ethical minefield traversed in the daily exercise of getting records on the radio are but a few examples of shrinking standards. When one considers Waylon Jennings' artistry and career dedication in light of today's changing world, his recent loss looms even greater. Characterized as an "outlaw," in reality he was a pillar of strength and inspiration to both fans and other artists. He taught by example, wore big shoes and cast a long shadow.

—David M. Ross



Photos: Alan Mayor

by John Hood

MOSAIC MUSIC FORMS—Hamstein Music has been acquired by Mosaic Music. Mosaic, under the leadership of L.A.-based President **Lionel Conway** (previously with



Conway



Ramsey

Maverick Music), will move to new 16th Ave. offices. Nashville-based Director of Creative Services **Tim Hunze**, Director Of Administration **Nancy Tuck** and Administrative Assistant/Catalog Manager **Amy Shepard** will report to Mosaic Nashville VP/GM **Lisa Ramsey**. Mosaic staff writers include Sony artists **Christi** and **Shari Baker**, Curb artist **Amy Dalley**, Lee Miller, **Bobby Pinson** and **Jimmy Ritchey**.

Writers **Bonnie Baker** and **Troy Jones** are also part of the new Mosaic family, under a co-venture arrangement with The Farm.

ASCAP, IMLA SIGN LICENSING DEAL—ASCAP and the International Municipal Lawyers Association (IMLA) have jointly developed a license agreement designed to cover public performances of ASCAP music by local governments (such as municipalities,

towns and counties). License fees under the new agreement are calculated on the basis of U.S. Census population numbers. In addition, a Special Events fee is payable for high grossing concerts and similar events. As an introductory incentive for those local governments that accept and return the license agreement by June 30, ASCAP has agreed to waive any claims for infringing performances before the effective date of the License Agreement. However, any outstanding account balances under existing or prior license agreements with ASCAP, for the period before the effective date of the new License Agreement, must be brought current prior to entering the new License Agreement.

DJ, RADIO HALL INDUCTEES—Country Radio Broadcasters, Inc. (CRB) announced the names of five new members to be inducted into the Country Music DJ Hall of Fame. The 2002 inductees are: **Lee Arnold**, **J.D. Cannon**, **Billy Cole**, **Joe Hoppel** and **Buck Wayne** (posthumous). CRB also announced two new inductees into the Country Radio Hall of Fame category. They are **Jack Cresse** (posthumous) and **Doug Mayes**. Each inductee must have served at least 25 years in country radio, contributed to country radio's growth and development and to the preservation and enhancement of country music. The 5th Annual Country Music DJ Hall of Fame awards ceremony will be held June 27 at

the Renaissance Hotel in Nashville. Additionally, CRB announced winners of the Radio Humanitarian Award which recognizes outstanding community efforts by radio stations. The winners were: **Large Market**—KYGO-FM, Denver, Colo.; **Medium Market**—WIVK-FM, Knoxville, Tenn.; **Small Market**—WAXX-FM Eau Claire, Wis.

GMA TEAMS WITH EMI CMG—The Gospel Music Association announced a major multi-year agreement with the distribution partnership of EMI CMG, Provident Music Group and Word Entertainment to produce an annual Dove Hits compilation record. Sparrow Records will release the partnership's first project, *Dove Hits 2002: 16 of the Year's Best Dove Award-Nominated Artists and Songs*, on April 9. The album will include songs by **Yolanda Adams**, **Avalon**, **Steven Curtis Chapman**, **Kirk Franklin**, **Shaun Groves**, **Rebecca St. James** and **toby Mac** of dcTalk.

SONGWRITERS HALL NAMES INDUCTEES—The National Academy of Popular Music/Songwriters Hall of Fame announced this year's inductees, which include **Sting**, **Michael Jackson**, **Randy Newman**, **Barry Manilow**, **Nickolas Ashford** and **Valerie Simpson**. Additional honorees will be announced later. The induction ceremony takes place at the Sheraton New York Hotel & Towers on June 13. **MR**

MUSICAL CHAIRS

Reba L. Adams has joined Gale Smith + Company as Client Manager...**Jon Mabe** has joined Big Picture Entertainment as Senior Director Creative, Writer/Artist Development... Jerry Duncan Promotions announced a restructuring of its non-reporter division with the additions of **Cyndy Benton**, who will handle the Midwest Region from her office in Kansas City, and **Amy Beth McCoy** as Promotion Coordinator. **Lynda Duncan**, Director of Secondary Promotion, is now handling the East Coast/Southeast Region.



Adams



Mabe



Rueger



Stirsman



Landis



Bowen



Hardy

Nicole Nichols has been promoted to Southwest Region...Brentwood-Benson Music Publishing announced the following promotions and new additions: **James Rueger** has been promoted to Creative Director; **Betty Stirsman** to Director of Production, **Andrew Frey** to Manager of Royalty Administration, **Dorinda Biggs** to Creative Director/Project Coordinator, **Aimee Hansen** to Senior Production Coordinator; **Sharkeisha DeMass** to Outbound Sales Representative and **David**

Harbin to Outbound Choral Sales. **Michel Dunn** has joined as Choral Marketing Design Coordinator; **Lisa Greer** has joined as Staff Accountant and **Barry French** has been hired as Web Coordinator...Warner Music Group named **Barry Landis** as President of Word Music Group...**Jama Bowen** has been promoted to VP, Press for CMT and CMT.com... Warner/Chappell announced the additions of **Adrian Crosby**, **LuAnn Inman** and **Lorie Manuel** to its staff...**Chip Hardy** has been named VP/GM of Marathon Key Music... **Kay Clary** has formed Commotion PR. Joining the Commotion staff are **Shannan Neese** and **Amy Lorber**... **Brinson Strickland** has joined JAG Management. **MR**

Waylon Jennings

1937-2002



(photo by Fred Vail, 1973)

A distinctive singer, gifted songwriter, innovator, and fiercely independent, Waylon was 'his own man' to the end. While words like 'renegade' and 'outlaw' certainly typified his music and his personality--his rare talents expanded country music's boundaries long before 'country was cool.'

College kids, blue collar workers, housewives -- everyone loved ol' Waylon. I was proud to be his friend for thirty years and a fan for seven years before that. We are honored that Waylon selected Treasure Isle to record his final studio album, "Closing In On The Fire."

— Fred Vail, Pres./CEO

Recording at Treasure Isle does not guarantee that you'll become a legend- but, then again--you never know!

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O

BROTHER,

by Chuck Aly, with Richard McVey, John Hood and David Ross

As might be expected, Country Radio Seminar 33 was by turns contentious, entertaining and illuminating. Contentious for the rising frustrations associated with flat record sales and declining ratings. Entertaining for the enjoyable, though less numerous, performances (see story page 13). And illuminating for the widening, Wall Street-influenced disconnect between the haves and have-nots.

Grammy domination by the *O Brother, Where Art Thou?* soundtrack on the seminar's first night inflamed spirited debate about radio's treatment of the project. The issue became such a focus that one moderator asked that the subject not be brought up during his panel. Standout performances during the week included **Jamie O'Neal**, **Pinmonkey**, **Shannon Lawson**, the WCRS-Live! songwriters and, during the New Faces dinner, the introductory videos. Again this year, however, large-scale label-sponsored shows gave way to smaller, invite-only gatherings—an indication of the seminar's shifting dynamic.

Nowhere was this shift more evident than in Clear Channel's decision to hold corporate meetings prior to CRS. The world's largest radio company charged labels \$35,000 to showcase for its assemblage of programmers. Most complied. Adding to the mid-week sense that much of the action had already happened were persistent though officially-denied reports that some Clear Channel programmers left town early.

Radio's top player aside, the high-stakes corporate game had Nashville's major labels focusing resources more intently on monitored reporting stations. Event-wide parties of previous years from Sony, Warner Bros., MCA, Mercury and others have all but disappeared. Additionally, attendance was down 15 percent to 2,106, and empty seats were noticeable at panels and luncheons. A sense that CRS is increasingly a two-tiered caste system pervaded the proceedings. It is this evolution, more than country's market malaise or terrorism concerns, that will most directly challenge the seminar's long-term stability.



Keynote Speaker Larry Wilson



CRB Artist Humanitarian Award recipients Brooks & Dunn with Ed Salamon



Nashville Incorrect



America At War: Country In Crisis



Research Presentation

WHAT A SEMINAR

THURSDAY

CRB President Ed Salomon kicked off CRS-33 with the stark greeting, "Congratulations, you are the survivors." Nashville Mayor Bill Purcell was more upbeat, noting that the *New York Times*' surprise at southern music's Grammy preeminence was, "No surprise in Music City. The only surprise is that it took so long." Brooks & Dunn accepted the CRB Artist Humanitarian Award from last year's recipient, Collin Raye. Trace Adkins delivered the national anthem and bald eagle Challenger did his annual fly-over.

Keynoter Larry Wilson, President and CEO of Citadel Communications, is known as a country fan, but countered that he is actually a fan of any radio format "that plays commercials." Wilson asserted that while deregulation has been mostly beneficial, he decried voice tracking and the shift toward national programming. "Give me good local talent and I'll beat slightly better national talent," he said. "The only uniqueness we have to all the emerging technology is the ability to be live and local." He pointed to the newspaper and television industries as examples of the limitations found in nationally-focused media. "Enron radio is not the answer," he challenged. "If we're going to figure out where we need to be, you guys have to take more chances."

Capitol's Mike Dungan, Mercury's Michael Powers, WKHX programmer Dene Hallam, Mark Wills, Charlie Monk, Trick Pony's Heidi Newfield, the *Tennessean*'s Craig Havighurst and Epic's Rob Dalton squared off in the morning's first session, *Nashville Incorrect*. Powers defined the morning by noting, "CRS has become a bitch session." Hallam started by pointing out that he now works for the "kinder, gentler" Walt Disney Company, then was typically blunt in asserting that the *O Brother* debate "pulls radio off focus." Dalton raised a familiar label complaint, saying, "Six-month singles are killing the format." Newfield said, "It's not fair to let one guy decide [what songs are hits]. Let the listeners decide." Hallam retorted, "It's a cop-out to bash radio." Dungan agreed, saying, "We do have to have gatekeepers."

The label chief raised another familiar issue in back-announcing. "To not excite the audience is to not do a good job," he said. "[Radio] feels they're doing us a favor by back-announcing, but it's about building the station's brand." Havighurst and Hallam argued the merits of *O Brother* and the quality of country radio in general. Consultant Pam Shane asked the panel to get back to "the real world" in which program directors are doing the jobs of several people. *New York Times* stringer Phil Sweetland assailed the blandness of country radio, declaring, "Clear Channel is the ruination of this business." Moderator Charlie Chase said astutely, "The people in this room are caught in the middle [of consolidation forces]." Dungan said the result is a format that sounds like "bad wallpaper for semi-dead people."

America At War: Country In Crisis, moderated by *R&R*'s Lon Helton, was a late addition to the CRS schedule, due to September 11. It began with a five-minute patriotic video presentation which displayed reactions from radio executives dealing with the terrorist attacks personally and professionally. To further wave Old Glory, Lee Greenwood surprised the audience with a performance of "God Bless The USA." Greenwood announced that he'd signed a five-album deal with Curb and joked, "I want to tell radio that I still sing." The panel, comprised of consultant Jaye Albright, WSM's Kevin O'Neal and KYGO's Joel Burke, noted that programmers are now talking about how their stations will react to future terrorist situations. Although no real blueprint was laid out, some tips were suggested. Albright pointed out that it's important to keep local DJs on the air during a crisis and not to switch to national broadcasts. O'Neal agreed that listeners have a "comfort level" with their local voices. Burke explained that they pulled all their "upbeat" jingles and were sensitive to running "party"-type commercials. O'Neal and Burke also pointed out that they dusted off their patriotic song catalog and pulled songs that were deemed inappropriate, citing Jo Dee Messina's "Burn" as an example. Overall, the sense was

that it's important to respond quickly and to be a sounding board for the local community, regardless of whether it affects ratings. As Albright summed, "This isn't about one (ratings) book."

FRIDAY

Friday morning's research presentation has become a CRS staple. This year, political pollsters Linda DiVall and Alan Secrest tried to define the issues in a presentation, titled, *Winning The Country Music Campaign*. Between humorous partisan barbs—DiVall is a Republican, Secrest a Democrat—their research confirmed long-held beliefs and illuminated a few key issues. The sample was 1,009 adults, excluding individuals who never listen to country radio or purchase country music. Among this group, country music and radio received highly favorable perception scores. "These are candidates we'd kill for," DiVall said. As expected, country listeners lean female and older. Of core listeners, 56 percent are over 50. Regarding country radio's post 9/11 patriotic tone, 76 percent want it continued. Country music scored higher than did country radio, with DiVall noting "a slight drag for country radio as a vehicle for country music."

Numbers showing widespread satisfaction with country juxtaposed with widespread dissatisfaction with other genres rang hollow considering the sample was made up of country listeners. Secrest noted, "We're dealing with an actionable universe here. Keep that in mind." Perhaps the most devastating indictment of present day country music was the response to inquiries about listeners' favorite three new country artists from the past year. The top replies were Garth Brooks, Alan Jackson, Faith Hill, Tim McGraw and George Strait. Also interesting was the revelation that those with exposure to the *O Brother* project are more likely to be P1 country listeners. As for MP3 usage, 51 percent of men 18 to 34 have experience with the technology, nearly double that of the next closest demo. DiVall and Secrest's conclusion was that country radio has the strength to maintain its core and the ability to expand its appeal.



How A Record Company Creates Its Stars



What Drives The Charts? Issues, Music or People?



Country 2007: The Future Of The Industry



Listen Up!—As CRS attendees filed in for Saturday's luncheon/ performance they found this colorful CMA membership/ benefit brochure placed on all the chairs. CMA executive director Ed Benson got the festivities off to a great start when he charismatically remarked from the stage, "I've never had so many people sit on my face!"

Whether that will happen is another question. DiVall summed with the political consultant's mantra: "You've got a problem, I've got a plane to catch."

Richard Marx moderated the morning's *How A Nashville Record Company Creates Its Stars* panel, which featured DreamWorks' Scott Borchetta, CMT's Brian Philips, Sony's Bobby Colomby and Allen Butler, RLG's Butch Vaughn and TKO Artist Management's T.K. Kimbrell. This panel highlighted increasing frustration with the format's lack of new superstars. It wandered through a maze of finger pointing, ultimately prompting Butler to remark, "We sign acts strictly on faith, we don't have consultants, just our love. My company lets me do this because they trust my judgment. I invest a million dollars on guts and instinct to send a new act into the marketplace. I'm also the caretaker of that artist's dream. It's an awesome responsibility."

R&R's Lon Helton, *Billboard's* Wade Jessen, Gavin's Jamie Matteson, Jack Lameier, Capitol's Bill Catino, Mediabase's Rich Meyer and Mercury's John Ettinger sat for the spicy afternoon session, *What Drives The Charts? Issues, Music or People?* The answer, albeit unspoken, is money. "From the time a single comes out until it's in the thirties," Helton said, "all you're really measuring is the amount of promotional activity." To counter the propensity for programmers to take promotions but add songs in lunar rotation, Catino proposed taking midnight to six a.m. spins out of the chart. Another label gripe was the sluggishness of the chart. "Speed it up," Ettinger said. "We're losing some records that could be hits." Catino agreed, "Research has slowed us down immensely. I'm

not sure it will go away, but it should." Lameier added his voice to the chorus, saying, "There's nothing harder to get rid of than a turntable hit. There are things that sound absolutely gorgeous if you're sleeping. All they do is test."

"We're not idiots on the radio side," argued consultant Jaye Albright, to strong applause. "The reason we hold onto the hits longer is because they do better for us. We're helping the format by holding onto songs longer." Catino noted that the last superstar the format has broken was the

Dixie Chicks, who bowed in 1998. Ettinger raised another chart-related issue, saying, "The charts are being manipulated a little bit by syndication." Helton went further: "Syndication now has a larger impact on the chart than individual radio stations. And that's wrong. You want to talk about cash and carry airplay? It's syndication."

Country 2007: The Future of the Industry featured WPOC's Scott Lindy, MCA's Mark Wright, R&R Publisher Erica Farber, BNA's Tom Baldrice and XM's Lee Abrams. Moderator Royce Risser of MCA entered in a monk costume carrying a candle and sporting a name plate reading, "Roycetradamos." Lindy suggested that Arbitron's new People Meter will change programming focus away from diary keepers. "Content is king right now," he said, "but it's about to be emperor." Baldrice said changes won't alter the basic industry reliance on radio. "We'll try to get our artists on police radio, if that's what it takes," he said. Lindy quipped, "Some of them have been on police radio." Abrams said the overnight shift will become a "gold mine" as Americans stay up later and work third shift. Wright noted changes already underway in Nashville, saying the music is "too perfect." He added, "We're actually talking philosophy with writers and musicians. Hey, let's change this."

Friday's final session, *Town Meeting: Ethics*, found an almost empty room. Organizers noted that late sessions tend to be lightly attended, but with less than 40 people gathered, a broader message was communicated. Even more revealing was what wasn't communicated. In an hour's discussion, no one brought up the fact that the entire transaction-based relationship between

labels and reporting stations is not only unethical, it's illegal.

SATURDAY

Moderator Charlie Cook opened the *Magnificent 7 Programmers* panel with this commentary about the CMA luncheon: "How did you like the trip to Branson over lunch?" He was resoundingly booed by the crowd. He then introduced the panel members: Becky Brenner (KMPS), Gregg Swedberg (KEEY), Jeff Garrison (KMLE), Mike Hammond (WIVK), Mike Krinik (WGGY), Glenn Nobel (KRKT) and Jay McCarthy (WWYZ). The panel took a few swipes at critics who have been beating radio up for not playing the music from *O Brother*. The consensus seemed to be that critics didn't know what worked in each market. Almost all the panelists were resolute in the belief that their core audience did not embrace the music from *O Brother*. Asked about how they choose music, Nobel responded, "A lot of it is instinct." McCarthy agreed adding, "If something works for you and it falls off the charts, for God's sake keep playing it." Another big issue brought up was PDs having to do more with less resources. Swedberg kept it simple, "If you hire good people, the rest is easy." Brenner said, "The big problem is that there is no staff and no farm team. A lot of PDs are doing everything from production to sales to management."

The effect of September 11 was also discussed. The panel was unanimous in saying that their stations have included more news and more news updates since September 11. Several panelists said they were beginning to back off of the news coverage, but that they will still interrupt programming if something newsworthy is happening. The panel closed with a look to the future. They agreed that over the next three to five years they were going to have to do more with less. All seemed to believe, however, that over the long haul content people will become coveted resources for larger media companies.

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Music aside, CRS-33 felt much more like the "bitch session" Michael Powers alluded to, and less like the vehicle for productive discourse it has been in the past. Maybe that's because the forces and decisions shaping country radio and, thus, country music, are far above the heads of most executives attending the event. And it is precisely those forces and decisions that will continue to threaten the relevance of Country Radio Seminar.



Super Face Dinner (Toby Keith & Chubby Checker "twist")



MCA Lunch



ASCAP/Mercury Lunch

CRS Performances— WE LOVE THE NIGHT LIFE

TUESDAY, FEBRUARY 26

Nickel Creek Showcase—The weather outside was frightful, but the music inside delightful at 328 Performance Hall where CRS unofficially kicked off with Nickel Creek and Shannon Lawson. Radio folks from around the country were able to see how a quarter inch of snow brought Nashville to a complete standstill. Don't it make you proud? The nasty weather didn't stop a standing room only crowd from showing up to hear bluegrass sensations Nickel Creek. The young trio displayed virtuosity and panache. They had the crowd enthralled throughout their set. My super secret Sugar Hill inside sources (Hi Molly!) told me that over 700 radio and record industry folks asked to be on the guest list. Hopefully, that's a sign radio will embrace their next album. Opening act Lawson kept it short and sweet. He only played four or five songs, but his bluegrass and soul approach to country seemed to get the crowd geared and primed for the headliners. And while I believe some songs are sacrosanct, the crowd seemed to love Lawson's twanged up take on the Marvin Gaye classic "Let's Get It On."—JH

Jeffrey Steele Showcase—Leaving 328 Performance Hall I was faced with swirling snow and bitter cold but decided to brave the weather and head down to the Stage on Broadway for the Jeffrey Steele showcase. I don't know if it was the weather or the late hour, but the crowd was on the small side. Steele warmed up the cold night with an energetic and confident performance that highlighted his skills as a songwriter. Then it was time for me to slip and slide my way home. A trip that normally takes 15 minutes turned into an adventurous hour as traffic on the interstate came to a complete standstill. Well, at least I had time to reflect on the excellent night of music.—JH

WEDNESDAY, FEBRUARY 27

Super Face Dinner & Performance—Toby Keith, eight years (1994) after making his appearance at New Faces, kicked off the official start to CRS,

noting, "It's nice to be recognized a decade later." The show started with a bevy of emcees and introductions by Ed Salamon, Fran Boyd, Jack Lameier, Bob Romeo, Crook & Chase, Scott Borchetta and James Stroud. Whew! There was even a mildly humorous/crass video skit that preceded Keith, who hit the stage with a full audio assault via his nine-piece band. This included a smokin' three-man horn section which added soulful touches to a deep vault of hits. Keith started slow, making Ronnie Dunn seem like Ted Nugent on stage, but managed to turn things up by the middle of the show. Vocally, Keith's chops were full of power and resonance, although it was clear that some songs were better suited to his heavy vocal style as witnessed by an ultra-nasal "Dream Walkin'." As a treat to onlookers, Keith graciously allowed Chubby Checker to perform "The Twist," which brought the crowd to its feet. Keith joked that Checker "looked younger than Charlie Monk." In a tribute to Sept. 11, Keith performed a new self-penned song titled "Courtesy of the Red, White And Blue." Instead of the soft approach taken by Alan Jackson ("Where Were You") it included phrases like, we'll "put a boot in your ass." Although not the most engaging of entertainers, there was no doubting that Keith's larger-than-life presence and vocal/songwriting talents made him a perfect choice for the Super Face show.—RM

Pinmonkey Showcase—Far and away the highlight of CRS for me was the Pinmonkey show at 12th & Porter. Lead vocalist Michael Reynolds is the best male vocalist to hit the country scene since Vince Gill. Seriously. His world-class Appalachian tenor is a thing of beauty. Bandmates Chad Jeffers (dobro, lap steel, guitars), Michael Jeffers (bass) and Rick Schell (drums) back him with fiery gusto. They can jam like nobody's business, but are capable of radio friendly fare as well. This band could impact the country marketplace in the same way the Dave Matthews Band did the pop/rock marketplace. Their bluegrass rave-up of pop/rock band Sugar Ray's hit "Fly" is



Jeffrey Steele



Toby Keith



Pinmonkey



CMA Luncheon: (l-r) Tanya Tucker, Trisha Yearwood, Lynn Anderson and Martina McBride



WCRC Live: (l-r) Brett James, Karen Staley, Phil Vassar and Troy Verges



Blair Garner's Disco Party



Shannon
Lawson



Lee Ann
Womack



ZZ Top &
Tracy Byrd



Jamie
O'Neal

as fun as it is catchy. I hope they include it on their upcoming BNA album. It could be a surprise radio hit. This band is a superstar act ready to explode. All they need is a little help from radio.—JH

THURSDAY, FEBRUARY 28

MCA Lunch and Performance—Chalk one up for MCA, who arguably had the most star-worthy newcomer at this year's CRS in **Shannon Lawson**. The Kentucky-raised singer/songwriter showed he had the swagger and voice to back it up as he previewed his upcoming album. He belted out his new single, "Goodbye On A Bad Day," as well as the upbeat "Chase The Sun." He mixed things up with a bluegrass-styled Marvin Gaye classic "Let's Get It On" and, more importantly, he actually pulled it off. Comedian **T. Bubba Bechtol** provided a mid-show laugh, before **Lee Ann Womack** hit the stage. Candles and an eight-piece band surrounded her as she sang like an angel, delivering "Ashes By Now," with flames licking her on the video monitor. Womack might have been a CRS highlight if it weren't a lackluster stage presence, which included the sarcastic remark, "You're fired up out there." Hey, isn't it your job to fire us up? Still, as she previewed a phenomenal upcoming song, "I Saw Your Light," it was obvious just how much the industry needs artistry like hers right now. She closed with her crossover hit "I Hope You Dance."—RM

RLG Boat Show and Dinner Cruise—This annual party on board the General Jackson may be the ultimate CRS schmoozefest. The cruise opened with RLG Chief **Joe Galante** remembering **Waylon Jennings** and displaying a video tribute to the Outlaw. It seemed business as usual until **ZZ Top** hit the stage. What the =!=\$?! It turns out RLG artists have done a tribute album to the Texas trio called *Sharp Dressed Men: A Tribute to ZZ Top*, due out April 30. They opened with "Tube Snake Boogie" and were then joined on stage with smiling members of **Lonestar**, who performed "Gimme All Your Lovin'." Other ZZ Top-backed performances included **Tracy Byrd** ("La Grange"), **Andy Griggs** ("I Need You Tonight"), **Kenny Chesney** ("Tush"), **Phil Vassar** ("I Thank You"), **Brad Paisley** ("Sharp Dressed Man") and **Brooks & Dunn** ("Rough Boy"). Each performance was punctuated with a brief ZZ Top remembrance from artists and giddy comments like, "I can die now!" It was a thoroughly entertaining show, despite the often awkward (especially Chesney and Paisley) vocal fit for many of the country voices. Near the end, ZZ Top tipped their own hats to country with a performance of the Cash classic "Folsom Prison Blues." Overall, this was a welcome surprise and a true CRS high-point.—RM

FRIDAY, MARCH 1

ASCAP/Mercury Lunch & Performance—**Jamie O'Neal's** performance was perhaps the best of the convention. She opened with

"Sanctuary," exercising a big voice and proving herself an engaging stage presence. Her energetic six-piece band transitioned brilliantly into "When I Think About Angels" as O'Neal sold every line, every note. A cover of "Natural Woman," dedicated to **Luke Lewis**, might have been odd had she not absolutely nailed a show-stopping performance. O'Neal got inventive with her signature hit, inserting the opening verse of the **Eagles'** "Hotel California" into "There Is No Arizona." Her duet with **Mark Wills** fell a little flat, but not enough to derail the show. She introduced her husband, who plays acoustic guitar for her and is burdened with lugging her monstrous makeup case through airports. "Nobody's this ugly," she quoted him, drawing laughs from the audience. Her performance wrapped with joyful performances of "No More Protecting My Heart" and "Frantic." O'Neal genuinely enjoyed herself throughout the set, and that energy translated. She earned her standing ovation. The show's second performer also earned a standing ovation, but **Willie Nelson** received his just for walking out on stage. He and **Lee Ann Womack** sang their current single, "Mendocino County Line" and received another ovation. O'Neal may have delivered CRS-33's best performance, but Willie was its biggest star.—CA

Americana Showcase—I returned to The Stage on Friday night for one of the shows I most wanted to see, the Americana showcase featuring the **Blue Dragons**, **Mandy Barnett**, **Hal Ketchum** and **Connie Smith**. This review is going to be short and not so sweet. The stars of the night were feedback and distortion. The sound was so bad as to render a report on the show impossible. These artists deserved a better showcase for their considerable skills.—JH

SATURDAY, MARCH 2

CMA LUNCHEON—The CMA Luncheon honoring the CMA Female Vocalists of the Year featured a video montage that chronicled past winners. In between video clips **Martina McBride**, **Lynn Anderson**, **Tanya Tucker** and **Trisha Yearwood** performed. McBride started the performances off with her latest hit "Blessed." Boy that girl can sing. Anderson was next with her classic "I Never Promised You a Rose Garden." During her performance she began shedding her jacket and long shirt peeling down to jeans and a T-shirt. She told the audience, "There's a reason for this. I'm changing just the way radio has changed over the past 30 years." She then busted into a techno rap bit that had the audience howling. Tucker came out to sing "Down to My Last Teardrop." She shook everything she had. Yearwood delivered a passionate rendition of "I Don't Paint Myself Into Corners." Finally, all four returned to the stage to perform "Stand By Your Man" while clips of **Tammy Wynette** played on the video monitors. It was a moving moment that brought the crowd to

their feet for an extended standing ovation. The entire lunch was a powerful reminder of the talented women who have graced the country format over the years.—JH

WCRS Live—The Nashville Convention Center turned into the Bluebird Café when WCRS Live kicked into gear. **Karen Staley**, **Troy Verges**, **Brett James** and **Phil Vassar** kept belting out hit after hit. Verges and James are turning into the Rodgers and Hammerstein of country music. Their recent hits include "Who I Am," "With Me," "Blessed" and "Telluride" and they wowed the crowd with acoustic renditions of each. Vassar served up a batch of his own tunes that have been hits for himself and others including "Another Day in Paradise," "My Next Thirty Years," "I'm Alright" and "Carlene." He also played "American Child," off his upcoming album, to thunderous applause. Staley stole the show with her one-line zingers that had the audience roaring and her fellow songwriters falling off their stools laughing. She also played some of her hits like "On A Night Like This," "Keeper of the Stars" and "Let's Go to Vegas." James showed remarkable range as a singer and his first single "Chasin' Amy," from his upcoming album, sounds like a hit to me.—JH

New Faces Banquet & Performance—The 33rd Annual New Faces Show marked the official close to this year's CRS. The king of rude, crude and often lewd jokes, **Charlie Monk**, again returned as this year's emcee for the festivities. He began with a humorous prayer that started, "O brother, where art thou..." and later offered up jokes like, "What's the difference between Enron and Clear Channel? About six months."

The night's first performer was **Blake Shelton**, who was preceded by a laugh-out-loud video skit. The short video was in response to last year's attendee who was, um, shall we say, caught in a self-gratifying act. Once the laughter subsided, Shelton took the stage, leading off with "Every Time I Look at You." He then nailed his co-penned "All Over Me" and previewed his new single, "Ol'

Red," to the delight of the radio crowd. By the end, Shelton proved he had the voice and talent to be a welcome mainstay in country music.

Carolyn Dawn Johnson, adorned with a maple-leaf on her hip, gave the audience a taste of her co-written "Complicated." She then ran the gamut from the pop and peppy "Watch Me Go" to an emotional acoustic version of "Room With A View."

Darryl Worley then graced the stage in a size XXXL shirt. He led off with "A Good Day To Run" and offered up a short goodbye to **Waylon Jennings**. He followed with two more solid hits, "Second Wind" and "When You Need My Love." To say this singer/songwriter is one of the most under rated talents in this town would be an understatement. He closed with "I Miss My Friend" while the song's video played on the large screens bookending the stage.

The night's energy level dropped as sponsors were given a forum between performances. Still, the energy level, or should I say testosterone level, increased as **Cyndi Thomson** took stage wearing pants so low that I have no clue what she sang. Actually I was snapped to as she broke into "Ice Ice Baby," as a segue into another song. Why? I still don't know. She later gave a sassy, sultry delivery to "What I Really Meant To Say" and left the audience talking about her pants, err, I mean her performance. Thomson was preceded on stage by a humorous video that included **Bill Catino** dancing while "Butterfly" by **Crazy Town** played. (I'll never get that image out of my head.)

Rascal Flatts was this year's closer and gave, by far, the most exciting stage performance. The trio entered through the audience and played a bevy of their radio friendly songs, including "Everyday Love," "Prayin' For Daylight" and "I'm Movin' On." Although they threw in a bass solo mid-song, which is quite illegal in country music, I'll give them credit for their willingness to give the crowd an energetic show.

Overall, a pleasant, but not earthshaking night for country music.—RM



Blake Shelton



Carolyn Dawn Johnson



Darryl Worley



Cyndi Thomson



Rascal Flatts

New Faces photos by Alan Maynor

Copyright Owners: Can You Have Your Cake and Eat It Too?

Securitization of Royalty Streams as an Alternative to Catalog Sales

by Steven G. Gladstone, Gladstone, Doherty & Associates, PLLC

Within the last few years, a financing model (originally applied to, among other things, mortgage payments, automobile loans and insurance premiums) has been applied to royalty streams generated by musical copyrights. This article explores the basics of "securitization" of those royalty payments to create an investment grade "security" or bond, which can be sold to the investment market. In general terms, this means that rather than selling a catalog of songs outright, a music publisher and/or master owner (if all criteria are met) can borrow money, using the future income from the copyrights as collateral, pay off that loan over time, and still own the catalog. This method of obtaining financing from a catalog of songs or masters may not work for everyone. However, it can be especially appropriate for an artist/songwriter/publisher who owns his or her recorded masters as well as the songs embodied on the recordings, as both song royalties and master recording royalties are a source of collateral for this type of financing.

WHAT IS SECURITIZATION?

We normally think of a "security" as a share of stock in a corporation, a municipal bond, a time-share interest, a membership interest in a limited liability company, or other evidence of ownership in a business entity or asset. A few years ago, a famous pop artist (David Bowie) met up with some astute business consultants and created the first "bond" or investment grade promissory note which allows an investor to own a piece of paper with defined value, backed by payments of music publishing and/or master recording royalties.

HOW DOES IT WORK?

The key to understanding securitization of royalties is this: when properly created by a team of experts in this method of financing, an owner of a catalog of songs can obtain a lump sum of present cash from the catalog, without giving up ultimate ownership or paying current taxes. For a period of time, the right to receive song (and/or master) royalties is transferred to a new company. That company

borrow money from a financial institution (bank) with the royalty payments over time acting as collateral for the bank loan. The lender obtains a promissory note from the new company (borrower), which promises to pay back the loan (fairly common practice in any commercial business). By structuring the loan, in amount and terms of repayment from royalties in a way to manage the risk of shortfall as much as possible, the bank in turn obtains a "rating" from a rating agency (such as Standard & Poors, Moodys, etc.) which states that the promissory note(s) held by the bank are "investment grade"; that is, a rating of BBB- or better by such an agency will allow a broker to sell these notes (now we call them "bonds") to individual and institutional investors, similar to a municipal or corporate bond with which most of us are familiar. To the extent that royalties exceed debt service, the excess flows through to the original owner.

WHEN WOULD IT MAKE SENSE TO DO THIS?

Let's say that Joe McSinger has had a string of moderate to great hits, both as a songwriter and an artist. He is in his late 30's to mid-40's, and due to the advice of a great lawyer and savvy business manager, he has made co-publishing deals on his songwriting (with administration rights reverted to him) and has kept or re-acquired ownership of the masters on which these hits are recorded (obviously, we're talking best case here). Joe is interested in revving up his music publishing business and he needs financing to sign a couple of writers and further exploit his hit songs. If Joe sells his catalog to finance the new venture, obviously there will be *no further exploitation of his catalog—it is now in the hands of the new owner*. The catalog is gone forever.

On the other hand, securitization offers an alternative financing method. In a typical securitization, Joe would transfer his catalog and the *right to receive royalty payments* to a new entity (corporation, limited liability company or trust). This step is necessary so that the lender can be somewhat insulated from Joe's business failure or bankruptcy in other related endeavors. Joe would typically receive five to six times the present value of the average royalty stream as loan proceeds when the new entity borrows against that asset

(a somewhat lower multiple than normally experienced in an absolute sale to a third party). With the bond set to mature (i.e., the royalties would pay off the bond in full) in 10 years, if all goes as planned and structured to reduce as much risk of default as can be controlled, the new entity retires the loan, the bonds are redeemed (cancelled by full payment) and—guess what? Joe once again owns and controls the catalog and all royalty payments. The icing is that when Joe gets the loan proceeds from the bank and the bank's subsequent sale of the bonds, these monies are placed at his disposal *tax free* because of their status as loan proceeds, and not income to the original copyright holder. (The new entity will pay income taxes on the income stream as it is collected, just like before the securitization.) Excess cash flow during the bond term also flows to Joe.

Now, Joe has, say, six times the average annual cash flow to invest for a business purpose, such as continuing/starting a music publishing or master recording production and ownership endeavor.

WHAT'S THE CATCH?

There is no real "catch," but the best way to analyze the desirability of effecting a securitization is to compare it to an outright sale.

In a sale of a catalog, the owner parts forever with the entire asset: the copyright in the song or master. The "multiple" pricing mechanism is typically seven to 10 (or more) times the average annual net publisher's share (NPS) of royalties. As an example, if the annual NPS is \$1 million, a copyright catalog owner might obtain \$8 million for a sale of the entire asset to the new owner. Deduct from the sales proceeds broker's fees of, routinely, 5% of the sales price (\$400,000) and legal fees to "clean up" the title to the copyrights and respond to the buyer's due diligence requests for verification of ownership and royalty income (perhaps another 1%, or \$80,000). In a relatively routine sale transaction, Joe might then net \$7,520,000 before taxes. Depending on how Joe acquired the copyrights, he will either qualify for capital gains treatment (20% tax) or ordinary income treatment (say, 36% tax). If Joe wrote all the songs in the catalog, the most likely scenario is that the proceeds of sale would be deemed personal income taxed

at the highest rate. In our example, let's assume that half of the catalog sale proceeds is treated by the IRS as personal income at individual rates and the other half qualifies for capital gains treatment. In this example, Joe pays \$752,000 plus \$1,252,600 or a total of \$2,105,600 to Uncle Sam and deposits \$5,414,400 into his bank account. Thus, Joe realizes 68% of the sales price of his catalog, and he can do whatever he wants with the money. But, once it is spent, there is no more catalog of songs from which Joe can derive income or capital. It's a once in a lifetime deal.

RESULTS FROM SECURITIZING THE CATALOG INCOME STREAM

This will give a different result to Joe. If the lending bank, rating agency and others players in the transaction agree that the royalty stream over 10 years will fully pay off the bonds and the interest on them (with some cushion built in), we'll assume in our example that the multiple used to determine the size of the loan is six times average annual earnings, or \$6 million (note that the multiple used here is less than the sale multiple). Let's further assume that the royalty flow has been steady and dependable over several years, so the "haircut" that the bank gives this amount is 20%, meaning that \$4.8 million will be the amount of the bonds issued which are backed by the right to collect royalty income. When Joe transfers the copyrights to the new holding entity, he gets the entire \$4.8 million tax free, since this money is the proceeds of a loan and not income. Note, however, that the new holding entity will pay taxes annually on the royalty income derived from the catalog (after deducting interest paid on the bonds), just like Joe was doing before the securitization.

By obtaining the loan proceeds tax-free, Joe has saved approximately (using the same rate mixture as above) \$1,536,000 which would otherwise have to be paid on the \$4.8 million. That sum which is included in the \$4.8 million, invested over the 10-year term of the bonds, even at a simple 4% compounded annually should generate another \$1.4 million after taxes are paid on the interest earned. So, very simply stated, Joe has significantly more money, after taxes, to put to work over the 10 year term of the loan than he would have if he had sold the catalog and taken home \$4.8 million after taxes.

THE BEAUTY AND THE BEAST OF IT

The enthralling beauty of this method of raising capital from song or master earnings is twofold:

- unlike the outright catalog sale, Joe *retains his copyrights*. When the royalties pay off the bonds and interest in 10 years, Joe has his songs and can *do the same thing all over again!* Or, his children might inherit or be given the catalog by Joe, or some other estate planning tools could be employed to use securitization to pay estate taxes rather than sell the catalog at Joe's death.
- the loan made to the new entity which holds the copyrights is *non-recourse* as to Joe—once Joe has the loan proceeds, he is not on the hook for the repayment of the bonds. If they go into default, Joe is insulated from the downside.

There are a few "beastly" attributes of securitization:

- *less initial cash* to the owner, due to a lower multiple and the "haircut" produced by the present value of the royalty stream.
- *higher transaction fees*—9% of the loan proceeds or higher, compared to 5-6% for a sale (this makes it difficult for a \$1 million valued catalog to be securitized—most deals need to be \$7 - \$30 million).
- risk that the royalty stream will subside sooner than projected and cause the bonds to go into *default, in which case the lender would foreclose* on the copyrights and own the catalog (but remember: Joe has the bond proceeds!)

WHO WOULD WANT TO SECURITIZE?

Aside from the David Bowie deal, securitizations have been done for Iron Maiden, James Brown, Rod Stewart, Ashford and Simpson, TWT Records, SESAC (which

securitized its share of license fees collected for its affiliates), Barrett Strong, Holland-Dozier-Holland and a number of other major artists and entities.

Conclusion: Securitization is not for everyone, but can be an interesting method for creating a cash fund from future royalty income. Any time that capital funding is desired for a business purpose, this method of aggregating future catalog value for present use should be explored as one alternative.

The author extends his thanks to J. Michael Parish, Esq., Thelen Reid & Priest LLP, New York, for his tutelage and editing of this article.

Steven Gladstone is a Member/Partner in Gladstone, Doherty & Associates, PLLC, an entertainment and intellectual property law firm with principal offices in Nashville.

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Shawn M Stewart, Ph.D., HSPP
Steven T. Olivas, Ph.D., HSP

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Chambers Is A Star

by Robert K. Oermann

What has become of our pop/rock community? I know you're out there. Send me some tunes!

Working with what we've got, I've got a **Label of the Day** prize for **Compass Records** for its outstanding output of folk CDs this month.

The **Disc of the Day** award goes to **Kasey Chambers**, for the lead-off single from her sophomore album. This woman is a star, people.

The best news of all is that there are plenty of contenders for the **DISCOVERY AWARD**. In the male division, we've got outstanding honky-tonk newcomer **Jamie Richards**. The band honors go to **Highway 9**. And sliding into home plate as our female winner is **Maura Fogarty**. A prosperous future to one and all.

AMERICANA

RONNY ELLIOTT/*The Loser's Lullaby*

Writer: Ronny Elliott; Producer: Walt Bucklin/Steve Connelly/Ronny Elliott; Publisher: none listed, BMI; *Blue Heart* (track)

If Picasso came back to Paris tonight, Ronnie vows to drink him under the table. If Hemingway came back to Havana tonight, Ronnie vows to drink him under the table. If Sugar Ray Robinson came back to Harlem tonight, Ronnie vows to drink him under the table. If Leadbelly came back to Angola, Ronnie vows to drink him under the table. Do we sense a theme here? Drums thump and steel guitars moan under Ronnie's rumbling, ominous vocal. By the way, if Luke the Drifter comes back to Nashville, Ronnie vows to pray him under the table. Ya gotta love it.

HIGHWAY 9

Yesterday Came Out All Wrong

Writer: Gordon Brown; Producer: none listed; Publisher: none listed; *Epic* (track)

Think classic Eagles and you'll have the general idea. The rest of the CD's tracks are produced more rootsy-rocky than this pop fest. This is an extremely promising Jersey band that could chart in a number of formats.

MAURA FOGARTY/*Color of My Heart*

Writer: John Bertsche/Lenny Mitchel; Producer: John Bertsche/Maura Fogarty; Publisher: *Jake's Jam Joint/Fancy Footwork/Code D, ASCAP; Horse & Jockey* (track) (www.maurafogarty.com)

I'm an instant fan. There's heart and soul in this voice. And the chiming guitars ringing around her are just yummy. The CD includes contributions from the likes of Randy Scruggs and Sonny Tillis. Maura works with Matt Lindsey and Harold Shedd in Music City. Check her out.

JO-EL SONNIER/*Knock, Knock, Knock*

Writer: Jo-El Sonnier; Producer: Jo-El Sonnier/Brian Ahern/Greg Humphrey; Publisher: *Wall to Wall, ASCAP; Musique de Jo-El* (track)

Be prepared for some serious heat. Jo-El rips through this with rockabilly fire, backed by

a band that includes Albert Lee, Garth Hudson, Jennifer Warnes, Bonnie Bramlett, Byron Berline, Johnny Gimble, James Burton and Steve Cropper! Originally recorded in 1984, prior to his RCA stardom, the release of this long lost album is cause for celebration. Essential listening.

CORY MORROW/*Outside the Lines*

Writer: Morrow; Producer: Lloyd Maines/Cory Morrow; Publisher: Morrow, BMI; *Write On* (track) (www.corymorrow.com)

Deep Dwight twang.

BRAVE COMBO

Down at the Friendly Tavern

Writer: Gene Wisniewski; Producer: Steve Popovich Jr./Mike Fekete; Publisher: Dana, BMI; *Shot Glass* (track) (216-361-2055)

Wanna zip up your playlist? Slap on the *Extreme Polka* CD, which includes this frenetic romp by the Grammy winning Brave Combo. Tune also appears on the band's CD *Kick-Ass Polkas* on Cleveland International.

KASEY CHAMBERS/*Not Pretty Enough*

Writer: Kasey Chambers; Producer: Nash Chambers; Publisher: *Gibbon/Bug, ASCAP; Warner Bros.* (track)

Kasey's sophomore effort, *Barricades & Brickwalls*, is every bit the gem her debut was. This aching kick-off single breaks hearts in all the right places. The fact that music this great isn't considered "country" is obscene.

CHRISTY McWILSON/*Bed of Roses*

Writer: Christy McWilson; Producer: Dave Alvin; Publisher: *MacNor, BMI; Hightone*

She's ever so slightly flat, but that somehow adds to the record's rollicking, shit-kicker appeal.

PAT DAILEY/*Nymphomaniac*

Writer: Pat Dailey; Producer: none listed; Publisher: none listed; *Shot Glass* (track) (216-361-2055)

"I want a rich, dumb, young nymphomaniac," goes the chorus in this politically incorrect Buffett-style bopper, "when she's not on her knees she'll be flat on her back." Yikes.

BLUEGRASS

ROCK COUNTRY

Turn it on, Turn it on, Turn it on

Writer: Tom T. Hall; Producer: *Rock Country*; Publisher: *Acuff-Rose/Hallnote, BMI; Rebel* (track) (www.rebelrecords.com)

This undeniably black but undeniably entertaining song is one of Tom T's best. There seems to be a groundswell of interest in his catalog in the bluegrass world these days. Which shows who's got taste in this industry.

CHRISTIAN

JASON INGRAM/*You Are Worthy*

Writer: none listed; Producer: none listed; Publisher: none listed; *Resonate* (track)

Formerly touring with *SonicFlood*, this new Nashvillian has a keen ear for pop hooks and catchy soundscapes. The entire eponymously titled CD is a listening pleasure.

YOLANDA ADAMS/*I Gotta Believe*

Writer: *Shep Crawford/Damon Crawford/Ishmael Ferguson*; Producer: *Shep Crawford*; Publisher: *Shep N Shep/Almo-Universal/Yung Dame/Sheppard/Isn Happenz, ASCAP; Elektra*

Lustrous beyond words. She begins in a velvet alto, then leaps into a sunshiny soprano. Meanwhile, the pop production sparkles like diamonds. Inspirational in every way.

GEOFF MOORE/*Beautiful Sound*

Writer: none listed; Producer: Brent Milligan; Publisher: none listed; *ForeFront* (track)

I remain a fan. It's kinda U2-ish.

FREDDIE COLLOCA/*Unconditional*

Writer: none listed; Producer: none listed; Publisher: none listed; *One Voice* (www.one-voice.com)

Christian Latin pop, complete with loads of rhythm.

NATALIE GRANT/*What Other Man*

Writer: *Reed Vertelney/Linda Thompson*; Producer: *Reed Vertelney*; Publisher: *Chrysalis/Vertelney/Warner-Tamerlane/Brandon Brody, BMI; Curb* (track)

Inspirational teen pop that's completely infectious. The bonus is that she sounds like a for-real vocalist, rather than some studio concoction.

COUNTRY

LAURIE HAYES/*The Trouble with Me*

Writer: *Tony Marty/A. J. Masters*; Producer: *Clyde Brooks*; Publisher: *Congregation/Monk Family, no performance rights listed; BGM*

Cleverly written, with references to psychiatry, quitting smoking and self-help slogans. She sings with loads of spirit and personality. And the whole thing is set to a crackling country-rock arrangement.

STAR ROOM BOYS/*White Lies, Blue Tears*

Writer: *Dave Marr/The Star Room Boys*; Producer: *David Barbe*; Publisher: *Mr. Trashcan, ASCAP; Slewfoot* (track) (www.starroom.com)

I can't remember the last time I heard anything this downright sloppy on a commercially released record.

MICHAEL MASON/*Cape Lonely*

Writer: *Paul Evans Pedersen Jr./Mary Lynn Hodges*; Producer: *Jim Heffernan/Craig Fletcher*; Publisher: none listed; *Eidetic* (www.capelomely.com)

Solidly country, with echoes of Strait, Toby and Garth. The song's a winner, too.

BERNADETTE/*You Go Girl*

Writer: *Steve Hayes/Diana Black*; Producer: *Fate Vanderpool/Jim Wood*; Publisher: *Ebo-Debo/The Beet Goes On, BMI/ASCAP; Rosebud* (track)

She's trying too hard and the musicians aren't trying hard enough.

JACKALOPE JUNCTION/Just Drive

Writer: Dave Isaacs; Producer: Karen Angela Moore/Dave Isaacs/Bob Stander; Publisher: Les Coyote, BMI; Shadow Brook (track)

Nicely written and performed with heart. Promising, if somewhat clumsily produced.

HOMETOWN NEWS/Minivan

Writer: Scott Whitehead/Ron Kingery; Producer: Ron Kingery/Scott Whitehead; Publisher: Afterburner/Seedhouse, BMI; VFR (www.vfrrecords.com)

Personality plus. The topic is growing up with spoken verses and sung choruses. In addition, the whole thing has a Celtic-fiddle vibe. Ear grabbing.

CERRITO/Table for Two

Writer: Max D. Barnes/Vince G. Gill; Producer: Felipe de la Rosa/Bartley Pursley; Publisher: Benefit/Acuff-Rose/Irving, BMI; Checo (615-646-1337)

Previously recorded by Loretta Lynn, this weeper is a splendid, splendid song. Alas, he doesn't have the hillbilly passion to bring it off.

JAMIE RICHARDS/Don't Try to Find Me

Writer: Anna Lisa Graham/Tony Martin; Producer: Jeff Tweel; Publisher: Mike Curb/Anna Lisa Graham/Hamstein Cumberland/Gabe Mae, BMI; D (www.gladmusicco.com)

Hallelujah! Real country music from the Texas roadhouse school that gave us greats like Tracy Byrd and Mark Chesnut. This boy's got one of those burnished honky-tonk baritones and the production kicks serious butt. Play this record.

WAYNE WARNER/10,000 Tears Ago

Writer: Wayne Warner; Producer: Harold Shedd/Troy Lancaster; Publisher: Warner/We've Got the Music/Go Two Two, BMI; B-Venturous

His hillbilly tenor is charming as all get out on the verses. When he hits that vocal break in the chorus, you're completely hooked. I defy you to get this tune outta yer head once you've heard it.

R&B

JERRY MERRICK/What's Not to Love

Writer: Jerry Merrick; Producer: Tom Ghent; Publisher: Travelin' Free, BMI; Sutherland (track)

He's pretty wobbly in the vocal department, and the song is awfully sugary.

DOLLY VARDEN/The Lotus Hour

Writer: Christiansen/Balletto; Producer: Brad Jones; Publisher: Is This the Best Use of Our Time, BMI; Undertow (track) (www.dollywarden.com)

Her sturdy soprano rides atop atmospheric guitar work and third-world drumming. The effect is ethereal. Producer Jones, the record's real star, is a Nashvillian.

FAIRPORT CONVENTION

My Love Is in America

Writer: Chris Leslie; Producer: Dave Pegg/Mark Tucker; Publisher: Westbury/Woodworm, no performance rights listed; Compass (track)

The 25th anniversary CD by Fairport Convention is everything it should be. This track ripples with accordion, fiddle, guitars, penny whistle and tambourine. I've always loved these soulful Brits. Label is based in Nashville.

DIGNUS/The Bourgeois Blues

Writer: Randall S. Perkins; Producer: Charlie

Chadwick; Publisher: Drop of Rain, BMI; Omaat (track) (615-385-7098)

Formerly a pop/rock outfit, Dignus takes an acoustic turn here. The benefit is that you get to really hear how cool Randy Perkins's lyrics are.

WIL MARING/The Turning of the Century

Writer: Wil Maring; Producer: Mark Stoffel/Wil Maring; Publisher: Roan Pony, GEMA/BMI; Roan Pony (Germany) (track) (www.shadymix.com)

Dobro-laced production is a delight, as is her sweet soprano delivery. Maring wrote all the tunes on this CD with the exception of her adorably gentle take on the Jimmy Martin classic "Sunny Side of the Mountain." I think I'm falling in love.

HONORABLE MENTION

NADEAU & THOMAS/A New Cry for Freedom/N&T

JEFF DEYO/Let it Flow/Gottee

LISA O'KANE/Romance and Finance/Raisin' Kane (track)

STEPHEN BRUTON/Teach Me How to Stay/New West

RIVERTRIBE/Did You Feel the Mountains Tremble/

Elevate

BRENT WOODALL/Out with the Old/Barracuda

DAVID ZOLLO/Eye of the Needle/Trailer

DOC WATSON & FROSTY MORN/Battle of

Nashville/Sugar Hill

TOWNS VAN ZANDT & KATHY MATTEA/At My

Window/Tomato

BILLY DON BURNS/Lonesome 77203/BDB

REBECCA ST. JAMES/Song of Love/forefront

LUNASA/Eanair/Compass

FIDDLERS FOUR/Pickin' the Devil's Eye/Compass

STACIE ORRICO/Say it Again/forefront

STEVE GREEN/The Pleasures of the King/Sparrow

MARGARET BECKER/Secrets of the Vine/forefront

WATERMARK/Constant/Rocketown

ROW FILE



GREG TRAVIS

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www.tvonline.com

Greg Travis's love for television and music hasn't wavered since he was a teenager growing up in Cleveland, Tenn.

"I was a kid of the '70s and I've always been a fan of television," says Travis. "And I've always been drawn to music, but I'm not a musician. I even tried to write songs, but that was a disaster. So I've taken my love of music and found a way to work with it through television. It's like bringing two worlds together."

Travis left his home just outside of Chattanooga in 1980 to attend the University of Tennessee in Knoxville. Yet after three years as a psych major, he decided the time was right to try his hand at television. "So I went to a television school (The Center for Media Arts) in New York City in 1983 for a couple of years," he says. "It was a technical school associated with CBS. I learned to do camera and editing and such."

Following New York, he quickly landed a job at the CBS affiliate in Chattanooga, directing a newscast and a morning show. He and his wife, a Nashville native, decided to move to Music City in 1987, where he began doing freelance jobs. "My wife helped support us by working as a nurse at St. Thomas," he says.

In the late-'80s, Travis formed a company with Dick Heard, who was an *Entertainment Tonight* field producer in Nashville. "Dick decided to do other things and retire around 1993, and I took over the role of field producer. I did that until 1997. That's how I made a lot of contacts with the publicists and artists."

His company, Travis Television (TTV), which includes seven employees, offers production services to entertainment shows, television

networks, major record labels and corporate clients. TTV's client list includes Garth Brooks, Walt Disney, the BBC, VH1, the Country Music Hall of Fame and Museum, Faith Hill and Wal-Mart. "We provide a niche that not too many companies do, which is the entertainment related news services, and the ability to do satellite broadcasts and satellite media tours."

When he's not busy running his business, Travis likes to spend time at home. "I like to play with my kids. I have three daughters, ages 14, 10 and four. They keep us relatively busy."

Travis says the future looks promising for TTV. "We're actually in development on a couple of TV shows right now," he explains. "We're always looking for new challenges."

—Richard McVey II

Island Bound Beefs Up

by Richard D. McVey II

Island Bound Studio has invested \$20,000 in new equipment. The studio has added two Amek 9098s, four GML 3000 eqs, six ML mic pres, Millennia Media mic pres, Neumann mics, and a set of DynAudio speakers...After 16 years in Berry Hill, Tenn., Dan Williams Music has moved offices to Cummins Station at 209 10th Ave. S., Ste. 434. Their new phone number is 615-244-5800. Owner Dan Williams has been busy in the studio producing projects for such clients as Clorox, Folgers, Toyota, Dr. Pepper and Beau Rivage...Whistler's Studios has undergone a name change and is now known as iv Studios...Producer Paul Worley has been putting in the hours at The Money Pit, working with acts PinMonkey, Rick Trevino, Sara Evans, Cyndi Thomson and Joey Martin.



Rascal Flatts returned to the studio to produce the follow up album to their gold-selling debut release *Rascal Flatts*, due out Fall 2002. The reigning ACM New Vocal Group has again teamed with producers Mark Bright and Marty Williams. Pictured are (l-r): Bright, RF's Jay DeMarcus, Joe Don Rooney and Gary Levoux, and Williams. Photo: Tony Phipps

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
615 MUSIC									
—	Salvador/Wachtler	Aaron Gant	KPNX-TV	tv promo	Kym Alayne	A. Bird	"	—	demo
—	Randy Wachtler	"	KWBT-TV	tv	Randal Gregory	"	"	—	"
—	Wachtler/Gant	Gant/Rydborg	615 Music	"Light Jazz"	Harlan Sturgill	Sturgill	"	—	re-mix trax
—	Wachtler/Duncan	"	Animal Planet	tv promos	Arvel Bird	"	"	Singing Wolf	od's/mix/master
AUDIO PRODUCTIONS					CASTLE RECORDING				
Chely Wight	George Achaves	Travis Turk	MCA	"CCUSA"	Paul Colman Trio	Monroe Jones	Dineen/Greene	Essential	mix
Mark Wills	"	"	Mercury	"	Debutante	Trey Bruce	David Buchanan	—	"
Cledus T. Judd	Scott/Dail	"	Monument	B&D Tour	Rebecca L. Howard	Bruce/Wright	Buchanan/Turner	MCA	trax/od's
Trick Pony	"	"	Warner Bros.	"	Neal McCoy	Eric Silver	Mills Logan	Warner Bros.	od's
Chris Cagle	"	"	Capitol	"	Lee Kernaghan	Rob Feaster	Feaster/Janas/Short	—	"
Brooks & Dunn	"	"	Arista	"	Larry Hubbell	Randy Bourdreaux	Mike Janas	—	mix
Ray Stevens	Barry Freeman	Steve Johnson	Curb	radio tour	EMERALD STUDIOS				
Cyndi Thomson	"	"	Capitol	"	Joe Patrick	Goodbread/Elvis	Chris Rowe	Goodbread/Elvis	edits
"	George Achaves	Travis Turk	"	"CCUSA"	Burly Red	Red/Skipper	Rudin/Bauer	—	strings
BAYOU RECORDING									
Dean Dillon	Dean Dillon	George Clinton	Acuff/Rose	demos	Brad Martin	Billy Joe Walker Jr.	Tillisch/Lefan	Sony	trax
Shelly Ruffin	Mike Chapman	"	—	—	Roxie Dean	Cannon/Stroud	Sherrill/Konshak	DreamWorks	od's
Sharon Cumbee	Rick Scott	Barry Senter	—	—	Disney Animation	Chris Monton	Hagen/Bickel	—	"
Ron Zara	Hassell Teekel	George Clinton	—	—	Kellie Coffey	Dann Huff	Balding/Hackett	RLG	mix
Kenny Beard	Kenny Beard	Barry Senter	Big Tractor	demos	Boomers	Norro Wilson	Hall/Bickel	Acuff Rose	"
BENNETT HOUSE									
McKeehan/Tate	Brown Bannister	Steve Bishir	Creative Trust	trax/od's	Phil Vassar	Byron Gallimore	Balding/Hackett	Arista	"
United Way	Alan Robertson	Todd Robbins	Gold & Assoc.	trax/vocs/mix	Christmas Lullaby	Fred Mollen	Williams/Konshak	It's Been Real	od's
Doc Summers Band	Bryan Lenox	Bryan Lenox	—	trax	Girls of Grace	Nathan Nockels	Laune/Saylor	Word	"
Amy Grant	Keith Thomas	Bill Whittington	A&M	od's	Whitney Jordan	Dann Huff	Chris Rowe	Sony	edits
Will Owsley	"	"	Warner Bros.	trax/od's	Great Divide	Chris Leusinger	Bullock/Greene/Hanson	Broken Bow	trax/od's
BRUSH HILL									
Mica Roberts	A. Bird	A. Bird	—	demo	Kenny Rogers	John Guess	Guess/Murphy	Dreamcatcher	trax
Ray Barnett	"	"	—	od's	Skip Ewing	Skip Ewing	Hall/Muncy	Acuff Rose	trax/od's
Damon Gray	"	"	—	demo	Ashley Wilson	Rollings/Greenburg	Fowler/Bickel	Ashley Wilson	trax
Adie Grey	Bird/Fire	"	Record Cut City	trax/od's	Desmond Child	Desmond Child	Gruber/Konshak	Deston Songs	od's/mix
					Harborwood	Paul Wright	Letten/Ditto	Harborwood	od's
					Wilkinsons	Bright/Williams	Williams/Rowe/Kidd	RLG	od's/edits/mix
					Katrina	Katrina	Hall/Muncy	Warner/Chappell	trax
					Janna Long	Mooki Taylor	Mooki Taylor	Sparrow	prog.
					Warner/Chappell	Josh Leo	Fowler/Konshak	Warner/Chappell	trax/od's/demos
					Rascal Flatts	Bright/Williams	Williams/Rowe/Kidd	Lyric Street	od's/edits

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Beverly Ellis	Jerry Crutchfield	Guess/Sochor/Murphy	Crutchfield	mix	LOVE SHACK				
Mark Moffat	Mark Moffat	David Hall	Mark Moffat	"	Adore	Hindalong/Byrd	Julian Kindred	Squint	od's
Rachel Proctor	Chris Lindsey	Cobble/Lefan	RCA	mix	Sonic Flood	"	"	Essential	trax/od's
Root Magick	Root Magick	Eric Bickel	—	trax	'Lil Boo	'Lil Boo	Chris Mara	Family Tide	"
Agnus Dei	David Hamilton	Serret/Sochor	Word Print	"	MONEY PIT				
Dave Grothe	Dave Grothe	Teegarden/Konshak	—	trax/od's	Pinmonkey	Worley/Poole	Poole/Hachler	RCA	trax/od's
Mark Knopfler	Knopfler/Ainlay	Ainlay/Saylor	Chariscourt	"	Rick Trevino	Worley/Malo	Poole/Hellerman	Warner Bros. (dev.)	trax/od's/mix
Mark Chesnutt	Billy Joe Walker, Jr.	Tillisch/Lefan	Sony	trax	The James Family	James Family	Hachler	Custom Compos	trax/od's
Holly Williams	Holly Williams	McNeely/Sochor	RPM Management	"	Sara Evans	Paul Worley	Schleicher/Hellerman	RCA	"
Lilo/Stich Sndtrx	Fred Mollen	Williams/Konshak	Walt Disney Films	"	Cyndi Thomson	Worley/James	"	Capitol	edits
Chad Brock	Billy Joe Walker, Jr.	Tillisch/Lefan	Warner Brothers	"	Joey Martin	Worley/Crain/Schleicher	"	Sony	trax
Jewel	John Shanks	Balding/Hackett	Atlantic (NY)	mix					

ISLAND BOUND

Ilya Toshinsky	Ilya Toshinsky	Geoff Koval	—	—
Brice Long	Tim McFadden	"	RPM	demos
Angela Cassett	—	Chip Matthews	Ten Ten	"
Steve Jones	Steve Jones	Geoff Koval	Sony	"
Jaime Kyle	Jaime Kyle	"	TBA	voc's/od's

IV STUDIOS

Ford	Parker/Keller	Whetsone/Jasz	—	tv spots
Lowe's	Chris Doyle	Jason Whetson	—	radio spots
Florida Tourism	Chris Parker	"	—	tv edits
Carpet One	Parker/Hall	Larry Hall	—	national campaign
Dexter Green	Dexter Green	Dexter Green	—	trax
Journey of...Heart	Mowbray/Parker	Jason Whetson	—	radio program
Ford	Doyle/Keller	Whetsone/Deaderick	—	tag for tv spots

LEGENDS STUDIO

Mammoth Jack	D. Scott Miller	Dan Frizzell	BBR	od's/trax/voc's
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SEVENTEEN GRAND

Will Hopkins	Bob Jones	Jake Nicely	—	od's
Jorma Kaukonen	Yves Beauvais	Moutenot/Clark	Columbia	stereo/5.1 mix
D. John Jump Blues	Cyril Vetter	Jake Nicely	Rounder	mix
Sara Evans	Paul Worley	Schleicher/Hellerman	RCA	mix/od's
Emerson Drive	Richard Marx	Cole/Scherbak	DreamWorks	trax
'Lil' Boo	'Lil' Boo	Chris Mara	Family Tide	"
Lani Bartley	Jeff Teague	George Tutko	—	mix/od's
Richard Vegas	Gary Sadker	Neff/Clark	—	voc's/od's

SOUNDSHOP

James House	James House	Mark Capps	—	demos
Trace Adkins	Scott Hendricks	Bradley/Capps	Warner Bros.	mix
Tracy Lawrence	"	"	"	"
Aaron Tippin	Bradley/Watson	"	Lyric Street	trax/od's
—	Wyatt Easterling	Mark Capps	—	demos
Alabama	Cook/Alabama	Bradley/Capps	RCA	trax/od's/mix

WRITER'S NOTES



ANTHONY SMITH

Hits/Cuts: "Run," George Strait; "I'm Tryin'," Trace Adkins; "Didn't I," Montgomery Gentry; cuts by Lonestar, Lorrie Morgan/Sammy Kershaw, Rascal Flatts, Confederate Railroad

Publisher: Almo/Irving Music
Hometown: Oneida, Tenn.
Years In Nashville: 6
Favorite Song You Wrote: "Infinity"
Favorite Song You Didn't Write: "Chiseled In Stone"
On What Instrument Do You Write: Guitar
Influences: Waylon Jennings, Jerry Reed, AC/DC, Vern Gosdin, Keith Whitley and Journey
Little Known Biographical Fact: I was playing guitar and singing in church at eight years old.
Issues Facing Songwriters Today: Feeling like they have to write within confines and boundaries to get cuts.

Anthony Smith's career has been anything but an overnight success story. He grew up in the small city of Oneida, Tenn., enjoying music from an early age. "I started playing guitar when I was about six," says Smith. "I started writing melodies first, and wrote my first lyrics when I was 15. It was a Christian song called 'God Is,' and I played it in church."

His songwriting continued and he began playing in gospel bands around the area. Following high school in the early '80s, he found employment at a flooring company in Oneida. "When I first got there, I told a co-worker, 'I won't be here a year before I'll be gone doing

music.' The year came and went and the guy mentioned it to me. It was embarrassing. Then in my sixth year, they started a 401K plan. The plant manager had a big meeting and he pointed me out. He said, 'Take Anthony, for example, if he gets in on the 401K now, by the time he's 62 and retires from here... Well, that hit me hard. I told the manager right in front of the whole place, 'If I can see that I'd be here five years from now, I'd quit today.' And I quit shortly after that."

He then started performing with a band and eventually landed a house band job. Still not satisfied with his musical path, he sold everything and moved to Nashville in 1995 to pursue a recording career. "I've always known I'd be in Nashville," he says. "It was just finding my own way to do it. When I moved here I stayed with a friend for almost a year and played music on weekends and around town."

Yet to pay the bills and have insurance, he secured a job doing marketing for Intermedia cable company. His big break finally came in 1998, following a writer's night at The Broken Spoke. "The lady hosting the show asked me to play every Wednesday night," he says. "Before I knew it, publishers started coming out to see me and I ended up signing with Almo/Irving. About the time I got signed, I got a Lonestar cut and it went from there. Cuts were coming out of nowhere. I couldn't believe it."

Recently, his dream of a record deal came true thanks to Mercury Nashville. "All the labels I talked to, I told them, 'This is the sort of music I want to do and who I am. And this guy (Bobby Terry) has to produce me or I'm not really interested.' And Mercury dug the idea."

Smith, who wrote or co-wrote his entire debut album, expects his first single to hit radio in May.

—Richard McVey II

Three Who Matter

Nashville's Top Unsigned Bands

by John Hood

Time to check in once again with the local music scene and point you in the direction of acts deserving attention. Bands like **Saddlesong**, **Audra & The Antidote** and **The Bees** make me proud to call Nashville home. This town is righteous with talent. Let's share it with the rest of the world.



Audra & The Antidote

Who are they?: Audra Coldiron (guitar, vox), Kelly Bamberger (drums), Kim Benson (keys), Emmy Davies (bass)

What they sound like: A happy-go-lucky band of power pop supergals. Quirky, catchy and smile-inducing, Audra & The Antidote bang out three-minute blasts of ear candy. Plus they're hot (hey, I never said I was politically correct).

Why They Matter: Because it's been a long time since an all female power rock band took over the radio airwaves. Band lead Audra Coldiron has a magnetic and powerful personality. Star charisma can't be manufactured. It's either there or it isn't and in Coldiron's case, it's there—in spades. They got the look and the sound, an unbeatable combination. To top it all off Coldiron is a contortionist. She's, ahem, stretching the boundaries of pop rock, so to speak. Thank you and good night.

A Good Home: Any major label pop division.

In A Perfect World: With the right promotion and just the tiniest bit of luck, Audra and company could become mainstays on the Top 40 charts.

Contact: Audra Coldiron, 615-554-0884 or www.theantidote.net

THE CLUB SEEN

It's been quite a run out there in the clubs these past few months. I continue to be knocked out by the depth and diversity of the local music scene. And I'm seeing signs of some creativity bubbling up in the mainstream country field. There were the **Nickel Creek** and new RCA band **Pinmonkey** shows during CRS (see page 13). Then there was **Emma Fox** at the Basement on Feb. 21. I'm a sucker

for a British accent and she's extremely easy on the eyes, but it's her soulful R&B approach to country

that really had me salivating. She's show-casing with some great songs by writers like **Joy Lynn White** and **Pat Buchanan** and she's close to a production deal with one of Nashville's top producers. If they keep the sound and songs this cool and don't try to turn Fox into something she's not (Faith, Shania), then country music may have a distinct new star on the horizon. Curb Publishing writer **Sean Patrick McGraw** floored a small, but enthralled crowd at the Sutler on Feb. 20. Who knew the guy could also sing his boots off? Well actually I did, I've been a fan for a while now. He's another highly original act who should be on one of

Saddlesong

Who are they?: Courtney Little (guitar, mandolin, vocals), Carter Little (guitar, mandolin, vocals), Earle Simmons (upright bass), Eric McConnell (steel guitar) and Tim Blankenship (drums)

What they sound like: A sublime blend of roots, rock and country. The best rural rock outfit to come along in over a decade.

Why They Matter: Despite getting labeled as alt.country, Saddlesong are more closely akin to The Band, not necessarily in their sound, but in their expansive and eclectic exploration of the boundaries of country and rock. The brothers Little approach songwriting from very different perspectives, so their sound has that same inherent tension that Jeff Tweedy and Jay Farrar brought to Uncle Tupelo.

A Good Home: Lost Highway, Dualtone, Vanguard, Sugar Hill, Rounder, E-Squared

In A Perfect World: You'd love this band as much as I do. The Americana world has been begging for an act to be the format's first superstar. They just found that act.

Contact: Saddlesong, 615-276-2857 or www.saddlesong.net



Nashville's majors. Rhonda Vincent and her hot band **The Rage** threw down some serious bluegrass jams for a near capacity crowd at the Belcourt Theatre on Feb. 2. She simply sings like an angel, that's all. At the Basement, way back on Jan. 30, Tom Mason showed off some nifty slide guitar work. Those of you in the know know he's equal parts guitar star and performance artist. It was an intimate evening of song and theatre. His motto should be "It's not just a gig, it's an adventure." New York-bred band **The Strokes** have been anointed by the mass media here and overseas as the future of rock. But I'm here to tell you that it's Southern rock road warriors the **Drive-By Truckers** who may single-handedly save rock and roll. The Truckers crashed head-first into a standing-room only crowd at the Slow Bar on Feb. 21. Opening band Slobberbone introduced the headliners to the stage proclaiming, "The Drive-By Truckers will kill you...with rock." And they very nearly did. An incendiary set that showcased the band's punk roots and urgent intensity. The Truckers have, however, grown beyond the sonic limitations of the punk genre. Borrowing from other formats (most notably Southern rock and the Muscle Shoals soul sound), The Drive-By Truckers have molded themselves into one of the most idealistic and important bands in the land. They remind me of the Clash in the way they've blended diverse influences into potent new musical styles while holding on to their rebellious fervor. And since the Clash put down the title and refuse to pick it back up, I'll have to bestow the Only Band That Matters title on the Truckers. Roll on boys, roll on. **MR**

The Bees

Who are they?: Daniel Tashian (guitar and lead vocals), Jason Lehning (guitar, vocals), Robbie Harrington (upright bass) and David Gehrke (drums, vocals)

What they sound like: Moody and melodic pop music that features exceptionally strong songwriting. Swirling harmonies intertwined with lush, orchestrated melodies and topped off with Tashian's emotive croon on lead vocals.

Why They Matter: Well if for no other reason, Tashian and 12th & Porter have almost single-handedly revived the Nashville rock and pop scene with the consistently standing-room only non-country writer's night, 12 on 12th, which takes place every Monday night. But the real reason is a shimmering debut disc that provides America's answer to the atmospheric and melancholy pop that Britain has been cranking out with bands like Coldplay and Travis.

A Good Home: ATO Records (Dave Matthews' label and home to David Grey and Patty Griffin), Epic, Aware

In A Perfect World: The Bees would take over the world. And they just might—their intelligent and catchy Anglo-pop tunes will play well on both sides of the Atlantic.

Contact: ESN Management, 615-297-5399 or www.beesmusic.com



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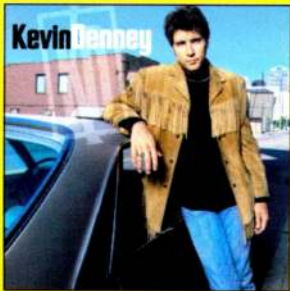
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KEVIN DENNEY/Kevin Denney

(Lyric Street) *Producer: Leigh Reynolds*

Prime cuts: "That's Just Jesse," "Cadillac Tears," "Takin' Off The Edge," "We Rhyme," "That's What I Believe," "Daddy Was A Navy Man"

Critique: When Randy Travis and Keith Whitley arrived on the scene in the '80s, critics and fans alike let out a whoop of jubilation. And no wonder: Here were young country singers of startling maturity, steeped in the past but not narrowly enslaved to it, bringing the best of Lefty-George-

Merle traditionalism to an audience hungry for a taste of authenticity. Discovering Kevin Denney in 2002 is a similarly heady experience. This intense 20-something Kentuckian can deliver the traditional goods with the best of 'em, and *Kevin Denney* is just the vehicle he needs to prove it. A superb debut, the album is packed with songs that showcase Denney's earthy, molasses-smooth resonance to near perfection, blending his own impressive songwriting skills with the work of some of Music Row's master tunesmiths, among them Leslie Satcher, Wynn Varble, Craig Wiseman, Anthony Smith and "Murder On Music Row" creators Larry Cordle and Larry Shell. The latter pair's "Daddy Was A Navy Man" is a masterpiece of patriotic understatement (which only seems like an oxymoron) that ends the CD on a note of graceful benediction. Yet by then I was already bowled over by the haunting bittersweetness of "That's Just Jesse," the shuffling irony of "Cadillac Tears," the gorgeous balladry of "We Rhyme," and the droll cracker-barrel wisdom of "That's What I Believe." Not since Don Williams crooned "I Believe In You" have I smiled at stuff like: "There's nothin' wrong with prayin' in the classroom/There oughta be a law against plastic Christmas trees/True love comes around once in a lifetime/Darlin' you are mine, and that's what I believe." Add to the mixture producer Reynolds' uncluttered sonic warmth and you have what promises to be one of the best country albums of the year. That's what I believe. **Grade: A**

—Larry Wayne Clark



JARS OF CLAY The Eleventh Hour

(Essential/Silvertone)

Producer: Jars of Clay

Prime Cuts: "Disappear" and "Fly"

Critique: In recent years Jars of Clay have attempted to transcend the typecast of being solely a Christian band, and instead have reached for wide-ranging appeal. With the release their latest effort, *The Eleventh Hour*, they continue the trend of interspersing themselves throughout the marketplace. Self-produced by the two-time Grammy winners, much of the material—particularly "Revolution"—plays as if the band tried to mask some of its lyrical content behind slickly produced, radio-friendly music. Then again, Jars have also written a record slyly comprised of some tunes with double meanings—none more so than "I Need You." Avoiding any direct religious references, they're keenly aware "I Need You" could easily be interpreted by mainstream radio listeners as a man professing his affection to a love interest and nothing more. Calculated in nature, *The Eleventh Hour* unfortunately falls short of past achievements (*If I Left The Zoo*) with some uncharacteristically gaudy sounding overproduced

elements. It's almost as if the album beckons for an outside voice. Nevertheless, the pop appeal of "Disappear" all but completely overshadows their other more disjointed attempts at folk and rock. Sometimes savvy ("Whatever She Wants") yet contrived in spots ("Fly"), it remains to be seen whether a majority of the secular audience is willing to wholeheartedly accept a pop-rock band (or whatever it is they're trying to be with such an overtly spiritual presence. Even more importantly, only time will tell whether Jars' efforts to reach such a colossal crowd will alienate any of their longtime Christian supporters. **Grade: B-**

—Keith Ryan Cartwright



COLLIN RAYE Can't Back Down

(Epic Records)

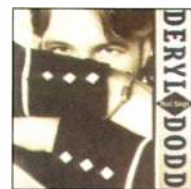
Producers: James Stroud, Collin Raye

Prime Cuts: "It Could Be That Easy," "What I Need," "What I Did For Love"

Critique: Collin Raye, bless his heart. There's, arguably, no better male vocalist in Music City. But while he's had a string of platinum successes since his 1991 debut album, each successive

outing has drifted further and further from his country moorings. *Can't Back Down*, his tenth release and second co-production, finds Raye planted comfortably somewhere between disco-era Rod Stewart and post-Journey Steve Perry. And by any stretch of the imagination I would be hard pressed to call this a country album. While it may be fine for stalwart Raye fans, country radio, even with today's wide parameters, might have a difficult time finding a track here to work into an ever shortening playlist. The production, while crisp and clean, contains only hints of steel guitar and fiddle to keep it in the country ball park. Actually it has more in common with the overwrought qualities of the worst of Neil Diamond, especially on melodramatic pap such as "Dear Life" and bombastic rockers like "One Desire." The first track, the raucous "Gypsy Honeymoon," penned by Collin Ellingson and Kim Carnes sounds like '80s-era Rod Stewart minus the fun quotient, and "Young As We're Ever Gonna Be," which was co-written by Raye and Scott Wray, comes off as watered-down "Born To Run"-era Bruce Springsteen. The album's real strengths lie in a handful of simple yet effective ballads. "It Could Be That Easy," a song about how easy it is to lose or regain love, is marred somewhat by a wall of electric guitars and deafening drums near the song's end. The fiddle and piano-laced "What I Need," about God's plans for us despite what we might want, fares better. Finally, the majestic "What I Did For Love" and the poignantly sung closer, a wonderful string-filled arrangement of the classic Michael McDonald ballad "I Can Let Go Now," show off Raye at his best. In the end, however, I might have appreciated it more had I been expecting an Adult Contemporary release. **Grade: C**

—Ron Young



DERYL DODD Pearl Snaps

(Lucky Dog)

Producers: Shane Decker, Blake Chancey

Prime Cuts: "She'll Have You Back," "One

Ride In Vegas," "A Bitter End," "That's How I Got To Memphis," "Sundown," "Where The River Flows"

Critique: Deryl Dodd returns after a forced two-year hiatus from music, due to a nearly life-ending battle with viral encephalitis. The Texas native was born into a musical family, with his parents and uncle in a gospel trio and his great uncle a lap steel player with the Light Crust Dough Boys in the 1930s. Obviously, music is in his genetic code. Pair that with his relentless drive to get back into the musical game and the result is his latest CD, which boasts 10 self/co-penned cuts. Cleverly, the label has opted to include the previously released "That's How I Got To Memphis" and "A Bitter End" to

reacquaint fans as well as introduce new listeners. "She'll Have You Back," recorded live at Nashville's own 328 Performance Hall, has a resonant Haggard sound, with steel guitar that's pure honky tonk. Some may remember the song from Tim McGraw's 1999 *A Place In The Sun*. The overall musical style settles somewhere between country western and southern rock, and is fused with Springsteen-esque storytelling. The perfect example is "One Ride In Vegas," which says: "He's risking it all, driven by a hunger/ That never will let him give up/ And with a fire in his eyes he dances with thunder/ 'Til one day, his day finally comes." The album's highlight is the unexpected cover of Gordon Lightfoot's "Sundown," which shows that truly soulful music can be played in any genre. The project, however, stumbles mid-way with "Good Things Happen." Between weak lyrics and a drowning melody, it's depressing rather than uplifting. Nevertheless, the album closer, "Where The River Flows," is a bluegrass spiritual showcasing sweet vocals and rootsy production. In short, it's a joy to have Deryl Dodd back.

Grade: B

—Michelle McPeters



MINDY MCCREADY
Mindy McCready

(Capitol) Producers: Billy Joe Walker, Jr., Mike Clute, Bobby Huff

Prime cuts: "Lips Like Yours," "Lovin' Your Man," "The Fire," "Don't Speak," "Tremble"

Critique: Mindy McCready caused quite a stir in the early '90s with her bare-midriffed blonde sexiness and sassy "Guys Do It All The Time" attitude. But it's been a while since we've heard from her, a period during which the void she left

has been filled by the various Jo Dees, Cyndis, Jessicas and Carolyn Dawns who populate new millennium country's female contingent. Mindy McCready asks the question: can the diva with the famously bejeweled belly-button recapture her place in the hearts of fans and program directors? Indeed, I sense her almost palpable determination to rise above the Lolita image to enter the world of mature artistry. The press kit proclaims McCready's pride at having hand-picked the album's material. Handpicked they may be, but I wish there were fewer soundalike songs dealing with the same topic—romantic love—without significant variation. Just listing the CD's titles "Don't Speak," "Lips Like Yours," "If I Feel Your Hand," "You Get To Me," "I Just Want Love"—creates a glossary of smoldering clauses begging to be melded into one bonfire sentence of erotic abandon. Sonically too, there are problems. The album is produced to the nines, at times to the singer's own detriment. Many of the lower vocal passages are delivered in a Cyndi Thomson-like whisper swallowed amidst thundering drums and boisterous guitars. It's often difficult to clearly understand the words—a whopping no-no in country music. There are a few high points that reveal the album that could have been. "Lovin' Your Man," a love triangle with a fresh twist, explores bold territory. "Don't Speak," with its sultry Chris Isaak twang, makes good use of the singer's penchant for pop breathiness. "Tremble" seems like a candidate to become McCready's "Breathe" with its dramatic lyric and vocal flights. And "The Fire," penned by the mighty Leslie Satcher, may be the highlight here: "Say what you like, boy, water's nice/ But it's fire that keeps you warm." A few more songs and performances of this caliber might have gone a long way toward lending warmth to an album that needs it. **Grade: C**

—Larry Wayne Clark



BILLY YATES
If I Could Go Back

(M.O.D)

Producer: Billy Yates

Prime Cuts: "Too Country And Proud Of It," "Daddy Had A Cardiac And Mama's Got A Cadillac"

Critique: Billy Yates could be an important voice in country's stylistic resurgence. Not only is he a fine vocalist, with notes scooped from the George Jones mold, he also tells a good story and knows that one crying steel guitar provides better sweetening than countless strings and/or synthesizers. Yet he stumbles at several key points. "They Don't Make Us Like They Used To" calls forth the ghosts of Lefty, Hank, Patsy, et. al. to preach a sermon about the state of country music, a device that has been (pardon the expression) done to death. Let those folks rest in peace—country is fully capable of revitalizing itself without any more imaginary endorsements from beyond the grave. Also, one or two of Yates' ballads suffer from glaringly inexact rhymes. Authenticity is no substitute for solid songcraft (just ask ol' Hank). Happily, everything clicks on "Too Country And Proud Of It," which turns a radio station's billboard slogan into a high-spirited, toe-tapping anthem. And "Daddy Had A Cardiac And Mama's Got A Cadillac" bears the unmistakable stamp of tunesmith Craig Wiseman rivaling "Goodbye Earl" for gleeful death-of-a-heel hilarity. Yates definitely bears watching—he may find fans of genuine country music rallying around him, if they aren't already. And he has enough potential to make it well worth their while. **Grade: B**

—Johnny Norris



KASEY CHAMBERS
Barricades & Brickwalls

(Warner Bros.)

Producer: Nash Chambers

Prime Cuts: "Barricades & Brickwalls," "Not Pretty Enough," "Nullabor Song," "A Million Tears," "If I Were You"

Critique: Kasey Chambers is very different from the gals who are making the country radio charts. She has a punk DIY attitude and a rock and roll look. But then there's that voice. In it you'll find the sound of whiskey glasses clanking, lone-some winds blowing and, more often than not, love dying. It breaks just like a lonely heart. If it ain't country, then I don't know what is. Chambers wrote or co-wrote every song on the album with the exception of the Gram Parsons' cover "Still Feeling Blue," which features the always spectacular Buddy Miller on harmony vocals. He

also adds vocal support on "Runaway Train." On "Nullabor Song" David Henry weaves a forlorn cello arrangement through the breaks in Rod McCormack's nifty lead guitar work. It's a song grounded to a particular place and a tribute to the wild Australian landscape where Chambers grew up. She follows that up by pairing her sad croon with Matthew Ryan's weary rasp on "A Million Tears." Then she cranks the energy up on the stuttering "Crossfire" which rolls out of the speakers like a Gatling gun going off. Plenty of strong stuff here, but the highlights are the ominously possessive title track and "Falling Into You," a fragile and plaintive plea for love—"falling into you/ It carries me far enough away/ And everything you do/ It lightens up my darker side of day/ I just hope the wind/ Doesn't blow you away." If I were programming a country station, I'd want Ms. Chambers on my playlist. But then I've always been a rebel without a clue. Just don't be surprised when her world-class voice knocks down any barricades and brickwalls standing between her and a larger audience. **Grade: A-**

—John Hood

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industry events CALENDAR

April

- 1 Tin Pan South (April 1-6)
- 1 Tin Pan South Songwriters Golf Classic, Greystone Golf Course, Noon
- 1 Tin Pan South World's Largest Open Mic competition, Mars Music (100 Oaks Mall), 5-9 p.m.
- 2 Tin Pan South Legendary Songwriters Acoustic Concert, Ryman Auditorium, 7 p.m.
- 3 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 6 Vocal Master Class w/Renee Grant-Williams, downtown AmSouth Bank Center, 244-3280
- 8 BMI Roundtable, 3-5 p.m., 401-2000
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 10 ASCAP Presents Straight Talk, 10 a.m.
- 16 ASCAP Membership Meeting, Vandy Plaza
- 17 ASCAP Presents Straight Talk, 10 a.m.
- 24 ASCAP Presents Straight Talk, 10 a.m.
- 30 T.J. Martell Fishing For A Cure, Nashville Shores, 1-800-785-2873

May

- 1 ASCAP Presents Straight Talk, 10 a.m.
- 8 ASCAP Presents Straight Talk, 10 a.m.
- 8 Grammy Block Party, 5 p.m.
- 13 BMI Roundtable, 3-5 p.m.
- 14 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 15 ASCAP Presents Straight Talk, 10 a.m.
- 22 ASCAP Presents Straight Talk, 10 a.m.
- 22 ACM Awards, CBS, 7 p.m.
- 29 ASCAP Presents Straight Talk, 10 a.m.

June

- 5 ASCAP Presents Straight Talk, 10 a.m.
- 10 BMI Roundtable, 3-5 p.m.
- 11 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 12 ASCAP Presents Straight Talk, 10 a.m.
- 12 CMT Flameworthy Music Video Awards
- 13 Fan Fair, 1-866-326-3247 (June 13-16)
- 19 ASCAP Presents Straight Talk, 10 a.m.
- 26 ASCAP Presents Straight Talk, 10 a.m.

To list an event in the Music Row Industry Events Calendar, please send an e-mail to news@musicrow.com or fax us at (615) 329-0852.

Music Row retains the right to edit or reject any listings.

LETTERS (Letters have been edited for space)

WEBCASTING ROYALTY SCARES ME (RE: @MusicRow Feb. 22)

I just read your piece on the new Internet royalty payments. As a future webcaster, it really scares me. Fortunately, I have decided to play the works of aspiring singer/songwriters and avoid record companies altogether. The musicians who really need a venue are not the ones that have a record label anyway.

Every day I read the opinions of music critics that believe the record companies are streamlining musicians with little creativity. I read an article just today that Elton John is renouncing the pop industry for the same reason. The future of country music lies in those everyday people who love music and want to share their gift with the world. I believe they deserve a royalty, but not the companies who exploit them, then take most of the profit for themselves. It is unfortunate that any musician thinks they need a record company at all. If anyone is to blame for

that, it has to be the radio broadcasting industry. If they would open their minds (and ears) to what is sitting right in front of them all of this nonsense would stop. For example, I am from New Orleans and I know a very talented musician that has the ear of someone in Nashville, but can't get a song played on the local radio station for anything. First he has to go to Nashville and agree to give his profits to someone else, then they will play his song. What an infinite loop of bull!

I will get off my soap box now, but I can attest to the fact that no one can afford to pay royalties and bandwidth costs unless they charge either the musician for the promotion of the song, or the listener for the opportunity to hear new music. There is very little market for either one of these scenarios. I wish I knew the answer.

—Lee Ann Bond
LABOND@hibernia.com



The members of Nickel Creek were surprised during CMT's Most Wanted Live with a presentation of their first gold record for their self-titled debut album. Pictured on the set are (l-r): Bev Paul, GM, Sugar Hill Records; Sara Watkins, Sean Watkins and Chris Thile, of Nickel Creek; and Chris Parr, VP, Music and Talent, CMT. Photo: Ed Rode



Songwriter Bruce Robison and Tim McGraw were the guests of honor at a celebration hosted by BMI to mark the three-weeks-at-No. 1 success of "Angry All The Time." The song was the first No. 1 for Robison and publishers Tiltawhirl Music and Bruce Robison Music. Pictured celebrating are (l-r): BMI's Paul Corbin, McGraw, Robison and Tiltawhirl Music's Frank Liddell and Travis Hill. Photo: Kay Williams



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2001

Billboard
JUNE 9, 2001

HOT COUNTRY SINGLES & TRACKS

Billboard
Mid-Year 2001
Hot Country Publishers

Hot Country Singles & Tracks
Publishing Corporations

Pos. PUBLISHER (No. of Charted Titles)

1 EMI MUSIC (46)

Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)
1 EMI APRIL ASCAP (19)
2 EMI BLACKWOOD BMI (17)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER PROMOTION LABEL
1	3	3	21	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE T. MCHUGH)	No. 1 1 week at No. 1 KENNY CHESNEY (V) BNA 69035 †
2	2	2	12	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT
3	1	1	17	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 6904B †
4	6	7	9	I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT
5	7	9	17	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †
6	5	6	37	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †
7	4	4	16	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT
8	10	10	15	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 177200
9	8	5	25	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †
10	11	11	14	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †
11	12	13	18	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †
12	13	14	12	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †
13	9	8	20	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †
14	17	19	11	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 734758 †
15	18	17	9	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, G. ...)	JO DEE MESSINA (V) CURB 734758 †

R&R Country Top 50

Hot Country Singles & Tracks
Songwriters

1 PHIL VASSAR
My Next Thirty Years — Tim McGraw — Curb
— EMI April, ASCAP/Phil Vassar, ASCAP
Just Another Day in Paradise — Phil
Vassar — Arista Nashville
(C. Wiseman) — Arista Nashville
Vassar, ASCAP/ Phil Vassar, ASCAP/Phil
Rabbit, ASCAP
Rose Bouquet — Phil Vassar — Arista
Nashville (R. Byrne) — EMI
April, ASCAP/Phil Vassar, ASCAP/EMI
Blackwood, BMI/Artbyrne, BMI
Live It Up — Marshall Dyllon —
Dreamcatcher (R. Byrne) — EMI Black-
wood, BMI/Artbyrne, BMI/EMI
April, ASCAP/Phil Vassar, ASCAP

- 1 KENNY CHESNEY Don't Happen Twice (BNA)
- 2 TIM MCGRAW Grown Men Don't Cry (Curb)
- 3 BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
- 4 LONESTAR I'm Already There (BNA)
- 5 GARY ALLAN Right Where I Need To Be (MCA)
- 6 SARA EVANS I Could Not Ask For More (RCA)
- 7 DIXIE CHICKS If I Fall You're Going With Me (Monument)
- 8 GEORGE STRAIT If You Can Do Anything Else (MCA)
- 9 ALAN JACKSON When Somebody Loves You (Arista)
- 10 MONTGOMERY GENTRY She Couldn't Change Me (Columbia)
- 11 BRAD PAISLEY Two People Fell In Love (Arista)
- 12 MARK MCGUINN Mrs. Steven Rudy (VFR)
- 13 JAMIE O'NEAL When I Think About Angels (Mercury)
- 14 JO DEE MESSINA Downtime (Curb)
- 15 EMI RIMES But I Do Love You (Curb)

...looks like it's gonna

EMI Music Publi

2002

Billboard

Mid-Year 2002
Hot Country Publishers

Hot Country Singles & Tracks
Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

1 EMI MUSIC (30)

Hot Country Singles & Tracks
Publishers

Pos. PUBLISHER (No. of Charted Titles)

1 EMI APRIL, ASCAP (17)

Hot Country Singles
& Tracks Songwriters

1 Alan Jackson (4)
Where Were You (When the World
Stopped Turning)—Alan Jackson—
Arista Nashville—EMI April, ASCAP/Tri-
angels, ASCAP
Drive (For Daddy Gene)—Alan Jackson—
Arista Nashville—EMI April, ASCAP/Tri-
angels, ASCAP
Where I Come From—Alan Jackson—
Arista Nashville—WB, ASCAP/Yee
Haw, ASCAP
Designated Drinker—Alan Jackson Duet
With George Strait—Arista Nashville—
EMI April, ASCAP/Tri-angels, ASCAP

JUNE 15
2002

Billboard

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	1	18	DRIVE (FOR DADDY GENE) K STEGALL (A JACKSON)	4 Weeks At Number 1	Alan Jackson	1
2	2	3	18	LIVING AND LIVING WELL T BROWN, G STRAIT (T MARTIN, M NESLER, T SHAPIRO)	MCA NASHVILLE 172238	George Strait	2
3	4	7	18	I'M GONNA MISS HER (THE FISHER' SONG) F ROGERS, B PAISLEY, F ROGERS	ARISTA NASHVILLE 69152	Brad Paisley	3
4	3	2	18	I DON'T HAVE TO BE ME ('TIL MONDAY) R VAN HOY (S AZAR, J YOUNG, R C BANNON)	MERCURY 172230	Steve Azar	2
5	5	5	18	I SHOULD BE SLEEPING J KING, J STROUD (L OREW, S SMITH)	DREAMWORKS 450382	Emerson Drive	5
6	7	9	18	NOT A DAY GOES BY D HUFF (S DIAMOND, J DERRY)	BNA 69134	Lonestar	6
7	9	8	18	I DON'T WANT YOU TO GO P WORLEY, C D JOHNSON (C D JOHNSON, I POLKI)	ARISTA NASHVILLE 69132	Carolyn Dawn Johnson	7
8	8	6	18	MY LIST J STROUD, T KEITH (T JAMES, R BISHOP)	DREAMWORKS ALBUM CUT	Toby Keith	1
9	10	10	18	THE ONE T BROWN, M WRIGHT (K MANN, B LEE)	MCA NASHVILLE 172232	Gary Allan	9
10	6	4	18	WHAT IF SHE'S AN ANGEL J RITCHEY (B WAYNE)	RCA 69136	Tommy Shane Steiner	2
11	12	15	18	MY HEART IS LOST TO YOU K BROOKS, R OUNIM, M WRIGHT (B BEAVERS, C HARRINGTON)	ARISTA NASHVILLE ALBUM CUT	Brooks & Dunn	11
12	11	12	18	WHEN YOU LIE NEXT TO ME D HUFF (K COFFEY, T HARMON, J D MARTINI)	BNA ALBUM CUT	Kellie Coffey	1
13	16	23	18	THE GOOD STUFF B CANNON, N WILSON, K CHESNEY (J COLLINS, C WISEMAN)	BNA ALBUM CUT	Kenny Chesney	1
						Darryl Worley	
						Andy Griggs	

R&R

Country Top 50

1	1	ALAN JACKSON Drive (For Daddy Gene) (Arista)
2	2	GEORGE STRAIT Living And Living Well (MCA)
3	3	STEVE AZAR I Don't Have To Be (Till...) (Mercury)
5	4	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)
4	5	EMERSON DRIVE I Should Be Sleeping (DreamWorks)
7	6	LONESTAR Not A Day Goes By (BNA)
8	7	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)
9	8	GARY ALLAN The One (MCA)
10	9	BROOKS & DUNN My Heart Is Lost To You (Arista)
11	10	KELLIE COFFEY When You Lie Next To Me (BNA)
15	11	KENNY CHESNEY The Good Stuff (BNA)
		HARRIS YOUNG I'm Gonna Miss Her (Arista)
		ANDY GRIGGS I'm Gonna Miss Her (Arista)
		TRICKY I'm Gonna Miss Her (Arista)
		TOBY KEITH Courtesy Of The Red, White... (DreamWorks)

be another searcher.

h i n g / N a s h v i l l e

contents

July 2002 • Volume 22 No. 8

On the Cover

Montgomery Gentry

Label: Columbia

Current Single: "My Town"

Current Album: *My Town* in stores Aug. 27

Current Video: "My Town"

Current Producer: Blake Chancey

Member Names/Instruments: Eddie

Montgomery, Mic Stand; Troy Gentry, Guitar

Hometowns: Montgomery (Lancaster, Ky.); Gentry (Lexington, Ky.)

Birthdates: Montgomery (9/30); Gentry (4/5)

Management: Johnny Dorris, Hallmark Direction

Booking: Monterey Peninsula Artists, Steve Dahl/Ray Shelide

Recent Hits: "Didn't I," "Cold One Comin' On," "She Couldn't Change Me"

Awards: 2000 CMA Vocal Duo of the Year; 2000 American Music Awards for Best New Country Group; 2000 ACM Top New Vocal Group or Duo

RIAA Certs: *Tattoos & Scars* (Platinum); *Carrying On* (Gold)

Influences: Montgomery—Lynyrd Skynyrd, Hank Williams Jr., Charlie Daniels, Willie Nelson, Waylon Jennings, Merle Haggard; Gentry—George Jones, Randy Travis, Hank Williams Jr., Merle Haggard

In 1999, the rowdy, fun loving Montgomery Gentry struck a chord with country fans everywhere as "Hillbilly Shoes" hit the airwaves. The single helped propel their Columbia Records debut *Tattoos & Scars* to platinum heights. The follow-up, *Carrying On*, has already been certified gold, and the two hope to continue their winning ways this summer with the release of *My Town*, which hits shelves Aug. 27.

As for their career goals, Eddie Montgomery explains, "The main thing is, 20 years from now, we'd like to walk into a honky-tonk, and see a bunch of guys up on stage playing, and doing one of our songs. That's when you know you've done something."



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Fan Fair-ed Well

Fan Fair 2002, held June 13-16 in downtown Nashville, claimed an aggregate attendance of more than 126,500, up 2,500 from last year's record-breaking turnout. Highlights included air conditioning, beautiful weather, the up close and personal musical venue at Riverfront Park and good planning. On the flip side were high concession prices, poor sound at Adelpia Coliseum, and a lack of superstar artists. But two years into its downtown locale, it's obvious the CMA made a wise decision for fans and industry alike. (See pg. 31 for Fan Fair coverage on stage and in the autograph booths.)



Photos: Alan Meyer



CMT FLAMEWORTHY VIDEO MUSIC AWARDS WINNERS

The CMT Flameworthy Video Music Awards was held June 12 at the Gaylord Entertainment Center.

- Breakthrough Video:** "I Breathe In, I Breathe Out," Chris Cagle
- Video Director:** Michael Salomon for "I Wanna Talk About Me," Toby Keith
- Video Collaboration:** "Mendocino County Line," Willie Nelson featuring Lee Ann Womack
- Love Your Country Video:** "Where Were You (When the World Stopped Turning)," Alan Jackson
- "LOL" (laugh out loud) Video:** "I Wanna Talk About Me," Toby Keith

- Fashion Plate Video:** "Jezebel," Chely Wright
- Concept Video:** "I'm Gonna Miss Her," Brad Paisley
- Group/Duo Video:** "Only in America," Brooks & Dunn
- Hottest Video:** "The Cowboy in Me," Tim McGraw
- Female Video:** "Blessed," Martina McBride
- Male Video:** "Young," Kenny Chesney
- Video of the Year:** "Young," Kenny Chesney
- Video Visionary Award:** Dixie Chicks



Chely Wright



Martina McBride



Alan Jackson

the buzz...

FAMILY FUN EDITION

Our Fan Fair fave was the Family Fun Zone. Because nothing jazes the kids more than signing up for credit cards, registering for marketing campaigns and learning about pharmaceuticals. Woo-hoo.

- ▲ **Hype**—Flameworthy Awards "shatter" ratings records, but CMT isn't releasing numbers for the old or new marks. Hmmm.
- ▲ **Music Row**—We recently "demolished" the record for...being a magazine and stuff. Yay, us!!!
- ▼ **Principle**—Old Chicks: "We're standing against fundamentally unfair practices." New Chicks: "We can have our own label? Oh boy!"
- ▲ **Recorded Music**—Fan Fair's so fan friendly, they're letting contest winners run the stadium show's sound.
- ▼ **Peter Jennings**—Deep-sixing Toby's performance only gave the issue (and song) more play. You'd a think an anchor would have more media savvy.

Stage shots: Scott Gries/ImageDirect
 Backstage photo: Rick Diamond/ImageDirect



Nashville Goes Hollywood

If you've been hearing a buzz around town the past month, then you're not alone. Hot new act? Label closing? Nope, none of the above. It seems the music industry has awoken to the tremendous opportunity afforded by the Nashville Independent Film Festival (NIFF).

This year's event took place June 5-9 at Regal Green Hills Cinema. Attendance was up several hundred to 10,888, there was an expanded offering of panels and workshops and the quality of films in the festival was markedly improved. But the big cause for celebration is NIFF's desire to include Nashville's music community in its effort to build a world-class film festival.

"The Music Row component has built up over the years," says Brian Gordon, Executive Director of NIFF. "This year the music community's involvement was impressive. Three years ago we started implementing a strategy to combine the film and music communities. The idea was that this festival would be the meeting point for Music Row and the film industry."

Some highlights included the All About Music and When Music Meets Film panels, as well as an opening reception at BMI. Several publishers took advantage of film and television music supervisors being in town and set up showcases to introduce them to some of Nashville's best songwriters.

Gordon believes the addition of several music industry executives to NIFF's board of directors strengthened the ties between NIFF and Nashville's music industry. He points to board members Robin Mitchell Joyce (Bass, Berry & Sims), Pam Lewis (PLA Media), Jeff Walker (AristoMedia), Kelly Wright (RPM Management) and Tracy Gershon (High Seas Music), among others, as a sign of the Row's growing involvement with NIFF.

Gordon says, "A number of those people just joined. With their experience and contacts we hope to work even more closely with the music industry in the future."

"Another way the Row has really stepped in to help has been with sponsorships," says Gordon. "BMI, ASCAP and SESAC have been a great to us. Bass, Berry & Sims, Brewman Music, JamSync, CMA, Gibson Guitar, William Morris, Sony and Ocean Way all came to the table and helped us put on a great festival. It's a wonderful thing when one creative community supports another like this."

"The festival is the perfect place for film and music to meet. We definitely want more people and businesses from Music Row to be involved. We want to strengthen and add to the music component of what we do."

—John Hood

GENRES? WE GOT 'EM ALL.

✓	R&B/HIP HOP.	GOT IT.
✓	LATIN?	SI.
✓	POP/ROCK?	YEAH, MAN.
✓	COUNTRY?	YEP.
✓	TV/FILM.	NOBODY DOES IT BETTER.
✓	AMERICANA?	WE'RE THE PIONEERS.
✓	CHRISTIAN?	LORD, YES.

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MUSIC ROW AWARDS

The music industry came out in full force for the 14th Annual Music Row Awards, held June 4 at BMI. Winners were announced in the June issue. Here's a glimpse into the evening's festivities.

1. WINNERS GALLERY—Critics' Pick artist Blake Shelton, Breakthrough Songwriter Anthony Smith, MR's David Ross, Producer of the Year Keith Stegall and BMI's Patsy Bradley posed following award presentations.

2. SING A SONG—Accepting the Song of the Year trophies for Alan Jackson's "Where Were You (When The World Stopped Turning)" were EMI's Gary Overton (l) and FORCE's Maria Eckhardt (r). MR's Chuck Aly (center) presented.

3. NASHVILLE PLAYERS—The winners of this year's Musician Awards took the stage to offer words of appreciation.

4. A BIG THANKS—Producer of the Year Keith Stegall got serious as he thanked his family and Mercury label head Luke Lewis for their roles in his personal and professional life.

5. ENTHUSIASM ABOUNDS—Critics' Pick artist Blake Shelton radiated confidence as he bounded up to the stage and thanked his producer Bobby Braddock, among others.

6. FAMILY AFFAIR—Breakthrough Songwriter Anthony Smith turned his big win into a family get together.



Photos: Alan Mayor

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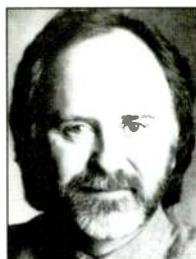
by Richard McVey II



Dixie Chicks

CHICKS & SONY MAKE UP—The Dixie Chicks' forthcoming album, *Home*, debuts at retail on Aug. 27. The album is being released by the newly-formed label Open Wide Records, created by the Dixie Chicks and Sony Music. Nashville-based Monument Records and New York-based Columbia Records Group will provide marketing and promotional support for the release. The album's first single, "Long Time Gone," was released to radio May 23.

HARDISON PASSES—Musician and songwriter **Randy Hardison**, 41, passed away June 4. According to the *Tennessean*, a neighbor at Hardison's apartment complex found him June 1 lying in a breezeway. Police believe Hardison had been struck in the head. In addition to his work as a session drummer, Hardison's songs appeared on albums by **Garth Brooks**, **Kenny Rogers**, **Mark Chesnutt** and **Lee Ann Womack**, among others.



Garth Fundis

FUNDIS RE-ELECTED TO ACADEMY—The Recording Academy (NARAS) announced that Nashvillian **Garth Fundis** was re-elected Chairman of the Board of Trustees, **Carlos Alomar** was re-elected Vice Chairman, and **Neil Portnow** remains Treasurer. The Academy Trustees also voted to expand the Rap and R&B Grammy Award fields, establish a separate field for dance music, and add the mastering engineer as a Grammy nominee in the Album of the Year category. In addition, the Academy's Grant Program will almost double in increased funding for 2003 to \$700,000.

BMG BUYS ZOMBA—Bertelsmann AG exercised its option and purchased Zomba Music Group in a deal thought to be worth about \$3 billion. Founded by **Clive Calder** in the mid-'70s, Zomba's holdings include Jive Records, Provident Christian Music Group and a publishing division. Signed artists include **Britney Spears** and 'N Sync. The acquisition is expected to make BMG No. 2 in U.S. record market share. Expect integration of the two companies to begin with back office functions.

SALAMON TO HEAD CRB—The Country Radio Broadcasters, Inc. (CRB) Board of



Ed Salamon

Directors named industry veteran **Ed Salamon** Executive Director. This announcement follows the resignation of **Paul Allen**. After a seven-year tenure with the organization, Allen will depart at the conclusion of CRS Rocky Mountains in Denver, Colo., on Aug. 18 to return to the education field. Salamon was most recently President/Programming of Westwood One and enjoyed a 20-year tenure with the company.



Paul Allen

BUDDY LEE GOES HOLLYWOOD—Buddy

Lee Attractions has formed a partnership with Hollywood talent agency Endeavor. This marks Endeavor's first pairing with a music agency and Buddy Lee Attractions' first with an outside talent agency. The partnership officially began on May 4. Endeavor's clients include **Ben Affleck**, **Matt Damon**, **Drew Barrymore**, **Adam Sandler** and **The Rock**. Buddy Lee's clients include the **Dixie Chicks**, **Lee Ann Womack**, **Tracy Lawrence**, **Aaron Tippin** and **Mark Chesnutt**. **MR**

MUSICAL CHAIRS



Firth

Nicholas Firth has been promoted to Chairman of BMG Music Publishing. Firth, who has served as President since its formation in 1987, will continue to direct the company's global operations in 31 countries. He is based in New York and reports directly to Chairman/CEO **Rolf Schmidt-Holtz**. **Carla Wallace** has been promoted to Partner in the Nashville publishing concern Big Yellow Dog Music, LLC...**Ben Vaughn** has joined EMI/Nashville as VP/Writer and Artist Development...Sea Gayle Music's Creative Director **Steve Williams** is looking for new opportunities. He can be reached at 259-9460...Mercury Senior Director of Media Relations **Kevin Lane** exited the company June 16...**Derek Crowover**, a Nashville music attorney, has joined as Counsel to Hall, Booth, Smith & Slover, P.C., an



Vaughn



Wallace

Atlanta-based law firm. He will run the Nashville office...**Dallas Turner**, host of GAC's all-request show *CRL*, has left the show to be a full-time mother...

Kimmy Wix has joined Rendy Lovelady Management as Executive Assistant...Brentwood-Benson Music Publishing announced several new employees.

Ashley Williamson joins as Royalty Administrator, **Jennifer Roemer** as Choral Inbound



Crowover



Latocki

Sales Representative and **Donna Glassco** as Royalty Administrator...**Logan Bosemer**, Admin./Writer Relations for Ten Ten Music, exited the company and is currently working as a Personal Assistant to Keith Urban. **Brad Bradley**, who was the Creative/Catalog Assistant, has also exited. He can be reached at 941-3108...

Mason Cooper has been named Director, West Coast Operations for BME/Brewman Music & Entertainment...**Luellyn Latocki** has purchased the design firm of Team Design from its founder, **Virginia Team**, who

will stay on as a consultant...**Hugh Lombardi** has been named Senior VP/GM and COO for Powers Management and will oversee Gaylord Entertainment Center operations...**Brandy Reed** announced the reformation her company, RPR Media. She can be reached at 297-3800...**Jim Murphy** has been promoted to VP, Integrated Country Media for Jones Media Networks Ltd. (JMN)...



Turner



Riley

has joined Ann Wilson/Song Catcher Music as Creative Director. **Sandi Kight** has also joined the company as Office Assistant...**Holly Roark** has joined Big Tractor Music as Catalog Manager/Administration Assistant...Provident Music Distribution announced that **Darrell Turner** was upped to Director of Sales Systems and **Rod Riley** to Sr. Director of National Account Sales...**Jeff Lysyczyn** has exited Trifecta Entertainment. He can now be reached at 217-4211 or jlysczyn@aol.com. **MR**

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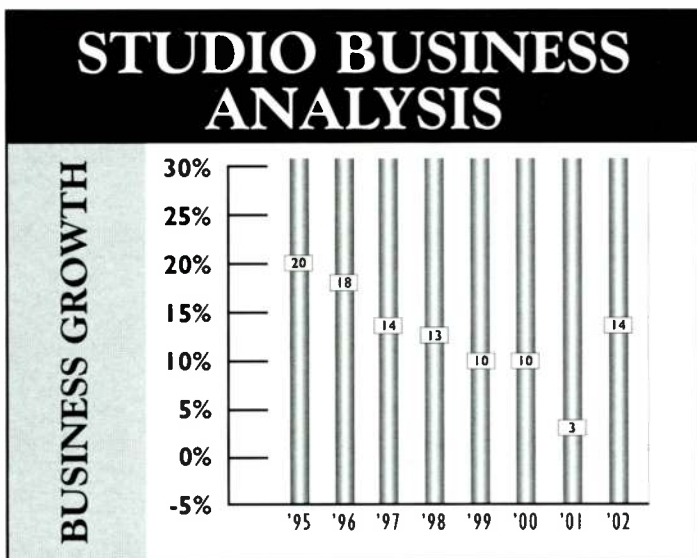
by Chuck Aly

The bottom fell out of country music a half-dozen years ago and despite growth in the Christian market, Nashville's recorded music industry has been languishing ever since. For every publishing house, record label and songwriter that has consolidated, closed or taken a job in pharmaceutical sales, a recording studio client has evaporated. Meanwhile, technology has progressed to the point that professional quality recording equipment is not only affordable but ubiquitous. Throw in studio consolidation and closings, rate wars, producer-owned rooms and non-profit studios, and you've got a recipe for, well, meltdown.

And that's pretty much what's been happening. The Studio Business Analysis shows a steady decline in business growth, as reported by studio managers, since 1995. Steady, that is, until this year. Not only is there an up-tick in growth, but studio operators contacted for this story indicate some reasons for optimism. Perhaps the size and scope of the recording business is beginning to reasonably correlate to the market for recording in Nashville. If so, it is a welcome sign for an industry that seems to face innumerable challenges.

CLIMATE CONTROL

Improvements notwithstanding, there continues to be a pervading sense of weakness in the market. "Overall things are very down," says Mark Greenwood at Quad Recording. "I still see work at both extremes. The low end demos are happening and the regular top end stuff is working, but not as much. The stuff in between, which is the bulk of what this studio has traditionally done, is what's down. Even New York is down enough that they don't have the overflow to send to us."



The studios represented in this article seem to be holding the line, however. "Things seem kind of slow," says Bayou Recording's Susan Clinton, "but it's going pretty well for us. We're doing a lot more independent album projects. Downsizing is certainly a problem. We lost clients every time the big publishing companies had to cut writers."

At Scene Three, Nick Palladino reports stability in the audio post world. "We're seeing a lot more movie stuff in town," he says. "There are a lot more people from L.A. trusting us with projects. A lot of ADR work." Palladino says new, high quality media are reinforcing his business model. "People are taking the energy and money to do sound correctly because everything winds up on a DVD now. I've got two rooms and both of them are going strong. Obviously we'd like more business, but we're happy as can be with the way the economy is."

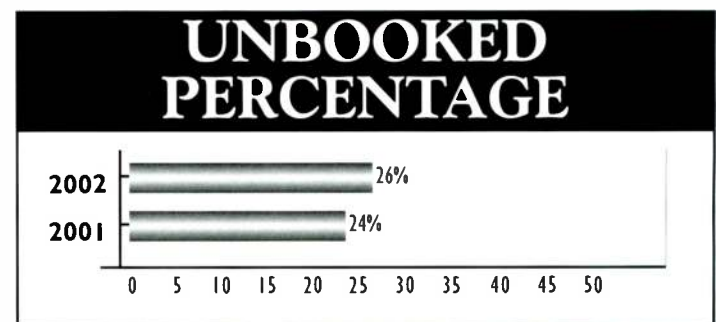
"My numbers aren't totally reflective of what the market is," says Dave Cline, owner of Seventeen Grand and the Love Shack. The former has been one room down since early spring. "We've been a little slower in dollars coming in the door," he adds. "We've actually been busier, but it seems like there's slightly more discounting going on."

Cline worries that the realities of a down market have escaped some folks notice. "We still have people building studios thinking there's a fortune to be made," he marvels. "None of us can understand that. We're all scrambling just to pay bills." Greenwood agrees, "We've been humping along bottom for quite a while now. A lot longer than I would have expected."

SYSTEM OF A DOWN

Though perhaps a bit counter intuitive, surviving a decline often means becoming aggressively proactive. "Rather than running scared," says County Q's Paul Scholten, "we circled the wagons and reinvented ourselves a little bit. We saw business slacking off in late '99, so we put everything we had into beefing up the physical plant and staying current on gear trends. We continue to sink a lot of money into the ProTools end of stuff. The beachhead it has is undeniable, so we're sticking with it."

County Q also honed its focus on a specific business: publishing demos. "High end demos," Scholten says. "We don't cut as much



material in a given period of time as we used to. The standard on a three-hour session in 1985 was six tunes, maybe seven if you were organized. Robert Ellis Orrall is infamous for getting 10. Then it kind of settled in over the last 10 years as being a five-song format. Now the standard is four tunes, often times three because we're putting more into them. We do cut a few masters and a lot of demos we've done have had the tracks upgraded for [masters]."

Scholten says other projects come in the door, but aren't a market he pursues. "We get a lot of referrals from songwriter organizations, and from bigger rooms on custom projects. They'll call Emerald not realizing that's not their market. We don't solicit that because there tends to be too much hand holding. We're not in the game of overcharging on no-talent singers. I'd just as soon sell someone a good product and get them in and out in a day or two. That stuff pays the bills, but it's not something we chase. It doesn't grow the business in the long term." Knowing and catering to his client base, Scholten contends, is where County Q's future is. "Songwriters don't want to own studios or engineer records, they want to write songs. And studios live and die on their staff. Not their gear or the height of their ceilings."

Likewise, Bayou has taken dramatic steps to fight through the downturn, moving to a new building. "It was a big leap of faith at the time," Clinton says. "But it was a buyer's market. Our clients came right with us and they even liked the sound better." The response has been strong. "We've pretty much been slammed, to the point that we don't have enough time to fit everybody in.

More artists are coming in to do their own album, not waiting for a major label deal. We've had to turn away a couple projects

in-house," Burnett says. He recognizes the challenges stand-alone studios face. "We're kind of in the catbird seat over here. Most people who get into the studio business on a large scale have ties in the business. As far as a smaller studio starting out, they probably need to do something other than just be a studio."

◆ ◆ ◆
"We saw business slacking off in late '99, so we put everything we had into beefing up the physical plant and staying current on gear trends."

recently." That problem should ease as Bayou brings a second room online later this year. Clinton also cites the importance of service. "We're nice to people. Everybody's on a different journey. They may not be Reba or Garth, but they certainly deserve to be treated like those people."

For Palladino, bold strides on the technology front are paying off. "I love the 5.1 world," he says, "and that's where I've bet the farm. It's hard to mix in stereo anymore, it's boring."

Seventeen Grand will soon be back to full operational status. "We've had one room down for three months," Cline says. "We sold a console in early March and we're just about ready to bring new equipment back on line."

Quad also has a new board. "With the SSL coming in," Greenwood says, "we've been trying to hit that masters market. Trying to have a world-class room. It's been kind of a slow start without the affiliations that most studios have."

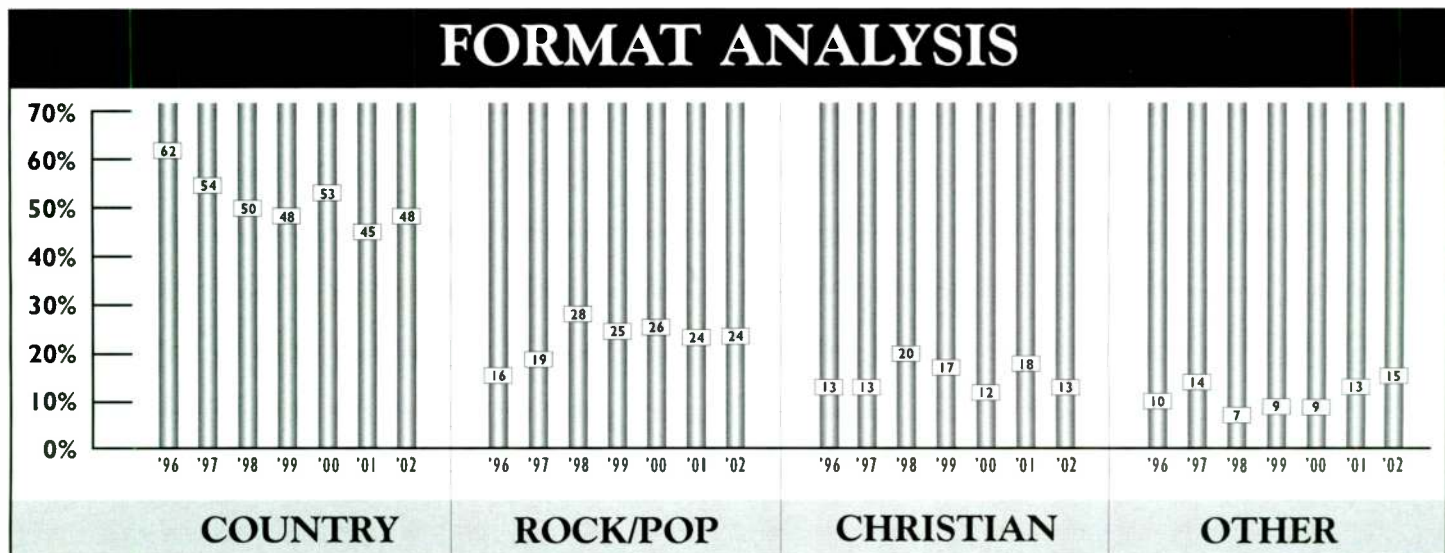
Money Pit's Jim Burnett has just that sort of affiliation in co-owner and producer Paul Worley. "Probably 75 percent of our work is

PHANTOM MENACE

The underbidding and all-out rate wars alluded to in past years seem to be generally a thing of the past. And current rates are holding, for the most part. "Rates have been about the same as last year," Cline says. "So if you call that firm... The last benchmark year was 1999. Then 2000 and 2001 were horrible. I don't see us getting much past that."

"There's not as much business," Greenwood says, "but [clients] aren't pushing as hard to get absolutely rock bottom prices. Clients realize that you can't cut people to

PROJECT ANALYSIS	
Masters	49%
Demos	31%
Jingles	13%
Soundtracks	3%
Other	3%



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WhisperLoud, Reunion Records
Jaci Velasquez, Word Records
Hagfish, London Records
Joey Kibble – Take 6, Warner/Reprise Records
Sygnature, Columbia Records

Beyoncé Knowles, Destiny's Child
*"Kim knows exactly what you need to get the results
you need. She has helped me tremendously."*

Kelly Rowland, Destiny's Child
*"I've worked with Kim and after the first session
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tour with my voice stamina being stronger."*

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the quick and expect them to be there the next time you want something. But it's still cheap. It's nothing anybody can make money from. The rates are enough to keep us afloat."

And they're not going up. Survey respondents indicated an overall one percent drop in rates. "We've only raised our rate \$5 since we opened in 1998," says Clinton. "It would be kind of silly to raise it in a recession."

"Anything's negotiable," Palladino says. "When clients need a break we give them a break, and then when they've got a good job they reciprocate."

"Rates are based on the demand for your particular room," Cline adds. "If someone wants our Neve room for tracking, we can be firm on the rate. It's still a popular room."

Timing plays a big part in settling on a rate. "You can't sell studio time once it's become past tense," Scholten says. "If someone's just canceled three days of recording, you tend to get a little more negotiable on the rate. In general we've stuck to a mid-level price and we command it. We're delivering a good product."

HOME FREE

By far the biggest controversy is the continuing proliferation of home studios. For some, the basement ProTools crowd is a simple reality to be worked around. For others, the issue is coming to a head.

"It's a fact of life," says Greenwood. "Most of the time they'll still come into a real studio to track, then overdubs and edits go to a producer's home to do ProTools. Then if we're lucky they come back to mix in a real room."

"You can work at home," says Burnett, "but after hearing a nice studio where you can monitor properly, it almost spoils you unless you have a really nice home studio."

"We don't look at it as competition," Scholten says. "We have tried to integrate it into our philosophy. A big sector of our work has become transfers between the various digital formats. We record on RADAR, then usually transfer to ProTools. Once transferred, our client can take it home and cut overdubs in his stocking feet and bathrobe. We're not going to compete with somebody's \$3,000 home rig that can cut overdubs for nothing. So you might as well try to get as much of the process as you can. Most guys aren't set up with a live band and most don't have the horsepower to get a serious mix. That's where we come in."

In the same vein, Clinton believes in tolling the virtues of professional rooms. "We're in a different league," she says. "We're a professional commercial studio. The band is all in one room. Someone isn't down the hall

in the bathroom playing fiddle. There's just a more professional atmosphere."

Cline says home studios are "The single biggest problem for large studios. L.A. went through this in the late '80s, early '90s and took a very active approach in trying to enforce zoning laws." Business taxes, insurance and regulations, he says, give professional studios a marked disadvantage in competing with the in-home variety. "Everything about that kind of operation is less expensive. Even my cable bill is higher because this is a business.

A lot of it is fraudulent. They're not reporting stuff. And it's not just tax issues, it's zoning issues. They don't have to meet codes and have handicap bathrooms."

Even more disturbing is that producers and engineers are using these cheaper operations to supplement their income, extending no cost savings to artists and labels. "We've got a lot of producers with a studio in their home doing vocal comps and editing but charging real world rates. It's not uncommon for a guy to be sitting home in his house slippers charging \$1,500 a day."



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The studio community isn't doing enough to address the issue, Cline says. "You have organizations like NAPRS and SPARS that want to be inclusive, so you have home studio operations commingling with the majors. Their only real focus is how we can get more business into Nashville. That's valid, but we also need to look at what's choking what we already have.

"The larger studios may have to band together and go to city councils in Franklin, Berry Hill, places like that, and tell them that this process is squeezing a lot of us out," Cline continues. "There is going to have to be some concerted effort, and this is the right climate because the local governments are looking for tax revenue. I just sent a huge amount of money out the door for taxes, which doesn't even include sales tax I pay on leases. And that's being missed by local governments where you have home studio operations. They'll be happy to hear about that revenue."

The time for action may be drawing near. "I'm just about at the point where I'm

ready to spearhead that," Cline admits. "It's devastating to a lot of businesses. To add insult to injury, we now have non-profits



"We've been bumping along bottom for quite a while now. A lot longer than I would have expected."

owning a big studio complex. There are too many things creating a situation where large studios cannot exist."

That, Cline says, would be very bad for Nashville. "It will have long term impact on the business in general if you have a series of large studio failures. At some point, even [Emerald's] Dale Moore is going to get tired of the hassle. No matter how low the debt structure becomes with bankruptcy, at some point you're still tying up your capital and not seeing a return on it. And you're working yourself to death to do it."

SUNNY SIDE UP

Despite his worries, Cline sees reasons for optimism, as do others in the studio business. "I keep seeing positive signs," Cline says. "We had a flurry there where people were booking ahead of time. They weren't waiting until three days before they needed it, knowing that there was plenty of studio time. That was a good thing. And I've seen a lot of independent stuff, especially at Love Shack."

"We have a positive outlook," Clinton says. "There have been a lot of studio closings, but if you keep offering a good service at a good price you'll remain in business. People can't stop being creative and that's good for us."

"We've seen the squeeze take place, but we're fighters," Scholten sums. "We've been in this game a while and we know where to sink the resources during the lean times."

Hopefully next year's survey will show that today's investments are leading to tomorrow's growth. **MR**

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Studio Editorial:

The Real Estate Model is Changing



by K. K. Proffitt

My mother gave me her cows a couple of months ago. In our family, for 200 years, our farm has been passed down the family tree with the “cows” going to the new owner. I had always dreaded this occasion because it meant I was going to have to attend the “ear tagging” sessions and see that accurate records were kept, while translating the unique East Tennessee dialect of the farm hands for my husband Joel (he’s “not from here”). It also symbolized a coming of age (and I never wanted to be *that* old) as well as the responsibility to maintain the income of the farm so that it can remain in the hands of the family. I used to have anxiety attacks about this responsibility, but co-owning and operating a studio on the Row makes farming look easy by comparison. One thing I’ve learned is that circumstances change in business and you have to be prepared to meet the challenges that come along.

I remember standing in front of an SSL (E with G) in the late '80s and telling the owner, “One day, this will be obsolete. You’ll just have an input interface, a big monitor and a bunch of hard drives. The mixer will be a computer program.” This was in the days when total recall consisted of matching faders and knobs to primitive blobs with lines on a low-res monitor, so I wasn’t surprised when he said, “No, you’ll always need a BIG board with one knob per function to impress clients.” That studio sold a couple of years ago and I’ll always regret that I called too late to buy the old Pultec EQP-1A, but that’s the only thing I miss. Many of *our* clients are impressed that I’ve been using ProTools for over a decade because *they* have ProTools systems themselves.

Although the “real estate model” for studios worked very well in the '70s, '80s and early '90s, it has become a tough business to maintain in recent years. What’s the real estate model? It’s the one that involves rental of room time and equipment. When I had a home studio, one acquaintance advised me that I had so much equipment, I should “move it to the Row and hire some young boy to run it.” “What would I do?” I said. “Just sit back and do the books,” he replied. “Yuck,” I said.

Before we designed JamSync, I told Joel, “I don’t want to build this thing and then have a bunch of freelancers come in so I can just show them how the patch bay works. I want to do what I enjoy.” We built JamSync for mixing and other services. When you work here, you’re renting us, not the building, and not the equipment. I think it’s a new kind of studio where the caliber of the room is still important (our surround room is based on THX home theater), but the continuing skills of the main players remain the most important aspect of the business. The flexibility of the main players to learn new systems is also of paramount importance.

Another aspect of this new model is its relatively small footprint. Because computer-based services such as encoding, authoring, archiving and transfer, and yes, *mixing*, can be housed in smaller areas, small studio owners can afford to cram a lot of service into a small space.

In the five years of operating JamSync, we’ve seen property taxes nearly double. Unlike New York, where equipment used in audio production is free of sales and use tax, we pay more than 8% tax when we buy a new toy. Tennessee hasn’t been kind to the music business and especially Music Row property owners in the last few years. We don’t have many incentives for film and video here and the lack of one good dubbing stage has crippled more than one innovative project, sending good projects out of state—but that’s another article.

Since overhead has doubled in the areas of taxation and certain operating expenses, we’re happy we decided to stay small and focused. This doesn’t mean, however, that a one-room service-based audio studio is a good idea. We added two rooms last year so that we could house more computers. Some days we’ll make all of the computers crunch away at various graphics processes and then we *leave*. People will say, “We came by but you weren’t there.” We answer, “Yes, but we were still working!” We’ve learned that leaving and meeting with people is just as important as staying at the studio, provided the computers are busy doing something useful. Answering the phone 24 hours a day is another part of the equation. We forward our number so clients sometimes reach us at odd times. We’ve had to explain to Irish clients that the reason we sounded sleepy was that morning in Ireland is the middle of the night here!

Now, far be it from me to say that the days of large studios are over—after all, we need some place to send clients who want to track. I do think, however, that the service-based, small footprint audio studio is a viable alternative to the old mid-market niche that “16-track” studios once held.

It’s a lot like operating a small family farm. When it became apparent a few years ago that our beautiful Black Angus cows were becoming overhead intensive, I started thinking about other ways to keep the farm in the family. I knew that innovative approaches to farming had to include modern machinery and modern tastes. We bought a corral for tagging and I started researching raising salmon. I figured since my husband and I are sushi fanatics, we’d probably be pretty good at recognizing the good stuff. He can also teach the farm hands Japanese and I can give the kids the fish *and* the cows when I don’t want to farm any more. Where did I learn how to run a modern small farm? In the music business, of course! **MR**

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Studio Editorial:

Using Technology For Promotion



Music Row magazine asked Jim Jordan, GM of Starstruck Studios, to discuss technology and some of the promotional benefits available to artists and labels.

Promoting a release is as much a part of the music industry as recording it, so when the Starstruck facility was designed, the two recording studios were complemented with a broadcast studio and plenty of bandwidth. This has given us the ability to host a variety of events, including on-line chats, radio and television interviews, live concerts and promotional media tours.

BANDWIDTH AND WHAT IT MEANS TO ARTISTS

T-1 Internet connection—for online chats and audio or video webcasting. The high-speed net connection is also handy for fast, secure transfers between similarly equipped recording studios. As an example, we recently hosted a mix session for an artist who was attending the ACM awards. We were able to transfer the final version to Capitol Studios in L.A., they burned a CD, and the artist picked it up and listened to it in the car after the show. The whole thing was coordinated and executed in less than a half hour.

ISDN BRI circuits—used primarily for radio work. ISDN is a dial-up digital phone service, and ISDN codecs, which send audio in real-time over this service, are now standard equipment throughout the radio industry. We have used ISDN for short and long-form interviews to individual radio stations, and for network radio call-in shows and live per-

formance specials from our recording studios. It's a great way to promote internationally—we have hosted radio events for stations in England, Scotland and Australia, and live concert events for the BBC. We have also used ISDN to transmit dialog corrections and additions for both film and television work.

Vyvx—a managed fiber video transmission system used by all of the television networks and most major-market TV stations and post-production houses. Our transmit loop allows us to send broadcast-quality video in real time, so we can get breaking news footage almost anywhere on relatively short notice. We also have a video production studio that is used for interviews, guest appearances and green screen work.

IS IT COST-EFFECTIVE?

Well, Fedexing a videotape certainly is cheaper than an hour of Vyvx, but if it has to make the evening news, Vyvx is the best way to go. For live guest shots and interviews the service is quite cost effective compared to traveling to New York or L.A. The "remote guest" approach is common in nearly all news programs now, and if an appearance is at the network's request, they pick up the tab.

With advance planning, Vyvx can be used to transmit to a satellite uplink facility, which provides access to hundreds of television stations. Scheduling a succession of interviews in several cities constitutes a media tour, and the ability to grant exclusive interviews in most of the major markets before lunchtime is something that traditional press tours just can't match, regardless of cost.

As you might expect, radio is less expensive to produce than television. The ISDN connections are cheaper than time on the managed fiber, and the staffing requirements for a radio broadcast are fairly simple. On

the television side, a point-to-point guest shot costs less than a full-blown media tour, as the tours require significant preparation time, satellite charges and additional staff for lighting, video engineering, teleprompter, makeup, and so forth.

GIVE ME AN EXAMPLE...

Media tours are often scheduled on album release days, and I'm certain that this type of exposure in the major markets can't help but give sales a boost. Concert tour promotion is another application, allowing artists to grant exclusive interviews to stations in the cities where they are scheduled to appear. This is usually done on the day tickets go on sale, before they hit the road. A number of major acts have used this service, most recently the Brooks & Dunn Neon Circus Tour where we covered more than 20 cities in three hours.

On the radio side, album premier specials are quite popular and have taken a number of different forms. For the Jo Dee Messina "Burn" premiere, Curb hosted a reception for their associates and several contest winners, along with an audience for an hour-long radio special. This broadcast featured live performances, interview segments with Jo Dee, and cuts from the new album. The Alan Jackson album launch was a more private event—he did a half-hour on-line chat with AOL, followed by a network-distributed radio interview with no audience.

Our television studio has hosted the first two years of production for Great American Country's *Country Request Live* and *GAC Classic* television shows. The Jones Radio Network also produces country radio programming here, and it's not unusual for a guest to record appearances on three different programs during a single visit to Starstruck.

Networks also use our broadcast studio on occasion—CBS shot video promos for the ACM awards with Dolly Parton using our green screen setup, and A&E shot promos on film for Reba's *Live By Request* television special. The studio has also been used to shoot video segments for inclusion in enhanced CDs for Reba and Terri Clark.

With in-house video and radio transmission facilities integrated among recording studios, the possibilities are limited only by a client's imagination. We can do radio on practically a moment's notice, and live contribution video for the networks generally with a few hours notice. Planning media tours and events, however, take a bit more time and money. **MR**

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Rates are hourly and city, state is Nashville, TN, unless otherwise noted. (D) is digital and (A) is analog.

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1222 Country Rd., Franklin 37069
615-591-3433 • Fax: 615-591-6661
www.3daudioinc.com • go3daudio@aol.com
Contact: Lynn Fuston, Owner
Basic Rate: \$130

615 Music Studios

Two rooms: (A/D)/(D)
1030 16th Ave. S., 37212
615-244-6515 • Fax: 615-242-2455
www.615music.com • info@615music.com
Contact: Aaron Gant, Chief Engineer;
Laura Palmer, Studio Manager
Basic Rate: Room A: \$100, Room B: \$50
Special Services: Big and comfortable, Studio A features an Otari Series 54 console and ProTools Mix3 System, 24 track 2 in. machine available along with Millenia mic pre's, tube-tech compressors and Lexicon reverbs. Large studio with 4 iso-booths and 7' grand piano. Highly experienced staff will get your project done right. Mastering room features Sadie 24/96 system and full lock-to-picture post and sound design. Award winning editor and sound design available for your next project. Video Services: Total lock-up, sound design mastering services

Abtrax Recording (A/D)

2935 Berry Hill Dr., 37204
615-297-3723 • Fax: 615-297-3723
www.abtraxrecording.com
Contact: Jerry Abbott, Owner
Basic Rate: Call

After 3PM Music (D)

5716 Briarwick Ct., Hermitage 37076
615-872-7177 • Fax: 615-874-4856
www.after3pmmusic.com
info@after3pmmusic.com
Contact: Richard Kearney, Owner
Basic Rate: Call

Angello Sound Studio

Two rooms (A/D)/(D)
526 E. Iris Dr., 37204
615-383-0888 • Fax: 615-383-4080
www.angellosound.com • bob@angellosound.com
Contact: Bob Angello, Owner
Basic Rate: \$65, \$550/day

Archer Productions, Inc. (D)

3212 West End Ave., #303, 37203
615-297-3787 • Fax: 615-297-8056
www.archerproductions.com
archerpr@bellsouth.net
Contact: Nick Archer, Owner
Basic Rate: \$125

Atlantis Studio (A/D)

194 Cherokee Rd., Hendersonville 37075
615-822-7648 • Fax: 615-822-7648
www.atlantisstudio.net
atlantisstudio@yahoo.com
Contact: Voytek Kochanek
Basic Rate: \$40

Audio Productions (D)/(A)

1102 17th Ave. S., #200, 37212
615-321-3612 • Fax: 615-321-5770
www.audioproductions.com
audio@audioproductions.com
Contact: Jim Reyland, Pres.

Bayou Recording Inc. (A)

1008 17th Ave. S., 37212
615-340-9000 • Fax: 615-340-9009
audiocapt@aol.com
Contact: Susan Clinton, Owner
Basic Rate: \$65 (inc. first eng.)
Special Services: Moving to our permanent home on 17th Ave. S., Bayou still offers the same great equipment: Trident 80B Console with Uptown Automation, Otari MTR90III 24 Track machine, Mackie cue system, Antares vocal tuner, TC electronics finalizer, NS10M and Queded monitors, great mics, outboard gear, Yamaha C-7 Grand Piano, plus a Hammond B3. Five isolation booths, large studio and control room, kitchen, lounge with Studio B in the works. Clients say it sounds even better than the old Bayou! Musician referrals, budgets for all needs and the same friendly staff! Clients: Acuff-Rose, Tom Collins, Norro Wilson, Buddy Cannon, Fred Foster.

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615-279-8092 • Fax: 615-279-8095
www.beairdmusicgroup.com
lbeaird@comcast.net
Contact: Larry Beaird, President
Basic Rate: \$30 plus eng.

Bennett House (A)/(D)

134 Fourth Ave. N., Franklin 37064
615-790-8696 • Fax: 615-790-9034
dbush@yellowelephantmusic.com
Contact: Daryl Bush, Manager
Basic Rate: Call

Blackbird Studios (A/D)

2806 Azalea Pl., 37204
615-467-4487 • Fax: 615-251-8787
www.blackbirdstudio.com
Contact: Graham Lewis, Studio Manager
Basic Rate: Call

Blue Desert Studios (D)

50 Music Sq. W., #410, 37203
615-327-2922/430-2344
Fax: 615-327-2922
www.bluedesertrecording.com
ricweb6448@aol.com
Contact: Ric Web
Basic Rate: Call

Board Room (A)/(D)

1616 16th Ave. S., 37212
615-292-1616 • Fax: 615-297-2880
lpen@comcast.net
Contact: Laron Pendergrass, Owner/Engineer
Basic Rate: Call

Brush Hill Studios (D)

1421 Tempary Ct., 37207
615-870-1221 • Fax: 615-870-0416
www.bhstudios.com • bhstudios@comcast.net
Contact: Arvel E. Bird, Owner
Basic Rate: \$40

Burns Station Sound (A/D)

211 College St., Burns 37029
615-255-4343 • Fax: 615-255-4343
www.nlt-records.com • musicman@nlt-records.com
Contact: G.D. Stinson, Owner
Basic Rate: \$50

Caleb Productions (D)

1219 16th Ave. S., 37212
615-327-1001 • Fax: 615-327-1012
www.genesisentertainment.com
jfausset@genesisentertainment.com
Contact: Jason Fausset, Dir., Production Services
Basic Rate: Call

Castle Recording Studios

Two rooms: (A/D)
1393 Old Hillsboro Rd., Franklin 37069
615-791-0810 • Fax: 615-791-1324
www.castlemusicgroup.com • castlrec@aol.com
Contact: Michael Janas, VP
Basic Rate: Call

Chateau Productions (D)

9702 Concord Rd., Brentwood 37027
615-496-6248
ddemumbrum@aol.com
Contact: Don DeMumbrum, Owner
Basic Rate: \$75

Chelsea Studios (A)/(D);

mastering
7118 Peach Ct., Brentwood 37027
615-373-5222 • Fax: 615-661-4538
www.chelseamusic.com

Contact: Chuck, Dave, Tony, Chris
Basic Rate: \$90-\$120, \$40, \$85 for Mastering room

Cinderella Sound (A)/(D)

1108 Cinderella St., Madison 37115
615-865-0891
Contact: Wayne Moss, Owner
Basic Rate: Call

Classic Recording (A/D)

130 Seaboard Ln., Suite A-1, Franklin 37067
615-370-3790 • Fax: 615-370-3793
www.classicrecording.com • classicmix@aol.com
Contact: Dari Amato, Manager
Basic Rate: \$90

County Q Productions (A/D);

ProTools
POB 40228, 37204
615-298-1434 • Fax: 615-269-6241
Contact: Patze Fischer, Studio Manager
Basic Rate: Call

Creative Caffeine (A/D)

2937 Berry Hill Dr., 37204
615-298-2200 • Fax: 615-297-4061
www.brockmusic.com • simplify@brockmusic.com
Contact: Jeff Brock, President
Basic Rate: \$110

Creative Workshop (A);

ProTools
2804 Azalea Pl., 37204
615-383-8682 • Fax: 615-383-8696
www.musicnashville.com
bcason@musicnashville.com
Contact: Wanda Pojar, Studio Manager
Basic Rate: \$75

Cupit Studios (D)

1300 Rural Hill Rd., Antioch 37013
615-731-0100 • Fax: 615-731-3005
www.cupitmusic.com • karen@cupitmusic.com
Contact: Karen Hawk, Administrator
Basic Rate: \$50 w/engineer

Custom Mastering Inc.

54 Music Sq. E., #100, 37203
615-244-8132 • Fax: 615-244-8191
www.custommastering.com
custommastering@mindspring.com
Contact: Hollis Flatt, President/Owner
Basic Rate: Call
Special Services: Vinyl mastering, dub plates/acetates, digital & analog EQ, digital & analog editing, Sadie disc mastering, CD & cassette duplication, Sony 1630 services, analog

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Contact: Frank Green

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615-244-5800 • Fax: 615-244-5888
 www.danwilliamsmusic.com
 jennifer@danwilliamsmusic.com
Contact: Jennifer Dammeyer, Dir. of Operations

Dark Horse Recording (A/D)
 2465 Old Charlotte Pk., Franklin 37064
615-791-5030 • Fax: 615-791-5800
 www.darkhorserecording.com
 ed@darkhorserecording.com
Contact: Ed Simonton, Operations Manager
Basic Rate: \$1,200, \$675, \$275/day; ProTools Room: \$400/day

Denny's Den (A/D)
 3325 Fairmont Dr., 37203
615-269-4847 • Fax: 615-297-7733
 www.dennymusic.com • dennystunes@aol.com
Contact: John E. or Pandora Denny, Owners
Basic Rate: Call

Digital Sound Designs (D)
 1110 17th Ave. S. #3, 37212
615-329-8053
 www.daville.com • e@burnsongs.com
Contact: Ernie Petrangelo
Basic Rate: \$40

Disc Mastering
Two room, (A)/(D)
 30 Music Sq. W., 37203
615-254-8825 • Fax: 615-254-8826
 www.discmastering.net
 crkling@discmastering.net
Contact: Randy Kling, President
Basic Rate: \$175

East Iris Studios
Two rooms (A/D), ProTools
 518 East Iris Dr., 37204
615-777-9080 • Fax: 615-777-1176
 www.eastirisstudios.com
Contact: Sandra Berolino, Studio Manager
Basic Rate: Room A: \$2,000/day (9k/ProTools); Room B: \$1,000/day (4,000/ProTools)

Eastside Sound (D)
 POB 160004, 37216
615-227-0057
 eastsidesound02@comcast.net
Contact: Angel Pontier, Owner/Engineer
Basic Rate: Call

Eclectic Productions (A/D)
 910 Woodmont Blvd., 37204
615-383-5440 • Fax: 615-386-3964
 www.eclecticrecording.com • eclectic@bellsouth.net
Contact: Nick Sparks, Owner/Engineer
Basic Rate: \$55

Emerald Sound Studios
 1033 16th Ave. S., 37212
615-846-5200 • Fax: 615-242-0101
 www.emeraldentertainment.com
 mail@emeraldentertainment.com
Contact: Scott Phillips, VP of Studios
*** Equipment:** 48 Trk Digital: Studer D 827, Sony 3348 (2), Euphonix R1 (3), Otari RADAR II (2); 32 Trk Digital: Otari DTR900II; 24 Trk Analog: Studer A800, Otari MTR100; Misc.: DA-88, DA-38, ProTools (3 systems), ADAT
*** Special Services:** Emerald's rooms includes Studio A (SSL 4064E/G), Studio B (SSL6048E/G), Studio Six (SSL 4056G), The Tracking Room (SSL 9064J), The Mix Room (SSL), 16th Avenue Sound (SSL 4048E/G), The Workstation (Harrison Series 12), and the Edit Suite (MixPlus ProTools/G4).

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 digaudpost@aol.com
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 davidb@filmworkers.com
Contact: David James Bennett, VP/GM

Final Stage Mastering
 10 Music Cir. S., 37203
615-256-2676 • Fax: 615-259-2942
Contact: Randy LeRoy

Fireside Recording Studio (A/D)
 813 18th Ave. S., 37203
615-329-1487 • Fax: 615-329-0454
 fireside@prodigy.net
Contact: Jim and Jenny or Charlie Chadwick, In-house Engineer
Basic Rate: Call

Flatwood Studio (A)
 760 Flatwood Rd., Lebanon 37090
615-444-0171 • Fax: 615-449-7385
 flatwoodstudio.com • flatwood@bellsouth.net
Contact: Rob "Tab" Crabb
Basic Rate: \$60
Special Services: Video Services: Non linear editing, hi8, SVHS, DV CAM, 16mm film

Full Circle Studios (D)
 1600 17th Ave. S., 37212
615-327-3178 • Fax: 615-321-3346
 www.fullcirclemusicgroup.com
 jgary@radiorecords.net
Contact: John Smith, Owner
Basic Rate: \$50

Georgetown Masters
 33 Music Sq. W., #108, 37203
615-254-3233 • Fax: 615-254-3237
 www.georgetownmasters.com
Contact: Denny Purcell, Owner; Andrew Mendelson, VP

Germantown Recording
Hard disk
 1209 4th Ave. N., 37208
615-244-8019
 aludra43@yahoo.com
Contact: Mike Bridges
Basic Rate: \$60

GHL Audio (D);
digital editing and mastering
 5216 Waddell Hollow Rd., Franklin 37064
615-794-0550 • Fax: 615-790-1029
 www.ghlaudio.com
Contact: Gary Hedden, Owner
Basic Rate: \$95

Grey House Studio & Demo Service (D)
 1009 17th Ave. S., 37212
615-320-6071
 www.greyhousestudio.com • bzig@earthlink.net
Contact: Billy Herzig, Owner
Basic Rate: \$50
Equipment: 2001 Additions-ProTools Digi-001, Neuman U87, U47 tube mics, Manley mic-pre.
Special Services: 24 Track Digital-Tascam DA-88's Mackie 32 console, good mics and outboard gear, 6 isolated rooms and control room, editing and mastering using Soundforge on PC, CD burner, kitchen.
Clients: We cut demos for many songwriters and publishers and custom CD projects.

Ground Zero
Video Post Production
 1011 16th Ave. S., 37212
615-322-9927 • Fax: 615-322-9786
 www.groundzeropost.com
 bob@groundzeropost.com
Contact: Sunshine, Manager

Hilltop Recording Studios
Two rooms: (A/D)/(D)
 902 Due West Ave., 37115
615-865-5272 • Fax: 615-865-5553
 www.hilltopstudio.com
Contact: John Nicholson, Owner
Basic Rate: Room A: \$55, Room B: \$45
Special Services: When it comes to value, it's hard to beat Hilltop Recording Studios. We have two first-class studios (Neve analog and Sony digital consoles) combined with a spacious facility in a three-acre country setting, but still only 15 minutes from Music Row! Hilltop is suitable for all kinds of music recording. For over 39 years, our clients have produced country,

gospel, bluegrass, jazz, rock, jingles, and spoken word. We offer all types of recording services and production. Anytime you need a high-quality professional "real" recording studio without the big budget, Hilltop Studios can handle it.

House of Bob (D)
615-383-9602
 bobkrusen@aol.com
Contact: Bob Krusen
Basic Rate: Call

House of David (A)/(D)
 1205 16th Ave. S., 37212
615-320-7323 • Fax: 615-329-1304
Basic Rate: Call

Inglewood Soundbarn (A)
 POB 160830, 37216
615-262-0607
 www.inglewoodsoundbarn.com
 soundbarn@mindspring.com
Contact: Jordan Chassan, Owner
Basic Rate: \$300/day w/engineer

Island Bound Studio (A/D)
 1204 17th Ave. S., 37212
615-320-5413 • Fax: 615-320-0849
Contact: Janet Leese
Basic Rate: \$50 or \$350/day

iv Music Studios
Multiple rooms (A/D)/(D)
 1701 Church St., 37203
615-320-1444 • Fax: 615-320-0750
 www.ivgroup.cc • mrohrer@ivgroup.cc
Contact: Melissa Rohrer, Dir. of Studio Operations
Basic Rate: \$300-\$500/day
Special Services: Video Services: Mix to picture, 3/4 in. lock-up, sound design and editing.

Jack's Tracks Recording (A/D)
 1308 16th Ave. S., 37212
615-385-2555 • Fax: 615-385-2611
 jtrax@nashville.com
Contact: Mark Miller, Manager

JamSynce (A)/(D)
 1232 17th Ave. S., 37212
615-320-5050 • Fax: 615-340-9559
 www.jamsync.com • info@jamsync.com
Contact: K.K. Proffitt, Chief Engineer; Joel Silverman, Mktg. Communications
Equipment: The main mix/monitoring room is a full scale THX home theater. Featured equipment: ProTools Mix24 plus with AV option XL, Dolby Digital 562/569 decoder/encoder, full complement of plug-ins and digital outboard effects from Eventide, Lexicon, etc.
Special Services: JamSynce is a full-service mixing, post production, mastering and DVD authoring facility for 5.1 multi-channel audio and two-channel audio including 24-bit/96kHz resolutions. Dolby Digital and DTS mastering and encoding services are also featured. Special extraction up-mixing services are available for converting existing 2-channel material to 5.1.

Javelina Recording Studios
(A/D)

30 Music Sq. W., 37203
615-242-3493
Contact: Warren Peterson, Owner
Basic Rate: Call

JRS Music

1229 17th Ave. S., 37212
615-569-5366
www.jrsmusic.net/firms.com
Contact: Jimmy Speakman

Legends Studio (D)

646 West Iris Dr., 37204
615-297-0148
Contact: Paul Brown, Manager
Basic Rate: \$90

Loud Recording Studio (D)/(A)

50 Music Sq. W., #100, 37203
615-321-5683 • Fax: 615-327-0568
Contact: Melanie Jeansonne, Manager
Basic Rate: \$1,600, \$500

**Love Shack
Recording Studios**
(A)/(D)

909 18th Ave. S., 37212
615-327-2711 • Fax: 615-327-0750
Contact: Grant Fowler, Manager
Basic Rate: \$80

Makin' Music (D)

1230 17th Ave. S., 37212
615-269-6770 • Fax: 615-385-9310
makin@mindspring.com
Contact: Chris Dodson
Basic Rate: Call

Martin Music Productions (D)

1004 Regents Pk. Circle, Antioch 37013
615-361-6073 • Fax: 615-361-6073
www.dennymartinmusic.com
dennymartinmusic@comcast.net
Contact: Denny Martin
Basic Rate: \$40

Master Mix

Mastering Studio
1921 Division St., 37203
615-321-5970 • Fax: 615-321-0764
slee@mastermix.com
Contact: Sandy Lee, Office Manager

Masterlink Studio (A)/(D)

114 17th Ave. S., 37203
615-244-5656 ext. 15
Fax: 615-244-7756
Contact: Chad Hailey
Basic Rate: Call

Metro Post

Video Post Production Facility
237 French Landing Dr. #100, 37228
615-255-5700 • Fax: 615-254-5705

www.mpedit.com • patti@mpedit.com

Contact: Patti Gipson
Basic Rate: Call

Midi Magic (D)

7176 Somerset Farms Dr., 37221
615-646-7440

www.gprecordingstudio.com
gp@gprecordingstudio.com
Contact: Gerry Peters, Owner
Basic Rate: \$45

Money Pit

Two rooms: (A/D)/(D)
622 Hamilton Ave., 37203
615-256-0311 • Fax: 615-259-4541
theburnetts@mindspring.com
Contact: Jim Burnett, Studio Manager
Basic Rate: Call

Music Works Productions (D)

1010 16th Ave. S., 37212
615-259-3103 • Fax: 615-256-5440
www.musicworksproductions.com
ridem@earthlink.net
Contact: Warren B. White, Owner
Basic Rate: \$65 w/engineer

Ned's Place (A/D)

3843 Priest Lake Dr., 37217
615-361-7229 • Fax: 615-361-7229
nedsp@comcast.net
Contact: Tim Hayden, Owner
Basic Rate: \$60

Nickel City Music (D)

3037 Reelfoot Dr., 37214
615-874-4708 • Fax: 615-874-9694
nickelpub@aol.com
Contact: Phil Dillon
Basic Rate: \$40

Oak Valley Studios (D)

105 Oak Valley Dr., 37207
615-262-2600 • Fax: 615-226-4070
www.oakvalleystudio.com • info@oakvalleystudio.com
Contact: Kevin McManus, President
Basic Rate: Call

Ocean Way Nashville
Three rooms, (A/D)

1200 17th Ave. S., 37212
615-320-3900 • Fax: 615-320-3910
www.oceanwaystudios.com
scorbitt@oceanwaystudios.com
Contact: Sharon Corbitt, Manager
Basic Rate: Day rate: 12 hour lock-out
Special Services: Full service recording facility: Studio A includes a vintage Neve 8078 console, Sony 3348 and 3348HR, 2 Studer 800 analog machines and Radar. Studio B includes a Neve VRP 96 console with Sony 3348, Studer 827 analog machine and Radar. Studio C includes a Neve VR-60 console with Sony 3348 and Studer 827 analog machine. All rooms include an extensive new and vintage outboard gear and microphone collection, assistant engineers, spacious lounges with large screen tv's, pool tables and complete client and chef services. ISDN and lock to picture capabilities.

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alison brown

Ralph
Stanley

CHRIS LEDOUX

**DELBERT
McClinton**

Natalie MacMaster

JEFFREY STEELE

[MARK McGUINN]

RANDY TRAVIS

DIVINE SECRETS OF THE
YA-YA SISTERHOOD

Sound Emporium Recording Studios

If you'd like to schedule a visit, please call Scott, **615-383-1982**
We're located just a few miles from Music Row (philosophically and geographically)
3100 Belmont Blvd. • www.soundemporiumstudios.com

OMNISound Studios

Two rooms: (A/D)
1806 Division St., 37203
615-321-5526 • Fax: 615-321-5528
www.omnisoundstudios.com
steve@omnisoundstudios.com

Contact: Steve Tveit, Owner/Manager
Basic Rate: Call

Equipment: A Room: API legacy 48x48 w/FF Automation, Studer 800III, IZRADAR24 (4 units), ProTools, Vintage Outboard Gear and Microphones. Yamaha C7, B3 Wurlitzer, 5 Iso booths. B Room: Sony DMXR100, IZRADAR24, ProTools.

Special Services: Services include RADAR to ProTools transfers.

Clients: Allison Moorer, Jewel, Travis Tritt, Trace Adkins, Art Garfunkel, and Producers Trey Bruce, RS Fields, Kyle Lehning, George Massenberg, Gary Pazcosa, Billy Joe Walker.

Pearl Tracks (D)

4717 Centennial Blvd., 37209
615-256-7505
www.patpatrickmusic.com • patpmusic@aol.com
Contact: Pat Patrick, Owner
Basic Rate: \$50

Special Services: Video Services: Audio sweetening, SFX and music library

Playground Recording (D)

2814 Azalea Pl., 37204
615-783-0011 • Fax: 615-783-0095
www.playgroundrecording.com
jimmy@playgroundrecording.com
Contact: Jimmy Jernigan, Studio Manager
Basic Rate: Room A: \$80 or \$750/day; Room B: \$40 or \$350/day

Quad Recording Studios

Multiple rooms (A/D)
1802 Grand Ave., 37212
615-321-9500 • Fax: 615-321-0046
www.quadstudios.com • markquadnash@aol.com
Contact: Mark Greenwood, Studio Manager
Basic Rate: Call

Rec Room, The (D)

Hermitage 37076
615-889-4592 • Fax: 615-889-4592
Contact: Terry Ballard, Owner
Basic Rate: \$25

Recording Arts (A/D)

POB 121702, 37212
615-321-0756 • Fax: 615-321-0756
cartatzdesign@comcast.net
Contact: Lou Johnson
Basic Rate: Call

Redwood Recording (A/D)

628 Elaine Dr., 37211
615-331-0533
Contact: Rich Henry, Owner

Scene Three Audio (D)

2600 Franklin Rd., 37204
615-345-3000 • Fax: 615-345-3100
www.sceneethree.com • nickp@sceneethree.com
Contact: Nick Palladino, President
Basic Rate: \$250

Seventeen Grand Recording

Two rooms (A)/(D)
1001 17th Ave. S., 37212
615-327-9040 • Fax: 615-321-9666
www.mp3.com • davegrand@aol.com
Contact: Dave Cline, President/Owner
Basic Rate: Call

Skaggs Place (A/D)

329 Rockland Rd., Hendersonville 37075
615-264-8877 • Fax: 615-264-8899
lee@skaggsfamilyrecords.com
Contact: Lee Groitzsch, Manager
Basic Rate: \$800/day

Song Cellar (A)

POB 121234, 37212
615-383-7222
www.songcellar.com • songcell@bellsouth.net
Contact: Jackie Cook
Basic Rate: \$55

Sound Control (A/D)

2824 Dogwood Pl., 37204
615-292-2047
www.soundcontrolstudio.com
soundcontrol@aol.com
Contact: Mark Moseley
Basic Rate: \$65 w/engineer

Sound Emporium (A)

3100 Belmont Blvd., 37212
615-383-1982 • Fax: 615-383-1919
www.soundemporiumstudios.com
scott@soundemporiumstudios.com
Contact: Scott Paschall, VP/GM
Basic Rate: Call

Sound Kitchen, The (D)/(A), RADAR, ProTools

112 Seaboard Ln., Franklin 37067
615-370-5773 • Fax: 615-376-7916
www.soundkitchen.com
rose@soundkitchen.com
Contact: Jennifer Rose, GM
Basic Rate: Call

Special Services: The Sound Kitchen is the largest recording and mastering complex in the Southeast, and third largest in the country. We offer seven new separate, full service studios, all in our 27,000-square-foot facility. Recording formats of 48 digital, Otari Radar II Hard Disc, 24 & 48 digital, 32 digital, 24 analog & full mobile ProTools systems. Consoles include API 80 input Legacy Plus, Neve VR72, Neve VR 60, 2 SSL G+ 64, and Neve V3, as well as Full Mastering Packages available. Recording rates range from \$500/per day to \$2,200/per day. Your personal comfort, and technical perfection are the main goals of the Sound Kitchen staff. We have the finest technical staff in Nashville, that is on site and available 24 hours per day. Every lounge is stocked with a premium variety of food and beverages, and each features its own satellite dish Direct TV, movie channels. With over 80 well-lit spaces available, parking and security will never be a problem. The Sound Kitchen will constantly amaze you with all our amenities, from car detailing, to home cooked Italian meals, our staff is ready to serve you. We are conveniently located just 10 minutes from Nashville's Music Row, in the Cool Springs area.

Clients: Bruce Springsteen, Jewel, Wynonna, Faith Hill, Natalie Cole, Jimmy Buffet, Amy Grant, Elton John and many more.

Sound Stage Studio (A/D)

10 Music Circle S., 37203
615-256-2676 • Fax: 615-259-2942
www.soundstagestudios.com
Contact: Warren Rhoades, Susan Dey Goodman

Sound Wave (A/D)

115 16th Ave. S., 37203
615-254-7200 • Fax: 615-254-7240
www.soundwaverecording.com
rka@soundwaverecording.com
Contact: Richard Adler, Owner/Manager
Basic Rate: Call

Soundshop LLC (A/D)

1307 Division St., 37203
615-244-4149 • Fax: 615-242-8759
loudmixer@aol.com
Contact: Rose Zawisza, Studio Coordinator
Basic Rate: \$1,500/day; \$1,000/day

Spotland Productions (D); ProTools

2000 21st Ave. S., 37212
615-385-2957 • Fax: 615-386-3638
www.spotlandproductions.com
spotland@spotlandproductions.com
Contact: Ben Holland, Owner
Basic Rate: \$125

Starstruck Studios (A/D)

40 Music Sq. W., 37203
615-259-5200 • Fax: 615-259-5202
www.starstruckstudios.com
studios@starstruck.net
Contact: Jim Jordan, GM
Basic Rate: Call
Special Services: Video Services: Satellite tours/interviews, Radio tours/interviews

Still Music Group/ Orchard Studio (D)

1649 Pinkerton Rd., Brentwood 37027
615-776-5762 • Fax: 615-776-3277
www.stillmusicgroup.com
info@stillmusicgroup.com
Contact: Rob Still, Owner
Basic Rate: \$450/day

Studio 19 (A/D)

821 19th Ave. S., 37203
615-327-4927
www.studio19nashville.com
Contact: Larry Rogers, Owner
Basic Rate: \$85

Studio 20 (A)

823 19th Ave. S., 37203
615-327-4927
www.studio19nashville.com
Contact: Larry Rogers, Owner
Basic Rate: \$50

Studio 23 (D)

466 Sunliner Dr., 37209
615-356-7916
www.studio23nashville.com

cumming1@juno.com
Contact: Bryan Cumming, Owner
Basic Rate: \$35

Studio On Wheels (A/D); Audio for video

POB 10774, Murfreesboro 37129
615-373-8616
http://www.audiotruck.net • studionwls@aol.com
Contact: John Falzarano, Owner
Basic Rate: \$1,600/day (10 hours)
Special Services: Remote live recording, mixing, 48 tracks of D88, 48 tracks of ADAT, ProTools, RADAR, Otari MTR-90 (2 in.). Audio for video. Nashville, Atlanta, Las Vegas, Los Angeles. More information at www.audiotruck.com.

Clients: Clients include Johnny Cash, Dixie Chicks, Dwight Yoakam, Lonestar, Tim McGraw, Willie Nelson, Road Radio Show, Westwood One, CRS New Faces, BBC, KROQ, Creed, The Cure, Korn, Red Hot Chili Peppers, Moby, Rage Against The Machine, D'Angelo, Herbie Hancock, Playboy Jazz, Andre Crouch, Edwin Hawkins, L.A. Mass Choir, Calvary Chapel, Crystal Lewis, Integrity Records, Vineyard, MXPX

Swanee Recording Studio (A)

3950 N. Mt. Juliet Rd., Mt. Juliet 37122
615-754-0417 • Fax: 615-754-0424
www.doorknob-rec.com • geneken@usit.net
Contact: Gene Kennedy, President
Basic Rate: Call

SynLogic Studio (D)

1719 West End Ave. #204E,
615-320-9393 • Fax: 615-320-9392
studio@synlogic.com • studio.synlogic.com
Contact: Robert Tew/Slade Walters
Basic Rate: \$50 and engineer
Special Services: See our ad in this issue!
Video Services: Full ProTools, Beta SP, DV, Final Cut Suite

The HUM Depot

Two rooms, both (A/D)
2729 Westwood Dr., 37204
615-463-7915 • Fax: 615-463-0477
Contact: Benjamin Strano, Studio Manager
Basic Rate: \$550/day; \$450/day

Tombstone Recording (A/D)

2813 Azalea Pl., 37204
615-292-9028 • Fax: 615-297-0055
www.tombstonerecording.com
Contact: Tom Harding
Basic Rate: \$45

Treasure Isle Recorders Inc. (A/D)

2808 Azalea Pl., 37204
615-297-0700 • Fax: 615-297-6959
www.treasureislenashville.com
fredvail@treasureislenashville.com
Contact: Fred Vail, President/CEO
Basic Rate: \$75-\$90
Special Services: Studio celebrates its 22nd Anniversary by completing first major renovation in 13 years. New custom designed 48 input John Oram/Trident 80 S.1 console (includes ProOram24 modules) with flying faders, new and vintage outboard gear and mics (API, GML, SSL, Drawmer, Universal Audio, Masterlink, Apogee,

Manley, AudioTechnica, AKG, Cameron), Yamaha C-7 Grand, ProTools, iZ Radar24 (with analog converters). Thanks to Rodney Crowell, Peter Coleman, Sheryl Crow, Kenny Rogers, Dan Hill/Keith Stegall, Jars of Clay, Buddy & Julie Miller, Todd Rash, Emmylou Harris, Brady Seals for a great 12 months! Unquestionably, the best overall studio value in Nashville. Call for competitive rates or total all-inclusive production packages.

Tree House Recording (D)

1815 Division St.,
615-340-9040
Contact: Eric A. Richardson
Basic Rate: \$100/\$50

Twin Creeks Studio (D)

615-330-3669 • Fax: 615-221-6491
mtbeckett@earthlink.net
Contact: Matthew Beckett
Basic Rate: \$40, \$350/day (demo)

Universal Digital Productions, Inc.

44 Music Sq. E., #114-118, 37203
615-252-8753 • Fax: 615-252-8754
www.unidig.com • drew@unidig.com
Contact: Andrew Oeltmann
Special Services: Video encoding for Internet streaming/hosting.

Venus Mastering

209 10th Ave. S., #418, 37203
615-248-4024
genelecs@aol.com
Contact: Jim Falzone, Mastering Engineer
Basic Rate: \$75

Waltzing Bear Studio (A)

615-329-2886 • Fax: 786-551-7916
www.waltzingbearrecords.com • rickersong@aol.com
Contact: Bob Ricker, President
Basic Rate: Call

Warehouse, The (A)/(D)

111 Space Park N., Goodlettsville 37072
615-851-9179 • Fax: 615-851-0413
www.thewrhse.com • studioA@thewrhse.com
Contact: Anthony Zecco, Owner
Basic Rate: Call
Special Services: Three non-linear editing suites, 2D & 3D animation.

Westwood Sound (A)

2714 Westwood Dr., 37204
615-298-5256 • Fax: 615-298-5273
Contact: Mel Eubanks, Studio Manager
Basic Rate: Call

Wildwood Recording (A/D)

6318 Panorama Dr., Brentwood 37027
615-661-4948
www.wildwoodrecording.com
bharkin403@aol.com
Contact: Brendan Harkin, Owner
Basic Rate: \$100 w/engineer

Wolf Music (D)

803 Bradford Ave., 37204
615-254-4828 • Fax: 615-254-4884
www.wolfmusic.com • leonard@wolfmusic.com
Contact: Leonard Wolf, Owner
Basic Rate: Call

"Our directors have a visionary style that seems to have touched every CMT fan who voted for our videos" — Jon Small

Picture Vision would like to congratulate our directors
Trey Fanjoy, Michael Salomon, Shaun Silva and Peter Zavadil for their outstanding work!

flameworthy video director of the year

Michael Salomon
Toby Keith
"I Wanna Talk About Me"

flameworthy video of the year

Shaun Silva
Kenny Chesney
"Young"

flameworthy "lol" (laugh out loud video of the year)

Michael Salomon
Toby Keith
"I Wanna Talk About Me"

flameworthy male video of the year

Shaun Silva
Kenny Chesney
"Young"

flameworthy fashion plate video of the year

Trey Fanjoy
Chely Wright
"Jezebel"

flameworthy concept video of the year

Peter Zavadil
Brad Paisley
"I'm Gonna Miss Her"

Thank you artists, managers, record companies and CMT for Picture Vision's "Flameworthy" awards.



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Guests Come To Starstruck; Seventeen Grand Gets "United"

by Richard D. McVey II

Startstruck Studios has been packed with guest hosts for GAC's *Country Request Live*. Artists playing host include Georgia Middleman, Little Big Town, Chalee Tennison, George Ducas, Charlie Robison, Blake Shelton and Hometown News, with Tamara Saviano producing and Cherri Zaske engineering... Emerald's Broadcast Division has had a steady stream of clients in the studio. Marcel, Cledus T. Judd, Kellie Coffey, Little Big Town, Brooks & Dunn, Trick Pony, Shannon Lawson, Carolyn Dawn Johnson, Tammy Cochran and Nicole C. Mullen were all at Emerald doing radio tours. Sharla McCoy produced the sessions with Russ Martin engineering... Vince Gill was in the Neve room at Seventeen Grand Recording working on his upcoming

self-produced album for MCA. Steve Bishir engineered and Hank Nirider was the Assistant Engineer. Travis Tritt and Producer Billy Joe Walker, Jr. also spent some time in the Neve room. Joining them were Engineer Ed Seay and Assistant Engineer Rob Clark. CeCe Winans, jazz bassist Victor Wooten, and Sixpence None The Richer's Leigh Nash dropped by Seventeen Grand to lend their vocals to an all-star humanitarian event, titled "United We Sing." Sessions also took place with artists in Los Angeles and New York. Niles Rodgers wrote the project's anthem "Common Cause." All net proceeds from this single will go to the Families of Freedom Scholarship Fund, which benefits the children and spouses of September 11 victims... Producer Dan Williams was back in the studio working on projects for corporate clients Clorox, Papa John's, Ford and Wendy's. Dan Williams II served as engineer.

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
615 MUSIC					BENNETT HOUSE				
—	Randy Wachtler	Gant/Rydborg	HGTV	promo	Amy Grant	Keith Thomas	Bill Whittington	Interscope	voc's/trax
—	"	Aaron Gant	WKYC	"	Will Owsley	Thomas/Owsley	"	Warner Bros.	trax/voc's/od's
—	Wachtler/Snider	"	WRAL	news updates	Chris Smith	Dan Phelps	Barrett Miller	DC-3	trax
—	Randy Wachtler	"	WGNA	radio I.D.	City On A Hill	Steve Hindalong	Schober/Daugherty	Essential	strings/voc's
—	"	Rydborg/Gant	Animal Planet	promo	Adore	"	Derri Daugherty	Word	voc's
AUDIO PRODUCTIONS					CASTLE RECORDING				
Tracy Byrd	George Achaves	Travis Turk	RCA	"CCUSA"	Kernaghan/Murphy	Lee Kernaghan	Michael Janas	—	od's
Mark Chesnutt	"	"	Columbia	"	Wright/Turner	Keith Stegall	Kelton/Rovey	—	trax/mix
Montgomery Gentry	"	Steve Johnson	"	"	Nicole Mullen	Mullen/Mullen	Swihart/Short	Word	mix
Steve Azar	Barry Freeman	"	Mercury	radio tour	Todd Sansom	Todd Sansom	Michael Janas	Rapidan River	od's
Raul Malo	—	Travis Turk	Higher Octave	interviews	Hitchcock Circus	Langemann/H.C.	Langemann/Gibbs	—	trax
Emerson Drive	Barry Freeman	Steve Johnson	DreamWorks	radio tour	The Coalmen	Steve Short	Short/Janas	—	od's/edit
Brad Martin	Margie Hunt	Travis Turk	Epic	trax	EMERALD				
Aaron Tippin	George Achaves	"	Lyric Street	"CCUSA"	Travis Tritt	Billy Joe Walker, Jr.	Steve Tillisch	Curb	trax
Trisha Yearwood	"	"	MCA	"	Boomers	Norro Wilson	Jim Cotton	Budro Prod.	"
Brad Martin	Jim Reyland	"	Epic	radio special	Oak Ridge Boys	Michael Sykes	Pete Greene	Michael Sykes Prod.	"
Willie Nelson	George Achaves	—	Lost Highway	"CCUSA"	Aaron Lines	Chris Farren	Ben Fowler	RCA	trax/mix
Cledus T. Judd	Barry Freeman	Steve Johnson	Monument	radio tour	Rascal Flatts	Williams/Bright	Marty Williams	Lyric Street	trax
Anthony Smith	"	"	Mercury	"	George Jones	Billy Sherrill	Billy Sherrill	Bandit	"
BAYOU					Jamie O'Neal	Keith Stegall	John Kelton	Mercury	"
Bryan Kennedy	Bryan Kennedy	George Clinton	Cowboy Hat Trick	demos	Lonestar	Dann Huff	Jeff Balding	RCA	mix
Buddy Houghtaling	Tedd French	"	Yellow Lab	trax	Terri Clark	Byron Gallimore	Mike Shipley	Mercury	ISDN
Lynn Bryant	Mike Chapman	"	—	"	Deana Carter	Dann Huff	Jeff Balding	RCA	mix/od's
Jeff Bates	Kenny Beard	"	—	voc's	Nickel Creek	Alison Krauss	Gary Paczosa	Sugar Hill	mix/remix
Kennie Robinson	Kennie Robinson	Barry Senter	—	"	Ronnie Milsap	Rob Galbraith	Kyle Lehning	Ronnie Milsap Prod.	strings
Adam Hall	George Clinton	"	—	trax	Tanya Tucker	Barry Beckett	Pete Greene	CMK Ent.	mix
Stacia	David King	"	—	mix	Sixpence None...	Paul Fox	Jeff Tomei	Word	trax/od's
Steve Stephens	George Clinton	"	—	voc's	Tim McGraw	Byron Gallimore	Ricky Cobble	Curb	od's
Mike Cole	Cole/Hicks	Jonas Hotard	—	trax/voc's/mix	Heather Davis	Bright/Williams	Marty Williams	RCA	"
Dean Greer	Pete Wade	Barry Senter	—	voc's	Mammoth Jack	D. Scott Miller	John Guess	Broken Bow	mix
Robin Deeter	Col. Buster Doss	"	Stardust	trax/voc's/mix	Kenny Rogers	Cheney/Guess/Rogers	"	Dreamcatcher	od's/mix
Sherry Leece	"	"	"	"	Brett James	Dann Huff	Jeff Balding	RCA	mix
					Tammy Cochran	Billy Joe Walker, Jr.	Steve Tillisch	Sony	trax

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
N'Sync	Robin Wiley	Pat McMakin	Jive	mix	Dede Day	Scott Paschall	Andrews/Muncy	Emerald Forest	trax/od's/mix
Lynyrd Skynyrd	Ben Fowler	Chris Roew	Vector Mgmt.	tuning	Kim P. Johnston	Kim P. Johnston	Matt Andrews	Jody Williams	trax/demos
ACM Awards	John Hobbs	Ben Fowler	—	trax	Mary Berry	Carter/Bradley	Lou Bradley	P. Berry & Assoc.	trax/od's
Lee Greenwood	Jerry Crutchfield	John Guess	Crutchfield Music	mix	Christopher Robin	Bill Theis	Steve Lowery	Equus Ent.	trax
Jewel	Dann Huff	Jeff Balding	Atlantic	"	McGuffey Lane	John Schwab	Erick Jaskowiak	Lick	od's
Ray Scott	Buddy Cannon	Billy Sherrill	Tom Collins	od's	Jessi Alexander	Gary Nicholson	Dave Sinko	Warner/Chappell	trax
Skip Ewing	Skip Ewing	David Hall	Acuff-Rose	trax	Sonny Tillis	Sonny Tillis	Tassin/Muncy	Universal	trax/demos
Chad Brock	D. Scott Miller	John Guess	Broken Bow	mix	Roxie Dean	Roxie Dean	"	Zomba	"
					Terry Burns	Terry Burns	"	Larga Vista	"
					Austin Shores	Choate/Wilson	Richard Barrow	Magnet Music	trax/od's/mix
					Bob DiPiero	Bob DiPiero	Lowery/Gantt	Sony/ATV	trax/od's
					Jim Collins	Jim Collins	Matt Andrews	Warner/Chappell	od's/demos
					Ashley Wilson	Ashley Wilson	Mills Logan	Curb	trax/od's/demos
					Women of Worship	Sanchez Harley	Mark Nevers	Aleho	od's
					Will Nance	Will Nance	Rocky Shnaars	Still Working	trax/od's/mix
					John Hobbs	John Hobbs	Stone/Muncy	Windswept Pacific	trax/od's/demos
					LeNise Kirk	Cooper/Pomeroy	Sinko/Jaskowiak	S. Cooper Prod.	"

MONEY PIT

Susan Ashton	Worley/James	Mike Poole	Capitol	od's
McBride/Evans	Paul Worley	Schleicher/Hellerman	RCA	"
Dusty Drake	Schleicher/Crane	"	Warner Bros.	"
John Jorgenson	Jeff Teague	Tutko/Hellerman	—	trax/od's
Jim Collins	Jim Collins	Andrews/Hachler	Warner Chappell	trax
Kim P. Johnston	Kim P. Johnston	Andrews/Burnett	Jody Williams	mix

QUAD

Mighty Clouds of Joy	Zack Glickman	Brent King	Light Records	trax/mix
Sato/Take 6	Patterson/Jaz	Yoshi Waraya	—	od's
Mark McGuinn	Shane Decker	Matt Andrews	VFR	od's/mix
Aubrey Haynie	Haynie /Norndick	Bil Vorndick	Sugar Hill	trax
Llama	Kenny Greenberg	Mills Logan	MCA	"

SOUND EMPORIUM

Chieftains	Paddy Maloney	Lesser/Jaskowiak	BMG	trax/od's
Delbert McClinton	Gary Nicholson	Andrews/Sinko	McClinton Music	"
Mark McGuinn	Decker/McGuinn	Andrews/Muncy	VFR	"
Natalie MacMaster	Darol Anger	Sinko/Muncy	ABC Ent.	"

SOUND SHOP

Michelle Poe	Stroud/Cook	Bradley/Capps	DreamWorks	od's
—	Wyatt Easterling	Mark Capps	API Pub.	demos
Clay Walker	Jim Ed Norman	Bradley/Capps	Warner Bros.	trax

STARSTRUCK

Steven Lee Davis	Eric Prestiage	Brian Kelly	—	trax/od's
Keith Urban	Dann Huff	Justin Neibank	Capitol	mix
Lee Ann Womack	Frank Lidell	Mike McCarthy	MCA	"
James Otto	Scott Parker	Brian Willis	Mercury	"
Kain & Abel	Mickey Cones	Derek Bason	Curb	"

WRITER'S NOTES



BILLY YATES

Hits/Cuts: More than 30 songs recorded by various artists. Best known hits include "I Don't Need Your Rockin' Chair" and "Choices" by George Jones.

Birthplace: Doniphan, Mo.

Years In Nashville: 15

Publisher: Song Garden

Favorite Song You Wrote: "Daddy Had A Cardiac and Mama's Got A Cadillac"

Favorite Song You Didn't Write: "Farther Along"

On What Instrument Do You Write: Guitar

Influences: Roger Miller, Tom T. Hall, Merle Haggard, Buck Owens, Bill Monroe

Advice To Writers: What comes out of Nashville begins with us. It's our responsibility to innovate, not replicate. Don't chase the radio, chase your heart. Lean more on your gut and less on the craft.

Little Known Biographical Fact: As a child I performed on a Sunday morning

radio show with my family. I later worked at the same radio station spinning records from 7 p.m. to midnight.

Issues Facing Songwriters Today: Internet businesses such as Napster giving our music away. Instead of shutting them down, we, as an industry, should negotiate a fee that is fair to all. When you shoot one down, more will start up. It's an issue that we must deal with and not ignore. Songwriters should become even more involved to ensure that we are being treated properly and paid fairly. Educating the public is very much a part of the issue as well.

Billy Yates' first publishing deal came as quite a shock to the Missouri native. "I did a showcase at Douglas Comer, attempting to get a record deal," recalls Yates. "Ray Baker, a producer, was there.

He came up afterwards and offered to help me. About three days later, he said, 'I've got you a writing deal.' I said, 'But I don't write songs.' He said, 'Well, you just did a great song in your show that you wrote.' He later introduced me to Bob Beckham, who offered me the deal."

Within a few months of signing his deal in 1992, he scored big when George Jones cut one of the first 10 songs Yates ever wrote, "I Don't Need Your Rockin' Chair."

Yet his career was hardly an overnight success story. Growing up on a small farm, Yates moved to Nashville in 1987. "Compared to where I was from, this was a big city," says Yates, who had worked as a barber, singer and DJ prior to leaving his hometown. "I started making trips to Nashville five years prior to moving here. That was the first time I'd driven on the interstate. My family really worried. It was five years before anything happened with my career. I struggled and even had my apartment burglarized. They stole my guitar and recording equipment. On top of that I wasn't making any money, barely able to pay rent and had to lean on my parents to help. But, you know, I was happy because I was here to pursue my dream."

After having success with Jones, Yates

went on to get cuts by Gary Allan, Kenny Chesney, Sara Evans and Tracy Lawrence, among others. He also found success writing and singing jingles for Chevy Trucks, Ford Trucks, Kellogg's and Pepsi.

In 1997, he finally launched his own recording career with the release of his self-titled album on Almo Sounds, which contained the single "Flowers." Following a brief stint with Sony Nashville, Yates recently released *If I Could Go Back* on MOD Records, available through his Website www.billyyates.com. "It stands for My Own Damn record label," says Yates with a laugh. "I bought a 35-foot motor home and I've got 40 fairs and festivals this summer and fall. I'm doing a grass-roots approach to making music. I want to see how far I can take it as a one-man show."

As for his songwriting, he recently inked a deal with Byron Gallimore's Song Garden. Yates says, "To me, it's not about how much money I can make. I love music and I try really hard to write and sing what I feel."

When he's not writing or performing, Yates, who's on the board of directors for AFTRA, collects old guitars and furniture. He adds, "But mostly I like to spend time with my wife and kid."

—Richard McVey II

Women of Americana Triumph

by Robert K. Oermann

What at first seemed like a rather lackluster listening session gradually turned out to be a triumph for at least one corner of our industry.

I refer to the outstanding output by the women of Americana. You think of this genre in terms of Lucinda Williams, Emmylou Harris, Patty Griffin, Kelly Willis and its other feminine leading lights. But there were a group of discs in this month's listening session that deserve to take their places alongside the finest music of what is already a superlative musical field. I urge you to lend your ears to the works of Annie Burns, Cindy Kalmenson, Pieta Brown and Lynn Miles, as well as to runners up Rattlesnake Annie and Florence Dore. I assure you your attention will be more than rewarded.

The esteemed Lynn Miles, in fact, earns our **Disc of the Day** award (although it could also easily have gone to Annie Burns).

Cindy Kalmenson and Pieta Brown competed in the **Discovery Award** arena, alongside pop's Sofia Loell, country's Dean Tuftin and the genre-busting **Railroad Earth**, the last-named of whom takes the prize.

OMS Records has both the terrific Bill Henry and the legendary fiddler Kenny Baker. Give those folks a **Label of the Day Award**.

AMERICANA

RATTLESNAKE ANNIE/I Ride Alone

Writer: Rattlesnake Annie; Producer: Rattlesnake Annie/Lonnie Mack; Publisher: Ann McGowan, BMI; Rattlesnake (track) (www.rattlesnakeannie.com)

Annie's latest was recorded with German musicians, and it's really amazing how they've absorbed and reinterpreted the American country idiom. This title tune has an atmospheric, spaghetti-western feeling. Elsewhere, she essays a hillbilly waltz, a honky-tonker, a couple of oldies and several other genres with the musicians creating tasteful soundscapes consistently. CD guests include Bill Anderson and Lonnie Mack. Highly listenable.

ERIK THORSON & KATHY MATTEA Standing Too Close to the Moon

Writer: Lee Domann/Erik Thorson; Producer: Tim Thompson/Erik Thorson; Publisher: Shelby Avenue/Tonepet/ETG, ASCAP; Aletree (track) (www.erikthorson.com)

Veteran Erik has been a fixture on the Nashville songwriter scene since the early '70s. He's never really broken through, but that's not because he lacks talent. No longer a kid, his tuneful album is proof that some of us age like fine wine. Kathy's duet harmony and the

rootsy production style bring this man right up to date.

CINDY KALMENSON/Witness

Writer: Cindy Kalmenson; Producer: Jon Randall/Cindy Kalmenson; Publisher: Tropical Penguins, BMI; Big Gack (track) (www.cindykalmenson.com)

Her aching folk soprano brushes up emotionally against dobro and acoustic guitar. Hushed harmonies on the choruses add to the poignancy. This Nashvillian has a really special gift.

RAILROAD EARTH/Bird in a House

Writer: Todd Sheaffer; Producer: Railroad Earth; Publisher: Bag o Seed, ASCAP; Sugar Hill (track) (www.railroadearth.com)

The band has a rollicking, jug-bandish quality, yet his vocal has a folk-poet, troubadour urgency. I'm mightily intrigued: I think I want to see this outfit live.

PIETA BROWN/Lullabye

Writer: Pieta Brown; Producer: Bo Ramsey/Pieta Brown; Publisher: Woo Jones, BMI; Trailer (track) (319-351-3683)

Her conversational, dropping-off-at-the-end-of-notes vocal delivery is fascinating. I hung on every line. The deftly fingered guitar lines all around her wove a magical spell, too.

FLORENCE DORE/No Nashville

Writer: Florence Dore; Producer: Eric "Rosco" Ambel; Publisher: Florence Dore, BMI; Slewfoot (track) (www.slewfootrecords.com)

It's just her, a drummer, very spare bassist and a rock guitarist. She's in a dry mountain town, yearning for booze and a raising-hell motel room in Music City.

LYNN MILES/Unravel

Writer: Lynn Miles; Producer: Ian Lefevre; Publisher: Cold Girl, SOCAN; Okra-Tone (track) (Canada) (www.lynnmiles.com)

This former Rounder act offers proof on her new CD's title tune that you can rock on low-fi acoustic instruments. I haven't been so shaken up since the tornado of '98. Even after the electric guitar kicks in, the folkier rompers are in control. This is so, so cool. More, more, more.

KEVIN WELCH/Millionaire

Writer: none listed; Producer: none listed; Publisher: none listed; Dead Reckoning (track)

You can have your faux Nashville celebrities. In my book, this man is, was and always will be a Star. On the title tune to his new CD he manages to sound like a mountain hillbilly and a Delta bluesman simultaneously. Lend this man your ears.

ANNIE BURNS/Days in Italy

Writer: Annie Burns/Rich DePaolo; Producer: Annie Burns; Publisher: none listed, BMI; Arts Sake (track) (www.annieburns.com)

Attention all you old Burns Sisters fans, Annie's new solo CD is out. The title tune rumbles along with just the right amount of thump and poetry. You'll be singing along by the second chorus and feeling like you went on that vacation with her and her fondly recalled late friend.

CHRISTIAN

SHANE BARNARD/Breath of God

Writer: Shane Barnard/Caleb Carruth; Producer: Shane Barnard/David Parker; Publisher: True Bliss/Waiting Room/River Oaks, BMI; Inpop (track) (www.inpop.com)

He pushes a lot of air into the microphone. The swirly pop instrumentation suits his light tenor perfectly.

THE BENJAMIN GATE/Lift Me Up

Writer: none listed; Producer: Quinlan; Publisher: none listed; ForeFront (track) (www.thebenjamingate.com)

They're a South African Christian rock band. Which is probably why they sound somewhat behind the times.

FUSEBOX/Lost in Worship

Writer: Bill Buchanan/Otto Price; Producer: Otto Price; Publisher: Elevate2/Twelve-18/River Oaks/Stonebrook, BMI; Elevate/Inpop (track)

Do they "stage dive" at worship these days?

BARRY AND BATYA SEGAL Go Through the Gates

Writer: Batya & Barry Segal; Producer: Andy Piercy; Publisher: Galilee of the Nations/Greetings From Jerusalem/Gates of Jerusalem, ASCAP; Galilee of the Nations (track) (www.barrysegal.com)

I'm not making this up. They are Jewish believers in Jesus living in Jerusalem leading Hebrew worship services mixing traditional Israeli instruments with space sounds. Their music is simply dreadful.

TRIN-I-TEE 5:7/Holla

Writer: none listed; Producer: Pajam; Publisher: none listed; B-Rite

I remain a fan. They sing better than 90% of the hip hoppers out there, and lay down beats that are just as phat.

NEWSBOYS/Million Pieces

Writer: Peter Furler/Steve Taylor; Producer: Steve Taylor/Peter Furler; Publisher: Dawn Treader/Soylent Tunes, SESAC; Sparrow

(www.newsboys.com)

They stand head and shoulders above most Christian bands in instrumental ability, songwriting talent, production finesse, originality and pure pop/rock joy. This deserves massive mainstream airplay.

COUNTRY

DEAN TUFTIN/Not So Little Anymore

Writer: none listed; Producer: Clay Smith/Dean Tuftin; Publisher: none listed; Stolen Horse (track) (www.deantuftin.com)

He sings with hillbilly conviction and the song tells a cool little story. The production lacks distinction, however.

BOBBY CARLSON/She's Got My Heart

Writer: none listed; Producer: none listed; Publisher: none listed; Red Horse (615-320-8777)

Slick and snappy country rock. Sign that producer up for the big time.

DANIEL ROSE/Walkin' Aphrodisiac

Writer: Vip Vipperman/Curtis Lance; Producer: Clyde Brooks; Publisher: Vip Vipperman/Gotta Groove, ASCAP; RCD (track)

Slobberingly stupid.

KEITH BRYANT/Steady As the Rain

Writer: Michael Joyce/Jimmy Scott; Producer: Bruce Allen/Pat Holt; Publisher: Mother Tracy/Warner-Tamerlane/Chrysalis/Stone

Angel, ASCAP/BMI; ANA

(www.keithbryant.com)

You say you like real country music? Well, step right up. From fiddle to honky-tonk rhythm to hillbilly harmonies, this touches all the bases. A homerun.

MIKE McCARTNEY JR.

Call Me the Breeze

Writer: J.J. Cale; Producer: Gabrielle Farago; Publisher: Johnny Bienstock, BMI; Soundwaves (615-244-7002)

Tedious. Lacking all the soul of the original.

BILL HENRY/Red Sky

Writer: Bob Emery; Producer: Bill Henry; Publisher: Cape Porpoise, BMI; OMS (track) (www.omsrecords.com)

A steel guitar and mandolin with a seafaring lyric and a hillbilly vocal. Works for me. Henry is best known for his work in Northern Lights. Guests on this sterling CD include Sam Bush, Vassar Clements, Tim O'Brien and Jonathan Edwards. Let a word to the wise be sufficient.

POP/ROCK

JOE GRUSHECKY/Fingerprints

Writer: Joe Grushecky; Producer: Joe Grushecky/Rick Witkowski; Publisher: Joe Grushecky, no performance rights listed; Schoolhouse (track) (www.grushecky.com)

Formerly of the Rounder Records band the Iron City Houserockers, Pittsburgher Grushecky's solo outing tugs at that little place in your heart you've always saved for Springsteen, Seger, Mellencamp and the other blue-collar rockers. Rootsy enough to be Americana. Rhythmic enough to drive you wild.

RECKLESS JOHNNY WALES

Not on My Mind at All

Writer: R.J.W.; Producer: R.J.W./Mark Miller/Michael Snow; Publisher: Villa Villa, no performance rights listed; R.J.W. (track)

Loosy goosy, jazzy bluesy. Fascinating in a weird way (It does sound like "It's 5 a.m. in Nashville"). Band is fronted by former Warner executive Bob Saporiti. I kid you not.

DANA COOPER

Harry Truman Built a Road

Writer: Dana Cooper; Producer: Richard McLaurin/Mack Linebaugh; Publisher: Dog Eared, SESAC; Dog Eared (track) (www.danacooper.com)

Dana is one of my favorite popsters in Nashville. He takes a turn toward Americana on this new rootsy set. Whatever you call him, he's an extraordinary writer and an eternally gripping performer. You need this music in your life.

continued on page 38...

ROW FILE



ANDI VARAGONA

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Andi (short for Andreina) Varagona grew up in Oak Ridge, Tenn., as one of six children. Her father was a nuclear engineer while her mother was a piano concerto opera singer.

Leaning more toward her mother's creative side, Varagona grew up enjoying the arts and was often found at the local playhouse performing in musicals. In 1980, Varagona attended the University of Tennessee in nearby Knoxville on a full academic scholarship. "Originally I was going to be in music, singing, dancing, acting, all that kind of stuff," she recalls. "When I got

to UT I realized they had a great program in broadcasting and communications. I decided then that I liked being on the other side of the fence as well."

After graduation she moved to Nashville and was hired to sing demos, jingles and back-up vocals. From 1984-87, she became the lead singer and primary songwriter for the all-girl rock band The Paper Dolls. It was during this time that she got her first glimpse of her film career.

"Our drummer went to MTSU and for a project she had to make a

music video," says Varagona. "So she directed a music video of our band. I got so involved in the process. That's when I realized how much I dug being on the other side and I wanted to make movies. Really music videos are kind of like mini-movies."

In 1987, she joined director/producer Dick Heard of *Entertainment Tonight* and became his Production Coordinator. She later went on to work at Picture Vision and The Collective and has been affiliated with over 200 music videos as well as long-form and commercial productions.

The decision to open her own film production company—Andi Films—came to her last year in Hawaii. "I did the Iron Man there last year," she says. "I do a marathon every year. Afterwards I went on this hike. I was thinking about what I wanted to be doing. I wanted to break out on my own because, through no one's fault, my career wasn't progressing."

Starting out with one director, her company now represents eight directors and has produced such videos as Gary Allan's "The One," Steve Holy's "Good Morning Beautiful," as well as Jo Dee Messina's "Bring on the Rain" and "Dare To Dream."

Varagona, who acts as Executive Producer on the videos, describes her position as "the final decision maker, especially when it comes to finances." She adds, "I'm the problem solver. I'm the one who has to find ways to make things work if something goes wrong."

When she's not solving problems, Varagona enjoys exercising and meditation. "I'm into a holistic lifestyle," she says. "I meditate, do yoga and practice still-mindedness. I want to remind the world who we are and where we come from and try to integrate that into what I'm doing. Best of all, I do what I love and I get paid for it, which is amazing."

—Richard McVey II

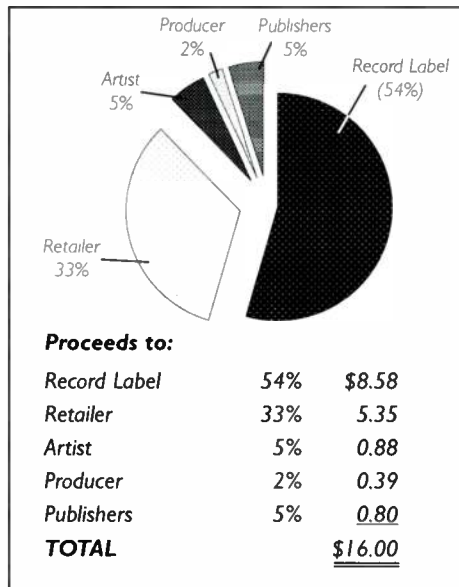
Retail Record Sales: A Look At Where The Money Goes

by Mark Hendricks, CPA, O'Neil Hagaman, PLLC

In this article we'll look at where the dollars you spend at your local retail record store eventually end up. The five major recipients of these initial proceeds are the retailer, record label, artist, producer and publishers. As we'll see later, there are a number of other parties who are paid directly or indirectly by these initial recipients.

Before we look at distributions, we'll need to make a rather broad range of assumptions including:

- The sales we are looking at are all made through normal U.S. retail channels. (Record club, military and foreign sales are assumed to be minimal and are therefore not factored into this distribution.)
- Factoring in store discounts, a CD with a "list price" of \$17.98 is actually sold for an average of \$16.
- The published wholesale price of \$11.35, reduced by "free goods" shipped to retailers as sales incentives, averages \$10.65.
- The artist has a royalty rate of 13%, inclusive of a 4% producer royalty rate. (Note from our graph that this 13% "rate" has been magically converted into only a 5% share of the retail sales price. A rate of 13%, or 13 "points" as it is usually described, has no meaning by itself—it is simply an element of a complex formula which includes a series of deductions and adjustments imposed by the artist's contract.)
- The album consists of 10 songs and the statutory mechanical licensing rate is 8 cents.



Using these assumptions, let's look at how the retail purchase price breaks down between the five major recipients. Then we'll discuss a few of the subsequent costs these participants must incur before they realize any net profits.

It is important to note that the above represents only the distribution of gross proceeds. The final distribution of net profits differs substantially from the above presentation due to the subsequent costs incurred by these participants along with other considerations. A few of these costs and considerations are as follows.

RECORD LABEL:

Generally the largest recipient of the gross proceeds, record labels also bear the largest

cost structure and assume the greatest risk. Label costs include promotion, marketing, manufacturing, distribution, and overhead costs (salaries, benefits, rent, taxes, etc.). Additionally, the label will "advance" audio and video production costs which are recovered only if the artist attains a sufficient level of sales.

The risk to the label is that it will incur most of the above costs whether or not the artist sells a single record. The record label must amortize losses from unsuccessful albums against the profits achieved by successful ones. Net profitability, therefore, will be substantially less than gross proceeds from record sales, and can vary depending on many factors, most importantly, the ratio of "hits" to "misses."

RETAILER:

Like the record label, retailers must pay for overhead, advertising, etc. These considerations along with the retailer's relative presence in major and/or profitable markets can significantly affect the net profits realized.

ARTIST:

The production cost of the album, video costs, tour support and other costs are an offset against the artist's share. (These are discussed in our May 2002 *Music Row* article on artist royalties.) Royalty rates and the accumulation of recoupable costs, therefore, significantly impact the net profits realized from album sales.

PRODUCER:

Unlike the other major recipients, producers typically have few if any subsequent costs or expenses.

PUBLISHER:

In addition to overhead, the publisher must further distribute between 50% and 75% of the proceeds to the songwriters and co-publishers.

We must emphasize that the distribution of gross proceeds from the retail sales of albums, while interesting, can be very misleading as such distributions vary widely depending on the artist, record label, retailer and combinations thereof. Additionally, subsequent costs incurred by these major recipients are substantial. These costs, therefore, must be taken into consideration in order to understand each party's true profitability from retail album sales. **MR**



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Chapter 167

Fan Fair 2002 will go down in Nashville's annals as "the year they discovered the Riverfront Stage." More than that, the event marked the fans' true embracing of the downtown streets as their "campus."

The Hall of Fame had free concerts on its plaza. CMT had free TV tapings on the Gaylord plaza. The clubs were mobbed, especially late at night. Lower Broadway and 2nd Avenue were closed, which made for a merry street scene.

The event technically was Thursday (6/13) through Sunday (6/16), but I met many people who arrived during the previous weekend and some who stayed through the following Monday. That meant that things like **Toby Keith's** sold-out fan club party aboard the *General Jackson* on Monday (6/10) were solidly rocking. **Brad Paisley** drew 400-plus to his fan club event at the Gibson Bluegrass Showcase the next day (6/11).

The Hall of Fame kicked its Fan Fair off with a **Bill Anderson** donation ceremony (6/11). Among the ensuing shows in the building were **Jerry & Tammy Sullivan** (6/11), **The Melvin Sloan Dancers** (6/12), **The Mark Barnett Trio** (6/13), **Deborah Allen** (6/14), **Irene Kelley** (6/15) and **Austin Cunningham** (6/16). The fans were out in full force.

The 35th edition of the venerable IFCO show (6/11)—an annual event that actually predates the 1972 establishment of Fan Fair—was also well attended, as Ryman backstage schmoozers like **Cathy Gurley**, **Lisa Wysocky**,

Sharon Eaves, **Suzi Barnhill**, **Kirt Webster**, esteemed bandleader **Joe Bob Barnhill**, **Hope Powell**, **Joy Ford**, **Kostas**, **Wood Newton**, **Bonnie Garner** and *The Young and the Restless* soap star **Scott Reeves** can attest. (Elsewhere at the festival were the stars of NBC's *Days of Our Lives* and *Passions*).

The IFCO bill was packed with folks who can really, really sing, without any electronic tweaking whatsoever—namely **Andy Griggs**, **John Berry**, **The Clark Family Experience**, **Joe Stampley**, **Ty Herndon**, **David Ball**, **Linda Davis**, **Billy Hoffman**, rollicking **Tony Stampley**, **Brent Woodall**, **Tommy Shane Steiner**, **Jeff Carson**, **Jamie O'Neal** and **Gary Morris**. *Music Row's* own **Robert K. Oermann** was the surprised recipient of the **Tex Ritter Award**. The event marked the only Fan Fair appearance of the fabulous **Loudilla**, **Kay** and **Loretta Johnson** because the last named entered a month of cancer treatments the next day. We wish her well.

Meanwhile at the Wildhorse (6/11) **Chely Wright** hosted a sold-out fundraiser that raised \$110,000 for music education. **Charlie Daniels** presided at his new museum downtown on Wednesday (6/12), an event that was also well-attended. **Jo Dee Messina's** free NASCAR event on the Adelpia parking lot (6/12) did well, too.

That night's CMT *Flameworthy Awards* at the Gaylord (6/12) featured dancing in the aisles and the highest-rated show the network has ever had. **Eddie George**, **Michael Solomon**, **Gary**

...Works The Room

Allan, **Sara Evans**, **ZZ Top**, **Carrot Top**, **Miss Tennessee Kelly Culbertson**, **Glen Campbell**, **Dixie Chicks**, **Vern Troyer (Mini Me)**, **Alison Krauss**, **Cledus T. Judd**, **Hank Williams Jr.**, **Montgomery Gentry**, **Travis Tritt** and host **Kathy Najimi** were all on hand. Then came **Marty Stuart's** all-star late-night jam at the Ryman (6/12 and on into the wee hours of 6/13).

We arose bright and early Thursday (6/13) for radio interviews in the MJI rooms at the Convention Center. So did **Ronna Rubin**, **Donna Hughes**, **Will Byrd**, **Rick Murray** and WPOC's Baltimore queen **Laurie DeYoung**, not to mention **Rascal Flatts**, **Lonestar** and **Diamond Rio**. **Big Trace Adkins** was humorously grousing about Flameworthy. Listing his Capitol label-mates he said, "Let's see, **Cyndi Thomson** gets to present; **Chris Cagle** wins an award; **Keith Urban** gets to perform. And I get to wear a bald-guy cap! I tell ya, I can't get no respect."

By the time we left, the line for the opening of the booths (6/13) snaked through two levels in the Convention Center, out the door, around the corner of Commerce, down 5th, onto Broadway and up that street nearly to 8th. **Little Big Town**, **Mark McGuinn**, a mobbed **Brad Paisley**, **Bryan White**, **Sawyer Brown** and **Blake Shelton** were among the early autographers as the festival "officially" began.

Meanwhile, over at the Hall of Fame (6/13), **Brenda Lee** was autographing copies of her new autobiography and doing radio interviews. Songwriter **Kim Williams**, plus **Wayne Halper**, **Jackie Monaghan**, **Erika Wallom-Nichols**, **Diana Johnson**, **Kyle Young**, **Alan Stoker** and Nashville Library chief **Donna Nicely** schmoozed while fans crowded the star. By the time **The Oak Ridge Boys** hit the Riverfront Stage late that afternoon (6/13), fans were dancing in the jammed streets as well as in the back windows of the 2nd Avenue buildings.

The largest crowd of the festival convened at Adelpia that night (6/13) for the RLG show. We grooved with **Connie & Jerry Bradley**, **Peggy Whittaker**, **Pat Embry**, **Tom Collins**, **Dixie Carter**, **Frank Rogers**, **Jo Walker-Meador**, **Kitty Moon** and **Bill Denny**. Lobbyist **Jim Free** was there with 18 legislative aids from D.C., who were staying at Loew's and enjoying themselves immensely. On stage, **Bob Kingsley** introduced superstars **Brooks & Dunn**, **Alan Jackson**, **Martina McBride**, **Kenny Chesney**, **George Jones** and the like.

Each morning, *The Tennessean* reported there were no big stars and trashed each Adelpia show. That was the paper's entire coverage. No one noticed that many attendees were staying in hotels instead of campgrounds and flying here rather than driving. Or that they were much heartier partiers than the fans of yore. Or that they were younger. What is Fan Fair about if not the fans?



Bill Anderson, a member of the Country Music Hall of Fame and the Grand Ole Opry, made a special donation of memorabilia during a public unveiling on June 11 at the Hall of Fame. Pictured at the event are **Diana Johnson**, Hall of Fame Senior VP of Museum Services; **Anderson**; and **Kyle Young**, Hall of Fame Executive Director. Photo: Beth Gwinn

The paper also failed to note free shows by folks like Trent Summar, Elizabeth Cook and Webb Wilder at the Hall of Fame and ignored the Riverfront performances of such stellar folks as Dale Watson, Lee Roy Parnell, Kevin Welch, Connie Smith, Rodney Crowell, The Players, Tracy Byrd, Trini Triggs, Ronnie McDowell, T. Graham Brown, Leslie Satcher and Radney Foster (6/14-6/15), not to mention the excellent bluegrassers or the fun Moe & Joe reunion. Then there was the string of free showcases at Tower Records (Duane Jarvis, Tammy Cochran,

Billy Yates, etc.) The daily's coverage sucked. But we know we had a good time, anyway.

And what's not to like about Pam Tillis, The Derailers, Billy Ray Cyrus, Michael Peterson and their pals at Sony's Adelphia show (6/14)? On Saturday (6/15) we returned to Adelphia for the WEA/EMI show. So did Bob Heatherly, Jerry Damon, David Ross, Jeff Walker and Tammy Genovese. Plus *Between the Lions* writer/producer Chris Cerf, who happily recounted his celebrity readers at the Wildhorse (6/15) as being Joe Diffie, Tracy Lawrence and Neal McCoy (another free event, by the way). Coincidentally, Lawrence was joined onstage at Adelphia by Diffie and Mark Chesnutt for a rousing roadhouse romp and McCoy tore the crowd all to pieces at that very show. Trace Adkins, Keith Urban and Blake Shelton were also highlights that night. Bill Engvall hosted amusingly.

Jim Bessman was among those who made the trek to Opry Mills for Audium's showcase of Daryle Singletary, Rhett Akins, Gail Davies, Robbie Fulks, Joy Lynn White, Mandy Barnett, Rosie Flores and more (6/15). The Minnie Pearl Cancer Foundation got \$4,000 from that event's silent auction.

After the shows, we ventured downtown (6/15). What a scene! It was nearly midnight and the streets were thronged with Fan Fair revelers.

You'd think they'd be exhausted, but Sunday's Riverfront shows had the fans out en masse again. The sublime Dan Seals, The Fox Brothers, Wayne Warner and Earl Thomas Conley drew a more than respectable crowd for the day's first show (6/16). Tony Conway, Ed Benson, Nelson Larkin, Alan Kates, Mike Hyland, Tony Gottlieb, Barry McCloud and Chuck Thompson all seemed delighted that this stage has turned into such a success. Even a drizzle didn't keep the fans away from the next show, starring Darryl Worley, Eric Heatherly and others. Up on 2nd Avenue, street performers had the fans dancing in a "Simon Says" game.

Meanwhile, Martina McBride was raising a record-breaking \$62,000 at her annual auction for the YWCA at the park in front of the Hilton (6/16). Blake Shelton, who gets my vote as the most omnipresent star of Fan Fair 2002, got a \$1,500 bid for the hat on his head. After the auction, Rebecca Lynn Howard, Craig Morgan, Sherrie Austin and Chalee Tennison read children's stories from rocking chairs set up in the same tent.

Back in the Convention Center (6/16), the booth action was winding down. But Pat Green, Tommy Shane Steiner, Jamie O'Neal, Little Big Town, Moore & Moore, Craig Morgan, Craig Carter and, yes, Blake Shelton were still on the job. Gary Nicholson reported that he just got a Ringo Starr cut, with Eric Clapton on guitar, no less. Frankie Staton was crowing about the fifth annual Urban Country showcase at 12th & Porter (6/12) starring Valerie Ellis,

Dwight Quick and more. Steve Betts, Jules Wortman and Gene Kennedy were working the room. Overall, the booth activity was far better this year than last, with 445 artists attending to more than 46,000 autograph seekers.

The afternoon drizzle turned into rain that night while Lee Ann Womack was performing at Adelphia (6/16). Many simply danced in the downpour during, natch, "I Hope You Dance." T. Bubba Bechtel ably hosted her, plus Rascal Flatts, SheDaissy, Earl Scruggs, Toby Keith and more.

Fan Fair 2002 showed that downtown is beginning to work as the new site. But there are still a few bugs to be worked out. The sound at Adelphia was just awful throughout. There is no central place for the industry to "hang," like backstage and the press room used to be at the Fairgrounds. Nobody seems to have figured out the shuttle system. Flameworthy was pretty bad TV.

If it was good film and video you sought, the place to be was the Nashville Independent Film Festival (6/5-6/9), which directly preceded Fan Fair week. Among the musical offerings were the documentaries about Bering Strait (*The Ballad of Bering Strait*), Hazel Dickens (*It's Hard to Tell the Singer from the Song*), Phranc (*Lifetime Guarantee*), Nick Drake (*A Skin Too Few*) and rockabilly women (*Welcome to the Club*). Coke Sams, Robin Mitchell-Joyce, Fletcher Foster, Jim Ridley, Greg Page and David Ross were among the fabulons serving on panels.

Raeanne Rubenstein threw her second annual NIFF brunch (6/9). Craig Havighurst, Kristi Rose & Fats Kaplan, Brenda Lee & Ronnie Shacklett, Bonnie Garner, Katie K and the NIFF organizers were there.

The NIFF kick-off event at BMI happened on the same evening as the *Music Row* awards at the same venue (6/4). The latter event ballooned in size dramatically this year, with more than 220 attendees. They included Woody Bomar, Billy Galvin, Gary Overton, Tommy Williams, Janice Azrak, Shane Barrett, Luke Lewis, David Conrad, Sherry Bond, Melanie Howard, Vince Melamed, Harold Bradley, Garth Shaw, Glen Middleworth, Wes Vause, Bobby Braddock, Ron Cotton, Jerry Duncan, Kevin Lane and Bob Moore.

Winning bassist Glenn Worf had the line of the night, commenting on life as a session musician: "Some days you're building cathedrals and some days you're building whore houses, I guess." Wes Hightower dedicated his award to Randy Hardison, who'd died that day.

Music Row now has its own official candidate for Congress. Adam Cox kicked off his campaign on the parking lot of Allen Reynolds' studio (5/28). Adam was introduced by Ralph Emery while Susan Collier, Sandy Mason, Mark Miller, John Lomax III, Charlie Lamb, Jana Talbot, Jolene Mercer, Phil Sweetland and proud mama Patsi Bale-Cox applauded. Music was provided by Joe Sun, Benita Hill and James Talley. **MR**

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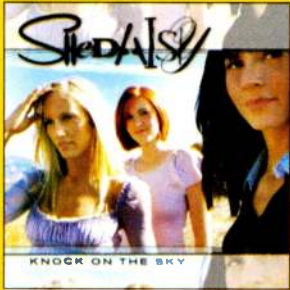
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SheDAISY/Knock On The Sky

(Lyric Street) Producers: Dann Huff/SheDAISY

Prime Cuts: "Man Goin' Down," "Rush," "I Wish I Were The Rain," "Repent," "Now"

Critique: What defines an album or artist as "country"? The answer to that question is, of course, purely subjective. However, when listening to *Knock On The Sky*, one gets the sneaking suspicion that SheDAISY might be pushing the envelope a bit. Hank probably wouldn't have done it this way. But Kristyn, Kassidy and Kelsi Osborn obviously aren't trying to retrace the past; they're trying to plow into the future with

a genre-bending, production-filled release that could prove to be a guilty pleasure for a lot of country music listeners. Country or not, this album *sounds* really good. Dann Huff and the sisters co-produce this album with more effects and vocal tricks than a Roger Waters album. The instrumentation is superb and the total effect is somewhat of a concept album. Kristyn either wrote or co-wrote all 13 tracks, and among them are some fresh melodies and interesting twists. The reflective "Rush," and the driving "Now" are two strong songs that provide a nice contrast to the tongue-in-cheek "Get Over Yourself" and the interesting "Repent." The album seems to be defined by its strong melodies, and the two best examples are "Man Goin' Down" and "I Wish I Were The Rain." Both of these tunes are potential hits—in some musical genre. And therein lies the key to success for this album. If Country radio and Country fans decide to listen to this album objectively, then the sky is the limit. If they are still worried about what Hank would think, it might have a very short life. **Grade: B+**

—John Kennedy

tell, but Karen Fairchild, Jimi Westbrook, Kimberley Roads and Phillip Sweet have created a blend that deserves to be appreciated. Reminiscent at times of '60s and '70s groups like The Cowsills and The Mamas & The Papas, with trace amounts of ABBA's airwave-devouring effervescence, the quartet co-penned six of the 10 tracks, usually in conjunction with one or two Nashville songsmiths, resulting in writers' credits that sometimes read like editorial mastheads. "Don't Waste My Time" features lively harmonies tumbling like kaleidoscope fragments. "Never Felt Love" is romantic and dreamy amidst tremolo guitars and broad sweeps of pedal steel. "Tryin'" tells the familiar story of a Nashville-bound dreamer, and leads to an a capella ending that shows just what these four can really do vocally. If there's a complaint here it might be that (by country's troubadour-rich standard) *Little Big Town* is too much about the sound and not enough about the songs. But with a sound as harmonious, well-architected and brimful of summery ambience as this, can that really be a bad thing? **Grade: B-**

—Larry Wayne Clark



LITTLE BIG TOWN

Little Big Town

(Monument) Producers:

Little Big Town, Blake Chancey, Paul Worley

Prime cuts: "Pontiac,"

"Don't Waste My Time," "Never Felt Love," "Tryin'," "A Thousand Years," "From This Dream"

Critique: Nashville has spawned no shortage of popular groups, from Rascal Flatts and

SheDAISY to stalwarts like Diamond Rio and Blackhawk. But for the most part these signature sounds are built on one prominent lead singer surrounded by assorted oohs and ahs, close harmonies or counter-melodies. By that token, Little Big Town dares to be different—a bona fide vocal ensemble with four distinct voices (two male, two female) woven into one orchestrally-layered fabric. At various times each voice will be heard in a "lead" role, often alternately within the space of a single song. Whether this ping-ponging will entice or disorient country audiences time alone will



ANTHONY SMITH

Anthony Smith

(Mercury) Producer:

Bobby Terry

Prime Cuts: "What Brothers Do," "Up To

The Depth"

Critique: Anthony Smith has been behind the scenes as a songwriter with notable cuts by George Strait ("Run"), Montgomery Gentry ("Didn't I") and Trace Adkins ("I'm Tryin'").

The **Universal Music Publishing Group** is in the process of discontinuing the storage of studio audio tapes & demo reels. If your name appears on the list below, and you would like to have your demo reels, please contact **Cherie Greear at (615) 248-4800.**

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Lou Reed
Mac Elliot
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Michelle Pillar
Milton Carroll
Pam Gadd
Pam Miller
Pat McCurray
Paula Fraizer
Perry Patterson
Rhonda Gunn

Robert Vega
Rod McCormack
Ron Davies
Ronnie Bryant
Ryan Reynolds
Shannon Stamper
Steve Hood
Steve Rice
Tara Lynn Hart
Tom Harding
Tony Rosario
Tom Mchugh
Will Sexton
Will Rambeaux

Due to circumstances beyond our control, anything left after July 20th will be destroyed.

His self-titled, debut album marks his first venture into putting his own voice to his songs—a passionate voice that carries good range, particularly on slower ballads. The native Tennessean claims influences from Merle Haggard and Vern Gosdin to rock favorites Led Zeppelin and AC/DC. Smith's debut, however, reflects a more personal style that offers a variety of sounds, from country rock to blues grooves. With ballads like "Up To The Depth" and the heart-tugging lyrics of "What Brothers Do," Smith's songwriting ability speaks for itself. "Up To The Depth" offers a rollercoaster of emotions that's geared toward a potential love interest with Smith protesting: "It's a long way up to the depth of my love." "What Brothers Do" paints a touching picture of Smith's childhood by reflecting on the love of an older brother. The rest of the album, though adequately supplied with catchy riffs, clever lyrics and steady rhythms, simply fails to outshine these two jewels. Still, there are some pleasing arrangements as intricate guitar solos and piano lace lyrics nicely while the vocal harmony varies from simple to sophisticated. Yet by the end, the album was far more forgettable than memorable. In short, it grabbed my attention, but rarely held it. **Grade: C+**

—Shawn-Michelle Surber



SIXWIRE/Sixwire
(Warner Bros.) *Producer:* Steve Mandile

Prime cuts: "Way Too Deep," "Look At Me Now," "Saving Grace," "Jack," "Brave Soul"

Critique: Although Nashville boasts a community of the finest session players on the planet, it can't be denied that magic happens when a group of dedicated "ordinary" songwriter/

musicians convenes to play songs they've not only written, but also rehearsed, molded and evolved into a living thing. Such a group is Sixwire, a guitar-driven quintet whose debut CD bears their signature in all departments: songwriting, playing and singing, even production, a rare feat for a new act. The band's energy is palpable from the get-go as "Way Too Deep" leaps from the chute like a spurred bronco, with shimmering counter-harmonies circling Andy Childs' sinewy lead tenor. "Look At Me Now," Sixwire's first single, may mislead listeners into expecting a Rascal Flatts clone, thanks to its crisp fiddle hooks and "AM radio"-simulating effects. In fact, Sixwire doesn't even include a fiddle in its base lineup (the group's name refers to a guitar), and probably owes more sonically to various '70s rock acts combined with a generous dollop of country-pop pioneers Restless Heart. The lovely "Saving Grace" unfolds under a romantic, Clapton-esque aura. "Jack" steps beyond country's usual love found/love celebrated/love lost thematic envelope to ponder a chilling scenario where that creepy villain in the evening news could turn out to be your next door neighbor. Somewhere along the way the album begins to lose focus as too many songs dip into the same palette of sound and topic. Maybe looking outside the group's own catalog for an occasional "Amazed" or "I'm Moving On"-type chartbuster wouldn't be such a bad idea if Sixwire is to enjoy the success and longevity it deserves. **Grade: B-**

—Larry Wayne Clark



MARIE SISTERS
Marie Sisters

(Republic/Universal Records) *Producers:* Max T. Barnes, Richard Marx, Guy Roche, Sheppard &

Kenny Giola

Prime Cuts: "Bad Mood," "Still," "You Were A Mountain"

Critique: I got half way through this CD before I realized that what started out as a pretty strong country album was beginning to turn pop-country (which given today's radio climate and invisible music boundaries was okay). But then it took a sharp turn into pure pop mainstream. That's when I realized that as good as it was—from the Marie Sisters' singing to the high-gloss production to the material itself—it felt like one more breathily-sung, belly-button showcase for two new and very talented young women artists. And certainly, it wasn't country. Following the wide swath cut by Shania, SHeDAISY and others of that ilk, the Texas-raised Marie Sisters (Chaz and Kessie) are following that pathway. Still you can dress it down with good songs, such as the Leslie Satcher tune that kicks it off, the funky-to-the-bone and country-as-a-holler "Bad Mood." And primary producer Max T. Barnes certainly does his production job well, adding fiddle and steel guitar in just the right portions in order to keep things honest. It just ain't fish nor fowl. There are some truly fine things here. Witness the stellar job the sisters do on the Brian McKnight R&B hit "Still." And, it works, beautifully. As does "Crazy To Run," which is nothing short of magical. Certainly, the inspirational "You Were A Mountain" and the musical prayer "Circle Of Love" hit their marks. However, when the other no-less-talented producers—Richard Marx, Guy Roche (Christina Aguilera, N'Sync, Celine Dion), and the New York-based brothers Giola—take over, it goes so far pop that it actually seems like two separate projects. **Grades:** (B, for the country half; B+, for the pop half; and D, to the record company for being so indecisive.)

—Ron Young



SHANNON LAWSON
Chase The Sun

(MCA Nashville) *Producer:* Mark Wright
Prime cuts: "Dream Your Way Home," "Goodbye On A Bad Day," "Superstar," "Who's Your Daddy," "Slow Down Sunrise," "Are You Happy Now"

Critique: From out of Kentucky's music-rich womb comes Shannon Lawson, not yet 30 and already a veteran of bluegrass parlor jams, rock & roll halls and

smoky blues clubs. Goateed and intense, Lawson (who shares writing credits on 10 of the 11 songs) packs a robust lifetime of music into this impressive debut, with his own acoustic and electric guitar skills enhanced by a hand-picked squad of studio aces including super-fiddler Stuart Duncan, Dobro master Jerry Douglas, Union Station banjoist Ron Block, and that boy wonder of the mandolin world, Chris Thile. Deep grooves and sizzling solos abound, but it's Lawson's voice that seizes

our attention: a fearless tenor that navigates every musical journey with taste and authority, whether sustaining long Orbison-esque notes till they beg for mercy, growling like a roadhouse bluesman, scaling muscular rock heights, or floating into a sweet Smoky Robinson falsetto. "Goodbye On A Bad Day," the first single, swells dramatically beneath layers of orchestral strings (this is a Mark Wright production, remember). "Superstar," set to a smooth R&B groove, pays tender tribute to Lawson's wife. "Who's Your Daddy" stomps with barroom abandon and gives Lawson a chance to get nasty with an electric guitar solo. The Marvin Gaye classic "Let's Get It On," a Lawson concert favorite, is built around a funky banjo pattern (imagine Flatt & Scruggs meets Sam & Dave)—curious, but it works. And just in case anyone might suspect this bluegrass boy has gotten a bit beyond his backporch raisin' amidst all this razzle-dazzle, there's a dandy a capella "hidden track" version of the gospel standard "They Hung Him On The Cross" to prove otherwise. Armed with nothing but his vocal cords and a whole mess of Kentucky soul, Shannon Lawson delivers the goods. **Grade: B+**

—Larry Wayne Clark

It's A Folk World After All

by John Hood

It's a folk world out there with a little bit of country thrown in for good measure. At least that's the way it seems judging from the CDs flowing into the Perimeter mailbox.

REcordViews



FRED EAGLESMITH Falling Stars and Broken Hearts

A rough-around-the-edges working class folk rocker, Fred Eaglesmith has hammered out a career through relentless

touring, bruised-heart narratives and a single-minded drive to do things his own way. He follows his tried and true formula for the most part on his latest disc, but at times shows a surprising affinity for traditional country music. That's most apparent on the ballad "Soft on My Shoulder" and the honky tonk shuffle "Dancin' on the Bar," which features some nifty pedal steel from Roger Marin. The disc launches with a more typical Eaglesmith tune "I Ain't Ever Givin' In." It's a dark, driving and defiant song that features a borderline obsessive narrator—all trademarks of Eaglesmith's earlier work. "Indian Motorcycles" is a vividly descriptive portrait of small town life. It also contains a hint of desperation and a bitter undercurrent of entrapment. It's these types of songs where Eaglesmith shows his mastery

of language and melody. There aren't many contemporary songwriters better at growling out tales of obsessive love and desperate losers.



PORTER HALL TENNESSEE Welcome to Porter Hall Tennessee (Slewfoot)

If a new rock band came out sounding exactly like a band from the '60s or '70s then they would be ripped to shreds for being derivative and lacking originality. Why then do so many critics rave and praise country bands for sounding like those who came before? Words like authentic and traditional flow freely around bands like Porter Hall Tennessee. Those descriptions are accurate. They do sound authentic and they are traditional. And really, they are a fine band—at times a brilliant band. Molly Conley, who alternates lead vocals with Gary Roadarmel, is especially a find. Whether she's going stone country ("Halfway There") or channeling Lucinda Williams ("Middle Tennessee"), her vocals are always spot on. The band seems poised to deliver a great album. So what's the problem? It's all been done before. They are too determinedly retro country to be truly original. Porter Hall Tennessee isn't forging a new musical path; they're simply trudging down an old and well-worn one. Definitely a band worth watching, but hopefully their next outing will see them channeling their considerable talents in a more innovative direction.



Lee Roy Parnell performing at the Riverfront Park stages during Fan Fair 2002. Photo: Alan Mayor

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LAURA MINOR
Salesman's Girl
 (Hightone)

Laura Minor opens her new disc sounding quite a bit like Kasey Chambers on the sprightly "Loneliness." Both singers have supple and expressive voices that catch and break in all the right places to convey heartache and isolation. But where Chambers leans heavily on country influences, Minor's songs are informed by a wide mix of American roots, folk and rock music. Just when it seems Minor's songs are beginning to sound alike, she twists into surprising audio territory. She gives a nod to Tom Petty on "American Girls," the album's best and most straightforward pop track. "Can't Keep Giving Away My Light" is an up tempo stomper while "If I Never Love" is a slow, poetic meditation about how difficult it can be to find love. She closes the album with "Rust on the Carolinas," a laid-back country rock groove reminiscent of the Eagles. *Salesman's Girl* is an intriguing and appealing introduction to a talented new singer/songwriter. Minor earns her commission.

THE CLUB SEEN

Scott Carter and Adrienne Young (with guitar support from Eric McConnell of Saddlesong) were the stars at a writer's night at Radio Café on June 7. Carter showcased some tasty new folk and blues tunes. Young delivered some excellent pop-tinged roots music. Her former band, *Liters of Pop*, was a straight ahead pop outfit, but she seems to have found her niche here. She's added some welcome substances to her sugar sweet melodies. After the show Carter told me he was beginning to record the follow up to his critically acclaimed debut CD *East End Journal*. He's been cutting tracks with Steve Tveit at Omnisound. Be on the lookout for a new disc sometime this fall... Lari White was testifying at Slow Bar on June 10. She's reinvented herself as a soul singer and a darn good one at that. She sang songs from her upcoming *Green Eyed Soul* album being released on her own Skinny White Girl label. Based on her performance, I can't wait to hear it. You can find more info at www.lariwhite.com... Dualtone's listening party for the new *Dressed In Black: A Tribute to Johnny Cash* took place on June 11 at the Slow Bar. The disc doesn't come out until September, but I'll go ahead and tell you it's fabulous. Artists on the disc who also showed up for the listening party included Chuck Mead, Mandy Barnett, Rosie Flores, Billy Burnett, James Intveld and Dale Watson. Also in attendance was Dave Roe (Cash's bass player in the '80s and '90s), who co-produced the project with Mead. Till next month, I'll see you in the clubs. **MR**

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continued from page 27...

SOFIA LOELL/Right Up Your Face

Writer: Sofia Loell; Producer: Johan Glossner; Publisher: Warner Chappell, ASCAP; Curb (track)

Curb's latest popster has a perky soprano that shifts tones from acoustic verses to dance-trippy choruses. Listenable if a mite sugary Swedish.

BLUEGRASS

JIM LAUDERDALE & RALPH STANLEY Lost in the Lonesome Pines

Writer: Jim Lauderdale; Producer: Jim Lauderdale/Clinch Mountain Boys; Publisher: Laudersongs/Mighty Nice, BMI; Dualtone (track)

There's nothing like a bluegrass waltz. And there's nobody like Jim or Ralph. Together, they have sublime, raw-boned power.

KENNY BAKER /Spider Bit the Baby

Writer: Kenny Baker; Producer: Hugh Moore/Billy Troy; Publisher: Wynwood, BMI; OMS (track) (www.omsrecords.com)

Twin-fiddle heaven (thanks to Blaine Sprouse).

NOTHIN' FANCY/Once Upon a Road

Writer: Tom T. Hall/Dixie Hall; Producer: Don Rigsby; Publisher: Good Home Grown, BMI; Pinecastle (track) (www.nothingfancybluegrass.com)

Imagine a fusion of Gordon Lightfoot and a modern bluegrass lineup and you'll have the general idea of how fresh this sounds. Folky, soaring and yearning. Purists might object to the piano, viola, cello and echo chamber. I think they're used exquisitely.

HONORABLE MENTION

Paul Williams & The Victory Trio/I'll Meet You in the Glory Land/Rebel
Pete Wernick's Live Five/Up All Night/Niwot
Big Daddy Weave/In Christ/Fervent
Steve Green/Thread of Scarlet/Sparrow
Hugh King/Neighborhood Watch/Top
Rickie Simpkins/Old Tree/Doobie Shea
Len Doolin/Girl With a Bass Boat/Sunbird
RanCie/Blue Blue Tears/Jenn-Rod
Mark Gorman/All Night Long/Rockin' G Music
Christy/He Rocked My World/HOT
Mark Alan Thompson/Pretty Good Thing/
Soundwaves
Patty Cabrera/The Cure/Patrona
Mike Duncan/River People/Tony
Lonnie Spiker/My Future Ain't What It Used to Be/MSU
The Waybacks/Turkish Stalemate/Fiddling
Cricket

industry events CALENDAR

July

- 3 ASCAP Presents Straight Talk, 10 a.m.
- 8 BMI Roundtable, 3-5 p.m., 401-2000
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 10 ASCAP Presents Straight Talk, 10 a.m.
- 10 ASCAP at The Bluebird featuring Create Real Music 6 p.m.
- 17 ASCAP Presents Straight Talk, 10 a.m.
- 24 ASCAP Presents Straight Talk, 10 a.m.
- 31 ASCAP Presents Straight Talk, 10 a.m.

August

- 1 NSAI Birthday Celebration (1-6), 800-321-6008
- 7 ASCAP Presents Straight Talk, 10 a.m.
- 7 ASCAP at The Bluebird, 6 p.m.
- 12 BMI Roundtable, BMI, 3-5 p.m.
- 13 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 14 ASCAP Presents Straight Talk, 10 a.m.
- 21 ASCAP Presents Straight Talk, 10 a.m.
- 28 ASCAP Presents Straight Talk, 10 a.m.

September

- 4 ASCAP Presents Straight Talk, 10 a.m.
- 4 ASCAP at The Bluebird, 6 p.m.
- 9 BMI Roundtable, BMI, 3-5 p.m.
- 10 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 ASCAP Presents Straight Talk, 10 a.m.
- 14 ASCAP Sponsors Luncheon at The Americana Music Festival
- 18 ASCAP Presents Straight Talk, 10 a.m.
- 25 ASCAP Presents Straight Talk, 10 a.m.

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L to R: Louis Glaser;
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On the Cover

Pam Tillis

Current Single: "Please"

Current Album: *Thunder And Roses* (to be released March 6)

Current Producers: Billy Joe Walker, Jr.; Kenny Greenberg;

Paul Worley and Dann Huff

Birthplace: Plant City, Fla.

Management: Terry Elam/Fitzgerald Hartley

Booking: Steve Hauser/William Morris

Recent Hits: "All The Good Ones Are Gone," "Mi Vida Loca," and "Spilled Perfume," among others.

Awards: 1994 CMA Female Vocalist of the Year; three Grammy and 11 CMA nominations

Special TV/Film Appearances: Appeared on Broadway in "Smokey Joe's Cafe." Guest star on "Diagnosis Murder" and "Promised Land." Appeared in the movie "The Thing Called Love."

Birthdate: July 24

Interesting Facts: Her father is country legend Mel Tillis.

Pam was one of two artists inducted into the Opry in 2000.

Chart Success: Four million records sold; six No. 1 singles, 13 Top-5 singles, and 17 Top-10 singles.

Outside Interests: Reading, movies and collecting antiques.

Pam Tillis was born Pamela Yvonne Tillis in Plant City, Fla., and her love of music blossomed early. Her parents bought her a piano at age eight, and she took up the guitar at 11. By 13, she was writing songs and two years later she was singing in clubs.

A few years later she was pounding the pavement of Music Row. She began working as a back-up vocalist, jingle singer, club performer, songwriter and publishing company demo singer. "I sang jingles for Hardee's, Coors, Country Time Lemonade, and Equal to name a few," she recalls.

After a stint in California, she returned to Nashville in 1979 to focus on her songwriting, eventually getting cuts by Chaka Khan, Martina McBride, Gloria Gaynor, Conway Twitty, Juice Newton, Highway 101, and the Forester Sisters, among others.

In 1989, Tim DuBois signed her to Arista Records. Shortly after she released the album, *Put Yourself in My Place*. Tillis has



gone on to release several other projects and her upcoming album, *Thunder And Roses*, is set for release on March 6.

Tillis concludes, "There have been people that made it faster and hit it bigger, but I feel I have been blessed with a consistent career. And I've gotten to do it on my own terms."

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New Labels; Singles Shrink; Gassner Dies

NEWS



Shriver

NEW LABELS ON THE BLOCK—Since exiting Asylum in January, **Evelyn Shriver**, the label's former President, and **Susan Nadler**, former Sr. VP of A&R, have made plans to launch their own label. They are currently raising funds for the start-up, which is still unnamed. They are expected to sign **George Jones** and a handful of other artists from the Asylum roster...RMG Records opened on Music Row under the direction of **George Collier**, who will serve as President. The label plans to release projects from **Don Williams**, **Ricky**



Nadler

Lynn Gregg and new duo **James/Dean**. RMG's first release is **Eddy Raven's** *Living In Black And White*...WE Records, recently formed by **Wrensong Entertainment** President **Ree Guyer-Buchanan**, jumped into country's mainstream with the release of "Jolene" by **Sherrie Austin**. Look for Austin's album to hit stores in early March. WE is planning a CRS album release party on Feb. 26 at Six Degrees.

ARTIST NEWS—John Edwin "Eddy" Shaver, famed guitarist and son of **Billy Joe Shaver**, died Dec. 31. Services were held Jan. 4 in Waco, Texas...**T. Graham Brown** has signed with

Relentless Nashville. Brown's initial release for the label is his first-ever live album, *T. Graham Brown Lives*...**Shania Twain's** *Come On Over* has been certified platinum 18 times and has surpassed the soundtrack to *The Bodyguard* by **Whitney Houston** to become the best selling album by a solo female artist...**Brad Paisley** will be inducted into the Grand Ole Opry on Feb. 17 at the Ryman Auditorium...**Whoopi Goldberg** will star in and **Garth Brooks** will contribute Christmas songs to the upcoming Turner Network Television (TNT) Original Film *Call Me Claus*, a comedy about the true meaning of Christmas. It's expected to air in December.

SINGLES SHRINK—*Billboard's* Hot Country Singles & Tracks chart and *Airplay Monitor* have downsized from 75 to 60 positions. Chart Director **Wade Jessen** explained the change as a reaction to "corporate consolidation, tighter playlists, a smaller reporting panel and the extended chart life of singles." The publication's recurrent rule also adjusted to, "remove descending titles that are more than 20 weeks old when they fall below 20."

INTERNET NEWS—EMusic.com announced a corporate restructuring aimed at reducing expenses and focusing the company on its two core sources of revenue—advertising and promotional revenue through *RollingStone.com*, and downloadable music sales through *EMusic.com*. EMusic's staff is being reduced by 66 employees in all departments including the closing of its Nashville office headed by Director of Artists & Labels **Steve Day**. *Gaylord Entertainment* has sold the Christian music

e-commerce Website *Musicforce.com* to *Christian Book Distributors Inc.*, the leading catalog company serving the Christian market. Terms of the sale were not disclosed. *Gaylord* has also sold its *Opryland KOA Kampground* back to *KOA, Inc.* The purchase price was not disclosed...*CountryCool.com* closed up shop on Jan. 31. The site was launched in 1996 and closed despite efforts by executives to secure more funds or form a strategic partnership.

GASSNER DIES—**Rudi Gassner** died Dec. 23 of an apparent heart attack while vacationing in Germany. The 58-year-old music executive had been forced out of *BMG* last February in power struggles with **Strauss Zelnick** over issues concerning **Clive Davis** and *Zomba Records*. He was scheduled to become *BMG* CEO on Jan. 1, 2001 in the wake of the ouster last November of *BMG* Chairman **Michael Dornemann** and *BMG* President/CEO **Strauss Zelnick** by **Thomas Middelhoff**. The company has since named **Rolf Schmidt-Holtz** as President/CEO of *BMG* Entertainment. *Holtz* previously served as Chief Creative Officer of *Bertelsmann's* Executive Board.

CURB DONATIONS—**Mike Curb** is donating \$10 million to *Belmont University* through the *Mike Curb Family Foundation*. In addition to expanding the educational opportunities for the *School of Music Business*, the gift will fund the construction of the *Curb Events Center*, a 5,000-seat multi-use facility. MR

MUSICAL CHAIRS

CMT has promoted **Paul Hastaba** to Senior VP/GM; **Stacey Killian Hagewood** to VP Creative; and **Chris Parr** to VP, Music and Talent. Also, **Dixie Weathersby** has joined CMT as publicist...**Brenner Van Meter** has joined the team at *Dreamcatcher Artist Management*. *Van Meter* has been appointed Director, *Dreamcatcher Artist Management*. She will be the day-to-day contact for *Sara Evans*, as well as have other responsibilities within the *Dreamcatcher* organization...*Stokes Bartholomew Evans & Petree, PA.*, announced that entertainment and intellectual property attorney **Linda F. Edell** has joined the firm, heading its new Music Row office. *Edell* will lead the Entertainment & New Media practice group...*Dickinson Music* has named **Karen Russell** Manager/SongPluggger. She can be reached at 244-3570 or *Onemosong@aol.com*...



Hastaba



Hagewood



Parr



Weathersby



Edell



Moore



Mark Janese

created position of Corporate Director of Artist Affairs...**Gary L. Churgin**, former VP *Citibank*, has become the new President/CEO of *Harry Fox Agency (HFA)*. *Churgin* will report directly to the boards of *HFA* and *National Music Publishers Association*...**Todd Flentje** has been appointed Southeast Regional Promotions Manager for *Epic*...**Dolores Canavan** joins *Naxos of America* as Marketing Manager...**George Briner** has been promoted to Co-National West, Promotion & Marketing for *DreamWorks*...**Jerry Cupit** has been named President and **Billy Wilbanks** is VP Operations at the newly-launched *HotSong.com Records*. The label will specialize in country, Americana and Christian music. For more info call 615-717-0027 or visit *www.HotSong.com*...*TBA Entertainment* announced it will be acquiring *Moore Entertainment*. **Steve Moore**, President of *Moore Entertainment*, will join *TBA* as Executive VP and will focus his efforts on *TBA's* entertainment marketing services division...**Greg Janese** has been named President of *TBA Entertainment Corporation* and succeeds company founder **Thomas A.**



Wornick



Woods



Slinger



Wagnon

Weaver, who continues as Chairman and CEO...*Provident Music Distribution* has announced several promotions. **Randy Davis** has been promoted to VP of Sales. **Rich Serpa** has been promoted to National Director of Field Sales. **Rod Riley** has been promoted to Director of National Accounts and **Tim Marshall** has been promoted to Director of Sales and Marketing Systems...**Mark Janese** has been promoted to Associate Director of Regional Country Promotion for *Columbia* and *Lucky Dog*...**John Padgett** has been promoted to VP/GM of Nashville radio stations *WSM* and *WWTN*. He replaces **Bob Meyer**, who is retiring...**Leigh Brannon** has joined *Murrah Music* as Special Project Coordinator...**Ann Wornick** has joined *Capitol* as Sales Operations Manager...**Ken Woods** has joined *Delta Disc* as Director of Sales and Distribution...**John Slinger** joins *The Filmworkers' Club/Nashville* as Senior Editor/*Henry Infinity Artist*...*Cornelius & Collins* has expanded their practice to include entertainment and sports law, hiring entertainment lawyer **Deborah Wagnon** to manage the department. MR

AMA WINNERS

The American Music Awards, which aired Jan. 8 on ABC, were full of country fair as Faith Hill accepted three trophies, SHeDAISY rocked, Martina McBride ruled, and Billy Gilman brought the crowd to its feet.

And the winners are...

- Pop/rock female artist:** Faith Hill
- Country male artist:** Tim McGraw
- Country female artist:** Faith Hill
- Country band, duo or group:** Dixie Chicks
- Country new artist:** Billy Gilman
- Country album:** *Breathe*, Faith Hill



Musicians Get MADD

Eight-year music industry veteran Becky Sowers was shocked when she took over as Executive Director of the Middle Tennessee chapter of Mothers Against Drunk Driving (MADD). "The Southeast is the worst region in the country [for drunk driving]," she says. "And Tennessee is the worst state in the region. I am astounded at how backwards it is. You have people getting off who have killed. It's frightening."



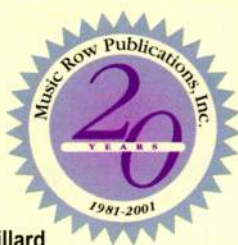
Bob DiPiero

Turning to her friends in the entertainment business, Sowers brainstormed a songwriters show to raise awareness and funds for MADD. Songwriter Bob DiPiero will host the quarterly series of shows, dubbed "MADD About Bob," at Nashville's Belcourt Theatre. "Originally we thought about doing two," DiPiero says, "but as Becky started getting other industry people on board, there seemed to be a lot of interest and excitement for the idea. So, it grew into four shows." The first is scheduled for Feb. 8, featuring DiPiero, Vince Gill, Al Anderson and Jeffrey Steele.

"I don't think it's my place to sermonize or soapbox," DiPiero says. "My job is to entertain and bring some joy into a place where there is a lot of sadness. Hopefully these shows will be a celebration of what MADD has accomplished, as well as a remembrance of people who have been affected tragically by drunk drivers."

—Chuck Aly

FROM THE ARCHIVES SEPTEMBER 1982



In an article titled "Is Vinyl On The Way Out," *Music Row's* Bob Millard asks the late Joe Talbot, "Could vinyl records be pushed out of the way by cassettes or some other medium in the foreseeable future?"



Talbot: "It's very possible. ...I've been to a couple of meetings out of town lately trying to get a little better handle on that and I see the little three-and-three-quarters inch Sony disc that's digitally recorded and read by a laser beam and it's almost indestructible."

The Buzz

Declaration of Independents Edition Fighting the majors can be brutal, but at least most indies are in it for the music. How refreshing.

- MTV**—Kicks off anti-hate campaign with TV movie. It's sandwiched in between the Insane Clown Posse and Eminem videos.
- Mergers**—Steve Case wants to "embed the AOL/TW experience more deeply" in our lives. Can we get a little foreplay first?
- BMG**—Execs changing faster than Faith Hill's hairstyles.
- President Bush**—Redecorates Oval Office. Sources indicate he had the carpet cleaned five times.
- Temptation Island**—Eight programmers stranded with 20 cash-heavy promo types pushing bad music. Now that's reality-based TV.

Site Survey: Where The Industry Surfs

In our ever-inquisitive manner, *Music Row* asked those in the music industry to tell us where they surf on the Web. Here's what they had to say:



TIM MCFADDEN
Owner, Tim McFadden Promotions

www.chopra.com

Deepak Chopra's site includes essays, articles and daily meditations.

www.crayon.net

You customize a daily "newspaper" with links to all sorts of newspapers around the world, plus sports, lifestyles, entertainment, etc.

www.urbanlegends.about.com/culture/urbanlegends/msubabt.htm

A site that keeps track of all the urban legends, hoaxes and e-mail junk chain letters that clog up the servers.

www.netradio.com

My favorite radio site. I surf around and listen to different format sites with music I don't hear anywhere else.



BOB MOODY
VP/Country, McVay Media

www.biztravel.com

An online travel agency with excellent customer service.

www.stamps.com

It's simple online postage, perfect for home offices.

www.mcvaymedia.com

New music reviews and radio programming insights.

www.baseball-links.com

A convenient link to anything related to baseball.

We want to know where you surf.

E-mail us at mcvey@musicrow.com.

Include up to five of your favorite Websites and tell us why you like them.

NOISE MAKERS

Said, sung or heard in Nashville



Harold Shedd—On opening an independent record company: "...Joe Galante indicated we don't need any more record labels. Well, we don't. We need some music, though." (See page 9)



"There Is No Arizona"—Jamie O'Neal's debut single hits top five, powering album sales past 100k units.



O Brother, Where Art Thou—Soundtrack sees 52 percent increase for week ending 1/14. Somebody give that Clooney guy a contract.



"It's A Great Day To Be Alive"—The SPI panel gives Travis Tritt's latest release a smashing 8.61. (@*MusicRow* No. 51)



Jon Anthony—WMZQ APD/MD on radio reality: "There's a perception that if an artist isn't on a major label that the talent level isn't as high." (See page 16)

When It All Goes South—*Music Row's* Ron Young calls album number 23 "Bama's best yet." (See page 36)

"Rose Bouquet"—Phil Vassar's new single has "Song of the Year" written all over it," according to RKQ. (@*MusicRow* No. 52)

Imminent Impact:

Mark McGuinn

If independent labels hope to make a serious run at mainstream country success it will take more than occasional chart flashes by familiar names like Kenny Rogers or T. Graham Brown. Any serious challenge to the country machine's status quo begs the breakthrough of a new artist with fresh, undeniable music. Enter Mark McGuinn.

With a sound heavy on banjo and drum loops, the 32-year-old former semi-pro soccer player is making a startling first impression. VFR Records began set-up work for the first single, "That's A Plan," late last year. By January, however, the label began to see monitored airplay on another song from a sampler they'd sent to influential stations. Turning on a dime, VFR shelved the video for "That's A Plan," switched singles and advanced the add date to February 12.

The new single, "Mrs. Steven Rudy," pines for a married neighbor, and is being showcased for radio and retail accounts in an acoustic setting that includes, banjo, guitar, drum machine and djembe drum. "His acoustic combination is a real asset," says VFR Director/National Promotion Nancy Tunick. One such performance for

VFR's distributor, Red, provided an early indication of McGuinn's appeal. "They had a lot of urban field staff there," Tunick recalls, "and they dug it. They said, 'This is like urban country.' When [Red President] Ken Antonelli heard the record he left Paul Lucks a voice mail that talked about how it was the greatest project he'd heard in years."

Lucks, VFR's Managing Director/Operations, is hopeful the project will be the exception to mainstream country's rule about independent product. "We're not at all trying to compete with the majors," he admits. "But when something like Mark McGuinn presents itself, the playing field is leveled. It may actually give us an edge. Radio is looking for something fresh and unique. If they're given it, I think they'll support it. We're already seeing that."

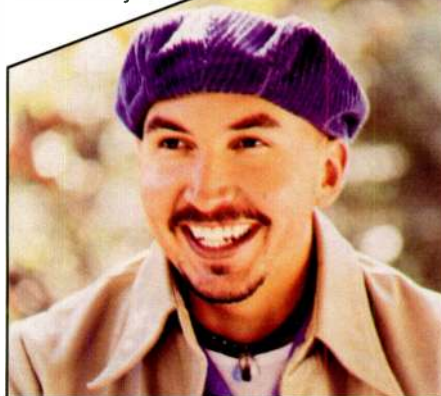
McGuinn, from Greensboro, N.C., secured a Nashville publishing deal, and his first cut, "Unusually Unusual," will be on Lonestar's next release. He came to Music City intent on being an artist, however, and VFR was eager to sign him. Tunick recalls the first time she heard a McGuinn-produced and performed demo of the Lonestar cut. "I was stunned," she says. "It was a hit song, incredible production and great vocal. When I came in the next day I told Harold to get a

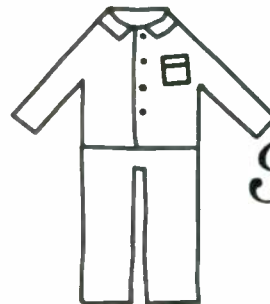
napkin and pen and sign him before somebody else does."

Managing Director/Creative for VFR, Shedd was enthused by McGuinn's artistic vision. "He had probably two thirds of the album done as demos," Shedd recalls. "We upgraded them to master and went from there. We did go back and recut a couple of things, but it was already so unique as it was.

"He's in a place musically that fills a huge void in the market and at radio," Shedd continues. "We need music that is more exciting and certainly more informative and interesting at radio. We feel like this is a step in that direction."

—Chuck Aly





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Can Independents Fill the Creative Hole in Mainstream Country?

by Chuck Aly

Country music's ongoing marketplace slide can hardly be blamed on a lack of marketing muscle. More than 2,000 radio stations continue to play Nashville's music, country videos continue to anchor a handful of cable networks, and Music Row maintains strong retail relationships. Nowhere is this fact more evident than on the sales charts, where the best country music more than holds its own. If there is a finger to be pointed amidst country's declining market share, however, it is at an overall body of music less compelling than its competition. As country radio narrowcasts to its desired niche, and major labels play follow the leader, a question arises for the hearty few independents focused on mainstream country: Has a creative window opened for innovative and nimble independents seeking mass market nirvana?

The most intriguing answer to this question may come from one-year-old VFR Records and newcomer Mark McGuinn. Already earning substantial monitored airplay with an innovative sound described as "urban country," McGuinn has the potential to open doors long



Harold Shedd

closed to independents. Harold Shedd, VFR's Managing Director/Creative, says the time is right. "Back when we were opening up I read an article where Joe Galante indicated we don't need any more record labels," he says. "Well, we don't. We need some music, though. If independent labels are the only way to get that, then there's a great opportunity."

ATTITUDES

One of the keys to any creative resurgence will be dispensing with preconceptions about what works. "Our whole concept was to find music we really liked and believed in, then try to figure out where it fits," Shedd explains. "We're not trying to do something for a particular format. For our industry to get out of the funk it's in, we're going to have to find better music."

"We're not naive enough to think we're going to replace anybody," Shedd continues. "A major label given the same amount of money will get more bang for the buck. But we do have a solidly financed company, so we figure on a level field we can compete. More so from the creative standpoint than from anything else."

That kind of thinking has been at the core of Nashville's most remarkable independent label success story. "Our mentality isn't different from a major," asserts Dreamcatcher VP/Creative Bob Burwell. "We started out focused around Kenny Rogers, got a couple hits and sold a million records. We don't perceive ourselves as [working the fringe]. We're playing a mainstream game."



Bob Burwell



Ree Guyer Buchanan

WE Records, a partnership between flagship artist Sherrié Austin and successful independent publisher Ree Guyer Buchanan, operates on a very simple premise. "As I've done with my publishing company, I work with stuff I love. And I figure if I love it, somebody else will. You're still looking for art to meet commerce, but I want to give an opportunity to people who want to find another way to do things."

BUDGET BALANCE

Many have openly questioned the expense major labels attribute to producing an album project. For independents, finding ways to make competitive recordings for less than the hundreds of thousands spent by bigger companies is more than a nice idea...it's a necessity.

"Most of the artists we sign aren't new, so they tend to have a good sense of who they are and what they want to do in the studio," says



Nick Hunter

Audium's Nick Hunter. "They don't have the highest budgets, but they're experienced enough to know how to work efficiently. There's not a lot of experimentation going on. "We spend the biggest part of our budgets on promotion and marketing," Hunter adds. "Over the past year we've averaged \$75,000 to \$80,000 on making a record. We're doubling that in most cases for promotion and marketing. It's a sad commentary, but how much money you spend on marketing and promotion has more to do with it than what you put into the production."

Most agree that production expenses don't have to break the bank. "A lot of the \$300,000 CDs are cut on an ADAT in someone's kitchen," Shedd says. "It's not like those budgets go to great studios, they don't. Everyone has their own room."

"We all know it doesn't take a quarter million to create a great record," agrees Broken Bow VP of A&R Chris Neese. "You'd be



Chris Neese

surprised at how people are willing to help create art. It's one thing to clock in and clock out and have the job dictated to you. It's another thing to have the opportunity to create free flow art form. We just finished a record I'm really proud of that the musicians did on a low budget, and the tracks are phenomenal because they had that freedom."

Holding fast to a major label mindset, Dreamcatcher isn't limiting its recording budgets. "Let me put it this way," Burwell says, "Marshall Dyllon wouldn't have gotten near the budget we put on that project from any of

the majors. For Kenny's record, we made a financially substantial record. We watch our pennies, we have to. But if we do something we don't skimp, be it a record or video. We either do it as well as everybody else or we're just not going to do it. We don't want to come across looking like the poor stepchild label."

And perceptions can be important. "A lot of people think it can't possibly be good if you don't spend a lot of money on it," Hunter notes. "Radio, too. Give a programmer a record that cost \$75,000 and one that cost \$375,000 and there's an assumption that the more expensive one is better."

MUSIC MATTERS

Not only must independents make competitive recordings, the artists and material must be as compelling as that found on major labels, if not more so. "It's the same way I feel about being an independent publisher," Buchanan says. "Your music has to stand out."

Whereas major labels often lock independents out of mainstream airplay, competition for songs isn't as one-sided. "When we first started looking for Kenny, he hadn't been on the radio or selling a lot of records," Burwell admits. "Do you have guys jumping up and down to give you the best tunes? Probably not. Even so, he's still Kenny Rogers and there were a lot of people dying to get a Kenny Rogers cut. But I don't think independents are at a disadvantage. Early on in the Marshall Dyllon project we ran into Phil Vassar, who basically opened up his catalog for them and said, 'What is it you want?' At the time he was the reigning ASCAP Songwriter of the Year and having his own first top five single."

Buchanan feels independent status may actually be an advantage during a song search. "I maybe have a little more time," she says, "or would cut something that's not mainstream." She also notes that working with singer/songwriters eases the pressure.

Neese, who is also focused on writer-artists, agrees. "I have done song searches for a couple of acts to augment what they already have. But I haven't seen a problem. With the belt tightening going on, people are looking for cuts. Publishers recognize the market has opened up and created room for independents to make their songs potentially worth something. The next big thing could come from anywhere."

And that, of course, keeps independent labels striving for mainstream success. If they can avoid the major label pitfall of allowing marketing and promotion concerns to dominate creative decision making, the lockout may be over. "I've worked at three major labels, and the reason I did this is I wanted to be able to create marketing plans around art instead of molding art to fit a system," Neese says. "That's the beauty of being an independent. We have that freedom." **MIR**

Americana, Where Art Thou?

by John Hood

As a radio format still in its infancy, Americana almost died in its crib last October when Gavin decided to discontinue publishing the Americana chart. Fortunately, what could have become a tragedy turned into a rallying point for those involved.

In November, over 350 people (more than double the expected turnout) attended the First Annual Americana Music Conference in Nashville. That led to frank and, at times, heated discussions about the future of the format and what to do about a chart. Now, all indications point toward the chart's revival in the near future.

So, the baby is recovering and, with the reintroduction of a chart, seems poised to begin taking steps toward adolescence, if not adulthood.

What's In A Name?

One of the most lively debates at the Americana conference focused on whether the genre had to be better defined in order to be

marketed effectively. Everyone, it seemed, had a different opinion on the subject. And it appears they still do.

"The format is actually defined by the music and the artists making the music," says J.D. May, GM of Dead Reckoning. "I'm just a big believer that you know it when you hear it and you let the superstars in the format define what the music is going to be."



Steve Wilkison

Steve Wilkison, President of Eminent Records, believes time will help clarify the issue. "I'm not sure it's a matter of better defining it so much as better exposing it. If you look at jazz, rock, pop or soul, each of those formats covers a pretty wide array of music. They've just been around long enough for people to know, for example, what rock is. I think that's going to happen with Americana."



Gary West

"I think the definition of Americana could be too broad, at least as it relates to our experience," says Gary West, Co-owner of Compass Records. He also believes that giving the format a name isn't going to sell any records. "It's tough to take records that fit into a previously unnamed genre that might sell anywhere from 2,000 to 50,000 units and then expect them to sell a lot more just because somebody tagged the genre with a new name. Maybe we expect too much of a name."

Charting Success

No official announcement has been made as of press time, but several sources indicate that *Album Network* will begin publishing a new Americana chart, possibly as early as this month. Which begs the question, how important is a radio chart to the format?

"It's important," says Wilkison, "but it's not the only thing. Radio in every format is becoming harder and harder for independent labels. That world is just so expensive."

"The chart is another piece of the puzzle," says May. "The nice thing about a chart is it's something that people all over the world can put their fingers on. It also gives the consumer a place to look at 40 or 50 artists where they know five or 10 and say, 'I think I'll check out some of these other guys.'"

"Everything helps," says Al Bunetta of Oh Boy Records. "If they narrowed the chart down and played the same 20 or 40 songs everyday, then you'd have something where

people would say, 'I've heard this record.' Then if traditional brick and mortar supported that, it would help with sales."

Bunetta touches on another key issue, whether or not chart success translates into sales success.

According to West, it didn't for Compass. "Unfortunately the chart didn't really have an impact on sales. You had the same radio exposure for a roots oriented record that you always did. Why should that record then suddenly sell more because somebody decided to call it Americana?"

"Success on the charts did translate into better sales," states Wilkison, "but not as much as I'd like to see. The problem right now is that most of the stations playing Americana are not in the major markets and that's obviously going to affect your sales."

"Sales are more a function of how significant a radio station is in the city it's located in," says May. "You might see a small increase here and there. For the major labels looking for platinum and multi-platinum records those increases would be so small they would consider it a failure. That's not the level we operate on. If we sell 20,000 or 30,000 records, that's a successful and profitable record the way we run our business."

Although different labels had different experiences translating chart success into sales success, they all seemed to agree that for the chart to really have an impact there must be more stations in bigger markets.

Wilkison says, "as the format continues to grow, we've got to get more stations in major markets. We've got to get more stations that are all Americana format instead of specialty shows. It's great that a guy in Milwaukee has an Americana show on Sunday afternoons, but really, how much impact is that going to have?"

"We need to grow the number of quality stations that are playing a full-time Americana format," echoes May. "There needs to be key stations in key markets. It would be nice to have two or three hundred stations, but I'd trade that for 40 or 50 that do a really good job. Just like the music, we're trying to stress quality over quantity."

"I'd love to have a thousand Americana stations to send stuff to," concludes Bunetta. "Will that happen? It depends. Are we ever going to be more important to the pedestrian world than Britney Spears or 'NSync? I don't think so. If we keep nurturing the format and as the public becomes more aware of it, we'll get more airplay. But as long as the kids are buying the music, we're never going to be the obvious choice." **MR**

SHELL POINT RECORDS

Larry Cordell & LST

"Murder On Music Row" (spcd1001)

2001 GRAMMY nominee for Best Bluegrass Album

"Just the sort of thing to put some life back into country music."
—*USAToday*



Porter Wagoner

"The Best I've Ever Been" (spcd1002)

"If this isn't the best Wagoner has ever been, it's certainly close."
—*The Philadelphia Inquirer*



The Gram Parsons Notebook

by Various Artists (spemcd1223)

"...Coming close to capturing Parsons's raw, emotive style."
—*Rolling Stone*

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Marketing and PR for Indies: The Basics

by Richard McVey II

The basic motive behind marketing and publicity for any label, independent or major, is to bring attention to the artists and their music. It's a simple concept, but for budget crunched independents the shotgun approach taken by many of their major label counterparts is not the answer. Instead indies have to focus their attention on a more micro-cosmic level.

"You have to take little steps and find out where you get little niches," says Jeff Walker of AristoMedia, which handles press for several independents including Sherrié Austin and Len Doolin. "You can't expect overnight success, because you've got to build on these pockets. Once you get these, you can take it to the next level.



Jeff Walker

"More specifically," he adds, "you build up from the reviews you get. You build up a press kit. You build up a collection of quotes and step by step you start to establish an identity and a base for that artist."



Mike Martinovich

Mike Martinovich, owner of Martinovich Associates, agrees. "Independent labels have to be more resourceful in their marketing efforts. They have to rely more heavily on local and regional press, touring, Internet, video and other non-traditional street buzz to reach prospective consumers. They also have to focus a lot more on secondary and tertiary radio."

Yet if you're an indie, before you get too excited about hitting these "niches" and focused "pockets," it's important not to get ahead of yourself. The experts say not to jump in blindly, but to start with a plan of attack that will ultimately encompass a big-picture view. "You have to have a marketing plan the same way the major labels do," explains Walker. In that plan, he says, it's important to address strengths and weaknesses, and to go to those market strengths and make sure you're in sync with the imaging of others. It's also crucial to realize that the product is competing with the major labels, whether it's the music or the packaging.

Martinovich, whose marketing clients include major and independent labels, offers this valuable tip. "One of the biggest mistakes people make in marketing is that they sit back and say, 'What are the must-haves? What are the standard things to do?' You really have to look at the artist and feel intuitively what that artist and their music is about. Then you carve a plan, starting from zero-based thinking."



Traci Thomas

Part of any good plan involves a good team. But the question arises as to who's on the team. According to publicist Traci Thomas, whose clients include Steve Earle and Trent Summar, the team needs to encompass press, radio and retail. "You have to have all the pieces of the puzzle there before you begin," she says.

Publicist Martha Moore, who handles publicity for The Brooklyn Cowboys, Hank Cochran and Nuance Records, explains further. "When a label comes to me, I say, 'Do you have your radio promotion in place?' 'Do you have retail in place?' They have to have



Martha Moore

their team together. Luckily, there's an intense communication and a true team spirit with independents which makes things easier."

A good rule of thumb, according to the experts, is to have the team in place two to three months in advance of an album's release date. And all agree that touring is essential to optimize any strategy. "It's critical for artists to tour with their album," says Moore. "There are many newspapers that unless there is a local tie, they won't do anything. But if they're touring, it gives me a reason to call and tell them my client's story."

One group that's incorporated touring into their marketing strategy is The Great Divide, who are promoting their latest album, *Afterglow: The Will Rogers Sessions*. "We put together a street team concept," says Martinovich, "where we're doing secondary and tertiary radio. We're constructing very specific micro-marketing plans around each of their tour dates involving a street team to get the word out. There's between 15-20 people per market on the street team, which is comprised of people at record retail, a lot of Mom and Pop-type retail operations, and college kids. We've done that in 12-15 markets so far, and it's a building process. One of the goals with this is to build bigger audiences at their shows and heighten their presence in the marketplace."

All admit, however, that the best plan and all the money in the world won't help a project if the product isn't any good. Moore explains, "To get into *People* and *USA Today* it's still all about the music. First off, you have to have great music and then a great story that goes with it. It's an uphill battle to get that exposure because even though my client Hank Cochran is well known, he's still competing for space against Eminem. And there's only so much space in a publication to review albums."

Martinovich, a 30-year music veteran, best sums up the keys to any great marketing and PR strategy. "Overall, you have to have a great artist who you feel can make a difference," he says. "They can't be a clone of what already exists. Plus, you have to have a vision for your company, and you have to have the financial wherewithal to be around for a while. Whether we like it or not, the reality is that an independent label has got to have the resources to compete with the majors." **MJR**

TIPS ON...

VIDEO—Video has been an excellent tool. It gives independents a national audience to broaden the appeal of the artist. In the old days the artist had to tour for two or three years to get the sort of recognition they can now get in five weeks by appearing on the national networks like CMT or GAC or the network of regional shows out there.

—Jeff Walker

ARTISTS REPRESENTING THEMSELVES—Journalists don't particularly like to be called by artists because it puts them in an awkward situation if they're not into the project. I've seen some artists do a fine job, but it's a fine line.

—Traci Thomas

USING THE INTERNET—The Internet has opened up so many doors PR wise. It's more efficient to e-mail than to call sometimes. Sending JPEG's is cheaper, a lot cheaper than mass producing press kits.

—Martha Moore

A lot of times when an independent artist calls me I don't recommend they hire us unless they have an avenue to sell their records. It doesn't make sense to do the press unless they can find the record. One of my favorite outlets for that is milesOfMusic.com, they're one of the best independent outlets for artists to sell their records.

—Traci Thomas



A Nashville Major Takes on Indie Sensibilities

by Richard McVey II

The idea of a major record company getting excited about an album selling 100,000 units in today's market sounds absurd. But Sony Nashville is not only pleased with these figures, they're elated. The cause for celebration comes from a new way of doing business via their imprint Lucky Dog Records, which boasts a roster comprised of Charlie Robison, Bruce Robison, Jack Ingram and BR5-49.

Instead of acting like a big-budgeted major label, Lucky Dog has taken cues from independent labels, which operate on a grass roots level and measure their success with smaller sales and even smaller budgets. *Music Row* spoke with Mike Kraski, Sr. VP Sales & Marketing for Sony Music Nashville, to learn more about the concept and future of Lucky Dog Records.



Mike Kraski

Music Row: Why was Lucky Dog formed?

It was Blake Chancey's brainchild. Initially it started with a different premise. There are a number of heritage country artists that are no longer on major labels that tour extensively and maintain an active and dedicated fan base. The question was, is there a way for us to sign these artists and to be able to do an independent label type deal with these guys with lower production costs, a lower marketing budget and use the extensive distribution system that only a big company has. That's how it started. In the midst of it, we had an early sense of alt.country or what everybody's calling Americana. Then it was the same question again. How can independent labels do this and major labels can't? We expanded Lucky Dog as we progressed and it's become more of the latter than the former at this point.

MR: How did things go at first?

There were trips and stumbles. We did learn along the way that the big record companies aren't really good at this. (Laughs) But we learned how to become much better at it. We learned that it is harder to do low budget production deals when you're part of a major company because everyone has expectations. You have to sit down and make sure the artists that you sign are signed on for this philosophy that a Lucky Dog deal is different from the other kind of deals. Yes, we'll give you absolute, total artistic freedom to express yourself, but there's a price you pay. And the price is that it's a lower budget deal because it isn't geared toward the mainstream.

We had to learn how to grass roots market, and how to actually support a small club tour around the U.S. We've had some successes already. We're close to 100,000

units net on Charlie Robison, which is extraordinary for a first album on an act that did not receive any kind of mainstream country radio play. If we were never to have mainstream radio success, I still think Charlie will have a core fan base of somewhere between 150,000 and half a million fans just by continually touring and critical acclaim. Jack Ingram is going to realize the same type of success in the short term, without depending on the mainstream country radio success.

Where our philosophy differs from some other label concepts is, the acts that we sign, we believe have an important place in the future of mainstream country music. That's where ours is a little different than the new imprint Luke Lewis (at Mercury) is developing that has more

of a Triple A kind of intent behind it. I mean, Charlie Robison is a country artist. Same thing with Jack Ingram and BR5-49. These are country artists and if mainstream country radio is going to be fresh and compelling they're going to need artists like our artists on Lucky Dog to be part of the mainstream format. Our philosophy was never limited to "no airplay." It was building a business model that allowed these artists to find their own artistic direction and still be able to be a revenue neutral or profitable situation for all parties. And that's what it has been.

MR: With this concept being so new, how did you go about setting up a budget?

We really left the budget open-ended. We had to experiment. You take unit assumptions then you figure how you can be profitable within that framework. This forces you to be a lot more strategic in your thinking. You can't do \$100,000 videos on Lucky Dog acts. We have a great video commissioner, our head of artist development, who has a degree in film, that found hungry young directors that wanted to get their foot in the door. We succeeded in having a number of \$25,000 or so cost videos on Charlie and Jack.

MR: Has the knowledge you've learned from Lucky Dog helped with the other Sony labels?

Absolutely. We've gotten much better at focusing on making the artists stars on a marketplace by marketplace basis. When things were so great in country music in the early '90s, we all got kind of casual about taking the big shotgun approach at making a national star out of everyone. The fact of the matter is, that doesn't happen all that often. Where you have some glowing embers on a market by market basis, you have to learn how to pour gasoline on those embers until you have enough that you can build that into a national breakthrough. That's what the country business used to be. It's harder and more time consuming, but it's as effective, if not more so if you do it right.

MR: How big is the Lucky Dog staff?

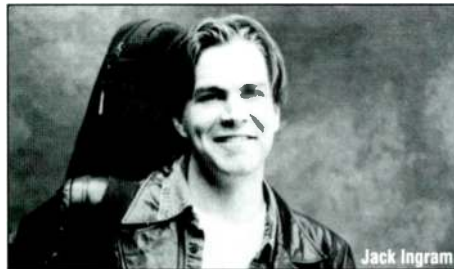
There's not a Lucky Dog staff for all intent and purposes. One of my product managers, Tracy McGlocklin happens to oversee all of our Lucky Dog artists from a product management and marketing vantage point. One of my in-house media people, Anita Mandell, she also has all of the Lucky Dog artists. Mark Janese in Texas works for Columbia as a regional promotion person and has just taken on a Lucky Dog promotion responsibility as well. Officially we don't have a staff, but we have a handful of people within the organization that have a tremendous passion for it and Lucky Dog is part of their responsibilities.



Charlie Robison



Bruce Robison



Jack Ingram



BR5-49

MR: With things being on a smaller scale, how do you measure success?

It's growth more than anything else. Charlie is an anomaly at this point. The test will be what happens from the first Jack Ingram album to the second. If we double our sales base in that time, regardless of the units, that's satisfactory growth for me. We have to take a long term perspective in supporting Lucky Dog acts. If the next Charlie Robison album is less than a 100,000 units, it's a dismal failure. If it's more than 150,000 units then it's a success by any standard because we're growing his audience in a significant way.

MR: What are your aspirations for country radio with these artists?

I can't answer that because I can't read into the mind of country radio. I am hopeful that country radio has the courage to give Lucky Dog acts a shot because country radio is going to be the biggest beneficiary of that courage. Acts like Charlie Robison and Jack Ingram could represent the next Outlaw movement in country music. Things have gotten so soft and so passive in presentation and content and politically correct that it's not honest anymore. Anytime you see this happen there's a swing back aggressively in the other way. We need musical leaders to do that and our industry leaders have to allow us to find those musical leaders. We have a listener base that's running screaming from radio out of boredom. There's nothing boring about these acts. There's a lot of independent labels that have these type of acts. They can be a part of this process as well. It's going to start at radio at one point if radio is smart about it. I think it's this year. It has to be this year.

MR: Has there been any reaction from independent labels to what you're doing?

There are different camps. Some independents look upon us as carpet baggers. Others realize that we could be the ones to build the bridge to mainstream acceptance so they can follow. In the short term there's a great opportunity for all the independent labels because they've been the courageous ones for the past decade in allowing these artists to find their voice and audience. They should reap the benefits as it grows.

MR: Do you expect more major labels to try this?

If Charlie breaks through, every label in town will try to find their own alt.country version of Charlie Robison.

MR: Where do you see Lucky Dog in the future?

I see it as being a much bigger roster that will house a number of realistic acts that won't have a realistic place in mainstream country radio. The requirements of Lucky Dog artists are that they tour aggressively, that they are true to country music and that they are unique and compelling in their own right. Another portion of the label will be acts like Charlie Robison and Jack Ingram that will have a place at country radio as well. **MIR**



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Distribution Solution

by John Hood

The relationship between a record label and a distributor is vitally important, especially where independent labels are concerned. Returned records can be the death of a small label, so they have to work closely with their distributors to place the right amount of product in the right outlets. *Music Row* spoke with Allison Brown and Gary West, owners of Compass Records; Al Bunetta, President, Oh Boy Records; and Steve Wilkison, President, Eminent Records to get their take on the world of distribution.



Al Bunetta

"What we look for is an understanding of what we're selling," says Bunetta. "It's a niche market we're in and we all have to know collectively where we're going—what types of stores we want to sell our product in, what stores we want to do our campaigns in."

Wilkison feels it is harder and harder for independents to place their product in stores, so that's where Eminent looks for help from their distributor. "There are two parts of distributing records. One is getting them into the stores. That's our distributor's job," he says. "The second is getting people to go in and buy them. That's our job. In the record business all product is returnable. You can have a great distributor placing 50,000 records in the stores, but if a year later only 2,000 people went in and bought those records, you're going to get 48,000 records back. That's killed a lot of labels over the years."

"What we look for in distribution is good product representation, plenty of field personal to solicit our records to the proper retail outlets, and good communication," says West, whose label is home to Victor Wooten, Paul Carrack and others.



Allison Brown

Brown adds, "The ability to access sales information on your artist electronically is really important. Some distributors are better at providing access to that online."

Speaking of online, independent labels, with their ability to move quickly and decisively, seem better positioned to take advantage of the Internet than their major label counterparts. Surprisingly, only Bunetta claimed significant growth in online sales.

"We do a considerable amount of business through our Website," he says. "Whenever we come out with a new John Prine record, we're usually Top 5 on sites like Amazon and CDNow. Our distributor fulfills orders for online retailers like that. We fulfill all the online sales that come through our site ourselves. We've got a great Website. We get between 30,000 and 40,000 thousand hits a week."

"It hasn't affected our distribution yet," says Wilkison, whose roster includes Greg Trooper and Rosie Flores. "We've seen some sales increase at Websites like CDNow and Barnes & Noble, but the vast majority of our sales are still going through traditional retail. Our distributor handles those sales as well."

"We haven't seen much of an increase in online sales," concurs West. "We've always had a pretty healthy direct order business. The way the Internet factors into our business is just as part of our direct-to-consumer business. Sales of product on our company Website don't seem to be increasing even though more people are using computers or shopping online."

One distribution opportunity independents take better advantage of than the majors is the

sale of records at live performances. In fact, the consensus seems to be that performance sales are an integral part of an independent label's business model.

"We encourage our artists to sell records at their shows. For developing artists, that's an important thing," says Wilkison. "That accounts for a lot of our sales. We sell the CDs to the artist at a reasonable price, then they can sell them at shows and make a good profit. For us, there's no downside to it. I'd love for our artists to sell even more at their shows. That's a captive audience. People go to a show and hear an artist and it's an impulse buy."

"Sometimes that's the best way to reach your target markets," says Brown. "As artists ourselves we recognize the importance of a label supporting an artist's touring efforts in a financial sense by encouraging them to sell records at their shows. So, that's something we emphasize."

"We've also set our company up with Soundscan," adds West. "We track artists sales at shows and report those to Soundscan, so those sales show up."

"No question about it," says Bunetta about performance sales, "we have to look for sales everywhere. If I can sell records to the artists at a fair price and they can make that \$3 or \$4 a record, then that gives them enough money to continue. It's also getting one fan at a time, one record at a time. That's what it's all about." **MIR**



Chris Parker

Chris Parker, a music industry veteran who founded Whistler's Entertainment, one of the more successful commercial jingle studios in the southeast, decided not to go the traditional route when he set up i.v. Records. He didn't seek a distributor and he doesn't plan to sell a lot of records on the i.v. imprint. So what's he up to? *Music Row* sat down with Parker to find out more about the business model behind i.v. and how he plans to make his company profitable.

You say you're not really a record label, can you explain?

We came up with i.v. as an imprint name, but we're actually an artist development company. We don't have any long term plans to become a full-fledged label with our own distribution. What we do best and what we're concentrating on is taking an artist who's not ready to go on a major label and putting them through our minor leagues. We have a development program that focuses on recording, their visual image, their live show, merchandising and developing a regional tour base.

Why did you choose this business model?

Nobody's doing artist development. So, there's definitely a need there. There is such a great bubbling under of talent in Nashville, not only artists, but producers and engineers. We thought, 'Wow what a great community to be able to harvest from.'

Where does your revenue come from?

We do a deal where we get points on the album. We also do a co-publishing deal with our artists when they sign with us. If we didn't have the co-publishing I'd never make any of my money back. Not even close. The way we're set up we need to have a significant artist, one who sells more than 100,000 records.

What's in the future for i.v.?

We want to get Fair Verona off and running. We're really close to getting them signed. We've got Dexter Green and Louisa Lopez behind them. We should have their packages ready to go in the next year. We want to get those three acts into the pipeline and doing really well before we sign anymore acts. That's a lot of work right there.

COUNTRY MUSIC CAREERS 101, a new book for aspiring singers, songwriters and musicians will be made available through www.MightyWords.com in August of 2001. It will be country music author Carolyn Hollaran's sixth book.

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The Improbability of Indies on Mainstream Radio

by Richard McVey II

Last May when independent label Dreamcatcher topped the charts with superstar Kenny Rogers' "Buy Me A Rose," the world of independent labels let out a collective, "Hey, maybe we can get on mainstream country radio." Nearly a year later, the charts, minus Dreamcatcher acts, are still barren of independent product with little hope in sight. It seems the waters of mainstream country radio are as tumultuous as ever for indies, perpetuated by stereotypes, major label influence and a lack of risk taking by radio stations. So what's an independent label trying to get widespread mainstream airplay to do?

The consensus seems to be, "Forget about it."



Jaye Albright

"Last year Dreamcatcher did something really great," says Jaye Albright, President, Country, McVay Media. "It was the combination of Kenny Rogers' name and a couple of really good songs and a tremendous marketing plan by

a very aggressive promotion team that gave themselves six months to focus on one project. But that's given people false hope that five

other people can do the same thing, and I don't think they can."

Albright's sentiment is further enforced by the stereotype that indie artists are somehow sub-par to their major label counterparts. This, despite the fact that in genres like pop and rap, indie artists are mostly viewed as equals and often trendsetters. "There's a perception that if



Jon Anthony

an artist isn't on a major label that the talent level isn't as high," says Jon Anthony, APD/MD for WMZQ in Washington, D.C. "People don't think about it consciously, but it's somewhere in their thought process."

According to Bob Moody, VP, Country, McVay Media, "There's a self-fulfilling prophecy that a lot of programmers believe that an independent record can't be successful. It takes a really exceptional song to make it through. So if something is just good or a very good independent song, that's probably not good enough."

Although Moody can't recall recommending many independent artists over the years, he says he just recently gave a nod to indie artist Len Doolin on SunBird Records, but only after



Bob Moody

an exhaustive investigation. "The Len Doolin record is an optional add on my list this week," he says. "But that's only after I got a copy of the album to convince myself that it was more than a one-shot thing. I played it for programmers I work with and asked their opinion. I came away convinced that this was a record that could possibly break through."

Nick Hunter, President of Audium Records, thinks independents are just too risky for the play-it-safe shot-callers at country radio. "The problem at radio is everybody's neck is so much on the line," he says. "It's hard to step out because of the consequences if it fails. If you're successful in baseball three out of 10 times you can make \$14 million a year. In the music business, if you hit .300 they probably fire you."

When it comes to opportunities for independent artists, times are difficult even for well-known artist like Daryl Singletary and Ricky Van Shelton, who both had a hard time with their indie releases. Yet if the window is almost shut for famed artists, it's all but closed for new indie artists.

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"You're not going to get the resources (from an indie that) you get from a major label," explains Anthony. "You can take a risk to some extent on a major label with a new act knowing that the label is going to be behind you. They're putting a lot of money toward a listener show or they're committed to getting them hooked up on a national tour. There's a lot more strings the major labels can pull and you're hedging your bets better with a major label because of all the resources that they have to throw in." Anthony admits that Rogers is the sole indie artist his station has actively played in recent memory.

Yet if radio programmers and consultants aren't adding indies to playlists, the actions are certainly perpetuated if not influenced by the industry's 800 pound gorillas—the major labels—who have the financial clout and long-term relationships to promote and market artists on a whole different level. Moody says the majors don't actively discourage the playing of independent music, but they'll often ask, "How can you not be playing my record when you're playing Len Doolin?" or "My artist has sold all of these records and has a great video that's doing well on CMT, and you're playing this guy."

Bob Burwell, VP/Creative at Dreamcatcher, offers this example. "I can't come in and say if you'll play the new Jamie O'Neal record I'll get you an interview with Shania Twain. I've got Kenny Rogers and Marshall Dyllon to trade each other off of."

Albright, a 37-year radio veteran, believes that things are so tight at radio, even some of the major labels are having a hard time getting music played. "A couple of major labels have engineered a coup over the last couple of years on all the charts," says Albright. "Gavin, R&R and Billboard Airplay Monitor, are identical, because they're basically airplay monitor driven and the only difference is the supplier. As a result, the reporting panel is much smaller and the labels that engineered that and saw the advantage have really created a system that has made it very difficult for even real hits by major labels to get through."

"Unfortunately, there are some fundamental problems in the system itself that are going to make it tougher than ever for an independent. Because if Gary Allan on MCA, if Billy Gilman on Epic, if Daryl Worley on DreamWorks with the money those labels have are struggling, then just imagine."

In the end, the future for independents on radio looks bleak, but certainly not impossible as Dreamcatcher has proven. Yet despite this downtrodden outlook, there may be some indies like Len Doolin and VFR's Mark McGuinn who may just prove everyone wrong. But don't count on it. **MIR**

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Jodi Laird, Promotion & Marketing Manager
Roster: Beverly Ellis, Bellamy Brothers: The 25 Year
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Boones Mill, VA 24065
540-334-1118

bluegrass@doobieshea.com • www.doobieshea.com
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Production Coordinator; Jeanette Williams, Radio
Relations; Susan Sisk, Sales & Marketing; Donica
Christensen, Print Media Relations
Roster: Dan Tyminski, Mountain Heart, Dale Ann
Bradley, Jeanette Williams, Craig Market, Kane's River



Dreamcatcher Records

2910 Poston Ave.
Nashville, TN 37203
615-329-2303

Fax: 615-329-2350
www.dreamcatcherenter.com
Execs: Jim Mazza, President;
Bob Burwell, VP Creative
Roster: Kenny Rogers, Marshall Dyllon, Linda Davis



E-Squared

1815 Division St. #206
Nashville, TN 37203
615-320-1200 Fax: 615-327-9455
e2rex2@aol.com • www.e2records.com
Execs: Jack Emerson, Owner/Operator; Steve Earle,
Owner/Operator; Elisa Sanders, Label Manager
Roster: Steve Earle, Marah, Varnaline, Cheri Knight

Eminent

2410 Belmont Blvd.
Nashville, TN 37212
615-386-8373 Fax: 615-386-8379
www.eminentrecords.com

Execs: Steve Wilkison, President
Roster: Jon Randall, Kate Campbell, Greg Trooper,
Eric Taylor, Heather Eatman, Elliott Murphy & Iain
Matthews, Rosie Flores



FreeFalls Entertainment

178 E. Washington St.
Chagrin Falls, OH 44022
440-247-5781

Fax: 440-247-7036
www.freefalls.com
Execs: Bob Freese, President; Lindsay Saylor,
Coordinator
Roster: Willie Nelson, Highway 101, Billy Burnette,
Lee Greenwood, Shenandoah, Pat Haney



Gearle Records

POB 739
Ashland City, TN 37015
615-792-9549 Fax: 615-792-6724
gearlerecords@bellsouth.net •
www.staceyearle.com
Execs: Karen Stuart, Label Manager
Roster: Stacey Earle, Mark Stuart



Green Hill Productions

2021 Richard Jones Rd. #180
Nashville, TN 37215
615-383-5535 Fax: 615-383-6632
greenhill@greenhillproductions.com •
www.greenhillmusic.com
Execs: Greg Howard, VP/GM
Roster: Conceptual and instrumental recordings.



Groovetone.com

209 10th Ave. S. #409
Nashville, TN 37203
615-301-8007
Execs: Nick Pellegrino, Creative Director; Holland Nix, A&R Assistant
Roster: Walt Wilkins, Danny Flowers, Federal Weights And Measures

Hightone Records

220 Fourth St. #101
Oakland, CA 94607
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htrecords@aol.com • www.hightone.com



Execs: Larry Sloven, Bruce Bromberg, Managing Partners

Roster: Dave Alvin, James Armstrong, Aztex, astroPuppees, Big Sandy & his Fly-Rite Boys, Clarence Brewer, Bob Corritore, Deke Dickerson, Johnny Dilks, Ramblin' Jack Elliott, Chris Gaffney, Joe Goldmark, The Hollisters, Hot Club of Cowtown, James Keelaghan, Bill Kirchen, Kim Lenz, Carl Sonny Leyland, Little Willie G., Christy McWilson, Buddy Miller, Julie Miller, Katy Moffatt, Teddy Morgan, Geoff Muldaur, Mark Olson, Chuck Prophet, Tom Russell, Chris Smither, Sprague Brothers, Dave Stuckey, Hank Thompson, Redd Volkaert, Dallas Wayne, Randy Weeks, Rev. Billy C. Wirtz

Hillsboro Jazz

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615-383-5535 Fax: 615-383-6632
info@hillsborojazz.com • www.hillsborojazz.com
Execs: Greg Howard, VP/GM
Roster: Beegie Adair, Jack Jezzro, Antoine Silverman

i.v. records

1701 Church St.
Nashville, TN 37203
615-320-1444
Fax: 615-3200750
jdonaldson@ivrecords.com •
www.ivrecords.com
Execs: Chris Parker, CEO; Steve Keller, Director of A&R; Sean Brennen, GM
Roster: Fair Verona, Dexter Green, Luisa Lopez



IMI

20 Music Square W. #106
Nashville, TN 37203
615-255-0105 Fax: 615-255-5040
IMImusic@juno.com • www.IMImusic.com
Execs: Steve Ivey, Owner
Roster: Crystal Gayle, Jesse Lee Campbell, Lynn Marie, Blindcamper, Ken Smith, BigStuf



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1100 18th Ave. S.
Nashville, TN 37212
615-321-0033 Fax: 615-321-2244
contactus@kinkajourecords.com •
igorecords@aol.com •
www.kinkajourecords.com • www.kaceyjones.com
Execs: Kinkajou: Kinky Friedman, President; Kacey Jones, VP; Kezia Kidd, Label Manager; Peggy Bradley, Administrator; IGO: Kacey Jones, President; Kezia Kidd, VP; Peggy Bradley, Administrator
Roster: Kinkajou: Kinky Friedman, Panama Red, Jonathan Yudkin & The Chainsmoking Altarboys, Clay Greenberg; IGO: Kacey Jones



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Execs: David R. Hooper, President
Roster: Confederate Fagg, The Visitors,
Phone Militia, Red Martian, Celebrity Swearing



Music City Records

7928 River Fork Dr.
Nashville, TN 37221
615-673-2676 Fax: 615-662-7984
rheatherly@home.com • www.musiccityrecords.com
Execs: Bob Heatherly, President/CEO
Roster: Sonny Burgess, Tim Murphy

**Music Mill
Entertainment**

809 18th Ave. S.
Nashville, TN 37203
615-254-5925 Fax: 615-244-5928
dawn@musicmill.com • www.musicmill.com
Execs: Jack Key, Partner; Jeff Brothers, Sales;
Rick Fowler, Sales
Roster: Elvis Presley Good Rockin' Tonight, Louisiana
Hayride Series, Fred Carter Jr., Dave Dudley, Will
Jones, Freddy Weller, Chip Young, Kickin' Asphalt,
Road Jams, Tango, Frankie Yankovic



Nashville Sound Records

Box 11
Pleasant View, TN 37146
615-746-4444
Roster: Wayne Petty, Julie Mills, Ronnie Alsup,
Vernon Hendricks, Jody Ray, Debrah Kay, Kayla
Cromer

Nashville Underground

POB 120086
Nashville, TN 37212
Fax: 615-646-8135
numole@aol.com • www.nashville-underground.com
Execs: Lari White, President; Chuck Cannon, VP;
Roger Osborne, Manager
Roster: Gary Burr, Chuck Cannon, Chuck Jones, Pam
Rose, Stephony Smith, Victoria Shaw



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rdavis@naxos.com • www.naxos.com
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Manager of Publicity and Promotions
Roster: Naxos American Classics Series (including
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Jazz, Naxos World, Naxos AudioBooks; these are just
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Nuance Records Nuance Records

1815 Division
Nashville, TN 37203
615-364-6026
loujazz@aol.com • www.nuancerecords.com

Execs: Louie Shelton, President
Roster: Louie Shelton, Dash Crofts, Nashville Guitars

Oh Boy Records

33 Music Sq. W. #102B
Nashville, TN 37203
615-742-1250 Fax: 615-742-1360
ohboy@ohboy.com • www.ohboy.com
Execs: Al Bunetta, President; Dan Einstein, VP
Roster: John Prine, Todd Snider



OMS Records

POB 52112
Durham, NC 27717
888-522-5604
info@omsrecords.com • www.omsrecords.com
Execs: Hugh Moore, President
Roster: Johnny Russell, Bobby Osborne, Benny
Martin, Josh Graves, Billy Troy, Kenny Baker



Pinecastle Records

5108 S. Orange Ave.
Orlando, FL 32809
407-856-0245 Fax: 407-858-0007
info@pinecastle.com • www.pinecastle.com
Execs: Will Gailey, VP Marketing; Heather Gally,
Promotions Manager; Tom Riggs, Owner
Roster: The Osborne Brothers, Jim & Jesse, The
Rarely Herd, Scott Vestal, Continental Divide, more



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1216 17th Ave. S.
Nashville, TN 37212
615-327-3178 Fax: 615-321-3346
jgarysmith@bellsouth.net • www.radiorecords.net
Execs: J. Gary Smith, CEO; John G. Smith, President
Roster: Peter Dawson Band



Raptor Records

POB 120871
Nashville, TN 37212
615-331-4742
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bmadden278@aol.com • www.stellaparton.com
Execs: Stella Bishop, President; Brenda L. Madden,
VP Marketing
Roster: Stella.



Relentless/Nashville

3333 Graham Blvd. #102
Montreal, Quebec H3R 3L5
514-341-5600 Fax: 514-341-6565
Execs: Dave Roy, VP/GM
Roster: Valerie DeLaCruz, Beth Proffitt



Renaissance Records

1622 16th Ave. S. #400
Nashville, TN 37212
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Sweethearts of the Rodeo

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steve@omnisoundstudios.com •
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Roster: Crucial Smith, Alan Thornhill, Joe Nolan,
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1010 17th Avenue South
Nashville, TN 37212
615-320-3009 Fax: 615-320-3032
cdella@gatalent.com
Execs: George Collier, President; Steve Pope,
Creative Director/Publishing; Jessi Wilkerson,
Office Manager;
Roster: Eddy Raven, Ricky Lynn Gregg,
Don Williams, James/Dean

Rounder Records

One Camp St.
Cambridge, MA 02140
617-354-0700
Fax: 617-354-4840
info@rounder.com • www.rounder.com
Execs: John Virant, President; Scott Billington, VP A&R
Roster: Alison Krauss, Riders in the Sky, Rhonda
Vincent, Tony Rice, Wylie and the Wild West



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ivoryhorse@aol.com • www.pauloverstreet.com
Execs: Paul Overstreet, President; Lisa Wysocky, GM
Roster: Paul Overstreet



Shell Point Records

816 18th Ave. S.
Nashville, TN 37203
615-782-8200 Fax: 615-782-8210
shellpoint@hotmail.com
Execs: Randy Harrell, President/CEO
Roster: Larry Cordle & Lonesome Standard Time,
Porter Wagoner, The Gram Parsons Notebook,
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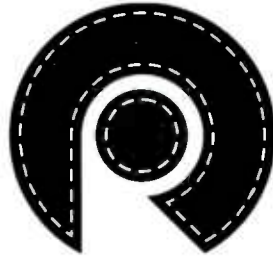
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What A Hit Song Earns

One of the more enduring myths about our industry, embraced by the "civilian" world, is, "Write one hit song and you're set for life!" Most of us know better, but there are still some misconceptions about just how much the writer of a hit song can expect to earn. So let's dispel the myth and take a look at the facts.

Mechanical and "Other" Royalties

There are so many variables in how mechanical royalties can be calculated that we must first briefly address the assumptions under which our calculations will be made:

- There is no co-writer involved—all of the earnings calculated are based on a 100% writer's share.
- The writer has a "basic" publishing deal, as opposed to a co-publishing or administration arrangement. (See our January 1999 article "Songwriter Deals" for more detail on these.) Also, any advances received and demo costs incurred have been fully recouped from past earnings.
- The song was licensed to the record company to be paid the full statutory mechanical rate for U.S. sales, currently 7.55¢ for each single or album sold, rather than at the reduced "controlled composition" rate commonly used for writer/artists. The license freezes the payment at 7.55¢ per unit, so the rate will not reflect future increases in the statutory rate. Writer and publisher share this equally, receiving 3.775¢ per unit each.
- For simplicity we estimate additional income from sources other than U.S. album sales (foreign, print, synchronization fees and sales of the single) as 5% of album mechanical royalties.

- The "gold" and "platinum" sales levels used below include 20% of the units sold through record clubs, and (as is their practice) paid at 75% of the statutory rate. They also include record label "free goods." We'll assume that 15% of units shipped by the label are free goods, and that the license requires royalties to be paid on one-half of these units.

With our assumptions in place, let's do the calculation: see chart 1.

Performance Royalties

Royalties from radio and television performances are usually measured relative to the peak position achieved in the *Billboard* "Hot Country Singles" chart. But total royalties associated with a given chart position can vary substantially, depending on the number of weeks the song remains on the chart. The amounts listed in chart 2 represent a reasonable average of royalties earned at various chart positions, but the income for a specific song could easily differ from these amounts by 20% to 30% or more.

Chart 2

HIGHEST CHART POSITION ACHIEVED	100% WRITER'S SHARE OF PERFORMANCE ROYALTY
#1	\$235,000
#5	\$155,000
#10	\$125,000
#20	\$50,000
#30	\$30,000
#40	\$15,000

Chart 1

	"GOLD"	"PLATINUM"
TOTAL UNITS	500,000	1,000,000
Less Club (20%)	- (100,000)	- (200,000)
RECORD LABEL UNITS	400,000	800,000
Less Free Goods (1/2 of 15%)	- (30,000)	- (60,000)
ROYALTY UNITS	370,000	740,000
Rate (Statutory 7.55¢ ÷ 2)	x .03775	x .03775
Label Royalty	\$13,968	\$27,935
5% from "Other Sources"	+ \$698	+ \$1,396
Total Label Royalty	\$14,666	\$29,331
CLUB UNITS	100,000	200,000
Reduced Rate (75%)	x .02831	x .02831
Club Royalty	\$2,831	\$5,662
TOTAL ROYALTIES	\$17,497	\$34,993

Timing of the Payments

Total royalties for a number one song on a platinum album, (about \$270,000 according to our calculations in chart 1), would certainly make for an impressive check. Unfortunately, however, it does not arrive all at once, and sound financial planning must take into account the "when" as well as the "how much." Performance royalties are paid quarterly, and due to the performance rights organizations' reporting procedures, the first payment could arrive as long as nine months after the song's initial airplay, with receipt of the total amount extending over two years or more. Initial mechanical royalties will be paid out over a two year period as well, due to the reserve policies of the record company. And finally, for all sources except performance royalties, earnings are reported initially to the publisher, who must in turn process the information and issue statements to the writer, delaying receipt of the monies even further.

Writing a hit song may not be the jackpot many outside the industry believe it to be, but it can certainly produce substantial earnings. But it's important that the writer anticipate the inevitable delays we've described, and exercise patience and restraint as the money, eventually, rolls in. NR



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Virtually all of the **DisCoverly Award** contestants are in the Americana field this month. And that's probably as it should be, since most of the innovative music in our community is occurring in that genre.

Reckless Kelly grabbed hold tightly. So did Greg Hawks & The Tremblers, Eddi Reader and Tom Landa. Also turning in fine debut work were the Vince Santoro pop/rock group Little Vinnie and the debut Christian project from Q/Atlantic, Reigning Mercy. But in the end, there was no denying the charms of West Coast singer-songwriter **Tim Easton**. Can't wait to see him live.

Your **Label of the Day** is surely **Sugar Hill**, who brings us the rootsy Gourds as well as that enduring treasure, Dolly Parton.

Simply for being brave enough to be a national classical force in a town of hillbillies, **Edgar Meyer** gets **Disc of the Day**.

CLASSICAL

EDGAR MEYER

"Suite for Solo Cello No. 2 in D Minor"

Writer: J.S. Bach; Producer: Steven Epstein; Publisher: public domain; Sony Classical (track) (www.edgarmeyer.com).

Along with the French horn, the Dobro and the steel guitar, I've always thought that the "vocal" tone of the cello was one of the most expressive sounds in music. Classical bassist Meyer worries the strings in ear-tickling fashion throughout his CD of suites celebrating the instrument's solo sensuality.

BLUEGRASS

DOLLY PARTON "Little Sparrow"

Writer: none listed; Producer: Steve Buckingham; Publisher: none listed; Sugar Hill/Blue Eye (www.sugarhillrecords.com).

The title tune to Dolly's new collection is a hypnotic, minor-key gem that sounds like it's plucked from the pages of mountain antiquity. The album continues her brilliant exploration of her bluegrass roots. Unlike so many of her worn-out peers, she's making some of the most compelling music of her distinguished career.

KARL SHIFLETT & THE BIG COUNTRY SHOW "You're Gonna Miss Me When I'm Gone"

Writer: Bruce Phillips; Producer: Karl Shiflett & The Big Country Show; Publisher: Scruggs, BMI; Rebel (track).

The picking is like greased lightning. But I still don't like their vocals much.

RALPH STANLEY "Man of Constant Sorrow"

Writer: traditional; Producer: Dave Freeman; Publisher: public domain; Rebel (track).

Issued to capitalize on his soundtrack appearances in *O Brother Where Art Thou*, this is yet another reminder of how hair-raising and haunting this living legend still is.

POP/ROCK

LITTLE VINNIE "Red Letter Day"

Writer: V. Santoro/B. Santoro; Producer: Billy Livsey; Publisher: Santoro, BMI; Vinnione (track) (www.littlevinnie.com).

Fascinating stuff, layer upon layer of coolness. Babbling doo-wop elements, electro-crunch guitars and shouted joy. The cast here includes such Music City notables as Dave Pomeroy, Tia Sillers, Pat Buchanan and George Marinelli Jr.

JOHN KAY "The Pusher"

Writer: Hoyt Axton; Producer: Bill Lloyd; Publisher: Irving, no performance rights listed; Freedom Sings (track) (www.freedomforum.org).

The Steppenwolf leader and Nashvillian was one of the highlights of The Bluebird Cafe event for the First Amendment Center. Performing solo with guitar, John Kay brought this powerful anti-drug anthem new power. The resulting live CD also features Tommy Womack ("Eve of Destruction"), Beth Nielsen Chapman ("Society's Child"), Greg Trooper ("Ohio"), Jonell Mosser ("Annie Had a Baby"), Dan Baird ("Street Fighting Man") and more performing lyrics that have been censored or considered controversial.

STONE DEEP "Fight the Power"

Writer: Carlton Ridenhour/Keith Shocklee/Eric Sadler; Producer: Bill Lloyd; Publisher: Reach Back/Songs of Universal, BMI; Freedom Sings (track) (www.freedomforum.org).

At the same show, Music City's finest rap/rock group saluted one of the greatest rap acts in history, Public Enemy. This searing performance, too, appears on the *Freedom Sings* CD. Support this compilation.

COUNTRY

JOHNNY BUSH "Lost Highway Saloon"

Writer: Brian Burns; Producer: Johnny Bush; Publisher: Lost Highway Music, BMI; Lone Star (track) (1-800-962-5837).

Texas legend Bush isn't as electrifying a singer as he once was. But there's plenty of warmth and "heart" here. And this homage to Ernest, Webb, Hank and Lefty on a haunted jukebox is by-god country.

JOHN LILLY "Broken Moon"

Writer: John Lilly; Producer: John Lilly; Publisher: none listed; JL (track).

And speaking of country, this West Virginia boy's vocal is as backwoods as it gets. He is woefully underproduced, however.

THE KENTUCKY HEADHUNTERS "Jessico"

Writer: Richard Young/Doug Phelps/Anthony Kenney/Greg Martin/Fred Young; Producer: Kentucky HeadHunters; Publisher: Them Young Boys/I.B. Headed/Song Garden/Mr. Eric Mitchell Fox, ASCAP/BMI; Audium (www.audiument.com).

The sweetest they've ever sounded. One big smile from start to finish.

LAWTON WILLIAMS "Mending Fences"

Writer: Lawton Williams/Joe Price; Producer: Lawton Williams; Publisher: Lawton Williams/Joe Price, BMI; Tima (track) (214-321-5899).

Williams, 78, is best known as the writer of "Fraulein" and "Farewell Party." Sometimes it's best to rest on one's laurels.

PAT GARRETT "In the Blue Mountains"

Writer: Pat Garrett; Producer: none listed; Publisher: Red Barn Farm, BMI; Golddust (track) (www.patgarrett.com).

The dullest set of lyrics in ages.

LEN DOOLIN

"Breakin' What's Left of My Heart"

Writer: Len Doolin/Tim Curtis; Producer: Nelson Larkin; Publisher: Spider Jive/Zomba/Dream Chasers/Randon Songs, BMI; Sunbird.

Toe-tapping honky-tonk with nifty steel backing a solid singer with a cool little song. Revived label once launched the likes of Earl Thomas Conley.

BILLY HOFFMAN "I Go Crazy"

Writer: Paul Davis; Producer: Joe Stampley; Publisher: Web IV/Paul and Jonathan Songs, BMI; Critter (www.billyhoffman.com).

Such a great song. He's no Paul Davis as a singer, but then, who among us is?

CHRISTIAN

MORGAN CRYAR "I Suspect Myself"

Writer: Morgan Cryar; Producer: none listed; Publisher: Sophie Elle, ASCAP; Embassy (www.embassymusic.com).

Mind numbing.

CARMAN "Faith Enough"

Writer: Dennis Matkosky/Ty Lacy/Darrell Brown/Carman/Glenn Rosenstein; Producer: Glenn Rosenstein; Publisher: Jaskar/Ty Me a River/Almo Irving, ASCAP; Sparrow (track) (www.carman.org).

Bombastic disco.

REIGNING MERCY "Freedom Found in You"

Writer: K. Rowe/S. Rowe/M. Gareis; Producer: none listed; Publisher: none listed; Q/Atlantic.

Sunny femme vocal harmonies, cool choppy percussion and superb A/C production characterize the entry of this new act and label into the field. Extremely promising.

HERB REMINGTON & CHARLIE SHAFFER "Precious Memories"

Writer: none listed; Producer: none listed; Publisher: none listed; Glad (track) (www.gladmusicco.com).

Steel guitar, snare drum and honky-tonk piano treatments of gospel standards like this. Eeek. Ick.

AMERICANA**EDDI READER "Simple Soul"**

Writer: Hewerdine/Reader; Producer: none listed; Publisher: Chrysalis/Redemption, no performance rights listed; Compass (track) (www.compassrecords.com).

"Enchanting" is the only word that will do. Homey, living-room vocals and airy instrumental work.

THE GOURDS "Meat Off the Bone"

Writer: K. Russell; Producer: The Gourds/Mike Stewart; Publisher: Krakatowa McDinglefurry World, BMI; Sugar Hill/Munich (track) (www.thegourds.com).

The rocking chair is on the dog's tail.

TOM LANDA & THE PAPERBOYS "Mary"

Writer: Tom Landa/Steve Mitchell; Producer: Tom Landa; Publisher: Stompy Songs/Grin Like

a Dog, SOCAN; Red House (track) (www.paperboys.com).

Country-rock with a vaguely Byrds-ish approach. Listenable.

RECKLESS KELLY "Basin Butte Blues"

Writer: Willy & Nicky Braun; Producer: Merel Bregante/Reckless Kelly; Publisher: Fah-Q, BMI; Reckless (track) (www.recklesskelly.com).

I loved everything about this. The thumpy attack, the drawling roots-rock attitude and the play-it-again melody all marched right into my heart. These Texas boys can stomp.

TIM EASTON "Half a Day"

Writer: Tim Easton; Producer: Joe Chiccarelli; Publisher: EMI-April/Last Heathen, ASCAP; New West (track) (www.timeaston.com).

Rumpled sounding, like a checkered felt shirt nestled in the clothes bin. He's got a raspy whisper that's counterbalanced by some simply dreamy keyboard and electric guitar work. A disc to get lost in.

GREG HAWKS & THE TREMBLERS "Fool's Paradise"

Writer: G. Hawks; Producer: Danny Kurtz/Greg Hawks; Publisher: Soul Ranch, BMI; Yep Roc (track) (www.greghawks.com).

Definitive Americana fare, drawing more from the Buck Owens side of country than, say, the Billy Gilman side. In other words, twang aplenty. I bet these guys are great live.

FOLK**PAMELA DOVE O'DANIEL, CHRIS JAMES AND WHITE EAGLE "Sacred Ground"**

Writer: Pamela O'Daniel/White Eagle; Producer: Pamela Dove O'Daniel/Chris James; Publisher: none listed; Singing Wolf (track).

Preachy Native-American protest music. Virtually unlistenable.

HOT CLUB OF COWTOWN "Devilish Mary"

Writer: traditional; Producer: Lloyd Maines; Publisher: public domain; Hightone (track) (www.hightone.com).

The ancient Appalachian folk tune gets a zippy fiddle workout here, plus some jaunty vocalizing. Happy sounding.

GINNY HAWKER & TRACY SCHWARZ "The Precious Jewel"

Writer: Roy Acuff; Producer: Hawker/Schwarz; Publisher: Acuff-Rose, BMI; Copper Creek (track) (www.coppercreekrec.com).

I was prepared to dislike this, since I was such a fan of the Acuff original. But these two inject all the standards on this set, including this, with true hillbilly fervor. Rustic and righteous.

HONORABLE MENTION

DENISE DAVIS/Eternally Grateful/Apsalm.

AUDREY/I'd Leave Me Too/Reckless.

APRIL VERCH/William Gagnon/Rounder.

RACHAEL LAMPA/Always Be My Home/Worl.

SWITCHFOOT/Love Is the Movement/Sparrow.

NEWSBOYS/Joy/Sparrow.

DENISE FRANKE/Little Bit of Poison/Certain.

SHOUGLENIFTY/The Hijab/Compass.

BLUE MOUNTAIN/Rye Whiskey/Black Dog.

CARROLL PARHAM/Wabash Blues/Cowboy Capital.

**ROW LETTER
Dan Gillis**

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When Dan Gillis bought a tour bus in the early '80s, he had no idea that it would eventually lead to becoming Steve Earle's manager.

"Sometimes you just get lucky," he says with a grin. "I started out as a music teacher in 1979 and taught music for about five years. I got really bored. I decided to do something different, so I packed up and moved to Nashville. I drove a semi for a year for something to do, something different."

After a year in Music City, Gillis ended up buying an old 1963 Golden Eagle tour bus at an auction. He didn't

know anything about the tour bus business, but he fixed the bus up and set out to find some clients.

"I had all these music business management books that you buy at Barnes & Noble, so I just went through, made a list and sent flyers to a bunch of people," he says. "It was July. I didn't know that in July you couldn't get buses. I was on my way up to Maine for a vacation. I stopped in Virginia and checked my machine and it was full, so I turned around and came back. Steve was my second client. I've sort of been with him ever since."

Gillis drove Earle for a couple of years in the mid '80s then became his tour manager for 10 years. He took over as Earle's manager in 1996.

So how did he transition from tour manager to manager?

"I was doing tour management for Steve, as well as some pretty major league rock bands. Steve and his manager at the time parted ways. He says, 'You've been around for a long time, why don't you give it a shot?' He gave me a shot as a bus driver, as a tour manager and as his manager. I owe him a lot for that."

Earle's career has seen a new resurgence in recent years. Gillis says the credit should go to his client for making such good music. He also praises the lawyers, agents and business managers who help oversee Earle's career.

"If you surround yourself with good people," he says, "managing artists is just common sense—common sense

and knowing what your artist is about. For me, the biggest challenge is always making the right call. With someone like Steve there's so much at stake with every decision you make because anything you do affects his credibility and his fans are adamant that he maintain that credibility."

Four years into managing one of the most respected songwriters and performers in the country, Gillis is ready to tackle some new projects. His management roster is about to triple in size. He is now managing the careers of new Columbia Records artist Rose Falcone, daughter of songwriter Billy Falcon (Bon Jovi, Cher), and rocker Garrison Starr. And he may not be through.

"I'd like to find another act or two. I've got enough on my plate now, but if I can find the right people to join our team, people who are right for what we do, then I can sign a couple of more acts."

—John Hood

Bobby Karl...

Works The Room

It's a ritual that comes as surely as winter follows fall. Every year we come back from Christmas vacation full of sniffles, fed up with our families, loaded with extra pounds and more than ready to get back to work. So we gather at Loew's Vanderbilt Plaza to remind ourselves who we are and what we do. The ritual is the annual ceremonial reading of the Grammy Award nominees (1/3).

This year's readers were the droll Trisha Yearwood and Brad Paisley, plus 1999 gospel Grammy winner Rebecca St. James, Recording Academy host Nancy Shapiro and NARAS chapter president Tony Brown. Brad deliberately mispronounced his buddy's name as "Trash" when he read the first of her two nominations for *Real Live Woman*. She immediately took the podium to quip, "Are the other categories really that important?" Brad picked up a nomination for Best New Artist.

Working the room and wishing one another "Happy New Year" were Katie Gillon, Schatzi Hageman, Hope Powell, Steve Buchanan, Mark Wright, Will Byrd, Donna Hughes, Pat Harris, Nancy Russell, Chuck Aly, Harry Chapman, Allen Brown, Claire Cook, Hazel Smith, Sarah Brosmer, Bruce Hinton, David Ross, Scott Stemm, Terry Choate, Brad Schmitt, Jennifer Bohler, Peggy Whittaker, Michael Gray, John Lomax III, Brenda Lee and nominated Christian popster Janna Long of Avalon.

Among Music City's Grammy highlights—"I Hope You Dance" and "Breathe" are both up for Song of the Year; Bela Fleck & The Flecktones compete for Pop Instrumental and Contemporary Jazz CD. Jo-El Sonnier—Traditional Folk; LynnMarie—Polka; Riders in the Sky—Children's Album; BeBe Winans—Best R&B Duo/Group; Kirk Whalum—Pop Instrumental CD; former resident Peter Frampton—Best Rock Instrumental; Jeff Foxworthy—Comedy; Willie Nelson—Traditional Blues; Edgar Meyer, Alison Krauss and former resident Mark O'Connor—Classical Crossover CD; and



The Grammy nominee press conference in Nashville was co-hosted by Trisha Yearwood, Brad Paisley and Rebecca St. James. Pictured at the event are (L-R): Tony Brown, President of both MCA Records and the Nashville Chapter of NARAS; Nancy Shapiro, VP of the Southern Region/NARAS; Yearwood; St. James and Paisley. (Photo: c j shelker)

event attendees Robert Deaton & George Flanigan—Short Form Video.

Naturally, Nashville dominates the country and gospel categories overwhelmingly. And as has been increasingly true these last few years, we also rule the Contemporary Folk field—Emmylou Harris, John Hiatt, Johnny Cash and Steve Earle. It was a lovely day for Tune Town.

I am also happy to report that the year's first artist showcase was a triumph. I've been listening to Elizabeth Cook's great appearances on The Grand Ole Opry for months and I'm simply wild about her. So when Atlantic Records offered a "sneak preview" of its newest signee, I positively sprinted to 12th & Porter (1/4). So did Steve Fishell, Pete Fisher, Pete Loesch, Peter Cooper, Barry McCloud, Barry Coburn, Barry Freeman, Phyllis Stark, Al Cooley, Craig Havighurst, Gerri McDowell, Walt Trott, Tracy Todd, Wade Jessen and Raeanne Rubenstein.

It was a packed house and everyone was in a post-holiday-cheer mood. Connie Baer was there celebrating the first anniversary of her independent marketing company. I warned her that she was in for some hard-core country music, but she still snapped back her head in surprise when Elizabeth opened her mouth.

The singer apparently noticed the startled expressions on several attendees' faces: "Y'all aren't afraid of a little country music, are ya?" she drawled. Elizabeth was sensational on her exquisite ballad "Please Don't Bother Me," the humorous "Dolly Did You Have to Go Through This?" and her cover of "Last Train to Clarksville." Heck, the whole dang set warmed me to my soul. The back-up band included the likes of Kenny Vaughn and Tim Carroll. I'm a huge fan of both of these pop/rockers, but wished for a little more hillbilly picking. Nevertheless, this lady is a major, major country talent with some terrific left-field lyrics. We brought her

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back to encore with "Mama You Wanted to Be a Singer Too," one of the songs I've heard her do on the Opry.

"We're back at it on Music Row; and Atlantic starts with the letter 'A,' so we thought we'd kick this year off right," said Coburn. "The excitement I feel with Elizabeth is a celebration of what this town is all about." Amen, brother. Sign me up for the fan club.

The next night (1/5), The Castle Door was the site of John Rich's birthday party. The rocking Big Kenny & luvjOi entertained merry makers including Sharon Vaughn and Britta Coleman. By the way, luvjOi is self-marketing its debut CD, including the local-fave single "Discoball" (www.luvjoi.com).

Ree Guyer Buchanan was next up to the plate. She hosted a luncheon at Wrensong (1/8) to introduce the new sounds of Sherrié Austin.

Then that Saturday night (1/13) Kim Carnes and other tunesmiths held forth at the grand opening party for the new restaurant Six Degrees. It's billed as the first of the hot-spots that will make The Gulch our newest downtown destination. Tell that to the durable Station Inn around the corner, which was hosting the fabulous Dale Ann Bradley that same night (1/13).

The distinctive pop/ethnic sound of Kim's Fable is now on CD (www.mp3.com/kimsfable). The band showcased the tunes of *Breathless* at

The Exit/In (1/13). Lamar Morris recently presented a showcase by Kristyn Smith at the same venue (1/8).

I got that three-week cough/crud thing in December, which meant I missed a lot of the holiday parties. Grace Reinbold and Darlene Williams kicked things off at their Music Row office with a reception (12/5) featuring Tarot Card readings by renowned psychic Damon. Cal IV Entertainment was next with its bash at Buffalo Billiards (12/7). Then Vanessa & Pete Davis invited the faithful to their historic house in Mt. Juliet (12/8). It was "old home week" with Ronna Rubin, Janet E. Williams, Terry Bumgarner, Tim DuBois, Jim Patterson, Neil Pond, new parents Linda Davis & Lang Scott, Maude Gilman, Butch Baker, Jewel Coburn, Brian Mansfield, Dale Dotson and Santa Claus, who made an appearance for the kiddies.

Buddy Lee Attractions showcased Stacy Mitchhart & The Blues You Can Use band at its holiday soiree (12/12). ASCAP, with hosts John Bettis and Michael McDonald, again gathered Nashville's pop community at Planet Hollywood (12/12). Tom & Cordia Harrington hosted a holiday-party/shower for Scott & Judy Siman, since the latter lost their home in a fire just before the holidays. The new Deston Songs office offered "Christmas Cocktails" (12/13). The NATD partied at Special Promotions on Music Row (12/13). Refugee Management

combined its celebration with a 10th-anniversary bash (12/14) at Cummins Station. Capitol's Fletcher Foster hosted his soiree at home (12/15). The Sound Vortex party featured Cajun/Creole cuisine (12/16). John Dotson, Alan Brewer and the BME staff rocked at their Music Row office (12/18). Ken Levitan & Gloria Dumas encored their New Year's Day open-house/pot-luck tradition (1/1).

The newly remodeled and re-named Coach Room at The Stock-Yard Restaurant was christened with a New Year's Eve show by Ronnie McDowell (12/31). Take note, Music Rowers: The new 7,000-square-foot venue is designed for showcases and special events and features state-of-the-art sound and lights. Capacity is 500.

Somewhere in the middle of all this, we paused to salute Marty Stuart. He was the featured fabulon at the Nashville premiere of Billy Bob Thornton's movie *All the Pretty Horses* at Regal Green Hills Cinema 16 (12/21). Marty was nominated for a Golden Globe Award for his soundtrack work on it with Kris Wilkinson. Combined with the outstanding music in the George Clooney flick *O Brother Where Art Thou*, Nashville is currently batting 1,000 in the soundtrack department. The night we screened *O Brother* at Regal 100 Oaks (1/5) we ran into David Ball, Wood Newton and Jim Sheradden. A word of advice: Buy your tickets early because this hilarious movie is frequently sold out. MR

Paul Overstreet

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Adkins Busy at Studio Six; New Gear

Cartee Day Entertainment, a new music production facility located in Nashville, chose a 72-channel AMS Neve VXS console to serve as the centerpiece of its main control room, Studio A. The facility opened in December 1999 and is currently undergoing renovations to expand its capabilities. Studio A will also feature 5.1 surround sound capabilities and monitoring. Michael Cronin Acoustical renovated the facility's three studios...Mackie Digital Systems announced that the HDR24/96, a 24-track, 24-bit, stand-alone hard disk recording/editing system is shipping. The portable device includes an internal 20+ gigabyte Ultra-DMA hard disk that delivers over 100 minutes of 24-track recording at 48kHz, plus an extra drive bay for pull-out Mackie Media M90 20+ Gb hard drives and Mackie Media PROJECT 2.2Gb removable cartridge drives. Sampling rates of 44.1 and 48kHz are currently implemented; 96kHz will be possible with future software upgrades...Solid State Logic announced the introduction of the SL 4000 G+ Classic, a special Classic configuration of the SL 4000 mixing console...County Q recently remodeled their tracking room.



Trace Adkins and producer Dann Huff have been busy in the studio working on Adkins' next Capitol Records release. Pictured are (L-R): Huff and Adkins in Emerald's Studio Six.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
—	Rutherford/Wachtler	Aaron Grant	KPHO-TV	promo
—	Snider/Wachtler	"	HGTV	"Weekend Work Zone"
—	Williams/Wachtler	"	Fla. Commerce	"Live, Work, Join"
—	Rossi/Wachtler	Drew Rydberg	History	Enforcers: Wildlife...

Artist	Producer	Engineer	Label	Project
AUDIO PRODUCTIONS				
Collin Raye	George Achaves	Scott Goudeau	Epic	CCUSA
Chely Wright	Craig Deitchmann	Travis Turk	MCA	narration
Allison Moorer	Paul Gagne	"	"	"
Joe Diffie	Craig Deitchmann	"	Epic	"
Lonestar	George Achaves	Scott Goudeau	BNA	CCUSA
Jamie O'Neal	Craig Deitchmann	Travis Turk	Mercury	narration

Artist	Producer	Engineer	Label	Project
BACKSTAGE				
Thomas Kincaid	Rob Mathes	Brookshire/Delong	EMI	mix—5.1
Terri Schneider	Mark Pay	"	—	mix

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Twila Paris	Daughtery/Hartley	Jim Dineen	Sparrow	trax
Mercy Bell	Roger Moutenot	Shaw/Moutenot	Interscope	trax/od's
Amy Grant	Sturken/Rogers	Al Hemberger	ATM	voc's
"	Keith Thomas	Bill Whittington	"	od's

Artist	Producer	Engineer	Label	Project
BRUSH HILL				
Smokey White	Arvel Bird	Bird	White Sparrow	album
"	"	"	BSF Songs	demos

Artist	Producer	Engineer	Label	Project
Tina Marie	Bird/Million	"	—	"
Rother/Bird	Rother/Bird	"	Singing Wolf	albums
Hannah Michals	Jimmy Smart	"	—	demos

Artist	Producer	Engineer	Label	Project
CASTLE RECORDING				
Jamie L. Thurston	Gregg Brown	Feaster/Purcell	Revelator	od's/mix
Brad Paisley	Frank Rogers	Barrow/Short	Arista	trax/od's
Stone Daisy	Steve Zaccone	Mike Janas	—	"

Artist	Producer	Engineer	Label	Project
COUNTY Q				
Jennifer Phillips	Blair Daly	Chuck Pfaff	RCA	od's/mix
Austin/Rambeaux	Pfaff/Decker	Wrensong	—	trax/od's/mix
Rob Cheuvront	—	Cargile/Matson	Balmur	"
Marv Green	—	T.W. Cargile	Warner Chappell	"
Jerry Salley	—	—	EMI	"
Karen Staley	—	Cargile/Matson	Larga Vist	"
Martin/Nesler	Hardy	Buchanan	Crutchfield	mix
Ed Hill	—	Rob Matson	BMG	trax/od's/mix

Artist	Producer	Engineer	Label	Project
CREATIVE RECORDING				
—	Archie Jordan	Paul Skaike	Major Bob	—
Kelly Lange	Stewart Harris	Eric Paul	Peer Music	—
Wilkinsons	Mac McAnally	Alan Schulman	Giant	—
Tim Wilson	Tim Wilson	Steve Melton	Capitol	—
Shelley & Dave	—	Paul/Skaike	—	—

Artist	Producer	Engineer	Label	Project
EAST IRIS				
Color	Serletic/Golden	Thoener/Dobson	Melisma	mix

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STUDIO REPORT

Writer's Notes



Kieran Kane

PUBLISHER: Co-publishing with Moraine Music Group and Little Duck Music

BIRTHPLACE: Born in Queens, N.Y., but grew up in Mt. Vernon, N.Y.

HITS/CUTS: "I'll Go On Loving You," Alan Jackson; "Gonna Have a Party," Alabama; "Forgive and Forget," Kathy Mattea; "Will You Travel Down This Road With Me," George Jones & Tammy Wynette; "Doctor's Orders," Oak Ridge Boys; and "Gonna Walk the Line," Randy Travis; among others.

FAVORITE SONG YOU WROTE: Songs at different times are more significant to me than others.

FAVORITE SONG YOU DIDN'T WRITE: Merle Haggard's "Kern River"

ADVICE TO WRITERS: Don't listen to the trends. Plus, you have to work. It's a job like anything else. As the cliché goes, it's one percent inspiration, 99 percent perspiration.

ON WHAT INSTRUMENT DO YOU WRITE? Guitar, but I also use my octave mandolin, which presents different grooves.

Kieran Kane has always been into writing songs and performing. "My first gig was a birthday party when I was 10 and I got \$6," recalls Kane. "I've never done anything else besides music to make my living."

His musical skills first began with the drums, often sitting in with his brother's band when still in elementary school. By his teens he focused more on bluegrass and folk. He later spent time in Boston, performing with a band called Sandy River.

"I left Boston when I was 23 and drove out to L.A.," he says. "I considered moving to Nashville, but thought it would be a huge mistake because I didn't think my stuff would be accepted. So I moved to L.A. and spent the '70s there. I moved to Nashville in 1979."

Kane's trek to Music City came in response to a publishing deal. "I was offered a publishing deal, which was pretty exciting to me because no one had shown any interest. I had given them some songs and they loved them. Then after two months they started calling me and asking me to re-write the songs. My feeling is if you don't like it, that's fine, but that doesn't mean I'm going to re-write them. So I didn't sign that deal, which was one of the hardest things I've ever had to do."

Eventually he found a home at Tree Publishing and within months his songs were getting cut. "The first single I ever had was 'Play Another Slow Song,' by Johnny Duncan. It was a Top 20."

In 1985, Kane teamed up with fellow songwriter Jamie O'Hara and the two later formed the duo The O'Kanes. By 1990 they split, but left behind three albums and a handful of hits. Going solo, Kane signed with Atlantic Records and released *Find My Way Home* in 1993. After separating from Atlantic, he formed his own label, Dead Reckoning, and has since released several projects.

Does the best song always win out as far as getting cut?

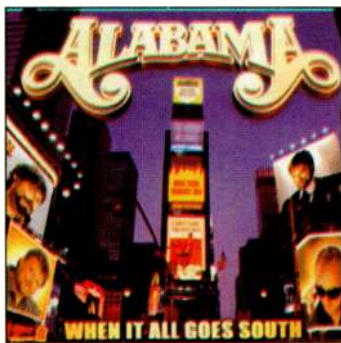
No. Rarely does the best song win out. People are sometimes fearful of doing something different. I was shocked and pleased when Alan Jackson recorded my song "I'll Go On Loving You." I don't know that anyone else would have done it because it was too different. He took a chance on it and there were radio stations out there that wouldn't play it. There are so many great artists and writers that don't get a chance on radio. **Did songwriting open a lot of doors for your performing career?** In terms of being an artist it was everything.

The reason I was able to get record deals over the years is because I did write songs. I don't think of myself as a singer in the sense of George Jones. **What do you do in your free time?** I paint a lot. I used one of my paintings for the cover of *Blue Chair*. **Tell us about your family.** I'm not married. I have three kids, a 21-year-old son, a 19-year-old daughter and a 15-year-old daughter. **What albums do you currently have out?** This has been a busy six months for me. I actually have three albums that came out in the last few months.

Kevin Welch and I did a live album in Melbourne, Australia, called *11/12/13*. Then I've got my new album called *The Blue Chair*, and Sony put out a compilation of about 10 O'Kanes tracks. I think it means I can rest. People will have heard enough of me for a while.

—Richard McVey II

Artist	Producer	Engineer	Label	Project
GREY HOUSE				
Frankie Moreno	Herzig/Moreno	Wendy Mazur	Primo	CD
Stephany Delray	Stephany Delray	"	High Seas	demos
Matt Williams	—	Billy Herzig	—	"
James Alton	Zig	Mazur/Herzig	Broken Arrow	CD
Bill Deasy	—	Mazur/Zig	—	demos
Wesley Robinson	Zig	Zig	—	"
ISLAND STUDIO				
Earl Bud Lee	Earl Bud Lee	Jeff Koval	—	demos
Canister	Freddy Wall	"	—	EP
MONEY PIT				
Alecia Elliott	Brown/Worley	Schleicher/Hellerman	MCA	mix
Martina McBride	McBride/Worley	"	RCA	trax/od's
Trisha Yearwood	Paul Worley	"	MCA	trax
BR5-49	"	Poole/Hellerman	Sony	trax/od's
Robin English	Patton/Worley	"	Sony-Dev.	"
Joanna Janet	"	Schleicher/Hellerman	DreamWorks	od's
RECORDING ARTS				
Barry Tambrin	Carl Tatz	Bob Bullock	—	voc's
Nydia Rojas	Mark Hammona	Shipen/Shike	Hollywood	mix
Anointed	Chris Harris	"	Myrrh	"
Katinas	Todd Collins	"	Gotee	"
Third Day	Monroe Jones	Dineen/Greene	Essential	"
SCRUGGS SOUND				
EMI	Kelley Lovelace	Richard Barrow	—	demos
Sea Gayle	Granger Smith	"	—	"
Scruggs/Stuart	Randy Scruggs	Ron Reynolds	—	album
Warner Chappell	Wynn Varble	Richard Barrow	—	demos
SEVENTEEN GRAND				
Josh Graves	Hugh Moore	Nicely/Clark	OMS	trax
Kenny Baker	"	"	—	"
Ron Block	Ron Block	Paczosa/Clark	Rounder	od's/mix
K. Williams	Vaughn/Johnson	Thomas Johnson	—	trax
—	Buddy Cannon	Cotton/Scherbak	—	demo
Barrelhouse Rockets	Gary Sadker	Sean Neff	—	voc's
A. Williams	—	George Tutco	Heavy Rotation	od's/mix
SONG CELLAR				
Ronnie McDowell	Ronnie McDowell	Jackie Cook	Indie	voc's/od's/mix
Mike Sheahan	Jackie Cook	"	Looking	artist proj.
Skywood	Cook/Skywood	"	"	alt. rock proj.
Holthouse/Holden	Jackie Cook	"	—	demos
Bard/Moorehead	"	—	—	"
Tom Long	"	—	—	"
SOUNDSHOP				
Lee Roy Parnell	Lee Roy Parnell	John Kunz	—	Children's Song
Aaron Tippin	Bradley/Watson	Bradley/Shapach	Lyric Street	mix
Dreve	Desmond Child	Mark Capps	Deston Songs	trax/od's/mix
Dobie Gray	Dobie Gray	Tim Roberts	—	mix
Demo's	Wyatt Easterling	Mark Capps	API/EMI	trax/od's/mix
"	Johnny Slate	"	API	od's/mix
SOUND STAGE				
Thomas Kincaid	Rob Mathes	Brookshire/Delong	EMI	mix
Lamar Campbell	Sanchez Harley	Mark Nevers	—	od's/mix
Grits	Russell Howard	Cross/Sheesley	Ruff Nation	od's
Meredith Edwards	Robin Wiley	Kelton/Rovey	Mercury	mix
Jeff Caron	Justin Niebank	Justin Niebank	Curb	od's
Boycott Soundtrack	Mookie	Marcello/Green	EMI	mix



ALABAMA
When It All Goes South
 (RCA) Producers: Rick Hall, Don Cook, James Stroud, Josh Leo, Michael Omartian

Prime Cuts: "When It All Goes South," "Down This Road," "Reinvent the Wheel," "Clear Across America"

Critique: After two decades in the business, it's amazing how this band keeps coming up with new

ways to define and reinvent itself. Still at the top of their game, album 23 (which took a year to make) is a cornucopia of the things that Alabama does best. More like, say, the Beatles' "White Album" than *Sgt. Pepper*, *When It All Goes South* is all over the musical map. From the aurally inventive title track (a Southern rock hallmark for the

new millennium) to the horn-laden R&B groove of "Reinvent the Wheel" and soulfully tender "The Woman He Loves" to the nostalgic epic ballad "Down This Road" and the Springsteen-like rocker "Clear Across America," this is Bama's best yet, and easily one of the best ever to come from Nashville. There's a heaping 15 tracks, including two duets; one, the wedding song, "Will You Marry Me," featuring Randy Owens and Canadian warbler Jann Arden, would've worked better as a solo vehicle; the other, "Love Remains," which pairs Teddy Gentry with the distinctive voice of popster Christopher Cross, is more successful. All that's missing is a beer to cry in for "I Can't Love You Any Less," which proves that Owens still is one of the finest straight country singers around. The cleverly-writ and funky "Reinvent the Wheel" is the song that best sums up this ever-evolving group with the catchy chorus: "In a world that's mostly imitation/It's hard to recognize the real/It takes a brave heart to resist temptation/To take the easy way, And reinvent the wheel." **Grade: A**

—Ron Young

GEORGIA MIDDLEMAN
Endless Possibilities

(Giant Records) Producers: Russ Zavitsou, Tony Haselden

Prime Cuts: "No Place Like Home," "Rain On A River," "Tap Dancin' On The Highwire," "A New Pair Of Shoes"

Critique: Born and raised in Texas, with stints in New York, Paris and L.A., singer/songwriter Georgia Middleman is hardly your average country artist—especially with musical influences as varied as Randy Newman, Dolly Parton and Tony Bennett. But this eclecticism probably aligns Middleman with a sizable portion of today's audience, cultural gypsies



who've spent much of their lives with a remote control in hand and really couldn't care less whether their country heroes ever picked cotton, just as long as the groove's cool. By

turns feisty and fragile, Middleman could be the voice of today's 20-something single woman, confident yet confused, clinging

proudly to independence while smarting from its occasional stings. Like many debuts this one wanders stylistically at times, but if there's a prevalent theme it probably has to do with taking risks, seizing the moment with passionate abandon. Middleman's own "Tap Dancing On A Highwire" perfectly expresses that working-without-a-net philosophy, while "A New Pair Of Shoes" and the Newman-esque "Thrilled" exhibit a droll comedic touch. The lovely "Rain On A River" shows Middleman at her heart-in-the-throat vocal best, portraying a torn woman who has built a life with one man only to fall in love with another. *Endless Possibilities* does what a first album should—introduces us to the various facets of a talented newcomer in the early stages of her career journey. In Georgia Middleman's case, the title could not be more apt. **Grade: B**

—Larry Wayne Clark

BOBBY OSBORNE
The Selfishness In Man

(OMS Records)
 Producers: Billy Troy/Hugh Moore

Prime Cuts: "I'll Be There," "Just A Girl I Used To Know," "Just One More," "The Selfishness Of Man"

Critique: One of the legendary Osborne Brothers of bluegrass fame, Bobby Osborne has harbored a secret desire throughout his long career—he yearned to make a straight-ahead country album. Here it is. And make no mistake about it, this is country raw and plain, wearing no disguises. You probably won't see a Bobby Osborne video on CMT, and don't expect to ever hear a pop remix of any of these selections. Now in his 70th year, Osborne has wisely chosen to lend his still-robust tenor to a cross-section of country standards, paying tribute to a blue chip roster of songwriters including Harlan Howard, Jack Clements, Don Gibson, Lefty Frizzell, Buck Owens, Gordon Lightfoot and Osborne himself. The title song, written by the late Leon Payne and originally recorded by George Jones, is a glorious piece of work that deserves to be heard and admired by a fresh audience. Osborne also revisits Jones' own "Just One More," and if he lacks The Possum's trademark goosebump-raising ache, he nevertheless does a credible job on both ballads. The arrangements, though solidly performed, are somewhat stock, and on one or two selections (Lightfoot's "Ribbon Of Darkness" comes to mind) Osborne sounds as though he might have been more comfortable in a slightly lower key. But then we've all become too accustomed to hearing records that are shamefully expensive, over-produced and electronically tampered with till we don't really know *what* we're hearing. Bobby Osborne—who first stood in front of a radio microphone 52 years ago at the tender age of 17—plants both feet firmly, takes a deep breath and tells the simple truth...not a bad formula at all. **Grade: B**



—Larry Wayne Clark

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Releases Rollin' In

2001 rolls on and new records are coming in fast and furious to *Perimeter Land*. In keeping with this month's independent label theme, I'll be reviewing records from Nashville's newly resurgent Eminent and continually diversifying Compass. Last, but not least, is Nancy Apple, a Memphis-based singer releasing her latest album on her own Ringo Records label. Let's get to it.

REcordViews



Eddi Reader *Simple Soul* (Compass)

Former Eurythmics background singer Eddi Reader has created a quiet, laid-back personal album that showcases her honeyed voice. Reader effortlessly conveys emotion in the reflective title track. The sparse acoustic guitars in "Adam" are fleshed out by dobro and some inventive keyboards. In fact, the judicious use of various instruments, from the glockenspiel on the opening "Wolves" to the Indian harmonium on "Lucky Penny" to the tanbura on "Prodigal Daughter," add an exotic complexity to the beautiful simplicity of Reader's songs. This album feels like sitting on the front steps the first warm night of spring as the sun sets—quiet, relaxed, neighborly. What could be better than that?



Elliott Murphy & Iain Matthews *La Terre Commune* (Eminent)

Prominent and respected songwriters in their own right, Elliott Murphy and Iain Matthews have joined forces to create an engaging album that highlights their poetic

lyricism. Murphy's "Navy Blue," with its gritty but oddly gentle narrative, brings to mind '60s-era Dylan. Speaking of Dylan, they do a credible cover of his "Blind Willie McTell." They also cover Jesse Colin Young ("Darkness, Darkness") and Bruce Springsteen ("Sad Eyes"), among others. The album truly comes to life, however, on the duo's original songs like "Fading Fast," a wistful acoustic pop tune that finds Murphy and Matthews at their melancholy best. "She's A Mystery" is the album's highlight. The tune starts out as a rhythmically rocking toe-tapper, but by the end of the first verse Matthews unleashes an unexpected vocal wallop infusing the song with added emotional depth. It's also catchy as hell. *La Terre Commune* is Murphy and Matthews first collaborative effort. Let's hope it isn't their last.



Nancy Apple *Outside The Lines* (Ringo)

Retro twang with a rockabilly heart—not a bad combination in this slicked up pop-country age we live in. The album kicks off with the groove infused "Slide Me Some Sugar," a grin inducing ode to new love. Throughout the album, Apple displays a wry wit most evident on "My Exercise Program," "Bears In Them Woods," and "Truck Driver's Woman." Apple's thicker-than-molasses accent makes everything she sings inherently country and she uses it to heart-breaking effect on the ballads "Fooled By The Heart" and "Outside The Lines." The album also includes "Why'd You Get So Gone," a rockin' little number that Apple co-wrote with Nashville's own songwriting sideman extraordinaire Duane Jarvis. If you like your country served up with a slow drawl and sly grin, this album is for you. **NIR**

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NASHVILLE'S MUSIC INDUSTRY PUBLICATION

LETTERS (Letters have been edited for space)

WILL TECHNOLOGY SHRINK ALBUM COSTS (MR January 2001)

I feel that the major labels should return to the days when they individually owned their own in house studios. Acts on CBS would cut at CBS Studios; Capitol, the same.

Rather than pay outlandish studio charges resulting in overinflated budgets, why not demand that each label artist record at his or her label's in-house studio? Great records both in Nashville & L.A. came from that system. Why shouldn't it be that way today? Considering the affordable costs of recording gear these days, how expensive could it be to build a great in-house studio? Certainly the biggies like Sony, Capitol, etc., can afford the costs.

I believe album budgets are way out of control considering the format. I also believe that quite a few Music Row producers tend to be very self indulgent when setting production costs. After all, half a million dollars to cut a honky tonk album?

No wonder artists can't recoup from labels. No wonder artists are wising up and building their own studios. Perhaps the major's should follow their example.

Mark Wright says he can't cut an album for any less...I bet Billy Sherrill could.

—John Beland, clib52@aol.com

OBSERVATIONS FROM THE OUTBACK (Notes on country music videos from an outsider's perspective.)

1. The greater the amount of wailin' vocal gymnastics in a singer's performance, the poorer the quality of the song.

Reason: Hey, you gotta do *something* to distract the listener from noticing how weak the song really is!

2. The greater the number of background dancers in a video, the poorer the quality of the song.

Reason: See previous reason above. It's sort of a variant on The Cheerleader Principle. If you think about it, a truly great team doesn't need cheerleaders to maintain fan interest. And on the other hand, a poor team makes cheerleaders look a little silly.

3. The scantier the attire of a female artist, the poorer the quality of the song.

Reason: Again, see above. And what's up with the apparent rule that female country artists must sing in their lingerie today? Even if they're 15 years old! The last period of slumping country sales had a name: The "Urban Cowboy" Period. We need a name for the current few years' slump. May I propose: The Age Of Kiddies, Ditties, And Titties.

—Steve Bigler, sbigler@gwest.net

P.S. Tell Oermann to keep carrying the torch for quality!

INDUSTRY CALENDAR EVENTS

For updated listings: www.musicrow.com

February

- 5 SGA Ask-A-Pro with J. Kevin Lamb, noon, 329-1782
- 5 SGA Song Critique with Sherrill Blackman, 5:15 p.m., 329-1782
- 7 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 7 ASCAP Sponsors Publisher Writers Night at Bluebird Café, 6 p.m.
- 11 First Steps Benefit feat. Joe Diffie, Keith Urban, Mark Wills & more, Ryman, 6:30 p.m.
- 13 AWRT Mid-South News and Entertainment Network monthly meeting, The Gerst House, 6 p.m.
- 14 SGA Songmania Show, 3rd & Lindsley, 6 p.m.
- 14 ASCAP Presents Straight Talk, 10 a.m.
- 21 43rd Annual Grammy Awards, Staples Center, Los Angeles, CBS, 7 p.m.
- 21 ASCAP Presents Straight Talk, 10 a.m.
- 28 CRS 2001, Nashville Convention Center, (28-March 3)
- 28 ASCAP Presents Straight Talk, 10 a.m.

March

- 3 Class of 2000 feat. Rascal Flatts, Darryl Worley & Jamie O'Neil, Wildhorse Saloon
- 4 NSAI Song Camp 101, (4-March 6)
- 5 Song Camp 101 Faculty Showcase, Douglas Corner Cafe, 8 p.m.
- 7 ASCAP Presents Straight Talk, 10 a.m.
- 12 SGA Song Critique with Ron Stuve, 5:15 p.m.
- 13 AWRT Mid-South News and Entertainment Network monthly meeting, The Gerst House, 6 p.m.
- 14 SGA Songmania Show, 3rd & Lindsley, 6 p.m.
- 14 ASCAP Presents Straight Talk, 10 a.m.
- 20 SGA Demo Workshop with Hank Levine, 5:30 p.m., 329-1782
- 21 ASCAP Presents Straight Talk, 10 a.m.
- 28 Winter Arbitron Period Ends (began 1/4)
- 28 ASCAP Presents Straight Talk, 10 a.m.
- 29 Spring Arbitron Period Begins (ends 6/20)

Events are listed free of charge.
Please e-mail listing to news@musicrow.com.

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The Belmont campus was all smiles Jan. 12 as (L-R) Eddy Arnold, Courtney Curb, Curb Group Chairman Mike Curb, and Belmont President Bob Fisher were on hand to announce the \$10 million Mike Curb Family Foundation gift to the school. In addition to expanding the educational opportunities for the School of Music Business, the gift will fund the construction of the Curb Events Center.

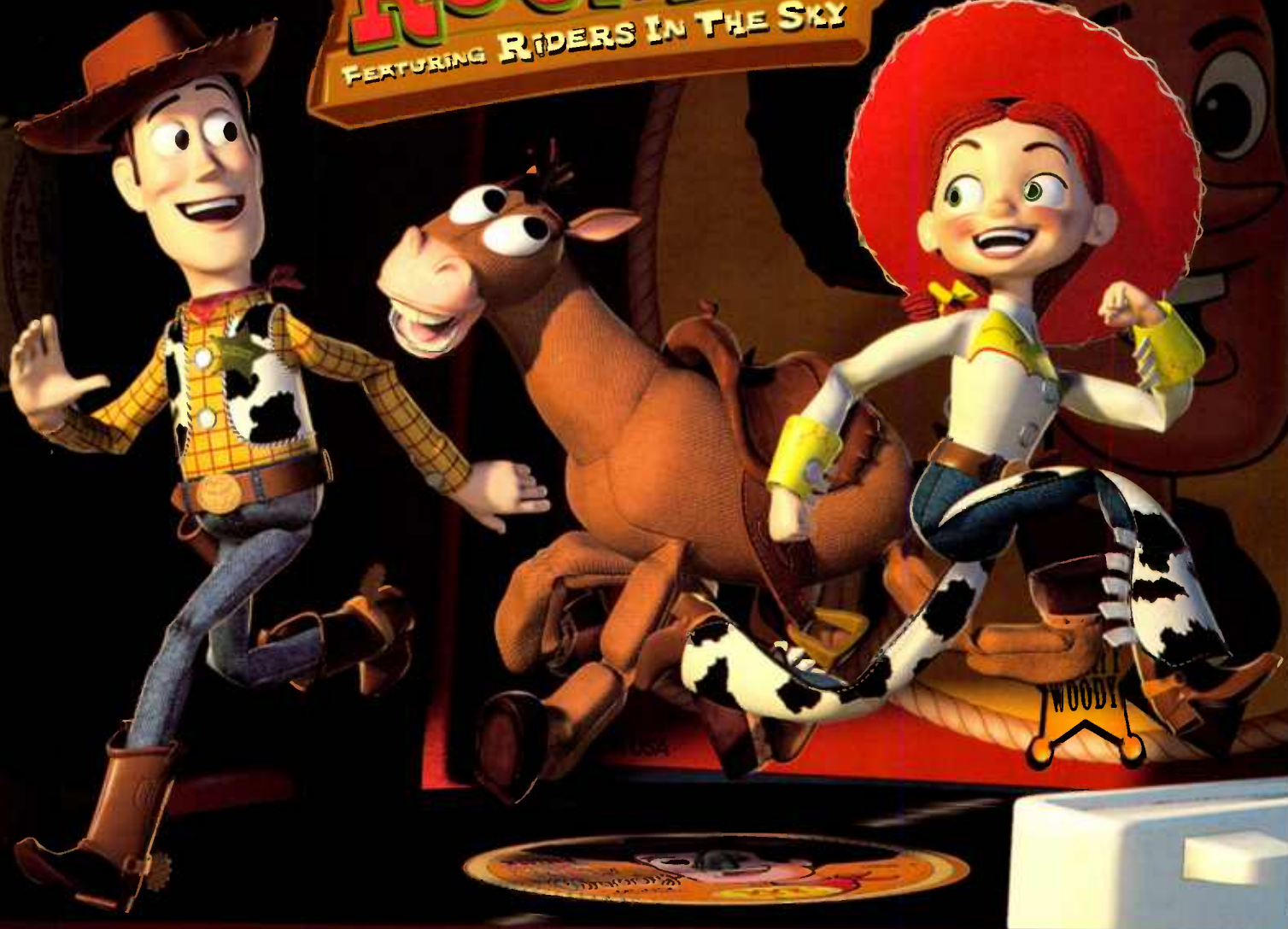
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World Radio History

SOUTH 65 the most beautiful girl

"I think I had alcohol poisoning the day we wrote the song."
—NORRO WILSON

"This is more than just a remake... this classic lyric gets a fresh new arrangement that is undeniably contemporary. Great vocals — and layered with so many production hooks the song imprints itself in your brain. Sounds great on-air."
—JUSTIN CASE,
WUSN-US99, Chicago

"What are you people trying to do...bring back the younger part of the audience to the country format? South 65, it's time!"
—BILL HAGY,
WXBQ WQBE, Bristol

"I was prepared to hate it. Boy was I wrong."
—BRUCE LOGAN,
WSSL, Greenville

"These guys found their groove...an amazing cover of a classic. Charlie Rich isn't turning in his grave, he's just tapping his feet."
—JAY ROBERTS,
WQYK WRBQ, Tampa

A CLASSIC REBORN

SOUTH 65 revives "The Most Beautiful Girl"

NASHVILLE, Tenn. — A stunning new interpretation of the Charlie Rich hit "The Most Beautiful Girl" by Nashville vocal band South 65 takes a slice of venerated Nashville history and retools it for a new century.

"The Most Beautiful Girl"—written by Norro Wilson, Billy Sherrill and Rory Bourke—was a career milestone in 1972 for the late, great Rich. His tortured vocals and Sherrill's Nashville Sound production helped make it a No. 1 hit.

BMI awarded the song four "Million Airm" awards which salute the song for receiving four million radio plays. With a history of such enormous radio airplay, the song is still instantly recognizable to many of today's radio listeners.

The new, soon to be released version is a radical reworking, incorporating the classic melody and lovelorn lyrics with stellar vocals from South 65 and state-of-the-art production by producer Bobby Huff.

"One of the great joys with this record was calling Billy Sherrill, the most awarded songwriter in BMI history, and telling him I had something to play for him," said Barry Coburn, president of Atlantic Records in Nashville. "He just about jumped out of his seat with delight when he heard it."

Sherrill's co-writers are just as pleased. It was South 65 producer Norro Wilson who recommended the song for the group in the first place.

"I had pitched 'The Most Beautiful Girl' over the years but no one would even consider recording it,

because it's too hard to compete with the Charlie Rich version," Wilson said.

Wilson took a new arrangement to Coburn, who agreed that it was perfect for South 65—Lance Leslie, Brent Parker, Doug Urie, Stephen Parker and Jeremy Koeltzow.

"I love great songs," Coburn said. "I thought the arrangement was the key to a unique reinvention of this timeless classic. It's taken it to a new place."

Wilson (current co-producer of South 65, John Michael Montgomery, Kenny Chesney and Craig Morgan with Buddy Cannon) decided not to produce the new version, because he was "too close" to the song "having written the song and produced Joe Stampley's track years ago. Coburn brought in up-and-coming Nashville producer Huff to do the job.

"It's tough when you're dealing with a song that has been such a big hit," Huff said. "You don't want to offend anybody, but you want to give it a fresh spin that competes in the market now."

"But I couldn't go into the studio scared of things like that. All the guys and I have to do is make the best sounding record that we can."

The new version opens with a plaintive vocal by South 65 member Lance Leslie, draws listeners in with the classic melody, then shifts gears into a fiddle hoe-down.

"Ultimately, it gets back to a universal message that hasn't dated," Coburn notes.

"The Most Beautiful Girl" was written in 1968

in Chicago when Wilson stayed overnight at the home of Bourke.

"I was an artist on Smash records, and flew into Chicago to do promotional events," Wilson said. "Rory was a National Promotion manager for Smash Records based in Chicago."

Bourke was an aspiring songwriter determined to co-write with Wilson. After a night on the town, Bourke awakened Wilson with a cup of coffee and announced that he wanted to write a song right away.

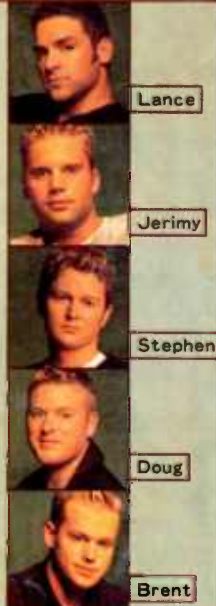
Bourke had already written a verse, and Wilson helped him write what they called "Hey Mister, Did You Happen to See the Most Beautiful Girl in the World." Sherrill shortened the title and added his own touches when he recorded it with Rich in 1973.

"The Most Beautiful Girl" and the title track from the "Behind Closed Doors" album marked the commercial highpoint of Rich's career. Rich is considered to be one of the most versatile artists in country music history, with a career stretching back to Sun Records in the 1950s.

The South 65 recording restores the "Hey Mister" lyrics to the song and adds additional fresh touches.

"We think it's what everybody in country music says they're wanting, which is something new," Leslie said.

"At the same time, the song has a real connection to the past and we're respectful of that."



Debut single from the forthcoming album, **DREAM LARGE**

May 2002

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MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Kellie Coffey

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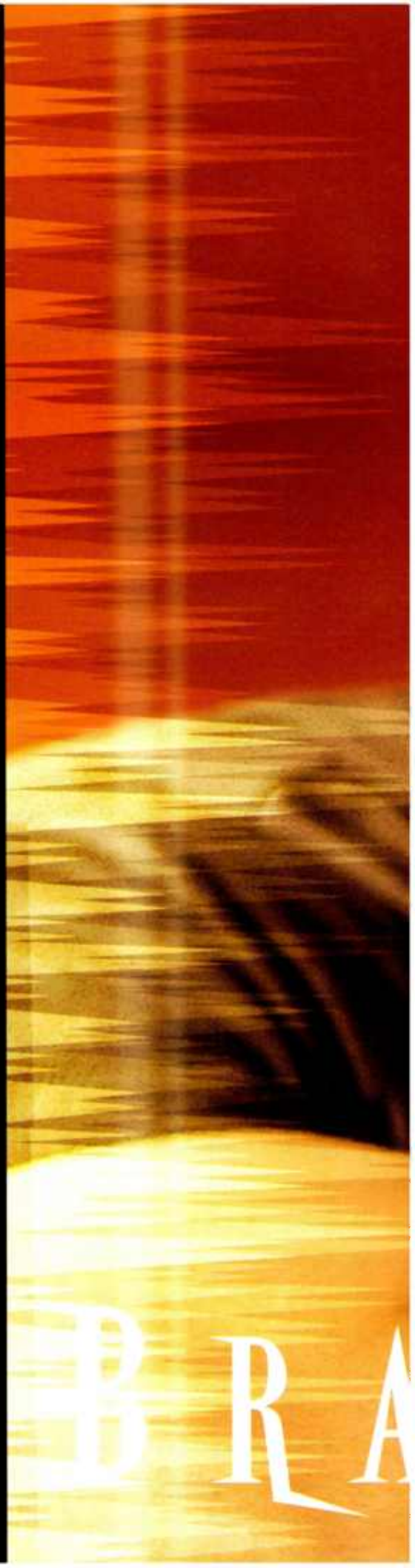


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World Radio History





D MARTIN

contents

May 2002 • Volume 22 No. 6

On the Cover Kellie Coffey

Label: BNA

Current Single: "When You Lie Next To Me"

Current Album: When You Lie Next To Me

Current Video: "When You Lie Next To Me"

Current Producer: Dann Huff

Hometown: Moore, Okla.

Birthdate: April 22

Management: I.M.S. (Clint Higham)

Booking: William Morris (Rob Beckham)

Recent Hits: "When You Lie Next To Me"

Special TV Appearances: 2001 Academy Awards (sang background vocals for Randy Newman); *Walker, Texas Ranger*; provided female vocals for Source Music Awards

Interesting Facts: Performed with Barbra Streisand on the Vegas Millennium Concert. Her voice ("Sharing A Moment, Sharing A Dream") is on the Walt Disney 100th Anniversary Celebration.

Outside Interests: Water-skiing

Musical Influences: Reba, The Judds, Charlie McClain, Carole King, Doobie Bros.

Favorite Records: *Whoever's In New England*, Reba; *Tapestry*, Carole King; *Straight Ahead*, Amy Grant; *No Fences*, Garth; *Wynonna*, Wynonna

Kellie Coffey's debut album not only shows off her singing talent, but her songwriting as well. Seven of the album's 11 cuts were co-written by the Oklahoma native. The album's first single, "When You Lie Next To Me," was written as a reaction to the death of her co-writer's friend. "We all began talking about this person, and how much he loved his family and music," says Coffey. "It made us all start thinking about our families and that we shouldn't take one single minute for granted." Look for Coffey's album to hit stores this May.



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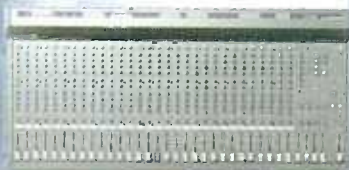
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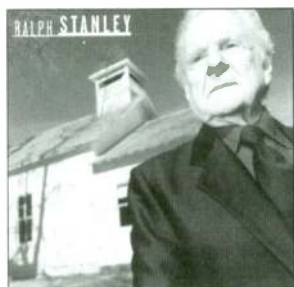
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THE 33RD ANNUAL
DOVE
AWARDS

Winners of the 33rd Annual Dove Awards were announced on April 25 at the Grand Ole Opry House in Nashville. A partial list of winners is below. A complete list can be found at www.musicrow.com.

Artist of the Year—Michael W. Smith
Female Vocalist—Nicole C. Mullen
Male Vocalist—Mac Powell
Group—Third Day
New Artist—ZOEgirl
Song—"I Can Only Imagine": Bart Millard; Simpleville Music (ASCAP)
Producer—Toby McKeehan
Songwriter—Bart Millard
Modern Rock/Alternative Album—*Invade My Soul*; By The Tree
Hard Music Album—*The Light In Guinevere's Garden*; East West
Rock Album—*Come Together*; Third Day
Pop/Contemporary Album—*Declaration*; Steven Curtis Chapman
Rap/Hip Hop/Dance Album—*Momentum*; TobyMac
Inspirational Album—*Press On*; Selah
Southern Gospel Album—*Encore*; Old Friends Quartet
Country Album—*From The Heart*; The Oak Ridge Boys
Urban Album—*Just Remember Christmas*; Fred Hammond
Traditional Gospel Album—*Hymns*; Shirley Caesar
Contemporary Gospel Album—*CeCe Winans*; CeCe Winans
Instrumental Album—*Freedom*; Michael W. Smith
Praise & Worship Album—*Worship*; Michael W. Smith



We Don't Need No Stinkin' Radio

DMZ Records Co-President John Grady sits at his desk in an almost completely unfurnished Music Row office. Though he's less than a mile from where he worked as Senior VP of Mercury/Lost Highway, Grady's new gig is a world away. "I won't say never," he says of the company's interest, or lack thereof, in contemporary country, "but it won't be any time soon."

A joint venture with Columbia Records Group in New York, DMZ is a partnership between Grady, T Bone Burnett, New West Records co-founder Cameron Strang and the Coen Brothers. The label's focus is, simply, "quality music across the board." And Grady, its only Nashville-based employee, is already fielding pitches from the roots music scene.

DMZ's first release is a soundtrack to the film *Divine Secrets of the Ya Ya Sisterhood*, and will be followed shortly by a self-titled release from Ralph Stanley. Produced by Burnett, the eclectic collection features everything from 300-year-old folk songs to Hank Williams. Grady calls it, "the most interesting record I've ever had in my bag."

Future endeavors include a previously unreleased Stanley Brothers album recorded in 1957, the signing of an L.A. rock band, and a publishing company. In the meantime, Grady's enjoying working on album launches that "don't include a radio plan."

—Chuck Aly

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Fan Fair Goes Corporate

Those who haven't been to Fan Fair in a couple of years will notice a different look besides its new downtown Nashville locale. This year's event, scheduled for June 13-16, will look more like the quarter-panel on a race car—teeming with corporate sponsors. Ford, Clarinex, Food Lion and Domino's Pizza are just some of the 18 and counting corporations who want a piece of the Fan Fair experience.

"Except for the last year (2000) at the fairgrounds, Fan Fair never allowed or solicited corporate partners," says **Rick Murray**, Sr. Director of Strategic Marketing at the CMA.

The idea is to increase Fan Fair's exposure via massive and diverse promotions: including Southwest Airlines offering Fan Fair Getaways; Long John Silver's, PAX-TV and KFC all promoting Fan Fair contests; Ford holding an on-stage SUV giveaway; Sparkle Paper Towels sponsoring closing night ceremonies; and NBC Daytime mentioning Fan Fair twice on *Days Of Our Lives*.

Murray says they've been aggressive about going after sponsors. "We ran ads with *Promo Magazine* and we've gone to marketing conferences to talk about Fan Fair. There's also a lot of word of mouth. Probably 70% is us reaching out to people."

He sees it as a big benefit for the industry. "This allows us to create a marketing platform for artists and labels that starts in January and carries through June. We're on track to do some interesting things and the gut feeling is we're exposing Fan Fair and artists to a lot of new people."

—Richard McVey II

the buzz...

RUNNING LATE EDITION

Or as we like to call it, the mid-May issue.

- ▼ **Michael Greene's \$8M**—So you can (allegedly) grope chicks, get rich and not have to work? Where does Richard sign up?
- ▲ **Country Sales**—Yeehaw, we're ahead of last year! So why does it all still feel so sucky?
- ▼ **XM Satellite Radio**—Closes on another \$154 million in financing. But they're good now. Really. Last trip to the well. They promise.
- ▲ **Trading Spaces**—Chicks power cable show to record ratings, swapping Sony's low-slung brick abode for the Capitol high rise.
- ▶ **Country Breakout**—*Music Row's* doing a chart! Wait, *Music Row's* doing a chart? We didn't know monkeys could count.

Off The Shelf: Books of Interest

Your First Cut, from songwriter Jerry Vandiver and NSAI's Gracie Hollombe is billed as, "A step-by-step guide to getting there." Going further, the authors note that theirs is "not a 'How To' book. It's a 'Do It' book." As such, *Your First Cut* is a spiral-bound workbook in which each chapter features multiple listing exercises or commitment statements that force the user into climbing the songwriting pyramid laid out by the authors. To be sure, the book is



loaded with useful information and tips, including chapter-ending stories from songwriting luminaries. The self-published work also includes a two-song CD. Richard Helm's "I'm Not Making Any Money" and the authors' collaboration "You Write A Song" are appropriate punctuation for this insightful instruction manual. (www.yourfirstcut.com)

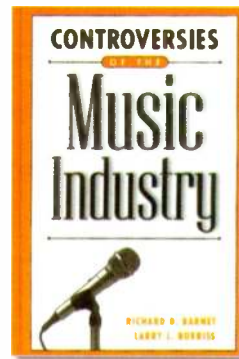


Voice coach Renee Grant-Williams has written a practical handbook and instruction guide called **Voice Power**. Targeted at sales people, executives, performers and other public speakers, the book covers everything from physical applications including breath



control, support and resonance, to more cerebral aspects like use of consonants, silence and variation.

Beyond the voice itself, Grant-Williams offers pointers for speech preparation, leaving an effective voice mail message and delivering a foolproof sales pitch. She also includes a section on caring for, and finding remedies for, the vocal cords. Obviously intended for readers who are prepared to devote considerable time and energy to the book's exercises, *Voice Power* is nevertheless a very common-sense approach. Its only real revelation, for this writer anyway, was that the letter W is considered a part-time vowel. Go figure.



◆ ◆ ◆
Controversies of the Music Industry, a textbook aimed at high schools and colleges, is the second in a series from Greenwood Press. Authors and MTSU professors Richard D. Barnet and Larry L. Burris creditably examine 12 issues including consolidation, drug use, payola and copyright infringement.

The book is at its best when dealing with discrimination, first in a chapter about women in the music industry, and then in a chapter that deals with race. "The Glass Ceiling" shows the authors' ability to balance anecdotal exposition with empirical evidence in a very well-reasoned treatment of gender issues. And for an industry in which "urban" is simply a euphemism for what was once known as "race music," the chapter on black and white separation—which includes an excellent overview of rap—is very compelling. Though intended for students, the book's historical perspective and balance makes it a worthy study for those of us seeking a deeper understanding of the forces at work in our industry.

—Chuck Aly

CMT Looks To Hip Up Awards



Following in the glossy path of Viacom siblings MTV and VH1, CMT is preparing to debut, what it calls, a hipper, more vibrant awards show. The Flameworthy Video Music Awards airs June 12, 8-10 p.m., live from the Gaylord Entertainment Center in Nashville.

To peer behind the shroud of newness surrounding the show, *Music Row* spoke with Flameworthy originator Kaye Zusmann, CMT's VP of Program Development & Production, to get the low-down on what the industry can expect.

MR: What happened to the TNN CMT Country Weekly Music Awards, and how did this Flameworthy concept begin?

Kaye Zusmann: Last year, TNN very nicely put our name on the awards show, with the realization it would be their last year. It was a safeguard for us if we decided to go with a traditional country show. We didn't want to go that route. That's not what this network is about. We realized that you have two terrific awards shows in the CMA and ACM, but you don't have an awards show that recognizes great videos.

MR: This is a fan-voted show. When did the online voting begin?

KZ: We opened up the voting on April 16. The only way people can vote is online. We've gotten hundreds of thousands of votes on our Website (CMT.com) already. We can already see who some of the favorites are.

MR: Who came up with the categories (which include Hottest Video, Fashion Plate Video, Laugh-Out-Loud Video)?

KZ: It was an entire group of us at the network and a production company with Bob Bain Productions. And by talking with our counterparts at MTV and VH1.

MR: What categories didn't make it?

KZ: We talked about doing a movie related category. We also looked at recognizing more technical categories—editing, cinematography. But we wanted to concentrate this year on the artists.

MR: Was show producer Bob Bain (credits include *Billboard Music Awards*, *TV Guide Awards*, *Britney Spears in Hawaii!*) brought on to make things different and hipper?

KZ: Absolutely. He's a big fan of country music.

MR: What are viewers going to notice different from past awards shows?

KZ: The energy, the categories, the presenters, the twists in the performances, and the overall presentation. It will all add up to where you go, "That was fun, felt alive, vibrant and made country music sound hip and fun."

MR: What else is going on around the show?

KZ: We'll have an hour of *Most Wanted Live* set up outside of the arena with performances and interviews before the awards. Then we'll have a half-hour wrap-up show with backstage interviews and live guests.

MR: What about marketing?

KZ: People in the industry should know that there will be a huge marketing campaign in the consumer media for this show. We are expecting a huge, new audience to come to the channel that may not try it out on a daily basis. It should be great exposure for all parties involved.

—Richard McVey II

by John Hood



Paul Allen

CRB NEWS—After seven years with the organization, Executive Director **Paul Allen** will exit the Country Radio Broadcasters (CRB) on Aug. 18 to join the MTSU faculty. Allen has been granted a tenure-track position at the university and will begin work on a doctorate degree in economics. Also, CRB announced its officers for the upcoming year. They are: **President Ed Salamon**, **VP Bill Mayne**, **Secretary Gary Krantz** and **Treasurer Jeff Walker**. Newly elected to the CRB board of directors are **Radio Category: Carol Bowen** (GSM, WKIS, Miami, Ohio); **Jim Dolan** (GM, WPOC, Baltimore); **Tim Roberts** (Cumulus, Toledo, Ohio); **Greg Swedberg** (OM, KEEY, Minneapolis). **Record Category: Bill Macky**, MCA Records; **Larry Pareigis**, Monument Records. The following incumbents were re-elected to the board: **Radio Category: R.J. Curtis** (KZLA, Los Angeles), **At Large Category: Gene Bridges**, Consulting; **Jeff Walker**, AristoMedia/Marco Promotions and **David Haley**. **Ray Edwards** of Citadel Broadcasting, Spokane, Wash., was elected **Agenda Chair**. **Kevin Mason** of WQMX, Akron, Ohio, was elected **Agenda Vice Chair**.



Frances Preston

NSAI GIVES AWARDS—The Nashville Songwriters Association International (NSAI) honored five supporters of songwriters with awards at the **Legendary Songwriters Acoustic Concert** at the Ryman Auditorium on April 2. The awards and their recipients were: **Presidents Award**—**Frances Preston**, President, BMI; **Stephen Foster Award**—**Butch Spyridon**, Executive VP, Nashville Convention & Visitors Bureau; **Songwriter/Artist of the Year**—**Brad Paisley**; **White Hat Award**—**Fred Thompson**, Senator; and **Maggie Cavender Award of Service**—**Beth Nielson Chapman**.

CCM UPDATE CLOSES—After 19 years Salem Communications Corp. ceased publishing its trade weekly *CCM Update* on 4/15. The publication's content and charts will become part of *Radio & Records*.

WB, WORD INTEGRATE—Warner Bros. (WB) Nashville was faced with the task of integrating recently acquired Christian music entity **Word Entertainment (WE)** and its distribution, print, record label and publishing divisions. WB announced restructuring moves to maximize potential for both companies. **Jim Ed Norman** will continue to oversee all the



Jim Ed Norman



Malcolm Mimms

WB Nashville-based record operations, which now includes the **Word Label Group**. **Malcolm Mimms** becomes COO for WE and WB, allowing both labels to benefit from Mimms extensive background in artist relations and business development, though Mimms will continue to focus day-to-day on WE. Mimm's new team will be headed by **Word Label Group President Barry Landis** who will oversee the **Word and Squint imprints**. **Mark Lusk** becomes Sr. VP Marketing/Artist Development, handling marketing, video and creative services issues and reporting to Landis. **Shawn McSpadden**, VP/GM of **Word Music Publishing**, gets the dual title of Sr. VP Creative for the record division thereby aligning him with Landis and **Warner Chappell Music**. **Don Cason** continues as President of **Word's** print business, gaining access to **Warner Publications** and the world's largest music publisher. **Word Sales/Distribution President Mark Funderbug** will report to WB's WEA distribution division. MR

MUSICAL CHAIRS

Karen Russell has formed **KSR Music & Booking**. **Cathy Snyder** has joined **The Inspiration Network** as **Internet Content Coordinator**. **Justine Gregory** has been promoted to **Director of Education and Public Programming**. **Michael Gray** joins as **Associate Editor Museum Services** and **Kira Florita** joins as **Director of Special Projects** at the **Country Music Hall of Fame and Museum**. **Marlene Augustine** has been named **Director of Regional Promotion, West** for **MCA Nashville**. **Broken Bow Records** announced **Rick Baumgartner** has been named **VP of National Promotion**. The label also announced the additions of **Fritz Kuhlman** as **Director of Regional Promotion for the Midwest**, **Dick Watson** as **Director of Promotion for the West Coast** and **Layna Bunt** as **Promotion Coordinator**. **Ten Ten Music Group** announced the hiring of **Jill Napier** as **Director of Publishing**

Administration. **Cary Ryan** has been promoted to **Director, Production, RCA Label Group Nashville**. **Tyne Whitten** has joined **Washington Street Publishing** as a **songplugger**. **Diana Johnson** has been promoted to **Senior VP for Museum Services**, **John Rumble** to **Senior Historian** and **Mark Medley** to **Senior Curator of Collections** at the **Country Music Hall of Fame and Museum**. The **Hall of Fame** also announced the additions of **Denny Adcock** as **Photo Curator**, **Annie Freeman** as **First Preparator** and **Dawn Oberg** as **Reference Librarian**. **Shane Tarleton** has been promoted to **Manager, Creative Services, RCA Label Group-Nashville**. **Eddie DeGarmo** has been named **President, EMI Christian Music Publishing**. **Crowne Music Group** has promoted **Travis Goodman** to **Chief Operations Officer**. **Goodman** formerly served as **VP of Sales & Marketing** for the **Franklin, Tenn.-based company**...

Charlie Peacock has been named **Interim Head of A&R**, and **Mark Adkison** was appointed to the new position of **VP of New Media and Promotion** at **ForeFront Records**. **Brian Williams**, **Senior VP and Director of Music Industry Private Banking** for **SunTrust Bank**, has been named **Private Banking Line of Business Manager** for the state of **Tennessee**. **Jody Gerson** has been named **Executive VP of EMI Music Publishing**. **Stacy Peterson** has joined **Big Tractor Music** as **Creative Director**. **Clay Myers** has joined **Still Working Music Group** to head up the **creative department**. **Myers** was previously with **Creative Artists Agency's music publishing division**. **Zomba Music Publishing** announced the appointment of **Adam Ryan** to **Manager of Creative Services** and the promotion of **Lynn Gann** to **Sr. Director of Creative Services**. **Jerry Slone** announced the formation of **Slone Entertainment**. MR



Russell



Augustine



Baumgartner



Ryan



Tarleton



DeGarmo



Peacock



Williams



Myers

CMT

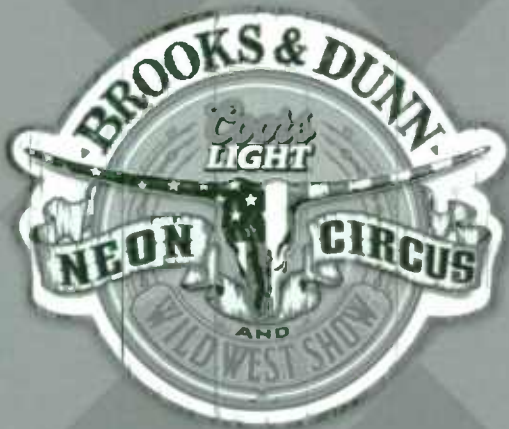
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World Radio History



Music Row asks the song community if a proven model for solving the digital music mess is right under their noses.

by Chuck Aly

Amidst all the belly-aching, posturing and litigation attending the widespread sharing of music over the Internet, the recorded music industry is faced with a troubling reality: Consumers have been getting free music for decades. It's called radio.

Oh, but it's not the same, you say. With radio, the sound quality is diminished, there's no ownership and the rights holders get paid. Well, yes and no. Some folks are quick to point out the poor sound quality of the mp3 file format. As for ownership, how many music lovers got their start whiling away preteen boredom by taping songs off the radio? And though radio's use of music results in payment to creators, do consumers sense they're paying for it? Are they even aware that their local radio station licenses the music it broadcasts?

This is really bad news for those who think the public can be educated into respecting music copyrights. The good news is that consumers may not need to understand the intricacies of intellectual property. Let's revisit radio for a moment: Consumers get huge amounts of what they perceive to be free

music, and creators are compensated. Could that model, which seems to serve songwriters and publishers so well, be applied to the Internet as a way to compensate all rights holders? *Music Row* recently posed that question to several members of the creative community. Their responses reveal how fundamental this debate is to the future of all creative endeavors.

THE GATEKEEPER

The crux of this new model (see sidebar for detail) is the Internet Service Provider (ISP) through which each of us connects to the Web. Just as airwaves link radio and listeners, ISPs are the point of contact between file sharers. Some estimates hold file sharing responsible for 50 to 60 percent of all Internet bandwidth usage in the United States. If that's the case, ISPs are most certainly in the business of distributing music. Why not, then, collect a monthly fee from ISPs for each of their users and distribute that money to copyright holders? File sharing could continue unabated, and billions of dollars would be generated for the music industry.

Most respondents seemed to agree that file sharing is here to stay. "Anybody who thinks

the genie's going back in the bottle is a fool," says publisher, ASCAP board member and outspoken observer of digital music Dean Kay.

Some, however, cling to the belief that encryption and pay as you play scenarios can work. "I realize the moment the technology creates something, someone figures out a way around it," says publisher Norman Devasure. "But in this day and age there has to be a viable solution to encryption. It is the only fair way to pay the right source."

"Encryption works all the time," says Songwriter's Guild President Rick Carnes. "Have you never done a stock trade or a bank transaction online? Encryption isn't totally fool-proof, but it is enough to stop most fools."

Publisher Cal Turner III, however, says drawing revenue from ISPs "would be much more cost-effective than trying a technological block such as encryption or online usage fees."

"The money in the Internet is in the ISPs," says songwriter J. Fred Knobloch. "But you would have to get all the ISPs worldwide to sign the same agreement to make it enforceable."

"Unfortunately," Kay says, "there are provisions in the [Digital Millennium Copyright Act] that prevent the ISPs from being trucked into this situation." NSAI's Bart Herbison says regretfully, "We missed accountability for ISPs, and that's something we're looking at."

"ISPs have no incentive to support any sort of an imposed rate structure," Kay explains, "as they enjoy a 'safe harbor' under the DMCA. To get that provision removed would take, as they say, an act of Congress."

"When you take on AOL, AT&T, MSN and the rest, you better have massive amounts of political clout," Carnes warns. "We can't even get paid when our songs are played in most restaurants."

Veteran Music Row publisher Roger Murrah points out that it will take more than Congress to get such a plan implemented. The key, he says, is "cooperation from all the relevant parties—especially record labels (since they're used to controlling the revenue). Instead of each party being consumed by its own interests, we need to come together to decide what's best for the whole, and then divide it appropriately based on history and fairness."

COMPULSORY BAD

"What [this proposal] implies is a federally mandated compulsory license," Kay observes. "There are many problems with the concept



Dean Kay



Rick Carnes



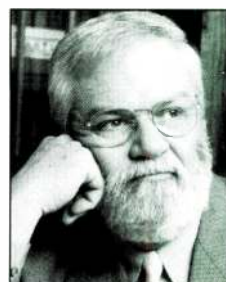
Cal Turner



Fred Knobloch



Bart Herbison



Roger Murrah

but two are major. First, technology is morphing so rapidly that it would be absolutely impossible for the federal government to dictate payment structures that wouldn't be out of date before the ink dried. Second, with very few exceptions compulsory licenses have been detrimental to songwriters and music publishers, placing artificial caps on what creators can earn while never placing caps on the user's profit potential.

"I'm sure the ISPs would love to get a compulsory rate installed," Kay continues. "The problems we've had with cable and their rates are staggering. Those rates were set when the whole concept was getting TV out to farms. Ten years down the road we're finally seeing fees brought up to reasonable rates. We don't want to see the same thing happen on the Internet."

Herbison agrees. "Copyright holders should share proportionately in the revenue stream," he says. One way to accomplish that is through the use of negotiated percentage-of-revenue licenses similar to those used by the performing rights organizations. He worries though, that innovation will outpace the solution. "This kind of plan might work now, and we might even endorse it. The problem is, how do you share the revenues later? Consumers expect mobility in their music. What if it ends up on a satellite? This payment scheme speaks only to the Internet."

I DON'T WANT MY MP3

Here's a wrench in the works: Most web users don't download music on the Internet. "You're going to increase my rates to what?" asks Knobloch in anticipation of consumer backlash. "I don't even do music!"

"There would be an outcry," Turner agrees. "Typically from older people who just check e-mail and surf the net. That would affect legislators' decision-making on the matter. If, however, a technology could determine which computers download copyrighted files, this specific problem could be circumvented and the appropriate users be charged."

A Simple Plan?

Despite the RIAA's legal victory over Napster, file-sharing is booming. Record labels are unable to agree on a unified strategy, and consumers have soundly rejected their pay services. Ongoing court actions and legislative posturing are unlikely to resolve the impasse anytime soon.

Perhaps it's time to consider a proven, similar model that compensates creators and legitimizes consumer access to huge quantities of music. We're talking about radio, the performing rights societies and the licensing system. There might be a way to apply that model to the Internet. Some assumptions:

- Rights holders must be paid for the use of their music.
- Consumers want access to all music, and in one standard format (mp3).
- Encryption has never worked. It will never work.

Just as radio stations are the crucial juncture between creators and an audience, so Internet service providers (ISP) are the link between file sharers. Were a blanket license to be issued or legislated requiring ISPs to levy a \$2 to \$5 monthly music access fee for each IP address (Internet user), substantial revenues could be collected for distribution to rights holders. For instance, 100 million IP addresses at \$3 per month would send \$3.6 billion to music business coffers annually.

Best yet, very little in the way of infrastructure would have to be created. File sharing could continue unabated, so there would be no need to build or staff centralized services. The pool license fees would be distributed to artists, musicians, writers, publishers and labels based on the relative popularity of the music trafficked on the Internet.

"I can't imagine," Kay says, "that Congress would look favorably upon imposing a new 'tax' on the American public to support the arts. How would you like to be the one to bring that proposal to those in Congress who favor reducing taxes, and, more interestingly, to those in Congress that would like to see an end to programs like the National Endowment for the Arts and NPR?"

"Would it be possible to charge by the gigabyte?" Knobloch wonders. "People streaming huge movie files would pay more and, with digi-vaportrails, you could track that."

SLICING THE PIE

Assuming such a plan could pass muster and be implemented, what is to be done with the money? "There's already a model for sharing the pool," says Herbison. "The Audio Home Recording Act spoke to this in reference to the sale of blank tapes for DAT recorders. The songwriter/publisher share could be anything from eight cents to \$.26 or \$.28. We think a quarter is fair. That's the only precedent set by Congress."

Carnes views collections and disbursement as a major barrier to implementing this system. "There would have to be at least one central clearinghouse for the fees to pass through," he says. "How would you keep any one segment of the business from controlling the leadership, to the detriment of the other segments? I also assure you within 10 minutes of this entity's creation they would be holding their first board meeting in Maui and they would levy an 18% collection fee on all moneys to defray operating expenses."

Turner suggests, "The PROs, the RIAA, and Harry Fox should convene a democratic panel to determine payment. This is an area labels and publishers should stay out of, because there will be no agreement otherwise."

Murrah sees a division "based proportionately on the approach of current statutory mechanical royalty rates, with adjustments to the nature of the use of each song/recording,

fairly adding each party that should be included according to that party's contribution. And the PROs have proven, more consistently than any other organizations, their ability to undertake such collections."

But that's just music. Internet content distribution includes, or soon will, movies, text, software, games, photos and more. "Just think of the infrastructure for tracking it," Kay says. "The costs could be huge. What's the fee [to consumers] if all IP groups demand to take a dip in the money pool? Twenty dollars a month? Fifty? One hundred?"

100% OF NOTHING

For all the seemingly insurmountable obstacles standing in the way of any proposed solution, there are an equal number of compelling reasons why one should be aggressively pursued.

Using the conservative numbers from the sidebar, \$3.6 billion would be added to industry coffers per year. Because consumers are handling distribution and promotion themselves, that revenue stream requires very little additional infrastructure. In short, those billions go almost directly to the bottom line. And best yet, it's would be the industry's first substantial income stream not directly tied to radio exposure.

"What a beautiful thing," says Turner, "in an age of massive radio consolidation and shrinking playlists that make the marketplace so difficult."

Additionally, software companies like Napster would be free to develop new ways for exposing music and connecting fans, unencumbered by copyright concerns. Right?

"Exposure is an interesting word in this context," Kay says. "It is the key word most often used by those who don't wish to pay the intellectual property owners for the right to use their products."

"There is no question in my mind that exposure would help sales," Knobloch says. "But for me it's always been a quality issue. CDs sound better than mp3s. But most people don't know or can't hear or don't care about the differences."

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FEAR FACTOR

Another reason for urgency is the potentially harmful effect downloading has on album sales. Many industry observers and the RIAA point to Internet file sharing as a prime culprit in the industry-wide sales slump.

"If it's true that file sharing is hurting album sales, then the current business model is already dead," Knobloch says. "The Internet's not going away. File sharing's not going to stop."

The trend troubles Kay, who argues that front end marketing and investment will never get cheaper. "The most damaging effect the net is producing with regards to maintaining a vital music industry is the 'singles only' mentality among consumers. 'I only want the one or two good songs on the album.' How do they know about those songs? They hear them on the radio and TV!"

"We have to figure out how we can all get paid so it continues to encourage people to invest," Kay continues. "Once people stop investing in making and marketing music, then we become mp3.com. Everybody can get into the game, but 98 percent of them have no talent. Nobody will be able to find anything that's halfway decent. Which will be devastating to the consumer."

On the consumer side of the coin, paying \$20 for three strong cuts and eight mediocre selections seems an antiquated notion. Many consumers are, understandably, disgruntled with that model. "The concept of albums, at least in country music, has been dead for a long time," Knobloch says. "If it ever was alive. I'm not sure file sharing has hurt sales as much as the music sucks. But if there's anything from this I glean as positive it's that people are still passionate about acquiring music."

BACK TO REALITY

Ultimately, the plan proposed here favors tapping Internet users wallets while allowing already ingrained behaviors to continue. The final solution, still years away by most estimates, will likely take a much different approach.

Perhaps there is an evolutionary process underway. "There's so much litigation going on right now," Knobloch says. "Some of that stuff has to fall off the table before everybody comes to agreement that we have to rework the ISP provision in the DMCA."

Audio quality, Knobloch contends, is an ace up the industry's sleeve. "Compression formats are pretty good, but mp3 sounds kind

of like dorky FM radio. I've been fought on this, but stress the quality issue and educate. If you want the real deal, get the CD. It sounds better. And what's coming down the pike is high definition audio. It's like you're sitting in the drum."

"Quite frankly," Carnes agrees, "mp3 sucks. Consumers are willing to settle for it as long as it's free. But if they were paying for it you would hear complaints about poor high end and bad compression."

"Businesses either adapt or die," Kay observes. "What we don't want to see happen, however, is the death of the creator because, as always, it's the creator that drives consumer interest and, therefore, commerce." Kay proposes a measured approach that pursues "renegade" file-sharing services, discourages investment in such services, seeks the support of ISPs and hardware manufacturers, and replaces piracy with legal, affordable music services. "The future looks very bright for digital music. However, let's not choke opportunity by rushing headlong into a system that is likely to hold us hostage for years unless and until we truly understand what we are letting ourselves in for."

"Isn't [this plan] just capitulating to the music pirates?" Carnes asks. "I, for one, would rather fight than switch. Let the marketplace determine the best model, based on fair and legal competition. Not what we have now—illegal competition leading to desperate choices."

"Enforce existing copyright laws on the Internet," he continues. "Once the free music dries up, people will begin subscribing to Internet music retailers like e-music and checking out their offerings. A thousand flowers might bloom, the heavens might open and bands of angels might descend with the music of the spheres."

Herbison anticipates a monumental legislative overhaul. "Over the next number of years we need to find a working model," he says. "Eventually the entire copyright act will be laid on the table and renegotiated. When that happens, it will be the most profound moment for rights holders in our lifetime."

In the meantime, his organization continues lobbying efforts. "The aim is to establish personal relationships," Herbison says. "By the end of five years our goal is to see every member of Congress. Our opposition has."

As for the final outcome, Herbison muses, "Whoever figures it out will own the world." **MR**

Played by Chimpanzees, Written by Armadillos

by Robert K. Oermann

As worthy as it is, the April "In Charge" issue always throws my reviewing schedule off. The discs below represent only a fraction of what's backlogged on my desk.

So without further ado, let's get to it. The **Disc of the Day** belongs to the assembled multitude who put the Christian industry's 9/11 disc together, *In God We Trust*. It's a big, big sound.

The **Label of the Day** goes (once again) to **Sugar Hill Records**, which brings us John Cowan, Doc Watson, Doyle Lawson and Jerry Douglas in this issue. But give a runner-up prize to Dualtone, the home of the sublime Darden Smith and Jim Lauderdale.

There's good news in the DISCOVERY Award department—One male, **Jason Allen**; one female, **Melanie Renfro** and one group, **Honky Tonk Confidential**. What's even better is that they're all country, a format that badly needs new blood nowadays. But over on the other side of Music City, check out rocker Matt Harris. He's cool, too.

CHRISTIAN

AMANDA HILL/*Come Home*

Writer: Amanda Hill; Producer: Rick McDonald/Greg Humble; Publisher: none listed; Amanda Hill (track) (www.amandahillmusic.com)

It's one of those post September 11 things. The synth and soprano are so sugary they hurt your teeth.

KARIN PAPARELLI/*I Believe*

Writer: Karin Paparelli; Producer: none listed; Publisher: none listed; BTKM (track) (631-331-0493)

This lame, ordinary choir-loft warbler believes we're all gonna be alright. She's inspired by September 11, too.

VARIOUS ARTISTS/*In God We Trust*

Writer: Mark Heimermann/Wayne Kirkpatrick; Producer: Mark Heimermann; Publisher: Fun Attic/Warner Tamerlane/Sell the Cow, ASCAP/BMI; Sparrow

This all-star congregation united for a "We Are the World"-type anthem. Amid the sis-boom-bah, you can play guess-the-vocalist (Amy Grant, Michael W. Smith, Steven Curtis Chapman, Jaci Velasquez, d.c. talk, Selah, Anointed, etc.) Guess what? It's a response to September 11, too. And by the time it ends, you'll have to admit that these are some righteous singing folks.

STEVEN CURTIS CHAPMAN

Magnificent Obsession

Writer: Steven Curtis Chapman; Producer: Brown Bannister/Steven Curtis Chapman; Publisher: Sparrow Songs/Peach Hill Songs, BMI; Sparrow

Why do I have to listen to that irritating guy who fronts Creed when I can get a message just as potent from a singer and writer who's so much better? Namely this gifted man.

NEWSBOYS/*It Is You*

Writer: Peter Furler; Producer: Steve Taylor/Peter Furler; Publisher: Dawn Treader, SESAC; Sparrow Plodding.

GEOFF MOORE/*A Beautiful Sound*

Writer: Geoff Moore/Joel Hanson; Producer: Brent Milligan; Publisher: Songs on the ForeFront/Geoff Moore/River Oaks/Careers-BMG/Winning Pitch, SESAC/BMI; ForeFront (track)

Perhaps the most consistently excellent of all the Christian rockers. This swells and soars.

AMERICANA

HILLBILLY IDOL

She Didn't Even Know I Was Gone

Writer: Charlie & Ira Louvin; Producer: Hillbilly

Idol; Publisher: none listed, BMI; Slewoff (track) (www.slewoffrecords.com)

Cleveland, Ohio's Hillbilly Idol write good tunes. But country songs don't come much better than the legendary Louvin Brothers'. So they're to be complimented on their taste in covers. The steel guitar break is dandy, as are the rustic harmonies. A solid winner.

PORTER HALL, TN/*Middle Tennessee*

Writer: Molly Conley; Producer: Gary Roadarmell/Brian Carter; Publisher: PHT Music, SESAC; Slewoff (track) (www.porterhall.com)

Murfreesboro's Porter Hall, TN began life as a punk band. Morphing into a do-it-yourself kinda country ensemble throws a spotlight on their songwriting skills, as well as the remarkably affecting folkie lead vocals of Molly Conley.

JAMES TALLEY

Are They Gonna Make Us Outlaws Again?

Writer: James Talley; Producer: James Talley/Tommy Detamore; Publisher: Hardhit, no performance rights listed; Cinnarron (track) (www.jamestalley.com)

Talley's new CD revisits some of the classic songs he recorded for Capitol back in the '70s. And, dang, they hold up mighty well. Plus, the re-recordings are, if anything, even more stinging than the originals. "Drop a needle" anywhere and you'll come up with a song that's worth a revival.

MIKE IRELAND & HOLLER/*Try Again*

Writer: Mike Ireland; Producer: Michael Denning/Mike Ireland; Publisher: Bipolar, BMI; Ashmont (track) (617-282-2510)

This guy's relative obscurity continues to baffle me. I think he's one of the grooviest writer-artists in the entire Americana universe. On the title tune to his new CD, his cracked, folkie-bluesy phrasing rides atop a light swing combo. As cool as the breeze.

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JOHN COWAN**They Always Take Me Back**

Writer: John Cowan/Tom Littlefield; Producer: Wendy Waldman; Publisher: Cowvox/Ragtag, ASCAP/BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Chugga-chugga guitar and mandolin provide a really nice rootsy bed. John is as soulful as ever, but with less histrionics and a newfound gentility and calm. The title tune to his new collection is just delicious.

THE FLATLANDERS**Going Away**

Writer: Utah Phillips; Producer: Joe Ely; Publisher: none listed; New West (track) (www.newwestrecords.com)

Well, how great do you think the reunion among Jimmie Dale Gilmore, Joe Ely and Butch Hancock is? The CD is called *Now Again*, and you don't need me to tell you how fine it is.

HONKY TONK CONFIDENTIAL**Your Trailer or Mine**

Writer: Harnage; Producer: Diana Quinn/Bob Dawson/Mike Woods; Publisher: TMD, BMI; *Too Many Dogs* (track) (800-893-7254)

Fa-a-a-abulous. Think Junior Brown, only even more honky-tonky. If these D.C. guys ever come to town to play, I am so completely THERE. And if mainstream country radio programmers had any sense of fun left in them at all, they'd play the dickens outta this.

DOC WATSON & FROSTY MORN**Battle of Nashville**

Writer: Bob Lamar Hill; Producer: T. Michael Coleman; Publisher: BMG, BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Surprisingly pop-ish, kinda like America or the Doobies, only all acoustic. Song has strong local interest, and the performance is hearty.

DARDEN SMITH/Perfect Moment

Writer: Darden Smith; Producer: Stewart Lerman/Darden Smith; Publisher: Darden Smith, ASCAP; *Dualtone* (track) (www.dualtone.com)

Lovely. Like a cooling hand across your fevered brow. A gentle pluck at the heartstrings and a whisper in your soul. New CD is called *Sunflower*.

SHANA MORRISON**Smoke in Bed**

Writer: Marc Jordan/Clif Magness/Shana Morrison; Producer: Steve Buckingham; Publisher: WB/Rhythm Fish/EMI April/Blue Iron Gate/Belfast Violet, ASCAP/BMI; *Vanguard* (track)

Van's daughter sounds like she'd fit right in with the Lilith crowd. Her rootsy new *7 Wishes* CD was recorded in Music City. This is its lead-off single.

BLUEGRASS**THE STEVENS SISTERS/Tuesday's Gone**

Writer: A. Collins/R. Van Zant; Producer: Richie Owens; Publisher: MCA Duchess, BMI; *Rounder* (track) (www.rounder.com)

A bluegrass act doing Lynyrd Skynyrd? Believe it. Not only that, they've got everyone from Dolly Parton to Mike Henderson on their new *Little By Little* CD. The fact of the matter is, these women sing so soulfully, they could harmonize the phone book and bring tears to your eyes. If I were in management, I'd move heaven and earth to make them the superstars they deserve to be.

DOYLE LAWSON & QUICKSILVER**The Hard Game of Love**

Writer: Robert Gately; Producer: Doyle Lawson; Publisher: Burwick Trail, BMI; Sugar Hill (track) (www.sugarhillrecords.com)

Doyle takes a break from gospel to remind us of what spine-tingling bluegrass he can still create. High and lonesome, indeed.

POP/ROCK**PLUS ONE/Forever**

Writer: Jeremy Mhire/Greg Bieck/Michelle McAfee; Producer: Peter Zizzo; Publisher: JMM/MMM/Good Music/Bieck, ASCAP; *Atlantic-143* (track)

Nashville's own "boy band" proves again that it has twice the vocal chops and double the production finesse of its more famous competitors. Choppy percussive effects and echoey electronics are sometimes used to mask the fact that a teen sensation can't sing. Here they are merely the audio tapestry for glorious, open-hearted, by-God vocal excellence.

LEON RUSSELL**The Very Thought of You**

Writer: Ray Noble; Producer: Leon Russell; Publisher: Range Road/Quartet, ASCAP; Leon Russell (track) (www.leonrussellrecords.com)

Get ready for a surprise. Backed by full orchestra, Leon is marketing an album of standards called *Moonlight and Love Songs*. And you know what? It's totally soulful. Move over, Ray Charles. Very cool stuff.

THE WHITE ANIMALS/Fyooscr Grill

Writer: Boyd/Gray; Producer: The White Animals; Publisher: Dread Beat, BMI; *Dread Beat* (track) (www.whiteanimals.com)

In the 1980s, these guys ruled the Nashville rock scene. You know what? They still sound better than 90% of the bands out there, with just the right mix of "smart pop" and raucous punk. You need this music in your life.

MATT HARRIS/Crazy

Writer: Matt Harris/Leon Russell; Producer: Matt Harris/Leon Russell; Publisher: none listed; Leon Russell (track) (www.leonrussellrecords.com)

This Nashvillian creates a dreamy, lush, layered audio banquet that has flavors of Prince, Sting, pop and tropical R&B. Hypnotic. Seek this album out—it's called *Slightly Elliptical Orbit*.

JILL SISSEL/Love Knows No Distance

Writer: Jill Sissel/Steve Bigler; Producer: Jill Sissel; Publisher: Highland Lake, no performance rights listed; Sissel (track) (615-754-5013)

It's a little under produced, but the song has a cool hook and the wah-wah electric guitar behind her "dry" vocal is teasing and wonderfully ear catching. Jill works at Serendipity on 12th Avenue South, which is where I picked this up.

DAVE POMEROY**Tomorrow Never Knows**

Writer: Lennon/McCartney; Producer: Dave Pomeroy; Publisher: Sony ATV Tunes, ASCAP; *Earwave* (track) (www.davepomeroy.com)

This Beatles classic gets a space-music makeover here. The bowed (?), processed bass work is mind warping. In fact, every sound on the album is some kinda bass thing or another. Zowie.

MARK AARON JAMES/Plastic Bag

Writer: James/Nardone; Producer: Rick Altizer; Publisher: Mark Aaron James/Wolf Songs, ASCAP/BMI; *Alter Native* (track) (www.markaaronjames.com)

Former Nashvillian James has let his sound get awfully "busy," it seems.

COUNTRY**SUZANNE EDWARDS ALFORD****The Arms of a Good Woman**

Writer: Suzanne Edwards Alford/Ron Miller; Producer: Denny Martin/Suzanne Edwards Alford; Publisher: Suzanne's Country/Mookie Jo, BMI; *Platinum Rainbow* (track) (www.platinumrainbow.com)

To be kind, this alto is seriously in need of vocal coaching.

SHELLEE-ANN KELLEEE/Take a Ride

Writer: Kate Huey; Producer: Shellee-Ann Kellee; Publisher: Bowdon Doggie, BMI; *PEA* (track) (www.shelleeannkellee.com)

The band's making all kinds of racket. I think they're trying to drown this pathetic loser out.

JIM LAUDERDALE**Midnight Will Become Day**

Writer: Jim Lauderdale; Producer: Jim Lauderdale/Tim Coats; Publisher: *Laudersongs/Mighty Nice*, BMI; *Dualtone* (track) (www.dualtone.com)

Man, I dig him so much when he's in his drawling, honky-tonk mode. The sawing fiddle, jangle guitar and moaning steel are all just perfect. And then there are those harmonies by Emmylou Harris and Julie Miller. The album is called *The Hummingbirds*. All the way through it, Lauderdale rules a mighty hillbilly kingdom.

LORRIE MORGAN/*The Color of Roses*

Writer: Beth Nielsen Chapman/Matthew Charles Rollings; Producer: Sandy Linzer/Charles Calello; Publisher: Zesty Zacks, BMI; LO (track) (www.image-entertainment.com)

I just love her singing, especially in that smoky lower register. And she sells this romantic piano ballad like gangbusters. The acoustic guitar droplets at the break are pure poetry. Still a fan.

THE OAK RIDGE BOYS

Carry On Wayward Son

Writer: Livgren; Producer: Ron Chancey; Publisher: Kirschner CBS, BMI; Xemu (track)

The album is called *When Pigs Fly* and it's comprised of songs and artists that don't normally go together. I'm probably not the best person to ask about this one, since I absolutely despised the Kansas original. But I guess the Oaks give it a good shot.

ED BRUCE/*This Old Hat*

Writer: Ed Bruce/Trey Bruce; Producer: Ed Bruce/Jack Jackson/Mike Morgan/Jeff Elliott; Publisher: Home at Last/Sony ATV/MCA,

BMI/ASCAP; *Old Hat* (track) (www.edbrucemusic.com)

He's still got that aged-bourbon warmth in his voice.

JASON ALLEN/*Something I Dreamed*

Writer: Harlan Howard; Producer: Clay Blaker; Publisher: Glad, BMI; D (track) (281-397-7300)

Wow. He's a bona fide country singer, wailing in front of a classic honky-tonk combo. This sound thrills me to my core. Who IS this man and how can we make him a superstar?

JIMMY C. NEWMAN

You Can Kiss My Ashley From Now On

Writer: Jimmy C. Newman/Kenny Sears; Producer: none listed; Publisher: Singing Hills, BMI; Gator Man

A Cajun romp that's one big smile from start to finish. Jimmy's been bringing down the Opry House with this for weeks.

JIMMY D. SMITH/*Beer Goggles*

Writer: Smith/Gresham/Deforest; Producer: Brian Blessing/Doug Deforest; Publisher: Dycast, BMI; Maggie Mae (281-837-6638)

Mildly amusing, but ultimately flat footed.

KELLY MCGUIRE/*Club Blonde*

Writer: Kelly McGuire; Producer: Doug Deforest/Kelly McGuire; Publisher: Redfish Island, ASCAP; Redfish Island (www.redfishisland.com)

Played by chimpanzees. Written by armadillos.

HONORABLE MENTION

Wendy Manley/Mobile/White Water

Morgan Englund/Equus/MEE

Jaci Velasquez/Green Pastures/Creative Trust

Charlie Sizemore & Ralph Stanley/I'll Never Do Better Than You/Rebel

Melanie Renfro/Loversville/Renfro

Chris Stephens/Talk to Me, Talk to You/Honeysun

Lucky 57/Can't Put Your Arms Around a Memory/Looseground

Jim Hurst/Steven's Deep Coal Mines/Pinecastle

Rickie JoLeen/Let My Pony Run/Urostar

Billy Ray Reynolds/Two Step Me/Intuit

Alejandro Escovedo & Rosie Flores/Ballad of the Sun and the Moon/TMG

Jerry Douglas/Look Out for Hope/Sugar Hill

Chigger Hill Boys & Terri/Face to Face with Amazing Grace/Major-Lick

Zoegirl/Here and Now/Sparrow

David Crowder Band/My Hope/Sparrow

Lee Greenwood/Totally Devoted to You/Curb

The Jordanaires/Amazing Grace/Curb

Nathan Meckel/All the Little Saints/MDM

Ben McPeak/Cowboy's Heart Attack/BGM

ROW FILE



MICHAEL OLSEN

COO, Compendia Music Group
210 25th Ave. N., Suite 1200
Nashville, TN 37203
615-277-1800 Fax: 615-277-1801

Michael Olsen grew up in a suburb of Detroit, where he was introduced to the entertainment business by way of the theater. "My mom and dad were in the community theater and I got sucked into that," he says. "When it came time to go to college, I had offers to play football at a couple of small schools. However, I decided to pursue theater at Central Michigan University and ended up a lighting designer. I graduated in 1979 with a BFA in Theater."

Just before graduating he took a semester off and spent it in New York, learning hands-on about his craft. "After graduation I moved back to New York and spent another year there. I worked in an off-off Broadway theater with a

bunch of other starving people making \$50 a week. But God bless me, I was in show business."

In 1980, Olsen joined the faculty of Yale University, teaching at the School of Drama. By the mid-'80s he landed a job with the Denver Symphony Orchestra, where he became Vice President and General Manager. "One of the things I did while I was there was put together the orchestra's recording contract with Intersound (Records)," he says. "I got to know them real well."

His connection with the label grew and in 1988 he moved to Atlanta to become Intersound's Head of Classical A&R. While there he also decided to fulfill a life-long dream of earning a law

degree. "I discovered that Georgia State has a fine law program that you can do at night. It took four years while I was working in the music business." In 1994 he graduated magna cum laude and became a member of the State Bar of Georgia.

In 1997, Intersound was sold to Platinum Entertainment. Olsen recalls, "As part of that deal I agreed to stay on, but by 1999 it was clear we had a different vision for the company. The opportunity arose to come to Nashville and play in the Internet business with CampusVibe.com. And in 1999 it seemed like a really good idea." He laughs, adding, "In 2002, it doesn't seem like such a good idea."

Yet he admits the experience of starting CampusVibe.com from the ground up prepared him for his task of returning and rebuilding Platinum, which had undergone bankruptcy since his departure.

Since returning as the COO at the beginning of 2001, his job hasn't been an easy one. "Because it was so dead in the

water for 18 months, we were starting with an almost blank piece of paper," he says. The company has since been renamed Compendia Music Group and is structured as three parent labels—Compendia, Light Records and Intersound Music.

Olsen says he spent the first 11 months of his tenure dealing with bankruptcy issues, but is now able to focus on the music. Compendia has since announced a distribution deal for the soundtrack to *Monster's Ball*, the release of a classical music series, titled *Sir George Martin Presents*, and recently signed a deal with Joan Osborne's Womanly Hips label.

When he's not putting in 14-hour days, Olsen likes to spend time with his wife and six-year-old son. As for other outside interests, he says sailing is his passion. "Trying to figure out how to live here and get back into sailboat racing is a tough challenge," he says. "Someday I'll have to tell you about sinking a 50-footer four miles off shore."

—Richard McVey II

Bobby Karl...

Chapter 165

Ir's Brenda Lee's world—we just live in it. We were in New York at the fabulous Waldorf-Astoria to witness Little Miss Dynamite's induction into the Rock 'n' Roll Hall of Fame (3/18). The room was so stellar, it was blinding. Look one way and it's Darlene Love, look the other and it's Ahmet Ertegun. Jakob Dylan, Seymour Stein, Brian Setzer, David Porter, Paul Shaffer, Green Day, Red Hot Chili Pepper Anthony Kiedis, Pearl Jam's great Eddie Vedder and a host of other fabulons worked the room.

We drew a table that included CBGB's owner Hilly Kristal, Patti Smith collaborator Lenny Kaye and rock archivist Michael Ochs. It turns out that Michael and I are both hopelessly ga-ga fans. We made it our mission to meet Gene Pitney, and on our way to find that table, I introduced him to Steve Cropper and Sam Moore, as well as Brenda. Boy, was he excited. He got all their autographs. Besides Brenda and Gene, the other inductees were Isaac Hayes, the Ramones, Tom Petty & the Heartbreakers, Talking Heads, Jim Stewart (Stax Records) and the late Chet Atkins.

"There's every other guitar player and then there's Chet," said Marty Stuart inducting Mr. Guitar, while Setzer demonstrated those distinctive licks. Other Nashvillians in attendance included Paul Corbin, Garth Fundis, David Conrad, Ronnie Shacklett and Connie Smith.



Elton John and Ryan Adams put on a phenomenal performance April 2 in Studio A at the Grand Ole Opry House. The two paired up for a taping of the performance series *CMT Crossroads*. The taping featured John and Adams swapping vocals on each other's songs, often with new arrangements. The show debuts May 26. Photo: Rick Diamond

...Works The Room

Brenda romped through "Sweet Nothin'," "Dum Dum" and "I'm Sorry" in splendid fashion after being inducted by Jewel.

"I feel like Cinderella at the ball," said Brenda. "It's a long way from the Georgia cotton fields to the Waldorf-Astoria."

It was a night to remember, and it stretched into the wee hours of the next morning (3/19) in a nearby mobster Italian restaurant at Phil Spector's "after" party. That's where we got to schmooze the Ramones, as well as Gregg Geller (reissue producer extraordinaire) and Tony Pepitone (the WB guy who got Led Zeppelin's music into those Cadillac commercials).

By then we'd been partying all week. Jim Bessman and Bob Merlis joined us for sitar music and Indian food on the Lower East Side (3/17). The legendary Danny Fields was our luncheon companion in the Village (3/19). Sarah Lazin guided us to Greek-food heaven in the Flatiron District (3/15). Diana Reid Haig insisted we have a Waldorf salad at the Waldorf (3/18).

One musical highlight of the week was the endless march of fife, bagpipe and drum bands in Manhattan's St. Patrick's Day Parade up Fifth Avenue (3/16). The 300,000 paraders included Sen. Hillary Rodham Clinton, Rudy Guiliani, Gov. George Pataki, Edward Cardinal Egan and Mayor Michael Bloomberg, but the firemen still got the biggest applause.

On our way back to the hotel (3/16) we ran into the massive security knot surrounding

Liza Minnelli's circus, uh, wedding. What with Michael Jackson, Elizabeth Taylor, Joan Collins, Phyllis Diller, Janet Leigh, Jill St. John, Cindy Adams and Gina Lollobrigida alighting from limousines, it looked like a display from Madame Tussaud's Wax Museum. Parttime Nashvillian Natalie Cole sang "Unforgettable" at the nuptials.

We ended our Manhattan sojourn with a CMT taping at the Hammerstein Ballroom (3/19). It was supposed to costar Ryan Adams and Elton John, but the former got sick. To our wonderment and delight, the gracious Elton offered to play in the intimate setting alone. In addition to his own classics, he offered soul-drenched versions of the country standards "Last Date" and "He'll Have to Go," as well as a transcendent reading of Adams's "La Cienega Just Smiled." Holly George-Warren, Jeremy Tepper, Timothy White, Chris Parr, Bill Flanagan, Jama Bowen, Janet Bozeman, Dixie Weathersby and Kathy Russ were there to drink it all in.

Anyway, back to Brenda. She did an autograph session at Davis-Kidd Booksellers (3/13) for her autobiography *Little Miss Dynamite*. The line stretched all around the store; they sold every book in the place, sent out for more and kept her there an extra hour. Among those working the line were Stan Moress & Jeri Carter, Bob Borum, Christine Gruen, Kirt Webster, Pete Loesch and Jackie Monaghan. By the way, Loretta Lynn signed her new book at the same venue (4/18) and drew an even bigger mob.

Brenda also starred at the BMI/NARAS party saluting the Rock inductions for Chet and her (4/22). The BMI lobby was awash with greats, all fawning over the star who is now (and probably always will be) the only woman in both the Country and Rock Halls of Fame. Attendees like Harold Bradley, Ron Chancey, Ralph Emery, Ray Edenton, Bob Beckham, Mike Milam and Katherine Bradley have worked with the beloved icon for decades. But the celebrants came from all across Nashville's musical spectrum, from Delbert McClinton, Tony Brown, Eddie Bayers & Lane Brody, Penny DeHaven and Paul Craft to Bill Ivey, Nancy Shapiro, Kyle Young, Bill Hearn, Pat Higdon, Karen Conrad and Wayne Halper. Chet's daughter Merle Russell and sister Billie Rose Shockley were there. So were press mavens Hazel Smith, Craig Havighurst, Brad Schmitt, Ed Morris, Jay Orr and Chet Flippo, not to mention Ken & Shelia

Shipley Biddy, Don Light, Bonnie & Joe Taggart, John Briggs, Liz Thiels, George Flanigan, Peggy Whittaker, Steve Dahl, Kitty Moon Emery and Julie Clay.

In the midst of all the Brenda hubbub came Tin Pan South and Gospel Music Week. This was the 10th anniversary of the world's largest songwriting festival and it was a doozy. Every club in town was packed with every writer you've ever wanted to hear. It was impossible to be everywhere you wanted to be on any given night.

One gathering spot was the Legends show at the Ryman (4/2). Mingling in the audience were Merle Kilgore, Mark Ford, Celia Froehlig, Bart Herbison, Michael Peterson, Anthony Smith, Pat Alger, James Dean Hicks, Randy Sharp and John Rich. Hosted by Bill Anderson, the show was full of memorable moments.

I cried when Kitty Wells and Johnny Wright performed, feeling like I was witnessing the passing of an era. John Bettis sang with Brett James and Wayne Kirkpatrick. Graham Gouldman's Brit pop stopped the show. Andrew Gold, Marc T. Jordan, the guys from the band America and award win-

ners Brad Paisley and Beth Nielsen Chapman also took the stage.

As for Gospel Week, we began ours at the ASCAP banquet at Richland Country Club (4/22). It featured performances by all five of the Best New Artist Dove nominees—ZoeGirl, Downhere, Sara Groves, Joy Williams and Shaun Groves. More than 200 notables attended, including Buddy Killen, the Katinas, the Oaks' Duane Allen, Ed Benson, John Huie, Third Day, Nicole Nordeman, Scott Krippayne, Mercy Me, Justified, Dale Bobo and James Elliott. Dan Keen presided with warmth and humor. Stephanie Lewis won Songwriter of the Year. Three days later (4/25), the industry staged the best Dove Awards ceremony in memory. It was shown on PAX TV.

Most of the titans of the country-music biz gathered at BMG for a Leadership Music event featuring the RIAA's Hilary Rosen (4/18). We're talking heavy hitters—Luke Lewis, Joe Galante, Tim DuBois, Bruce Hinton, Mike Dungan, Tim Wipperman and the like. Downloading piracy, the scandal of independent promotion, artists' unfair recording contracts, Internet radio snuffing

and many other "hot button" issues were discussed with rare candor. Bernie Leadon, Sheri Warnke, Tracy Gershon, Woody Bomar, Karen Oertley, Lon Helton, David Ross, Chuck Flood, Jeff Walker, Kira Florita, Steve & Ree Guyer Buchanan, Dan Hill, Katie Gillon, former Citadel magnate Larry Wilson and more attended. Tom Baldrica gave me a Pinmonkey hat, since I'd been spotted wearing a different label's logo in his building.

The Music City Marathon is SO MUCH FUN. We always get up really early so that we can see the very first Kenyans zip up Belmont Boulevard, soon to be followed, this year, by 11,500 more runners. The reason there were so many more at this third annual event was that they added a half marathon for those who couldn't survive 26.2 miles of sprinting.

So with coffee in hand we started the day (4/27) cheering BMI's Caroline Davis, Titans coach Jeff Fisher, Sen. Bill Frist, WKRN's John Dwyer, WTN's Willy Daunic, *The Tennessean's* John Glennon and buddies such as Ann Carr, Tony Garr and Cathy Gurley as they went by the Mile 5 marker. The costumed runners were there,



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C E L E B R A T E Y O U R I N D E P E N D E N T S TM



Martina McBride stopped by ASCAP to congratulate songwriters Brett James, Hillary Lindsey and Troy Verges, the writers of her recent No. 1 hit "Blessed." Pictured at the celebration are (l-r): Verges, Lindsey, McBride, ASCAP's Connie Bradley and James.



Longtime BMI & Tree Publishing writer Bobby Braddock marked his 13th No. 1 single, "I Wanna Talk About Me," during a celebration breakfast hosted by BMI Nashville. The song was recorded by Toby Keith on his multi-platinum *Pull My Chain* album, which he co-produced with James Stroud. Pictured at the event are (l-r): BMI's Paul Corbin, Sony/ATV Tree's Donna Hilley, Braddock, CMA's Ed Benson and Stroud. Photo: Alan Mayor



Singer/songwriter John Reynolds recently signed with SESAC for exclusive performing rights representation. Reynolds, who tours with Mark McGuinn, is a member of the Nashville-based indie rockers Without Ruth and is published by Bluewater Music. Pictured are (l-r): Chip Voorhis, VP, Creative at Bluewater Music; Reynolds and Kyle T. Jones, Director of Writer/Publisher Relations at SESAC.

merrily impersonating Dollys, Elvises and Vikings. At this point, everyone still looks and feels pretty perky and optimistic. Around the Mile 21 marker at Shelby Park, it's another story.

After the run we headed for the Gaylord Arena to be royally rocked by Lee Roy Parnell and Jo Dee Messina. Singing along and having a ball were Wendy Newcomer, Billy Yates, Billy Montana, Rick Rockhill, Rick Murray, Roy Wunsch & Mary Ann McCready, Ronna Rubin & Fred Pearson, Brenda McCain, Scott Stem, Byron Gallimore, Liz Cavanaugh and Lisa Konicki, not to mention all those weary runners and volunteers. Lee Roy, of course, burned the house down. But it was Jo Dee who was the revelation. She's ditched the dancers, re-staged the show and has truly come into her own as an entertainer. The oldie segments all worked, with the exception of Aretha's "Think." The pacing was superb, although she could use a stronger finale. All in all, this was a concert by a True Star.

The record-release parties have been abundant of late—Y'All (3/5 at Billy Block's), Dignus (3/6, The Basement), Alan Rhody (3/9, Tower West End), Billy Yates (3/11, Exit/In), Lori Willcuts (3/20, 12th & Porter), Robbie Fulks (3/22, 12th & Porter), Nashville rappers K-Lee (4/6, Tower Opry Mills), Susan Werner (4/17, Bluebird Cafe) and Isaac Freeman (4/23, Belcourt Theater).

Celebrating with restaurant parties for going Gold were Chris Cagle (4/17, Cantina) and Nickel Creek (3/20, Maambu). And showcasing in hopes of someday striking gold were Britt Savage (4/30, Billy Block's), Natalie Tidwell (4/30, Castle Door), Wade Meeks (4/2, 12th & Porter), Salt (3/21, SIR), RCA's Andy Griggs (4/18, David Lipscomb) and Curb's Jenai (4/24, Exit/In).

He probably doesn't worry much about metal, unless it's at the bottom of the thermal transfer plant, but Mayor Bill Purcell threw a party anyway. It was his annual "Friends of" fundraiser at the Ryman (4/9). Among the many politicos in attendance were Leo Waters, Richard & Sandra Fulton and Jim Cooper. Steve & Diane Neighbors, Christi Granstaff, John & Lucy Gibson, Kate Monaghan and more worked the room. The entertainment was provided by new Hall of Famers the Jordanares, now consisting of Gordon Stoker, Ray Walker, Louis Nunley and Curtis Young. They sang both ballads and gospel hand-clappers flawlessly.

"Weren't the Jordanares great?" asked hizzoner. "Are you kidding," I replied. "Bill, all I ever wanted to BE was a Jordanaire." **MR**

Artist Royalties from Gold and Platinum Albums

by Rod Strickland, CPA and Jack Williams, CPA,
O'Neil Hagaman, PLLC

Although achieving "gold" sales of 500,000 albums is still a notable accomplishment, over the past 10 to 15 years the "platinum" level of one million seems to have become the more significant and celebrated milestone. Along with rising expectations resulting from growth in the industry, one reason for this change in perspective may be that, for many artists, a gold album represents little more than a break-even point in royalty earnings, while the "real" money is earned at platinum sales and above.

A new artist is likely to wonder how he or she can earn so little from the sale of a half million albums, or why the difference between the financial rewards at gold and platinum are so dramatic. Let's review a few pertinent provisions from the artist's contract (which we'll assume is typical for an unproven talent) and then calculate royalty earnings at gold and platinum sales levels:

1. The basic royalty rate of 13% is an "all in" rate, meaning the producer's royalty is included. The producer will receive a 3% rate, making the "net" royalty rate 10%.
2. The net rate will be applied to the album's suggested retail price. For our example, we will assume that all sales are of CD's which have a retail price of \$17.98. Under the contract, retail prices are adjusted downward for the so-called "container charge" of 25%.
3. Gold and platinum certifications are based on total units shipped to stores, distributors, and (in the case of record clubs) directly to customers. However, we'll assume that 20% of these shipments are through the record clubs, for which the artist receives a much lower rate—we'll use 40¢ per unit as a rough estimate. Further, the artist will be paid royalties on only 80 albums for every 100 shipped by the record label, and only 50 of each 100 albums shipped by the record clubs; the units on which no royalties are paid are known as free goods.

With these guidelines established, let's take a look at the numbers. We'll do this in three steps; first, we need to convert the 13% basic royalty rate to the amount paid per album, sometimes called the "penny rate":

CD retail list price	\$17.98
Less: Container charge (25%)	(4.50)
Royalty base	\$13.48
Basic royalty rate	13%
Less: Producer's royalty rate	(3)%
Net royalty rate	10%
Penny rate	\$1.35

Second, we need to determine how many of the albums shipped to customers will actually have royalties paid on them, and then calculate royalty earnings:

	GOLD	PLATINUM
Total units shipped	500,000	1,000,000
Less club shipments (20%)	(100,000)	(200,000)
Units shipped by record label	400,000	800,000
Less: Free goods (20%)	(80,000)	(160,000)
Units full royalties are paid on	320,000	640,000
Penny rate	\$1.35	\$1.35
Non-club royalty earnings	\$432,000	\$864,000
Club royalties	\$20,000	\$40,000
Total earnings	\$452,000	\$904,000

Finally, the record company is allowed to deduct several amounts from these earnings before the final royalty is determined.

Significant deductions are:

- Recording costs (musicians, engineers, studio time) of \$200,000
- Video production costs, assuming two videos costing \$85,000 each (this cost is shared equally between artist and label)
- Independent promotion of \$50,000 (also shared equally between artist and label)
- Advances for tour support and artist living expenses while recording the album, totaling \$100,000
- "Excess mechanicals"—The artist is responsible for royalties payable to publishers which exceed a "ceiling." We'll assume the album contains 11 songs, the ceiling is 10, and an excess mechanical charge of 8¢ is deductible for each unit shipped by the label, and 6¢ for each club unit shipped.

Now to complete our calculation:

	GOLD	PLATINUM
Royalty earnings	\$452,000	\$904,000
Less: Recording costs	(200,000)	(200,000)
Less: Video cost (2 of \$170,000)	(85,000)	(85,000)
Less: Independent promotion (2 of \$50,000)	(25,000)	(25,000)
Less: Artist and tour support	(100,000)	(100,000)
Less: Excess mechanicals	(38,000)	(76,000)
Net royalty earnings	\$4,000	\$418,000

As you can see, this artist earned much more from his job sweeping floors last year than he will from his first gold album this year, but he may feel better about his decision to change careers if the album goes platinum. (It should be kept in mind that these calculations are for one album in isolation, and the earnings can be reduced by unrecouped costs from other albums.) **MR**

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Emerald To Emerge From Chapter 11; Bayou Moves

by Richard D. McVey II

Dale Moore, CEO of the Emerald Entertainment Group, announced the company will soon emerge from Chapter 11 protection and resume normal business operations. The company filed Chapter 11 on June 15, 2001. Moore cited the reason for the filing as a severe decrease in business, which was the result of poor economic times throughout the music business. United States Bankruptcy Court Judge George Paine approved Emerald's reorganization plan on April 16, 2002 and it is estimated that the court will

officially close the case 30 to 40 days after that date...DreamWorks' Emerson Drive was in the Neve room at Seventeen Grand with Producer Richard Marx. David Cole flew in from Los Angeles to engineer with the help of Assistant Engineer Chris Scherbak. Randy Travis spent some time in the Neve room working with his longtime producer Kyle Lehning. Jason Lehning engineered the session with assistance from Casey Wood. Dolly Parton was also spotted at Seventeen Grand working on a couple of projects with Engineer Jake Niceley...Bayou Recording has relocated to 1008 17th Ave. S. The studio also plans to offer a studio "B" overdub room in the future.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
—	Wachtler/Snider	Gant/Rydberg	WTMJ	"Today Topics"
BGA Choir	Ann Snider	Aaron Gant	BGA	—
—	Wachtler/Snider	"	Federal Express	"Unleash The Power"
—	"	"	615 Music Lib.	"Acoustic Breeze"
—	Wachtler/Barnhill	"	Coca-Cola	Coca Cola demos
—	Randy Wachtler	"	WKYC	"Good Weather"

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Chris Tomlin	Gibson/Bronleewe	Sam Gibson	EMI/Sparrow	trax/od's/vocs
Amy Grant	Keith Thomas	Bill Whittington	A&M	strings/od's/mix
Owsley	"	"	Warner Bros.	trax/od's/mix

AUDIO PRODUCTIONS

Chris Cagle	George Achaves	Travis Turk	Capitol	"CCUSA"
Mark Chesnutt	Barry Freeman	Steve Johnson	Columbia	radio tour
Rascal Flatts	George Achaves	"	Lyric Street	"CCUSA"
Selah	Tim Riley	Travis Turk	Curb	radio interview
Tammy Cochran	Barry Freeman	Steve Johnson	Columbia	radio tour
Dan Tyminski	"	Travis Turk	Mercury	"
Kenny Chesney	George Achaves	"	BNA	"CCUSA"
Phil Vassar	"	"	Arista	"
Chris Cagle	Barry Freeman	Steve Johnson	Capitol	radio tour

CASTLE RECORDING

Billy Currington	Carson Chamberlin	Kelton/Rovey	Mercury	trax
Brad Wolf	Tom Collins	Kelton/Rovey	Warner Bros.	"
The Bakers	Frank Rogers	Niebank/Short	Sony	mix
Darryl Worley	Rogers/Stroud	Niebank/Barrow	DreamWorks	od's/mix
The Coalmen	Steve Short	Steve Short	—	"
Hitchcock Circus	Langemann/HC	Langemann/Gibbs	—	trax

DAN WILLIAMS MUSIC

—	Dan Williams	Dan Williams II	—	Toyota
—	"	"	—	Papa John's
—	"	"	—	Weight Watchers

BAYOU

Dean Dillon	—	George Clinton	Acuff-Rose	demos
Kenny Beard	—	"	Big Tractor	"
Flybilly	Tucker/Copeland	"	Copeland/Tucker Mgmt.	trax/vocs/mix
Keith Norris	"	"	"	"
Shelley Ruffin	Mike Chapman	"	—	album
Buddy Smith	"	"	—	trax
Con Hunley	Norro Wilson	"	Round Corner	album
Bill Foster	Col. Buster Doss	"	Stardust	"
Steve Stephens	George Clinton	Barry Senter	GWC Prods.	"
Ron Zara	Clinton/Teekell	"	—	"

DARK HORSE

Josh Jackson	Josh Jackson	Chuck Davis	—	mix
Sara	Peter Kipley	Richard Dodd	Essential	trax
Bruce Carroll	Bruce Carroll	Keith Compton	—	"
Selah	Jason Kyle	Jason Kyle	Curb	"
Kids Today	Matt Huseman	RJ Poole	—	"

EAST IRIS

Amy Grant	Brown Bannister	Bisher/Park	Amy Grant Prod.	trax
Bering Strait	Tony Brown	Niebank/Park	Universal South	mix
Patty Loveless	Emory Gordy	"	Sony	trax
George Strait	Tony Brown	"	MCA Nashville	mix
James Otto	Scott Parker	Hately/Park	Mercury Nashville	trax



Trick Pony and Brooks & Dunn are pictured at Emerald studios, where each was doing a radio tour. Trick Pony is one of several artists who are part of this year's B&D tour, the Neon Circus and Wild West Show.



(L to R) Producer Richard Marx, engineer David Cole and assistant engineer Chris Scherbak are pictured in the Neve room at Seventeen Grand working with DreamWorks artists Emerson Drive.

Artist Producer Engineer Label Project

EMERALD (BROADCAST DIVISION)

Emerson Drive	Sharla McCoy	Russ Martin	DreamWorks	radio tour
Willie Nelson	"	"	Lost Highway	"
Ty Herndon	"	"	Epic	"
Jamie O'Neal	"	"	Mercury	"
Mindy McCready	"	"	Capitol	"

GREY HOUSE

Stephany Delray	Stephany Delray	Wendy Mazur	High Seas	demos
CJ Womack	Billy Herzig	Mazur/Herzig	—	"
Carla Rhodes	Rhodes/Herzig	Wendy Mazur	Green Zebra	comedy CD
Frankie Moreno	—	"	Primo	CD proj.
Rex Elwell	Elwell/Zig	Herzig/Mazur	—	"

ISLAND BOUND

Michael Dulaney	—	Geoff Koval	Famous	demos
Jaime Kyle	—	"	TBA	sides/demos
Heather Davis	Anthony Smith	"	"	demos
Billy Decker	—	Billy Decker	Big Tractor	"
Alter Ego	—	Jeremy Scott	TBA	album
Jones/Rutherford	—	Geoff Koval	Sony	demos

LEGENDS

Mammoth Jack	D. Scott Miller	Dan Frizzell	BBR	trax/od's/vocs
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PLAYGROUND

Jars of Clay	Jars of Clay	Jakir King	Essential	radio mix
Lifeway	Keith Christopher	Jimmy Jernigan	Lifeway	—
Sara Sadler	Matt Bronleewe	Skye McCaske	Essential	album cuts
J. Daniel Smith	J. Daniel Smith	Lynn Fuston	—	—

QUAD

Chad Simmons	Mike Daniel	Denny Knight	Hit Pros	trax
Blackwood Voices	Mark Blackwood	Hampton/Williams	—	od's/mix
Corbi	Brian Maher	Mills Logan	VFR	trax
Bill Engvall	Doug Grau	Donovan Cowart	copyright.net	—



Producer Billy Joe Walker, Jr. (l) and Mark Chesnutt were busy in the studio working on Chesnutt's debut on Columbia Records. The album's single, "She Was," is already top 40.



Amy Grant is pictured wrapping up her much anticipated new project, *Legacy...Hymns And Faith*, due out May 21. Longtime friend and producer Brown Bannister and Grant's husband, Vince Gill, are at the helm as producers. Pictured in the studio are (l-r): Bannister, Gill and Grant.

WRITER'S NOTES



SCOTT EMERICK

Hits/Cuts: "Round Here," "I Don't Believe In Goodbye," Sawyer Brown; "I'm Just Talkin' About Tonight," and four other cuts on Toby Keith's *Pull My Chain* album; other cuts by George Strait, Bryan White and Rascal Flatts.

Little Known Biographical Fact:

I'm a certified Florida firefighter.

Issues Facing Songwriters:

Creative terrorism.

Scott Emerick grew up in Hollywood, Fla., minutes from the beach and, as he recalls, not much of a music scene. "It had the ocean and the L.A. Dodgers' spring training camp," he says.

Instead, his appreciation for music came from his family. "I remember my dad bought me Hank Williams records when I was in the third grade," he says. "And I've studied country music since."

That attraction turned into participation by his early teens as he began performing in country bands, which played at nearby VFW and Moose lodges. Listening to the likes of singer/songwriters Willie Nelson and Merle Haggard furthered his love for the genre and he took up songwriting in high school.

Although his sights were set on Nashville, he took a year to consider another career. "I actually went to fire school for a year. A lot of my family are firemen, so my parents thought it might be a good idea to stay home one more year before I headed to Nashville."

Unpersuaded, he arrived in Nashville in March 1993 and met another young singer/songwriter. "I never played writer's nights," says Emerick, who was 19 when he got to Music City. "Instead somebody gave me Bryan White's number, who had moved to town about six months before me. I called him up and from there we just hung out and did music."

It was Sawyer Brown frontman Mark Miller who first acknowledged Emerick's talent and signed him to his small publishing company, Travelin' Zoo Music, in September 1993. Emerick got his first taste of success with co-writers Miller and White, penning the SB hit "I Don't Believe in Goodbye." Miller and Emerick also teamed to write the SB songs "Round Here" and "She's Gettin' There."

Emerick again teamed with White in 1997, this time as a band member, playing guitar and supplying background vocals. His talent as a singer even landed him a short-lived record deal with Rising Tide, which folded before he could release an album.

Nevertheless, his success as a songwriter has exploded along with the career of his favorite on-the-road co-writer, Toby Keith. Keith's latest album, *Pull My Chain*, contains five Emerick/Keith co-writes, including the hit "I'm Just Talkin' About Tonight."

—Richard McVey II

Birthplace: Hollywood, Fla.

Publisher: Big Yellow Dog

Years In Nashville: 8

Favorite Song You Didn't Write:

"Behind Closed Doors"

On What Instrument Do You Write: Guitar

Influences: Hank Williams Sr., Willie Nelson, Haggard, Don Williams, Dean Dillon, Mac McAnally, Dave Loggins, Jimmy Buffett, to name a few.

Advice To Writers: Never burn or write a bridge unless absolutely necessary.

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STEVE AZAR/*Waitin' On Joe*

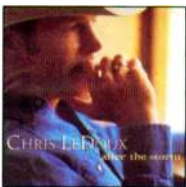
(Mercury Records) *Producer: Rafe Van Hoy*

Prime Cuts: "The Underdog," "How Long Is This Time Gonna Be," "Waitin' On Joe"

Critique: Since his days with the River North label I've been a Steve Azar fan. While his past efforts were okay, nothing came across as solid as his Mercury debut, *Waitin' On Joe*. From the catchy first single, the escapist blue-collar ditty "I Don't Have To Be Me ('Til Monday)" to the final cut, the swelling love metaphor "River's On the Rise," this is one of the few albums where I've let every song play through repeatedly. And time and again each one rings

true and genuine, just as does the Mississippi Delta bred Azar, whose time to shine is now. Rafe Van Hoy is a fine songwriter and guitarist, and now he can proudly wear the producer's hat at a jaunty tilt, too. He does an excellent job of focusing Azar's talents, both as a writer and singer. As a writer Azar takes his cues from the likes of John Hiatt and Steve Earle while his approach to country comes via the Eagles rather than George Jones or Strait. His tenor voice manages to harness both a tenderness and edginess that is best displayed on the "Guitar Town"-informed "Underdog," with its tough-minded lyrics or "Damn the Money," a song about how the almighty dollar can tangle whatever road you're on or whatever dream you've got. The heartwrenching twist at the end of the title track makes both a hard lesson and a modern radio classic. Azar can reel off a good-time tune too, as he does on the bluesy Cajun shuffle "One Good Reason Why," one of the tracks that features the slide guitar prowess of Sonny Landreth. "How Long Is This Time Gonna Be" is a brooding lover's question about returning to a see-sawing romance. Meanwhile, the swamp-rocker "Goin' To Beat the Devil" is just flat-out fun. I could go on, but let me just say that *Waitin' On Joe* is already on my contender list for Album of the Year. **Grade: A-**

—Ron Young



CHRIS LeDOUX *After the Storm*

(Capitol) *Producers: Mac McAnally, Alan Schulman*

Prime Cuts: "I Don't Want To Mention Any Names," "Daily Bread,"

"Scatter the Ashes"

Critique: Judging by the plethora of mid-tempo material on his first album since last year's liver transplant, Chris LeDoux seems more contemplative and less rowdy than usual. While he's still recognized as the rodeo real-deal and cowboy to the core, LeDoux has used his healing time wisely to cull the better songs from the chaff. *After the Storm* is simply one of his best recorded efforts in a long time. Few others in country music today can wear a cowboy hat and boots with more authority than the former bronc rider. And while LeDoux doesn't possess the best voice in country music, it's at least distinguishable from the rest of the herd. In his weathered, barroom baritone he sings knowingly of rodeos, ranching and romance. To be sure, the cowboy-themed songs, his bread and butter, are plentiful, including the lead track, a heart-felt duet with his old friend/fan Garth Brooks on "Some Things Never Change." The pensive tune about two old saddle pals recalling how times have changed, yet how the cowboy spirit still remains the same, seems tailor-made. "Scattered Ashes," David Lee Murphy's tune about how a spent cowpoke wants to be remembered, should become another LeDoux classic; as should the humorous busted rider's tale,

"Cowboy Up." Only the lead single, the self-penned "Bareback Jack," with its Bo Diddley beat, seems weak by comparison. LeDoux gives equal time to romance with Kevin Welch's "Millionaire" (a way cool track) and the more unique "Daily Bread," each supporting the love-over-gold theme. He brings a great warmth and sensitivity to the tender ballad "I Would For You," but simply lacks the vocal chops to pull it off. The "Let It Be Me" derived melody line also distracts. The one real misfire, though, is LeDoux's dual lead guitar-fueled take on Rusty Weir's Texas dance hall classic "Don't It Make You Want To Dance," which, though good, pales next to Jerry Jeff Walker's boozey cover. The Latin-tinged "What I'm Up Against" is a hit that got away from George Strait; while "Simple As Dirt," featuring a rocky, slide guitar ride out, should become a concert staple for the cowboy man. The warmly produced album was nursed along by Mac McAnally and Alan Schulman. Their efforts to balance the rockin' cowboy side with the more sensitive balladeer side of LeDoux helps this one succeed like few others from his canon. **Grade: B**

—Ron Young



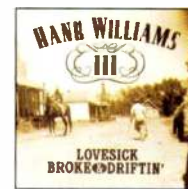
MCBRIDE & THE RIDE/*Amarillo Sky*

(Dualtone)
Producer: Matt Rollings, McBride & The Ride

Prime Cuts: "Amarillo Sky," "You Take My Heart There," "Yours," "Why Not Colorado," "When Somebody Loves You"

Critique: McBride & The Ride are back in business after a seven-year hiatus, and their timing is impeccable. Just when the line between country and pop seems more faded than a pair of Tim McGraw's jeans, this talented group has turned in an excellent, modern country album. Replete with dead-on harmonies and tasteful steel guitar, *Amarillo Sky* is a fine example of what makes country music so listenable. Matt Rollings and the group share producer credits, and have lovingly excluded all drum loops and processed guitars. The group played all of the tracks on the album, and even with the addition of steel and B3, has retained the sensibility of a country power trio. Having spent the last seven years as successful songwriters, all three members have naturally contributed those talents to *Amarillo Sky*. Terry McBride is a co-writer on eight of 10 songs, and two of those were collaborations with Ray Herndon and Billy Thomas. All 10 cuts on the album are worthy of mention—they even throw in a cover of The Who's "Squeeze Box." Their current single, "Anything That Touches You," is as country as it gets. "You Take My Heart There" and "Why Not Colorado" are reminiscent of Glen Campbell's super hits of the '70s and '80s. "Yours" is an exceptional ballad. The title cut might very well be the catchiest song on the album. With its spot-on singing and terrific guitar work (and sound), you'll be hard pressed to get this one out of your head. Well written, well sung and well produced. Hopefully, it will be well played. **Grade: A**

—John Kennedy



HANK WILLIAMS III *Lovesick, Broke & Driftin'*

(Curb Records)
Producers: Joe Funderburk, Hank III

Prime Cuts: "Whiskey, Weed & Women,"

"Trashville," "Walkin' With Sorrow"

Critique: Hank Williams III's new solo effort is his first since 1999's *Risin' Outlaw*, and likewise shows that the dichotomous approach to his music is still very much at work. On some tracks he's the alt country king, singing his rock-injected songs (the diatribe that is "Trashville," the truckin' groove of "7 Months, 39 Days") in a voice that lands somewhere between Bob Dylan's caterwaul and Steve Earle's own twangy twist. At other times he seems bent on preserving the legacy of his grandpa, Hank Sr., delivering what seem like newly unearthed gems from the Lost Highway (the title track and the woe-filled "Callin' Your Name"). Sung in that pedigreed voice and backed by lonesome fiddle and the train-like sound of former Hank Snow sideman Kayton Roberts on steel guitar, the effect is haunting and powerful. Hank III offers up a dozen original tunes plus two added kickers, a sprightly yet sobering rendering of Bruce Springsteen's oft-covered "Atlantic City," and a

hidden track, a yodel-fueled spot-on-Hank Sr.-styled remake of the mournful "Walkin' With Sorrow." Though I miss the regular contributions of Hank III's pal Wayne "The Train" Hancock who supplied such fine songs as "Thunderstorms and Neon Signs," most of the material is good to fair. Standouts being "Cecil Brown," which could have easily come from Earle's pen; the catchy Dylanesque "7 Months, 39 Days" and the old school sound of "Whiskey, Weed & Women." The organic approach to Hank III's music works best. The sparse, open-sounding production features stinging dobro, flickering fiddle, driving harmonica, tick tack bass, rockabilly baritone guitar and, of course, the stellar steel guitar playing of Roberts. It all adds up to a strong album that should satisfy both camps; those that still crave the style of the Original Driftin' Cowboys, and those who like their country music spiked with a dash of grunge. **Grade: B+**

—Ron Young



TOMMY SHANE STEINER/Then Came The Night
(RCA)

Producer: Jimmy Ritchey

Prime Cuts: "What If She's An Angel," "Tell Me Where It Hurts," "And Yet" "Then Came The Night"

Critique: With his single "What If She's An Angel" steadily climbing the charts, Tommy Shane Steiner has separated himself from other new artists offered to us this year. That's the good news. The not-so-good news is that with the bar set that high, the remainder of his debut on RCA just might struggle to live up to that standard. Producer Jimmy Ritchey faithfully

executes the obligatory Music Row robo-band sound. The musicians and arrangements are watertight. For most of the album, Steiner does a fine job selling his songs in a most McGraw-like fashion. The prize of the album is definitely "What If She's An Angel." Steiner is at his best singing this thought provoking, melody-driven tune. "Tell Me Where It Hurts" and "And Yet" are both pop/country hybrids that should serve as strong contenders for his follow-up single. The title cut, "Then Came The Night," is also performed admirably. There are, however, some points where the singer seems a bit uninspired. Steiner seemed uncomfortable with the ill-conceived, pseudo-rap intro to "Have A Good Time." Thankfully, the intro only lasts a few bars, but with lines like, "Barefoot/Backroad/Cheap wine and rock and roll," the sell doesn't get much easier. The most disappointing track on the album has to be the cover of Paul Davis' "I Go Crazy." A forced drum loop and a surprisingly stiff vocal sabotage what could've been a great remake. Despite these misses, the album is a respectable effort from a debut artist hoping to stay at the top of the charts. **Grade: C+**

—John Kennedy



VARIOUS Sharp Dressed Men: A Tribute to ZZ Top
(RCA)

Producers: Various

Prime Cuts: "Jesus Just Left Chicago/Waitin' For The Bus," "Fearless Boogie," "I'm Bad, I'm Nationwide," "Sure Got Cold After The Rain Fell"

Critique: Once the rage of the music industry, tribute albums have decreased in recent years. Thank God. The projects are, from the get-go,

fraught with the difficult task of trying to imitate culturally ingrained music that's reached classic proportions. The end result is typically a CD that sounds like a Saturday night cover band. Sadly, the same holds true for this tip of the hat to ZZ Top—best known as the bluesy trio from Texas with a synthesized sound, gritty vocals (a haw, haw, haw, haw) and colossal guitar riffs. Allow me to preface by testifying that I'm a fan of every artist on here. That said, the CD opens with electrified vocal effects cranked to 11 as Lonestar's Richie McDonald belts out "Gimme All Your Lovin'." This paint-by-numbers, toned-down version is the norm on an album that seems content to offer similar yet blander versions of the originals. Several times I expected the singer to end with, "Thanks for coming out to the Ramada Inn, where are you guys from?" And would someone wake Brad Paisley up? I think he's supposed to be singing "Sharp Dressed Man." Even his glorious guitar work can't revive this comatose remake. Later, Kenny Chesney yanks the rock'n'roll backbone right out of "Tush" by adding a "welcome to Las Vegas" horn section. Think Tom Jones for comparison. But before I give the impression that no one can do ZZ Top right, let me point to Hank Jr.'s soulful renditions of "Jesus Just Left Chicago/Waitin' For The Bus," which stand toe-to-toe with the originals. His son, Hank III, also gives a masterful interpretation with the hard-driving "Fearless Boogie." Even Dwight Yoakam comes through by twangily reinventing "I'm Bad, I'm Nationwide." And lastly, Alan Jackson's "Sure Got Cold After The Rain Fell" takes on new life mid-song as a fast-pickin' country tune. Yet take these four glimmers of creativity away and you're left yelling out your hometown and sippin' on a tall, sweaty glass of Ramada Inn iced tea. **Grade: D+**

—Richard McVey II



VARIOUS/We Were Soldiers

(Columbia) Producers: Chris Farren, Ken Levitan, Randall Wallace

Prime Cuts: "For You," "Good Man," "The Widowing Field," "Not So Distant Day," "Didn't I," "The Glory Of Life," "Sgt. MacKenzie"

Critique: Don't look now but war has become sexy these days, especially when Hollywood puts a tinselly spin on it. It's part of a trend that probably began with

Saving Private Ryan but the real catalyst was the tragedy of 9/11. When the smoke cleared we beheld a changed America, one in which patriotism, heroic deeds and, especially, men in uniform were held close to a national heart in mourning. *We Were Soldiers*, a film based on the journalistic novel by Harold G. Moore and Joseph Calloway, is a true story of the Vietnam War, certainly America's least popular and most contentious campaign. But if *We Were Soldiers* the soundtrack is any indication, the movie may well be worth a look. Expect no blaring trumpets or jingoistic clamor. Anthems aside, war has often spawned great music to reflect the human condition...parents

missing children; husbands, wives and sweethearts yearning across the miles; emotions made more bittersweet by the shadow of death looming constantly near. "For You" proves that Johnny Cash's sepulchral bass still has the power to raise chills (by contrast his duet partner Dave Matthews sounds vaguely whiny and totally unconnected to what's going on). Steven Curtis Chapman's "Soldier" is sweepingly dramatic, while Mary Chapin Carpenter's dark burnished alto turns "My Dear Old Friend" into an emotion-choked prayer. India.Arie's groovy yet haunting "Good Man" deals movingly with the devastation of the husband and father who never came back. Jamie O'Neal and Michael McDonald's "Not So Distant Day" is sensual and soulful, his charcoal tenor perfectly blending with her gospel jubilation. Montgomery Gentry's muscular "Didn't I" bleakly examines the alienation of the returning Vietnam vet, rendered in a deep, aching snarl that marks the finest performance of Eddie Montgomery's career. Joseph Kilina MacKenzie's eerie "Sgt. MacKenzie" may lend this eclectic collection its most splendid moment, a hymn of doom and glory set against a piper's drone. War is undoubtedly hell but *We Were Soldiers* reminds us that it's also the most all-consuming of human encounters, and that the art it inspires can be heavenly indeed. **Grade: A**

—Larry Wayne Clark

Animals On The Loose, Again

by John Hood

Back in the late '70s Nashville's Animal Control started getting calls about an unusual beast on the loose. It was loud, nobody knew what it was and it was scaring people. It turned out to be a new species on Nashville's just beginning rock scene. It was the **White Animals**, a garage rock band that toured relentlessly, got a video on MTV, almost took over the world, broke up in 1987 and reformed 13 years later. This is their story.

The band was born in 1978 when lead singer **Kevin Gray** began taking guitar lessons at Cotton Music in Hillsboro Village. The band made its official debut at Frankenstein's on West End. "After several early personnel changes, the current lineup was set in 1982," says Gray. The line-up that saw the band through its glory days and beyond is Gray (vocals, guitar), **Steve Boyd** (vocals, bass), **Ray Crabtree** (drums), **Rich Parks** (guitar) and **Tim Coats** (keyboards, sound).

"We were a frat band/party band playing 99.9 percent cover songs," says Coats. "As time went along we added more original material. We worked very hard and our fans knew it and loved it. We had the reputation of being able to out play/party anybody."

"We played every Monday night for several months as the house rock band at the Bluebird," adds Gray. "We also served a two-year college campus tour with Tony Moon's Crescent-Moon Agency. Billed as a 'slightly scruffy version of the Lovin' Spoonful,' we rolled over the southeast, corrupting all comers. We recorded two 45rpm records, but mostly gave 'em all away to girls."

In the early days the band stayed on the road constantly, at times approaching 250 dates a year. "We thought it would tighten our sound sorta like the Beatles' Hamburg days," says Gray. "We made friends everywhere we went. Some of the bands in little underground clubs we played thought we were a bunch of 'ringers'—studio pros from Nashville—they had no idea we played as much as we did."

An early career milestone was having the video to their song "Don't Care" air on MTV. "It was very early in MTV," relates Coates. "They still allowed indie bands to submit and be added in rotation with the 'big boys.' Due to the kindness of many friends, we were able



to make a very low budget, quality video. Our manager, **Dave Cannon**, sent it to someone at MTV who liked it."

Gray continues, "We shot it live at Hedgens, a little club in Atlanta. Once upon a time, MTV actually played music videos and they liked it and put it into rotation. It was one of the first indie tapes ever on their charts."

But the band was never able to take the step from being a well-known and popular regional band into a national act. For various reasons the band broke up in 1987.

"We had played for every major label in both New York and L.A. No one would give us a deal that was worth a damn," says Coats. "They acted as if we were a bunch of kids still jamming in our garage. We made a lot of money and could not see the advantage in getting tied up (losing control) for nothing. After 3,000 nights on the road, we all decided it was time to do other stuff. So, we did."

"It was just time to give it a rest," says Gray. "We were carrying the torch for rock 'n' roll in this country town for soooo long—hell, we practically raised everybody's kids! It was just time."

The animal may have been sent "to the farm," but it hadn't been put down. In 2000, 13 years after the band broke up, they decided to put it back together again. The White Animals second incarnation actually started as a wedding band.

"The band reunited for Ray's wedding, Steve's wedding, and finally my wedding," says Coats. "I think the main impetus for reforming was realizing we still liked playing together."

Gray adds that the band always stayed in touch and had been contemplating putting out a greatest hits CD for some time, which they finally did. "It was a short leap to actually imagining reunion weekend/homecoming shows in Nashville to celebrate the release of

3,000 *Nights in Babylon* (greatest hits CD). The response was a wonderful testament to just how many friends we made over the years. Plus just the sheer joy of us making music together again was a reminder of how truly special our bond had been. We just fell back into it so easily."

The band followed up their greatest hits disc with a new self-titled studio album earlier this year, both released on the band's own Dread Beats label. They plan to tour in support of the album, but

it won't even be close to the 250 dates they played in their heyday. For one thing, while the rest of the band still lives in Nashville, Gray lives in Dallas where he is a geriatric neuro-psychiatrist. Even though the White Animals only play six to eight shows yearly, they say they are seeing new faces at their shows. Who knows what the future might hold? Gray says, "I hope we'll just continue playing till we drop."

Somebody call Animal Control, it looks like the White Animals are on the loose again.

RECORDVIEWS



DARDEN SMITH *Sunflower* (Dualtone)

Smith has been writing brilliantly crafted songs since the late '80s, but this is the most cohesive and fully realized project of his career. As a songwriter he's never been in finer form and his voice, warm and fluid, perfectly captures the emotional nuances in these introspective songs. There's a subtle jazz side coming through on songs such as "Daydream" and "New Gospel," but for the most part the album flows from one laid-back acoustic pop tune to another. "After All This Time" is a compelling look at a tumultuous relationship—"Baby we both know how to tell a lie/Do you think that just once before we die/we can tell the truth after all this time." Without fail these songs take an unflinching look at complex emotional issues. "Till It Bled" tackles the unrealistic expectations lovers place on one another and "Shadow" has the narrator coming to grip with his darker side. There is a dark thread

running through the album, these are heavy subjects after all, but the music is so beautifully melodic and at times downright catchy ("After All This Time") that it is far from a downer. Rather it's a graceful rumination on life, love and relationships from one of pop's most intelligent songwriters. *Sunflower* is what pop music sounds like when it grows up, gets smart and deals with subjects that matter.



LONESOME BOB
Things Change
(Leaps)

Lonesome Bob Chaney looms large on the Nashville horizon.

He's a big man, but his physical size is dwarfed by his mammoth talent as a singer and songwriter. He writes simply and eloquently about things that resonate with everyday folks. He takes a modernist approach to old school country, setting what used to be common country themes into contemporary situations. Unleashing a rolling thunder of a voice on tales of murder, betrayal, drinking, suicide, love gone bad and occasionally gone good, Chaney may have unintentionally issued a challenge to all the other traditionalists out there—be this good or get out of the way. "Heather's All Bummed Out" peeks into the life of a mid-30's working woman who's beginning to grapple with unfulfilled dreams. It's poignant and rings with truth. It could be a surprise radio hit because it speaks so honestly to country's main demographic. Chaney then segues into "In The Time I Have Left," one of

the most beautiful and realistic love songs to be released this year. "Where Are You Tonight?" starts low and sinister and builds into a pounding, tortured howl of desperation. There's a sly wit in evidence as well on such songs as "I Get Smarter Every Drink" and the kiss-off to authority "Got Away With It." Simply put, *Things Change* is one of the best country albums to come out this year and Lonesome Bob is one of the format's most authentic artists.



DIGNUS
Mudhouse Serenade
(Serial)

Each incarnation of Dignus, from the folk/pop early days through a more electric jam phase, has delivered memorable songs, but the band has always shined brightest in an acoustic setting. That's the best showcase for lead singer Randy Perkins' (a.k.a. Diggy) wonderfully expressive voice. Thankfully, *Mudhouse Serenade* finds Dignus stripped down and acoustic. The album would be a keeper if for no other reason than the inclusion of "Friend" and "Django." The former is a poetic and heart wrenching plea for an update from a long absent friend. The latter is a tribute and celebration of the music of jazz guitarist Django Reinhardt. While these two tracks have been concert favorites for years, this is the first time the songs have been put down on disc. But those aren't the only highlights. There's also the soulful, wailing "Head to

Toe" and the lonely, jazz-tinged "The Only Thing Worse Than Being Alone." Perkins is in fine voice throughout, cementing his status as one of Nashville's most compelling vocalists. **MR**

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LETTERS (Letters have been edited for space)

TELL IT LIKE IT IS!

Yeah, for you telling it like it is! I wish I had a penny for every time I was told from a station "sorry but we only play majors" or "we're watching and after we see some chart action we'll think about adding it." Well, if everyone was to take that approach we'd never see a new act. Thank God we now have program directors that have the balls to have a mind of their own and step outside the lines. I'm thrilled to say that this (Wayne Warner) single is off to a great start and we did it without having to go back to a major label.

—Juanita Lee, B-Venturous Records

FOOD FOR THOUGHT

Regarding the O Brother, Grammys, and country radio question. Now that "If I Didn't Have You" by those incredible singers Randy Newman & John Goodman (from *Monsters Inc.*) has won the Academy Award for Best Song, do you suppose that the world will expect all of the A/C & Pop stations to start playing it in heavy rotation?

—Dene Hallam,
denehallam@aol.com



Dr. Sydney McPhee, the new President of Middle Tennessee State University, and his wife, Liz, were honored recently with a reception at the Country Music Hall of Fame and Museum. The reception was designed to introduce McPhee to music industry leaders. Pictured at the event are (l-r) Tony Brown, Partner/Owner of Universal South; McPhee; and Joe Galante, RLG Chairman.



The Marie Sisters stopped by the Music Row offices to perform songs off their debut Republic Records album, including the single "Real Bad Mood." Pictured after the performance are (l-r) MR's David Ross, Publicist Kurt Willms, Kessie Marie, Chaz Marie, MR's John Hood and Tour Manager Johnny Camisa.

Industry events CALENDAR

May

- 7 Grammy Block Party, 4:30 p.m.
- 8 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 13 BMI Roundtable, 3-5 p.m., 401-2000
- 13 SGA Ask-A-Pro w/Sam Ramage, Noon, 329-1782
- 13 BMI Presents, Exit/In, 8 p.m.
- 14 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 15 ASCAP Presents Straight Talk, 10 a.m.
- 16 SGA Crafting Hits Workshop w/John Braheny, 5:30-9:30 p.m.
- 17 4th Annual Nashville Screenwriters Conference, Vanderbilt Marriott, (May 17-19)
- 20 Music Row Ladies Golf Tournament & Tupperware Party
- 22 ASCAP Presents Straight Talk, 10 a.m.
- 22 ACM Awards, CBS, 7 p.m.
- 29 ASCAP Presents Straight Talk, 10 a.m.

June

- 5 ASCAP Presents Straight Talk, 10 a.m.
- 10 BMI Roundtable, 3-5 p.m.
- 11 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 35th Annual IFCO Fun Fest, Ryman Auditorium
- 12 ASCAP Presents Straight Talk, 10 a.m.
- 12 CMT Flameworthy Music Video Awards
- 13 Fan Fair, 1-866-326-3247 (June 13-16)
- 19 ASCAP Presents Straight Talk, 10 a.m.
- 26 ASCAP Presents Straight Talk, 10 a.m.
- 27 Country Music DJ Hall of Fame Banquet, Renaissance Hotel, 7 p.m., 327-4487

July

- 8 BMI Roundtable, 3-5 p.m.
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.

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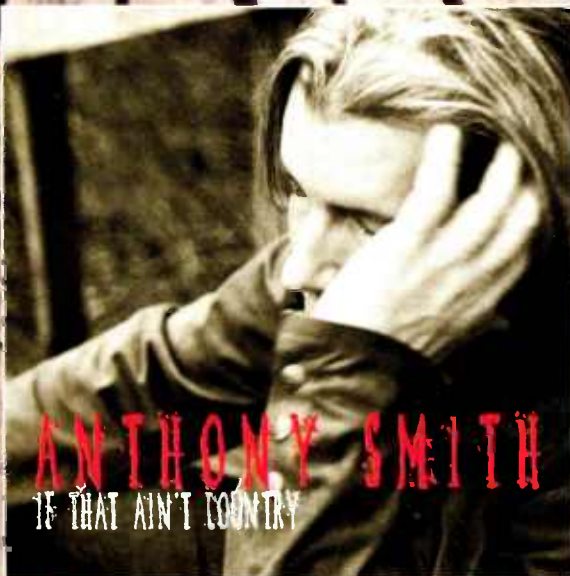
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ALBUM FROM
THE WRITER OF
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contents

March 2003 • Volume 23 No. 3

On the Cover Deana Carter

Hometown: Nashville, TN

Birthdate: January 4

Current Single: "There's No Limit"

Current Album: *I'm Just a Girl* (available March 18)

Current Video: "There's No Limit"

Current Producer(s): Deana Carter and Dann Huff

Management: KMG—Carol Peters

Booking: CAA

Recent Hits: "There's No Limit"

Awards: CMA Single of the Year—"Strawberry Wine"; Grammy and Golden Globe Award nominations; one of *Newsweek's* "100 People to Watch in the New Millennium"

RIAA Certs. to date: *Everything's Gonna Be Alright*—Gold; *Did I Shave My Legs for This?*—5x Platinum

Special TV/Film Appearances: *The Tonight Show with Jay Leno*, *CMT Inside Fame*, *Christmas in Washington*; acting roles in television's *Strong Medicine*, *Raising Dad* and the feature film *The Badge*; provided the voice of Anastasia singing the award-nominated "Once Upon a December," from the animated film *Anastasia*

Interesting Facts: (To file under "food tidbits") Deana loves "fake bacon" and salts her toast.

Outside Interests: Alternative medicine and *Trading Spaces*, (when she's not running...or playing golf.)

Musical Influences: Bruce Springsteen, Tom Petty, Simon & Garfunkel, Olivia Newton-John, Carly Simon, Dolly Parton, Matraca Berg, and just the '70s and '80s.—period!

Favorite Records:

Too many in every genre to list.



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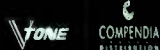
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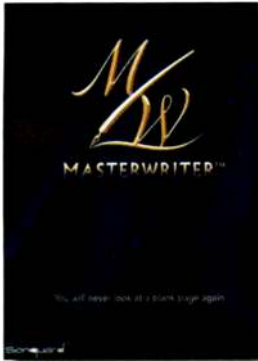
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MARCH 18TH

A Songwriter's Swiss Army Knife



"It's a Swiss Army knife for songwriters," says Barry DeVorzon, referring to MasterWriter, a new songwriting software package he co-created with songwriter Michael Towers. "It was designed to use today's technology in a way that doesn't get in the way of the creative process."

DeVorzon knows a thing or two about the creative process, penning such songs as The Eagles' "In The City" and the "Theme

from S.W.A.T.," among others.

Four years in the making, the software contains the usual fare, like a rhyming dictionary, Roget's II Thesaurus and an American Heritage Dictionary. The bar is raised, however, with the addition of a pop-culture dictionary, a rhymed-phrases dictionary, an alliterations dictionary, and a dictionary containing over 35,000 phrases, idioms, clichés, sayings and word combinations, all sorted phonetically. In addition, the software offers a stereo hard disk recorder with drum loops and access to Songuard, an online date-of-creation song registration service.

DeVorzon debuted the \$289-priced MasterWriter in Nashville at BMI. "BMI is allowing us to send it to their membership," he says. "It'll be a 30-day trial demo, where they can decide to buy it or chuck it."

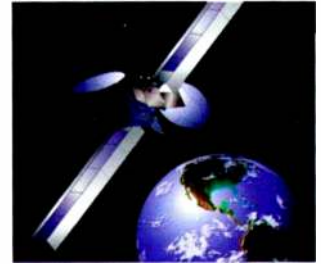
Odds are they'll be buying it. The software so impressed the staff at *Macworld* that the publication named the product Best of Show at this year's Macworld Conference & Expo in San Francisco.

MasterWriter is currently available online at www.masterwriter.com and is Mac and PC compatible.

—Richard McVey II



Satellite Radio Rages On



The battle for satellite radio supremacy continues as XM and Sirius Satellite Radio, the only two players in the game, continue to slug it out. Thus far XM has a definitive lead. It launched its nationwide service in November 2001 and now boasts more than 360,000 subscribers with an anticipated one million by year's end. Sirius, which debuted six months ago, recently reported having a mere 30,000 subscribers.

Aiding in their dominance, XM will be offered on 44 of 57 GM models, with Toyota picking up the package for their youth-oriented Scion brand vehicles.

But XM isn't without competition. Sirius has already teamed up with Ford, BMW, DaimlerChrysler, Nissan, Volkswagen and Infiniti to install its radios in select models. Sirius also has radios in Thunderbird Formula powerboats and even John Deere agricultural equipment. XM, however, offers a SKYFi Audio System, a portable player.

Cost-wise, both are similar. XM charges \$9.99 per month, offering 70 channels of commercial-free music and 30 of sports, entertainment, talk and news. Sirius has a 60/40 music/talk ratio and charges \$12.95 per month.

Another similarity between the two has been their constant need for additional financing to fund their high-cost operations. XM recently increased its financing commitments to \$475 million, while Sirius is trying to complete a refinancing and could face bankruptcy.

So who'll be around in the end? Only time and consumers will tell.

—Joanna Caldwell

the buzz...

THE FAREWELL EDITION

Hilary Rosen announced she's leaving the RIAA. We figure there are millions of smiling digital music fans illegally downloading the announcement right now.

- ▲ **A Fond Farewell**—Alabama sets out on its Farewell tour. Yeah, and this is Michael Jordan's last year, too.
- ▲ **DUH!**—After hundreds of store closings, retailers *finally* decide that there may just be something to this digital music thing after all.
- ▶ **SONY SIGNS MARTY**—We hear the signing bonus included a year's supply of Aqua Net and a case of rhinestones.
- ▼ **THE LAST TIME**—XM gets an extra \$25 million from investors. XM unofficially states, "Ok, seriously, this is totally, absolutely, conclusively, *probably* the last time."
- ▼ **SHAKE IT**—So Shania was vying for a Raiders cheerleading spot during the Super Bowl, right? That's what that outfit was about, right?



NEW ARTIST ON THE BLOCK—Capitol Nashville recently introduced their new artist, Dierks Bentley, who's been busy visiting country radio stations. Pictured at Capitol Nashville's offices are (l-r): Larry Willoughby, VP of A&R; Mike Dungan, President and CEO; Bentley; and Autumn House, Director of A&R.



A NEW LOOK—The Academy Of Country Music unveiled its newly-designed trophy for the May 21 awards show to be held at the Mandalay Bay Resort & Casino in Las Vegas. Pictured holding the trophy is 12-time ACM winner George Strait, along with H.C. Rowe, Arena Director of Mandalay Bay Resort & Casino.



LET'S GET TOGETHER—Cliff Richard hosted a writer's camp on Music Row at Starstruck Studios, EMI and BMG, among other locations. Sponsored by JO Music Services, the four-day event featured 21 award-winning writers collaborating for the British star's upcoming U.S. release. Pictured (l-r) are: Val Janssen, co-owner JO Music Services; Michael Omartian, producer; Richard; The Bellamy Brothers and Stuart Ongley, co-owner JO Music Services.



ONE MAN SHOW—Steve Wariner jokes around as he deals with the release of his new CD, *Steal Another Day*, on his own label, SelecTone Records. Wariner recently picked up the first shipment of CDs in his pickup truck, then stuffed, sealed, and took them to the post office for mailing to radio stations and other media outlets. Photo: Kevin Bonds

37th CMA AWARDS
2003 CMA AWARDS DATES ANNOUNCED

The Country Music Association (CMA) announced the date for the 37th Annual CMA Awards. The show will air live from the Grand Ole Opry on Nov. 5 from 7-10 p.m. on CBS. Vince Gill returns for his twelfth stint as host. The final nominees in the 12 awards categories will be announced at a press conference on Aug. 26 in Nashville.

"Moving the Awards to November sweeps has been good for the network, good for the CBS affiliates and good for country music," said CMA Executive Director Ed Benson.

The 2002 CMA Awards broadcast led CBS to its first Wednesday win of the 2002-03 season in viewers and households. It finished in the Top 10 most-watched programs for the week, according to Nielsen ratings.

—John Hood

Retailers Look to Digital Music

Six retail giants are making a leap into the sale of digital music. Best Buy, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment and Warehouse Music announced Jan. 27 the formation of Echo, a retailer-driven digital music consortium.

Dan Hart, CEO of Echo, tells *Music Row* that the Echo service can be offered in a variety of ways, including a subscription or on a song-by-song basis. He explains, "Echo is licensing the building blocks from interactive radio, to tethered downloads and will provide retail partners with both options to offer an array of services to consumers."

Hart offers a few scenarios. "If a consumer goes to Tower Records and buys a Dixie Chicks CD, inside that packaging could be a download card worth \$5 in downloads. When at home the consumer could exchange that card for exclusive Dixie Chicks tracks available only through the Echo/Tower service. Another example of what's possible is a kiosk in the store, where consumers can download tracks directly to a digital music player."

The six retailers each own equity in Echo and the retail founders collectively own a controlling majority of the company.

—Richard McVey II

by Richard McVey II

HIGH-PROFILE DEPARTURES—

There were a pair of high-profile departure announcements recently in the music industry. The first being RIAA Chairman/CEO **Hilary Rosen**, who stated that she's leaving at the end of 2003 to spend more time with family. Rosen, who was named CEO in 1998, has been with the organization for 17 years and has been the recording industry's chief advocate and spokesperson. Likewise, SoundScan co-founder **Mike Shalett** announced that he's retiring to spend more time with his family. The 51-year-old co-founded the music retail tracking service with **Mike Fine** in 1991 and stayed with the company after it was purchased by VNU in 1998. Shalett, whose official title was CEO, Nielsen Retail Entertainment Information (REI) and President of Nielsen SoundScan & BDS, will assume the post of Chairman Emeritus-SoundScan. In turn, **Rob Sisco** has been promoted to President, Nielsen Music and COO, Nielsen REI.

LONGER LIFE—A copyright extension of 20 years was upheld by the Supreme Court. The 1998 law named for the late **Sonny Bono** was heavily supported by giant media companies such as Walt Disney and Time Warner seeking to preserve their rights to such copyright entities as **Mickey Mouse**, **Donald Duck** and **The Wizard of Oz**. As a result of the ruling, works owned by corporations are now protected for 95 years and works owned by an individual are covered for life of the author plus 70 years. The

challengers were led by Stanford law professor **Lawrence Lessig** and Internet librarian **Eric Eldred** who argued that Congress had limited free speech and "harm[ed] the creative process." Copyright laws were also amended in 1976 when the term for individuals was lengthened from 28 years to life plus 50.

AMERICANA DEALS WITH BORDERS—

An exclusive retail partnership has been formed between Americana Entertainment and Borders Books and Music for promotion and sales of Americana genre CDs. The partnership consists of in-store pricing and positioning in all Borders locations and radio marketing and advertising via *This Week in AMERICANA*, a syndicated radio program devoted to Americana music. Each two-month

package will integrate retail marketing, radio promotion/advertising and media in a program that cross-markets. In addition, a bi-monthly *This Week in AMERICANA* feature section will appear in all 300,000 issues of *Inside Borders*, the in-house, free publication available at Borders.

OATMAN PASSES—Former Country Radio Broadcasters (CRB) President **Mike Oatman**, 63, passed away Jan. 27 in Houston, Texas. Oatman, who had been battling cancer, is a member of The CRB Country DJ Hall of Fame (1992) and received The President's Award in 1999. He served as CRB President from 1985-1988. He is survived by his wife **Pegi**, sons **Richard** and **Andy**, and daughter **Melissa**. MR



Wheel of Fortune taped a series of shows in January from the stage of the Grand Ole Opry during the game show's first-ever taping in Nashville. The shows were dubbed "Nashville Week," "Sweethearts Week from Nashville" and "Country Music Stars Week." The latter show included George Jones, Alison Krauss, Ricky Skaggs, Joe Nichols and Wynonna partnered with contestants. The celebrities played for various charities. Photo: Chris Hollo, Hollo Photographics, Inc.

MUSICAL CHAIRS

Lost Highway Records promotes **Jim Flammia** to VP of Media & Artist Relations. Flammia formerly served as Senior Director of Media & Artist Relations...VP **Paul Lorh** exits Buddy Lee Attractions...**Jon Loba** is upped to Sr. Director/Promotion at Broken Bow Records...**Lisa Strickland** joins Universal South's promotion department as the Northeast Regional. In addition, **Tony Benken** is named Southeast Regional Promotion Manager...**Katherine E. Woods** is promoted to Senior VP, Legal and Business Affairs for the RCA Label Group (RLG)...**Celeste Irvin**

exits Country Radio Broadcasters to move into corporate sales for the Hermitage Hotel...**Christiev Carothers** launches a new company, Everything Visual. Based in Franklin, Carothers provides art and creative direction for photo shoots, music videos, stage and styling, as well as freelance video commissioner services...**Steve Rice** and **Phil Sillas** join Maranatha! Rice is named VP of Publishing while Sillas steps in as VP of A&R. To coincide with his hire, Rice will set up a music publishing office for Maranatha! in Nashville, hiring **Don England** to serve as the Office Manager...**Tracy McGlocklin**,

previously Sony Director of Product Management, exits the label to form Mission Management. Mission will co-manage **Little Big Town** and **Marty Stuart** with **Rendy Lovelady** Management...**Ted Greene** and **Brenna Van Meter** form Modern Management, which oversees the careers of **Diamond Rio** and **Sara Evans**. **Renee Behrman-Greiman** serves as VP, **Re Gupta** as Touring/Production Coordinator and **Jessica Baum** as Management Coordinator... **Brent Milligan** is named VP of Artist & Repertoire at ForeFront Records. MR



Flammia



Benken



Woods



Irvin



Rice



McGlocklin



Lovelady



Van Meter

Allison Paige

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Singles Slowdown Showdown

The Hunt For Common Ground

by David M. Ross



RKO

It's a tale of different goals that regularly positions Nashville record labels and country radio on a roller coaster relationship. But the ride has become even more polarized in recent years as the record industry struggles to reinvent itself and radio evolves from an acquisition to operations phase.

Perhaps the loudest Music Row complaint heard these days is that singles are staying on the charts too long, making it harder than ever to develop and break acts. Passionate arguments abound and not surprisingly, not everyone agrees.

"Ever since the research was presented at CRS there was a dramatic shift in how long a country record stayed on the air as an active current single," says Sony Executive VP/GM Mike Kraski. "It was around 18 weeks or less, but now songs run a half year or more which clogs up the process. You want to give the consumer four hit singles from an album, but to do that now, you are talking about a two to two-and-a-half-year process. Not only is radio staying longer with each song, but they are playing less new material as well. So there aren't as many opportunities to bring new artists into the system. And especially after

having a glut of superstar releases, the arteries of exposure at mainstream country radio are completely clogged. So we're at a point where it is nearly impossible to take a new act into the system and the chances of having two consecutive hit singles on a developing artist are very slim."

"It's kind of a broken CD so to speak," agrees DreamWorks Senior Executive Promotion & Artist Development Scott Borchetta. "I've got an Emerson Drive single that is No. 2 in the nation this week and 30 weeks old. Twenty weeks ago we all knew it was a big hit. So why did it take another 20 weeks to get there? The simple answer is you have to fight to get research and stories going. Nashville is still the best industry at building careers, but it is taking too long. You would be sick if you looked at the average number of currents on playlists in meaningful markets. It's probably only in the 25-35% current zone."

"Success has always been like going for a lottery ticket," says Kraski. "But now it's higher and harder and the payoff takes much longer. The primary vehicle to make an artist development statement is done by single choice via country radio. We used to be able to get four singles out in a year, but there was not enough familiarity for them to successfully stay in gold rotation. So that model didn't work for radio. Now we have a model that takes a half year or longer for one single. It works better for radio, but it's horrible for artists and the music business. My contention is that the answer lies somewhere between those two pendulum swings. I'm guessing the answer is 18 weeks, maybe 20 maximum. But going 26 weeks or more on a single is absolute overkill. The pendulum swung too far that way and is doing tremendous harm to the industry as a whole. It trickles down through every aspect. If an act takes five-plus



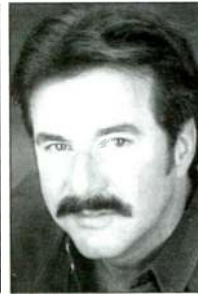
Mike Kraski



Scott Borchetta



Tony Conway



Tim Wipperman



Mike Sebastian



Eric Logan



Mike Curb

years to actually start generating income, we are going to lose our best managers in this town. They will go to other formats. You're going to lose talent across the board. The ripple effect from this is very scary."

Experts from other areas of the country music industry seem to agree with Kraski and Borchetta's contentions. Buddy Lee Attractions President/Co-Owner Tony Conway laments that with only two singles per year, it can take several years before an act has enough hits to tour. "It's hard for an act to go out and do 70 minutes with one hit," he says. "You are only going to headliner status if you can sell 3-4,000 tickets night after night in different markets around the country. That's only achieved if you have those 10-15 hits. So we're slowing the whole process down by three to four years. Labels are also having to take their baby acts and do free or discounted shows for the radio stations just to get an add. The implication that is becoming fact at



stations is, 'If you want an add then your act is going to have to come in at their own expense and do something for us.' As a result, the days of us putting those types of artists on tours as support acts are long gone."

"I actually like the fact that the songs last longer."

—Mike Curb



"You would be sick if you looked at the average number of currents on playlists in meaningful markets."

—Scott Borchetta

Despite the aforementioned concerns, Conway remains optimistic. "Every once in a while you get a surprise where all of what we just talked about doesn't matter. Talent, the song, the emotion and something just grabs everybody and they go 'whew!' It's very rare that this happens any more, but when it's all based upon the song and the voice—that's what I live for."

Publisher Tim Wipperman, Executive VP/GM Warner Chappell, explains one way that the chart slowdown has altered song publishing economics. "In years past, a given artist would put out maybe three singles per year. If you assumed the songs were co-written, the airplay could support maybe six writers. Now you have 1.5 singles per year which only supports half as many writers. Those writers will recoup more quickly on the 1.5 singles because the airplay lasts longer and income goes up. But you have three other writers that didn't get a single. And you have to make a decision about whether to keep or drop them."



"It also means that some artists are three years between cutting a new album," adds Blacktop Music Group Head Mike Sebastian. "Therefore, less songs are being recorded." "Marketplace competition would speed up the chart and create marketplace excitement," says Borchetta. "Country always thrives when

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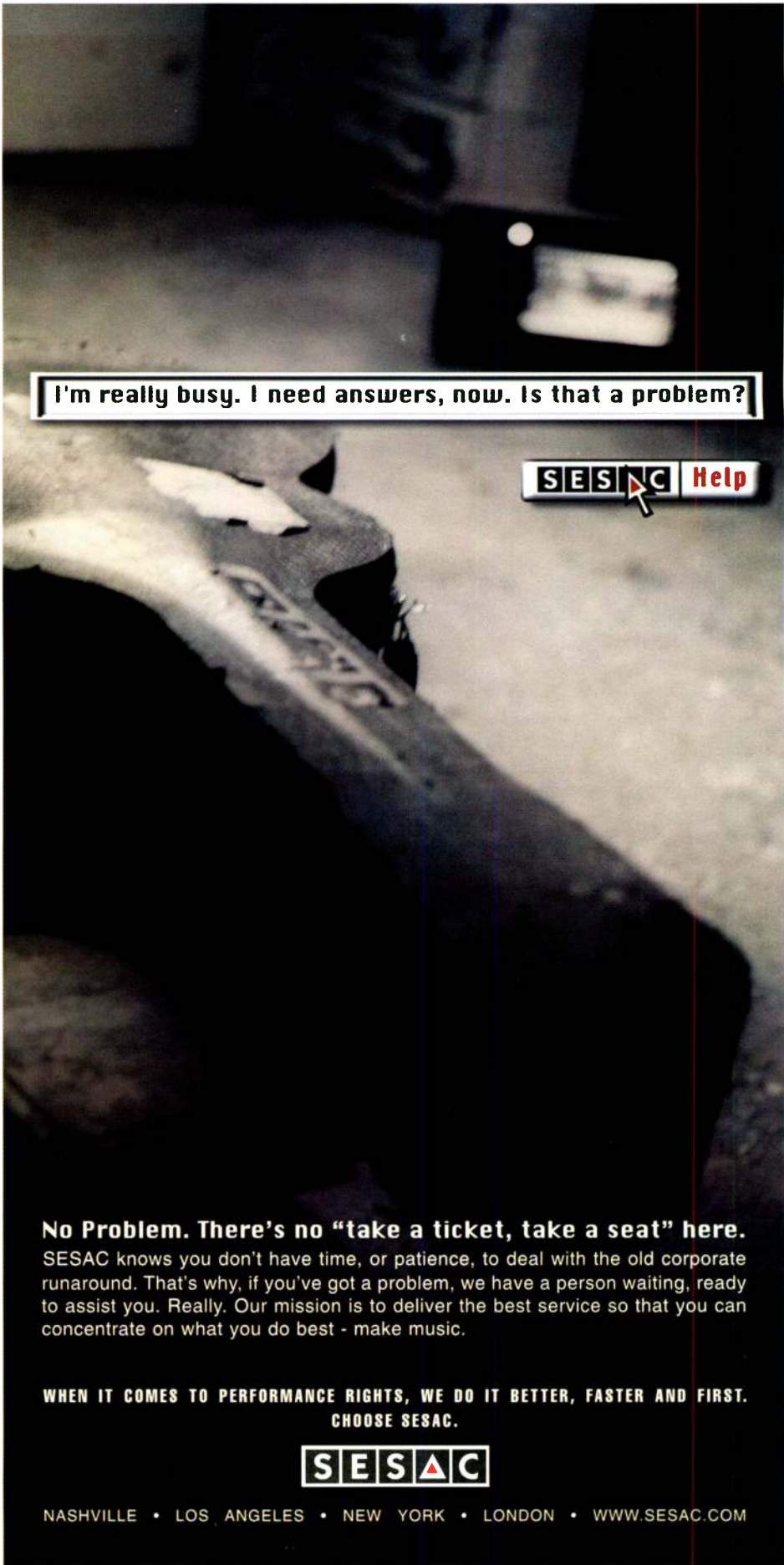
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it's new and exciting. But the consensus now is not to be new and exciting, which is also the consensus in our country. Everyone is taking a step back and saying, 'I'm going to hold on to this dollar, hold on to what I know that I like and try to hold on to my job.' We're just at a very low-risk mentality because there is so much question about our existence."

"Are we trying to change the model?" asks Kraski. "Absolutely. We'll likely do less radio tours this year and focus more on taking the music to radio and letting it speak for itself. After we have a bite, then we'll take the artist out. Fear of not doing enough costs all record companies exorbitant sums of money. You want to do it all for every one of your acts because you believe so passionately in them. But you hear complaints either way: 'We're tired of the revolving door of artists coming in here to visit and strum their guitars;' or 'How can we play it if we don't meet the act face-to-face to decide if they are deserving of one of those precious slots in our rotation.' We are going to be more flexible, aggressive and cost efficient. I would rather give money to radio for spots on air that will directly propel people to become more aware of the artist and buy records. But we have to find a middle ground that works for all partners. Certainly there are separate agendas with radio and music companies, but the fact remains we need each other. They need us for content and we need them as an exposure vehicle. They don't care if we sell records or not, but they should. We don't care if they sell advertising space, but we should. The healthier we each are, the healthier we both can be. It's the new artists that are the life blood of the industry and we're not going to be able to get them into the system quickly enough if the process doesn't speed up. Kenny Chesney's success is a great story, but it has taken him a decade to reach stardom. The last radio-driven act to reach multi-platinum levels on a first release was the Dixie Chicks. And that was around 1996. We should have had others since then."

Infinity VP of Programming **Eric Logan** explains part of his job as "helping program directors achieve ratings for all formats." Logan answers the music industry concerns. "I understand the economic impact, but it comes back to the age-old argument. Country radio and the country music business intersect only where records get played. My experience has been that country radio has never made money on record sales. And very seldom do we have stations that generate revenue from a touring or concert situation. We don't make



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money from publishing. We don't have any points on albums. We make money by selling advertising which sells at a higher rate when we have higher ratings. Certainly a compelling part of that equation is having great content and great music."

Logan points to the role of local markets in the singles slowdown. "Part of the chart problem could be that country stations are becoming more concerned with what is happening with records in their local markets. As stations take more risks the chart becomes more localized meaning you are not going to have the massive consensus records. It's nothing new, though. It happens in the pop world. When you have major market stations investing in callout research and finding records that work for them but not for others, it is a slot taken up. I don't see that going away and would argue it's a good thing. The onus is on the individual station to profile records they believe in. Expose it and move it. But again, radio stations are trying to serve three masters—the audience,

advertisers and the industry. Sometimes it is a delicate balance to manage. Overseeing 182 stations provides an interesting perspective. I don't see any other genre pointing to radio as the reason why their industry is down. Our company is not going to allow a station to

six or seven years and will continue to flourish. Program Directors need to recognize what is happening with icons like Faith, Shania, Dixie Chicks and Tim McGraw all blossoming around them. They were begging for that three years ago and now they've got it."

But not everyone on the record label side wants to see the singles slowdown shift gears. "I actually like the fact that the songs last longer," says Curb Records Chairman **Mike Curb**. "Our industry has forgotten about the importance of major hits—like Tim McGraw with 'Indian Outlaw,' or LeAnn Rimes with 'Blue.' It's major records like these that move an artist to the next level, sell

albums and launch careers. I felt that way 40 years ago and still do. For some reason, singles have always moved slowly at our company. I haven't noticed the big change that everyone is talking about. It took forever for 'Indian Outlaw' in 1994, and later for 'Blue' to become hits. There were several major labels in the '90s that were able to dictate a pattern of putting out four singles from every album and just as the fourth single was fading away the first single from the next album would come along. Those were the good old days for them. But the problem isn't 'now,' the problem was 'then.' That was la-la land. Today radio has sophisticated techniques to determine real hits. If a song is working for six months they are going to play it. Radio should do what gets them ratings not what the record companies would like. But in reality it has always been the same for everybody in the real record business. We only gain at Curb Records if we get a real hit. Turntable hits mean absolutely nothing to us. We've been lucky enough over the years to get our share, but we would like more. My New Year's resolution is for us to search even harder for those real hits. So I hope the business stays in a form where if you have a real hit it can last for six months."



"...some artists are three years between cutting a new album... therefore, less songs are being recorded."

—Mike Sebastian



"...it is nearly impossible to take a new act into the system..."

—Mike Kraski



blame the music for low ratings. The reality is there are more country radio stations than any other format. If our music and industry was in such disarray that statistic would not be true. We're all intelligent, smart, business people. We have to figure out how to make our respective business models work. Country radio is healthier today than it has been in the last



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The singles slowdown has clearly changed the game for many players, creating the need to reinvent, evolve and develop new ways to get the job done. Predictably, country radio continues to aim at ratings and ad sales while labels train their sights on artist development and record sales. Sadly, the two partners seldom walk side by side. **MR**

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- ☞ GOLDEN ROAD certified GOLD
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- ☞ Featured in the #1 movie, "How To Lose A Guy In 10 Days"
- ☞ "Raining On Sunday" one of the hottest singles and videos on the charts

WHAT'S AT CA

Stop by the Capitol Coffee Bar during CR
Dierks Bentley, Chris Cagle, Je



JENNIFER HANSON

- ☞ JENNIFER HANSON in stores February 18
- ☞ Named "The Next Big Thing" by USA Today
- ☞ First single, "Beautiful Goodbye" #1 selling single
- ☞ "This Far Gone" at radio March 10



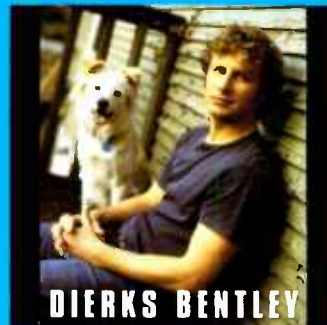
CHRIS CAGLE

- ☞ CHRIS CAGLE in stores April 1
- ☞ Current single AND video, "What A Beautiful Day" zooming up the charts
- ☞ Multi-city MEGA tour this Summer!

BREWIN' PITOL?

R D S

and visit with Trace Adkins, Susan Ashton,
fer Hanson, and Tanya Tucker!



DIERKS BENTLEY

- ☪ Breaking hearts and blowing minds on his '03 Promo Tour
- ☪ Debut single, "What Was I Thinkin'" at radio April 7
- ☪ Trusty sidekick, Jake, making special SURPRISE appearances across the country



WILL THE CIRCLE BE UNBROKEN, VOL. 3

- ☪ MULTIPLE Grammy nominations
- ☪ PBS-TV Special, "Farther Along" airing in March with special guests: Vince Gill, Alison Krauss, Rosanne Cash, John Hiatt, Earl Scruggs, Del McCoury Band, Randy Scruggs, Taj Mahal and more
- ☪ "The Lowlands" video featuring The Dirt Band's sons Jaime Hanna and Jonathan McEuen airing NOW!



TRACE ADKINS

- ☪ CHROME certified GOLD!
- ☪ Features the current single, "Chrome" now in the top 10!
- ☪ Also includes #1 SMASH "I'm Tryin'" and "Help Me Understand"
- ☪ ...and wait until you hear what's coming!

Nashville Cliché Commission Issues Guidelines for 2003

by Kevin B. Johnston, kevinjohnston@earthlink.net

Illustrations by John Tyler Duke

The Nashville Cliché Commission (NCC) has completed this year's survey of overused phrases and images in country music. The NCC determines guidelines for the coming year by reviewing songs on radio and television, in publishing catalogs and in demo studios. Because quotas have nearly been met in the first quarter, 2003 will be especially challenging for writers who want to make a living "borrowing" other people's ideas. (One writer said, "It's not stealing, it's word file sharing.") The full report is 15 volumes. **Here are Highlights:**

We found 273,452 writers who wanted to "make love all night long." We assume this is because they couldn't write all night long. They didn't need to. They used other people's phrases and their songs were done in one minute. Most marathon lovemakers were male writers who thought they were bragging. Here's a hint: She doesn't need incessant physical activity. Take a break and talk to her. We can accept only 167,009 more uses. This one gets the Viagra award.

Nearly half a million songs began with a box of old photos. There's the two of you in that old car. In the photo booth at the shopping mall. You're crossing your eyes and pulling your mouth sideways with your index fingers. And every photo is conveniently labeled with a cliché. She was your everything. With her, there was nothing you couldn't do. You were on top of the world. We knew this was coming with the first Polaroid. That's because it's been done. Get the picture? (By the way, the population has aged enough that those old photos should be color, not black and white.) We'll only accept 50,890 more snapshot songs.

Writers went to bed to "dream about you" 345,678 times. How romantic. You forgot to mention that Shania was in the dream too. And that part about the glass elevator. We'll only accept 123,456 more lies about your night thoughts before we put this one to bed.

On a serious note, we offer our condolences to the 789,965 writers whose parents died last year. Every third song mentioned this loss. The Metro Health Department is checking the air and water for contaminants to explain the epidemic. Our investigation suggests they were mostly country fans who heard so many overused ideas they gave up hoping for anything new.

We were surprised at how many writers complained that a lover "tore my world apart." Some 345,678 writers had their maps shredded or their desktop globes ruined. Don't use this phrase again or we'll give you a kick in the atlas.

There were 345,421 writers who wondered, "Who could ask for more?" We could. More originality. Fewer rhetorical questions that have been repeated until we can't take anymore.

An additional 492,903 writers said they would "fall down on my knees and beg you to come back."

While you're down there, pray for some originality. Has begging actually ever worked? It's hard to imagine one lover in the history of the world ever said, "Oh well, since you have totally humiliated yourself and shown yourself to be desperately pathetic, what the heck, I'll stay."

There are several new entries in the Country Cliché Hall of Fame. This honor goes to phrases that are used over a million

times per year for 10 years. "Our love will never die" will never die. All pride has been foolish for a decade. Ten million hearts were put on a shelf. The



water category filled up. All tears fell like rain, usually over a love as deep as a river. And for the last 10

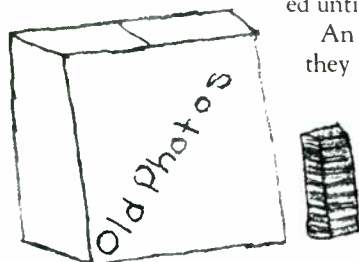
years, every phone call in a song began with "I just called to say." Also, we hope "Like it was going out of style" is going out of style. One more reminder from the Cliché Hall of Fame:

"Rain" and "Again" don't rhyme. It only looks like they do.

We continue to watch developing clichés.

One up-and-comer is "pink chablis." Country writers apparently think this is an overly-sophisticated drink, because they mention it every time they want to imply that the drinker is snooty. It's always contrasted with whiskey, as if chablis were an obviously morally superior drink.

Writers who longed for traditional country mentioned "Haggard and Jones" in their songs without fail. Since you never hear one without the other, this is now written, "haggardandjones." One young country fan asked a store owner for a CD of that Haggard N. Jones everyone is talking about. This one



Nearly half a million songs began with a box of old photos.

needs only 234,567 more uses to become a full-fledged cliché.

The **Sound Cliché Subcommittee** says country has capitulated to the charge that new country is old rock. Country artists gave in and recorded an alarming number of old rock tunes last year. Maybe if Nashville would drop the clichéd formulas that have fettered country music, listeners wouldn't miss the vitality of past rock songs. We expect the rock rehash to continue until it includes our most respected country artists. *Alan Jackson Sings Led Zeppelin* should be out in May.

Rock artists released country songs—well kind of country—in an apparent attempt to capitalize on Nashville's taste for rock while trying to prove they are rootsy. "Rootsy" once indicated a more basic type of music, but overuse has killed its meaning. We're not sure what it means now, but we think it refers to the hair of those platinum blonde rock singers whose part line needs the dye retouched.

The **Visual Cliché Subcommittee** bogged down in arguments about the most overused image in videos. One faction championed the shot of the audience singing along with a new release. (How do they know the words?) Another faction voted for the singer playing guitar at the campfire, with full strings, drums, bass and steel guitar apparently being played in the woods. Somehow you lose intimacy when the band watches you sing to your baby.

The subcommittee fought over the piano on the beach, Garth-inspired stage explosions, the bikini girls lying back on Harleys, and the female singer on all fours in bed.

What won was the "one outfit per second" video. One singer even had her clothes changes timed to the bass drum, so that every beat featured a new fashion. We were so busy keeping track of necklines and hemlines we didn't listen to her song lines.

The industry cliché of the year was "organic." Every office on Music Row wanted songs with an organic sound. This used to mean a song sounded unprocessed and natural; now it's used as an excuse when the instruments are out of tune and the singer is off key. Just because it reminds us of manure doesn't mean it's organic.

The **Relevance Subcommittee** says we're going backward. A survey by The National Trends in Living Foundation found that few people actually aspire to become poor violent alcoholics. Yet there were 234,985 "lifestyle" songs that anthemized the virtues of drinking, fighting and being broke. As country strives to be relevant, some writers cling to images that alienate many listeners.

The opposite trend helped country music gain market share last year. Listeners wanted to be reminded of some goodness in the face of the evil that confronts them every evening on the six o'clock news. The country values of family togetherness, positive relationships, courage and conviction helped people face troubled days. These values will never be clichés. We need to hear them more, not less. **MR**



Ten million hearts
were put
on a shelf.

Kim Wood Sandusky

Vocal Consultant for Major Recording Artists and Artist Development

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Music Row's CountryBreakout™ Chart Revisited

by John Hood

At the beginning of 2002, *Music Row* made the decision to enter the world of radio and charts. Too much spiked eggnog over the holiday season? Perhaps, but what really motivated us was a desire to bring a new group of passionate programmers to the decision-making process. Playlists at the monitored stations have been shrinking, making it more difficult than ever for new and developing artists to build momentum.

"Selfs," we asked ourselves, "Can we help level the playing field? How do we offer something different than the monitored charts?" The answer was calling to us from small and mid-sized cities around the country and the thousands of country stations that were not being monitored.

We recruited a panel of secondary market stations who have one thing in common—they are aggressive with new music. The CountryBreakout™ reporting panel generally has wider playlists (most with 40 or more currents) and more freedom to make programming decisions than their monitored counterparts. These reporters are essential to our chart's mission—being a breaker chart. Our chart predicts success on the monitored charts and, because of our panel's forward-thinking programming, it helps new artists build a story.

Reporting is done via a password-protected interface accessed on the Web. Each week reporters adjust their playlists by dropping/adding songs and changing projected spin counts. The chart data is compiled and published in Friday's @MusicRow.

Since MR's chart debuted on April 12, 2002, it has evolved. It initially debuted with a main 52-position chart (CountryBreakout™) and a side 10-position chart (MetalCountry™). Our intention to highlight new and developing artists led us to segregate the platinum plus artists to the MetalCountry™ chart. Doing this allowed the spotlight to shine more brightly on artists who needed the exposure.

After several months of a two chart format, we received nearly universal feedback requesting the charts be combined. Everyone wanted artists and songs to compete on a level playing field. In September of 2002 we combined the charts to create the current 75-position CountryBreakout™ chart. In January we began publishing the number of stations that are playing each song.

We'll continue to fine-tune and adjust the CountryBreakout™ chart to better fulfill our mission of breaking new artists and building excitement around country music's superstars of the future. For more information about MR's chart, station list and/or tracking information, please contact hood@musicrow.com. **MR**

KBCN, Harrison, AR
KBCY, Abilene, TX
KBOE, Oskaloosa, IA
KDXY, Jonesboro, AR
KEZS, Cape Girardeau, MO
KFAV, Warrenton, MO
KFGE, Lincoln, NE
KIFG, Bullhead, AZ
KFTX, Corpus Christi, TX
KFYX, Texarkana, TX
KGFY, Stillwater, OK
KGRT, Las Cruces, NM
KHKX, Midland, TX
KHXR, Reno, NV
KIKF, Great Falls, MT
KIOD, McCook, NE
KITX, Hugo, OK
KJEL, Lebanon, MO
KKAJ, Ardmore, OK
KKCN, San Angelo, TX
KKOW, Pittsburg, KS
KLGT, Buffalo, WY
KMCO, McAlester, OK
KMGO, Centerville, IA
KMOK, Lewiston, ID
KNOT, Prescott, AZ
KOYN, Paris, TX
KPOX, Havre, MT
KQBR, Lubbock, TX
KQKI, Morgan City, LA
KSJB, Jamestown, ND
KSKG, Salina, KS
KTCO, Duluth, MN
KTJJ, Farmington, MO
KTNN, Window Rock, AZ
KTTG, Barling, AR
KUBB, Merced, CA
KVAY, Lamar, CO
KVVP, Leesville, LA
KWOZ, Batesville, AR
KXBX, Manhattan, KS
KXPC, Albany, OR

KYKX, Longview, TX
KZKS, Grand Junction, CO
KZZL, Colfax, WA
KZZY, Devils Lake, ND
WAAG, Galesburg, IL
WACF, Paris, IL
WAGI, Gaffney, SC
WAKG, Danville, VA
WANT, Lebanon, TN
WATZ, Alpena, MI
WBKR, Owensboro, KY
WBTV, Fort Wayne, IN
WCOW, Sparta, WI
WDGG, Huntington, WV
WDHR, Pikeville, KY
WDKN, Dickson, TN
WDMS, Greenville, MS
WDXX, Selma, AL
WEBB, Augusta, ME
WFMX, Statesville, NC
WFYR, Pekin, IL
WGGC, Bowling Green, KY
WGWR, Lancaster, WI
WGZR, Hilton Head, SC
WJVL, Jonesville, WI
WKWS, Charleston, WV
WLJE, Valparaiso, IN
WLLX, Lawrenceburg, TN
WOBL, Oberlin, OH
WOKA, Douglas, GA
WOOZ, Cartersville, IL
WPIG, Olean, NY
WPPL, Blue Ridge, GA
WQSB, Albertville, AL
WTDK, Talladega, AL
WTRS, Ocala, FL
WTVY, Dothan, AL
WUCZ, Carthage, TN
WUPY, Ontonagon, MI
WUSZ, Hibbing, MN
WWBE, Selinsgrove, PA
WWJO, St. Cloud, MN

MUSICROW

COUNTRYBREAKOUT™

Week 5 • Jan. 31, 2003

Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins/Rpts	Spin Power %	Spins +/-	Last Wk # Spins
13	1	1	Blake Shelton/The Baby/WB	2888/84	-2	-57	2945
14	4	2	Joe Nichols/Brokenheartsville/Universal South	2811/84	6	+170	2641
18	2	3	Gary Allan/Man To Man/MCA	2691/79	0	+6	2685
21	3	4	Terri Clark/I Just Wanna Be Mad/Mercury	2600/76	-2	-65	2665
18	6	5	Trace Adkins/Chrome/Capitol	2577/83	1	+20	2557
21	5	6	Aaron Lines/You Can't Hide Beautiful/RCA	2559/77	0	-6	2565
17	7	7	Mark Wills/19 Somethin'/Mercury	2251/65	-11	-287	2538
24	10	8	Jennifer Hanson/Beautiful Goodbye/Capitol	2193/83	0	0	2193
12	11	9	Vince Gill/Next Big Thing/MCA	2153/82	1	+27	2126
6	14	10	Dixie Chicks/Travelin' Soldier/Monument	2104/81	15	+273	1831
7	15	11	Alan Jackson/That'd Be Alright/Arista	2092/82	16	+282	1810
9	16	12	Keith Urban/Raining On Sunday/Capitol	1996/85	11	+191	1805
7	13	13	Shania Twain/Up!/Mercury	1914/76	4	+79	1835
24	12	14	Brad Paisley/I Wish You'd Stay/Arista	1913/64	-1	-28	1941
22	8	15	Trick Pony/On a Mission/WB	1913/68	-24	-590	2503

SP1, SP2, SP3—Spin Power Increase

GSG—Greatest Spin Gain

"Bright, bright, bright as any blazing fire. Bristol Crossing lights up the Johnny Cash classic with tempo and vocal purity as clean as the falling snow. God I love it!"

Merle Kilgore

Co-writer / "Ring of Fire"

"Bristol Crossing is a wonderfully talented duo hidden inside a refreshingly simple presentation."

Dave Tyler

WTRS - Ocala, FL

"It's a known risk to re-cut a classic and unheard of to touch a Johnny Cash tune...but Bristol Crossing goes the distance with the arrangement and harmony with a new country flare. Want a female your audience can identify with? Interview Bristol Crossing...phones still busy commenting on what a beautiful voice Stephanie has!"

Scotty Ray

WOKK - Meridian, MS



Producer: Buddy Killen

Co-Producer: Barry Tashian

Executive Producer: Mike Borchetta

World Radio History

Bristol Crossing
Ring of Fire

A Surprise Around Every Corner

by Robert K. Oermann

Well, this turned out to be quite a listening session. It seemed like there was a delightful surprise waiting around every corner. I found so much to like, it's almost embarrassing. The **Discovery Award** was completely up for grabs. In the male department, there was **Regie Hamm**, as well as runners up Houston Marchman and Jesse DeNatale. For a female winner you need look no further than the much acclaimed **Kathleen Edwards**. The **Discovery** group was hands-down the Christian trio **Alathea**.

What with Edwards and the comeback CD by Jeannie Kendall, **Rounder/Zoe** was the clear winner of **Label of the Day**. Although Vanguard's one-two punch of Mark Selby and Patty Larkin was pretty darn impressive, too.

All of the records cited above were in contention for **Disc of the Day**. Because I have never before heard of Jesse DeNatale, I'm extending a greeting to him in hopes that I get to hear much, much more from his neck of the woods. Lisa Shively sent me his advance, for which I am very thankful. The CD's street date is March 11. Let a word to the wise be sufficient.

CHRISTIAN

SWEET HONEY IN THE ROCK The Women Gather

Writer: Carol Lynn Maillard; Producer: Toshi Reagon; Publisher: 4 Jagadish, BMI; EarthBeat! (track) (1-800-346-4445)

A chorus of robust, hearty angels. With a social-justice message, no less.

TWILA PARIS/We Bow Down

Writer: Twila Paris; Producer: Brown Bannister; Publisher: SingSpiration, ASCAP; Sparrow

The musical accompaniment rocks. Her wimp soprano doesn't.

SWITCHFOOT/Beautiful Letdown

Writer: none listed; Producer: John Fields/Switchfoot; Publisher: none listed; Sparrow (track)

The ultra-dry lead vocal contrasts weirdly with the deep-bass electronica that's going on around it. Oddly listenable, if not exactly likable.

ALATHEA/Indian Creek

Writer: Alathea; Producer: Michael Aukofer; Publisher: none listed; Rocketown (track)

(www.alathea.com)

It's got a cool Americana vibe with its acoustic instruments and her plaintive delivery. This trio sounds like a star-in-the-making to me.

CROSSWAY

Walk on Water Kind of Day

Writer: Twila McBride-LaBar/Joel Guinness; Producer: Kevin Stokes/Michael Sykes; Publisher: Hill Spring, ASCAP; Spring Hill (track)

A completely cheesy, sunny gospel-quartet hand clapper. In other words, utterly charming.

DEREK WEBB

She Must and Shall Go Free

Writer: William Gadsby/Derek Webb/Sandra McCracken; Producer: Derek Webb/Kenny Meeks/Matt Pierson/Garett Buell; Publisher: Nippon Inc/Same Old Dress, ASCAP; Ino (track) (www.inotof.com)

Whiny and irritating.

THE PEASALL SISTERS/When God Dips His Pen of Love in My Heart

Writer: Cleavant Derricks; Producer: Dennis Dearing; Publisher: Tennessee, ASCAP; Varese Sarabande (track) (615-385-3191)

The girl trio from *O Brother* still sounds innocent and charming. But I don't think they're ready for a full CD just yet. Wobbly kiddie warbling.

SONICFLOOD/Cry Holy

Writer: Marc Byrd/Andrew Thompson/Rick Heil; Producer: Marc Byrd/Julian Kindred; Publisher: Meaux Music, BMI; Ino (track) (www.inotof.com)

Loud guitar rock that sounds kinda dated to me.

STRANGE OCCURRENCE/Sunrise

Writer: none listed; Producer: Jon Ervie; Publisher: none listed; Steelroots/Flicker (track) (1-615-771-7179)

For the life of me, I can hardly understand a word he's screaming. I thought this genre was all about lyrics.

BLUEGRASS

JEANNIE KENDALL

That's What Your Love Does to Me

Writer: none listed; Producer: none listed; Publisher: none listed; Rounder (track) (www.rounder.com)

Ms. Kendall's debut solo outing is a shimmering gem, full of all-star guests (Ricky, Alan, Rhonda, Alison etc.), hotshot picking (Union Station), great songs and, of course, her thrilling mountain-rose soprano. Essential listening.

ROSS NICKERSON

San Antonio Rose

Writer: none listed; Producer: Ross Nickerson; Publisher: none listed; Pinecastle (track) (1-866-322-6567)

"San Antonio Rose" on the banjo. Ho hum. And Mr. Nickerson is quite mistaken about this title being "public domain" as is printed on his CD.

JAZZ

RACHAEL DAVIS/Coctail Weiners

Writer: Rachael Davis; Producer: Rachael Davis/Michael McNamara/Jeff Rose; Publisher: none listed; Aunt Farm (track) (www.rachaelbdavis.com)

She floats her lilting, light soprano above some sterling tenor sax and guitar work with a "walking" bass line. Dreamy and listenable.

ROBINELLA & THE C.C. STRING BAND/Blanket for My Soul

Writer: Robinella Contreras; Producer: Cruz Contreras/Robinella Contreras; Publisher: Giggibox, ASCAP; Columbia (track) (www.robinella.com)

A bluesy lilt underscored by tasty, all-acoustic upright bass/guitar/fiddle work. These folks know what they're doing. Americana and folk programmers take note.

COUNTRY

THE POSSE/Off My Mind

Writer: Jeff Hord; Producer: Britt Ennis/Brian Sacco/Freddie Fletcher; Publisher: Major Bob, no performance rights listed; Pedernales (track) (1-888-455-5504)

He wa-a-a-y over-sings this honky-tonk trifle. Tone it down, pal.

DON SEPULVEDA

You Do My Heart Good

Writer: Tom Paden/Mike Lantrip; Producer: none listed; Publisher: Starstruck Angel/Starstruck Writers Group, BMI/ASCAP; Door Knob

You'd think with a voice this weak he'd be able to follow someone in the band's lead to the melody.

POP/ROCK

FUTUREMAN & THE FUTURE PEOPLE/Alpha

Writer: none listed; Producer: Roy El; Publisher: Futureman Music, no performance rights listed; Futureman (track)

Aashid Himons is a Nashville treasure. His latest experimental piece involves spoken word, echoey percussion, East Indian tones and psychedelic droning. Old hippies rejoice.

ROCKIN' WITH THE GOOSE Humpty Dumpty

Writer: H. Lynn Kitchens; Producer: H. Lynn Kitchens; Publisher: Bluto, BMI; Rockin' With the Goose (track) (www.rockinwiththegoose.com)

Nashvillian Kitchens has created a kiddie CD that marries nursery rhymes to classic rock instrumentation. In this case it's "Humpty Dumpty" as it might have sounded by Chicago. Elsewhere, there are echoes of Journey, The Beatles, Toto, Phil Collins and more. Must be heard to be believed.

AMERICANA

PATTY LARKIN/All That Innocence

Writer: Patty Larkin; Producer: Patty Larkin/Bette Warner/Ben Wittman; Publisher: Music of Windswept/Lamartine, ASCAP; Vanguard (track) (www.pattylarkin.com)

This esteemed folkie has always made compelling music. Her new *Red = Luck* CD kicks off with this dry, atmospheric meditation that whispers in your ear and takes your mind off on a wafting trip. Aching and gorgeous.

REGIE HAMM/American Dreams

Writer: Regie Hamm; Producer: Regie Hamm; Publisher: none listed; Universal South/Refugee (track)

There's something in his voice that makes you want to make him your best friend. There's something in his story-telling ability that makes you want to join his fan club. There's something in this record that makes you want to share it with the world. The perfect Americana act.

JESSE DeNATALE/Shangri-La West

Writer: none listed; Producer: none listed; Publisher: none listed; Jackpine Social Club (track)

It's hard to know which to love more, his warm-raspy voice, the superb groove, the boat-rocking song or the perfect folkie production. I have a feeling this record is going to hover near the CD player for weeks to come.

KATHLEEN EDWARDS Six O'Clock News

Writer: none listed; Producer: none listed; Publisher: none listed; Zoe (track)

(www.rounder.com)

This Canadian has a jingle-jangle guitar band, a steady hand as a writer and a listen-to-me vocal presence that overcomes her limited range. The raves for this newcomer from *Rolling Stone* to *No Depression* are well deserved. Highly recommended.

HOUSTON MARCHMAN Desperate Man

Writer: Houston Marchman; Producer: Paul Middleton/Houston Marchman/Jeff Plankenhorn; Publisher: Dos Hermanas, no performance rights listed; Houston Marchman (track) (1-888-455-5504)

Soul rocking, with plenty of slapped snare, slide guitar and fiddle, propelling a swampy, blues-drenched vocal. Greasy and great. I've never heard of him, but he's evidently big in Texas and has been on GAC.

MARK SELBY/Dirt

Writer: Mark Selby; Producer: Brent Maher/Mark Selby; Publisher: Songs of Estes/Blue Otis, BMI; Vanguard (track)

This guitar slinger always rides at the top of my heart's hit parade. On the title tune to his sublime new CD, he's twanging righteously while wailing with extreme Southern soul. Hotcha!

ROW FILE

**STEVE MARKLAND**

VP of Creative Affairs, Windswept
33 Music Square West, 104B
Nashville, TN 37203
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Growing up in Monroe, Ohio, Steve Markland's musical instrument of choice was the trumpet. He performed in all of the school bands and even looked for other creative outlets. "I got bored with school bands, so I started trying to talk local rock bands into doing a horn section and learning Chicago tunes," he smiles.

Although his rock aspirations never quite materialized, he was certain that he wanted to be in the music industry. So at the age of 18 he moved to Nashville, where he attended Belmont University. "My parents liked that the school had a program for a dual major in music and

business," he says.

His time at Belmont allowed him to get an intimate knowledge of the industry. He did internships in Warner Bros.' promotion department; at Fireside Recording as a second engineer; and at MTM Music Group. Then in 1987, an internship at RCA turned into a full-time job as Assistant A&R for Mary Martin and Mark Wright. "Once I started in the A&R department I worked with all the publishers, so I got to know the publishing community. That's when I knew that publishing would be a good thing for me."

In 1989, Markland headed for Los

Angeles, where he worked at Warner Chappell Music as a Catalogue Manager. He then took a position at Media Rights, handling rights licensing and music clearance. "I kind of hated that job," he recalls, "but I really learned a lot."

Tired of the LA scene, he returned to Nashville in 1991 and found work as a song plugger for New Clarion Music Group. Markland's next job, as a song plugger for Patrick Joseph Music, provided a launching board for his career. "I worked for Pat Higdon at Patrick Joseph for exactly three years," he recalls. "Pat really taught me a lot. He had a venture deal with Windswept, which was going through some changes, and I was fortunate enough to get an offer to open the Windswept office in Nashville in '96."

The Nashville office currently houses eight writers, including Jeffrey Steele, Chris Farnen and Al Anderson. Windswept writers have recently crafted such hits as Rascal Flatts' "These Days," Tim McGraw's "The Cowboy In Me" and Faith Hill's "When The Lights Go Down."

Markland says his average day is comprised of administrative work, setting up co-writes, scheduling demo sessions and pitching songs. He cites his favorite part of the job as "hearing a brand new song that no one else has ever heard before."

Markland is married to Deb, his wife of eight years, who runs Emergent Marketing and was previously with Arista Nashville. The couple have a five-year-old son named Sam, with another addition to the family coming this June.

"My favorite thing to do outside of work and family is mountain biking," he says. "I'm always thinking about being on a trail somewhere riding a bike. Even when I'm out of town, I fly my bicycle out with me."

As for his future in the industry, Markland can't see himself doing anything else. "I'm really content being in publishing," he concludes. "I'm very fortunate to love what I do. One day I would love to have my own publishing company."

—Richard McVey II

Independent Label—A Viable Alternative

by Cheryl Harris, CFP, EA, O'Neil Hagaman, PLLC

There can be any number of reasons why a recording artist might be interested in exploring the alternatives to signing with a major label; he or she may have been unsuccessful in getting a deal, dropped by a major (for insufficient sales, incompatibility with label "direction," etc.), or may have decided for philosophical reasons not to associate with a major label. There are several alternate possibilities for such an artist:

1. Large "independents" are often very well-positioned and adequately funded for purposes of paying advances and promoting their artists and albums, and differ from the majors chiefly in that they are not owned by international conglomerate companies.
2. Small independent record companies perform most functions of major and large independent labels, but on a significantly smaller scale. They will pay advances (at reduced levels) to the artist and producer, and for recording costs. The company generally pays for promotion costs which, depending on the terms of the agreement, may be partially or completely recouped from artist royalties.
3. Artist owned and operated labels are those in which the artist controls (and pays for)

many aspects of the creation of the album, while contracting with one or more third parties for the manufacturing and distribution of the physical product, and to some extent for marketing and promotion.

The third of these options is rapidly gaining in popularity, as (a) the majors tighten their belts and allocate reduced amounts for breaking new artists, (b) the Internet provides new tools for self promotion, (c) established artists without a major record deal seek to provide new music to their fan base, and (d) artists, especially those whose music is not readily categorized, are becoming more knowledgeable about alternative means of getting their names known and their music heard.

Going the artist-owned label route is definitely not for everybody. The artist (or those working with the artist) may have to shoulder a number of important responsibilities with which those signed with a major label are not burdened. Before making the decision to create your own label, you should carefully consider the financial risk and business responsibilities that you're willing to accept, some of which are listed below.

Recording Costs, Artwork and Packaging—Recording costs for an independent album are typically lower than those distributed by a major label, but they can still run from \$20,000 on the low side to \$100,000 or more. The producer may (or may not!) be willing to help allay recording costs by forgoing an advance, which in a major label scenario can run \$30,000-\$50,000. At the same time, you'll want your record packaged in such a way that it receives attention at retail...more costs to budget and control. Will there be a photo shoot? Who will design the CD packaging?

Manufacturing and Distribution—Your label's relationship with its distributor is important, not only in positioning your product to reach the widest audience, but also as a matter of cost containment. If 50,000 units are manufactured and shipped to retail, but only 10,000 units are

sold and the balance returned, the "investment" in creating those unsold records is an out-of-pocket expense that may make breaking even on your album project an impossibility.

Promotion and Marketing—Once the record is recorded, manufactured and distributed to retail outlets, there is the matter of making the public aware of and interested in your product. This is done through radio promotion, independent publicity, point of purchase material, price and positioning at retail, consumer advertising, public relations, Internet marketing, music videos, and distribution of promotional CDs. Not only are these activities costly—it is not uncommon for independent labels to spend substantially more promoting and marketing an album than recording it—but they require specialized skills that will have to be budgeted and paid for.

Business Responsibilities—Every major record label has a large staff dedicated to business affairs and royalty administration. If you establish your own label, you will have to assume, or hire others to assume, these responsibilities as well. These duties include reviewing contracts with third parties, registering the recordings with the U.S. copyright office, obtaining mechanical licenses from publishers, and calculating royalties and preparing statements for publishers and producers.

Many artists have found the assumption of these responsibilities exhilarating because they are participating in many new aspects of the process, and because of their direct exposure to the financial rewards and risks of record making. The successful artist-owned label will have, or have access to, the financial resources, promotion and marketing skills, and business expertise needed to carry the recording project from concept to cash register. But failure in any of these areas, whether through insufficient funding, lack of knowledge, or inattention, can prevent your music from reaching the audience it deserves. **MR**



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Chapter 174

On the Road with Nashville Star

Whatever this adventure is, there's nobody I'd rather be on it with," said **Tracy Gershon** as our flight took off from Nashville to L.A. (1/2). Flattery will get you everywhere, my dear.

We'd signed on to become judges on the USA Network series *Nashville Star*, although neither of us was quite sure whether this was a good idea. But it was too late to turn back now.

On Day Two (1/3), we headed for the fabulously historic Universal backlot (yes, we toured it) and the Reveille Productions bungalow. Producer **George Verschoor** told us he wanted the show to have integrity and authenticity. I told him the reason I'd signed on was because I had such respect for Tracy and fellow judge **Charlie Robison**. But I still couldn't figure out what the network saw in me. "You're the Leonard Maltin of country music," he replied.

I bet Leonard Maltin doesn't have to get his hair streaked—I spent most of that afternoon with my noggin in foil wraps, courtesy of **Rique**. Not the ideal way to meet our gorgeous blonde host, actress **Kathleen McClelland**. Meanwhile, she, Tracy, Charlie and I had to go through piles of clothes to pick out suitable wardrobes. Charlie went for the cool cowboy look. I opted for t-shirts and sport coats. And we get to keep the duds!

Next, we four on-camera folks had to become a working unit. So that afternoon an improv coach was called in. Tracy's in theater, so she was comfy with it. Kathleen's a pro. Charlie's been in some movies and is, after all, a performer. That left dumb me trying to learn how to emote, finish my acting partners' sentences and do the other improv exercises.

That evening, we were taken to the home of a USA Network exec for drinks and dinner. Then Charlie, Tracy and I did our real bonding as a team by hitting the Hollywood bars. He's a blast, but a very bad influence on me. I guzzled boilermakers, and I never do that.

Day Three (1/4) meant more improv exercises and more getting to know the production folks. Bad news: supervising producer **Don Lepore** was sick as a dog with the flu. Kathleen came to the rescue with drugs. Good news: associate producer **Brooke Lee** is a humongous country fan and knows everything about it. George's assistant **Ashley Welch** liked my "fancy Hollywood hair," as she put it.

We had our trial by fire that night in Ontario, Calif. The western semi-finals featured 22 of the 125 acts we saw during the next 10

days. The crowd in the honky-tonk was wildly enthusiastic, booing us when they disagreed and cheering loudly when a favorite won. Our "house band" was/is fantastic, including former Ricochet keyboard man **Eddie Kilgallen**, guitar ace **John Bollinger** and fiddler **Heidi Guthrie**. Tracy wanted to name them "The Assassins of Hope." Bless their hearts, they made it look like they were enjoying themselves even when backing the 30th female singing "It Matters to Me." The guys' favorite was "But for the Grace of God," which we dubbed "For the Love of God" after hearing it for the 50th time.

The next morning (1/5) we went to the airport...and got on our own private jet! I will never be able to fly commercial again. Bloody Mary's as soon as you get on, a living room to walk around in (with couches), recliner chairs, a bathroom in back as big as a real one. Previous occupants of our plane included Jim Carey, Tom Hanks and several sports teams. We were so rested when we got to Kansas City that we went to the fanciest steak house in town, thanks to Reveille CEO **Ben Silverman** and USA Network VP **Elizabeth Porter**.

Day Five (1/6) found us at a small honky-tonk in K.C. for the midwest regionals. Charlie informed one well-endowed contestant, "You have two great assets. Unfortunately, singing and songwriting aren't either one of them." A gay black cowboy sang "Forever and Ever, a Man." The crowd turned on me when I criticized its off-meter clapping. "I thought Kansas City was the cradle of swing and blues," I snarled. "You people are rhythm impaired. You sucked!" "Booooo," they screamed back. "Robert Oermann for mayor of Kansas City!" Charlie deadpanned.

On Day Six (1/7) we got back on our plane to travel to Houston. USA Network President **Doug Herzog** and Sony's **Mike Kraski** joined us. Production Coordinator **Trent Harville**, who herded our troupe from place to place, is the hardest working man in show biz. Director **Jon Small** can charm the birds out of the trees. Producer **Dave Parks** was shooting biographies on all the contestants and kept us entertained with stories. Reveille VP **Howard Owens** is a classic Hollywood slick talker. He and Ben said they were ecstatic about our on-air abilities. As long as they're happy...

Houston turned out to be the weakest of the semi-finals. Except for two outstanding individuals (both of whom are coming to Nashville), the talent was mediocre. The audience was dead, too. "Doesn't anybody get my jokes?" Charlie wondered. He was the happiest camper, since his Dixie Chick wife **Emily Robison** and their seven-week-old baby Gus drove in from Bandera to Houston to spend time with him.

On Day Eight (1/9) it was back onto our plane to fly to Baltimore. Bad news: Kathleen was losing her voice. My back went out, and I

could barely walk. Thank goodness for those narcotics the doctor prescribed in K.C. "If you fall down, I'm gonna kick yer ass," growled Charlie. His turn was coming—he caught a nasty bug when we hit Nashville.

Charlie handled the radio interviews in Texas and Missouri. I took over in Maryland, telling **Laurie DeYoung's** WPOC listeners to come see us and be on TV. It worked. We had a great crowd on a really cold night (1/10). Did I mention that our private pilot and steward came to the tapings to cheer us on? Isn't that sweet?

The whole team was working like a well-oiled machine by now. We had so much gear that I heard the baggage loaders complain, "These guys are worse than a baseball team." We felt so flattered. En route back to Nashville (1/11), Tracy complained that she didn't want to go back to the "real world" now that she'd had a taste of "being a diva." The whole group posed for pictures with our beloved plane and crew.

I warned the TV folks that Nashvillians are a notoriously conservative audience. But to my surprise, a large and loud crowd turned up for the southern semi-finals at The Wildhorse (1/12). I saw **Donna Hilley**, **Cliff Audretch**, **Steve Fishell**, **Gary Burr** and **Connie Bradley** there. Ben and Howard celebrated by buying cowboy shirts and hats on Broadway.

Also to my delight, we continued to find terrific talent, all writer-artists. But we were funnier when the acts were bad. I told one gal, "You need to go find the home of Mr. Pitch, walk up and knock on his door, then go inside and make friends with him." Charlie drawled to another, "I like the way you slap your ass. Unfortunately, ass slappin' is only a tiny part of country music."

The next day (1/13), we went to Picture Vision to do our finalist selections on camera. Good news: The producers were so happy they added two more episodes. Bad news: We all had to hug each other and say goodbye until we start shooting again.

I think you'll be impressed with the diversity and quality of the talents we unearthed during our cross-country trip. I really hope we make a difference in their lives. I think this show is going to be good for country music, and I think it's going to make entertaining TV. We start airing every Saturday night beginning March 8. **MR**

Jesse Garrett

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MARK SELBY/*Dirt*

(Vanguard) *Producers: Mark Selby, Brent Maher*

Prime Cuts: "Reason Enough," "Moon Over My Shoulder," "One Man," "Easier To Lie," "Unforgiven"

Critique: Those who pay attention to songwriter credits will recognize Mark Selby's name as Tia Siller's collaborator on country hits like the Dixie Chick's "There's Your Trouble," Tammy Cochran's "I Cry" and Pinmonkey's "Barbed Wire And Roses." In fact, Selby and Sillers (who are also husband and wife) have enjoyed equal success outside of country, with several songs recorded by platinum-selling blues hero

Kenny Wayne Shepherd. As an artist Selby leans a lot more toward guitar-driven rock and blues with echoes of Shepherd, Stevie Ray Vaughan, the Fabulous Thunderbirds and—perhaps the all-time greatest connoisseurs of infectious guitar hooks—the Rolling Stones. A fierce guitarist, Selby flanks himself with drummer Chad Cromwell and a handful of other groove honchos to deliver a powerful disc. Singing in a voice that recalls the deep-holler bray of Levon Helm, John Mellencamp's everyman grit, and Mick Jagger's bad-boy snarl, Selby rocks hard but never frivolously. The songs (many co-written with Sillers) are very clearly *about* something—lyrical substance lurks behind the greasy guitar signatures and pounding snare. "Moon Over My Shoulder" is a rare piano-based track reminiscent of Randy Newman's soulful irony. "Easier To Lie," co-written with Keiran Kane, features spoken verses and shivering acoustic slide guitar. Play this CD for anyone who thinks that Music City is about nothing but twang and sawing fiddles.

—Larry Wayne Clark

major discovery of the year and I'll be keeping my ears on them. If you like intelligent, catchy-as-heck guitar pop, then you should too.

—John Hood



PATTY LARKIN *Red=Luck*

(Vanguard) *Producers:*

Patty Larkin, Bette Warner, Ben Wittman

Prime Cuts: "The Cranes," "Italian Shoes,"

"Home," "St. Augustine"

Critique: Larkin = dazzling. Luck has nothing to do with the workings of this seasoned talent's tenth album. In a well-balanced bundle of country, celtic, jazz and folk sounds, Larkin showcases an undeniable talent as a singer, songwriter and instrumentalist, all wrapped around perceptive reflections on life. The CD unfolds like an anthology of short stories, linked by common themes and Larkin's sensitive voice. Written in two sessions, one before September 11 and one after, the insightful lyrics touch on a life that was or might have been, and the hope that keeps us looking for something better. Larkin continues to live up to her reputation as a gifted multi-instrumentalist, showing off her guitar-plucking perfection on songs like "Louder" and the lyricless title track "Red=Luck." She also showcases bold and hypnotizing vocals. "St. Augustine," "The Cranes" and "Home" step back from the full musical sound in songs like "Inside Your Painting" to expose the raw fervor and simple power of vocals and guitar. The instrumentals paint the picture even without the lyrics. "Normal" uses off-key chords and spliced rhythms to create an uncomfortable, gnawing sound, emphasizing the idea of abnormality. "24/7/365" also meshes elements together with a driving snare beat and staccato measures. Overall, Larkin stays true to her past reputation, putting out a remarkable work that should captivate a variety of audiences.

—Joanna Caldwell



CRAIG MORGAN *I Love It*

(Broken Bow Records)

Producers: Craig Morgan, Phil O'Donnell

Prime Cuts: "What You Do To Me," "You Never

Know," "Always Be Mine," "God, Family and Country"

Critique: Coffee and donuts to the smart folks at Broken Bow Records for picking up Craig Morgan from Atlantic. Despite a promising start with "Something to Write Home About," he was left without a deal in 2001. Broken Bow has shown confidence in Morgan by allowing him to co-produce and showcase his artistic personality. As a singer, Morgan has matured and shows himself flexible enough to switch from the traditional Haggard-style ballad on "What You Do to Me" to a commercial pop-country sound on "Look at Us." The album is scattered with memorable melodies, although the lyrical content on a couple of songs is poorly considered. "Almost Home" and "Money" achieve their cliché quota long before the second verse begins. Radio should be jumping all over the witty and fun-filled "Look at Us," or the affecting ballad "Always Be Mine." At a time of so many patriotic country tunes, Morgan (with the help of Kerry Kurt Phillips) keeps his own offering of "God, Family and Country" subtle and poignant. Perhaps Morgan's previous life with the military gives him a little more understanding of the realities of patriotism than some of his more belligerent cohorts. Overall, this is a fine album.

And, if Broken Bow can manage to outmaneuver the major label competition, they could have a hit artist on their hands.

—Eva Melo



THE JOSH JACKSON BAND *The Josh Jackson Band*

(self-released)

Producer: Chuck Davis

Prime Cuts: "Next Best

Thing," "Save You From Me," "Rosa," "In Pieces"
Critique: The Josh Jackson Band (JJB) was voted Best New Band/Best Local Rock Band in the *Nashville Scene's* Best of 2002 issue and for good reason—they crank out smart pop tunes that rock with radio-ready melodies. They fall somewhere between Vertical Horizon and Train in the modern rock landscape, albeit with more positive and uplifting lyrics. Lead singer Jackson has an engaging, roughhewn voice perfectly suited for the band's hook-filled, guitar-driven rock sound. JJB's nine song, self-titled CD features catchy, sing-along pop gems ("Next Best Thing," "Save You From Me") next to more mellow, but thought-provoking fare ("Rosa," "In Pieces"). They handle both with aplomb and for a relatively new band show a surprising confidence—in their writing and this disc's understated production—that makes it obvious they have a clear vision for their sound. JJB has all the ingredients to be radio contenders and with a little more studio polish that might just happen. These local rockers are my first



REGIE HAMM *American Dream*

(Refuge Records/
Universal South)

Producers: Regie Hamm, Kent Hooper

Prime Cuts: "Shelby

Street Bridge," "Beautiful People," "Old Man," "Yolanda's Fine"

Critique: The smooth, AC pop heard on songwriter Regie Hamm's debut disc certainly contrasts with country-minded labelmates Alison Moorer and Joe Nichols. Already established as a songwriter and producer with 18 No. 1 songs, a string of Grammy and Dove Award nominations, and four SESAC "Writer of the Year" Awards, Hamm stepped out of his comfort zone to write, produce

and finance an album of his own...his "American dream," you might say. On the 13-song CD, Hamm wrestles with demons, contemplates adult responsibilities and attempts to uncover what makes people tick. On the title cut, Hamm presents the hard-luck lives of three vividly drawn characters and their desire for freedom, and sets the tale to sweeping orchestral arrangements and a simple but effective piano melody. On his current single, "Babies," Hamm's James Taylor-inspired voice blends with soothing pop melodies to create a soft bed for his relatable verses. The narrator's yearnings for a white picket fence and an Oldsmobile sound sincere enough, but Hamm overdoes the kid references (Dr. Seuss, Mother Goose, little bitty tennis shoes and puppies) to near-nauseating effect. Hamm's excellent storytelling abilities come out on the uptempo "Shelby Street Bridge," about a man living under our local landmark. The character defends his strung-out existence by saying, "you know we don't pay no rent down here" and a "wife and kids, a job—that don't mean jack to me," but then admits, "you know I'm going to get back home someday/but it seems like it's just so far away." The funkified horn section and organ parts

on "Beautiful People" and "Yolanda's Fine" as well as the soul-inspired vocals on "Infidels" live up an otherwise squeaky clean disc that plays it safe, but holds potential in both the AC and Contemporary Christian markets.

—Heather Johnson



POCO
Running Horse

(Drifter's Church Productions) *Producers:* Mike Clute, Rusty Young
Prime Cuts: "Every Time I Hear That Train,"

"Forever," "Shake It," "I Can Only Imagine," "Running Horse"

Critique: New albums from bands that started out in the '60s tend to be pale reflections of past glories. Thankfully, seminal country-rock band POCO has survived 33 years of bumps and bruises with its music not only intact but better than ever. Having influenced everyone from the Eagles to the Dixie Chicks, they don't need to chase after current trends in either country or rock. And *Running Horse*, recorded in Nashville, is one of

their most accessible albums, and surely one of their most consistent—eleven strong songs, not a stinker in the bunch. Long-standing guitarist Paul Cotton contributes his finest tunes in years, founding member Rusty Young adds luster to the POCO tradition (dating back to the days of Richie Furay) of earnest love songs, and bassist Jack Sundrud weighs in with gems that bolster the album without radically changing POCO's sound or style. The production, engineering and arrangements are top-notch (founding member George Grantham's drumming and singing are especially noteworthy). And it plays through without the obsessive self-importance that has characterized every Eagles release since *Hotel California*. If you've ever wondered what the Eagles' music might sound like if they'd loosen up and let it breathe, wonder no more. POCO is an ongoing piece of musical history, a treasure of American music. Long may they run. (www.pocoonut.com)

—Johnny Norris

Correction: The title of Steve Wariner's song is "Snowfall On the Sand." Also, "There Will Come A Day (Holly's Song)" is dedicated to his diabetic stepdaughter.

WRITER'S NOTES



KELLEY LOVELACE

Hits/Cuts: "He Didn't Have to Be," "Wrapped Around," "Two People Fell In Love," Brad Paisley; "The Impossible," Joe Nichols; "I Just Wanna Be Mad," Terri Clark

Birthplace: Paducah, Ky.
Years in Nashville: 10
Publisher: EMI April Music/Didn't Have To Be Music
Favorite Song You Wrote: "He Didn't Have to Be"
Favorite Song You Didn't Write: "Chattahoochee"
On What Instrument Do You Write: Guitar
Influences: Hank Williams Jr., Willie Nelson, Jerry Reed
Advice to Writers: Know your strengths and weaknesses. Co-write with everyone in hopes of finding a few magical relationships.
Little Known Biographical Fact: Served as a Tow II wire-guided missile runner and a tank driver in the U.S. Army.
Issues Facing Songwriters Today: It takes more than album cuts to keep a publishing deal these days. It's almost impossible for writers to

recoup by landing cuts on new and even mid-level acts. It seems like writers have to be focused on writing toward radio to achieve career longevity.
Like To Get A Cut By: George Strait

Kelley Lovelace grew up the middle child in Hixson, Tenn., trying, as he says, "to do something different." So at age 11 he started taking guitar lessons to fulfill a dream of becoming a star. Things didn't start out well. "I tried," says Lovelace, "but I wasn't a good guitarist."

Following high school, Lovelace attended the University of Tennessee at Chattanooga. But after falling in with the wrong crowd, he decided to join the Army. ("The biggest motivator for joining was the movie 'Rambo,'" he jokes.) Lovelace served from 1987-1989 at Fort Benning in Columbus, Ga., earning the rank of specialist (E-4).

"I really got into playing guitar and writing when I was in the Army," he says. "That's when I wrote my first song. I was out on a field exercise and had about two hours of just sitting in the woods. I thought, 'Well, I'll write a song.' It was called 'The Things I Value In Life.' I decided when I got out I was going to take the world by storm as a country music singer."

Lovelace proceeded to hone his guitar licks and joined a band, playing five nights a week for two years at a club near his hometown. At the same time, Lovelace went back to college.

"Finally I started to face the realization that I wasn't good enough to be an artist," he says. Then two years into Chattanooga State, he transferred to Belmont University, where he became good friends with fellow student and future songwriting pal Brad Paisley.

After earning his Music Business degree in 1995, Lovelace quickly landed a writing deal with Larry Butler and Shug Baggott's publishing company, Perdido Key Music. "He hired me for a salary job to do tape copy and such. Then I got a draw to write songs at night. But I had my first deal, which felt so huge to me."

Within two years, Lovelace became President of the publishing company, which was renamed Music Alley. In October 1998 he moved to his current home at EMI Music. His first taste of

success came with Paisley on "He Didn't Have To Be," which was inspired by Lovelace's marriage to wife Karen and her son McCain. The song topped the singles chart and earned numerous accolades, including Music Row's Song of the Year. It was followed with two other Paisley co-written hits, "Two People Fell In Love" and "Wrapped Around."

Lovelace says the success helped build his confidence, but also pushed him to look for other cuts. He recalls, "I thought to myself, 'I wrote this song and it was great, but I wrote it with an artist. Brad's a great writer and everybody's probably going to think that I had nothing to do with it, so I need to really justify this by having more success.'"

Lovelace, a self-described pessimist, did just that. He recently topped the charts again with the Grammy-nominated "The Impossible" by Joe Nichols and the Top 5 Terri Clark single, "I Just Want To Be Mad."

In addition to songwriting, he's also penned two books—the giftbook "He Didn't Have to Be," and an insider's guide for aspiring songwriters titled "If You've Got A Dream, I've Got A Plan."

When he's not writing, Lovelace spends much of his time with Karen and his 12-year-old stepson. He's also active in church ministries and says he's crazy about and highly frustrated with the game of golf.

—Richard McVey II

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LETTERS (Letters have been edited for space)

Dear Readers:

Thanks for all your comments, praise and criticism concerning the Digital Manifesto (@Musicrow 1/10/03). It is a complicated subject to which there may not be a "perfect" solution to satisfy everyone. Unfortunately, sitting on the sidelines is a luxury our industry no longer can enjoy. Survival dictates action. Of the letters critical to the plan, the most common complaint was the need to pay a copyright fee, even if you don't download music. Here are some representative letters [edited for space] with a response at the end.

• • •

While I agree that the illegal downloading of copyrighted material must be addressed, I don't agree that everyone who has an ISP connection should be required to pay extra \$3.50 when we don't now or plan to steal copyrighted material. I refuse to pay for something I neither want or use. It's just another way that we let the government erode our freedoms.

—Ron, Chevy Chase, Md.

What a noble ambition. Force everybody who uses the Internet to pay a fee. We'd all love that, but do you really think the U.S. Congress, much less legislators in other countries would ever buy into that? The real problem is the industry can't

bear to break away from the marketing method of forcing people to buy 10 songs they don't want to get two that they might want.

—Norm Daniels, Creative Director
Paramount Group/Nashville

I saw Channel 5's newscast regarding your proposal of an Internet surcharge to compensate for losses that the music industry has suffered. I also read your "Call to Arms" on the Music Row Website. There are many homes where file sharing is simply not allowed. Yet your idea would force them to pay. Since music is now available on the Internet I now buy more CDs than in the past. Being able to listen to samples or even full tracks from the net allows me to know whether a CD I'm considering is worthwhile or not. I would gladly pay \$.75 to \$1 per track for my choice of tracks.

—Phil Sanders, Nashville, TN

The BEST thing I've read in your pub (dig or hard copy) since I've been a subscriber.

—Brian D. Siewert, Nashville, TN

Editors Note:

Unfortunately, it is virtually impossible to restrict illegal downloading without invading ones'

privacy, which makes the "pay only for what you use" concept impractical and perhaps even dangerous. Equally important, the thrill of unlimited choice and instant gratification, which is part of the downloading experience gets lost when consumers are forced to pay-per-track.

Our civilization has many mandated fees [taxes] which we pay because they are for the greater good. For example, look at the bottom of your phone or cable TV bills. You are already paying a slew of add-on fees. Your taxes go to pay for schools, football stadiums and roads even if you don't have a child enrolled or enjoy going to the games or drive. If film, music and book stake holders united, they could send a strong message to Congress and get results. In return for a monthly fee, each consumer gets a compulsory license which allows them complete rights and access to anything and everything.

Creating a .99¢ per track download site may sound like a good idea. But remember, the industry has tried that model for six years. It hasn't worked because it's impossible to compete with "free."

If you have a business model which better answers the needs of both consumers and intellectual property owners, send it in.

—David M. Ross, ross@musicrow.com

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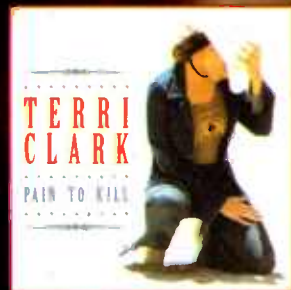
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August 2002

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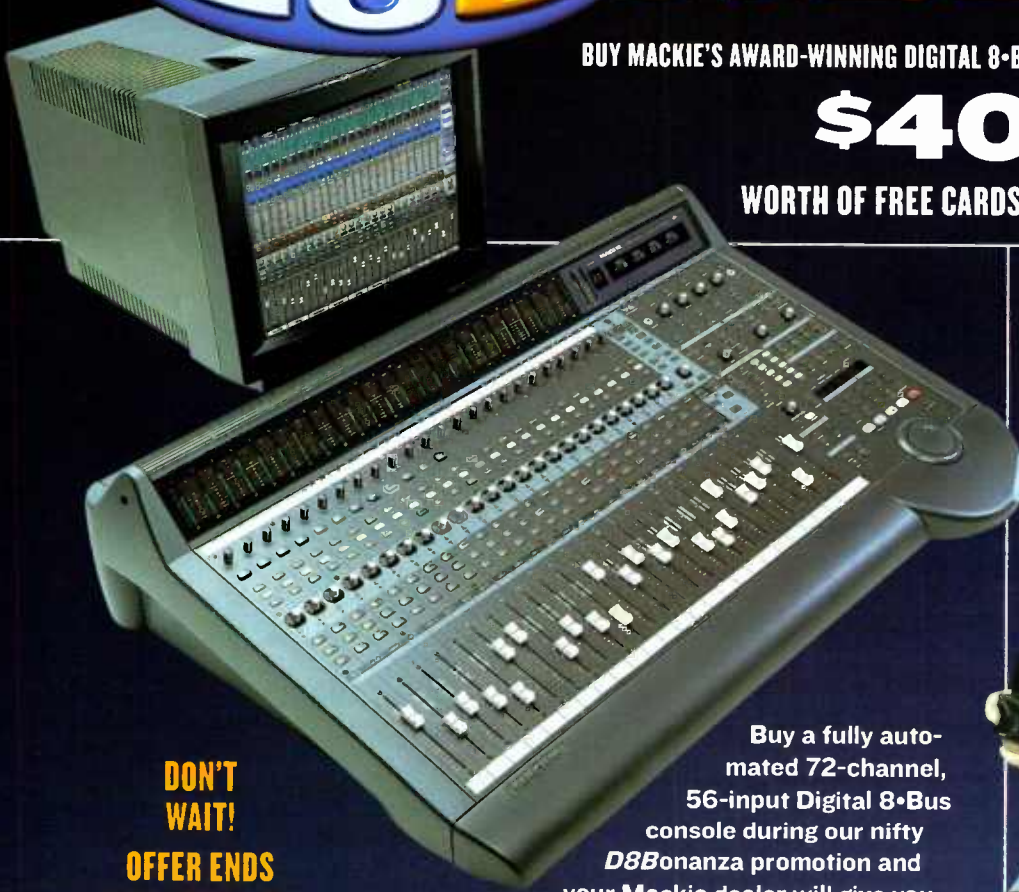
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contents

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On the Cover Andy Griggs

Label: RCA Records

Current Single: "Tonight I Wanna Be Your Man"

Current Album: *Freedom*

Current Video: "Tonight I Wanna Be Your Man"

Current Producer: David Malloy

Management: Bonnie Garner Management

Booking: William Morris Agency (Marc Dennis)

Hometown: West Monroe, La.

Birthdate: Aug. 13

Recent Hits: "You Won't Ever Be Lonely," "She's More," "I'll Go Crazy"

Awards: 1999 Artist/Writer of the Year (Sony Music Publishing); 1999 Top New Male Country Artists (*Country Airplay Monitor* and *R&R*)

RIAA Certs: *You Won't Ever Be Lonely* (Gold)

Special TV Appearance: *Sabrina The Teenage Witch*

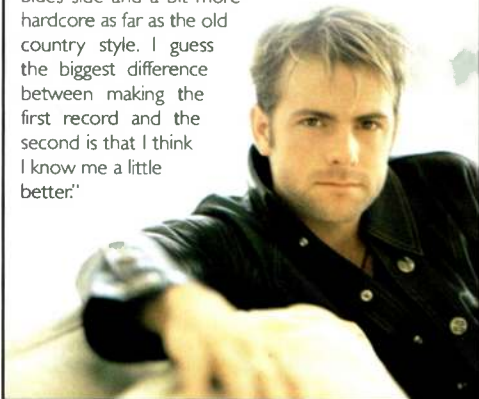
Interesting Facts: Griggs met his wife, Stephanie Sullivan, while playing in a bluegrass group with her father, Jerry Sullivan, and sister, Tammy Sullivan, called The Sullivans.

Outside Interests: Bow hunting, raising coon dogs

Musical Influences: Waylon Jennings, Merle Haggard, Willie Nelson, Flatt & Scruggs, Larry Sparks and Hank Williams

Favorite Records: *Sing Me Back Home*, Merle Haggard; *Tribute*, Ozzy Osbourne; *Red Headed Stranger*, Willie Nelson; *Bean Blossom*, Bill Monroe

Hoping to follow in the gold-selling footsteps of his debut album, Andy Griggs released his sophomore album, *Freedom*, on July 9. "I used *You Won't Ever Be Lonely* as a foundation, of course," says Griggs. "But I tried to make *Freedom* a little more extreme, a little more to the right and left—a bit more jagged on the blues side and a bit more hardcore as far as the old country style. I guess the biggest difference between making the first record and the second is that I think I know me a little better."



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TWENTY YEAR FLIGHT



Launched in 1982, the famed Bluebird Cafe is celebrating its twentieth anniversary with *The Bluebird Cafe Scrapbook*, a collection of remembrances from the writers, artists and staff who have populated the legendary club. *Music Row* recently spoke with proprietor Amy Kurland about the book and her celebrated room.

Q: You actually set out to open a gourmet restaurant. When did you realize music was going to take over?

A: A songwriter show in July of that first year was really, for me, the night the Bluebird started to become what it is.

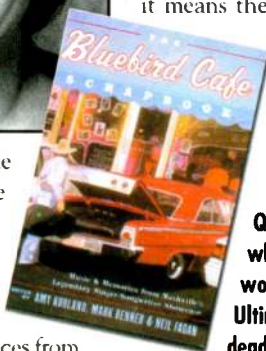
Q: Performances didn't start out in the round. What led to that format?

A: It came to Fred Knobloch and Don Schlitz either in a dream or drunken conversation, I'm not sure which. They came in one Sunday night and said they had the greatest idea: Get off the stage and get in the center of the room facing each other. The next morning I called them and said, "Was that just talk?" We scheduled a show and went for it.

Q: People are often surprised to find this famed venue located in a little

strip mall. What do you think the magic is?

A: The room is small, intimate and comfortable. And I always like to remind people that I did not think up the "Shush" policy. That was created by the music and the patrons themselves. It keeps performers wanting to come back and it means the audience knows just what to expect—the greatest music in the world in a smoke-free, quiet atmosphere.



Q: What four writers who've never played would you love to book? Ultimate lineup, living or dead.

A: Cole Porter and George Gershwin, but I'd want to mix them with people who do play here all the time—Beth Nielsen Chapman and Cheryl Wheeler. That would be a great round. Neil Young. James Taylor. Joni Mitchell. Laura Nyro. John Lennon. The fact that Carole King did play here skews the whole question.

Q: Anything in the book that surprised you or stands out?

A: People look for writings by people they know, but some of the most interesting stories are hidden. The one about Melissa Etheridge with her pants pulled down is in a piece by one of my former cooks. There are all kinds of great tidbits from the bartender or the cleaning crew. If I have a regret it's that we weren't able to include more people and stories.

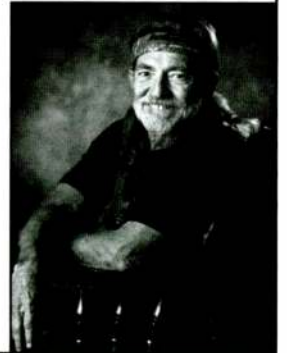
Q: You'll just have to save some for the 30 year book.

A: Yeah. I'll be reading that one on a beach in Hawaii.

—Chuck Aly

Kenny Rogers: The Photographer

Well known as a recording artist, performer and actor, Kenny Rogers is also a dedicated photographer with three books to his credit. The latest, *This Is My Country*, features black and white images of country stars and legends including Tammy Wynette, Minnie Pearl, Dolly Parton, Tim McGraw and Alan Jackson. Not only is the book available exclusively at Rogers' Website, www.kennyrogers.com, but the photographs are displayed in an exhibit at the Country Music Hall of Fame which runs through the end of the year.



the buzz...

DOG DAYS EDITION

It's not the heat it's the timidity. With big releases on the way, however, Music City's about to get much more aggressive.

- ▼ **Baseball**—Finally! A business that's alienating more of its customers than the recording industry. Hurray!!!
- ▲ **Bonnaroo**—It's Fan Fair with 50k more people, psychoactive drugs and no bras. Hey, has anybody seen MR's John Hood?
- ▶ **Don Imus**—Pays KZLA's charity \$10k for adding a record. Take out the charity part and he's a promotion VP.
- ▶ **Acuff Rose**—Sold to Sony/ATV Tree for a 19 multiple. Wait a minute, you mean Gaylord actually worked a score?
- ▲ **American Idol**—MR's Robert K. Oermann is reportedly suing the show's razor-tongued Simon for stealing his schtick.

Broken Bow Grows Up



Baumgartner

It's been notoriously difficult for independent country labels to survive, let alone thrive, over the past decade, but the recent successes of Dualtone, Audium and VFR prove it can be done. Broken Bow Records (BBR) plans to be the next successful Nashville independent and has made several key strategic moves to do just that.

Over the past six months, BBR has signed with Sony's Red Distribution, brought in an experienced promotion team headed up by Rick Baumgartner and most recently added former major label acts Chad Brock and Craig Morgan to its roster. The label is also enjoying radio success with new act J. Michael Harter who, at press time, sits at No. 22 on the *Music Row CountryBreakout* chart and at No. 45 on *Billboard's* country singles chart.

Baumgartner, VP of National Promotion, believes that independents must use a different business model than the majors to be successful. "People judge success in different ways. Yes, we want number one records and we'd like to have records that do very well. But we don't have to sell a million records to be profitable. By the time an artist on a major label is ready to release their first single, the label probably has \$500,000-\$750,000 invested. We're not going to be anywhere near that because of the way we're structured and do business. If we sell 100,000 units or hit a big one like David Ball did then we can be in business forever. We can be very successful by being careful with the artists we sign and not going out and spending silly money for things that don't give us the best opportunity for success."

He also says the current market requires creative thinking. "Being an independent we have the opportunity to look outside of what everyone thinks is normal. With the tightening of playlists and some of the other things that are going on, you have to look at other avenues to get exposure for your acts. It used to be that radio was the major part and other things were secondary. Now you have to look at radio, touring, the Internet, advertising and any place where an impression can be made to the listener."

Ultimately BBR knows there is one thing the label needs to grow and thrive—great music.

"We're serious about country music," says Baumgartner. "We want to provide good quality music that is competitive with the majors. When radio gets a BBR envelope across their desk we want them to know their getting music that is competitive, passionate and will connect with their audience."

—John Hood

Imminent Impact: **JOE NICHOLS**

When Universal South, headed by Tony Brown and Tim DuBois, was in its planning stages, no one at the label expected singer/songwriter Joe Nichols to be their debut artist. But that was before they gave radio a peek at Nichols' voice. "We already had finished albums on Bering Strait, Allison Moorer, Holly Lamar and Dean Miller," says Brown. "But as we were playing some songs for radio, they all kept responding to 'The Impossible.'"

"Around February I started to play some things for stations," explains Bryan Switzer, Sr. VP of National Promotion at the label. "When we played Joe everybody went crazy. We rethought everything. We didn't have the album done. I was playing the writer's demo for everybody. It was a great way to open the company. It's turned out to be a smash."

The single recently claimed the top spot on *Billboard's* National Top 75 Country Singles Sales Chart. At press time, the song was already climbing up the top 15 on *Billboard*, *R&R* and *Music Row* singles charts.

Despite Nichols rising stardom, the road hasn't been a fast or necessarily easy one. "It feels like 20 years coming," jokes Nichols. "But it's all been worth it."

Nichols had a short-lived record deal in the mid-'90s with Intersound. Then in 1998, noted studio guitarist Brent Rowan heard Nichols' voice. "Joe's roommate, Brian Spradlin, gave me a tape," says Rowan, who eventually produced Nichols' debut Universal South album, *Man With A Memory*. "So I listened to the tape and his voice was amazing."

Rowan was so impressed he took Nichols to Giant Records, where he landed another deal. "Unfortunately they were so piled up with artists we never got a release," says Rowan. Nichols also spent a short time at Warner Bros. "We've been through a lot in four years, but we're at the exact spot we're supposed to be. This wouldn't have happened without all of that."

Brown recalls that he was immediately impressed. "The first song I heard, I couldn't believe it. I love voices and have worked with a few great voices in my life—Vince Gill, Trisha Yearwood, Wynonna, Reba, George Strait. The thing that caught my ear was the timbre of Joe's voice. And the songs he's gravitated toward are so cool because it's traditional, but it's traditional music that everybody can love.

"Like Tim said, 'Knock on wood, but the first album they released at Arista was Alan Jackson, and he feels like Joe can be that kind of artist.'"

Switzer concludes, "He has movie star looks to go along with that voice, not to mention a wonderful personality and that 'it' star quality. I couldn't have dreamed anything better. It's the kind of thing a promotion guy hopes and prays for."

—Richard McVey II



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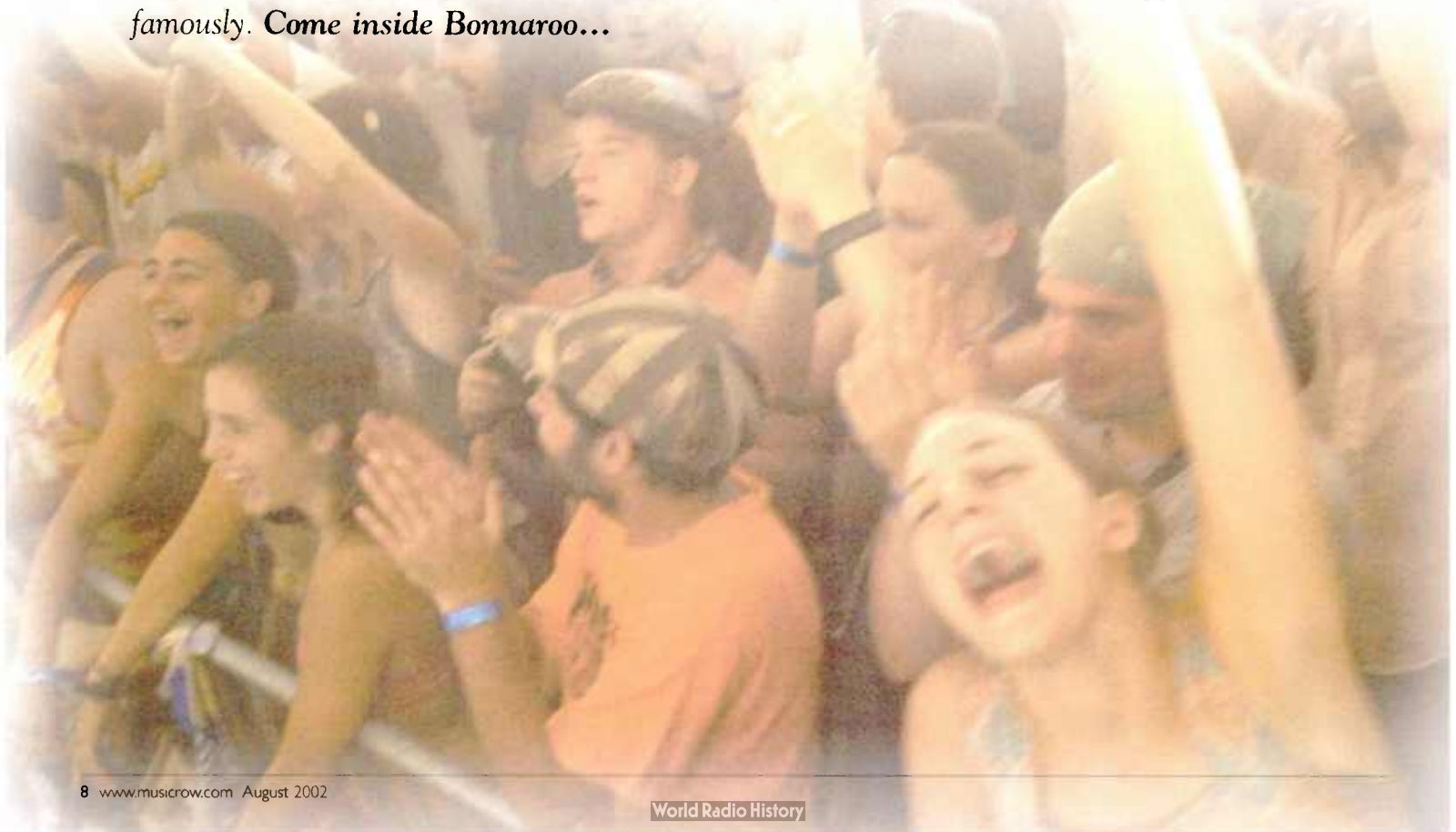


Inside Tennessee's Biggest Music Festival

by: Kate Aly
photos by: Joff Kravitz

(Hint: It's Not Fan Fair)

While the rest of the music industry was bidding exorbitantly for the favor of radio and retail, fretting over skyrocketing costs and bemoaning the proliferation of digital music, a small army was putting together the sixth largest city in Tennessee for a historic and wildly successful music festival. The event's organizers and artists spent nary a dime on big media promotions, received no airplay and systematically gave away their music. For thousands of attendees, including Music Row's correspondent, the approach worked famously. **Come inside Bonnaroo...**



We sat in traffic for 45 minutes. We handed over our \$100 to \$150 tickets for admission to the festival, a map, schedule and 10-track compilation CD. We parked, then set up our tent and shade tarps. And we still had 27 hours to kill before the first band hit the stage. But we preferred that to the alternative: Some of our fellow concertgoers were stuck with 16 hours of traffic on I-24.

We all had one thing in common, however: The 90-degree heat was not about to melt our enthusiasm for what was to be the biggest and best musical festival of its kind, held June 21-23 on a 500-acre farm near Manchester, Tenn. Sure, most of us had been to festivals before. Sure, most of us had sat in concert traffic before. Sure, we'd all seen, or at least heard, many of the acts scheduled to play, no thanks to any of our local radio stations. But Bonnaroo was about to make history and we would be part of it. And the best part was, the assembled 75,000-plus were the only ones who had any clue as to what was about to take place.

HARMONIC CONVERGENCE

Organized and promoted by Superfly Presents and AC Entertainment, Bonnaroo set out to do what no festival had ever done before—bring together the most popular artists of a seemingly underground musical community.

Devoted fans have, for many years dating back to the Grateful Dead, followed bands like Phish, String Cheese Incident, and Widespread Panic, among others, as they've toured the country. These bands are unique in that they are focused on live performance much more so than radio play, and they have built up huge fan bases simply by word of mouth. And for the first time in the scene's albeit short history, one festival was playing host to the biggest and brightest names in the live music oriented "jam band" scene, as it is commonly known. Never before had any festival been headlined by stalwarts like Widespread Panic, Trey Anastasio (Phish), along with String Cheese Incident, and Phil Lesh (Grateful Dead) and Friends supporting. Throw in

moe., Keller Williams, Karl Denson's Tiny Universe, the Disco Biscuits, and Galactic, among others, and there wasn't a jam band connoisseur out there who wasn't blown away by the possibilities.

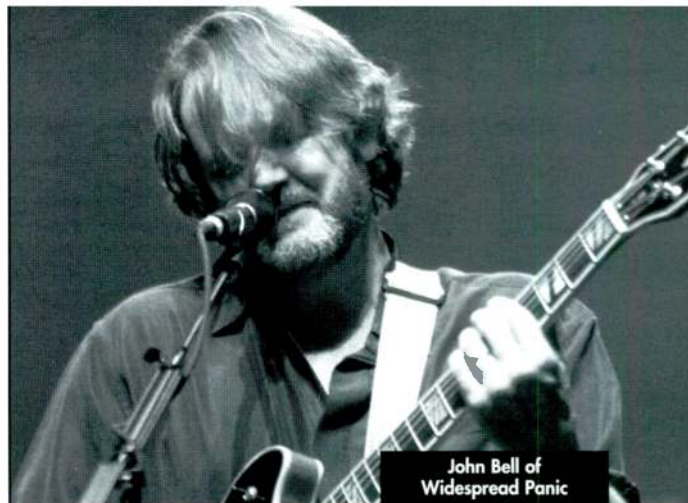
According to Ashley Capps, President of AC Entertainment, the goal was to create an extraordinary concert experience. "We wanted to do it based around a variety of artists who all have in common the fact that their music is best appreciated in a live concert setting," he says. "Their music changes every night."

String Cheese Incident's publicist Carrie Lombardi agrees. "Although 70,000 tickets sold in three weeks, not one of those bands has gone platinum," she says. "Where they're able to stay alive is on the road. You have to really enjoy live performances to make that work for you."

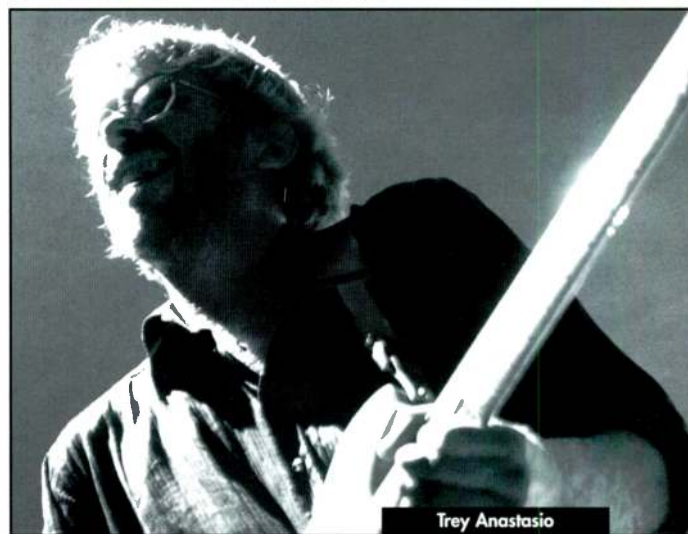
MUSIC AND MORE

The success of Bonnaroo came in many forms. It gave concertgoers the opportunity to see a cross-pollination of artists that might never be seen again. Take, for instance, bluegrass ensemble The Del McCoury Band on stage with steel guitar sensation Robert Randolph and topped-off with DJ Logic. Then there's the fact that to see each of the acts performing during Bonnaroo's three days individually would cost upwards of \$500 in tickets and gas, six months of weekend nights, and countless hours of highway driving. That's assuming fans somehow heard through the Internet and word of mouth grapevine that bands they'd never heard of before were worth the time and money to see.

And remember that, as Meg Harkins, Director of Marketing for Sanctuary Records, Widespread Panic's independent record label, points out, "It was done under the radar, and it was done in the right spirit." And it was peaceful and safe, even with the scorching sun and miles of traffic available to blame for some very bad moods or behavior. "One of the things that made Bonnaroo such a magical experience was that all these fans and bands have found each other by something that collectively we and they and everyone had created," says Lombardi. "Everyone sort of had a



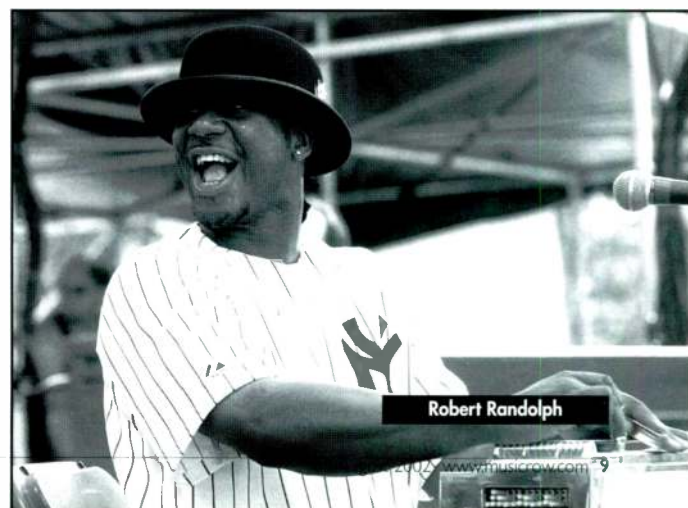
John Bell of
Widespread Panic



Trey Anastasio



The Del McCoury Band



Robert Randolph

The Bands of BONNAROO

Dirty Dozen Brass Band
DJ Logic
Les Claypool's Flying Frog Brigade
Amon Tobin
Widespread Panic
Old Crow Medicine Show
Soulive
Gov't Mule
Umphey's McGee
Gran Torino
The Big Wu
Donna The Buffalo
Acoustic Syndicate
Keller Williams
Karl Denson's
Blackalicious
Ben Harper
Cut Chemist
String Cheese Incident
John Butler Trio
Robert Randolph & The Family Band
Jack Johnson
Jurassic 5
The Del McCoury Band
Lil' Rascals Brass Band
Disco Biscuits
Ulama
Col. Bruce Hampton & The Code Talkers
Particle
Colonel Claypool's Bucket of Bernie Brains
Galactic
moe.
Ween
Vinroc
Phil Lesh and Friends
Bob Weir
Z-Trip
Corey Harris
North Mississippi Allstars
Bela Fleck
Edgar Meyer
Mofro
RANA
Gabe Dixon
Norah Jones
Campbell Brothers
Dottie Peoples
Blind Boys of Alabama
Trey Anastasio

related WEBSITES

www.bonnaroo.com
www.gateway.com/bonnaroo
www.relix.com
www.jambands.com
www.pauserrecord.com
www.jambase.com
www.jambandsonline.com

vested interest in keeping it healthy, safe and fun."

"From the very beginning, everyone involved wanted to plan a very high quality experience for the festival-goer," explains Capps. "We didn't want to bombard people with corporate advertising, but when we did use sponsors, we brought in corporations that would enhance the event." Richard Goodstone of Superfly Presents explains that the promoters wanted to "make it more of a carnival-like atmosphere where there are a lot of things going on [for the fans] to participate in."

So they came up with all sorts of extras, like a movie tent that broadcast everything from *The Simpsons* to *Bittersweet Motel*, a documentary on Phish. They created an arcade tent, complete with X-Boxes, foosball tables and air-hockey for fans to play for free. There was a playground for adults with kids, and adults who felt like kids. They hired a visual designer, an architect, to spice up Centeroo, where most of the food, clothes and souvenir vendors were located. Included were all sorts of sculptures and additions, including what festival-goers jokingly referred to as "Stoneyroo," a plywood replica of Stonehenge. But by far, the best idea was what they called the Music Sharing Village, brought to Bonnaroo by Gateway Computers.

TAKE ALL YOU WANT (WE'LL MAKE MORE)

To the bands and fans of jam band music, the taping and trading of live shows is as customary and traditional as the scene itself. Easy access to music has both kept major record labels at bay, and been a huge factor in the genre's success.

Superfly's Goodstone explains the Music Sharing Village: "The idea morphed many times from having people trade live shows amongst themselves to actually hosting a lot of different material there for the fan to download. What made the most sense was to get authorized tracks from the different bands." Obtaining everything from live tracks to studio versions and in some cases combinations of the two from most artists playing the festival, organizers pitched the idea to Gateway. The computer manufacturer became a sponsor, along with disc maker Verbatim, which provided the CDs.

The line at the festival was out the tent and around the corner, but I stood in it for only 45 minutes waiting my turn. When they handed me my blank CD, the man chuckled at my confused look. "It's free," he assured me. I can't say what I enjoyed more—the 15 minutes of air conditioning, or the free, legal, customized CDs I left the tent with. But I know which is rarer these days.



"Tape trading is going to eventually help sell records and make a band more popular," says Goodstone. "It's the same for these Gateway downloads. Let people sample the music and the hope is that they'll be a much stronger touring act. At the same time, people will listen to one song and want to buy the whole album."

While the majority of the music industry has been embroiled in lawsuits over "free" music, bands like Widespread Panic have continued to embrace the taping of their live shows. Websites have been created for fans to make and store their tape lists, complete with search engines so that people looking for a specific show can contact those that have it and arrange a trade. Metallica demanded that Napster be shut down, but Phish, Dave Matthews Band, and others embraced and encouraged the service, leaving much of the music community wondering how they could afford to give away their music.

"So many bands today are all about that one radio song, and that's what sells records," says Lombardi. "So if there's an alternative place to get that song for free, it's going to be hard to get somebody to buy the album." But the fact that fans will download for free rather than buy it for a price remains the same in any genre. The difference, among other reasons, is that these bands aren't spending ridiculous amounts to produce their CD's, and they're not spending millions to market it either. So they begin to recoup costs sooner than your average radio star, because they realize they aren't going to sell a million copies. Better yet, in the eyes of these bands, free music is free advertising for their live shows, which is really where they make their money. Says Harkins, "If people are finding out about Widespread online, and they're downloading shows from tape traders, then hopefully they'll get into the band and want to get either high quality studio or live recordings from us. As far as the band is concerned, they make their living on the road touring, and that doesn't affect their ticket sales at all. Why would you fight the scene that helped spawn the band?" Tape trading, adds Capps, "becomes a way that people can experience and share music with their friends. It actually helps these bands."

LESSONS LEARNED

As for translating this unique approach to other genres: "It's kind of up to the band to make it work for them," says Lombardi. "I don't think it's directly transferable because there are definite risks involved. If you look at the record sales of these bands at Bonnaroo, they're much lower than your average mainstream band." Capps points out that the bands of Bonnaroo and others like them don't get much radio play, "so the exchange of music by fans becomes almost a substitute for airplay. Frankly, if you're really a talented musician, and if you have something to offer as an artist, then the more you can get your work out there the better off you are."

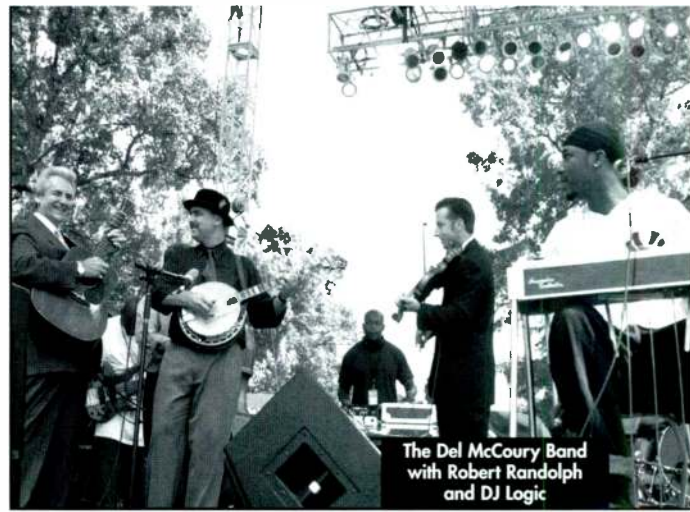
The growth of such a radically different musical approach will certainly have some impact on the broader music industry, but what that is remains to be seen. "Ultimately it's going to change the radio landscape to a large degree, because radio has become a very restrictive medium," says Capps. "They've really narrowed their playlist down to create some sort of imaginary soundtrack for people's lives, except a lot of people's lives aren't like that, so they're not very interested."

Slow on the uptake, the music industry is only beginning to understand the Internet's potential. As Lombardi points out, it was an invaluable tool not only in building the jam band fan base, but for Bonnaroo itself. "Without the Internet you wouldn't be able to sell 70,000 tickets to bands that had never been on the radio," she says.

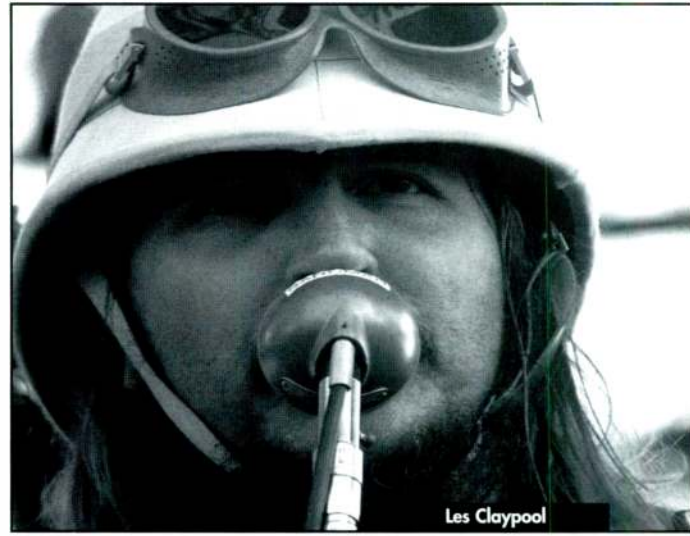
"We're definitely at a crossroads in music right now—in the way that we buy music and how musicians and labels are compensated," says Harkins. "It's going to change."

Perhaps the music industry at large could learn something from the jam band scene, where the motto seems to be, as Sanctuary's Harkins says, "It's about getting the music into the hands of the people that like it." The rest, as Bonnaroo showed, will take care of itself. **MR**

Kate Aly is the younger sister of Music Row GM Chuck Aly. She is a Special Education major at East Carolina University.



The Del McCoury Band with Robert Randolph and DJ Logic



Les Claypool



Phil Lesh & Bob Weier



IN MEMORY OF RANDY HARDISON



*The beat goes on...but it just doesn't feel the same.
Your friends*

CHARTING A NEW COURSE

EXPLAINING MUSIC ROW'S NEW RADIO CHART

Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins	Spin Power %	Spins +/-	Last Wk # Spins
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by Chuck Aly

BLANK STARES AND HEAD-SCRATCHING.

The date was January 2 of this year and Publisher/Editor David Ross had just called *Music Row's* editorial staff into his office. "I think we need to look at the chart again," he said, receiving a thunderously silent response: Blank stares and head scratching.

We had discussed publishing a radio chart before. Many times and at length. But the country market already had plenty of singles charts—too many, really. And they reported basically identical information. What, we asked many times, could we offer in this overcrowded segment of the industry?

Sensing our unabashed lack of enthusiasm, David explained his concept. It went something like this:

There are too many songs from too many labels trying to squeeze past too few gatekeepers into way too few playlist slots. Why not create a chart that brings another group of passionate programmers into the decision-making process? Why not embrace secondary-market stations with longer playlists and aggressive attitudes toward new music? Why not build a tool that focuses on the new and developing artists who will be the superstars of tomorrow? In short, why not publish a chart that will be an agent for

change rather than a reflection of the status quo?

While we didn't exactly leap to a standing ovation and march out of the room humming "The Battle Hymn of the Republic," the boss certainly got us thinking. Over the next couple weeks we refined the idea and by the end of January had initiated software development. We announced the chart in mid-February and were proceeding diligently toward an early summer launch when Gavin abruptly closed the first week of March. Thrown into fast forward, we published our first chart April 12.

Now that we've got a few months under our belts, we thought it time to pause and offer

MUSICROW COUNTRYBREAKOUT Week 28 • July 12, 2002

Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins	Spin Power %	Spins +/-	Last Wk # Spins
14	1	1	Blake Shelton/Ol' Red/WB	2351	2	-56	2407
14	4	2	Joe Nichols/The Impossible/Universal South	2264	4	+86	2178
14	2	3	Darryl Worley/I Miss My Friend/DreamWorks	2247	-4	-87	2327
14	5	4	Sara Evans/I Keep Looking/RCA	2122	0	+4	2118
14	3	5	Tracy Byrd/Ten Rounds With Jose Cuervo/RCA	2075	-7	-165	2240
14	7	6	Brad Martin/Before I Knew Better/Epic	1906	-5	-106	2012
14	9	7	Mark Chesnutt/She Was/Columbia	1897	0	-2	1899
14	10	8	Diamond Rio/Beautiful Mess/Arista	1841	6	+100	1741
14	6	9	Gary Allan/The One/MCA	1797	-11	-231	2028
14	8	10	Trace Adkins/Help Me Understand/Capitol	1629	-17	-343	1972
12	12	11	Chris Cagle/Country By The Grace Of God/Capitol	1588	1	+16	1572
11	13	12	Phil Vassar/American Child/Arista	1554	0	-5	1559

MUSICROW METALCOUNTRY Week 28 • July 12, 2002

Wks On Chart	# Spins	Artist/Song/Label	Spin Power %	Spins +/-	Last Wk # Spins
9	2700	Toby Keith/Courtesy Of The Red, White & Blue/DreamWorks	5	+122	2578
14	2622	Brooks & Dunn/My Heart Is Lost To You/Arista	1	+30	2592
11	2605	Kenny Chesney/The Good Stuff/BNA	1	+26	2579
6	2453	Dixie Chicks/Long Time Gone/Monument	9	+204	2249
6	2103	Tim McGraw/Unbroken/Curb	7	+141	1962
13	1748	Martina McBride/Where Would You Be/RCA	6	+106	1642

SP1, SP2, SP3—Spin Power Increase

GSG—Greatest Spin Gain

Figure 1



FREQUENTLY ASKED QUESTIONS

Q: How do I become a chart reporter?
A: At 81 stations, our panel is pretty much full. But we do add stations from time to time. If you'd like to be considered, contact Chart Director John Hood at hood@musicrow.com. Remember, we're looking for stations with an aggressive stance on new music and artists.

Q: Where can I get a list of reporting stations?
A: See the sidebar. If you need more detailed information, you can get it from Mr. Hood (see above). The cost is \$15 unless you are a tracking subscriber.

Q: What is tracking and how do I get it?
A: Labels, promoters, managers and others can access detailed chart data on our Website for a monthly fee. See which stations are playing your songs and how often, access whole playlists, or track a song's performance over a number of weeks. (Fig. 2)

Q: Why do you separate the Metal artists? Doesn't that make it harder to see what the hits really are?
A: When a single is released by an elite artist, there's little doubt it will receive a generous response at radio. And if you want a bottom-line snapshot of which songs get the most airplay, there are plenty of places to get that. If, however, you're interested in finding the unexpected hits, CountryBreakout™ can help.

Q: Without monitoring, how can you be sure your reporters are playing what they say they're playing?
A: Our reporters understand that CountryBreakout™ won't help anybody if it loses integrity, and they're as committed as we are to helping this format identify the next hits and stars. Music Row will also periodically audit our stations' playlists. And with a phalanx of promotion staffers studying the chart each week, glaring irregularities are sure to surface.

a short-but-detailed explanation of our CountryBreakout™ chart, and its companion, MetalCountry™.

WHO?WHAT?WHEN?

The heart of any chart is the reporter panel. Music Row currently has 81 non-monitored reporters in 39 states from Maine to Washington. While there were no rigid guidelines for being chosen, we looked for stations with longer playlists and a willingness to play new music early. Most of our panel boasts 40-song or longer playlists, and some extend into the fifties and sixties.

Reporting is done via a password-protected interface accessed on the Web. (Fig. 1) Each week they adjust their playlist (right side of the window) by changing spin counts, dropping songs or adding them from the console on the left side of the interface. By Thursday at 2 p.m. they file their playlist for the period running from the previous Thursday through Wednesday. The chart data is compiled and published in Friday's @MusicRow.

BREAKDANCE

Once the raw data has been collected, Music Row's database program processes the information to produce two charts: CountryBreakout™ and MetalCountry™.

CountryBreakout™ is the 52-position primary chart that ranks singles by total number of spins. There is no weighting. In addition to familiar categories like Last Week's Spins and Weeks On Chart, CountryBreakout™ also has a SpinPower number which notes the percentage spin gain or loss. This number is used in determining each week's SpinPower honorees.

Even a cursory analysis of CountryBreakout™ reveals an absence of big name artists. This is the crux of Music Row's chart system, and the reason for the 10-position MetalCountry™ chart. Because our intention is to offer a venue in which new songs and developing artists can build a story, we have chosen to segregate those proven artists whose story is already firmly established. We identify these artists with RIAA certifications. *If an artist has received three certifications on their previous two albums (gold, gold and platinum; gold, platinum and gold; gold, platinum and double platinum; etc.) they are moved to the MetalCountry™ chart.*

MetalCountry™ also ranks songs by total spins, and its presence allows CountryBreakout™ to be a faster moving showcase. There are no recurrent rules on either chart.

FILLIN THE BLANKS

It's that simple. The big names are moved to one side, which allows a little more of the spotlight to fall on those who most need it. Three months in, the results are promising. We've seen several new major label artists build considerable momentum and the numbers of independent label acts receiving airplay is highly encouraging. Time will tell if CountryBreakout™ is successful in building stories and letting some fresh air into the country marketplace. **MR**

Figure 2

REPORT TRACKER										MUSICROW			
Name	Search	Week By Week	Songs Stats	Station Stats	Contact MusicRow	Back							
Click any link in this page to open more detailed information													
Song Information													
Song Title		Ol' Red											
Artist		Blaise Shaheen											
Label		WR											
Writers		Bohan, Goodman, Shearill											
Producers		Braddock											
Cumulative Weeks On Chart		13											
Cumulative Spins		22424											
Highest Position Charted		1											
Lowest Position Charted		26											
Weekly Summary													
Year/Week #	Weeks Reported	Chart	Pos #	Spins	# Reports	Spin Cover	Spins +						
2002-27	13	Break Out	1	2407	81	-1	+13						
2002-26	12	Break Out	1	2420	81	6	+128						
2002-25	11	Break Out	3	2292	81	8	+160						
2002-24	10	Break Out	7	2132	80	6	+128						
2002-23	9	Break Out	8	2004	79	7	+127						
2002-22	8	Break Out	11	1877	79	4	+80						
2002-21	7	Break Out	13	1797	77	7	+117						
2002-20	6	Break Out	14	1680	77	12	+180						
2002-19	5	Break Out	14	1500	77	5	+76						
2002-18	4	Break Out	20	1424	78	17	+210						
2002-17	3	Break Out	22	1214	74	28	+266						
2002-16	2	Break Out	23	948	69	30	+219						
2002-15	1	Break Out	26	729	55	45	+227						
Spin History (Station/Spins/Weeks)													
Station	2002-27	2002-26	2002-25	2002-24	2002-23	2002-22	2002-21	2002-20	2002-19	2002-18	2002-17	2002-16	2002-15
KETA	48	48	48	48	48	25	25	25	25	25	25	25	25
KOKS	45	45	30	30	30	30	21	21	21	18			
KXNB	45	45	45	45	45	45	28	28	28	28	28	28	28
WAKG	44	44	44	28	28	28	14	14	14	14	14	14	14
WOOZ	44	44	48	33	33	28	22	22	13	13	10	10	10
KHXR	42	42	42	38	38	36	34	24	20	18	16	14	14
WKCY	41	41	36	26	26	26	24	19	19	16	16	16	16
KZKS	40	40	40	40	20	20	20	20	20	20	20	20	20
KBSG	40	40	40	25	25	25	25	15	15	15	15	15	15
WUJZ	40	40	40	40	25	25	25	25	25	25	25	25	25
WOLB	40	40	25	25	25	25	25	25	25	25	25	25	25
KZSS	39	39	25	16	19	19	17	13	5				
WJVL	38	38	38	37	37	15	28	15	14	14	14	14	10
WBKR	38	38	38	38	35	35	26	25	25	23	11		
WQBL	38	38	38	38	38	38	38	38	38	38	38	38	38
WJJE	38	37	36	30	28	23	18	14	14	9			
KFLG	37	35	37	37	25	24	25	25	11	13	13	13	13
KQFY	35	35	35	22	22	22	22	22	22	22	22	22	22
KLSU	35	35	25	25	28	28	25	25	25	25	25	25	25
WDMR	35	35	35	34	34	34	30	29	28	27	26	24	24
WYFB	35	35	35	35	30	25	25	20	20	20	20	20	20
KCYH	35	35	35	35	35	35	35	24	24	24	24	24	24
WDXK	35	35	35	35	35	35	35	26	26	26	26	26	26
KLTX	35	35	20	20	20	20	20	10	10				
KFGE	35	35	35	35	21	15							
KTJJ	32	32	32	26	26	26	26	26	26	13	13	13	13
WJLM	32	32	30	18	18	16	14	4	7	7	7	7	7
WQZB	31	32	32	30	28	26	24	17	17	17	17	17	12
KBAJ	31	30	31	20	20	20	20	12	12	13	13	13	13
KQOW	31	27	20	23	24	23	20	16	16	16	8	8	8
KSBL	31	31	31	25	25	15	16	16	15	15	15	15	15
KMOK	31	31	31	31	31	31	21	21	21	21	21	21	21
WDSB	31	33	19	21	22	18	19	20	18	13	12	13	13
KOYN	31	31	31	31	31	31	31	31	31	31	31	31	31
KSBB	31	32	20										
WJZZ	30	30	30	30	22	22	22	22	22	22	22	22	22
KMFE	30	30	30	30	30	30	30	30	30	30	30	30	30
WAGE	30	30	30	30	30	30	25	25	26	27	16	15	15
KLOD	30	30	31	30	25	21	15	13	10	7			
WXPV	30	30	30	30	30	30	30	26	26	26	26	26	26
KFAV	30	30	30	30	27	25	25	25	20	20	20	20	20
WATR	30	30	30	30	30	30	30	20	20	20	20	20	20
KMCO	30	30	30	30	30	30	30	25	25	25	25	25	25
KASH	30	30	30	30	30	30	30	20	20	20	20	20	20
WAAJ	29	29	30	29	30	16	16	15	15	15	14	13	13
WUWJ	29	29	29	28	28	28	23	20	20	13	10	10	10
WQOW	29	29	31	26	15	13	17	18	10	8	13	13	13
WEOX	28	28	28	28	28	14	14	14	14	14	14	14	14
KXZZ	28	28	23	27	17	19	18	17	17	16	8		
KLGT	28	28	28	28	28	28	28	23	11	23	11	11	11
KSJR	28	28	28	28	28	28							
WQZR	26	26	26	27	27	27	28	17	19	19	19	19	16
KMGQ	25	24	25	26	24	26	26	25	26	24	23	16	16
WUWJ	25	21	21	21	21	22	24	19	22	20	22	22	22
KWQZ	25	25	25	25	25	25	25	25	25	25	25	25	25
KQCE	25	25	30	30	25	25	25	25	25	15	15	15	15
KFYX	25	25	19	19	19	19							
KQKI	25	25	25	25									
KBSH	24	24	19	20	22	25	20	20	24	28	15	17	17
WPIG	24	24	24	24	24	24	24	24	24	12	12	12	12
WBTU	24	24	27	18	18	16	19	17	14	12	11	10	10
KSGH	24	26	24	24	24	24	26	30	29	28	29	25	25
WJGG	24	24	24	24	24	24	24	24	24	12	12	12	12
KQVF	24	23	25	25	21	23	23	22	23	18	16	8	8
KSBL	24	24	16	17	16	21	20	18	19	18	19	12	12
WVWB	23	23	23	17	17	17	17	17	17	16	10	10	10
WQSB	23	22	22	22	24	24	23	23	13	13	16	10	10
WBBB	22	23	21	21	21	23	23	21	21	14	11	11	11
WGGC	22	22	22	22	22	20	15	15	14	14			
KOBB	21	21	25	25	15	15	15	15	15	15	15	15	15
KZCY	21	21	21	21	21	21	15	15	15	15	15	15	15
KBOE	20	20	20	20	20	20	20	20	20	20	20	20	20
KZZL	20	20	25	27	29	29	19	19	12	14	10	10	10
KQCE	20	20	21	13	17	21	13	13	13	13	13	13	13
KSJB	20	20	20	20	20	20	20	16	16	16	16	16	16
WTVY	19	20	19	19	20	20	19	12	10	10	10	10	10
WVWB	18	18	18	18	18	18	17	12	10	8	8	8	8
KTCO	16	16	16	16	16	16	16	16	16	16	16	16	16
WUPY	15	15	15	15	15	15	15	15	15	15	15	15	15
WAGI	15	15	14	14	12	11	10	10	8	6	6	6	6
WANT	10	10	10	10									
KATZ						29	24	24	14	4			
KZKS						25	25	25	25	14	14	14	14
WMOU										15	15	8	8
Total	2407	2420	2292	2132	2004	1877	1797	1680	1500	1424	1214	948	948
Reporters	81	81	81	80	79	78	77	77	78	78	74	69	69

MUSICROW CHARTREPORTERS

- KASM, Albany, MN
- KBCN, Harrison, AR
- KBCY, Abilene, TX
- KBOE, Oskaloosa, IA
- KCYN, Moab, UT
- KDXY, Jonesboro, AR
- KEZS, Cape Girardeau, MO
- KFAV, Warrenton, MO
- KFGE, Lincoln, NE
- KFLG, Bullhead, AZ
- KFTX, Corpus Christi, TX
- KFYX, Texarkana, TX
- KGFY, Stillwater, OK
- KGRT, Las Cruces, NM
- KHXR, Reno, NV
- KIKF, Great Falls, MT
- KIOD, McCook, NE
- KITX, Hugo, OK
- KIXB, El Dorado, AR
- KKAJ, Ardmore, OK
- KKCN, San Angelo, TX
- KKOW, Pittsburg, KS
- KLGT, Buffalo, WY
- KMCO, McAlester, OK
- KMGO, Centerville, IA
- KMOK, Lewiston, ID
- KNOT, Prescott, AZ
- KOYN, Paris, TX
- KPQX, Havre, MT

Take A Swan Dive

by Robert K. Oermann

Our pop/rock community is so much cooler than the rest of the world knows.

Just look at the talent lineup in this edition of the column—Bobby Bare Jr., Gary Nicholson's Fortunate Sons, Butch Baldassari's Silent Sound and the hands-down winner of the Disc of the Day award, the ever-brilliant Swan Dive.

Our record-label world is so much more interesting than the majors that dominate the stupid country charts. That's why our Label of the Day prize goes to the ever-adventurous Compass Records.

But the winner of the DISCOVERY Award isn't a Nashvillian. Dulcie Taylor recorded her super CD in California, Virginia and Maryland. She was raised in South Carolina, matured musically in Los Angeles and is D.C. based. And it was Atlanta's Mark Pucci who brought her to our attention. For which we say a big "Thank You."

AMERICANA

ROBERT EARL KEEN

My Home Ain't in the Hall of Fame

Writer: Joe Dolce; Producer: Gurf Morlix/Robert Earl Keen; Publisher: Castle Hill, ASCAP; *Lost Highway* (track)

If I were king, this guy would be a country superstar. But like he sings, his "home ain't in the Hall of Fame" and you won't find his songs "on top-40 radio." Nevertheless, this drawling Texan is at the top of my heart's hit parade...and probably always will be.

RATTLESNAKE ANNIE

Southern Discomfort

Writer: Rattlesnake Annie; Producer: Rattlesnake Annie; Publisher: Ann McGowan, BMI; *Rattlesnake* (track) (www.rattlesnakeannie.com)

I know I reviewed Rattlesnake Annie in last month's issue. But, you see, she's got two new CDs out. Last month's was her recorded-in-Germany opus. This one was mostly done in Nashville and features the likes of Dan Penn, Lonnie Mack and the late Bill Monroe. Its CD title-tune lament has cool guitar fretwork by Jon Randall and the deep bluesiest of vocal performances.

HUGH PRESTWOOD

Ghost in This House

Writer: Hugh Prestwood; Producer: Hugh Prestwood; Publisher: Hugh Prestwood/

Careers, BMI; HP (track)

(www.hughprestwood.com)

Hugh's CD features such hits he's written as "The Song Remembers When," "Asking Us to Dance" and this, its title tune. Plus lotsa new stuff. If you've never heard him sing, be prepared to fall in love. If you've never heard his recent songs, be prepared to be swept away. If you've never heard him perform "Ghost in This House," be prepared to be dazzled.

PETER CASE/Manana Champeen

Writer: Peter Case; Producer: none listed; Publisher: Trumpet Blast/Music & Media, no performance rights listed; Vanguard (track)

He's still so great, especially with this groovy acoustic thump. Case's new *Bee Line* CD is essential.

MARY McBRIDE

Everything Seemed All Right

Writer: Mary McBride/Fred Eaglesmith; Producer: Lou Whitney; Publisher: First Turn/Sweetwater, ASCAP/SOCAN; Bogan (track) (www.marymcbride.com)

She's outta pills and boy is she pissed. I bet she's a pistol as a performer.

LAURA CANTRELL

When the Roses Bloom Again

Writer: none listed; Producer: none listed; Publisher: none listed; Diesel Only (track) (www.dieselonly.com)

Well performed, but somewhat unemotional considering how sad the song is.

FOLK

DAVINCI'S NOTEBOOK

Another Irish Drinking Song

Writer: Sabowrin/DiCostanzo; Producer: Richard Bob Greene; Publisher: C. K. Dexter Haven/Sleestack Serenade, ASCAP; *DaVinci's Notebook* (track) (www.davincinotebook.com)

The best way I can describe it is as a cappella jive comedy. Let just say, the Irish are shown no mercy. Elsewhere on the disc are such ditties as "Enema Countdown," "Internet Porn" and "Enormous Penis." Don't ask.

DULCIE TAYLOR

Diamonds and Glass

Writer: Dulcie Taylor/George Nauful; Producer: George Nauful; Publisher: Homeward Angel, BMI; *Black Iris* (track) (www.dulcietaylor.com)

Her heartfelt soprano and confessional songwriting style both go down easy. The

lovely, lilting melody is brilliantly produced with light percussion, tremelo electric guitar and acoustic strumming. In short it shines exactly like its title, "Diamonds and Glass." Nice work all around.

POP/ROCK

EARTH MAMA/Grass Roots

Writer: Joyce Johnson Rouse; Producer: Joyce Johnson Rouse; Publisher: Rouse House, ASCAP; Rouse House (track) (www.earthmama.org)

Earth Mama is devoted to "saving the planet, one song at a time." She's a committed environmental activist, which makes her music kinda preachy/political. She surrounds herself with snappy players, which makes her music kinda swing.

FORTUNATE SONS/Healing Ground

Writer: Gary Nicholson/Kenny Greenberg/Fortunate Sons; Producer: Fortunate Sons/Justin Niebank; Publisher: Gary Nicholson/Greenberg/Windswept/Salt Plum/Sheshal/rwynans, ASCAP/BMI; *Fortune* (track) (www.fortunatesons.com)

While still retaining his R&B underpinning, Gary Nicholson and his buddies Chad Cromwell, Reese Wynans, Michael Rhodes and Kenny Greenberg have added a tougher, harder rock edge to the proceedings. The result is both modern and retro. This is a very cool album.

SILENT SOUND/Nightfall

Writer: David Hoffner; Producer: Butch Baldassari/David Hoffner; Publisher: Fields of Autumn/Telos, ASCAP; Spring Hill (track) (www.springhillmedia.com)

It's kinda like space music, all wafty and airy and ambient. The basis is plucked mandolin work by Nashville's Butch Baldassari and Dave Hoffner, overlaid with strings, soft keyboards, subtle woodwinds and sometimes ethereal female voicings.

BOBBY BARE JR./Dig Down

Writer: Bobby Bare Jr.; Producer: Mark Nevers/Bobby Bare Jr.; Publisher: Please Love Me/Songs of Windswept Pacific, BMI; *Bloodshot* (track) (www.bloodshotrecords.com)

Take note: *Young Criminals Starvation League* is NOT a Bare Jr. record. It's a Bobby Bare Jr. record, and it turns out that's quite a different thing. It's acoustic and sometimes a little "country," but don't worry—there's still plenty of rock attitude in the toons. This one

shouts down all the rock greats who have gone before and used up all the licks, leaving the kids of today to sound like imitators. In fact, it sticks a fork in all that's pretentious and bloated about the rock industry in general. Wildly clever.

JUST FREEDOM

Goodbye Mother Earth

Writer: none listed; Producer: none listed;
Publisher: none listed; Rattlesnake
(www.justfreedomband.com)

The songwriting is rather overblown. The production is rather underwhelming. Even at their most stoned, the '60s bands who sounded like this were never this far out of it.

SWAN DIVE/Girl on a Wire

Writer: DeMain/Ryan; Producer: Brad Jones;
Publisher: Jolly Bottom/Neatpie/Bug, ASCAP/
BMI; Compass (track) (www.swandive.org)

The wait for a new CD has been worth it. The songwriting and vocal work is, as usual, splendid. This track has the added pleasures of layer upon layer upon layer of melodies, production touches and shifting sonic scapes. So awesome it made me feel light headed. It's

on a new 15-tune album is called *June*—I promise you it will reside next to my stereo for weeks to come.

KACI/Just an Old Boyfriend

Writer: Brian Nash/Amy Powers; Producer:
Joel Diamond/Brian Nash/Jim Frazier;
Publisher: Chrysalis/Creative Artists/Powers
That Be, ASCAP; Curb (track)

Curb enters the teen pop arena with bubbles billowing.

CHRISTIAN

AARON SPIRO/Sing

Writer: Aaron Spiro/Charlie Peacock; Producer:
Peacock; Publisher: Birdwing/Sparrow Song/
Andi Beat Goes On, ASCAP/BMI; Sparrow

It's all rather "busy," while the song calls for a more clear, anthemic treatment. Still, it's a promising debut.

AVALON/Undeniably You

Writer: Tresa Jordan/Jim Cooper/Kevan Cyka/
Billy Chapin; Producer: Brown Bannister;
Publisher: Chicken Coop/Jimmy Vision/Gold in
My Ear/Funkamongus/Warner-Tamerlane,

ASCAP/BMI; Sparrow

Very pop-y, very catchy, very good.

SARA GROVES/First Song That I Sing

Writer: Sara Groves; Producer: Nate Sabin;
Publisher: none listed; INO (track)
(www.saragroves.com)

Dove nominee Groves is back with her sophomore CD and its lead-off single. It's an enticing blend of chop-chop percussion, her willow-in-the-wind delivery and keyboard/guitar washes. One of her field's brightest new talents.

COUNTRY

MARK PETERSEN/In a Perfect World

Writer: S. Brown/M. Petersen; Producer: Mark Petersen; Publisher: none listed; Mark Petersen (track)

With credits like "Cadillac Style," "I Can't Reach Her Anymore" and "Refried Dreams," Mark Petersen has a proven track record as a writer. Even if he didn't, this hopeful, tender, socially conscious lyric sounds like a hit song for someone, for sure. Let a word to the wise be sufficient.

Kim Wood Sandusky

Vocal Consultant for Major Recording Artists and Artist Development

Credits include:

Beyoncé Knowles – Destiny's Child, Columbia Records
Tom Keifer of Cinderella, Sony Records
Kelly Rowland – Destiny's Child, Columbia Records
Pam Tillis, Arista Records
Michelle Williams – Destiny's Child, Columbia Records
Mark Schultz, Myrrh/Word Records
WhisperLoud, Reunion Records
Jaci Velasquez, Word Records
Hagfish, London Records
Joey Kibble – Take 6, Warner/Reprise Records
Sygnature, Columbia Records

Beyoncé Knowles, Destiny's Child

"Kim knows exactly what you need to get the results you need. She has helped me tremendously."

Kelly Rowland, Destiny's Child

"I've worked with Kim and after the first session I was amazed. I've noticed a big difference on tour with my voice stamina being stronger."

Michelle Williams, Destiny's Child

"Kim has helped me so much. I see a big difference in my voice."

Kim is also experienced in Artist Development for various Record Labels, Producers, and Managers.



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DISCLAIMER

ROGER WALLACE/The Lowdown

Writer: Roger Wallace; Producer: Roger Wallace/Derek O'Brien; Publisher: Natchez Street, BMI; Lonestar (track) (www.lonestarrec.com)

He's by-gawd country. And this shuffle isn't half bad. It's just taken way, way too slow.

MERLE HAGGARD

Time Changes Everything

Writer: Tommy Duncan; Producer: Merle Haggard/Roy Horton; Publisher: Red River Songs, BMI; Audium

Bob Wills is still the king. Merle knows it, too. Even in a teensy, small combo, he and Norm Hamlett, Don Markham and the late Owen Bradley can make things swing.

JASON ALLEN

Cryin' for Their Mamas

Writer: W. Kemp/R. Kemp; Producer: Clay Blaker; Publisher: Glad, no performance rights listed; D (www.gladmusicco.com)

For those of you with hungry jukeboxes, there is at least one company left in America that's dedicated to quality honky-tonk platters. It's the reactivated D Records label in Texas. Jason's tune isn't just incredibly country, it's incredibly cute.

BLUEGRASS

CAGLEY, BLACK, SCHAEFER & NJOES/Tempérance Reel/Petronella/ Miss McCloud's

Writer: traditional; Producer: Dakota Dave Hull; Publisher: public domain; Copper Creek (track) (www.coppercreekrec.com)

A charmingly woven instrumental tapestry of fiddle, guitar and banjo that will make your heart dance.

BAUCOM, BIBEY & BLUERIDGE Come Along with Me

Writer: Junior Sisk/Timmy Massey/Elmer Burchett/Ricky Riddle; Producer: Baucom, Bibey & BlueRidge; Publisher: Dreamin' Creek/Dixie Breeze, BMI; Sugar Hill (track)

It's high and lonesome, but not quite high enough. The lead vocalist is flat.

WILDWOOD VALLEY BOYS

Back Country Road

Writer: Tom Holt; Producer: Wildwood Valley Boys; Publisher: Tulipland, BMI; Rebel (track) (www.rebelrecords.com)

They aren't as tight as they could be. But the song's a dandy, and their hearts are in the right place.

JAMES ALAN SHELTON

Song for Greta

Writer: James A. Shelton; Producer: James Alan Shelton; Publisher: Markyle, BMI; Rebel (track) (www.rebelrecords.com)

This is a rippling guitar instrumental that tickles in all the right places.

PHILLIPS, GRIER & FLINNER

Tennessee Blues

Writer: Monroe; Producer: Todd Phillips; Publisher: Unichappell, BMI; Compass (track) (www.compassrecords.com)

Despite a clutch of nicely executed chestnuts like this, bluegrass programmers should tread carefully over these instrumental collaborations by bassist Todd Phillips, guitarist David Grier and mandolinist Matt Flinger. Elsewhere there are eight-minute minefields of noodling over secondary compositions by Jimi Hendrix and The Beatles.

HONORABLE MENTION

BRENT WOODALL & NATCHEZ TRACE BAND/
Out With the Old/MSU

JACKSON SLADE/Wet Dog/Cold Beauty
GIGI/Tangled/Rockin' Ranch

RONNIE MILSAP/America the Beautiful/LC

CHARLIE DANIELS/The Star Spangled Banner/Audium

ROW FILE



CINDY WUNSCH

President, Wunsch Management
1101 18th Ave. S.
Nashville, TN 37212
615-329-3332 • Fax: 615-329-4451

Cindy Wunsch never intended to be in the music business. It just sort of happened. "Early on, I had no desire to be in this business," says Wunsch, who saw the inner workings of the industry via her father, former Sony chief Roy Wunsch. Instead, she pursued her love of art and design, and enrolled at Spring Hill College in Mobile, Ala. She graduated in 1990 with a degree in art business and spent a brief stint in Europe studying Italian culture and painting.

Upon returning to Nashville, Wunsch went to work at the Tennessee Performing Arts Center (TPAC) as the Director of Marketing. "I did all of their advertising campaigns,

marketing and media buying," she says of her five years at TPAC.

"I've always been artistic and I still paint," she adds. "I never really thought I could be a painter and make money. That's why I took my skills and used them in the area of advertising. I always thought I was going to be an interior decorator or create campaigns for an advertising agency."

But finally, the music business came knocking and she joined Network Ink as a publicist in 1995. Eight months later, however, Mary Chapin Carpenter made her an offer to join her on the road as an assistant to her tour manager. "It was during the Stones in the Road Tour with the

Mavericks," Wunsch recalls. "So I left Network Ink and did that tour. That's how I met manager Gary Borman. After the tour ended, Gary needed to open a Nashville office and wanted to know if I was interested."

She was, and in 1996 she began working with Borman when he opened his Nashville office with Trace Adkins as a client. In mid-2000, opportunity came knocking again. This time in the form of SHEDAISY and Wunsch seized the opportunity to start her own management firm, Wunsch Management. "It was the scariest thing I've ever done," she says of leaving her "stable" job. "But there are so few opportunities like this in life. I thought, I'm a young associate manager at a big management company and here's this artist that's on this uphill ride that wants to take a chance on me. I felt like if they had that much faith in me I should return the favor and put my investment in them. It ended up being the right thing to do. It's been a great experience."

She says the cumulative effect of

her various career stops prepared her. "I picked up the business from being around it. When I was growing up, I remember after school let out I would spend it at my dad's office on Music Row. I picked up on a lot that way. Later, I learned how to be a promoter, how to market shows, and how to run a venue at TPAC. I learned the publicity end and then I went out on the road with an artist, which really set me up for management. It was a nice segue."

Although her downtime is scarce with the release of SHEDAISY's new album *Knock On The Sky*, she still finds time to enjoy tennis, reading, hanging out with her teacup poodle Guffman and, of course, painting. "Kristyn (Osborn, of SHEDAISY) will write these lines and give them to me. Then I'll paint my own sort of abstract interpretations of what she writes. Most of the paintings I just give away as gifts. There's actually a room upstairs at our office I'm thinking of using as a studio space."

—Richard McVey II

Controlling Tour Merchandising

by Cheryl Harris, CFP, EA,
O'Neil Hagaman, PLLC

Since for some artists, net income from tour merchandising can rival that from live performances, decisions regarding merchandising can be among the most important of an artist's career. One of the first questions to be answered is whether to handle the merchandising "in-house" or to lease the rights to a third party. There are advantages with either option. Here are a few areas to consider when evaluating merchandising opportunities.

CASH FLOW AND LONG-TERM PROFITS

Typically, third party merchandising companies will negotiate for the exclusive rights to manufacture and sell the artist's licensed property, and in exchange will pay a royalty based on gross sales. A key point in these negotiations, and one of the chief advantages of utilizing a third party merchandising company, is the cash advance against future royalties that is typically paid to the artist at the start of contract term. The size of the advance will be determined by the artist's popularity, number of tour dates, expected ticket sales and historical sales of merchandise.

The need for immediate cash from the merchandising advance may well be the deciding factor in favor of allowing a merchandising company to handle the products. However, in many cases the potential long-term profits can be greater when the artist controls the sales of tour merchandise by bringing it in-house, and the economics of each of these options should be carefully considered.

RESPONSIBILITIES

Whichever arrangement is selected, there are numerous responsibilities associated with selling merchandise, such as record keeping, tax compliance and inventory control, that require trustworthy and knowledgeable personnel to travel with the artist and sell the products. The merchandise must be covered by insurance and shipped by reliable carriers. The merchandiser must be knowledgeable in the areas of sales taxes, import duties, and fee negotiations with venues. Regular inventory counts must be performed and detailed record keeping of purchases, sales, giveaways and other expenses is extremely important. A competent third party merchandiser will assume responsibility in all of these areas, and is required to account to the artist on a regular basis. Bringing inventory sales in-house, while yielding additional control and (potential) profits, also creates the headaches inherent in managing another business.

ACCOUNTABILITY

Whether under an internal or third party arrangement, the key to insuring proper payment is the implementation of adequate controls and accountability. Reputation and credibility are essential in any relationship of this kind, so researching the background of individuals or interviewing a potential merchandiser's client roster would be a wise step. Look for ways the merchandise company has designed their system to account on a timely basis and make certain the contract provides for periodic audits and access to sales, inventory and accounts payable records.

CREATIVE CONTROL

In most respects, signing with a third-party merchandiser permits the artist to retain creative control of the products to be sold on tour. Under a typical contract, the artist will have final approval rights on everything from selection of merchandise items, quality of materials, pricing and artwork. (The artist should also attempt to negotiate the right to use designs and artwork after the merchandise contract expires.) This control is not complete, however; the merchandise company will only be willing to design and develop products it believes will sell. The artist with innovative ideas in this area will find more creative freedom in an in-house merchandising arrangement.

RISKS

Under normal circumstances, a third party merchandiser will assume the risk of producing or purchasing, transporting and selling the merchandise. The products, personnel, and the vehicle used to ship merchandise must be adequately insured and the campaign must be carefully planned to maximize sales and profits. Under either scenario, the artist ultimately assumes the monetary risk associated with merchandise sales. Unforeseen circumstances, such as a canceled tour or record deal, may find the artist with excess inventory he can't sell, or if under contract, the merchandiser may require reimbursement of the advance.

A successful tour merchandising campaign requires making the proper decisions in many areas, both creative and financial. However you structure your merchandise arrangement, whether by contracting with a third party or handling sales in-house, the key to successful merchandising is finding creative, competent, and honest people that will work with you. **MR**

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Bertolino Joins East Iris; Radio Time at Audio Productions

by Richard D. McVey II

East Iris has added Sandra Bertolino as Studio Manager. Bertolino, previously at Island Bound Studio, will handle booking, pricing, tours and all amenities for clients... Producer Dann Huff and Engineer Jeff Balding have been working on overdubs with Faith Hill at Emerald Studios... Martina McBride was tracking at the Money Pit with Producer Paul Worley and engineers Clarke Schleicher and Erik Hellerman.... Radio tours were the hot project at Audio Productions as Hometown News, Brad Martin, Billy Ray Cyrus and Eric Heatherly each got behind the mike... The Sound Emporium hosted Delbert McClinton, who was tracking and doing overdubs with Producer Gary Nicholson and engineers Dave Sinko and Matt Andrews.



WSOC-FM (Charlotte, N.C.) Morning Show Host Jeff Roper (L), is pictured interviewing Martina McBride during Emerald Studio's "Nashville Live" Summer Radio Remote.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
—	Duncan/Wachtler	Ryberg/Gant	Animal Planet	"Brand" promos
—	Salvador/Wachtler	"	"	"Jeff Corwyn..." theme
—	McEvoy/Gant/Waddell	Gant/Waddell	615 Music Lib.	Contemporary R&B

AUDIO PRODUCTIONS

Hometown News	Barry Freeman	Steve Johnson	VFR	radio tour
Jerry Douglas	Ian Callaghan	Travis Turk	—	interview
Gaylord Perry	Andy Garmezzy	Jim Gilmore	—	"
Robin Roberts	"	"	—	"
Brad Martin	Barry Freeman	Steve Johnson	Epic	radio tour
Andy Griggs	George Achaves	"	RCA	"CCUSA"
Billy Ray Cyrus	Barry Freeman	"	Monument	radio tour
Eric Heatherly	"	"	Mercury	"
Lonestar	George Achaves	Travis Turk	BNA	"CCUSA"

BENNETT HOUSE

Jen Foster	Glenn Rosenstein	Jaszcz/Dineen	Jenco Music	trax/od's/voc's
Chester White	Greg Archilla	"	MCA	mix
Will Owsley	Thomas/Owsley	Bill Whittington	Warner Bros.	od's/voc's
Amy Grant	Keith Thomas	"	A&M	od's

CASTLE RECORDING

Daisy Dern	Keith Stegall	Kelton/Rovery	Mercury	trax
Toby Mac	Mac/Savage	McNeely/Short	Forefront	mix
Chris Stapleton	Frank Rogers	Barrow/Short	EMI	trax/od's
Rebecca Lynn Howard	Trey Bruce	Dave Buchanan	MCA	od's
Jeremy Camp	Andy Dodd	McNeely/Short	Tooth & Nail	mix
Chuck Mead	Mead/Janas	Mike Janas	—	trax/od's

DAN WILLIAMS MUSIC

—	Dan Williams	Dan Williams II	—	Clorox
—	"	"	—	Shoney's
—	"	"	—	Papa John's

Artist	Producer	Engineer	Label	Project
—	"	"	—	Ford
—	"	"	—	Toyota

DARK HORSE

Kirk Whalum	Whalum/Sacks	Hal Sacks	Word	mix
Super Tones	Brent Bourgeois	Richey Biggs	Tooth & Nail	od's
Shannon Wexelberg	Jay Stocker	R.J. Poole	Doxology	trax
Kim P. Johnson	Kim P. Johnson	Matt Andrews	—	mix
John M. Montgomery	Scott Hendricks	John Kuntz	Curb	od's
Gary McKinney	Gary McKinney	Rob Burrell	—	trax

EAST IRIS

Vince Gill	Vince Gill	Neibank/Park	MCA	album
Lee Ann Womack	Frank Liddell	McCarthy/Park	"	imax soundtrack
Hamstack	Red Boy	Grisham/McCutchen	Rap-A-Lot	voc's/od's

EMERALD

Faith Hill	Dann Huff	Jeff Balding	Warner Bros.	od's
Kellie Coffey	"	"	RLG	mix/od's
Dean Dillon	Dean Dillon	David Hall	Acuff-Rose	trax/mix
Kenny Chesney	Buddy Cannon	Jim Cotton	RLG	trax
Kenny Rogers	Chemey/Guess/Rogers	John Guess	Dreamcatcher	mix
Brett James	Dann Huff	Jeff Balding	RLG	"
Lynyrd Skynyrd	Ben Fowler	Ben Fowler	Vector Mgmt.	od's
keith urban	Dann Huff	Brent King	Capitol	strings
Craig Morgan	Morgan/O'Donnell	Sherrill/Bason	Broken Bow	trax/mix
Tim McGraw	Byron Gallimore	—	Curb	ISDN listening
Deana Carter	Dann Huff	Jeff Balding	RLG	mix
Tanya Tucker	Barry Beckett	Greene/Quinn	CMK Ent.	mix/mastering
Rascal Flatts	Williams/Bright	Marty Williams	Lyric Street	remix/od's
Aaron Lines	Chris Farren	Ben Fowler	RLG	mix
George Jones	Billy Sherrill	Billy Sherrill	Bandit	trax/mix
Blake Shelton	Bobby Braddock	Ed Seay	Warner Bros.	trax/od's
Lee Greenwood	Jerry Crutchfield	John Guess	Curb	mix

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Rachel Proctor	Chris Lindsey	Ricky Cobble	RLG	"
Heather Davis	Williams/Bright	Marty Williams	"	od's
Nicole Nordeman	Mark Hammond	Todd Robbins	Sparrow	"
Christy Leigh	David Malloy	Derek Bason	RLG	trax
Tebbey Otteh	Bob Rock	Jeff Balding	"	"

MONEY PIT

Dawn Sears	Sears/Poole	Poole/Hachler	indie	trax/od's/mix
Pinmonkey	Worley/Poole	"	RCA	"
Dusty Drake	Worley/Crain/Schleicher	Schleicher/Hellerman	Warner Bros.	trax/od's
Nashville Youth Symph.	Jim Burnett	Wade Hachler	—	edits
Martina McBride	Worley/McBride	Schleicher/Hellerman	RCA	trax
The Banditos	The Banditos	Wade Hachler	Deaf-Aid	edits

QUAD

Neal McCoy	Eric Silver	Mills Logan	Warner Bros.	trax
Aubrey Haynie	Haynie/Yorndick	Bil Yorndick	Sugar Hill	trax/od's
Lee Ann Womack	Frank Liddell	Mike McCarthy	Custom	imax soundtrack
Jameson Clark	Ron Stuve	"	Capitol	od's

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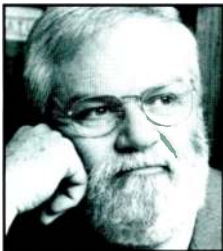
Kim P. Johnston	Kim P. Johnston	Matt Andrews	Jody Williams	trax/od's/mix
Kayla	"	"	Warner Bros.	od's
Mark Seliger & Rusty...	David Rawlings	"	Ms. Studio	mix
Mullins Sisters	Mullins Sisters	Erick Jaskowiak	—	trax/od's
Natalie MacMaster	Darol Anger	Dave Sinko	MacMaster Mgmt.	transfers

Artist	Producer	Engineer	Label	Project
Personz	Nobuyuki Goto	Roger Moutenot	EMI Japan	mix
Cold Mountain Sntx.	T. Bone Burnett	Piersante/Jaskowiak	Sony Ent.	trax
Mark McGuinn	Decker/McGuinn	Andrews/Muncy	VFR	trax/od's/mix
Delbert McClinton	Gary Nicholson	Sinko/Andrews	DM & Co.	trax/od's
Lynn Marie	Charles Kelly	Matt McClure	Rooster Tail Prod.	trax
Natalie Grant	Eric F. White	Dan Rudin	Curb	strings
Sonny LaMaire	Clay Mills	Herb Tassin	API/Still Working	demos



Aaron Tippin has been at Nashville's SoundShop working on his upcoming Lyric Street album. Pictured at the studio are (l-r): Manager Billy Craven, Co-producer Biff Watson, Tippin and Co-producer/Engineer Mike Bradley. Photo: Hope Powell

WRITER'S NOTES



ROGER MURRAH

Hits/Cuts: "Don't Rock The Jukebox," "I'm In A Hurry (And Don't Know Why)," "Only Love," "Where Corn Don't Grow," "High Cotton," "It's A Little Too Late," "If I Could Make A Living Out of Loving You"

Birthplace: Athens, Ala.
Years In Nashville: 30
Publisher: Murrah Music Corporation
Favorite Song You Wrote: "I'll Break These Chains For You" (not yet recorded)
Favorite Song You Didn't Write: "Since I Fell For You"
On What Instrument Do You Write: Wurlitzer Piano
Influences: Ray Charles, Mickey Newberry, Paul Simon
Advice To Writers: Write 'em till they're right.
Little Known Biographical Fact: One of BMI's Songwriters of the Decade
Issues Facing Songwriters Today: Intellectual property rights and the general public's idea that music should be a free commodity.
Is There Anyone You'd Like To Have A Cut By? Bonnie Raitt or Ray Charles

"This sounds like a typical country songwriter's story," laughs Roger Murrah, "but my daddy traded a pick-up truck for an acoustic piano." That piano, which he learned to play by ear, was one of the catalysts that helped spark his acclaimed career in the music business.

Murrah was raised on a 50-acre farm in rural Alabama where he shared a house with four brothers and a sister. He dreamed of breaking into showbusiness as a singer, despite his parents' reservations about the "bright lights, big city" aspects of entertainment. "I'd always wanted to be a singer," he says. "I sang with a band in Alabama and used to say I was about half-famous down there."

It was out of these early days as a singer that his songwriting chops were formed. "I had trouble remembering the lyrics to the cover songs I was singing," he says. "So I started making up the lines

and developed a sense for lyric and what it should sound like. It also helped me be familiar with melody and phrasing. And thinking back on it, my daddy had a quick wit, which I picked up on and used as a writer."

His career was briefly sidetracked when he joined the Army in 1966 in the midst of the Vietnam conflict. However, two years later, while still in the service he signed his first publishing deal with Rick Hall in Muscle Shoals, Ala.

"I played him a couple of my songs," Murrah recalls with a laugh. "At that time, I think Rick would sign anybody that could write. I remember he paid for a demo and I thought I had hit the big time."

Following his military stint, Murrah opened a recording studio in Huntsville, Ala., where he met singer Bobby Bare. In 1972, with Bare offering him a publishing deal, he finally made the move to Nashville. Success came the following year as he scored a hit with Wynn Stewart's "It's Raining In Seattle." From there, Murrah saw a string of hits, including the 1981 triple BMI Million-Air Award winner "We're In This Love Together" by Al Jarreau.

In 1984 he signed with Tom Collins Music and later landed songs on albums by Lee Greenwood, Wyalon Jennings

and the Oak Ridge Boys, among others. Finally in 1990, Murrah hung out his own shingle, forming Murrah Music Corporation. "I had always wanted a business of my own," says Murrah. "Oddly enough, I never thought it would be a publishing division, which is the most obvious thing in the world. And as Tom says, I made him an offer he could refuse. So I went out on a limb and started up my own publishing company. It's been fantastic."

The company currently includes five writers, who among them have seen success with Rascal Flatts' "I'm Moving On," Martina McBride's "Where Would You Be," Mark Chesnutt's "She Was" and Reba's "I'm A Survivor."

Murrah has also branched outside of his work as a songsmith/publisher and recently served as Co-Executive Producer on Tanya Tucker's forthcoming album, *Tanya*. The album's first release, "A Memory Like I'm Gonna Be" was co-written by Murrah.

Despite his outside demands, Murrah still finds time to write "about seven or eight days a month." And when he's not crafting songs or helping develop the next crop of writers, he says he likes to travel across Europe with his wife of 29 years, Kitty.

—Richard McVey II

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Bobby Karl...

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Chapter 168

Let's admit it: We take Nashville for granted. There are so many pleasures here that are habitually ignored by Music Row's workers. When was the last time you went to the Grand Ole Opry, strolled at Radnor Lake, attended a songwriter show at the Bluebird, visited the Hermitage, soaked up bluegrass at The Station Inn, enjoyed The Parthenon or shopped at Ernest Tubbs? I'll bet most of you haven't even been to the new Country Hall of Fame or Frist Fine Arts Center yet.

Every year, hundreds of thousands of "civilians" enjoy these things that define our city. But we assume they're always going to be there and take them for granted.

I'm as guilty as the next person, so I did something we haven't done since the boat first set sail in 1985. We took a cruise on *The General Jackson* (7/7). And you know what? It's a blast. Steve Hall, Shotgun Red and their band are a complete delight, especially honky-tonking guitarist/singer Mark Petersen. I was so impressed I brought home his CD. And I laughed so hard at Steve's jokes that I made a point of finding him after the show. Everyone in the band gets a turn to shine, and each is a dandy. I'm not kidding—I felt royally entertained.

The next day we drove down to Lynchburg, for the distillery, and Huntsville, for the space center (7/8). Just for fun. When was the last time you did that?

Meanwhile, in our Music Row world, the CRB held its annual DJ Hall of Fame

ceremony at the Renaissance Hotel (6/27). WSM's Bill Cody hosted as Lee Arnold, J.D. Cannon, Billy Cole, Joe Hoppel, Doug Mayes and the late Buck Wayne and Jack Creese were honored. *R&R's* Erica Farber won the President's Award and during her speech gave tribute to *Billboard's* Timothy White, who'd died suddenly that day.

Sonny James won the Career Achievement Award and was serenaded by Jeff Carson, Steve Holy, Elizabeth Cook and 13-year-old newcomer Kaci Brown. "Tis sweet to be remembered," said Sonny.

Phyllis Stark, Craig Havighurst, Jeff Walker, Kathi Atwood, Paul Allen and our own Larry Wayne Clark were there.

Another biz event of note was BMI's presentation of its Christian Music Awards (6/24). The big winners were d.c. talk's Toby McKeehan and gospel singer Dottie Peoples.

For sheer size, you couldn't beat the debut Bonnaroo Festival for jam-band aficionados, held south of town near Manchester, Tenn. (6/21-23). More than 75,000 attended, snarling I-24 traffic for miles. And you thought Fan Fair was nuts. Local faves such as Bela Fleck, Steve Winwood, Del McCoury, the Blind Boys of Alabama, Widespread Panic, Gov't Mule (with Warren Haynes), String Cheese Incident, Llama and The Old Crow Medicine Show were among those who performed. This event will repeat in 2003, I am told.

Also on the local rock beat, The Bees and Glossary showcased at 12th & Porter (7/8), and Bobby Bare Jr. celebrated the release of his new CD at Tower West End

(7/11) and The Slow Bar (7/12).

Also trotting out new recorded music was the ever-great Kevin Welch. Compendia's Walt Wilson, Judy McDonough and Stephen McCord invited one and all to the debut of Kevin's CD *Millionaire* at The Exit/In (7/9). "It's only \$5, but you get a \$6 show!" the star promised.

In jazzland, the annual New Faces show by the Tennessee Jazz & Blues Society was staged on the lawn at Belle Meade Plantation (6/17). The twin-sibling sensations The Barber Brothers headlined. With their *Twinnovation* CD, these gifted Nashville natives—Rahsaan (sax) and Roland (trombone)—are cause for celebration. Opening was the new group headed by pianist Pat Coil with bassist Craig Nelson and drummer Jim White. Like the Barbers, this trio also has a new CD to tout, *True North*.

If you're ever in Denver do not miss Frank Douglas Brown, Mimi Cromer, Jim Daun, John Berry (not the country star), Caryn Graham, Claire Keleher, Raquel Staves and pianist Paula Scoggins. Never heard of them? That's because between serving Italian food to the tables, they pause to belt out show tunes and opera arias at a restaurant called Bravo.

Don't be put off by its location in the Adam's Mark Hotel: the food is excellent. And this "singing server" show is a very entertaining concept, as we discovered when we visited (6/22). With all the music in this town, why hasn't somebody tried it here? Could it be that we take talent for granted, too? **MR**



Pictured at the BMI Christian Music Awards on June 24 are (l-r): BMI's Mark Mason, with Tait's Chad Chapin, Michael Tait and Lonnie Chapin. Both Michael Tait and Chad Chapin received accolades.



Pictured at CRB's annual Country Music DJ Hall of Fame ceremonies are (l-r, standing): Jan Munn (daughter of Radio Hall of Fame inductee Jack Creese), J.D. Cannon, Lee Arnold, Erica Farber (President's Award winner), Doug Mayes, Sonny James, Debra Johnston (widow of Buck Wayne Johnston), John Volk (business partner of Buck Wayne Johnston), Billy Cole and Joe Hoppel; (l-r, kneeling): Ed Salamon, CRB Executive Director; Gary Krantz, CRB President; and Bill Cody, Master of Ceremonies. Photo: Karen Will Rogers

by Richard McVey

SONY/ATV GETS ACUFF ROSE—The purchase of Acuff Rose Music has become reality. Sony/ATV will buy the collection of 55,000 copyrights, founded by **Roy Acuff** and **Fred Rose** in the 1940s, from Gaylord Entertainment for a sum of \$157 million. Gaylord Entertainment, under the leadership of **Bud Wendell**, purchased Acuff Rose in 1985. Sources estimate the purchase price of \$157 million includes \$7 million in real estate plus extras (two houses on Grand Ave., the company headquarters, computer systems, furniture, etc.) leaving about \$150 million to be allocated directly to the catalog purchase. Gaylord President **Colin V. Reed** said in public reports that Acuff Rose NPS (net publisher share) was around \$8 million which sets the purchase price at a multiple close to 19, one of the highest valuations in Nashville publishing history. (While normal catalogs might bring a 7-12 multiple in today's market, Acuff Rose's steady income stream and rich heritage certainly upped the stakes.) The purchase is contingent upon Federal antitrust approval and expected to close in August.

CRS RESTRUCTURED—The Country Radio Broadcasters Board of Directors voted

to restructure the annual Country Radio Seminar (CRS). The seminar schedule of events will be changed from its original format (running from Thursday morning through Saturday evening) to an agenda that begins with a Wednesday luncheon and runs through Friday evening, ending with the New Faces Show. This change was precipitated by research conducted by Rate the Music.com, whereby last year's registrants overwhelmingly concurred the event should be more streamlined. CRS-34 will be held Feb. 19-21, 2003 at the Nashville Convention Center.

DJ INDUCTIONS—Approximately 450 people gathered at the Renaissance Hotel on June 27 to attend the 2002 Country Music DJ Hall of Fame banquet. Inducted into the Country Radio Hall of Fame were **Jack Cresse** (posthumous) and **Doug Mayes**. Inducted into the Country Music DJ Hall of Fame were **Buck Wayne** (posthumous), **Joe Hoppel**, **Billy Cole**, **J.D. Cannon** and **Lee Arnold**. The CRB President's Award went to R&R Publisher/CEO **Erica Farber**. Veteran country-pop artist **Sonny James** was presented with a Career Achievement Award and honored in a musical tribute featuring **Jeff Carson**, **Steve Holy**, **Elizabeth Cook** and 13-year-old singer-pianist **Kaci Brown**. Brown performed "Paper

Roses," the 1973 **Marie Osmond** hit produced by James. Clutching his award, a visibly humbled James quoted **Mac Wiseman**, "'Tis sweet to be remembered."

BMI SALUTES CHRISTIAN MUSIC—BMI saluted the writers and publishers of the past year's most performed Christian songs on June 24 during the BMI Christian Music Awards at BMI. Highest honors went to **Dottie Peoples'** "Testify" as the Most Performed Christian Song of the Year, **Toby McKeehan** as Christian Songwriter Of The Year, and **Achtober Songs** and **EMI Christian Music Publishing** shared the title of Christian Publisher of the Year. For a complete list of winners, go to www.musicrow.com.

FAN FAIR TURNOUT—The CMA announced that Fan Fair 2002, held June 13-16 in downtown Nashville, claimed an aggregate attendance of more than 126,500, up 2,500 from last year's record-breaking turnout. Also of note: more than 40 artists participated in the Adelphia Coliseum concerts; more than 70 artists performed at the Riverfront Park Stages; and 445 artists appeared in the Exhibit Hall at the Nashville Convention Center. **MR**

MUSICAL CHAIRS

Pat Finch has left Famous Music as VP to head Zomba Music...**Glenn Middleworth**, previously EMI Music Senior VP, will now head Famous Music...The Country Radio Broadcasters, Inc. (CRB) board of directors has elected **Gary Krantz** of Premiere Radio Networks President, and **R.J. Curtis** of KZLA Secretary. **Steve Ennen** of WFMS (Chicago) and **Charlie Morgan** of WFMS (Indianapolis) were added as members of the board of directors...**David Bach** has been named VP of A&R for Reunion Records...**Shari Lacy**, Director of Publicity, has exited Compass Records after four-and-a-half years to pursue other interests. Joining the staff as Publicity Manager is **Brad San Martin**...Universal South appointed **Susan Levy** to VP of Artist Development...**Louis Glaser** has been promoted to First VP within SunTrust's Private Client Services Division, where he serves as an Investment Consultant for the bank's Music Industry Office...Nashville's Bluewater Music is expanding its operations to Los Angeles. **Jonathan Platt** will head up the new West Coast office. In other Bluewater changes, **Peter Roselli** has been promoted to Controller of Financial

Services in Nashville. **Chip Voorhis** has exited the company. In addition, **Bart Butler** has left Bluewater to take over the Nashville operations of Bill Butler Music, where he will also further his career as a songwriter...**Zachary Kelm** has amicably departed Smallbone Management after five years to launch his own management company, Q Management Group. Kelm will continue to manage the career of Ardent recording artist **Skillet**...**Allen Brown** has been promoted to Senior Director, Media, RCA Label Group-Nashville...Writer/Producer **Ann Sharpsteen** and **Jane Messmore** have teamed to create XuXu Productions, a Nashville-based film and video production company...The CMA announced the promotions of **Cindy Miller** to Senior Director of Finance and Administration, **Daphne Larkin** to Director of New Media and Technology Services and **Andrea Westerman** to Senior Manager of Finance and Administration...**Janice Jackson** will head up the Nashville office of MCS Music America, Inc., as Director of Royalties. **Karen Hicks** as Director Of Licensing, **Matt Thackston** as Office Manager.

Heather Garrett as Administration Assistant and **Janice Bane** is promoted to Director Of Copyright. The company provides music publishing administration, acquisition, and marketing services for copyright owners, and is based in West Hollywood, Calif...East Iris has added **Sandra Bertolino** as Studio Manager...**Robert Ogdin** has been elected interim President of the Recording Musicians Association (RMA) Nashville Chapter for the remainder of the 2001-2003 term. He is replacing **Fletcher B. Watson**, who stepped down after serving as President for five years. Watson will continue as an International RMA Executive Officer...Stokes Bartholomew Evans & Petree, a statewide law firm with offices in Nashville and Memphis, has added **Janie Garrett** as an Associate in its Music Row office. Garrett practices in intellectual property and entertainment law...**Carolyn Tate** has been named Director of Exhibits and Production at the Country Music Hall of Fame and Museum...**Tim Marshall** has been promoted to VP of Marketing for Provident Music Distribution...Producer **Bob Wohler** has been promoted to VP of A&R for Essential Records. **MR**



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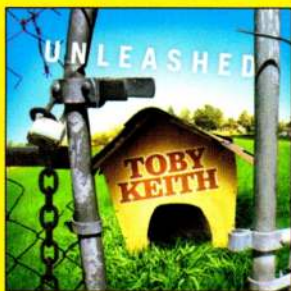
Brown



Marshall



Wohler



TOBY KEITH/*Unleashed*

(DreamWorks) Producers: James Stroud, Toby Keith

Prime Cuts: "Courtesy Of The Red, White And Blue (The Angry American)," "Huckleberry," "Good To Go To Mexico," "Losing My Touch"

Critique: The appropriately titled *Unleashed* finds Toby Keith at the top of his game. His steamroller to stardom started building a real head of steam with 1999's *How Do You Like Me Now?* And last year's *Pull My Chain* kept the engine hot and humming. While the talented Oklahoma singer-songwriter has always released excellent hit singles, his albums nearly always fell short of their

mark. *Unleashed*, with a potpourri of songs that range from the rousing flag-waving "Courtesy Of The Red, White And Blue" to the power pop ballad "Rock You Baby" to the beautiful cowboy waltz of "Rodeo Moon," (which both feature singer Lari White) is simply a masterpiece. With deft production and sublime arrangements from veteran producer James Stroud, Keith is making some of the best music this genre has to offer. Here's the good-time Toby slyly crooning to the barroom piano-driven "Who's Your Daddy," which takes a page out of the Hank Jr. style book. Toby tips his sombrero on the rolling fiesta of sound that is "Good To Go To Mexico." And while he's known mainly for his good-time uptempo tunes, he's got a winning way with a ballad, too, as he proves again on the warm and fuzzy, dobro-laced "Huckleberry" and the kick-back tune "It's All Good." But perhaps his best singing comes on "Losing My Touch," which finds the singer in a pensive mood delivering the kind of lost love song at which George Strait excels. On "Beer For My Horses," he and duet partner Willie Nelson serve up some Old West vigilante justice with a rocking beat. Another stand out, "It Works For Me," is a blue-collar meditation set to a rolling "Gentle On My Mind" style arrangement. With a melody partly derived from "It Never Rains In Southern California" Keith gets reflective about a revolving door romance on "Ain't It Just Like You," which features a jazzy guitar break. "That's Not How It Is," a haunting slice of hard truth about love gone bad set to a snaky rhythm and given a dreamy feel, ends the album. And all I could say was...play it again, Toby! **Grade: A+**

—Ron Young

of Americana, traditional country, pop country and even western swing. The Music Row formulated band-in-a-box redundancy is replaced with creative guitar licks, classic twang and steel guitar warmth. Both Ilya Toshinsky and Kenny Vaughn provide rich, textured, six-string lead while Dan Dugmore's steel oozes with emotion and purpose throughout most of the tracks. The opening cut, "Cool Me Down," could be a chart burner with its bluesy bass riff and solid, catchy rhythms. "Written On My Heart" pours into the senses like Patsy Cline's mournful country longings. "Papa Don't Ask, Mama Don't Know," swims in old school western swing. The album, however, is far from perfect. "Be a Woman" sounds too much like market researched formulated product and "It Won't Be Me" is uninspiring with its flowery melody and bubble gum lost love lyrics. Yet the disc is filled out with several foot stompin' numbers that pull you right onto the dance floor. Overall, Brent Maher's production is outstanding, and Jenai's warm, rangy, (even jazzy, at times) vocals flow evenly and effortlessly, reflecting a great maturity throughout. **Grade: B**

—David Hand



JACK INGRAM *Electric*

(Lucky Dog)

Producers: Frank Liddell, Mike McCarthy

Prime Cuts: "What Makes You Say," "One

Thing," "Everybody," "I Won't Go With Her"

Critique: With guitars, guitars and more guitars screaming at every turn, it's no wonder Jack Ingram named his fourth major label release *Electric*. On the follow-up to his 1999 Lucky Dog debut, *Hey You*, the Texas trailblazer teams up with some of the finest six-stringers in the business—Bob Britt, Jon Dee Graham, Kenny Greenberg, David Grissom and Jay Joyce—to create a full-bodied country-rock brew bolstered by some of his finest songwriting yet. On the roadhouse-style anthem "Keep On Keepin' On," co-written with Tom Littlefield, rhythm guitars chug along like the Little Engine That Could, while a Fender wails as if it's whining about a rough day at work. A bright set of power chords dominate Ingram's upbeat country single "One Thing," which features backing vocals from Lee Ann Womack and the luminous Patty Griffin. The stunning songwriter-vocalist also joins Ingram on his AAA radio debut "What Makes You Say," a poignant mid-tempo number about a marriage on its way down the tubes. The

abundance of fancy fretwork provides an interesting contrast to Ingram's cathartic, emotionally charged lyrics. The Houston-bred tunesmith teams up with Jim Lauderdale on "One Lie Away," a sparsely arranged honky-tonk tale of isolation and regret. Ingram's raspy Texan drawl later conveys feelings of camaraderie on "We're All In This Together," a song that reminds "life's too short to fuss and fight." Relationship issues dominate the record, which includes nine Ingram-penned tracks, four of them written by Ingram solo. On the rootsy "You Never Leave," he paints a bleak portrait of a rocky romance. "I dream if we keep trying/We'll pull through/But I wake up screaming/And no one's there," he sings. With a fearless spirit, Ingram raises the standards of his consistently insightful songwriting, and raises the roof with a collection of edgy, amplified country. **Grade: B+**

—Heather Johnson



BRAD MARTIN *Wings Of A Honky Tonk Angel*

(Epic Records)

Producer: Billy Joe Walker Jr.

Prime cuts: "Before I Knew Better," "On The Wings Of A Honky Tonk Angel," "That's A Woman," "Damn The Whiskey"

Critique: You gotta like a young country singer with a pet fish named Merle. In fact, Brad Martin is quick to name Merle Haggard as his foremost musical hero, and—with his brooding poster boy good looks—he even slightly resembles The Hag back in his heartthrob days. Not yet 30, the Ohio native seems to have absorbed much of the best that traditional music can offer, and it shows in his soulful singing and savvy songwriting. "Before I Knew Better," the first single, is a smartly-written midtempo with a strong, radio-zoomed chorus. For the most part, Martin the songwriter (who appears on eight of the 10 tracks) does Martin the singer proud. "That's A Woman" is a keenly-drawn romantic portrait that eschews the usual Hallmark card gushings to explore a man's joy in watching his wife as she goes about her daily routine, unaware of being observed. "On The Wings Of A Honky Tonk Angel" is a graceful waltz that calls to mind Gene Watson. "Damn The Whiskey" lets Martin try on a little roadhouse grit for size, and if he can't quite flex the vocal muscle of, say, Travis Tritt or Ronnie Dunn (at least not yet), he does a bang-up job of letting us know he's about more than just



JENAI *Cool Me Down*

(Curb Records)

Producer: Brent Maher

Prime Cuts: "Cool Me Down," "Heartbreak City," "Papa Don't Ask,

Mama Don't Know," "Written On My Heart"

Critique: The debut from this Idaho native features 12 tracks that fall into the parameters

looking and sounding pretty. There are a few less-than-stellar songs—perhaps all that stands between this album and what could have been a truly great one—but *Brad Martin* establishes beyond a doubt that here is a graduate of the Class of 2002 who deserves a place on the Honor Roll. **Grade: B**

—Larry Wayne Clark



ELIZABETH COOK/Hey Y'all

(Warner Bros. Records)

Producer: Richard Todd

Prime Cuts: "I'm Not Lisa," "Don't Bother Me," "Everyday Sunshine"

Critique: If this woman ain't country, I'll kiss your grits! With this *Hey Y'all* titled debut album from Elizabeth Cook, I can honestly say that a star is born. Already a hit on the stage of the Grand Ole Opry long before her first single "Stupid Things," a catchy popabilly concoction that sounds like the Byrds-meet-Buddy Holly at Emmylou's house, was released, Cook is proving she's the real deal. Drawing her vocal inspiration from the likes of Dolly Parton (who she celebrates in the epistle-like tune "Dolly"), and Loretta Lynn, among others, she writes songs she's lived and sings 'em in a voice all her own. She can come on strong like Brenda Lee or play it coy a la Deana Carter, as well as sing it sassy, tough and tender. As she tells it in the autobiographical "Ocala," the Florida-born beauty was raised on traditional country and bluegrass. Her bio reads like a country song (Her mama wanted to be a singer but had to raise five kids; her step-daddy did time in prison for running moonshine and played bass in the jailhouse band). Still, Cook soaked up pop and rock 'n' roll too, and that's evident throughout this thrilling debut. Producer Richard Todd, who's engineered projects by Tom Petty, Roy Orbison and George Harrison, among others, has a great pop sensibility that perfectly melds with Cook's neo-Dolly style. His Orbison-like adaptation of the Jessi Colter classic "I'm Not Lisa" gives an old diamond a new setting, making it shine again. The Jordanaires-styled backing vocals on the shuffle "Blue Shades" are a treat as is the Beatles-ish use of hand-claps and a ringing 12-string guitar figure on the chorus of the way-cool "Everyday Sunshine." The steel guitar-drenched "Don't Bother Me" is the truer to life version of "What Part Of No." The real hardcore country barroom tale of a single woman's night out is wrenchingly delivered by Cook. It features a wonderful surprise in the form of Cook fan "Whisperin'" Bill Anderson on a mid-song recitation. Most of the material was penned solely by Cook or co-written with partner Hardie McGehee, save for the gospel-tinged "God's Got A Plan." The roof-raiser was co-authored by Cook's fiancé popster Tim Carroll and offers backing by The

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Whites. The only false note though is "Demon," a sexual, nightmare-inspired tune that was featured in the film "Animal Factory." Everything else about Elizabeth Cook rings true, however, and that's why I see her as the kick in the butt that country music needs right now. **Grade: A-**
—Ron Young



HOMETOWN NEWS/WHEELS

(VFR Records)

Producers: Ron Kingery, Scott Whitehead

Prime cuts: "Revitalize," "Wheels," "Can't Let

Go," "She's Not You"

Critique: VFR Records, a Nashville "indie" label with legendary honcho Harold Shedd at the helm, caught the industry off guard in 2001 when Mark McGuinn sent a valentine to "Mrs. Steven Rudy" that hit the top of the charts. In some ways, VFR signee Hometown News seems cut from similar quirky-but-fun cloth, so it's tempting to ponder whether fate (and the fickle radio gods) will smile yet again. Duo partners Ron Kingery and Scott Whitehead (who only sound like brothers) have the kind of ultra-close vocal blend that invariably begs comparison with the Everly Brothers, Simon and Garfunkle, Seals and Crofts, and Lennon and McCartney—not bad company to be in, of course, and proof that the ethereal "third voice" created by two singers in perfect harmony has charm that spans genres and decades. The two singers also had a hand in writing most of the songs. "Can't Let Go" calls to mind the rootsy tang of '80s hit-makers The O'Kanes. "Revitalize" has a brisk, summery jangle, and the banjo-threaded "Minivan" (the first single) raises a smile as it reminds us how we tend to measure the hip factor of ourselves and others by the vehicles we

drive...and how, in spite of all protests, we eventually become our parents. So what sets Hometown News apart from those other duos of yesteryear? Nothing much, if you're waiting for the earth to tremble. But the two voices do lie gently on the ear, the songs are rootsy and warmly textured, and the production (also courtesy of Kingery and Whitehead) is life-sized and friendly as a firm handshake. Not exactly banner headlines, but *Wheels* delivers a fresh report that's well worth a listen. **Grade: B**

—Larry Wayne Clark



RALPH STANLEY

(DMZ/Columbia)

Producers: Bob Neuwirth, Larry Erlich and T Bone Burnett

Prime cuts: impossible

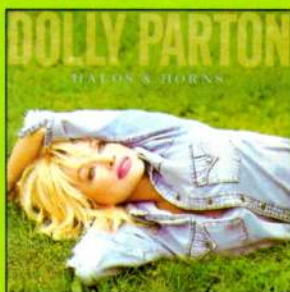
to choose

Critique: It's not every bluegrass-steeped banjo picker who could carry the honorific "Doctor" with the proper air, but 75-year-old Ralph Stanley—although the humblest of men—seems born to it. Not only is he still going strong in the sixth decade of his distinguished career, indeed Dr. Stanley seems to be enjoying a latter day renaissance of sorts. Blame some of that on the dizzying success of *O Brother, Where Art Thou?*, in which Stanley's a capella "O Death" was rendered with such apocalyptic fervor one could fairly envision the frail patriarch being wafted heavenward by the final stanza. But years before that chilling tour de force Stanley was already a living legend heaped with honors, including a Traditional American Music Award from the National Endowment for the Humanities, a Library of Congress medal and the aforementioned Honorary Doctorate of Music from Lincoln Memorial University. If

Bill Monroe towers as bluegrass music's stern oak, Ralph Stanley seems more like a beloved silver-haired willow, pliant and soul-weary. *Ralph Stanley* may appear as something of a departure to Stanley aficionados. For one thing, he is surrounded by none of his familiar bandmates and plays not a note of banjo. T Bone Burnett (also *O Brother's* producer) has instead assembled a crew of stellar musicians from the world of acoustic music—among them guitarist-Dobroist Norman Blake, banjoist-fiddler Stuart Duncan and bassist Dennis Crouch—to provide the musical backdrop. The songs reside mostly in the public domain (there's actually a musicologist listed among the CD's credits), and many are torn from truly ancient cloth. Stanley's weather-bleached tenor is supremely effective throughout, whether on a capella laments like "Twelve Gates To The City," classic murder ballads like "False Hearted Lover's Blues" or the jubilant bounce of Hank Williams's "Calling You," one of the CD's few "modern" selections. "Henry Lee" is a happy little waltz-time ballad replete with seduction, cold-blooded homicide, concealment in a well, and a word or two on the subject of bodily decomposition...sort of an episode of CSI for an earlier century. "Little Mathie Grove" transports us to Merry Olde England for further coquetry and gore (even a lively sword fight), again set to an incongruously cheerful melody. Nothing at all cheerful about Stanley's own "Great High Mountain," though, in which the journey of life is likened to an arduous uphill climb, told from the point of view of one who sees the summit all too near. In other words, you'll find no safe, corporate-approved, factory-stamped "radio hits" on *Ralph Stanley*. But for those seeking soulful folk art harvested from the soil of our common existence, let it be known that the doctor is most certainly in.

Grade: A

—Larry Wayne Clark



DOLLY PARTON

(Sugar Hill Records)

Producer: Dolly Parton

Prime Cuts: "I'm Gone," "If," "Not For Me"

Critique: The six-time Grammy winner returns with another stellar effort. There's a cornucopia of songs on this 14-cut CD aimed to please any country music fan.

From the backwoods waltz of the title track, which addresses the good and bad in us all; to "Hello God," a grand, soaring prayer written in the aftermath of 9/11; to interesting covers of Bread and, gosh, Led Zeppelin, Dolly delivers. Like a fine wine, Dolly's voice just gets better with age. And, as a songwriter there aren't many in the country genre who can touch her for variety and effect. Also, I can't think of another female country artist who has had as consistent a run, both in terms of quality of material and record sales. As on her previous Sugar Hill releases, Dolly remains an adventurous artist. On this largely acoustic-based outing she successfully experiments with a new character, a wizened

mountain soothsayer in "These Old Bones," on which she duets with herself. Her mellifluous voice fairly caressing the lyrics, she re-makes the Bread classic ballad "If" into a wonderful banjo-driven arrangement that is remindful of Nilsson's "Everybody's Talkin'." As for the Led Zep track, she tackles "Stairway To Heaven," turning it into a more mystical, Celtic-styled show-piece. Move over Stevie Nicks! She also turns in some of her most moving moments in years, singing convincingly in that fragile tear-jerking whisper of a voice on the bittersweet "What A Heartache" (which she dusted off from the *Rhinestone* soundtrack), the reflective "If Only" and the tenderly sung tale of regret that is "Not For Me," a 35-year-old previously unrecorded gem. She gets sassy on the delightfully energetic kiss-off tune "I'm Gone" before going the spiritual route on "Raven Dove" and "John Daniel," which gets an all-out gospel treatment. Meanwhile, "Dagger Through the Heart" sounds like a new bluegrass standard. Throughout, Dolly gets excellent musical support from her instrumental band the Blue-niques as well as vocal backing from her Dollywood gospel group The Kingdom Heirs and Rounder Records' The Stevens Sisters. This is a must-have album and a definite early Grammy contender. **Grade: A**

—Ron Young

Miles Above the Rest

by John Hood

This month the Perimeter mailbox received the promising debut of Pieta Brown and the welcome return of Mark Olson, but the real treat was a stunning new disc from Lynn Miles. This Canada-based artist delivers a knock-out punch with her disc *Unravel*. So let me tell you about it.

REcordViews



LYNN MILES *Unravel* (Okra-Tone)

From the poetic opening "I'm the Moon" to the brilliantly executed title track, Lynn Miles proves herself a master of mood and melody. Vocally and stylistically she falls somewhere between Lucinda Williams and Patty Griffin. And on her first release for Okra-Tone, she proves to be their equal. Mining for gold in folk-pop territory, Miles unearths musical gems like the surprisingly upbeat "Undertow." While the lyrics run dark—"Love me/hold me don't let me go/down too deep in the water tonight/ pull me up from the undertow"—musically the song is bright and snappy. That dichotomy allows the song to unfold with depth and complexity while remaining catchy as all get out. "Unravel" is a songwriting tour de force. Simple, but vivid and poignant it explores themes of friendship, and ultimately, the

unpredictability of everyday life—"Walk a million miles don't mean that you traveled/ You can make a perfect plan and see it all unravel." If Martina or Trisha want another hit single, they should look no further. The song's honesty and straightforward exploration of real life issues would appeal to the country audience. She's been around for a while (this is her third album), but hopefully this album will see Miles breakthrough to a wider audience. She deserves one.



PIETA BROWN *Pieta Brown* (Trailer)

Pieta Brown weaves a subtle jazz and blues thread through her unhurried stream-of-consciousness narratives. Producer and guitarist Bo Ramsey (Lucinda Williams, Kevin Gordon) adds a distinct blues-rock stamp and his organic production style seems perfectly suited to Brown's easy, gently rambling tunes. The music runs the gamut from quiet elegant love song ("Lullaby") to raw, stark expose of desperate yearning ("Fly Right"). There's even some nearly catatonic blues ("Down to Memphis") thrown in for good measure. This is a relaxed and assured but determinedly downbeat debut. It won't get the toes tapping or fingers snapping, but it was never meant to. Brown accomplishes what she attempts—creating a languid and mellow sonic tapestry to frame her charismatic and seductive voice. Don't be surprised if you're

hearing about this talented newcomer for quite some time.



MARK OLSON AND THE CREEKDIPPERS *December's Child* (Dualtone)

This former Jayhawks frontman has been following a solo muse since departing that band in 1995. The muse has been telling him less is more, as Olson has maintained a minimalist approach to recording on all of his solo records. *December's Child* is no different, with the focus still being squarely on the songs. But there seems to be a looser more experimental vibe happening on this album. Stylistically, this disc is all over the map. "Still We Have A Friend In You" could easily be seen as a southern gospel hymn. There's a cool R&B flavor creeping into the roots rock of "Alta's Song." Jayhawks fans will be excited to learn that he teams with former handmate Gary Louris on "Say You'll Be Mine." That song highlights just how wonderful the pair sing together—Louris' high clear voice provides the perfect counterpoint to Olson's craggy one. There's a magical connection when these two sing together. Hopefully this won't be the last time they team up. *December's Child* is too disjointed to be a must-have album, but it's another solid addition to Olson's growing catalog of earthy Americana music. **MR**

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Preserving the Past...
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The Songwriters Guild of America (SGA) presented Gary Harrison during a recent Ask-A-Pro, a monthly series for songwriters to learn about the music business from leading industry professionals through a Q&A format. Pictured at the event are (l-r): Harrison, songwriter/manager of Big Picture Entertainment; Judie Bell, SGA Ask-A-Pro coordinator; and Casey Kelly, SGA VP. The next event takes place Aug. 12. Photo: Alan Mayor



SESAC sponsored an industry panel titled "All About Music" at the recent 33rd Nashville Independent Film Festival. Panelists, which included music supervisors Ann Kline and Terry McKnight, Capitol Records executive Fletcher Foster and Music Row's David Ross, gathered for a post-panel snapshot.

Industry events CALENDAR

August

- 1 NSAI Birthday Celebration (1-6), 800-321-6008
- 7 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 7 ASCAP @The Bluebird, 6 p.m.
- 12 BMI Roundtable, BMI, 3-5 p.m., 401-2000
- 13 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 14 ASCAP Presents Straight Talk, 10 a.m.
- 21 ASCAP Presents Straight Talk, 10 a.m.
- 28 ASCAP Presents Straight Talk, 10 a.m.

September

- 4 ASCAP Presents Straight Talk, 10 a.m.
- 4 ASCAP @The Bluebird, 6 p.m.
- 9 BMI Roundtable, BMI, 3-5 p.m.
- 10 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 ASCAP Presents Straight Talk, 10 a.m.
- 14 ASCAP Sponsors Luncheon @ The Americana Music Festival
- 18 ASCAP Presents Straight Talk, 10 a.m.
- 25 ASCAP Presents Straight Talk, 10 a.m.

October

- 2 ASCAP Presents Straight Talk, 10 a.m.
- 2 ASCAP @The Bluebird, 6 p.m.
- 7 BMI Roundtable, BMI, 3-5 p.m.
- 8 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 9 ASCAP Presents Straight Talk, 10 a.m.
- 15 ASCAP Sponsor Songwriters Contest @ IBMA Week, Louisville, KY
- 16 ASCAP Presents Straight Talk, 10 a.m.
- 23 ASCAP Presents Straight Talk, 10 a.m.

November

- 4 ASCAP Country Awards
- 6 37th Annual CMA Awards (CBS), Grand Ole Opry House, 7 p.m.
- 11 BMI Roundtable, BMI, 3-5 p.m.
- 12 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 13 ASCAP Presents Straight Talk, 10 a.m.
- 20 ASCAP Presents Straight Talk, 10 a.m.
- 27 ASCAP Presents Straight Talk, 10 a.m.

To list an event in the Music Row Industry Events Calendar, please send an e-mail to news@musicrow.com or fax us at (615) 329-0852. Please include the name of the event, date, location and phone number (if applicable). Music Row retains the right to edit or reject any listings.

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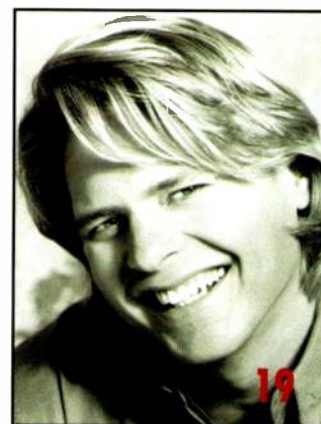
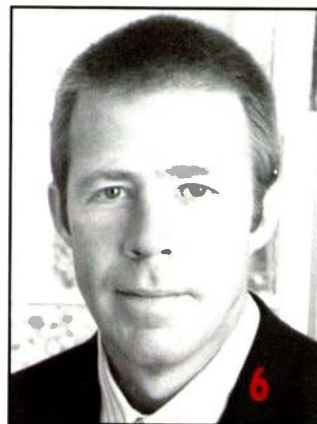
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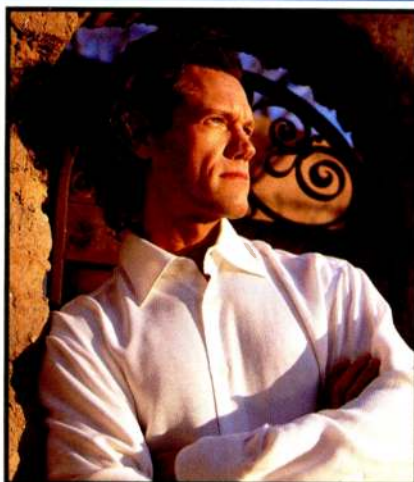
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remakes does country music need?"

On The Cover: Randy Travis



Artist Name: Randy Travis

Label: DreamWorks

Current Single: "A Man Ain't Made Of Stone"

Current Album: *A Man Ain't Made Of Stone* (Sept. 21)

Current Producers: James Stroud, Byron Gallimore, Randy Travis

Hometown: Marshville, N.C.

Management: Elizabeth Travis Management

Booking: CAA

Hits: "Diggin' Up Bones," "Forever And Ever, Amen," "He Walked
On Water," "Out Of My Bones," "On The Other Hand," "Deeper Than
The Holler"

Awards: Numerous awards include 9 American Music Awards, 6
Academy of Country Music Awards, 3 Country Music Association Awards
and 2 Grammy Awards

Special TV/Movie Appearances: *Matlock*, *Touched By An Angel*,
Young Guns, *Down Home*, *Fire Down Below*, *The Rainmaker*, *Boys Will
Be Boys*, *Black Dog*, *Maverick*, *Baby Geniuses*, *Frank and Jesse*

Birthdate: May 4, 1959

Outside Interests: Weight lifting, nutrition, horseback riding,
western memorabilia and art collecting

Musical Influences: George Jones, Merle Haggard

Few would contest that Randy Travis shook up the entire
country music establishment in the mid '80s. His distinctive
style and forthright embrace of straight-ahead country music
sounded the first deep notes of the '90s boom. 1986 was just the
beginning for Travis when he became the youngest male singer to join
the Grand Ole Opry. Travis has sold over 20 million records, recorded
21 no. 1 singles and earned credits in more than 20 television and
film projects. Some might be content to sit back and enjoy their success,
but Randy Travis, on the other hand, just wants to continue doing
what got him there.

"I'm happy to still be here competing," he says. "I believe in
every single song I record. I'm still going for the best."

His sophomore record from DreamWorks, *A Man Ain't Made Of
Stone*, will be released September 21.



Warner Changes; Majors Prep For Online Sales

NEWS

WARNER CHIEFS RESIGN—Warner Music Group Co-CEO/Co-Chairmen **Bob Daly** and **Terry Semel** have announced they will leave the group when their contracts expire at year end. Time Warner chief **Gerald Levin** has indicated he will probably pick a successor or successors to Semel and Daly from within the Time Warner family—which would cause pieces to shift throughout the company's divisions.

COPYRIGHT NEGOTIATIONS OPEN FOR DIGITAL MECHANICAL RATES—The Copyright Office has announced the opening of the negotiation period for determining reasonable rates and terms for digital transmissions that constitute digital phonorecord deliveries for the period beginning January 1, 2001. This negotiation period, which runs through Dec. 31, is intended to promote an industry-wide agreement as to the rates and terms for digital phonorecord deliveries. Petitions for an arbitration for rate adjustment must be filed during the year 2000. www.loc.gov/copyright.

CDNow/COLUMBIA HOUSE MERGE—On July 13, Warner Music Group and Sony Music announced they were merging their jointly-owned record club Columbia House and CDnow into a new company. Under the ownership structure, Sony and Time Warner would each own 37%, and CDnow shareholders, 26%. The Columbia House web site sells product only to club members, but also operates Total E, which is open to all shoppers. The new company is expected to be a cornerstone in the two majors' internet strategies. The merger was announced the same day as the SDMI specifications for portable devices. **Paul Vidich**, Warner's Executive VP of Strategic planning and business development said the SDMI spec was a critical element for the company to move into the sale of digitally downloaded music.

EMI JOINS SONY AT DIGITAL ON-DEMAND—Digital On-Demand and EMI Recorded Music have entered into an agreement for digital distribution of the EMI music catalogue into retail stores. The news follows Digital On-Demand's June 9 agreement with Sony Music Entertainment to digitally distribute over 4,000 titles. Digital On-Demand's subsidiary company, RedDotNet, Inc., will distribute a "significant portion" of EMI's catalog to music stores nationwide over its high-speed ATM network connecting retailers to the company's centralized storage repository. Preview stations in each store enable music fans to find, preview and select albums for purchase. Once selected, RedDotNet's proprietary manufacturing station will burn the album in CD format. The customer also receives the original packaging associated with the album, including the original cover art and liner notes.

UMG READIES CATALOG FOR NET—Universal Music Group has announced that it will make a broad array of music available to and compatible with next generation portable devices from a series of top consumer electronics companies. SDMI Compliant Portable Devices from Matsushita (Panasonic), Toshiba, and RioPort, Inc. are expected to be in the marketplace this winter. Universal is developing software that will provide compatibility with a number of music distribution systems and is working closely with these companies to make Universal's music available for their next generation portable devices. "This is an important first step in recognizing the tremendous potential of the digital music market," said **Larry Kenswil**, President, Global E-Commerce

and Advanced Technology, Universal Music Group.

ARTISTS GO DIRECT—ARTISTdirect has signed exclusive long-term partnerships with 44 of the world's leading music stars. The artists will participate as equity shareholders in the company via stock options. The artists span the full spectrum of music and are drawn from every major record company. Participating artists include: **Dwight Yoakam, Red Hot Chili Peppers, Aerosmith, Tori Amos, Beck, Counting Crows, Marilyn Manson, Stevie Nicks, Tom Petty, Rage Against The Machine, Rolling Stones**, and more. Each artist will have a retail presence in the ARTISTdirect Network in the form of a superstore, which will offer CDs and merchandise, rarities, news, information, MP3 downloads or similar digital music files which are unavailable elsewhere. Twenty-three artist stores have already launched; others are currently in production and will roll-out on the ARTISTdirect Network through the end of the year.

(continued on page 19)



THE SOUND OF THE LAMB—Garth and company were in Sound Stage recently working on *In The Life Of Chris Gaines*, set for release in September. Pictured L-R: (front) engineers **Doug DeLong** and **jb**; (standing), songwriter/musician **Gordon Kennedy, Brooks** and songwriter **Wayne Kirkpatrick**.

MUSICAL CHAIRS

Linda M. Fisk has been named to the newly created position of Executive Director of Marketing and Communications at Gaylord Entertainment Company...



Linda Fisk

Terry Donovan has joined the RCA Label Group sales team as National Manager of Field Sales and Marketing... **Capitol Nashville Promotion VP Terry Stevens** has exited the label.



Troy Tomlinson

Troy Tomlinson has been named to the new position of Senior VP of Acuff-Rose Music Publishing... **Ashley Gorley** has joined Hamstein Music as Catalog Manager... **Chad Wiginton** has been named Catalog Manager/Creative Assistant at Big Tractor Music... **Eddie Mascolo** has joined Starstruck Entertainment as VP/Radio Promotions... **Michael McCamish**, formerly of Go West Presents, has joined Mad Booking as Assistant Talent Buyer... **Clint Higham** has been promoted



Ashley Gorley

to VP of International Management Services. He will also continue his role as artist manager at Dale Morris & Associates.

Provident Music Group has recently moved into its new office building at 741 Cool Springs Blvd. E., Franklin, TN 37067... **Lesley Burbridge** has been named Director of National Media Relations at Word Records... **Tammy Paxton** has joined Dreamcatcher Entertainment as Director of Finance/ Administration.



T.K. The Hangman

Ever answered someone's question only to find they were talking to someone else? Artist manager T.K. Kimbrell has taken those awkward, ambiguous moments and elevated them to an art form. Literally. It's called "hanging," and Kimbrell's expertise, honed over the past 20 years, has led to the release of *T.K. The Hangman*, a 27-minute video.

"I remember doing something close to this in high school," Kimbrell says. His longtime involvement with country music brought him to the county fairs and concerts where he most often finds his prey. "I don't do it to make fun of people," Kimbrell says. His 1984 debut clip featured a set of mimicking twins. "I asked if they'd ever been on TV. They said, 'No.' 'No.' Well, do you want to be? 'Okay.' 'Okay.' I had no idea they were going to repeat each other every time."

The improbable real-life characters, physical humor and Kimbrell's utter disregard for personal space have kept the tapes in circulation on tour buses. Now they're available via 877-THE-HANG and at <www.thehangman.com>. Even though the secret's out, beware the Hangman. Kimbrell admits, "I still do it all the time."

—Chuck Aly



Yo Momma

Henninger Interactive, a division of Henninger Elite Post, has just launched groundbreaking software that allows artists, producers and record labels to enhance their CDs for dramatically less than had previously been possible.

ECD Momma gives anyone the tools to develop interactive content on their own computer, before delivering the entire package to Henninger for finishing. By removing the technology company from the content gathering aspect of development, basic but polished ECDs can be had for as little as \$1,275. "To do that type of project ground up [without ECD Momma] could be \$5,000 to \$12,000," says Henninger Interactive Manager Roy Giorgio.

The software is available free at <www.ecdmomma.com>. "This gives labels, producers, whoever, a chance to experiment," says Henninger VP/GM George Betts. "Low risk, high return."

—Chuck Aly



Pilgrims In Print



"Success, failure, victories, defeat, heartbreak, tragedy, ...truck stops, honky tonks, cigarettes, whiskey, Jesus, ...ex-wives, kids, fiddles, guitars, fishing, fans, free-loaders, on endless miles of road." According to Marty Stuart, these are the topics of his new book of words and pictures, *Pilgrims: Sinners, Saints, and Prophets*, which hits shelves September 1. After the company he's kept and the miles he's traveled, Stuart should have quite a tale to tell.






—Josh Deere

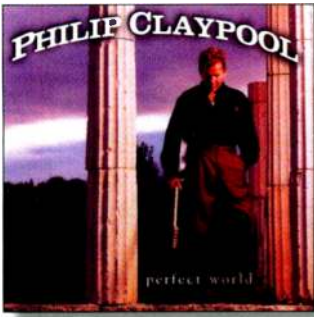


The Buzz

Songs Of Summer Edition

While record temps melt the "indestructible" CDs in our cars, our muse turns to some of the season's coolest tunes.

- 
"Little Good-byes"—Count this a big hello for rising SHeTRIO. Comparisons to the Chicks couldn't be more misinformed.
- 
"Amazed"—Lonestar snatches their career from the jaws of mid-level mediocrity. They're not kidding, amazed.
- 
"Ready To Run"—Stars? Heh. Superstars? Heh heh. Can you say, "Supernova"?
- 
"Missing You"—At the very least, Brooks & Dunn's remake of the '80s John Waite smash has 'em talking.
- 
"Cold Hard Truth"—Evelyn Shriver's problem is that she isn't direct enough. Stop beating around the bush, would ya?



PHILIP CLAYPOOL Perfect World

(Curb 77931)

Producers: Chris Leuzinger, Philip Claypool, Jerry Crutchfield, Michael Lloyd, Ron Aniello

Prime Cuts: "Red," "I'll Love You Again," "Nothing But Love," "Circus Leaving Town"

Critique: In a past life, I had the pleasure, and pain, of working on Claypool's 1995 release, *A Circus Leaving Town*. Pleasure because it is an excellent album—*USA Today* named it one of the year's best. Pain because the project yielded little else, save frustration. When *Perfect World* came in a few weeks ago, I wondered how this release would be different. And that's if the music even approached the quality of *Circus*. But Philip Claypool has a couple of things going for him. First, he's a Songwriter—the type who isn't afraid to fly solo, maybe even prefers it. Second, he's a Vocalist; a one-take guy with a voice that's unmistakably country, and just plain unmistakable. In short, the guy's a throwback—the kind of artist Nashville seems to have forgotten what to do with. Thankfully, Claypool and producer Chris Leuzinger knew just what to do. They started with five cuts from the first album, including a duet with the late Carl Perkins called "Mile Out Of Memphis," and the heart-wrenching "Circus Leaving Town." New Claypool compositions like "I'm Falling Again" and the title track manage to be both modern and classic. One of only two songs on the album Claypool didn't write, Tony Arata's "Nothing But Love" rivals "Circus" as the disc's best. So astounded was I by the song, I called the publisher and discovered that, indeed, it had been passed on for years by the Row's top producers. Claypool, of course, nails it. Let's hope Curb does too.

—Chuck Aly



ALISON KRAUSS Forget About It

(Rounder 11661-0465-2)

Producer: Alison Krauss

Prime Cuts: "Maybe," "Ghost In This House," "Stay"

Critique: Problem: You're stuck in rush hour at 5:33 pm on a Monday. It's hotter than the devil's skillet, your air conditioner is broken, and the car behind you is honking like a deranged goose. Solution: *Forget About It*. Like Calgon, this album will take you away. There are no intense pickin' songs, not even a moderate breakdown. In fact, all 11 songs on the record are ballads. But don't kick back and relax too much or you might miss something great. An already established bluegrass maestro, Krauss ventures beyond the established confines of musical genericism and creates a style of her own. It doesn't hurt that some of the most amazing talents that ever picked up an instrument are featured on the album. Although this is a solo project, Krauss's band Union Station is present and as impressive as ever (especially with the recent addition of legendary picker Jerry Douglas). Other famed contributors include Sam Bush, Matt Rollings and Jim Keltner, among many others. One of the many highlights is Dolly Parton and Lyle Lovett singing back-up on "Dreaming My Dreams With You." Their vocal blend is riveting. Krauss also resurrects Shenandoah's "Ghost In This House," a gem of a country sad song. As an artist, Krauss brings so much honesty and character to her music. As a producer, she is able to weave layer after layer of tasteful sounds without losing the music's simplicity. Although *Forget About It* is limited in the variety of songs, it's well worth the effort. Oh, and if you're not relaxed after listening, there's a therapist in your future.

—Josh Deere



CLAY WALKER Live, Laugh, Love

(Giant 24717)

Producers: Doug Johnson, Clay Walker

Prime Cuts: "The Chain Of Love," "Woman Thing," "Live, Laugh, Love"

Critique: *Live, Laugh, Love*, the first album since his *Greatest Hits* package, is Walker's best in a long time. It's far from perfect, but this time there are more diamonds in the mix than rhinestones. Walker, who co-produced the project with Doug Johnson, gives himself a little bit broader base from which to work, and the results are mostly positive. "The Chain Of Love," (co-written by Rory Lee and Jonnie Barnett) is a song I've always loved at writers nights. Clay does justice to the tale about a couple down on their luck, delivering it with more than just matter-of-fact sincerity. While "Once In A Lifetime Love," is primed to be the album's big Love-Me-Forever-Even-Though-I-Only-Just-Met-You-Ballad, it's Pat Bunch and Randy Boudreaux's gospel-tinged "This Time Love," which stretches Walker's pinched tenor like never before, that is the highlight here. Another strong vehicle for Walker's voice is the warm-and-fuzzy sentiments of "If A Man Ain't Thinkin' ('Bout His Woman)." "Woman Thing," co-authored by the winning team of Larry Boone, Paul Nelson and Tracy Lawrence, sounds like another sure-fire hit. The Tex-Mex flavored title track, supplied by Gary Nicholson and Allen Shamblin, is one more delightful tune in the "Then What" tradition. Walker clearly has a ball with it. There are some misfires, though you wouldn't think that a cover of an Earl Thomas Conley classic would be one of those. Despite having sung it live for years, Walker's rendering of "Holding Her And Loving You," was unfortunately rather bland.

—Ron Young



NITTY GRITTY DIRT BAND Bang Bang Bang

(DreamWorks 50125)

Producers: Emory Gordy Jr., Josh Leo, Steve Fishell

Prime Cuts: "If This Ain't Love," "Singing To The Scarecrow," "The Monkey Song," "Rent, Groceries and Gasoline"

Critique: The Nitty Gritty Dirt Band's *Bang Bang Bang* is album number 30 from the group that brought us the timeless classics "Mr. Bojangles" and "The Battle Of New Orleans." Fans of the venerable Dirt Band will be pleased. The album is not a last ditch effort for a "classic" rock band, but rather a relevant addition to contemporary country music. "Rent, Groceries And Gasoline" tells the story of a fellow, sick of the rat race, who gives up a luxurious lifestyle for the basics—a Cadillac, a trailer home and a part-time job. It's bouncy country-rock flavor transports me to an outdoor concert. NGDB continues the happy-go-lucky mood while taking a bluegrass turn on "Dry Town." Anyone who's ever been caught off guard by South Carolina Blue Laws can relate. NGDB's effortless harmonies, nurtured by three decades of performing, constitute the most interesting musical element of the album. The maturity of these long-lived country-rockers comes through on the heartwarming "Down The Road" and "Singing To The Scarecrow." Although few songs fall short of marvelous, the first single, "Bang Bang Bang" seems to run out of steam—crescendoing to a chorus and then a blah anticlimax. But hey, the line *He can't sing and I can't dance/And the monkey don't have to wear no pants* from "The Monkey Song," makes up for virtually any shortcomings. A carefully crafted party album, *Bang Bang Bang* incites fans to enjoy being alive.

—Dustin Schrimpsner

THE ILLUSION OF POWER



A CONVERSATION WITH EVELYN SHRIVER

by Chuck Aly

April of 1998 will likely be remembered for the tornado that swept through downtown Nashville. In the business, it may be remembered for the tornado that swept through Music Row. Longtime independent publicist Evelyn Shriver was named President of Asylum Records in a lightning strike move by Elektra Entertainment Group CEO Sylvia Rhone.

Shriver first met with Rhone, despite longstanding objections to working for a label, at the behest of attorney Joel Katz. As the meeting ended, Rhone asked Shriver to detail how she would run Asylum, if given the chance. "She's a Wharton School of Business graduate and I'm sure she meant a big business plan," Shriver says. "I wrote her this rambling, three-page philosophical statement." Within 11 days of their first meeting, Shriver shuttered her very successful PR firm and was sitting at her new desk in Asylum's Nashville offices. The night before she took over, Shriver's friend and client, Tammy Wynette, died. "It was an unbelievably fast, crazy situation," Shriver says.

Music Row recently interviewed Shriver, and the Row's newest label head discussed her outsider status, the incredible cost of running a label and her growing confidence. She minced few words.

Music Row: Do you miss publicity? Running your own shop?

Evelyn Shriver: I don't really miss publicity because I've been doing a ton of it. That's my major strength and I've gravitated towards continuing that part of what I do. I do miss running my own shop because, as much as you might be the president of a record company, when you're part of a huge corporation you're not running anything—ultimately you don't call your own shots. So that was my biggest adjustment: the illusion of power and the reality of not having it.

MR: The last time we featured you in Music Row (4/8/93) you predicted a "PR crash-and-burn" for national media coverage of country that, in fact, has

happened. Did that make the move to Asylum easier?

ES: Well, kind of. My business was never jeopardized. Most of my clients were personal clients—as opposed to getting the gig through the record company—and above any momentary fad in country music. But I wasn't excited about any of the new acts coming out. No matter how much I loved my clients, you constantly look for that new thing that will inspire you. Like anybody that's not in the position of signing talent, I would sit in my office—as I'm sure you sit in your office—and say, "Why the hell can't they find some decent acts?" I would see acts and be excited about them, but they couldn't get arrested. So that was part of the attraction.

MR: What was the transition like?

ES: The first three or four months I thought, "This is just wonderful. I was born to do this, why didn't I realize it?" It was that great honeymoon period where you're busy taking everybody's congratulations, thinking you have a lot of power and the ability to change things. Then about the fourth month I realized, "Ha! I don't really have any power. I don't have any ability to change anything and this is a nightmare." I went into shock. I looked like a deer caught in the headlights. The stress was just unbelievable. That passed after three or four months and I thought, "I'll be damned if they're going to beat me at this thing. I can figure it out." So from about month seven on, I felt like I had a handle on it—it wasn't going to crush me to death.



MR: And that's where you're at now?

ES: Yeah, feeling even a little better than "they're not going to crush me to death." Now I'm beginning to feel maybe a little cocky that this can really be good.

MR: Do you see publicity in a different light now that you're hiring publicists instead of being hired?

ES: No. I always believed in publicity. For all the years I was doing it, the easy answer was always that publicity doesn't sell records. I never did believe that. This has been a great example of proving everybody wrong, because that's basically what we've done. Publicity works if the rest of the package is there. In the Trio situation, the music was pristine, interesting and different because everything else was so much the same. People responded and it was encouraging to think that good music really can win out.

The George Jones situation is similar. A lot of people in town want to believe the accident created the vehicle to sell this record. It gave us a good running start, but you don't continue to sell at those numbers in a novelty situation.

MR: Has this changed your perspective about how labels operate?

ES: The cost of doing business is astronomical. In my life as a publicist, my little fee always seemed like a big issue. Now I see that my fee was not even a penny in the pool.

MR: You hear all these wild numbers thrown around and wonder how in the world labels could spend that much money.

ES: But they do! That's the rude awakening. And I'm on the cheap side. When you're being paid a fee by the artist you have to be, and I still tend to function that way. Susan Nadler just kills me about the fact that when we travel I want to rent small cars. She now insists that we rent a Cadillac because we arrived at the ACM show the first year in this little Ford Escort. We had a hard time getting in—proving that we were important. On that same trip, we drove out to Joshua Tree to do a Mark Nesler video. My boss called me, and of course I'm driving hours into the desert, and said, "Listen, you're a record company president now. I know you're used to doing things on the cheap, but you should have a car and driver." And I was like, "That seems like a waste of money. I can drive really well." So slowly I'm coming around.

But the cost of doing business is mind boggling. You're paying to get the records into stores. You're paying to get the records played, in a roundabout way. If you're looking to break an act, there is no way in hell you can introduce the first single for less than

\$500,000. All I ever hear from the rest of the staff is that we have to compete with the other labels—we have to spend the money. And I say, "We are spending the money! What are you talking about? We're spending hundreds and hundreds and hundreds of

"The pathetic reality is there are two women presidents of major labels. Period. My boss and me."

thousands of dollars." And they say, "Yeah, but everybody else is spending millions." But I don't want to believe it has to be that way. It shouldn't cost you that much money to get great music through. Maybe it should cost you a million dollars if it's shitty. But if it's good, it shouldn't cost that much.

MR: What was your vision for the label when you took the job? And has it changed?

ES: The vision has remained the same. The Asylum legacy is really quite wonderful—it was started to give Jackson Browne a home. It was always a little bit left of center, but it put out music that really made an impact. I certainly want to embrace that. It was also very much a singer/songwriter haven, and I just naturally gravitate towards that. We really haven't signed anything here for eight or nine months, and it's not that I don't need acts, because major labels have to have a certain number of albums every quarter. You have to keep that pipeline filled. That was one of the downfalls of the previous Asylum regime. But I think you can keep it filled with more interesting things than clones.

MR: So you haven't signed anybody in eight or nine months just because you haven't found the kind of artists you want?

ES: There are a lot of people I like, but I have to break some of the people I've signed. If I've put three to five hundred thousand dollars in an act and more, I'm not going to walk away from it, because on the second project, I'm that much closer. I'm doing good on George and Trio, but I need to break somebody. I have Bryan White and Lila McCann as my lead ponies, and neither of them is a hugely established superstar. We don't have those things that are a little easier. RCA has the

luxury of having Alabama so they can do fly away trips for every new act they have. I don't have that clout, so every time I step out it's like one more baby act. Through trial and error I've discovered that we can't work more than three singles at once, and even that's really stretching it because they're all hard projects. Every week we reschedule projects. We've got this kid Chad Austin coming up. I've moved him back now so many times I'm embarrassed. And I truly believe it's one of the best albums we've made here, but are we doing him any favors putting him out when we can't really handle it?

MR: If you knew then what you know now, would you want to run a label?

ES: I would, for a lot of different reasons. I gave, I think, a lot of hope to so many people. I gave certainly a lot of hope to women. The pathetic reality is there are two women presidents of major labels. Period. My boss and me. That's really kind of weird. Second, I came from the wrong side of the fence—media, rather than the traditional radio, sales, production. Every position that comes open in Nashville they interview the same five people. Now all of a sudden, dreams can come true, ridiculous things do happen and there is hope. There is a certain amount of pressure with that, but on the other hand I was successful before this job, and I can be successful after it. I could be shut down tomorrow, reopen Evelyn Shriver Public Relations and not miss a beat. That's a nice feeling. I like the challenge, and I like what it means to a lot of people. I can give artists real hope and I can give my associates and contemporaries hope. I'd do it again.

MR: You're coming off a string of successes with Lila, Trio and George. What's been the most gratifying part for you?

ES: All of them, really. Lila, of course, is a huge talent. That's been good because it could have slipped any which way and, thank God, it slipped the right way. Trio was sitting on the shelf here for four or five years. When they asked me if I was interested in putting this out, it was a no-brainer. We all understood it was going to be tricky without radio, but we're close to gold here and if we had air-play this could be a multiple platinum record.

And then the George Jones project. He's been singing for these fans for 50 or 60 years and they're like family to him. When you're shut off, it's like turning the tap off. It pissed him off. He maybe said stuff he shouldn't have said, but it was from being hurt. For the last 15 or 20 years his labels have taken the bows, been proud of the fact that he's on the roster, made nice albums, but then they don't spend a nickel to let



anybody know it's out. The first week I took over the label he told me, "I'm never gonna make another record. I'm just tired of being embarrassed—promoting projects nobody knows exist. I'm going to do my concerts and that's going to be it." I said, "You know George, whenever the situation turns out with MCA, before the end is here, you need to make me a record." He said, "Well you're about the only person I'd make a record for. I only wish I could give you a young George Jones so I could give you a hit." That just broke my heart.

When I signed him, everybody was thanking me, George was so appreciative—to the point that I was embarrassed. This is a guy everybody calls the greatest living country singer. He recorded the most popular song in country music history. Every new act in town aspires to meet, sound like, work with, George Jones. You've got Garth up there crying over the Georges—and everybody in town is saying, "I can't believe you signed him." I thought, "These people are nuts."

MR: How difficult was the crash?

ES: It was unbelievable, because as I was very vocal saying, I didn't think George had been drinking. In all the years I had worked with him he hadn't. I talked to him 20 minutes before the accident and he didn't sound drunk. With this album, we all knew we had something good and boom, the accident. And then the reality that he might die. That was real. And then, when could he sing? Could he sing? The minute he came off the ventilator and was conscious, the first thing he was saying is, "I can get into the studio next week." He couldn't even talk.

It was a bizarre thing and, of course, you never want to stage it and put anybody through that. But the difference between a good publicist and a bad publicist—and the reason I thought I was a good publicist—was that with everything being fair, the window opens every now and then and you have to know how to get through it. It doesn't matter what fate creates to open that window. You can't sit there and look at it, you have to move on it. And we moved on it.

MR: As rare as it is for a woman to be running a label, is it more difficult? Are there unique challenges?

ES: There probably are. One of my biggest handicaps is that I don't play golf. Lots of deals go down out there. I might take up golf. (Smiles) There is definitely a good old boy deal and it's more than just a male/female thing. The CMA Board is a real reflection of what Nashville is about. You have the old school, you have the young

Turks, and then the heads of the agencies and the power managers. When I was on the board I was one of only three women, the only one under 50, one of maybe 10 small business owners, as opposed to being part of a conglomerate. So in the pecking order of



the board, I was non-existent. But I saw very clearly where the power lies. Being made president of a label should have put me up into one of those little power groups. And at the last election in October, as the token woman label head, and having already had this experience on the board, I should have been an automatic shoo-in. [Note: Shriver was not elected to the board.] I heard that when my name came up the response was, "They'll close her down in three months. Let's not waste the spot." So my three months have come and gone and here I am. And I'm up for the board again in October. Now I hear that there's a school of thought to not put any of these new little labels on the board until they've proven they're going to be around for a while, which would take care of me and DreamWorks and Lyric Street. But Asylum has been open for seven years. We'll see what happens.

But that power thing—they have their little get togethers, meetings, breakfasts, golf games. I haven't been invited to any of them. And that's cool. Susan [Nadler] has gone on in interviews about how nobody appreciates what we do. I don't really give a shit and I told her after the *Scene* article, "Stop with this appreciating thing because I don't think anybody needs to appreciate us." I don't expect everybody in Nashville to put up a banner and say, "Evelyn, you're doing a great job." I'm the only person who needs to know if I'm doing a great job, and they know

by looking at my SoundScan every Wednesday. I'm happy. I'm off the Row, here in my own little world. I've got enough crap on my own table without worrying about them. The only thing about the CMA Board is representation for the show. Those deals go down and I haven't got a voice. My acts don't get bandied about. My acts aren't on the pay-per-view show. Look at who's on the [CMA] show every year. We have trotted out some of the same people for five, six, seven years, and they're still not stars. But we will trot them out another half-dozen times because of how the power lies.

MR: Are we coming out of the valley?

ES: I think so. It's really kind of an exciting time. There's nothing new: it's a pendulum. We get as pop as we can possibly get, then we get as traditional as we can possibly get. But when the pendulum is moving we do the most exciting stuff. Because everybody's panicked and nobody knows what's going to work so you put out a little bit of everything.

We have the benefit of people like Garth, Shania and the Dixie Chicks doing such tremendous numbers. Whether you like the music or not, it's a big banner for country music. We don't have to explain anymore that country can be successful. When the new traditionalist thing started with Randy Travis, not only did I have to push Randy, I had to push the country industry as a feasible thing. Now we're beyond feasible and can concentrate on the individuals.

Unfortunately, mainstream media doesn't take country seriously right now. They're appalled. The albums that usually make the top 10 lists at the end of the year are people like Willie Nelson, George Jones, and Lyle Lovett who have been totally shut out by the business. They might be impressed with our numbers on certain acts, but as an industry that is weak about fighting for what's good—they're disgusted with that.

MR: There is that disparity, though, between what the critics like and what the masses like. Plenty of popular artists get their share of bad reviews.

ES: But that's always been the case with singles. Everybody, no matter how quirky they are, should have a single or two, but the body of the album should have some guts to it. But we try to make albums with 10 singles. And I personally believe a single can be every bit as good as the most intense song on an album. But who's going to remember these songs? I can't remember the songs from last week, last month. I can sing you entire songs from Motown. Or Dylan. Real songs that mean something. *

Personal Financial Planning—What Is It?

WHEN A CLIENT RECENTLY CALLED for assistance after being told by his attorney that he needed a “financial planner,” I could tell he had little idea of what to expect. Reciting a formal definition—“Personal financial planning is the development and implementation of total, coordinated plans for the achievement of one’s overall financial objectives”—certainly didn’t make the process clearer or less overwhelming.

However, when we look at financial planning in terms of its component parts (as we’ll be doing below) it becomes much more manageable. It may be helpful to remember that we’re talking about a process, not a single event, and that progress in creating your plan is going to take time. Generally, financial planning issues fall into one of the following categories:

1. Insurance—Life, Health, Property and Liability:

- What are the areas in which I am exposed to serious, unpredictable financial risk?
- How much risk can I assume myself (with high deductibles or by “self insuring” through reliance on existing assets) and how much should I shift elsewhere via insurance coverage?

2. Investing:

- What investment vehicles are available and what is best for me?
- What is my “risk tolerance?” How comfortable will I be weathering the ups and downs of riskier investments in hopes of gaining higher rates of return?
- How much should I keep at the bank for an emergency fund?

3. Home Mortgage:

- Is it wise to pay higher points in exchange for a lower interest rate?
- When is the right time to refinance?
- Is it better to pay off the mortgage early or invest the money elsewhere?

4. Income Tax Planning:

- Are there strategies to reduce my tax liability?

- What are the tax benefits of IRA, pension or profit sharing plans?
- Am I taking the tax effects into account in my investment decisions?

5. Retirement:

- What are my retirement goals and are they realistic? Do I have adequate assets to meet these goals? If not, how much do I need to save?
- How will retirement effect my business (employees, partners, etc.)
- Can I get my investment out of my business when I retire?

6. Planning for Death:

- Do I need a will, and if so, how should it be structured?
- How can I provide for my spouse and children?
- Do I need to increase my life insurance?
- What costs will be incurred by my estate?

These questions may seem so broad and interconnected that they are impossible to answer. It is the job of the financial advisor to make the job manageable by assisting in the process of gathering detailed information on your current finances, addressing the six general topics by asking more specific and answerable questions, and creating a plan that is responsive to your goals, present situation, and future prospects.

One important final note: the answers to the questions on which the financial plan are based will certainly change over time, so the plan devised in 1999 could vary greatly from the one appropriate for 2009. In the same way that we have described the creation of an initial plan as a step by step process, keeping the plan current and appropriate to your changing situation will require periodic “checkups” to assure that your financial goals are being achieved. *

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A Call For Courage

In the words of James Brown, "I feel GOOD!" Nothing makes a music critic's heart go pitter patter better than the experience of hearing fresh new talent.

And I heard plenty tonight. In what I believe is a historic "first" for the column, we've got **DISCOVERY Award** winners in multiple genres. In jazz, I heartily endorse **Trio San Rafael**. Check them out on the dandy F. Scott's compilation disc. In the bluegrass arena, I cannot say enough about the simply wonderful **Beth & April Stevens**. We are talking East Tennessee, by-God country music, folks. This will set you free. One of my favorite indie acts of the '80s is back: Robert Jetton is now in the duo **Jetton Wheeler** and ya gotta love their beer-swillin', honky-tonk sound. Christian pop-rockers **Rave** have got it all—a hip, fun fashion sense, packaging a nifty funk/pop/hip-hop sound.

And for sheer freshness of approach, the bi-racial foursome also takes home my **Disc of the Day** prize.

We look to the cooler Northeast for our **Label of the Day** winner. With the Stevens sisters, veteran Ray Wylie Hubbard and Jones & Leva, Boston's **Rounder Records** is more hillbilly than anyone in Dixie.

Country music seems to be withering in the relentless summer heat—Music Row's mainstream releases have slowed to a trickle. Come on, folks. Stop being so cowardly. Show some guts and put out some stuff you really believe in instead of music you wouldn't even listen to in your own homes. The worst that could happen is you lose your gig, sell the mansion and move into a normal house like the rest of us. At least you'll have your dignity. And besides, it just might work...and then you can buy an even bigger place.

COUNTRY

JERRY KILGORE "Love Trip"

Writer: Jerry Kilgore/Gil Grand/Brett Jones; Producer: Steve Bogard/Jeff Stevens/Scott Hendricks; Publisher: Saddle Tan/Ensign/Dreaming In Public/Mo Fuzzy Dice/Famous, BMI/ASCAP/SOCAN; Virgin 14339 (www.jerrykilgore.com)

Working-folks lyrics with a chin-up chorus. Maybe it's because I need a vacation myself right now—this hit me where I live.

SHANE MINOR "Ordinary Love"

Writer: Bob DiPiero/Dan Truman/Craig Wiseman; Producer: Dann Huff; Publisher: Sony-ATV/Songs of Peer/Almo/Daddy Rabbit, ASCAP/BMI; Mercury 249 (www.mercurynashville.com)

Yet more pop/rock being marketed as "country music." It's even less listenable than most of this stuff because he's kind of a weakling vocalist.

MANDY BARNETT "The Whispering Wind"

Writer: L. Russell Brown/Pat McLaughlin; Producer: Owen Bradley; Publisher: Twenty Second Century/Corn, BMI; Sire 74678-2 (www.sirerecords.com)

A swooningly gorgeous melody, perfectly orchestrated and produced. And it goes without saying that she sings like an angel. I could listen to this all night.

CLAY WALKER "Live, Laugh, Love"

Writer: Gary Nicholson/Allen Shamblin; Producer: Doug Johnson/Clay Walker; Publisher: Gary Nicholson/Built On Rock/Song Matters/Famous, ASCAP; Giant 9895.

"Island"-style party music. Calypso country?

BETH MAGUIRE "Spoiled Rotten"

Writer: Jess Leary/Scott Parker/Caryl Mack Parker; Producer: Vernon Sandusky/David Webb; Publisher: Song Matters/Famous/Hamstein Cumberland/Square West, BMI/ASCAP; Lonesome Dove 2040.

She's really good. The song's loaded with hooks. But this is woefully produced and mixed. Why bury a quality project with turbo-disco thunder?

JASON SELLERS "A Matter of Time"

Writer: none listed; Producer: none listed; Publisher: none listed; BNA 65783-2.

It's a beach-music kinda groove. And the boy can wail.

POP

MAC McANALLY "Looking Back"

Writer: Mac McAnally; Producer: Mac McAnally; Publisher: Beginner, ASCAP; DreamWorks 50106 (track)

Literate troubadour-type story song. Folk-pop backing with ear-tickling guitar work. Crisp, elegant production. In other words, sheer craftsmanship. What a concept. CD is titled *Word of Mouth* and it is a multi-genre masterpiece from start to finish.

NICK KANE "Panetella"

Writer: Nick Kane; Producer: Nick Kane; Publisher: Lonely Puppy, BMI; LLIST 089 (track)

A surf-guitar rave-up that makes ya want to shake yer Beatle wig and dance with flailing limbs. Track initially appeared as the B-side of "Dance The Night Away" by The Mavericks. Now it's part of a splendid pop/rock mostly instrumental collection by the band's guitarist.

GREG TROOPER "The Train Runs By My Door"

Writer: Greg Trooper/Will Kimbrough; Producer: Stewart Lerman; Publisher: Sony-ATV/Peanuts & Crackerjacks/Will Kimbrough, BMI; Koch 8011 (track)

Jangle-guitar folk-rock with a big thump on the downbeats. The kid definitely has style. Pop and Americana airplay equally possible.

CHRISTIAN

ALL TOGETHER SEPARATE "No Condemnation"

Writer: none listed; Producer: Skidd Mills; Publisher: none listed; Ardent 14165 (track)

Ugly noise. Hated the singer. Hated the guitar. Hated the melody.

GINNY OWENS "I Wanna Be Moved"

Writer: Ginny Owens/Michael Puryear; Producer: Monroe Jones; Publisher: BMG/Above the Rim/Careers/Final Four, ASCAP/BMI; Rocketown/Epic/Word 63617 (track)

Her alterna vocal delivery is mesmerizing. The production is mighty heavy on the bass line. I'd have added a few more textures, but this is still a promising debut. Owens is a blind Nashvillian.

RAZE "Always And Forever"

Writer: Ja'Marc/Quinlan; Producer: Ted T; Publisher: Songs on the ForeFront/SCI-PHI, SESAC; ForeFront 5210 (track)

Well sung and produced, neatly balancing whispery pop with hip-hop chants and backbeats. Act has dream demographics, male-female, black-white.

SCARECROW & TINMEN "Overcome"

Writer: none listed; Producer: John & Dino Elefante; Publisher: none listed; Pamplin 5-3 (www.pamplinmusic.com)

Oh goody. Dull retreat Black Sabbath. Just what I wanted.

DOYLE LAWSON & QUICKSILVER "Do Right & Come Smiling Thru"

Writer: Terry Pillow; Producer: Doyle Lawson; Publisher: Stamps Baxter, BMI; Sugar Hill 3886 (track) (www.sugarhillrecords.com)

And now for something completely different. This is four-square quartet gospel, complete with call-and-response, woven-pretzel arrangement. Solo guitar strumming is the only accompaniment these spectacular hillbilly singers need.

JAZZ

TRIO SAN RAFAEL "Spain In My Veins"

Writer: R. Vasquez; Producer: Dennis Cronin; Publisher: It's Nacho, BMI; Landlocked 004 (track) (615-460-7990)

Guitar-string filligrees dappled across the ceiling. Track is one of many delights from *The Music of F. Scott's*. Ten artists. Five tracks

previously unreleased. Interested in a snapshot of the city's up-and-coming jazz practitioners? Get you one.

CLASSICAL

JOSHUA BELL & EDGAR MEYER
"Short Trip Home"

Writer: none listed; Producer: none listed;
 Publisher: none listed; Sony Classical 60864
 (track)

Augmented by Mike Marshall and Sam Bush, violinist Bell and classical bowed bassist Meyer weave a bewitching Appalachian spell here. Lost in a dream.

AMERICANA

RAY WYLIE HUBBARD
"Conversation With The Devil"

Writer: Ray Wylie Hubbard; Producer: Lloyd Maines/Ray Wylie Hubbard; Publisher: Mt. Karma, ASCAP; Philo 11671-1218 (track)
 (www.rounder.com)

It's just a vocal and guitar, a la early Dylan. I'm used to Ray in a band setting. But, hey, with a set of lyrics this great you don't need a thing in the way of production. You'll hang on every wry, witty word. Among those you'll find in hell, by the way, are "country program directors and Nashville record executives."

JETTON & WHEELER
"It Might As Well Be Me"

Writer: Jetton/Wheeler; Producer: Jetton/Wheeler; Publisher: Rocking Ranchero/

Reinventing the Wheeler, BMI; New Bohemian 007 (track) (615-385-3296)

"There's a cold beer sittin' on the bar and somebody's got to drink it." Alrighty then—an entire album of suds slurpin', honky-tonk music. Appropriately rowdy and raw, with plenty of country-rock edge. They were going to include a title called DAMM, "Drunks Against Mad Mothers," but apparently thought better of it.

CINDY CHURCH & IAN TYSON
"What Does She See?"

Writer: Ian Tyson; Producer: Miles Wilkinson/Nathan Tinkham; Publisher: Speckled Bird, SOCAN; Stony Plain 1235 (Canada) (track)

A wistful cowboy waltz with sighing dobro and two superb voices in harmony. Am I in heaven? You betcha. Track is from Church's lovely new album.

JONES & LEVA "Drunkard's Lantern"

Writer: Leva/Jones; Producer: James Leva/Carol Elizabeth Jones/Bobby Read; Publisher: Happy Valley, BMI; Rouser 0457 (track)
 (www.rounder.com)

This minor-key gem sounds has the patina of an aged ballad. Their mournful, rustic harmonies are perfectly underpinned by droning fiddle and throbbing acoustic bass.

BLUEGRASS

BUTCH WALLER
"Golden Gate Promenade"

Writer: Henry Waller; Producer: Butch Waller/Jim Nunally; Publisher: Old Taterbug,

ASCAP; Rebel 1755 (track)

Mandolin/banjo "travellin'" music that would sound simply splendid on a sunny Saturday rolling along a Kentucky country highway.

DUDLEY CONNELL & DON RIGSBY
"Meet By the Moonlight"

Writer: traditional; Producer: Dudley Connell/Don Rigsby/Ronnie Freeland; Publisher: public domain; Sugar Hill 3897 (track)
 (www.sugarhillrecords.com)

Professional, but little more. In a genre that can be thrilling, this is merely routine.

BETH & APRIL STEVENS
"Tomorrow Is Forever"

Writer: Dolly Parton; Producer: Ray Deaton/Ken Irwin; Publisher: Velvet Apple, ASCAP; Rouser 0396 (track) (www.rounder.com)

Be prepared to lose your heart. I tumbled so hard for this I may ache for a month. Appalachian soprano vocals, fiddle and a Dolly Parton song. Elsewhere the sisters grace a tune by Steve Earle, an O'Kanes number and a p.d. gospel lyric popularized by Led Zep. This is an extraordinary record.

HONORABLE MENTIONS

Bruce Robison/The Good Life/Lucky Dog
 Tangletown/See Right Through/K-tel
 Doug Powell/Then Again/Phoenix Road
 Leo Kottke/From 'Little Treasure'/Private Music
 Jill Phillips/Steel Bars/Epic-Word
 Tragedy Ann/Do Yo/Pamplin

MUSIC ROW

Bob Paxman
 Freelance Writer
 8101 Stacy Square Court
 Nashville, TN 37221
 Tel: 615-662-8826
 Fax: 615-321-5975



In 1980 Bob Paxman moved to town from Cleveland, Ohio to take on the role of Editor for Nashville's *Entertainment and Cable Guide*, published by Intermedia. His position had him writing about the entertainment field and interviewing television and film stars along with country music acts. A few years after his arrival, *Music Row* Publisher David Ross noticed Paxman's writing skills and offered him freelance work. One article led to another, and since 1987 Paxman has been on his own, freelancing for *Music Row*, *Country Weekly*, *Country Song Roundup*, and *Country Music*. He has been published in *Billboard* and *TV Host* magazines as well, and is also a contributing writer

for *Music Hound R&B*, *Music Hound Folk* and *The Encyclopedia of Country Music*, published by the Country Music Foundation and Oxford University Press.

After all my years as a journalist, *Music Row* decided to turn the tables on the interviewer and make him the interviewee.

"I've always wanted to be in journalism," says Paxman, who holds an English and History degree from St. Louis University. He enjoys every aspect of his career from reviewing to researching. "I enjoy doing research almost as much as I enjoy writing. Most people hate it, but it's something I really like."

But breaking in as a freelancer was no easy task. Paxman

went through the article and résumé submissions until he made his notch in the field. "It wasn't easy," he admits. Happy as a full-time freelancer now, Paxman looks to eventually put out a compilation of articles or even an original book.

Paxman says he has seen a lot of changes in the industry over the years. He remembers when articles dealing with country music were rarely printed outside of Nashville. "Now there are features in *USA Today*, *Entertainment Weekly*, and *The New York Times*," he says. "Country music obviously became a big money vehicle, which to some, makes it worthy to write about."

Paxman also believes there is an obvious difference in the way Nashville journalists treat the music business community and in the way they are treated in other media centers. "Here, bad things get reported but they don't go beyond that. It's reported as fact, not sensationalized—that's the way it should be." He feels that the proximity of the artists to the

Nashville journalism community—along with respect—has a lot to do with how stars are covered in the country music press. "Most of the country acts are very accessible and very nice. It's difficult to trash someone you know and see a lot."

As a critic, Paxman knows that his opinion is just that—an opinion. "It's hard to know what the fans think. There's always that dichotomy between what a critic or reviewer thinks and what the fans think."

Paxman believes a potentially serious issue facing journalists today is the internet's threat to magazines and newspapers. "People are already talking about getting rid of magazines all together," says Paxman. "I hope that never happens but you can get such up-to-the-minute news on the internet and that is something you can't do with magazines. But," he adds with a laugh, "it's a lot harder to do crossword puzzles on the computer."

—Emilie Marchbanks-Patton



**THE GREAT AMERICAN COUNTRY
TOP FIFTEEN COUNTDOWN**

July 23rd, 1999

Hosted This Week By: Randy Travis

1. Single White Female • Chely Wright • MCA
2. Amazed • Lonestar • BNA
3. The Secret Of Life • Faith Hill • Warner Bros.
4. Never Been Kissed • Sherrie Austin • Arista
5. Crush • Lila McCann • Asylum
6. Little Good-byes • SheDAISY • Lyric Street
7. With You • Lila McCann • Asylum
8. Please Remember Me • Tim McGraw • Curb
9. You've Got A Way • Shania Twain • Mercury
10. Boy Oh Boy • The Wilkinsons • Giant
11. Man, I Feel... • Shania Twain • Mercury
12. Write This Down • George Strait • MCA
13. That Don't Impress... • Shania Twain • Mercury
14. You Go First • Jessica Andrews • DreamWorks
15. Whatever You Say • Martina McBride • RCA

The G*A*C Top 15 Country Countdown is derived entirely from votes received from our viewers at our website: <http://www.countrystars.com>



A LITTLE BIT COUNTRY—RCA's Andy Griggs performed his debut single "You Won't Ever Be Lonely," on a recent episode of *Onny & Marie*.



COUNTRY MUSIC TELEVISION

42 million households

TOP TWELVE COUNTDOWN

(July 21, 1999)

1. Joe Diffie • A Night To Remember • Epic
2. Alabama • God Must Have Spent A Little More... • RCA
3. Lonestar • Amazed • BNA
4. SheDAISY • Little Good-Byes • Lyric Street
5. Chely Wright • Single White Female • MCA
6. The Wilkinsons • Boy Oh Boy • Giant
7. Martina McBride • Whatever You Say • RCA
8. Dwight Yoakam • Crazy Little Thing Called Love • Reprise
9. Kenny Rogers • The Greatest • Dreamcatcher
10. Trio • After The Goldrush • Asylum
11. Faith Hill • Secret of Life • Warner Bros
12. Tim McGraw • Please Remember Me • Curb

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Bobby Karl...

At the ground breaking for the new Country Music Hall of Fame, **Garrison Keillor** advised, "Honor thy father and thy mother."

Far be it from me to take a cue from a sanctimonious radio host, but the presentation of the Lifetime Achievement Award to **Chet Atkins** by the American Federation of Musicians seemed like a dandy way to do just that. **Harold Bradley** presided at Local 257's rehearsal space (7/9). **Pete Cummings**, **Freeman Ramsey**, **Steve Gibson**, **Michael Bevington** and the rest of the attendees got a rare treat. After Chet accepted the crystal clock award, we were invited to ask questions and chat. The legend was genial and witty as he rolled out stories about Elvis, session rates, barn dances, Don Gibson and more.

World's Cutest Doggie and I were walking on Music Row, so we worked the sidewalk instead of the room at the Island Bound Music "homecoming and fifth anniversary party" (7/15). You know you've got a bash going on when your guests are throughout yer renovated building and schmoozing on both sides of the street on Music Row. **David Preston**, **Pat Finch**, **Alan Mayor**, **Dean Miller**, **Leslie Satcher**, **Chris Lacy**, **Angee McMillan**, **Todd Otwell**, **Angelia Van Vranken** and hosts **Brad & Julie Daniel** were unwinding after yet another scorching summer day.

It must be the heat. The Nashville party flow has slowed to a trickle. What does an enterprising partyboy do? Hit the road, of course. In search of the Secret Ingredient that has produced John Michael Montgomery, Exile, Montgomery Gentry and talented bandmembers working for everyone from Faith Hill to Brooks & Dunn, we travelled to the Austin City Saloon (7/13) on the outskirts of Lexington, KY. Manager **Renee Brown**, bartender **Sarah Moore**, owner **Jack Goble** and such Music Row fabulons as **John Dorris**, **Matt Coale**, **Rick Herron** and **Johnny Dorris** explained it all.

Poor **T.K. Kimbrell**. It's not as though he's not trying. In an attempt to inject some life into the party scene, he staged a screening of his indie comedy movie *The Hangman* at the Regal in Green Hills (7/20). But a technical snafu ruined

everything; the movie wasn't shown and the party went bust.

Sandy Neese tried, too. She scheduled a cookout (7/14) to celebrate her birthday, but hubby **Chuck Neese** got sick and she had to cancel. I hate it when that happens.

Warner Bros. Records staged its celebration for **David Ball's** fine new *Play* album at **Billy Block's** weekly hoedown at *The Exit/In* (7/13). Nothing against the Blockster, but surely we can do better than this, folks.

DreamWorks suggested we drive all the way out to TNN to see **Lisa Angelle's** new video (7/8) from her forthcoming *Twister* CD. Oh, come on. Lucky Dog invited us to hear **Jack Ingram's** new *Hey You* songs at a Dancin' In The District sweat fest (7/22). Say what?

Capitol did better, choosing *The Castle Door* for its album-release bash for **Susan Ashton's** *Closer*. My total favorite, however, was the "do" at F. Scott's Restaurant and Jazz Bar featuring the music of **John Michael Zov** (7/19). It was to celebrate the splendid Nashville jazz compilation *The Music Of F. Scott's*. Even if you can't afford the entrees, go get the music.

Andy Griggs gets the prize for introducing a new venue. This is important, since we're always on the lookout for novel places to make merry. Dig it: The Battle of Nashville monument at the intersection of Battlefield Drive and Granny White Pike! With period-costumed attendees in place, Griggs performed at the monument's rededication (6/26). **Greg Crowe**, **Chris Gantry**, **Tim & Trent**

Works The Room

LeClaire, **Kevin Sysyn**, **Chuck Thompson**, **Stewart Shofner** and **Kimberly Dahme** were also part of this event.

The sculpture—previously practically inaccessible on a bluff, behind a fence, near an apartment-building parking lot and in the shadow of the I-440 overpass at Franklin Road—is a beautiful thing. Created by Giuseppe Moretti and dedicated in 1927, the bronze features a central heroic "Peace" figure yoking rearing horses representing the North and South. A 1974 tornado destroyed the original stone obelisk that rose behind the tableau. In the new location, this has been restored, complete with its crowning angel. If you haven't gone to see it, drive over there. The park isn't quite done yet, but the statue is one of our city's very finest. We need more public art in this town. Did I hear someone say "Owen Bradley?" Stay tuned.

Miss Mary and I had our very best Independence Day ever, thanks to **Billy Ray Cyrus**. He invited us to *The Wildhorse Saloon* for his show that night (7/4), which meant, of course, a private party up on the second floor in that back room with the windows that look directly out on the river. We had a *perfect* view of the fireworks, since they set them off directly across the Cumberland from the club. We basked in royal air conditioned splendor while thousands sweated on the streets below.

Then BRC put on a dandy show. Just ask **Mark Germino**, **David & Susana Ross**, **Al Schiltz** or any of the 1,500 other fans in attendance. *

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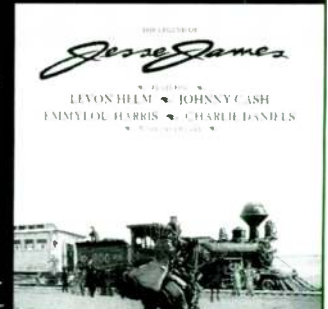
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Who's The Boss?—And Other Studio Quandaries

I'll never forget seeing The Boss in Austin, Texas on his Tunnel of Love Tour in about '86 or '87, (okay I don't recall the exact date, but I do remember the show!), and was interested to see that he was in town last month to do a song demo at **Studio 19**. Bruce Springsteen and Mark Knopfler laid one down with David Conrad producing and Dave Matthews on the boards. Hope we get to hear it soon...Meanwhile, the Country Boss—George Strait of course—was in **Sound Stage** with Tony Brown for overdubs with engineers Justin Niebank and Tony Green...Trisha Yearwood continued to make tracks at **Sound Emporium** with her longtime producer boss Garth Fundis, as Jeff Balding and Matt Andrews turned the knobs...**Scruggs Sound** was the site for demos by Matraca Berg for Patrick Joseph Music, with Richard Barrow on the faders...Rodney Crowell and Tony Brown (MCA Boss) produced Vince

Gill's latest vocals with engineer Steve Marcantonio at the **Music Mill**...and Mills Logan engineered Pam Tillis' Arista project at **Creative Recording** with Bob DiPiero and Stephony Smith in the production chairs.

TASCAM has been nominated for a TEC Award for its DA-45HR High Resolution DAT machine in the category of Outstanding Technical Achievement Recording Devices/Storage Technology. Sponsored by *Mix* magazine, the awards ceremony will be held during the 107th AES Convention in New York on Saturday, September 25...A couple of corrections from last month's report: Juni Fisher tracked a project at **Imagine**, but the producer was not Harry Stinson, it was Dianne Killen. They're going in for overdubs at **Quad** this month. Also, the producer for Bleach, who recorded at **The Castle**, was Pete Stewart, not Matthews...Sorry about that, boss. See ya next month! *

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
ARLYN									
Trish Murphy	Jim Ebert	Jim Ebert	Doolittle	-	Pam Tillis	B. DiPiero/S. Smith	"	Arista	-
Jibe	Jay Aaron	L. DeCarlo/S. Chadie	-	-	Philip Coleman	Travis Hill	Phillip Scoggins	Carnival	-
Sisters Morales	S. Morales/L. Greenhill				DAN WILLIAMS				
→		Larry Greenhill	-	-	Mattel	Dan Williams	Dan Williams II	-	-
Monte Warden	Monte Warden	Steve Chadie	Warn/Chappell	demos	K-Mart	"	"	-	-
Soak	Geza X	Geza X	-	-	Toyota	"	"	-	-
Sister 7	John Shanks	Mark Desisto	Arista	-	GM Parts	"	"	-	-
Kenny Wayne Shepherd					Movie Soundtrack	"	"	-	-
→	Jerry Harrison	Karl Derfler	Giant	-	FLATWOOD/STUDIO ON WHEELS				
Reckless Kelly	Michael Hudson	Larry Greenhill	-	Coca-Cola ad	Hank Cochran	H. Cochran/Tabby	Aaron Wiles	Gifted Few	editing
Neil Young	Ben Keith	"	WB	-	Hillbilly Highway	Tabby	"	Stones River	web audio
Lil' Black	Tim Bailey	Sullivan/Greenhill/Chadie	-	-	7-Sect-7	Greg Kane	Greg Kane	-	demo/tax
BAYOU					Rollin & Tumblin	Gypsy	Tabby Crabb	Trailer Trailer	radio spot
Matthew & JJ	-	George Clinton	SEM	demos	Latin Light	Martin Light	"	Carlin London	editing
Thornton Cline	-	"	Gatlin Bros.	"	Dead Calm	Wes Jeffrey	"	Crunch Bunch	video
Troy Seals	Ted Hewitt	"	DreamWorks	"	Bobby Bradford	Bobby B	Greg Kane	-	editing
Steve Leslie	Steve Leslie	"	EMI	"	Poison	Poison	Tabby Crabb	CMC	live album
Brant Miller	Col. Buster Doss	"	CBD Music	trax	Chad Brock	Richard Kimball	Tabby Crabb	The Road	radio show
Jim Femino	Jim Femino	"	Balmur	demos	IMAGINE				
Clay Davidson	Clay Davidson	"	Big Tractor	trax/vocs	Mike Maciel	Eric Paul	Eric Paul	RCA	trax/od's
Tony Ramey	Laticia Allen	"	Muy Bueno	demos	Kim Jackson	Brent Rowan	"	TBD	"
Steve Michaels	Steve Michaels	Barry Senter	-	voc	MUSIC MILL				
Shayne Grubbs	Gordon Mote	"	-	"	Chad Brock	B. Cannon/N. Wilson	S. Jenkins/R. Schoenfeld	WB	od's
THE CASTLE					Music City News Awards				
Gordon O'Brien/Sam Russell					→	Harry Stinson	E. Rudd	-	TV trax
→	O'Brien/Russell	Mike Janas	Tower I	od's/mix	India Arie	Blue Miller	J. Lightman	Motown	trax/od's
Ivan Matias	Ivan Matias	R. Shippen/D. Shike	Elektra	mix	Keith Harling	Doug Johnson	Doug Johnson	Giant	od's
Audio Adrenaline	T. Collins/Audio Adren.	"		"	Tracy Byrd	Billy Joe Walker, Jr.	A. Schulman/S. Tillsch	RCA	voc/od's
→			Forefront	"	Brian Lizenby	Allan Cash	Richard Barrow	TBD	mix
"	Audio Adrenaline	A. Swihart/D. Shike	"	"	Tracy Lawrence	Anderson/Carr/Lawrence	Butch Carr	Atlantic	od's
Kincaid	K. Howell/S. Lemaire	B. Fowler/A. Ditto	WB	"	Bryan White	Dann Huff	Jeff Balding	Asylum	"
→			Sparrow	"	Vince Gill	R. Crowell/T. Brown	Steve Marcantonio	MCA	voc
Chasing Furies	Brent Milligan	S. Wilson/S. Short	Sparrow	"	PEDERNALES				
Hullabaloo	J.L. Sloas/J. Nuyens	Mike Janas	Castle Prod.	trax/od's	Butthole Surfers	Paul Leary	Stuart Sullivan	-	-
Hullabaloo	"	S. Wilson/S. Short	"	mix	Meat Puppets	"	"	-	-
John Mock	John Mock	T. Endres/M. Purcell	-	strings/trax	Lonestar Shootout	(Lonnie Brooks/Long John Hunter/Phillip Walker)			
CREATIVE RECORDING					→	Bruce Iglauer	"	Alligator	-
Rick Moore	Jimmy Nalls	Mills Logan	MRL Records	-	Smokin' Joe Kubek	Jim Gaines	"	Rounder	-
Darryl Worley	Darryl Worley	"	EMI	-					

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Hardlucy	Steve Chadie	Steve Chadie	No Breaks	-	Suzy Bogguss	Doug Crider	E. Seay/T. Green	Platinum	mix
Gipsy Kings/Capt. Jack					Tracy Byrd	Billy Joe Walker	Seay/Green/Shike	RCA	"
→ Lil' Black	U. Niebergall/E. Sneo	Larry Greenhill	Marlboro	-	Hit Man & Outer Limit	Jeff Nelson	DeLong/Lassiter/Partch	Top of the Line	trax/od's/mix
	Tim Bailey	Sullivan/Greenhill/Chadie		-	Christian Davis	Jeff Savage	Aaron Swihart	RCA	od's
RECORDING ARTS					Margaret Bell	BeBe Winans	G. Jampol/D. DeLong	-	trax/od's
Christian Davis	Jeff Savage	Shippin/Greene/Shike	Babalon	mix	Doug Stone	Wally Wilson	J. King/T. Green	Atlantic	od's/mix
Cal Myers	Danse Kabe	Grant Greene	Setanh	"	Gary Allen	Mark Wright	G. Droman/T. Green	MCA	od's
Hangman's Daughter	Grant Greene	Tim Waters	-	"	Keith Harling	D. Johnson/J. Hobbs	D. Johnson/S. Simpson	Giant	"
Jimmy Buffett	Michael Utley	J. Demain/G. Greene	Island	"	→ Bob Carlisle	Mike Blakely	G. Jampol/D. DeLong	-	"
Fleshpoint	Joe Baldrige	J. Baldrige/J. Costa	Spongebath	"	George Strait	Tony Brown	J. Niebank/T. Green	MCA	"
Linda Daves	Don Michael	B. Bullock/G. Greene	Aeros	"	Warren Brothers	Chris Farren	S. Marcantonio/T. Green	RCA	mix
SCRUGGS SOUND					Sherrié Austin	Ed Seay	E. Seay/D. DeLong	Arista	"
Loretta Lynn	Randy Scruggs	Snake Reynolds	Nashville Sound	album	STUDIO 19				
Patrick Joseph Music	Motraca Berg	Richard Barrow	-	demos	-	-	Jim Pace	Ingram-LeBrun	demo
EMI	Frank Rogers	"	-	"	Jamison Clark	-	Dave Matthews	BMG	"
SEVENTEEN GRAND					Annie Roboff	Annie Roboff	"	Almo-Irving	"
Van Zandt Brothers	Robert White Johnson	Ben Fowler	-	trax/mix	TNN Friday Nights	Billy Adair	"	ABS Prod.	"
Martina McBride	Paul Worley	Mike Poole	-	voc/od's/bgy	-	-	"	Tom Collins	"
Trace Adkins	"	"	-	"	Bob DiPiero	Bob DiPiero	"	Sony Tree	"
Collin Raye	"	"	-	"	Shane Teeters	-	"	EMI	"
Bare Jr.	C. Harris/J.C. Myers	Mike Janas	-	trax/mix(ad)	Ronnie Samoset	Ronnie Samoset	"	Warn.Chappell	"
Jason & The Scorchers	"	"	-	"	Richard Mitchell	-	"	-	"
SOUND EMPORIUM					Bruce Springsteen/Mark Knopfler	-	"	Almo-Irving	"
Trisha Yearwood	Garth Fundis	J. Baldin/M. Andrews	MCA	trax/od's	→ David Conrad	-	"	Club 200	"
Soundtrack	T-Bone Burnett	Mike Piersante	Blind Bard Prod.	"	Scott Emerick/John Scott Sherrill	-	"	-	"
Charlie Landsborough	Jim Rooney	Dave Sinko	Ritz	trax	→ Dave Loggins	Dave Loggins	"	-	"
Heather Herren	Scott Paschall	"	artist demo	trax/od's/mix	STUDIO 20				
Jonathan Pierce	Phil Nash	R. Brookshire/J. Skinner	Curb	od's	Barbara Morrison	Bob Bernstein	Jim Pace	Bernstein Country	album
SOUND KITCHEN					Climb	-	Michael Hartleroad	-	artist demo
Angie Aparo	Matt Serletic	D. Thoener/Mat5t	Mellisma	trax/mix	Leon Roberts, Jr.	-	E. Horner/J. Pace	-	album
Rebecca Lynn Howard	Mark Wright	G. Droman/T. Coyle	MCA	trax	-	-	J. Cotton/J. Scaife	CottonEyeJoe Prod.	demo
Amy Grant	Michael Omarian	Terry Christian	Word	trax/od's	Gary Jolly	-	Jim Pace	Brian Collins Mus.	"
Trace Adkins	Trey Bruce	D. Buchanan/B. Horn	Capital	trax/od's/mix	Tammy Cochran	-	Jim Cotton	Sony Music	artist demo
Point Of Grace	Brown Bannister	Steve Bishir	Word	trax/od's	John Keaton	-	Jim Pace	Makin Tracks	-
Ty Herndon	J. Scaife/J. Cotton	Steve Marcantonio	Sony	od's/mix	-	Jim Fogelson	"	-	voc/mix
SOUND STAGE					Marie Bellet	-	"	-	guitar voc
Back Bone	Bobby Blazier	Russ Long	Orby	od's	Eric Horner	-	-	Paducah	demos
					-	Paul Click	Jim Pace	Nashville Click	voc
					-	Brian Collins	"	Brian Collins Mus.	Demo



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NASHVILLE UNLIMITED DEBUTS ON WPLN

Nashville *Unlimited*, a radio show celebrating the depth and diversity of the Nashville Music scene, bowed on Nashville Public Radio WPLN—90.3—July 3. WPLN airs the show Saturday nights at 7p.m. following *A Prairie Home Companion*. Produced by **Dave Pomeroy's** Earwave Productions in collaboration with WPLN, the first 13 episodes will be offered to Public Radio stations around the country starting in October via satellite uplink. WPLN and Earwave are actively seeking funding for a full season of shows for the year 2000. So far, Nashville *Unlimited* guests have included **Gretchen Peters, The Del McCoury Band, Victor Mecsnyne, Jamie Hartford, April Barrows, Jeff Black, Guy Clark, Bonepony, Bill Miller, Clive Gregson, Wendy Waldman, Kami Lyle, Duane Eddy, Stacey Earle** and more. The show is co-hosted by Pomeroy and Grammy Award winning singer/songwriter **Don Henry**, and features both musical performances and conversation with the writers.

We talked with Pomeroy about the show, the response and the plans.

Music Row: Why Nashville Unlimited?

Dave Pomeroy: "Nashville is so rich with musical talent, sometimes it becomes easy for us to take it for granted. Music City's reputation was built primarily on country music, but it has always been a home to gospel, blues, jazz, folk, R&B, rock, pop, and more. To me, there was a void in Nashville radio, and WPLN stepped in to give our incredible local scene the attention it deserves. Some people have called this an alternative country show. It's not an alternative to anything—it's literally the whole spectrum of the creative community in Nashville.



Henry and Pomeroy, hosts of *Nashville Unlimited*.

MR: What kind of response have you gotten on your first few airings?

DP: The listeners' response has been fantastic. The station is getting a lot of calls, I'm getting calls, and we're very optimistic about next year.

MR: How are those plans coming?

DP: A lot is hinging on getting sponsorship for the full slate of 40 shows. The response we get from the other public stations once we're on the satellite will tell us a lot. If we get the kind of response nationally that we're getting locally, I have a good feeling it's going to continue. Musically, we are just on the tip of the iceberg—it's impossible to overestimate just how much great music Nashville has to offer the world.

OVERTONES

•October 18-24 is the date for this year's "bluegrass family reunion." The International Bluegrass Music Association (IBMA) hosts **WORLD OF BLUEGRASS WEEK**, which includes the industry's trade show, International Bluegrass Music Awards, and Bluegrass Fan Fest. More than 20,000 people from all over the US and a dozen foreign countries are expected to gather for the seven-day convention and festival. A recent report from the NEA indicates that over 82 million people listen to bluegrass music, a 45% increase from 1992-1997. Artists confirmed to perform include **The Del McCoury Band, Ricky Skaggs & Kentucky Thunder, Lonesome River Band, IIIrd Tyme Out, Blue Highway, J.D. Crowe & The New South, The John Cowan Band** and more. 888-GET-IBMA/www.ibma@ibma.org.

•The Independent Radio Network (IRN), is set to bow at www.irncast.com. The site is to have dozens of streaming live audio channels for all types of music, which will be programmed like traditional radio stations with weekly song rotations, :60 and :30 web commercials and 1-800 request lines for each format. Hot AC/AC was the first format scheduled to be put online by July 31.

•**Chris Blackwell**, music industry pioneer and founder of both Palm Pictures and Island Records, has formed an online audio-visual music and entertainment destination, **sputnik7.com**. In addition to Blackwell, the sputnik7.com senior management team will include newly appointed CEO **David Beal, Les Garland, Tom Grueskin, and Christopher Steffens**.

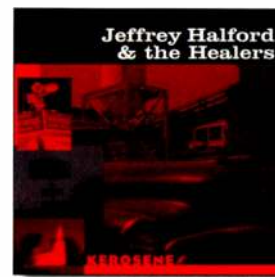
•**Jennifer Kravassi** has been appointed Director and **Tami Williams** has been appointed Assistant Director of MWI's Breakout Services, to help link artists with

college, military base and festival bookers. 615-860-4084 or Mwiboss8@aol.com.

•E-Squared will distribute via ADA the latest album by American Indian poet/performer **John Trudell**. *Blue Indians* had been released on **Jackson Browne's** Dangerous Discs, an imprint of Inside Recordings. Browne produced the set.

RecordVIEWS

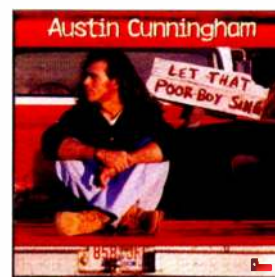
One fun, funky, pleasant surprise is this week is SanFran-based Shoeless Records' **Jeffrey Halford & the Healers**. The 11 tracks on *Kerosene* are an amalgam of blues,



alt.country and '60s British rock. Though the lead vocals were a little too processed and sometimes too far back in the mix, the songs delivered inter-

esting stories and infectious melodies, and some of the greasiest guitar you've ever heard. Most toe tapping: "California," "Rolling Sea," "Drivin' Alone." A great road-trip record.

And I don't have quite enough room to rave as I'd like about the glorious **Austin Cunningham**. He had to take out a second mortgage on his house to make the



CD, *Let That Poor Boy Sing* (Senior Partner Records), and after listening to it, I'd take out one on mine for him. He is imbued with the best qualities of the

singer/songwriter: a tender heart, a poet's wisdom and a true writer's honesty. All that and a fine voice and adventurous melodic sense to boot. From "Buck Clayborn," about salty creatures who teach young boys lessons to "The Butterfly," a beautiful metaphor about the pain in change, Cunningham simply held me spellbound. And while he's got that Texas singer/songwriter thing going, he definitely has a vision and voice of his own. Go to www.songs.com/austin or call 1-800-buy-mycd, and buy a copy of this record. You'll get your money's worth, and you'll help him pay off his loan. *

[continued from page 5]

BUSINESS NEWS

NSAI's Fall Seminar will be held September 24-25 at the ClubHouse Inn in downtown Nashville. The two-day educational conference for performing songwriters will provide attendees with the opportunities to network and receive professional instruction in the arts of songwriting and performance. To register, call NSAI at 800-321-6008...

A new website has been set up by Belmont College for music industry professionals either looking to hire employees or find a job. <http://schlbus.belmont.edu/mb/jobs...>

Approximately \$2 million in cash awards for 1999-2000 has been made to writer members of ASCAP by the Society's Special Awards Panel. The purpose of these special awards is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received...The first ASCAP Foundation Pop Music Songwriters Workshop in Nashville has been scheduled for four consecutive weekly evening sessions beginning in October. Submissions are currently being sought for this program focusing on the development and education of promising new songwriters. Serving as moderator will be songwriter/producer/artist/A&R consultant Darrel Brown. For further information call 615-742-5000...

CMT International has boosted its worldwide subscriber total to 2.7 million in 20 nations through an expansion of coverage in Brazil. CMT also announced extension of its carriage in Australia...

Dates for the 29th International Country Music Fan Fair have been set for June 12-17, 2000 in Nashville...

The 42nd annual NARM Convention is set for February 27 through March 1, at the Marriott Rivercenter & Riverwalk Hotels in San Antonio, Texas. 609-596-2221...

The Swiss ski resort of Gstaad is the scheduled site for Europe's most prestigious country music event, The "Country Night Gstaad" on September 10 & 11. American artists to perform include **Lorrie Morgan, Allison Moorer, Mark Chesnutt** and **Ricky Skaggs**...

CountryCool.com has been named the official webcaster for the CMA Awards...

Gene Weed was recently elected President of the Country Music Academy for a two-year term. **David Corlew** has been re-elected Vice President...

CD Radio, the satellite-to-car radio broadcaster, recently announced an agreement for

the design and development of satellite radio receivers with Alpine Electronics. Under the agreement, Alpine will design and develop 3-band audio receivers for installation by automotive manufacturers. Alpine will also design and develop satellite radio receivers for sale directly to consumers in the electronics aftermarket...

Studer has announced that the final run of the company's flagship analog 24-track recorder is in process...

A tribute show to honor **Shel Silverstein**, hosted by **Steve Key**, has been set for Thursday, August 19, 8 pm at Radio Cafe. Those scheduled to perform include **Cindy Greene, Joe Bidewell**, and **Chris Gantry**...

LABEL NEWS

DeltaDisc Records has relocated its administrative offices to 306 McLemore Street, Greenwood, MS 38930. Phone: 662-451-9922, Fax: 662-451-9933...

PUBLISHING NEWS

Josh King has opened ClogDog Music, an independent publishing and songplugging company. 615-479-5464...

Mark Doiron, formerly with MCA Nashville, has formed the publishing company, Hit Me Music. 1208 16th Ave. S. Suite #4. 615-321-6202...

Colucci Toons catalog is now represented by Dan Hodges Music...

Writer's Notes

Jeffery Steele



BIRTHPLACE: Burbank, California

YEARS IN NASHVILLE: 6

PUBLISHER: Windswept

HITS/CUTS/CHART ACTION: "Unbelievable,"

Diamond Rio; "A Cowboy's Born With A Broken

Heart," "They Don't Make 'Em Like That

Anymore," "She'd Give Anything," Boy Howdy;

"If You Love Somebody," "I Believe In Angels," Kevin Sharp;

"Hello L-O-V-E," John Michael Montgomery; "Nothin' Compares To Lovin'

You," "Her," Aaron Tippin

FAVORITE SONG YOU WROTE: "Blow Me Away" with Al Anderson

FAVORITE SONG YOU DIDN'T WRITE: "Angel Flying Too Close To The Ground" by Willie Nelson

ON WHAT INSTRUMENT DO YOU WRITE? Left-handed guitar, left handed piano.

INFLUENCES: Willie Nelson, Kris Kristofferson, Waylon Jennings, Lennon and McCartney

ADVICE TO WRITERS: WRITE!!!

LITTLE KNOWN BIOGRAPHICAL FACT: Sang demo with Smokey

Robinson sharing a mike with him in a bathroom.

ISSUES FACING SONGWRITERS TODAY: Big publishers buying up all the small publishers.

MR wondered what it was like singing in a bathroom with Smokey

Robinson. It was the coolest thing I've ever done in my life. We were doing demos on this cheap little 4-track recorder. It was crazy. At first I couldn't sing because I was so awe-struck. **You had some good success with Boy**

Howdy back in the early '90s; what's up with the band now? We had a great run with that band, but we've decided not to do it again. We're all still great friends. We had some great times and some bad times. I'm now writing and producing, more in that angle. I'm still snooping around, looking for something that makes sense for me, artist wise. **What three people in history**

would you have over to dinner? Teddy Roosevelt—that'd be a great one; Kris Kristofferson; and probably any astronaut who's been on the moon. I'd love to know about that experience.



Gene Weed

Gene Weed was recently elected President

of the Country Music Academy for a two-year term. **David Corlew** has been re-elected Vice President...

CD Radio, the satellite-to-car radio broadcaster, recently announced an agreement for

SIGNINGS**PUBLISHING**

Lowell Alexander • Acuff-Rose Publishing
 Andy West • Warner/Chappell Music
 Terry Skinner, Chris Bain • Tanasi Music Group
 Croig Fuller • Big Yellow Dog Music
 Gerald O'Brein • Balmur Entertainment

BOOKING

Don Williams • Associated Concert and Touring Services

MANAGEMENT

Brother's Keeper • Wright Entertainment Group

UPCOMING ALBUM RELEASES**August 10**

Sherië Austin—*Love In The Real World*—Arista
 Asleep At The Wheel—*Ride With Bob*—DreamWorks
 Matraca Berg—*Lying To The Moon and Other Stories*—RCA
 Jim Lauderdale—*Onward Through It All*—RCA

August 24

Linda Ronstadt & Emmylou Harris—*Western Wall*—Asylum
 Clay Walker—*Live, Laugh, Love*—Giant
 Merle Haggard—*For The Record*—RCA
 Michael Peterson—*Being Human*—Reprise

August 31

Dixie Chicks—*Fly*—Monument
 Yankee Grey—*Untamed*—Monument

September 7

Confederate Railroad—*Rockin' Country 20 Pack*—Atlantic
 Doug Stone—*Make Up In Love*—Atlantic

September 14

Mindy McCreedy—*I'm Not So Tough*—BNA
 Martina McBride—*Emotion*—RCA

September 21

Jack Ingram—*Hey You*—Lucky Dog
 Jerry Kilgore—*Love Trip*—Virgin

September 28

Mullins-Black—*Mullins-Black*—Atlantic
 Garth Brooks—*In The Life Of Chris Gaines*—Capitol
 Shana Patrone—*Something Real*—Epic
 John Berry—*Wildest Dreams*—Lyric Street
 Jason Sellers—*A Matter Of Time*—RCA

TOP OF THE CHRISTIAN CHARTS**CHRISTIAN HIT RADIO**

"Speak" • The Waiting • Sparrow

INSPIRATIONAL

"And Your Praise Goes On" • Chris Rice • Rockettown

ADULT CONTEMPORARY

"Hold On" • Michelle Tumes • Word

ROCK

Sixpence None The Richer • *Sixpence None The Richer* • Sparrow

GOSPEL SALES

Nu Nation Project • Kirk Franklin • Gospo Centric

CHRISTIAN SALES

Speechless • Steven Curtis Chapman • Sparrow

GENERAL MARKET ALBUM SALES

Speechless • Steven Curtis Chapman • Sparrow

Source: CCM Update 7/19/99. Reprinted by permission.

ARTIST NEWS

Billy Ray Cyrus and Mercury Records have parted ways after almost ten-years...

The Mavericks have officially moved from the MCA roster to the Mercury Nashville roster...

Elvis Presley was recently awarded 40 album and single certifications, strengthening his lead as the top-certified artist of all time. Presley's tally of gold albums now stands at 80; 43 albums are platinum and 19 are at multi-platinum...

Willie Nelson, Glen Campbell, Waylon Jennings, Crystal Gayle, John Berry and Mila Mason are among the artist featured on the fall release of the *Patsy Cline Duets*...

Collin Raye is taking some time off from touring this summer to work on a children's album for Sony Wonder...

Shania Twain performed last month at The Prince's Royal Trust charity concert in London. Afterwards she was invited to join Prince Charles in the royal box. Twain has also recently signed an endorsement agreement with Revlon for both print and television advertisements...

The Great Divide opened for **Willie Nelson** at the 54th annual Sturgiss Harley Rally, one of the largest biker events in America, held in Deadwood, South Dakota early this month...

During her visit to Washington for the "Capitol Fourth," **Jo Dee Messina** was given a private tour of the White House where she enjoyed playing with President Clinton's dog Buddy...

Wynonna Judd, Stevie Wonder, Bobby Womack, Issac Hayes are scheduled to perform with the **Dixie Hummingbirds** on *Music In The Air*, a celebration of the legendary



Cledus T. Judd

gospel quartet's 70 years in entertainment...

John Michael Montgomery is the CMT August Showcase Artist...

Cledus T. Judd is recovering nicely from a recent emergency gall bladder surgery...

Charlie Louvin is resting comfortably after having a kidney removed in mid-July...

Congratulations to **Victoria Shaw** and **Bob Lochnar** on the June 22 birth of **Ruby Cambridge**...**Radney Foster** and wife **Cyndi Hoelzle** also welcomed a new addition with the birth of a son, **Jackson Butterfield Foster** in July...**Lari White** and **Chuck Cannon** welcomed 8lb. 14 oz. **Jaxon Cannon** on July 20...**Scott** and **Mia Miller** welcomed **Tucker Ford Miller** on June 22...

BOOKING/TOURING NEWS

Billy Ray Cyrus recently broke an attendance record at Six Flags Great Adventure & Wild Fair in New Jersey. The ticket sales of over 13,000 broke the previous attendance record (10,000) held by the Beach Boys...

Tim McGraw set a record of his own last month when tickets for his Salt Lake City concert sold out in 45 minutes. It was a venue record as well...

On July 9, **Kenny Chesney** became the first artist in five years to sell out a show at Cowboys in Arlington, TX...

Shania Twain and **George Strait** were among the top five touring acts for the first half of 1999...

The Warren Brothers have replaced **Deryl Dodd** as opener for the **Tim McGraw**/



NO TEARS HERE—Mandy Barnett gets a hug from her guitar player and bandleader Harold Bradley before going onstage at The Grand Ole Opry last month. Bradley also co-produced some of the tracks on Mandy's new Sire CD, *I've Got A Right To Cry*. Photo: Morello/Ghergia

Dixie Chicks tour. Dodd is recovering from a viral infection...

Farm Aid '99 is tentatively set for September 12 at the Nissan Pavilion at Stone Ridge in Bristow, VA...

BENEFIT NEWS

Larry Gatlin completed his fifth USO tour recently, performing for troops in the Balkans and Persian Gulf...

The Friends of **Mark Wills** fan club launched a campaign last month that raised over \$1000 for the Make A Wish Foundation...

Bryan White volunteered to put on a free concert after learning that the Boone County Fair in Columbia, Missouri was in serious financial difficulties...

Gary Chapman, CeCe Winans, Kirk Franklin and **Al Green** performed at the Save The Music concert at Summer NAMM last month. InterMedia and VH1 presented Nashville's public schools with a check representing \$75,000 worth of musical instruments before the show...

BMI will sponsor a comedy show, *Southbound—An Evening with Shane Caldwell*, on August 16 at the Exit/In, 8p.m. Admission is free, but donations will be accepted and proceeds will benefit ACT Now—Animal Care Task Force, the non-profit organization formed last year to improve circumstances at Nashville's animal shelter. For more information, call ACT-6505 or www.care4animals.org...

TV/FILM NEWS

Prime Time Country will be curtailed to three nights a week this fall...

Woodstock '99 partnered with The Independent Film Channel to present the first Woodstock Film Festival as part of the 30th anniversary festival that was held July 23 in New York. *I Still Miss Someone*, a 17-minute short film starring **Mark Collie** as **Johnny Cash** directed by **John Lloyd Miller** and produced by **Selby Miller**, was included in the screenings...

615 Music has written and produced new theme songs for the Cleveland Browns football

team. The music will be used on Cleveland's local NFL broadcasts and in the stadium during games this season...

CHRISTIAN NEWS

In the first six months of 1999, Christian album and singles sales increased 21 percent over the same period last year in spite of six percent fewer titles released. Christian video sales experienced a 29 percent growth...

The 13th annual Atlanta Fest, held recently at Stone Mountain Park, drew over 30,000 people. **Jars of Clay, dc Talk,** and **Michael W. Smith** were among over 50 Christian music artists who performed...

Sparrow Label Group has launched the new International Pop record label, inpop, which will be owned and operated by **Wes Campbell, Dale Bray** will run the new label and work jointly with the Sparrow Label Group marketing and artist development teams. The label's first signing is the Australian group, **Beanbag**...

"I Surrender All," by **Clay Crosse** was named the official theme song of the Baptist Sunday School Board's 75th year anniversary celebration of the Cooperative Program. *



SINGING FOR THE KIDS—Paul Brandt recently visited and performed at the Children's Hospital At Carolinas Medical Center, and also did a show at the Gastonia, NC Wal-Mart in support of the Children's Miracle Network.



POOCH-A-PLenty—Some good folks lent a helping hand to the non-profit ACT! Now celebrity dog wash recently. Pictured L-R: Mila Mason, Brad Schmitt, Matt King and Heather Kinley. Photo: Paula Ghergia

ADMIT ONE	ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	Shania Twain, Leahy	\$770,818	17,543	100	Fleet Center	Boston, MA	6/14
	Shania Twain, Leahy	\$695,978	20,173	100	Gund Arena	Cleveland, OH	6/17
	Shania Twain, Leahy	\$671,366	16,993	100	New York State Fair	Syracuse, NY	6/18
	Shania Twain, Leahy	\$616,615	17,682	100	General Motors Place	Vancouver, BC	6/25
	Brooks & Dunn	\$172,200	4,344	79	Westbury Music Fair	Westbury, NY	6/13
	Dwight Yoakam, Deana Carter	\$167,050	8,630	57	Pineknob Music Theatre	Clarkston, MI	6/24
	John Michael Montgomery, Lee Roy Parnell, Montgomery Gentry	\$155,833	13,542	89	Pine Knob Music Theatre	Clarkston, MI	7/8
	Volunteer Jam: Hank Williams Jr., The Charlie Daniels Band, The Marshall Tucker Band, Molly Hatchet	\$123,450	11,583	58	Polaris Amphitheater	Columbus, OH	5/22
	Vince Gill, Deana Carter	\$100,817	4,444	22	Deer Creek Music Center	Noblesville, IN	6/11

source: amusement business



THE ROAD IS PAVED WITH GOLD—BNA artist Kenny Chesney hit another milestone recently with his fifth project *Everywhere We Go* by reaching gold status faster than any other album he's released to date. Tim McGraw surprised Chesney with the plaque on the last day of the George Strait Country Music Festival in Pittsburgh. Pictured L-R: RLG Chairman Joe Galante, McGraw, Chesney, RLG Senior VP/GM Butch Waugh.

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INDUSTRY EVENTS CALENDAR

August

23—Hit Song Analysis with Bob Feldman, The Songwriters Guild, Nashville, TN 615-329-1782

September

3—1999 Italian Street Fair, to benefit the Nashville Symphony. Centennial Park, Nashville, TN 615-255-5600

3-9—Music Expo and Showcase, Nashville, TN www.singerexpo.com or 1-877-SINGER-9

18—BMG Entertainment Music Row Celebrity Tennis Tournament, a TJ Martell benefit, Brownlee O. Currey, Jr. Tennis Center, Vanderbilt University, Nashville, TN 615-256-2002

19—Sprint Music Row Celebrity Golf Tournament, a TJ Martell Benefit, Governors Club, Nashville, TN 615-256-2002

20—ASCAP Country Music Awards, Opryland Hotel, Nashville, TN

20—Music Row Celebrity Bowling Bash, a T.J. Martell Benefit, Hermitage Lanes, Nashville, TN 615-256-2002

21—47th Annual BMI Country Music Awards, BMI, Nashville, TN

22—33rd Annual CMA Awards, Nashville, TN

23—SESAC Country Music Awards, SESAC, Nashville, TN

October

6-9—Chet Atkins' Musician Days, Various venues, Nashville, TN

8-17—Georgia Mountain Fall Festival, Hiwassee, GA 706-896-4191 or gamtfair@stc.net

15-17—MusicBiz 2005 Futurist Music Conference, Ex'pression Center for New Media, Emeryville, CA 415-227-0894

18-24—IBMA World Of Bluegrass, Louisville, KY 1-888-GET-IBMA or www.ibma.org

26-27—6th Annual Mark Collie Celebrity Race and Motorsports Festival, Nashville, TN 615-354-0532

CLASSIFIEDS

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"How many more remakes does country music need?"

Had **Tim McGraw's** "Something Like That" received a few more comments, we might have had to rename the *SongPower Index*. Not to mention the fact that the song is only the thirteenth in SPI history to cross the 9.00 threshold,



Tim McGraw

and that it shattered McGraw's old mark (9.34 for "Everywhere") to become the highest scoring tune ever on this chart. That's TimPower. "This man is on fire!" screams **Dave Steele** at WCAC. "I saw some bad reviews on this album, but all I can say is those guys must have been on crack. This album and this single definitely smoke—in a good way." KZSN's **Dan Holiday** adds, "If Tim wants to quit the singing career he could head up a successful A&R department. The guy knows great songs." **Lisa Allen** at WFRE calls it, "The best cut on the album." KXXC's **Kelly Thompson** turns reverent, "Bless you, Tim." **Bill Reed** at KXXY says, "This is a smash mid-to-late summer song. Tim's roll continues." WHOK's **George Wolf** says, "Ya gotta love it when your core artists deliver the goods. Tim does it again with this, another No. 1." **Stephen Giuttari** at KKBQ suggests, "There are probably more great songs left on this album, but this could be the best one. Perfect summer song. Could be Best Album No. 2 for Tim at the CMAs." **Karen Williams** with WCOW asks only one thing, "Keep 'em coming, Tim." KGEE's **Boomer Kingston** questions, "Will it be an add? Duh!" KRRV's **Scott Bryant** says, "We all knew it would be the next single. Finally, the label listened to us for a change. Who says we don't have a passion about the music we put on our stations?" **David Wayne** at KKAJ says the tune, "Makes we want a barbecue sandwich. Great follow-up to 'Please Remember Me.' Another No. 1." **Doug Montgomery** at WBCT sums it up nicely by saying the singer is, "Absolutely, positively on fire."

Brooks & Dunn's take on '80s pop smash "Missing You" scored a respectable, if not stellar, 7.46. It also polarized programmer opinion. "Grand slam home run," cheers **Lance Houston** with WTX. "When I first heard they were doing this song I could

THE SONGPOWER INDEX

predicting new single success

MONDAY • JULY 26, 1999 • #140					
THIS WEEK	SPI	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
9.43	•		TIM MCGRAW/Something Like That/Curb (47)	4.81	4.62
8.70		8.55	GEORGE STRAIT/What Do You Say To That/MCA (48)	4.60	4.10
7.46	•		BROOKS & DUNN/Missing You/Arista (31)	3.94	3.52
6.97	•		SAMMY KERSHAW/When You Love Someone/Mercury (29)	3.45	3.52
6.62		6.70	LILA McCANN/Crush/Asylum (47)	3.36	3.26
6.57		6.68	THE KINLEYS/My Heart Is Still Beating/Epic (46)	3.33	3.24
6.49		6.29	JERRY KILGORE/Love Trip/Virgin (43)	3.14	3.35
6.45		6.13	DERYL DODD/Sundown/Columbia (47)	3.17	3.28
6.17		6.30	ANITA COCHRAN/For Crying Out Loud/WB (46)	3.04	3.13
5.98		6.08	DAVID BALL/I Want To With You/WB (46)	2.91	3.07
5.75		5.67	LORRIE MORGAN/Here I Go Again/BNA (45)	2.91	2.84
5.20	•		TERESA/Brave New Girls/BNM (15)	2.53	2.67

SPI = Add Factor + Passion. Songs ranked by SPI points. Ties ranked according to highest Add Factor Average.



Brooks & Dunn

definitely hear Ronnie singing it. What a very cool '80s song that fits perfectly into Brooks & Dunn's style. Way to go Arista! Bravo." And for the visiting team, we have **Rick Walker** at WKCQ. "Is this the best the duo of the decade could do?" he cries. "How many more remakes does country music need? I couldn't even sit through the whole song—no one in the office could either. Country deserves better from these two." "Okay, it's another remake," retorts Kingston, "but once I got past that, I liked it a lot." Steele responds, "It was a good song. Leave this to Richard Marx. I would expect more from B&D. This is the second disappointment in a row. Country radio, if you play this, quit bickering about country artists on other formats." Giuttari says, "This has always been one of my favorite songs, and Ronnie really adds something to this rendition." Allen says, "If this weren't a remake it would be a good record. The original, however, is still heavily played on many formats that we share listeners with." **Ted Turner** at WSTH points out one definite upside, "John Waite is loving it." **Jeff**

Winfield at KHAK is almost angry, "Thanks to Kix and Ronnie for all of the great songs, but d**** we don't need a remake of a song that has been remade twice already. If I want to hear 'Missing You' I'll walk down the hall to KDAT." Holiday says, "Didn't know what to think hearing the B&D version, but what can I say? A great song is a great song." **Gregg Swedberg** at KEEY says, "I do love this song, but do we need Kix and Ronnie to do it? Too bad, we left some good singles on the previous CD."

Second week response to **Jerry Kilgore's** "Love Trip" pushed his score north. "I've memorized the entire project," says **Brian**



Jerry Kilgore

Jennings at KZKX. "He's just country. No slick production or hidden vocals. And today, that's refreshing." Allen adds, "This record has such an infectious hook. If I find myself singing it in the shower." WXXI's **Teddy Wallace** says, "Whoa! Where did this guy come from? Virgin's got a good 'un." Thompson says, "He's part of the new class of '99 that we will probably be playing 10 years from now. Part of what's right with country music." *

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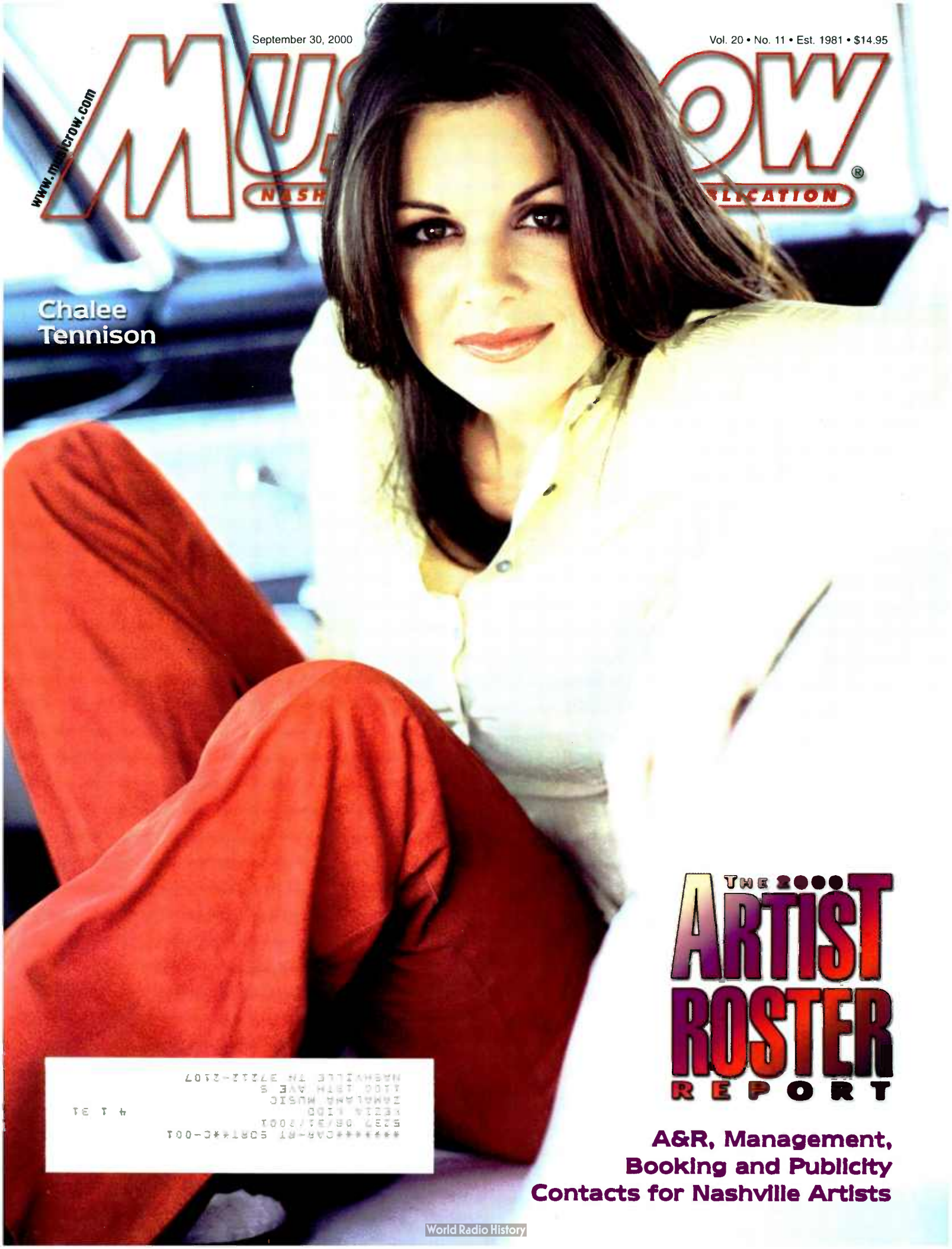


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THE 2000 ARTIST ROSTER REPORT

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THE 2000 ARTIST ROSTER REPORT

THE ARTISTS

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This year's *Artist Roster Report* is by far our most aggressive, most comprehensive listing to date. As longtime readers will notice, we made some changes based on feedback from the industry. Taking your suggestions to heart, we geared this issue toward a concise, easy-to-use listing that focused less on the artists and more on the people and businesses behind the artists. The result is a quick-reference artist roster that offers information regarding the artist's label, management, booking, producer, publicity and A&R contact. The heart of the issue is the all-inclusive label, management, booking and publicity directories. To augment these areas we added photos and contact names, when possible.

Methodology: With few exceptions, the *Artist Roster 2000* is based on record company rosters provided by the respective label publicity departments. Thanks to their exhaustive efforts we were able to form the building blocks of this issue. To create the directories, we asked companies to send us detailed information, including a list of their artists.

To further enhance the use of the *Artist Roster*, we entered the information in a database that will allow us to make the entire issue available to subscribers online at www.musicrow.com in the coming months.

As always, an endeavor of this magnitude lends itself to omissions and mistakes, and we apologize for those in advance. Please don't hesitate to send us your comments and corrections, which can be updated for our future online listing.

On the Cover

Chalee Tennison

Label: Asylum
Current Single:
"Makin' Up With You"
Current Album:
This Woman's Heart
Current Video:
"Makin' Up With You"
Current Producer:
Jerry Taylor
Management:
Tanasi Entertainment
Publicity: Hot Schatz
Public Relations
Booking: William
Morris Agency



Hometown: Freeport, Texas

Birthdate: April 11

Recent Hits: "Someone Else's Turn To Cry,"
"Just Because She Lives There"

Awards: ACM New Female Vocalist nominee

Interesting Facts: Tennison is a single mom who held jobs ranging from waitressing and substitute teaching to working as a prison guard at a women's maximum security prison to support her three children.

Outside Interests: Besides her kids and music (she wrote seven songs for her new album), there's not much time for anything else.

Musical Influences: Tammy Wynette, Karen Carpenter, Gary Morris, Kenny Rogers and Eddie Rabbit.

Favorite Records: Currently, it's "I Hope You Dance."

Chalee Tennison's pure country voice was honed singing hymns with her mother and two sisters around the house, in church and at family get-togethers.

"I always held onto the dream of making my life in music," says Tennison. "I had to put it on the back burner for a while, but I never gave it up. Music was just in me. Singing was all I ever wanted to do."

The Texas native took her biggest step toward achieving her goal in 1996 when she visited Nashville. Eventually producer Jerry Taylor heard her singing on a 10-song CD and began using her on songwriter demos. Industry buzz and excitement about her grew, leading her to sign with Asylum and move to Nashville.

In 1999, she released her self-titled debut album, and her highly anticipated follow-up, *This Woman's Heart*, is due out October 10.

As for what to expect from the album, she admits she's particular. "I have to really believe a song personally before I can sing it. If it touches me, I know I can touch other people with it as well."

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ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
3 Of Hearts	RCA Label Group (RCA)	Kragen & Co./Dreamcatcher	—	—	Renee Bell	Byron Gallimore
4Him	Benson Records	Mike Atkins	William Morris	—	John Mays	Michael Omartian
Adkins, Trace	Capitol Records Nashville	Borman Entertainment	William Morris	Hot Schatz PR	Willoughby/Cox/House	Trey Bruce
Alabama	RCA Label Group (RCA)	Dale Morris & Associates	Dale Morris & Associates	—	Renee Bell	Don Cook
Allan, Gary	MCA Nashville	Lytte Management Group	William Morris	Rogers & Cowan	Wright/Brown	Wright/Brown/Hill
Allen, Jeff	Myrrh Records	William Bell & Associates	Ambassador Artist Agency	—	—	—
Anderson, John	Sony (Epic)	Bobby Roberts Co.	Bobby Roberts Co.	The Press Office	—	Chancey/Worley
Andrews, Jessica	DreamWorks	RPM Management	Creative Artists Agency	Susan Blond, Inc.	Allison Jones	Byron Gallimore
Angelle, Lisa	DreamWorks	Judd House	William Morris	—	Allison Jones	Angelle/Gold/Worley
Anointed	Myrrh Records	Proper Management	Jeff Roberts & Associates	—	Brad O'Donnell	Heimermann/Harris/Brantley/Crouch/Rich
Arends, Carolyn	Reunion Records	Five14 Management	Street Level Artist Agency	—	—	—
Ashton, Susan	Capitol Records Nashville	Bob Doyle & Associates	—	—	Willoughby/Cox/House	—
Asleep At The Wheel	DreamWorks	Bismieux Productions	William Morris	Joe's Garage	Ray Benson	Ray Benson
Atkins, Chet	Sony (Columbia)	CGP Management	Monterey Artists	—	—	CGP, Chet Atkins
Audio Adrenaline	ForeFront Records	Brick House Entertainment	William Morris	—	—	—
Austin, Chad	Warner Bros. (Asylum)	Jerry Taylor Management	Buddy Lee Attractions	—	Susan Nadler	Jerry Taylor
Avalon	Sparrow Records	Proper Management	William Morris	—	—	—
Barrett, Nate	Lyric Street	Pathfinder	Bobby Roberts Co.	The Press Office	Howard/Kennedy	Fowler/Della Croce
Basix	Spring Hill Music Group	Hill Top Agency	Hill Top Agency	—	Phil Johnson	—
Becker, Margaret	Sparrow Records	Proper Management	William Morris	—	—	—
Benoit, Tab	Vanguard/Welk	Thunderbird Management	Piedmont Talent	—	—	—
Benward, Aaron	Sparrow Records	Proper Management	William Morris	—	—	—
Big House	Dead Reckoning	823 Management	—	—	—	—
Black, Clint	RCA Label Group (RCA)	Fitzgerald Hartley	William Morris	Rogers & Cowan	Renee Bell	James Stroud
Bleach	ForeFront Records	Vivid Entertainment	GOA	—	—	—
Blue Highway	Skaggs Family/Ceili	RS Entertainment	Keith Case & Associates	—	—	—
Bramlett, Bonnie	Blue Hat Records	—	—	The Rasky/Baerlein Group	Gresham-Wheeler/Corlew	—
Brock, Chad	Warner Bros.	James Dowell Management	Buddy Lee Attractions	—	Danny Kee	Wilson/Cannon
Brody, Lane	Medallion Records	Dreamcatcher Artist Management	—	—	Eddie Bayers	Beckett/Seay/Antellis/Fritz
Brooks, Garth	Capitol Records Nashville	GB Management	GB Management	—	—	Allen Reynolds
Brooks & Dunn	RCA Label Group (Arista)	TBA Entertainment Corp.	William Morris	—	Renee Bell	Mark Wright
Brown, Alison	Compass Records	—	SRO Artists	—	—	Garry West
Brown, Junior	Curb Group	—	—	Thompson Brown	—	—
Brown, Shannon	RCA Label Group (Arista)	Mike Robertson Management	—	—	Sam Ramage	Wilson/Tankersley
Burnette, Billy	FreeFalls Entertainment	Left Bank Organization	APA, Inc.	—	—	Burnette/Van Hoy
Bush, Sam	Sugar Hill Records	—	—	Lance Cowan Media	—	Sam Bush
Byler, Liz	Giant Records	API Management Group	Creative Artists Agency	—	Johnson/Zavitson	Slate/Johnson
Byrd, Tracy	RCA Label Group (RCA)	Carter & Co.	William Morris	Star Keeper PR	Renee Bell	Billy Joe Walker Jr.
Caedmon's Call	Essential Records	Christie Bragg	Third Coast Artist Agency	—	Robert Beeson	Cash/Jones
Caesar, Shirley	Myrrh Records/Black	Shu-Bel Music, LLC	Shu-Bel Music, LLC	—	Alvin Williams	Smith/Caesar/Mathis
Cagle, Chris	Virgin Records Nashville	Mark Hybner Entertainment	William Morris	—	Hendricks/Krupek	Wright/Cagle
Caldwell, Shane	Lyric Street	Ray Methvin	William Morris	—	Howard/Kennedy	Ray Methvin
Card, Michael	Myrrh Records	Michael Card Music	Street Level Artists Agency	—	Dan Posthuma	Phil Naish

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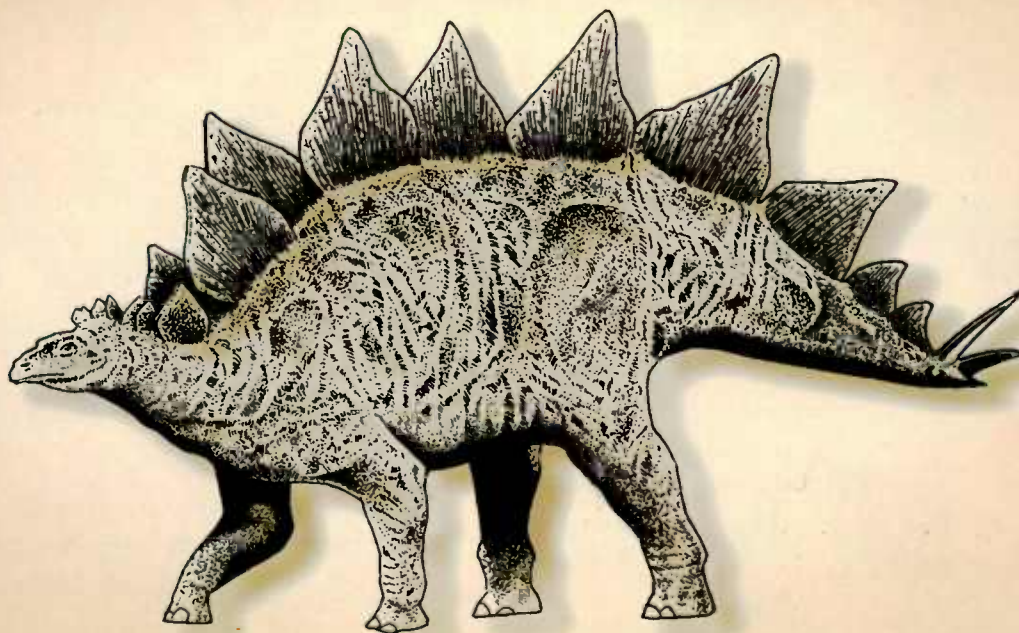
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Carlisle, Bob	Diadem Records	Ray Ware Management	Creative Artists Agency	—	—	—
Carman	Sparrow Records	Rendy Lovelady	Creative Artists Agency	—	—	—
Carpenter, Mary Chapin	Sony (Columbia)	AGF Entertainment	William Morris	—	—	Jennings/Carpenter
Carrington, Rodney	Capitol Records Nashville	Goldwest	—	Julie Goldstein	—	Carrington/Griswold/Allee/Clark
Carson, Jeff	Curb Group	Shipley Biddy Entertainment	—	Susan Collier PR	—	—
Carter, Deana	Capitol Records Nashville	Left Bank Organization	Creative Artists Agency	Brokaw Company	Willoughby/Cox/House	—
Case, Peter	Vanguard/Welk	—	Mongrel Music	—	—	—
Chambers, Kasey	Warner Bros. (Asylum)	John Lomax III	Monterey Artists	—	Susan Nadler	Nash Chambers
Chapman, Gary	Reunion Records	TBA Entertainment Corp.	William Morris	—	—	—
Chapman, Steven Curtis	Sparrow Records	Creative Trust	Creative Artists Agency	—	—	—
Chesney, Kenny	RCA Label Group (BNA)	International Management Services	Dale Morris & Associates	Rogers & Cowan	Renee Bell	Wilson/Cannon
Chesnutt, Mark	MCA Nashville	Ladd Management	Buddy Lee Attractions	Brokaw Company	Mark Wright	Mark Wright
Chevelle	Squint Entertainment	In De Goot Management	The Agency Group	—	Mark Nash	—
Chuck Wagon & the Wheels	Lyric Street	—	—	LGB Media	Howard/Kennedy	Chuck Wagon
Clark, Guy	Sugar Hill Records	—	Keith Case & Associates	—	—	Guy Clark
Clark, Terri	Mercury Records	AGF Entertainment	William Morris	Baker Winokur Ryder	Carson Chamberlain	Smith/Clark
Clark Family Experience	Curb Group	Jim Halsy Co.	Creative Artists Agency	Rogers & Cowan	—	—
Cochran, Anita	Warner Bros.	Element Seventy Eight	Creative Artists Agency	—	Danny Kee	Norman/Cochran
Cochran, Tammy	Sony (Epic)	TBA Entertainment Corp.	—	—	—	Chancey/Martin
Coffin, Jeff	Compass Records	—	—	—	—	—
Confederate Railroad	Atlantic Records	Associated Concert	Associated Concert	—	—	—
Coty, Neal	Mercury Records	Mike Robertson Management	—	—	Harrison/Chamberlain	John Kelton
Crosse, Clay	Reunion Records	Smith Music & Management	Breen Agency	—	—	—
Cyrus, Billy Ray	Sony (Monument)	As Is	APA, Inc.	Rogers & Cowan	—	Dann Huff
Daniels, Charlie	Blue Hat Records	David Corlew	William Morris	CDB, Inc.	—	Kelley/Daniels
Davidson, Clay	Virgin Records Nashville	Bobby Roberts Co.	Buddy Lee Attractions	Front Page Publicity	Hendricks/Krupek	Hendricks/Cole
Davis, Linda	Dreamcatcher Records	Dreamcatcher Artist Management	William Morris	—	—	—
Day, Jennifer	RCA Label Group (BNA)	—	Creative Artists Agency	—	Renee Bell	Robert Byrne
dc Talk	ForeFront Records	True Artist Management	Creative Artists Agency	—	—	—
Dead Reckoners	Dead Reckoning	Dead Reckoning	Keith Case & Associates	—	—	—
Del McCoury Band	Skaggs Family/Ceili	RS Entertainment	Monterey Artists	—	—	—
DeLaCruz, Valerie	Relentless/Nashville	Peter Iselin	—	Full Court Press	Dave Roy	Oliverius/Tash
Delerious	Sparrow Records	Furious Records	Creative Artists Agency	—	—	—
Denson, Al	Spring Hill Music Group	Celebration Ministries	Celebration Ministries	—	Phil Johnson	—
Diamond Rio	RCA Label Group (Arista)	Dreamcatcher/Kragen & Co.	William Morris	—	Sam Ramage	Clute/DuBois
Diffie, Joe	Sony (Epic)	Third Rock Entertainment	Monterey Artists	Third Rock Entertainment	—	Cook/Wilson
Dixie Chicks	Sony (Monument)	Senior Management	Buddy Lee Attractions	Front Page Publicity	—	Chancey/Worley Productions
Dodd, Deryl	Sony (Columbia)	823 Management	Monterey Artists	—	—	Chancey/Young
Douglas, Jerry	Sugar Hill Records	—	Keith Case & Associates	—	—	Jerry Douglas
Duncan, Bryan	Diadem Records	Ray Ware Management	Street Level Artist Agency	—	—	—
Eakes, Bobbie	Sony (Columbia)	Management Network Inc.	Buddy Lee Attractions	Lori Dewaal & Associates	—	Don Cook
Earle, Steve	E-Squared	Dan Gillis Management	Monterey Peninsula Artists	Grassroots Media	—	the twangtrust
Earthsuit	Sparrow Records	The Kookogey Group	The Kookogey Group	—	—	—

ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
Easter, Jeff & Sheri	Spring Hill Music Group	—	Beckie Simmons Agency	—	Phil Johnson	Sykes/Johnson
Edelman, Judith	Compass Records	Wynn Williams	Akasha Artists Agency	—	—	—
Edwards, Meredith	Mercury Records	—	—	—	Harrison/Chamberlain	Keith Stegall
Eli	ForeFront Records	Textured Artists Management	Agency, The/Textured Artists	—	—	—
Elliott, Alecia	MCA Nashville	International Management Services	Creative Artists Agency	Rogers & Cowan	Brown/Teague	Brown/Teague
Emerson Drive	DreamWorks	SJ Management	Creative Artists Agency	—	Allison Jones	James Stroud
England, Tyler	Capitol Records Nashville	Mike Palmer	—	—	Willoughby/Cox/House	Garth Brooks
Engvall, Bill	RCA Label Group (BNA)	Parallel Entertainment	—	—	—	—
Evans, Sara	RCA Label Group (RCA)	Brenner Management	William Morris	Luck Media & Marketing	Renee Bell	Cannon/Wilson
Ferrell, Rick	DreamWorks	Encore Entertainment	—	—	Allison Jones	James Stroud
FFH	Essential Records	Mike Atkins	GOA	—	Robert Beeson	—
Flinner, Matt	Compass Records	—	—	—	—	—
Forty Days	Benson Records	Hugh Robertson	Breen Agency	—	John Mays	Mac Powell
Foxworthy, Jeff	DreamWorks	Parallel Entertainment	Outback Concerts of TN	Baker Winokur Ryder	Allison Jones	Doug Grau
Gaither Vocal Band	Spring Hill Music Group	Gaither Management	—	MPR	Phil Johnson	—
Gans, Danny	Myrrh Records	CLM Management	—	—	Dan Posthuma	Michael Omartian
Gill, Vince	MCA Nashville	Fitzgerald Hartley	William Morris	Alison Auerbach Public Relations	Tony Brown	Tony Brown
Gilman, Billy	Sony (Epic)	RPM Management	—	Rogers & Cowan	—	Chancey/Cook/Malloy
Glad	Diadem Records	Glad Productions	Glad Productions	—	—	—
Glover, Ben	Myrrh Records	GET Management	GOA	—	Brad O'Donnell	—
Grant, Amy	Myrrh Records	GET Management	Creative Artists Agency	—	Dan Posthuma	Michael Omartian
Gray, Damon	Broken Bow Records	—	Rising Star Promotions	Aristomedia	Chris Neese	—
Green, Steve	Sparrow Records	Steve Green Ministries	Steve Green Ministries	—	—	—
Greenwood, Lee	FreeFalls Entertainment	Jerry Bentley	Bobby Roberts Co.	—	—	Jerry Crutchfield
Gregson, Clive	Compass Records	—	—	—	—	—
Griggs, Andy	RCA Label Group (RCA)	Bonnie Garner	William Morris	Hot Schatz PR	Sam Ramage	Malloy/Smith
Hall, Tom T.	Mercury Records	Tom T. Hall Enterprises	Tom T. Hall Enterprises	—	Tom Collins	Tom T. Hall
Halo, Luna	Sparrow Records	Rendy Lovelady	Jeff Roberts & Associates	—	—	—
Harling, Keith	Giant Records	Jackie Harling	—	—	Zavitson/Johnson	Johnson/Hobbs
Harris, Emmylou	Nonesuch	Vector Management	Monterey Peninsula Artists	—	—	—
Harris, Larnelle	Diadem Records	Splendor Productions	Splendor Productions	—	—	—
Hart, Tara Lyn	Sony (Columbia)	—	William Morris	—	—	Josh Leo
Hayes, Wade	Sony (Monument/DKC)	Trey Turner & Associates	William Morris	Rubin Media	—	Cook/Dunn
Heatherly, Eric	Mercury Records	Bobby Roberts Co.	Bobby Roberts Co.	—	Chamberlain/Harrison	Keith Stegall
Herndon, Ty	Sony (Epic)	Cherry Miller Kane Ent. (CA)	William Morris	Bragman, Nyman & CaFarelli	—	Scaife/Cotton
Herring, Annie	Spring Hill Music Group	—	Tom Redding	—	Phil Johnson	Buck Herring
Hiatt, John	Vanguard/Welk	Vector Management	Principal Artist Group	—	—	—
Highway 101	FreeFalls Entertainment	—	Bobby Roberts Co.	—	—	Stone/Moser
Hill, Faith	Warner Bros.	Borman Entertainment	Creative Artists Agency	Rogers & Cowan (New York)	Danny Kee	Gallimore/Huff/Hill
Holy, Steve	Curb Group	—	Creative Artists Agency	Rogers & Cowan	—	—
Hooper, Mackey	Warner Bros. (Asylum)	Michael Campbell & Associates	Buddy Lee Attractions	—	Susan Nadler	Jerry Taylor
Hoppers, The	Spring Hill Music Group	—	Axis Talent Consultant	—	Phil Johnson	—
Howard, Rebecca Lynn	MCA Nashville	Addington Fields	William Morris	Alison Auerbach Public Relations	Mark Wright	Wright/Droman

ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
Ingram, Jack	Sony (Lucky Dog)	Vector Management	Artists Envoy Agency	Front Page Publicity	—	Richard Bennett
Iona	ForeFront Records	Dave Bainbridge	KB Productions	—	—	—
Isaacs, Sonya	Lyric Street	Mark Ketchem Management	—	LGB Media	Howard/Kennedy	Gill/Clute/Kennedy
Jackson, Alan	RCA Label Group (Arista)	Force, Inc./HK Management	Alan Jackson Management	Force, Inc.	Renee Bell	Keith Stegall
Jake	Reunion Records	Mann Associates	Jeff Roberts & Associates	—	—	—
Janet, Joanna	DreamWorks	—	—	—	Allison Jones	Paul Worley
Jars Of Clay	Essential Records	Rendy Lovelady	Creative Artists Agency	—	Robert Beeson	Stephen Lipson
Jennings, Waylon	Sony (Lucky Dog)	Waylon Jennings	—	Front Page Publicity	—	Chancey/Jennings
Johnny Staats Project	Giant Records	Scott Hill	—	—	Debbie Zavitson	Van Meter/Sowell/Ely
Johnson, Carolyn Dawn	RCA Label Group (Arista)	RPM Management	—	—	Sam Ramage	Paul Worley
Jolie & The Wanted	DreamWorks	Refugee Management International	—	—	Allison Jones	Huff/Bright
Jones, George	Warner Bros. (Asylum)	Nancy Jones	Associated Concert	—	Susan Nadler	Emory Gordy
Judd, Cledus T.	Sony (Monument)	William Bell & Associates	ACTS	—	—	Cledus T. Judd
Judds, The	Mercury Records	Judd House	—	Front Page Publicity	—	Larry Strickland
Kane, Kieran	Dead Reckoning	—	—	—	—	Kieran Kane
Karen Peck & New River	Spring Hill Music Group	Showcase Management	The Harper Agency	—	Phil Johnson	Johnson/Sykes
Kayle, Kortney	Lyric Street	Scream Marketing	—	LGB Media	Howard/Kennedy	Malloy/Bright
Keaggy, Cheri	Word	Eddie Keaggy Management	Jeff Roberts & Associates	—	—	—
Keaggy, Phil	Word	Proper Management	Street Level Artists Agency	—	—	—
Keen, Bonnie	Spring Hill Music Group	Big Event Productions	Street Level Artists Agency	—	Phil Johnson	Brent King
Keith, Toby	DreamWorks	TKO Artist Management	Monterey Artists	Brokaw Company	Allison Jones	Stroud/Keith
Keller, Joanie	Broken Bow Records	—	Rising Star Promotions	Aristomedia	Chris Neese	—
Kentucky Headhunters	Audium Records	Mitchell Fox Management	Monterey Artists	The Press Office	—	Kentucky Headhunters
Kersh, David	Curb Group	—	William Morris	—	—	—
Ketchum, Hal	Curb Group	Gold Mountain Entertainment	Buddy Lee Attractions	—	—	—
Kilgore, Jerry	Virgin Records Nashville	TBA Entertainment Corp.	William Morris	Star Keeper PR	Jason Krupek	Stevens/Hendricks/Bogard
Kincaid	Warner Bros.	Teracel Management	William Morris	—	Paige Levy	Howell/LeMaire
Kinleys, The	Sony (Epic)	Fitzgerald Hartley	William Morris	Rogers & Cowan	—	Zavitson/Foster/Haselden
Kirkpatrick, Wayne	Rocketown Records	—	—	—	Don Donahue	Wayne Kirkpatrick
KJ-52	Essential Records	—	Davdon Artist Agency	—	—	—
Krauss, Alison	Rounder Records	DS Management	Keith Case & Associates	—	—	—
Krippayne, Scott	Spring Hill Music Group	Mike Atkins	Breen Agency	—	Phil Johnson	Hooper/Huesmann/Krippayne
L.A. Symphony	Squint Entertainment	Mic Rockers Management	Davdon Artist Agency	—	Mark Nash	—
Lampa, Rachael	Word	GET Management	Creative Artists Agency	—	—	—
Larkin, Patty	Vanguard/Welk	LaMartine Productions	SRO Artists	—	—	—
Larry Cordle & Lonesome Std. Time	Shell Point Records	Shell Point Music	Bobby Roberts Co.	Crabtree Public Relations	—	Larry Cordle & LST
LaRue	Reunion Records	Smallbone/Paul LaRue	Jeff Roberts & Associates	—	—	—
Lawrence, Tracy	Atlantic Records	Left Bank Organization	Buddy Lee Attractions	Brokaw Company	—	—
LeDoux, Chris	Capitol Records Nashville	TKO Artist Management	Monterey Artists	Aristomedia	Willoughby/Cox/House	McAnally/Schulman
Lee, Russ	Sparrow Records	Rendy Lovelady	Jeff Roberts & Associates	—	—	—
Leigh, Danni	Sony (Monument)	Shiplee Biddy Entertainment	Monterey Artists	Front Page Publicity	—	Gordy, Jr./Bennett
Lonestar	RCA Label Group (BNA)	Borman Entertainment	William Morris	Turner & Company	Sam Ramage	Dann Huff
Long, Greg	Myrrh Records	Jannsen Management	Jeff Roberts & Associates	—	Brad O'Donnell	Koch/Rodriguez/Collins

ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
Loveless, Patty	Sony (Epic)	Vector Management	William Morris	Joe's Garage	—	Emory Gordy, Jr.
Lovett, Lyle	Curb Group	Vector Management	—	—	—	—
Luther, Bill	DreamWorks	—	—	—	Allison Jones	Chris Lindsey
Lynn, Loretta	Audium Records	Loretta Lynn Enterprises	Monterey Artists	Brokaw Company (Los Angeles)	—	Randy Scruggs
Lynns, The	Warner Bros. (Reprise)	Trifecta Entertainment	—	—	Paige Levy	Don Cook
Mabe, Tom	Virgin Records Nashville	Whistler's Entertainment Group	—	Daybreak Entertainment	—	Mabe/Parker
Major, Charlie	Dead Reckoning	MBK Management	—	JM Entertainment	—	Harry Stinson
Marshall Dyllon	Dreamcatcher Records	Dreamcatcher Artist Management	William Morris	—	—	—
Martins, The	Spring Hill Music Group	Showcase Management	The Agency Group	—	—	—
Mary Mary	Myrrh Records/Black	Creative Management Group	Famous Artist Agency	—	Tye-V Turman	Campbell/Poke & Tone
Mason, Babbie	Spring Hill Music Group	Babbie Mason Ministries	Babbie Mason Ministries	—	Phil Johnson	—
Mattea, Kathy	Mercury Records	TBA Entertainment Corp.	William Morris	Front Page Publicity	—	Keith Stegall
Matthews, Kyle	Benson Records	Flycast Entertainment	Flycast Entertainment	—	John Mays	Jeff Roach
McAnally, Shane	Curb Group	International Management Services	Creative Artists Agency	Kaleidoscope Media	—	—
McBride, Martina	RCA Label Group (RCA)	Bruce Allen Talent	Creative Artists Agency	—	Renee Bell	McBride/Worley
McCabe, Coley	RCA Label Group (RCA)	Trifecta Entertainment	—	—	Renee Bell	Trey Bruce
McCann, Lila	Warner Bros. (Asylum)	Walker Management	William Morris	—	Susan Nadler	David Malloy
McComas, Brian	Lyric Street	Leon Medica	—	LGB Media	Howard/Kennedy	Leon Medica
McCoy, Neal	Giant Records	Cherry Miller Kane Ent. (Nashville)	William Morris	—	Zavitson/Johnson	Seay/Hobbs
McCready, Mindy	Capitol Records Nashville	Hoffman Entertainment	Creative Artists Agency	—	—	Billy Joe Walker Jr.
McDaniel, Lesley	Curb Group	—	—	—	—	—
McEntire, Reba	MCA Nashville	Starstruck Entertainment	Creative Artists Agency	Starstruck Entertainment	Starstruck	David Malloy
McGraw, Tim	Curb Group	RPM Management	Creative Artists Agency	Schmidt Relations	—	Gallimore/Stroud/McGraw
Mercer, Roy D.	Virgin Records Nashville	—	—	—	—	Douglas/Stone
Messina, Jo Dee	Curb Group	Refugee Management International	William Morris	Joe's Garage	—	Gallimore/McGraw
Middleman, Georgia	Giant Records	Mark Hybner Entertainment	William Morris	Brokaw Company	Zavitson/Johnson	Haselden/Zavitson
Mike Henderson & the Bluebloods	Dead Reckoning	—	Keith Case & Associates	—	—	Henderson & the Bluebloods
Mike Plume Band	Eminent	Rocky Mountain Management	Eelpout Productions	PAI Media	Steve Wilkison	—
Miller, Bill	Vanguard/Welk	Big Dog Entertainment	Akasha Artists Agency	—	—	—
Milsap, Ronnie	Virgin Records Nashville	Gold Mountain	Buddy Lee Attractions	Brokaw Company (Los Angeles)	Hendricks/Krupek	Scott Hendricks
Montgomery, John Michael	Atlantic Records	JMM Company	Monterey Artists	—	—	—
Montgomery Gentry	Sony (Columbia)	Hallmark Direction Co.	Monterey Artists	Joe's Garage	—	Joe Scaife
Moore, Geoff	ForeFront Records	Vertical Entertainment	—	—	—	—
Moorer, Allison	MCA Nashville	TKO Artist Management	Monterey Artists	Starstruck Entertainment	Kenny Greenberg	Kenny Greenberg
Morgan, Craig	Atlantic Records	Neostar	Creative Artists Agency	—	—	Cannon/Wilson
Nelson, Willie	Island	Mark Rothbaum & Associates	William Morris	Plus One Media	—	—
New Direction	Myrrh Records/Black	Jeral Gray	Jeral Gray	—	Alvin Williams	Gray/Gray/Brantley
Newsboys	Sparrow Records	First Company	—	—	—	—
NewSong	Benson Records	Five 14 Management	Jeff Roberts & Associates	Turning Point Media	John Mays	Tankersley/Heimermann
Nichols, Joe	Giant Records	Sage Management	—	—	Zavitson/Johnson	Brent Rowan
Nickel Creek	Sugar Hill Records	—	William Morris	—	Barry Poss	Alison Krauss
Nordeman, Nichole	Sparrow Records	Proper Management	Breen Agency	—	—	—
Normals, The	ForeFront Records	Vivid Entertainment	Third Coast Artist Agency	—	—	—



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<u>ARTIST</u>	<u>LABEL</u>	<u>MANAGEMENT</u>	<u>BOOKING</u>	<u>PUBLICITY</u>	<u>A&R CONTACT</u>	<u>PRODUCER</u>
Norman, Bebo	Essential/Watershed	Reel Management	Reel Management	—	Robert Beeson	—
O'Donnell, Erin	Myrrh Records	Vertical Entertainment	Jeff Roberts & Associates	—	Dan Posthuma	Glenn Rosenstein
O'Hara, Jamie	Warner Bros. (Asylum)	Senior Management	—	—	Susan Nadler	O'Hara/Maher
O'Neal, Jamie	Mercury Records	—	—	—	Chamberlain/Harrison	Keith Stegall
Orrico, Stacie	ForeFront Records	Rocketown Management	—	—	—	—
Ortega, Fernando	Myrrh Records	Moose Management	Street Level Artists Agency	—	Dan Posthuma	John Andrew Schreiner
Overstreet, Paul	Scarlet Moon Records	Paul Overstreet Productions	Paul Overstreet Productions	White Horse Enterprises	Lisa Wysocky	Paul Overstreet
Owens, Ginny	Rocketown Records	Rocketown Management	William Morris	—	Don Donahue	Monroe Jones
Paige, Allison	Capitol Records/H2E	—	—	—	Jennifer Rainwater	Howard/Campbell-Smith
Paisley, Brad	RCA Label Group (Arista)	JAG Management	William Morris	—	Sam Ramage	Frank Rogers
Paris, Twila	Sparrow Records	Proper Management	William Morris	—	Sparrow Records	—
Parton, Dolly	Sugar Hill Records	—	William Morris	—	Steve Buckingham	Steve Buckingham
Paschal, Janet	Spring Hill Music Group	Joel Lindsey	The Harper Agency	—	Phil Johnson	—
Patty, Sandi	Word	Erickson & Baugher	William Morris	—	—	—
PAX217	ForeFront Records	—	Third Coast Artist Agency	—	—	—
Payne, Kendall	Sparrow Records	Netzwerk Management	Third Coast Artist Agency	—	—	—
Peacock, Charlie	Sparrow/Re-Think	Charlie Peacock	Street Level Artists Agency	—	—	—
Perry, Keith	Curb Group	Elizabeth Travis Management	—	—	—	—
Peterson, Andrew	Essential/Watershed	Aaron Tate	—	—	Robert Beeson	—
Petrone, Shana	Sony (Epic)	RPM Management	Creative Artists Agency	Schmidt Relations	—	Chancey/Torrez/Ainlay/Worley
Phelps, David	Spring Hill Music Group	David Phelps Concerts	David Phelps Concerts	MPR	Phil Johnson	—
Phillips, Craig & Dean	Sparrow Records	Van Alan Productions	Breen Agency	—	—	—
Pierce, Chonda	Myrrh Records	Michael Smith & Associates	—	—	Dan Posthuma	Mark Bright
Point of Grace	Word	Mike Atkins	William Morris	—	—	—
Prine, John	Oh Boy Records	Al Bunetta Management	Al Bunetta Management	—	—	—
Profitt, Beth	Relentless/Nashville	Mick Lloyd Productions	Mick Lloyd Productions	Full Court Press	—	Mick Lloyd
Radigan, Terry	Vanguard/Welk	FCC Management	—	—	—	—
Ragamuffin Band, A	Myrrh Records	—	Street Level Artists Agency	—	Jim Chaffee	Rick Elias
Randall, Jon	Eminent	M. Hitchcock Management	Ewing Roberts	—	Steve Wilkinson	—
Rascal Flatts	Lyric Street	Teracel Management	William Morris	LGB Media	Howard/Kennedy	Bright/Williams
Raye, Collin	Sony (Epic)	Scott Dean Management	William Morris	Turner & Company	—	Dann Huff
Raze	ForeFront Records	Paradigm Management	William Morris	—	—	—
Reed, Luke	Blue Hat Records	—	—	The Rasky/Baerlein Group	Carole Chandler	Robby Turner
Reeves, Julie	Virgin Records Nashville	Scream Marketing	Creative Artists Agency	—	Hendricks/Krupek	Hendricks/Bruce
Rice, Chris	Rocketown Records	Rocketown Management	—	—	Don Donahue	Monroe Jones
Rich, John	RCA Label Group (BNA)	Vaughn-Lewis	William Morris	—	Sam Ramage	Sharon Vaughn
Richey, Kim	Mercury Records	FCC Management	Monterey Artists	—	Chamberlain/Harrison	Hugh Padgham
Ricochet	Sony (Columbia)	Hallmark Direction Co.	William Morris	The Rasky/Baerlein Group	—	Chancey/Malloy/Charcey
Riders In The Sky	Walt Disney Records	New Frontier Management	Buddy Lee Attractions	Full Court Press	—	—
Rimes, LeAnn	Curb Group	—	Creative Artists Agency	Scoop Marketing	—	—
River Road	Virgin Records Nashville	Refugee Management International	William Morris	—	Hendricks/Krupek	Bruce/Niebank
Robison, Bruce	Sony (Lucky Dog)	823 Management	Artists Envoy Agency	Front Page Publicity	—	Bruce Robison
Robison, Charlie	Sony (Lucky Dog)	ShoArtist Management	Monterey Artists	Front Page Publicity	—	Lloyd Maines

**THE 2000
ARTIST
ROSTER**

ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
Rogers, Kenny	Dreamcatcher Records	Dreamcatcher/Kragen & Co.	William Morris	—	—	—
Rupes, The	Spring Hill Music Group	—	The Harper Agency	—	Phil Johnson	—
Rushlow, Tim	Atlantic Records	Scream Marketing	Creative Artists Agency	—	—	—
Salvador	Myrrh Records	Michael Smith & Associates	Jeff Roberts & Associates	—	Dan Posthuma	Jones/Posthuma
Sapp, Marvin	Myrrh Records/Black	Joy Artist Management	—	—	Alvin Williams	Brown/Moss/Allen/Bady/Hammond/Caldwell
Satcher, Leslie	Warner Bros. (Reprise)	—	—	—	Danny Kee	Luke Wooten
Satellite Soul	ForeFront Records	Real Boss Management	GOA	—	—	—
Sawyer Brown	Curb Group	TKO Artist Management	—	Rubin Media	—	—
Schultz, Mark	Myrrh Records	Creative Trust	GOA	—	Dan Posthuma	Monroe Jones
Selby, Mark	Vanguard/Welk	Dreamcatcher Artist Management	—	—	—	—
Shaw, Victoria	Taffeta Records	VLS Management	Gurtman & Murtha	—	—	Jon Vezner
SHeDAISY	Lyric Street	Wunsch Management	Creative Artists Agency	Mitch Schnieder Organization	Howard/Kennedy	Dann Huff
Shelton, Blake	Giant Records	—	—	—	Zavitson/Johnson	Bobby Braddock
Shenandoah	FreeFalls Entertainment	—	Bobby Roberts Co.	PLA Media	—	Shenandoah
Shine	Reunion Records	Mann Associates	Jeff Roberts & Associates	—	—	—
Singleary, Daryle	Audium Records	Erv Woolsey Company	Buddy Lee Attractions	Hot Schatz PR	—	—
Sisters Wade	Blue Hat Records	Kirkland LaLance Management	Artists Envoy Agency	The Rasky/Baerlein Group	Juli Newton	Bill Halverson
Sixpence None The Richer	Squint Entertainment	Vector Management	William Morris	—	Mark Nash	Fox/Slocum
Skaggs, Ricky	Skaggs Family/Ceili	RS Entertainment	Monterey Artists	—	—	—
Skillet	ForeFront Records	RW Management	Third Coast Artist Agency	—	—	—
Smalltown Poets	ForeFront Records	Mark Hollingsworth Co.	Third Coast Artist Agency	—	—	—
Smith, Michael W.	Reunion Records	GET Management	Creative Artists Agency	—	—	—
Snider, Todd	Oh Boy Records	AI Bunetta Management	Fleming Tamulevich	—	—	Ray Kennedy
Sons Of The Desert	MCA Nashville	API Management Group	Creative Artists Agency	Rubin Media	Shane Barrett	Wright/Slate
South Sixty Five	Atlantic Records	Glen Campbell Management	William Morris	—	—	Cannon/Wilson
St. James, Rebecca	ForeFront Records	Smallbone Management	Jeff Roberts & Associates	—	—	—
Stegall, Keith	Mercury Records	MBK Management	Creative Artists Agency	—	Chamberlain/Harrison	Keith Stegall
Stevens, Rick	Broken Bow Records	—	—	Aristomedia	Chris Neese	—
Stewart, Pete	ForeFront Records	—	Agency. The	—	—	—
Stone, Doug	Atlantic Records	Trifecta Entertainment	Buddy Lee Attractions	—	—	—
Strait, George	MCA Nashville	Erv Woolsey Company	Erv Woolsey Company	Kay West	Tony Brown	Brown/Strait
Summar, Trent	VFR Records	John Leal	William Morris	Grassroots Media	Shedd/Hester	R.S. Field
Sutherland, Christy	Giant Records	Falcon-Goodman Management	—	—	Zavitson/Johnson	Garth Fundis
Swan Dive	Compass Records	—	Akasha Artists Agency	—	—	—
Switchfoot	Sparrow/Re-Think	Brick House Entertainment	Jeff Roberts & Associates	—	—	—
Tennison, Chalee	Warner Bros. (Asylum)	Tanasi Entertainment	William Morris	Hot Schatz PR	Susan Nadler	Jerry Taylor
Third Day	Essential Records	Creative Trust	Creative Artists Agency	—	Robert Beeson	Monroe Jones
Thomson, Cyndi	Capitol Records Nashville	—	—	—	Willoughby/Cox/House	Worley/James
Tillis, Pam	RCA Label Group (Arista)	Fitzgerald Hartley	William Morris	Alison Auerbach Public Relations	Sam Ramage	Billy Joe Walker, Jr.
Tippin, Aaron	Lyric Street	Tip Top	Buddy Lee Attractions	LGB Media	Howard/Kennedy	Tippin/Watson/Bradley
Tommies, The	Myrrh Records/Black	—	—	—	Alvin Williams	Ward/Allen/Bady
Topley, William	Mercury Records	—	William Morris	—	William Topley	William Topley
Tractors, The	Audium Records	—	Monterey Artists	—	—	Steve Ripley
Travis, Randy	DreamWorks	Elizabeth Travis Management	ICM	Rogers & Cowan	Allison Jones	Stroud/Gallimore/Travis

ARTIST	LABEL	MANAGEMENT	BOOKING	PUBLICITY	A&R CONTACT	PRODUCER
Trent, Tammy	Sparrow Records	Vertical Entertainment	Jeff Roberts & Associates	—	—	—
Triggs, Trini	Curb Group	Graham Music Management	—	Susan Collier PR	—	—
Tritt, Travis	Sony (Columbia)	Falcon-Goodman Management	—	Force, Inc.	—	Billy Joe Walker, Jr.
Troccoli, Kathy	Reunion Records	Erickson & Baugher	William Morris	—	—	—
Tumes, Michelle	Sparrow Records	Proper Management	William Morris	—	—	—
Twain, Shania	Mercury Records	Jon Landau	Creative Artists Agency	Shore Fire Media	Twain/Lange	Robert John "Mutt" Lange
Tyson, Ian	Vanguard/Welk	T. Skorman Production	T. Skorman Productions	—	—	—
urban, Keith	Capitol Records Nashville	Firststars Management	Creative Artists Agency	Aristomedia	Willoughby/Cox/House	Matt Rollings
V*Enna	Essential Records	Kik-Start Ltd.	Jeff Roberts & Associates	—	Bob Wohler	Pennells/Porter
Van Shelton, Ricky	Audium Records	Michael Campbell & Associates	Buddy Lee Attractions	Hot Schatz PR	—	Steve Gibson
Vassar, Phil	RCA Label Group (Arista)	Morey Management Group	Creative Artists Agency	—	Sam Ramage	—
Velasquez, Jaci	Word	Mike Atkins	William Morris	—	—	—
Venice	Vanguard/Welk	Tom Maher Entertainment	Partners In Music	—	—	—
Wagoner, Porter	Shell Point Records	Porter Wagoner Enterprises	Joe Taylor Artist Agency	Ray Crabtree	—	Porter Wagoner
Walker, Clay	Giant Records	Erv Woolsey Company	Buddy Lee Attractions	Network Ink Public Relations	Zavitson/Johnson	Blake Mevis
Walker, Tamara	Curb Group	Infinite Management Group	—	Rogers & Cowan	—	—
Wariner, Steve	Capitol Records Nashville	Renaissance Management	Creative Artists Agency	Rogers & Cowan	—	Steve Wariner
Warren Brothers, The	RCA Label Group (BNA)	Vector Management	William Morris	Myers Media	Renee Bell	Chris Farren
Waterdeep	Squint Entertainment	Chris Hauser	Third Coast Artist Agency	—	Mark Nash	—
Watermark	Rocketown Records	Moose Management	—	—	Don Donahue	Laune/Nockels
Welch, Kevin	Dead Reckoning	—	Keith Case & Associates	—	—	Kevin Welch
Whisper Loud	Benson Records	Waterfront Music	Breen Agency	—	John Mays	Mark Hammond
White, Bryan	Warner Bros. (Asylum)	Stan Schneider	William Morris	—	Susan Nadler	Walker, Jr./Lehning
White, Lari	Lyric Street	Carter Career Management	William Morris	LGB Media	Howard/Kennedy	Dann Huff
Wilcox, David	Vanguard/Welk	Tom Simonsen Management	Elizabeth Rush Agency	—	—	—
Wilkinsons, The	Giant Records	Fitzgerald Hartley	William Morris	Schmidt Relations	Zavitson/Johnson	—
Williams, Kelli	Myrrh Records/Black	Kelli Williams Music & Ministries	—	—	Alvin Williams	T. Boy/5'0
Williams III, Hank	Curb Group	Gold Mountain Entertainment	—	Rogers & Cowan	—	—
Williams Jr., Hank	Curb Group	Merle Kilgore Management	William Morris	Gangwisch & Associates	—	—
Wills, Mark	Mercury Records	Star Ray Management	William Morris	The Rasky/Baerlein Group	Chamberlain/Harrison	Carson Chamberlain
Wilson, Tim	Capitol Records Nashville	Artist Management International	—	—	—	Tim Wilson
Winans, CeCe	Sparrow Records	Wellspring Entertainment	William Morris	—	—	—
Winans Phase 2	Myrrh Records/Black	Carvin Winans, Jr.	—	—	Alvin Williams	—
Womack, Lee Ann	MCA Nashville	Erv Woolsey Company	Buddy Lee Attractions	Joe's Garage	Wright/Liddell	Mark Wright
Wooten, Victor	Compass Records	David Bendett Artists, Inc.	Skyline Music	—	—	—
Word, The	Myrrh Records/Black	—	—	—	Alvin Williams	Tony Rich
Worley, Darryl	DreamWorks	International Artist Management	—	—	Allison Jones	Stroud/Rogers
Wright Chely	MCA Nashville	TBA Entertainment Corp.	Creative Artists Agency	Rubin Media	Brown/Barrett	Brown/Wilson/Cannon
Wynonna	Mercury Records	Judd House	William Morris	—	Chamberlain/Harrison	James Stroud
Yankee Grey	Sony (Monument)	International Artist Management	—	Dera & Assoc.	—	Leo/Ellis
Yates, Billy	Sony (Columbia)	Mark Ketchem Management	—	—	—	—
Yearwood, Trisha	MCA Nashville	Force, Inc.	Creative Artists Agency	Force, Inc.	Nancy Russell	Fundis/Yearwood
Yoakam, Dwight	Warner Bros. (Reprise)	Borman Entertainment	Creative Artists Agency	Mitch Schnieder Organization	Paige Levy	Pete Anderson
ZOEgirl	Sparrow Records	Proper Management	Creative Artists Agency	—	—	—

DIRECTORY

A&R Staff/Roster

Atlantic Records

20 Music Sq. E.
Nashville, TN 37203
615-733-1880 Fax: 615-733-1891
Roster: Tim Rushlow, Tracy Lawrence, South Sixty-Five, John Michael Montgomery, Doug Stone, Craig Morgan, Confederate Railroad
A&R Staff: Al Cooley, VP A&R



Cooley

Audium Records

20 Academy Pl.
Nashville, TN 37210
615-726-0060 Fax: 615-726-3788
Roster: Loretta Lynn, Ricky Van Shelton, Daryle Singletary, The Tractors, The Kentucky Headhunters, Billy Swan
www.audiument.com • audium@audiument.com
A&R Staff: Simon Renshaw, CEO; Nick Hunter, President



Hunter

Benson Records

741 Cool Springs Blvd.
Franklin, TN 37067
615-261-6400
A&R Policy: Unsolicited artist packages accepted. Songs only accepted through publishers.
Roster: 4Him, Kyle Matthews, Whisper Loud, NewSong, Forty Days
A&R Staff: John Mays, President



Mays

Blue Hat Records

1102 18th Ave. S.
Nashville, TN 37212
615-329-1102
A&R Policy: Call first. No unsolicited material.
Roster: The Charlie Daniels Band, Luke Reed, Sisters Wade, Bonnie Bramlett
A&R Staff: Alan Stewart, Angela Gresham-Wheeler, Ashley Corlew, Carole Chandler, Juli Newton, David Corlew



Corlew



Newton

Broken Bow Records

646 W. Iris Dr.
Nashville, TN 37204
615-297-0148
Roster: Damon Gray, Joanie Keller, Rick Stevens
A&R Staff: Chris Neese, VP A&R



Neese

Capitol Records Nashville

3322 West End Ave.
Nashville, TN 37203
615-269-2000
Roster: Trace Adkins, Susan Ashton, Garth Brooks, Rodney Carrington, Deana Carter, Tyler England, Chris LeDoux, Mindy McCready, Keith Urban, Cyndi Thomson, Steve Wariner, Tim Wilson;



Willoughby

H2E/Capitol Nashville: Allison Page
A&R Staff: Larry Willoughby, VP A&R; Tracy Cox, Manager A&R; Autumn House, Consultant

Compass Records

117 30th Ave. S.
Nashville, TN 37212
615-320-7672 Fax: 615-320-7378
Roster: Alison Brown, Astral Project, Darol Anger & Mike Marshall, Paul Carrack, Jeff Coffin, Judith Edelman & Matt Flinner, Fairport Convention, Clive Gregson, Robbie McIntosh, Eddi Reader & Boo Hewerdine, Kate Rusby, Hamish Stuart, Swan Dive, Vigilantes of Love, Chris Webster, Victor Wooten
A&R Staff: Alison Brown, Garry West



Brown



West

Curb Group

47 Music Sq. E.
Nashville, TN 37203
615-321-5080
Roster: Curb Records: David Kersh, Tim McGraw, Jo Dee Messina, Tamara Walker, Sawyer Brown, Keith Perry, Shane McAnally, Steve Holy, Clark Family Experience, Junior Brown, Jeff Carson, Hal Ketchum, LeAnn Rimes, Hank Williams Jr., Trini Triggs, Hank Williams III, Lesley McDaniel; **Curb Group:** Mary Black, Michael English, Jonathan Pierce, Jana, Mary Griffin, Selah/Nicol Smith, Kaci, Reno; **Curb/MCA:** Lyle Lovett; Curb/Mercury: Wynonna
A&R Staff: Michelle Metzger, Director A&R

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Dead Reckoning

POB 159178
Nashville, TN 37215
615-321-0508

A&R Policy: Not accepting material.

Roster: Big House, Kieran Kane, Kevin Welch, Mike Henderson & the Bluebloods, Charlie Major, David Olney, Tammy Rogers, the Dead Reckoners

A&R Staff: Harry Stinson, VP A&R; J.D. May, VP/GM



Stinson

Diadem Records

741 Cool Springs Blvd.
Franklin, TN 37067
615-261-6500

Roster: Bob Carlisle, Bryan Duncan, Glad, Larnelle Harris

A&R Staff: Chad Dickerson, A&R

Dreamcatcher Records

2910 Poston Ave.
Nashville, TN 37203
615-329-2303 Fax: 615-329-2350

A&R Policy: Call before submitting.

Roster: Kenny Rogers, Marshall Dyllon, Linda Davis

DreamWorks

1516 16th Ave. S.
Nashville, TN 37212
615-463-4600

A&R Policy: Call before submitting.

Roster: Randy Travis, Toby Keith, Jessica Andrews, Jeff Foxworthy, Lisa Angelle, Darryl Worley, Jolie & The Wanted, Asleep At The Wheel, JoAnna Janet, Emerson Drive, Rick Ferrell

A&R Staff: Allison Brown Jones, Head of A&R; Doug Rich, A&R Administrator



Jones

E-Squared

1815 Division St. #206
Nashville, TN 37203
615-320-1200 Fax: 615-327-9455

A&R Policy: No unsolicited material.

Roster: Steve Earle

Eminent

2410 Belmont Blvd.
Nashville, TN 37212
615-386-8373

A&R Policy: Please obtain permission first.

Roster: Jon Randall, Mike Plume Band

A&R Staff: Steve Wilkison, President

Essential Records

741 Cool Springs Blvd.
Franklin, TN 37067
615-373-3950

Roster: Jars of Clay, FFH, Mukala, All Star United, Caedmon's Call, Plumb, Sileage, Third Day, Honey, Ruby Joe; **Watershed Records:** Andrew Peterson, Bebo Norman

ForeFront Records

201 Seaboard Ln.
Franklin, TN 37067
615-771-2900

A&R Policy: No unsolicited material.

Roster: **ForeFront:** Audio Adrenaline, Bleach, dc Talk, Eli, Iona, Geoff Moore, The Normals, Pax217, Stacie Orrico, Raze, Rebecca St. James, Pete Stewart; **Ardent/Forefront:** Satellite Soul, Skillet, Smalltown Poets

A&R Staff: David Bach, VP A&R; Janell Craft, Assistant to VP A&R; Mandy Galyean, Sr. Manager A&R Administration; Mark Nicholas, Manager A&R; Steve Hartley, Manager A&R

FreeFalls Entertainment

178 E. Washington St.
Chagrin Falls, OH 44022
440-247-5781

Roster: Willie Nelson, Highway 101, Billy Burnette, Lee Greenwood, Shenandoah

A&R Staff: Bob Freese, President; Lindsay Sayler, Coordinator

Giant Records

1514 South St.
Nashville, TN 37212
615-256-3110

A&R Policy: By permission only.

Roster: Liz Byler, Keith Harling, Neal McCoy, Georgia Middleman, Joe Nichols, Blake Shelton, The Johnny Staats Project, Christy Sutherland, 12 Feet Tall, Clay Walker, The Wilkinsons

A&R Staff: Debbie Zavitson, VP of A&R; Melissa Peirce, A&R Assistant



Zavitson



Peirce

Green Hill Productions

2021 Richard Jones Rd. #180
Nashville, TN 37215
615-383-5535

A&R Policy: No unsolicited materials accepted.

Roster: Beegie Adair, Jack Jezzro, Sam Levine, David Davidson, Antoine Silverman

A&R Staff: Greg Howard, VP/GM



Howard

Groovetone.com

209 10th Ave. S. #409
Nashville, TN 37203
615-301-8007

A&R Policy: Send artist packages attention A&R department

Roster: Walt Wilkins, Danny Flowers, Federal Weights And Measures

A&R Staff: Nick Pellegrino, Creative Director; Holland Nix, A&R Assistant



Pellegrino

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615-963-4848

A&R Policy: No unsolicited artist packages; affiliated or published writers only.

Roster: Aaron Tippin, SheDAISY, Rascal Flatts, Sonya Isaacs, Kortney Kayle, Lari White, Nate Barrett, Brian McComas, Chuck Wagon And The Wheels, Shane Caldwell

A&R Staff: Doug Howard, Sr. VP; Shelby Kennedy, Dir.; Robin Gordon, Manager A&R Administration



Howard



Kennedy

MCA Nashville

60 Music Sq. E.
Nashville, TN 37203
615-244-8944

A&R Policy: No unsolicited material.

Roster: Gary Allan, Mark Chesnutt, Alecia Elliott, Vince Gill, Rebecca Lynn Howard, Reba McEntire, Allison Moorer, Sons Of The Desert, George Strait, Lee Ann Womack, Chely Wright, Trisha Yearwood
A&R Staff: Tony Brown, President; Mark Wright, Sr. VP A&R; Jessie Noble, Dir. of Recording; Renee White, Sr. Manager A&R; Shane Barrett, Manager A&R; Amy Russell, Assoc. Manager of A&R; Carie Higdon, A&R Coordinator



Brown



Wright

Medallion Records

POB 24775
Nashville, TN 37202
615-357-5905

Roster: Lane Brody
medallionrecords@yahoo.com

Mercury Records

54 Music Sq. E.
Nashville, TN 37203
615-524-7500

A&R Policy: Call for permission.

Roster: Terri Clark, Neal Coty, Tom T. Hall, Eric Heatherly, Kathy Mattea, Jamie O'Neal, Kim Richey, Keith Stegall, Meredith Edwards, William Topley, Shania Twain, Mark Wills, Wynonna, The Judds
A&R Staff: Keith Stegall, Executive VP CCO A&R; Carson Chamberlain, Sr. Director A&R; Gary Harrison, Director A&R; Claudia Mize, VP Recording; Stephanie Lohmeyer, A&R Coordinator; Brian Wright, A&R Coordinator



Stegall



Chamberlain

Myrrh Records

25 Music Sq. W.
Nashville, TN 37203
615-457-2000

A&R Policy: No unsolicited material.

Roster: Amy Grant, Winans Phase 2, Anointed, Mark Schultz, Fernando Ortega, Danny Gans, Erin O'Donnell, Salvador, Chonda Pierce, Ben Glover, Ragamuffin Band

A&R Staff: Dan Posthuma, VP A&R; Brad O'Donnell, Director A&R; Jamie Kiner, A&R Manager

**Myrrh Records
Black Music Division**

25 Music Sq. W.
Nashville, TN 37203
615-457-2000

Roster: Shirley Caesar, Mary Mary, New Direction, Marvin Sapp, The Tommies (Thompson Community Choir), Kelli Williams, The Wordd

A&R Staff: Alvin Williams, Director of A&R

**Naxos Of America
(Classical, Jazz, World)**

416 Mary Lindsay Polk Dr. #509
Franklin, TN 37067
615-771-9393

A&R Policy: Queries to naxosmusic@aol.com.

Roster: No. 1 U.S. Independent Classical Music distributor. Extensive catalog for Jazz artists. World label represents indigenous music from around the world.

A&R Staff: Jim Sturgeon, President; Ivey Lindsey, Label Manager U.S.; Andrew Sun, Manager International; Mike Nock, A&R International

Oh Boy Records

33 Music Sq. W. #102B
Nashville, TN 37203
615-742-1250 Fax: 615-742-1360

A&R Policy: No unsolicited material.

Roster: John Prine, Todd Snider
ohboy.com ohboy@ohboy.com

A&R Staff: Dan Einstein, VP



Einstein

**RCA Label Group
(RCA/BNA/Arista)**

1400 18th Ave. S.
Nashville, TN 37212
615-301-4300

A&R Policy: No unsolicited material.

Roster: Arista: Brooks & Dunn, Shannon Brown, Diamond Rio, Alan Jackson, Carolyn Dawn Johnson, Brad Paisley, Pam Tillis, Phil Vassar; **BNA:** Kenny Chesney, Jennifer Day, Bill Engvall, Lonestar, K.T. Oslin, John Rich, Warren Brothers; **RCA:** Alabama, Clint Black, Tracy Byrd, Sara Evans, Andy Griggs, Martina McBride, Coley McCabe, 3 Of Hearts
A&R Staff: Renee Bell, VP A&R; Sam Ramage, Senior Dir. A&R; Carole Ann Mobley, Dir. A&R; John Johnson, Coordinator; Lisa Martin, Administrator A&R; Duane Hobson, Tape Copy



Bell

Relentless/Nashville

3333 Graham Blvd. #102
Montreal, Quebec H3R 3L5 Canada
514-341-5600 Fax: 514-341-6565

A&R Policy: All submissions attention Dave Roy.

Roster: Valerie DeLaCruz, Beth Proffitt
A&R Staff: Dave Roy, VP/GM

Renaissance

1622 16th Ave. S. #400
Nashville, TN 37212
615-661-6598

A&R Policy: Open door policy.

Roster: Juice Newton, Lacy J. Dalton, Sylvia, Sweethearts of the Rodeo

A&R Staff: John W. Edwards, President A&R; Scott Wold, VP A&R; Hugh Waddell, Dept. Manager A&R



Edwards

Reunion Records

741 Cool Springs Blvd.
Franklin, TN 37067
615-261-6500

Roster: Carolyn Arends, Gary Chapman, Clay Crosse, Jake, LaRue, Shine, Michael W. Smith, Kathy Troccoli

A&R Staff: Chad Dickerson, A&R

Rocketown Records

POB 967
Franklin, TN 37065
615-595-9040 Fax: 615-595-9050

Roster: Chris Rice, Ginny Owens, Watermark, Wayne Kirkpatrick
www.rocketownrecords.com •

feedback@rocketownrecords.com

A&R Staff: Michael W. Smith, CEO; Don Donahue, President



Smith

Scarlet Moon

POB 320
Pegram, TN 37143
615-952-3999 Fax: 615-952-9546

A&R Policy: Current or former major label artists only who have also written a significant number of charted songs for other artists. Call for permission.

Roster: Paul Overstreet

A&R Staff: Lisa Wysocky, GM



Wysocky

Shell Point Records

816 18th Ave. S.
Nashville, TN 37203
615-782-8200

Roster: Larry Cordle & Lonesome Standard Time, Porter Wagoner, The Gram Parsons Notebook, Kim Fox, Davis Raines

A&R Staff: Randy Harrell

**Skaggs Family Records/
Ceili Music**

329 Rockland Rd.
Hendersonville, TN 37075
615-834-4933 Fax: 615-834-5558

www.skaggsfamilyrecords.com

Roster: SFR: Ricky Skaggs; Ceili Music: Blue Highway, Del McCoury Band, Jerry & Tammy Sullivan, The Gibson Brothers, The Whites

Sony Music Nashville

34 Music Sq. E.
Nashville, TN 37203
615-742-4321

Roster: Columbia: Billy Yates, Bobbie Eakes, Mary Chapin Carpenter, Tara Lyn Hart, Deryl Dodd, Chet Atkins, Travis Tritt, Ricochet, Montgomery Gentry **Epic:** Collin Raye, Joe Diffie, Ty Herndon, John Anderson, Tammy Cochran, Billy Gilman, The Kinleys, Patty Loveless, Shana Petrone **Lucky Dog:** Waylon Jennings, Jack Ingram, Bruce Robison, Charlie Robison

Monument: Cledus T. Judd, Wade Hayes (DKC), Dixie Chicks, Billy Ray Cyrus, Yankee Grey, Danni Leigh

A&R Staff: Deborah Castle, Coordinator A&R; Tammy Brown, Supervisor A&R; Anthony Martin, Director A&R; Laura Putty, Director A&R; Cliff Audretch, Senior Director A&R; Blake Chancey, Senior VP A&R



Chancey



Audretch



Martin

Sparrow Records

101 Winners Circle
Brentwood, TN 37027
615-371-6800

Roster: Newsboys, Aaron Benward, Avalon, Margaret Becker, Carman, Steven Curtis Chapman, Delerious, Earthsuit, Steve Green, Russ Lee, Luna Halo, Nichole Nordeman, Twila Paris, Kendall Payne, Tammy Trent, Michelle Tumes, CeCe Winans, ZOE girl, Phillips, Craig & Dean; **Sparrow/Re-Think:** Charlie Peacock, Switchfoot **A&R Staff:** Lynn Nichols, VP A&R; Grant Cunningham, VP A&R; Bill Baumgart, Director A&R



Cunningham

Spring Hill Music

2021 Richard Jones Rd. #180
Nashville, TN 37215
615-383-5535

A&R Policy: No unsolicited materials.

Roster: Basix, Al Denson, Jeff & Sheri Easter, Gaither Vocal Band, Annie Herring, The Hoppers, Bonnie Keen, Scott Krippayne, The Martins, Babbie Mason, Janet Paschal, Karen Peck & New River, David Phelps, The Ruppes **A&R Staff:** Phil Johnson, Director A&R



Johnson

Squint Entertainment

3319 West End Ave. #200
Nashville, TN 37203
615-457-1212

Roster: Sixpence None The Richer, Chevelle, Waterdeep, LA Symphony

A&R Staff: Mark Nash, A&D Director; Dave Palmer, Executive Director of Marketing/A&R; Steve Taylor, President

Sugar Hill Records

501 Washington Ave. Ste. A
Durham, NC 27701
919-498-4349

A&R Policy: No unsolicited material.

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Miss Angie, Myrrh/Word Records
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Roster: Terry Allen, Austin Lounge Lizards, Bad Livers, Alan Bibey, Blueridge, Ronnie Bowman, Sam Bush, Guy Clark, Don Rigsby, John Cowan, Donna The Buffalo, Jerry Douglas, Front Range, Aubrey Haynie, Chris Willman, Sonny Landreth, Doyle Lawson & Quicksilver, Lonesome River Band, Jim Mills, Nashville Bluegrass Band, Nickel Creek, Tara Nevins, Mollie O'Brien, Dolly Parton, Seldom Scene, Sammy Shelor, Kenny Smith, Bryan Sutton, Chris Thile, Sean Watkins, Doc Watson, Robin & Linda Williams, Jesse Winchester
A&R Staff: Barry Poss, President

Taffeta Records

POB 58175
Nashville, TN 37205
615-673-7171

A&R Policy: No unsolicited material.
Roster: Victoria Shaw, Sean Gibson
A&R Staff: Victoria Shaw, President; Robert Locknar, Administrator



Shaw

Vanguard/Welk Music Group

POB 159159
Nashville, TN 37215
615-297-2588 Fax: 615-297-2510

A&R Policy: No unsolicited material.
Roster: Tab Benoit, Peter Case, John Hiatt, Patty Larkin, Bill Miller, Terry Radigan, Mark Selby, Ian Tyson, Venice, David Wilcox
A&R Staff: Steve Buckingham, Senior VP A&R



Buckingham

VFR Records

1710 Roy Acuff Place
Nashville, TN 37203
615-369-3000

A&R Policy: Please call first.
Roster: Trent Summar
A&R Staff: Harold Shedd, Managing Director/Creative; Jim Hester, Director New Business Development



Shedd

Virgin Records Nashville

48 Music Sq. E.
Nashville, TN 37203
615-251-1100

A&R Policy: Call for permission.
Roster: Chris Cagle, Clay Davidson, Jerry Kilgore, Tom Mabe, Roy D. Mercer, Julie Reeves, River Road
A&R Staff: Scott Hendricks President/CEO; Jason Krupek, Manager A&R



Hendricks



Krupek

Warner Bros. Reprise, Asylum

20 Music Sq. E.
Nashville, TN 37203
615-748-8000

A&R Policy: Songs must come from established publishers. New artist packages will be reviewed if



Nadler

labeled "artist package" on the outside.

Roster: Warner Bros.: Chad Brock, Anita Cochran, Dusty Drake, Faith Hill, Trick Pony; **Reprise:** The Lynns, Leslie Satcher, Dwight Yoakam; **Asylum** (615-214-1410): George Jones, Lila McCann, Bryan White, Chalee Tennisson, Kasey Chambers, Chad Austin, Mackey Hooper, Jamie O'Hara
A&R Staff: Warner/Reprise: Paige Levy, Sr. VP A&R; Danny Kee, Dir.



Levy



Kee

A&R; Chris Wedebrook, A&R Coordinator; **Asylum:** Susan Nadler, Executive VP A&R

Word

25 Music Sq. W
Nashville, TN 37203
615-457-2000

Roster: Point Of Grace, Sandi Patty, Wayner Watson, Rachael Lampa, Jaci Velasquez, Nicole C. Mullen, Chris Rodriguez, Kelly Minter, Phil Keaggy
A&R Staff: Judith Volz, Sr. VP A&R; Brent Bourgeois, VP A&R; Linda Bourne Wornell, Manager A&R Administration



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DIRECTORY Management

823 Management

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Waring, TX 78074
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Contact: Jimmy Perkins
Roster: Big House, Bruce Robison, Deryl Dodd

Aaron Tate

5108 Bayard #8
Houston, TX 77006
713-529-0260
Roster: Andrew Peterson

Addington Fields

1719 West End #614E
Nashville, TN 37203
615-327-8070 Fax: 615-327-8088
addfields@prodigy.net
Contact: W. Howard Fields, Jr., Owner
Roster: Rebecca Lynn Howard, John Burchett

AGF Entertainment

30 W. 21st St. Fl. 7
New York, NY 10010
212-366-6633 Fax: 212-366-0465
agfent@aol.com
Contact: Ron Fierstein, President
Roster: Mary Chapin Carpenter, Shawn Colvin, Terri Clark, Don Williams, Morley

Al Bunetta Management

33 Music Sq. W. #102B
Nashville, TN 37203
615-742-1250
Fax: 615-742-1360
ohboy@ohboy.com
www.ohboy.com
Contact: Al Bunetta, President; Dan Einstein, VP/GM
Roster: John Prine (management/booking), Todd Snider



Bunetta



Einstein

API Mgmt. Group

1009 16th Ave. S.
Nashville, TN 37212
615-327-9050
Fax: 615-327-9027
Contact: Johnny Slate
Roster: Sons Of The Desert, Liz Byler



Slate

Artist Management Int.

POB 671837
Atlanta, GA 30006

770-428-5484 Fax: 770-514-9710
Roster: Tim Wilson

As Is

920 19th Ave. S.
Nashville, TN 37212
615-321-8090
Fax: 615-321-8099
asisal@cs.com
Contact: Al Schiltz
Roster: Billy Ray Cyrus



Schiltz

Associated Concert

118 16th Ave. S. #201
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615-254-8600 Fax: 615-254-8667
Contact: Eddie Rhines
Roster: Confederate Railroad

Babbie Mason Ministries

1480F Terrell Mill Rd. #291
Marietta, GA 30067
770-952-1443 Fax: 770-984-0344
Roster: Babbie Mason

Big Dog Entertainment

132 Orchard Dr.
Old Hickory, TN 37138
615-847-5858 Fax: 615-847-1038
Contact: Diane Rankin
Roster: Bill Miller

Big Event Productions

POB 570
Franklin, TN 37065
615-790-1599 Fax: 615-790-7195
Contact: Malcolm Greenwood
Roster: Bonnie Keen, First Call

Bismieux Productions

POB 463
Austin, TX 78767
512-444-9885 Fax: 512-444-4699
Roster: Asleep At The Wheel

Bob Doyle & Associates

1111 17th Ave. S.
Nashville, TN 37212
615-329-1040
Fax: 615-329-1021
Contact: Bob Doyle, Owner
Roster: Susan Ashton



Doyle

Bobby Roberts Co.

POB 1547
Goodlettsville, TN 37070
615-859-8899



Roberts

Fax: 615-859-2200

Contact: Bobby Roberts, Dana Hix
Roster: Eric Heatherly, Clay Davidson, John Anderson, Kristin Garner, Mark Farner (co-manage)

Bonnie Garner

3999 Johnson Hollow Rd.
Thompson Station, TN 37179
615-791-7051
Fax: 615-791-5788
bonniegarner@aol.com
Contact: Bonnie Garner, Owner
Roster: Andy Griggs, Lee Roy Parnell



Garner

Borman Entertainment

1208 17th Ave. S.
Nashville, TN 37212
615-320-3000 Fax: 615-320-3001
borman@bormanentnash.com
Contact: Gary Borman, President; Joni Foraker, VP
Roster: Nashville office: Trace Adkins, Faith Hill, Lonestar. L.A. office: Dwight Yoakam, James Taylor, Garbage

Brenner Mgmt. Inc.

POB 58051
Nashville, TN 37205
615-353-9572 Fax: 615-356-2466
brennermgt@msn.com
Contact: Brenner VanMeter
Roster: Sara Evans

Brick House Ent.

301 Mallory Station Rd. #200
Franklin, TN 37067
615-771-1180 Fax: 615-771-1184
brickell@brickhousemanagement.com
Contact: Scott Brickell
Roster: Audio Adrenaline, Switchfoot

Bruce Allen Talent

406-68 Water St.
Vancouver, BC V6B 1A4
Canada
604-688-7274
Fax: 604-688-7118
info@bruceallen.com
www.bruceallen.com
Contact: Bruce Allen, President
Roster: Martina McBride, Anne Murray



Allen

Buckskin Company

POB 158488
Nashville, TN 37215
615-383-6503 Fax: 615-383-8977

Contact: David Skepner, President
Roster: Wylie & The Wild West, Joni Harms, Terry McMillen, Goose Creek Symphony, Larry McWhorter



Skepner

Carter Career Management

1028-B 18th Ave. S.
Nashville, TN 37212
615-327-1270
Fax: 615-321-0802
Contact: Bill Carter
Roster: Lari White



Carter

Carter & Co.

811 18th Ave. S.
Nashville, TN 37203
615-329-2145 Fax: 615-329-0416
jtc1260@aol.com
Contact: Joe Carter, Mike Talialerro
Roster: Tracy Byrd, Brad Martin, Mila Mason, Billy Currington

Carvin Winans, Jr.

18114 Parkside
Detroit, MI 48221
313-863-3830
Roster: Winans Phase 2

CDB, Inc.

17060 Central Pike
Nashville, TN 37090
615-443-2112
Fax: 615-443-3140
corlew1@aol.com
www.charliedaniels.com
Contact: David Corlew, Personal Manager
Roster: Charlie Daniels Band



Corlew

Celebration Ministries

527 W. Brubaker Valley Rd.
Lititz, PA 17543
717-627-1911 Fax: 717-627-4761
Contact: Mark Sell
Roster: Al Denson

CGP Management

1013 17th Ave. S.
Nashville, TN 37212
615-329-0401 Fax: 615-329-0448
Roster: Chet Atkins

Charlie Peacock

7544 Old Harding
Nashville, TN 37221
615-662-5876
Roster: Charlie Peacock

Cherry Miller Kane Ent. (California)

8265 W. Sunset Blvd. #102
West Hollywood, CA 90046
323-650-6040 Fax: 323-650-6047
Contact: Dana Miller
Roster: Ty Herndon, Neal McCoy

Cherry Miller Kane Ent. (Nashville)

1107 17th Ave. S.
Nashville, TN 37212
615-320-5150 Fax: 615-320-5410
Contact: Karen Kane
Roster: Neal McCoy, Ty Herndon

Chris Hauser

517 Hill Rd.
Nashville, TN 37220
615-834-4226 Fax: 615-834-4226
Roster: Waterdeep

Christie Bragg

POB 158368
Nashville, TN 37215
615-385-0453 Fax: 615-385-0453
Contact: Christie Bragg
Roster: Caedmon's Call

CLM Management

c/o Mirage Hotel 3400 Las Vegas Blvd. S.
Las Vegas, NV 89109
702-792-7600 Fax: 702-692-8100
Roster: Danny Gans

Creative Management Group

Los Angeles, CA 90010
323-931-7351 Fax: 323-931-9251
Contact: Marcus Grant
Roster: Mary Mary

Creative Trust

2105 Elliston Pl.
Nashville, TN 37203
615-297-5010
Fax: 615-297-5020
info@creativetrust.com
Contact: Dan Raines
Roster: Steven Curtis Chapman, Paul
Brandt, Third Day, Mark Schultz



Raines

CW Wellspring Ent.

230 Franklin Rd. Bldg. 2B
Franklin, TN 37064
615-595-8282 Fax: 615-595-9855
www.cecewinans.com
Roster: CeCe Winans—Wellspring Gospel

Dale Morris & Associates

818 19th Ave. S.
Nashville, TN 37203
615-327-3400
Fax: 615-327-0312
Contact: Dale Morris
Roster: Alabama, Louise Mandrell



Morris

Dan Gillis Management

1815 Division St. #205
Nashville, TN 37203
615-320-1200 Fax: 615-327-9455
Contact: Joie Todd Kerns, Assistant
Roster: Steve Earle

Dave Bainbridge

POB 28 Otley
West Yorkshire, LS21 1XB UK
011-44-1943-461689
Fax: 011-44-1908-677760
Roster: Iona

David Bendett Artists, Inc.

2431 Briarcrest Rd.
Beverly Hills, CA 90210
310-278-5657 Fax: 310-278-6660
artistsinc@aol.com
Contact: David Bendett
Roster: Victor Woolen

David Phelps Concerts

POB 3327
Nashville, TN 37024
615-300-3949 Fax: 775-205-0609
Roster: David Phelps

Dreamcatcher Artist Mgmt.

2910 Poston Ave.
Nashville, TN 37203
615-329-2303
Fax: 615-329-2350



Mazza

Contact: Jim Mazza,
CEO; Ken Kragen,
President
Roster: Kenny Rogers,
Marshall Dyllon, Diamond
Rio, Linda Davis, Mark
Collie, 3 of Hearts



Kragen

DS Management

1017 16th Ave. S.
Nashville, TN 37212
615-329-8020
Fax: 615-329-8030
Contact: Denise Stiff, Owner
Roster: Alison Krauss &
Union Station



Stiff

Eddie Keaggy Mgmt.

POB 1567
Brentwood, TN 37024
615-221-9955 Fax: 615-221-9829
paula17@msn.com
www.cherikeaggy.com
Contact: Paula Houlette
Roster: Cheri Keaggy

Element Seventy Eight

POB 8127
Hermitage, TN 37076
615-773-8880 Fax: 615-773-8879
info@elementseventyeight.com
Contact: Rob Olds
Roster: Anita Cochran

Elizabeth Travis Management

1610 16th Ave. S.
Nashville, TN 37212
615-383-7258
Fax: 615-269-7828
Contact: Elizabeth Travis
Roster: Randy Travis, Keith Perry



Travis

Encore Entertainment

121 17th Ave. S.
Nashville, TN 37203
615-256-1207
Fax: 615-256-5266
Contact: Fred Conley
Roster: Rick Ferrell



Conley

Erickson & Baugher

430 Main St. #200
Franklin, TN 37064
615-591-8899 Fax: 615-599-3530
Contact: Matt Baugher, President
Roster: Sandi Patty, Miguel Guerra; Kathy
Troccoli (Baugher & Co.)

Erv Woolsey Co.

1000 18th Ave. S.
Nashville, TN 37212
615-329-4091
Fax: 615-327-4917
Contact: Erv Woolsey
Roster: George Strait,
Lee Ann Womack, Daryl
Singletery, Clay Walker



Woolsey

Falcon-Goodman Management

1103 17th Ave. S.
Nashville, TN 37212
615-329-9220
Fax: 615-329-9221
Contact: Gary Falcon,
Jon Goodman
Roster: Travis Tritt,
Michael Peterson,
Christy Sutherland



Falcon

FCC Management

209 10th Ave. S. #322
Nashville, TN 37203
615-742-6300
Fax: 615-742-6333
frankccorp@aol.com
Contact: Frank Callari,
President; Amy Lewis,
Associate Manager
Roster: Ryan Adams, Raul Malo, The
Mavericks, Terry Radigan, Kim Richey,
J.D. Souther, Lucinda Williams



Goodman

First Company

1651 Mallory Lane
Brentwood, TN 37027
615-377-7857 Fax: 615-377-7860
Roster: Newsboys



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Nashville, TN 37212
615-322-9493

Fax: 615-322-4582

Contact: Larry Fitzgerald,
Partner; Bill Simmons Manager

Roster: Clint Black, Vince Gill, The Kinleys,
The Wilkinsons, Pam Tillis, Radney Foster



Fitzgerald

Five 14 Mgmt.

215 29th Ave. N.
Nashville, TN 37203
615-460-1191

Fax: 615-460-1192

Contact: Troy VanLiere

Roster: NewSong,
Carolyn Arends



VanLiere

Flycast Entertainment

POB 3
Thompson Station, TN 37179

615-599-1249 Fax: 419-858-6480

Contact: Elliott Wood

Roster: Kyle Matthews

Focusright Management

1700 Hayes St. #102
Nashville, TN 37203

615-340-0024 Fax: 615-340-0076

michelle@sonicflood.com

Contact: Jon Yates, Manager

Roster: Sonicflood, Michael Merritt

Force, Inc.

1505 16th Ave. S.
Nashville, TN 37212
615-385-4646

Fax: 615-385-5840

forceusa@aol.com

Contact: Nancy Russell,
President; Maria Eckhardt,
Management Assoc.

Roster: Trisha Yearwood, Alan Jackson



Russell

Furious Records

Unit 15-16 Ford Lane Business Park
Ford, Arundesl West Sussex. 17557 UK
011-44-1-903-733-031

Fax: 011-44-1-903-732-997

Roster: Delerious

Gaither Management

POB 737
Alexandria, IN 46001
765-724-8217 Fax: 765-724-8290
Roster: Gaither Vocal Band

GB Management

1111 17th Ave. S.
Nashville, TN 37212
615-329-0166 Fax: 615-327-9407

Contact: Kelly Brooks

Roster: Garth Brooks

GET Management

25 Music Sq. W.
Nashville, TN 37203
615-457-2000 Fax: 615-457-2788

Contact: Chaz Corzino, Co-President;
Jennifer Cooke, Co-President
Roster: Amy Grant, Michael W. Smith,
Frank Peretti, Rachael Lampa, Ben Glover

Glad Productions

POB 418
Purcellville, VA 20134-0418
540-338-2017 Fax: 540-338-7319

Contact: Don Nall

Roster: Glad

Glen Campbell Management

1114 17th Ave. S.
Nashville, TN 37212
615-329-9886

Fax: 615-329-0423

Contact: Marty Gambelin

Roster: South Sixty Five



Gambelin

Gold Mountain Entertainment

2 Music Circle S. #212
Nashville, TN 37203
615-255-9000 Fax: 615-255-9001

Contact: Al McManus

Roster: Ronnie Milsap, Hal Ketchum, Lorrie
Morgan, Nanci Griffith, Hank Williams III

Goldwest

9125 Otto St.
Downey, CA 90240
562-869-5656 Fax: 562-861-4088

Contact: Michael Goldstein

Roster: Rodney Carrington, Barry Martin

Gosnell Artist Management Group LLC

11 Music Circle S.
Nashville, TN 37203
615-313-7600 Fax: 615-313-7689
MKosser@bellsouth.net

Contact: Michael Kosser, President/Chief
Manager

Roster: Freddie Hart, LeClaire, Scott Eversoll

Graham Music Management

6999 East Hwy. 80
Odessa, TX 79762
915-362-0401 Fax: 915-362-9456

Contact: Herbert Graham

Roster: Allison Paige, Trini Triggs

Hallmark Direction Co.

1905 Broadway
Nashville, TN 37203
615-320-7714

Fax: 615-320-5799

Contact: John Dorris

Roster: Ricochet,
Montgomery Gentry, The Whites, Dean
Dillon, Marty Raybon, Leslie Satcher



Dorris

Halsey Company

157 S. Detroit
Los Angeles, CA 90036
323-855-1943 Fax: 323-931-9185

halseymgmt@aol.com
www.halseyrecords.com

Contact: Sherman Halsey, President;
Chris Nichols, Artist Relations
Roster: The Clark Family Experience

Hill Top Agency

5211 Lakeview Ave.
Yorba Linda, CA 92886
714-777-7317 Fax: 714-777-8347

Contact: Brian Scharr

Roster: Basix

HK Management

9200 Sunset Blvd. #530
Los Angeles, CA 90069
310-550-5250 Fax: 310-550-5241

Contact: Howard Kaufman

Roster: Alan Jackson

Hoffman Entertainment

20 W. 55th St. Fl. 11
New York, NY 10019
212-765-2525 Fax: 212-765-2888

Contact: Randy Hoffman

Roster: Mindy McCready, John
Mellancamp, Jessica Simpson

In De Goot Management

119 W. 23rd St. #609
New York, NY 10011
212-924-7775 Fax: 212-691-8303

Contact: Rose McGathy

Roster: Chevelle

Infinite Management Group

1708 21st Ave. S. PMB#205
Nashville, TN 37212
310-939-0972 Fax: 310-545-2014

twpanz@aol.com

www.tamarawalker.com

Contact: Patrick Panzarella

Roster: Tamara Walker

International Artist Management

1105 16th Ave. S. #C
Nashville, TN 37212
615-329-9394

Fax: 615-329-9397

Contact: Ted Hacker,

Anita Hogin

Roster: Darryl Worley, Yankee Grey



Hacker

International Management Services

818 19th Ave. S.
Nashville, TN 37203
615-321-5025 Fax: 615-327-3228

Contact: Clint Higham, VP; Chevy Nash, VP

Roster: Alecia Elliott, Shane McAnally,
Kenny Chesney

Jackie Harling

c/o Giant Records 1514 South St.
Nashville, TN 37212
615-256-3110 Fax: 615-256-0727

Roster: Keith Harling

JAG Mgmt.

35 Music Sq. E.
Nashville, TN 37203
615-726-3230

Fax: 615-256-7154

Contact: Jimmy Gilmer

Roster: Brad Paisley



Gilmer

James Dowell Mgmt.

50 Music Sq. W. #207
Nashville, TN 37203
615-777-0068 Fax: 615-320-5631

Contact: James Dowell, Christopher Washko

Roster: Chad Brock

Jannsen Management

3433 Harbor Wood Cir.
Nashville, TN 37214
615-885-2145 Fax: 615-885-2694

Contact: Brian Jannsen

Roster: Greg Long

Jeral Gray

3715 West 77th St.
Chicago, IL 60852
Fax: 773-838-8477

Roster: New Direction

Jerry Bentley

2450 Winfield Dun Pkwy.
Sevierville, TN 37864
865-933-8082 Fax: 865-933-8058

Roster: Lee Greenwood

Jerry Taylor Management

121 17th Ave. S.
Nashville, TN 37203
615-256-2999 Fax: 615-256-5266

Contact: Jerry Taylor

Roster: Chad Austin

Jim Halsey Co.

7947 East 50th St.
Tulsa, OK 74145
918-624-2100 Fax: 918-624-2104

info@halseyinstitute.com

www.halseyinstitute.com

Contact: Jim Halsey, President

Roster: Oak Ridge Boys

JMM Company

1905 Broadway
Nashville, TN 37203
615-327-9995 Fax: 615-329-4447

jmmco@johnmichael.com

www.johnmichael.com

Contact: Jeff Little, Business Manager

Roster: John Michael Montgomery

Joel Lindsey

POB 2568
Brentwood, TN 37024
Roster: Janet Paschal

Jon Landau

11 Burtis Ave. Fl. 2
New Cannon, CT 06840
203-972-6822 Fax: 203-972-6920

Roster: Shania Twain

Joy Artist Management

4445B Bretton #108
Grand Rapids, MI 49508
616-698-2884 Fax: 616-698-2885
Roster: Marvin Sapp

Judd House

325 Bridge St.
Franklin, TN 37064
615-790-8300 Fax: 615-790-8222
Roster: Wynonna, Naomi, The Judds,
Lisa Angelle

Kelli Williams Music & Ministries

POB 70393
Nashville, TN 37207
615-860-5980 Fax: 615-865-4674
Contact: Eddie Williams
Roster: Kelli Williams

Kik-Start Ltd.

011-44-161-485-3646
Fax: 011-44-161-485-3659
Roster: V*Enna

Kinetic Mgmt.

POB 120316
Nashville, TN 37212
615-356-4684
Fax: 615-356-4666
Contact: John Lomax III
Roster: Kasey Chambers



Lomax

Kirkland LaLance Mgmt.

1102 18th Ave. S.
Nashville, TN 37212
615-948-5214 Fax: 615-463-7903
Contact: Kirk LaLance
Roster: Sisters Wade

Kragen & Company

1112 N. Sherbourne Dr.
Los Angeles, CA 90069
310-854-4400
Fax: 310-854-0238
Contact: Ken Kragen
Roster: 3 Of Hearts, Kenny Rogers,
Diamond Rio, Mark Collie (all in association
with Dreamcatcher Artist Management)



Kragen

Ladd Management

1610-B 19th Ave. S.
Nashville, TN 37212
615-269-8839 Fax: 615-269-8975
Contact: Kelly Williams
Roster: Mark Chesnutt

LaMartine Productions

POB 622
Wellfleet, MA 02667
508-349-2364 Fax: 508-349-2364
Roster: Paity Larkin

Left Bank Organization

1100 17th Ave. S.
Nashville, TN 37212
615-327-7920 Fax: 615-327-4667
Contact: Phillip Kovac
Roster: Tracy Lawrence, Daniel Rene,
Deana Carter, Rodney Atkins, Billy Burnette

Leon Medica

187 Hidden Lake Road
Hendersonville, TN 37075
615-264-3809 Fax: 615-826-9470
Roster: Brian McComas, Anders Osborne

Loretta Lynn Enterprises

511 Fairground Ct.
Nashville, TN 37211
615-244-5966 Fax: 615-259-1296
Contact: Lane Cross
Roster: Loretta Lynn

Lytle Management Group

1305 16th Ave. S.
Nashville, TN 37212
615-333-1992
Fax: 615-297-6866
johnklytle@home.com
Contact: John Lytle
Roster: Gary Allan



Lytle

M. Hitchcock Management

5101 Overton Rd.
Nashville, TN 37220
615-333-0015 Fax: 615-333-0577
Roster: Jon Randall

Management Network Inc.

346 North Larchmont Blvd.
Los Angeles, CA 90004
323-462-4000 Fax: 323-462-3330
Roster: Bobbie Eakes

Mann Associates

POB 272
Old Hickory, TN 37138
615-847-9626 Fax: 615-847-5615
Roster: Jake, Shine, Joy Williams

Mark Hollingsworth Co.

POB 120633
Nashville, TN 37212
615-292-2094 Fax: 615-292-2043
markholl@vol.com
Contact: Mark Hollingsworth, President;
Rann Russell, Director of Operations
Roster: Smalltown Poets, Clear

Mark Hybner Entertainment

1600 17th Ave. S.
Nashville, TN 37212
615-342-0033 Fax: 615-846-0630
Contact: Mark Hybner, President
Roster: David Kersh, Georgia Middleman,
Chris Cagle

Mark Ketchem Mgmt.

204 Cherokee Rd.
Hendersonville, TN 37075
615-826-7440 Fax: 615-826-9788
mkmanagement@home.com
Roster: Sonya Isaacs, Billy Yates

Mark Rothbaum & Assoc.

POB 2689
Danbury, CT 06813
203-792-2400 Fax: 203-791-9014
mrai2400@aol.com
Contact: Mark Rothbaum, President
Roster: Willie Nelson

MBK Management

2820 Erica Pl.
Nashville, TN 37204
615-292-7440 Fax: 615-292-0749
Contact: Alan Kates
Roster: Charlie Major, Keith Stegall

Merle Kilgore Management

2 Music Circle S.
Nashville, TN 37221
615-742-3622
Fax: 615-742-1235
merle@hankjr.com
www.hankjr.com



Kilgore

Contact: Merle Kilgore, President;
Kay Knight, Office Manager
Roster: Hank Williams Jr., Bobbi Jo
Counts, Joe Sins, Robyn Young

Mic Rockers Mgmt.

POB 33368
Granada Hills, CA 91394
818-832-4308 Fax: 818-832-0558
Contact: Noah Tutak
Roster: LA Symphony

Michael Campbell & Associates

POB 120356
Nashville, TN 37212
615-256-2626 Fax: 615-256-2625
Contact: Michael Campbell, Personal
Manager
Roster: Ricky Van Shelton, Mackey Hooper

Michael Card Music

1143 Dora Whitley
Franklin, TN 37064
615-790-7675 Fax: 615-791-0594
Roster: Michael Card

Michael Smith & Associates

2605 Link Dr.
Franklin, TN 37064
615-794-5763 Fax: 615-591-5694
msmithorg@aol.com
Contact: Mike Smith, Owner
Roster: Chonda Pierce, Salvador

Mick Lloyd Productions

1018 17th Ave. S. #11
Nashville, TN 37212
615-329-9093 Fax: 615-329-9094
miclloyd@earthlink.net
Contact: Mick Lloyd
Roster: Beth Profit

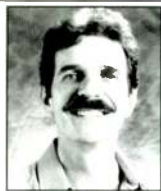
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Roster: Tyler England

Mike Robertson Management

1227 17th Ave. S.
Nashville, TN 37212
615-329-4199
Fax: 615-329-3923
Contact: Mike Robertson
Roster: Neal Coty, Shannon Brown, BlackHawk



Robertson

Mitchell Fox Management

209 10th Ave. S.
Nashville, TN 37203
615-259-0777 Fax: 615-742-6333
Roster: Kentucky Headhunters

Moose Management

122 Cottonwood Dr.
Franklin, TN 37069
615-261-3000 Fax: 615-261-3001
Contact: Mitch White
Roster: Watermark

Moress Nanas Hart Ent.

1102 18th Ave. S.
Nashville, TN 37212
615-329-9945 Fax: 615-321-3457
Mnentmnt@aol.com
Roster: Donna Summer, Jason Sellers,
K.T. Oslin, Dean Miller, Matraca Berg,
Sammie Jay (co-manager)

Morey Mgmt. Group

335 N. Maple Dr. #351
Beverly Hills, CA 90210
310-205-6100 Fax: 310-205-6199
Contact: James Morey
Roster: Phil Vassar

Nancy Jones

1101 17th Ave. S.
Nashville, TN 37212
615-329-9566 Fax: 615-321-2112
Roster: George Jones

Neostar

9 Music Sq. S. #13
Nashville, TN 37203
615-847-7700 Fax: 615-847-7701
Contact: Chrysty Beverly-Fortner
Roster: Craig Morgan

Netzwerk Mgmt.

8730 Wilshire Blvd. #304
Beverly Hills, CA 90211
310-855-0668 Fax: 310-855-0674
Contact: Peter Leak
Roster: Kendall Payne

New Frontier Mgmt.

1921 Broadway
Nashville, TN 37203
615-321-3810 Fax: 615-321-3811
riders@nashville.net
Contact: Paul R. Lohr III, Brandon D. Taylor
Roster: Riders In The Sky

Paradigm Management

9123 E. 87th Pl.
Tulsa, OK 74145
918-250-1469 Fax: 918-250-1669
paradigmmgt@worldnet.att.net
Roster: Raze

Parallel Entertainment

8380 Melrose Ave. #310
Los Angeles, CA 90069
323-653-9855 Fax: 323-653-2676
Contact: JP Williams
Roster: Jeff Foxworthy, Bill Engvall

Pathfinder

1229 17th Ave. S.
Nashville, TN 37212
615-320-5153
Fax: 615-320-5738
Contact: Jim Della Croce
Roster: Nate Barrett, Mark
Farner of Grand Funk Railroad, Levon Helm,
Jim Horn, Valerie Carter



Della Croce

Paul Overstreet Productions

POB 320
Pegram, TN 37143
615-952-3999 Fax: 615-952-9546
Roster: Paul Overstreet

Peter Iselin

1801 Century Park E. #1470
Los Angeles, CA 90067
310-889-0175
Roster: Valerie DeLaCruz

Porter Wagoner Ent.

POB 290785
Nashville, TN 37229
615-885-8045 Fax: 615-885-0305
Contact: Capri Chambliss
Roster: Porter Wagoner

Proper Management

POB 150867
Nashville, TN 37215
615-460-9190
Fax: 615-460-9192
Contact: Norman Miller,
President
Roster: Anointed, Avalon, Margaret Becker,
Phil Keaggy, Twila Paris, Nichole Nordeman,
Out Of The Gray, Aaron Benward



Miller

Ray Methvin

POB 121931
Nashville, TN 37212
615-297-1721 Fax: 615-279-8019
Roster: Shane Caldwell

Ray Ware Management

251 2nd Ave. S. #5
Franklin, TN 37064
615-790-7820 Fax: 615-790-6842
raywaremgmt@aol.com
Contact: Ray Ware, Owner; Linda Kowatch,
President
Roster: Bob Carlisle, Bryan Duncan, Nicole
C. Mullen, Randy Stonehill, Paul Alan

Real Boss Management

103 Virginia Court
Franklin, TN 37064
615-791-1001 Fax: 615-791-0108
tamara@realboss.net
Contact: Tamara Allan
Roster: Satellite Soul, Jason Ingram,
Radio Static Productions

Reel Management

2021 21st Ave. S. #A108
Nashville, TN 37212
615-777-7200 Fax: 615-777-7205
Roster: Bebo Norman, Kelly Minter

Refugee Management International

209 10th Ave. S. #347
Nashville, TN 37203
615-256-6615
Fax: 615-256-6717
Contact: Stuart Dill, President
Roster: Jo Dee Messina, River Road, Jolie
& The Wanted, Bellamy Brothers, Rick
Orozco, James Prosser, Ma-D'Chel



Dill

Renaissance Mgmt.

POB 1647
Franklin, TN 37065
615-591-8930 Fax: 615-591-8932
Roster: Steve Wariner

Rendy Lovelady

1102 17th Ave. S. #402
Nashville, TN 37212
615-340-9500 Fax: 615-340-9505
rlovelady@rendyloveladymgmt.com
www.rendyloveladymgmt.com
Contact: Rendy Lovelady, President; James
Hodgkin, Associate Manager
Roster: Jars Of Clay, Russ Lee, Luna Halo,
Carman, Little Big Town

Rocketown Management

POB 1405
Franklin, TN 37065
615-771-2500 Fax: 615-771-2501
Contact: Britt Ham, David Radke
Roster: Cindy Morgan, Ginny Owens, Chris
Rice, Stacie Orrico

Rocky Mountain Mgmt.

1103 Madison Dr.
Lavergne, TN 37086
615-793-8966 Fax: 615-793-8966
rockymtn@dellnet.com
Contact: Bryan Taylor
Roster: Clayton Bellamy, Mike Plume Band

RPM Management

209 10th Ave. S. #229
Nashville, TN 37203
615-256-1980
Fax: 615-256-1134
management@rpmweb.com
Contact: Scott Siman
Roster: Billy Gilman, Jessica Andrews,
Carolyn Dawn Johnson, Tim McGraw,
Shana Petrone



Siman

RS Entertainment

329 Rockland Rd.
Hendersonville, TN 37075
615-264-8877 Fax: 615-264-8899
Roster: Ricky Skaggs, Del McCoury Band,
Blue Highway

RW Management

9160 Hwy 64 #12, Box 333
Lakeland, TN 38002
901-377-2991 Fax: 901-377-0544
rw.management@worldnet.att.net
Contact: Rick Miller
Roster: Skillet

Sage Management

POB 120321
Nashville, TN 37212
615-321-0099
sage4563@aol.com
Contact: Cheyney McCarter, President
Roster: Joe Nichols

Scott Dean Mgmt.

612 Humboldt St.
Reno, NV 89509
775-322-9426 Fax: 775-322-0864
Contact: Steve Cox
Roster: Collin Raye

Scott Hill

294 Flat Top Lake
Ghent, WV 25843
304-787-3229 Fax: 304-787-5727
hillsolvw@citynet.net
Roster: Johnny Staats, The Delivery Boys,
Jon Ely, Ron Sowell

Scream Marketing

1625 Broadway Fl. 4
Nashville, TN 37203
615-250-4600
Fax: 615-250-4699
Contact: Christy DiNapoli
Roster: Tim Rushlow,
Kortney Kayle, Julie Reeves



DiNapoli

Senior Management

56 Lindsley Ave.
Nashville, TN 37210
615-244-3080 Fax: 615-244-3029
senior@srmgt.com
Contact: Simon Renshaw, Owner;
Karen Sternberg, Manager
Roster: Dixie Chicks, Jamie O'Hara,
Janis Ian

Shell Point Music

816 18th Ave. S.
Nashville, TN 37203
615-782-8200 Fax: 615-782-8210
www.lonesomestandardtime.com
Contact: Randy Harrell, President
Roster: Larry Cordle & Lonesome Standard
Time

Shipley Biddy Entertainment

1400 South St.
Nashville, TN 37212

615-846-0493 Fax: 615-846-0496
ssbiddy@home.com
Contact: Shelia Shipley Biddy, President
Roster: Danni Leigh, Jeff Carson



Shipley Biddy

ShoArtist Management

1317 16th Ave. S. #2
Nashville, TN 37212
615-292-5533 Fax: 615292-5530
shomgmt@aol.com

Contact: Steve Hoiberg
Roster: Charlie Robison, Robert Earl Keen

Showcase Management

POB 7302
Charlotte, NC 28241
803-548-4811 Fax: 803-548-6934
bhudson@showcasemanagement.com
www.showcasemanagement.com
Contact: Brian Hudson, Manager; Terry Hudson, Manager
Roster: The Martins, Higher Faith

Shu-Bel Music, LLC

3310 Croasdaile Dr. #902
Durham, NC 27705
919-683-1161 Fax: 919-384-9491
Contact: Carolyn Sanders, Manager
Roster: Shirley Caesar

SJ Management

#21-15515 24th Ave.
Surrey, BC V4A 214 Canada
604-535-5189 Fax: 604-535-5167
Contact: Gary Leiske
Roster: Emerson Drive

Smallbone Management

317 Main St. #205
Franklin, TN 37064
615-595-1095 Fax: 615-595-1105
zach@smallbonemgmt.com
Contact: David Smallbone, President; Zachart Kelm, GM
Roster: Rebecca St. James, LaRue

Smith Music & Management

POB 50
Nashville, TN 37202
615-242-2420 Fax: 615-242-6888
rdsmith@smithmm.com
Contact: Ron Smith, President
Roster: Clay Crosse, The Pierces

Splendor Productions

1176 Windsong Rd.
Orlando, FL 32809
407-240-0048 Fax: 407-830-6636
Roster: Larnelle Harris

Stan Schneider

10351 Santa Monica Blvd. #300
Los Angeles, CA 90025
310-552-0960 Fax: 310-557-3468
Contact: Stan Schneider
Roster: Bryan White



Schneider

Star Ray Management

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Fax: 615-259-5453
www.reba.com
Contact: Narvel Blackstock
Roster: Reba McEntire



Blackstock

Steve Green Ministries

179 Belleforest Circle #104
Nashville, TN 37221
615-662-0335 Fax: 615-662-7502
www.stevegreenministries.org
Roster: Steve Green

TBA Ent. Corp.

300 10th Ave. S.
Nashville, TN 37203
615-255-1326
Fax: 615-254-4267
www.tbaent.com



Titley

Contact: Bob Titley, Mike Atkins, Clarence Spalding
Roster: 4Him, Brooks & Dunn, Chely Wright, FFH, Gary Chapman, Jaci Velasquez, JBENDYR, Jay Johnson, Jerry Kilgore, Kathy Mattea, IuvjOi, Petra, Point Of Grace, Scott Krippayne, Tammy Cochran, Wayne Watson, World Classic Rockers



Spalding

TKO Artist Management

4219 Hillsboro Rd. #318
Nashville, TN 37215
615-383-5017
Fax: 615-292-3328
tk@tkoartistmanagement.com
Contact: T.K. Kimbrell
Roster: Toby Keith, Sawyer Brown, Allison Moorer, Chris LeDoux, Mac McAnally, Scott Emerick, John Bunzow



Kimbrell

T. Skorman Productions

3660 Maguire Blvd. #250
Orlando, FL 32803
407-895-3000 Fax: 407-895-1422
ted@talentagency.com
www.talentagency.com
Contact: Ted Skorman
Roster: Ian Tyson, Duane Steele, Norman Lee, Kimberly Spears, Linda Gail Lewis, Michael Behm

Tanasi Entertainment

1710 Roy Acuff Place
Nashville, TN 37201
615-846-6060 Fax: 615-846-6061
tonyharley@tanasimusic.com
Contact: Tony Harley, CEO
Roster: Chalee Tennison

Teracel Management

10 Music Cir. S.
Nashville, TN 37203
615-255-1213 Fax: 615-255-1224
Contact: Doug Nichols
Roster: Rascal Flatts, Kincaid

Textured Artists Mgmt.

1113 Deerpark Ct.
Nashville, TN 37221
615-673-1398 Fax: 615-673-1397
Txturedmgt@aol.com
Contact: Shawna Kirk
Roster: Eli

The Kookokey Group

138 Cliff Run #108
Franklin, TN 37067
615-771-0008 Fax: 615-771-0009
Contact: Kevin Kookokey
Roster: Earthsuit

Third Rock Ent.

50 Music Sq. W. #300
Nashville, TN 37203
615-320-1219 Fax: 615-320-0558
Contact: Mark Lemaster, Tour Manager
Roster: Joe Diffie

Thunderbird Mgmt.

11840 Highway 308
New Orleans, LA 70373
504-798-5665 Fax: 504-798-7622
thunderbird@cajunnet.com
Roster: Tab Benoit

Tip Top Entertainment

1505 17th Ave. S.
Nashville, TN 37212
615-292-8132 Fax: 615-292-8137
Contact: Billy Craven, VP
Roster: Aaron Tippin

Tom Maher Entertainment

1802 Montair Ave.
Long Beach, CA 90815
562-597-9989 Fax: 562-597-3314
tommaher@aol.com
Contact: Tom Maher
Roster: Venice, Charming

Tom Simonsen Mgmt.

9220 S.W. Barbour Blvd. #119-150
Portland, OR 97219
503-246-1479 Fax: 503-246-1556
Roster: David Wilcox

Tom T. Hall Enterprises

POB 1246
Franklin, TN 37065
615-791-1815 Fax: 615-791-5672
localffleur@aol.com
Contact: Dixie Hall, Personal Manager
Roster: Tom T. Hall

Trey Turner & Associates

40 Music Sq. E.
Nashville, TN 37212
615-259-5220
Contact: Trey Turner
Roster: Wade Hayes



Turner

Trifecta Ent.

209 10th Ave. S. #302
Nashville, TN 37203
615-254-3333
Fax: 615-254-5488



Carter

trifecta@trifecta-ent.com

Contact: Dixie Carter
Roster: Coley McCabe, Doug Stone, The Lynns, Michael English

True Artist Management

227 3rd Ave. N.
Franklin, TN 37064
615-791-7977 Fax: 615-794-1957
Contact: Dan Pitts, Laurie Anderson, Mgrs.
Roster: dc Talk

Van Alan Productions

185 Hidden Lake Rd.
Hendersonville, TN 37075
615-264-0012 Fax: 615-264-1391
Roster: Phillips, Craig & Dean

Vaughn-Lewis

118 16th Ave. S. #260E
Nashville, TN 37203
615-255-5599 Fax: 615-255-9114
catcovell@aol.com
Contact: Cat Covell, GM
Roster: John Rich, Gretchen Wilson

Vector Mgmt.

1607 17th Ave. S.
Nashville, TN 37212
615-269-6600
Fax: 615-269-6002
Contact: Ken Levitan
Roster: The Warren Brothers, Sixpence None The Richer, Emmylou Harris, Patty Griffin, Patty Loveless, Michael McDonald, Lynyrd Skynyrd, Lyle Lovett, John Hiatt, Jack Ingram, Mark Isham



Levitan

Vertical Entertainment

POB 50358
Nashville, TN 37215
615-370-4700 Fax: 615-661-4344
Contact: Jonathan Clements, Scott McReynolds
Roster: Erin O'Donnell, Tammy Trent, Geoff Moore, Solomon's Wish, Sierra

Vivid Entertainment

POB 24446
Nashville, TN 37202
615-333-1991 Fax: 615-333-1929
dan@vividartists.com, shack@vividartists.com
Contact: Dan Rauter, Keith Shackelford
Roster: Bleach, The Normals, All Star United

VLS Management

POB 58175
Nashville, TN 37205
615-673-7171 Fax: 615-673-7170
vlsmgmt@aol.com
Contact: Robert Locknar, Manager
Roster: Victoria Shaw, Sean Gibson

Walker Management

12021 Wilshire Blvd. #911
Los Angeles, CA 90025
310-385-5950 Fax: 310-385-5951
Contact: Kasey Walker
Roster: Lila McCann

Waterfront Music

336 Lakemont Circle
Franklin, TN 37067
615-400-6815 Fax: 615-261-0238
Contact: Hugh Robertson
Roster: Whisper Loud, Sarah Masen, 40 Days

Waylon Jennings

1117 17th Ave. S.
Nashville, TN 37212
615-329-9180 Fax: 615-321-5747
Contact: Nikki Mitchell, President
Roster: Waylon Jennings

Wellspring Ent.

POB 877
Brentwood, TN 37024
615-595-8282 Fax: 615-595-9855
Roster: CeCe Winans

Wessex Management

1808 West End Ave. #1600
Nashville, TN 37203
615-771-2217 Fax: 615-777-2213
Contact: Paul Jacobsen
Roster: The Elms

Whistler's Ent. Group

1701 Church St.
Nashville, TN 37203
615-320-1444
Fax: 615-320-0750
www.whistlers.com
Contact: Chris Parker, President/CEO
Roster: Tom Mabe, Wes Cunningham, Fair Verona



Parker

William Bell & Associates

707 18th Ave. S.
Nashville, TN 37203
615-327-8008 Fax: 615-329-1689
info@williams-bell.com
www.williams-bell.com
Contact: Robert Williams, Senior Partner; Miles Bell, Senior Partner

Roster: 4 the Cause, Autumn Hope, Baby Bam Boo, Barry Tognolini, Bellamie Blackstone, Bob Hoban, Carolyn Davidson, Cledus T. Judd, Clockhouse, Dalia Garcia, Daniel Lee Martin, Deborah Lynn Williams, Eric Straton, Gregori Maiotis, James Gregory, Jeff Allen, Jeff Best, John Cox, John Leitner, Larry Black, Lonnie Shorr, Martin Beech, The Moffatts, Pacific Rim, Rudy Rupak, Scott Wyler, Thom King, Tim Murphy, Tom Bruner, Torian Hughes, Ken Whitener

Wunsch Mgmt.

1305 16th Ave. S. 2nd Fl.
Nashville, TN 37212
615-385-9165
Fax: 615-297-6866
cmwunsch@aol.com
Contact: Cindy Wunsch
Roster: SheDAISY



Wunsch

Wynn Williams

POB 2443, Crested Butte, CO 81224
970-349-1862 Fax: 970-349-0550
Roster: Judith Edelman

DIRECTORY

B O O K I N G

ACTS

118 16th Ave. S.
Nashville, TN 37203
615-254-8600 Fax: 615-254-8667
misty@acts-nashville.com
www.acts-nashville.com
Contact: Jeff Norris
Roster: Cledus T. Judd, George Jones,
Ricky Lynn Gregg, Mandy KenKnight,
Confederate Railroad

Agency Group, The

1775 Broadway #430
New York, NY 10019
212-581-3100 Fax: 212-581-0015
Contact: Dave Kirby
Roster: Chevelle

Agency, The

POB 210772
Nashville, TN 37221
615-673-0767 Fax: 615-650-8259
dulkaen@yahoo.com
Contact: Chad Dutka
Roster: Eli, Pete Stewart

Akasha Artists Agency

117 30th Ave. S.
Nashville, TN 37212
615-320-3006 Fax: 615-320-3066
michael@akasha.com
Contact: Michael Cooper
Roster: Bill Miller, Ben Demerath, Bryan
Kelley, David Grier, John McVey, Judith
Edelman Band, Pierce Pettis, Swan Dive,
Vigilantes of Love

**Al Bunetta
Management**

33 Music Sq. W. #102B
Nashville, TN 37203
615-742-1250
Fax: 615-742-1360
ohboy@ohboy.com
www.ohboy.com



Bunetta

Contact: Al Bunetta,
President; Dan Einstein,
VP/GM
Roster: John Prine

**Alan Jackson
Management**

1101 17th Ave. S.
Nashville, TN 37212
615-321-0111 Fax: 615-321-2112
Roster: Alan Jackson



Einstein

APA, Inc.

3322 West End Ave. #520
Nashville, TN 37203
615-297-0100
Fax: 615-297-5434
bsugarman@apa-agency.com

Contact: Bonnie Sugarman,
Sr. VP; Steve Lassiter, VP

Roster: The Bellamy Brothers, Billy Burnette,
June Carter Cash, Johnny Cash, Mark
Collie, Billy Ray Cyrus, Tyler England, Bela
Fleck & The Flecktones, Forester Sisters,
The Great Divide, The Mofatts, David Lee
Murphy, Williams & Ree, Don Williams



Sugarman

Artists Envoy Agency

1016 16th Ave. S. #101
Nashville, TN 37212
615-782-0101 Fax: 615-782-0155
Contact: Ben Ewing, Rusty Mayo
Roster: Sisters Wade, Jack Ingram, Billy
Joe Shaver, Pat Haney, Daylon Wear, Bruce
Robison, R.B. Morris

Asgard

125 Parkway
London, NW1 7PS UK
020-7387-5090
Fax: 020-7387-8740
info@asgard-UK.com
Contact: Paul Fenn,
Paul Charles
Roster: UK representation for Suzy



Fenn

Bogguss, BR5-49, Mary Chapin Carpenter,
Kasey Chambers, Beth Nielsen Chapman,
Deraillers, Stacey Earle, Steve Earle, Joe
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& Kevin Welch, Hal Ketchum, Lyle Lovett,
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hoppers@vnet.net • www.thehoppers.com
Contact: Claude Hopper, CEO; Dennis
Sparks, Agent
Roster: The Hoppers

Babbie Mason Ministries

1480F Terrell Mill Rd. #291
Marietta, GA 30067
770-952-1443 Fax: 770-984-0344
Roster: Babbie Mason

Beckie Simmons Agency

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Nashville, TN 37211
615-595-7500 Fax: 615-7501
www.bsaworld.com
Roster: Jeff & Sheri Easter

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615-859-8899 Fax: 615-859-2200
www.bobbyroberts.com
Contact: Lance Roberts
Roster: John Anderson, Bobby Bare, Nate
Barrett, T. Graham Brown, Jeff Carson,
Classic Rock All Stars, Larry Cordle &
Lonesome Standard Time, Lacy J. Dalton,
Exile, Janie Fricke, Kristin Garner, Larry

Gatlin, Merle Haggard, Eric Heatherly,
Highway 101, Waylon Jennings, Ken
Mellons, Juice Newton, David Parmley &
Continental Divide, The Reno Brothers, Billy
Joe Royal, Dan Seals, Billy Joe Shaver,
Shenandoah, T.G. Sheppard, The Stevens
Sisters, B.J. Thomas, Gene Watson

Breen Agency

1033 16th Ave. S.
Nashville, TN 37212
615-777-2227
Fax: 615-329-9417
tbatalent@aol.com

Roster: Aaron Jeffrey, Jeffrey Benward,
Clay Crosse, Ernie Haase, 40 Days, Scott
Krippayne, Sarah Masen, Heather Miller,
Nichole Nordeman, Jill Phillips, Phillips
Craig & Dean, Jonathan Pierce, Selah,
Watermark, Whisper Loud

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www.buddyleeatructions.com

Contact: Tony Conway, President
Roster: Rhett Akins, Chad Austin, David
Ball, Chad Brock, Mark Chesnut, John
Conlee, Clay Davidson, Danny Davis, Dixie
Chicks, Bobbie Eakes, Tyler England, Sonya
Isaacs, Doug Kershaw, Sammy Kershaw,
Hal Ketchum, Tracy Lawrence, Danni Leigh,
The Lynns, Coley McCabe, Ronnie Milsap,
Lorrie Morgan, The Outfield, Rambler,
Riders In The Sky, Johnny Rivers, Brady
Seals, Ricky Van Shelton, Daryle Singletary,
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Nashville, TN 37203
615-383-8787
Fax: 615-383-4937
Contact: Ron Baird, John Huie, Rod Essig
Roster: Jessica Andrews, BR5-49, Bering Strait, John Berry, Suzy Bogguss, Bob Carlisle, Carman, Deana Carter, Steven C. Chapman, The Clark Family Experience, Anita Cochran, dc Talk, Clint Daniels, Tracy Dawn, Jennifer Day, Billy Dean, Delirious, Alecia Elliott, Emerson Drive, The Flying Diablos, Billy Gilman, Amy Grant, Faith Hill, Steve Holy, Alan Jackson, Jars Of Clay, Jennifer Knapp, Rachael Lampa, Little Big Town, Crystal Lewis, Barbara Mandrell, The Mavericks, Shane McAnally, Martina McBride, Mindy McCready, Reba McEntire, Tim McGraw, Shane Minor, Craig Morgan, Olivia Newton-John, Buck Owens, Michael Peterson, Shana Petrone, Julie Reeves, LeAnn Rimes, Tim Rushlow, Randy Scruggs, SHeDAISY, Michael W. Smith, Sons Of The Desert, Christy Sutherland, Russ Taff, Third Day, Trick Pony, Shania Twain, Keith Urban, Phil Vassar, Steve Wariner, Chely Wright, Trisha Yearwood, Dwight Yoakam, ZOEgirl



Baird



Huie



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818 19th Ave. S.
Nashville, TN 37203
615-327-3400
Fax: 615-327-0312
Contact: Dale Morris, Pres.
Roster: Alabama, Kenny Chesney, Louise Mandrell



Morris

Davdon Artist Agency

1132 4th Ave. S.
Nashville, TN 37210
615-254-7700 Fax: 615-254-7730
Roster: OC Supertones, Trin-i-tee 5:7, Gospel Gangstaz, Plankeye, Stavesacre, Relient K, John Reuben, Knowdaverbes, Living Sacrifice, Johnny Q Public, LA Symphony, KJ-52, MG! The Visionary, Flight 180

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POB 3327
Nashville, TN 37024
615-300-3949 Fax: 775-205-0609
Roster: David Phelps

Eelpout Productions

2997 Owendale Dr.
Antioch, TN 37013
615-399-9005 Fax: 615-360-7899
eelpouthq@aol.com
Contact: Andy Bleyer, Agent; Rick Cady, Agent
Roster: The Mike Plume Band, Paul Thorn, Rod McGaha

Elizabeth Rush Agency

POB 1333
Manomet, MA 02345
508-224-9505 Fax: 508-224-1437
erush@erushagency.com
Contact: Elizabeth Rush
Roster: Richard Thompson, Roger McGuinn, Leon Redbone, Adrian Belew, Ralph McTell, Eleanor McEnvoy, Christy Moore, Father Guido Sarducci, Billy Connolly, Sean Tyrrell, Sonny Landreth, David Wilcox

Erv Woolsey Company

1000 18th Ave. S.
Nashville, TN 37212
615-329-2402 Fax: 615-327-4917
Contact: Danny O'Brien
Roster: George Strait

Famous Artist Agency

250 W. 57th St. #821
New York, NY 10107
212-245-3939
Roster: Mary Mary

Fleming Tamulevich

733-735 N. Main St.
Ann Arbor, MI 48104
734-995-9066 Fax: 734-662-6502
Roster: Todd Snider

Flycast Entertainment

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Thompson Station, TN 37179
615-599-1249 Fax: 419-858-6480
elliott@flycastentertainment.com
Contact: Elliott Wood
Roster: Kyle Matthews

Focusright

1700 Hayes St. #102
Nashville, TN 37203
615-340-0024 Fax: 615-340-0076
michelle@sonicflood.com
Contact: Michelle Oiler, Booking Agent

GB Management

1111 17th Ave. S.
Nashville, TN 37212
615-329-0166 Fax: 615-327-9407
Contact: Kelly Brooks
Roster: Garth Brooks

Glad Productions

POB 418
Purcellville, VA 20134-0418
540-338-2017 Fax: 540-338-7319
Roster: Glad

GOA

1710 General George Patton Dr. #104
Brentwood, TN 37027
615-790-5540 Fax: 615-595-9990
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minipin@gatalent.com
www.gatalent.com
Contact: Sheila Futch, Agent
Roster: Perfect Stranger, Hank Thompson, Jo-EI Sonnier, Joe Stampley, Johnny Rodriguez, Johnny Russell, Billy Crash Craddock, Moe Bandy, Johnny Lee, David Frizzell, Lynn Anderson, "Retro Country" Johnny Lee/Eddy Raven, "Cajun Festival" Eddy Raven/Doug Kershaw/Jo-EI Sonnier, The Platters w/Monroe Powell

Gurtman & Murtha

450 7th Ave. #603
New York, NY 10123
212-967-7350 Fax: 212-967-7341
gmartists@aol.com
Roster: Victoria Shaw

Harper Agency

POB 144
Goodlettsville, TN 37070
615-851-4500
Fax: 615-851-9461
www.theharperagency.com
Contact: Ed Harper,
April Potter



Harper

Roster: The Martins, The Bishops, Charles Johnson & The Revivers, The Dixie Melody Boys, Ed Enoch & Golden Covenant, The Florida Boys, Joel & Labreeska Hemphill, The Isaacs, Karen Peck & New River, The Kingdom Heirs, The Kingsmen, The Legacy Five, The Lewis Family, The Martins, The McGruders, The McKameys, N'Harmony, The Nelons, Janet Paschal, The Perrys, Poet Voices, Quinton Mills, The Ruppes

Hill Top Agency

5211 Lakeview Ave.
Yorba Linda, CA 92886
714-777-7317 Fax: 714-777-8347
Roster: Basix

ICM

8942 Wilshire Blvd.
Beverly Hills, CA 90211
310-550-4000 Fax: 310-550-4100
Roster: Randy Travis

Jeff Roberts & Associates

206 Bluebird Dr.
Goodlettsville, TN 37072

615-859-7040 Fax: 615-859-6504
jeff@jeffroberts.com • www.jeffroberts.com
Contact: Jeff Roberts, President; Mike Robert, Sr. Booking Agent
Roster: Jeff Allen, Anointed, Big Tent Revival, foreverafter, Natalie Grant, Jake, Cheri Keaggy, LaRue, Russ Lee, Greg Long, Luna Halo, Newsong, Nicole C. Mullen, Erin O'Donnell, Out Of The Grey, David Payne as C.S. Lewis, Rebecca St. James, Salvador, Shepherd Hall, Shine, Sierra, Solomon's Wish, Soul2Soul, Switchfoot, John Michael Talbot, The Elms, Tammy Trent, Virtue, V'enna, Joy Williams

Jeral Gray

3715 West 77th St.
Chicago, IL 60852
Fax: 773-838-8477
Roster: New Direction

Joe Taylor Artist Agency

2802 Columbine Pl.
Nashville, TN 37204
615-385-5666 Fax: 615-385-5669
Contact: Joe Taylor, Brent Taylor
Roster: Porter Wagoner, Jim Ed Brown, Skeeter Davis, George Hamilton IV, Stonewall Jackson, Jeannie Seely, Jimmy C. Newman, Jean Shepard, Jeanne Pruett, Mel McDaniel, Little Jimmy Dickens, Johnny Russell Show, Ray Pillow, The Osborne Brothers, Jack Greene, Del Reeves, Jim & Jesse & the Virginia Boys, Moe Bandy, Joe Stampley, Rex Allen Jr., Jo-EI Sonnier, Michael Twitty, Tommy Cash, Johnny Counterfeit, Darrell McCall, Margo Smith, Ronnie Prophet, Cal Smith, Daron Norwood, The Chosen Few, Brian Keith, Johnny Lee, Billy "Crash" Craddock, Helen Cornelius, Kitty Wells/Johnny Wright/Bobby Wright & The Tenn. Mt. Boys, George "Goober" Lindsey, Jett Williams & Her Drifting Cowboys, Jeannie Kendall, Davis Daniel, Jim Glaser, Leroy Van Dyke, Narvel Felts, Billie Jo Spears, Norma Jean, David Frizzell

KB Productions

100 East Chicago St. #303
Elgin, IL 60120
847-742-4500 Fax: 847-742-4500
kbpro@juno.com
Contact: Kathy Bunker
Roster: Iona, Steve Bell, Jason and the G Men, Ben Okafor

Keith Case & Associates

1025 17th Ave. S. Fl. 2
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615-327-4646
Fax: 615-327-4949
Contact: Keith Case, Owner
Roster: Balfa Toujous, Barenberg, Douglas and Meyer, Beth Nielsen Chapman, Charivari, Blue Highway, Guy Clark, Donna the Buffalo, Jerry Douglas, Ramblin Jack Elliott, Fairfield Four, Freight Hoppers, John Hartford, Mike Henderson & The Bluebloods, Chris Hillman,



Case

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615-329-9093 Fax: 615-329-9094
Roster: Beth Proffitt

Midnight Special Productions

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615-822-6713 Fax: 615-824-3830
marty.martel@nashville.com • msptalent.com
Contact: Marty Martel, President; Janet Barket, VP
Roster: Johnny Paycheck, David Frizzell, Kitty Wells Family Show, Johnny Russell, Michael Twitty, Ray Price, Ralph Emery, Celebration of Country Music With Legends of the Grand Ol Opry, Hall of Fame Package Show

Mongrel Music

743 Center Blvd.
Farefax, CA 94930
415-485-5100 Fax: 415-485-5105
Roster: Peter Case

Monterey Artists

901 18th Ave. S.
Nashville, TN 37212
615-321-4444 Fax: 615-321-2446

Contact: Steve Dahl, Bobby Cudd
Roster: Allison Moorer, Amazing Rhythm Aces, Brenda Lee, Charlie Robison, Chet Atkins C.G.P., Chris LeDoux, The Del McCoury Band, Deryl Dodd, Gary Morris, G.B. Leighton, Hank Williams III, Jason & The Scorchers, Joe Diffie, John Michael Montgomery, Joni Harms, Junior Brown, Kasey Chambers, The Kentucky Headhunters, Kevin Sharp, Loretta Lynn, Mac McAnally, Mandy Barnett, Marty Raybon, Maura O'Connell, Michelle Wright, Montgomery Gentry, Ricky Skaggs, Robert Earl Keen, Robert Lee Castleman, Sawyer Brown, Toby Keith, The Tractors, Travis Tritt



Dahl

Monterey Peninsula Artists

509 Hartnell St.
Monterey, CA 93940
831-375-4889
Fax: 831-375-2623
Roster: Steve Earle & The Dukes, Bare Jr., The Bacon Brothers, Bonnie Raitt, Emmylou Harris, Iris Dement, k.d. lang, Kim Richey, Lucinda Williams, Lyle Lovett, Nanci Griffith, Old 97's, Patty Griffin, Shawn Colvin, Shelby Lynne, Son Volt, Veruca Salt, Wilco, more...

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Contact: Casey Verbeck

Roster: Venice, Acoustic Syndicate, Ben Swift Band, Deep Banana Blackout, Indigo, Julian Coryell, Ray's Music Exchange, Sons of Steel, The Slip, Yonder Mountain String Band

Paul Overstreet Productions

POB 320
Pegram, TN 37143
615-952-3999 Fax: 615-952-9546
Roster: Paul Overstreet

Piedmont Talent

POB 680006
Charlotte, NC 28216
704-399-2210 Fax: 704-399-2261
Roster: Tab Benoit, Elvin Bishop, Rusty Zinn, Joe Louis Walker, Roomful of Blues, Little Charlie & The Nightcats, Bobby Rush, Rosie Ledet, Cephas and Wiggins

Principal Artist Group

9777 Wilshire Blvd. #1018
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310-274-6888 Fax: 310-274-6880
Contact: Rob Prinz, Nikki Wheeler

Roster: Blur, Bran Van 3000, Celine Dion, Elastica, John Hiatt, Kina, Pat McGee Band, Placebo, Ricky Martin, Stevie Wonder, The Guess Who, Van Halen

Reel Management

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Roster: Bebo Norman

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Woodstock, GA 30188
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david@risingstarpromotions.com
www.risingstarpromotions.com
Contact: David Neilon, Laney Neilon
Roster: Joanie Keller, Damon Gray, Perfect Stranger, Doug Supernaw, Heather Myles, Earl Thomas Conley, The Crickets

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feldman@slfa.com • www.slfa.com
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Roster: Shirley Caesar

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603-586-7171 Fax: 603-586-7068
Contact: Bruce Houghton, Owner
Roster: Victor Wooten, Ceili Rain, Commander Cody, John Sebastian, The Ventures, Johnny Winter, John Cafferty & Beaver Brown

Splendor Productions

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www.isandassociates.com
Contact: Noran Spurr
Roster: Larnelle Harris

SRO Artists

1502 Greenway Cross
Madison, WI 53713
608-273-2000 Fax: 608-273-2001
Roster: Patty Larkin, Alison Brown

Steve Green Ministries

179 Belleforest Circle #104
Nashville, TN 37221
615-662-0335 Fax: 615-662-7502
www.stevegreenministries.org
Roster: Steve Green

Street Level Artists Agency

106 N. Buffalo St. #200
Warsaw, IN 46580
219-269-3413 Fax: 219-269-6663
streetlevel@kconline.com
www.streetlevelagency.com
Contact: Holly Benyousky, Agent; Pam Kistler, Agent
Roster: Michael Card, Bryan Duncan, Wes King, Phil Keaggy, Carolyn Arends, Randy Stonehill, Fernando Ortega, Ragamuffin Band, This Train, Brooks William, First Call, Charlie Peacock, Ashley Cleveland, VOL, 77's

T. Skorman Productions

3660 Maguire Blvd. #250
Orlando, FL 32803
407-895-3000 Fax: 407-895-1422
ted@talentagency.com
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Contact: Ted Skorman
Roster: Ian Tyson, Duane Steele, Norman Lee, Kimberly Spears, Linda Gail Lewis, Michael Behm

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Txturedmgt@aol.com
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Roster: Earthsuit

Third Coast Artist Agency

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www.thirdcoastartists.com
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Skillet, Smalltown Poets, The Waiting,
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Tom Redding

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Durango, CO 81302
970-385-3701 Fax: 970-884-9298
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Wheel, BlackHawk, Brad
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Contact: Ronna Rubin, Owner
Roster: Sawyer Brown, Chely Wright, Sons Of The Desert, Maura O'Connell



Rubin

Schmidt Relations

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jessie@schmidt.com, darlene@schmidt.com
Contact: Jessie Schmidt, President; Darlene Bieber, Senior Publicist
Roster: Tim McGraw, The Wilkinsons, The Grand Ole Opry



Schmidt

Scoop Marketing

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Los Angeles, CA 90010
213-639-6160 Fax: 213-639-3950
Contact: Elizabeth Chanley
Roster: LeAnn Rimes

Shore Fire Media

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Brooklyn, NY 11201
718-522-7171 Fax: 718-522-7242
Roster: Shania Twain

So Much Moore Media

POB 120426
Nashville, TN 37212
615-298-1689 Fax: 615-298-1446
martha@somuchmoore.com
www.somuchmoore.com
Contact: Martha E. Moore, Owner
Roster: Hank Cochran, Brooklyn Cowboys, Nuance Records, @The-Record-Store.com, www.dishmag.com, tappedinto.com, Sylvia

Star Keeper PR

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Allison Moorer



Bohler

Contact: Lisa Vega
Roster: Jessica Andrews

Susan Collier PR

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Colliers@mindspring.com



Collier

Contact: Susan Collier,
Owner
Roster: Jeff Carson, Trini Triggs, Kimber
Clayton, Eddy Raven, J. Michaels, Joey
Holiday

**Third Rock
Entertainment**

50 Music Sq. W. #300
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615-320-1219 Fax: 615-320-0558
Contact: Mark Lemaster, Tour Manager
Roster: Joe Diffie

Thompson Brown

POB 690715
Tulsa, OK 74169-0715
918-747-0633
Contact: Craig Thompson
Roster: Junior Brown, Tanya Rae Brown

Turner & Company

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turnerco@bellsouth.net
Contact: Jennifer Green, Senior Publicist
Roster: Lonestar, Gaither Vocal Band,
Collin Raye

**Turning Point
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President; Emily Kohl, Publicist
Roster: Michael W. Smith, NewSong,
Selah, Nicole Smith, Charles Billingsley,
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