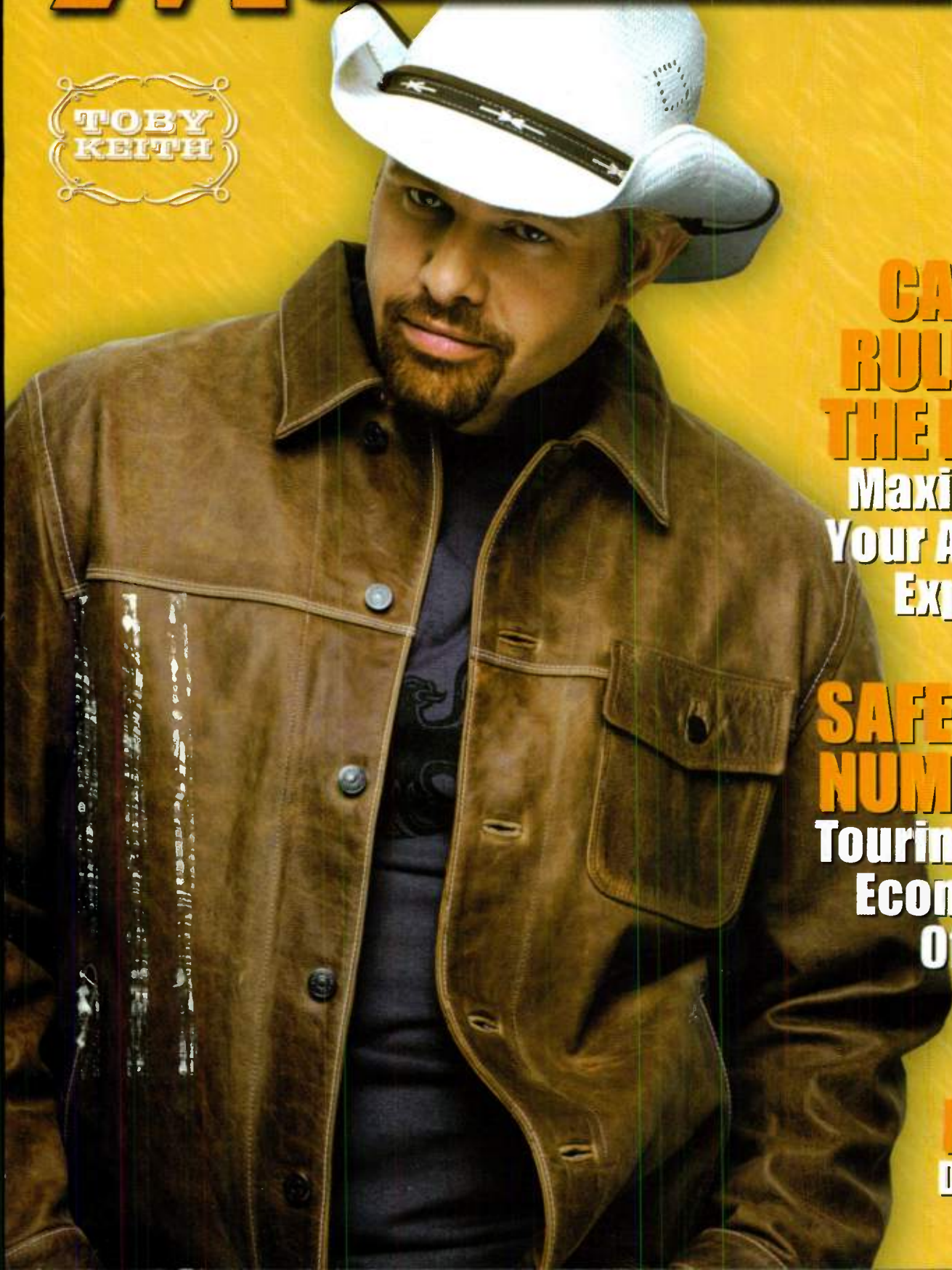


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TOBY
KEITH



**RED
CARPET
RULES OF
THE ROAD**
Maximizing
Your Artist's
Exposure

**SAFETY IN
NUMBERS**
Touring With
Economies
Of Scale

**CMA
NOMS**
Diversity
Reigns

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#1 SINGLES

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BEER FOR MY HORSES WITH WILLIE NELSON
COURTESY OF THE RED, WHITE AND BLUE
(*THE ANGRY AMERICAN*)
WHO'S YOUR DADDY?

#1 VIDEOS

BEER FOR MY HORSES WITH WILLIE NELSON
WHO'S YOUR DADDY?
COURTESY OF THE RED, WHITE AND BLUE
(*THE ANGRY AMERICAN*) -
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#1 TICKET SELLER FOR 2002
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"THIS ONE'S FOR THE GIRLS"**

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BMG



World Radio History

contents

October 2003 • Volume 23 No. 10

On the Cover Toby Keith

Label: DreamWorks

Current Single: "I Love This Bar"

Current Album: *Shock 'N' Roll* (Nov. 4)

Current Producer: James Stroud

Hometown: Norman, Oklahoma

Birthdate: July 8, 1961

Management: TKO Artist Management (T.K. Kimbrell)

Booking: Monterey Artists (Curt Motley)

Recent Hits: "Beer For My Horses" (with Willie Nelson), "Who's Your Daddy?," "Courtesy of the Red, White and Blue (The Angry American)"

RIAA Certs to Date: *Boomtown* and *Dream Walkin'*—gold; *Toby Keith, Blue Moon* and *How Do You Like Me Now?!*—platinum; *Vol 1—Greatest Hits*, *Pull My Chain*—platinum (2x); *Unleashed*—platinum (3x)

Recent Awards: 2003 CMA Awards: Nominated for seven awards including Entertainer, Male Vocalist and Album, also won 2001 Male Vocalist CMA; **2003 CMT Flameworthy Awards:** Video, Male Video and Cocky Video for "Courtesy of the Red, White and Blue"; Laugh Out Loud Video for "I Wanna Talk About Me"; **ACM:** Entertainer (2002), Top Male Vocalist (2000), Album—*How Do You Like Me Now?!* (2000); **2002 Billboard Music Awards:** Country Singles Artist; **2001 BMI Awards:** Songwriter/Artist

Interesting Facts: Worked as a rodeo hand, oil rigger and defensive end of the Oklahoma City Drillers (semi-pro football team) before becoming a country music artist.

Outside Interests: Golf, fishing and horse racing

Influences: Merle Haggard, Roger Miller, Willie Nelson and John Prine

Favorite Song: "Look What You've Done To Me" by Boz Scaggs

Toby Keith may have learned to take a hit playing semi-pro football, but his ability to deliver one put him on the list of country music's hottest stars. The music industry, which has at times overlooked his success, is now paying attention. He's up for seven CMA awards including the prestigious Entertainer and Album categories.

"I've just been doing the same things I've always done," says Keith. "It's my surroundings that have changed. I've got a record company that gives me the freedom to do what I want, and the industry has accepted what I do. Because of that, in a very real sense, I've been liberated."

Cover photo and inset:
Richard McLaren



FEATURES

- 8 **Red Carpet Rules of the Road**
Maximizing Your Artist's Exposure
- 10 **Safety In Numbers**
Touring With Economies Of Scale

DEPARTMENTS

- 6 **Spins:** 37th Annual CMA Awards Nominees, Webster Redefines Company Structure
- 7 **Writer's Notes:** Jerry Vandiver
- 15 **Row File:** Anita Mandell
- 16 **Bobby Karl Works The Room:** Chapter 179
- 18 **Financial:** Beating Heath's High Cost
- 22 **Musical Chairs/Noteworthy:** CCMA Awards, Hockman Chairs Sony/ATV, New Labels Launch, Sam Phillips Passes

REVIEWS

- 14 **Singles:** Meet Rose Falcon—Pop Princess
- 19 **Albums:** Clay Walker, Brian McComas, Billy Currington, *I've Always Been Crazy—A Tribute to Waylon Jennings*

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PATTY LOVELESS

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region of America's heartland
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WEDNESDAY, NOV. 5, 2003
8PM/ET CBS
CMAawards.com

THE 37TH ANNUAL CMA AWARD NOMINEES

In a groundbreaking attempt to ratchet excitement, this year's CMA Awards nominations press conference was televised on CBS' *The Early Show* live from the Grand Ole Opry House (8/26). Joining news anchor Hannah Storm was Martina McBride and Rascal Flatts who performed "I'm Moving On." An audio announcement of the annual Broadcast Award nominees was made by Steve Azar, Jennifer Hanson, Buddy Jewell, Jimmy Wayne and Darryl Worley, who sang his patriotic anthem "Have You Forgotten" for the early morning Opry crowd. Hosted by Vince Gill for the 12th consecutive year, *The 37th Annual CMA Awards* will be broadcast live on CBS (8:00-11:00 PM/EST) Wednesday, Nov. 5 from the Grand Ole Opry House in Nashville.

This year's nominations reflected the increasingly difficult climate faced by the country music industry with respect to breaking new acts as a tide of veteran performers were recognized for their accomplishments. Johnny Cash's Nine Inch Nails remake "Hurt" was nominated for Single and Video and his album *American IV: The Man Comes Around* was honored.

Randy Travis's comeback hit "Three Wooden Crosses" got two nominations in the Song and Single categories. Also recognized were Dolly Parton, Patty Loveless, Willie Nelson and the Bellamy Brothers.

Conversely, the Horizon category shined with a strong roster of all-male contenders including the long-overdue Gary Allan, chart toppers Joe Nichols, Blake Shelton, Darryl Worley and *Nashville Star* Buddy Jewell.

Superstar's Faith Hill and Shania Twain were noticeably missing from this year's Female Vocalist category as were category stalwarts Lee Ann Womack and Trisha Yearwood.

Nitty Gritty Dirt Band's pairing with Johnny Cash, "Tears In The Holston River" snagged Capitol Nashville's lone nomination and the Kid Rock/Sheryl Crow duet "Picture" filled the pop/crossover slot; both in the Vocal Event category.

In the mainstream sweepstakes, Toby Keith garnered seven nominations, Brooks & Dunn, Johnny Cash and Brad Paisley tied with four and Alan Jackson, Darryl Worley, Willie Nelson and Tim McGraw landed three apiece.

The diverse scope of this year's nominations virtually guarantees a stellar entertainment broadcast. *Walk, run or drive, but be there in your chair on Nov. 5.*



TOBY KEITH

ENTERTAINER

Brooks & Dunn, Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw

MALE VOCALIST

Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw, Brad Paisley, George Strait

FEMALE VOCALIST

Terri Clark, Alison Krauss, Patty Loveless, Martina McBride, Dolly Parton



BROOKS & DUNN

HORIZON

Gary Allan, Buddy Jewell, Joe Nichols, Blake Shelton, Darryl Worley

VOCAL GROUP

Alabama, Diamond Rio, Dixie Chicks, Lonestar, Rascal Flatts

VOCAL DUO

Bellamy Brothers, Brooks & Dunn, Montgomery Gentry, Sons of the Desert, The Warren Brothers



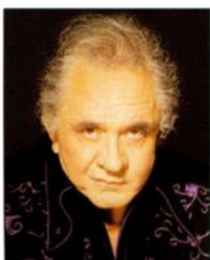
BRAD PAISLEY

SINGLE OF THE YEAR

(Goes to artist and producer)
• "Beer For My Horses"—Toby Keith w/Willie Nelson; Produced by James Stroud/Toby Keith; DreamWorks Records
• "Celebrity"—Brad Paisley; Produced by Frank Rogers, Arista
• "Have You Forgotten?"—Darryl Worley; Produced by Frank Rogers/James Stroud; DreamWorks Records
• "Hurt"—Johnny Cash; Produced by Rick Rubin; Last Highway Records
• "Three Wooden Crosses"—Randy Travis; Produced by Kyle Lehning; Word/Curb/Warner Bros. Records

ALBUM

• *American IV: The Man Comes Around*, Johnny Cash; Produced by Rick Rubin; Last Highway Records



JOHNNY CASH

• *Home*, Dixie Chicks; Produced by Dixie Chicks/Lloyd Maines; Open Wide/Monument/Columbia Records
• *Man With A Memory*, Joe Nichols; Produced by Brent Rowan; Universal South
• *Tim McGraw And The Dancehall Doctors*, Tim McGraw/Dancehall Doctors; Produced by Byron Gallimore/Tim McGraw/Darran Smith; Curb Records
• *Unleashed*, Toby Keith; Produced by James Stroud/Toby Keith; DreamWorks Records

SONG OF THE YEAR

(Goes to songwriter and primary publisher)
• "Beer For My Horses"—Toby Keith/Scotty Emerick; Takeco Tunes/Big Yellow Dog Music
• "Celebrity"—Brad Paisley; EMI April Music/Sea Gayle Music
• "Have You Forgotten?"—Darryl Worley/Wynn Varble; EMI April Music/Pittsburg Landing Songs/Warner-Tamerlane Pub.
• "Red Dirt Road"—Kix Brooks/Ronnie Dunn; Sony/ATV
• "Three Wooden Crosses"—Doug Johnson/Kim Williams; Mike Curb Music/Sweet Radical Music/Sony/ATV Tunes

VOCAL EVENT

• Toby Keith duet with Willie Nelson, "Beer For My Horses"; DreamWorks Records
• Alan Jackson and Jimmy Buffett, "It's Five O'Clock Somewhere"; Arista
• Kid Rock featuring Sheryl Crow, "Picture"; Lava/Atlantic Records
• Nitty Gritty Dirt Band featuring Johnny Cash, "Tears in the Holston River"; Capitol
• Tracy Byrd (with Andy Griggs, Montgomery Gentry and Blake Shelton), "The Truth About Men"; RCA

MUSIC VIDEO

• "Beer For My Horses," Toby Keith duet with Willie Nelson; Directed by Michael Salomon

• "Celebrity," Brad Paisley; Directed by Peter Zavadi
• "Concrete Angel," Martina McBride; Directed by Robert Deaton/George J. Flanigen IV
• "Hurt," Johnny Cash; Directed by Mark Romanek
• "Red Dirt Road," Brooks & Dunn; Directed by Steven Goldmann

MUSICIAN

Jerry Douglas—dobro
Paul Franklin—steel guitar
Aubrie Haynie—fiddle/mandolin
Brent Mason—guitar
Randy Scruggs—guitar

BROADCAST PERSONALITY OF THE YEAR

National
Bob Kingsley—ABC Radio Networks
Ben & Brian—MJ1 Broadcasting
Lia—Jones Radio Network

Major Market

Amy B.—KPLX (Dallas, Texas)
Bob Delmont—WPOC (Baltimore, Md.)
Michael J.—WPOC (Baltimore, Md.)
Skip Mahaffey—WQYK (Tampa, Fla.)
Tim & Willy - KNIX (Phoenix, Ariz.)

Large Market

Dale Carter and Mary McKenna—KFKF (Kansas City, Mo.)
Mike and Morgan in the Morning—WQDR (Raleigh, N.C.)
Vicki Murphy—WFMS (Indianapolis, Ind.)
Jim, Deb & Kevin—WFMS (Indianapolis, Ind.)
The Jeff Roper Morning Show - WSOC (Charlotte, N.C.)

Medium Market

Colleen Addair—WIVK (Knoxville, Tenn.)
Valleri St. John—WWGR (Ft. Myers, Fla.)

The Combread Morning Show with Pat James—KFDD (Wichita, Kan.)
The Scott Innes Cartoons Radio Show—WYNK (Baton Rouge, La.)
TI, Gina & Craig—KXKT (Omaha, Neb.)

Small Market

Bearman & Ken—WUSY (Chattanooga, Tenn.)
Chris & Hugh Morning Show—KAFF (Flagstaff, Ariz.)
Dave & Dex—WUSY (Chattanooga, Tenn.)
George and Tammy—WAXX (Eau Claire, Wisc.)
Karl Shannon—WVUK (Lexington, Ky.)

STATION OF THE YEAR

Major Market

KEEY—Minneapolis, Minn.
KILT—Houston, Texas
KNIX—Phoenix, Ariz.
WPOC—Baltimore, Md.
WQYK—Tampa, Fla.

Large Market

KASE—Austin, Texas
WFMS—Indianapolis, Ind.
WKDF—Nashville, Tenn.
WMIL—Milwaukee, Wisc.
WUBE—Cincinnati, Ohio

Medium Market

KFDD—Wichita, Kan.
WGNA—Albany, N.Y.
WIVK—Knoxville, Tenn.
WKKO—Toledo, Ohio
WWGR—Ft. Myers, Fla.

Small Market

KAFF—Flagstaff, Ariz.
KTTS—Springfield, Mo.
WAKG—Darville, Va.
WQXK—Youngstown, Ohio
WUSY—Chattanooga, Tenn.

Webster Redefines Company Structure

Divide and conquer," says Kirt Webster, President/CEO of Nashville-based Webster Companies, Inc. "It's sound advice and a great way to organize your business."

Over the past few years, while much of the music industry has been downsizing, Webster has seen his business grow. One secret to his success in a down market appears to have been an innovative corporate restructuring.

"I looked at how agencies like CAA, William Morris and Buddy Lee Attractions were set up," says Webster. "They have responsible agents and people in charge of certain territories.

We used that concept and created television, print, tour, Christian and radio/new media areas of responsibility to sharpen our focus and eliminate overlap. The approach fosters better media relationships while maintaining the responsible agent model which is important to clients."

"For example," says Webster. "If *People* magazine calls, Diana Henderson, who handles print media, talks to them about every



Kirt Webster

WEBSTER ASSOCIATES
PUBLIC RELATIONS

one of our acts, or if the *Tonight Show* is contacted, Stephanie Green can pitch all of our appropriate television assets. In the past, one responsible agent would pitch their client to all media outlets across the board. It just was not as efficient."

The new corporate structure also facilitates communication with the various media outlets that are essential to success. "Now, our department heads are building stronger media relationships," says Webster. "They're talking to them over and over again. Once gatekeepers start to remember your name they take your call much quicker."

Webster Companies Inc. includes Webster & Associates PR, the publicity company Webster founded when he moved to Nashville from Phoenix over eight years ago, plus Kirt Webster Consulting and My Celebrity Connection. The Nashville office has five employees. There is also a West Hollywood division which caters to TV personalities and artists outside the country format. The company's client list includes labels, artists, booking agencies and more.

—John Hood

WRITER'S NOTES



JERRY VANDIVER

Hits/Cuts: "Don't Waste It On The Blues," Gene Watson; "Go Down Swingin'," Wild Rose; "For A Little While," Tim McGraw. Other cuts by Lee Greenwood, Barbara Mandrell, Phil Vassar and Dusty Drake.

Birthplace: Kansas City, Mo.

Years In Nashville: 18

Publisher: Talbot Music

Favorite Song You Wrote: The one I just finished. It always seems to go that way, but "These Feet" and "Trains I Didn't Take" are a close second.

Favorite Song You Didn't Write: "The Song Remembers When" and "Vincent" immediately come to mind, but I'd be remiss to leave out "What A Wonderful World" and "Young At Heart."

On What Instrument Do You Write: Guitar

Influences: Gordon Lightfoot, Kris Kristofferson, Jackson Browne and the Eagles. One day I heard "Amarillo By Morning" and it opened up a whole new world of music.

Advice To Writers: When the insanity of the business gets you all stressed and bent out of shape, remember that God gave you the gift of writing because He

thought you might enjoy it. If you're not enjoying it, you are doing a disservice to God, yourself and your listeners. Lighten up.

Little Known Biographical Fact: I went to University of Missouri's Kansas City School of Dentistry for three semesters before realizing songwriting was a better occupation.

Issues Facing Songwriters: Radio consolidation with short and slow playlists coupled with Internet piracy. The real issue is organizing to face those issues.

Like To Get A Cut By: Anyone, please! Emmylou Harris and George Strait are two magical voices that would really make me a happy camper.

Jerry Vandiver nearly turned around twice when he left his hometown of Kansas City, Mo., to head to Tennessee. "Between Columbia and St. Louis it was

like, 'What am I getting myself into?'"

"One of the reasons I didn't turn around was that I had so much support," he says. "People said, 'Jerry, if anybody can do it, you can.' Of course, they had no idea what that really meant. I just kept saying, 'I owe it to my friends and family to keep going.'"

He was embarking on a dream that had its earliest flicker at age eight, when he recalls writing his first tune, titled "Maybe Baby," which were also the only two words in the song. Then one day Vandiver noticed the liner notes under a song title and saw a future for himself. "I wanted to be the little name in the parenthesis," he recalls.

It would be years, however, before he would see his "little name" appear under a song title. After a turn at the University of Missouri, where he squeezed in performances between biology classes, he spent seven years at Leawood Middle School in Shawnee Mission, Kan., teaching seventh grade science.

In 1984, he moved to Nashville. Between jobs with WPLN radio, a furniture warehouse and Stardust Tours, he played the town, getting his first break at The Bluebird Cafe. Sandy Ramos, a fellow songwriter, was in the audience with an order from her publishing company to find a co-writer. "Fortunately for me," Vandiver laughs, "the guy before me was really bad."

Through his association with Ramos, Vandiver signed his first single-song contract with The Reese Company and later the two shared their first hit in 1989 with "Don't Waste It On The Blues," cut by Gene Watson. As a result, Vandiver signed with Little Big Town. He later went on to work for Malico Music before settling down with Talbot Music for the last three and a half years.

Vandiver has also taken his writing skills to a literary level with the help of Gracie Hollombe, Director of NSAI Regional Workshops, and published a book titled *Your First Cut—A Step-by-Step Guide to Getting There*. Released last year, the book is a "do it book, not a how to book," that addresses the novice's classic question, "How did you do it?"

When he has time between songwriting gigs and book seminars, he indulges in what he calls a "real bad, bad habit"—taking on the great outdoors. The owner of four backpacks, six sleeping bags, five tents and three canoes ("You tell me what one guy needs with three canoes and I'd love to hear the answer!"), Vandiver feels rejuvenated by nature. "You're in the wilderness and if Reba's cutting next week, there ain't nothin' you can do about it and it really gives you a grip on the reality of being in the present," he concludes. "That's what I love about it."

—Joanna Caldwell

RED CARPET RULES OF THE ROAD

Maximizing Your Artist's Exposure

By Beverly Keel

Red carpet arrivals at major awards shows offer a wonderful opportunity for artists to receive national coverage in publications that don't regularly feature country stars. But with its blinding lights and shouting photographers, the red carpet can be particularly stressful for newer acts, who are probably already nervous about their performances or presentations.

"The one thing I've noticed in the couple of years that I've been coming down there is that it's become more like the Hollywood events," says Jym Wilson, photo editor in the Life department of *USA Today*. "Although the numbers aren't the same as the Oscars, they have 20 or 30 photographers on hand. It has become a rugby scrum with a lot of guys shouting."

In an attempt to eliminate awkward situations and help stars maximize their red carpet time, several journalists offer their advice, as well as dos and don'ts, on red carpet etiquette:

- Be extra nice to Shania Twain, Faith Hill and the Dixie Chicks and encourage them to walk down the red carpet, even if it's just to be photographed and not interviewed. Without good photos of these stars, big-time, mainstream publications like *People*, *InStyle* or *Us* may kill their entire awards show coverage, even if they've flown in several reporters and photographers for the event. If this happens, all of the media the other acts do is for naught. But a photograph with a superstar can benefit everyone. For instance, Heidi Newfield of Trick Pony made her first appearance in *People* earlier this year when a photographer caught her being hugged by Hill at the CMT Flameworthy Awards.

- Don't underestimate the importance of the red carpet. This coverage is bigger than just the next day's newspapers and TV shows; often these photographs and interviews may be used for months afterward. "We treat the awards show as something we can use photos from all year," Wilson says. "Some photographers are there because they are going to sell these photographs down the road to magazines or wire services." For instance, publications such as *InStyle* and *Us* may save some of the photos and run them throughout the

year as part of bigger fashion trend pieces.

- The newer the act, the earlier they should begin red-carpet interviews. The bigger the star, the later the arrival, so reporters won't have as much time to interview lesser stars once the superstars arrive. A new artist will just get lost in the shuffle after 6:15 p.m. before a 7 p.m. show.

- Since much of the press isn't local or even country music-related, don't assume they know who your act is. "It's embarrassing, but some of the photographers won't know who your artist is even if it's a really big name," Wilson says. "It's a good idea for a publicist to go down in advance and say, 'Kenny Chesney is coming.' Most people will know who Kenny Chesney is, but some photographers may not. Or they may say, 'Is it Kenny or Kenney?' When you get a band like Lonestar or Diamond Rio, it can be a train wreck because you have five guys. Outside of the real music insiders, it's going to be real tough to know who they are." (To alleviate this problem, the CMA has publicists who write the acts' names down on clipboards and travel with them as they move down the line.)

- Journalists have embraced the new trend of publicists writing down the acts' names and clothing designers on sheets of paper for each reporter. "Make sure the photographers know

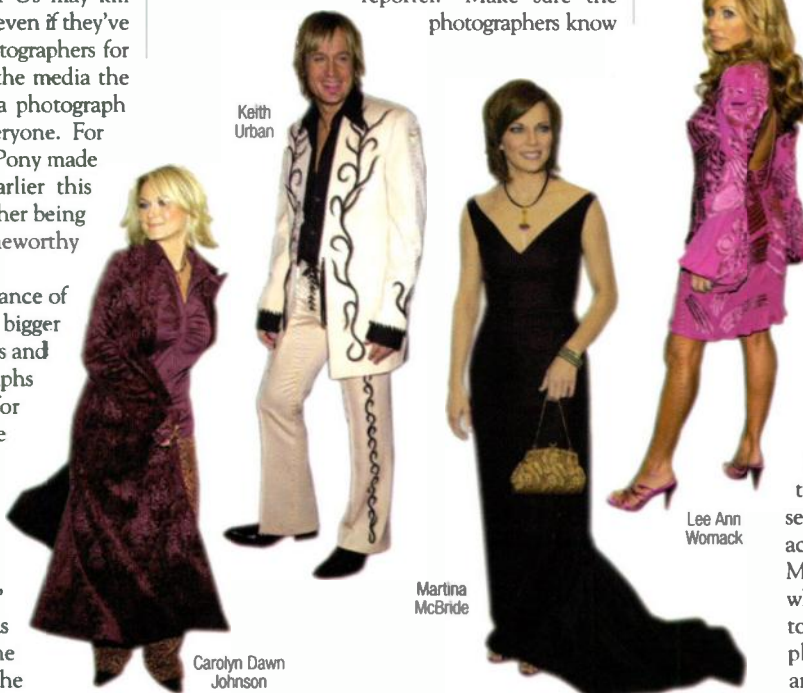
how to spell the name of the person on your arm and that they know who it is," says Brian Mansfield, who covers country for *USA Today*. "The photographers, especially the out-of-towners, won't know the names of wives or girlfriends." If there are children, include their names and ages as well.

- If your male act wins an award, watch where he holds the trophy because it can make for some weird-looking photographs if his hands are cupped around the trophy in front of his crotch.

- The acts should know who made their outfits. "It has become country music's chance to do a fashion show," Wilson says. "A lot of publications really care about who the designers are. And the same with wives. Travis Tritt has one of the most beautiful wives in Nashville, but I'll be darned if I can remember her name and I've taken her photo three times." Again, it's highly recommended that the designers' names, and if possible, a description of the outfit, be printed on slips of paper that journalists can take with them. This eliminates errors in the press. "The more information you've got with the women, the more it helps, especially for the guy reporters," says Mansfield.

"The last thing I'm thinking is, 'Who made that dress?' I never think to ask that stuff and I would like not to have to ask." Freelance journalist Jennifer Mendelsohn adds, "It might help to prep your male artists to have a little fun and talk about what they are wearing," she says. "Some of them are so clueless about fashions."

- Please don't put journalists on the spot by asking if they would like to interview your act while the act is within earshot. It's just awful for everyone involved if the answer is no. (Again, the CMA has tried to eliminate this problem by sending a publicist ahead of the act.) "Don't be hurt if we say no," Mendelsohn says. "Remember what our night is like. We're trying to talk to 95 million people, please our editors, get good stuff and get to the Dixie Chicks."



- Artists should be prepared to be interviewed if they step foot on the red carpet or in the backstage press area. When the *O Brother* soundtrack won several CMAs, the Coen Brothers went in the press area to celebrate with the producer and label executives. However, they seemed quite put out when approached by reporters in search of a quote. If you don't want to be interviewed, stay out of the press room. Make sure the act is willing to give plenty of time to reporters and photographers and be in a good mood about it; otherwise, it's just a waste of time. "If you aren't going to stop, don't come through the line," Wilson says. "Some don't like to have their picture taken. They see it as a once a year obligation. Slow down and be friendly. Try to be accommodating if they ask, 'OK, take your sunglasses off,' or 'Does your hat have to be pulled down quite so low over your eyes?'"

- Be sure the act has something to say, no matter how stupid the question. "You've always got to be prepared to be better than the person asking the questions," Mansfield says. "Learn to carry the interview, even if the reporter is an idiot."

- Acts shouldn't take themselves too seriously. This is a night about fun, fashion and celebration, not a serious examination of music. For the most part, acts will be asked lighthearted party questions, so they should respond similarly. They should also avoid scripted answers because they sound canned. "A no-no is to have an artist come out with an agenda or to have them mention their new record in every other sentence," Mendelsohn says. "If we are covering the red carpet, it's not the time to hear about the new stylistic change they've taken in their new record."

- Try to have your act relax in front of the cameras. Photo editors prefer artists who are cutting up or doing something spontaneous as opposed to being posed and stiff.

- The more colorful, funny or touching the quote, the more likely an act will be included in part of the overall story. Before the Dixie Chicks were famous, they received lots of media coverage because they were so funny and told such vivid stories, such as how they used to watch the CMAs on their beds eating Cheetos. Details can make

the difference in being quoted or not. Sometimes it takes a few questions to set the mood before a journalist can get any quotes he or she can use in a story, so don't rush your acts.

- Be prepared for questions that have nothing to do with the awards. The red carpet offers journalists a chance to get a one-on-one chat with acts about various subjects, such as their favorite vacations, foods or books. Again, these answers may be used in various stories for the next few months.

- Be original. "Try to picture it from our point of view," Mendelsohn says. "We are standing there all night with people talking to us. If there is anything to make your artist stand out, do it. Even if it's cheesy, like singing the national anthem a cappella, it will be remembered." But there's a fine line between being remembered and doing something that's unforgettable, and not in a good way. There are still mixed reviews on Billy Gilman's arrival on a scooter a few years ago; Wilson loved it but others found it forced. "You have to find that perfect medium between attention grabbing and eye-rolling gimmicky," she says. "You want something that will make your artist stand out from the pack, but not backfire horribly."

- Don't be repetitive. Don't tell the same joke to every single reporter. If a reporter sees that another journalist has used the anecdote, they won't use it. Instead, try to respond to reporters' questions rather than having the same line for everyone.

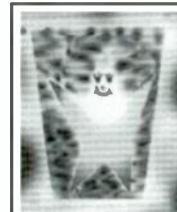
- If your act is nominated for an award, red-carpet interviews can be especially important because many morning newspaper deadlines are before some categories are announced. "Somebody that wins an award early or expects to win an award, if they are backstage early, even to just give a couple of quotes, they are much more likely to get in the morning editions instead of waiting until the end of the show," Mansfield says. "We usually turn in one story, sometimes two, before the show actually ends. Even if you just come back and make a statement then answer questions later, you've got a better shot at being included in those early editions."

- You may want to encourage your acts (especially women) to choose colors other than black. While black is slimming, it doesn't make for colorful photographs, especially if there's a white background. Newer artists who wear red or blue might have a greater chance of getting their picture in a magazine. "We look for somebody who is wearing something different," Wilson says, mentioning the Sept. 11-inspired Manuel suit that Keith Urban donned two years ago, as well as the peace sign shirt Sheryl Crow wore to an awards show. "We like things that are topical. If Charlie Daniels came through wearing an American flag T-shirt, I would probably be moving that photo pretty quick." **MR**



Beverly Keel is a MTSU Recording Industry professor and entertainment editor at American Profile magazine. She covers country music for People and InStyle magazines and several other publications.

Cletus T. Judd & date



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SAFETY IN NUMBERS

Touring With Economies Of Scale

by David M. Ross

The idea of packaging three or more acts into one show to create value and increase ticket demand has always been a useful tool for agents, promoters and talent. Sometimes a major headliner will give newer artists a chance to do short opening sets and get exposure. In other situations, where filling seats is a concern, adding several talents to the same bill can elevate a "show" into an "event." In today's climate many mid-level acts have fallen out of favor on radio airwaves and/or no longer have label affiliations so agencies have been forced to find creative ways to keep their artists on the road.



Tony Conway

"Two years ago we went to Mark Chesnutt, Joe Diffie and Tracy Lawrence," says Buddy Lee Attractions President/Co-owner Tony Conway. "We said, 'Lets put a

package together that gives extra value to the audience, to the promoter and at the same time allows all of you to participate financially, i.e. make more money.' At the time each was touring with their own band, crew, multiple busses and tractor trailers. What we did was eliminate all the duplication. We put a band together and went out with one road manager instead of three, one house mixer instead of three, one merchandiser and basically fit everything into one truck and four busses.

"I don't know if we can take credit for pioneering it, but we can take credit for bringing it back after many years," says Conway. "Our company helped create the Highwaymen, so we borrowed that concept of putting three or four stars together on one show with one band. It works very well. Our Rockin' Roadhouse tour is finishing up its second year. It's been hugely successful and we plan to extend it next year." Buddy Lee Attractions also supports a number of other packages such as the Dixie

Dance Hall Tour with Earl Thomas Conley, John Conley, and Dan Seals and next summer will take Billy Block's Western Beat Roots Revival on the road.



Steve Lassiter

"What makes the concept of using the same band for all three acts different is the economics," says APA VP Steve Lassiter. "You get to cut the personnel, transportation and many other aspects by two-thirds." APA books Paintin' The Town which features Lee Roy Parnell, John Berry and David Lee Murphy and The Pajama Party with Deborah Allen, Michelle Wright and the Kinleys. "The cost of touring is substantial. It's expensive to put a band together, get a bus and go out on the road," says Lassiter. "This is an economic way these guys can work bigger venues and audiences and put two, three or maybe four times more money in their pockets than if they'd gone out



PAINTIN' THE TOWN

John Berry, David Lee Murphy & Lee Roy Parnell



THE PAJAMA PARTY

Heather Kinley, Michelle Wright, Deborah Allen & Jennifer Kinley

on their own. As an agent it's almost like I've created another act. We book the artists individually and then get to book them together."

"The promoters love this idea," says Conway. "Putting three acts together on one show can be very expensive. But this way we pass the savings on to the promoters, the acts and the public. The public loves this level of packaging with three superstars in one show."



Brian Jones

The Bobby Roberts Company has also been experimenting with packages according to VP Brian Jones. "We've done a few test markets with a show called *Operation Redneck* featuring John Anderson and Confederate Railroad," he says. "We've also been testing a show with Shenandoah, Exile and Highway 101 we are calling *Hillbilly Jam*. However, at this point we are still fine tuning the concepts."

Although the list of packages being offered appears to be growing, Jones doesn't expect to see them all succeed. "Agents are trying to be really creative," he says. "It's worked especially well with the *Rockin' Roadhouse* tour, but there's yet to be another tour that has worked as well for a group of acts without solid radio support."

"You have think backwards and figure what fits together musically that the public would want to buy a ticket to go see," says Conway. "Is it something a promoter would like, could advertise, promote heavily and make profitable? Then you have to think about the artists that are going to be traveling, living and working together. They need to respect each other and be able to leave their egos at the door. Everything is shared on the *Rockin' Roadhouse* tour and *Honky Tonk Tailgate Party* (Rhett Akins, Daryle Singletary, Jeff Carson, and Chad Brock). They all do interviews and meet and greets. They even mix up the order of performance. It's fair all the way around. In both cases our companies own these tours, which means we are branding them, so people know to expect a great live concert."

"We've kept the merchandise down to just a few items," says Lassiter. "We agreed to do some *Painting The Town* t-shirts, caps and group pictures and augment those with individual pictures and CDs. So far everyone has fared very well."

"The interesting thing is that on both tours [*Rockin' Roadhouse/Tailgate Party*] the merch is up over when they toured individually," says Conway. "They keep the individual and split receipts from the package merchandise."

Carrying one band to support a three or four act show generates profit-boosting economies of scale, but may not be the best solution for every artistic situation, especially with groups such as Diamond Rio, Lonestar and Rascal Flatts where the band members are the act. Regardless, opportunities exist at the corner of Art and Commerce; but it takes creative thinking to get there. **MR**



HONKY TONK TAILGATE PARTY

Daryle Singletary, Jeff Carson, Rhett Akins & Chad Brock

What do all of the following songwriters have in common?

Al Anderson, Jeff Barry, Stephen Bishop, Clint Black, John Farrar, David Foster, Norman Gimbel, Steve Kipner, Kenny Loggins, Frank Myers, Michael Nesmith, Leon Russell, Nikki Sixx, Carole Bayer Sager, Jeffrey Steele, Linda Thompson, Steve Vai, Jimmy Webb...

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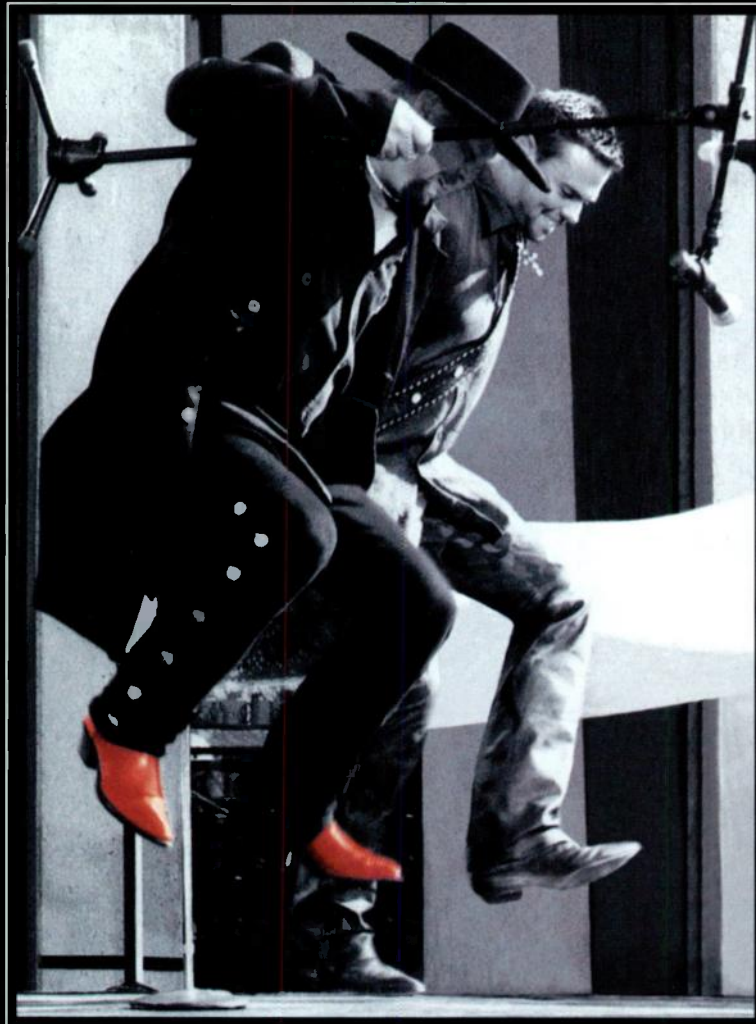
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MONTGOMERY GENTRY
CMA VOCAL DUO OF THE YEAR

Meet Rose Falcon—Pop Princess

by Robert K. Oermann

SPACE IS SHORT, SO I SHALL BE BRIEF.

Paul Burch and Duane Jarvis have now joined Greg Trooper, David Olney and Darrell Scott as Nashville treasures who have new singer-songwriter CDs in 2003. Hallelujah!

I know this is going to seem out of character, but I'm giving the Disc of the Day award to the teen pop of Rose Falcon. I can't help it. It's that catchy.

The Disc of the Day goes to the outstandingly unclassifiable Robinella & The CCStringBand.

For its ongoing support of pop in Nashville, the Label of the Day is Curb Records, which is involved with Sixpence, Jamie Slocum, Laura Turner and more.

AMERICANA

CHRIS KNIGHT/The Jealous Kind

Writer: Knight/Gary Nicholson; Producer: Dan Baird/ Joe Hardy; Publisher: WB/Gary Nicholson, ASCAP; Dualtone (track) (chrisknight.net)

Another of his dark obsession songs. He owns this territory like few others. Dry snare and spare guitar work are the underlines under his superb storytelling.

MAURA FOGARTY/Domino

Writer: Fogarty/John Bertsche/Sonny Tillis; Producer: John Bertsche; Publisher: Jake's Jam Joint/ Horse & Jockey/ Songs of Universal/Living Wright/ Scout & Jem, ASCAP/ BMI; Horse & Jockey (track) (maurafogarty.com)

This has a sidewinder rattlesnake groove that slithers through your brain and a he-done-her-wrong lyric that any gal can relate to. Memorable on every level.

PAUL BURCH/Lovesick Blues Boy

Writer: Burch; Producer: Burch; Publisher: Borrowed and Broke, BMI; Bloodshot (track) (paulburch.com)

I am such a huge fan. His lo-fi sound, conversational singing, relaxed grooves and confident lyrics combine to create a wonderfully individualistic artist. Some people are just cool because they don't try to be. The CD is called *Fool For Love*. You will love it.

TIM O'BRIEN/Travelers

Writer: O'Brien/Allesandro Massa; Producer: O'Brien; Publisher: Universal/Howdy Skies/Outlawed Records, ASCAP/SIAE; Sugar Hill/Howdy Skies (track) (timobrien.net)

Tim has been on an extraordinary musical journey during the past few years. His vintage-sounding songs feel like they've been in your mind always. And as if the sheer poetry and heartfelt singing weren't enough, this is wrapped up in a stunning arrangement that combines folk and classical instrumentation.

CHRISTIAN

JAMIE SLOCUM/Top of the World

Writer: Slocum/George Cocchini; Producer: Slocum; Publisher: Curb Congregation/Top Boost, SESAC/ BMI; Curb (track)

Sunny pop with a fantastically crisp production and a jaunty vocal.

PAUL COLMAN TRIO/Solution

Writer: Colman; Producer: Brent Milligan; Publisher:

Clayton Colman, ASCAP; Essential (track)

Gospel's reigning new artist of the year returns with a second CD that places the band at the forefront of the format's pop/rock community. Unlike many of their peers, these guys aren't synthed up. This is just pumpin,' earthy rock 'n' roll.

CLASSICAL

NASHVILLE SYMPHONY ORCHESTRA

"Gaelic" Symphony/Piano Concerto

Writer: Amy Beach; Producer: Tim Handley; Publisher: Edwin Fleischer/Edwin F. Kalmus, no performance rights listed; Naxos

With an appearance at Carnegie Hall, starring on A&E's *Independence Day* TV special, a new symphony hall under construction and a full-plate of recording sessions, the Nashville Symphony is "hot" and en route to world-class status.

The Naxos CDs of American classics now number five. The musics of Howard Hanson (my fave, 2000), Charles Ives (2000), George Chadwick (2002) and Leonard Bernstein (the original score of *West Side Story*, 2002) have now been joined by a CD devoted to Amy Beach (1867-1944). She was the first American woman to succeed as a major classical composer. The piano concerto alternates intense waterfalls of Alan Feinberg's keyboard with rich, swelling passages by the orchestra's woodwind and string sections. The "Gaelic" combines traditional Irish melodies with original themes. Whether sighing on soft passages or cranking it up at the finale, this ensemble has never sounded tighter.

COUNTRY

LEONA WILLIAMS

Don't Sing Me No Songs About Texas

Writer: Williams/Merle Haggard; Producer: Justin Trevino; Publisher: Sony-ATV, no performance rights listed; Heart of Texas (track) (hillbillyhits.com)

You like country music? You REALLY like country music? You really like COUNTRY music? Step right up, pardner. This gal serves it 100-proof straight. Originally written for the legendary Ernest Tubbs, this honky-tonker is the Real Deal.

CERRITO/Let's Be Lonely Together

Writer: Scott Summer; Producer: Mark Moffatt; Publisher: Con Brio, BMI; Checo (cerritoonline.com)

The melody is quite pretty and he gives it a nice tenor lilt. The country harmonies are terrific, the production is on the money and the Spanish-language interlude is a dandy touch. A winner.

DAVIN JAMES/Magnolia

Writer: none listed; Producer: none listed; Publisher: none listed; Ranger (track)

I went to this guy's recent Nashville showcase and am here to report that he's a soulful singin' sonofagun. This swampy thumper is a good introduction to his style.

THE MAVERICKS/I Wanna Know

Writer: none listed; Producer: Raul Malo/Kenny Greenberg; Publisher: none listed; Sanctuary (track) (themavericks.com)

I defy you to keep your seat and NOT respond to this insanely catchy country rocker. A great band just got greater.

POCO/One Tear at a Time

Writer: Rusty Young; Producer: Mike Clute/Rusty Young; Publisher: Music Cabin, ASCAP; Drifter's Church (track) (pocomut.com)

This durable, veteran band has always fallen between the cracks between the pop and country worlds. This atmospheric performance sounds seductive as all get out no matter which genre you're listening from. Swirling and soft.

KAREN TOBIN/I'll Be Over You

Writer: Tobin/Fosson/Rea; Producer: Brian Soucy/Tobin; Publisher: Snap Happy/Big Otis/Gary Morris, BMI; Sunnlyland (track) (musicla.com/karentobin)

This West Coast country gal has a new CD called *That's What You Get* that's full of fine new original songs. This one has a classic-country vibe that she delivers in a clear, chiming, sure, bell-like soprano that breaks in all the right places. The gorgeous harmony voices on the choruses are courtesy of Mark Fosson and Paul Marshall.

JESSI ALEXANDER/So Wrong

Writer: Carl Perkins/Danny Dill/Mel Tillis; Producer: Mark Wright/Gary Nicholson; Publisher: Universal-Cedarwood, BMI; MCA Nashville (track)

The only unknown on the Patsy Cline tribute CD is Jessi. Alas, she has since been dropped by MCA. Covering Cline is always a risky business, but she nails this track to the wall and then some. Some other label should pick up this powerhouse pronto.

SHANIA TWAIN, ALISON KRAUSS + UNION STATION/Coat of Many Colors

Writer: Dolly Parton; Producer: none listed; Publisher: Velvet Apple, BMI; Sugar Hill (track)

Next up on our tribute-CD list is the salute to the great Dolly Parton. In addition to usual suspects like Emmylou and Alison, it includes such unlikely fans as Melissa Etheridge, Joan Osborne, Me'Shell N'Degeocello, Sinead O'Connor and Norah Jones. How does Shania fit in with all of this? Quite well, thank you. Backed by Union Station and with high harmonies by Alison she brings tremendous emotional resonance to this familiar heart-tugger.

JAMES TAYLOR & ALISON KRAUSS How's the World Treating You

Writer: none listed; Producer: Carl Jackson; Publisher: none listed; Universal South (track)

Alison is all over the tribute-disc map this week. The Louvin Brothers salute features her wafting over J.T.'s low harmony while the pianist and steel guitarist play teardrop notes behind them. Lovely and heart-breaking.

DWAIN MESSER/There's a Light

Writer: Diane Durrett; Producer: Ralph Ezell/Messer; Publisher: Sandra Glass, BMI; Jabu (track)

This guy plays regularly in East Kentucky. A wonderfully natural hillbilly heart singer, he's proof that there's tons of country talent out there, if only we'd go out looking for it.

ANITA ANDERSON Put It Off Until Tomorrow

Writer: Dolly Parton/Bill Owens; Producer: Eddy Anderson; Publisher: Combine, BMI; AA (track) (anitahitsong@aol.com)

Anita's CD is aptly titled *The Way It Used To Be*.

Consisting mainly of loving covers of hillbilly chestnuts, it's meant to be a retro throw-back. Her phrasing is clearly influenced by Connie Smith, and that's a good thing. Plenty of steel is the icing on this country cake.

FOLK

JANIS IAN/Stars

Writer: Ian; Producer: Ian/John Leonardini; Publisher: Taosongs Two, no performance rights listed; Oh Boy (track) (janisian.com)

You can argue all you want for "Jesse" or "At Seventeen." For my money, "Stars" rules the roost as the finest of Janis Ian's oldies because it has a lyric that every human in show biz should hear. This double CD live set contains an achingly sad, hushed rendition of it, as well as treatments of dozens of other favorites old and new.

POP/ROCK

LAURA TURNER /Soul Deep

Writer: Kurt Howell/Sonny Lemaire/Holly Lamar; Producer: Kurt Howell/David Lyndon Huff; Publisher: EMI Longitude/Barney Building/Stillcreek/Still Standing/WB/Platinum Plow, BMI/ASCAP; Curb

Chunky, churning, bass-heavy grooves on the bottom. Her higher-than-high classical soprano way up on top. Strings in the middle. The overall droning effect is kinda new age-y. I'm having trouble trying to think of who the audience is for this.

MICHAEL McDONALD/I Believe (When I Fall in Love it Will Be Forever)

Writer: S. Wonder/Y. Wright; Producer: Simon Climie; Publisher: Black Bull/Jobete, no performance rights listed; Universal/Motown (track)

Michael's latest CD is an homage to the great songs of the Motown catalog. Drop in at any point

on this record and you are, for sure, gonna hear some soul. Some tracks are overloaded with backup singers and others are too close to the original versions. But here you can hear one brilliant singer in full flight.

ROSE FALCON/Up, Up, Up

Writer: Falcon; Producer: Billy Falcon/Michael Spears; Publisher: Rose Falcon Publishing Designee, ASCAP; Columbia (track)

Nashvillian Falcon is in the top-30 on the Disney pop chart. And that's Pop with a capital "P." Totally bouncy, bouncy, bouncy. Wildly fun, fun, fun. Audio sugar, sunshine and silliness. Papa Billy Falcon is also a rocker of note, but more on the blue-collar side of things. Talent, obviously, runs in the family.

SIXPENCE NONE THE RICHER

Breathe Your Name

Writer: Matt Slocum; Producer: Paul Fox/Matt Slocum; Publisher: Squint/My So-Called Music, ASCAP; Reprise/Squint/Curb (track)

Frothy and sweet like whipped cream. Even more ethereal than usual.

TYWANNA JO BASKETTE/Fancy Blue

Writer: Baskette; Producer: Clay Jones; Publisher: Tickle My Brain, BMI; Terminus/Sweettea (track) (tywannajobaskette.com)

This Nashville artist seems to polarize reviewers. Her whispery, child-like vocals and spare, simple ditties strike some as refreshingly different and offbeat. Other ears hear her as irritating. Personally, I like the touching goofiness of her sound.

R&B

AARON NEVILLE/I Believe

Writer: Ervin Drake/Irvin Graham/Jimmy Shirl/Al Stillman; Producer: Barry Beckett/Aaron Neville; Publisher: Hampshire House, ASCAP; Tellit (track) (aaronneville.com)

Aaron's Believe album is nominally a gospel effort. But his fluttering phrasing makes everything sound like an evening prayer. His pairing with Music City's Beckett is just as gorgeous as you might expect.

KIRK WHALUM/Into My Soul

Writer: Whalum/David Porter/Garry Goin/John Stoddart; Producer: David Porter/Whalum; Publisher: Whalumusic/Robosac/Urban Junction East, ASCAP/BMI; Warner Bros. (track)

Nashvillian Kirk's latest jazz CD is a tribute to the Memphis sound and features guest icons from that city. But on the rhythmic title tune, the spotlight shines squarely on the sweet sax man, himself.

TRACY NELSON

Send Me to the 'Lectric Chair

Writer: G. Brooks; Producer: David Less; Publisher: public domain; Memphis International (track) (tracynelson.com)

Tracy Nelson belting Bessie Smith's "Send Me To The 'Lectric Chair" to an audience full of prison inmates? That's exactly what you get on her new live CD. The accompaniment is spare, just piano and clarinet; but with a voice this ferocious, that's all you need.

HONORABLE MENTION

Brian Pharoah/Please Save a Place/Spunkern

Melanie Switzer/Dance Away/Switzer

Jamie J. Champa/Ain't So Bad/Champa

Blake Reid/July/Blake Reid Music

Scott Gibson/Make Ready/Hayden's Ferry

Glen Bonham/Fields of Home/Scena

Eddie "The Chief" Clearwater & Los

Straitjackets/You're Humbuggin' Me/Bullseye

Sam Bush & David Grisman/Hold On, I'm Coming!

Acoustic Disc

Duane Jarvis/Delicious/Slewfoot

Robinella & The CCStringBand/Man Over/Columbia

Joe Ely/Streets of Sin/Rounder

ROW FILE



ANITA MANDELL

Director of Press/Publicity,
Sony Music Nashville
34 Music Sq. E., Nashville, TN 37203
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When Anita Mandell says she grew up "all over the country," she means it. Born in Toledo, Ohio, Mandell attended 16 different schools between second and ninth grade, moving everywhere from Georgia to Texas and California to Delaware. "My father, in addition to being a musician, was a hotel management trouble shooter," she says. "So we went wherever a hotel had a problem. It might take two months or two years to correct things."

She even settled in Nashville several times. "We lived here when I was in middle school," she recalls. "My father was GM at the Best Western Hall of Fame Hotel just off Music Row. In fact, songwriter John Jarrard and his first wife

used to be our 'kid-sitters' when my folks went out of town."

Mandell finished her high school years back in Toledo and attended the University of Tennessee in Knoxville from 1981-83. For the next few years, she spent time in California, came back to Nashville and worked at Spence Manor, and later moved to Toledo, where she handled sales and marketing for Marriott.

In 1990, she married musician Will Mandell and the two settled in Nashville for good. Looking to break into the music business, she decided one day to start making some calls. "I read liner notes all my life and remembered some management company names and looked up Garth Brooks," she laughs,

shaking her head. "Why not start at the top? I don't know how I got Danny Petraitis on the phone, but I told him I'd work for free if he'd give me a chance."

Petraitis, who ran PLA Media for Pam Lewis, hired her on. "I started with PLA in '91 as a Junior Publicist, where I worked on the launching of Brooks & Dunn, Michelle Wright, Mark Collie and Tim McGraw," she says.

The following year she went to work for Barry Coburn, who was managing Alan Jackson at the time. She continued to work for Jackson even through management changes with Gary Overton and Chip Peay, from 1992-1996. "Alan was a great person to work for," she says. "He was very kind to me."

She was named Sr. Director of Publicity and Artist Development at Decca/MCA in 1996. "I was involved in the careers of Lee Ann Womack, Gary Allan, Dolly Parton and Mark Chesnutt," she says.

Two years later, Mandell exited the label and started her own independent publicity company, Mandell Media. Her clients included the George Strait Country Music Festival, Bruce Robison,

Jack Ingram, Rebecca Lynn Howard, Georgia Middlemen and Jeff Black.

Eventually Sony Music Nashville lured her back into the world of major label publicity. "I was ready," says Mandell, who's always quick with a laugh. "I feed off of other people and being able to see how the wheels turn fuels my passion. I didn't have that working by myself. So it was kind of boring."

As a self-described perfectionist, Mandell points to Jackson, Womack, and Billy Gilman as some of her stand-out accomplishments in PR. "These days," she says, "I'm fortunate that I can do a lot of pitching. Now, I'm responsible for roughly five artists. Because to me, publicity is time and creativity. I love working with (new Sony Music Nashville President) John Grady because he has such a passion for great music."

Away from the office, Mandell likes to attend football games. Well, at least the ones where her 8-year-old son, Henry, is quarterback. "I'm team mom for my son's football team," she says, smiling. "I get a little loud and yell. I can't help it, I like to cheer at the games."

—Richard McVey II

Bobby Karl...

...Works The Room

Chapter 179

NEW THINGS—WE LOVE THEM.

The economy's in the toilet and there are "For Sale" signs all up and down Music Row. That's why we rejoice so much these days when a new venture surfaces.

There was joy abounding at the launch of Equity Records at the Jack Daniels Old No. 7 club in the GAC (7/31). Great crowd, great food, great sound. Mike Kraski, Clint Black, Charles Sussman, Jennifer Bohler and Jim Morey were all beaming, and justifiably so. A new label in these perilous times is mighty good news.

How about a new nightclub? Second Avenue was packed with well-wishers for the opening party for B.B. King's new club (8/26). Inside, the venue was practically shoulder-to-shoulder with musicians—Steve Cropper, Jimmy Hall, John Kay (Steppenwolf), Bill Lloyd, Lee Roy Parnell, Kevin Welch, Bob Welch (Fleetwood Mac), Jonell Mosser, Tommy Sims, Deana Carter (she says she's getting label nibbles but is in no hurry to sign a new deal), Dave McKenzie, Les Kerr, Roger Nichols and jazz man Kirk Whalum, plus songwriters Victoria Shaw, J. Fred Knobloch, Dan Dailey and James Dean Hicks. Oh, Mayor Bill Purcell was there, too.

Located in the former Mere Bulles location, the club has four basic areas. After entering through the foyer, you come in behind the main stage onto an open floor. Further on is a bar area with classy little tables. Off to your right is an opulently appointed lounge/food region with a blue piano on a platform surrounded by great guitars. There is also a basement club that's quite roomy, also with its own bar. The verdict: a winner to enjoy any night of the week.

Chapel Bistro is new on Eastland Avenue in East Nashville. The divine Kay West led us there for a *Nashville Scene* review session (7/21), "us" being such mavens as Elaine Wood, Jayne Ragovyn and Erika Wollum Nichols. Cool modern art, great vibe, outstanding food. Go.

Saffire has been in the Factory in Franklin for about a year, but it was new to me (8/31) when I made my first trip there. The occasion was a writers night with some special talents. Everyone sang along when Walter Egan did "Magnet and Steel," everyone laughed when Micheal Smotherman sang "Baby's in the Big House," and everyone cheered when Blue Miller sang his Southern rock anthems. Jamie Kyle, Tom Roady and club co-owner Tom Morales were in the house. The seafood, decor and antique bar are all superb, by the way.

TomKats man and music impresario Morales was doing double duty because he was also working the newly named Cricket's Jazz, Blues and Heritage Festival (formerly Franklin's jazz festival) that weekend at the Factory. Musicians jammed long into the night Saturday (9/30), he reported. The crowds were quite good, especially for the evening shows. San Rafael, Jerry Tachoir, Lori Mechem, Jim Hoke, Rod McGaha, Chester Thompson and others led up to the weekend's closing show starring Larry Carlton. Can you believe that this much jazz talent lives here?

Here's something else that's new—a new Opry star. Trace Adkins was inducted into the cast (8/23) amid bunches of well wishers. "I'm the King of the World tonight," said the big guy. "Dreams do come true. What a night, what a night. My family's here, my friends are here, you're here," he told the crowd. Trace was looking good in a butter-cream colored, custom-tailored, three-piece suit with a long "colonel" coat, black shirt, black hat and white cravate. "I think you look absolutely awesome," said Lorrie Morgan. She looked hot and stylish, too. And she's still singing great songs.

Musically, it was a great night at the Opry all around. In addition to Trace and Lorrie, we were treated to The Del McCoury Band and Ronnie Milsap. "I'm such a fan of yours," said Ronnie to Trace. "So it's a real thrill for me to say, 'Trace Adkins, you're a member of the Grand Ole Opry!'" You'll recall that Trace proposed to wife Rhonda on that very stage. She smiled; the daughters smiled; Katie Cook smiled; Jimmy Dickens smiled; Pete Fisher smiled; we all smiled.

"New" as in "new music" is always welcome in Tune Town. Among those showing their off were Kate Campbell (7/24, Bluebird), Tim O'Brien (8/212, Belcourt), Ray Benson (8/12, Wildhorse), Robinella & The CCStringBand (8/27, 12th & Porter), Steven Delopoulos (8/16, Tower), Sherrié Austin (7/29, Ocean Way), Jay Patten (8/27, Belcourt), Blue Highway (7/10, Ryman), Brian McComas (7/22, Tower) and the new trio of Connie Smith, Sharon White and Barbara Fairchild (8/12, Opry House)

The "new" CMA Awards press conference was basically The Hannah Storm Show (8/26), with the event reconfigured to suit the needs of CBS's perennially last-place morning broadcast *The Early Show*. The traditional press breakfast was also nixed. A small group of fans sat in the first few rows to see Martina McBride and enjoy the performances of Darryl Worley and Rascal Flatts. The latter's Gary LaVox sounded great, especially considering the early hour. Member Joe Don Rooney commented on his bare-butt video appearance: "We knew it

would turn some heads." Gary and cousin Jay Demarcus have long performed together, but said that Joe Don, "was the missing piece" the very first time they sang a song together (Shenandoah's "Church on the Cumberland Road," as it turns out).

"This may be country's biggest morning," said Ms. Storm; "38 million people tuned in [to the CMA Awards] last year." Steve Azar, Jennifer Hanson, Jimmy Wayne and Horizon contenders Worley and Buddy Jewell kicked things off reciting the radio nominees.

Among the newcomers showcasing of late have been Jerrod Niemann (8/18), *Nashville Star*'s Jamey Garner (8/4) and Davin James (7/30), all at 12th & Porter, plus *Nashville Star* second-place finisher John Arthur Martinez (8/29, Bean Central).

Who knew we had a band that plays bossa nova in Nashville? That would be Teren Bose & The Swing Set. They entertained at the farewell party for Chase Rynd at the Frist Fine Arts Center (7/29), and I was blown away. However, I now understand why I don't mingle well with High Society. Miss Mary and I turned to each other simultaneously as we exited and said, "Have you ever seen so many horrifying face lifts in your life?" Ghoulish, man, ghoulish.

Anyway, Chase did a terrific job as the Frist's inaugural director, but now he's off to Washington D.C.'s architecture museum.

AFTRA's national convention and 65th anniversary were celebrated with a night of music at the Opry House (8/14). Among those on the bill were Dobie Gray, Felix Cavaliere, Jim Ferguson and The Fairfield Four.

Meanwhile over at the GEC, the Dixie Chicks performed what was easily the Concert of the Year (8/4). Taking in the greatness of it all were such media types as Craig Havighurst, Scott Stemm, Richard McVey, Steve Betts, Michael McCall, Ron Huntsman, David Ross and Jeff Green, not to mention label fabulons Tracy Gershon, Larry Pareigis and Mark Wright.

Recent No. 1 partiers at BMI included Lonestar and Frank Myers (8/22, for "My Front Porch Looking In"), Tommy Lee James and Robin Lerner (8/13, for "She's My Kind of Rain") and Doug Johnson (7/16, for "Three Wooden Crosses").

Ronnie Milsap's got 'em all beat. He and Capitol Records celebrated the Gold success of his CD *40 No. 1 Hits* (7/29, also at BMI). And then there's enduring Chris LeDoux, whom Capitol honored for selling five million discs and for the Gold certification of his *20 Greatest Hits* CD (7/9 at La Paz).

And that's the "news." **MR**

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World Radio History

Beating Health's High Cost

by Lillian Williams, O'Neil Hagaman, PLLC

Recent statistics indicate that health care costs have increased at a rate over four times the inflation rate, a fact that is of concern for all of us but of critical importance to self-employed persons who purchase individual health insurance policies. For many years the American Federation of Television and Radio Artists ("AFTRA") has provided health insurance coverage for qualifying members.

Although higher health care costs are reflected in recent changes to the cost and qualification requirements for AFTRA's coverage, this can still be an extremely important benefit for eligible members. Below we will be taking a brief look at the costs and eligibility requirements of this health plan.

PERFORMING ARTISTS

1. Individual Plan Eligibility Requirements

Effective July 1, 2003, AFTRA members with at least \$10,000 in annual "covered earnings" qualify for individual coverage under AFTRA's major medical health plan, at a cost of \$250 per quarter. Covered earnings include all session work and TV appearances that are paid through AFTRA, and record royalty earnings (excluding advances) paid by record labels which are signatory with AFTRA.

(All five major labels are AFTRA signatories, but many independent record companies are not; the AFTRA office can provide a list of signatory companies.) If you are a newly signed artist, there is an exception to the minimum earnings requirement. Your label (if an AFTRA signatory) will pay an underwriting fee to AFTRA for the first year under the artist contract, permitting individual coverage to be purchased (for the same \$250 per quarter premium) regardless of royalty earnings.

If you are eligible for the Individual Plan, you will be allowed to purchase Family Plan coverage for your dependents by paying a quarterly "buy up" premium. The current "buy up" is \$954 per quarter for one spouse or dependent, and \$1,635 for two or more dependents, which is in addition to the Individual Plan Premium of \$250 per quarter.

2. Family Plan Eligibility Requirements

AFTRA members with at least \$30,000 in covered earnings per year qualify for Family Plan coverage, which costs \$225 per quarter for a spouse and \$120 for each dependent. Please note that there is no premium for the member, only for the spouse and/or dependents.

SONGWRITERS

A number of publishing companies have entered into a special agreement with AFTRA

by which members who are in-house vocalist/songwriters and who perform on demo recordings of their own songs can qualify for health insurance coverage. The definition of covered earnings and the minimum earnings requirements are somewhat different than those of performing artists. Covered earnings under this agreement are defined as the songwriter's "contractual compensation," meaning monthly payments required under the agreement between songwriter and publisher; signing and renewal advances are not "contractual compensation." Songwriters must receive earnings of \$20,000 to qualify for the Individual Plan, and \$30,000 to qualify for Family Plan coverage. Songwriters with their own publishing company may also qualify for coverage. The rules for qualification in this case are somewhat complex and are beyond the scope of this article; we encourage you to contact AFTRA for the specifics.

A FINAL WORD

Generally, your health care coverage will begin on the first day of the second calendar quarter following the quarter in which you meet the minimum covered earnings requirement. Some members may be on the borderline regarding required earnings, and might not be able to consistently meet the minimum requirements as described above. If eligibility ends because earnings fall below the minimum levels, the plan provides for 18 months of continued coverage, at the member's expense, during which replacement coverage can be arranged if earnings do not increase enough to requalify.

Finally, we would like to stress that our discussion has provided only a snapshot of this complicated subject, and you are encouraged to call AFTRA with any specific questions you have regarding qualifying for health care coverage (AFTRA H&R Funds Office/Participant Services Department 1-800-562-4690; Nashville Office 615-327-2944). Qualifying AFTRA members should consult with their financial and insurance advisors to obtain a full understanding the plans and whether they are the best health insurance choice. **MR**

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VARIOUS ARTISTS
I've Always Been Crazy—A Tribute To Waylon Jennings

(RCA) Various producers
Prime cuts: "Lonesome, On'y And Mean," "Stop The World (And Let me

Off)," "Are You Ready For The Country," "You Asked Me To," "I've Always Been Crazy," "I Ain't Living Long Like This," "The Dream"

Critique: The term Outlaw Country, popularized by publicist Hazel Smith, described a group of mid-'70s musical iconoclasts who chose to go against Nashville's "Countrypolitan" grain by creating lean, honest music by their own rules. The label "Outlaw" got hung on Steve Young, Tompall Glaser, David Allen Coe, Kris Kristofferson and others, but the movement's two standard bearers were undoubtedly Willie Nelson and Waylon Jennings. It was Jennings who most looked the part with his long hair, steely gaze and air of menace, and his unique, raw sound echoed the look—all thumping bass drum, swirling Telecaster and that deep, steroidal baritone growl. With Jennings gone we find his admirers clamoring to sing his praises—and how better to gauge his mighty influence than to observe how others fare while paying homage in his shadow? For the most part *I've Always Been Crazy* stacks up well, thanks to performances from some sturdy individualists from country and rock circles. Travis Tritt's "Lonesome, On'y And Mean" is perfectly cast, Tritt being perhaps the closest thing we have to a "new" Waylon. Likewise, Dwight Yoakam's "Stop The World (And Let Me Off)" rings true. Jessi Colter's tender "Storms Never Last" aches with the loss of Jennings, since the song is so strongly identified with their duet version. Speaking of keeping it in the family, rock band Stargunn—featuring lead vocals by "Shooter" Jennings—offers up a blistering rendition of "I've Always Been Crazy." On the other end of the spectrum, listen to Alison Krauss's gorgeous "You Asked Me To," written by Jennings and Billy Joe Shaver and as gentle on the ears as a baby's sigh. The self-written "The Dream," Jennings final recording, wraps things up poignantly, delivered in a voice rumbling with emotion. Yes, that outlaw thing "done got out of hand" for a while there, what with every leather-vested guitar-slinging wannabe in the land claiming membership, but *I've Always Been Crazy* reminds us that some powerful music emerged from the silliness. When will we see the likes of Ol' Waylon again? Not anytime soon, Hoss.

— Larry Wayne Clark



BILLY CURRINGTON
Billy Currington

(Mercury)
Producer: Carson Chamberlain

Prime Cuts: "Walk A Little Straighter," "That's

Just Me," "Ain't What It Used To Be"

Critique: Georgia-born singer/songwriter Billy Currington has been leaving Opry crowds teary-eyed and radio request lines lit up with his current single "Walk A Little Straighter." The touching tale about a boy watching his alcoholic father stumble through life has pulled its share of heart-strings. Wonderfully sung, the ballad features a tender arrangement based around an appropriately tentative piano. His debut album can't boast many other tunes that resonate with as much lyrical depth, but there's a good balance of uptempos and ballads, highlighted by Carson Chamberlain's deft production. As a singer, Currington doesn't bring anything new to the table, his baritone voice is a blend of Clay Walker at his reediest and Brad Paisley at his most disarming and casual. But he shows a flair for delivering ditties such as "I Got A Feelin'" (think early Walker) and "Off My Rocker," a mildly amusing number in which the singer comes off unapologetically wimpy. "Where The Girls Are" is Beach Boys in a cowboy hat and lotsa fun, as is the autobiographical "Growin' Up Down There," which is the kind of delightfully sung musical cotton candy that became synonymous with Joe Diffie. Currington gets romantic while flawlessly crooning "Time With You," a ballad that floats gently a la Strait. "Hangin' Around" is another love song that shows promise, though it wears thin after a few listens. Besides the powerful single, the next best offering is the cleverly written "That's Just Me." While I've heard several songs built around this Regular Joe theme, this one's easily the best with lines like ('Coffee's kind of pointless without caffeine...' and 'Super models are way too thin...'). Finally, "Ain't What It Used To Be" puts in perspective how change and progress can also kill dreams and plans for the future. With a lyric dryly rendered that plays out like a black comedy, Currington shows what depth his artists' plumb line might drop to given half a chance. He's a convincing singer with more promise than most. Hopefully, he'll live up to that promise.

—Ron Young



BRIAN MCCOMAS
Brian McComas

(Lyric Street)
Producer(s): Leigh Reynolds, Leon Medica

Prime Cuts: "99.9% Sure (I've Never Been Here Before)," "Night Disappear

With You," "Sixteen Again," "Baby Let Me Be Your Man"

Critique: Brian McComas sounds like a star on the Top 10 hit, "99.9% Sure (I've Never Been Here Before)." It's a personality-packed, punchy uptempo single that sounds great on the radio and lodges in the brain with its catchy "na na na na" chorus. The second strongest track here is the dobro-drenched "Baby Let Me Be Your Man," which would be a great next single. This song has vocal charisma in spades and finds McComas hinting at the tough but tender approach that makes Gary Allan a consistent hit-maker. The disc's first single "Night Disappear With You," a breezy, summery ode to love, is another winner which deserved a warmer reception at radio. And while "Never Meant A

Thing" (which also boasts a "na na na na" chorus) is catchy, a little "na na" goes a long way. But maybe I'm just being a na-na-naysayer. Unfortunately, the forced saccharine sentimentality of "I'll Always Be There For You" falls flat. Teen pregnancy and family love are worthy subject matters, but the execution seems overtly manipulative. Much better is "Sixteen Again," another song tackling a difficult theme—the death of a teen from driving drunk. The story unfolds naturally and the theme of regret rings true. The rest of the album is uniformly strong, if somewhat unmemorable. This album isn't a knockout punch—more like a winner by decision—but McComas proves he belongs in the ring. And if he finds more songs as strong as "99.9% Sure," he could become a heavyweight champ in our format.

—John Hood



CLAY WALKER
A Few Questions

(RCA)
Producers: Jimmy Ritchey, Clay Walker

Prime Cuts: "A Few Good Questions," "Jesus Was A Country Boy," "Heaven

Leave the Light On"

Critique: Has it been nearly two years since Clay Walker's "Chain Of Love" was topping the charts? Since that time he's been through some rocky terrain, first, having been diagnosed with multiple sclerosis (currently in remission), and secondly, having his longtime label, Giant, abruptly close its doors. In between, the talented Texan with the beefy baritone has had time to reflect on life. His first release for RCA, *A Few Questions*, is much more spiritual and introspective than any of his previous six efforts. Besides the deepened spiritual sense, Walker seems revitalized as he packs more verve and passion into his vocal delivery. Whether it's a thought-provoking song such as the title track, an unabashed love ballad like "Sweet Sun Angel" or an innocuous ditty like the catchy "Everybody Needs Love," he tackles each with equal gusto. While the core of the 13-song collection is focused on Walker's more spiritual side (the joyous born-again theme of "Coming Back Again," the hope-filled gospel of "Heaven Leave the Light On" and the masterful "Jesus Was A Country Boy"), there's plenty of fun tunes and love songs. "I Can't Sleep," a co-write with Chely Wright in the vein of "I Don't Want To Miss A Thing," is a fine example of Walker's soaring vocal agility. Meanwhile, he sings lustily on the fast pulse cut "I'm In the Mood For You" and the hot, raw and funky fantasy "When She's Good She's Good." "This Is What Matters" brings the singer back down to his roots of family, true love and the simple country life. The album's closing number, "I Can't Forget Her," is perhaps the simplest lyrically. However, the hauntingly sung atmospheric piece seems like a soft, warm South Texas breeze that echoes the ghost of Marty Robbins. Overall, *A Few Questions* happily extends the "Chain of Love" Walker sang about two years ago. It's good to have him back.

—Ron Young

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Shania Twain



Terri Clark



Aaron Lines

by John Hood

CCMA AWARD WINNERS—Shania Twain, Terri Clark and Aaron Lines were the big winners at the 2003 Canadian Country Music Awards. Twain took home four awards—Female Artist, CMT Video, Top Selling Album and Album of the Year. Clark nabbed her fourth Fans' Choice Award and also brought home Single of the Year for "I Just Wanna Be Mad." Newcomer Lines chalked up two awards—Rising Star and Male Artist. *Music Row* Publisher David Ross was awarded the Leonard T. Rameau International Award. A partial list of CCMA awards follows. A complete list can be found at www.ccma.org.

Fans' Choice Award—Terri Clark
Female Artist—Shania Twain
Male Artist—Aaron Lines
Group or Duo—Emerson Drive
Album—*Up!*—Shania Twain
Single—"I Just Wanna Be Mad"—Terri Clark
SOCAN Song of the Year—"Rocket Girl"—Jason McCoy/Denny Carr, recorded by Doc Walker
CMT Video of the Year—"I'm Gonna Getcha Good!"—Shania Twain
Roots Artist or Group—Sean Hogan

Top Selling Album—*Up!*—Shania Twain
Rising Star Award—Aaron Lines
CCMA Broadcast Hall of Fame—Sylvia Tyson, J. Edward Preston, Fred King, Charlie Russell, Art Wallman

HOCKMAN CHAIRS SONY/ATV—David Hockman has officially been named Chairman Sony/ATV Music Publishing, replacing Paul Russell, and will report to Michele Anthony, Executive VP Sony Entertainment.

"David Hockman's impressive track record as a strategic builder of publishing assets makes him the perfect choice to lead Sony/ATV," commented Anthony. "He has a proven ability to develop highly effective, long-range strategies, and a great track record of developing creative initiatives that maximize the value of copyrights."

Hockman, who will maintain offices in New York and London, served as Chief Executive of edel Publishing GmbH from 1999 to 2002.

NEW LABELS LAUNCH—Equity Records, a new label formed by Mike Kraski, Clint Black, manager Jim Morey and Sussman & Assoc. founder Charles Sussman, opened its doors in early August. Rick Baumgartner will lead the promotion department. The label's six

person National team of Promotion Directors will consist of David Berry, Cliff Blake, Brad Howell, Tom Moran, Darlene Starr and Matt Williams.

Former VFR Records Finance Director Chris Allums has launched Quarterback Records (QB). QB has already signed Lorrie Morgan and Mila Mason, who will use the label's promotion team. GrassRoots Promotion Managing Partner and former VFR head of promotion Nancy Tunick will consult the label and direct promotion efforts. QB's promotion staff is comprised of former VFR regionals Johnny Mitchell, Southeast Promotion Manager; JR Hughes, Mid-Atlantic Promotion Manager; Greg Stevens, Southwest/West Coast Promotion Manager; and former Dreamcatcher regional Tracy Collins as Northeast Promotion Manager.

PHILLIPS PASSES—Sam Phillips, founder of legendary Sun Records in Memphis, passed away July 30 of respiratory failure at the age of 80. His influence on the world of rock 'n' roll is immeasurable. Phillips founded Sun in 1952 and later discovered Elvis Presley, among others. His label was the early home to such pioneering acts as Jerry Lee Lewis, Roy Orbison and Johnny Cash. **MR**

MUSICAL CHAIRS

Bill Velez signed multi-year contract renewal to continue in his role as President and Chief Operating Officer of SESAC...**Mike Rivers** has been promoted to Director of Field Marketing/Sales, for the RCA Label Group...**Richard McVey II**, Managing Editor at *Music Row* magazine, has exited the publication. He has taken the position of Editor at *American Profile* magazine...**Robin Gordon** has been promoted to Senior Manager, A&R Administration, at Lyric Street Records...**Tammy Brown**, Associate Director of Sony A&R, has exited the label...**Maura Mooney** has been appointed Publicity Manager at Warner Bros. Records in Nashville...**Lori Cline** has been promoted to Director of National Promotions at the Word Label Group...**Regina Stephens Stuve** has been promoted to Director of Media and Public Relations at Capitol Records Nashville. In addition, **Dixie Weathersby**, formerly with CMT, will join the staff as Director of Media and Public Relations...**Troy Vest** has been named GM of Franklin, Tenn.-

based Flicker Records, where he oversees all label operations...**Marc Driskill** has been promoted to Assistant VP, Membership at ASCAP...**Ted Wagner**, VP Country Promotion for Columbia/Sony Music Nashville, has exited the company after seven years...**Darren Briggs** has been promoted to Senior Director, Strategic Development at BMI...**James H. Cheek** has been promoted to Executive Business Manager at Flood, Bumstead, McCready & McCarthy, Inc...Word Music, a division of Word Entertainment, announced the promotion of several staff members. **Rob Howard** has been promoted to the position of Director of Choral Products. **Mark McClure** to Senior Manager of Choral Products, **Scott Harris** to Senior Music Editor and **Ric Domenico** to Manager, Instrumental Music. Also, **Paul Nelson** has been hired to the newly created position of Associate Music Editor...Concepts, LTD, a publicity and public relations firm, has added associates, **Ric Kipp** and **David Morales**...Combustion Music announces

LeAnn Phelan has been promoted to Senior Director of Creative and **Ashley Harendthas** to Catalog/Office manager. **Jameson Clark** has been hired as Creative Director...Mercury/MCA Nashville's A&R department has appointed **Darrell Franklin** to Director of A&R; and promoted **Brian Wright** to Manager of A&R and **Stephanie Wright** to Manager of A&R Administration/Executive Assistant...**Angela King**, former Associate Country Editor for *Radio & Records*, and former Associate Editor for *Billboard's Airplay Monitor*, has joined The Marketing Group as Marketing and Communications Manager...**Bryan Frasher** joins Warner Bros. Records as its new Midwest Regional and **Kristen Doyscher** joins as Manager of Secondary Promotion...**Erika Wollam Nichols** resigned her position as VP, Marketing and Community Outreach at the Country Music Hall of Fame and Museum, effective Sept. 12, to pursue new opportunities. **MR**



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Cline



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Driskill



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**NOMINATED FOR
3 CMA AWARDS**

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The Man Comes Around

VIDEO OF THE YEAR
"Hurt"

SINGLE OF THE YEAR
"Hurt"

Produced by Rick Rubin



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World Radio History



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Jenny
Simpson



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SONG OF THE YEAR
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WRITTEN BY: STEPHONY SMITH



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CONTENTS

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THE BIG STORY

- 10 **WORDS & MUSIC:** Books About The Biz; A Plethora of Product
- 34 **CMA WEEK:** Photos Of Fun And Regalia

THE STREETS

- 8 **MUSICAL CHAIRS:** Welk Buys Vanguard, America Watches CMAs
- 32 **LP RELEASES:** November
- 33 **CHRISTIAN NEWS:** Crosswalk.com In Cyberspace, Pipeline On The Street
- 38 **EVENTS CALENDAR/CLASSIFIED ADS**

FEATURES

- 6 **SPINS:** dcTalk's Super Sales, Gene Autry's Last Ride, Wills Success No Laughing Matter, SunTrust's New Home, The Warren Brothers Verdict
- 15 **ROW FILE:** Steve Buckingham
- 20 **BOBBY KARL WORKS THE ROOM:** Chapter 111
- 26 **THE DIRECTORY:** Goods And Services For The Music Industry
- 29 **WRITER'S NOTES:** Marv Green

REVIEWS

- 14 **SINGLE REVIEWS:** Mercury Delivers Tasty Smorgasbord
- 18 **ALBUM REVIEWS:** BlackHawk, Allison Moorer, dc Talk, Deana Carter
- 19 **EDGE OF THE ROW:** "...the concern was that I'd damaged my cynic bone."

CHARTS

- 23 **BROADCAST FACTS:** The SongPower Index



6



15



29

COVER ARTIST



Artist Name: Jenny Simpson
Label: Mercury
Current Single: "Ticket Out Of Kansas"
Current Album: *Jenny Simpson*
Current Video: "Ticket Out Of Kansas"
Current Producers: Garth Fundis, Ray Methvin
Hometown: Nashville
Birthdate: June 6
Musical Influences: Emmylou Harris, Wynonna, John Hiatt, Stevie Nicks

Twenty-five year old Jenny interned with a studio and then worked for a management company while attending David Lipscomb University. But she never let anybody know that she had her own torch and twang to offer. "I never told anyone I

sang," she says. "I didn't want anyone to think I had an ulterior motive. I just needed seven dollars an hour," she laughs.

Simpson grew up in Nashville, and her grandmother had her own radio show in West Tennessee. "They were really musical and I think that's where I get it," says Simpson, who started singing at age two.

With a fairly wide view of the industry, from being a local, to working inside the business, to now being an artist, Jenny has a seemingly grounded perspective.

"People always question what country music is. All I know is that I love singing and that music is music. I love country music and I'm in country music, but I think that if you have a great voice and a great song you're going to affect a great number of people and there won't be any boundaries."

Write on!



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RONNIE DUNN *BMI Songwriter of the Year*

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World Radio History



Gene Autry
Oklahoma's Singing Cowboy
 1907-1998

The original singing cowboy, Gene Autry, died October 2 at his home after a long battle with cancer. His prolific career included accomplishments as a singer, actor, entertainer, World War II pilot and businessman.

Born Orvon Gene Autry to a musical family, Autry's first taste of performing came on a medicine show he toured with as a teenager. His pursuit of a career in entertainment received a boost when Will Rogers encouraged his quest during a chance meeting. Autry parlayed success as a radio personality on Tulsa's KVOO into a recording contract and went on to chart songs including "The Yellow Rose Of Texas," "Back In The Saddle Again" and "You Are My Sunshine." He's also known for children's recordings of "Rudolph The Red-Nosed Reindeer," "Here Comes Santa Claus" and "Peter Cottontail."

As an actor, the bulk of Autry's work came in the '30s and '40s and he appeared in more than 90 films over the course of his career. After World War II, Autry began to develop a business empire encompassing radio and television stations, a hotel, cattle ranch and the California Angels baseball team.

His influence on what we now know as country music was tremendous. Through his films and recordings, Autry made country and western music appealing to middle America, bringing those genres from marginal to mainstream.

—Chuck Aly

But We Can't Walk To Kim's...

Twelve years after opening its music and entertainment division (it was Third National back then), SunTrust's Music Industry Private Banking division is going to get a permanent home. Scheduled to open in late 1999, the 11,800 square foot facility will be located on what are currently two vacant lots at 1026 and 1028 17th Avenue South. It will be the largest SunTrust branch office in Middle Tennessee.

"We literally outgrew our current facilities some time ago and have been actively seeking the best solution to our space needs," says Brian Williams, SunTrust Senior VP/Director of Music/ Private Banking. "We're simply responding to our need for expanded offices in order to meet the demands of our clients."

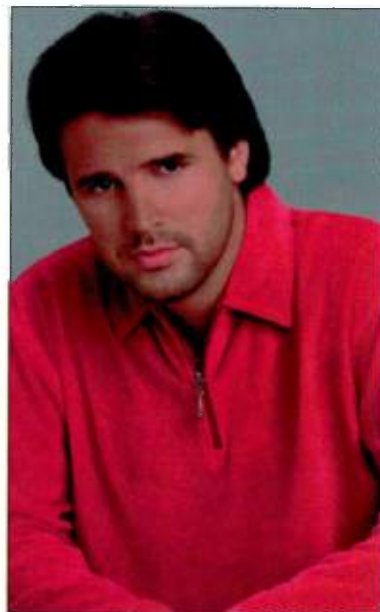
—Chuck Aly



SunTrust's new home will feature underground parking.

**WILLS' SUCCESS
 NO LAUGHING MATTER**

"You can spot them in the first week," says Mercury Senior VP John Grady. "It's an instant reaction, like flipping a switch—people just *have* to own the song." Mark Wills was coming off his first No. 1, "I Do (Cherish You)," when "Don't Laugh At Me" hit radio on July 6. SoundScan unit sales on his album jumped 17% that week and have increased steadily since then, rising from 5,280 to almost 19,000 per week. Wills is on his way to a Gold album.



Allen Shamblin, who co-wrote the song with Steve Seskin, says "The song seems to facilitate people grieving over things they've carried around for years."

Wills' management has been receiving letters by the hundreds, some of the more poignant coming from children or parents of children with severe illnesses or disabilities who've drawn strength from the song. "We weren't sitting down that day to write this kind of song," Shamblin says. "I'm humbled by the whole experience."

For its part, Mercury won't be coming with another single anytime soon, even after "Don't Laugh At Me" moves to a recurrent category. "We give records like this space," Grady says. "If somebody wants to play a Mark Wills song, I'm pretty okay with them playing this one."

—Chuck Aly

The Buzz

Stormy Skies Edition

Country America magazine went belly-up, but we're not worried. Might skip a few four-hour pedicures and cancel the limo service, though...

- Horse Race**—Nov. 17 brings new releases from Garth, Ice Cube, Jewel, Mariah Carey, Whitney Houston and Seal. You try to pick it...
- CMA Ratings**—Upside: Swept the night...and during premiere week no less. Downside: Numbers off slightly from last year.
- Hicks, Muse, Tate & Furst**—You can't merge cream with coffee in the biz anymore without some portion of it being underwritten by this financial titan.
- dc Talk**—Enters the *Billboard* chart between Kiss (No. 3) and Marilyn Manson (No. 5). Kinda like sitting next to Satan on a bus ride to Vegas.
- Gene Autry**—Paved the way for country's mainstreaming, went on to become a *likeable* baseball team owner. He's really an Angel now.

dc Talk's Super Sales

With the genre's highest one-week SoundScan total since Bob Carlisle fluttered his way up *Billboard's* Top 200 albums chart, dc Talk is shining a spotlight on Christian music's continued growth. *Supernatural* hit stores September 22, selling 106,213 units in its first week for a Top 200 debut at No. 4. The showing bodes well for ForeFront Records' three-piece rock outfit, especially considering that the marketing muscle of dc Talk's secular label Virgin has yet to be flexed.

ForeFront Senior VP Greg Ham attributes much of the early showing to an exhaustive campaign aimed at the Christian market. In addition to first single "Into Jesus" being No. 1 at both Christian AC and CHR, the highlights included street week parties in 700 stores, band appearances in eight cities, comprehensive marketing kits in all Christian retail outlets, a radio special, band Web chat, a hear-it-first Internet site and a PAX network television special. "The Christian market really delivered here on the front end," Ham says, "but what we'll see is it shift around as Virgin gets more on the single, the video hits and their machine kicks in." As of street date, Virgin had just begun to work "My Friend (So Long)" to Rock, Active Rock, AAA and CHR radio.

"I wasn't sure we'd hit as high as we did," Ham admits. "I knew we had a good plan



and fantastic record, but I thought people might pace themselves a little more. This says to me we can have a huge record like we haven't seen before in our market all the way through the holiday season."

—Chuck Aly

IMMINENT IMPACT: THE WARREN BROTHERS

"Above all, what country music needs now is freshness." Artist manager Ken Levitan is speaking of his clients, the Warren Brothers, and alluding to a growing belief system on the Row. "We need new faces that are true artists and that's what they represent."

Brad and Brett Warren, 29 and 27, respectively, hail from Tampa where they began honing their musical skills in area clubs as teenagers. The brothers, drawn towards Nashville for its songwriting tradition, played regular SRO shows in Murfreesboro while writing with local scribes. RCA Label Group VP of A&R Renée Bell first heard them on a demo that writer Tom Douglas brought to her. A few weeks later, she made the trek to the 'Boro. "It was incredible," she says. "They had this huge following and just blew me away. Brett's voice kills me. It's such an easy voice and so different. Every person in the room knew the words to every song—and they did originals for the first hour."

Soon Bell returned, accompanied by label group Chairman Joe Galante and Senior VP/GM Butch Waugh. "We came away electrified," Waugh says. "Joe and Renée had pretty much made up their minds that we wanted them on our label. It was just a matter of weeks until they were signed."

The A&R process was more a matter of pairing the duo with select co-writers than an extensive song search. Thus, the Warren Brothers have writing credits on every song. Their BNA debut album *Beautiful Day In The Cold Cruel World* hits stores October 27 and features a maturity and depth of writing not expected from such young writers. "Every song they write takes you down a path," Waugh explains. "All their songs have a musical hook, but they also have a great lyrical hook. There's a twist to every song that just nails

you emotionally."

Waugh laughs when asked if their raw sound is left of center.

"They didn't go to New York or L.A. When they left Tampa they came to Nashville to be part of the country music community. I don't think they're any more left of center than Alabama was in 1980. You go back and look at Waylon and Willie, they were left of center at one time. I bet Buck Owens was left of center," he chides.

Fortunately, country radio seems to agree. *Billboard's* October 9 country singles chart has their first single, "Guilty," rising from 46 to 39 with a bullet. Preparing programmers for the Warren Brothers involved teaser mailings, t-shirts and of course, showcases. In addition to radio visits and shows throughout the country, BNA brought radio to the Warren Brothers. "We brought them in to see them perform in their surroundings," Waugh says, "to let them see what these guys do to a crowd and how their songs go over with real consumers."

Other areas of emphasis include opening for Faith Hill this fall, the recent bumper spot on the CMA Awards and their music video. "CMT has been very supportive," Levitan says. "They put ["Guilty"] straight into Hot Shot rotation."

Hopefully, the country music machine has learned something from the ongoing success of another group that has recently broken through by being themselves. "If you look at what the Dixie Chicks have proven, they were something that was very fresh," Levitan says. "I'm not comparing the Warren Brothers with the Dixie Chicks musically, but they have the same youth and exuberance and quality in what they do."

—Chuck Aly





MUSICAL CHAIRS

by CHARLENE BLEVINS

Welk Buys Sugar Hill; America Watches CMAs

NEWS

A-ONE AND A-TWO—The Welk Music Group, owner of Vanguard Records, has purchased Sugar Hill Records. According to company statements, Sugar Hill will continue as a separate independent label and maintain its headquarters in Durham, NC under direction of its founder/President Barry Poss. Larry Welk, Chairman of the Board and CEO of the The Welk Group said, "Sugar Hill Records has been one of the strongest and most consistently well-respected independent record companies over the years and we feel it's a perfect fit." The acquisition of the 20-year-old label is based on the similarities to Vanguard Records in that both label successes lie in acoustic-based music, selective artist rosters, the understanding of specialty marketing and the importance of a strong catalog.

Sources say Poss has received major label offers for some time now, but resisted that route.

"I've wanted to take Sugar Hill to a more powerful position while remaining independent. It's a tremendous fit," said Poss. "We are both successful...we are both committed to the integrity of the music we produce...Our combined force puts us in an even greater position of strength for the future."

Earlier this year, The Welk Music Group re-activated Vanguard, and hired multi-genre producer and A&R stalwart Steve Buckingham as VP of the group and label. Buckingham sees the addition of Sugar Hill as perfect companion to the company's roots music efforts, but says it's too early to tell just how the labels will



GIVING ALL—Billy Ray Cyrus (L), recently awarded more than \$30,000 in grants from his Billy Ray Cyrus Charities Foundation to benefit children in need. Among the recipients was the Naomi Judd foundation.

interact. "There will be no competitiveness between us, there will only be Barry helping me and vice versa," says Buckingham.

Sugar Hill, which has won eight Grammy Awards and is regarded as the premier roots music label, was named one of "21 independent labels that changed the world" and praised for "reinventing country music" by *Pulse!* magazine.

Welk Music Group, a division of The Welk Group, encompasses Vanguard Records and Ranwood Records. The Welk Group is comprised of Welk Syndication, which handles the broadcast of *The Lawrence Welk Show* on public television, and Welk Resorts, with properties in San Diego, Palm Springs, Maui and Branson, MO.

TELEVISION COUNTRY—Nearly 36 million viewers watched all or part of the 32nd Annual CMA Awards. CBS cruised to Wednesday night's top spot in both households and viewers in all key demographics on September 23. The Awards show pulled a 12.3 rating with a 19 share, giving CBS its best Wednesday since the Grammy Awards last February.

I WANT MY ECD—According to a new survey conducted by MTV and Youth Intelligence, 64 percent of young people would rather give up food for a day than music. The survey also revealed two emerging trends in popular music: "realism"—a rise in singer songwriters and an increased interest in lyrics and the story behind the songs; and "fragmentation"—a greater interest in a variety of different music genres.

N2K LABELS UP—N2K has restructured operations of its record label, N2K Encoded Music, to focus future efforts on artist releases and specialty product offerings launched from an Internet platform. These changes are designed to streamline the cost structure and create efficiencies that will leverage N2K/Music Boulevard's strengths in the Internet music space. N2K Encoded Music has also formed the Digital Artists label, with former Eurythmics **Dave Stewart** as the first signing. This new imprint will concentrate on known artists whose music and multi-media efforts can be successfully launched from an online platform, while working with N2K Encoded Music's international licensees and a domestic partner for traditional retail.

WAYLON WALKS—Tom Snyder had to wing the second half of *The Late Show* when **Waylon Jennings** hit the road



WAYLON JENNINGS

moments before his live interview. Jennings was scheduled to go on after talk show shrink **Dr. Laura Schlessinger** on September 23, but got annoyed that she cut into his time. Jennings, who had already been through the show's makeup department, said in a statement: "I came a long way to do this show and when I tell somebody I'll do something, my word is good, but I expect the same from them. I didn't leave because I was mad, but I had been misled and it was the principle of it all."

MCA REVISITS GOSPEL—MCA Records is launching Peacock Gospel Classics, a new imprint which will delve into their gospel catalog for releases from such artists as **Mahalia Jackson, Shirley Caesar** and **Aretha Franklin**, and will distribute forthcoming gospel albums from **B.B. King, Patti LaBelle** and **Gladys Knight**. The label will handle its own general market distribution, and Christian outlet distribution will be handled by Word Distribution via an agreement with the Gospo-Centric/B-Rite labels.

BMI UPS RATES FOR PUBLIC BROADCASTING—The Librarian of Congress has set license fees between BMI and PBS/NPR at a rate nearly three times greater than previous fees, and affirms the rates ruled earlier this year by the Copyright Arbitration Royalty Panel. Said BMI's Sr. VP Licensing **John Shaker**, "These new fees reflect the determination by the Copyright Royalty Panel that airplay of BMI music has greatly increased in public broadcasting."

CHRISTIAN SALES WEIGH IN—More than 120 Christian retail stores have recently signed on with SoundScan, bringing the total of reporting stores to 960, according to *CCM Update*. The bulk of new participants come from the Parable Group which brings just over 100 of its 300-plus independently-owned stores to the scanner.

BROOKS & CHICKS SET RECORDS—**Dixie Chicks** became the first act to ever win both the Horizon and Vocal Group Awards in the same year at this year's CMA Awards. **Garth Brooks** also set a record as the only artist to win Entertainer of the Year four times.

[continued on page 29]

Congratulations...

Mark Alan Springer

BMI SONGWRITER OF THE YEAR

...Sorry I wasn't there.

Your brother and friend,

Roger Murrah

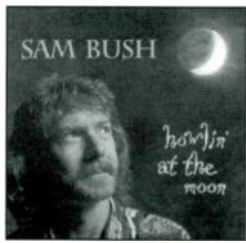
LOOKS & LISTENS

With only four album review slots per issue, we know deserving Nashville product sometimes gets left by the wayside. In an attempt to catch up, we've taken this opportunity to spotlight a few releases that have crossed our paths this summer, both major and independent, that we think are worthy. Plus, a rash of books about the industry and its people have landed on our neat desks (yeah, right) this summer as well. Herewith, are looks and listens, words and music.

Albums...

BY CHARLENE BLEVINS AND CHUCK ALY

SAM BUSH/Howlin' At The Moon



(Sugar Hill-3876)
Producer: Sam Bush—Sam Bush is a relative icon in roots music, and with good reason. One of the most expressive artists—

as mandolinist, singer and performer—Bush continues to make music that simply does my heart good. From the title track through the final cut, "Take Me Out To The Ballgame," (you won't believe this—Bush on mandolin, mandola, mandocello; Darrell Scott on guitar and the late Roy Huskey on acoustic bass), Bush mixes hot lick pickin' instrumentals with eclectic acoustic vocal forays of the meaningful kind. As good as his records are though, you haven't lived until you've seen him live. This summer's Caffe Milano show was star-studded and SRO, reminding me why Bush is so admired and respected. His reckless abandon-type of performing leaves you feeling free and like you could, well, howl at the moon.—C.B.

STACEY EARLE/Simple Gearle



(P.O. Box 739, Ashland City, TN 37015) Producer: Stacey Earle & The Jewels—You know the last name, associated with singular talent. Likewise with little

sister Stacey. This, her first CD, showcases her own folk/pop brand of rare musical

vision and deft storytelling. From the bluesy, ballsy "Wedding Night," to the breathtaking "Loser's Weep" on which brother Steve sings harmony, (this song is amazing), through the resigned "Just Another Day," Earle speaks the melodic language of the articulate heart, in the simplest way. Check out the could-be Music Row anthem "Next Door Down," or the moving "Silly You." Or any of them—there's not a rube in the bunch. Somebody give this girl a deal. The world deserves to hear Stacey Earle.—C.B.

JUDITH EDELMAN/Only Sun



(Compass 7-4253-2) Producer: Bil Vorndick—Part bluegrass, a smidge pop, a dash alternative, fully literate and shockingly good songwriting, *Only*

Sun is spectacular. While Edelman's tremelo vocal takes some getting used to, you not only buy in, you begin to figure out how you can finance more. I would've sequenced the disc differently as the first two cuts make you think it's straight bluegrass; the breadth of expression here begins to take flight with track three. By track five, "Jerusalem To Jackson,"—let's call this blues-grass—you're knee deep in a singular acoustic narration about the common uncommon man, from an obviously uncommon artist. This one's a gem. For Americana fans, a must have.—C.B.

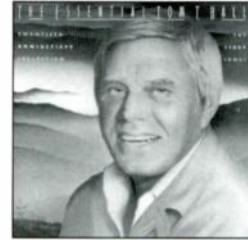
KIERAN GOSS/Worse Than Pride



(RTE CD 213)
Producer: Kieran Goss—Goss is popular in his home of Ireland, and just beginning to make headway in other parts of Europe and here in America. A

peermusic/Ireland writer, Goss's brand of folk/pop that borders on alternative is tender and insightful, honest and raw, and shows a songwriting talent of great depth. *Worse Than Pride* is a beauty. Check out the production of "Dust You Down."—C.B.

TOM T. HALL/The Essential Tom T. Hall: The Story Songs 20th Anniversary



(Mercury 422-834 529-2) Producer: Jerry Kennedy—I miss these old-time stories set to music, and Tom T. Hall is a master at it. This is a must for every

songwriter. Lyrics from "Ballad of Forty Dollars:" *I guess I ought to go and watch them put him down/but I don't own a suit/and any way, when they start talking about the fire in hell, well I get spooked/so I'll just sit here in my truck and act like I don't know him when they pass/any way when they're all through I've got to go to work and mow the grass.* Don't miss "Who's Gonna Feed Them Hogs," "Turn It On, Turn It On, Turn It On," and of course, "Old Dogs, Children and Watermelon Wine."—C.B.

LEAHY/Leahy (Narada) Producer: Lance Anderson—Leahy is opening for Shania Twain and listening to their self-titled disc it's easy to understand how a relative unknown landed a spot on one of the year's biggest tours. The eight-piece sibling troupe plays an energetic concoction I'll call progressive Irish fiddle folk, fueled by the frenetic yet crisp string and bow work of Donnell Leahy. Modern arrangements bridge the gap between traditional compositions and nineties sensibilities. An eye opener.—C.A.



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MUKALA/Fiction (Essential) Producer: Dan Mukala—Say *mub-kuh-lah*. Now remember it. This three-piece could be Christian music's Next Big Thing. Front man Dan Mukala makes no bones about wanting to reach kids both within and beyond the churchyard. His propulsive, layered blend of crunchy guitars, bizarre samples, electronica and out front percussion proves a fitting means to that end. Mulligan Stew production notwithstanding, the compositions tend toward easy access pop. The first single is "Soap," but the crossover smash may be the infectious sing-a-long, "Skip To The End." An upbeat take on *Revelations*, the song could have the Christian music biz skipping to a different tune.—C.A.



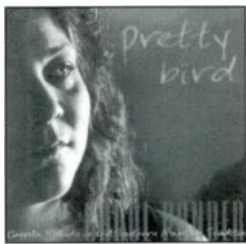
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MOLLIE O'BRIEN/Big Red Sun (Sugar Hill-3885) Producer: Charles Sawtelle—You obviously don't know about this woman because if you did, she'd be very rich. O'Brien has one of the clearest, truest voices of our time. She is *way* underrated. I cannot listen to her live without getting goosebumps, and this rootsy collection of blues, acoustic folk and hybrid Americana showcases her voice as well as a recording can. Her choice of material is nothing short of brilliant, too, with cuts by Memphis Minnie, John Hiatt, Lucinda Williams, Chuck Berry, Steve Goodman and subdude John Magnie. Put on track six, Willie Dixon's "Little Baby," or the traditional spiritual "No Hiding Place," turn it up really loud, and be *wowed*. You're going to thank me.—C.B.



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CAROL PONDER/Pretty Bird (Cove Struck Music-001) Producers: Victor Mecsysne, Robert Kiefer—If you are a lover or student of the song, you must have this CD. This collection of a cappella ballads—old and new—are the taproots of modern folk, country and bluegrass. Calling it "a cappella ballad," however, is like calling The Mona Lisa "a painting." Calling it "Appalachian" shows only our forgetfulness—or ignorance—of the origin of those people. The songs of *Pretty Bird* touch something deep within your soul, and this music may be the long-lost conduit that transports the spirit to the beginning of song, to that place where music rejoins the universal heart. Carol Ponder's powerful and exquisite low-E to high-C voice is perhaps the perfect vehicle to interpret and perhaps even resurrect this dying art form. This is one of the most beautiful and important records I have *ever* had the joy of hearing.—C.B.



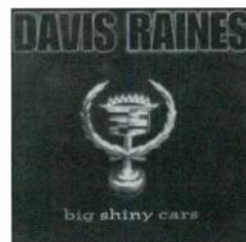
(Cove Struck Music-001) Producers: Victor Mecsysne, Robert Kiefer—If you are a lover or student of the song, you must have this CD. This collection of a cappella ballads—old and new—are the taproots of modern folk, country and bluegrass. Calling it "a cappella ballad," however, is like calling The Mona Lisa "a painting." Calling it "Appalachian" shows only our forgetfulness—or ignorance—of the origin of those people. The songs of *Pretty Bird* touch something deep within your soul, and this music may be the long-lost conduit that transports the spirit to the beginning of song, to that place where music rejoins the universal heart. Carol Ponder's powerful and exquisite low-E to high-C voice is perhaps the perfect vehicle to interpret and perhaps even resurrect this dying art form. This is one of the most beautiful and important records I have *ever* had the joy of hearing.—C.B.

POINT OF GRACE/Steady On (Word) Producer: Brown Bannister—This album entered the *Billboard* Top 200 at No. 24. Even more arresting is the title track and first single, a Christian pop blazer powered by this female quartet's go-for-broke vocal performances—pure bottled euphoria. Elsewhere, the tunes range from similarly energetic fare to mellow mid-tempo and expansive ballads, while tapping hip-hop, R&B, gospel, alternative and—believe it or not—'80s pop metal influences. It is precisely that kind of imaginative cross-pollination that makes *Steady On* a breakthrough Christian album. Reference the alt-pop "Jesus Is," the fist-pumping rocker "The Song Is Alive," a sneaky Bon Jovian cut titled "Drawing Me Closer" and "Better Days," with its strutting, bluesy coda. Need a break from the rigid musical confines of commercial country music? Me too.—C.A.



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DAVIS RAINES/Big Shiny Cars (Crossfield 1004) Producer: Tricia Walker, Suzanne Elmer-King—This first thing you say during cut one, "Hell For Breakfast," is *Holy Cow!* Raines, a former death row security guard, has taken his southern upbringing, his jagged rode-hard point-of-



(Crossfield 1004) Producer: Tricia Walker, Suzanne Elmer-King—This first thing you say during cut one, "Hell For Breakfast," is *Holy Cow!* Raines, a former death row security guard, has taken his southern upbringing, his jagged rode-hard point-of-

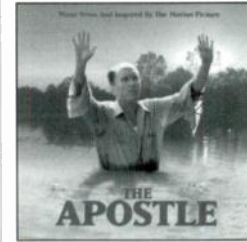
view, added it to his love for country music and southern literature, and come up with a collection somewhere between Tom Waits, William Faulkner and Merle Haggard. *Big Shiny Cars* is alternately a good time and a serious, thought provoking ride. Standouts include the title track, "Last Hard Man In Elmore County," "Cajun Dick," "The Sheik Of Mountain Creek," and, oh heck, they're all great. And let it play just a little longer past cut 13. The bonus track, listed on the sleeve but not in the booklet, is a hoot.—C.B.

CHARLIE ROBISON/Life Of The Party (Lucky Dog ACK 69327) Producer: Lloyd Maines, Charlie Robison—You gotta love a guy who writes a lyric like this: *I wish I knew a movie star, someone like Charlie Sheen/cause if he'd hang with Kato Kaelin/I guess he'd hang out with me*. The kicker is, this is a sad song. This Texas singer/songwriter cruises that wide highway between folk, country and honky tonk—and includes here what may be the world's first honky tonk nursery rhyme: *Bar light, Bar bright/first bar I see tonight/Wish I may/Wish I might/find someone to hold me tight*. It's from the hip and it's fun, even when it's caustic like this from "I Don't Feel That Way:" *You know I'd love to care enough to slam another door/and I would but I don't feel that way anymore*. There's also the obligatory murder song, "Loving County," the obligatory prison song, "Waiting For The Mail." John Prine and Jerry Jeff fans, take note.—C.B.



(Lucky Dog ACK 69327) Producer: Lloyd Maines, Charlie Robison—You gotta love a guy who writes a lyric like this: *I wish I knew a movie star, someone like Charlie Sheen/cause if he'd hang with Kato Kaelin/I guess he'd hang out with me*. The kicker is, this is a sad song. This Texas singer/songwriter cruises that wide highway between folk, country and honky tonk—and includes here what may be the world's first honky tonk nursery rhyme: *Bar light, Bar bright/first bar I see tonight/Wish I may/Wish I might/find someone to hold me tight*. It's from the hip and it's fun, even when it's caustic like this from "I Don't Feel That Way:" *You know I'd love to care enough to slam another door/and I would but I don't feel that way anymore*. There's also the obligatory murder song, "Loving County," the obligatory prison song, "Waiting For The Mail." John Prine and Jerry Jeff fans, take note.—C.B.

VARIOUS ARTISTS/The Apostle Soundtrack (Rising Tide 3P-1046) Executive Producer: Emory Gordy, Jr.—I'm ashamed to admit I haven't yet seen the movie, but this soundtrack is phenomenal. The two year life of Rising Tide is completely authenticated by this record alone. Lari White's rendition of "There Is Power In The Blood," made me want to go back to a Baptist church. A contender for my yearly "Best Of" list, and a must for collectors.—C.B.



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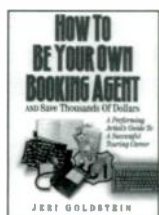
Coming November 23

1998 PUBLISHER SPECIAL

**How To Be Your Own Booking Agent And Save Thousands Of Dollars
A Performing Artist's Guide To A Successful Touring Career**

by Jeri Goldstein

The New Music Times, Inc. \$24.95, 492 pp.



It's at first daunting because of its size, but don't let that put you off. With wide margins that contain helpful hints from music pros (and Chinese Proverbs, too: "Be not afraid of growing slowly, be afraid of standing still"), this book is an excellent resource for artists, agents and managers alike. Written by long-time agent Jeri Goldstein and edited by local music maven Kari Estrin, who's been both a magazine publisher and a talent buyer from Harvard to Summer Lights, *How To Be Your Own Booking Agent* provides a valuable underpinning of knowledge for the touring artist. Estrin, in true editor form, gives us the three best things about this book: 1—It delivers thorough basic knowledge for all levels of touring artist; 2—The resource section is perhaps one of the most complete ever assembled. It gives you sample contracts for everything, tells you who to call to book yourself on *Mr. Rogers Neighborhood*, gives you contact information for organizations with targeted media lists. It even tells you where to cross the border if you're playing in Toronto; and 3—It's written in an accessible, succinct and informal style. It's a must-have for any music professional's library. —C.B.

Playin' Around—The Lives and Careers of Famous Session Musicians

by Jennifer Ember Pierce

The Scarecrow Press \$49.50, 327 pp.

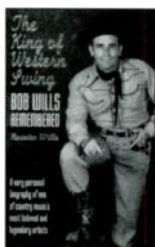


An interesting collection of "in their own words" stories from a dozen of the city's finest, including Buddy Harman, Harold Bradley, Sonny Garrish, Eddie Bayers, Jelly Roll Johnson, and more. An anecdotal look at where they came from, how they got here, and what they're about.—C.B.

The King Of Western Swing—Bob Wills Remembered

by Rosetta Wills

Billboard Books, \$21.95, 224 pp.

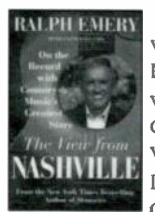


Bob Wills' second child, Rosetta, never really knew her father. Her mother, Wills' fourth wife, divorced the legendary performer when Rosetta was still in diapers. Consequently, her book traces a lifelong quest to know, understand and earn the favor of a man whose visits were infrequent and predicated upon a show at the local dance hall. Though her pursuit goes largely unfulfilled, a picture emerges of a charismatic, wildly magnetic entertainer whose very presence charged a room with energy. The book details Bob's career, Wills family history and the numerous musicians in and around the Texas Playboys to the extent that the reader almost needs a flow chart to keep up. Whatever its shortcomings—it's as much about Rosetta as about her father—*Bob Wills Remembered* is an unflinchingly honest book. Ms. Wills honors her father's genius and success, but also portrays his complexity and failings, ultimately offering the reader a glimpse of the person she so desperately wanted to know—Bob Wills the human being.—C.A.

The View From Nashville

by Ralph Emery with Patsi Bale Cox

William Morrow & Company, \$25, 310 pp.



Ralph regales us once again with tales of country music folk. It's an easy, entertaining read, with chapter titles like, "The Golfer Formerly Known As Vince," and my favorite, "The Drummer Is A Rummer And Can't Hold the Beat," about ESP, angels and reincarnation. Emery and Cox include what they call "vignettes," short pieces with titles like "Gator Bait," about Freddie Hart's first job, and "The Slippery Mind of Roger Miller," which gives us just a hint at Miller's brilliant, hilarious mind. Save this for when you get your first autumn cold and are laid up in bed. It

won't tax your immune system and it will make you feel better.—CB

Women On Top—The Quiet Revolution That's Rocking the American Music Industry

by James Dickerson,

Billboard Books, \$21.95, 256 pp.



Of course, I want to like any book that espouses a theme of female success. But I knew something was amiss when Dickerson explained the reason Patsy Cline went so long without a hit after "Walkin' After Midnight," was that "record executives followed up with a series of songs they thought women wanted to hear." Actually, record executives followed up with standard songs from the catalog of Patsy's scoundrel publisher, Bill McCall; she was contractually bound to record only material from his catalog during the first few years of her career. That was an important point to miss, and worse, Dickerson's erroneous assumption was tailored to fit his gender-bias. Factual and editorial errors compounded my growing doubt. On page 115, Dickerson tells us Nancy Sinatra's "These Boots Are Made For Walkin'" went to No. 1 in February 1966, "giving Sinatra the first chart topper by a woman since Connie Francis's 1958 hit, 'Stupid Cupid.'" Then, in the very next paragraph, he says "In June 1963, [Leslie Gore's] first release, 'It's My Party,' went to the top of the charts." Well, which is it? And there's more of the same. He says if Reba talks country, it's a slip of the tongue. *What??* Dickerson talks about Cher's film successes but mentions neither *Moonstruck* nor her Oscar for that film. He also makes the claim that country music had always had "numerous homosexual artists," but gives not one example to back up that claim.

Unfortunately, *Women On Top* contains too many unsubstantiated assertions and seems rife with faulty logic. Too bad, because women artists *have* made substantive sales gains, and the headway women executives have forged is relevant, and an important and telling story in the overall picture of our industry and our society.—C.B. ♦

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My sincere heartfelt thanks to this whole community and to country radio and all my peers and friends. Believe me; it is appreciated more than you will ever know!

Gene Watson

Special thanks to

PAT QUIGLEY for the faith and trust in me producing my music.

BILL CATINO and the entire promotion team for the hard work and for believing.

All of CAPITOL NASHVILLE for a FANTASTIC job.

RENAISSANCE MANAGEMENT; CLARK, MELISSA and JUDY for keeping it all running.

BILLY KIRSCH for co-writing "Holes In The Floor Of Heaven" with me.

BERGEN WHITE for the beautiful string arrangement and unending support.

Thanks to everyone who helped make "Holes In The Floor Of Heaven" CMA Song and Single of the Year. GB you are the best!

Engineers: RANDY GARDNER and JULIAN KING

Second Engineers: STEVE CROWDER and RICH HANSON

Musicians: RON GANNAWAY, WOODY LINGLE, SONNY GARRISH, REGGIE YOUNG, JOHN JARVIS and TERRY WARINER.

Strings by CARL GORODETSKY and the NASHVILLE STRING MACHINE

Mastered by GEORGETOWN MASTERING; DENNY PURCELL, DON COBB and JONATHAN RUSSELL



Courtesy of CMA Photo by Luis Martinis





DISCLAIMER

by ROBERT K. OERMANN

Ruby Amanfu DISCovered; Mercury Delivers

Rock rules.

With country still in some kind of identity crisis and the contemporary-Christian field glutting its marketplace with way too much product, Nashville's pop/rock community has been the surprise success story of the year. Or at least of this issue.

The Evinrudes' "Drive Me Home" has already been reviewed in these pages and become a big local hit. Now it has national distribution and, hopefully, a shot at a national breakthrough. And those cuties aren't the only non-country ambassadors marching out of this town. In this same stack of CDs are the national efforts of Wes Cunningham, Bare Jr., Josh Rouse, Audra & Alayna, dc talk and Greg Trooper, Nashvillians all.

Three **DISCOVERY AWARD** contenders also come from the pop/rock side of town—a black song poet named **Ruby Amanfu**, the band Dick Stacy and the rappin' Utopia State. The country/Americana camp fielded four fine newcomers, downhome vocalist Jenny Simpson, a hair-raising tenor named Gene Miller, singer-songwriter Charlie Robison and the acoustic swing trio The Hot Club of Cowtown. In a tough field, I'm going with Ruby, since she's truly an unknown and deserves some attention. Thank Airik Sanders over at Sony for waving her flag.

With its wide-ranging, yet consistently fine musical smorgasbord, you can call **Mercury Records** the **Label of the Day**. What else would you call a company with a breath-taking Hank Williams reissue, a brilliant new talent like Jenny Simpson and the Evinrudes/Audra & Alayna Music City pop talents cited above?

In completely different ways I am nuts about the Sara Evans, Bare Jr., Wes Cunningham, Charlie Robison, Nashville Mandolin Ensemble and Josh Rouse sounds. Call it a six-way draw for Disc of the Day and go seek them all out.

COUNTRY

CHARLIE DANIELS BAND "Fais Do Do"

Writer: Charlie Daniels/Chuck Jones; Producer: Ron W. Griffin; Publisher: MCA/Uneasy Writer/Great Cumberland/Fugue, BMI; Blue Hat CDX.

Red hot picking, a sizzling tempo, a robust vocal and a ridiculously catchy melody are the ingredients in this Cajun gumbo. Fire and energy. Deserves massive airplay.

SARA EVANS "No Place That Far"

Writer: Sara Evans/Tom Shapiro/Tony Martin; Producer: Norro Wilson/Buddy Cannon; Publisher: Sony-ATV/Wenonga/

Hamstein Cumberland/Baby Mae, BMI; RCA CDX.

We need this woman's voice, approach and overall musical attitude in our lives. This is honest, from-the-heart country music. And as if her vocal wasn't thrilling enough, the delicious Vince Gill harmony part practically turns the performance into a heavenly duet. Goosebumps all over.

DAVID KERSH

"Something To Think About"

Writer: Tony Martin/Tim Nichols; Producer: Pat McMakin; Publisher: Blackwood/Ty Land/Hamstein Cumberland/Baby Mae, BMI; Curb CDX.

Your basic country-radio junk.

LARI WHITE "Take Me"

Writer: Stephony Smith/Bob DiPiero; Producer: Dann Huff; Publisher: EMI Blackwood/Singles Only/Sony-ATV, BMI; Lyric Street CDX.

I like this "love travelogue" lyric and her penetrating, countryfied vocal. It would sound better if there was more rustic/acoustic instrumentation and a lot less electric-guitar noise.

JENNY SIMPSON "Ticket Out Of Kansas"

Writer: Tia Sillers; Producer: Garth Fundis/Ray Methvin; Publisher: Tom Collins, BMI; Mercury 222.

Holy smoke. How wonderful this is. The production "breathes" with the song and singer; Tia's lyric is extraordinary; newcomer Simpson has a warmly conversational delivery. The whole thing does what country music is supposed to do—it communicates. Deep in my heart, I hope that records like this one are pointing the way to country's musical future.

GEORGE STRAIT

"We Really Shouldn't Be Doing This"

Writer: Jim Lauderdale; Producer: Tony Brown/George Strait; Publisher: Mighty Nice/Laudersongs, BMI; MCA CDX.

He rocks with about as much finesse as I can rope cattle. News flash: George is not Elvis.

BRADY SEALS "Whole Lotta Hurt"

Writer: Brady Seals/Jamie O'Hara; Producer: Rodney Crowell/Brady Seals; Publisher: Gypsy Outfit/Sony-ATV/Magic Knee, ASCAP/BMI; Warner Bros. 9503.

This kicks butt smartly. Stinging guitar, searing fiddle and thumping backbeat behind a wailin' hillbilly vocal and a dandy lyric. Easily his finest solo single to date.

JO DEE MESSINA "Stand Beside Me"

Writer: Stephen Allen Davis; Producer:

Byron Gallimore/Tim McGraw; Publisher: Hamstein Cumberland, BMI; Curb 8702.

Everything about this works for me. The lyric has a terrific message, the production is brilliant and the vocal is sensational. Like the woman herself, this is honest and true and real.

R&B

UTOPIA STATE "S.P.A.C.E."

Writer: R. Mitchell/J. Garrett/J. Dement/S. Myers/C. McKissack; Producer: Utopia State; Publisher: Airk, BMI; Shika-Down 3032 (track).

A sonic collage of speech and sound dissolves into rapping punctuated by an eerie electronic ringing. The overall CD, *Where Y'All From*, is Nashville's most accomplished rap production to date.

PLAYHOUSE "Ah Sukie Sukie Nah"

Writer: none listed; Producer: none listed; Publisher: none listed; Max Fab EP.

I think this act evolved out of Nashville's Blow Pop Crew. Debut disc features rapid-fire rapping backed by a female tape loop that's goofy/fun. Quite danceable.

POP/ROCK

MAX CARL "One More River"

Writer: none listed; Producer: Glenn Frey/Mike Harlow/Max Carl; Publisher: none listed; Mission 1-5

L.A. to Music City transplant Carl has an underground reputation as one of the most electrifying singers in town. His new CD showcases his chest-bursting soulman tenor for the rest of the world to hear. The boy can flat sing.

dc talk "My Friend"

Writer: Toby McKeehan/Michael Tait/Kevin Max/Mark Hudson/Dominick Miller; Producer: Toby McKeehan/Mark Heimermann; Publisher: Achtober Songs/Out of Twisted Roots/Blind Thief/MCA/Beef Puppet/IRS Songs/Rutis, no performance rights listed; ForeFront/Virgin 5195 (track)

The former rappers have evolved into a stunningly accomplished rock act. This has a splendid late-British-Invasion atmosphere with layered vocals, shuddering electric guitar and pop hooks galore. An unqualified rave from this corner.

RUBY AMANFU "Crybaby"

Writer: Amanfu/Mueller; Producer: Peter Mueller/Ruby Amanfu; Publisher: Lost Frogs, no performance rights listed; Lost Frogs (track) (615-776-5438)

This ranks as one of the finest discoveries I've made all year long. Ruby's literate

songwriting, acoustic-pop production and Joan Armatrading Tracy Chapman sensibilities are all equally ear tickling. Label is based in tiny Nolensville, just south of Nashville.

WES CUNNINGHAM "So It Goes"

Writer: Wes Cunningham; Producer: Monroe Jones/Cbris Parker; Publisher: White Nero Played/Ora-Le. ASCAP; Warner Bros/I.V. 47010 (track)

The latest Nashvillian with a pop deal, Cunningham is a native Texan who paints vivid word pictures, sings in a straight-ahead style and writes crafty pop melodies that stick to the ribs. Stark production features solo trumpet noodlings, pinpoint electric guitar notes and solo drum thumping. This is one very cool record.

DICK STACY "Perfect Girl"

Writer: Stacy Carroll/Rick DeLima; Producer: Rick DeLima; Publisher: none listed. BMI: Dick Stacy (615-871-9507)

Lead singer Stacy Carroll gives out with sass and 'tude all over the band's four-song sampler, but especially on this number. Producer/guitarist Rick DeLima's jazzbo/rock vibe is entrancing. Check them out in the clubs if you can brave the stampede of rock A&R guys who are bound to catch the buzz soon.

AUDRA & ALAYNA "Tell Me"

Writer: Audra, Alayna & Laurie Webb; Producer: Keith Thomas; Publisher: Sony-ATV/School 12/7-8 Publishing/Curb. BMI/ASCAP: Blackheart/Mercury/Remington

483371811-2 (track)

Signed to Joan Jett's Blackheart label and distributed by Mercury, these pop-singing twins from Music City have a bright, clear style featuring chiming guitars and the hookiest white-chick harmonies since the heyday of The Bangles and The Go-Go's. Highly listenable.

JOSH ROUSE "Dressed Up Like Nebraska"

Writer: Josh Rouse; Producer: David Henry/Josh Rouse; Publisher: Pubco/Songs From the Davenport. BMI: Slow River 36 (track)

I am often asked what I'm listening to for my own pleasure. Right now it is this extraordinary debut album by the rootsy Nashville popster Josh Rouse. One of our town's finest pop creations of the year.

[continued on page 24]

ROWLETTE

Steve Buckingham

Senior Vice President,
Welk Music Group/Vanguard Records
P.O. Box 159159
Nashville, TN 37215
615-297-2588 • Fax: 297-2510



"I intend to recreate Vanguard in its own image," says Steve Buckingham, whose primary responsibility at the seminal rogue label is A&R. Those are some pretty big shoes to fill.

Vanguard, begun in New York in 1950 by brothers Seymour and Maynard Solomon, has been called "cutting edge before there was a cutting edge." At first the company was dedicated to classical music; its initial success a vocal/orchestral LP of Gustave Mahler works. The Solomons also built a name on sound quality; their demand for immaculate quality propelled them to repeatedly reject test pressings until their ears were satisfied.

They chased purity and integrity in artistry as well, indeed becoming the vanguard of the traditional folk revival of the '50s and '60s by signing groups otherwise blacklisted in that anti-communist era. Joan Baez, The Weavers, Buffy Ste. Marie and Ian & Sylvia were among the standouts. Vanguard even signed perhaps the most controversial voice of the era, opera and folk singer Paul Robeson, who had endorsed the USSR in 1949 for its doctrine of racial equality—a move that spurred the infamous Peekskill riots where local Ku Klux Klanners, other citizens and police attacked Robeson's audience.

Vanguard also paid attention to traditional musics by signing the likes of Doc & Merle Watson; famed talent scout John Hammond, Sr. brought jazz to the label, including some landmark Carnegie Hall concerts that married black jazz, blues and gospel as Benny Goodman shared a stage with Count Basie, Big Bill Brontzy and Sonny Terry. In the sixties, house blues producer Sam Charters recorded the likes of James Cotton, Junior Wells, Buddy Guy, Otis Spann and Mississippi John Hurt.

The Solomons sold Vanguard to Welk in 1986. The company began converting back catalog to CD and issuing never-released masters of influential artists and concerts, primarily Newport Folk Festival tapes by Phil Ochs, the Stanley Brothers, Mother Maybelle Carter, Judy Collins and the Kingston Trio.

Earlier this year, The Welk Group re-activated the label and chose Buckingham to helm it. He maintains an office here, and in the label's Santa Monica headquarters.

The Welk Group has also recently broadened its commitment to roots music through its purchase of Sugar Hill Records, which will be run by its founder Barry Pass, but strengthened by the staff and funding of the Welk Group's west coast operations. Buckingham is excited about the addition, and says he and Pass are happily discussing ways they can support each other.

Vanguard likely couldn't have found a better multi-genre leader than Buckingham. As producer, he has won three Grammys, scored top ten singles on seven different charts—Pop, Country, R&B, Adult Contemporary, Christian, Hispanic and Dance. He has accumulated 10 Platinum and 19 Gold albums in his career. His first of 27 No. 1 singles began in 1978 with the pop smash "I Love The Nightlife" by Alicia Bridges. He's also produced music for half a dozen motion pictures as well as two CBS television specials.

Buckingham grew up in Richmond, Virginia, playing in an eclectic blend of bands. Just out of college, a record deal with his beach music group helped land him in Atlanta where he worked for famed music man Bill Lowery playing sessions, including some in Muscle Shoals and LA. Those led to the Bridges recording, which in turn led Clive Davis to call Buckingham with an offer to produce Arista artists including Melissa Manchester and Dionne Warwick.

Seeking a music community where he could live and work, Buckingham moved to Nashville in 1980, and was a bit of an anomaly because he wasn't your typical post-pop producer looking to break into the country market—he continued producing only pop acts for the first four or five years here. The community welcomed him, though, and a call from Rick Blackburn, who headed then-CBS Records, led to Buckingham producing his first country project which became a top five record for Tammy Wynette.

The success of that side eventually led to a nine year position in A&R at the label, through its transition to Sony. It was a time that has been called "a golden era," boasting legendary artists including Wynette, Johnny Cash, Willie Nelson; then-new acts Sweethearts of the Rodeo, Ricky Van Shelton, the O'Kanes, Rosanne Cash, Rodney Crowell and Mary Chapin Carpenter. Buckingham produced many of them, including Dolly Parton. Their first project was her Platinum *Even When She Flies*, and the two developed "a great friendship and creative relationship." When the corporate environment began to lose its luster with Buckingham, the two formed Blue Eye Records and inked a co-venture with Universal.

Last year, Buckingham was in L.A. mixing a jazz album he had produced and ran into [Vanguard owner] Larry Welk. "Neither of us were looking for anything," says Buckingham, "but we got to talking and ultimately, he offered me the position to run Vanguard."

Buckingham considers it an honor to become part of a label that "was never afraid to sign artists who broke new ground musically, politically, or otherwise." Folk icon David Wilcox has become the first artist signed to Vanguard under Buckingham's leadership.

His plan for the label is to "do just what made it great in the first place—blues, jazz and folk; this is the kind of music I'm interested in doing," says Buckingham.

As to the flip from mainstream to fringe music, Buckingham is following his creative heart.

"It's where I want to go at this point in my life," he says, "rather than just doing the same thing over and over again. I don't mean that critically, but there are ways you do things in [Nashville]. I don't feel like I have anything left to prove. I've certainly had enough hits, and just adding more isn't going to do anything for me. I want to do different things, creatively, with music that will challenge me."

—Charlene Blevins

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1998 Year-End Tax Planning

The Taxpayer Relief Act of 1997 introduced major changes to the tax law. While taxpayers were able to take advantage of some of these changes on their 1997 tax returns, many of the law changes did not become effective until the 1998 tax year. In the October, 1997 article in *Music Row* ("The Taxpayer Relief Act of 1997: How Much Relief is There for You?"), I outlined several of the provisions of the 1997 tax law; in this article, we will revisit some of those provisions in looking toward planning for the year-end of 1998.

Individuals

One of the changes affecting individuals which was included in the 1997 tax act was the reduction of tax rates on long-term capital gain income. Under the prior law, capital gain income was taxed at the maximum rate of 28% and in 1997, capital gain income was taxed at different rates depending on the date in 1997 on which the property was sold, as well as how long it had been held. For sales after 1997, the lower, long-term capital gain rates of 20% (or 10% if you are in the 15% ordinary tax bracket) will apply for most property held longer than twelve months. This holding period is a recent change under the 1998 technical corrections from the 1997 law which stipulated an 18 month holding period for sales to qualify for the lower rates. It should be noted, however, that some of the capital gains income distributed from mutual funds in 1998 may still be taxed at the 28% maximum rate rather than the 20% rate—this will be reported to you by the mutual fund or broker. Also remember that not all capital assets are eligible for the new maximum rates. Gain from depreciation recapture on the sale of depreciable real property, such as rental real estate, will be taxed at the maximum rate of 25%. The gain from the sale of collectibles such as artwork, coins, and gems also continue to be taxable at the 28% maximum rate.

Other provisions which take effect in 1998 relate to funding for higher education. The 1997 Act created two types of credits for payments toward post-secondary education for yourself, spouse or dependents which can be used to reduce

your federal income tax liability. The HOPE scholarship provision allows for a credit of up to \$1,500 per student, per year (for the first two years of post-secondary education). The credit is based on 100% of the first \$1,000 of tuition expenses and 50% of the next \$1,000 of tuition paid after 1997 for education after 1997; expenses for room and board, books and student activity fees do not qualify for the credit. Benefit of this tuition credit is phased out between adjusted gross income levels of \$40,000 and \$50,000 for single filers and between \$80,000 and \$100,000 for joint filers. A tuition credit could also be claimed under the Lifetime Learning credit. This credit is allowed for

"...you may want to plan to take advantage of some of these changes in the tax law to reduce your taxes."

20% of qualified tuition up to \$5,000 per year paid after June 30, 1998 for education periods after that date. Both the HOPE and Lifetime Learning credit may not be taken in the same tax year for the same student, and the credit may not be claimed for expenses paid with tax-free distributions from an education IRA; therefore, it may be necessary to evaluate each year which credit or income exclusion will be most beneficial.

Small Businesses

The deduction for health insurance premiums paid by self-employed individuals, including more than two-percent shareholders of S corporations, is increased in 1998 under the 1997 Act. The amount deductible for 1998 in determining adjusted gross income has increased from 40% to 45%. The deductible percentage will remain at 45% for 1999 and will increase to 50% in 2000.

Also keep in mind as year-end approaches that you may write-off up to \$18,500 of equipment purchased and placed into service in 1998. This amount has increased by \$500 from the 1997 total. In planning for year-end, you may want to consider accelerating plans to expand your business or purchase new equipment to take advantage of this deduction in 1998.

As we near the end of 1998, you may want to plan to take advantage of some of these changes in the tax law to reduce your taxes.♦

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ALBUM REVIEWS



BLACKHAWK/ *The Sky's The Limit*

(Arista 07822-18872-2) Producers: Mark Bright, Tim DuBois

Prime Cuts: "Your Own Little Corner Of My Heart,"

"Goin' Down Fightin'," "Always Have, Always Will"

Critique: This effectively erases a myth. It's the one that says you can't turn in a clean, clear production and still keep the heart and soul of the music. In *The Sky's The Limit*, technology and artistry bond like compatible elements in chemistry. There's a consistently energetic production throughout the 11-song selection, especially commendable since the tunes roam a stylistic range. "Goin' Down Fightin'" (with its flavorful a cappella ending) and "The Last Time," for example, could fairly well be termed "Beatles-ish" without threat of reprisal. "Nobody Knows What To Say" bears folk-rock hints, while "Think Again" (actually, the only mediocre song on the album) shoots for straight country harmony. But it's not only production that stands out—the mixes on each song are notably terrific as well. It may in fact be one of the best engineered and mixed projects heard in a long while; the team has put the threesome much more out front vocally, yet with no sonic loss on the instruments. The result is that BlackHawk, in particular lead vocalist Henry Paul, has never been more powerful or captivating, which is not to indicate that it's a mere triumph of machinery. The group just sounds more soulful and expressive, and the trademark soaring harmonies, amply displayed on "Your Own Little Corner Of My Heart" and "When I Find It, I'll Know It," seem to scale previously uncharted heights. Most of the songs exhibit a happy feel, as opposed to their last album, with the prettiest budding out from Dave Robbins on his self-penned, "Always Have, Always Will." Give this one airplay and let it fly.

—Bob Paxman



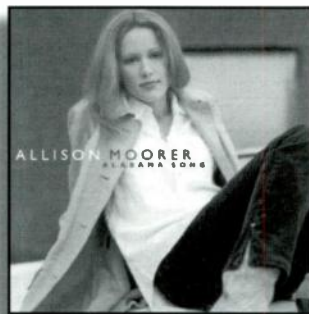
ALLISON MOORER/ *Alabama Song*

(MCA 70028) Producer: Kenny Greenberg

Prime Cuts: "The One That Got Away (Got Away With My Heart)," "A Soft Place To Fall," "Tell Me Baby," "Easier To Forget"

Critique: From the git-go you notice that this ain't no ordinary, Music Row vanilla album's worth of songs, and the smokey-voiced singer/songwriter ain't just another assembly-line belly button babe. Throughout, the deft, bare essentials arrangements by producer/guitarist Kenny Greenberg recall the early Emmylou Harris period. With all these tasty ingredients in Moorer's debut album, *Alabama Song*, one can't help but understand there's a new recipe for country music simmering in Nashville. Both Moorer and her very cool album could find audiences with both old school country fans and the Americana crowd. Moorer and husband Doyle Primm are responsible for eight of the 11 songs, with some, such as "Found A Letter" and the waltz-tempoed "Easier To Forget," sounding like Loretta Lynn-penned classics. Most of the material deals with the country staples: loss and heartbreak. But whether singing a peppy Bakersfield-styled romp like "The One That Got Away" or the haunting title track (which is reminiscent of Bob Dylan's "Girl From The North Country" from *Nashville Skyline*), Moorer's sultry, spirited vocals makes them all of-a-piece. While all the songs here are good, few are up to the level of "A Soft Place To Fall" (the bitter-sweet ballad penned by Gwil Owen and Moorer featured in *The Horse Whisperer* film), and the late Walter's Hyatt's blues tinged shuffle "Tell Me Baby." With this dusky jewel of an album, Allison Moorer has finally stepped out of big sister Shelby Lynne's long shadow.

—Ron Young

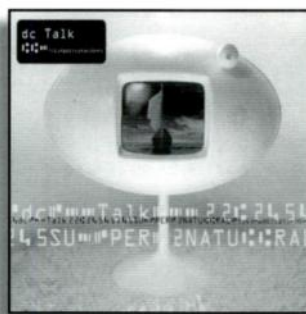


dc TALK/ *Supernatural*

(ForeFront/Virgin 5195) Producers: Toby McKeehan, Mark Heimermann

Prime Cuts: "It's Killing Me," "Dive," "Wanna Be Loved," "Since I Met You," "Supernatural"

Critique: Three years after the release of their platinum-plus *Jesus Freak*, Christian music's premier band returns with an album that is at once harder, darker, fatter, slicker and more varied than the previous offering. In short, this disc has the potential to be a chart monster. Couple that with Virgin's secular marketing muscle and you can pretty well count on *Supernatural* making a statement for the genre. Sales aside, dc Talk has their own point to make and the music says it all. The disc opens with "It's Killing Me," a growling, distorted rocker that swells to a furious, head-slamming conclusion. Brilliant sequencing slides you directly into the next cut, "Dive," a pulsingly percussive number that takes some, but not all, of the edge off the first track. By the time you get to the mellow, drifting mood piece "Consume Me," dc Talk sounds like a completely different band.



Elsewhere they hit a modified '70s pop-funk groove ("Wanna Be Loved") and full-on snare driven punk ("Since I Met You"). In fact, dc Talk does so many things so well I was reminded of—in snippets or extended passages—artists as diverse as The Beatles, Queen, Living Colour, The Police, Pink Floyd, Porno for Pyros, Hanson, Red Hot Chili Peppers, Lenny Kravitz and Led Zeppelin. Throw in hip hop, electronica and industrial influences and you have a

Christian rock masterpiece with the ability to quench many musical thirsts whether or not the message does the same for your soul.

—Chuck Aly

DEANA CARTER/ *Everything's Gonna Be Alright*

(Capitol) Producers: Deana Carter, Chris Farren

Prime Cuts: "Absence Of The Heart," "Brand New Key," "Angels Working Overtime"

Critique: Ever watch a TV show with the sound off? Maybe you're doing other things when it comes on and you glance over for a few minutes. Even though it came highly recommended and sure looks like it has all the elements of something you would enjoy, it simply fails to hold your interest. Unfortunately, that's precisely the way I feel about Ms. Carter's much-anticipated and critically-acclaimed second album, *Everything's Gonna Be Alright*. The weird thing is, there's plenty here to like. The production, for one, is excellent. "You Still Shake Me" pumps in-your-face bass drum, crunchy guitar work and imaginative layering of Carter's vocals. The writing is polished and original, as on the story song "Ruby Brown" and the first single, "Absence Of The Heart." The vocal performances, while unlikely to shatter any crystal wine glasses, are also very well done. Carter has a thorough understanding of what material works with



her breathy voice—a knack which serves her well on a cover of Melanie Safka's "Brand New Key." That song, which very easily could have tanked, is actually quite fun. But for every time I said to myself, that's kinda cool—as on the gently rocking "Michelangelo Sky"—I never found myself dying to skip back for another listen. My only goose bump moment came on the glorious "Angels Working Overtime," but in the end that's just not enough.

Granted, I have blind spots in my musical tastes, and I recognize that others may absolutely love this album. Even so, I just can't call a dandelion a daisy.

—Chuck Aly



EDGE OF THE ROW

by RUSTY RUSSELL

"...the concern was that I'd damaged my cynic bone."

Regular readers may have noticed that, for an issue or two, this column has gone missing. No, Mr. Ross has not finally come to his senses. And no, I didn't run out of goofy analogies or CDs from groovy little artists who made them in their bedrooms. What happened was, I got sick. Had a heart attack, actually. Sheesh. The upshot is, I'm okay, if we define "okay" as a state where you can still walk (slowly) and talk and pretty much live normally except that you get tired real easily and you can't smoke or drink a lot of coffee and you're only allowed to eat things that taste like cardboard, but not *real* cardboard. You have to eat cardboard *light*, which is made of tofu. And with a serious illness like this, you've got to watch for collateral damage. As soon as they know you're going to keep ticking, the doctors start checking to see if you screwed up anything besides your heart while you were flopping around in the ER. With me, the concern was that I'd damaged my cynic bone. This all-important part connects sensitive receptors to the muscles used in rolling the eyes and frowning the brow. Mine is still smarting from the outpouring of concern and support.

Just hours after my little whoopie, the calls started coming in. Artists, label types, publicity folks, musicians, fellow journalists, you name it. You expect it from friends...just glad you're okay, is there anything we can do, can I have some of your stuff if you don't make it... What floored me was the genuine good will from people whose shins I regularly run up and kick in print. No gift-wrapped boxes of lard or Camel non-filters, no booby-trapped cards with jack-in-the-box pop-up features designed to make the ol' monitor start beeping. Just heartfelt good wishes and offers to help in any way possible. It showed me that we really do work in an industry filled with living, breathing, *caring* people who, when it comes down to real human issues, put personal differences and bottom lines aside. People who, regardless of artistic leanings or philosophical differences, gave an authentic hoot. I can only hope the damage to my cynic bone isn't permanent. ("We're very concerned," said a nurse in ICU. "We showed him an autobiography from a 22-year-old artist who just released her second album, and he didn't even flinch!") Seriously, a million thanks, and that ain't enough.

Well! Some people will do anything for attention. Like, for instance, the **V-Roys**, whose *All About Town* is just out on E-Squared. The first thing you notice

here is that confidence has a *sound*. For lots of bands, it doesn't show up until the fourth or fifth album, which these days means it's never going to show up. This is the 'Roys' second CD, and it *bristles* with confidence. You hear it in the attack of a power chord, in the delivery of a song's first line, in the restraint applied to the arrangements. It's as if they're saying, "we're still amazed by the process, but we accept our place in it and we're getting down to business." To be sure, there's enough energy to imply a sense of abandon, but the V-Roys don't try to show everything they've got all at once. Very refreshing. **Scott Miller** showed himself to be an excellent writer on their debut, *Just Add Ice*. With "The Window Song" (Mic Morrison, Steve Earle, co-writers), "Fade Away," "Testify" and "Sorry Sue" (w/Earle), he's honed those chops to a razor edge. And Earle & Ray Kennedy, who produced (as the "Twangtrust") *really* have this recording thing down. Killer, killer.

Other notable stuff: *Dark Night*, from bluesman **James Armstrong** (Hightone). The No-Cal singer and guitar-slinger, prevented from playing lead on this album by last year's shooting injury, is smooth and soulful here. Great phrasing and an emotional range that goes from relaxed to urgent to downright *hurt*. Bruce Bromberg produced this worthy effort. Check it out. And don't miss *Piedmont Avenue*, from pianist **John R. Burr**. After a dozen years or more when mind-numbing New Age piano tinklers proffered their impressions of waterfalls and sea breezes (zzzzzz...), it's nice to hear real melodies and a more citified atmosphere. Burr has great sensitivity and a flair for arrangement, both on his own compositions and the couple standbys included. Mellow. Just the thing for an afternoon on the back porch with a cup of decaf and a plate of tofu cardboard.♦



ALL IN THE FAMILY—Giant execs Denny Mosesman and Connie Baer celebrate their engagement on the label's front stoop. He surprised her as she arrived at work with a banner, balloons and a ring. Who could resist?

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Bobby Karl... Works The Room

Ready, set—48, 76, 25, 37, hike! Although we were all just as exhausted as we might have been after a gridiron workout, those weren't football signals. They were our banquet table assignments of Country Music Week, 1998. This is the Big Game, the one we are in training for all year long; and, buddy, you better be in top party condition if you want to cross the goal line at week's end.

The Songwriters Hall of Fame banquet comes first (9/19). It's the warmest event of the week. Table 48 at the Loew's Vanderbilt Plaza turned out to be **Marty Stuart, Gary Allan, Connie Smith, Lorrie & John Lytle, Bonnie Gerner, Reese Faw and Dean Miller.** Yippee! **Vern Gosdin** dropped by, so I introduced him to Miss Mary. "It's nice to meet your daughter," he deadpanned. Wiseacre.

"I get to be around my heroes on this night and it's wonderful," said **Jim McBride.** I kinda feel the same way. **Freddie Hart, Liz Anderson, Norro Wilson, Beth Nielsen Chapman, Gary Burr, Marijohn Wilkin, Jerry Chestnutt, Kieran Kane, Randy Sharp, Paul Craft, Pam Rose, Wayland Holyfield, Linda Hargrove, Trey Bruce, Kenny O'Dell, Doodle Owens**—if you love a country song, those names can give ya goosebumps.

McBride gave the NSAI President's Award to **Pat Alger, John Anderson** and my

tablemate **Gary** sang a medley of works by the late **Kent Robbins**, whose family accepted his induction. **Don Wayne** inducted **Merle Kilgore**, who exclaimed with arms flung wide, "These are my people! Thank you!" **Marty and Connie** sang his tunes. The hell-froze-over reunion of **Thom Schuyler, Fred Knobloch** and **Paul Overstreet** sang the songs of **Eddie Rabbitt.** In our seats, I took the low harmonies and **Connie** took the highs. I can die a happy man now. I've sung with my heartthrob. **Rory Bourke** inducted **Rabbitt**, whose widow **Janine** said, "He has a whole trunk full of uncut songs that maybe can be heard through your voices." **David Malloy, Even Stevens** and kids **Demelza and Tommy Rabbitt** were by her side.

If **Terry Choate's** Nashville Songwriters Foundation "do" is the most relaxed of the week's events, **Connie Bradley's** ASCAP awards banquet at the Opryland Hotel's Delta Ballroom (9/21) is easily the most elegant. It was also the most entertaining performance-rights presentation I've ever been to. There was live music, for pete's sake. **Lyle Lovett, Vince Gill** and **Rodney Crowell** sang a Lifetime Achievement tribute to **Guy Clark.** The **Wilkinsons** sang just because they're wonderful. There was some grumbling from competing labels, but the family trio did, after all, have the No. 1 song in the land during

that week of weeks.

Table 76 turned out to be **Ricochet**, so you can imagine all the hoopla on our side of the room when **Eddie Kilgallon's** "One Night At a Time" (cowritten with **Earl Bud Lee**) won Song of the Year. **Alan Jackson's** Songwriter of the Year announcement was accompanied by exploding confetti "firecrackers."

We entered on carpets lined by fans and ascended the staircase feeling for all the world like **Fabulous Celebrities.** **Mila Mason**, gorgeous in floor-length lace, was right in front of us. Everyone looked so elegant as we gathered around a towering martini fountain sculpted in ice. Wearing a dashing military coat, **Richard Fagen** was smoking a cigar with handsome aspiring singer **Jackson Taylor.** **Karen Sherry** was vivid in turquoise and lime stripes with iridescent opera gloves. **Eddy Arnold** had a sporty red bowtie. **Pat Rolfe** and other ASCAPers were draped in the give-away 1920s costume beads that flappers were handing out. **Ken Levitan** and **Gloria Dumas** looked grand, she in a pewter-hued evening suit. **Kix Brooks** wore a white western jacket. *People* magazine tells us that chocolate is the new chic substitute for black. If so, **Trace Adkins** was on fashion's cutting edge in his sleek coco-colored tux. Enduring hunk **Mike Reid** was in a black vest and black shirt. **Donna Hilley** chose black velvet.

Beverly Keel was in black, too. When **Sen. Fred "Cassanova" Thompson** walked up to her she blurted, "So Fred, has this whole Clinton thing made you change your m.o.?" Even I was somewhat aghast when she told me. **Beverly** said it just popped out. "Why would I say that?" she asked herself. "To a man who could become President?!" **Sen. Bill Frist** and **Sen. Bob Clement** were also in attendance at the gala. Country music sure has come a long way.

Hostess **Connie** was radiant in her beige satin sheath. The stage glowed with panels backlit with various colors and was dominated by huge sheer drapes flanked by columns. Centerpieces included beaded shades over votive candles surrounded by clusters of white daylilies, foxglove and peach roses. It was so pretty. Floating from table to table or drifting up to the stage to collect awards were **David Hall, John Michael Montgomery, Kim Williams, Tracy Lawrence, Larry Boone, Drew Womack, Kerry Kurt Phillips, Craig Wiseman, Jim Weatherly, Gary Nicholson, Kenny Beard, Slugger Morrisette, Roger Springer, Brad Paisley, Bob Regan, Bob McDill, Mark Bright, Mark Wright, Bryan White, Chris Farren, Tommy Sims, Peter Cronin, Ronnie Dunn, Cathy Majeski, Mark D. Sanders, Richard Bach, Greg Barnhill, John Paul Daniel** and **John Jarrard.**

John Berry was wearing a full-length duster made from the green tartan plaid of his ancestral **Forbes** clan. He got the material in

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Audio Productions

N A S H V I L L E



Hanging With The **g** man



Terry Stevens, Bill Carson, G, Tim Riley, Jim Reyland and Charlie Chase help make the "Sevens" interview CD happen at API.

RADIO SPECIALS - SPOTS - EVENTS!

Starting with Garth Brooks "Sevens," API wrote and produced radio spots for Capitol to tell the world about his exciting new project. That was followed by a GB radio interview CD, hosted by Charlie Chase and produced by Tim Riley and Associates. Garth also dropped by API to co-host Country Countdown USA with Lon Helton for Westwood One. Then came the release of Garth Brooks' "The Box Set," which required more great radio spots including API's own Bob Borquez as the voice of the National TV campaign. This was followed by a trip to Seattle and the Key Arena where SJS Entertainment produced, "Backstage and On Stage," a one hour interview and live concert performed in front of seventeen thousand screaming fans with host Lon Helton, Trisha Yearwood and you guessed it, Garth. We barely had our mikes put away when Tim Riley and Associates called API to Bentonville Arkansas to produce, "The Wal*Mart Live Concert Series," with Trisha Yearwood and very special guest, there he is again, Garth Brooks!



*On stage in Bentonville during the Live Wal*Mart Concert Event, featuring Trisha Yearwood and special guest Garth Brooks! A special thanks to all the Wal*Mart folks, your hospitality is legendary.*

*(Photo by Kim Cambell Wal*Mart Today)*

Lon and the Seattle Supersonics Goal backstage at the Key Arena. "The cool thing about this basket is that Michael Jordan has dunked a few on this rim."



Backstage at the Key Arena in Seattle, Garth, Tony from KIMPS, Lon and Trisha Yearwood during the live broadcast premier of "Where Your Road Leads."

When you need great audio in Nashville, it's nice to have a friend in town! Audio Productions is proud to serve the needs of quality Advertising Agencies across the country like Simonton Windows. The CCA Agency, Toyota. Time Life Video, Our American Country. DDB Needham, Tim McGraw for Bud Light. Tombras, McDonalds. Sargent & Potratz, Monsanto. D'elia Wittkofski, Lockheed, Mills James Productions, General Electric. Medea Film Productions, Walker Texas Ranger-ADR. Leslie Advertising, Bi-Lo. BVK McDonald, Vivra Health. Shorr & Associates. Salem Radio Network, Dad's of Destiny Radio Show. Media America, Country's Most Wanted. Simmons Durham, Jack Daniels Beer. Blue Sky Productions. Music Box Company, Phantom of the Opera - Looping. Blue Moose Creative, Atlantis Water Park. The Packett Group. Dill Productions. The Reimler Agency. The Ramey Agency, Union Planters, Ridgeland Tourism. Ad Media. WR Marketing, Inc. Jennie Stuart Medical Center. Target Marketing, Citizens Bank. Jeff Hedquist Productions, Chicken Soup for the Country Soul. Strong Automotive. Crispin & Porter Advertising. John Vardeman & Associates. Encore Media Group. Hathcock Advertising. Montalbano Group. CBS Productions, ADR - Homestead. Visual Image. Morton Vardeman & Associates. Rutland Simmons, First Market Bank. Bayer Corporation. Airwaves Productions.



Waylon Jennings and API's Travis Turk after a recent international interview. The BBC's Stuart Hobday and host Mike Hyland have been working with Audio Productions Nashville to bring home the Country Music News.

Radio WIRED

Westwood

One keeps an incredible pace with Lon Helton's Country Countdown USA. Here are just a few of the Stars who have come by API to Co-Host the show with Lon. Deana Carter,



Neal McCoy & Tracy Byrd dropped by API to guest host, and guest, Country Countdown USA. Steve Wariner just happened to be down the hall in API Studio B, talking with radio stations across the country on Celebrity Connections, also brought to you by Westwood One. So with that much star power in one place, this picture of the three tenors just took itself.



CCUSA producer George Achaves dropped down from Westwood in Virginia to make sure that this weeks show would be the best show ever. It worked, Collin Raye and Lon Helton were all smiles.

Bryan White, The Kinleys, Steve Wariner, Wade Hayes, Daryle Singletary, Sammy Kershaw, Wynonna, Lonestar, Collin Raye, Restless Heart, John Michael Montgomery, Clint Black, Toby Keith, Jo Dee Messina, David Kersh, Sons of the Desert, Terri Clark, Mark Wills, Joe Diffie, Kenny Chesney, Trace Adkins, Kevin Sharp, Tim McGraw, Michael Peterson, Diamond Rio and Pam Tillis. In addition to Steve Wariner, Westwood One's Celebrity Connections also hosted Gary Chapman, Daryle Singletary and Restless "We're Back" Heart.



During a Country Countdown interview the members of Restless Heart, Larry Stewart, Greg Jennings, John Dittrich and Paul Gregg confirm the news of their reunion with a little help from the Tennessean. It must be true!

THE RECORD LABELS

are doing great work at API. These are just a few of their projects:

Atlantic - Tracy Lawrence-Greatest Hits, John Michael Montgomery Radio, Michael Crawford.

Arista - Pam Tillis-BBC interview, Diamond Rio Radio Special. Brooks & Dunn. **Sony Music** - Collin Raye TV, Dixie Chicks Radio, Joe Diffie Greatest Hits, Ty Herndon, Wade Hayes, Sons of the Desert, Willie Nelson, Johnny Cash.

Capitol - Garth Brooks, Chris LeDoux, Suzy Bogguss, Steve Wariner, Roy D. Mercer, Trace Adkins, Deana Carter.



Arista records and Diamond Rio spent the day with API to host a variety of local and national media and tell the world about their new album, "Unbelievable." (left to right) Marty Roe, Travis, Robert K. Oermann (seated), Meredith Murray, Mark Furnell, Dana Williams.

RCA - Clint Black, Martina McBride Radio.

Mercury - Terri Clark BBC interview, Mark Wills, Shania Twain Tour spots. **Warner Brothers** - BJ Thomas, Faith Hill. **Bang II Records** - Monty Holmes. **DreamWorks** - Randy Travis.

TIM RILEY & ASSOCIATES stayed busy at

Audio Productions with a variety of radio specials, radio spots and Starliners for Lari White, Hanson Live, Olivia Newton John, Garth Brooks, David Kersh, Kenny Chesney, George Strait, Tracy Byrd, Jo Dee Messina, Sara Evans, Martina McBride, LeAnn Rimes, Tim McGraw, Shania Twain and Danni Leigh.



API's Jim Reyland and Shania Twain



*Yes, that's Tim Riley resting at the airport under the classifieds, returning home from a triumphant network radio broadcast in Fayetteville Arkansas. The show produced for the fine folks at Wal*Mart featured three blonds from Oklahoma, "Hanson," and it was the bomb! API was along to write and produce but we drove and got home hours earlier.*



API's newest addition, Meredith Murray is welcomed to Audio Productions by MCG - Curbs, Jeff Carson. After the ceremony, Jeff recorded Starliners to promote his new album.



A special Thanks to Suzi and Angel and all of our friends at the Castner Knott Company. API is proud to have been a part of ten of your One hundred great years. Good luck in all

that you do. **NASHVILLE AGENCY ACTION**

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Reba!

SJS ENTERTAINMENT is spanning the globe to bring you great country radio like - Sizzlin' Country, Trisha Yearwood "Back Stage and On Stage." Reba and Brooks & Dunn Encore. Joe Diffie - CWP, Collin Raye - CWP, Trace Adkins, Suzy Bogguss Live from Coconuts NYC, Reba and Brooks & Dunn Live from Starstruck. Terri Clark -Live CWP, Ty Herndon - Live from Cowboys, Restless Heart Radio Tour, RCA/BNA General Jackson Spring Break Country Cruise with Captain Kenny Chesney, Patty Loveless Platinum, Anita Cochran #1 Special, The Lynns Satellite Tour, For the Love of Country, Women of Country, Randy Travis Live from Universal Studios', John Michael Montgomery - CWP, Jingle Bell Country, Tanya Tucker Live from Las Vegas, Neal McCoy - CWP, George Strait - CWP, Summer Lovin'.

(Reba and Brooks and Dunn photos by John Lee Montgomery.)



Not one but two Country World Premiers on what was a big night at Starstruck Studios on Music Row. SJS paired two of country's hottest acts, with Lon Helton and the fireworks could be heard nationwide. Kix Brooks, Reba, and Ronnie Dunn (seated), top row from left - Jim Reyland, Jim Rogers, Travis Turk, Meredith Murray, Lon Helton.



Kevin Sharp and from left - Nancy Tunick, Lon and Liz Becker celebrate the release of his new Asylum album at API with a Country World Premier.

CONGRATULATIONS and welcome back to API's Lisa Kramer, she and her husband Paul are proud parents of little but getting bigger every day "Adam Kramer." Got any pictures?



These guys would like to show you their new toy! Not one but two Fairlight MFX3 plus 24 track digital work stations along with not one but two 72 Channel Mackie digital consoles have arrived at Audio Productions and will become part of the newly re-fitted studios' A & B. So says Michael Stanton, Bob Borquez and Travis Turk.

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*Best wishes to all the furry folks in Wish*A*Roo Park, a live action puppet series created by Paula Luciano, produced and directed by Chuck Fawcett of Nashville's Animax Design. The team set up shop at API to cast and record the many voices needed for three thirty minute pilots. The show is slated to run on PBS, as well as other related network broadcasts. Pictured are (back row left to right) Chuck Fawcett, Travis Turk, Bob Pelander, Kim Snodgrass, (front row left to right) Paula Luciano, Ginny Welsch, Diana Rae, Clifton Harris, Brandon Knell, Sam Mullins and Jeff Conover.*

We're not making this stuff up!

94 • R&R



LON HELTON

COUNTRY

Make Money With Your Mouth

□ Jim Reyland offers advice on getting into voice-overs for fun and profit

So, you're on the air four or five hours a day and already making boatloads of money as a jock. But you want to branch out and make some extra cash using the talents you're cultivating.

Making extra money as a voice-over talent should be a natural, right? After all, you already use your voice to make a living. But, as with most things, it's not quite that simple. Offering tips to air talent on making it in the voice-over business is the President of Nashville-based Audio Productions, Jim Reyland, himself a voice talent who does national and local spots.



Jim Reyland

ISDN Opens Outside Avenues

Oddly enough, Reyland's first observation is that being on the air a few hours every day can actually be a detriment to your voice-over career — at least within the market where you work. He explains, "When looking to hire a voice-over talent, agencies and producers are usually looking for someone fresh. Especially when they're paying top dollar, they want a fresh sound for a spot and may shy away from people on the air locally."

"They may think local air talent is overexposed within that market place," he says.

"Jocks should take their characters to a salesperson to have them pitched to a client. Instead of just burning out tons of free spots for station clients, maybe a jock could negotiate a fee for the talent."

"You already use your voice to make a living. But, as with most things, it's not quite that simple. Offering tips to air talent on making it in the voice over business is the President of Nashville based Audio Productions, Jim Reyland, himself a voice talent who does national and local spots."

salesperson to have them pitched to a client. Instead of just burning out tons of free spots for station clients, maybe a jock could negotiate a fee for the talent.

"The No. 1 thing that slows down voice-over careers is that affected 'disk jockey' voice. If I get an audition tape that sounds like a big affected DJ voice delivering time and temp, it goes in the discard bin."



the range and quality of the voices they can do."

Reyland also advises that the talent should be a natural, right? After all, you already use your voice to make a living. But, as with most things, it's not quite that simple. Offering tips to air talent on making it in the voice-over business is the President of Nashville-based Audio Productions, Jim Reyland, himself a voice talent who does national and local spots.

"Make sure the tape is tightly constructed. Jocks usually put a lot of extra stuff on reels that doesn't mean anything to anybody. [Editors note: Reyland is starting to sound like a PD, isn't he?] Don't put an entire 30-second spot you've done on the reel. That's too much. The producer just wants to know what you sound like in the presentation of the character you're doing."

No. 1 thing that slows down voice-over careers is that affected 'disc jockey' voice. If I get an audition tape that sounds like a big, affected DJ voice delivering time and temp, it goes in the discard bin.

Scotland. Wife Robin said they're thinking of selling the Georgia farm, moving here and buying a spread 45 minutes or so outside Nashville. Any suggestions, realtors?

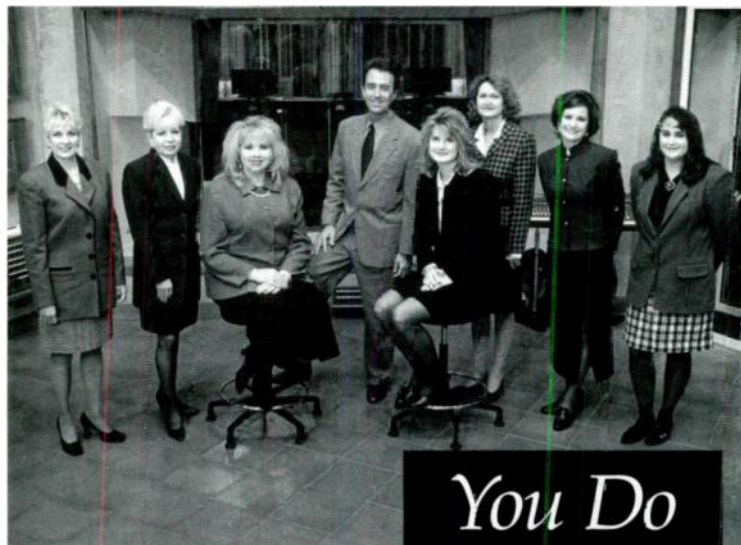
ASCAP CEO **John Lofrumento** announced EMI as Publisher of the Year, a feat that **Gary Overton** would duplicate the next night at BMI.

Ah, yes, BMI. Despite rocking late after ASCAP with **Nancy Russell**, **Andy McLenon** and **Jim Bessman**, we were ready for action the next night (9/22). BMI's cavernous lobby was decorated with urns holding huge masses of fuschia-colored orchids or red ginger blossoms, palm trees erupting with tropical flowers and long stems encrusted with Christmas lights arching over our heads. The cocktail party chatter was thunderous. **Benita Hill** immediately made a date to cowrite with **Brenda Lee** when I introduced them. **Billy Yates** told about a Sony record he's making that includes six cowrites with divine Melba Montgomery. **Wally Wilson** was introducing his new bride Lisa—they'd tied the knot four days earlier at the courthouse with **James Stroud** and a maltese dog as their witnesses. **Kenny Chesney** revealed he's getting married in November.

George Richey, **Larry Henley**, **James House**, **Gerry House**, **Gary Falcon**, **Gary Morris**, **Bob Beckham**, **Travis Tritt**, **Deborah Allen**, **Joel Katz**, **Steve Cropper**, **Delbert McClinton**, **Cathy Gurley**, **Warren Zevon**, **Skip Ewing**, **Randy Owen & Teddy Gentry**, **Kent Blazy**, **LeAnn Rimes** (with Vince and his daughter Jenny), **Jamie Kyle**, **Chet Flippo**, **Phil Barnhardt**, **Paul Worley**, **Dale Bobo**, **George Teren**, **Tia Sellers**, **Tom Collins**, **Bill Ivey**, **Anthony Smith**, **Keith Stegall**, **Toby Keith**, **Harley Allen**, **Scott Hendricks**, **Matraca Berg**, **Mindy McCready**, **Max D. Barnes**, **Tom T. Hall**, **Harlan Howard**, **Jody Williams**, **Jeffrey Steele**, **Billy Livsey**, **Kye Fleming**, **A.J. Masters** and **Mark Nesler** dazzled us with their fabulousness as we headed up the elevators to the magically transformed parking garage. In the center was a stage strewn with rose petals where **Frances Preston** presided in a regal velvet robe and long crystal beads.

Shawn Heflin wore a stunning brown lace gown that revealed the tattoo on her lovely spine. **Allen Butler** was elegant in a gray tux shirt. **Chuck Cannon** had on a long Nehru shirt under a western jacket...and it worked. **Lari White** was slinky in a body-conscious copper sheath. **Judy Rodman** chose a classical style in off-white lace. **Anita Cochran** was draped in gold. **Karen Brooks** wore a see-through blouse over a black bra. **Jewel Coburn** was in gray cut velvet dotted with sequins. **Jamie O'Hara** did the black t-shirt, white-jacket thing. **Jim Lauderdale** was in vintage Manuel. **Sunny Russ** was eye-popping in floor-length shimmering red.

Table 25 turned out to be **Marcus Hummon**, **Hugh Prestwood**, the adorable **Aimee Mayo** and her feather boa, **Regina & Ron Stephens** and the eternally fab **Karen**



(Left to right) Patti Rocha, Bonnie Morris, Diane Pearson, Brian Williams, Karen Clark, Beverly Templeton, Lori Stone and Kim Edwards.

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Conrad. Yay! Another talent-packed group of dining companions. Highlights included an omigawd-look-at-those-outfits video of photos from the 45 previous BMI ceremonies. Our hostess referred to it as the "watching Frances grow old" tape. Another clip showed **Mac Davis** testifying before Congress on the restaurants-versus-music bill. "The average restaurant pays more for parsley than it does for the music for its customers," he said. You go, boy. **Gov. Don Sundquist** got an award and stood on Frances's dress while he did his speech. Ahem. **Stephony Smith** was teary and touching when she stood to receive Song of the Year honors for "It's Your Love."

On to the CMA Awards! We gathered our flock of magpies together in the press room backstage in the Acuff Theater (9/23)—**Margie McGraw, Kay West, Chuck Aly and Cyndi Hoelzle**, with **Hazel Smith, Brian Mansfield, Tom Roland, Michael Gray, Neil Haislop, Richard Wooten, Tony Byworth, Linda Fuller, Ray Waddell** and the like within close shouting distance. Pargo's did the catering—teriyaki beef kabobs, golden fried shrimp, chicken quesadilla, pepper-smoked turkey with bowtie pasta salad, hummus & bagel chips, chicken sate, spring rolls and mountains of cookies and chocolate cake. Why sit in the audience when you can eat, gossip and talk to the stars instead?

The show's musical low points belonged to **George Strait** and **Faith Hill**; while cheer-leading **Shania Twain**, the edge-of-tears delivery of **Vince Gill** and **Garth Brooks &**

Trisha Yearwood singing their butts off live provided the high points.

But who watches for the music? Who were they with and what were they wearing? New grandma **Patty Loveless** was holding hands with a handsome stud, which set tongues wagging until we found out it was her nephew. **Lee Ann Womack** was bulgingly pregnant by Frank Liddell. **LeAnn Rimes** was looking good in a periwinkle blue raw silk tunic over matching toreador pants. **Wynonna** was kinda scary in Elvis's cape and belt buckle, but not nearly as much as **Priscilla Presley** was in her Louise-Brooks fright wig and neck-extender choker. **Bryan White** was sporting a new short perm. The room was split in opinions on the terpsichorean moves of **Mark Miller** and **Trace Adkins**.

Shania told us that she and Mutz are now living in Florida and have found a home in Switzerland. Garth said his mother has gone home to Oklahoma from her UCLA cancer treatments, and that next year the entire GB Management office shuts down for a year. A double live album and a package of Yearwood duets is next. Faith said that Tim was going to cook chicken fried steak, eggs and white gravy as their celebration when they got home.

Home? Who's going home? We headed for the after-show parties tossed by RCA aboard the *General Jackson*, Arista at The Hermitage Hotel and Warner Bros. on Music Row (by this time, we're talking technically 9/24). I swooned over **Martina McBride** at the first, had my picture taken with **Shannon Brown** and **Jennifer McVey** at the second and bonded with **Karen Staley** and **Michael Peterson** at the third. In between there was schmooze a-plenty with everyone from **David Conrad** and **Diamond Rio** to **Robert Ellis Orrall** and **Susan Niles**. Goodness: How did it get to be 3 a.m. so quickly?

Are you keeping track? It's Thursday now (9/24) and we're zooming to the BMI roof for a five-million celebration for Shania. I got in **Michael McCall's** face for getting married to Mary Jane without telling any of us. There goes an excuse for a heckuva party, maybe featuring a mother-of-the-bride set by rockabilly Linda Gail Lewis. Across the room, **Danny Proctor** was introducing his new brown hair color. St. Louis-based Heartland Radio Network guy **Troy Williams** was all agog over his first glamour week. **Rick Murray, Karen Oertley, Ray Pilzak, Gillie Crowder, Cliff Dunn** and the rest of us were tapping our feet waiting for The Star.

Frances presented Million-air certificates for "If You're Not In It For Love" and "Whose Bed Have Your Boots Been Under." **Roger Sovine** recalled the day that "**Norro Wilson** called me up and said, 'I've got this little gal from Canada that I want you to sign to BMI.'" Thank you, Norro! **Luke Lewis** showed a chart demonstrating that *Come On Over* is way out in front of *The Woman In Me* in its sales pace and predicted that the 10 million mark will be hit by January. No time to bond with managers **Jon Landau** and **Barbara**

Carr, nor the phantom New York publicists Shania has engaged. The tuxedo must be dusted off and pronto.

Sprinted home. Changed. Picked up Miss Mary. Headed back to Music Row for the serene SESAC banquet (9/24). A white tent was in front of the building. Events Unlimited had achieved a classy, soft look inside with sprinkles of fairy lights, silver painted chairs and massed clusters of South American roses (25 varieties in each bunch) as centerpieces on the blue brocade table cloths. **Muriel Anderson's** classical guitar work wafted through the room. Shrimp appetizers. Veal main course. It was all just lovely.

Paul Corbin, Rick Sanjek, Karen Taylor-Good, James Dean Hicks, Rounder's Ken Irwin with new wife **Donna, Angela Kaset, Peter McCann, Chris Marino, Webb Wilder, Randy Moore**, new NeA executive director **Kathy Armistead, Kendall Franceschi, Sherrié Austin, Charley Steff, Bobbie Cryner** and **Dianne Petty** were among the RSVPs. The night's big winners were **Tony Marty, Stan Webb** and **Charlie Monk**. SESAC introduced Americana awards this year.

Still swirling and twirling through the week, we headed for the Convention Center for the R.O.P.E. ceremonies (9/24). **Rose Lee Maphis, Gene Hughes, Tandy Rice, Charlie Dick, Jimmy Riddle, Kitty Wilson, Sheb Wooley, Stonewall Jackson, Buddy Emmons, Joe Taylor, Stu Phillips** and **Keith Bilbrey** were already in full schmooze by the time we arrived. Table 37 turned out to be a warm hearth of reminiscences with **Jerry Kennedy** and **Lightnin' Chance** with **Kitty Wells, Johnny Wright, John Denny** and **John Sturdivant** as dining neighbors.

Jo Walker-Meador and **Ernest Tubb Jr.** gave the Tubb humanitarian award to **Mac Wiseman**. **Bill Anderson** announced the songwriter prize going to an absent Harlan Howard. **Don Helmes** presented the musician award to **Willie Rainsford**. **T. Tommy Cutrer** announced the media award to an absent Eddie Stubbs. **Ray Pennington** received the business award from **David McCormick**.

Then it was Magic Time. Nothing in the entire week was more fulfilling than sitting there with country-music lovers listening to **Gene Watson** sing. We are not worthy. Just prior to his show, R.O.P.E. voted him its Entertainer award, an honor given for a lifetime of great work, as **Johnny Russell** reminded us. Seven of the 10 previous winners are in the Hall of Fame. "I thought playing here tonight was a great privilege," said Gene. "This takes the cake."

The next night we made our way to the Arena for the sold-out Shania show (9/25). We greeted **Jay Orr, Janet E. Williams, Brad Schmitt, Bob Colson** and the rest of our seating companions with delight and immediately started yakking away. "Didn't you people just see each other all week long?" said **Donna Hughes's** boyfriend **Jim Handley**. Yes. But we amuse one another so much that we never get tired of this. ♦

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BROADCAST FACTS

by CHUCK ALY

EIGHT IS ENOUGH

Welcome to the *SongPower* Experience. Yes, *Music Row* has been printing the *SongPower Index* chart since its inception, but part of the weekly fax publication's appeal is unabashed commentary from our panel of radio programmers regarding the newest singles. So from here on out, this space will be devoted to the SPI chart you know and love, comments from radio's decision makers, and assorted radio news.

For those of you who may be unfamiliar with SPI, a brief explanation: Every week, we ask our panel of program and music directors to rate the newest country singles on a 2-10 scale. They can award up to five points for Add Factor (how close they are to adding the song, 5=add), and up to five points for Passion (how much they like the song). We tabulate and average the scores for the SPI number you see next to each single on the chart. To see how previously rated singles performed on the singles charts, see the Methodology/Research box at the bottom of the page. And now, off we go...

SPI No. 100

Eight is a magic number for the *SongPower Index*. Songs surpassing that elusive barrier have a propensity for long and prosperous runs up the singles charts. While none of this week's entrants cross that line, two tip-toed right up to it. **Sara Evans** is SPI's Highest Gainer this week, topping our chart with a 7.94 for "No Place That Far." **Jo Dee Messina** and **Steve Wariner** turn in strong debut showings, scoring 7.92 and 7.22 respectively. Another single on the move is **Lari White's** "Take Me" which rises to third with a score of 7.66.

Ms. Evans has won the adoration of our panel with her new single. "This is what we've been waiting for," says KBEQ's **Mike Kennedy**. "We knew Sara could sing, now I believe she has the songs." **Tim Wilson** at WAXX says, "Great song, great production and a very strong and wonderful performance." WWYZ's **John Saville** says, "I'll put this woman up against any other female diva today. The real deal!"

Our reporters have been mining the sports analogies. "Look out McGwire," says Saville, "enter Jo Dee Messina in the home run derby. This makes three No. 1s in a row!" WXBQ's **Bill Hagy** says, "This should prove this gal is for real. Great song, I'm a fan." WYRK's **John Paul** says, "She's so consistent with this album. Totally country." **Mark Sprint** at WWJO calls it a "great song that our females will flip for." **Scott Bryant** at KRRV says, "Three-for-three could start for the Yankees right now!" She might prefer the Red Sox, though.

Michael Holbrook at WBBV enjoys **Bill**

THE SONGPOWER INDEX

predicting new single success

MONDAY • OCTOBER 5, 1998 • #100					
SPI	THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
7.94	7.09		SARA EVANS/No Place That Far/RCA (37)	4.05	3.89
7.92	•		JO DEE MESSINA/Stand Beside Me/Curb (35)	4.09	3.83
7.66	7.45		LARI WHITE/Take Me/Lyric Street (35)	4.03	3.63
7.31	7.40		SAMMY KERSHAW/One Day Left.../Mercury (35)	3.74	3.57
7.22	•		STEVE WARINER/Every Little Whisper/Capitol (33)	3.58	3.64
7.00	6.93		PATTY LOVELESS/Like Water Into Wine/Epic (36)	3.67	3.33
6.58	6.19		JENNY SIMPSON/Ticket Out Of Kansas/Mercury (35)	3.29	3.29
6.14	6.03		CLINT DANIELS/When I Grow Up/Arista (36)	3.11	3.03
5.83	5.74		DON WILLIAMS/Cracker Jack Diamond/Giant (35)	2.86	2.97
5.64	•		TRACY LAWRENCE/I'll Never Pass.../Atlantic (22)	2.82	2.82
5.59	5.68		SPRINGER/Don't Try To Find Me/Giant (36)	2.81	2.78
5.41	6.00		ALLISON MOORER/Alabama Song/MCA (37)	2.65	2.76
5.34	•		LISA BROKOP/When You Get To Be.../Columbia (30)	2.67	2.67
5.19	5.53		BRADY SEALS/Whole Lotta Hurt/WB (33)	2.58	2.61
5.10	•		GENE MILLER/Virginia/Atlantic (10)	2.50	2.60
4.80	5.60		MINDY McCREADY/Let's Talk About Love/BNA (31)	2.48	2.32
4.38	4.38		SOUTH SIXTY FIVE/A Random Act.../Atlantic (29)	1.97	2.41
4.12	4.30		CHRIS LeDOUX/Bang A Drum/Capitol (34)	2.03	2.09
4.11	5.15		BILL ENGVALL/I'm A Cowboy/WB (27)	1.85	2.26
2.78	3.50		CLEDUS T. JUDD/First Redneck.../Razor & Tie (23)	1.35	1.43

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

Engvall's comedy. "After seeing the morning show at my last station try to ride bulls, I can relate to this." He's not crazy about the **Cledus T. Judd** ditty, however. "No wonder there's so much junk on the Web, the country music world just got spammed! Get me tech support, now!" Sprint says he avoids some of the comedy offerings. "Up here, records like the Cledus T. Judd and Bill Engvall add to the image of country music as corny and dumb. We stay away from this stuff with the exception of Jeff Foxworthy because he is truly funny."

Tom Jordan at KBUL has a good word for two newcomers. First, **Jenny Simpson**: "Awesome tune. Just as good, if not better, second time around. Jenny is a star in the making." And for **Allison Moorer** he says, "Very pretty, cool sound. Will it work? Only way to tell is play it. We will."

PROGRAMMING NEWS

The Country Music Hall of Fame and SJS Entertainment have launched a series of monthly 90-minute radio specials called *Country Music Hall of Fame Presents*. The specials aim to link country's heritage with today's stars and will be held at the museum, Studio B or Hatch Show Print. Sony Music Nashville's *Tribute To Tradition* album was the subject of the debut show, first broadcast on September 15...

Young-Olsen & Associates has begun *The Live Chat Series*, an interactive Web-based offering where radio listeners can interact with their favorite artists. Suzy Boggus inaugurated the program August 26, Deana Carter followed on September 24...

Backstage Productions' President Jim Darby has been named Executive Producer of Jones Radio Networks' syndicated show *Nashville Nights*. The nightly broadcast is produced by Capstar's WSIX-FM Nashville, consulted by Rusty Walker and distributed by Jones. Darby will maintain his Backstage operation concurrently with his role with *Nashville Nights*. ♦

METHODOLOGY/RESEARCH

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 shown below:

SPI Peak	Billboard Singles Chart Reach			
	Top 40	Top 20	Top 10	Top 5
8.5+	100%	96.6%	89.7%	75.9%
8-8.4	100%	90.9%	78.8%	60.6%
7.5-7.9	84.2%	52.6%	38.6%	31.6%
7-7.4	38.8%	14.3%	10.2%	6.1%
6.5-6.9	18.6%	2.3%	2.3%	2.3%

(Research sample: 325 songs: 10/21/96 through 1/2/98)

DISCLAIMER

[continued from page 15]

BARE JR. "You Blow Me Off"

Writer: Bobby Bare Jr.; Producer: Peter Collins; Publisher: Windswept Pacific/Please Love Me, BMI; Immortal/Epic 69353 (track)

This boxes your ears raw and it feels great. Bawling vocal, witty lyric and raucous guitar slap ya around like a ragdoll. Mosh Valhalla.

BLUEGRASS

RICHARD BENNETT

"A Long Lonesome Time"

Writer: Richard Bennett; Producer: none listed; Publisher: Witt, BMI; Rebel 1748 (track)

Solid picking. Weak vocals.

BAD LIVERS

"Honey I've Found A Brand New Way"

Writer: Edward D. Barnes; Producer: Lloyd Maines; Publisher: Minner Bucket, BMI; Sugar Hill 3887 (track)

It's bluegrass in style, all right. But there's something manic and punk and wild about this, too. Bluegrass with rabies?

THE FREIGHT HOPPERS "Nobody's Business"

Writer: traditional; Producer: Ken Irwin; Publisher: public domain; Rounder 0433 (track)



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These folks are an old-time string band, rather than a bluegrass ensemble. They tackle rousing barn-dance numbers like this as well as ballad singing ("A Roving On a Winter's Night") and other traditional styles. I'm charmed by the album; I have a feeling I would love them live.

AMERICANA

DEKE DICKERSON & LARRY COLLINS

"Jumpin' Bean"

Writer: Deke Dickerson; Producer: none listed; Publisher: Calhoun Street, BMI; HighTone 3005 (track)

Hungry for an instrumental? Sink your teeth into this twangy reverb outing and hold on for dear life. If you don't already know these two pickers, you are musically under-educated, but it's not too late for some remedial lessons. Go get Deke's No.1 Hit Record CD at once.

THE TWO DOLLAR PISTOLS

"Heartaches And Hangovers"

Writer: Robertson/Sullivan; Producer: none listed; Publisher: Glad, BMI; Yep 2008 (track)

Honky tonk music, recorded live, complete with spilled-beer attitude and roadhouse raggedness. Music Row completely forgot how to do anything this sweaty years ago.

SUZI RAGSDALE "Future Past"

Writer: Suzi Ragsdale; Producer: Darrell Scott; Publisher: Ray Stevens, BMI; VNS 103 (track)

I love everything about her. Any astute Nashville club follower will turn handsprings over the CD's cast—Verlon Thompson, Tammy Rogers, Andrea Zonn, Tom Roady, Darrell Scott, Jelly Roll Johnson, Jim Hoke, Kenny Malone and the rest of the gang. Support local music. Buy this.

CHARLIE ROBISON "My Hometown"

Writer: Charlie Robison; Producer: Lloyd Maines/Charlie Robison; Publisher: Warner Tamerlane, BMI; Lucky Dog 69327 (track)

Charlie springs from that great Lone Star State troubadour tradition that's done so much to enrich modern American music. I'm captivated by just about everything on his CD, but the character in this song who accepts his West Texas "loser" status with a drawl and a shrug really got to me. I felt like I knew him. That's the mark of a great singer-songwriter.

ROBBIE FULKS "Let's Kill Saturday Night"

Writer: Robbie Fulks; Producer: Rick Will/Robbie Fulks; Publisher: Songwriters Ink/Longitude, BMI; Geffen 25159 (track)

A great song, ridiculously over produced. They're ruining him.

GREG TROOPER "22 Miles to Bristol"

Writer: Greg Trooper; Producer: Buddy

Miller; Publisher: Peanuts & Crackerjacks/Sony-ATV, BMI; Koch 7997 (track)

Nashville's Trooper has a folk-rock thang that producer Buddy Miller embellishes with an almost Celtic quality on this haunting track. I landed on this one for a few days, but this is the kind of album that will have you finding new favorites with every listen ("When I Close My Eyes," "Halfway," "I'll Keep It With Mine"...). This is so-o-o-o worthy of your attention and your hard-earned dollars.

THE HOT CLUB OF COWTOWN

"My Confession"

Writer: B. Wills; Producer: The Hot Club of Cowtown; Publisher: Bourne, no performance rights listed; HighTone 8094 (track)

Are you hip to the whole "swing" movement in pop with the likes of The Squirrel Nut Zippers? I have found the country counterpart, a fiddle/guitar/bass combo with shoulder-shaking jazz rhythm, tasty picking and a Bob Wills/Spade Cooley-derived repertoire that's younger than yesterday.

CLASSICAL

NASHVILLE MANDOLIN ENSEMBLE

"My Heart At Thy Sweet Voice"

Writer: C. Saint-Saens; Producer: Butch Baldassari/Paul Martin Zonn/Richard Bennett; Publisher: none listed; New World 80544 (track)

Taken from the classic mandolin-orchestra repertoire, this is a gorgeous chiffon drape wafting in the evening breeze. Put it on and the cares of your day will vanish.

HONORABLE MENTION

Randy Travis/Spirit Of A Boy, Wisdom Of A Man/Dreamworks
Diamond Rio/Unbelievable/Arista

Jeff Dugan/No Fair Falling In Love/VessCass

Balfa Toujours/Marshall's Club/Rounder

Hank Williams & Anita Carter/I Can't Help It/Mercury

Layton Howerton/Boxing God/Sparrow

Sheila Walsh/Hope/Integrity

Cledus T. Judd/First Redneck On The Internet/Razor & Tie

Eddie Collins/Hurt Again/R-R

The Kennedys/Angel Fire/Philo

Chris Knight/It Ain't Easy Being Me/Decca

Rockwell Church/Better Days/Compass

Jerry Adams/Mary's Go Round/Voyage

Gene Miller/Virginia/Atlantic

Tiny Town/I'm Sorry Baby/PMG

Debbi Mac/Crazy Little Love Bug/Ripete

Steve Wariner/Every Little Whisper/Capitol

According To John/Justified/KMG

Special Consensus/Blue In The Blue Ridge/Pinecastle

Lisa Brokop/When You Get To Be You/Columbia

Dale Watson/Good Luck 'N' Good Truckin'/Koch

Bill Engvall/I'm A Cowboy/Warner Bros.

Glenda Lynn/Some Monday/Cherry

Amy Watkins/I Know A Good Thing/Jubelyn

Allison Moorer/Alabama Song/MCA

The Evinrudes/Drive Me Home/Mercury

COMING NOVEMBER 23

1998 PUBLISHER SPECIAL

Fact Guide/Advertising Deadline: October 26, 1998

Dear Creative Community:

Music Row's editorial staff and contributing writers are once again gearing up for the numerous interviews and issue-oriented reporting that comprises our yearly in-depth focus on the publishing community.

Our annual **Music Publisher Special** will contain a **Publishing Company Fact Guide** which includes contact information as well as the names of each company's songpluggers and executives. Please fill out the **Fact Guide Form** below and fax or mail it to us before **October 26**. Fact guide listings are **FREE**.

The Music Publisher Special, which includes the Fact Guide, will be kept as a reference source throughout the coming year by many of our publisher, producer, songwriter and A&R readers. It provides an excellent advertising opportunity to thank those members of the creative community and the writers that have been part of your company's success this past year.

→ FACT GUIDE FORM ←

Fact Guide Deadline: October 26, 1998 ▲ **Fax:** 615-329-0852

Company Name: _____

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- SONY Columbia/Epic742-4321
- TJ Records.....355-9583
- Warner Bros. 748-8000

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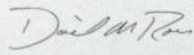
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[continued from page 8]

BUSINESS NEWS

Artist Manager **Estill Sowards** passed away on September 22 due to complications from heart bypass surgery. Sowards, a partner in Hallmark Direction Company, was instrumental in the careers of John Michael Montgomery, James Bonamy and Noel Haggard, among others. In lieu of flowers, donations may be made to the Al Menah Hospital Fund at P.O. Box 78545, Nashville, TN 37207...

New directors and officers have been elected to serve on the 1998-99 board of the CMA. **Bud Wendell** has been named Chairman of the Board, and **Lon Helton** has been elected President. Directors serve two year terms and officers serve for one year. New directors are: **Connie Bradley, Allen Butler, Luke Lewis, Jeff Walker, Brenda Lee, Stephony Smith, Paul Fenn, Tom Collins, T.K. Kimbrell, David Ross, Larry Wilson, Alan Sledge, Tim DuBois, Lew Garrett, Bobby Cudd, Russ Simons and Robert Deaton.**

Officers are: President: **Lon Helton**; Executive VP: **Donna Hilley**; Senior VP: **Joe Galante**; VPs: **Charles Anderson, David Conrad, Tony Conway, Paul Corbin, Mike Curb, Jim Free, Dick Gary, John King, Terry London, Roger Sovine, Pam Tillis, Tim Wipperman**; International Vice Presidents: **Bruce Allen,**



BUD WENDELL



LON HELTON

Paul Krige; Secretary: **Stan Moress**; Assistant Secretary: **Barry Coburn**; Treasurer: **Wayne Halper**; Assistant Treasurer: **Jaye Albright**; Sergeant At Arms: **Bob Titley**; Assistant Sergeant At Arms: **Sam Milicia**; Historian: **Merle Kilgore**; Assistant Historian: **Richard Krumme.**

Directors serving the second year of their terms are: **Rick Blackburn, Nancy Shapiro, Bud Wendell, Dick McCullough, Kix Brooks, Bob DiPiero, Thomas Stein, Jerry Bradley, Larry Fitzgerald, Irby Simpkins, George Toulas, Rusty Walker, Bruce Hinton, Terry Woodward, Rick Shipp, Marc Oswald and Kitty Moon...**

eMusic, a sports-related music company was scheduled to release two albums, *NFL Jams* and *NFL Country*, on October 20. The compilations sport NFL players recording original duets with hip hop, R&B and country artists. *NFL Country* will feature **Randy Travis, Jo Dee Messina, Kenny Chesney, Steve Wariner, Bryan White, Michael Peterson, Mark Nesler, Kevin Sharp and Mark Wills.** NFL athletic talent joining them include **Brad Johnson, Rick Tuten, Peyton Manning, Howard Cross, Esera Tuaolo, Mike Strahan, Ryan Leaf, Chad Cascadden and Scott Galbraith.** The records will be supported with behind-the-scenes footage and music videos to be aired during select network NFL pre-game TV broadcasts, and will be played on stadium jumbotrons and on all music video channels...

Tennessean **Gene Dries** was honored with an Earth Day Environmental Hero Award from the National Oceanic and Atmospheric Administration (NOAA) for his efforts to help protect the nation's ocean environment through support from country music performers. Dries has linked music celebrities who scuba dive with



A LONG WAY FROM HOME—Kevin Welch's CD *Life Down Here On Earth* was among the discs taken into space by the crew of the space shuttle Columbia this spring; Welch was invited to NASA headquarters to meet the crew. Pictured, L-R: Dr. David Williams, Mission Specialist 3; Dr. Richard Linnehan, Mission Specialist 1; Cmdr. Kate Hire, Mission Specialist 2; Welch; Col. Richard Searfoss, Commander; and Dr. Alex Dunlap, Alternate Payload Specialist. Kevin's CD completed 256 orbits of the earth, traveling 6.4 million miles in space.

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MUSICAL CHAIRS

NOAA's national marine sanctuary program, including **Little Texas**, who organized a benefit in Houston that raised more than \$60,000 for research and education projects, and **Bela Fleck**, whose first dive will be in May at the Hawaiian Islands Humpback Whale National Marine Sanctuary...

Pamela G. Browne, Esq. has been appointed Interim Associate Dean of the Curb Music Business Program at Belmont University...

Filipiak Entertainment/Filipiak Music has moved to 6409 Cloverbrook Dr., Brentwood, TN 37027, 255-1602...

NARAS will present *Making and Losing Money in the Music Industry*, a full day seminar to be held at Loew's Vanderbilt Plaza on October 27. Featured panelists include **Kenny Rogers** and his business manager **Bob LaRosa**, **Donna Hilley**, **Pat Higdon**, **Wayne Halper**, **Jeff Allen**, **Rick Shipp** and **Mary Ann McCready**. 327-8030...

The Songwriters Guild of America will present "Horror Story Night" at 5:30 on October 29. A secret panel of hit songwriters around the SGA "Campfire" will tell scary but true music business horror stories. 329-1782...

Green Hill Productions has added **Donn Bergman** to its sales team and **Michelle Olszewski** as Data Entry Assistant/receptionist...

There are two studios in Nashville using the name Studio 23. On Music Row at 23 Music Square E., is a 24-track facility opened in 1997 and owned by **Mark Dreyer**. The other, owned by **Bryan Cumming**, is a 16-track facility which has been in West Nashville since 1988. For future reference, the name should be followed by its location (i.e. Studio 23-Music Row), for clarity...

LABEL NEWS

Gavin Mikhail has exited Giant Records and can be reached at Elsie Records 662-0802. **Melissa Peirce** is Giant's new A&R assistant...



CARL, JACK AND TONY—Recording Arts owner/producer/engineer Carl Tatz (L), sits with Jack Jones in front of the SSL GPlus console during the recording of Jones's new album for Honest Records, *Jack Jones Paints A Tribute To Tony Bennett*.

Decca Sr. VP/Head of A&R **Mark Wright** was inducted into the Arkansas Entertainers Hall of Fame on October 1 in Pine Bluff, Arkansas...

PUBLISHING NEWS

Forerunner Music Group is celebrating 10 years of hits with two No. 1 singles, both co-written by **Shawn Camp**. **Garth Brooks'** "Two Pina Coladas" started the summer off, and "How Long Gone," recorded by **Brooks & Dunn**, closed it out. Fore-runner was formed in 1987 by producers **Allen Reynolds** and **Jim Rooney**, engineer **Mark Miller** and administrator **Terrell Tye**, and is one of the few totally independent publishing houses remaining in Nashville...



MARK WRIGHT

Dan Hodges has exited Fame Publishing to form an independent songplugging company, Dan Hodges Music. 833-4742, fax 833-0338...

Doug James has been promoted to Creative Coordinator/Film Soundtrack Division at EMI Music Publishing...



DOUG JAMES

ARTIST NEWS

The Federal Employee Education & Assistance Fund (FEFA) presented **Bryan White** with a special Humanitarian Award on September 25 in

SIGNINGS

PUBLISHING

Gary Chapman • DreamWorks Publishing

BOOKING

The Outfield • Buddy Lee Attractions

PUBLICITY

Trini Triggs • Susan Collier Public Relations
Dead Reckoners • JM Entertainment (Canada)

ADMIT ONE	ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	Garth Brooks, Trisha Yearwood	\$1,275,948	69,620	100*	Thomas & Mack Center, UN	Las Vegas, NV	8/13-16
Shania Twain, Leahy	\$465,525	13,589	100	Jones Beach Theatre	Wantagh, NY	8/22	
Alabama	\$180,738	5,661	33	PNC Arts Center	Holmdel, NJ	8/27	
LeAnn Rimes/Bryan White	\$170,510	6,889	55	Concord Pavilion	Concord, CA	7/6	
Newport Folk Festival: Lyle Lovett, Nanci Griffith,							
Joan Baez, Bela Fleck, Lucinda Williams	\$161,550	5,094	33	Pine Knob Music Theatre	Clarkston, MI	8/22	
Alan Jackson, Deana Carter	\$144,590	7,366	67	Missouri State Fair	Sedalia, MO	8/16	
The Mavericks/Martina McBride	\$130,476	5,973	85	Wolf Trap	Vienna, VA	8/13	
LeAnn Rimes, Bryan White	\$130,171	12,052	57	Riverport Amphitheatre	Maryland Heights, MO	8/16	
Vince Gill, Chely Wright	\$128,326	2,870	100	Westbury Music Fair	Westbury, NY	8/28	

source: amusement business

*Four sellouts

WRITER'S NOTES

Marv Green



BIRTHPLACE: Santa Barbara, CA
YEARS IN NASHVILLE: 5
PUBLISHER: Big Tractor/Warner Chappell
HITS/CUTS/CHART ACTION: "True," George Strait; "Day In, Day Out," David Kersh, "I've Got What It Takes," Tracy Byrd; "I'd Love You To Love Me," Emilio; "Day One," Chely Wright
FAVORITE SONG YOU WROTE: "Close To You"
FAVORITE SONG YOU DIDN'T WRITE: "God Only Knows"
ON WHAT INSTRUMENT DO YOU WRITE? Guitar
INFLUENCES: My Mom & Dad, my brother Art, great songs, life.
ADVICE TO WRITERS: Believe in yourself, read, listen, learn and remember there are no rules.
LITTLE KNOWN BIOGRAPHICAL FACT: Was once in a band called "Gary Chapstick and the Nose Guards."
ISSUES FACING SONGWRITERS TODAY: More and more establishments want to use our works without paying performance fees.

*MR wondered what the heck kind of band Gary Chapstick was... (first, he laughs). It was a high school band, and one of the guys in the band had chapped lips real bad when we were trying to come up with a name... It was an eclectic band, with of course some surf type stuff. Hey, we were kids on the coast of California! **And what do you like to read?** Lately, Carl Hiaasen. I'm just about through with all those; I haven't yet read *Strip Tease*. **The book was so much better than the film.** I just can't put those books down. Aside from this Hiaasen train ride, though, I usually pay attention to the bestseller list. **Marv just won his first BMI award for "Day In, Day Out," had a number one ("True") and just got another George Strait cut, so we wondered how he feels...** It's exciting! The story continues.*

Washington D.C. White received the award for helping raise money to benefit the victims and families of the Oklahoma City bombing disaster...

BlackHawk member Dave Robbins' father, **William Robbins, Jr.**, died of a massive heart attack on September 26th. Fortunately, Robbins was able to spend time with his father the evening before at their North Georgia State Fair performance in Marietta, Georgia...

Roger McVay, bassist/harmony singer with Baillie and the Boys has left the trio following the death of his wife Nancy in July. 591-1760...

BOOKING/TOURING NEWS

Buddy Lee Attractions has restructured its agent territories. **Kevin Neal** will handle West and Northwest; **David Kiswincy**, Midwest; **Paul Lohr**, East Coast and Northeast; **Joey Lee**, Southwest. In the club department, **Jon Folk**, Southeast and Southwest; **Tony Lee**, Midwest and East; **Jeremy Palmer**, West and Northwest. Fairs and Festivals: **Joan Saltel**, Western US and

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"Fountain Of Grace" • Twila Paris • Sparrow

Adult Contemporary

"Knocking On Heaven's Door" • Avalon • Sparrow

Rock

"Peace" • Third Day • Essential

Gospel

"It Is For Me" • Miami Mass Choir • Savoy

Gospel Sales

Trinitee 5:7 • Trinitee 5:7 • B-Rite

Mainstream Album Sales

Steady On • Point Of Grace • Word

Christian Album Sales

Steady On • Point Of Grace • Word

Source: 9/21/98 issue of CCM Update.

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MUSICAL CHAIRS

Canada; **Tony Conway**, Eastern US and Canada. The agency has also added **Jeremy Palmer** and **Mike Meade** as agents' assistants...

Outback Concerts has added **Darin Lashinsky** to their staff...

On Saturday, September 19, Irish fans bought over 37,500 tickets in just under four hours to see **Garth Brooks** at King's Hall in Belfast, Northern Ireland. The five sold-out shows set a new attendance record for both King's Hall and for Northern Ireland...

INDEPENDENT NEWS

Vanguard Records will release **John Jennings**'s sophomore album, *I Belong To You*, on October 27. The title track features a duet with **Mary Chapin Carpenter**...

Folk Era Records, a 10-year-old record label based outside Chicago, has kicked off a year-long celebration of the 40th anniversary of the folk era with a selection of new releases, reissues, events and concert tours. Folk Era Records currently has 77 titles in print, making it one of the largest active rosters of popular folk music available. Past and present Folk Era releases include titles by **The Brothers Four**, **the Clancy Brothers**, **the Chad Mitchell Trio**, **the Brandywine Singers**, **the Limelights**, **Glenn Yarbrough** and, of course, **The Kingston Trio**. "With one or two exceptions," says **Allan Shaw**, founder and president of Folk Era Records, "virtually every

significant artist of the folk era is represented on our label..."

OTHER FORMATS

South by Southwest Music and Media Conference, scheduled for March 17-21, 1999, is accepting submissions until November 16. 512-467-7979 or www.sxsw.com...

The state of Tennessee has partnered with Brentwood-based classical music label Naxos to give a free compact disc or cassette to every baby born in Tennessee in 1999. The compilation, titled *Listen, Learn and Grow—Music to Stimulate Young Minds* is aimed at enhancing early childhood brain development. The selections, chosen by a committee chaired by Tennessee First Lady **Martha Sundquist**, include popular classical works by Mozart, Bach and others...

BENEFIT NEWS

Shawn Heflin's brother, John, of Austin, Texas, was fatally hit by a car on September 25. John was in the process of starting his own business, and had no insurance to care for his wife, two year old son, and their new baby due in November. In lieu of flowers, donations may be made to The Heflin Memorial Fund, c/o Suntrust Bank, 1025 16th Ave. S., Suite 101, Nashville, TN 37212...

TV/FILM NEWS

SeisMic Sound has relocated to Speer



COUNTRY MUSIC'S ROSETTA STONE—One of the most important guitars in the history of country music, Mother Maybelle Carter's Gibson L-5 Archtop, will go on exhibit at the Country Music Hall of Fame on October 23, the 20th anniversary of her death. Carter was among the first to play guitar as a lead instrument, and helped establish it as a central instrument in country music, replacing banjos and fiddles. Pictured, L-R, CMF Acting Director Kyle Young and Mother Maybelle's grandson Danny Jones, who inherited the guitar from his late mother, Helen Carter Jones. Photo: Beth Gwinn

RIAA CERTIFICATIONS

S R P T E M B E R

PLATINUM

Faith Hill/*It Matters To Me*/Warner Bros. (3M)
 Shania Twain/*Come On Over*/Mercury (5M)
 Garth Brooks/*Ropin' The Wind*/Capitol (14M)
 Alabama/*For The Record—41 No. 1 Hits*/RCA
 Jeff Foxworthy/*Crank It Up—The Music Album*/Warner Bros.
 Travis Tritt/*The Restless Kind*/Warner Bros.

GOLD

Jo Dee Messina/*I'm Alright*/Curb
 Vince Gill/*The Key*/MCA

GOLD SINGLE

Jo Dee Messina/"I'm Alright"/"Bye, Bye"/Curb

ALBUM RELEASES

N O V E M B E R

ATLANTIC

Various Artists—*The Civil War: The Nashville Sessions*—Nov. 3

ARISTA

The Tractors—*Farmers In A Changing World*—Nov. 3

CAPITOL

Garth Brooks—*Double Live: Garth Brooks*—Nov. 17

DREAMWORKS

Linda Davis—*I'm Yours*—Nov. 3
 Various Artists—*The Prince Of Egypt—Nashville*—Nov. 17
 Various Artists—*The Prince Of Egypt—Inspirational*—Nov. 17
 Various Artists—*The Prince Of Egypt—Soundtrack*—Nov. 17

COLUMBIA

Deryl Dodd—*Deryl Dodd*—Nov. 24

MERCURY

Billy Ray Cyrus—*Shot Full Of Love*—Nov. 3
 Jenny Simpson—*Jenny Simpson*—Nov. 3



ALABAMA IN THE CITY—Allison Moorer (L) mugs with Picture Vision director Morgan Lawley and Nicole Hirsch (R), 2nd Unit cinematographer, during the shoot for Moorer's "Alabama Song," shot on location in Hollywood. Photo: Andi Varagona

communications' facility in Nashville. The move is expected to create a stronger market position for both companies by attracting larger film and video projects...

Henninger Media Services has established Henninger Interactive Media to provide specialized services in multimedia content development and post production for DVD and CD-based formats. Henninger's



RAC CLARK

breakthrough interactive project was **Reba McEntire's** *If You See Him*, using the Enhanced CD format. Henninger collaborated with and utilized new technology from IPIX and Microsoft, taking users on a backstage

tour, allowing them to view video clips and access a link to Reba's web site via a customized Web browser embedded in the CD. 320-5051...

The Filmworkers' Club Nashville has completed renovations and opened an on-line edit suite that will feature D-1 Compositing with Axial, plus newly added Senior Editor, **Rich Thomas**...

Rac Clark has been promoted to Senior Vice President Programming for the dick clark company-nashville...

CHRISTIAN NEWS

DIDAX, Inc. has re-launched its Christian Web site, formerly known as CCN: The Christian Community Network. The new site name, Crosswalk.com, will include new channels, user services and business partnerships. The Chantilly, Virginia-based company has named former Warner

Alliance president **Neal Joseph** VP/GM...

Sandi Patty will embark again this year on her Christmas tour, *A Holiday Evening With Sandi Patty*, performing in arts centers throughout the Midwest. The tour will begin in Green Bay, WI on November 27 and end

December 13 in Springfield, IL...

SESAC hosted a Christian Music No. 1 Party last month for its affiliated writers whose songs reached the pinnacle of the Christian charts this year. Awarded writers included **Margaret Becker, Peter Furler, Geoff Moore, Brian White, Lisa Daggs, Vic Sapp, Randy Kinnett, Dean Vanderwoude, Adam Ferry, Scott Silletta, Luis Garcia, Eric Balmur, Paul Falzone, Brad Ford, Matthew Gingerich, David Baysinger, Lee Todd Kirby, Samuel Wade Barnhart and Mitch McVicker**...

The Pipeline, a full-service marketing company founded by **Loren Hall**, has created a grass roots approach to reach potential consumers and to gather market data. The Pipeline accepts applications from individuals who are opinion leaders and involved in their local church. Once accepted, they receive packages of music, software or videos and other marketing tools—posters, stickers, coupons—along with a checklist of responsibilities including playing the music for their youth group, having them rate it, and to make contact with local radio. The individual then relays the responses to Pipeline who structures the feedback for the labels. To date, Christian labels utilizing Pipeline's services include Star Song, Rustproof, KMG, Damascus Road, Rocketown, Curb and Warner Alliance. ♦

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COUNTRY MUSIC WEEK 1998

The CMA Awards broadcast is country music's most visible night (MR 10/8), but the entire week is a dizzying ride of black-tie affairs, awards presentations and congratulatory merriment. A bit of celebration is probably in order considering how difficult the music business can be. Guy Clark, accepting a Lifetime Achievement Award from ASCAP, jokingly summed it up: "We moved here 27 years ago. In another 10 or 15 we'll probably break even."



SESAC AWARD WINNERS—Pictured L-R: SESAC President/CEO Bill Velez, Monkids Music VP/GM Brian Baughn, Congregation Songs Professional Manager Drew Alexander, Stan Webb, Tony Marty, Congregation Songs Director Meredith Stewart DeVoursney, Monkids Music Owner Charlie Monk, SESAC Senior VP Pat Rogers. *Photo: Kay Williams*



ASCAP WINNERS—Pictured L-R: Publisher of the Year EMI Executive VP Gary Overton, ASCAP VP Connie Bradley, Songwriter of the Year Alan Jackson with wife Denise. *Photo: Alan Mayor*

SESAC

34TH ANNUAL NATIONAL PERFORMANCE ACTIVITY AWARDS

Country Songwriter of the Year: Tony Marty
Country Publishers of the Year: Monkids Music and Congregation Songs, a division of Curb Music Group
Country Song of the Year: "I'm From The Country," writer—Stan Webb
Performance Activity Awards (125,000+):
 "One Solitary Tear," writers—Steve Mandile, Sheree Krenn, publisher—Magnatune Music Publishing;
 "How Do You Sleep At Night," writer—Jerry Salley, Jim McBride, publishers—Extra Innings Music, W.B.M. Music Corp.; "How Can I Help You Say Good-bye," writers—Karen Taylor-Good, Burton Collins, publishers—K.T. Good Music, W.B.M. Music Corp.
Performance Activity Awards (300,000+):

"I'll Go On Loving You," writer—Kieran Kane, publishers—Little Duck Music, Spur 66 Music; "Shut Up And Drive," writers—Sam Tate, Annie Tate, Rivers Rutherford, publisher—Crittter City Music, a division of Bluewater Music
Performance Activity Awards (750,000+):
 "Valentine," writers—Jim Brickman, Jack Kougell, publishers—The Brickman Arrangement, Swimmer Music; "To Make You Feel My Love," writer—Bob Dylan, publisher—Special Rider Music
Performance Activity Awards (1,000,000+):
 "The Fool," writers—Charley Steff, Marla Cannon, Gene Ellsworth, publishers—Wild Mountain Thyme Music, Castle Bound Music, a division of Major Bob

Music; "Commitment," writers—Tony Marty, Bobby Wood, Tony Colton, publishers—Monkids Music and Congregation Songs, a division of Curb Music Publishing; "I'm From The Country," writers—Stan Webb, Marty Brown, Richard Young, publisher—Stan Webb Music
Americana Performance Activity Awards:
 "Highway Junkie," writers—Sam Tate, Annie Tate, publisher—Crittter City Music, a division of Bluewater Music; "Summer Of 75," writer—Sam Tate, Annie Tate, publisher—Crittter City Music, a division of Bluewater Music; Album—*Six Months No Sun*, 10 songs by artist/songwriter Kieran Kane, publisher—Little Duck Music, Spur 66 Music



AN OFFICIAL GOOD TIME—ASCAP attendees revel in the spirit of the evening. Pictured L-R: Martha and Governor Don Sundquist, Trisha Yearwood, ASCAP VP Connie Bradley. *Photo: Alan Mayor*



HOT DIGGITY—Attendees at EMI's annual "Hot Dog Day" celebrate the publisher's win as both ASCAP and BMI Publisher of the Year. They're also placing their orders. Pictured L-R: BMI Senior VP Del Bryant, EMI Executive VP/GM Gary Overton, EMI Executive VP Worldwide Robert Flax, BMI President/CEO Frances Preston, EMI CEO Martin Bandier, ASCAP VP Connie Bradley, BMI VP Roger Sovine. *Photo: Beth Gwinn*



GIRLS NIGHT OUT—Having fun at the BMI Awards are (Pictured L-R) Jenny Gill, unidentified gherm, LeAnn Rimes.



HABLA ESPAÑOL?—Singer/songwriter Kieran Kane performs his composition, Alan Jackson's current smash single "I'll Go On Loving You" at the SESAC Awards. *Photo: Kay Williams*

ASCAP

36TH ANNUAL COUNTRY MUSIC AWARDS

Songwriter of the Year: Alan Jackson

Publisher of the Year: EMI Music Publishing

Country Song of the Year: "One Night At A Time," writers—Earl Bud Lee, Eddie Kilgallon; publishers—EMI Music Publishing, Hipp Row Music & Island Bound Music, Life's A Pitch Music, Neon Sky Music, Sony/ATV Cross Keys.

Board of Directors Award: Tennessee Governor Don Sundquist

Friend of the Arts Award: U.S. Senators Fred Thompson and Bill Frist, U.S. Representative Bob Clement

Partners-in-Music Award: TNN and CMT

ASCAP Foundation Lifetime Achievement Award: Guy Clark

Multiple Award Songwriters: Walt Aldridge, Kenny Beard, Larry Boone, Trey Bruce, Deana Carter, Chris Farren, Steven D. Jones, Robert John "Mut" Lange, Cathy Majeski, Robert Ellis Orrall, Mark D. Sanders, Don Schlitz, Roger Springer, Craig Wiseman, Drew Womack

Multiple Award Publishers: Almo Music Corporation, Big Tractor Music, BMG Songs, Inc., Daddy Rabbit Music, Famous Music Corporation, Farrenuff Music, Island Bound Music, JKids Music, Kim Williams Music, Major Bob Music, MCA Music Publishing, New Don Songs, New Don Music, Rick Hall Music, Inc., Sony/ATV Cross Keys, Starstruck Writers Group, Texas Wedge Music, Warner Chappell Music Group, Watertown Music, Windswept Music, Womaculate Conceptions, Yee Haw Music, Zomba Enterprises

GOLDEN ROPE AWARDS

REUNION OF PROFESSIONAL ENTERTAINERS

Ernest Tubb Humanitarian Award: Mac Wiseman

Entertainer of the Year: Gene Watson

Musician of the Year: Willie Rainsford

Music Business Person of the Year: Ray Pennington

Songwriter of the Year: Harlan Howard

Media Person of the Year: Eddie Stubbs



BMI AWARD WINNERS—Pictured L-R (seated): Tim McGraw, Stephony Smith, Faith Hill; (standing) BMI VP Roger Sovine, Mark Alan Springer, EMI Chairman/CEO Martin Bandier, EMI Executive VP Gary Overton, BMI President/CEO Frances Preston, Ronnie Dunn, BMI Senior VP Del Bryant, and EMI Executive VP Bob Flax. *Photo: Don Putnam*

BMI

46th Annual Country Awards

The Robert J. Burton Award (Most Performed Country Song of the Year): "It's Your Love," writer—Stephony Smith; publisher—EMI-Blackwood Music, Inc.

Songwriters of the Year: Ronnie Dunn, Stephony Smith, Mark Alan Springer

Publisher of the Year: EMI Music Publishing

Writers With Two Awards: Matraca Berg, Clint Black, Rick Bowles, Chuck Cannon, Blair Daly, Greg Fowler, Teddy Gentry, Billy Livsey, Tony Martin, Jon McElroy, Paul Nelson, Tim Nichols, Randy Owen, Michael Peterson, Sunny Russ

Publishers With Four or More Awards: Sony/ATV Tree, PolyGram Music Publishing, Warner-Tamerlane Publishing Corp., Careers-BMG Music Publishing, Hamstein Cumberland Music/Red Brazos Music, Irving Music, Maypop Music



CELEBRATING SONGWRITERS—The Nashville Songwriters Hall of Fame inducted three songsmiths at this year's annual dinner and awards ceremony, Merle Kilgore, the late Eddie Rabbitt and the late Kent Robbins. Pictured L-R: Kathy Robbins, Merle Kilgore, Janine Rabbitt, NSF Chairman Terry Choate. *Photo: Kathleen Sauers*

THANK YOU...

Hoyt Axton
Suzy Bogguss
David Ball
BR5-49
Paul Brandt
Ed Bruce
Mary Chapin Carpenter
Billy Ray Cyrus
Holly Dunn
Emilio
Exile
The Forester Sisters
Emmylou Harris & The
Nash Ramblers

Highway 101
George Jones
Little Texas
Lyle Lovett & His Large
Band
Loretta Lynn
Kathy Mattea
The Mavericks
Nitty Gritty Dirt Band
Buck Owens
Vernon Oxford
Stella Parton
Perfect Stranger
Collin Raye

Brady Seals
Ricky van Shelton
Jo-EI Sonnier
Sweethearts of the Rodeo
Texas Tornados
The Tractors
Travis Tritt
Tanya Tucker
Conway Twitty
Rhonda Vincent
Lee Ann Womack
Tammy Wynette
Trisha Yearwood
Dwight Yoakam

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FINAL WORD

A View From The Balcony

WILLIE NELSON/Teatro

(Island 314-524 548-2) *Producer: Daniel Lanois*

Prime Cuts: "I Never Cared For You," "Somebody Pick Up My Pieces," "Home Motel," "Everywhere I Go"

Critique: It's no secret that I think it's a shame our legends have been prematurely put out to pasture. I understand the economics of this business, though, and am thrilled when I find new artists that offer their own vision. Too often, however, new product leaves me either unmoved or saddened because I hear a talent being squandered to fit within the strictures of "what radio will play." So much sameness. Then I hear a CD like this, and I get disgusted, and sad. Willie Nelson is 65 years old, and to my ears, there are few writers or singers in this format who can hold a candle to him. I'm not one of those die-hard Willie fans imbued with some historic love of twenty years that impels me to make allowances for a weakened voice or fading talent, either. Willie Nelson *still* sings better than most of the ProTools-enhanced stars who sell records by shaking their tight-jeaned butts and ultimately embarrass themselves outside the studio. Who signs those people and leaves Willie to look for a deal in New York? I suppose it's okay, though, because it seems herewith that Nelson has outgrown our format—one in which the currents to oldies mix is a 35:65 ratio. What does that say about the music we're releasing? Hmmm. Could country listeners be tuning into AC or Americana stations in search of Willie? Does the current state of radio and records not give us pause to examine our methodology, our path?



In too many instances, we compromise artistic integrity and creative vision to give radio what they ask for, then recoil in shock when consumers don't buy the formulaic product. What artists have broken in the last few years? The Dixie Chicks. Before that, Deana Carter. Both, artists who *do what they do*. Why do we constantly underestimate our record buying public when they so clearly tell us what they want, and who they are?

How has Willie Nelson sustained a 40-year career? By *not* underestimating his fans, by continuing to be himself, and producing and performing music that represents his own personal musical vision.

With *Teatro*, that vision is beautiful and tender, and includes the Willie classics "I Never Cared For You" and "My Own Peculiar Way." Cuts that prove he's only gotten better as a songwriter, if that's possible, include "Everywhere I Go," "Somebody Pick Up the Pieces," and "I've Loved You All Over The World." *Teatro* is impeccably produced with a swirling world-wise gentility and is *elegant*. It's Willie, today.

Bienvenidos, amigos, al teatro de Willie, and bienvenido, Willie, a mi corazon.

—Charlene Blevins

Statement of Ownership, Management and Circulation (PS Form 3526)

1. Music Row 2. 0745-5054 3. 10/01/98 4. Semi-monthly except January 5. 23 6. \$80 7. 1231 17th Ave. S, Nashville, TN 37212-2801 7a. David M. Ross 7b. 615-321-3617 8. Same 9. David M. Ross, 1231 17th Ave. S, Nashville, TN 37212-2801; Charles Aly, 1231 17th Ave. S, Nashville, TN 37212-2801 10. Music Row Publications, Inc., 1231 17th Ave. S, Nashville, TN 37212-2801; David M. Ross, 1231 17th Ave. S, Nashville, TN 37212-2801 11. none 12. N/A 13. Music Row 14. September 8, 1998 15. Actual a. 3,000 b1. 197 b2. 1894 c. 2091 d. 525 e. 275 f. 800 g. 2891 h1. 109 h2. 0 i. 3,000 %72.3 15. Average a. 3,000 b1. 197 b2. 1894 c. 2091 d. 525 e. 275 f. 800 g. 2891 h1. 109 h2. 0 i. 3,000 %72.3

INDUSTRY EVENTS CALENDAR

OCTOBER

- 21—The CMA 40th Anniversary Celebration: Country Music's Biggest Homecoming, Nashville Arena, Nashville, TN
- 22—IBMA Awards Show, Kentucky Center for the Arts in Louisville, KY, 1800-GET-IBMA
- 23-25—Cowboy Gathering and Western Swing Festival, Cowtown Coliseum, Ft. Worth, TX 817-625-1025 or 1-888-COWTOWN
- 27—NARAS Professional Education Seminar: Making (and Losing) Money in the Music Business, 9am-5pm, Loew's Vanderbilt Plaza, Nashville, TN 615-327-8030

NOVEMBER

- 2—Vince Gill Celebrity Basketball Game & Concert, Belmont University, Nashville, TN 615-460-VINC

FEBRUARY

- 10—5th Annual Nashville Music Awards, TPAC's Andrew Jackson Hall, Nashville, TN 615-321-2808
- 24—41st Annual Grammy Awards, Shrine Auditorium, Los Angeles, CA

MARCH

- 10-13—Country Radio Seminar '99, Nashville Convention Center, Nashville, TN 615-327-4487
- 24—30th Annual Dove Awards Show, Nashville Arena, Nashville, TN 615-780-3312

CLASSIFIEDS

STUDIO FOR SALE—South Central Kentucky, near Mammoth Cave National Park. 2356 sq.ft. studio, 2466 sq.ft. home, 46 acre farm, 2 ponds, currently a photography studio, would make an excellent Recording Studio Retreat. Will consider dividing. \$260,000. Call Rhonda St. Charles at 1-800-543-2083, ext. 136.

Classified Ads are \$25 per insertion for 25 words or less. Additional words are 25c. Send copy/payment to: Music Row, P.O. Box 158542, Nashville, TN 37215 or call (615) 321-3617.



1998 CMA "ALBUM OF THE YEAR"

A piece of this belongs to each of you. Thank you,



My thanks to everyone who
helped create *Everywhere*.

To those who got it on the radio
and to those who keep it
playing on the road,

A part of this award belongs to you.

Byron Gallimore
James Stroud
Lonnie Wilson
Mike Brignardello
Larry Byrom
Biff Watson
B. James Lowry
J.T. Corenflous
Dann Huff
Michael Landau
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Steve Nathan
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Glen Duncan
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Bob Mason
Curtis Young
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Timothy B. Schmit
Terri Wong

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Julian King
Dennis Davis
Ricky Cobble
Rich Hanson
Tony Green
Susan Allen
Doug Sax
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Glenn Sweitzer
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Missi Gallimore
Michelle Metzger
Jess Leary
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Glen Boster
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Sherman Halsey
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Mike Strickland
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Larry Boster

What people are saying about us...



"Recording Arts is a magnificent studio with a monitoring system as smooth as silk. Mixes travel beautifully from environment to environment."

Brooks Arthur/PRODUCER, ENGINEER (*Adam Sandler, Joe Pizzarelli, Liza Minnelli*)

"Recording Arts has deftly managed to create the most accurate and comfortable mixing environment I've ever worked in. My mixes translate perfectly to everything!"

David Boyer/ENGINEER (*Aretha Franklin, Marshall Tucker Band, Lionel Richie*)

"With one of the most accurate monitoring systems in Nashville, Recording Arts is always a first class choice for recording/mixing and all around vibe."

Clyde Brooks/PRODUCER (*Perfect Stranger – #1 "A Right To Remain Silent"*)

"Recording Arts is one of only a handful of studios that offers truly great monitoring."

Bob Bullock/ENGINEER (*Shania Twain, Reba, George Strait*)

"I've never heard monitoring like this—in any studio."

Jason Casaro/ENGINEER (*Soundgarden, Clutch, Love in Reverse*)

"No doubt...hands down the best monitoring and vibe in Nashville."

Todd Collins/PRODUCER, GOTEER RECORDS PRESIDENT (*DC Talk, Out of Eden, Grits*)

"It only took one mix at Recording Arts on the SSL G Plus with Ultimation for me to be hooked. Also, Carl keeps such a clean refrigerator!"

Doug Grau/PRODUCER (*Jeff Foxworthy, Bill Engvall, Russ Taff*)

"There is no better mix room in Nashville."

John Jaszcz/ENGINEER (*John Michael Montgomery, Billy Ray Cyrus, Roberta Flack*)

"I need to trust that what I'm hearing is what I'm getting. Recording Arts has the best monitoring I've heard in any studio. Trust me."

Steve Keller/PRODUCER (*remixes for Tim McGraw, Tracy Byrd, Wynona*)

"Recording Arts must be one of the most impressive studios I have worked in, both technically, sonically and from a comfort point of view."

Hugh Padgham/PRODUCER, ENGINEER (*Sting, Melissa Etheridge, Kami Lyle*)

"Whether I'm monitoring on NS-10's, Mackie's, or the amazing Dynaudia System, if it sounds right at Recording Arts, it sounds right on the radio, on the dance club floor or in my truck."

Scott Rouse/ARTIST, PRODUCER (*Warner Reprise/GrooveGrass Records*)

"The monitoring, the vibe and the G Plus console at Recording Arts inspire me to do my best work."

Paul Salverson/ENGINEER (*Stevie Winwood, Ray Charles, DC Talk*)

"Absolute monitoring. Absolute vibe and service. Absolute results. Absolute Recording Arts."

Rocky Schnaars/ENGINEER (*Jars Of Clay, Jack Jones, Marty Stuart*)

"I love the monitoring! I love the vibe! And along with one of my favorite consoles the SSL G Plus with Ultimation, I love the results!"

Steve Tillisch/ENGINEER (*Collin Raye, Bryan White, Mark Nessler*)

"I'm convinced Recording Arts is among the very top mix rooms in Nashville."

Michael Utley/PRODUCER (*Jimmy Buffett, Todd Snider, Rob Orbison*)

"Recording Arts is one of the most pleasant and sonically true working environments I've ever experienced."

Scott Williamson/PRODUCER (*Point of Grace, FFH, Union Jazz*)

"We love this studio!"

Russ Zavitsou, Tony Haselden/PRODUCERS (*The Kinleys, The Willkissons, Adam Hughs*)

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