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World Radio History

# contents

APRIL 8, 1997 VOLUME 17 NUMBER 6



## THE BIG STORY

10 **CRS '97**—All dressed up with new places to go

## THE STREETS

6 **MUSICAL CHAIRS:** Butler boosted to President, Stroud resigns from Giant

29 **CHRISTIAN NEWS:** Bourgeois joins Word Records

30 **EVENTS CALENDAR/CLASSIFIED ADS**

30 **FINAL WORD:** Letters from our readers

## FEATURES

9 **PEOPLE WATCHER:** Sam's Music opens Music Row store

13 **IMMINENT IMPACT:** Michael Peterson

17 **ROW FILE:** Mercury's Larry Hughes

20 **BOBBY KARL WORKS THE ROOM:** Chapter 80

22 **STUDIO REPORT:** RSVP ASAP or be MIA

25 **NASHVILLE BEAT:** The wonder of Wednesday evenings; Hot stuff

27 **WRITER NOTES:** John Scott Sherrill

## REVIEWS

16 **SINGLE REVIEWS:** No free lunches here

18 **ALBUM REVIEWS:** Sara Evans, Jack Ingram, Brady Seals, Bob Woodruff

19 **EDGE OF THE ROW:** "Salmon weenies! Ahhhhh!"

## CHARTS

26 **THE SONGPOWER INDEX:** A little more radio love for Vince Gill

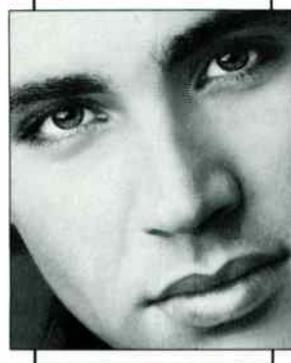
## VIDEO VISION

14 **VIDEO REVIEWS:** Airing out the dirty laundry

15 **TNN/CMT TOP VIDEOS**

15 **VIDEO DIRECTORY:** Goods & services for the video industry

## COVER ARTIST



**Artist Name:** James Bonamy  
**Label:** Epic  
**Current Single:** "The Swing"  
**Current Album:** *Roots & Wings* (May '97 release)  
**Current Video:** "The Swing"  
**Current Producer:** Doug Johnson  
**Hometown:** Born & raised in Daytona Beach, FL; resides in Nashville  
**Management:** Hallmark Direction  
**Booking:** Monterey Artists  
**Recent Hits:** "I Don't Think I Will," "All I Do Is Love Her"  
**Special TV/Film Appearances:** *Entertainment Tonight*,

*Live With Regis & Kathie Lee, Hello Darlin: A Tribute To Conway Twitty*  
**Birthdate:** 4/29/72  
**Interesting Facts:** In high school, Bonamy earned four sports letters each year, playing football, soccer, tennis and track. He later won a slot in one of Opryland's summer reviews and met a young woman from East Texas named Amy Jane, who later became his wife.  
**Musical Influences:** Conway Twitty, Charlie Rich, Johnny Paycheck, Bobby Bare, Merle Haggard, George Strait

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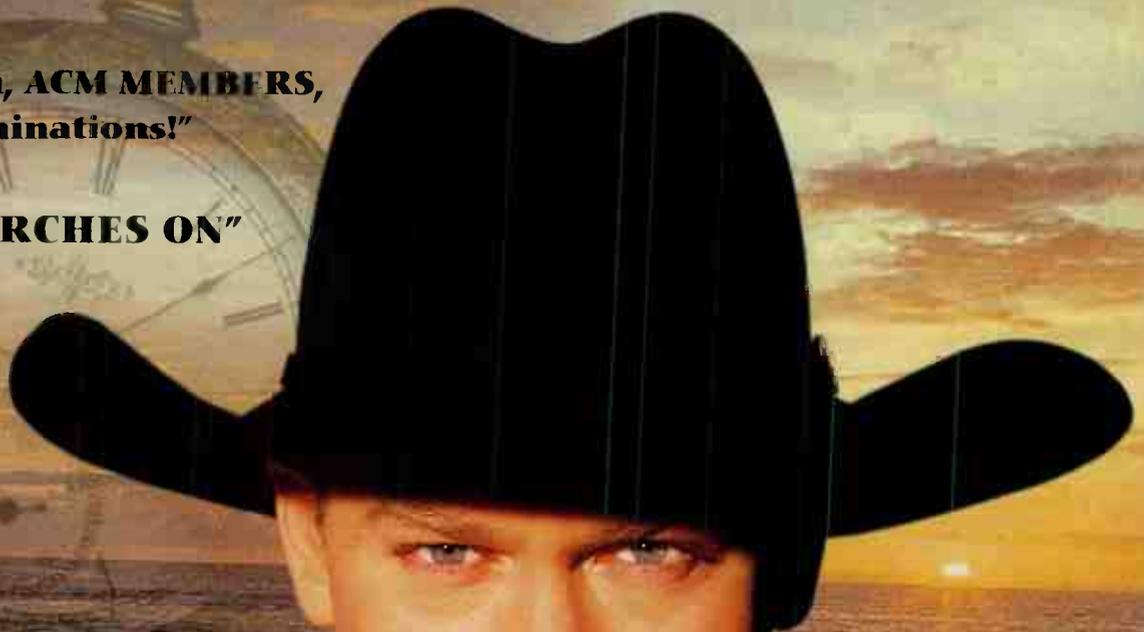
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# MUSICAL CHAIRS

by LISA BERG

## BUTLER BOOSTED TO PRESIDENT STROUD RESIGNS FROM GIANT RECORDS

### FAST BREAKS

► "Based upon ticket and album sales, **Tim McGraw's** career is much larger than many industry people realize," said **Scott Siman** as he announced his new managerial relationship with the Curb artist, effective immediately. "Part of my mission will be to get the word out." Siman was formerly Sony Nashville Senior Vice President and is the current President of the Academy of Country Music. Before working with the record label, Siman practiced entertainment law. McGraw's recent manager, Mark Hurt, will continue to be involved with his career. "Out of the handful of acts that can headline in our industry, Tim presents a unique opportunity that fits with the skills and experience which I've developed over the years..."

► **Allen Butler** has been promoted to President, Sony Music Nashville. Most recently, Butler served as Executive Vice President/General Manager, joining Sony Music Nashville in November, 1993. "I feel there is still huge potential out there for the growth of country music," he stated, "and I'm proud to be in a position to help worthy talents see their dreams fulfilled." Butler also announced plans for a new label called Lucky Dog Records, which will feature both "vintage" and "alternative country" artists—such as the ones being played on Americana stations. Butler commented, "They're not going to be acts put together by, or coming out of, the Nashville machine." Initial releases are scheduled from **Asleep At The Wheel** (May) and **David Allan Coe** (June). Sony Music A&R staffer **Blake Chancey** and Senior Vice President **Paul Worley** will run the label...



James Stroud

► Giant Records President **James Stroud** recently resigned his post in order "to expand his publishing and producing endeavors." He was to remain at Giant through April 15, with day-to-day operations remaining in the hands of Giant's General Manager, **Alan Shapiro**, until **Irving Azoff**, Giant Records' founder, decided upon a successor. "I've thoroughly enjoyed working with the Giant staff and our artists. I've learned a lot from Irving during this time and I consider him a good friend," Stroud



Scott Siman



Allen Butler

commented. Stroud will continue to produce Giant Records' artists, in addition to the artists he produces for other labels. He currently produces six platinum or multi-platinum acts: **Clint Black**, **Toby Keith**, **Little Texas**, **Tim McGraw**, **Lorrie Morgan** and **Clay Walker**...

► More than 15 Warner Bros. Nashville employees were recently released due to company-wide downsizing. All company divisions reportedly were affected, with sources indicating that approximately 90 positions were eliminated nationwide. In a press release from Warner Bros. Chairman/CEO **Russ Thyret**, he stated, "Over the course of its history, Warner Bros. Records Inc. has been a successful, artist-oriented and competitive organization. In order to remain that way, I have concluded that we must streamline our operations including the very difficult decision to downsize our workforce..."

### BUSINESS NEWS

**Tracy Rogers** has been appointed Director of Music Programming for Nashville-based Global Music & Media, Inc. Rogers formerly headed programming for CMT. Global is a multinational holding company that develops, produces, distributes and markets music- and sports-related television programming. It is also involved in entertainment and sports marketing...



Tracy Rogers

**Patricia Wright** has been appointed Vice President, Human Resources at BMI. She joins the performing rights organization from Opryland Hospitality and Attractions, where she served as Director of Human Resources...

The following staff appointments were recently announced for Gaylord Entertainment's interactive Web site, <www.country.com>, which was in the Beta-testing stages at press time: **Martin Clayton** was named to the newly created position of Vice President/General Manager, Interactive Media, Gaylord Communications Group. He was formerly Manager of Video for TNN. **Ruth Hummel** was named Director of Operations, Interactive Media. She joined Gaylord Communications Group in 1993 as Project Manager for the Business Affairs Department. **Donna Smith** joins as Content Manager, where she will coordinate and manage the staff of writers for country.com. Smith joined TNN as a Supervising Producer in 1995 and later worked as a Coordinating Producer for *Prime Time Country*. **Kate Haggerty** joins as Writer/Generalist. She has a diverse background in public relations, which includes working for artists ranging from **Loretta Lynn** and **Roy Rogers** to **Yo-Yo Ma**

# ADMIT ONE

\*four sellouts

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Garth Brooks	907,407	49,976	*100	Charleston Civic Center	Charleston, WV	2/13-16
George Strait/Mindy McCready	507,395	21,102	100	Kiel Center	St. Louis, MO	2/14
Alan Jackson/LeAnn Rimes	223,344	9,504	100	Peoria Civic Center	Peoria, IL	1/31
H. Williams, Jr./T. Tritt/J.D. Messina	186,300	7,452	93	Cincinnati Gardens	Cincinnati, OH	2/20
S.C. Chapman/A. Adrenaline/C. Arends	154,738	9,430	86	Arrowhead Pond	Anaheim, CA	2/15
C. Walker/T. Clark/J. Bonamy/Emilio	139,028	8,017	100	Lloyd Noble Cr. U. of OK	Norman, OK	2/14
George Jones/The Thompson Brothers	106,430	5,609	100	Calsonic Arena	Shelbyville, TN	2/14
Tracy Lawrence/Tracy Byrd/Mark Wills	100,382	3,400	100	Star Plaza Theatre	Merrillville, IN	2/9
Bryan White/Neal McCoy	99,595	4,427	100	Elliott Music Hall, Purdue U.	West Lafayette, IN	2/21
John Berry	9,100	650	100	In Cahoots	San Diego, CA	2/9

source: amusement business

# ACM NOMINEES

The 32nd annual Academy of Country Music Awards are scheduled to be presented April 23 at the Universal Amphitheatre in California. George Strait, Crystal Bernard and Jeff Foxworthy will host the show, which will air on NBC-TV. Winners in seven instrumentalist categories as well as the Radio Station of the Year, Disc Jockey of the Year, Country Night Club of the Year and Talent Buyer/Promoter of the Year were to be announced prior to the Awards telecast. Also to be presented on the show is the Pioneer Award, which goes to an outstanding pioneer in the field of country music, as determined by the ACM's Board of Directors. Final nominees are as follows:

**ENTERTAINER OF THE YEAR:** Garth Brooks, Brooks & Dunn, Alan Jackson, Tim McGraw, George Strait

**MALE VOCALIST:** Vince Gill, Alan Jackson, Collin Raye, George Strait, Bryan White

**FEMALE VOCALIST:** Patty Loveless, Reba McEntire, LeAnn Rimes, Shania Twain, Trisha Yearwood

**VOCAL GROUP:** BlackHawk, Lonestar, The Mavericks, Ricochet, Sawyer Brown

**VOCAL DUET:** Brooks & Dunn, Jeff Foxworthy & Alan Jackson, Lorie Morgan & Jon Randall, Marty Stuart & Travis Tritt, Hank Williams, Jr. & Hank Williams III

**NEW MALE VOCALIST:** Trace Adkins, James Bonamy, Kevin Sharp

**NEW FEMALE VOCALIST:** Deana Carter, Mindy McCready, LeAnn Rimes

**NEW VOCAL GROUP OR DUET:** BR5-49, Burnin' Daylight, Ricochet

**SINGLE:** "Blue," LeAnn Rimes, MCG Curb, producer—Wilbur C. Rimes; "Carried Away," George Strait, MCA, producers—Tony Brown, George Strait; "My Maria," Brooks & Dunn, Arista, producers—Kix Brooks, Don Cook, Ronnie Dunn; "Strawberry Wine," Deana Carter, Capitol Nashville, producer—Chris Farren; "Time Marches On," Tracy Lawrence, Atlantic, producer—Don Cook

**SONG:** "Blue," LeAnn Rimes, writer—Bill Mack, publishers—Trio Music, Fort Knox Music (BMI); "Carried Away," George Strait, writers—Steve Bagard, Jeff Stevens, publishers—Warner-Tamerlane Pub. Corp., Rancho Berlita, Jeff Stevens (BMI); "My Maria," Brooks & Dunn, writers—B.W. Stevenson, Daniel Moore, publishers—Music Corporation of America, Inc., Speed Music (BMI), Prophecy Pub., Inc. (ASCAP); "Strawberry Wine," Deana Carter, writers—Matraca Berg, Gary Harrison, publishers—Longitude Music, August Wind, Great Broad, Georgian Hills (BMI); "Time Marches On," Tracy Lawrence, writer—Bobby Braddock, publishers—Sony ATV Songs, Tree Publishing (BMI)

**ALBUM:** *Blue*, LeAnn Rimes, MCG Curb, producers—Chuck Howard, Johnny Mulhair, Wilbur C. Rimes; *Blue Clear Sky*, George Strait, MCA, producers—Tony Brown, George Strait; *Borderline*, Brooks & Dunn, Arista, producers—Kix Brooks, Don Cook, Ronnie Dunn; *Time Marches On*, Tracy Lawrence, Atlantic, producers—Flip Anderson, Don Cook; *The Trouble With The Truth*, Patty Loveless, Epic, producer—Emory Gordy, Jr.

**VIDEO:** "The Change," Garth Brooks, directors—Jon Small, Tim Miller, producer—Tom Forrest; "I Think About You," Collin Raye, director—Steven Goldmann, producer—Susan Bowman; "More Than You'll Ever Know," Travis Tritt, director—John Lloyd Miller, producer—Selby Miller; "My Maria," Brooks & Dunn, director—Michael Oblowitz, producers—Patricia Friedman, Scott Rattray; "She Never Looks Back," Doug Supernaw, director—Doug Supernaw, producer—Brent Hedgecock

and **The Beach Boys**. **Kimmy Wix** assumes the rôle of Music Writer. He joined country.com from *Country Weekly*, where he was a Staff Writer. Heading up the technical support team for country.com is **Steve Garrity**, who will serve as Supervisor of Engineering Support, Gaylord Communications Group. The Outdoor site on country.com is being coordinated by **Craig Lamb**, the Outdoors Writer/Editor. Lamb previously worked in the public relations and marketing office of Gaylord Entertainment as well as having been Associate Editor of *Bassmaster* and *B.A.S.S. Times*. Heading the Motorsports efforts is **Patti Wheeler**, President of TNN's World Sports Enterprises. She is joined by **Glen Grissom**, former Editor of *Circle Track* magazine, as Motorsports Writer/Editor, as they head up a group of motorsports writers based in Charlotte, NC...

**Peter Janett** and **Donna Tighe** have formed an Internet marketing company, Tour Merchandise. The firm specializes in the sale of officially licensed artist tour merchandise, both outdated overstock and current merchandise, via the Internet. Initial clients include **Suzy Bogguss** and **Twila Paris**. For more information, call 615-354-0635 or visit the company's Web site at www.tourmerchandise.com

Artist Development Network, a company offering new artists assistance with demos, image consulting, photos, videos, press kits, publishing, showcases and more, was recently opened by **Cathy Lemmon**. 615-883-0960...

On March 10, First American Corporation's music industry division opened the doors of its new office on Music Row. The office is located at Georgetown Place, 33 Music Square West, across the street from Starstruck headquarters...

615 Music Productions, Inc. is scheduled to launch a 50-plus CD library worldwide at the PROMAX International conference in Chicago June 4. The library will feature a collection of broadcast-quality music and sound design for use in broadcasting, television, movies, cable, radio and A/V productions. For more information, call 615-244-6515...

Platinum Entertainment, Inc. has entered into a definitive agreement with K-tel International, Inc. for the sale of certain music business assets. Under the terms of the agreement, Platinum will acquire K-tel's worldwide music business assets, with the exception of K-tel's European music business, through the purchase of the stock K-tel International (USA), Inc. and Dominion Entertainment, Inc., both wholly-owned subsidiaries of K-tel International. The acquisition involves a purchase price of \$35 million, subject to certain adjustments. After the closing, K-tel will retain its music business in Eastern and Western Europe and the former Soviet Republic and will receive an exclusive license to use the Dominion and K-tel (USA) music catalog in these territories and a non-exclusive license of the catalog in Africa and the Middle East. The licenses will be royalty free except for third party amounts payable from the use of the masters. K-tel will also retain its consumer products, music infomercial, direct response and video businesses...

The Society of Professional Audio and Recording Services recently added several new board members. **Jessie Noble**, Director of Recording at MCA, will serve as Vice President for Record Companies. **Chris Hasseleu**, Associate Professor of Audio Recording Industry Department at MTSU, will be Vice President of Education. **Susan Henson** of Henson Crafton Entertainment will serve as Vice President of Artist Relations. New board members are **David Preston** of BMI and **Jozef Nuyens**, owner of The Castle and President of NAPRS...

**Clint Black**, **Garth Brooks**, **Brooks & Dunn**, **Billy Dean**, **Vince Gill**, **Tracy Lawrence**, **Patty Loveless**, **The Mavericks**, **Reba McEntire**, **Bryan White**, **Deana Carter** and **LeAnn Rimes**, along with hosts **George Strait**, **Crystal Bernard** and **Jeff Foxworthy**, head the list of scheduled performers for the 32nd Annual Academy of Country Music Awards special, which will air

continued on page 26



**RETRO COPTER** - WKIS Miami PD Bob McKay was so excited to have BR5-49 play at the station's recent chili cook-off that he arranged for helicopters to pick the group up at the airport and take them directly to the stage. (L to R) BR5-49's "Hawk" Shaw Wilson, "Smilin'" Jay McDowell, Don Herron, Gary Bennett and Chuck Mead.

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by BEVERLY KEEL

# SAM'S MUSIC: RIGHT PLACE & TIME

Sam Tritico has developed an uncanny knack for being at the right place at the right time.

That sixth sense has resulted in the successful expansion of his company, Sam's Music, from Franklin to Rivergate and now to Demonbreun Street. Sam's Music had sales of nearly \$6 million in 1996, and he hopes his Music Row location will add another \$1 million this year.

"We have been lucky and certain things have just fallen into place along the way," says Tritico, 41.

He moved from Louisiana to Tennessee in 1971 to play bass for the gospel group the Brooks Brothers. He finished high school through correspondence courses while touring and then enrolled at Trevecca Nazarene College, where he studied broadcasting and learned about the recording process.

"My big break came in 1988 when I was 33," he says. "It took me that long to realize I was probably never going to be in a band as big as the Beatles and maybe my time in the music business could be put to use in some other productive way that I could build a career on.

"I had been working in music stores all through my 20s as kind of a 'day gig,' so I had learned a lot about gear in the process. That seemed to be what I did best, helping other people with their gear rather than playing guitar or writing songs."

He opened his first store in Franklin in 1988, when Nashville was well-served with music stores but Franklin remained largely underserved. "I was hoping to build the business slowly and as Franklin grew, but as it turns out, I was right there when the first boom happened, both in the growth of Franklin and Williamson County and studio people moving out there," he explains. "We installed over a dozen major project studios in the first year and realized that we were onto something bigger than what I had in mind."

In 1991, Tritico decided to move his location closer to Nashville, to a location that was largely overlooked at the time but has become known as the Cool Springs area. "I built a building there and we opened about the same time as the mall," he says. "In fact, we were the first out-parcel retail in the entire Cool Springs area. That was my second big break.

"There had been a lot of press on the mall and the potential for growth out there," he adds. "I was already doing pretty good business out there and felt the predictions were going to be correct. I wasn't the only one predicting Cool Springs area would be



a major retail center. There were plenty along with me. I just happened to have a business ready to move and the means to do it."

That move allowed him to retain his Franklin studio and songwriter customers while adding consumer business from Brentwood. Business began to double annually. That store is still his largest operation.

"We still service the professionals out there and our main service department is there, but we also now have families buying inexpensive guitars for their kids and digital pianos for the home. We deal with a lot more churches now than we did in the early days."

In 1993, Sam's Music opened its second store with its Rivergate location. "The same products are offered at both stores, but we tend to find the Rivergate clientele is more live-performance oriented," he explains. "There seem to be more musicians up there who play on weekends or tour with a country star. We picked up the Hendersonville business."

He spotted his opportunity to gain a presence on Music Row when several retail spots became available after the Country Music Hall of Fame announced its plans to move downtown. Sixteenth and 17th Avenues are not zoned for retail, so this was his first chance to be close to the Music Row studios.

"It took me a year and a half to make my decision," he says. "I looked at the building that is known as the Orbison building on Broadway and I looked at various locations on West End, but I kept coming back to the idea that the Demonbreun strip was the most accessible to both the interstate and Music Row."

He purchased the Randy Travis building at 1514 Demonbreun St. and opened his third store in December 1996.

Since this building doesn't offer the showroom space of his other suburban stores, he has to carefully select the right guitars to display. "We basically take the cream of the crop—the Tom Andersons, American-made Fenders and the Taylor acoustics."

Since studio equipment accounts for half of his business, he also stocks the best studio equipment at this location, such as Pro Tools, Genelec, Yamaha and Neumann.

He says his Nashville customers have essentially the same needs as shoppers at the other stores, but they tend to be in more of a hurry because they have a session to attend. When it

comes to accessories, they buy in bulk. "We'll get an order for 20 or 30 sets of headphones and they need them within an hour," Tritico says. "We will run them down to the studio. We are the closest audio and music store to Music Row. We're the only one within a mile, realistically."

"We get a lot of emergency calls for mike stands, blank tape and head phones," he continues. "If an artist comes into a studio and has to have a certain microphone and the studio doesn't have it, if we're doing our job right, we'll have it in stock and run it down there."

Because he sells merchandise that is considered tools of the trade for the recording industry, his business isn't influenced by reports of credit card debt or rate changes by the Federal Reserve Board. That means his staff of 20 doesn't have to focus on over-aggressive sales tactics and instead, can turn their attention to meeting customers' needs.

"We try not to be high pressure because the level of customer we're dealing with isn't going to be talked into something he doesn't want," Tritico says. "They are more interested in getting their questions answered intelligently and having people treat them the way they would like to be treated, which is like professionals. We try to be both laid back and yet take care of business at the same time." ♦



# CRS... All Dressed Up With New Places To Go!

by  
Chuck  
Aly

**T**HE 28TH ANNUAL COUNTRY RADIO SEMINAR was permeated by an acute awareness of the challenges currently facing radio and the country music business as a whole. More than 2,200 registrants listened, studied, debated and mingled in the cavernous Delta at the Opryland Hotel. Three full days of panel discussions were punctuated by mealtime performances and awards presentations.

While many of the sessions focused on revenue growth, career advancement and station management, much of the seminar sought to interface radio with the Nashville record community. In what appears to be a coming a trend, many attending radio group heads conducted meetings with their stations during the week as did consultants, pulling many registrants away from official CRS functions.

"They can dress it up all they want with different panels," said Bob Barnett with WIL. "but when it comes down to it we're all coming here for a check-up on the health of country music." Much of this year's "routine physical" involved radio making a careful inspection of the artists and music the Row's hit-maker machinery will crank out during the coming year.

For the record labels, to whom radio is the lifeblood of success, CRS is unquestionably the most important week of the year. It presents an occasion for established artists to strengthen relationships with programmers and showcase new music. Perhaps most importantly, CRS is a ready-made opportunity for the industry to introduce and acquaint radio with its new artists. As such, the week's climax is the annual New Faces show, where each artist performs two songs and careers are made and lost. (see sidebar)

From the ballrooms to the barrooms, CRS-28 gave attendees plenty of food for thought...

Kicking off the week was a Capitol showcase Tuesday for The Ranch at 12th & Porter's Playroom. Formerly known as Keith Urban's 4 Wheel Drive, the trio showcased for a mostly industry crowd. To stay on track it was then necessary to race over to the Opryhouse for the annual Warner/Reprise/Giant show.

A press conference prior to the Super Faces show on Wednesday was the official beginning of CRS for media and new attendees. Cledus T. Judd hosted and entertained with a parody of John Michael Montgomery's "Sold" titled "Stole." CMA Executive Director Ed Benson raised a few eyebrows by commenting that CRS is his favorite country music event all year. Bill Paxton and Royal Wade Kimes came by to promote the Asylum soundtrack to Paxton's new movie, *Traveler*. "I'm kind of shy in front of crowds," he quipped. "I'm used to twisters." He then went on to deftly handle the

announcement while exhibiting enthusiasm for, and an understanding of, country music. The conflagration came to an end without, thankfully, the promised peek at Judd's navel. The press gathering emptied into an attendee Welcome Reception that led to the Super Faces dinner sponsored by the Academy of Country Music and SJS Entertainment.

Thursday morning, CRB President Ed Salamon of Westwood One presided over the opening ceremony, which featured Trisha Yearwood singing the National Anthem. Salamon quoted research (included in registration materials) indicating country radio stations remain the most numerous of any format as well as the most prosperous.

The presentation of CRB's 1997 Artist Humanitarian Award to Joe Diffie was extremely touching and well deserved. Diffie dedicated the award to his son Tyler, who suffers from Down's Syndrome. Radio Humanitarian Awards went to WAXX in Eau Claire, WI, KASE in Austin and KFKF in Kansas City. The late "Honest" John Trotter was inducted into the DJ Hall of Fame, but attempts to locate his family were unsuccessful. Anyone with information on his descendants should contact CRB. KBJW's Dugg Collins, on his induction, admitted lying awake the night before trying to remember all the people in his career who gave him unconditional support, the freedom to do his job and honesty in their dealings with him. "At about 4 a.m.," he joked, "I realized I don't know anyone like that in radio!"

Former Notre Dame football coach Lou Holtz was the opening session's keynote speaker. His motivational cheerleading was heavy on the anecdotes. Relating that running a radio station is comparable to coaching college football in its inability to satisfy people, he told the story of his first few years in South Bend. "When they interviewed me for the job they told me all they wanted was to be competitive. My first year we lost five games by a combined total of 14 points and they said, 'By competitive, we meant win.' So my second year we won most of our games and went to a bowl game. They said, 'By win, we meant win 'em all.' So my third year we went undefeated and they said, 'By win 'em all, we meant by big margins.'"

Some of the sessions on Thursday included "Programming Meets Sales and Makes A Killing," "The Great American Brainstorming Session," "Going Tapeless" and "How A Hit Single Is Made."

"With chaos, opportunity abounds," said Charlie Earls of Orr & Earls, on the "Radio Vision" panel, comprised of some of radio's top group visionaries. Topics discussed included the future of radio, consolidation and revenue growth. One of the top concerns was increasing radio's share of the advertising dollar, currently at 7%, to 10%. Mike Oatman of Great



**ROCKIN' THE BOAT** – RCA Label Group's 11th annual showboat concert featured performances by Alabama, Clint Black, Sara Evans, Lonestar, Mindy McCready and Ray Vega. Above, Alabama is presented with a plaque commemorating career sales in excess of \$7 million. (L to R) Mark Herndon, Jeff Cook, Sr. VP/General Manager of RLG Randy Goodman, RLG Chairman Joe Galante, Randy Owen, Teddy Gentry and Sr. VP/A&R Thom Schuyler.



**AFTER THEY FIRED THE SOUND TECH** – The annual Warner/Reprise/Giant show was also a listener appreciation concert for Nashville's WSM-FM. Production glitches and atrocious sound plagued the concert, with newcomer Anita Cochran bearing the brunt of the problems. The show's performers (L to R) Clay Walker, Rodney Crowell, Brady Seals, Cochran and Michael Peterson.

Empire Broadcasting said, "Radio needs to stop negotiating rates. Figure out what it costs to operate, print a rate and stick with it," Earls offered. "Radio does work, but the world doesn't know that, not in the small markets." Most agreed that clustering stations in a market makes radio competitive with newspaper.

David Gingold, CEO of Barnstable, foresees that outside of the top 30 markets, groups that purchased 150 to 200 stations may sell a few dozen they didn't need in the first place. He feels this "may make room for groups in the middle." Earls conceded that, "Stations are a lot easier to buy than they are to operate." While larger groups benefit from economies of scale, Gingold pointed out that the advantage of smaller groups is agility and the ability to react quickly.

Acquisitions are understandably a source of anxiety and trepidation for staffers who suddenly find themselves employed by a large group, and much of the panel's discussion focused on ways employees can meet that challenge. "In a transition," said Gingold, "a good buyer will learn the staff and figure out who helped build the franchise. On the other side, staffers should educate themselves about the buyer and determine if they share that company's vision." Ira Rosenblatt with Tele-Media suggested those in that situation should take the opportunity to market their skills to the new employer.

Joe Mathias with Benchmark offered that animosity towards the new group from employees of an acquired station is often misplaced. "Remember," he admonished, "the buyer is coming in wanting that station." It is the old owner who has shattered the status quo by selling, he suggested, emphasizing that a positive attitude toward the new owner is well advised.

Regarding the panel's vision of radio's future, the consensus was that a few more years of upheaval will give way to long-term growth. Oatman actually sees "more risk-taking with programming, because we have more stations to experiment with." Earls was particularly bullish, but noted, "We're on the leading edge, so here and there will be some blood."

The Radio Promotion Awards were presented at the Decca-sponsored Thursday luncheon, which also featured performances by Lee Ann Womack and Mark Chesnutt. KDMG in Burlington, IA; WJLM in Roanoke, VA; and WPOC in Baltimore were recipients.

Keynote speaker Oren Harari offered ways to sharpen attendees' competitive advantage over breakfast Friday before dismissing registrants to sessions including "Moving Up, Over or Out," "How To Be A Production Picasso" and "Record Company 101."

Watching a dozen radio listeners air their opinions of country radio and the music it plays was the purpose of the "Live Focus Group." It was billed as "What Listeners Really Think About Country Radio," although the "ordinary listeners" recruited for the session proved to be anything but. As it went on, we learned that the real purpose was to show us how a focus group should be run—or, rather, how it shouldn't. The live video feed revealed the focus group to be extraordinarily knowledgeable about country music. We later found out that most of them were hardcore country fans who travel from as far away as New York, Pennsylvania and Florida annually to "stargaze" at CRS.

A handout to attendees titled "Focus Groups...DOs and DON'Ts" revealed that the session violated three of the four recruiting "DON'Ts." Still, the panel had interesting comments and questions including: Why doesn't Billy Ray Cyrus get played at radio anymore?; Too many air personalities talk nonsense trying

to be funny, but aren't; And song title and artist information should be announced after every song.

One well-received suggestion from an attendee was that at next year's CRS, a real focus group should be held in another city and beamed in via satellite. Let's hope CRB has the funding to make that happen. On the up side, if the only way to learn is through making mistakes, this session may have been the most productive of the seminar.

Terri Clark and the Kentucky Headhunters were scheduled to perform at the ASCAP/Premiere lunch, but Clark took the stage to personally apologize for cancelling due to throat problems. Host Blair Garner then embarrassed poor Terri further by asking her to read the Headhunters' introduction, ostensibly written by BNA's Debbie Schwartz. "All week," Clark read with an incredulous expression on her face, "other labels have been giving you a hand job. BNA wanted to give you some head."

Friday afternoon's "The Future of Country Music" panel appeared to have the highest atten-



**SUPER FACES** – Bryan White opened the Super Faces show with a crisply energetic performance. Patty Loveless then went on to reaffirm why she is the CMA's Female Vocalist. A compelling performance and, we found out later, she was a little under the weather.



## NEW FACES SPARKLE UNDER DELTA SKY

Anyone who doubts the magic in the music might stop to consider that the New Faces Show has been serving up fresh slates of wannabees to airwave gatekeepers since 1970. Each artist is allowed only a brief chance (two songs) to charm what many refer to as the toughest audience in country music, and although one could argue that ten minutes is hardly enough time for anyone to adequately assess the width and breadth of a particular talent, remarkably, that is exactly the feat attempted by the hordes of industry and radio programmers present. As a result, when the evening's final curtain arrives, many artists find they have moved (either up or down) along the ladder of musical success.

New Faces 1997 will be remembered as a year without even one unexpected critical mass moment manifesting itself in the form of a standing ovation. The crowd of 1000+ sat appreciatively under the midnight blue, starry sky engraved in the ceiling of the new Delta ballroom—stirred, but not shaken. Perhaps it is a sign of the times. As entertainers face increasingly tougher standards and competition, the field tends to narrow.

That being said, it was a great evening for Capitol Records. **Trace Adkins** established an immediate rapport with the crowd as he danced, joked and truly entertained. "I'm not above kissing some ass to get one, either," he joked, hinting that he'd sure like to see his current single top the charts. The crowd laughed.

Capitol's girl next door, **Deana Carter**, came out barefoot in jeans and a white turtleneck and launched into her wistful career song, "Strawberry Wine." The honey blonde continued to turn heads as she thanked radio for her success and then warmly sold her new single (which she co-wrote), "Count Me In."

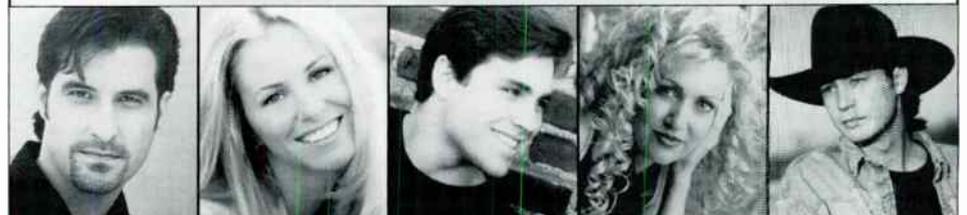
Warner Bros. gets a marketing ploy award for somehow getting an eleventh artist in front of the crowd, host **Bill Engvall**, who predictably lost no time shamelessly plugging his latest single. Aside from a few humorous moments (chiefly his jokes about parents and their children), his "Foxworthy" soundalike patter mostly crashed and burned. Reprise redeemed the WB family, however, by presenting **Paul Brandt** who opened the night and clearly improved the price of his stock with an articulate and well-delivered acoustic version of "I Do."

Curb's **LeAnn Rimes** closed the show with a strong, if somewhat dispassionate, performance. This adolescent lady is maturing at a dizzying pace. If she can continue to maintain her career balance, she clearly has the "chops potential" to attain a rare level of career longevity.

Additional standouts during the evening included **David Kersh's** "Another You," **Kevin Sharp's** "Nobody Knows" and **James Bonamy's** "I Don't Think I Will."

Why does the New Faces evening continue to survive and grow after 28 years? Because placing ten up-and-coming acts together on the same stage in front of the industry's most weighty powerbrokers breeds a unique competitive chemistry. A force so powerful, in fact, that even Opryland's rubberized dinner fare could not dampen the excitement.

—David M. Ross





**A SECURE BEACHHEAD** — As part of Decca's D-Day promotion, the label sponsored Thursday's lunch. Lee Ann Womack performed a short set that was greeted with a standing ovation. Mark Chesnutt's performance was highlighted by his dry wit. Introducing "Brother Jukebox," he thanked radio, saying, "This is the song that got me out of the honky-tonks of Texas and put me in honky-tonks all over the country." He also warned attendees to "stay out of trouble this week" with a mischievous grin on his face. (L to R) Mark Wright, Decca Senior VP/Head of A&R; CRB President Ed Salamon; Womack; Chesnutt; Shelia Shipley Biddy, Decca Senior VP/General Manager; John Lytle, Decca VP/National Promotion; MCA/Decca Chairman Bruce Hinton.

dance of all the sessions. Considering the weight of the issue as well as the panelists, it's no surprise. MCA Records President Tony Brown, KZLA's John Sebastian, John Madison with Polygram, Mary Chapin Carpenter, Jordan Berliant of Left Bank Management and manager Larry Fitzgerald gathered to discuss the health of the industry. Madison went first with a statistical analysis of album sales that recapped the 12% decline in country album sales in 1996. Country's market share is at its lowest level in four years, and he surmised that the genre has been hit disproportionately hard by the continuing demise of the cassette. He discussed U2's successful strategy of not buying retail real estate for their new album, but focusing on consumer advertising instead. He revealed that Mercury will use the same tactic for Shania Twain's next release.

John Sebastian then detailed his success in righting the ship at KZLA. He attributed the turnaround to many factors, including no talk-overs, fewer interruptions and playing songs at the proper speed. He stressed that for radio to take it to the next level, programmers need to be inclusive rather than exclusive, think "out of the box" and conduct local research.

Pointing to new MCA group Big House, Brown promised that his label is in no danger of playing it safe. "The future is very bright," he said. Carpenter, noting that she sees pop music as very linear in its evolution, fears country's reactionary nature. Using the pendulum allegory, she discussed how the left-ward swing of inclusiveness of the past few years is now giving way to conservatism. "Diversity breeds depth," she warned. "When that's missing, the pond gets shallow, and you can get hurt if you dive in." Calling for a middle ground, she offered, "The center is not a bland and boring place."

Berliant presented research that paints a fairly bleak picture of country listeners and the industry, and contends that the genre is not breaking new artists to the top. The study also found that country radio is not reaching young listeners. Berliant asked programmers to factor that information into their decisions. Fitzgerald, manager of Vince Gill and Patty Loveless among others, echoed the sentiments of many of the panelists when he said, "In the age of charts, graphs and research, I really try to follow my heart."

Aside from the CMA-sponsored lunchtime guitar pull that featured Raul Malo, Pam Tillis, Lee Roy Parnell, Randy Scruggs and Suzy Bogguss,

Saturday's sessions included "Promotions," "The State Of Country," "Vanderbilt Voice Clinic," and "Niche Country." WCRS, which has become a favorite late Saturday afternoon "last chance to dance" for many, featured host Charlie Monk and performances by Bobby Braddock, Jim Weatherly, Clint Black and Matraca Berg.

As the seminar wound down, some attendees were asked for their perspectives on the week and which artists had the biggest impact. "This is my first visit to CRS, and I'm very impressed," said John Wirkler with KICD. "The seminars have basically pointed out that yes, there is going to be some fragmentation, but we have a tremendously loyal listener base. The future of country music is in pretty good shape for radio."

David Craig with WIL is "curious to see if KZLA can maintain the success it had in the fall '96 book and if two or three years from now John Sebastian will be consulting country and taking a lot of other consultants' clients away."

"Sons Of The Desert, Big House, Jeff Wood and Kris Tyler," said KBEQ's Mike Kennedy. "Those were some of the new people that I really wanted to see. I thought the live focus group was great. If they can find a way to take that to the next level next year, it would be incredible. It's great information for people to have, especially for smaller markets that don't have the money or resources to do those types of things."

Veteran country music journalist and *Music Row* scribe Robert K. Oermann summed up the week's musical highlights in his typically direct fashion: "I was stunned by Lee Ann Womack. Michael Peterson really drove home the point that he is a star—a hat act that is articulate? That's so unheard of. On the RCA boat, Sara Evans acquitted herself quite well. Having Alabama and Lonestar do acoustic sets contributed a sense of the talent that underpins them as artists. I'm hearing a real strong buzz on Big House, which surprises me, because it's a real left field record. Musically, it's been a real strong seminar, but I have not gotten a sense that the problems of country radio are being addressed in any more of a meaningful way than they ever have."

While not everyone would agree with Oermann's last point, there seems little question that the excitement level is high about the new music in the country pipeline. As one would expect, however, questions and concerns abound regarding the future of country music, country

## RALLY IN THE ALLEY

The most imaginative and talked-about label showcase of the week was Epic Alley. Sony rented out three clubs in Printer's Alley and shuttled attendees in from Opryland for the night-long event. Actor Mickey Jones of *Home Improvement* and *Breath Savers* commercial fame (big, biker type with a long beard) emceed the shows.

First up was sister act The Kinleys with long, blonde tresses—Nelson with breasts, if you will—and soaring harmonies complemented by sparse acoustic arrangements. College-crowd favorite Teresa went on second before Stephanie Bentley came on to give CRS its emotional pinnacle. Allen Butler took the stage near the end of her set to plug her new single, "The Hopechest Song." He needn't have prefaced the performance, as it proved to be the only heart-stopping moment of the week. In the chests of those with dry eyes beat cold, cold hearts. Judging by the overwhelmingly enthusiastic standing ovation Bentley received from the radio-dominated crowd, this song will be in heavy rotation soon.

The low-ceilinged basement bar vibe of Barbara's then gave way to the two-level dinner club ambience of The Captain's Table. Jones chimed in with his own "Oreo Cookie Blues"—a stab at a Nabisco endorsement, perhaps—as folks settled in after the short trek. James Bonamy's charismatic show gave way to Collin Raye, whose performance can be described in one word—passionate. The only rough spot of the night was that the last venue, Bourbon Street Blues and Boogie Bar, was also the smallest. Sons Of The Desert, Ty Herndon and Joe Diffie graced the stage there.



**IS THAT A STAGE OR A POSTAGE STAMP?** Collin Raye (R) got up to jam with Ty Herndon (L) and Joe Diffie at the Bourbon Street Blues and Boogie Bar in Printer's Alley.

radio and their ongoing partnership. With CRS moving to the Renaissance Hotel next year, it will be interesting to see if downtown's additional entertainment temptations further dilute the concentration of attendees at seminar activities.

As the final notes of the New Faces band faded into the night, radio surely walked away reassured that Nashville isn't merely cloning white bread hat acts, and the labels were reminded that programmers may actually have an ear for talent. All the other stuff aside, isn't that what CRS is all about? ♦



# MICHAEL PETERSON: *Imminent Impact*

by Chuck Aly

prevailed and signed Peterson to a long-term deal.

Robert Ellis Orrall and Josh Leo, who eventually came to produce his album, worked closely with Peterson in the early going. "[Orrall] had come to me and said that he would like to co-produce something with me," Leo recalls. "I said, 'Sure, go find something.' Literally about two weeks later he said, 'I've got this guy named Michael Peterson and he's unbelievable.'" The two pushed for Peterson to record his own songs.

"I hear a dozen new artists in any given week," says Warner Bros. Senior VP of A&R Paige Levy, "and I was real impressed with the fact that he was much more composed and at ease with himself than most of the brand new artists that walk in the door. His songs sounded like they were coming from a seasoned, professional writer as compared to a green, young artist." She organized an informal showcase for label executives in the Warner Bros. conference room. "Response was pretty overwhelming," she recalls. "At that time they were visiting several record companies and I encouraged him to keep me posted."

After meeting with a few labels, Peterson inked a lengthy deal with Warner/Reprise and quickly began work with Leo and Orrall on his debut. Being paid to write songs for the first time in his life, Peterson poured himself into his work and penned more than 70 songs between October of '95 and June of '96. The remarkable concentration of creativity created an enviable dilemma for those working on the project.

"We would have 10 or 11 songs," Leo says of the production meetings, "and the next week [Peterson] would come in and go, 'Hey, I just wrote these and thought you might want to hear them.' That'd bump a couple of them and we'd have a new set of 11."

"Not to mention," adds Levy, "that being so charismatic, Michael had made so many friends in such a short amount of time that we had a lot of great songs available to us from the songwriting community. It's the kind of problem you love to

have, because it was difficult to narrow down the selection."

One of the hallmarks of Peterson's songs, 10 of which appear on the 11 song album, is a lyrical twist of phrase. A song like "Drink, Swear, Steal & Lie" is actually a positive story of love. "He has the gift of turning a phrase with multiple meanings," says Gary Falcon, who manages Peterson with partner Jon Goodman. "You think you're eating one thing and 10 minutes later you realize you've digested something else entirely."

The first single will be out May 5. Peterson has already completed a few radio tours and recently performed on the Warner/Giant/Reprise show at Country Radio Seminar. Radio's early reaction has been, "absolutely overwhelming," Senior VP of Promotion Bill Mayne says. "Everything from radio stations not wanting to return the tape that we played for them while we were there, to complaining that we're going to make them wait for May until we give them a record."

According to Falcon, touring is planned to support the album but, "With the climate in country music right now, we're not in any rush to push him out into the touring market until the single is established. We will do some showcases and listener appreciation shows to let radio get acquainted with him."

Peterson's songwriting has created an album so deep, Mayne hasn't dismissed any options. "We've never done 11 singles before, but there's a first time for everything," he smiles.

With writer artists, the oft asked question is whether there are any quality songs left for the follow-up. "That's not a concern," says Levy. "There are songs that already exist that we didn't put on the first record that will be going on the second record. Also if this album achieves what we hope it will, even more of the songwriting community will make their songs available to us." ♦

**M**eeting a charismatic would-be star in Nashville is only slightly more remarkable than the weather, even if that performer's debut album has a few hits on it. But rarely does a new artist create word-of-mouth interest over and above that generated on behalf of most fledgling performers.

A Nashville showcase in December introduced Reprise Records artist Michael Peterson to many for the first time. At the time, I was working for a public relations firm and my interest in Peterson's music led to my being hired to write his bio. Piqued by an early rough of the album I was given, I began mentioning it to people I knew. Surprisingly, quite a few people already knew, or had heard of, Michael Peterson.

Hailing from Washington State, Peterson has been writing songs since his college days. A former offensive left tackle for Pacific Lutheran University with a National Championship ring to prove it, he is an imposing physical presence at near six-and-a-half feet. His post-college success at securing cuts on several non-country albums led Michael to begin making monthly trips to Nashville for more than two years. A song he wrote with Nashvillian Michael Puryear called "That's What They Said About The Buffalo" sparked some interest among Music Row publishers.

Just as Peterson began to believe he might realize his dream of being a successful songwriter, he and Paula Carpenter wrote a song called "Drink, Swear, Steal & Lie." That song, which will be the first single from *Michael Peterson*, touched off a bidding war for his publishing rights. Warner/Chappell





by LISA BERG

# AIRING OUT THE DIRTY LAUNDRY

As the saying goes, March came in like a lion, and it must have put our videos in a spin cycle, as well. Mediocrity reigned supreme this viewing session, and very few standout clips came out in the wash. Several were indeed worth a look, though, starting with dc Talk's latest, "Between You And Me." The main character, carrying a mysterious shoe box, runs wildly down the city streets and sidewalks, attempting to get away from two men chasing him. He finally ducks into a laundromat and eludes his pursuers. Before exiting, he dumps the shoe box in the garbage, symbolically "washing his dirty laundry," so to speak. Then "cleansed," he leaves the laundromat. The whole incident piques the interest of the customers (the dc Talk boys included), and the shoe box is fished out of the garbage. Slowly and carefully, the lid is opened to reveal what the wild chase was about, and...well, I won't ruin the ending. Check it out for yourself and prepare to be surprised.

Two other clips basically tell the story of the song while tugging at the heartstrings. John Michael Montgomery scores with "I Miss You A Little," done in memory of his father. Tasteful and touching, the piece features sights and sounds of John Michael's father throughout. In the same vein, "Use Mine" finds Jeff Wood regretfully having to come to the aid of his aging father as his health begins to decline. Like in Montgomery's video, actual photographs from Wood's life are shown.

Bonus points for the "audio before video" at the start of Crystal Bernard's "State Of Mind" clip. Cool effects, especially with the dice at the beginning. Not too deep, but a fun, bouncy video, nonetheless. Speaking of fun, we can't leave out Cledus "T" Judd. He successfully pulls off "Cledus Went Down To Florida," being funny without being embarrassing. The Kentucky Headhunters make a semi-triumphant return with "Singin' The Blues." Although the video itself isn't terribly exciting, the production—especially the nice use of split screens—makes it quite watchable.

As for Collin Raye's "On The Verge," enough of the shots from behind the lights! We are taken to an outdoor dance, illuminated by several strings of lights. Hence, in order to look "artsy," many camera shots were taken from behind the lights. Bottom line: Too many, too much, too often. Sometimes the shots look like dots, nothing more. It actually distracts from the video itself. On the other hand, Caryl Mack Parker's "One Night Stand" features a very emotional performance from Caryl Mack, but not much else, except a pleasant mix of dissolves and flashes.

Finally, in keeping with our laundry theme, two other videos could stand a bit of cleaning up. Jack Ingram spray-paints "That's Not Me" on a wall graffiti-style in his freshman clip. His video, other than the defacing portions, consists of basic performance footage, but give him style points for his dive from the stage into the crowd. Mark Wills' "Places I've Never Been" could use some surface scrubbing as well, in order to get rid of the overused "writing on the screen" effect. Thank goodness this load is done...I'm down to my last quarter! ❖

## VIDEO REVIEWS

### WASHING

**dc Talk "Between You And Me"**

Johns &amp; Gorman Films; Dir—Ramaa Mosely; ForeFront

**John Michael Montgomery "I Miss You A Little"**

Planet, Inc.; Dir—Lou Chanatry; Prod—Maureen A. Ryan,

John Michael Montgomery; Atlantic

**Kevin Sharp "She's Sure Taking It Well"**

Stone Core Films; Dir—Norry Niven;

Prod—Raymond Martin; Asylum

**Lee Ann Womack "Never Again, Again"**

Planet, Inc.; Dir—Gerry Wenner; Prod—Robin Beresford; Decca

**Jeff Wood "Use Mine"**

Planet Pictures; Dir—Jim Shea; Prod—Robin Beresford; Imprint

### WAITING

**Stephanie Bentley "The Hopechest Song"**

The Collective, LLC; Dir—Tara Johns;

Prod—Bowman/Brooks; Epic

**Crystal Bernard "State Of Mind"**

August First Productions; Dir—Steven R. Monroe;

Prod—Crystal Bernard, Bill Berry, Tamera Brooks; River North

**Cledus "T" Judd "Cledus Went Down To Florida"**

Above &amp; Beyond; Dir—Scarpati; Razor &amp; Tie Records

**The Kentucky Headhunters "Singin' The Blues"**

The AV Squad; Dir—John Lloyd Miller;

Prod—Selby Miller; BNA Records

**Tracy Lawrence "Better Man, Better Off"**

Pecos Films; Dir—Michael Merriman;

Prod—Bryan Bateman; Atlantic

**Mila Mason "Dark Horse"**

Planet, Inc.; Dir—Jim Shea; Prod—Kalbfeld/Beresford; Atlantic

**Nikki Nelson "Too Little Too Much"**

Picture Vision; Dir—Jim Hershleder;

Prod—Mark Kalbfeld; Columbia/DKC

**Caryl Mack Parker "One Night Stand"**

Studio Productions, Inc.; Dir—Jeffrey Phillips; Magnatone

### UNBALANCED LOAD

**The Bellamy Brothers "She's Awesome"**

Southern Exposures; Dir—Tom Bevins; Intersound

**Holly Dunn "Leave One Bridge Standing"**

The Collective, LLC; Dir—Steven R. Monroe;

Prod—Tamera Brooks, Philip Cheney

**Jack Ingram "That's Not Me"**

Pecos Films; Dir—Michael McNamara;

Prod—David Pritchard; Rising Tide

**Collin Raye "On The Verge"**

Stone Core Films; Dir—Norry Niven; Epic

**Tanya Tucker "Little Things"**

Planet Nashville; Dir—Gerry Wenner;

Prod—Robin Beresford; Capitol Nashville

**Mark Wills "Places I've Never Been"**

The Collective, LLC; Dir—Steven Goldmann;

Prod—Bowman/Scarpati; Mercury

**Trisha Yearwood "I Need You"**

Planet Nashville; Dir—Gerry Wenner;

Prod—Robin Beresford; MCA



63.3 million households

1. Alison Krauss • *Baby Mine* • Walt Disney
2. Deana Carter • *We Danced Anyway* • Capitol Nash.
3. Trace Adkins • *This Ain't No Thinkin' Thing* • Cap. Nash.
4. John Berry • *She's Taken A Shine* • Capitol Nash.
5. Tracy Byrd • *Don't Take Her She's All I Got* • MCA
6. Terri Clark • *Emotional Girl* • Mercury
7. Ricochet • *Ease My Troubled Mind* • Columbia
8. Clay Walker • *Rumor Has It* • Giant
9. Lorrie Morgan • *Good As I Was To You* • BNA
10. Billy Ray Cyrus • *Three Little Words* • Mercury

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34.7 million households

1. Deana Carter • *We Danced Anyway* • Capitol Nash.
2. John Berry • *She's Taken A Shine* • Capitol Nash.
3. Trace Adkins • *This Ain't No Thinkin' Thing* • Cap. Nash.
4. Clay Walker • *Rumor Has It* • Giant
5. Rick Trevino • *Running Out Of Reasons...* • Columbia
6. Terri Clark • *Emotional Girl* • Mercury
7. Tracy Byrd • *Don't Take Her She's All I Got* • MCA
8. Toby Keith • *Me Too* • Mercury
9. Travis Tritt • *Where Corn Don't Grow* • Warner Bros.
10. Tracy Lawrence • *Is That A Tear* • Atlantic
11. Ricochet • *Ease My Troubled Mind* • Columbia
12. Lorrie Morgan • *Good As I Was To You* • BNA

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Asylum's Kevin Sharp (R) checks out the view from the other side of the lens during the filming of his latest video, "She's Sure Taking It Well." Comparing notes with Sharp is director Norry Niven (L) of Stone Core Films in Dallas.

## VIDEO DIRECTORY

### ACCOMMODATIONS

Spence Manor Suites  
11 Music Sq. E. #601 .....259-4400

### AUDIO POST PROD

#### DIGITAL AUDIO POST

*at Emerald*  
Postproduction for Film & Television  
Audio Production  
1033 16th Ave. South  
Nashville, TN 37212 • (615) 321-0511  
Fax (615) 329-9417

Scene Three, Inc.  
1813 8th Ave. S. ....385-2820

### FILM/VIDEO SCORING

615/244-6515 In LA: 818/846-1615  
FAX: 615/242-2455

Filipiak Music.....255-1602  
Wolf Music  
209 10th Ave. S. #434 .....254-4828

### ORGANIZATIONS

Nashville Film Office, Exec. Dir. Vicki Oglesby  
161 Fourth Ave. N. ....259-4777  
TN Film, Ent., Music Commission  
320 6th Ave. N. ....741-3456

### TAPE & ACCESSORIES

Electric Picture Company  
Nashville, TN .....781-8194  
Have Inc. ....800-999-4283/615-952-5100

### VIDEO DIRECTORS

Bell-Jarboe Films  
1925 21st Ave. S. #B1 .....297-0648  
Pecos Films, Michael Merriman  
1212 16th Ave. S. ....327-1400

### VIDEO PRODUCERS

Above & Beyond Pictures  
PO Box 121426, 37212 .....255-3203  
A.B.S.O.L.U.T.E. Video  
3010 West End, 37203 .....297-7772  
Bob Cummings Prod. Inc.  
1204 Elmwood Ave. ....385-4400  
Flashframe Films .....212-333-7666  
George Deaton Prod. ....1-800-725-7710  
Gary Musick Productions  
912 Twin Elms Ct. ....259-2400  
Gibbe Productions, 3101 N. Fitzhugh,  
Dallas, TX 75204 .....214-520-8222  
Makin' Pictures  
1230 17th Ave. S, Nashville. ....269-6770  
Mark Gray, 5763 Bird Rd.  
Miami, FL .....305-665-4750  
High Five Prod./Nashville .....321-2540  
L.A. ....213-964-9555

Jim Owens And Associates, Inc.  
1525 McGavock St. ....256-7700  
Keene & Company  
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# DISCLAIMER

by ROBERT K. OERMANN

## NO FREE LUNCHES HERE

You think I get all my music free, don't you? You're wrong. Just ask my wife how many thousands of dollars in our annual budget go to record shops. In particular, I buy oldies and am glad to shell out bucks to support local independent efforts.

That's the theme of this week's column. I went to the local racks at Blockbuster and Tower and picked up Paul Burch, whom I already knew to be great; The Calvins, whom I had read were great; Gary Nicholson's 1995 CD, since he's an old fave; and Sandy Mason's pop-chestnuts outing, which I was predisposed to love.

And then I saw it. It had a black cover with a stark photo of a shiny red tuxedo jacket. "Billygoats" was all it said. I'd heard the buzz around town about a band by that name. "This could be interesting," I thought. It turned out to be the best 15 bucks I've spent in I don't know when.

This music is so downright enjoyable. From my heart, a Music Row **DISCOVERY AWARD to The Billygoats** and a request for fan club information.

Sugar Hill had Guy Clark, Townes Van Zandt and wunderkind Chris Thile. Atlantic had a one-two punch with its John Michael Montgomery and Tracy Lawrence. Rounder was up to the plate with John McCutcheon and the Cathy Fink/Marcy Marxer duo. Curb brought us Jo Dee Messina and Jeff Carson. In a tough decision, I went with **Atlantic Records for Label of the Day**—they're either insane or fearless over there for bringing out their two biggest stars with simultaneous singles.

As for the **Disc of the Day**, well, there was no contest, really. Although I was fond of Tracy, John Michael, Guy, McCutcheon, Burch, Steve Forbert and The Bluegrass Cardinals, there was honestly just one true heart-snatcher in this stack of listening material. It belongs to **Deana Carter**.

### COUNTRY

#### TRACY LAWRENCE "Better Man Better Off"

Writers: Brett Jones/Stam Paul Davis; Producers: Flip Anderson/Tracy Lawrence; Publisher: Ensign/Shoot Straight, BMI/ASCAP; Atlantic CDX.

He's beginning to explore some of the nuances in his already distinctive voice and finding some fresh production touches and instrumental textures. This is an artist who is growing and evolving.—And that's the best kind to be. A solid "A."

#### MARVIN DALE "Devil In A Cowboy Hat"

Writer: J.D. Hoag; Producer: Andy Moseley; Publisher: Mariposa, BMI; Moserite CDX.

Production courtesy of the record-your-own voice booth at the county fair. Vocal courtesy of that oaf bullrider who's been putting the make on your 16-year-old daughter over behind the sow barn.

#### REGINA REGINA "Right Plan, Wrong Man"

Writers: Bill Douglas/Pebe Sebert; Producer: James Stroud/Wally Wilson; Publisher: EMI-Tower Street/EMI-Blackwood/Pebe Sebert, BMI; Giant 8701.

So bright sounding it hurts your eyes. Lyrically, it does wonderful image building on the verses, then lets you down with a ditty chorus.

#### TRAVIS TRITT "She's Going Home With Me"

Writer: Travis Tritt; Producer: Don Was/Travis Tritt; Publisher: Post Oak, BMI; Warner Bros. 8692.

The simplistic song just isn't worthy of the vocal passion he possesses. Was' "retro" production doesn't do him any favors, either.

#### JOHN MICHAEL MONTGOMERY

##### "I Miss You A Little"

Writers: Mike Anthony/Richard Fagan/John Michael Montgomery; Producer: Csaba Petocz; Publisher: Hot Hooks/JMM/Of Music, BMI/ASCAP; Atlantic CDX.

Sweet, sad, touching and ultimately believable. Teardrops on a love letter; a prayer with a catch in its throat. A beautifully done record.

#### JEFF CARSON

##### "Do It Again"

Writers: Jess Brown/Brett James; Producer: Chuck Howard; Publisher: Almo/Twin Creeks/Jess Brown/Ensign, ASCAP/BMI; MCG-Curb 8040.

Lively and listenable. This boy's singles seem so perfectly tailored to radio it's uncanny.

#### DEANA CARTER

##### "Count Me In"

Writers: Deana Carter/Chuck Jones; Producer: Chris Farren; Publisher: EMI-Princeton Street/Hamstein Cumberland/Fugue, ASCAP/BMI; Capitol 10389.

Wistful and lovely. Not to mention proof positive that this gifted interpreter is also one titanic songwriter. I swooned. You will too.

### AMERICANA

#### PAUL BURCH

##### "13 Nights"

Writer: Paul Burch; Producers: Paul Burch/Mark Nevers/Hank Tilberry; Publisher: Borrowed and Broke, BMI; Dixiefrog 8460 (track).

Every night I say a prayer that rootsy, wonderful guys like this will rise up and smite the evil pretenders to country-music stardom. This guy's sound has more to do with authentic honky-tonkin' than the entire rosters of most of the major labels in Nashville. The CD is for sale in the local rack at Tower. It's called *Pan American Flash*. If you love country music, I mean REAL country music, ignore what you're hearing on the radio and go buy this.

#### THE CALVINS

##### "Hillbilly Boogaroo"

Writers: Jim & Royann Calvin; Producer: Royann Calvin; Publisher: Bouncing Bow Music, ASCAP; Bouncing Bow (615-742-4050) (track).

From time to time I raid the local CD racks to see what I can find. Sometimes it's a lot of wasted money, but it is also how I find gems like this. Presenting my favorite instrumental so far in 1997. This thing ripples with mandolin (courtesy of Marty Stuart), acoustic guitar and dobro, and

creates a magical spell. It is the title tune from an album that also contains some dandy vocal performances. These guys are a real find.

#### THE BILLYGOATS

##### "Don't Phase Me"

Writer: M. Visconti; Producer: Fred Schreck; Publisher: none listed; Billygoats (track).

Here's a third item I spent my *Music Row* paycheck on. As before, I'm happy I did. These guys rock and wail like some kinda ultra-cool fusion of British Invasion pop, '50s rockabilly and contemporary country. The lyrics are deliciously clever, too. The more I listened, the deeper in love I got. Some serious spunk goin' on here.

#### DENNIS MORGAN

##### "My Heart Can't Tell You No"

Writers: Dennis Morgan/Simon Climie; Producer: Dennis Morgan; Publisher: Little Shop of Morgansongs/Crysalis, ASCAP/BMI; Grand Avenue 7003.

This will open your ears. It is Morgan's drawling, baritone version of his Rod Stewart mega-hit of 1989. The arrangement is totally acoustic. Very, very interesting. A completely different "feel" on a song we all know by heart. Several other Dennis Morgan classics are done songwriter-style on the CD, titled *Attic Chronicles*.

#### JIMMY LAFAVE

##### "You'll Never Know"

Writer: Jimmy LaFave; Producer: Jimmy LaFave; Publisher: Songs of PolyGram/LePassant, BMI; Bohemia Beat 0007 (track).

Jingle-jangle guitars, rock-steady drumming and yelping-puppy vocal keep you right on the edge of your seat. Much more rock oriented than his prior output; this made me want to get up and dance.

#### FIVE CHINESE BROTHERS

##### "Let's Kill Saturday Night"

Writer: Robbie Fulks; Producer: David Seitz/Five Chinese Brothers; Publisher: none listed, BMI; Prime 034 (track).

Snappy country-rock with a sloppily mixed lead vocal. Well-crafted song by Fulks deserves wide exposure. Group's previous two albums were top-10 Americana favorites.

### BLUEGRASS

#### THE BLUEGRASS CARDINALS

##### "Never Ending Sea Of Love"

Writer: Don Parmley; Producer: John Delgatto; Publisher: Kentucky Colonel, BMI; Copper Creek 0153 (track).

This act's already distinguished catalog of great records gets another addition with its new Copper Creek collection. I chose this waltz because it's the lone original by the marvelous Don Parmley. But you can "drop the needle" anywhere on this and go straight to Bluegrass Nirvana.

#### NEW VINTAGE

##### "Time"

Writer: Russell Johnson; Producer: David Parmley; Publisher: Pinecastle, BMI; Pinecastle 1060 (track).

Lead vocalist has the "high lonesome" thing going on, yet with a certain soft, fuzzy quality. He's not a shrieking barn raiser, but he's definite-

ly got the heart and soul. Banjo/fiddle interplay is quite dextrous and chorus harmonies hit the nail on the head. Recommended.

#### CHRIS THILE "Stealing Second"

Writer: Chris Thile; Producer: Sam Busb; Publisher: Southern Melody; BMI; Sugar Hill 3863 (track).

He's 16 years old and so breathtakingly fleet-fingered on the mandolin that he ought to be outlawed. An instrumental that will warp your mind.

#### POP/ROCK

#### STEVE FORBERT

##### "Good Planets Are Hard To Find"

Writer: Steve Forbert; Producer: Brad Jones; Publisher: Rolling Tide, ASCAP; Paladin/Revolution 24663 (track).

Just in time for Earth Day comes this thumpin' roots rocker with an ecological twist. Forbert's *Rocking Horse Head* collaboration with Wilco remains one of Music City's best current pop projects. Get into it.

#### FEARLESS FREAP "Do Right Love"

Writers: Rob Robinson/Trey Moseley; Producer: Rob Robinson; Publisher: none listed; Rob Sum 001 (track).

Blasting, big-band blues-rock, complete with horn charts. The sound is rather compressed considering how many players are involved, but there's still plenty of audible verve.

#### SMALLTOWN POETS "Everything I Hate"

Writers: D. Stephens/M. Johnson/L. Moody; Producer: John Hampton; Publisher: Ardent/Koala/Smalltown Poetry, ASCAP; Ardent/Forefront 25163 (track).

Unexceptional alterna-Christian noise making.

#### ROMANCE "Makin' Whoopee"

Writers: Gus Kahn/Walter Donaldson; Producer: Mark Miller; Publisher: Chappell, ASCAP; Good Music 06961 (track).

Pop in its purest sense, meaning the old-time Tin Pan Alley kind. The album front says simply "Romance," but it's Sandy Mason (of "When I Dream" fame) doing her saloon chanteuse thing with some of Music Row's finest. The whole thing is simply adorable.

#### FOLK

#### JOHN McCUTCHEON "Over The Garden Wall"

Writer: A.P. Carter; Producers: John McCutcheon/Bob Dawson; Publisher: APRS, BMI; Rounder 0406 (track).

Sometimes I'm asked what I listen to when left to my own devices. One thing I have been drawn back to all my adult life is the ineffable, simple beauty of the classic Carter Family. John blends with Iris DeMent here to recreate "Over the Garden Wall," complete with the tinkling, spirit-vibrating sound of the autoharp. I got all misty.

#### CATHY FINK & MARCY MARXER

##### "Season's Change"

Writer: Cathy Fink; Producers: Cathy Fink/Marcy Marxer; Publisher: Leading Role, ASCAP; Rounder 0408 (track).

The subject is aging and the passage of time. They take just the right tone with it, never slipping into overt sentimentality, yet being unmistakably touching. Both women in the best voice of their career to date.

#### TOWNES VAN ZANDT

##### "A Song For"

Writer: Townes Van Zandt; Producer: Townes Van Zandt; Publisher: Bug, ASCAP; Sugar Hill 1056 (track).

Spooky. Funereal. Recorded near the end of his life, this sounds like he barely had breath left. Posthumous live CD is titled *The Highway Kind*.

#### GUY CLARK

##### "Out In The Parking Lot"

Writers: Guy Clark/Darrell Scott; Producers: Guy Clark/Miles Wilkinson; Publisher: EMI-April/Famous, ASCAP; Sugar Hill 1055.

Another live album, this time the first from vet Guy Clark. It contains two newbies, including this drawled observation of what goes on outside a honky-tonk on Saturday night. Arid, humorous and spellbinding all at once.

#### HONORABLE MENTIONS

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Sara Evans/True Lies/RCA.

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## ROW FILE

### LARRY HUGHES

Vice President, National Country Promotion  
Mercury Nashville  
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615-320-0110 • FAX 615-329-9619

Larry Hughes was set up from birth to be in the music business. His father was a guitar player and managed Patsy Cline. Tragically, he also piloted the plane that crashed with Cline and Cowboy Copas, Larry Hughes' grandfather, aboard. Eventually, Hughes' mother remarried, to another Hughes in the music business, who ran Capitol records in the early '60s. So what else could Larry Hughes do?

He went to MTSU for the recording industry management program, which led to an internship and then his first real job as a receptionist at ABC records. After a short stint at a publishing company, Hughes took a promotion job in Houston for a year, and discovered his place in the world. When that label closed the doors to its stateside business, he returned to Nashville and went on the road selling t-shirts, first with the Oak Ridge boys and then with Kenny Rogers. Then, an old friend at ABC called to say Erv Woolsey needed somebody in the promotions department in Los Angeles. Hughes packed up and made a beeline for the West Coast and worked as a regional promotions manager at MCA for 13 years, taking up SCUBA diving and rock climbing in the process. When Decca reopened its doors in Nashville a few years ago, they talked to Hughes about filling the job, but MCA decided they'd like to keep him and upped him to National promotions, shipping the Nashville boy home. He left his climbing and diving out west, but now owns what he calls "the baddest Harley in town."

Happy as a clam to be in the big chair in his hometown promotions department, Hughes wasn't looking for a change when Mercury called, but "it was the music" that changed his mind and took him one street over in October of 1995. Hughes arrived during Shania Twain's second single, and doesn't take much credit for the spins that propelled the Canadian songstress into her unparalleled superstardom. "I'd say the mailman is probably responsible for that," says Hughes. "All we had to do was get it in the mailbox."

Hughes' humility aside, during the last year Mercury has made substantial gains in airplay and label standing, and enjoys one of the most comfortable bottom lines on Music Row. That standing could be attributed to a team environment steered by the forward-thinking Luke Lewis, and to a roster with the likes of Twain, Kathy Mattea, Toby Keith, Sammy Kershaw and Billy Ray Cyrus. Real evidence of that progressive attitude are Mercury artists like Kim Richey, Neal Coty and a decidedly non-country artist in William Topley. "It's difficult to break non-country artists out of Nashville," says Hughes, "but Topley looks like he's breaking through. That's good for all of us, and hopefully it's a first step to remove that Nashville country stigma."

"There's an awful lot of really good artists in this city that fall between the cracks—wonderful alternative country acts that should have a place out there somewhere," professes Hughes. And the Mercury team aims to find that place. Mercury is marketing Topley to the AAA and AC formats, where he is already a most added. Hughes will follow there with other progressive artists who don't get airplay at country. "In the past I think we've been afraid country programmers would be upset if we do that, but I don't think that's the case any more. [Kim Richey is] an act if they want to make it theirs, they can do that. But we've got to go where we can catch the sales. And you can't fault a record label for doing what they're set up to do." Nor a man, for that matter.

—Charlene Blevins



## JACK INGRAM/*Livin' Or Dyin'*

(Rising Tide RTD-53046) *Producers: Steve Earle, Ray Kennedy*

**Prime Cuts:** "Nothin' Wrong With That," "Flutter," "Picture On My Wall," "I Can't Leave You"

**Critique:** With the first words out of the speakers, Jack Ingram might as well be singing to his country music contemporaries, "I'm a beat up Ford, you're a Cadillac." His debut album finds Ingram to be exactly that—not the smoothest ride, a few dents, unpolished and a little dangerous, but a lot more fun than your father's country music. This twenty-something Texan has a compelling voice and writes songs that reveal keen insight. Cuts like "Nothin' Wrong With That," "She Does Her Best" and "I Can't Leave You" capture that odd combination of ambivalence, realism, disillusionment and principle that typifies many of his generation. How refreshing to find a young voice in country music who understands life isn't just about two-steppin', two-timin' and too much fun. In his rear view mirror, Ingram's eyes are fixed on an arrow-straight two-lane that tracks back to Texas singer-songwriters like Steve Earle, one of *Livin' or Dyin's* producers; Jerry Jeff Walker, who duets with Ingram on "Picture On My Wall;" and Jimmie Dale Gilmore, whose "Dallas" Ingram covers. To be sure, Ingram and band know how to have a good time—witness songs like "Dim Lights, Thick Smoke (and Loud, Loud Music)." In fact, "I Can't Leave You" kicks so hard it might make an excellent, albeit risky, single. The vocal effect is unconventional, but sure to appeal to younger listeners (i.e. "Young Country"). Remember radio, the Caddy-driving demo may have more money, but most of us country fans are still more comfortable stompin' the floorboards of an '81 Ford. Crank down them windows and let 'er rip!

—Chuck Aly

## BRADY SEALS/*The Truth*

(Reprise 46258) *Producers: Rodney Crowell, Brady Seals*

**Prime Cuts:** "She Doesn't Love Here Anymore," "The Truth," "Another You, Another Me"

**Critique:** Let me say up front that more than anything else about this album, and there are many fine elements indeed, I admire the super production job by Rodney Crowell. Crowell's unique artistic sense and vision has helped to make Brady Seals' fine solo debut one of the best-sounding pop albums of the year. To refer to *The Truth* as another country album would be a misnomer and to call Seals, the former Little Texas keyboardist/singer/songwriter, a country artist would be limiting him as well as the mass-appeal factor of this album. Country radio has not yet embraced Seals as a solo act. The achingly beautiful "Another You, Another Me," with its romantic Tom Waitsian piano, floundered near 30 on the charts. And the verdict's still out on the feisty follow-up, "Still Standing Tall." But radio fodder aside, this is one cool collection of songs, and an equally impressive vocal performance by Seals, who may eventually prove to be as enduring an artist as Crowell. Brady wrote nearly all of the album's 10 cuts (most with cousin T.J. Seals). And with the aid of Crowell's George Martin-like studio wizardry, the material reveals a veritable cornucopia of styles. From the Beatlesque quality of the title track to the raucous Stones-like closer "Junkie For Your Love" to the funky Joe Walsh-styled "You Can Have Your Way With Me" and the album's shimmering ballads "She Doesn't Love Here Anymore" and "She." Brady Seals has established himself as a solo artist on the edge of both country and pop stardom. And that's *The Truth*.

—Ron Young

## BOB WOODRUFF/*Desire Road*

(Imprint 10008) *Producers: Ray Kennedy, Bob Woodruff*

**Prime Cuts:** "Almost Saturday Night," "If It's Really Got To Be This Way," "All That Love Has Worn Away"

**Critique:** While the critics almost uniformly hailed Bob Woodruff's 1994 Asylum debut, *Dreams And Saturday Nights*, its lead single, "Bayou Girl," failed to make a dent on the country charts and the album eventually fell through the cracks. Woodruff, a cowboy-hatted Steve Earle-like troubadour from New York, could have easily fallen the rest of the way down. Instead, after three years and a few detours, he re-emerges—re-energized, re-focused and re-loaded with a more cohesive batch of songs that make up the guitar-drenched *Desire Road*. Producer and ax-man supreme Ray Kennedy has stacked the deck by rounding up the alternative country Who's Who of players. Among others, the list includes ex-E-Street bassist Garry Tallent, Joy Lynn White, Sam Bush, Mavericks Raul Malo and Paul Deakin, Jonell Mosser and former Rick Nelson/Elvis Presley guitar hero James Burton. Woodruff wrote or co-wrote nine of the 12 cuts here, with the remaining three songs coming from the pens of John Fogerty ("Almost Saturday Night") and the late soulman Arthur Alexander ("Everyday I Have To Cry," here given a Dylan/Byrds treatment, and "If It's Really Got To Be This Way"). Most of the material covers loners, losers and lost loves with arrangements that would not seem out of place on albums by the BoDeans or the DeLeventes. Woodruff manages to convey both an edgy intensity and a tough tenderness in a voice that lies somewhere between Steve Earle and Jonathon Richman. And it's obvious that at Kennedy's laboratory '60s rock classics get recycled. A close listen will detect nugget guitar riffs from the likes of Del Shannon, the Electric Prunes, the Strangeloves, Neil Diamond and George Harrison (check out the "While My Guitar Gently Weeps" riff from the otherwise cool "All That Love Has Worn Away"). That said, *Desire Road* should (A) Clean up on the Americana chart, (B) Get the critics (this one included) raving about Woodruff again, (C) Sell more records than his debut did.

—Ron Young

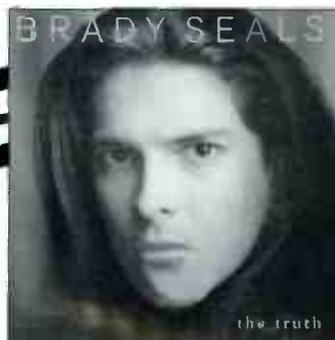
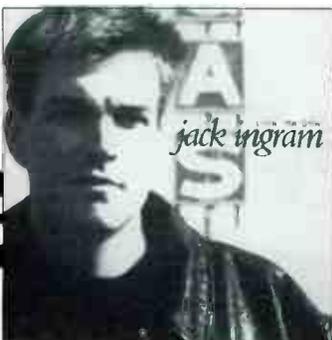
## SARA EVANS/*Three Chords And The Truth*

(RCA 07863-66995) *Producer: Pete Anderson*

**Prime Cuts:** "If You Ever Want My Lovin'," "I've Got A Tiger By The Tail," "Even Now"

**Critique:** Sara Evans' voice falls somewhere between Patty Loveless and Patsy Cline, and a considerable buzz has spread about her RCA debut. All the ingredients are there for widespread critical acclaim—traditional arrangements, a vocal performance circa 1959 and Pete Anderson (Dwight Yoakam's producer) at the controls. Ditties like "Shame About That" and a cover of Buck Owens' "I've Got A Tiger By The Tail" bounce along nicely. The title track and "The Week The River Raged" are worthy ballads, and Evans even has writer credits on seven of the cuts. So why can't I find a reason to keep it in my CD player? Maybe it's that the first song (and first single) begins with what sounds like a tape splice stolen from LeAnn Rimes' "Blue." Even if Evans' master was in the can two years ago, kicking off the debut of a traditional female this way, in the wake of Rimes' success, is jarring. Perhaps I'm just disappointed that this album seems custom-made for those pundits who think merely re-creating an old sound with modern production values will save Nashville. Who decreed that a step back equals a step forward, anyway? Granted, I'm one of the millions of new fans country has earned this decade, so I may not be able to truly appreciate the old-fashioned sound. But my lack of enthusiasm for this album may be a much simpler issue—after a dozen or more spins, nothing begs me to hit the repeat button.

—Chuck Aly





## EDGE OF THE ROW

by RUSTY RUSSELL

**O**kay, that's it: Mankind has finally accomplished every ridiculous thing it can possibly accomplish. Glued to the tube the other night (what a life I have, huh?), I surfed into this infomercial for a sausage machine. I said a *sausage machine*. You can buy a gizmo that'll grind up pretty much anything you can cram into it and stuff it into these long, slimy tubes. That part's not so ridiculous. People have been making sausage for centuries. But this guy on the show—the same guy, buy the way, who brought us that useless little glovebox-sized fishing outfit and spray-on hair replacement—chopped up a gorgeous salmon steak and turned it into scary-looking, collagen-skinned weenies as his grand finale! Salmon weenies! Ahhhhh! Then he tells the vacuous “co-host” that the skin is not harmful. It's edible, he says. Well, so are nightcrawlers, pal, but I'm not gonna send you three easy payments of \$39.95 so I can crank out my own worm-dogs. I couldn't believe it.

This frightening bit of television got me thinking; with the occasional exception, this guy would really appreciate the way we've been cranking out music for the last few years. If you package something right, even something as unimaginably goofy as spray-on hair or salmon weenies, and you tell people what a *great* idea it is, you'll sell enough of it to get

rich. “Hey, check out this *incredible, fantabulous* single! It's got energy, you can stomp around to it, plus there's a steel guitar on there, so you know it's country, and the words even rhyme! You better buy the album!” This accounted for all kinds of shallow but packageable, um, “artists” getting record deals. The ultimate silliness is that some artists with real substance (salmon) have been presented as something far less than they actually were (weenies) in the interest of salability.

Alright, simmer down. This is not going to be just another rant about indistinguishable hat people. There are signs of new life in the industry. Interesting new singers are being signed. People who merely *look* good are not, for the most part. The radio people I talked to at the recent CRS ho-down actually gave lip service to the idea of playing some edgy stuff now and again. We'll see if they mean it. Here are some suggested starting places:

*The Dream*, a sparkling second effort from **John & Audrey Wiggins** (Mercury). This time, there is absolutely no excuse for denying them airplay (not that any good ones could be found last time around). *Somewhere In Love* has hit written all over it. Everyone in town was wondering how two such down-home singers would fare with rock-ish producer Dann Huff; now we know it was a perfect match. There is no better example of blood-harmony anywhere.

Each sibling's voice is so refreshingly country and real—remember when the Judds first came out? The Wiggins deserve major stardom. Let's see if country radio can prove it deserves *them*.

Whoa! Guess I'd better have Annie The Wonder Dog sharpen her hazardous-material-sniffing chops for all those packages from stations around the country. Anyway, one more plug for salmon in steak form, this one offered as an “I told you so.” People all over the *world* are going crazy for **BR5-49**. Their recent appearance on *Good Morning America* clogged the network's phone lines; why, viewers wanted to know, hadn't they heard these guys on the radio, and where could they get the record? The band has sold 200,000 units of their studio release and another 50,000 copies of the EP, all without so much as a sniff from radio. Uh, dudes? Hellloo? Maybe you ought to rethink your research thing. Clearly, you're being outpaced by television and other formats. Album sales no longer depend so desperately on your anointing, nor can you still claim that you're just playing what people want to hear or what the labels are sending you. Nobody wants to see you left out of the loop, but with online marketing, video channels and whatever the next big techno-deal turns out to be, that day's coming. Take some chances. Play some solid meat. Otherwise, you may end up selling salmon weenies on TV. ♦

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Bobby Karl...

# WORKS THE ROOM

CHAPTER 80

"I have no idea what you guys are talking about and I don't know what you do for a living; but it sure looks like you have a good time doing it."

The scene was LaGuardia Airport, where a bemused "civilian" was waiting to board a Nashville-bound jet crammed with schmoozic-business fabulons. We were at our magpie/networking best, babbling of Manhattan parties. He probably thought, "Eat, drink and be merry must be some sort of religion to them." Come to think of it...

But I'm getting ahead of myself. The reason Music Row made the exodus to Gotham in the first place was the 39th Grammy gala, the first staged in mammoth Madison Square Garden. The fun began as soon as we entered the gate at dear old BNA for the flight up (2/22). **Katie Gillon, Jonell Mosser, Barbara Kurland, Wade Jessen, Rick Shipp, Terry Bumgarner, Cristy Holt, Larry Gottlieb, Chip Taylor, Erika Wollum, John Manion and Jay Orr** were in full gab by the time we were in full flight. The most oddly matched seatmates were unquestionably folk great **David Olney** and dc Talk's **Kevin Smith**.

Miss Mary and I hit the ground running, heading straight for Saturday night at Odeline's deep in the East Village with **Robert Warren, Jim Bessman and Holly George Warren**. The martinis, the polenta and flounder, the conversation and the subsequent pub crawl through pierced-tongue territory were invigorating.

We devoted Sunday (2/23) to museum hopping/shopping. Then it was on to The Bottom Line (2/24) for a Bluebird-style showcase of Nashville's Grammy-nominated songwriters. Among those working the room at the first show were **Ken Kragen, Ellen Caldwell, Elliott Mazer, Al Kooper, Mike Crowley, Ken Levitan, Carol Fox, Melinda Newman, David & Karen Conrad, Lance Freed and Tom Roland**. Up on stage, **Matraca Berg, Raul Malo, Trisha Yearwood, Randy Scruggs, Gillian Welch, David Rawlings and John Hiatt** showed the Big Apple what songwriting is all about. Companionship, too—There were many great wisecracks between hits. **Jimmie Dale Gilmore** offered this Grammy comment: "Being nominated in the Contemporary Folk category was one of the greatest things that ever happened to me. Because now I know what kind of music I play." The country industry should hang its head in shame.

At the second show, the "Change the World" boys were added to the mix. More on them later. Let me just sum up by saying that **Amy Kurland** put on an event that did Nashville proud.

From there, we headed to the dark recesses of The Lakeside Lounge to hear **The Famous Blue Jays**, of Diesel Only Records fame. Label owner **Jeremy Tepper** was there with his betrothed, native Nashvillian **Laura Cantrell**. They'll wed in Music City in July.

Tuesday night's nominee party at The

Sheraton (2/25) featured appearances by **Steve Cropper, Charlie Lico, Phil Ramone, Bryan Austin, J. Aaron Brown, Dave Lehman, dc Talk, Wayne Halper, Shelby Kennedy, Fred Vail, John Huie and Sean Ross**, plus such NARAS mavens as **Joel Katz, Nancy Shapiro, Diane Theriot, Aida Scorsa, Hank Neuberger, Mike Melvoin and Dana Tamarin**. Yearwood accepted Gene Autry's Hall of Fame award. **Hal David, Herb Alpert and Jerry Moss** accepted their own Trustees Awards; **Rupert Neve** gave an adorable speech for his Technical Grammy. **Burt Bacharach** was a no-show. Perhaps he was at the swellegant Arista party at **Clive Davis'** held the same eve. **Steve Wariner, Mike Dungan, Fletcher Foster** and other Nashvegans gazed in awe at dueling divas **Whitney Houston** and **Aretha Franklin**. Our own **BR5-49** entertained.

We headed next to the See Hear bookshop (2/25) for **Ira Robbins'** autographing party for his excellent *Trouser Press Guide to '90s Rock* tome. The crowd had thinned out by the time we arrived, but we managed to schmooze **BMI's Leslie Morgan** and beloved agent **Sarah Lazin**. We accompanied La Lazin to Little India for a spicy evening finale.

On Wednesday (2/26) we headed to SJS Entertainment to see **Linda Fuller** and **Danny Fields**. Danny's new book is *Dream On*, a tell-all with former Aerosmith wife **Cyrinda Foxe-Tyler**. "Duly delivers the dirt," deadpanned *Publishers Weekly*. I'll say. This is high-octane rock muck at its juiciest. Heard all about it over a Turkish lunch, then went out and got a copy.

That night was the *piece de resistance* of the week, the Grammys. We sat just behind **Gladys Knight, Jimmy Gilmer and Ray Benson**, alongside chilly Chicago trustee **Charles Colbert** and in the vicinity of homeys **Al Bunetta, Garth Fundis, Jim Ed Norman and Scott Hendricks**...prime seats from which to watch people like **Bruce Springsteen, Diana Ross, Toni Braxton and Pat Boone** glide in.

Highlights of the pre-telecast included **Bela Fleck & The Flecktones** beating superstar acts for Pop Instrumental, **Steven Curtis Chapman's** fine co-hosting job with **Joan Osborne**, a lo-o-o-o-ong overdue Grammy for **Pete Seeger**, a **Bryan White/Shawn Colvin** co-hosting segment and **Hillary Clinton's** acceptance speech for a Spoken Word Grammy. The most undeserving Grammy was **Andy Griffith's** in Gospel.

During that part of the show, we sat with jazz sax great **Kirk Whalum**. He lost to **Wayne**

**Shorter**, but genuinely didn't mind; he told me Shorter's wife, to whom the winner dedicated his Grammy, was on that mysteriously crashed TWA Flight 800. Kirk, a new Nashvillian, also had other things on his mind, since he was to lead the band during the *Waiting to Exhale*, all-divas finale.

After the show, we went down to a special subway line that whisked us from the Garden back to the Sheraton for a mega-party. The tunnels were shiny-clean for the occasion, with bands playing all along the carpeted (!) entryways. Most amazing of all, the cars had no graffiti.

Alas, the Sheraton didn't have it as together as the subways. The wait to get in was abominable. We decided to kill time at the bar with **Steve Popovich, Jo Motta and Joey Misculin**.

Once we got inside, the ballrooms were devoted to different foods, different sounds and different decors. The gauze-draped jazz room was prettiest. **Asleep at the Wheel** was the swingiest. But it was **NRBQ** who got us onto the dancefloor. We encountered **Bill Ivey**. It turns out that he was Hillary's escort from Washington and coached

her on how to lose gracefully. It was a dandy story. Also milling around the massive bash were **Felix Cavaliere, Roger Sovine, Fred Rappaport, Anne Booth, Charlie Feldman, Jill Douglas, Denise Stiff, Mary Ann Zahorsky** and the proverbial cast of thousands.

Meanwhile, back in Nashville, **Lisa Neid-effer** tossed a Grammy-viewing fete at The Wildhorse. Everyone seemed to like it a lot, except for grousing I heard afterward about **Mike Greene's** speeches. So what else is new?

In Grammy Gotham we partied until 3:30 a.m., then awoke Thursday (2/27) to groggily greet **Greene, Frank Yankovic, Chely Wright** and others in the lobby. En route to lunch at the Motown Cafe with the fabulous **Diana Haig**, we encountered MCA's fabulous **Andy McKaie**. Love her. Love him. Loved the Motown memorabilia. Hated the food.

That brings us back to that scene at LaGuardia (2/27), merrily twitting about the week's events. The plane ride home included **Bruce Hinton, Don Cook, David Hall, Shannon, Pete Fisher, Jody Williams, Barry Coburn, Mark Ketchum, BR5-49, Marilyn & Brooks Arthur, Holly Gleason, Shannon Heim, Emmylou Harris and Donna Summer**. We sat with the delightful **Desmond Child**, who now lives part-time in Nashville and has been cowering with **BlackHawk**, among others.

The triumphant "Change the World" boys were on board, too. I told you we'd get back to them, didn't I? Channel 2 was waiting to put the trio on camera as we deplaned, which I thought was lovely. Just days later (3/5), the good NSAI folks tossed a reception at their office to honor **Tommy Sims, Gordon Kennedy and Wayne Kirkpatrick**. "What would you like us to play?" Gordon quipped. I love to hear them sing the

## They showed up with tanked Tanya Tucker at Ty Herndon's showcase and the rest is CRS history.

song, 'cause I think their version is better than the celebrated Clapton/Babyface one. They did, to the appreciative ears of **Jim McBride, Wayland Holyfield, Mark Sanders, Jon Vezner, Lisa Palas, Beth Nielsen Chapman, John Briggs, Joe Moscheo, Sandy Knox, Michael McDonald, Fred Knobloch, Connie Bradley, Pat Alger, Joe Talbot, Dennis Lord and Layng Martine**, among others.

Coming off Grammy week, we plunged headlong into Country Radio Seminar. On opening day (3/5) at the Sewanee Room in the Delta district of the evermore maze-like Opryland Hotel, nice-guy actor **Bill Paxton** told us that his new movie *Traveller* will have a Nashville soundtrack.

"Wow! Actual news!" muttered **Brad Schmitt**. "Now I've gotta go call somebody." I resisted the urge to ask why "actual news" is so often relegated to a paragraph in his gossip column, while stories on Baptist squabbles are given full-feature treatment.

That night, pneumonia survivor **Patty Loveless** was among those displaying their talents for the broadcasters. The next day (3/6), **Lee Ann Womack** got a standing ovation at the Decca luncheon and was followed by peerless **Mark Chesnutt**. I was thinking that they'd make a great duet team. Guess what? They already are, on her forthcoming CD. **Dave Nichols, Monty Holmes, Steve Pope** and **Anita Mandell** were there to see the hillbilly splendor of it all. After that, I went up to the MCA suite to bond with the heroic **Big House**.

The annual RCA cruise aboard the *General Jackson* on Thursday (3/6) featured fine performances by **Sara Evans, Lonestar, Ray Vega, Mindy McCready** and **Alabama**. The acoustic setting let them all prove what strong singers they really are. The crowd was dotted with celebs, including **Eddy Arnold, Aaron Tippin, The Kentucky HeadHunters, Martina McBride, The Thompson Brothers** and **Jason Sellers** (who is married to Lee Ann Womack, by the by), not to mention wall-to-wall schmoozers like **Bill Carter, Noel Fox, Dandelion, Tom Sgro, Stan Mores, Jay Barron, Renee Bell, Rick Murray, Thom Schuyler, Billy Craven** and **Dene Hallam**. The eve's most emotional moment came when **Randy Goodman** joined **Joe Galante** on stage for a tearful farewell.

A few days later, folks gathered at Sound Shop for a sneak preview of the new CD by **Randy Owen, Teddy Gentry, Jeff Cook** and **Mark Herndon** (3/10). **Barbara Hardin, Valerie Hanson, Dale Morris, Greg Fowler** and **Hazel Smith** joined the band for what became Goodman's last official RCA duty.

While we were sailing the Cumberland, Sony was wining and dining CRS attendees in Printer's Alley (3/6). Put the emphasis on wining, at least where TV anchor hunk "Stoned" **Stone Phillips** and an equally plowed NBC crew were concerned, I hear. They showed up with tanked **Tanya Tucker** at **Ty Herndon's** showcase and the rest is CRS history.

By the time of **Terri Clark's** ASCAP luncheon performance (3/7), Tanya's, er, "event" was reaching mythic proportions. By the time of the New Faces Show (3/8) it was the stuff of legend.

Ah, yes. The New Faces Show. Have you ever encountered a more ho-hum audience? If you thought the CRS panels lacked energy, this gig was as listless or more. **Paul Brandt, Trace Adkins** (my fave), **David Kersh, Jo Dee Messina** (a costume emergency), **Kevin Sharp** (wearing **David Ross'** favorite hairstyle), **Deana Carter, James Bonamy** (so-o-o handsome) and **LeAnn Rimes** (not quite ready for a body suit) are already established hit makers; and **Deryl Dodd, Mila Mason** and **Bill Engvall** certainly have the potential. So where were the cheering outbursts? "You guys aren't the easiest crowd to

early CRS arrivals. The last-named walked off the stage a star. **Neil Haislop, Ken Tucker, Richard Helm, Rusty Russell, Ray Crabtree** and **WHSL's Jayme Austin** were in the ovation section.

But in the cold light of the next day, things weren't so rosy as Warners laid off 15 staffers. When **Faith Hill** celebrated two albums at Double Platinum in the label conference room (3/12), we attended to see if all our buddies still had jobs. No, not really. We went because it was a party, silly. And it was. Shiny, star-shaped balloons in red and silver mylar hung from the ceiling; the patio was tented and Faith's music played nonstop. She talked nonstop, too, thanking everyone short of her eighth-grade science teacher for her success. For all I know, he got thanked, too. She was still rattling on sweetly when I left. "I've kinda lost my mind being pregnant," she said at one point. Oh.

**Ed Hill, Jamie Kyle, Robert Mirable, Mark Luna, Martha Sharp, Don Cusic, Jeff Green, Leann Barron, Kay Johnson, Steve Buchanan, Chris Palmer, Harry Chapman, Tricia Walker, Craig Wiseman, Mary Del Scobey, Peter Cronin, Bob Saporiti, Gerry Wood, Ron Cornelius, Cindy Wunsch, Wynn Jackson, George Flanigen, Woody Bomar, Gregg Brown, Dolly Cardle, Matt Williams, Steve Goldmann, MR's own Sheri Riddell** and **Tim McGraw** mingled.

Warner signee **Vanessa Hill** (no kin to Faith) was there, too. The writer of the Bellamys single "We Dared the Lightning" was also a highlight at the big-fun "Black Country Night" at The Bluebird Cafe (2/18). Organized by the indefatigable **Frankie Staton**, the eve featured smilin' **Larry Dawson**, veteran **J.J. Jones**, beautiful **Tammy Dee**, a

bronze John Anderson named **Terry Lee Jones** and host **Cleve Francis**. In the crowd were **Ray Ferguson, John Knowles, Kari Estrin, Barry McCloud, Gail Grasso, Vanita Lewis** and my fellow Pittsburgher **Pamela Foster**, who's writing a book about blacks in country music. Staton, a regular at the Sheraton Music City's piano bar, is developing into a terrific writer. "This Town" has got Martina's name all over it.

My "perpetual party program" also included a luncheon for new Sony President **Allen Butler** at The Wild Boar (3/11), a Vanderbilt Plaza salute to **Brenda Lee** (2/20) benefitting The Rochelle Center, Rising Tide's showcase for **Delbert McClinton** and **Jack Ingram** at Ace of Clubs (3/4), a Black History Month event at Warners (2/20) that starred **Take 6**, a visit with **Tiffany** and **Peter McCann** at Woodland Sound (2/28), **Billy & Jill Block's** baby shower for wee **Rocky Hyatt Block** at **Peggy Newman's** (3/2), **Roger Brown & Swing City** at the Stagedoor Lounge (3/7) and, of course, the NeA's exhausting Extravaganza (2/19-22), which *The Tennessean* aptly dubbed "The Four Coolest Days in February."

Whatever it is that we do for a living, we have a good time doing it. ♦



**STRIKING GOLD** - Steven Curtis Chapman received a gold certification for *Signs Of Life* and a platinum certification for *Heaven In The Real World* at a recent concert in California. (L-R) Dan Raines, Creative Trust President; actress Chelsea Noble; Chapman; actor Kirk Cameron; EMI Christian Music Group President & CEO Bill Hearn; and Sparrow President Peter York.

play to," Deana observed. You drawled a mouthful, honey.

As has become our custom, we sat where the quips are zippiest, amongst Boss Ross, **Janet E. Williams, Marjie McGraw, Sandy Adzger** and other media harpies. Elsewhere, the ballroom included **Billy Deaton, David Zimmerman, Frank Mull, Kyle Lehning, Tim O'Brien, John Lomax III, Mike Greenblatt, Devon O'Day, Ray Pilzak, Clif Dunn, Neil Pond, Paul Worley, Brian Switzer, Ted Hacker, Janet Bozeman, Mike Crawford, Chris Dodson, Kip Krones, Dale Bobo, Anne Weaver, Teresa, Tammy Rogers** and **Lynn Anderson**.

Immediately after, a few of us headed for **Steve West's** house for the post Nammies party (3/8). **Brian & Marion Williams, Chuck Bloomingburg**, divine hostess **Kay West** and assorted other n'er-do-wells yukked it up into the wee hours.

Amid all this, Planet Hollywood hosted a reception for the Grammy winning **La Mafia** (3/7), who then did a \$40-a-ticket, sold-out show at the Armory that was killer.

Over at the Opry House (3/4) Warner Bros. showcased **Brady Seals, Rodney Crowell, Anita Cochran** and **Michael Peterson** for the



# STUDIO REPORT

by STEVE HOOD

## YOU NEED TO RSVP ASAP OR YOU'LL BE MIA

With CRS and SXSW behind us, we can now look forward to the CMA's and other abbreviations as the year rolls on. Congrats to the performers who showed their stuff at the CRS New Faces show; they all did great! One such performer who will likely be involved in the upcoming CMA Awards as well, was Paul Brandt. He was in Emerald Sound last month with producer Josh Leo, engineer Steve Marcantonio and assistant engineer Chris Davie working on his next project for Reprise... An old familiar name from my beloved Texas days, hangin' at the Cactus Cafe in Austin, washes up in the report from Final Stage Interactive studio. Robert Earl Keen was evidently having his Arista CD enhanced there by John Frech... Julian King engineered string overdubs on the James Stroud-produced Lorrie Morgan project for BNA at Javelina... The Coyote Brothers howled out some vocals at the Jukebox as Howard Toole mixed it up... And James Stroud and Paul Worley joined forces to produce a duet for Clint Black's next RCA album, featuring Clint and Martina McBride at Loud Recording, with Julian King engineering and Rich Hanson assisting.

Am told that the Love Shack just fell for an Otari DTR-900II 32-track digital recorder with AES options, and it has moved in with them!... And Matt Svobodny, staff engineer for two years, has replaced Jennifer Rose as Studio Manager at Midtown Tone and Volume. As we learned from the Musical Chairs section of this mag last month, Jennifer has gone on to the management field with Rick Alter Management. She will be sorely missed in the studio circles. Good luck to Matt in this new position, as he continues to cover staff engineering duties as well... Hey, it's been "reel." See ya next month.

Artist	Producer	Engineer	Label	Project
<b>THE CASTLE</b>				
Thompson Bros.	Bill Lloyd	M. Purcell/R. Feaster	RCA	mix
Chris LeDoux	Gregg Brown	Purcell/Feaster/Faulkner	Capitol	edit
John Anderson	Keith Stegall	J. Kelton/P. Montondo	Mercury	trax
Brent Mason	B. Mason/J. Kelton	"	"	mix
Tracy Lawrence	F. Anderson/T. Lawrence	Carr/Bates/Cronin	Atlantic	trax
Bill Ancira	Bill Ancira	J. Jaszcz/M. Purcell	—	od's
Jenny Simpson	Ray Methvin	M. Janas/D. Cronin	—	trax/od's
Nyle Frank	Nyle Frank	David Faulkner	Centipede	trax/edit/mstr
<b>COUNTY Q</b>				
Byron Hill	—	Rob Matson	MCA	trax/voc/mix
Dusty Drake	—	"	—	"
Craig Karp	—	"	Ltl Big Twn	"
David Knudtson	—	T.W. Cargile	Co Q	"
Aimee Mayo	—	T.W. Cargile/R. McGee	AMR	"
Bob Regan	—	C. Pfaff/R. Matson	"	"
Tom Daphier	—	T.W. Cargile/R. Matson	Co Q	"
Kim Carnes	—	"	Patrick Joseph	"
Karen Taylor-Good	—	David Buchanan	Warner/Chappell	"
John Scott Sherrill	—	C. Pfaff/T.W. Cargile	Ltl Big Twn	"
Tim Johnson	—	D. Buchanan/R. McGee	EMI	"
Mark D. Sanders	—	T. Endres/T.W. Cargile	Starstruck	"
<b>CREATIVE RECORDING</b>				
D'addario/Douglas	T. Douglas/J. D'addario	M. Logan/P. Skaife	Sony/Edisto	—
Cindy Fee	C. Whitseit/C. Fee	"	—	—
Gary Culley	Gary Culley	"	Edisto	—
Amy Fletcher	Vic Clay	G. Hedden/P. Skaife	—	—
Wynonna	Brent Maher	B. Maher/M. Logan	Curb/MCA	—
Kenny Rogers	"	"	Magnatone	—

Artist	Producer	Engineer	Label	Project
Diamond Shamrock	Dan Williams Music	Willie Pevear	—	—
Chrysler/Plymouth	"	"	—	—
Toyota	"	W. Pevear/D. Rudin	—	—
<b>THE DUGOUT</b>				
Twila Paris	Blair Masters	S. Bashir/H. Nirider	Sparrow	od's
Tommy Sims	Tommy Sims	Hank Nirider	—	demos
The Evinrudes	The Evinrudes	Woodlee/H. Nirider	—	trax
<b>ECLECTIC</b>				
Phyllis Sneddon	N. Sparks/P. Sneddon	N. Sparks/Luke	Voyager	album
Andy & Tammy Heath	Jeff Lisenby	"	—	"
Joni Wilson	Rick Chudacoff	Eric Rudd	Ripe Prod.	od's
Various	Wayne Perry	Nick Sparks	Zomba	demos
Blue Miller	Blue Miller	"	Warner/Chappell	"
<b>EMERALD SOUND</b>				
Lynyrd Skynyrd	Josh Leo	B. Fowler/A. Ditto	CMC	mix
Paul Brandt	"	S. Marcantonio/C. Davie	Reprise	—
Lita Ford	Keith Olson	K. Olson/T. Waters	RCA	od's
Matraca Berg	Emory Gordy	Russ Martin	Rising Tide	"
Jason Sellers	Chris Farren	Tom Harding	RCA	"
Leslie McDaniel	Randy Boudreaux	M. Bogdan/M. Richmond	—	mix
<b>FINAL STAGE INTERACTIVE</b>				
Glorify Him	John Frech	—	GH Prod.	enhanced CD
Robert Earl Keen	"	—	Arista	"
Bob Carlisle	"	—	Diadem	"
King Konga	"	—	AWI	"
<b>JAVELINA</b>				
—	Paul Mills	Bill Deaton	PCM Prod.	string od's
Gary Burr	Gary Burr	Greg Kane	MCA Music	pub. demos
Clay Hart	Bill Rice	Robert Charles	—	"
Multi-artist	Ralph Sall	Eddie Miller	Mammoth	trax
Tobasko Kat	J. Hayden/T. Hill	Joe Hayden	Carnival	"
Trina Broussard	Allan Richardson	Warren Peterson	So So Def	string od's
—	M. Wright/R. Rogers	"	Maypop/EMI	pub. demos
BR-549	Mike Janis	Mike Janis	Tequilla Mock.	SW Air comm.
Lorrie Morgan	James Stroud	Julian King	BNA	string od's
Michelle Tumes	Charlie Peacock	David Shober	Sparrow	"
Mark Chesnutt	Mark Wright	Steve Marcantonio	MCA	trax
Jeff Silvey	Robert Ellis Orrall	Sandy Jenkins	—	mix
<b>JUKEBOX</b>				
Coyote Bros.	Weyand/Hinton/Toole	Howard Toole	—	voc/mix
Demos	Bob Regan	"	—	vocals
Chuck Burch	C. Lester/H. Toole	"	—	pre-prod.
Lisa Gregg	Tom Paden	"	—	vocals
Butch Baldassari	B. Baldassari	Bil VornDick	—	trax
Burnt Toast	Tom Hanway	"	—	mix
John Bunzow	Jennings/Bunzow/Willis	Brian Willis	EMI	"
Ron Wallace	Phil Barnhart	Rob Matson	—	vocals
Jason Sellers	Chip Hardy	T.W. Cargile	Hamstein	"
Claire Davidson	Kim Jones	Chuck Pfaff	"	"
Lesley McDaniel	Randy Boudreaux	"	—	voc/mix
<b>LOUD</b>				
Clint Black/Martina McBride	J. Stroud/P. Worley	J. King/R. Hanson	RCA	duet od's
Tim McGraw	J. Stroud/B. Gallimore	C. Alge/R. Cobble	Curb	mix
Rebekah Del Rio	James Stroud	Julian King	Giant	od's
Lorrie Morgan	"	J. King/C. Alge	RCA/BNA	trax/od's/mix
Toby Keith	"	J. King/R. Cobble	Mercury	trax/od's
<b>LOVE SHACK</b>				
Rick Orazco	Mark Bright	Csaba/D. Hall	Arista	od's
Lee Roy Parnell	Brian McNamara	H. Steele/T. Johnson	"	TNN special

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Diamond Rio	"	"	"	"	Martina McBride	P. Worley/M. McBride	Clarke Schleichter	"	"
<b>MASTERLINK</b>					<b>OZ AUDIO</b>				
Terri Clark/Faith Hill/Pam Tillis/Alison Krauss					Mark Isom	Mark Isom	Andy Gerome	—	demos
➔ Fred Tatasore	S. Dacus/C. Hailey	various		mix	Mighty Joe Plum	Justin Niebank	Jim DeMain	Atlantic	album
Trace Adkins/Pam Tillis/Deana Carter/Junior Brown/Lee Roy Parnell/Billy Dean					<b>RECORDING ARTS</b>				
➔ " " " " " " " " " " " "					Chris LeDoux	Gregg Brown	Mike Purcell	Capitol	od's
Tracy Byrd/Mark Chesnutt	"	K. Raymer/C. Hailey	MCA/Decca	"	David Hamilton	David Hamilton	B. King/A. Kogok	Word	mix
Jen Cohen	John Tirro	Eric Paul	—	"	Kami Lyle	High Padgham	H. Padgham/A. Kogok	MCA	"
Michael Kroll	A. Green/M. Kroll	Roger Moutenot	NG Records	"	Steve Kujala	Jim Long	Brent King	One Music	"
Amazing Rhythm Aces	Russell Smith	Greg Kane	Breaker	"	Great Plains	S. Keller/W. Jackson	J. Jaszcz/C. Linder	Magnatone	"
<b>MIDTOWN</b>					Micah & Laurie Wilshire	Dennis Matkosky	Salvo/Kogok/Matkosky	Goumbonic	trax
BlackHawk	M. Bright/M. Clute	M. Clute/P. Miskinis	Arista	od's/mix	Teresa	Doug Johnson	K. Beamish/D. Bason	Sony	mix
Diamond Rio	Mike Clute	"	"	trax/ad's/mix	Gina Butler	Ken Horrell	J. Jaszcz/A. Kogok	Eltto	"
Brett James	M. Clute/S. Bogard	"	Career	trax	Leslie Riles	C. Tatz/B. VornDick	Bil VornDick	—	voc splice
Delevantes	Gary Tallent	"	Capital	"	Jars of Clay	Jars of Clay	R. Schnaars/A. Kogok	Brentwaad	trax/mix
Josh Lokken	M. Svabodny/J. Lokken	Matt Svabodny	Thick&Proper	od's/mix	Heidi Campbell	David Santos	P. Murphy/A. Kogok	—	trax/voc
<b>MONEY PIT</b>					Ray Wylie Hubbard	Brian Hardin	B. Hardin/A. Kogok	Teak	mix
Sherrie Austin	E. Seay/W. Rambeaux	Ed Seay	Arista	mix	<b>SCRUGGS SOUND</b>				
Jay Nelson	E. Seay/A. Martin	"	WB	od's	Randy Scruggs/Bruce Harnsby	Randy Scruggs	Steve Marcantonio	WB	album
Ricochet	E. Seay/R. Chancey	"	Sony/Colum.	mix	Randy Scruggs	"	Richard Barrow	"	"
David Vincent Williams	Ed Seay	"	"	ad's/mix	Maura Fogarty	"	"	—	demos
Ed Lively & the Mavericks	W. Smith/E. Lively	Jim Burnett	Cold Cut	edit/CD master	Mel Beshler	Mel Beshler	Snake Reynolds	—	"
Bab	Bab/Mike Poole	Mike Poole	dema	trax/ad's/mix	Irene Kelley	Irene Kelley	Richard Barrow	—	"
<b>MUSIC MILL</b>					Starstruck	—	"	—	"
The Kinleys	Zavitson/Haselden/Green	P. Green/D. Boyer	Epic	od's/trax	<b>SEVENTEEN GRAND</b>				
Kenny Chesney	B. Cannan/N. Wilson	B. Sherrill/G. Smith	RCA	od's	Ronnie Brooks	Ronnie Brooks	Kent Madison	Music Part.	trax/ad
Faith Hill	Dann Huff	J. Balding/T. Castle	—	TV sndtrk	Compilation	Ralph Sall	Eddie Miller	Mammath	od's
Peter Cetera	"	"	River Narth	ad's	Cox Family	Kyle Lehning	J. Lehning/C. Brown	Asylum	trax
Jay Nelson	E. Seay/A. Martin	E. Seay/D. Jamison	RCA	"	Cinderella	F. Coury/M. Horenburg	M. Horenburg/C. Brown	—	mix



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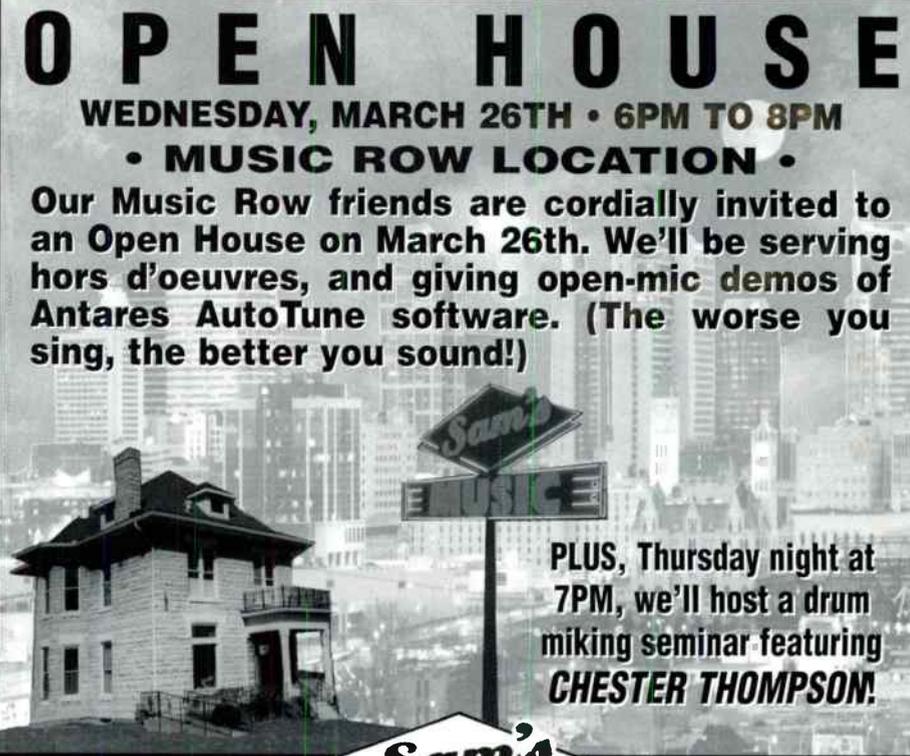
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# STUDIO REPORT

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Bryan White	Kyle Lehning	Kevin Beamish	Asylum	trax	Big Dreamer	—	Gregg Sampol	—	od's/mix
Red Line	B. Feys/E. Struble	J. Niceley/C. Brown	RCA NY	"	Kenny Chesney	N. Wilson/B. Cannon	K. Beamish/D. Bason	BNA	mix
Siberian Heat Wave	Stan Carnelius	Ed Simantan	—	edit	The Evinrudes	Kevin Beamish	"	—	trax/od's/mix
<b>SOUND EMPORIUM</b>					Chad Brock	Narro Wilson	"	WB	"
Hank Thompson	B. Millet/H. Thompson	C. Ainlay/M. Ralston	—	mix	Collin Raye	Billie Joe Walker	"	Tribe Ent.	"
Deryl Dodd	Blake Chancey	"	Columbia	"	Lila McCann	Mark Spiro	"	Asylum	ad's
Billy Yates	Garth Fundis	Sinko/Ainlay/Ralston	Almo	od's/mix	Gail Davies	Gail Davies	Craig White	—	mix
Pam Tillis	Billy Joe Walker, Jr.	K. Beamish/D. Bason	Arista	od's	Martina McBride	P. Worley/M. McBride	Clarke Schleicher	RCA	ad's
John Sreger	Mike Poole	M. Poole/M. Andrews	—	trax	Point of Grace	Dick Carter	M. Williams/A. Grassmier	Hallmark	"
Old 90's w/Waylon Jennings	John Croslin	R. Good/M. Andrews	Elektra	"	Rich McCready	T. Lawrence/F. Anderson	—	—	—
Matthew Ryan	David Ricketts	J. Ebert/C. Meadows	A&M	od's	BlackHawk	Mark Bright	B. Carr/T. Bates	Magnatone	trax/od's/mix
Bill Anderson	Steve Wariner	Randy Gardner	WB	trax			M. Williams/M. Svobodny	Arista	od's
<b>SOUND KITCHEN</b>					<b>STUDIO 23</b>				
Gary Chapman	Michael Omartian	Terry Christian	Reunion	od's	Jesse Wilson	Bryan Cumming	Bryan Cumming	Rosebud	CD
Wayne Watson	"	"	WB	mix	Doug Bray	"	"	—	demo
Chris Faulk	Brian Foraker	Brian Foraker	—	trax	Gary Carter	B. Cumming/G. Carter	"	—	"
Claudia Church	Rodney Crowell	David Thoener	WB	mix/od's	Martha McCann	B. Cumming/M. McCann	"	—	"
Various	B. McNamara/D. Pritchard	J.R. McNeely	McCommera	"Peace In The...	Laura Powers	L. Powers/B. Cumming	"	—	"
Gayla Borders	Mark Bright	John Jaszcz	WB	mix	Jason Blume	Jason Blume	"	—	"
<b>SOUNDSHOP</b>					<b>WOODLAND</b>				
Alabama	Don Cook	M. Bradley/M. Capps	RCA	od's/mix	Whiskeytown	Jim Scott	Jim Scott	Outpost/Gef.	trax/od's
Wade Hayes	"	"	Sony	trax/od's	The Mommyheads	Don Was	"	Geffen	mix
The Lynn's	"	"	WB	mix	Keith Sewell	Emory Gordy, Jr.	Russ Martin	Rising Tide	trax
Trace Adkins	Scott Hendricks	"	Capitol	trax	Confederate RR	Csaba	Joe Chiccarelli	Atlantic	"
Lee Roy Parnell	Lee Roy Parnell	"	Career	mix	Matt King	Gary Morris	Bob Bullock	"	trax/mix/od's
Jimmy Sturr	Jimmy Sturr	T. Pick/J. Dickson	—	"	Gary Morris	"	Jim Glass	"	trax/demos
<b>SOUND STAGE</b>					James Bonamy	Doug Johnson	Brian Tankersley	GBT	mix
Bobby Carlson	Clyde Brooks	Mike Griffith	CSB	od's	Shannon Brown	Narro Wilson	"	RCA	"
					Froggies Country	Storybook	—	—	—
							L. Silver/A. Schulman	Alan Schulman	Virginia
							High Padgham	Hugh Padgham	MCA
									od's/mix

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# HOT & WONDERFUL, NASHVILLE STYLE

## THE WONDER OF WEDNESDAY EVENINGS

Wednesday is a good night for music in Nashvegas, thanks in part to the Sutler Twilight Unplugged Series. March 5 sported an early show by Best Built Songs writer **Marc-Alan Barnett** (Wilson Pickett meets Travis Tritt). In a show that was one of the most pleasant experiences I've had recently, Barnett not so much belts, but makes a gift of a rousing hosanna to his vocal fire and emotional emancipation. With quite a few humorous pieces in his repertoire (there were a few newcomers in the audience who could neither believe what they were hearing nor suppress their laughter), one becomes grateful for this counterpoint to his deep and cutting songs of self-made loneliness. For the life of me, I cannot understand why "Can't Blame Nobody But Me" has not been cut. **The Leavin Brothers** opened the show and their loose-knit and playful attitudes reminded me of the many yesterdays at the Bluebird and Douglas Corner, of the kind of honest "here's what we've written" attitude that made me pack up my comfortable living in North Carolina and move to Music City.

The following Wednesday, The Americana Series drew me back to the Sutler for a solo **Hunter Moore** set. Moore's simple, thoughtful songwriting is why he's had cuts by the likes of Kathy Mattea, Ricky Skaggs and Alabama—and why his CD *Delta Moon* spent two months at the top of the Americana charts last year.

Speaking of Ricky Skaggs, when I wrote about Jamie Hartford's NeA set last issue, I failed to mention Hartford's bandmembers, a grievous error. I must say that while it's Hartford and his music that has attracted such a stellar support group, they're obviously a mutual admiration society. And with right. The band includes guitar man **Ray Flacke**, (Skaggs) amazing bassist **Charlie Chadwick** (have you ever felt an upright acoustic bass in your sternum?), drummer **Rick Lonow** (Gary Morris, Flying Burrito Brothers) and—possibly the best harpman outside of Howard Levy and Jellyroll Johnson—**Paco Shipp** (Marty Stuart, Bobby Bradford Blues Band). The groove that these boys dug at Wolfy's (3/12) was so deep that the industry-rich SRO crowd felt like we were standing around a fire pit on a cold winter night laughing with joy at the colors of the flames. We all were having so much fun that the room was full 'til the bittersweet end—and that's saying something on a school night. If you don't believe me, go see for yourself; they do it every Wednesday. Sit as close to the speakers as you can to avoid the bounce in the room and so you won't miss a single note.

—Charlene Blevins

## SOME LIKE IT HOT, SEÑOR

I guess you wouldn't normally think of seeing entertainment on a Wednesday night at a place called El Taco Grande, unless, of course, it was a mariachi band. Well, think again. This relatively new Franklin hang located near K-Mart at Highway 96 and I-65 has begun featuring songwriters and music groups making the atmosphere as hot as their extensive Mexican menu. Hosted by **Paul Madden** (of Madden Guitars in Franklin), the weekly musical line-up has started to expand.

On the Wednesday I attended (2/26), there were seven different performers, including the promising singer/songwriter **George Faith**, the instrumentally elite **San Raphael Trio** (a subset of the San Raphael Band) and the harmonic virtuosos **Due South**. Faith's vocal stylings combine Roy Orbison with Clint Black and his songs (many co-written with wife/harmony singer **Katy**) are fairly fresh for the country market. "She's Not A Nineties Girl" outlines the trials of an old-fashioned divorcee, "Somewhere In Be-

tween" has a melody to die for and even "Double Wide," which you might predict to be a typical modern country ditty, had some unexpected moments. Besides being an effective singer, George is also extremely personable on stage.

Same with the San Raphael Trio—excellent acoustic guitar work, both lead and rhythm, backed by a thumping bass, drums and percussion (at the same time!). With their samba-feeling beats, they elicited mucho seat-bouncing and added lots of south-of-the-border ambience. Finally, Due South did their set, chock full of killer vocal blending on mostly bluegrass covers. They were seamless on "Sittin' On Top Of The World," a re-done blues standard (that I first heard recorded by Cream), and "Walking To Jerusalem," the classic gospel tune that Due South performed acappella. Since February 26, I've heard the crowds, both listeners and performers, have grown tremendously, so if you're in the Franklin neighborhood some Wednesday evening, check out El Taco Grande.

—Michael Hight

## LIVE OR MEMOREX –

Mindy McCready poses with a life-size plaque presented by RLG executives for her debut album, *Ten Thousand Angels*. RLG Charirman Joe Galante presented her with the platinum plaque and a platinum belly ring. (L-R) RLG Senior VP, A&R, Thom Schuyler; producer David Malloy; McCready; Galante; McCready's manager Stan Moress; producer Norro Wilson and manager Doug Casmus. Photo: Glen Rose



## DON'T YOU DRIVE NO UGLY TRUCK –

Alan Jackson and friends at the recent Wildhorse celebration of his Ford Truck endorsement and recognition of album sales in excess of 23 million. (L-R) Jackson's manager, Chip Peay; Jackson; Jackson's talent agent, James Yelich and Jeff Pringle (both of Creative Artists Agency).



# MUSICAL CHAIRS

continued from page 7

## THE SONGPOWER INDEX

MONDAY • MARCH 17, 1997 • #022

Songs are ranked by SPI points.  
Ties are ranked according to highest  
Add Factor Averages.

**SPI = ADD FACTOR + PASSION**

**ARTIST/TITLE/LABEL**

		# OF REPORTS	SPI	PREV SPI	ADD FACTOR	PASSION AVG.
1	VINCE GILL/A Little More Love/MCA	40	8.78	•	4.58	4.20
2	DEANA CARTER/Count Me In/Capitol	41	8.12	6.60	4.24	3.88
3	TY HERNDON/Loved Too Much/Epic	39	8.08	7.59	4.08	4.00
4	RICK TREVINO/I Only Get This Way.../Columbia	40	8.00	6.80	4.20	3.80
5	MARK CHESNUTT/Let It Rain/Decca	34	7.97	•	4.06	3.91
6	SARA EVANS/True Lies/RCA	41	7.52	7.08	3.76	3.76
7	SAMMY KERSHAW/Fit To Be Tied.../Mercury	23	7.48	•	3.83	3.65
8	NIKKI NELSON/Too Little Too Much/Columbia	42	7.40	7.66	3.88	3.52
9	PAUL BRANDT/Take It From Me/Reprise	41	7.31	7.00	3.80	3.51
10	TAMMY GRAHAM/A Dozen Red Roses/Career	42	7.00	•	3.45	3.55
11	JOHN & AUDREY WIGGINS/Somewhere.../Mercury	36	6.94	6.00	3.47	3.47
12	ANITA COCHRAN/I Could Love A Man.../WB	37	6.40	6.10	3.16	3.24
13	HOLLY DUNN/Leave One Bridge.../River North	13	6.39	•	3.31	3.08
14	KENTUCKY HEADHUNTERS/Singin' The Blues/BNA	40	6.36	7.07	3.28	3.08
15	PERFECT STRANGER/Fire When Ready/Curb	40	6.25	•	3.15	3.10
16	KRIS TYLER/Keeping Your Kisses/Rising Tide	34	6.06	•	2.91	3.15
17	REGINA REGINA/Right Plan, Wrong Man/Giant	34	5.88	•	3.03	2.85
18	RHETT AKINS/Somebody Knew/Decca	39	5.64	6.40	3.00	2.64
19	BRADY SEALS/Still Standing Tall/WB	41	5.57	6.50	2.98	2.59
20	WESTERN FLYER/Wish You Were Here/SOR	31	5.19	5.09	2.61	2.58
21	BELLAMY BROTHERS/She's Awesome/Intersound	10	4.90	•	2.50	2.40
22	GREG HOLLAND/Divine Intervention/Asylum	38	4.66	4.69	2.32	2.34

April 23 on NBC. Newcomer nominees **Trace Adkins**, **James Bonamy**, **BR5-49**, **Burnin' Daylight**, **Mindy McCready**, **Ricochet** and **Kevin Sharp** are also slated to perform on location at Universal Studios Hollywood and Florida...

Warner/Reprise Nashville Senior Vice President of Marketing **Bob Saporiti** received the Jim Reeves Memorial Award from the ACM March 5, in recognition of his "pioneering efforts in taking country music to the world." The prestigious award, which was presented to **Garth Brooks** three years ago, was unanimously voted to Saporiti by the ACM Board of Directors and presented during the Country Radio Seminar Super Faces Night...

**LeAnn Rimes**, **George Jones** and **Randy Travis** are scheduled to host the 31st Annual TNN *Music City News* Country Awards on June 16. The annual event will be televised live in a two-and-a-half-hour presentation from the Grand Ole Opry House. Nominations for the awards were selected in a two-step balloting process conducted in the December and February issues of *Music City News*. The final votes for the winners in each category will be cast via ballots published in the April issue of *Music City News* and via 1-900 telephone numbers announced on TNN telecasts...

**John Berry**, **Paul Brandt**, **Mark Chesnutt**, **Kathy Mattea**, **Kim Richey**, **Marty Stuart** and **Trisha Yearwood** are scheduled to entertain corporate marketers when CMA and *Advertising Age* present "Marketing With Country Music: A Music Lesson For Marketers" May 14-15 at the Renaissance Nashville Hotel. This is the second year for the event, which is intended to "familiarize marketing and advertising industry decision-makers on opportunities available with country music to meet brand marketing objectives." For more information on the conference, contact CMA at 615-244-2840...

For the seventh consecutive year, the International Country Music Fan Fair has sold out in advance. The 26th annual event, sponsored by CMA and the Grand Ole Opry, will feature over 30 hours of concerts June 16-21 at the Tennessee State Fairgrounds in addition to the Grand Masters Fiddling Championship at Opryland USA. Each year, more than 24,000 fans and 600 media representatives from around the world attend the week-long event. Net proceeds from Fan Fair go into a special fund used by CMA to "advance the growth and popularity of country music..."

SESAC received an ADDY at the Nashville Advertising Federation American Advertising Awards, held February 15 at Loew's Vanderbilt Plaza. The awards, which were given in 117 categories, recognized excellence in all areas of advertising and marketing. SESAC received its award for a four-color illustration that accompanied an ad describing the company's revolutionary usage of Broadcast Data Systems technology for radio monitoring and royalty distribution purposes. Local artist **Dennas Davis** designed the artwork under the direction of Jackson Design and Marketing...

**Reba McEntire** was to join forces with America Online and CMT on March 13 for "Reba's Worldwide Cybercast," a chat event allowing millions of Internet users to link with CMT's millions of viewers worldwide. Fans could access McEntire's Web site ([www.reba.com](http://www.reba.com)), call the CMT hotline or watch the Cybercast on CMT. The two-hour special featured selections from McEntire's music videos and current releases, as well as an interview. The interactive evening originated from Starstruck Entertainment in Nashville...

When First Lady **Hillary Rodham Clinton** stepped out at the 39th annual Grammy Award ceremonies in February, she was escorted by none other than Nashville's own **Bill Ivey**. Ivey, Director of the Country Music Hall of Fame, is a member of the President's Committee on the Arts and the Humanities. Prior to the Grammys, Ivey had been in Washington, D.C. to help present the committee's report, "Creative America: A Report to the President," at a press conference at the Library of Congress. Mrs. Clinton is Honorary Chair of the committee...

### LABEL NEWS

**Bob Goldstone** has joined Mercury Nashville as National Director of Field Marketing. He was previously Vice President of Sales at Capricorn Records. **Lisa Wahnish** joins the label as Manager, Media Relations. She was formerly with the independent publicity firm FORCE...

**Page Kelley** has been appointed Senior Director, Business and Legal Affairs at Arista/Nashville. He was formerly with the Nashville law firm Wyatt, Tarrant & Combs, where he represented Arista/Nashville in contractual matters...

MCA/Nashville recently announced several promotions in its marketing department. **Steve Armstrong**, most recently Manager of Advertising and Creative Marketing, was upped to Director of Advertising and Creative Marketing. Previously Regional Sales Manager, **Jim Roe** was promoted to Director of Regional Sales. **David Sanders**, most recently Manager of Inventory



Page Kelley

Control, rises to Director of Inventory Control. **Phil Hart**, previously Manager of Field Marketing, rises to Associate Director of Field Marketing. Marketing Coordinator **Julie Hall** was upped to Marketing Manager. **Guy Floyd** joins as Manager of Product Development. He was previously Associate Manager at Mike Robertson Management...

Nashville-based Winter Harvest Entertainment recently filed suit against Distribution North America (DNA) seeking payment of outstanding invoices that Winter Harvest believes it is owed. In an amended complaint filed March 6 in the chancery court for Davidson County, TN, Winter Harvest seeks compensatory and treble damages in the amount of twenty million dollars from Valley Record Distributors (who has subsequently acquired DNA) and DNA. Winter Harvest alleges that "DNA, in retaliation for Winter Harvest's good faith and lawful demand for payment of invoices, which they believe are due and owing, took the unprecedented step of instructing retail outlets to whom it had sold their recordings to *rush* return Winter Harvest's product." Winter Harvest has produced albums by artists such as **Mickey Newbury, Mark Germino, Jack Williams, Jonell Mosser, Vassar Clements, John Kay & Steppenwolf** and **Angela Kaset**...

HighTone Records recently announced the debut of its new HMG label, to be dis-

tributed independently, with the May 1 release of *Travis County Pickin'*, a 15-song all-instrumental collection...

**ARTIST NEWS**

After more than two years with the label, **Baker & Myers** reportedly asked for and were granted a contract release from MCG/Curb Records. The duo is now considering other recording offers...

**Highway 101's** new lineup features original members **Curtis Stone** (bass) and **Cactus Moser** (drums) in addition to three new members. **Paulette Carlson** and **Jack Daniels** have departed to pursue other projects. Replacing Carlson is **Chrislynn Lee**, a former backup singer with **George Jones**. Keyboardist **John Deaderick** and guitarist **Charlie White** round out the quintet, which plans to record and release a new album this year and is currently touring extensively...

Razor & Tie was slated to release *The Ultimate Tennessee Ernie Ford Collection* on March 18. The album contains three #1 hits and 16 Top Tens, including "Sixteen Tons," "Mule Train" and "The Shotgun Boogie..."

**Tracy Lawrence** has been selected as CMT's April Showcase Artist...

**Trace Adkins'** single "(This Ain't) No Thinkin' Thing" was to play in the background of a scene in the March 21 episode of *General Hospital*. Adkins was also scheduled to be on the panel of *Politically Incorrect* on

March 12...

**Mindy McCready** was tapped for a presenting spot on the Blockbuster Entertainment Awards, which were scheduled for March 11. The Awards were broadcast live from the Pantages Theater in Los Angeles on UPN and VH-1. While she was on the West Coast, McCready was also to tape an episode of the nationally syndicated talk show *Crook & Chase*, slated to air March 18...

The Tennessee PGA Junior Tour is now officially called the **Vince Gill** Tennessee PGA Junior Tour in honor of its benefactor. Over 1,200 junior golfers participate each summer in the statewide junior tour, which is funded by The Vinny, Gill's annual pro-celebrity invitational. The Vinny, which has raised in excess of \$800,000 to date, will celebrate its fifth year on June 30 and July 1 at the Golf Club of Tennessee...

**PUBLISHING NEWS**

**Betty Rosen** has been named Vice President/Publishing and Film Music at Magnatone Entertainment. Prior to joining Magnatone, Rosen ran Nashville-based publishing company Crossfire Entertainment...

**Amy McKeegan** has been promoted to Associate Creative Director at Sony/ATV Tree. McKeegan has served as Executive Assistant to the Creative Department since 1994...

**Tommy Williams**, formerly of Morgan Music Group, has joined Magnatone Music as Creative Director...

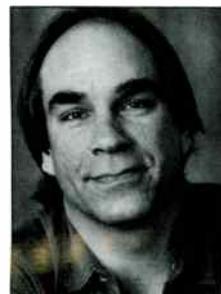
FAME Publishing has added two new staff members. **Arlis Albritton**, formerly with CMA, joins as Catalog Manager. **Cris Lacy**, formerly with Tom Collins Music, is Creative Director...

Nashville-based independent label Gotee Records and independent publisher Collins Music have joined forces to form Gotee/Collins Publishing...

Songwriters **Bill Anderson, Mark Collie, Doug Johnson** and **Mac McAnally** are scheduled to appear April 12 at The Buckboard in Smyrna, GA as featured panelists for "The Nashville Hit Songwriter Seminar & Guitar Pull." Murrah Petraitis Entertainment's **Danny Petraitis** is producing the songwriter series for Anderson and **Don Light**. Each NHS Seminar & Guitar Pull will be moderated by Anderson and feature music industry, songwriting, recording and producing professionals. For



Amy McKeegan



Tommy Williams



Writer's Notes

**BIRTHPLACE:** New York City  
**YEARS IN NASHVILLE:** 24  
**PUBLISHER:** Little Big Town Music  
**RECENT CUTS/CHART ACTION:** Cuts by Bryan White, Pam Tillis, Neal McCoy, Helen Darling (with Garth Brooks), Jim Collins, Michael McDonald and Rick Trevino. Most recent #1: "No Man's Land" by John Michael Montgomery.  
**FAVORITE SONG YOU WROTE:** "Nothing But The Wheel"  
**FAVORITE SONG YOU DIDN'T WRITE:** "Good Ol' Boys Like Me"  
**ON WHAT INSTRUMENT DO YOU WRITE:** Guitar/piano

**INFLUENCES:** Dylan, Bob McDill, Tony Joe White, Kris Kristofferson

**ADVICE TO WRITERS:** Write a song about the Northern Lights

**LITTLE KNOWN BIOGRAPHICAL FACT:** When we were touring Canada with Billy Hill, we opened for The Dirt Band. In the evenings we would jam at the hotel borrowing the house band's gear. We called ourselves The Dirt Billeys. One night we were on stage in t-shirts, dripping sweat, when Jimmy Ibbotson said, "John Scott, come here. There's something I want to show you." He took me out the side door, into the parking lot. It was snowing hard. We trudged across the lot, up a small hill, through some trees and out into a large field. By this time, I was freezing. Jimmy pointed up at the sky. "There," he said. "That's where the Northern Lights would be if there were any Northern Lights tonight. And if it wasn't snowing."

# MUSICAL CHAIRS

more information, call 615-298-1684...

The Fifth Annual Tin Pan South Festival is slated for April 15-19 at various venues in the Nashville area. Featuring a mix of songwriting talents from a variety of musical genres, the festival includes nightly songwriter jam sessions plus the Legendary Songwriters Acoustic Concert at the Ryman Auditorium on April 19. For more information, call 615-251-3472...

The artist/owners of Nashville-based Dead Reckoning Records were to celebrate two years in business with a release party/performance March 22 at Caffe Milano. Their new album, *Night Of Reckoning*, is a concept album patterned after the roster's live shows. Produced by **Harry Stinson**, the album features the entire roster (artist/owners **Kieran Kane, Kevin Welch, Mike Henderson, Tammy Rogers** and Stinson joined by new Reckoners **Fats Kaplan and Alison Prestwood**)...

**Matraca Berg, Gary Burr, Marcus Hummon, Skip Ewing, Bob DiPiero, Darrel Scott** and other songwriters were to perform a special show March 12 at 328 Performance Hall to benefit the Nashville Institute for the Arts' Wolf Trap program for at-risk preschool children...

**Mark Friedman** has been upped to VP of Creative Services at Chrysalis Music Group in Los Angeles. He will continue to oversee the Nashville office as well...

## BOOKING/TOURING NEWS

The **Reba McEntire** and **Brooks & Dunn** co-headline tour, which kicked off February 28 in Memphis, began breaking records in its very first week. The opening night show was the highest grossing country concert ever for The Pyramid in Memphis. The March 1 show at Roberts Stadium in Evansville, IN was the highest grossing concert ever for the building. When tickets for the April 4 Dayton, OH show went on sale, fans scooped up the 11,000 available tickets in a mere 17 minutes, setting a new record for Dayton's Nutter Center. As a result, promoters decided to add a second show. The venue's previous ticket sale record was set by **KISS** last year, whose show sold out in 24 minutes...

**LeAnn Rimes** has joined the artist roster of CountryFest '97. The concert, set for the Texas Motor Speedway in Fort Worth on June 14, also features Country Comfort Tour artists **Hank Williams Jr., Travis Tritt** and **The Charlie Daniels Band** as well as **Vince Gill, Wynonna, Randy Travis, Bryan White** and others...

CMT sponsored **LeAnn Rimes'** recent Australian concert tour—her first international tour. Earlier this year, Rimes visited Australia on

a promotional trip. The nine-city tour was to begin in Adelaide on March 13 and end in Cairns on March 29...

*Lost Highway—The Music And Legend Of Hank Williams*, the highly-acclaimed two-act production of the life story of **Hank Williams**, returns to the Ryman Auditorium for a second run beginning May 1. Singer/actor **Jason Petty** will play Williams once again. For tickets, call 615-889-6611...

On May 3, **Loretta Lynn** is scheduled to return to the original Ernest Tubb Record Shop at 417 Broadway in celebration of the 50th Anniversary of the Shop and the Midnite Jamboree. A yet-to-be-announced host of "Country Greats" will join Lynn on an outside stage in front of the historic store. Broadway will be blocked from 4th to 5th Avenues for the event...

KIDS FIRST Concerts for Children's Charities is slated to launch its inaugural weekend festival May 16 at the West Virginia Interstate Fairgrounds near Parkersburg, WV. Artists such as **Tim McGraw, Trisha Yearwood, BlackHawk, Alabama, John Michael Montgomery, Sawyer Brown, Michael W. Smith, Kirk Franklin & The Family, Sandi Patty** and **Ricky Skaggs** are scheduled to perform at the festival to raise monies for Iodine Deficiency Disorders, Ronald McDonald House Charities, Feed the Children and Children's Miracle Network. A children's stage with live continuous entertainment and a "carnival midway" with games, children's arts & crafts and educational workshops will also be part of the event. For more information, call 888-982-KIDS...

Opryland USA's Nashville On Stage summer concert series, now in its fourth season, is set to kick off on May 24. Country, classic rock and contemporary Christian artists such as **Pam Tillis, Diamond Rio, Collin Raye, Sammy Kershaw, Billy Ray Cyrus, Charlie Daniels, Tracy Byrd, Patty Loveless, Waylon Jennings, Little Richard, The Temptations, Sandi Patty, Gary Chapman** and **Michael English** will perform. For tickets or information, call 615-889-6611...

**Chet Atkins'** Musician Days, a festival slated for June 23-29 in Nashville to honor musicians from all over the world, will feature free public performances at several outdoor acoustic stages as well as ticketed events at the Ryman Auditorium. Musicians interested in performing should contact TomKats, Inc. at 615-256-9596. A Web site has also been created for Musician Days at [www.musiciandays.com](http://www.musiciandays.com) The event will benefit music education for young musicians...

**Emilio** performed before a record-setting crowd of 61,969 at the Astrodome for the Houston Livestock Show and Rodeo on February 23. His record marks the highest attendance ever for a Sunday performance and fell just short of beating the all-time attendance record held by **George Strait**...

## OTHER FORMATS

Instrumentalist **Jim Brickman's** "Valentine" recently reached #1 on *REB's* Adult Contemporary chart, representing both Brickman's and Windham Hill Records' highest charting record. The single features **Martina McBride** on Vocals...

Producer **Kashif**, executives from LaFace Records and the songwriters of the hit songs "Change The World" and "Nobody Knows" are scheduled to be on hand at the Fifth Annual Urban Music Conference at Middle Tennessee State University on April 5. For more information, call 615-898-2578...

## RADIO NEWS

**Gene Dickerson** of KRMD in Shreveport, LA was recently elected as a CRB Board Member for the 1997-98 term. Dickerson replaces **Ed Mascolo**, GM, River North Nashville, who resigned. Tapped for another year, **Gary Krantz**, VP/GM, MJI Broadcasting, will serve a second term as Agenda Committee Chairperson...

Jones Satellite Networks recently launched its tenth 24-hour music format. "Classic Hit Country" is the sixth country programming service available from Jones Satellite Networks as well as the third country 24-hour music format. Classic Hit Country, which "features country's most recognizable stars and concentrates on the biggest

## COUNTRY RADIO MUSIC AWARDS

—winners—

Entertainment Radio Network's Fourth Annual Country Radio Music Awards were held March 4 at the Ryman Auditorium. Hosted by Bryan White, the two-hour show aired live on over 250 radio stations across the country. Winners were selected by fans who called a special ERN 1-800 number to cast their ballots. Winners were as follows:

**ENTERTAINER:** Garth Brooks

**MALE ARTIST:** Tracy Lawrence

**FEMALE ARTIST:** Patty Loveless

**GROUP OR DUO:** Sawyer Brown

**NEW ARTIST:** Mindy McCready

**ALBUM:** *The Trouble With The Truth*, Patty Loveless

**SINGLE:** "Time Marches On," Tracy Lawrence

**SONG:** "Worlds Apart," Vince Gill

**LEGEND AWARD:** Tom T. Hall

**HUMANITARIAN AWARD:** Bryan White

## TOP OF THE CHARTS CHRISTIAN

**Christian Hit Radio**  
 "If You Want To Lead Me To Jesus"  
 Grover Levy • Myrrh  
**Adult Contemporary**  
 "Be Still And Know" • Erin O'Donnell  
 Cadence  
**Inspirational**  
 "That's When I Find You" • Sierra • Star Song  
**Country**  
 "New White Robe" • David Wills • Gateway  
**Mainstream Album Sales**  
*Whatcha Lookin' 4* • Kirk Franklin  
 GospoCentric  
**Christian Album Sales**  
*Woman Thou Art Loosed* • T.D. Jakes  
 Integrity

(Source: March 10, 1997 issue of CCM Update.  
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country hits from the '70s and '80s," is produced and delivered digitally from the Jones Satellite Network studios in Denver, CO. **Lew Jones** has been named Operations Manager for the new format, and will be responsible for music programming as well as doing midday air shift. With over 30 years of radio experience, Jones was most recently Program Director at The Branson Music Network from 1994-1996...



Lew Jones

After going on the air in January as a country radio station, according to Arbitron figures, Y-107 in New York cumed over 362,000 listeners per week, reflecting a growth of over 65%. In addition, Y-107's average quarter hour persons (AQH) increased over 260% in one month, growing from 8,900 to 23,800...Y-107 has added **Adrienne Austen** as News Director and morning show personality. She most recently worked for Metro Traffic (as "Adrienne Nardo") and was heard regularly on New York City's top radio stations...

### TV/FILM NEWS

**Scott Neumann** has joined Scene Three as Senior Art Director, Computer Graphics. Prior to joining the company, Neumann developed special effects for *Lunker Lake*, a soon-to-be-released feature film. He has been an animator and graphic designer for ESPN, CBS, TNN, CMT, CMT Europe, Z-Music, WHAS-TV and WISH-TV...

**Bill Ball** recently resigned from his position at Speer Communications to pursue other interests and opportunities...

Electric Picture Company, a video equipment rental company/authorized Sony recording media Master Dealer, has moved into a brand new facility at 2844 Logan Street in Nashville. 615-781-8194...

A preview screening was recently held at BMI to introduce a film trilogy, *The World Made Flesh*, a set of one-man plays featuring writer/actor **Chip Arnold**. The trilogy was directed by **Ken Carpenter**, with the music composed by **Tom Howard**...

The fourth annual *Evening of Country Greats* is scheduled to air April 7 on TNN. **Clint Black, Faith Hill, Pam Tillis, Deana Carter, Lee Roy Parnell, Billy Dean, Marty Stuart, Junior Brown, Alison Krauss & Union Station** are among the artists who gathered for the evening of tribute at the Opryland Hotel...

### CHRISTIAN NEWS

Word Records recently hired **Brent Bourgeois** as Vice President of A&R for the label. Bourgeois, a founding member of the

mainstream band **Bourgeois Tagg** on Island Records and most recently a noted producer of Christian artists, will oversee and direct the A&R efforts of the Word label...

New companies Resource Media Group and Parker Creative recently combined forces to launch The Resource Agency, a full-service creative advertising agency offering marketing and promotional services. **Mike Keil** has been appointed President; **Jason Parker**, Vice President and **Jeff Trubey**, Director of Advertising and Marketing. 615-661-8778...

Through a first-time televised re-syndication package, the Gospel Music Association tripled its total audience of the 27th Annual Dove Awards, reaching approximately two million households during the holiday season. *A Dove Awards Holiday Special*, hosted by **Michael W. Smith**, aired between November 28 and December 31 of last year. It was broadcast in 50 television markets and on more than 400 television stations and cable networks. The re-airing was the result of a special arrangement between the GMA and TV First, a Los Angeles entertainment company. The 28th Annual Dove Awards are slated to be televised live from the Nashville Arena April 24 on TNN...

**Michael W. Smith** recently signed a book agreement with Thomas Nelson Publishers. The book, *Friends Are Friends Forever: And Other Encouragements From God's Word*, is scheduled to be released into the Christian and mainstream marketplace in May. The project includes personal testimony combined with scripture passages and devotions...

**Alan Jackson, BR5-49, Lee Roy Parnell, Diamond Rio** and **Pam Tillis** are among the artists featured in an all-star musical celebration of gospel music. *Peace In The Valley*, taped at Nashville's historic Tulip Street Methodist Church and slated to air on TNN March 27 and March 29. Arista/Nashville recently released the *Peace In The Valley* album project, as well...

**Kathy Troccoli's** eighth project, *Love & Mercy*, is scheduled for a simultaneous release in CBA and mainstream market stores on April 29. The first single, "Love One Another," is dedicated to a national AIDS organization based in Houston. Troccoli gathered 40 artists together in the studio, including **Amy Grant, Michael W. Smith, Sandi Patty** and **Gary Chapman**, for four days of recording on the single...

The full-production "Big Voice Tour," featuring Myrrh recording artists **Anointed, Bryan Duncan** and **Crystal Lewis** is scheduled to begin with 10 dates in the western United States during late April and May, and will resume in October for 20 dates in markets east of the Rockies. The artists will be partnering with Feed the Children throughout the tour to raise awareness of hunger in America and to facilitate distributions of food to hungry people in tour cities... ❖

## SIGNINGS

### MANAGEMENT

Smalltown Poets.....  
 .....The Mark Hollingsworth Co.

### RECORDING

Miss Angie.....Myrrh Records

## E-MAIL/WWW ADDRESSES

**Billy Bob Texas**

[www.billybobtexas.com](http://www.billybobtexas.com)

**Bryan Smith**

<http://members.aol.com/bryanmusik/bryansmith.html>

**CMA**

[www.countrymusic.org](http://www.countrymusic.org)

**Capitol Nashville**

[www.capitol-nashville.com](http://www.capitol-nashville.com)

**Chet Atkins' Musician Days**

[www.musiciandays.com](http://www.musiciandays.com)

**Countrycool.com Radio**

[www.countrycool.com](http://www.countrycool.com)

**KIDS FIRST Concerts for Children's**

**Charities**

[www.kidsfirst-wv.com](http://www.kidsfirst-wv.com)

**Music Row**

[news@musicrow.com](mailto:news@musicrow.com)

**Nashville Publishers Network**

[www.songnet.com/npn/](http://www.songnet.com/npn/)

**Paul Overstreet**

[www.songnet.com/overstreet/](http://www.songnet.com/overstreet/)

**SESAC**

<http://www.sesac.com>

**Society of Prof. Audio & Recording Services**

[www.spars.com/spars/](http://www.spars.com/spars/)

**The Floor Advertising Company, LLC**

[www.skinifat.com/tfac/](http://www.skinifat.com/tfac/)

**Ticketmaster**

[www.ticketmaster.com](http://www.ticketmaster.com)



## PERFORMANCE OPPORTUNITIES LOST...

*Music Row,*

Is it just me or did we (the country music industry) lose some serious ground over the last month with our representations in both the American Music Awards and the Grammys? If much of the difference in gross sales between 1992 and 1996 is represented by "fringe" audience and we have, in fact, lost units to hip, mass appeal rock acts like Alanis Morissette and Sheryl Crow, then we definitely missed some opportunities on these two special broadcasts seen by millions of people.

Although country music was represented at the AMA's, I believe today's contemporary, "energetic" country was not truly conveyed by the three ballad performances. This is no slight against the performing artists, obviously.

Most disconcerting was the Bill Monroe tribute on the Grammys. Although the late Mr. Monroe definitely deserves this and more for his contribution to the roots of this format, and although Vince, Alison, and Patty were great, millions of "first time country" teenagers watching the program were likely lost to the format indefinitely since bluegrass is not exactly what's happening in today's country and is a far cry from the pop-rock that currently has their ear.

Granted, we cannot lose sight of tradition, but it is "pushing the envelope" which took sales to 2 billion dollars per year. The energy of Garth, Alan, Clint, Reba, Brooks and Dunn, and now LeAnn and Shania, appeals to the developing young buyer.

It is exciting to watch what's happening to country today. The needed tradition is ensconced in artists like Tim McGraw, Clay Walker, Wade Hayes, Daryle Singletary and David Kersh, while a very cool breeze is blowing in the likes of LeAnn, Shania, Deana Carter and Kim Richey.

It would just be better, in my humble opinion, if we could show the "cool" in today's country when the whole world is watching.

Respectfully,  
*W. Wynn Jackson,*  
President, CCE, Inc.

## DRUNK DRUMMING—A LITTLE IS A LOT

*Music Row,*

I had the opportunity to talk recently with drummer/writer Lonnie Wilson (Brooks & Dunn), and it reminded me of your recent piece on Jerry Crutchfield (*MR* 2/23). I was realizing that there was something about the rhythm track on "Mama Don't Get Dressed Up For Nothing" that made me grin every time I heard it; Lonnie somewhat sheepishly labeled it his "drunk drumming" style; I volunteered that it sounded like he taped himself putting an addition on his house. In any case, it was the end result of a request from Ronnie and Kix for a "sloppy Stones-type" feel. Now, I don't know about anyone else, but hearing that ridiculously lopsided beat can turn a bad day good for me. It makes me want to thank somebody, and after reading Beverly Keel's article, I've honed in on why: it's DIFFERENT and ALIVE. Nothing outrageous, but a little is a lot in the current country format, and that's a situation which people like Jerry Crutchfield are striving to remedy. Good for him for declaring himself on the side of the fresh stuff.

Thanks for your good work,  
*Jamie Rounds*

## CLASSIFIEDS

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

## INDUSTRY EVENTS CALENDAR

APRIL

2

ASCAP's Country Songwriters Workshop,  
ASCAP Office, Nashville, TN  
615-742-5043

5

Spirit Of Sharing Celebrity Football  
Game & Family Fest, The Nashville  
Arena, Nashville, TN • 615-673-0536

5

5th Annual Urban Music Conference,  
Middle Tennessee State University,  
Murfreesboro, TN • 615-898-2578

14

NSAI's 30th Annual Songwriter  
Achievement Awards Show,  
The Ryman Auditorium, Nashville, TN  
615-251-3472

15-19

5th Annual Tin Pan South Festival,  
Various Venues, Nashville, TN  
615-251-3472

17

"The Client-The Firm-The Deal" Music  
Law Symposium, The Regal Maxwell  
House, Nashville, TN • 615-321-2808

18

Tin Pan South 5th Annual Songwriters  
Golf Classic, Hermitage Golf Course,  
Nashville, TN • 615-251-3472

18-19

NSAI's Spring Songwriter Symposium,  
Loews Vanderbilt Plaza Hotel,  
Nashville, TN • 615-251-3472

20-24

1997 Gospel Music Week,  
Nashville, TN • 615-242-0303

23

32nd Annual Academy Of Country  
Music Awards Show, Universal  
Amphitheatre, Hollywood, CA

24

28th Annual Dove Awards, The Nashville  
Arena, Nashville, TN • 615-242-0303

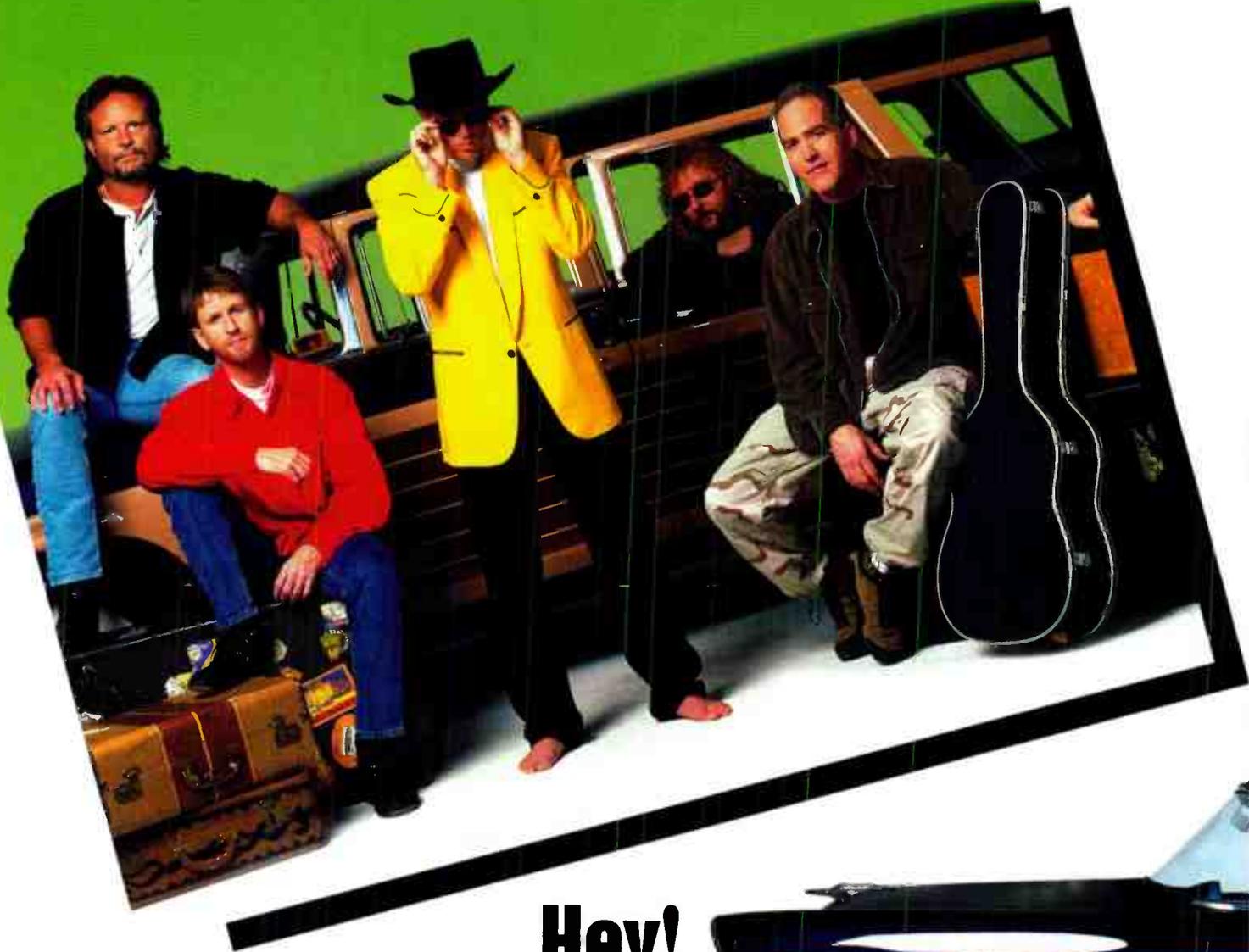
MAY

14-15

2nd Annual Marketing With Country  
Music Seminar, Renaissance Nashville  
Hotel, Nashville, TN • 615-244-2840

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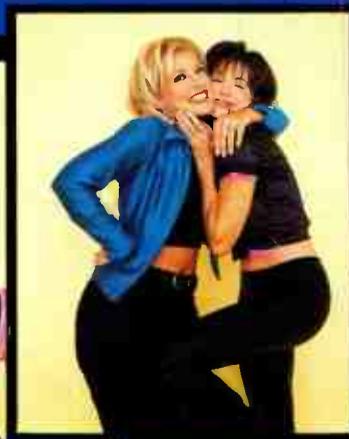


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