

ESTABLISHED 1981 • VOL. 17 • #10 • JUNE 8 - JUNE 22, 1997

MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Lee Ann Womack



**NASHVILLE
REHEARSAL SPACE**
SAY GOODBYE TO THE GARAGE

RUB-A-DUB-DUB
ERNEST TUBB
RECORDS TURNS 50!

PEOPLE WATCHER GETS A FACELIFT: BOWEN & YATES ON THE TROUBADOR RANCH WITH THE BIG DOGS

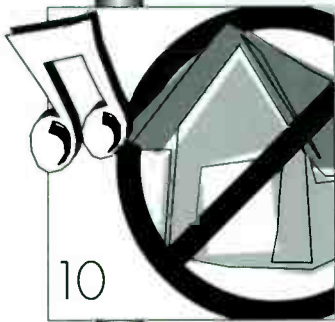
World Radio History

10/97 6015*1*
NASHVILLE, TN 37211



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EDITOR'S NOTE: Robert K. Oermann is relaxing on a well-deserved vacation. His "Disclaimer" and "Bobby Karl Works The Room" columns will return in our next issue.

COVER ARTIST



Artist Name: Lee Ann Womack
Label: Decca
Current Single: "Never Again, Again"
Current Album: *Lee Ann Womack*
Current Video: "Never Again, Again"
Current Producer: Mark Wright
Hometown: Jacksonville, TX
Management: The Erv Woolsey Company
Booking: Buddy Lee Attractions
Recent Hits: "Never Again, Again"
Birthdate: August 19

Birthplace: Jacksonville, TX
Interesting Facts: When Womack was a child, her father was a country radio deejay.
Outside Interests: Cooking, home schooling her daughter
Musical Influences: Dolly Parton, Glen Campbell, Ricky Skaggs
Favorite Records: *Together Again*—Bob Wills & Tommy Duncan, *Greatest Hits*—Ray Price, *Longnecks & Short Stories*—Mark Chesnut

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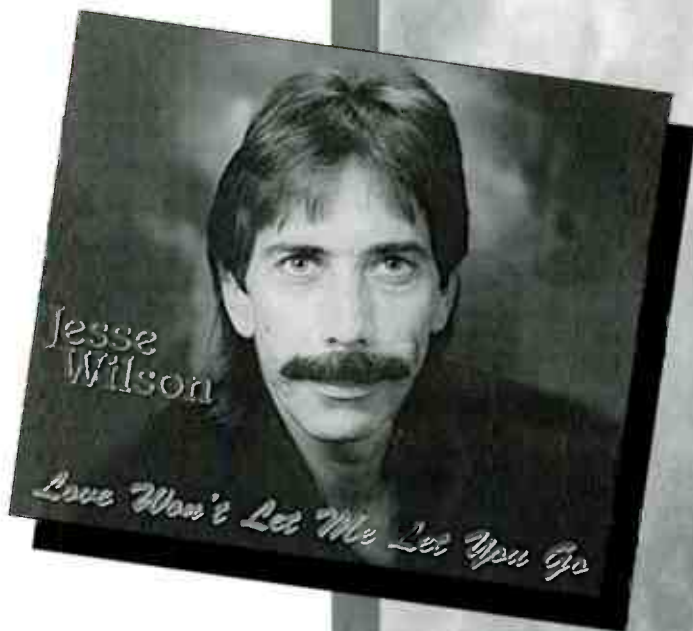
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Bowen Returns

"Bowen has bravado and the gift of being a good storyteller," praised Jim Jerome, co-writer of the new Jimmy Bowen autobiography. The pair were recently in Nash-



ville promoting *Rough Mix*. Bowen retired in 1995 as head of EMI's Liberty Records, now known as Capitol Nashville, after being diagnosed with thyroid cancer. During his Nashville tenure he also served as head of several major labels, and was an active voice for upgrading the quality of Nashville albums.

"It's odd, but the cancer made it end okay," Bowen acknowledged, regarding the tumultuous relationship between himself and Garth Brooks. "I avoided a knock-down, drag-out with Garth, and EMI didn't have to say 'We want you out because of Garth and we're going to pay you out.' He didn't have to lose and I didn't have to tell them all

to stick it and take over another label which, if it was ten years earlier, is probably what I would have done. So the cancer was like a chessboard—I was bordering on checkmate, but then all of a sudden it just brought my piece off the board and set it down. So for me it was a great ending. I have no animosity toward Garth, although he irritated me greatly during that period. I had a hard time understanding how he could sell all those records, make all that money, have all that adulation and never be happy—ever. And I'm sad for him that he's lost the industry, there seems to be a heavy negative on him. He did a lot for everybody in this town. He woke up New York and Madison Avenue and stripped the final onus off of country music. It's too bad they can't all enjoy it together."

—David M. Ross



Knights Of The Soundtable

Two more songwriters were "knighted" in France last month at "Printemps des Troubadours," the annual songwriting retreat at Miles Copeland's Chateau de Marouatte. The seventh edition of the event was held during the first two weeks of May in the South of France. Each year Copeland honors those attendees who wrote songs at the retreat which later became a No. 1 single or a cut on a No. 1 album. Dominic Miller, Sting's guitarist, and Mark Hudson of the Hudson brothers received the nod this year for their song "Crash" from Aerosmith's latest disc. Sir Paul Jefferson also returned to the 14th century castle where he co-wrote Aaron Tippin's No. 1 "That's As Close As I'll Get To Lovin' You" with Sir Jan Leyers and Lady Sally Dworsky. Other attendees this year included Carole King, Bob DiPiero, dc Talk, Belinda Carlisle and Tommy Simms. Event organizers pride themselves on bringing together such diverse talents as alumni Cher, Peter Frampton, Lari White, Trey Bruce and Ted Nugent, who said the event creates "an atmosphere of wild abandon and uninhibitedness that screams of creativity."

—Chuck Aly

Say What?

Welcome to the newest section of *Music Row*. It is an outlet for items of interest that lacked other venues in the magazine, but don't settle for our description—tell us what you think. You will note that the name, People Watcher, is recycled from a section that has been discontinued. Unfortunately, the magazine's creative brain-trust has been unable to settle on a name for what you are reading, so we're asking for your help. Fax (615-329-0852) or e-mail (news@musicrow.com) your suggested name. If we choose your entry, you will receive a free one-year subscription.

A Special Thanks To
River Road
Scott Hendricks, Gary Nicholson, & Capitol Nashville
for the beautiful recording of
"I Broke It, I'll Fix It"

(BYRON HILL, BUZZ CASON)

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The Ranch: "Grass-roots" Campaign

Capitol Nashville's informal pact with radio to only introduce two new artists per year has left Keith Urban's power trio, The Ranch, in the lurch. The label's pledge is designed to focus radio's attention in an era of ever-increasing numbers of artists. For Dean Miller and River Road, this year's chosen two, the deal is all upside. "We made that commitment last year with Trace Adkins and Deana Carter, and you see what happened with them," says Capitol's Rachel Weddle. In '96, however, Adkins and Carter were the label's only new artists, leaving no one out of Capitol's radio plans. With their album out since April, The Ranch is currently on an exhaustive tour trying to build a fan base without airplay. "We're not going to radio *right now*," clarifies Anastasia Pruitt with Firststars Management, which represents the band. "The idea is to build a grass-roots thing where people see the band live and call their radio station to request it." Next up: The Delevantes, whose Capitol debut is due in July.

—Chuck Aly

Pete Anderson: Running With The Big Dogs

"If you shut up, the music will tell you what to do," explains producer/artist/guitarist Pete Anderson, whose new label has just released *Dogs In Heaven* to Triple A radio. In addition to producing artists such as Dwight Yoakam, Michelle Shocked, The Meat Puppets, Sara Evans and Joy Lynn White, this twang and treble guitar playin' music-lover has forged into, what for him, is new territory—label ownership, with Little Dog Records.

"At first I was a guitar player and didn't want to know about the business, but if you don't learn about it you get crushed," Anderson admits. "America is set up to be self-employed. It's difficult, but the only way to get ahead. I wanted to start my own label to continue being involved with the records after I finished producing them. In a way, they are as much my records as the artists'. To do that, it was either get a job with a label or start my own, and I've been self-employed for so long, the answer was obvious."

According to Anderson, Little Dog began with little more than an 800 number and a mailing list. Eventually they scored a PolyGram distribution deal with some help from Mercury's Luke Lewis. "Luke recognizes that there is a lot of talent that comes through Nashville that doesn't neatly fit in that little conduit between the record labels and the public called FM stereo country radio, and he is actively looking for additional ways to reach the consumer. A lot of the press has labeled us as alternative country, but I don't look at Little Dog as a country label—it's a music label. PolyGram distribution is utilizing a number of marketing maneuvers to help expose our product including midline and consignment pricing."

Anderson's Detroit upbringing got him interested in blues, country and Elvis. Eventually he made the move to L.A., where he began recording in small studios, playing in local bands and honing his chops. Destiny introduced Pete to Dwight Yoakam at a gig, and the two became fast friends and musical collaborators.

"Producing is all based upon songs," Anderson relates. "After I realize that an artist has great material, we spend a few days hanging out and talking about music. I'm auditioning them as much as they are

Almo Sounds In Bloom

The last year has been a rocky radio road for Almo Sounds, but the Geffen-distributed label now appears to have a runaway hit on its hands. "Flowers," from the forthcoming self-titled Billy Yates debut, has been rushed out as a single after four stations—KKBQ, KMLE, WKIX, WKSF—put the song in rotation. Almo was working Yates' first single, "I Smell Smoke," and enjoying moderate success when the emotionally-charged "Flowers" began receiving airplay from a cassette sampler Almo sent to radio. "Dale Van Horn in Peoria (WXCL) called saying he'd played it in his office when his secretary walked in crying and asked him to play it again," says Almo's Nashville Director



Billy Yates

of Operations, Garth Fundis. "He walked in to the afternoon jock and had him put it on. The next song they played lasted 3:20, and in that time they had 27 calls on 'Flowers.'" Despite the label's efforts to hang on to "Smoke," the tide had turned. "BDS spins on an album cut, off an album that's not even out yet, were beating the single," Fundis says. "My hat's off to them. I think they made the right decision," says KMLE's Jeff Garrison of the switch. His decision to add the song before it was a single was simple. "The phones just lit up automatically. It has been our No. 1 requested song and I was so happy for them to have a hit that I wanted to play it."

—Chuck Aly

auditioning me, to see if we can spend six weeks together and make decisions based upon the music—not ego or other excess baggage they might bring into the studio.

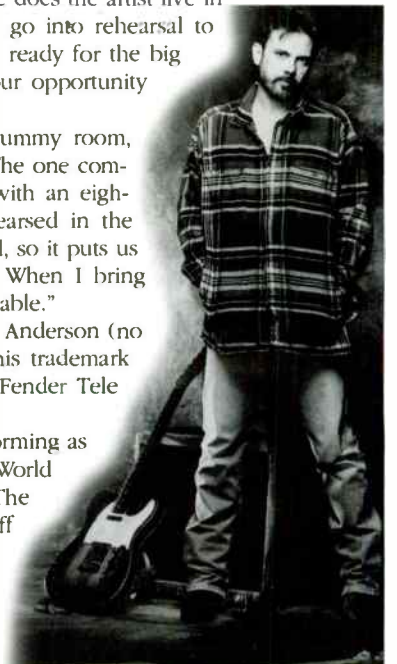
"Next we do coffee table arranging, which is myself, the band and the artists with paper and pencil. In a stream of consciousness style, ideas will come to mind regarding intros and bridges—all kinds of things develop. But more times than not, it's a question of musical and production colors—organs, fiddles, a smaller snare drum, percussion, etc. Should it be a dry, in-your-face, aggressive-sounding record, or should it be front-porchy? Where does the artist live in terms of soundscape? Then we go into rehearsal to refine keys and tempos and get ready for the big moment, the studio, which is our opportunity to put excitement on tape.

"I like to rehearse in a crummy room, because it is a real humiliator. The one common denominator that I have with an eighteen-year-old kid is that I rehearsed in the same basement or garage he did, so it puts us back on the same exact level. When I bring them in, they feel really comfortable."

Pete Anderson uses a Tom Anderson (no relation) guitar to help create his trademark sound, "it's the most awesome Fender Tele you can buy."

Currently Anderson is performing as part of the Dogs In Heaven World Tour '97 with labelmates The Lonesome Strangers and Jeff Finland. Other Little Dog artists include Joy Lynn White, Jim Matt, Scott Joss and Wooden Circus.

—David M. Ross





MUSICAL CHAIRS

by LISA BERG

SONY GETS CHANCEY - RCA NAMES WAUGH

FAST BREAKS

► RCA Label Group RLG/Nashville formally named **Butch Waugh** as Senior Vice President/General Manager, effective June 4. Waugh was most recently RCA Records Senior Vice President in New York and has been employed by BMG for over 14 years...

► **Blake Chancey** has been appointed Vice President, A&R, Sony Music Nashville. He will also be heading up the A&R responsibilities for Sony's new alternative label, Lucky Dog. Chancey was formerly the Senior Director, A&R, Columbia Nashville...



Butch Waugh



Blake Chancey

BUSINESS NEWS

Gaylord Entertainment Company has created a subsidiary to develop theatrical productions worldwide, with its first show being an off-Broadway production of *Always...Patsy Cline*, which was scheduled to open in New York this month. Called Opryland Theatricals, the subsidiary is part of Opryland Productions, which has been producing musical shows and special events for 25 years...

Hunter Williams has been named Senior Director, Royalty Administration at SESAC, Inc. He was formerly Director, Royalty Administration. **Cathy Grizzell** has been promoted to Senior Director of Office Operations/Human Resources. She was previously Director of Office Operations/Human Resources for the performing rights organization...

New production music company OneMusic Library has promoted **Karen McDermott** to Vice President of Production and appointed **Hal Jackson** Executive Producer. McDermott was formerly Production Manager, with Jackson joining the company from FirstCom Music, where he served as Producer/Engineer/Music Selector/Technical Advisor...

Connell Communications, Inc., publisher of *New Country*, has hired veteran music journalist **Bob Cannon** as Editor In Chief of *New Country* magazine. Former Editor In Chief **David Sokol** resigned, and is now with a Disney publication. **Brian Mansfield**, former Nashville Editor of the magazine, also resigned...



Hunter Williams

Showcase Marketing, headed by **Gaby Hoffman**, is accepting new artists and labels for its television marketing and distribution service. 615-453-0320...

InterVision Inc. and Engel Management have relocated to the Opryland area at 2327 Pennington Bend. The new phone number is 615-872-0404...



Cathy Grizzell



Karen DeMarco

Trifecta Entertainment has hired **Karen DeMarco** as Manager of Public Relations. Prior to joining Trifecta, DeMarco served as Senior Publicist for Myers Media...

Lori Wood, formerly with *Network 40 Nashville's Flipside*...

Independent publicist **Margy Holland** has signed Sound & Serenity Management clients **Kevin Sharp** and **Ken Mellons**, as well as MCG/Curb artist **Jeffrey Steele** to her roster. Holland, formerly Director of Media & Artist Relations at Magnatone Records, recently opened an office at 111 Academy Square. 615-248-4009...

Eddie Rhines, President of Associated Talent, Inc. has created a literary division at the agency. In charge of the new agency and editorial services will be **Scott Faragher**. Faragher has been a talent agent in Nashville since 1973, was President of the former In Concert International and wrote the book *Music City Babylon* about his experiences as agent and manager for some of the top acts in the music business...

Music Marketing Network/Nashville, specializing in direct to consumer marketing designed especially for the music entertainment industry, has opened at 1305 16th Ave. S. Company staff includes **Debe Fennell** Marketing, **Chris Fegnolio**/Merchandising and **Deana McNett** Merchandising/Project Manager. Based in Red Bank, NJ, the company also has branches in Los Angeles and New York...

Jim Hayek has resigned as Director of Concert Services for *Performance* magazine. He has joined Event Sponsorship Producers, Inc. and will be in charge of all entertainment sponsorships. 813-818-7074...

ASCAP's total receipts reached an all-time high of \$482.6 million in 1996, a 10.5% increase from \$436.8 million in 1995. The performing rights society distributed a record \$397.4 million in 1996 to members and foreign affiliated societies, an increase of 11.4% from

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Garth Brooks	1,339,182	*74,399	100	Bryce Jordan Center, PSU	University Park, PA	4/3-7
George Strait's Country Music Festival:						
Strait/McGraw/Walker/Clark/Emilio, etc.	888,187	33,279	95	G. Helen Blockbuster Pav.	Devore, CA	4/19
Reba McEntire/Brooks & Dunn	537,042	13,596	70	Greensboro Coliseum	Greensboro, NC	4/18
Vince Gill/Bryan White	213,214	9,613	74	Kemper Arena	Kansas City, MO	4/4
Alan Jackson/Mindy McCready	212,017	9,591	100	Lloyd Noble Center, O.U.	Norman, OK	4/26
John Michael Montgomery/Ricochet	110,489	5,139	75	Veterans Memorial Arena	Green Bay, WI	4/18
WNOE's Countryfest:						
L. Morgan/T. Lawrence/L.R. Parnell	105,728	7,552	100	Kiefer UNO Lakefront Arena	New Orleans, LA	4/19
C. Walker/T. Clark/J. Bonamy/Emilio	97,929	5,291	59	ARCO Arena	Sacramento, CA	4/17
Sawyer Brown/K. Sharp/C. Bernard	83,248	4,224	62	Allen Cty War Mem. Colis.	Fort Wayne, IN	4/18
Pam Tillis/Rousin' Steve Hauser	77,403	**2,401	92	Wm. A. Egan Civic Center	Anchorage, AK	4/19
George Jones/Avalanche	49,743	1,963	81	Morris Civic Auditorium	South Bend, IN	4/25
Junior Brown/Kim Richey	9,015	601	100	Great American Music Hall	San Francisco, CA	4/17

source: amusement business

ADMIT ONE
*five shows **two shows

\$356.7 million in 1995. Domestic distributions increased 7.7%, as ASCAP distributed \$273.4 million in 1996 as compared to \$253.9 million in 1995. Foreign distributions to members were \$124 million in 1996 compared to \$102.8 million in 1995, an increase of nearly 20.6%...

The Fifth Annual Jim Beam Country Music Talent Search is inviting all unsigned country music bands and musicians to submit their best performance on tape for a nationwide competition. The year-long search for five finalists will culminate November 1 in Nashville, at a "battle of the bands" competition at the Wildhorse Saloon. The winning band or solo artist will perform at a private performance for record label executives. Contestants must submit a performance tape (audio or video) by August 23 to participate. Official rules and entry information may be obtained by calling 800-290-2604...

Middle Tennessee State University's Department of Recording Industry recently presented Alumni Awards to **Will Beasley**, **Dan Pfeifer**, **Gary Overton**, **Jim Scherer** and **Randy Wachtler** for their achievements in the music industry...

A comprehensive reference directory listing the titles and vital data for more than 3,500 country music videos, *Edward Morris' Complete Guide To Country Music Videos*, was scheduled to be published June 1 by Storm Coast Press. The book was compiled and written by former *Billboard* country music editor **Edward Morris**, who has covered the video industry since 1981. For additional information, call Norma Morris at The Press Office, 615-320-5153...

Jupiter Communications has published a book-length research study titled *Music Industry And The Internet* which explores artist promotion, advertising, revenue streams, evolving technology and more. For more information, call 800-488-4345...

Jimmy Bowen, former head of EMI's Liberty Records (now Capitol Nashville), was to return to Nashville last month to sign copies of his autobiography, *Rough Mix*,

and appear on *Prime Time Country* as well as the nationally syndicated *G. Gordon Liddy Show*...

LABEL NEWS

Mary Ann Daniel has been promoted to Senior Director of Production and Creative Services at MCA Records/Nashville. She was most recently Director of Production and Creative Services...



Mary Ann Daniel

Paul Barnabee has been upped to Senior Director of Finance at the RCA Label Group RLG/Nashville. He joined the label in 1995 as Director of Finance...



Paul Barnabee

Arista/Nashville has upped **Ken Rush** to Director, Regional Promotion, Southwest. He was formerly Manager, Regional Promotion, Southwest. **Linda Engbrenghof** rises to the newly created position of Director, New Media Marketing at the label. She was previously Director, Sales & Marketing, Eastern Region...

ARTIST NEWS

Rumor Has It, the fourth album from **Clay Walker**, recently nabbed the #4 spot on *Billboard's* Top Country Album Chart its first week out. It marked the highest album chart debut for Walker, who took the title cut to the top of the charts for his eighth No. 1 hit...

Michael Johnson has joined Intersound's country music roster and is working on his debut for the label, entitled *Latest & Greatest*, scheduled for August release. Featuring several of Johnson's hits,

including "Bluer Than Blue" and "Almost Being In Love," the project also pairs him up with **Alison Krauss** on "Whenever I Call You Friend..."

Reader's Digest Music has released *John Denver: His Greatest Hits And Finest Performances*, a 60-song, three-CD boxed set which includes a special 24-page program guide featuring an exclusive interview with Denver. The collection is only available by calling 1-888-RD-MUSIC...

Doc Watson received an honorary degree May 11 during commencement exercises at the University of North Carolina at Chapel Hill...

Alabama has been chosen as CMT's June Showcase Artist. To coincide with the honor, CMT will debut the group's newest video, "Dancin', Shaggin' On The Boulevard" this month. The group also recently celebrated its 41st No. 1 record with "Sad Lookin' Moon..."

Trace Adkins wed former Arista Records publicist **Rhonda Forlaw** May 11 in the garden of the Belle Meade Mansion. Over 800 guests looked on as Adkins serenaded his new bride with a song he wrote especially for the occasion, "The Rest Of Mine." The couple then honeymooned in Alaska...

People magazine selected **Deana Carter** as one of its "Fifty Most Beautiful People in the World..."

Joyce Johnson Rouse, who records and performs as "Earth Mama," recently released her third album, *Love Large*, a CD collection of 14 original songs "for those who love the earth." It is packaged in a container made of recycled paper, eliminating the need for a plastic jewel box...

PUBLISHING NEWS

Clay Bradley, formerly Director of Writer/Publisher Relations at BMI, has joined Opryland Music Group as Creative Manager. Bradley worked for Forrest Hills Publishing Company prior to joining BMI in 1991...

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MUSICAL CHAIRS

THE SONGPOWER INDEX

MONDAY • MAY 12, 1997 • #031

Songs are ranked by SPI points. Ties are ranked according to highest Add Factor Averages.
SPI = ADD FACTOR + PASSION

SPI	PREV SPI	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION AVG.
8.93	•	GEORGE STRAIT/Carryin' Your Love.../MCA/(31)	4.48	4.45
8.00	7.60	KENNY CHESNEY/She's Got It All/BNA/(32)	4.19	3.81
7.83	7.31	DAVID KERSH/Day In, Day Out/Curb/(35)	4.06	3.77
7.47	•	BOB CARLISLE/Butterfly Kisses/DMG-Jive/(13)	3.62	3.85
7.37	6.61	BIG HOUSE/You Ain't Lonely Yet/MCA/(35)	3.80	3.57
7.20	•	BUFFALO CLUB/Nothin' Less Than.../Rising Tide/(26)	3.58	3.62
7.03	•	BILLY YATES/Flowers/Almo Sounds/(29)	3.41	3.62
6.87	6.72	NEAL McCOY/The Shake/Atlantic/(31)	3.71	3.16
6.78	6.58	DERYL DODD/Movin' To The Country/Columbia/(33)	3.42	3.36
6.74	•	JEFF WOOD/You Call That A Mountain/Imprint/(31)	3.35	3.39
6.71	6.45	KATHY MATTEA/I'm On Your Side/Mercury/(31)	3.42	3.29
6.60	•	SHELLY STREETER/White Lace, Promises/Long Arm/(5)	3.20	3.40
6.37	•	EMILIO/She Gives/Capitol/(22)	3.23	3.14
6.26	5.86	GENE WATSON/No Goodbyes/SOR/(31)	3.00	3.26
6.08	•	THRASHER SHIVER/Between The Stones.../Aylum/EEG/(27)	3.04	3.04
5.44	5.67	RICH MCCREADY/That Just About.../Magnatone/(34)	2.88	2.56
5.19	5.38	JEFFREY STEELE/My Greatest Love/MCG-Curb/(32)	2.66	2.53
5.18	5.06	TERESA/Baby That's What Love Does/Epic/(28)	2.64	2.54
4.71	4.71	ALISON KRAUSS/Find My Way Back.../Rounder/(31)	2.32	2.39
4.50	•	BRADY SEALS/She/Reprise/(28)	2.25	2.25
4.00	4.00	BAILLIE & THE BOYS/God's Honest Truth/Intersound/(31)	2.00	2.00



On behalf of the 1997 Rock & Roll Hall of Fame, Springsteen E-Streeter Little Steven Van Zandt inducted blue-eyed soul pioneers, The Young Rascals, at Cleveland's Renaissance Hotel Grand Ballroom in the twelfth annual ceremony. (L to R) Cleveland International Records' Steve Popovich, The Rascals' Felix Cavaliere and Arista's Clive Davis.

catalog of **Tom Paden** from Starstruck Angel Music, Inc. The catalog consists of 95 copyrights and cuts with **Restless Heart, Cleve Francis, Kenny Rogers** and others...

Keys Publishing, owned by inventor/toy industry maven **Timothy Walsh**, has entered into a joint venture with Pitch, Hit, And Run Music to exploit the catalog of several writers including Belmont University Assistant Baseball Coach, **Curtis Maloney**. Their office will be located at 118 16th Ave. S. (upstairs from the 16th Ave. Cafe). 615-872-9123...

Bluewater Music writer **Fred Eaglesmith** recently received the JUNO Award for Best Roots and Traditional Album by a Solo Artist for his *Drive In Movie*...

BOOKING/TOURING NEWS

Trisha Yearwood and Sparrow Records' **Susan Ashton** were slated to join **Garth Brooks** as harmony vocalists during his three sold-out Irish concerts (May 16-18). Over 40,000 tickets were sold for each night, and the shows were to be filmed for a television special scheduled to air next year...

Patty Loveless, Trace Adkins, Collin Raye, Pam Tillis, Sammy Kershaw, Gary Chapman, Billy Ray Cyrus, Tracy Byrd, Martina McBride and **Waylon Jennings** are among the artists scheduled to perform for Opryland USA's "Nashville On Stage" this season. The concert series is in its fourth season at the 4,000 seat Chevrolet/Geo Celebrity Theater at Opryland USA. The season began May 24 and concludes August 31. For tickets, call 615-889-6611...

The 1997 Grand Opening of Tamarack Music Park near Jackson, TN was to take place on May 31. Festivities included twelve continuous hours of music at Tamarack's Amphitheater...

OTHER FORMATS

The "Tuesday Bluegrass Nights at the Ryman" series was to begin its fourth season on June 3. The series runs through August 26 and features performers such as **Alison Krauss & Union Station, Ricky Skaggs, The Whites, Doc Watson, Jim & Jesse & The Virginia Boys, The Del McCoury Band, Tim O' Brien** and **Jerry Douglas**. For tickets, call 615-889-6611...

Bela Fleck And The Flecktones were recently bestowed with the "International Ambassador Award" by the Nashville Chamber of Commerce. The group is the first recipient of the award, which "recognizes outstanding Nashville residents who represent the city throughout the world as one of the friendliest and most diverse communities in the United States..."

RADIO NEWS

Garth Brooks was to be featured live on VOA's music call-in show "Border Crossings," broadcasting from East Coast Radio in Bray, Ireland, the week of May 12. It marked the first time that a VOA music radio show went overseas to do a live broadcast, and the first time VOA broadcast from Ireland...

Westwood One's **G. Gordon Liddy** was to broadcast his show live from Nashville on May 15 and 16. For the first show, Liddy broadcast from Westwood One affiliate WWTN, where he was joined by **Little Texas** for an in-studio acoustic performance. The second show found Liddy broadcasting from the stage of the Grand Ole Opry, joined by **Tanya Tucker, Jo Dee Messina** and **Jimmy Bowen**...

The Galaxie Music Network is in the process of developing playlists for its "Country Classics" channel, Canada's new 24-hour-a-day traditional country music service. The music will be delivered on a digital CD quality music network which goes into homes or businesses via a satellite delivery system. Galaxie is a fully owned subsidiary of the Canadian Broadcasting Corporation. **Ted Daigle** will serve as programmer for the service. For more information, contact Alain Pineau, General Manager, at 613-562-8835...

continued on page 22



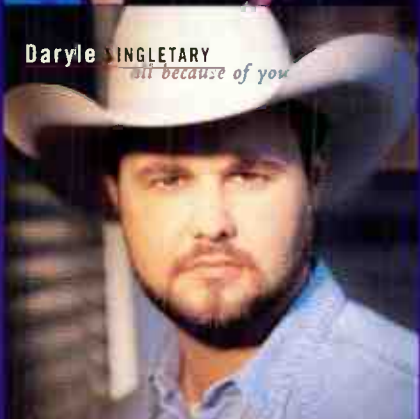
Rebekah
DEL RIO



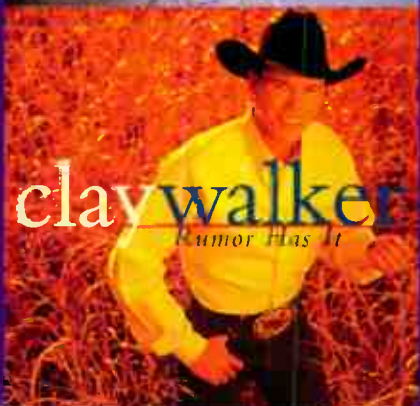
Terry
McMILLAN



Regina
REGINA



Daryle
SINGLETARY



Clay
WALKER



NASHVILLE REHEARSAL SPACE

by Chuck Aly

~say goodbye to the garage~

Every musician has been there at one time or another. Often those who have never played a note in their lives can even relate: Begging somebody's mom to pull the car out of the garage. Spindly teenage bodies heaving amps and speakers into place. Extension chords snaking throughout, waiting to snare unwary feet. Makeshift PA's, blown fuses, painful feedback and, inevitably, somebody yelling that they can't hear anything. A few friends are usually wedged in the corner of the cramped chamber trying to figure out how all this is supposed to be cool.

The minuscule few who have actually realized the dreams that fill garages across the country have come quite a ways since those days, but the principle is the same. You gotta practice. And to do it, you've got to have a place. Preferably somewhere the police won't come knocking if the volume gets above TV level. Hopefully the quarters are big enough to invite people over to check out your show. The right PA helps, and wouldn't it be cool if someone would cart your equipment around for you? Wow, sounds like a good idea for a business.

Sorry, too late. The rehearsal space business in Nashville is well-established and successful. Dominated by a handful of companies, each with its own niche, there's a room to fit everyone's needs in Music City. The range runs from spaces little bigger than mom's garage, to massive soundstages

that rival those found in Tinsel Town. From small monitor systems to booming house stacks and moving light systems for showcases or video shoots, the variety of choices has never been better. Just as the rooms vary, so do the companies that furnish them. For some, rehearsal is an extension of other businesses including equipment rental and cartage. For others, providing space for musicians to rehearse and showcase is a main focus.

The familiar Mercedes trucks with the red boxes belong to the only nationwide—and Nashville's first—rehearsal space facility, Studio Instrument Rentals (SIR). As the name would suggest, a good portion of the company's business is devoted to equipment rental and cartage, but with rehearsal

rooms in New York, Los Angeles and San Francisco, SIR has a firm grasp on providing musicians with the right practice/showcase environment. Their recent move from 5th Avenue (next to the Arena) to a new facility on Cherry Avenue gives SIR Nashville's newest facility.

"It was one huge open warehouse," says Laura Ford-Bartschi, General Manager of SIR's Nashville facility. Great care was taken in designing the interior to make it flexible and accessible, according to Ernie Bartschi, who served as general contractor on the project. "I worked with both owners and we drew up several tentative plans of what we wanted to see happen. Ease of entry, different loading dock sizes, ground-level entry, fire exits, making the entry to every section of the building big

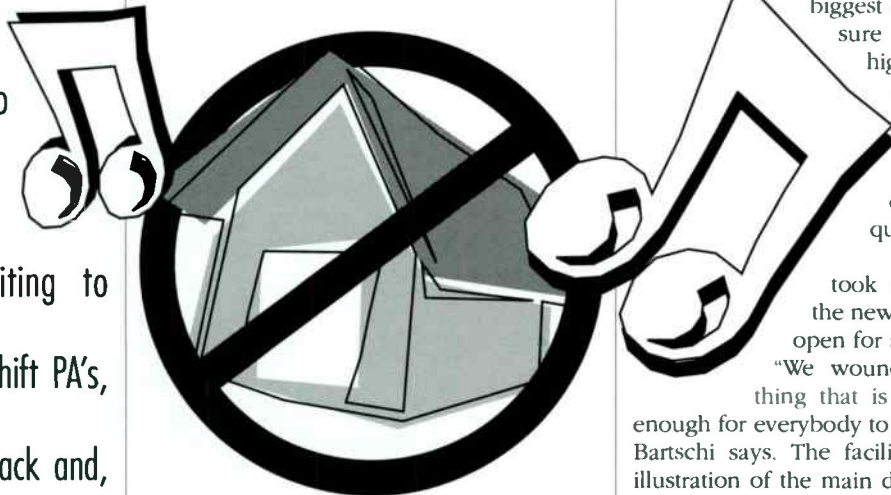
enough to accommodate the biggest tour cases, making sure the ceilings are high enough, picking the right sound materials.

Between the three of us, that came together real quick."

Construction took about a year and the new SIR has only been open for about two months.

"We wound up with something that is flexible, yet easy enough for everybody to get acclimated to," Bartschi says. The facility is an excellent illustration of the main distinction between rooms and prices. Of the four rehearsal studios, two are just that—smaller rooms equipped with a monitor sound system. The other two rooms are larger and feature front of house systems, making them showcase ready. While still available for strict rehearsal, use of the house PA bumps the price of the room up.

"In this end of the business, everything's negotiable," says Ford-Bartschi, pointing out another aspect of the rehearsal hall business. "We have all kinds of back line equipment—amps, keyboards, drums. We do cartage and have storage lockers. Just last week, we had somebody rent one of our rooms to do commercial auditions, which had nothing to do with music at all. We've had some rehearsals where they want to start at midnight. We always put





NASHVILLE CARTAGE & SOUND/SUNSET STUDIOS

3630 Redmon Street, 37209

615-386-3700 • Fax: 615-386-3077

Contact: Randy Ray, Studio Manager
Facilities: Three rehearsal rooms: Room A—48'x62' accomodates 250 for showcases, house & monitor sound, features moving lights; Room B—42'x18' with monitor sound; Room C—20'x24 with monitor sound; Sunset Studios—two soundstages (24,000 and 12,000 sq. ft.) with load-bearing ceilings and three demo studios
Services: Cartage, equipment rental, sound, lighting, storage, roof systems, recording
Rates: Negotiable: Range from \$20 an hour for Room C to \$750 a day and up for large soundstage

SOUNDCHECK

750 Cowan Street, 37207

615-726-1165 • Fax: 615-256-6045

Contact: Bob or Toni Thompson
Facilities: Four rehearsal rooms: Studio A—100'x80' with house & monitor sound; Studios B, C, D—80'x40' with house & monitor sound; basketball and ping pong on premises
Services: Cartage, storage, 24-track recording, equipment rental; lighting, sound, equipment repair, video rental, cargo and other companies on site
Rates: Range from \$35 an hour for Studios B, C, or D to \$500 per day for Studio A

STUDIO INSTRUMENT RENTALS

1101 Cherry Avenue, 37203

615-255-4500 • Fax: 615-255-4511

Contact: Laura Ford-Bartschi, General Manager
Facilities: Four rehearsal rooms: Room 1—48'x64' with house & monitor sound; Room 2—48'x36' with house & monitor sound; Room 3—37'x36' with monitor sound; Room 4—31'x28' with monitor sound; all rooms have private phone and voice mail; kitchen and lounge on premises
Services: Cartage, equipment rental, storage, recording
Rates: Negotiable. Range from \$25 for one hour in Room 4 to \$650 per day in Room 1

THE WOODSHED

821 Woodland Street, 37206

615-226-4492 • Fax: 615-226-0054

Contact: Bobbi Brandon, Prod. Manager
Facilities: Three rehearsal rooms: Studio A—42'x28' accomodates 125+ for showcases, house & monitor sound, 15,000 watt light system, lounge; Studio B—54'x27', monitor sound system, optional lighting, lounge; Studio C—29'x26', monitor sound system, optional lighting; all studios contain private restrooms; on-site Musician Pro Shop.
Services: 24-track recording, video production ready
Rates: Negotiable: Range from \$25 an hour for Studio C to \$400 a day for Studio A

that we're open 24 hours as the client needs it."

The moral of the story? Every company contacted for this story places a premium on tailoring their operations to each client's needs. In that respect, the rehearsal space business is less about renting out rooms and more about providing a service. That's certainly a tenet of Nashville Cartage & Sound (NCS), which boasts the most diverse facility in town. Locally owned and operated, this ten-year-old firm is centered on the cartage business, but is becoming increasingly diversified.

"With the way the industry is now, that's how you've got to be," says rehearsal manager Randy Ray. He oversees two strict rehearsal rooms with monitor sound systems as well as a large showcase room. "That room has come a long way in the last year," he says. "The front of house system is the new Fender PA that's out on tour with Clapton now. It will hold about 200 people and now especially, I think has the best light rig in town."

Right next door to NCS is the affiliated Sunset Studios which features two massive rooms unlike anything else in town. "Our biggest room is 200'x120'," Ray says. "We've done lots of videos in there, and that was kind of the intent. It's the ninth-largest soundstage in the U.S. and the third-largest this side of the Mississippi. The last Spike Lee movie, *Get On The Bus*—about 30-40% of the movie was shot here."

Also at Sunset is a 120'x100' soundstage. "We did an NBC movie back here, *Her Hidden Secret*. They actually built a house and burned it down in the studio." The two rooms have another attribute unique to Nashville. "They're the only big rental rooms in town that have load bearable ceilings so you can fly your rig in here. It's either here or TPAC or the Arena."

In addition to the rehearsal, showcase, TV/film, video and full-production rehearsal business, NCS also offers sound, lights and storage as well as equipment rental and distribution. They even did sound for the most recent Presidential inauguration.

"We've got three small recording studios," Ray says of



Room C at Nashville Cartage & Sound



Wynonna tapes her *Revelations* television special at Sunset Studios



NC&S: Room B, known for good vocals

*Entertainer of the Year
Nominees*

Vince Gill

George Strait

Alan Jackson

Billy Ray Cyrus

Reba McEntire

TNN MUSIC CITY NEWS *Country Awards*



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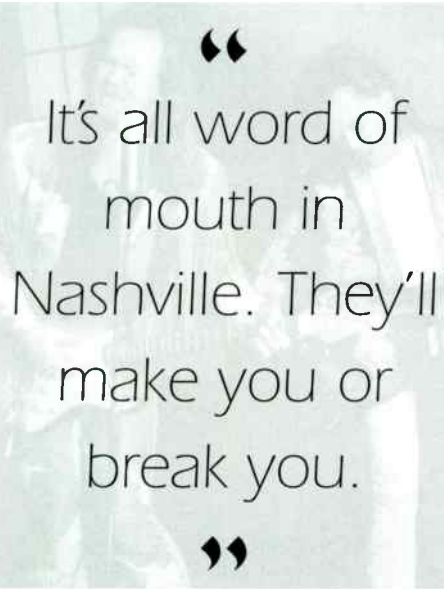
have no clue what it's like inside," says Bobbi Brandon, who handles artist relations for the company. What people find is a three-room operation that was designed with musicians in mind.

Dennis LaCour, owner of music store Gig World, envisioned his facility as a relaxed venue for rehearsals, showcases and video shoots. Studio A is arranged for showcases or video shoots with a house sound system and moving lights. "You've got great presentation, all the lighting you want, all the tables and chairs are here. All they've got to do is get here," Brandon says. The showcase room comes with a private suite including pool table, cable television and VCR. "We made it real cozy because when you're doing a showcase you're nervous anyway."

The Woodshed is also set up with 24-track recording for those who want to take a demo away from their rehearsal session. A major portion of Brandon's target market is video shoots and showcasing. "We've got all these people saying they did showcases downtown and they wish they'd known about this place," she says. While the rehearsal facilities are slightly off the beaten path, the lure for artists looking to showcase is an acoustically correct environment and plenty of parking.

Just as a good portion of The Woodshed's focus is on videos and show-

cases, each of the four rehearsal companies works to carve its own niche in the increasingly crowded environment.



"Competition has gotten greater in the last three years," says Dave Mehring of SIR, "but that hasn't changed SIR's way of doing business. We're very adamant about providing good service as well as good quality rooms and equipment. Since we moved to this bigger facility, it has just taken off. Our rooms are constantly booked."

"There are a lot of people who haven't used us in a few years who are coming back," says Ford-Bartschi. "Anything new in town, it's like, 'Oooh, we gotta try it.'" SIR also benefits from the familiarity many artists have with the company's other facilities. "People might come in from Europe for two weeks, and they want to feel at home right away," says Ernie Bartschi.

Likewise, Soundcheck benefits from a West Coast connection. "We get a lot of people from California just because of the relationships we had back there," says Toni Thompson. "Everyone knows Norton." The company's rental department is also a cornerstone. "We just opened up a brand-new keyboard section. We're the only ones with a full list of keyboards. We have old vintage stuff and new amps, pretty much everything and anything you'll ever need." Not to mention indoor basketball and ping pong. "Supposedly Steve Wariner holds the title for best basketball player."

In some cases, artists and musicians gravitate to a certain room. NCS has one of the more popular small rehearsal rooms in town. "Our medium room is 42'x18' and it's just a good-sounding room," says Ray. "Acoustically, half of the paneling is soft and half of it is hard. People love it because you can hear vocals so well. A lot of times that's a problem in small rooms."

continued on page 31



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RUB-A-DUB-DUB, 50 YEARS FOR THE TUBB

50TH ANNIVERSARY CELEBRATION FOR ERNEST TUBB RECORD SHOP

With the roof of the Ryman Auditorium—original home of the Grand Ole Opry—and the familiar lavender-colored Tootsie's Orchid Lounge serving as historical backdrops, the scene on Lower Broad was set for a landmark event.

On May 3, the second-longest running radio show in history, "The Midnite Jamboree," returned to its original site at 417 Broadway, the Ernest Tubb Record Shop. The shop celebrated its 50th anniversary with a free show that featured host **Bill Anderson** as well as many other regulars of the Grand Ole Opry and even newcomer **Travis Tritt**. As has been the custom for the past five decades, consecutive show number 2,610 of the Jamboree was broadcast over WSM-AM. Though, due to technical complications, this one got started at 12:20 a.m. Saturday. But, hey, what's a few ticks of the clock after 50 years of regular service?

Unseasonably cold (40 degree) weather kept the estimated crowd of 1,000-1,500 huddled close to the stage at the end of Fourth Avenue. (Broadway was shut off to traffic between Fourth and Fifth Avenues.)

Although scheduled host Loretta Lynn, who got an early career boost on the Jamboree, cancelled her appearance due to illness, fans were kept entertained for 2 1/2 hours by a series of performers that included **Stonewall Jackson, Jack Greene, Jan Howard, Ronnie McDowell, Charlie McCoy, Leona Williams, George Hamilton IV**, original members of Tubb's band **The Texas Troubadours**, and others.

Anderson noted the Jamboree was the first place he ever performed when he first hit Nashville. And in the manner of Tubb, he kept things loose, explaining the show's delay with: "We ran into a few technical problems which we still haven't worked out, but who cares?"

With the crowd whooping and hollering, Anderson then kicked things off with an apropos "Wild Weekend." Former Tubb drummer Greene sang two of his biggest hits, "There Goes My Everything" and "Statue Of A Fool,"

while Jackson ran through rousing renditions of "Waterloo" and "I Washed My Hands In Muddy Water." As the temperature dropped onstage, things heated up with McDowell delivering one of his hits, "Older Women," as well as a rocking version of Conway Twitty's "It's Only Make Believe" and the Tubb classic "Walkin' The Floor Over You."

Like a magnet, surprise guest Tritt drew flocks of folks out of the surrounding bars, cafes and even the record shop. Fresh from an earlier Opry appearance, Tritt thanked

David McCormick, who oversees all six Ernest Tubb Record Shops, was presented with several letters of recognition, including one from Texas Gov. George Bush. And a proclamation from Nashville Mayor Phil Bredesen cited May 3 as "Ernest Tubb Record Shop Day."

As has been the tradition on the Jamboree, Anderson led the performers and the few hundred remaining fans with a closing hymn. Up in hillbilly heaven, ET surely was smiling.

—Ron Young



Photo: Patricia Presley

Bill Anderson & Travis Tritt

the Ernest Tubb Record Shops for "helping to keep country music alive over the years." Although his four-song set didn't include any ET selections, he ran through Merle Haggard's "Tonight The Bottle Let Me Down," Buck Owens' "Together Again" and "Here's A Quarter," which brought a few line dancers out in the middle of Broadway. Tritt dedicated his song "Anymore" to Loretta Lynn, which he announced was her favorite.

Other performers included **Jason Petty**, who walked across the street from the Ryman, where he's appearing as Hank Williams in *Lost Highway*. Also, **Austin Church**, who portrays Tubb in the musical *Thanks, Troubadour*, *Thanks*, warbled "Waltz Across Texas."

FAGAN'S 50TH: A MULTI-CITY HIT

Since turning 45, songwriter **Richard Fagan** has penned four No. 1's for John Michael Montgomery and Clay Walker—plus songs for George Strait, Shania Twain, and many others.

It's an impressive way to turn 50...and that's why Fagan's friends were out in force for his surprise birthday party on April 24 at the Union Station Hotel. The fete was co-hosted by OF Music's **Tom Oteri** and **Peggy Bradley**—and revelers flocked in from as far away as Los Angeles, Philadelphia and New York.

Many of Fagan's co-writers joined the celebration, including **Michael Anthony** ("I Miss You A Little"), **Robb Royer** ("Sold"), **Kim Williams** ("Overnight Male"), **Steve O'Brien** ("Paint The Town Redneck") and **Larry Alderman** ("Americana").

The Philly crew included **"Big Jimmy" LaMenna, Danny "Blue Eyes" Malatesta, Donny "Apeman" Ellixson, Romeo and Joey V.**—plus Oteri's daughter **Denise Buchanan**. The Los Angeles partygoers included **Tom Oteri, Jr.**, while NYC was represented by **Bea Truscelli** from Staten Island.

Emcee for the evening was **Austin "Presbyterian" Church**, with special music from Phillybilly (Fagan, **Joe Collins** and **Casey Jones**) and **Gary Vincent & The Swamp Honkys**. The Phillybilly 3-part harmonies sounded superb on "I Miss You A Little," the poignant song that John Michael Montgomery turned into a tribute to his late father.

With all the hit records Fagan has been racking up, this might become an annual event to take the place of the Harlan Howard Birthday Bash.

—Larry "Stretch" McClain

Owners—Larry Sheridan, Robin Ruddy
Creative Director—Michael Hight

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VIDEO REVIEWS

by LISA BERG

McGRAW, HILL, YATES BURN UP THE SCREEN

After a stunning debut on the Academy of Country Music Awards show, the much-ballyhooed Tim McGraw "It's Your Love" single (with Faith Hill) finally hit the airwaves. With such high expectations for the song, it goes without saying that the video needed to be something special as well, in order to live up to all the hype. The finished product by Sherman Halsey certainly fits the bill. Shot inside the historic Los Angeles Theatre in downtown L.A., the ensuing clip is both beautiful and touching. Halsey reportedly saw the theatre some time ago and wanted to "save" it for just the right video shoot. Needless to say, it was a wise choice and a perfect match. Besides showcasing the elegant theater, new parents McGraw and Hill deliver (no pun intended) a moving performance. As a humorous side note, the then-expecting Hill supposedly got a craving for a milkshake during the shoot. The crew took a break to get her one, and she proceeded to spill some on the lovely gown she was wearing. However, the crew was able to remove the spot enough so it doesn't show in the clip.

Billy Yates also steams things up with his freshman clip, "I Smell Smoke." A brief introductory shot shows someone shoveling coal into a furnace. But the story itself features a beautiful woman cruising around a bar, and everywhere she goes, flames appear. The floorboards begin to smoke as she takes steps. Curtains burst into flame and tables start to burn. (The idea/effect could have been cheesy, but director Jeffrey Phillips pulls it off very well.) Late in the video, the club's overhead sprinklers come on, dousing everyone. At the end of the clip, we again see the furnace and the coal-shoveling worker, who removes his cap and protective face gear. Surprise—it's actually the woman who was heating things up inside the bar! Mix that storyline with a good initial look at Mr. Yates, wrap everything up with an especially nice flame effect at the very end, and "I Smell Smoke" truly does burn it up.

Terri Clark does some sizzling of her own in "Just The Same." Portraying the wife of a firefighter, she flashes back to earlier days with him as she waits for him to return from a call. Some of the video gets a bit steamy (well, by video channel standards, anyway), though all is well at the end, as he returns safely and even has a rescued kitten to give to their daughter. This is an interesting clip in that Clark's facial expressions and emotion almost lead one to believe that the firefighter may have passed away, or at least be in trouble on the current call. The actual happy reunion almost comes as a surprise.

More sparks in Lee Roy Parnell's "Lucky Me, Lucky You." Parnell plays a matchmaker of sorts in a casino (the "Casino Lee Royale," to be exact) for a waitress and a customer. When they accidentally touch hands, the BR5-49 telephone cord/electricity effect occurs. When their eyes meet, the lights dim. Add in Parnell's energetic performance, and it's another winner.

At the other end of the video spectrum, however, lies Jim Wise and "She Wants To Drive My Truck." Granted, it must have been extremely difficult to come up with a video for this song. But bad acting, above all else, brings this clip down. The attempt at comedy involves a large guy who scores his friend's truck for a drive around town. In the end, he gets pushed out of the truck by a babe who has taken her turn driving the borrowed truck. She motors right by Wise, who by this time is hitchhiking in vain on a desolate country road. Only exhaust fumes here...no spark whatsoever to speak of.

VIDEOREVIEWS

RED HOT

TIM MCGRAW (With Faith Hill) "It's Your Love"

Dir/Prod—Sherman Halsey; Curb Records

BILLY YATES "I Smell Smoke"

Studio Productions, Inc.; Dir—Jeffrey Phillips; Almo Sounds

SMOKIN'

GARY ALLAN "From Where I'm Sitting"

Planet, Inc.; Dir—Charley Randazzo;

Prod—Kevin Hinds; Decca

TERRI CLARK "Just The Same"

Pecos Films; Dir—Michael Merriman;

Prod—Bryan Bateman; Mercury Nashville

dc Talk "Colored People"

Dir—Lawrence Carroll; Prod—Victoria Vallas;

Virgin Records America, Inc.

RICH MCCREADY "That Just About Covers It"

Notorious Pictures; Dir—Richard Murray;

Prod—David Pritchard; Magnatone Records

LEE ROY PARNELL "Lucky Me Lucky You"

Pecos Films; Dir—Michael McNamara;

Prod—Brian McNamara; Arista Nashville

PAM TILLIS "All The Good Ones Are Gone"

The Collective, LLC; Dir—Steven Goldmann;

Prod—Susan Bowman, Tamera Brooks; Arista/Nashville

TRAVIS TRITT "She's Going Home With Me"

Pecos Films; Dir—Michael Merriman;

Prod—Bryan Bateman; Warner Bros.

WARM GLOW

SHERRIE AUSTIN "Lucky In Love"

Studio Productions, Inc.; Dir—Roger Pistole;

Prod—Clarke Gallivan; Arista Nashville

BAILLIE AND THE BOYS "God's Honest Truth"

Southern Exposures; Dir—Tom Bevins; Intersound

DEANA CARTER "Count Me In"

Pecos Films; Dir—Michael McNamara;

Prod—Maureen A. Ryan; Capitol Nashville

CHARLIE DANIELS "Long Haired Country Boy"

Pecos Films; Dir—Ken Carpenter;

Prod—Hunter Hodge; Blue Hat Records

MC POTTS "I'm So Sorry"

Southern Exposures; Dir—Tom Bevins; Critique Records

RICOCHE "He Left A Lot To Be Desired"

Scene Three; Dir—Marc Ball; Columbia

SHELLY STREETER "White Lace, Promises"

Honest Images; Dir—chris rogers;

Prod—Jamie Amos, Patrick Kennedy; Long Arm Records

SMOLDERING

LILA McCANN "Down Came A Blackbird"

Crossroads Films; Dir—Norman Seeff;

Prod—Michele Tammé, Kristi Brake; Asylum

MICHAEL PETERSON "Drink, Swear, Steal & Lie"

Hoo Doo Films; Dir—Tim Hamilton; Reprise

RIVER ROAD "I Broke It, I'll Fix It"

Dir—Martin Kahan; Prod—Venetia Mayhew; Capitol Nashville

DYING EMBERS

JIM WISE "She Wants To Drive My Truck"

Southern Exposures; Dir—Tom Bevins; Critique Records

TNN

THE NASHVILLE NETWORK
63.3 million households

1. John Michael Montgomery • *I Miss You A Little* • Atlantic
2. Sawyer Brown • *Six Days On The Road* • Curb
3. Kevin Sharp • *She's Sure Taking It Well* • Asylum
4. LeAnn Rimes • *The Light In Your Eyes* • Curb
5. Tanya Tucker • *Little Things* • Capital Nashville
6. Alan Jackson • *Who's Cheatin' Who* • Arista
7. Vince Gill • *A Little More Love* • MCA
8. Mark Chesnutt • *Let It Rain* • Decca
9. Deana Carter • *Count Me In* • Capital Nashville
10. Lee Ann Womack • *Never Again, Again* • Decca

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CMT

COUNTRY MUSIC TELEVISION
34.7 million households

1. Kevin Sharp • *She's Sure Taking It Well* • Asylum
2. John Michael Montgomery • *I Miss You A Little* • Atlantic
3. Sawyer Brown • *Six Days On The Road* • Curb
4. Collin Raye • *On The Verge* • Epic
5. LeAnn Rimes • *The Light In Your Eyes* • Curb
6. Mita Mason • *Dark Horse* • Atlantic
7. Mark Chesnutt • *Let It Rain* • Decca
8. Vince Gill • *A Little More Love* • MCA
9. Larrie Morgan • *Good As I Was To You* • BNA
10. Alan Jackson • *Who's Cheatin' Who* • Arista
11. Tanya Tucker • *Little Things* • Capital Nashville
12. Deana Carter • *Count Me In* • Capital Nashville

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Long Arm Records' Shelly Streeter prepares for a scene in her first video, "White Lace, Promises," which recently debuted on CMT. Consulting with her is video director Chris Rogers (L) and Ramey Salyer (R), who produced Streeter's self-titled album. Photo: Alan L. Mayor

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Wolf Music
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TN Film, Ent., Music Commission
320 6th Ave. N.741-3456

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Pecos Films, Michael Merriman
1212 16th Ave. S.327-1400

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Flashframe Films212-333-7666
George Deaton Prod.1-800-725-7710
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**GEORGE STRAIT/
Carrying Your Love With Me**

(MCA 11584) *Producers: Tony Brown, George Strait*

Prime Cuts: "Round About Way," "Carrying Your Love With Me," "The Nerve," "Today My World Slipped Away"

Critique: This may be Strait's best album since the *Pure Country* soundtrack. Arguably the most savvy in the biz when it comes to winnowing out the best songs for his projects, this time the veteran singer offers up a Whitman's Sampler of tasty tunes. He mixes older traditional material such as Wayne Kemp's honky tonker "Won't You Come Home (And Talk To A Stranger)" and Vern Gosdin's classic weeper "Today My World Slipped Away" with future standards like "Round About Way," with its built-in head-bob factor, and a frisky fiddle-fueled new Harlan Howard chestnut, "I've Got A Funny Feeling." It's easy to understand why Strait has continued his long string of successes in his 15-year career. Besides possessing one of the greatest voices in contemporary country music, his albums are well-balanced affairs constructed by producer Tony Brown and him to keep older fans satisfied with songs like the Dean Dillon/Gary Nicholson by-the-numbers-Strait-cut "A Real Good Place To Start," as well as enough youth market appeal with such radio-friendly ear candy as "One Night At A Time" (which still reminds me of Air Supply's "Lost In Love"). But they also stock each album with such challenging gems as Bobby Braddock's "The Nerve." Only a veteran like Braddock could have given the kind of depth and fresh perspective to take this otherwise casual boy-meets-girl song to another plane a la "Love Without End, Amen." And only Strait could have done the tune justice. All hail king George! May his reign go on, and on.

—Ron Young

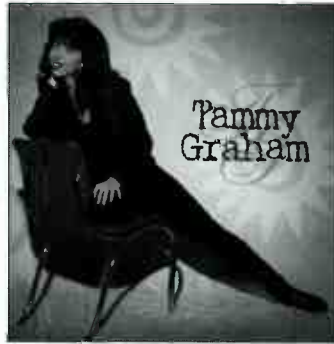
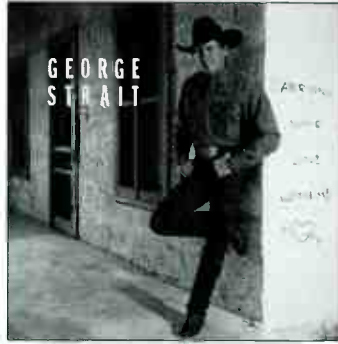
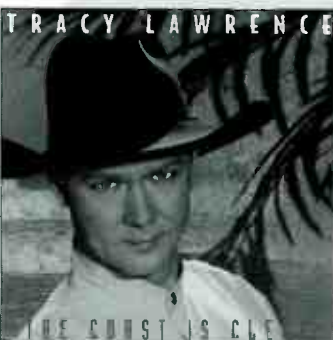
TRACY LAWRENCE/The Coast Is Clear

(Atlantic 82985-2) *Producers: Flip Anderson, Tracy Lawrence, Don Cook*

Prime Cuts: "While You Sleep," "In A Moment Of Weakness," "The Coast Is Clear," "Better Man, Better Off"

Critique: Let the ocean-like artwork on the album cover serve as a warning—this is not your typical Tracy Lawrence project. Sure, the undertone of the album is country music like we're used to from Lawrence. But every once in a while, you could swear Jimmy Buffett snuck into the CD player. Terms like "L.A. haze" and references to California, beaches, ocean breezes, margaritas and tropical tans are mindful of Buffett's work, not to mention the sounds-more-like-Buffett-than-the-man-himself number, "Livin' In Black And White." Not that it's a bad thing, mind you, maybe just a little unexpected. Perhaps staying in that same vein, this entire album sounds a bit more "relaxed" than Lawrence's previous efforts. Again, not a bad thing. His vocals are dead on, and the ballads, most notably the touching, piano-laden "While You Sleep," title cut "The Coast Is Clear" and the powerful "In A Moment Of Weakness" (which features a nice twist on the typical cheatin' song theme) are especially strong. In Lawrence's case, a Hawaiian shirt and a cowboy hat fit together quite nicely, thank you.

—Lisa Berg



**TAMMY GRAHAM/
Tammy Graham**

(Career 07822-18842-2) *Producer: Barry Beckett*

Prime Cuts: "Cool Water," "A Dozen Red Roses," "Houdini"

Critique: Rarely does the material on Tammy Graham's debut measure up to her vocal ability. Granted, finding songs at that level is more than a considerable task. Ms. Graham, middle name Wynette, has an uncommon gift that sounds refreshingly like, well, Tammy Graham. A performer for most of her life, Graham's regular gig at Caesar's Palace is the longest continuous run of any performer in Las Vegas. It's easy to understand that success when you hear her deliver a top-shelf song with corresponding authority. "Cool Water" is probably the best marriage of performer to material on the whole album, and if you shut your eyes, you may just find yourself transported to a creek bank on a lazy summer day. The only other extraordinary song on the album is "A Dozen Red Roses." If I described the story of a bride reading a letter from her deceased father as emotional, it would be understatement of the highest order. Can a song be too powerful? Apart from that tear-jerker and "Old Heartaches," Graham's debut departs from convention by going relatively light on the weepy ballads. The resultant up-tempo and beat ballads are good, though not exceptional. The last song, however, really moves. Unfortunately, "Houdini" fades just as Graham gets the throttles thrown open wide. Funny thing, it leaves you wanting more.

—Chuck Aly

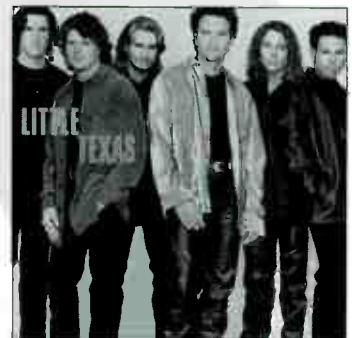
LITTLE TEXAS/Little Texas

(Warner Bros. 9 46501-2) *Producers: James Stroud, Christy DiNapoli, Doug Grau*

Prime Cuts: "Loud And Proud," "Long Way Down," "Living In A Bullseye," "The Call"

Critique: In the bio that accompanied the new Little Texas disc, Tim Rushlow recalls a late 1995 visit to Warner Bros. chief Jim Ed Norman where the band let him know they intended to take a year off to write and rehearse. "He sat us down and told us, 'I'll be real honest with you guys. Ever since I signed you I've thought you were a super-group. But I don't believe you've recorded that *super* album yet.'" Norman went on to tell them to take whatever they needed, three months or three years. Well, it didn't quite take three years to make an album that is, not insignificantly, self-titled. One of the things Little Texas did with the extra time was branch out to work with other songwriters. In many ways, *Little Texas* shows the band to be making strides, particularly with songs. "Loud And Proud" is a stomp-n-shout romp, "Ain't No Time To Be Afraid" is deeply resonant and the riveting ballad "The Call" may be the best thing they've ever put to tape. Even though the songs seem to be getting better, *Little Texas* as an album seems to be missing something. At times it seems disjointed, as if the outside influence and focus on good songs has somehow diluted what Little Texas is. I just don't get a strong sense of who these guys are or what they're trying to get across from this album. They're close, but Little Texas has yet to find what they spent the last few years searching for.

—Chuck Aly





EDGE OF THE ROW

by RUSTY RUSSELL

"I know what you're saying...when's he gonna deliver the kidney punch?"

Some time back I spent an entire column beating the daylight out of people who've moved to Nashville from California, specifically a certain cadre of insensitive types who seemed extremely impatient for all the indigenous Hicks to just get the heck out of the way so they could show 'em how it's done, thank you. Pretty much the same deal the Europeans had going on with the Indians, only these folks didn't even bother to show up with a trunk full of shiny glass beads. Humph, I said, and it felt awfully good. Seemed to strike a chord with lots of readers, too. Now, to whup a little yang on the ol' yin (hey, we got yer spiritual!), let's make some room on the edge for a couple of Calplants who showed up with open minds and armloads of musical gifts.

A little less than two years ago, **Buddy** and **Julie Miller** left Los Angeles mainly to escape the stratospheric cost of real estate, which is really not out of line if you consider the city's many lifestyle perks, such as gangs and two-hour commutes. Anyway, maybe, the Millers figured, if they worked hard, they could play music and own a home. So they move here and start beating the bushes. Believe me, if you ever have a bush in need of a sound thrashing, these are the people to get the job done; today, each has his/her own deal with Hightone, not to mention guitarist Buddy holds one of the most coveted sideman gigs anywhere, play-

ing with Emmylou Harris. (Note to regular readers: I know what you're saying...when's he gonna deliver the kidney punch? Who's gonna catch it this time? What about that dog; doesn't she have a bone to pick with some radio guy or something? Well, simmer down. It's springtime. A time of rebirth, of awakening, of not cursing your heat pump. Hard to work up a good angst-inspired lather with the birds chirping and the sun shining and all, so what say we focus on something positive? How bad could it hurt?)

Um...oh, yeah, the Millers. Any chance you get to hear Buddy and/or Julie live, take. You absolutely will leave smiling. Catch Buddy globe-hopping with Emmylou & Spyboy, her current band, or husband & wife playing one of their now-&-then gigs around Nashville. Almost as good; pick up Julie's Hightone CD, *Blue Pony*. She's got a fragile breathiness (breathy fragility?) not unlike that of hubby's boss, and her writing is poetic and insightful. Check out "By Way Of Sorrow," and tell me she shouldn't be mentioned in the same breath as Gillian Welch. "Give Me An Ocean" is a sort of pastel version of John Prine's "Angel From Montgomery," and dig her reading of the Lowell George/John Sebastian juggernaut, "Face Of Appalachia." Uplifting. By the way, Buddy's 1996 release, *Your Love And Other Lies*, was marvelous; his next is undergoing final mixes.

On to some other goodies...**Diane**

Durrett ambled up from Atlanta last year to scope out studios, pickers, etc., and hit the jackpot. *Rhythm Of Life* (Glass House Records, ph. 770-621-5800) was cut at Bennett House with hot hands Kenny Greenburg, Michael Rhodes, Reese Wynans, Chad Cromwell and others. Durrett's smooth R&B style, accessibly pop-tinged, is at its best on "Love Has A Right To Be Wrong." She can belt, too.

Also worth a long listen (and with 17 songs, it has to be), **Tom Russell's** *The Long Way Around* (Hightone again, and I swear I'm not pandering). This is a retrospective, containing newly-recorded versions from Russell's weighty catalog. If you're reading this, you probably know his work (if you don't, sneak out and buy it so you can catch up), so I won't preach to the choir. Re-cutting all these was a good idea; sometimes the inconsistency of a re-package bugs me. Even if he wasn't this good, the pix of Russell with George Jones and Andy Warhol & Rosie Flores and Merle Haggard, plus the little notes on each tune that remind you which other artists have cut it would make the disc a good buy.

Speaking of good-bye, good-bye. We'll end this installment with a call to get out there and enjoy a musical summer. Me, I can't wait to bask in the sunshine. Think I'll wander down to the old RCA Studio B & see if I can sell some elevator tickets to the tourists.



ROW FILE

HOLLY GLEASON

Owner, Joe's Garage
4405 Belmont Park Terrace, Suite A, 37215
615-269-3238 • Fax: 615-297-7612
Member: NARAS, CMA, ACM, Board member NeA

"The difference between Joe's Garage and a straight media relations firm, while we do media relations, is that I'm involved in every aspect of perception," says artist development consultant Holly Gleason.

"Yeah, we book *The Tonight Show*, but on a day-to-day basis I might be on a video shoot making sure that our imaging is consistent. I might be doing media training. I might be trying to figure out what the next tier of our story's going to be."

It has been a logical progression from her days as a journalist to running her own enterprise. She wrote for *The Miami Herald* while still in college and went on to write for numerous national publications, including *Rolling Stone*, *The Village Voice*, *Interview*, *The New York Times*, *Tower Pulse*, *Musician* and others.

During her stint as features editor for the L.A.-based trade magazine *Hits*, Gleason moved to Nashville to start a country section in 1989. "The timing was bad because the boom hadn't started," she says of the short-lived effort. "The chart was retail driven, not radio driven, and it was just too difficult.

A media and artist development job came open at Sony, and Gleason soon found herself working for the label. After two years, she departed for the autonomy of her own company. "I left Sony in July of '93 with Patty Loveless as an artist development client and Collin Raye as a publicity client." Since then, Gleason has assumed Loveless' publicity duties as well as adding Matraca Berg, James Bonamy, The Cicadas and Noel Haggard as current clients.

"We're a small firm," she says. "We are aggressively committed to our clients. I'm very hands-on, but I don't work in a vacuum. Everything with my clients is the result of a pretty significant team effort."

Part of her emphasis on teamwork is avoiding the scapegoating that often occurs when setbacks arise. "Everybody's really quick to dump on the labels," she says. "Believe me, there are plenty of problems with labels, but they're not always as incompetent as you think. I'm always quick when I hear somebody ragging on their label to say, 'Take a look at management, or take a look at the booking agent.' It's not all the label's fault."

While she doesn't think the current sales slump portends doom, Gleason says the media climate is fairly unfavorable. "In terms of media, it's about as bad as it's been in a long time. There is a sense of distrust from some of the editors and bookers, because they'll have people tell them, 'Oh, this is a great act.' Then they'll book the act and it won't work for them, which is making it harder to get young artists on television."

As for Gleason and her clients, she remains committed to providing artists and labels what they need, be it rehearsal for talk show couch time or an awards awareness campaign. "We create a tremendous comfort level for our clients," she says. "Everybody has a story. Everybody is interesting. It's just a matter of recognizing those things."

—Chuck Aly

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Ken Holloway • Ransom

Mainstream Album Sales

"Whatcha Lookin' 4" • Kirk Franklin

GospoCentric

Christian Album Sales

"Shades Of Grace" • Bob Carlisle

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(Source: May 5, 1997 issue of CCM Update.
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BENEFIT NEWS

Little Texas helped to raise over \$200,000 at the 2nd Annual Brett Favre Celebrity Golf Tournament May 2-3 in Biloxi, MS. The band performed an acoustic concert for a capacity crowd at the Biloxi Grant Theatre and was joined on stage for encores by football players **Brett Favre**, **Thurman Thomas**, **Jeff George**, several of Favre's Green Bay Packer teammates and **Darius Rucker** of Hootie & The Blowfish. The money will benefit the Brett Favre Foundation and will go directly to the Mississippi Special Olympics, Mississippi Cystic Fibrosis and Gaits To Success, a charity for disabled children...

The American Heart Association and Belmont University were scheduled to hold the second annual "Music Row Walks With Heart: An Event to Honor the Work of **Larrie Londin** and **Lynn Peterzell**" on May 14. The event was to begin with a two-mile walk around Music Row, followed by an acoustic concert from **Tracy Lawrence**, **David Kersh**, **Ronna Reeves** and **Clay Walker**. WSIX radio personality **Gerry House** hosted the event...

Carl Perkins and **Doug Supernaw** were to co-host the Care About Kids Golf Tournament and Auction May 19 in Jackson, TN. **David Kersh**, **Cledus T. Judd**, **Skip Ewing**, **Baillie & The Boys**, **Joe Nichols**, **MC Potts**, **Billy Montana** and others were scheduled to participate in the event...

Kevin Sharp and the Nashville music

community joined forces May 6 to produce a television public service announcement to benefit the national Make-A-Wish Foundation. Sharp and several "Wish Kids" from the Memphis chapter of Make-A-Wish appear in the PSA, which was completed with the help of several area businesses who donated their time for the project...

Sammy Kershaw bid \$1,650 for various celebrity auction items at a recent benefit breakfast he hosted in conjunction with Nashville's Planet Hollywood for the Metropolitan Police Department's 1997 Torch Run for Tennessee Special Olympics. Kershaw didn't keep any of the auction items for himself—he gave each of the Tennessee Special Olympic athletes attending an armful of celebrity goodies to take home...

TV/FILM NEWS

Original Films received Country Video of the Year honors for **Gary Allan's** "Forever And A Day" clip at the 6th Annual Music Video Production Awards, held May 1 at Los Angeles' El Rey Theatre...

Willie Nelson is slated to host two Farm Aid retrospective specials during "Salute To America" week on TNN. The two specials, scheduled for June 30 and July 1, will highlight the 1996 Farm Aid concert and feature performances by **John Mellencamp**, **Martina McBride**, **The Beach Boys**, **Neil Young**, **Deana Carter**, **John Conlee** and

Writer's Notes

KIM TRIBBLE

BIRTHPLACE: Florence, AL

YEARS IN NASHVILLE: 10 1/2

PUBLISHER: Balmur Entertainment/Brian's Dream

HITS/CUTS/CHART ACTION: "Addicted To A Dollar" (Doug Stone), "Out With A Bang" and "Just Once" (David Lee Murphy), "Guys Do It All The Time" (Mindy McCready)

FAVORITE SONG YOU WROTE: "Be Like Noah" (a #1 Positive Country song with Lisa Dagg)

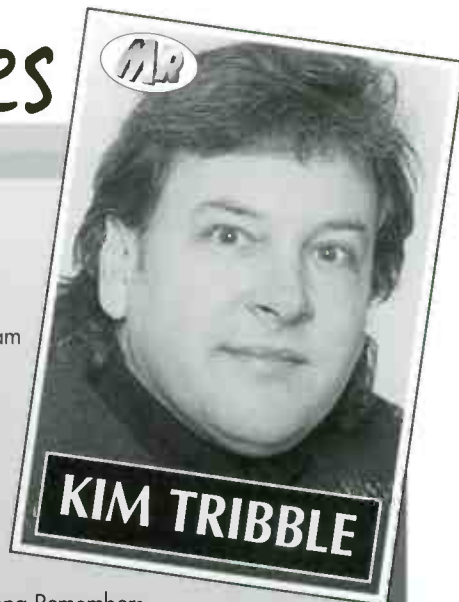
FAVORITE SONG YOU DIDN'T WRITE: "The Song Remembers When"

ON WHAT INSTRUMENT DO YOU WRITE: Guitar and piano

INFLUENCES: George Jones, The Beatles, Levon Helm, The Byrds, Dave Loggins

ADVICE TO WRITERS: Keep on keeping on, never give up—'cause you're only one song away from a hit.

LITTLE KNOWN BIOGRAPHICAL FACT: I was a struggling mortician before I was a struggling musician.



Hootie & The Blowfish...

Scene Three, Inc. recently helped CNA Insurance, a \$17 billion insurance company, and Aurora Casket Company launch a joint marketing initiative. Scene Three produced a seven-minute video featuring key CNA marketing executives outlining details of the arrangement. The video kicked off the recent CNA Pre-Need annual meeting in Maui. Scene Three has also completed three spots called "Everyday Injuries" for Columbia/HCA Healthcare Corporation's Nashville Division. The 60-second spot will be shown on Jumbotron screens in the Nashville Arena during Nashville Kats football games...

Earwave Records has released *The Day The Bass Players Took Over The World*, a long form concert video featuring **Dave Pomeroy And The All-Bass Orchestra**, with special guest **Victor Wooten** and friends. The hour video was filmed in July, 1996 at the third annual "Basses Loaded" concert during the NAMM convention in Nashville, and includes performances from 16 bass players. The video is being marketed worldwide through *Bass Player* magazine and is also available locally at Tower Records...

CHRISTIAN NEWS

According to the GMA, the live TNN broadcast of the 28th Annual Dove Awards on April 24 received a .9 percent Nielsen rating share, meaning the show reached nearly a

million homes nationwide...

Velvet Rousseau, Senior Publicist, resigned her position with EMI Christian Music Group to take a management position with First Company Management (Newsboys)...

Step One Records was slated to release its first-ever **Gene Watson** spiritual CD, *Jesus Is All I Need*, last month. Watson's sisters, **Virginia Ruth Watson Thompson** and **Mary Lois Watson Templeton**, sing harmony on the project, marking the first time he has ever recorded with them...

St. Louis-based Contemporary Productions and Nashville-based Proper Productions have joined together to launch the "My Utmost For His Highest" tour based on **Oswald Chambers'** best-selling devotional book and featuring artists such as **Steven Curtis Chapman, Bryan Duncan, Sandi Patty, Twila Paris, Cindy Morgan** and **Avalon**. The tour will visit arenas and amphitheatres in 18 markets beginning June 24...❖

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STUDIO REPORT

by STEVE HOOD

CHEESBURGERS AND A PAIR OF DICE...

Parrot-head Flash! Jimmy Buffett was in Oz Audio last month for a mix on "Purple People Eater," a song for an upcoming movie called *Contact*. Mike Utley produced, Jim DeMain engineered...Meanwhile, strings were being stroked for Warner Bros.' Russ Taff project with Doug Grau directing and Lynn Fuston capturing it all at Omnisound...Texas rocker Joe Ely had his latest stuff mixed at Recording Arts by producer John Van Meter and engineers Rocknoid Schaurzine and A. Kogok (gotta love them names!)...More mixing went down at Seventeen Grand for Pam Tillis' upcoming Arista album. Billy Joe Walker produced, Jason Lehning and Greg Parker turned the knobs...Down in the Song Cellar's Studio Blue, Little Big Town's John Scott Sherrill demoed his next handful of smashes, with Jackie Cook working the mix...And my ol' buddy Ryan Reynolds was in Sound Emporium for overdubs for his debut on Imprint, with Steve Fishell and Dave Sinko...Notta lotta new equipment news to report, but The Jukebox is playing a new Studer A827 24-track in the 'A' room...Weather-head Flash! Summer's here, I think...Enjoy it. See ya next month!

Artist	Producer	Engineer	Label	Project
THE CASTLE				
Lionel Richie	J. Carmichael/L. Tolbert			
↳		R. Sutton/M. Purcell	Polygram	trax/od's
John Anderson	Keith Stegall	J. Kelton/M. Nevers	Mercury	mix
Sammy Kershaw	"	J. Kelton/P. Montondo	"	trax
Gordon O'Brien	Gordon O'Brien	Dennis Cronin	—	"
COUNTY Q				
Craig Karp	—	R. McGee/R. Matson	Lit.BigTwn.	trax/od's/mix
J.B. Rudd	—	Rob Matson	EMI	"
Steve Dean/Jamie Watson	—	"	Collins/CoQ	od's/mix
↳				
Steve Seskin	—	"	Lit.BigTwn.	trax/od's/mix
Billy Montana	—	R. Matson/T. Endres	Magnatone	"

Artist	Producer	Engineer	Label	Project
Kostas	—	T.W. Cargile/R. Matson	Polygram	"
Kim Williams	—	"	Tree	"
David Kent	—	T.W. Cargile	—	radio theme
Jason Blume	—	"	Zomba	trax/od's/mix
Karen Taylor-Good	—	David Buchanan	Warn./Chap.	"
Curtis Wright	—	T. Endres/B. Casper	Starstruck	"
Rivers Rutherford	—	T. Endres/C. Pfaff	MCA	"

CREATIVE RECORDING

Billy Montana	Montana/Flint/Maher			
↳		M. Logan/P. Skaife	Magnatone	—
Stewart Harris	Stewart Harris	"	Edisto	—
Templeton Thompson	"	"	"	—
Kelly Welch	Carson Whitsett	"	—	—
Billy Kirsch	Billy Kirsch	Paul Skaife	—	—
Tom Douglas	Tom Douglas	"	Sony/ATV	—
Wynonna Judd	Brent Maher	B. Maher/M. Logan	Curb/Univ.	—
Kenny Rogers	"	"	Magnatone	—
Wade Hayes/KFC/Bounce/Wendy's/Summer Lights/Jacksonville			Jaguars	—
↳	Dan Williams Music	Willie Peavear	—	—

CREATIVE WORKSHOP

Cooler Brown	Ronnie Gant	Joe Funderburk	WB	demos
Stephanie Rose/John Ramey				
↳	"	"	HoriPro	"
Seth Garrison	Tommy Dee	"	TNT Prod.	"
Universal Life & Accident				
↳	The Band/J. Funderburk	"	My Generation	album
Eddie Burton	Eddie Burton	"	Quantum	demos
Lu Ann Reid	Lu Ann Reid	B. Decker/Funderburk	BMG	"

DARK HORSE

Trace Adkins	Scott Hendricks	John Kunz	Capitol	vocals
Michael W. Smith	Mark Heimermann	Joe Baldrige	Reunion	trax
Christian Lassen	Chris Rodriguez	Dave Schober	N.I.S.	"
Cili Rain	Bill Halberson	David Thoener	—	vocals
Scott Williamson	Scott Williamson	Randy Pool	Thomas Nelson	trax
Dance Music	Dennis Richey	Dennis Richey	—	"

EMERALD SOUND

Paul Brandt	Jash Leo	Fowler/Marcantonio/Ditto/Waters	WB	od's/mix/trax
↳				

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STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Ray Vega	"	B. Fowler/A. Ditto	RCA	od's
Jason Sellers	Chris Farren	S. Marcantonio/T. Waters	"	mix
Mercury Band	"	D. Thoener/T. Waters	Mercury	trax
CNN	Tullis/Loeb/Anderson	Rich Schirmer	Turner	"
GREY HOUSE				
Stephany Delray	B. Herzig/S. Delray	Ande Page	—	demos
Kim Morrison/Ronnie Godfrey	—	"	—	"
Wood Newton	—	"	—	"
Sky Taylor	B. Herzig/A. Page	B. Herzig/A. Page	—	CD
Cindy Greene	—	"	—	demos
Rob Sparks	Billy Herzig	Billy Herzig	—	"
JAVELINA				
dc Talk	dc Talk	Jon Hampton	Forefront	video mix
Pat Dinizzio/The Mavericks	—	"	—	"
T.J. Weaver	Don Dixon	D. Dixon	Velvet	trax
—	Rafe Van Hoy	David Thoener	RCA	demos
—	Doug Miner	David Shober	Busch Gardens	trax/od's/mix
—	David Stephenson	Robert Charles	EMI	demos
Martina McBride	Paul Worley	Clark Schleicher	RCA	orch. od's
A&E TV Spots	Tom Bachus	Tom Bachus	Jupiter Ent.	orch. trax
Jonathan Birchfield	Birchfield/Warner	Bill Warner	—	trax/od's
Keith Gattis	Keith Gattis	Joe Hayden	RCA	demos
Luke Reed	Travis Hill	"	Carnival	trax/od's/mix

Artist	Producer	Engineer	Label	Project
JUKEBOX				
Kristina Cornell	Buddy Hyatt	Howard Toole	—	vocals
Elaine Anderson	"	"	—	album
Coyote Bros.	Weyand/Hinton/Toole	"	—	mix
Toni Clay	Vic & Toni Clay	"	—	vocals
LOUD				
Clint Black	James Stroud	Julian King	RCA	od's
Rhett Akins	"	J. King/R. Cobble	MCA	mix/od's/trax
Toby Keith	"	"	Mercury	od's
Keith Harling	Wally Wilson	J. Guess/P. Murphy	MCA	trax
LOVE SHACK				
Rick Orozco	Rick Orozco	E. Simonton/K. Landers	EMI Pub.	demos
J.D. Myers	Barry Beckett	P. Greene/D. Boyer	Asylum	od's
Nitty Gritty Dirt Band				
—	Emory Gordy, Jr.	Russ Martin	Rising Tide	"
T. Graham Brown	Mark Bright	J. Hurley/S. Lowery	—	"
—	Stan Cornelius	Ed Simonton	demos	trax/od's/mix
—	Bachman/Daddario/Douglas	"	Sony	od's/mix
Confederate RR	Csaba Petocz	Csaba/D. Hall	Atlantic	od's
Lynn Hutton	M. Bright/S. Brannan	—	—	"
—	—	David Hall	—	"
—	R. Nielsen/S. Markland	—	—	"
—	—	J. Hurley/M. Frigo	Windswept P.	trax/od's/mix
MASTERFONICS				
Faith Hill	Dann Huff	J. Balding/M. Hagen	WB	trax
Megadeth	"	"	Capitol	re-mix

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
James T. Horn	Steve Keller	J. Jaszcz/A. Kogok	Curb	"	Joan Baez	W. Wilson/K. Greenburg			
Russ Taff	Doug Grau	"	WB	"	➔		C. Schleicher/K. Kelsey	—	trax
Jason Hemphill	Peter Carson	"	Johnson	"	David Lee Murphy	Tony Brown	David Thoener	MCA	mix
Shannon Sanders	Brian Siewert	B. Hardin/A. Kogok	Triple S	"	Wheels	Andy Byrd	Bob Tassi	Warn/Chap	"
Groove Grass Boys	Scott Rouse	J. Jaszcz/D. Smith	GrooveGrass	"					
SEVENTEEN GRAND					SOUND STAGE				
Redline	B. Feys/E. Struble	Jake Niceley	RCA NY	mix	Cactus Choir	Mark Bright	J. Hurley/C. Davie	Sound Stream	od's
Pat Dailey	Shel Silverstein	"	—	trax	James Prosser	"	Doug Grau	WB	vocals
Pam Tillis	Billy Joe Walker	J. Lehning/G. Parker	Arista	mix	Shane MacAnally	"	K. Beamish/D. Bason	Curb/Univ.	trax
Del McCoury	Scott Rouse	Gary Paczosa	GrooveGrass	"	Martina McBride	P. Worley/M. McBride			
Michael Johnson	Michael Johnson	"	—	trax	➔		C. Ainalay/M. Ralston	RCA	mix
SONG CELLAR/STUDIO BLUE					STUDIO 23				
Ben Moor Planet	Newman/Jones/Cook	Jackie Cook	—	demo	Ellen Warshaw	B. Cumming/E. Warshaw			
Jerry Holthouse/Tom Paquin					➔		Bryan Cumming	—	demo
➔	Hal Oven	"	Split	demos	Gary Carter	Bryan Cumming	"	—	"
Tom Payden/Lindy Gravelle					Bill Harris	"	"	—	"
➔	Chuck Neese	"	New Co.	"	Jason Milligan	"	"	—	"
Wendell Mobley/Jim Robinson					Ross Rogers	"	"	—	"
➔		"	Warn/Chap	"	Kathy Johnson	B. Cumming/K. Johnson			
John Scott Sherrill	—	"	Lit.BigTwn	"	➔		"	—	CD
Marty Garrett	—	"	Dianne Petty	"	SYNCO SOUND				
Steve Bard	—	"	Dog Man	"	615 Music Prod.	R. Wachtler/R. Saltmarsh			
Karen Staley	—	"	—	"	➔		John Wiles	TNN	doc. score
SOUND EMPORIUM					WOODLAND				
Mullins-Black	G. Fundis/B. Stone	D. Sinko/M. Andrews	Almo	trax/od's	The 2 Iguanas From Earth				
Various/Family Circle					➔	Stuart Colman	Bob Solomon	—	mix
➔	Larry Black	"	—	vid shoot	Nashville Compact Disc Manufacturing				
Charlie Majar	Mike Poole	Mike Poole	BMG/Can.	od's	Full service compact disc manufacturing and distribution				
Steve Dickerson	Kim Tribble	Matt Andrews	—	trax	phone ♦ 615 ♦ 865 ♦ 7909				
Mark Alan Springer	—	—	EMI	demos	fax ♦ 615 ♦ 865 ♦ 8550				
Ryan Reynolds	Steve Fishell	Dave Sinko	Imprint	od's					
Connie Smith	M. Stuart/J. Niebank	J. Niebank/M. Andres	WB	trax					
SOUND KITCHEN									
Mark Chesnutt	Mark Wright	G. Droman/T. Coyle	Decca	mix					
Wynonna	David Pack	D. Thoener/K. Kelsey	Rising Tide	voc/od's/mix					
Gary Chapman	Michael Omartian	T. Christian/T. Coyle	Reunion	trax/od's					
Shawn Colvin	David Thoener	D. Thoener/T. Gunnerson	Sony	mix					
➔			Essential	—					
Jars Of Clay	Steve Lipson	R. Schnaars/T. Coyle							

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COUNTRY SHOWS ATTENDEES THE MONEY

"Country will show you the money," summed *CMA Marketing With Country Music* keynote Ken Kragen. "It has become a \$3 billion industry, including tours and merchandise. It can deliver image, lifestyle and broad demographics that can build product loyalty." Held May 14-15 at Nashville's Renaissance Hotel, the event was co-sponsored by the CMA and *Advertising Age*. The agenda featured a mix of hands-on reports, nuts and bolts sessions and a liberal helping of live music. Over 250 attendees gained an appreciation of country music and its marketing benefits.

Subtitled *A Music Lesson For Marketers*, the seminar featured impressive case studies from the Kraft Foods Country Tour and Fruit of the Loom Country Comfort Tours, which gave detailed instructions about how to successfully integrate country promotions.

Bob Lobdell of the Cold Spring Harbor Group delivered a report on the demographics of today's country music consumer, which made a strong case for utilizing country music artists and music to help build product sales. Lobdell also routinely visits advertising agencies throughout the year on behalf of the CMA to offer a similar presentation. *Music Industry Yellow Pages* gathered a group of industry leaders representing booking, label, publicity and publishing areas to help explain the inner workings of the music business to the attendees. A Wednesday evening Ryman Auditorium concert with Trisha Yearwood and Mandy Barnett followed by a Music City club crawl rounded out the day's activities.

Thursday's highlights included a batch of well-attended roundtable breakfast offerings, followed by an agenda which mostly focused on how to find the right spokesperson for your company and then create and execute a fully integrated campaign that will boost the bottom line and hopefully exceed brand marketing objectives.

Artist performances were abundant throughout the two-day event. Fitness enthusiast Kathy Mattea's vocalizing during a Thursday luncheon was stunningly supported by three "Manhattan Transfer"-style background vocalists and some acoustic accompaniment representing a dazzling new musical evolution for her show.

This was *Marketing With Country Music's* second year and most attendees felt it surpassed the previous year in many categories. "It brings together the realities of marketing this music, and really does show you the money," agreed Dick McCullough, a CMA Board member from Space Time in Chicago. "Changing attitudes is a slow process. But there are lots of VIPs here, and we are certainly on the right road. Getting the word out about the power of country music marketing is a little like missionary work," McCullough added.

Although not official, This reporter heard ample evidence that after being presented in two consecutive years, the event will now likely adopt a biannual status. The Marketing With Country Music Task Force was chaired by AristoMedia's Jeff Walker who referred to the meeting as "the one and only graduate course in this area of the rapidly growing country music business."

—David M. Ross



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INDUSTRY EVENTS CALENDAR

JUNE

13-15

Variety's ShowBiz Expo West, Los Angeles Convention Center, Los Angeles, CA 800-840-5688

14

Fruit Of The Loom CountryFest '97, Texas Motor Speedway, Dallas, TX • 214-373-8000

15

7th Annual Wrangler/City Of Hope Celebrity Softball Challenge & Concert, Greer Stadium, Nashville, TN 800-333-4849

16

29th Annual TNN Music City News Country Awards, Grand Ole Opry House, Nashville, TN

16-21

26th Annual International Fan Fair, TN State Fairgrounds, Nashville, TN

19

4th Annual Red Cross Round Up Concert & Silent Auction, The Wildhorse Saloon, Nashville, TN • 615-327-1931

21

1997 Full Moon Festival, H.G. Hill Barn On Brookmont Terrace Lane ("Nine Mile Hill"), Bellevue, TN • 615-352-0450

23-29

Chet Atkins' Musician Days, Various Venues, Nashville, TN • 615-256-9596

SEPTEMBER

24

31st Annual CMA Awards, The Grand Ole Opry House, Nashville, TN • 615-244-2840

25-28

3rd Annual Reno 5-String Banjo Revival, Hendersonville, TN • 615-889-4197

29-Oct. 1

SRO '97, The Nashville Convention Center, Nashville, TN • 615-244-2840

OCTOBER

13-17 & 17-19

Int'l Bluegrass Music Association's Trade Show '97/Fan Fest '97, Galt House, Louisville, KY • 502-684-9025



Familiarity with NCS has kept rehearsal rooms booked even as competition increases. "I don't know if it's because we've been here as long as we have or I just make sure I hire good guys that provide good service, but we've done pretty well," Ray says. "We've stayed pretty steady and I've felt lucky because some rooms have been empty a lot lately. Maybe because the industry's taken such a dive. Our clients are pretty loyal to us and that helps a lot."

While there has been a marked increase in the number of rooms in the last few years, that rate of expansion isn't likely to continue. "I don't foresee it getting too much bigger because to provide a quality room with quality gear, you're talking lots of money and that takes a long time to recoup," says Ford-Bartschi.

So with four excellent



Vintage Meets State Of The Art:
SoundCheck's instrument rental room (above).

New Kid On The Block: The Woodshed features the showcase-ready Studio A (bottom left). Studio B's mirrors (bottom right) allow you to watch your rehearsal, in addition to hearing it.

facilities in Nashville, how to choose? Just like everything else, those looking for rehearsal space need to do a little bit of homework. Fortunately, there seems to be something for everyone at the Music City buffet of practice rooms. From the wood-paneled comfort of The Woodshed or SIR's spanking-new modern black and grey color scheme; to the musician's mall, familial vibe of Soundcheck; or the sprawling, relaxed environment of Nashville Cartage & Sound and Sunset Studios—those in need are sure to find suitable accommodations.

And just so you don't think a nice rehearsal space is the exclusive domain of big-time artists, roughly half the rehearsal business in town comes from unsigned acts. Hey, the garage gets old after a while! ❖



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