

August 8—August 22, 1998 VOL. 18 NO. 14 EST. 1981

# MUSIC R

NASHVILLE'S MUSIC INDUST



The Wilkinsons

## BOTH ENDS AGAINST THE MIDDLE

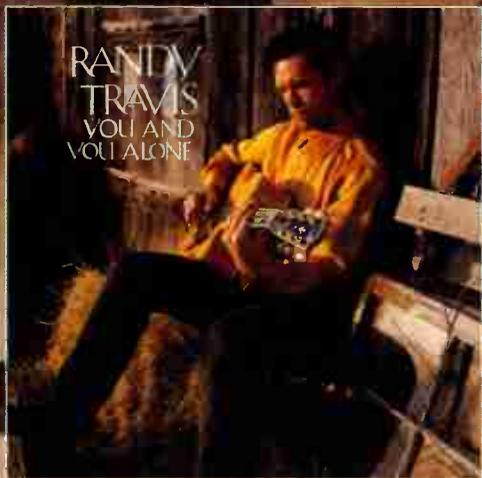
The Song Hold Dilemma

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HE IS A MAN OF FEW WORDS...  
BUT WHEN HE SINGS,  
HE SAYS IT ALL.



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NASHVILLE'S MUSIC INDUSTRY PUBLICATION

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## COVER ARTIST



**Artist Name:** The Wilkinsons: Steve, Amanda, Tyler

**Label:** Giant

**Current Single:** "26c"

**Current Album:** *Nothing But Love*

**Current Video:** "26c"

**Current Producers:** Doug Johnson, Russ Zavitsou,  
Tony Haselden

**Hometown:** Nashville!

**Management:** Fitzgerald-Hartley

**Booking:** William Morris

**Hits:** "26c" Highest debut single entrance in R&R history; SongPower Index highest scoring new act debut single in history.

**Birthdate:** Steve, August 18; Amanda, January 17; Tyler, April 30

**Birthplace:** Belleville, Ontario, Canada

**Interesting Facts:** Amanda and Tyler were delivered by the same doctor as their father.

**Outside Interests:** Steve: Fishing, hunting, dirt bikes, SCUBA. Amanda: Singing, soccer, reading. Tyler: All things Star Wars.

**Favorite Album:** Steve: *Waitin' For The Sun To Shine*, Ricky Skaggs; Amanda: *Rumours*, Fleetwood Mac; Tyler: *Anthology*, The Beatles



# MUSICAL CHAIRS

by CHARLENE BLEVINS

## Orbison Sues Sony, Liquid Audio Expands

### NEWS

**ORBISON ESTATE SUES SONY**—The estate of **Roy Orbison** is asking Sony Music Entertainment for more than \$12 million plus damages in a dispute over payment of foreign and domestic royalties. Lawyers for **Barbara Orbison**, widow and executor for the Orbison estate, filed an amended complaint July 8 in US District Court charging that Sony misrepresented contract and rate information used to determine payment for use of Orbison's recordings. The suit also alleges that Sony failed to give the estate information about a distribution deal with a European company known for questionable accounting practices. The Orbison estate first filed suit against Sony last summer as the result of an audit conducted by the estate. The suit also asks that ownership of Orbison's Monument masters be returned to the estate. A spokesman for Sony said the company believes it has properly calculated and paid royalties.

**LIQUID AUDIO WIDENS FLOW**—Liquid Audio, an Internet music software tools and technologies company, has announced a number of new moves and associations to expand its business base. Liquid Audio has introduced the phased rollout of Liquid Music Network (LMN), a syndicated music destination for music commerce and digital distribution. The LMN is an Internet showcase of new music in Liquid Audio format, with Liquid Tracks available for preview, purchase and digital download. It can be found within sites all over the Internet, beginning with charter affiliate sites ElectricVillage, myLAUNCH, Nordic Entertainment and Ultimate Band List. Artists on LMN include **Little Feat, Frank Zappa, Ray Charles, Incubus, Patsy Cline, Simple Minds, Aretha Franklin, Dar Williams, Jesus Jones, Creedence Clearwater Revisited, Loudon Wainwright III** and **essence**. Record labels represented include Razor & Tie, Twin Tone, Sub Pop, Rykodisc, RCA, Arista, and V2 Records. Consumers of the LMN will

also have direct access to purchase Hewlett-Packard CD-Rs via a link. They may also buy standard full-length CDs for shipment through the mail via links to participating online retailers.

Liquid Audio has also teamed with Platinum Entertainment to facilitate the new PlatinumCID Web site—scheduled to be operational in October—to preview, purchase and download individual songs and create custom CDs from any of Platinum Entertainment's available titles. In addition, Platinum will create the Platinum Music Network, a unique 24-hour streaming Internet radio station featuring titles from Platinum's catalog of pop, rock, blues, country, gospel, jazz and classical recordings.

Liquid Audio has also formed a strategic alliance with Muze and Baker & Taylor Entertainment to sell and distribute albums for musicians not currently signed to a major label. Finally, Liquid Audio has formed an association with BMI and SESAC to help protect songwriters' and publishers' music performance rights over the Internet. Liquid Audio will encourage Web sites using their distribution technology to obtain the PROs' Internet license, and will aid in distributing those license agreements and support material to Web site operators. Liquid Audio will provide SESAC and BMI with information regarding sites using Liquid Audio technology, which will aid the PROs in the collection and payment of royalties for music performed on the Internet. <[www.liquidmusic-network.com](http://www.liquidmusic-network.com)>

**BMI UPDATES MUSICBOT**—BMI has announced an enhanced Version 2.0 of its BMIMusicBot web search and database technology to be launched this fall. The new version includes advanced heuristics and artificial intelligence, automated assessment and index linking. The new engine will also search in French, German, Dutch, Spanish and Italian.

**JONES RADIO INCREASES REACH**—Jones International Networks, Ltd., parent company of Jones Radio Network has com-

pleted a \$100 million debt offering and closed on the acquisition of MediaAmerica, Inc. Proceeds from the offering will fund the MediaAmerica purchase, further development and acquisitions, and other general corporate growth opportunities. The MediaAmerica acquisition makes Jones Radio Network the largest independent radio network in the US.

**CMT INTERNATIONAL ESTABLISHES IN MIAMI**—CMT International has named **Maria Gomez** as Director of Affiliate Relations, Latin America. Gomez, who previously served as Affiliate Director for CBS Telenovelas, Latin America, will open CMT's Miami office.

**JIMMY DRIFTWOOD PASSES**—Famed folk singer/writer **Jimmy Driftwood** died on July 12 in a Fayetteville, Arkansas hospital. Driftwood, a school teacher, wrote "The Battle of New Orleans," "Tennessee Stud," "Wilderness Road," "The Songs of Billy Yank and Johnny Reb," and hundreds of other folk songs. He had tunes recorded by Eddy Arnold, the Kingston Trio, Johnny Horton, Hawkshaw Hawkins and others. Driftwood, born **James Corbett Morris** on June 20, 1907, recorded six albums on RCA Victor from 1958-1963, and three albums on Monument in the mid sixties. He was 91.

**WEA REORGANIZES CHRISTIAN ARM**—After months of speculation about the future of Warner Alliance and Warner Christian Distribution, WEA, Inc., the distribution and manufacturing arm of Warner Music Group, has changed the name of Warner Christian Distribution to WEA Christian Distribution. **Melinda Scruggs Gales**, WCD GM/VP, said the change "more clearly reflects the further involvement and commitment for all the labels in the Warner Music Group." Under the new arrangement, Scruggs Gales has the power to sign direct distribution and manufacturing deals. Absolute Records and Tommy Boy Gospel are the newest signings with WEACD.

[continued on page 26]



**REPUBLICANS IN THE ROUND**—Travis Tritt and Suzy Bogguss recently performed a "Night of Music" to benefit the Ronald and Nancy Reagan Research Institute and the Alzheimer's Association. Also performing were the Singing Senators—Majority Leader Trent Lott and Senators John Ashcroft, Larry Craig and James Jeffords. Pictured, L-R: Gary Falcon, Falcon Management and Tritt's Manager; Ashcroft, Lott, Bogguss, Tritt, Jeffords, Craig, and RIAA President and CEO Hilary Rosen. Photo: Doug DeMark

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**ROY RIDES FOR THE SUNSET  
1911-1998**

The man in the white hat, Roy Rogers, died in his sleep July 6 at his home in Victorville, California. Born Leonard Franklin Slye November 5, 1911 in Cincinnati, Rogers went on to become one of the most enduring Western icons of his time—eventually earning the “King of the Cowboys” designation coined to promote his first big-budget feature films.

Music was important in the Slye farmhouse, and Rogers first performed with his cousin as the Slye Brothers before the family moved to California. His work with various vocal groups bore fruit with the 1934 formation of the Sons of the Pioneers. Film roles both with and without Sons led to Rogers’ motion picture heyday in the ‘40s. Though not considered a major recording artist, Rogers recorded for Decca—with Sons of the Pioneers—Victor, RCA and Capitol among others. Hits included “My Chickashay Gal” and “Stampede.” A 1991 tribute album to Rogers on RCA spawned a duet single with Clint Black titled “Hold On Partner.”

During the ‘50s the *Roy Rogers Show* blossomed on radio and television. Rogers went on to open the Roy Rogers Western Museum in Victorville as well as a chain of fast-food restaurants. Inducted into the Country Music Hall of Fame both as a member of Sons of the Pioneers and individually, Rogers is survived by his wife, Dale Evans, six of his nine children and scores of grand and great-grandchildren.

—Chuck Aly

**SESAC Strikes Rogue Radio**



WILLIAM VELEZ

Infringers beware! BDS is watching.

SESAC has filed what may become a precedent-setting federal lawsuit against Pennsylvania-based radio group WPNT, Inc., and its management. The complaint states that WPNT’s three stations broadcast more than 300 unauthorized performances of 25 SESAC compositions. The defendant

refused SESAC licenses for years on the premise that its stations did not play SESAC music. BDS monitoring has since identified a pattern of infringement on the stations.

SESAC President/COO William Velez says, “What we’re leading up to—and this may be just the opening salvo—is BDS technology being accepted in infringement actions the way lie-detector and DNA tests are in other litigation.” It is the second BDS-based suit SESAC has brought, the first was settled out of court. The WPNT suit also breaks new ground in seeking damages for infringing performances via unlicensed audio streaming to the Internet.

—Chuck Aly

**Producer Pluggers**

Hamstein Publishing’s newly formed Hamstein Productions will represent producers, invest in new talent and offer production coordination services. Headed by GM Ginny Johnson and Senior Director Of Creative Services Reese Faw, the new endeavor has signed Tom Shapiro, Bob DiPiero, Blake Mevis, Mary Ann Kennedy and Clarke Schleicher for exclusive representation.

“Richard Perna came up with the idea after having met Ginny and realizing her experience,” says Hamstein Publishing VP/GM Jeff Carlton. “Her relationships with A&R departments and labels are strong from dealing with producers and their projects, and she has great rapport with many artists. This gives us the ability to assist new producers in developing their careers.” Johnson previously worked with producers such as Jerry Crutchfield, Jimmy Bowen, Chris Farren, Paul Worley, Scott Hendricks and many more, and Reese Faw was formerly A&R Administrator for the RCA Label Group.

“My involvement,” continues Carlton, “has been to make sure that everyone knows that the success of this production company depends upon the success of the producers we’ve signed, and their work. Our publishing catalog will be competing on a level playing field with every catalog in town for acts represented by Hamstein Productions. There are no inside deals, whatsoever, about how many Hamstein songs our producers cut. They are two separate entities. But this does increase my access just a little bit as a publisher, and it will benefit me.”

Carlton continues. “It’s an agent situation. We’re looking to develop a new generation of producers. We are going to promote these producers, make them highly visible and be beating the streets pitching them.”

—David M. Ross



Hamstein Productions’ Ginny Johnson and Bill Ham.

**THE BUZZ**

**Happy Trails Edition**

Album sales continue to inch upward as copyright reps take a stand. Meanwhile, an original singing cowboy heads for the big prairie in the sky.



**SESAC—PRO** takes no prisoners. Tip: If you RSVP for one of their shindigs, you better show.



**Roy Rogers**—What role models used to be.



**Heat Wave**—There hasn’t been this much sweat on the Row since ‘96 year-end album sales were released.



**Pat Higdon**—Publisher doggedly seeks hold earnest money (see lead story) and gets twenty thou!! Next up: A songwriter stampede to PJM?



**Saving Private Ryan**—Spielberg film confuses many who thought D-Day was Decca’s big promo push on CRS Thursday.

# REEL WORLD MUSIC

Producer/engineer "heavies" Phil Ramone (moderator), Tony Brown, Garth Fundis, George Massenburg and Narada Michael Walden were the featured speakers at a Nashville panel presented by NARAS in conjunction with the SPARS Biz/Tech '98 conference on July 9. Ramone questioned the demands of balancing art and commerce. "I have trouble making records for radio," Massenburg admitted candidly. "It's unfortunate we don't have a broader palette to take to radio." Walden emphasized that part of the producer's task is to help the artist create something more commercial. "To do that I have to know what Black radio wants," he stressed.

Fundis underscored, "There must be creative trust between producer and artist." "At the end of the day, it's the artist's music," said Brown. "Sometimes the label doesn't agree with the direction a project is taking, but if it's working and they have a vision of themselves, I'll hang in the wind with them."



Tuning vocal performances is often a difficult discussion topic, but the panel took it head on. "ProTools has become a help for the artists," said Brown. "There's always a line or two to fix, but I don't have any artists who rely on tuning to save the record." Walden added, "Every artist needs to be helped for the longevity of the recording. Aretha Franklin is one of the greatest, but we spend hours piecing bits together to make her sound great." Fundis reluctantly agreed that the technology can be useful as opposed to making an artist sing a verse over and over. "Today's standards are so high, I'm not such a purist anymore."

—David M. Ross



**ARIGATO. DOMO ARIGATO**—Charlie Nagatani, arguably country music's most zealous Japanese promoter and fan, recently appeared on *Crook & Chase* and the Grand Ole Opry during a two-week U.S. visit. He announced the lineup for his annual collaboration with Nashville's Refugee Management, the Country Gold Festival which is held at the base of Japan's Mt. Aso. Celebrating its tenth anniversary, this year's show will feature Bryan White, Ja Dee Messina, Asleep At The Wheel, Sam Bush and River Road. Nagatani, who will open the show with his band, has seen attendance grow from 8,000 in 1989 to 30,000 last year. During his June voyage, Nagatani led a group of 23 like-minded Japanese on excursions to the Dallas George Strait festival date, Branson, Nashville, Las Vegas and Graceland, thank you very much.

—Chuck Aly

## TOPLEY TO BUILD ON MILE-HIGH BLESSINGS

"I just got a wild hair, if you want to know the truth—there's no marketing genius involved here," Mercury Nashville President Luke Lewis says of the concept for British rocker William Topley's second Mercury album. Recently released, *Mixed Blessing* is a compilation of new recordings, selected songs from Topley's work fronting U.K. band The Blessing and two tracks from his first Mercury Nashville release, *Black River*.

The project clincher was securing licenses to two Blessing albums, *Prince Of The Deep Water* and the unreleased *Locusts & Wild Honey*. "It took forever—and it's kind of humorous at this point because we licensed them from MCA," Lewis chuckles, referring to what has since become Mercury's corporate parent.

"He had worked up half a dozen really cool songs," Lewis explains, "but didn't have enough for an album. I wanted to get the [Blessing product] into the marketplace, and get on the radio with some new music while letting people know that the other albums are available—sort of kill a bunch of birds with one stone. If we happen to get a hit out of any of these new tracks we'll sell a lot of *Mixed Blessing*, I hope, and people who buy it might go back and find the catalog."

"We had a reasonable start with *Black River*," says manager Paul Crockford. "Because we had built up some really good reaction in various parts of the country, we didn't want to go away and spend another year doing a new album." Topley has generated frenzied support in and around the Denver market.



"The whole story in Colorado is pretty bizarre, in a way," Crockford says. "It's huge. We probably sold more than 50% of [*Black River*] in the state. In the process, people were paying \$40 for import copies of the first Blessing record."

"William is a unique and fun situation for a station like ours," says Dave Benson, Program Director at Boulder Adult Rock station KBCO. "This was one of the few markets in the country where the Blessing record had initial and continued success. When William's solo record came out we were very interested in seeing if the excitement would hold up. We found out pretty quickly that it had. Also, a lot of people were not aware of him from the older days—it was, 'What is that song? Who is that voice?'"

"We know there is a demand there, we just have to spread it," Lewis explains. "The good news is we have a few markets where we know what works and they're not sort of freaky places." Crockford adds, "It's building—Nashville's coming on board, Philadelphia, Boston, Cleveland, Santa Fe. The idea was not to lose the momentum."

"The whole key now is we need to get a hit at radio," Crockford says. "A lot of big things have broken out of [Colorado], be it Blues Traveler or even The Eagles, going back a few years. What I'd like to do is lift Denver and Boulder up and move them around the other 50 states. Then I'd be a happy man." And a certified marketing genius.

—Chuck Aly

## BOTH ENDS AGAINST THE MIDDLE

# THE SONG HOLD DILEMMA

*Music Row/Rowfax and Copyright Society of the South recently co-sponsored the Nashville Song Hold Forum. Songwriters, publishers and label reps gathered to discuss the current—and problematic—state of the Song Hold.*



It was all smiles after the conference... Pictured, L-R, standing: EMI Songwriter Richard Leigh, Sony Music President Allen Butler, Attorney Dick Frank, RLG Sr. A&R VP Thom Schuyler, BMI VP Roger Sovine, Decca Sr. VP Mark Wright, Patrick Joseph Music President Pat Higdon, BMG Songs VP Karen Conrad, Indy Producer/Warner Chappell Songwriter Josh Leo; seated: Arista Nashville President Tim DuBois, Producer Jerry Kennedy, EMI Music Exec. VP/GM Gary Overton. Photos by Alan Mayor

**T**he Nashville song hold was invented in the fifties by Owen Bradley and Chet Atkins," said Forum Chairman Chuck Neese. Though the song hold is never mentioned in the US copyright law, he explained, "It has evolved as an industry practice from a portion of the law that grants the copyright owner the right to choose who will make the first recording of his song. The law spells out no guidelines for how the initial license should be negotiated. The owner has complete control."

This control issue is, in essence, the source of our current conundrum.

"When the owner promises to grant that initial license," said Neese, "he has created a hold. Since there are no guidelines, the term 'hold' means different things to different people.

"And there's your trouble."

The trouble, say songwriters and publishers, is that the granting of a hold for their song—their intellectual property—too often only

means losing control of their own commodity. The song is out of the marketplace, perhaps for an extended period of time, only to be returned to them six months or a year later, uncut. Lack of communication on the status of that property further exacerbates the problem.

A third issue rising in the current maelstrom is the number of songs being put on hold for a given project. Copyright owners say 20 is too many, yet stories abound about projects holding 40, 50, even 80 songs. In the words of one publisher, "It's all about commitment."

Producers and A&R and label reps—those who hold the songs—say the complex and lengthy process of album production simply "is what it is," and they are merely working within the machine. They also countercharge duplicity from publishers who continue to pitch a song that has been put on hold, and worse, renege on holds. Still, they say, the status quo works.

The unstoppable force meets the immovable object.

However, it's the fundamental desire to get that song on a record and in the con-

Howard," joked Richard Leigh), seldom had to wait more than a month or two to have a song recorded. And it was not uncommon in the singles-focused industry of the time to

you've got to do it."

Needless to say, it doesn't always happen that way. But that's a process we try to implement. Of course, you walk in the studio with a comp tape of songs you're going to cut, and the artist brings a tape of three songs they found the night before at The Longhorn and there are three songs on your comp tape that aren't going to be on the record. That's out of our control.



**PAT HIGDON**

**Richard Leigh:** All of you all are well intended—and I'm speaking to the label representatives—I know you are swamped and it's difficult to call everyone back; it's overwhelming. But the reality is, communication has to begin or frustration will continue.

And I need to take issue with one previous statement, that when I grant a hold or my publisher grants a hold, that we've agreed to issue the initial license. If I'm with someone who is a coordinator for a pro-

**"90% of my problems come from people who don't have either the right or the authority to be in the hold game."**

sumer marketplace that drives copyright owners to participate in a process with an ultimately frustrating—or fabulous—outcome. As we are fond of saying, it all begins with a song.

All considered, it's supply and demand of a commodity that has grown from a mom and pop country store, if you will, to a multinational high-tech industry where the stakes, for everyone, are high. And business is not done in the store any more, but within a machine that has, through growth, added layer upon layer of filters.

Stalwart entertainment attorney Richard Frank detailed the Compulsory License Act, but cautioned that an underlying legal principal of that act is where things start to get sticky.

"If the ownership of a copyright is split between more than one owner," said Frank, "then either copyright owner can issue a mechanical license to a record company and bind the other, provided the license is given in reasonable good faith."

So far so good. But...

"If a publisher says to a producer, 'I will give you the first license on this song,' that can be a binding oral contract between them. At the same time, if it is co-published, the publisher is agreeing to do more than he can deliver. And within those parameters lie our problems."

And, as we are wont to do here in the

take a song to an artist on Monday and hear it on the radio on Friday.

Ah, the good old days.

As the business has grown, naturally, so has the complexity of the issues. Panelists were asked to consider just two questions, "What do you like about holds?" and "What do you not like about holds?"

But many more questions arose during the afternoon. Among them, "Who has the right to grant a hold?" "Who has the right to ask for a hold?" "How long should a hold last?" And, "How many songs should one artist have on hold?"

Panelists included Allen Butler, Karen Conrad, Tim DuBois, Dick Frank, Pat



**THOM SCHUYLER**

**"Those people you perceive to be at the bottom of the process are the only conduit you may have to that artist."**

Higdon, Jerry Kennedy, Richard Leigh, Josh Leo, Gary Overton, Thom Schuyler, Mark Wright, and moderator Roger Sovine.

Please note the two hour conversation totalled 15,000 words. In the interest of clarity and brevity, we've edited the transcript to a manageable size, all the while trying to maintain the integrity of the statement or response.

#### **COMMUNICATION**

**Moderator Roger Sovine:** Out in the hall, Mark Wright said, "This is pretty simple...(laughter)...it's just communication." Mark would you expound on that?

**Mark Wright:** As most of you know, I

ducer or an A&R person who doesn't have any authority, I can't grant that authority [to them]. A hold, to me, begins—and the communication should begin—when the artist and the producer both like it, and agree they want to ask for a license—not when the coordinator or A&R person says casually to me, my plugger or publisher, "give me a hold on that." (Applause)

What I don't like about holds is, they do not have a finite size. That's where policy that detailed a finite period of time would come in handy. The NSAI [tried to do this] years ago. We concluded that two to three weeks, maybe 30 days, was sufficient. We voted on it, put it down on paper and sent it



**JERRY KENNEDY**

to the heads of all the labels. And we got only one response. If the hold begins at the point where you and your artist like it, we have a beginning. Let's just put a door on it at the other end.

**Pat Higdon:** Richard, I know we have to communicate, but we also have to establish what language we're communicating in. I didn't think I had the right to grant a hold until I'd been in the business for about five years, and then, only on a

South, Jerry Kennedy explained how simple it was way back when. "I came to town in '61," said Kennedy. "It was rare, then, for something to be co-published, or co-written." (BMI and ASCAP writers weren't even allowed to write together, added Roger Sovine.) "That made life awfully easy in putting a song on hold. Plus, we released three albums a year by some artists." The writers of the day ("There was only Harlan

return all my calls quickly, (laughter) and that's the key to this whole thing. We get a call from somebody who will say, "We have an opportunity to play this song tomorrow for x artist, and you've got this thing on hold." At that point, it's our responsibility as a producer or label to tell the artist: "This publisher is missing an opportunity to play this song for a Platinum artist tomorrow. If you say you're going to cut this song,

request I felt was solid from a person who could make the decision to record the song. I would take the initiative to contact every copyright owner for permission and let the

person in our A&R department says. "I'd like to put your song on hold and take it to Martina McBride tomorrow." So that's the battle you fight. Even if we abided by that

publishers, writers, it's incumbent upon us all to ask straight-up questions. There are people out there I don't give holds to because I've had 150 of them in the past, and never had a record. So I just say, I'm not comfortable giving you a hold.

**Leigh:** But what happens so often in this bait and switch, is there's an intimidation factor and also the scabbing factor that Thom was referring to.

**Higdon:** When you're talking about communication, it becomes the publisher's responsibility to communicate to the writer, and often, the publisher may have a sense that [having another artist cut the song] would be a good thing. But everybody has to be in agreement, or there's no covenant.

**"We have precious little control over our own commodity as it is, and a second and third hold helps us keep control."**

person on the other end know. In the last five years, probably 90% of my problems come from people who don't have either the right or the authority to be in the hold game. And that's not only at the record label level, but at the publisher level. There are song pluggers who don't understand they're conveying a right they can't give without consulting other people; there are label people taking a song and asking for a hold as if they were a producer or the artist, when in fact they're just going to move it up another level. If you define each step with those people, then it's fine. If you don't define that language, you don't know what you're communicating about.

**Wright:** You've got to get that language clarified to say the artist and producer will hear this within a time frame you verbally communicate. But we still—to keep our credibility with our artists—need to know we have an exclusive on it at that particular time. I've taken a song and played it for the artist, the artist falls in love with it, I call back to put it on hold, they say "it was just put on hold yesterday by..."

#### FINITE TIME

**Higdon:** If you define you want to hold it for two days—or two weeks—to play it for the artist, then there's no problem, as long as someone takes the initiative to talk to everyone involved with that particular copyright.

type of policy, it would be terribly imperfect.

**Leigh:** It would be imperfect if the next person would scab me, you mean?

**Schuyler:** Yeah. Sure. It's a rough world out there.

#### BAIT & SWITCH

**Leigh:** I'm puzzled why there's such resistance to having guidelines. And regarding "the lowest person on your team"—I do view them as a conduit to the artist and producer. What I'm saying is—does he or she have the authority to give me a sense that the song has a chance to be recorded? Realistically, no. In reality, the most powerless person in the whole thing is the song-

**"You have the right, as publisher and songwriter, to put some restrictions on a hold and to expect an answer back."**

writer, who will get caught in the old label bait-and-switch. We want very much for the label and artist to cut our song, so we'll say, "Yeah! You've got my A song." And then, no word back. There's the assumption that no news is good news, and then one day, you stumble on to your plugger and he's all hopped up that someone else over there is going to cut it. Now wait a minute! What happened to Martina? What happened to our communication?

**Higdon:** That's your plugger's fault.

**Leigh:** In the 23-and-a-half years I've been here, I've watched ethics and morality and fair play go steadily downward. Even with-



KAREN CONRAD

#### THE CO-PUBLISHER UPGRADE

**Karen Conrad:** It's hard, also, because there are so many co-publishers. Half the time, I

don't know who these people are at the other companies [granting] holds. I don't know how much integrity they have. If something actually goes on hold, then we get sideways...how did it happen?

**Overton:** During my brief stint at a label, if I got a song, loved it and wanted to get it to one of our artists, I would ask, "Is there a co-publisher on this? Tell me who it is so I can call them." Then if the song gets pitched out from under me, I can say, "Wait a minute!"

**Wright:** That has been used as an excuse on many occasion to upgrade the pitch.

**Higdon:** People trying to upgrade their pitch are not pitching to be in this business for a long time. They're pitching for an event, trying to get to the next step as fast as they can. My writers have trust that I'm going to build relationships that are good for me and good for them. Sometimes, I'll gamble on a new act over an established act.

But I'll be willing to look you in the eye and say, "I can't take a Gary Allen cut as

**Thom Schuyler:** Unfortunately, the reality in many cases is those people you perceive to be at the bottom of the process are the only conduit you may have to that artist. I respect the issue of language, but all of these processes are terribly imperfect. If Richard Leigh and EMI want to carry on that process, we'll respect it. However, the next guy in line will be delighted if the lowest

in your own publishing company. The horror stories cannot all be blamed on the record labels: we've got to take some responsibility for it on our side...in this chaos, in this lack of guidelines, people take advantage to hurt each other on the same side of the street. Guidelines are necessary.

**Gary Overton:** We are a partners in a business here; it's not us against them. Pluggers,



RICHARD LEIGH

**"It's ironic that the man that owns the mine isn't management, he's labor."**

opposed to a Mark Chesnutt cut." That's what my writers demand of me, and you can't get pissed off at me for that.

## SECOND IN LINE

**Sovine:** Pat, if you played a song for Tim McGraw, and he said, "I'm cutting that song!" Would you say, "When?"

**Higdon:** Yeah!

**Sovine:** And he says, "six months." What would you say?

**Higdon:** I would make a decision, and either live with it, or say, "Can you move it up a little bit, or can I call you back in 30 days?" I would try to limit my downside. I'd say "Hey Tim, I'll hold for you as long I can, but can I continue to play the song for other people?" I bought a piece of property this week, and paid earnest money on it. The guy asked me, since we didn't have a fixed closing date, if he could continue to take names. I don't have any problem with that. I don't see why we can't do the same thing with holds. But, if I've told someone he's got that song, he's got it.

**Overton:** I've asked the pluggers not to give second holds. Where we get in a lot of trick bags is, even if it's just one publisher—what happens if you have the initial hold, two backup holds and then Garth Brooks calls, who you sent a tape out to a year ago, and says, "Hey, man, I want to cut it next week?" Are you really going to say, "Uh, you got the fourth hold?" We shouldn't be playing the holds.

**Conrad:** We have precious little control over our own commodity as it is, and a second and third hold helps us keep control. They're important. It keeps the producer, the label, from passing that song off to the next artist.

**Higdon:** It may take a year to get to a couple of artists who will cut in the next six months. If I don't play my song for those people, I won't have a backup position, if Tim McGraw wanes on it down the road. So I continue to play songs, but I still honor my first hold.

**Schuyler:** The phone call I hate to get is exactly what you're describing. When somebody played a song that I had on hold for an artist they perceived superior to my artist. All of a sudden I've got a problem I shouldn't have.

**Higdon:** I've done it just as often the other way around. I've got a cut on a new act of Allen's that could have been a Brooks & Dunn cut. The B&D hold came in late, and I've given it to Allen's act.

**Schuyler:** But you wouldn't have had the problem if you'd stopped pitching the song once you gave it to Allen.

**Higdon:** I don't have a problem. I honored my hold.

## WHO'S IN CHARGE?

**Leigh:** To make a little analogy: The producer, the publisher, and the record company

are building a little house. All you guys walk away from it, but one person remains...the songwriter. He's going to live in it. Every now and then remember, that's the guy that lives with it...those royalties, those mechanicals, whether it was a great artist or a lesser artist. All you who work at the label, the publishing company, you get a paycheck and go home. But the house you built, I will live in. The publisher, of course, will share—but he has a lot of people to share with; he has a lot of horses in his stable. I've only got one. And it's an old gray mare. (laughter)

**Dick Frank:** If the giving of a hold is an important publisher's decision and commitment, and if everybody on the publisher's staff is granting holds, you've got the difference between a commitment and a one night stand. Not only is it not going to amount to much, you're also not going to know who else is in the house when you come in the front door. Shouldn't there be some discussion of where the authority to make these commitments lies?

**Sovine:** Richard said it at the get-go. He thinks a hold is honorable when the producer and the artist say to him "We want a hold on this song."

**Higdon:** If you define the difference between a hold and a license, let the labels deal with the issue of licensing, and keep the conveyance of a hold between an artist and producer, you have two separate things, and they're policeable.

**Frank:** What if the artist and the producer are talking to a songpluggers who has been with that company for two weeks and this is the first pitch he's ever made? Are you going to have a decision-making level?

**Overton:** All the creative staff at my company are able to grant holds, and they'll live and die by that hold.

**Wright:** I run into publishers or writers who will say, "We have this song on hold for your artist," and I'll say, "Really?" The manager put it on hold. And I'm embarrassed. I haven't even heard the song.

**Higdon:** We sit down once a week and go through those hold lists, and if we are not

sure those songs are held by a responsible person, I'll pick up the phone and call somebody.

## GENTLEMAN'S AGREEMENT

**Tim DuBois:** I think the most amazing thing is that we're a long way in this, and I haven't spoken at all...(laughter). Everything here is relevant. Richard, because he is a writer of stature, maybe has different expectations than someone who's working very hard just to get their songs heard. I'm kind of a Cybil up here because there's still a songwriter that lives somewhere deep inside of me. But the key is, you have the right, as publisher and songwriter, to put

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some restrictions on a hold and to expect an answer back. You need to have the flexibility to keep that gate open, though, if I call and ask for more time. We have a gentle-

happen, I would've had to give it back.

**Leigh:** I don't see how anyone could fault you there, if at any time they had the right to say, "I'm tired of this; it doesn't look like

**"It's everyone's responsibility to take charge of their career."**

men's agreement system that if we were all gentlemen, and talked enough, would probably work. What happens sometimes is people get greedy and sometimes don't talk. And despite everybody's best intentions, horror stories happen. I had a song on hold for almost three years. It was originally pitched for a duet for one of my big artists and a new artist. It looked like it was going to happen and then it went away. We still believed in the song and wanted it for a new artist. This was not a bait and switch. That's something to me that is intolerable. Anybody with any scruples will call you and say, "Hey, Alan Jackson passed on this; I've got another pitch I want to make, but I realize that hold is over." I assure you there was not one ounce of evil intent; it's just the way the thing came down. But at any point, if anybody had said, "I gotta have that song back," and I didn't have a real belief it was going to

it's going anywhere." I'd had a song on hold at Capitol and every time an album would go by it would not get cut. Two years went by. Finally we called and said, "We have another artist interested in that song, and since your artist chose not to cut it, thank you, we're moving on." You know what the response was? "I don't like Richard's attitude." People aren't always as gentlemanly as you Tim, and that's why a policy is needed. Holds don't need to be open-ended any more. It's ironic that the man that owns the mine isn't management, he's labor.

**Wright:** Are you saying with this policy, if we don't come through, there is some sort of repercussion...?

**Leigh:** No, Mark. The day the tracking comes down, the hold is over if you don't cut it—renegotiate. The NSAI policy was no word/no hold. It saves a lot of phone calling.

#### THE ARTIST'S EAR

**Allen Butler:** There are times when you pitch a song to an artist and they pass. If the label still believes the song can be a hit for that artist, we may have to wait six weeks until they come in for another song meeting...and we try to slip it in to their song tape again. The next time they may love the song.



**JOSH LEO**

**Higdon:** And that's fine, when you tell us what you're doing.

**Butler:** I'm just saying it doesn't always go directly to the artist and get instant approval.

**Higdon:** On the other side, I've had songs sitting in lists of holds, seen the artist walk through the label 10 times and never be played a song. Then I've tracked the artist down on the road, got the song to them and gotten an answer within 48 hours, when the label didn't take the initiative to do it.

**Josh Leo:** I've been on all sides—record company, writing songs, producing. I see everybody's point. But I'm of the belief that it's all up to the writer. If the writer wants to give a two-week hold, it's his



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responsibility to go to his publisher and say so. If the writer's not comfortable after two weeks or two months, say so to your publisher—who by the way, screws a lot of us, and I'm sorry, but there are a lot of publishers out there saying one thing out of this side of their mouth, and another out of the other side. It's up to us, as writers, to hold them to their word. They can then hold the record company to their word, and the producer to his word, and more importantly, the artist, who is the hardest one to pin down, to their word. If you don't feel comfortable with the process, don't write songs. You have to control your own destiny.



ALLEN BUTLER

**Higdon:** Exactly. When I made the offer, the co-publisher agreed; we held the money in lieu of a recording date. When

relationships.

**Butler:** If you have a problem with one person—then you can do whatever you

**“All this can be resolved by a little extra effort in communication, without a lot of contracts or hassle. This is still an honorable town, an honorable industry.”**

they recorded the song, we gave the check back.

**Wright:** So this must be an artist you've had a shaky history with.

**Higdon:** We've had a bunch of [problems] with.

**Wright:** To go that far, you're looking at this person and calling them a liar.

feel necessary. But as a spokesperson for Sony Music Nashville, I would not do that as a company policy.

**Wright:** You'd have to be retrieving escrow checks...

**Butler:** Yeah, I'd have checks flying, book-keeping, accounting...

**Leigh:** You don't have time to return our phone calls, I can't imagine the nightmare that would cause...

**Higdon:** I don't have problems with people not calling me back. I have problems with people holding a song for six months, deciding at the last minute they don't want to



ROGER SOVINE

record it, then coming back on the next record and doing the same thing—never making a sincere commitment.

**CHANGE OF HEART**

**DuBois:** As hard as it is for a writer to conceive

**“Our industry has grown and the stakes are higher than they've ever been.”**

**PAY TO HOLD OPTION**

**Sovine:** Would record companies be willing to pay for an option, to have the right to hold a song for say, 30 days, which gives them time to get an answer from the artist, and would publishers be willing to accept that fee, for thirty days, and at the end of the deal, somebody gets the money?

**Higdon:** We've done it. We've kept the money in the drawer on a couple of situations; we've held people to recording dates by asking them for money. You can write the default any way you want. I've found artists are willing to do it where record companies aren't. I've done it about three times in the last year.

**Leo:** Who does the money go to?

**Overton:** I'd assume it'd be the same split as the writer/publisher relationship.

**Higdon:** I'm not calling them a liar. I'm saying, "I've already lost money dealing with you, I'm not going to lose any more. If you want it, put it up."

**DuBois:** We choose who we do business with. If you've had somebody who's screwed you a couple times in the past, I might insist on something like that. But to make that a rule, it flies in the face of relationships, and this is a business about

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this, an artist can really think he loves your song. But you get in that tracking session and somehow it doesn't come off like they thought it would. I don't know how you address that.

Angeles is because of this honor code system. A friend of mine in the movie business said, "Explain this song hold thing." I said, "Well, if we want to cut a song, we say,

**Smith:** There's always a fight.

**DuBois:** No, there's not always a fight. Quite often for a new artist, I'll put things on hold and say "Hey, don't pitch this to Joe

**"We are a partners in a business here; it's not us against them."**

**Conrad:** If somebody gets into the studio with a song and it doesn't work, I could forgive that. But I do have an argument with so many songs being put on hold for 10 slots. We'll hear there are 20-25 songs on hold and they're still trying to "beat" those songs. That makes us nervous as publishers.

**Wright:** You've got to continue looking for songs up until you track, though. I've found hits the day before the session many times.

**Schuyler:** We're always looking for good songs. We may start six months ahead of the recording process, which might take about two months. At RCA and BNA, you have Sam Ramage, Renee Bell, Thom Schuyler, Joe Galante, all involved in the process. You've got four people trying to do their jobs, constantly making comp tapes, and once everybody agrees, they're put on hold. The process continues and rolls over. And we communicate with all of you.

That's the process, and it takes six months. Sometimes we do have 20 songs on hold but that's pretty rare. Again, everybody has the option of saying yes or no. And Karen, when it does get up to 30 songs on hold—are you going to benefit by saying "Take my song out of there?" Probably not.

**Leigh:** The frustration for us is we promise to let you cut our song, but you don't and are powerless to promise us you will. That's a dilemma. Twenty-three years ago, when I had a hold, it got cut. Now, it's

'Hey, put that on hold.' And they put it on hold." And he howled! He said, "Are you kidding? We have to pay for a script in Los Angeles, whether we do it or not." And you know what? I didn't feel like an idiot, I felt really good. I'm sorry to get so philosophical, but I don't want to change it.

**Leigh:** Burying ourselves in paper is unrealistic, but it's strictly theory that we're going to communicate. I liked what you said, Josh, about as a writer, you should go to your publisher and tell him how you want him to honor your copyright. And yet, he has administrative rights. So we may be locked in for two or three years with no say-so at all



**GARY OVERTON**

four times. [To Higdon] How much money you taking, Pat?

**Higdon:** I got twenty thousand.

(*Maybem!*)

**Sovine:** Now, there's a publisher for you, Stephony!

**Tedd French:** (plugger, On The Green Music) People who take the authority to put a song on hold should put their money

Dipschultz, but if you get a chance to pitch it to Tim McGraw or whoever, that's fine. But call me and let me know what's going on." I don't think there's anything wrong with what Mr. Higdon's doing if it's somebody who's screwed him over three or

**"Shouldn't there be some discussion of where the authority to make these commitments lies?"**

until we can say, "Really liked working with you, except when you didn't follow my wishes, so now I need to move on." The decisions he makes affect us in a very tangible way.

**Leo:** I sit down with my publisher and turn in a tape and say here's who I want you to pitch it to first, if they pass, here's who I want you to pitch it to second. It's everyone's responsibility to take charge of their career.

**THE AUDIENCE SPEAKS  
TIME IS MONEY**

**Stephony Smith:** One of my favorite quotes among songwriters now is "I coulda hadda..." I coulda had a Reba cut, but it was

where their mouth is. There can be some equitable amount, decided by some committee. The first thing you said when Roger brought up the question of money, is: "Oh, we don't need any more paperwork or hassles." Well, that's what somebody said once upon a time about the mechanical license; about a PRO. If an A&R person says, "I want that song on hold," [you say] "Thank you very much, here's the form everybody knows about, my people will send you people a bill for \$100. I'll split it with the writers if you don't cut the song. You want to hold it another 30 days, you owe us another \$100." At least the writers get something for having their necks stuck out by their plugger or their publisher.

**Anthony Martin:**

(Sony A&R) We're trying to do a few things different. I take a song, walk up to the act, "You like this song? Great, let's put it on hold." I'm not going to give anybody a hundred bucks to put a song on hold, because as soon as I can get to



**MARK WRIGHT**

the artist, we're going to cut a guitar & vocal on it and say, "Do you still love this?" That's as close as I can get you to a cut without holding a gun on the artist. Because we all

**"You've got to continue looking for songs up until you track."**

meaningless on one side, and powerful on the other.

**CODE OF HONOR**

**Sovine:** Our industry has grown and the stakes are higher than they've ever been. The greed factor is there.

**Leigh:** That's all the more reason to have a set of rules to play by.

**Leo:** One reason I moved here from Los

on hold for somebody else. After three years of that, it adds up. Having a fee would help compensate the writer for the lost revenue incurred through holds that don't get cut.

**Leo:** Every time I've had that situation, I've called somebody and said "Hey, that song you've got on hold for that new artist, I have a possibility that Reba might cut that song." And nine times out of ten, they will let it go...

know, we go into the studio and the artist says, "We don't like that song anymore..." How do we control that?

**Audience member:** We can't control that.

**Martin:** Right. So who gets busted?

**Higdon:** Nobody gets busted for that, because that's good faith. You mentioned work tapes—if every label would ask their artists to spend two hours and work-tape them, we'd clear up 90% of the hold problems.

**Betty Rosen:** (VP Publishing/Magnatone Music & Director of Film Music Workshop) With all due respect about communication and ethics—and I moved here from LA as well for the communication and honor system—intellectual property has merit and the way they option scripts with a financial equity in case something doesn't work out could apply to our business. Even in good faith, if something is held for three years, you haven't lost complete income that way. You may maintain relationships, but I wish there were a way for some kind of financial compensation to hold the property in the esteem in which it needs to be held. (Applause)

**Shawn Heflin:** (Chrysalis Music) To continue with that; what if we had a non-profit organization called The Holding Company that ships out an easy contract granting 30 days to get a song heard by those involved in making decisions? After 30 days, you have to pay \$1,000, \$5,000, whatever, for every month you continue to hold that song. The Holding Company keeps it in escrow and after six months, that money is returned or

split between the publishers and writers, based on how the deal is structured.

**Wright:** Here's a scenario: A young A&R guy is just getting started. Somebody walks in with "Indian Outlaw." Off the wall, but one of the biggest records in the last five years. Do you think this kid, if he has to put up \$1,000 of the company's money, is going to put it on hold? Probably not.

**Higdon:** Somewhere along the line, he has to start thinking that way. He has to be willing to go to the wall for something.

**DuBois:** When you option a script and you make a payment for the rights to that script, then that writer is assured he's going to get the money. But is he guaranteed at that point who's going to star in the movie?

**Rosen:** No. Sometimes, the films aren't even put into production.

**DuBois:** So if I option a song, does that give me the right to cut it on any artist I want to?

**Rosen:** It's all negotiable.

### WRITER DEALS & HOLDS

**Whitney Daane:** (Maverick Music) I've been in a situation where a song has been on hold for two years and gets cut, and everyone has behaved honorably. What never gets mentioned here, though, is there are writers, over the course of a two-year hold, whose deal comes into question. That writer can lose their deal because they're unrecouped. I don't think any of us are suggesting we need to start exchanging money on day one. But if a label believes in a song enough to hold it for two years, perhaps

there is a way to create an equitable situation for both parties. An artist's career can be jeopardized if we pull the song and have to pitch it somewhere else. By the same token, a writer's livelihood is jeopardized if their smash song is on hold in perpetuity and their publisher has to make a decision to no longer advance them their draw.

**Butler:** I want to re-emphasize that all this can be resolved by a little extra effort in communication, without a lot of contracts, without a lot of hassle. This is still an honorable town, an honorable industry, and everybody conducts themselves so, with few exceptions. But I don't think we have to change the entire system and bog ourselves down in a bunch of bull just to make this thing work. ♦



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# DISCLAIMER

by ROBERT K. OERMANN

# DIScovering Bruce Robison

The big news on Music Row's rock scene this week is the major-label debut by our beloved **EvinRudes**. Anyone who has listened to 103-FM during the past year surely knows what a charming record "Drive Me Home" is. Previously reviewed in these pages as an indie effort, it is now going out to the nation's tastemakers as the act's debut Mercury single. God speed. Do us proud.

Given this national breakthrough, it's somehow appropriate that the stack of Nashville pop to review seems to be growing each week. This issue introduces us to Porcelain, The Guy Smiley Blues Exchange, Drain the Lobster, Fearless Freap and Jim Hoke & The Jump Daddies, with nods of reacquaintance to old faves Radney Foster and Big Al & The Heavyweights. Whenever I get discouraged about Music Row's lack of creativity, I take heart from this ongoing alternative activity in our fair community.

I've had an advance CD on my desk for months by **Bruce Robison**. I never got finished product or any information from Lucky Dog, but I see that it has somehow escaped into the stores. Anyway, to make a long story short, I decided it was time to listen whether he was a label "secret" or not. Now I'm mourning the fact that I didn't do this earlier. All this great music just sitting there going to waste while I've been cluttering my ears with the latest hack song/hack producer/hack singer with a zillion dollar marketing budget. For being tardy, shame on me. For being unsupportive, shame on Sony. For being over-the-top great, a well-deserved **DIScovery Award**.

I realize that it's well beyond the scope of *Music Row* to be saluting a label that doesn't even have a Nashville address, but what can I do when faced with a release schedule that includes such excellence as the Billy Bragg/Wilco CD and the Linda Ronstadt record? Either of them could find a home at Americana. Both of them are the reason for a **Label of the Day** award to **Elektra Records**.

And as long as we're talking eclectic here, can I have the hands of everyone who has listened to the **Randy Scruggs** advance CD containing everyone from Joan Osborne and Bruce Hornsby to Vince Gill and Travis Tritt? Do that ASAP. In the meantime, turn up his country-rock solo single from the *Crown of Jewels* project. It will make you feel so good. **Disc of the Day**, hands down.

## COUNTRY

### AMY BETH "The Best Man For This Job Is A Woman"

Writer: Welz; Producer: Joey Welz; Publisher: Comettale/Parravano, ASCAP; Caprice International 9899 (717-627-4800)

Must be heard to be believed. Her sense of meter is wacked and her vocal tone is strictly Peterbilt exhaust. But there's something undeniably fun going on in this garage extravaganza.

### THE GREAT DIVIDE "Pour Me A Vacation"

Writer: McClure/Taylor; Producer: Lloyd Maines; Publishers: Cowboys and Sailors, BMI; Atlantic CDX.

The drunk sitting next to you is too loud, too obnoxious and too oafish...and he made this irritating record.

### RANDY SCRUGGS "I Wanna Be Loved Back"

Writer: Randy Scruggs/Earl Thomas Conley; Producer: Randy Scruggs; Publisher: Jagged Edge/E.T.C./Harris/Gordon, BMI/ASCAP; Reprise CDX.

This boy's slight vocal rasp, the kick-ass rhythm track, the electric guitar ride, the for-real band sound and the country-rock/blue-collar rock attitude push all my buttons. Play this ten zillion times.

### EDDIE RABBITT

#### "Love May Never Pass This Way Again"

Writer: Eddie Rabbitt/Roger Cook; Producer: Tim Kish/Eddie Rabbitt; Publisher: Eddie Rabbitt/Island Bound, BMI/ASCAP; Intersound Country CDX.

Gentle, groove oriented and sooooo smoooooooooth.

### ALAN JACKSON "I'll Go On Loving You"

Writer: Kieran Kane; Producer: Keith Stegall; Publisher: Spur 66/Little Duck, SESAC; Arista 3135.

Please explain to me why one of the great contemporary country singers is talking his way through an orchestral Yanni record.

### LORRIE MORGAN

#### "You'd Think He'd Know Me Better"

Writer: Bobbie Cryner; Producer: Richard Landis; Publisher: Ensign/Lonesome Dove, BMI; BNA CDX.

It was a great, great song when writer Cryner cut it. And this torchy performance throws a spotlight back on its greatness.

### LeANN RIMES "Nothin' New Under the Moon"

Writer: Rick Bowles/Tom Shapiro/Josh Leo; Producer: Wilbur C. Rimes; Publisher: Hamstein/Cumberland/Tom Shapiro/Maypop/Mike Curb/Warner-Tamerlane/Hellmaymen, BMI; MCG-Curb 8640

Great voice; weak material.

### TY HERNDON "It Must Be Love"

Writer: Craig Bickhardt/Jack Sundrud; Producer: Doug Johnson; Publisher: Almo/Craig Bickhardt/Magnasong/Red Quill, ASCAP/BMI; Epic 78983.

Gloriously melodic, beautifully produced and arranged with a question-and-answer chorus that is hooky, inventive and a joy to listen to. This guy sure can cut a single. The in-harmony "questions," by the way, are by a shamefully uncredited Sons of the Desert.

### DOLLY PARTON "Honky Tonk Songs"

Writer: Dolly Parton; Producer: Dolly Parton/Richie Owens; Publisher: Velvet Apple,

BMI; Decca 72061.

Dolly has reinvented herself once again. This sing-along female anthem is just one of the delights on a collection that shows she's back at the top of her game as a country songwriter. Stripping her sound down by recording in a home studio with my Americana faves Shinola gives her more personality and edge than she's had in years. Loving this, yes I am.

### CHAD BROCK "Evangeline"

Writer: Bob McDill/Carson Chamberlain; Producer: Norro Wilson/Buddy Cannon; Publisher: PolyGram/Ranger Bob/Colt-N-Twins, ASCAP/BMI; Warner Bros. 9387.

This has "party hearty" in every groove. Chad-a-hoochie?

## POP/ROCK

### HOKE & THE JUMP DADDIES "Bongo Java"

Writer: Jim Hoke/Lisa Haddad; Producer: none listed; Publisher: Hochanadel, no performance rights listed; Chelsea Music 3981 (track)

This big-band Latin outing starts in samba territory, then bursts into uptempo salsa brass blasts. Its the title track to a collection for sale at Bongo Java on Belmont Boulevard that also features tracks by Marshall Chapman, The Floating Men, David Schnauffer, Janis Ian, Jeff Coffin and 16 others. Proceeds go the W.O. Smith School of Music.

### FEARLESS FREAP "Alchemy"

Writer: Robinson; Producer: Rob Robinson/Fearless Freap; Publisher: none listed; RobSum 555623 (track) ([www.pubwire.com/freap](http://www.pubwire.com/freap))

Guitars, drums and brass collide into one another in a sonic collage, then settle into a soul-band groove. It's pretty noisy, but they definitely have sophistication and innovation on their side.

### RADNEY FOSTER "I'm In"

Writer: none listed; Producer: Darrell Brown; Publisher: none listed; Arista Austin 18833 (track)

It's produced with his vocal way up in the mix like a country record, but backed by a tough little rock band and cool backup vocals by Abra Moore. As always, Radney has a knack for the instant-hook pop chorus. Very involving on every level.

### LINDA RONSTADT "Heartbreak Kind"

Writer: Paul Kennerly/Marty Stewart; Producer: Glyn Johns; Publisher: Irving/Little March/Songs of PolyGram, BMI; Elektra 62206 (track)

Ronstadt's new *We Ran* collection is a killer. Our buddies John Hiatt, Randy Sharp and Jack Wesley Routh all made the cut as tunesmiths. So did Marty Stuart and Paul Kennerley, both of whom have their names misspelled in the credits. That doesn't take away from the monster thumping track, her nouveau-rock vocal and the deep twang guitar and nifty harmony, both by our own Bernie Leadon.

## BOTH ENDS AGAINST THE MIDDLE

# THE SONG HOLD DILEMMA

*Music Row/Rowfax and Copyright Society of the South recently co-sponsored the Nashville Song Hold Forum. Songwriters, publishers and label reps gathered to discuss the current—and problematic—state of the Song Hold.*



It was all smiles after the conference... Pictured, L-R, standing: EMI Songwriter Richard Leigh, Sony Music President Allen Butler, Attorney Dick Frank, RLG Sr. A&R VP Thom Schuyler, BMI VP Roger Sovine, Decca Sr. VP Mark Wright, Patrick Joseph Music President Pat Higdon, BMG Songs VP Karen Conrad, Indy Producer/Warner Chappell Songwriter Josh Leo; seated: Arista Nashville President Tim DuBois, Producer Jerry Kennedy, EMI Music Exec. VP/GM Gary Overton. *Photos by Alan Mayor*

**T**he Nashville song hold was invented in the fifties by Owen Bradley and Chet Atkins," said Forum Chairman Chuck Neese. Though the song hold is never mentioned in the US copyright law, he explained, "It has evolved as an industry practice from a portion of the law that grants the copyright owner the right to choose who will make the first recording of his song. The law spells out no guidelines for how the initial license should be negotiated. The owner has complete control."

This control issue is, in essence, the source of our current conundrum

"When the owner promises to grant that initial license," said Neese, "he has created a hold. Since there are no guidelines, the term 'hold' means different things to different people.

"And there's your trouble."

The trouble, say songwriters and publishers, is that the granting of a hold for their song—their intellectual property—too often only

means losing control of their own commodity. The song is out of the marketplace, perhaps for an extended period of time, only to be returned to them six months or a year later, uncut. Lack of communication on the status of that property further exacerbates the problem.

A third issue rising in the current maelstrom is the number of songs being put on hold for a given project. Copyright owners say 20 is too many, yet stories abound about projects holding 40, 50, even 80 songs. In the words of one publisher, "It's all about commitment."

Producers and A&R and label reps—those who hold the songs—say the complex and lengthy process of album production simply "is what it is," and they are merely working within the machine. They also countercharge duplicity from publishers who continue to pitch a song that has been put on hold, and worse, renege on holds. Still, they say, the status quo works.

The unstoppable force meets the immovable object.

However, it's the fundamental desire to get that song on a record and in the con-

Howard," joked Richard Leigh), seldom had to wait more than a month or two to have a song recorded. And it was not uncommon in the singles-focused industry of the time to

you've got to do it."

Needless to say, it doesn't always happen that way. But that's a process we try to implement. Of course, you walk in the studio with a comp tape of songs you're going to cut, and the artist brings a tape of three songs they found the night before at The Longhorn and there are three songs on your comp tape that aren't going to be on the record. That's out of our control.



PAT HIGDON

## **"90% of my problems come from people who don't have either the right or the authority to be in the hold game."**

sumer marketplace that drives copyright owners to participate in a process with an ultimately frustrating—or fabulous—outcome. As we are fond of saying, it all begins with a song.

All considered, it's supply and demand of a commodity that has grown from a mom and pop country store, if you will, to a multinational high-tech industry where the stakes, for everyone, are high. And business is not done in the store any more, but within a machine that has, through growth, added layer upon layer of filters.

Stalwart entertainment attorney Richard Frank detailed the Compulsory License Act, but cautioned that an underlying legal principal of that act is where things start to get sticky.

"If the ownership of a copyright is split between more than one owner," said Frank, "then either copyright owner can issue a mechanical license to a record company and bind the other, provided the license is given in reasonable good faith."

So far so good. But...

"If a publisher says to a producer, 'I will give you the first license on this song,' that can be a binding oral contract between them. At the same time, if it is co-published, the publisher is agreeing to do more than he can deliver. And within those parameters lie our problems."

And, as we are wont to do here in the



THOM SCHUYLER

take a song to an artist on Monday and hear it on the radio on Friday.

Ah, the good old days.

As the business has grown, naturally, so has the complexity of the issues. Panelists were asked to consider just two questions, "What do you like about holds?" and "What do you not like about holds?"

But many more questions arose during the afternoon. Among them, "Who has the right to grant a hold?" "Who has the right to ask for a hold?" "How long should a hold last?" And, "How many songs should one artist have on hold?"

Panelists included Allen Butler, Karen Conrad, Tim DuBois, Dick Frank, Pat

## **"Those people you perceive to be at the bottom of the process are the only conduit you may have to that artist."**

Higdon, Jerry Kennedy, Richard Leigh, Josh Leo, Gary Overton, Thom Schuyler, Mark Wright, and moderator Roger Sovine.

Please note the two hour conversation totalled 15,000 words. In the interest of clarity and brevity, we've edited the transcript to a manageable size, all the while trying to maintain the integrity of the statement or response.

### **COMMUNICATION**

**Moderator Roger Sovine:** Out in the hall, Mark Wright said, "This is pretty simple...(laughter)...it's just communication." Mark would you expound on that?

**Mark Wright:** As most of you know, I

ducer or an A&R person who doesn't have any authority, I can't grant that authority [to them]. A hold, to me, begins—and the communication should begin—when the artist and the producer both like it, and agree they want to ask for a license—not when the coordinator or A&R person says casually to me, my plugger or publisher, "give me a hold on that." (Applause)

What I don't like about holds is, they do not have a finite size. That's where policy that detailed a finite period of time would come in handy. The NSAI [tried to do this] years ago. We concluded that two to three weeks, maybe 30 days, was sufficient. We voted on it, put it down on paper and sent it



JERRY KENNEDY

South. Jerry Kennedy explained how simple it was way back when. "I came to town in '61," said Kennedy. "It was rare, then, for something to be co-published, or co-written (BMI and ASCAP writers weren't even allowed to write together, added Roger Sovine). That made life awfully easy in putting a song on hold. Plus, we released three albums a year by some artists. The writers of the day ("There was only Harlan

return all my calls quickly, (laughter) and that's the key to this whole thing. We get a call from somebody who will say, "We have an opportunity to play this song tomorrow for x artist, and you've got this thing on hold." At that point it's our responsibility as a producer or label to tell the artist: "This publisher is missing an opportunity to play this song for a Platinum artist tomorrow. If you say you're going to cut this song,

to the heads of all the labels. And we got only one response. If the hold begins at the point where you and your artist like it, we have a beginning. Let's just put a door on it at the other end.

**Pat Higdon:** Richard, I know we have to communicate—but we also have to establish what language we're communicating in. I didn't think I had the right to grant a hold until I'd been in the business for about five years, and then, only on a

## **"In '61 it was rare for something to be co-published or co-written."**

request I felt was solid from a person who could make the decision to record the song. I would take the initiative to contact every copyright owner for permission and let the

person in our A&R department says, "I'd like to put your song on hold and take it to Martina McBride tomorrow." So that's the battle you fight. Even if we abided by that

publishers, writers, it's incumbent upon us all to ask straight-up questions. There are people out there I don't give holds to because I've had 150 of them in the past, and never had a record. So I just say, I'm not comfortable giving you a hold.



KAREN CONRAD

**Leigh:** But what happens so often in this bait and switch, is there's an intimidation factor and also the scabbing factor that Thom was referring to.

**Higdon:** When you're talking about communication, it becomes the publisher's responsibility to communicate to the writer, and often, the publisher may have a sense that [having another artist cut the song] would be a good thing. But everybody has to be in agreement, or there's no covenant.

**THE CO-PUBLISHER UPGRADE**

**Karen Conrad:** It's hard, also, because there are so many co-publishers. Half the time, I

**"We have precious little control over our own commodity as it is, and a second and third hold helps us keep control."**

person on the other end know. In the last five years, probably 90% of my problems come from people who don't have either the right or the authority to be in the hold game. And that's not only at the record label level, but at the publisher level. There are song pluggers who don't understand they're conveying a right they can't give without consulting other people; there are label people taking a song and asking for a hold as if they were a producer or the artist, when in fact they're just going to move it up another level. If you define each step with those people, then it's fine. If you don't define that language, you don't know what you're communicating about.

**Wright:** You've got to get that language clarified to say the artist and producer will hear this within a time frame you verbally communicate. But we still—to keep our credibility with our artists—need to know we have an exclusive on it at that particular time. I've



TIM DUBOIS

taken a song and played it for the artist, the artist falls in love with it, I call back to put it on hold, they say "it was just put on hold yesterday by..."

**FINITE TIME**

**Higdon:** If you define you want to hold it for two days—or two weeks—to play it for the artist, then there's no problem, as long as someone takes the initiative to talk to everyone involved with that particular copyright.

type of policy, it would be terribly imperfect.

**Leigh:** It would be imperfect if the next person would scab me, you mean?

**Schuyler:** Yeah. Sure. It's a rough world out there.

**BAIT & SWITCH**

**Leigh:** I'm puzzled why there's such resistance to having guidelines. And regarding "the lowest person on your team"—I do view them as a conduit to the artist and producer. What I'm saying is—does he or she have the authority to give me a sense that the song has a chance to be recorded? Realistically, no. In reality, the most powerless person in the whole thing is the song-

**"You have the right, as publisher and songwriter, to put some restrictions on a hold and to expect an answer back."**

writer, who will get caught in the old label bait-and-switch. We want very much for the label and artist to cut our song, so we'll say, "Yeah! You've got my A song." And then, no word back. There's the assumption that no news is good news, and then one day, you stumble on to your plugger and he's all hopped up that someone else over there is going to cut it. Now wait a minute! What happened to Martina? What happened to our communication?

**Higdon:** That's your plugger's fault.

**Leigh:** In the 23-and-a-half years I've been here, I've watched ethics and morality and fair play go steadily downward. Even with-

don't know who these people are at the other companies [granting] holds. I don't know how much integrity they have. If something actually goes on hold, then we get sideways...how did it happen?

**Overton:** During my brief stint at a label, if I got a song, loved it and wanted to get it to one of our artists, I would ask, "Is there a co-publisher on this? Tell me who it is so I can call them." Then if the song gets pitched out from under me, I can say, "Wait a minute!"

**Wright:** That has been used as an excuse on many occasion to upgrade the pitch.

**Higdon:** People trying to upgrade their pitch are not pitching to be in this business for a long time. They're pitching for an event, trying to get to the next step as fast as they can. My writers have trust that I'm going to build relationships that are good for me and good for them. Sometimes, I'll gamble



RICHARD LEIGH

on a new act over an established act. But I'll be willing to look you in the eye and say, "I can't take a Gary Allen cut as

**"It's ironic that the man that owns the mine isn't management, he's labor."**

**Thom Schuyler:** Unfortunately, the reality in many cases is those people you perceive to be at the bottom of the process are the only conduit you may have to that artist. I respect the issue of language, but all of these processes are terribly imperfect. If Richard Leigh and EMI want to carry on that process, we'll respect it. However, the next guy in line will be delighted if the lowest

in your own publishing company. The horror stories cannot all be blamed on the record labels; we've got to take some responsibility for it on our side...in this chaos, in this lack of guidelines, people take advantage to hurt each other on the same side of the street. Guidelines are necessary.

**Gary Overton:** We are a partners in a business here; it's not us against them. Pluggers,

opposed to a Mark Chesnutt cut." That's what my writers demand of me, and you can't get pissed off at me for that.

**SECOND IN LINE**

**Sovine:** Pat, if you played a song for Tim McGraw, and he said, "I'm cutting that song!" Would you say, "When?"

**Higdon:** Yeah!

**Sovine:** And he says, "six months." What would you say?

**Higdon:** I would make a decision, and either live with it, or say, "Can you move it up a little bit, or can I call you back in 30 days?" I would try to limit my downside. I'd say "Hey Tim, I'll hold for you as long I can, but can I continue to play the song for other people?" I bought a piece of property this week, and paid earnest money on it. The guy asked me, since we didn't have a fixed closing date, if he could continue to take names. I don't have any problem with that. I don't see why we can't do the same thing with holds. But, if I've told someone he's got that song, he's got it.

**Overton:** I've asked the pluggers not to give second holds. Where we get in a lot of trick bags is, even if it's just one publisher—what happens if you have the initial hold, two backup holds and then Garth Brooks calls, who you sent a tape out to a year ago, and says, "Hey, man, I want to cut it next week?" Are you really going to say, "Uh, you got the fourth hold?" We shouldn't be playing the holds.

**Conrad:** We have precious little control over our own commodity as it is, and a second and third hold helps us keep control. They're important. It keeps the producer, the label, from passing that song off to the next artist.

**Higdon:** It may take a year to get to a couple of artists who will cut in the next six months. If I don't play my song for those people, I won't have a backup position, if Tim McGraw wanes on it down the road. So I continue to play songs, but I still honor my first hold.

**Schuyler:** The phone call I hate to get is exactly what you're describing. When somebody played a song that I had on hold for an artist they perceived superior to my artist. All of a sudden I've got a problem I shouldn't have.

**Higdon:** I've done it just as often the other way around. I've got a cut on a new act of Allen's that could have been a Brooks & Dunn cut. The B&D hold came in late, and I've given it to Allen's act.

**Schuyler:** But you wouldn't have had the problem if you'd stopped pitching the song once you gave it to Allen.

**Higdon:** I don't have a problem. I honored my hold.

**WHO'S IN CHARGE?**

**Leigh:** To make a little analogy: The producer, the publisher, and the record company

are building a little house. All you guys walk away from it, but one person remains...the songwriter. He's going to live in it. Every now and then remember, that's the guy that lives with it...those royalties, those mechanicals, whether it was a great artist or a lesser artist. All you who work at the label, the publishing company, you get a paycheck and go home. But the house you built, I will live in. The publisher, of course, will share—but he has a lot of people to share with; he has a lot of horses in his stable. I've only got one. And it's an old gray mare. (laughter)

**Dick Frank:** If the giving of a hold is an important publisher's decision and commitment, and if everybody on the publisher's staff is granting holds, you've got the difference between a commitment and a one night stand. Not only is it not going to amount to much, you're also not going to know who else is in the house when you come in the front door. Shouldn't there be some discussion of where the authority to make these commitments lies?

**Sovine:** Richard said it at the get-go. He thinks a hold is honorable when the producer and the artist say to him "We want a hold on this song."

**Higdon:** If you define the difference between a hold and a license, let the labels deal with the issue of licensing, and keep the conveyance of a hold between an artist and producer, you have two separate things, and they're policeable.

**Frank:** What if the artist and the producer are talking to a songpluggers who has been with that company for two weeks and this is the first pitch he's ever made? Are you going to have a decision-making level?

**Overton:** All the creative staff at my company are able to grant holds, and they'll live and die by that hold.

**Wright:** I run into publishers or writers who will say, "We have this song on hold for your artist," and I'll say, "Really?" The manager put it on hold. And I'm embarrassed. I haven't even heard the song.

**Higdon:** We sit down once a week and go through those hold lists, and if we are not

sure those songs are held by a responsible person, I'll pick up the phone and call somebody.

**GENTLEMAN'S AGREEMENT**

**Tim DuBois:** I think the most amazing thing is that we're a long way in this, and I haven't spoken at all...(laughter). Everything here is relevant. Richard, because he is a writer of stature, maybe has different expectations than someone who's working very hard just to get their songs heard. I'm kind of a Cybil up here because there's still a songwriter that lives somewhere deep inside of me. But the key is, you have the right, as publisher and songwriter, to put

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some restrictions on a hold and to expect an answer back. You need to have the flexibility to keep that gate open, though, if I call and ask for more time. We have a gentle-

men's agreement system that if we were all gentlemen, and talked enough, would probably work. What happens sometimes is people get greedy and sometimes don't talk. And despite everybody's best intentions, horror stories happen. I had a song on hold for almost three years. It was originally pitched for a duet for one of my big artists and a new artist. It looked like it was going to happen and then it went away. We still believed in the song and wanted it for a new artist. This was not a bait and switch. That's something to me that is intolerable. Anybody with any scruples will call you and say, "Hey, Alan Jackson passed on this; I've got another pitch I want to make, but I realize that hold is over." I assure you there was not one ounce of evil intent; it's just the way the thing came down. But at any point, if anybody had said, "I gotta have that song back," and I didn't have a real belief it was going to

**"It's everyone's responsibility to take charge of their career."**

happen, I would've had to give it back. **Leigh:** I don't see how anyone could fault you there, if at any time they had the right to say, "I'm tired of this; it doesn't look like

it's going anywhere." I'd had a song on hold at Capitol and every time an album would go by it would not get cut. Two years went by. Finally we called and said, "We have another artist interested in that song, and since your artist chose not to cut it, thank you, we're moving on." You know what the response was? "I don't like Richard's attitude." People aren't always as gentlemanly as you Tim, and that's why a policy is needed. Holds don't need to be open-ended any more. It's ironic that the man that owns the mine isn't management, he's labor. **Wright:** Are you saying with this policy, if we don't come through, there is some sort of repercussion...? **Leigh:** No, Mark. The day the tracking comes down, the hold is over if you don't cut it—renegotiate. The NSAI policy was no word/no hold. It saves a lot of phone calling.

**THE ARTIST'S EAR**

**Allen Butler:** There are times when you pitch a song to an artist and they pass. If the label still believes the song can be a hit for that artist, we may have to wait six weeks until they come in for another song meeting...and we try to slip it in to their song tape again. The next time they may love the song.



**JOSH LEO**

**Higdon:** And that's fine, when you tell us what you're doing.

**Butler:** I'm just saying it doesn't always go directly to the artist and get instant approval. **Higdon:** On the other side, I've had songs sitting in lists of holds, seen the artist walk through the label 10 times and never be played a song. Then I've tracked the artist down on the road, got the song to them and gotten an answer within 48 hours. when the label didn't take the initiative to do it. **Josh Leo:** I've been on all sides—record company, writing songs, producing I see everybody's point. But I'm of the belief that it's all up to the writer. If the writer wants to give a two-week hold, it's his



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responsibility to go to his publisher and say so. If the writer's not comfortable after two weeks or two months, say so to your publisher—who by the way, screws a lot of us, and I'm sorry, but there are a lot of publishers out there saying one thing out of this side of their mouth, and another out of the other side. It's up to us, as writers, to hold them to their word. They can then hold the record company to their word, and the producer to his word, and more importantly, the artist, who is the hardest one to pin down, to their word. If you don't feel comfortable with the process, don't write songs. You have to control your own destiny.



ALLEN BUTLER

**Higdon:** Exactly. When I made the offer, the co-publisher agreed; we held the money in lieu of a recording date. When

relationships.

**Butler:** If you have a problem with one person—then you can do whatever you

**“All this can be resolved by a little extra effort in communication, without a lot of contracts or hassle. This is still an honorable town, an honorable industry.”**

they recorded the song, we gave the check back.

**Wright:** So this must be an artist you've had a shaky history with.

**Higdon:** We've had a bunch of [problems] with.

**Wright:** To go that far, you're looking at this person and calling them a liar.

feel necessary. But as a spokesperson for Sony Music Nashville, I would not do that as a company policy.

**Wright:** You'd have to be retrieving escrow checks...

**Butler:** Yeah, I'd have checks flying, book-keeping, accounting...

**Leigh:** You don't have time to return our phone calls, I can't imagine the nightmare that would cause...

**Higdon:** I don't have problems with people not calling me back. I have problems with people holding a song for six months, deciding at the last minute they don't want to

record it, then coming back on the next record and doing the same thing—never making a sincere commitment.

**CHANGE OF HEART**

**DuBois:** As hard as it is for a writer to conceive

**“Our industry has grown and the stakes are higher than they've ever been.”**

**PAY TO HOLD OPTION**

**Sovine:** Would record companies be willing to pay for an option, to have the right to hold a song for say, 30 days, which gives them time to get an answer from the artist, and would publishers be willing to accept that fee, for thirty days, and at the end of the deal, somebody gets the money?

**Higdon:** We've done it. We've kept the money in the drawer on a couple of situations; we've held people to recording dates by asking them for money. You can write the default any way you want. I've found artists are willing to do it where record companies aren't. I've done it about three times in the last year.

**Leo:** Who does the money go to?

**Overton:** I'd assume it'd be the same split as the writer/publisher relationship.

**Higdon:** I'm not calling them a liar. I'm saying, “I've already lost money dealing with you, I'm not going to lose any more. If you want it, put it up.”

**DuBois:** We choose who we do business with. If you've had somebody who's screwed you a couple times in the past, I might insist on something like that. But to make that a rule, it flies in the face of relationships, and this is a business about



ROGER SOVINE

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this, an artist can really think he loves your song. But you get in that tracking session and somehow it doesn't come off like they thought it would. I don't know how you address that.

Angeles is because of this honor code system. A friend of mine in the movie business said, "Explain this song hold thing." I said, "Well, if we want to cut a song, we say,

**Smith:** There's always a fight.

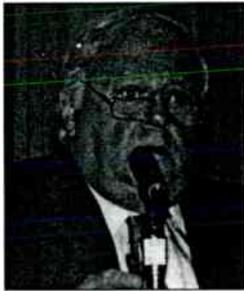
**DuBois:** No, there's not always a fight. Quite often for a new artist, I'll put things on hold and say "Hey, don't pitch this to Joe

**"We are a partners in a business here; it's not us against them."**

**Conrad:** If somebody gets into the studio with a song and it doesn't work, I could forgive that. But I do have an argument with so many songs being put on hold for 10 slots. We'll hear there are 20-25 songs on hold and they're still trying to "beat" those songs. That makes us nervous as publishers.

**Wright:** You've got to continue looking for songs up until you track, though. I've found hits the day before the session many times.

**Schuyler:** We're always looking for good songs. We may start six months ahead of the recording process, which might take about two months. At RCA and BNA, you have Sam Ramage, Renee Bell, Thom Schuyler, Joe Galante, all involved in the process. You've got four people trying to do their jobs, constantly making comp tapes, and once everybody agrees, they're put on hold. The process continues and rolls over. And we communicate with all of you.



**RICHARD FRANK**

That's the process, and it takes six months. Sometimes we do have 20 songs on hold but that's pretty rare. Again, everybody has the option of saying yes or no. And Karen, when it does get up to 30 songs on hold—are you going to benefit by saying "Take my song out of there?" Probably not.

**Leigh:** The frustration for us is we promise to let you cut our song, but you don't and are powerless to promise us you will. That's a dilemma. Twenty-three years ago, when I had a hold, it got cut. Now, it's

'Hey, put that on hold.' And they put it on hold." And he howled! He said, "Are you kidding? We have to pay for a script in Los Angeles, whether we do it or not." And you know what? I didn't feel like an idiot, I felt really good. I'm sorry to get so philosophical, but I don't want to change it.

**Leigh:** Burying ourselves in paper is unrealistic, but it's strictly theory that we're going to communicate. I liked what you said, Josh, about as a writer, you should go to your publisher and tell him how you want him to honor your copyright. And yet, he has administrative rights. So we may be locked in for two or three years with no say-so at all



**GARY OVERTON**

four times. [To Higdon] How much money you taking. Pat?

**Higdon:** I got twenty thousand. (*Mayhem!*)

**Sovine:** Now, there's a publisher for you, Stephony!

**Tedd French:** (plugger, On The Green Music) People who take the authority to put a song on hold should put their money

**"Shouldn't there be some discussion of where the authority to make these commitments lies?"**

until we can say, "Really liked working with you, except when you didn't follow my wishes, so now I need to move on." The decisions he makes affect us in a very tangible way.

**Leo:** I sit down with my publisher and turn in a tape and say here's who I want you to pitch it to first, if they pass, here's who I want you to pitch it to second. It's everyone's responsibility to take charge of their career.

**THE AUDIENCE SPEAKS  
TIME IS MONEY**

**Stephony Smith:** One of my favorite quotes among songwriters now is "I coulda hadda..." I coulda had a Reba cut, but it was

where their mouth is. There can be some equitable amount, decided by some committee. The first thing you said when Roger brought up the question of money, is: "Oh, we don't need any more paperwork or hassles." Well, that's what somebody said once upon a time about the mechanical license; about a PRO. If an A&R person says, "I want that song on hold," [you say] "Thank you very much, here's the form everybody knows about, my people will send you people a bill for \$100. I'll split it with the writers if you don't cut the song. You want to hold it another 30 days, you owe us another \$100." At least the writers get something for having their necks stuck out by their plugger or their publisher.

**"You've got to continue looking for songs up until you track."**

meaningless on one side, and powerful on the other.

**CODE OF HONOR**

**Sovine:** Our industry has grown and the stakes are higher than they've ever been. The greed factor is there.

**Leigh:** That's all the more reason to have a set of rules to play by.

**Leo:** One reason I moved here from Los

on hold for somebody else. After three years of that, it adds up. Having a fee would help compensate the writer for the lost revenue incurred through holds that don't get cut.

**Leo:** Every time I've had that situation, I've called somebody and said "Hey, that song you've got on hold for that new artist. I have a possibility that Reba might cut that song." And nine times out of ten, they will let it go...



**MARK WRIGHT**

the artist, we're going to cut a guitar & vocal on it and say, "Do you still love this?" That's as close as I can get you to a cut without holding a gun on the artist. Because we all

know, we go into the studio and the artist says, "We don't like that song anymore..."

How do we control that?

**Audience member:** We can't control that.

**Martin:** Right. So who gets busted?

**Higdon:** Nobody gets busted for that, because that's good faith. You—mentioned work tapes—if every label would ask their artists to spend two hours and work-tape them, we'd clear up 90% of the hold problems.

**Betty Rosen:** (VP Publishing/Magnatone Music & Director of Film Music Workshop) With all due respect about communication and ethics—and I moved here from LA as well for the communication and honor system—intellectual property has merit and the way they option scripts with a financial equity in case something doesn't work out could apply to our business. Even in good faith, if something is held for three years, you haven't lost complete income that way. You may maintain relationships, but I wish there were a way for some kind of financial compensation to hold the property in the esteem in which it needs to be held. (Applause)

**Shawn Heflin:** (Chrysalis Music) To continue with that; what if we had a non-profit organization called The Holding Company that ships out an easy contract granting 30 days to get a song heard by those involved in making decisions? After 30 days, you have to pay \$1,000, \$5,000, whatever, for every month you continue to hold that song. The Holding Company keeps it in escrow and after six months, that money is returned or

split between the publishers and writers, based on how the deal is structured.

**Wright:** Here's a scenario: A young A&R guy is just getting started. Somebody walks in with "Indian Outlaw." Off the wall, but one of the biggest records in the last five years. Do you think this kid, if he has to put up \$1,000 of the company's money, is going to put it on hold? Probably not.

**Higdon:** Somewhere along the line, he has to start thinking that way. He has to be willing to go to the wall for something.

**DuBois:** When you option a script and you make a payment for the rights to that script, then that writer is assured he's going to get the money. But is he guaranteed at that point who's going to star in the movie?

**Rosen:** No. Sometimes, the films aren't even put into production.

**DuBois:** So if I option a song, does that give me the right to cut it on any artist I want to?

**Rosen:** It's all negotiable.

### WRITER DEALS & HOLDS

**Whitney Daane:** (Maverick Music) I've been in a situation where a song has been on hold for two years and gets cut, and everyone has behaved honorably. What never gets mentioned here, though, is there are writers, over the course of a two-year hold, whose deal comes into question. That writer can lose their deal because they're unrecovered. I don't think any of us are suggesting we need to start exchanging money on day one. But if a label believes in a song enough to hold it for two years, perhaps

there is a way to create an equitable situation for both parties. An artist's career can be jeopardized if we pull the song and have to pitch it somewhere else. By the same token, a writer's livelihood is jeopardized if their smash song is on hold in perpetuity and their publisher has to make a decision to no longer advance them their draw.

**Butler:** I want to re-emphasize that all this can be resolved by a little extra effort in communication, without a lot of contracts, without a lot of hassle. This is still an honorable town, an honorable industry, and everybody conducts themselves so, with few exceptions. But I don't think we have to change the entire system and bog ourselves down in a bunch of bull just to make this thing work. ♦



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**BIG AL & THE HEAVYWEIGHTS****"Hey Hey Mardi Gras"**

Writer: A. Lauro; Producer: Marty Stein; Publisher: Bluziana, BMI; Zulu 2664464 (track) ([www.bigal.net](http://www.bigal.net))

Nashville blues-rock faves take a trip to the Crescent City with a backbeat Mardi Gras anthem laced with electric blues guitar.

**THE GUY SMILEY BLUES EXCHANGE****"The Unexplained"**

Writer: C. West; Producer: Graham Spice/Guy Smiley Blues Exchange; Publisher: GSBE Music, BMI; Kind 1 (track) ([www.gsbe.com](http://www.gsbe.com))

Frank Zappa meets George Clinton meets Miles Davis meets Phish. Truly a wild funk ride. Band tours regionally out of Music City.

**DRAIN THE LOBSTER "Drain The Lobster"**

Writer: none listed; Producer: Mike Dysinger; Publisher: none listed; Eclectic 9801 (track) ([www.eclecticrocords.com](http://www.eclecticrocords.com))

Grunge rock lives in Nashville. These boys will rattle your teeth fillings.

**PORCELAIN "Shy"**

Writer: Val Strain; Producer: Dan Strain; Publisher: none listed; Wouwee (track)

Lilith-ready femme vocal on top of frenetic drumming and forceful electric guitar runs. Nashville based combo is rapidly picking up career speed.

**CHRISTIAN****ERIN O'DONNELL "All Of This"**

Writer: none listed; Producer: Alain Mallet;

Publisher: none listed; Cadence 46922 (track)  
Very Beatlesque.

**PHIL KEAGGY "Tender Love"**

Writer: none listed; Producer: Tom Lawne/Phil Keaggy; Publisher: none listed; Myrrb (track)

What is this, children's music? The melody is so sing-songy that it drives you instantly crazy. The vocal is dreadful. On the plus side, the everything-but-the-kitchen-sink production is stunning.

**AMERICANA****BRUCE ROBISON "Angry All The Time"**

Writer: none listed; Producer: none listed; Publisher: none listed; Lucky Dog 69134 (track)

Written with insight and integrity. Sung with heart and soul. Produced with atmospheric minimalist brilliance. It is so superior to the average country product as to be ridiculous. Make this man a star.

**RIDERS IN THE SKY "Autumn On The Trail"**

Writer: Robertson/Blair; Producer: Joey Miskulin; Publisher: Don Robertson Music, ASCAP; Rounder 0430 (track)

This just carries the airwaves. Flawless harmonies, haunting guitar ripples, heart-breaking fiddles, exquisite accordion sighs and gorgeous lyrics. Do your ears a favor—new CD is titled *A Great Big Western Howdy*.

**BILLY BRAGG & WILCO "Walt Whitman's Niece"**

Writer: Woody Guthrie/Billy Bragg; Producer: Wilco/Billy Bragg/Grant Showbiz; Publisher: Woody Guthrie/BMG Songs, BMI/ASCAP;

Elektra 62204 (track)

Bragg's thug-like voice and Wilco's raucous playing make Woody Guthrie live again on the *Mermaid Avenue* CD. Talk about the original "Americana" act...

**BLUEGRASS****THE NASHVILLE BLUEGRASS BAND****"Signs Following"**

Writer: Kate Campbell/Ira Campbell; Producer: Nashville Bluegrass Band/Mark Howard; Publisher: Large River; BMI; Sugar Hill 3882 (track)

This was a chilling standout on Kate Campbell's album last year. Turning a snake-handling saga into a mournful bluegrass performance is a stroke of sheer brilliance. Essential listening.

**HONORABLE MENTIONS**

**The EvinRudes**/Drive Me Home/Mercury  
**Tim McGraw**/Where the Green Grass Grows/Curb  
**Allison Moorer**/Set You Free/MCA  
**Rodney Carrington**/Fred/Mercury  
**Daniel Moore**/Turn Around/DJM  
**Bill Haymes**/Everybody Here/Major Label  
**John Berry**/Better Than a Biscuit/Capitol  
**Newsboys**/Step Up to the Microphone/Star Song  
**Alabama**/How Do You Fall In Love/RCA  
**Noah Kelly**/Take It All Out On You/Asylum  
**Rhonda Vincent**/I Sang Dixie/Lighthouse  
**Deep River**/Civil War/Little Harpeth ♦

**ROWLETTE****Willie Mayhoe**

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If you want to get through to one of the most powerful record label presidents on Music Row, first you have to go through the second most powerful person—receptionist Willie Mayhoe. Having sat in the hot seat of MCA's lobby for a good ten years, Mayhoe, originally from Rocky Mountain, Virginia, has seen it all.

Mayhoe landed in Nashville after wearing out the country songs on the jukebox in her home town. "I loved country music more than anything. None of my friends listened to it, but I didn't care. George Jones and Tammy Wynette were my favorites, but I was also interested in the business behind the music, so I packed up all my belongings, got on a Trailways bus and headed to Nashville."

After taking some classes at Belmont, she landed an internship at MCA and has been there ever since. Manning the traffic flow in the lobby has produced some amazing sights over the years. From the just-off-the-bus hopefuls with guitar in hand, to crazed fans who linger by the door and follow performers inside the building for an autograph, Mayhoe takes it all in stride.

"You have to be respectful to everyone," she says. "That's the way it is in this

company and that's the way we treat people."

So how does Willie handle the guy who once camped out in the lobby for days on end dropping tapes onto her desk every few hours? Or the guy who came in wanting an A&R appointment wearing a respectable three piece suit—with stockings and high heels?

"You just give them some advice—make a demo, set up showcases—and go about your business," she says flatly. "It's never become a closed door place. I've been told I should write a book about how to be a record label receptionist. When people from L.A. come here they can't believe we don't have more security. If anyone ever comes in here and gets me, just don't let the phone ring too long. But I do get excited when George Jones comes in, or Dolly Parton. Once I looked at the elevator camera and just saw a mass of hair. I knew it was Don King before the doors even opened. You just never know who's coming in here. What I love about this label is the offbeat artists, and how you get to see the whole process of a career. Jones is still my favorite; and I think Trisha Yearwood is the Streisand of country music—she has become such an amazing artist."

A typical day for Mayhoe involves fielding literally hundreds of phone calls—everything from artists calling for business info to fans complaining about their favorite performer's latest show, haircut, outfit, single or date. She has an uncanny memory for voices, so don't try to fib about who you are, she warns.

After work, Mayhoe, who is single and has no children, is a real music fan and loves to go see shows—particularly MCA artists, although the only person she's ever stood in line to see is Rosa Parks. She's also a sports fanatic.

"I just love basketball games," she says, "and I'm finally taking up golf after all these years. I love John Grisham novels, and I've taken a few trips to Florida although I'm saving for a big trip to Europe."

—Sandra Schulman



# VIDEO REVIEWS

by EDWARD MORRIS

## Now PLAYING

### Magic Moments

Recently, the American Film Institute completed the Herculean and thankless task of deciding which were the Top 100 American movies of all time. While I have nothing that grand or definitive to offer here, I do want to note that not all the great cinematic moments—like Cagney squishing the grapefruit into his companion's face and "Butch" and "Sundance" leaping off the cliff—are confined to films. Country videos have them too. These are some of the more memorable ones:

- The grim, gray funeral procession snaking down a dirt road through the woods and past a line of weary coal miners in Confederate Railroad's **"Daddy Never Was The Cadillac Kind."** (Directed by Martin Kahan)
- The terror-stricken little girl leaning out of the car window and looking back at her burning home in Martina McBride's **"Independence Day."** (Directed by Deaton Flanigen)
- The woman who's "lost her youth," her back to the camera, walking past the bleak motel where she's just concluded an emotionally desperate but unsatisfying tryst with a man who's "lost his dreams" in Dan Seals' **"They Rage On."** (Directed by Neil Abramson)
- Billy Ray Cyrus' painfully believable wince as he eyes the personal possessions his "old lady" has thrown out the front door in **"Where'm I Gonna Live."** (Directed by Marc Ball)
- Travis Tritt grinning devilishly as a kid hands his ex-girlfriend a quarter at the going-out-of-love yard sale in **"Here's A Quarter (Call Someone Who Cares)."** (Directed by Gerry Wenner)
- Multi-culturalism gone mad as Japanese cattle buyers in suits and cowboy hats line dance in an auction ring side-by-side with equally festive Amish farmers in John Michael Montgomery's **"Sold (The Grundy County Auction Incident)."** (Directed by Martin Kahan)
- The despairing face of the woman seeking love in Boy Howdy's **"She'd Give Anything"** as she stands alone in a crowd of New Year's Eve revelers. (Directed by Sara Nichols)
- The radiant looks of the two lovers from World War II as they meet again for the first time—in a retirement home—in Little Texas's **"What Might Have Been."** (Directed by Jack Cole)
- The sad-eyed middle-aged waitress listening patiently as Ty Herndon tells his tale of woe in **"What Mattered Most."** (Directed by Steven Goldmann.)
- The young boy sobbing as his father returns from in James House's **"This Is Me Missing You."** (Directed by Steve Goldmann)

These are my favorites. Fax me at 615-386-9213 to scold me for the gems I've so criminally overlooked—and to alert me to other video matters of gravity and import.

### CMT Slates Twain Video Special

Shania Twain will debut her newest video, "When," August 8 at noon (Central Time) on the CMT special, *Shania's Video Bio*. The video will be seen in the U.S. only on this special and its repeat showings. *Shania's Video Bio*, which runs for two hours, will feature all the singer's videos as well as her commentaries on them. It is the first of a planned series that will similarly spotlight other country stars.

### And Now, This Issue's Best

#### DIAMOND RIO "You're Gone"

*Arista • Director: Peter Zavadil; Producer: Tamera Brooks; Songwriters: Jon Vezner, Paul Williams*

This video is perfect. It takes an already profoundly eloquent statement of loss and visually cloaks it with the solemn weight of finality. It does this on two levels—by showing tantalizing vignettes of a couple's relationship burgeoning then falling apart; and by peering intently at the six members of Diamond Rio as their faces register the leaden reality told in the lyrics. There is an ancient but persistent complaint that music videos blunt the imagination—that they prevent a viewer from freshly applying his or her own images and associations to a song. While I am willing to accept the sincerity of this complaint, I worry very much about the quality of imagination of those who make it. And I offer this video by way of counter-argument.

#### JEFF CARSON "Shine On"

*MCG/Curb • Director: David Abbott; Producer: Hunter Hodge; Songwriters: Jim Daddario, Tony Marty*

In these violent times, it's good to see a school depicted as a source of real inspiration and achievement. That's what this video does. And it has a marvelously uplifting and ennobling song to build on. As Carson stands in a hallway singing, small miracles are occurring all around him: A dynamic young instructor teaches her elementary-school class self-respect as she's teaching them facts. Assisted by another attentive teacher, a frustrated student makes a breakthrough at her computer. Two drama students finally get a love scene right—and the added joy of experiencing an enthusiastic kiss. Carson earned an ACM video of the year award in 1995 for "The Car." With a song this powerful and well-sung, he may be going back for a second helping. By the way, this video was shot at Oprah Winfrey's old high school in East Nashville.

#### CLEDUS T. JUDD "Every Light In The House Is Blown"

*Razor & Tie • Director: John Lloyd Miller; Producer: Selby Miller; Songwriters: Kent Robbins, Cledus T. Judd, Christopher Clark*

Unlike super-handyman Trace Adkins, who illuminates his abode so brilliantly in "Every Light In The House Is On" that it can be

seen from Mir, the bumbling Cledus T. seems consigned here to eternal darkness, despite his endless procession of flares, splices, extension cords and lanterns. At the end of Adkins' video, his beacon has lighted his sweetheart's way home; at the end of Judd's, the dilapidated dwelling (which looks a lot like student housing) goes into orbit. (Both clips are in black & white.) Judd has a lot of fun mimicking Adkins' riverboat-gambler costuming and stick-figure dancing. And good-sport Adkins makes a cameo appearance to add to the fun. Although Judd cannot find a serviceable plug in his house, he manages to make two or three, citing Wal-Mart, Coleman lanterns and *Country Weekly* in his lyrics. Such product plugging has now become commonplace. The practice dates back at least to Karen Taylor-Good's 1984 clip, "We Just Gotta Dance," which was partly subsidized by Coors. James House's "This Is Me Missing You," mentioned above, was involved in a cross-promotion with Sony, whose video cameras are visible throughout the video. *Nice touch:* The picture of Thomas Edison hanging over Judd's bathroom "throne."

#### RANDY TRAVIS "The Hole"

*DreamWorks • Director: Joe Murray; Producer: Scott Mislán; Songwriters: Skip Ewing, James D. Hicks*

Dressed nattily all in black, Travis looks and sounds better than ever as he relates this fable about the cancerous nature of obsession. To make the song's point visually, the video offers scenes depicting the rise and fall of a rock star—from the moment he accepts a guitar from a diabolic shop owner until, burned out by the usual excesses, he hurls the accursed instrument into the ocean. (Then we see the cycle start over again with another would-be.) People who work in the music business will especially appreciate the acrimonious studio scenes and the arrival of the label "suits" to cool things off and soothe the metastasizing ego with an award presentation. You may have already heard this song on Skip Ewing's 1997 Word/Nashville album, *Until I Found You*.

#### LILA McCANN "Yippy Ky Yay"

*Asylum • Director: Kasey Walker; Producer: Scott Warner; Songwriters: Mark Spiro, Andrew Gold*

A striptease! In a country video!!! Well, please hold your applause just a minute. In this mindrama, young Lila, her long blonde hair piled under a work cap, is clad in body-blunting coveralls and pumping gas in a hellishly desolate service station. When a convertible full of young hunks pull in for service, it's only a matter of time until McCann has hurled away her cap, shucked off her coveralls (to reveal skin-tight jeans) and is dancing with the lads in wild abandon. This action only minimally relates to the song, which is about the necessity of approaching a lady in the right way. But

who cares? It's all very catchy, energetic and photogenic. And it does move McCann substantially beyond the little girl image of her earlier videos. *Nice touch:* The tiny "Lila's Garage" sign.

**MICHAEL PETERSON "When The Bartender Cries"**  
*Reprise* • Director: *chris rogers*; Producer: *Jamie Amos*; Songwriters: *Michael Peterson, Hunter Davis*

The black-and-white images are so compelling here—particularly the close-ups of Peterson's mobile, craggy face and of the guy at the bar with an oxygen tube in his nose and smoking a cigarette—that they occasionally distract from the song's well-crafted lyrics and subtle melody. But, for the most part, the union of the two elements is impeccable. With his array of meaningful glances, *Tennessean* gossip columnist Brad Schmitt does a good job playing the understanding bartender. This is by no means the first time a prominent entertainment journalist has popped up in a country video. In Reba McEntire's first clip, "Whoever's In New England" (1986), for example, you can glimpse Robert K. "Bobby Karl" Oermann zipping through the airport. And in Jonathan Edwards' "Look What We Made (When We Made Love)" (1989) *Music Row* maestro

David Ross is among a gallery of proud dads showing off their new babies.

**TRACY BYRD "I Wanna Feel That Way Again"**  
*MCA* • Director: *Martin Kaban*; Producer: *Cheney Reeves*; Songwriters: *Steve Bogard, Jeff Stevens, Danni Leigh*

Gorgeous summer scenery and a lissome beauty swimming, fly-fishing and sunning in the foreground combine to convey the easy-going, comforting side of love. Or at least love as viewed through the idealizing prism of loss. Contrasting with these "before" scenes are shots of a gloomy, repentant Byrd wandering through a deserted vacation cabin and reflecting on how his once-idyllic world has crumbled into the dust of cast-off souvenirs. The clip is a dramatically pleasing balance of the then and now. *Nice touch:* The lady lying on her back on the dock, doing crossword puzzles and snacking from a jar of pickles.

### ... And The Rest

**THE WILKINSONS "26"**  
*Giant* • Director: *Jim Shea*; Producer: *Robin Beresford*; Songwriters: *Steve Wilkinson, William Wallace*

**BRAD HAWKINS "I'm The One"**  
*Curb/Universal* • Director: *Chris Kraft*; Producer: *Larry Holden*; Songwriters: *Rob Crosby, Rick Bowles*

**THE CHARLIE DANIELS BAND (with Ray Benson, Lee Roy Parnell) "Texas"**

*Blue Hat* • Director: *Peter Zavadil*; Producer: *Tamera Brooks*; Songwriter: *Charlie Daniels*

**SEMINOLE "What Am I Gonna Do (With All This Love)"**  
*Curb/Universal* • Director: *Trey Fanjoy*; Producer: *Stephanie Reeves*; Songwriters: *Rick West, Bill Shore, Donnie Myers, Jimmy Myers*

(Morris is the author of *Edward Morris' Complete Guide To Country Music Videos*.)♦

**CMT**  
COUNTRY MUSIC TELEVISION

42 million households

**TOP TWELVE COUNTDOWN**  
(July 15, 1998)

1. Reba/Brooks & Dunn • If You See Him/Her • Arista/MCA
2. Ty Herndon • A Man Holdin' On • Epic
3. Clint Black • The Shoes You're Wearing • RCA
4. Terri Clark • Now That I've Found You • Mercury
5. Garth Brooks • To Make You Feel My Love • Capitol
6. LeAnn Rimes • Commitment • Curb
7. Trisha Yearwood • There Goes My Baby • MCA
8. Collin Raye • I Can Still Feel You • Epic
9. Dixie Chicks • There's Your Trouble • Monument
10. Kenny Chesney • That's Why I'm Here • BNA
11. Joe Diffie • Texas Size Heartache • Epic
12. Gary Allan • It Would Be You • Decca

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## ALBUM REVIEWS

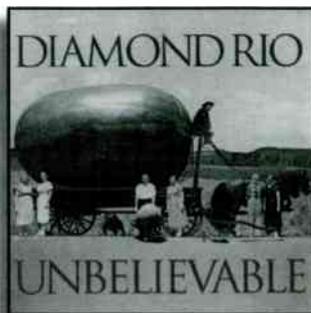
### DIAMOND RIO/Unbelievable

(Arista 07882-18866-2) *Producers: Michael D. Clute, Diamond Rio*

**Prime Cuts:** "You're Gone," "What More Do You Want From Me," "Unbelievable," "I Know How The River Feels," "Start All Over Again"

**Critique:** The first cut, "Two Pump Texaco," could actually double as its own video treatment: He was wiping motor oil off her dipstick/She was pulling on the hair that got caught in her lipstick. The song is unusual in and of itself, but also prepares the listener for an album that is anything but ordinary. Jon Vezner and Paul Williams contribute the chilling "You're Gone," which gets my early nomination for Music Row's Song of the Year. "What More Do You Want From Me" packs a wallop with eye-peeling harmonies and a message that radio types will call "relatable." The title track is, simply, a perfect ditty, and "Long Way Back" is a sunset drive down a country two-lane. For most albums, such a concentration of top shelf material would be enough—call in the also-rans. But Diamond Rio maintains that level of quality throughout, even raising the bar with the last two songs. "I Know How The River Feels" is an exquisitely beautiful love ballad, while the closer, "Start All Over Again," is an equally powerful song trumpeting the resilience of the human spirit. The entire disc is steeped in engaging instrumental performances, tasteful production work and awe-inspiring harmony vocals. Yes, Unbelievable is loaded with singles, but more importantly is a compelling album, and thus, Diamond Rio's best to date. This one will surely make my year-end best list. Believe it.

—Chuck Aly



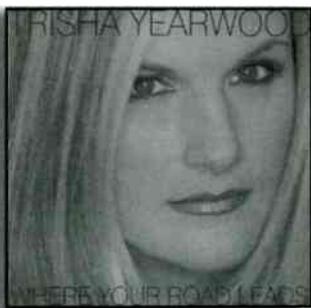
### TRISHA YEARWOOD/Where Your Road Leads

(MCA-D-70023) *Producers: Tony Brown, Trisha Yearwood*

**Prime Cuts:** "Love Wouldn't Lie To Me," "Bring Me All Your Lovin'," "There Goes My Baby," "Where Your Road Leads"

**Critique:** I'm a huge Trisha Yearwood fan—a Tony Brown fan, too—so I had great expectations with this her eighth release at this hot spot in her career. Standouts include the breathtaking "Love Wouldn't Lie To Me," written by Terry Radigan and Don Schlitz. The tune utilizes the breadth of Yearwood's extraordinary voice, from the soft warm center to the vibrant, powerful upper range, then up one more octave to the tender, soaring angel voice from the heavens. Yowza. I've listened a couple dozen times and it still knocks me out. I hope MCA works this to AC—it's the best example to date of the real-life (meaning non-film-inspired) great-song sensibility of this great artist. And it is exquisitely produced (perfect piano). Another dazzler is "Bring Me All Your Lovin'," written by Kenny Greenberg, Butch Primm and new MCA artist Allison Moorer. A mid-tempo plain-talking country song with a down-to-earth honesty and unpredictable melody that harkens back to...hey!—this song doesn't remind me of anything! What a concept! It doesn't rely on formulas and delivers on the promise of taking you somewhere. The title track breaks the mold, too. Unfortunately, while *Where Your Road Leads* is overall a good showcase of that spectacular voice, the marvelous ends there; the balance of the material is sadly unremarkable, though probably five deep in radio hits. Even songs from the likes of Annie Roboff, Diane Warren and Mark D. Sanders sound like...well, not their B-songs, exactly, but like their A-songs, part two. *How does that happen with talent like this?* Where this road leads? To a disappointed fan.

—Charlene Blevins



### LARI WHITE/Stepping Stone

(Lyric Street PRCD-65001-2) *Producer: Dann Huff*

**Prime Cuts:** "You Can't Take That From Me," "This Is Love," "Look Homeward Angel"

**Critique:** "You Can't Go Home Again," "Look Homeward Angel"...is this that long-awaited Thomas Wolfe tribute album? Actually, it's Lari's (and Lyric Street's) much anticipated debut, her first project in two years since leaving the RCA fold. The album has already produced the chart single, "Stepping Stone," a decent but largely forgettable number that's not even close to a highlight. I'll take her naturally pleasant voice ringing out on "You Can't Take That From Me" and "This Is Love," an undeniable hit, any day. Going one step further, I'll take the vocals over a good portion of the material. Other than the Prime Cuts, all gorgeously written, and Lari's passionate duet with Toby Keith, "Only God Could Stop Me Loving You," a Mutt Lange composition, there's little that really draws you in for a closer listen. White, however, manages to wring something palatable from lightweight fare like "That's What You Do" and the overwrought "Take Me." She's still in possession of a sweet-yet-soulful voice that now includes a bit more maturity. Only on "You Can't Go Home Again (Flies On The Butter)," another too-romanticized paean to Southern childhood, does she seem to be over-singing and trying to sound "Country." Huff's production, which features a number of cool instrumental intros, doesn't hold her back, basically letting her fly and soar at will. Though this certainly ranks somewhere



between average and better-than, there will likely be more fulfilling moments for Lari somewhere down the trail.

—Bob Paxman

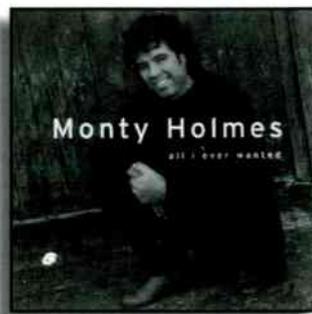
### MONTY HOLMES/All I Ever Wanted

(BANG II-2000) *Producers: Paul Davis, Ed Seay*

**Prime Cuts:** "Man's Best Friend," "Alone," "Basic Goodbye," "You're Not All Here Tonight"

**Critique:** Radio wants different—but not too different, okay? Enter Texas-born singer and songwriter Monty Holmes. He first came to Nashville a few years ago in pursuit of a recording contract, but was side-tracked onto a successful songwriting career. He also had another career going as a first-call demo singer. Was he complaining? No. But just when things were going good for him, Ilene Berns (widow of Bert Berns, legendary songwriter/producer of "Hang On Sloopy" and "Piece Of My Heart") opens BANG II and signs Holmes as its first artist. With songwriter Paul Davis ("I Go Crazy," "Bop") and co-producer Ed Seay (Martina McBride, Collin Raye) at the helm, who could refuse? His sound falls somewhere between Toby Keith and Trace Adkins, without an ounce of pseudo twang. Davis and Seay have wisely balanced the album with just the right mix of sincere ballads, edgy material and uptempo ditties. The first single, "Why'd You Start Lookin' So Good," offers a bit of diversion from the usual radio fodder. There is even better material here, however. "Leave My Mama Out Of This" is old school, big-fun country, as is "Basic Goodbye," which, though suffering from a weak second verse, is a delightfully hook-filled shuffle. "Man's Best Friend" is a wonderfully-writ lost-love ballad, and the Bob Seger-styled arrangement of the BeeGee's (ya' heard right) "Alone" just might be the break-out single. Holmes needs to distance himself from the rest of the summer hat pack. I just hope radio lets in Monty Holmes, as they both deserve a break.

—Ron Young





## EDGE OF THE ROW

by RUSTY RUSSELL

**"...he stands up and waves his arms in the air. Weeeeeeeehhh!"**

I got a call a couple of weeks ago from Glenn Holley, a Connecticut auto dealer, excitable fellow and zealous—okay, *rabid*—fan of the late **Danny Gatton**. Glenn is the guy who unearthed the infamous *Humbler* tape back in '96, calling now with word of another posthumous release. This one's called *Untouchable*, another collection that Danny's mom Norma has been, shall we say, allowing to breathe for a few years (NRG Records, 1-888-GATTON). Glenn pops one in the mail. I listen. And once again, I'm stunned. Just how many world-whuppin' albums did this guy leave behind, anyway? Whether you're a player, a listener or simply a bean counter who wandered into the music business so you could wear jeans again and hang out with the hipsters, Gatton should be one of your heroes. Not just because he had amazing facility and a mile-deep soul. Not just because, as he does on *Untouchable*, he invariably offered some new side of himself with each release. And not just because he's gone and legendary and it's fashionable to dig him. Danny should be your hero because of the "weeeeeeee!" factor. Many of the records I hear today sound *careful*. Squeaky tight, simplified to some Zen-commercial point that'll sit well with everybody everywhere, featuring the perfect number of diligently-wrought hooks and scrubbed mercilessly from song-seed to final mix. By contrast, Gatton starts every track as if poised at the top of a roller coaster, like he can't *wait* to see what's gonna happen next. And just when it gets scary, when your hair's whipping around in front of your eyes and all hell's breaking loose in the old inner ear, he stands up and waves his arms in the air. Weeeeeeeehhh! Isn't that why we all got into music in the first place? Well? Do yourself a favor and find this one. And please wait 'til the car comes to a complete stop before exiting.

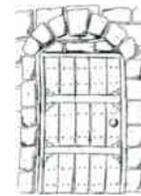
More cause to celebrate; **Radney Foster** is back with a vengeance. Arista sidled him over to that little room reserved for all the boys and girls who can't stop acting up in class, Arista Austin. Taking nothing away from the glorious country albums he made for the mother label, Foster seems truly at home on *See What You Want To See*. As a country artist, Radney was forever testing the limits of subject matter, vocabulary and, well, *vibe*. I loved that, but country radio seemed to wonder *what all them big words was doin' in there*, so Rad and radio didn't have a bunch to do with each other. Rest assured; he is still himself, only more free, still accessible (if you don't require pre-teen themes or cutesy hooks), only more broadly literate, still sounding like a guy you've been on a long trip with who suddenly picks up a guitar and sings about stuff you did together. Iodine's **Jay Joyce** rocks things up on guitar (cool

choice!), with longtime Foster sideman **Mike McAdam** turning in some groovy parts, too. **Chad Cromwell's** smacking snare and perfectly-lagging feel make these tracks sparkle. Sounding most like the Radney you know on "The Kiss," Foster is funky, almost rap-like on "Folding Money" and downright greasy on "You Were So Right." For my money, it's his best album ever. Rock on, Radney.

Kudos also to **Randy Scruggs**, whose *Crown Of Jewels* is the hands-down winner of the 'bout-time award. Scruggs' quality work as a producer, songwriter, guitarist, singer, etc. has served as a kind of buoy for years, marking a deep channel in Nashville's musical river. This CD plays like a sampler, a good overview of the many styles and settings in which Randy seems at home. And while he delivers some great guitar and vocal tracks (check out "Lonesome Ruben," featuring Randy's dad **Earl Scruggs & Jerry Douglas**—it's killer!), *Crown Of Jewels* is downright historic for its long and lustrous list of guests. Sheesh! **Vince Gill, Mary Chapin Carpenter, John Prine, Bruce Hornsby, Lee Roy Parnell, Joan Osborne (!), Emmylou, Rosanne Cash, Iris Dement**...I have never, after fifteen years in this town, run into anyone who doesn't like

and respect Randy Scruggs, and I see this gathering as a tribute to his hard work, great attitude and broad range of talents. Plus, he's fearlessly included some chestnuts like "Amy," "City Of New Orleans" and "Wildwood Flower." Obviously, this record was made by a man who loves music, not one mesmerized by the bottom line. In his own dignified way, I think Randy's saying "Weeeeeeeehhhh!" ♦

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# STUDIO REPORT

by STEVE HOOD

## Humbled Studio Columnist Sneaks One By

Okay, I was due one mistake this year and I cashed in big last month...Concerning the benefit for the Cystic Fibrosis Foundation and the single, "One Heart At A Time" that was donated for the cause, I failed to mention that the vocals (with the exception of Olivia Newton-John's) and tracks were recorded at the **Bennett House**. Hey, I didn't know! The single was then mixed at the **Sound Kitchen**. Our collective hats go off to the generosity of these studios and my apologies for the omission in last month's report...Meanwhile, it was great to see Don Williams back in the reports at **Sound Emporium** for his first Giant album as the overdubs were handled by Dave Sinko, with Doug Johnson and Don in the production chairs...Sparrow artists The Furies were in **Whistler's Music** for tracks and mixing with producer Monroe Jones and engineer Jim Dineen...**Bayou Recording**, whose birth we mentioned last month, makes their debut in the reports with a load of projects including a vocal session for Kenny Chesney, with Billy Sherrill at the boards and Norro Wilson and Buddy Cannon calling the shots...And Steven Curtis Chapman layed tracks and overdubs at the **Castle** as he and James Stroud produced the DreamWorks project and Julian King and Ricky Cobble turned the knobs. And, boy, you talk about cycles, last month, no less than eight studios reported new equipment additions! It was like Christmas in July. This month's new equipment reports: 0. Maybe all the money's spent. Then again, we might attribute this to a noticeable downturn in the number of reports this month which is either due to a true lack of action or (and this is a distinct possibility) the new deadline for reports which the studios are not quite used to as yet (the 4th of each month!). See, I always find a way to sneak that in. See ya next month.

Artist	Producer	Engineer	Label	Project
<b>BAYOU RECORDING</b>				
Aaron Barker	—	George Clinton	Muy Bueno	demos
Curtis Maloney	Curtis Maloney	"	PitchHitRun	trax
Trace Adkins	Trace Adkins	"	Capitol	"
Kerry Kurt Phillips	—	"	API	od's
Mark Anderson	Norro Wilson	"	OMG	demos
Flip Anderson	—	"	TLE	"
Roger Brown	—	"	OMG	"
Tammy Russell	Richie Albright	"	—	trax
Colin Buckley	Mike Chapman	"	—	"
The Malones	Larry Paxton	"	—	"
Jo-El Sonnier	Jim Hodges	Bob Bullock	—	jingle
Kenny Chesney	N. Wilson/B. Cannon	Billy Sherrill	RCA	voc
<b>BENNETT HOUSE</b>				
Shane Minor	Dann Huff	Jeff Balding	Mercury	trax
Sunday Drive	Matt Huesman	Richie Biggs	Brentwood	trax/od's
Selena Bloom	Jimmy Collins	Bryan Lenox	Audience	trax
Puffy	Andy Sturmer	Richard Dodd	Sony	drum trax/od's
Chris Rodriguez	C. Rodriguez/B. Bougeois	—	—	—
➔	—	David Schob	Word	trax
Wynonna	Keith Thomas	Bill Whittington	Sony	od's
9B Degrees	"	"	Matown	voc/od's/mix
<b>THE CASTLE</b>				
dc Talk	M. Heimermann/T. McKeehan	—	—	—
➔	—	MacMillan/Shippen/Costa/Purcell	—	—
➔	—	Virgin/Forefr.	—	mix
Steven Curtis Chapman				
➔	J. Stroud/Chapman	J. King/R. Cobble	Dreamworks	trax/od's
John Michael Zov	John Michael Zov	Dennis Cronin	—	od's/mix
S. Russell/O'Brien	S. Russell/O'Brien	M. Griffith/S. Russell	Tow. One/WC	od's
Curtis Lance	Clyde Brooks	M. Griffith/M. Purcell	DreamWorks	trax/od's
—	Larry Thompson	B. Bullock/B. Hanson	Thompson	trax
Igmo	Dennis Cronin	M. Purcell/N. Hanson	—	"

Artist	Producer	Engineer	Label	Project
Jonell Mosser/Hope	Floats	—	—	—
➔	Don Was	Mike Janas	Capitol	od's
<b>CREATIVE RECORDING</b>				
Stephony Smith	Stephony Smith	M. Logan/P. Skaife	EMI	—
Barbra Presley	Fred Foster	"	—	—
Eric Estok	Jim Daddario	"	Sony/ATV	—
Kenny Rogers	Brent Maher	B. Maher/P. Skaife	Kenny Rogers	—
Eric Heatherly	Keith Siegall	Logan/Skaife/Scoggins	Mercury	—
<b>DAN WILLIAMS</b>				
Canadian Tire	Dan Williams	D. Rudin/D. Williams II	—	—
Mattell	"	"	—	—
Chrysler Plymouth	"	Kent Madison	—	—
<b>DARK HORSE</b>				
Wynonna	Kerry Brown	Dave Schober	Chevy ad	vocals
Buddy Greene	Brent King	Brent King	—	trax
Robin Crow	Robin Crow	"	High. Oct/Virgin	mix
John Michael Talbot	Phil Perkins	"	Troubadour	"
Dana Britan	Dana Britan	Ed Simonton	—	trax
Lisa Angella	Liso Angella	Brian Tankersly	Dreamworks	od's
<b>FLATWOOD</b>				
Amazing Rhythm Aces	Russell Smith	Greg Kane	Breaker	trax
Gypsy Carns	Gypsy C./Tabby	Tabby Crabb	Trailer Trash	mix
Lori Lawton & Shine	Brett Lawton	"	Private	"
Andrew's Wax Museum				
➔	Jeff Raymond	"	Methodist Vid	video
Hank Cochran	Hank Cochran	T. Crabb/G. Kane	Hankco	trax/mis
<b>GREY HOUSE</b>				
Stephany Delray	S. Delray/B. Herzig	Billy Herzig	WB	demos
Ted Hewitt	—	"	—	vac
Darla Robinson	Gordon Dillingham	Wendy Mazur	—	CD
Don Light Mgt.	—	W. Mazur/B. Herzig	—	demos
<b>MONEY PIT</b>				
Springer	E. Seay/J. Hobbs	E. Seay/D. Jamison	Giant	od's/mix
The Wilkinsons	Zavitsen/Johnson/Hoselden	"	"	mix
Dale Watson	John Hobbs	Jim Burnett	—	demos
<b>MUSIC MILL</b>				
Sora Evans	B. Cannon/N. Wilson	Billy Sherrill	RCA	od's
Kenny Chesney	"	"	"	"
Garth Brooks	Allen Reynolds	Mark Miller	Capitol	od's/mix
Kathy Mattea	Ben Wisch	Ben Wisch	Mercury	trax
Linda Gayle Lewis	Stuart Coleman	Eric Paul	TBD	od's
Steve Wariner	Steve Wariner	Randy Gardner	Capitol	trax
Music City News Awards	H. Stinson	Eric Rudd	—	"
<b>RECORDING ARTS</b>				
Hampton-McCulla	Ron Cornelius	R. Charles/G. Greene	Cade	mix
Brad Hawkins	Keller/Jackson	J. Jaszcz/G. Greene	Curb	"
Cosmo Sordo	K. Tatz/J. Jaszcz	"	Rast	5.1 mix
Jazze	Steve Diamond	B. Hardin/G. Greene	Sony	mix
Shannon	Shannon	"	Undeniable	"
Plastico	Peter Collins	P. Hager/A. Hatley	Sony	"
Mitako Shinohara	Ross Rice	J. Demain/G. Greene	Shinto	"
Stef Carse	Gilles Godard	R. Shippin/G. Greene	Special Olym.	"
Jamie O'Neal	Jason Hauser	M. Logan/G. Greene	EMI	"
Jim Wilkes	Steve Pippin	Boyer/Greene/Smith	SCR	"
Brooklyn Tabernacle Choir				
➔	Larry Goss	B. King/G. Spinner	Psalm	"
Terry Lee Goffey	B. Bullock/J. Klee	B. Bullock/G. Green	Spur	"

Artist	Producer	Engineer	Label	Project
<b>SCRUGGS SOUND</b>				
Matraca Berg	M. Berg/R. Barrow	Richard Barrow	—	demos
Starstruck	Curtis Wright	"	—	"
Sony Tree	Jay Knowles	"	—	"
Maypop	Mickie Cates	"	—	"
Maypop	John Jarrard	Snake Reynolds	—	"
Starstruck	Dave Berg	Shane Wilson	—	"

Artist	Producer	Engineer	Label	Project
<b>SEVENTEEN GRAND</b>				
Sara Evans	B. Cannon/N. Wilson	Brian Tankersley	RCA	mix
Sawyer Brown	McAnally/Miller	Alan Schulman	Curb	trax/mix
James Prosser	Kyle Lehning	Steve Tillisch	WB	trax
Mark Nesler	Jerry Crutchfield	"	Gridiron	trax/od's
Wendy Moten	Dick Williams	John Jaszcz	WB	mix
Martina McBride	Paul Worley	Clark Schleicher	Sony	od's
Wynton Marsalis	Del Marsalis	Del Marsalis	—	mix/od's
Rupert Gregson-Williams	Gregson-Williams	Chuck Ainlay	EMI	od's
Kelly Williams	Ray Chew	Ray Chew	Sony	trax
Alison Krauss & Union Station	Chet Atkins	Gary Paczosa	Sony	"

Artist	Producer	Engineer	Label	Project
<b>615 MUSIC</b>				
The New Maury Pauvich Show	Snider/Wachtler	K. Madison	—	promo
WHNS	"	J. Wiles	—	station ID
Pam Tillis	Saltmarsh/Wachtler	D. Rydberg	—	Life&Times
Owen Bradley	"	"	—	"
Sawyer Brown	"	"	—	"

Artist	Producer	Engineer	Label	Project
<b>SOUND EMPORIUM</b>				
Billy Dean	B. Dean/D. Gates	Matt Andrews	Capitol	od's
Lackey	M. Clute/Lackey	M. Clute/P. Miskinis	—	trax
Kathy Ross	David Cooper	R. Schnaars/Andrews	—	"
Jenny Simpson	G. Fundis/Methvin	Dave Sinko	Mercury	od's
Don Williams	Williams/Johnson	"	Giant	"

Artist	Producer	Engineer	Label	Project
<b>WHISTLER'S MUSIC</b>				
Chris Rice	Monroe Jones	Jim Dineen	Rocketown	trax
The Furies	"	"	Sparrow	trax/mix
Watermark	M. Jones/N. Nockels	"	Rocketown	trax
Luxury Liners	Chris Parker	Chris Parker	i.v. records	"
Ford	Steve Keller	"	Whistler's	od's/mix
Gordon's Jewelers	J. Bose/D. Weller	John Jaszcz	"	mix



Deana Carter, Bob Seger and Martina McBride, all featured on the *Hope Floats* soundtrack, hosted the film's Nashville premiere in May. Pictured L-R: Pat Quigley, President/CEO of Capitol Nashville; Liz Heller, Capitol Executive VP; Seger; Carter; McBride; Geoff Bywater, Sr. VP. Market and Promotions/Fox Music. Photo: Alan Mayor

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# Bobby Karl... Works The Room

Sometimes it takes a "field trip" off campus to get you pumped about music again. Believe it or not, once you get off Music Row and out into the hinterlands you find ordinary, happy-foot folks who love to party to a good bar band on Friday night.

The "hinterlands" in this case was the merry Bunganut Pig in Murfreesboro (7/10). **Marion Williams** talked Miss Mary and me, **Harlan & Melanie Howard**, **Ken Levitan**, **Renee Bell** and **Heather McBee** into a limousine for a cruise down there to hear the "farewell" performance of **The Warren Brothers** from the club that has been their home base for the past two years. I know it sounds ridiculous, riding in a limo to a honky-tonk, but we had a total blast.

In addition to the 'Boro regulars, the room included **Janet E. Williams**, **Jamie Matson**, **Jim McGuire**, **Mary DeCroce**, **Rick Murray**, **Shannon**, **Debbie Schwartz** and **Jennifer Meyer**. Jennifer has a fab new promotion at Jim Owens Entertainment. We ate steaks, consumed adult beverages, danced with the locals and generally lived it up all night long. After doing "Sally Was a Good Old Girl," the band brought Harlan up for a medley of his hits to wild applause and drunken sing-along choruses. The limo didn't seem ridiculous at all on the wozy way home.

On a more glamorous and star-studded note, backstage at the Ryman was the place to be at the "Witness History" concert (6/24) saluting the late Owen Bradley, **Johnny Cash**, **Waylon Jennings** and surprise honoree **Harold Bradley** at this year's Chet Atkins Musician Days fest. **Brenda Lee** was hilarious, gherming a stunned **Mark Knopfler** for his autograph. **Gillian Welch** and **David Rawlings** were starstruck, too. When Cash walked out in the middle of **Kris Kristofferson's** set, it was like a bolt of electricity had hit the room. Waylon is still using a cane. "I knew if I carried this thing

long enough they'd give me something," he wisecracked upon receiving his Chetty Award.

**Tom Morales**, **Gordon & Pat Payne**, **Jessi Colter**, **June Carter Cash**, **Julie Clay**, **John Anderson**, **Richard Bennett**, **Will Byrd**, **Marty Stuart**, **Cindy Cash**, **Travis Tritt**, **Bonnie Garner**, **Steve Small**, **Mark Collie**, **Lisa Neideffer**, **Patty Bullington** and many more felt the magic.

More star moments were available the very next night at the DJ Hall of Fame induction banquet at the Renaissance Hotel (6/25). Within moments of entering I was schmoozing with **Eddy Arnold**, **Charlie Walker**, **T. Tommy Cutrer**, **Chet Atkins**, **Ray Stevens**, **Brenda Lee** and **Ralph Emery**. The so-gifted **Lionel Cartwright** sang the perfect song for the occasion, "I Watched It All On My Radio."

Music Row fabulons in attendance included **Billy Deaton**, **Shelia Shipley Biddy**, **Paul Worley**, **Dane Bryant**, **Jeff Walker**, **Janet Bozeman**, **Brian Mansfield**, **Bill Mayne**, **Tom Sgro**, **Cathy Gurley**, **Lon Helton**, **Doug Howard**, **Doug Baker**, **Eddie Mascolo**, **Dave DeBolt**, **Harry Warner**, **Joe Talbot**, **Carolyn McClain**, **Frank Mull**, **Jack Weston**, **Jack Lameier**, **David Haley**, **Calvin Gilbert** and **Debi Fleischer-Robin**. We ate with **Bill and Barbara Morgan**, **Lorrie's** aunt and uncle.

Founder **Chuck Chellman** turned over the DJ Hall of Fame to the Country Radio Broadcasters and got the first President's Award. Chet got a Career Achievement honor. The idea of this occasion is to have the DJ banquet stand alone as an event, separate from both the CMA and CRS weeks. Works for me.

There were 45 members of the Hall of Fame; now there are five more. **Charlie Douglas** inducted the late **Paul Simpkins** and the late **Marty Sullivan**, whose widows accepted. **Brenda** inducted **Lee Shannon**,

**Frank Page** and **Bob Kingsley**. Page has to have set some kind of radio record. He has been at KWKH in Shreveport for 51 years. Can you believe that? He's still spins oldies there on Saturday mornings.

More fabulons on parade could be glimpsed at the NARAS office for the farewell to **Bill Ivey** party (7/9). So far he's digging his new National Endowment for the Arts gig in

D.C., he said. **Earl Scruggs**, **Narada Michael Walden**, **Phil Ramone**, **Eddy Arnold** (again), **Brenda Lee** (three times in one column; a BKWTR record), **Randy Scruggs**, **Jimmy Gilmer**, **Gordon Kennedy**, **Wayne Halper**, **Steve Buchanan**, **Karen Conrad**, **Paul Corbin**, **Tim Wipperman**, **Garth Fundis**, **Kyle Lehning**, **John Lomax III**, **Thom Schuyler**, **Louise Scruggs**, **Nancy Shapiro**, **Jonah Rabinowitz** and others snacked on salmon, shrimp, artichokes, cheeses and munchies while **Mike Greene** donated \$25,000 from NARAS to the Country Music Hall of Fame in Bill's name.

More Hall of Fame fiesta. We gathered for the first gig on the actual site of the building under an air-conditioned, flower-bedecked tent (7/13). Lemonade and cookies were served. Any fabulons? But of course—**David Conrad**, **Bill Denny**, **Tony Brown**, **Kevin Lamb**, **John Carter Cash**, **Kathy Cash**, **Anita Carter**, **Scott Siman**, **Bonnie Garner**, **Hazel Smith**, **Jan Snyder**, **Donna Hughes**, **Rodney King**, **Ed Benson**, **Kevin Jones**, **David Jones** and politicians **Doug Henry**, **Dick Fulton**, **Butch Spyredon** and **Terry Clements** mingled with CMFers **Diana Johnson**, **John Knowles**, **Alan Stoker** and **Sam Hook**.

Clarksville 4th grader **Chelsi Miller** and singer-songwriter **Tricia Walker** kicked things off with Chelsi's kiddie song "Oreo," written as an ode to her pet hamster. **Kyle Young** emceed, bringing on **Bruce Hinton** and American Express VP **Howard Fulton** to announce that any use of the AmEx card in Music City between July 15 and Oct. 15 will result in a donation to the Hall of Fame. Eateries will also pass out donation cards with your bill. **Mike Kelly**—the owner of Jimmy Kelly's and the head of the Nashville Restaurant & Tourism Council—put the deal together. Cool, no?

Next, **Tim McGraw** donated his "Indian Outlaw" jacket to the museum. You'll recall that his New Year's Eve show in the Arena was the first big Hall of Fame fund raiser. We love him. The late Helen Carter had kept Mother Maybelle Carter's guitar safe all these years. Her son **Danny Jones** donated it; then **Joe & Janette Carter** (Sarah & A.P.'s children) sang "You've Been a Friend to Me" in authentic Carter Family style. Kyle suggested that we all sing "Will the Circle Be Unbroken" to "consecrate the ground," so we did.

Speaking of Tim, he and **Faith Hill**, **Steve and Caryn Wariner**, **Marcus Hummon**, **Roger Sovine** and a bunch of us had a "floating party" on Music Row (6/22). We began at BMI to celebrate the No. 1 success of "One of These Days."



EVERYBODY WINS—Ken Mellons (R) and Kevin Sharp's teams competed in the second annual St. Jude Softball Showdown. Neal McCoy (C) and Mark Miller (L) pinch hit for Sharp, absent for unexpected hip surgery. The event raised more than \$5,000 for St. Jude Children's Research Hospital. By the way, Mellons' band won the game, 14-10. Photo: John Lee Montgomery.

Marcus introduced me to **Stuart Adamson**, formerly of Big Country and now his partner in the blues-meets-Celtic band The Raphaels. **James Stroud**, **Michelle Metzger**, **Kurt Denny**, **Pat Baird**, **Byron Gallimore**, **Ric Taylor**, **Chad Brock** and cowriter **Kip Raines** schmoozed while Marcus's kids jumped into the BMI fountains.

We next strolled to The Castle Door for Steve's "Holes In the Floor of Heaven" party (6/22), stopping to schmooze **Ricky Skaggs**, who happened to be driving by. Let me pause here to hype this nifty new showcase/rehearsal room. The Castle Door's partners **Jim & Jay Carle** and **Jim Caden** and general manager **Mariana Phipps** gave me a tour before everyone got there. Here's the deal—Sound, lights and an engineer are provided. Ample kitchen; bring your own caterer or ask Mariana to handle it for you, either way. Massive backstage/load-in. Green room. Separate office suite for holding area, video interviews, whatever. You really need to go check this new Music Row facility out (255-2177).

Steve's party certainly drew enough folks to spread the word. In addition to Tim, Faith, Marcus, Roger and all, we partied with **Bill Anderson**, **Bill Catino**, **Larry Sheridan**, **Norma Morris**, **Billy Joe Walker Jr.**, **Jenny Johnson**, **Karen Clark** and **Kevin Anderson**. This was the first No. 1 for cowriter **Billy Kirsh**. I love this town.

We returned to BMI for what I thought was going to be a **Kenny Chesney** celebration (7/8), but instead stumbled into an NSAI scene with **Bart Herbison** telling everybody to shut up while he read the names of writers with No. 1 hits. **Roger Murrah**, **Brad & Julie Daniels**, **Bob Paxman**, **Dave Mack**, **Norro Wilson**, **Joe Moscheo**, **Kent Henderson**, **Gary Burr**, **Linda Hargrove**, **Rick Carnes**, **Jelly Roll Johnson**, **John Scott Sherrill**, **Wood Newton**, **Peter Cronin**, **Rory Bourke**, **Jim Daddario**, **Sharon Rice**, **Billy Panda** and others were milling around. Kenny's Gold record kinda got lost in the shuffle. The cream puffs were sinfully delish.

On the rock 'n' roll front, **Ree Guyer** summoned us to the John Lennon Songwriting Contest tour bus/recording studio to bond with the adorable **EvinRudes** in honor of their superb Mercury Records CD (7/10).

As long as we're talking Mercury, you really have to catch **William Topley** live to fully appreciate him as one of the great white soul voices of our time. **Mike Hyland**, **Brad Schmitt**, **Steve Tillisch**, **Jim Kemp**, **Kim Richey**, **Nancy Lee Andrews**, **Chuck & Sandy Neese**, **Billy Paul** and **Betsy Morley** led the cheering at Caffe Milano when Topley played (7/1). He's coming back to Nashville again in August. Be there. ♦



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*Henninger*  
ELITE POST

# MUSICAL CHAIRS

(Continued from page 4)

## BUSINESS NEWS

Al Schiltz's As Is Management has moved to 209 10th Ave S. #120. 255-8090...

The Nashville Music Awards' 1999 event will be held in the Andrew Jackson Hall of TPAC on Wednesday, February 10, 1999. 321-2808...

**Kirk Duggan** joins the First American Music Industry Division as Relationship Manager...



**KIRK DUGGAN**

First Union's Entertainment Music Division has added **Tanja L. Castor** as Senior Banker...

The '99 Leadership Music Class has been announced: **Paula Batson**, N2K; **Chuck Cannon**, Wacissa River Music; **Kyle Cantrell**, WSM/WWTN Radio; **Jim Clapper**, Belmont University; **Rac Clark**, dick clark company; **Mike Clute**, Midtown; **Stephanie Cox**, MCA Music; **Whitney Daane**, Maverick Music; **Elisa Elder**, Word Records; **Dino Elefante**, Sound Kitchen; **Chris Farren**, producer; **Pat Finch**, Famous Music; **Steve Fishell**, producer; **Joel Flatow**, RIAA; **Art Gilliam, Jr.**, Gilliam Communications; **Steven Gladstone**, attorney; **Jon Grimson**, Counterpoint Music;



**TANJA L. CASTOR**

**David Haley**, MCA; **Marc Harris**, Pinnacle Ent.; **Mark Hendricks**, O'Neil Hagaman; **Brad Holliday**, Curb; **Jon Kerlikowske**, Tower Records; **Gary Krantz**, Chancellor Media; **Rendy Lovelady**, Rendy Lovelady Management; **Ken Paulson**, Dead Reckoning; **David Preston**, BMI; **chris rogers**, Honest Images; **Tammy Rogers**, Dead Reckoning; **Victoria Shaw**, VLS Music; **Bruce Shindler**, DreamWorks; **Van Simmons**, Nations Bank; **Michael Smardak**, Outback Concerts; **Phyllis Stark**, *Airplay Monitor*; **Denise Stiff**, DS Management; **Catherine Straight**, *The*

*Tennessean*; **Valerie Summers**, William Morris; **Charles Sussman**, Sussman & Associates; **Sarah Trahern**, TNN/CBS Cable; **Steve Wilkison**, KOCH Records; **Kyle Young**, CMF...

The CMA's America's Sold On Country Tour made its second stop of 1998 in Chicago on July 15 at the Drake Hotel. Artists appearing in two events included **Diamond Rio**, **Trace Adkins**, **Martina McBride**, **Pam Tillis** and **Chely Wright**. The tour included presentations from noted industry executives to Chicago advertising marketers on the effective use of country music in marketing campaigns...

The International Country Music Conference (ICMC), scheduled for June 4-5, 1999 at Belmont University in Nashville, is soliciting proposals for presenters in all disciplines related to all aspects of the history and contemporary status of country music. ICMC broadly defines country music to include Precommercial, Old Time Country, Cajun, Cowboy, Western Swing, Bluegrass, Honky Tonk, Country Rock, New Traditionalist, Hot New Country and Alternative Country. Proposals are also solicited on the educational applications of country music from kindergarten through the collegiate curriculum. Presenters will be expected to pay a \$60 registration fee. For more information or to submit a proposal: **James E. Akenson**, Box 5042, Tennessee Technological University, Cookeville, TN 38505 or <JAKenson@ntech.edu>. Deadline for proposals is October 23, 1998...

The NSAI board of directors has elected officers for the 1998-99 term. They are: **Jim McBride**, President; **Linda Hargrove**, VP; **Lisa Palas**, VP; **Mark D. Sanders**, VP; **Angela Kaset**, Secretary; **James Dean Hicks**, Treasurer; and **Craig Wiseman**, Sergeant-At-Arms. Board Members are: **Dene Anton**, **Kent Blazy**, **Beth Nielsen Chapman**, **Beckie Foster**,



**JIM MCBRIDE**

**Rick Giles**, **Randy Goodrum**, **Liz Hengber**, **Wayland Holyfield**, **Wayne Kirkpatrick**, **Sandy Knox**, **Layng Martine, Jr.**, **Kenny O'Dell**, **Bob Regan**, **Allen Shamblin**, **Mark Alan Springer**, **Sharon Vaughn** and **Jon Vezner**...

The Creative Musicians Coalition (CMC), a musicians' trade organization representing 500 members from 22 countries, has launched MusicDiscoveries.com. The site interfaces real world events with Internet activities to aid music connoisseurs in their search for new music. The site features radio playlists for stations featuring new music; reviews; performance schedules of selected artists; RealAudio and QuickTime song and video clips; artist interviews and conferences. 800-882-4262...

Vanderbilt University's Blair School of Music is offering a general survey course on the "Business of Music" taught by Music Row veteran **Jim Foglesong**. The class, available as an adult education offering, will explore all facets of the industry and includes guest lectures by a variety of music business professionals. The 15-week semester will include lectures and discussions on topics including songwriting and music publishing; copyrights and licensing; major and independent record labels; contracts, negotiations and union agreements; artists & repertoire; promotion, studios and engineering; and career management. The class will meet on Wednesday evenings beginning August 26. Registration is August 22 from 10am-2pm. 322-7651...

The fifth annual Country Music Showcase & Expo is scheduled for September 3-6 at the Opryland Hotel. Featured industry figures include **Dick Clark**, **Gary Chapman**, **Porter Wagoner**, **George Lindsey** and **Tandy Rice**, this year's showcase/expo host. 256-4263...

**Kevin Witt**, formerly of dynaudio-acoustics/AXI and Pyramid Audio, passed away on June 23. In lieu of flowers, donations in support of Kevin's young son may be made to Keillor Witt, c/o Kerry Witt, 2006 Tall Tree Drive, Atlanta, GA 30324...

**John Lomax III** has been named

ADMIT ONE	ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	Jimmy Buffett	\$1,571,978	54,965	100*	World Music Theatre	Tinley Park, IL	6/25, 27
	Jimmy Buffett	\$611,854	20,149	100	Deer Creek Music Center	Noblesville, IN	6/23
	Shania Twain, Leahy	\$368,878	12,500	100	Concord Pavilion	Concord, CA	6/19
	Shania Twain, Leahy	\$319,406	11,014	100	E Center	West Valley City, UT	6/16
	John Fogerty	\$87,775	4,375	73	Darien Lake Performing Arts Center	Darien Center, NY	6/21
	Merle Haggard	\$38,489	1,307	100	Capital Center for the Arts	Concord, N.H.	6/10
	Amy Grant	\$34,500	966	77	Hammerstein Ballroom	New York	6/18

source: amusement business \*Two sellouts

Nashville Rep for Pacific Circle Music Convention 1998. The event takes place October 15-18 at the Old Sydney Harbour Casino in Pyrmont Bay, Sydney, Australia. 615-356-4684...

Producer/songwriter **Max T. Barnes** and wife **Robin** became the proud parents of **Etta Jayn Barnes** on July 8...

The Academy of Country Music has elected a new slate of board members for two year terms, 1998-99. They are: **Joe Mansfield, Gary Morris, Ken Mueller, Jerry Fuller, Bob Kingsley, Mark Hartley, Ray Benson, Jonathan Stone, Neil Pond, Debbie Holley, Buddy Owens, Butch Waugh, Paul Moore, Joe Gehl** and **Gene Weed**...

Sunhawk Corporation has signed a deal with Warner Bros. Publications to distribute selections from Warner's sheet music catalog online...

Nashville Native and former Capitol Nashville Marketing Specialist **John Cooper** has been named Director of National Sales for StarTracker, a music industry marketing software and data service based in Pittsburgh...



**JOHN C. COOPER**

The Nashville Predators have announced a seating and hospitality program specifically geared to entertainment artists and music industry businesses. The Music Box Super Suite, located in the south end of the Arena, will feature 100 seats that include the benefits of club seating within a suite atmosphere and a hospitality/dining area. **Kathy Armistead**, 615-944-1730...

**LABEL NEWS**

**Wes Vause** has closed up his Media Shop to become Director of Publicity at Asylum Records...

**Debbie Schwartz** has been promoted to Director of Artist Development at BNA. She was previously Associate Director, Artist Development, and will be responsible for BNA artists' video promotion, marketing, international opportunities and syndicated radio...



**DEBBIE SCHWARTZ**

**Mike Sistad** has been promoted to Director, A&R at Arista Nashville. He was formerly A&R Manager...

**Tracy Graham-McGlocklin** has been promoted to Associate Director, Sales/Marketing at Sony...

DreamWorks Records has added **Marla Burns**, former production coordinator for **Kyle Lehning**, as Executive Assistant to **James Stroud**. **Valerie Knust**, formerly of

**WRITER'S NOTES**

**Charlie Black**

**BIRTHPLACE:** Cheverly, MD  
**YEARS IN NASHVILLE:** 28  
**PUBLISHER:** EMI Blackwood Music/Flybridge Tunes  
**HITS/CUTS/CHART ACTION:** "Little Red Rodeo," Collin Raye; "You Lie," Reba McEntire; "Come Next Monday," K. T. Oslin; "Goodbye Says It All," Shadows In The Moonlight," "Do You Love As Good As You Look," "I Know A Heartache When I See One"  
**FAVORITE SONG YOU WROTE:** "The Lights Of Home (Bourke/Jones/Black)"  
**FAVORITE SONG YOU DIDN'T WRITE:** "Yesterday" (McCartney-Lennon)  
**ON WHAT INSTRUMENT DO YOU WRITE?** Guitar/Piano  
**INFLUENCES:** Beatles, Lovin' Spoonful, Jimmy Webb, Motown  
**ADVICE TO WRITERS:** Keep listening, keep writing, learn a new chord every now and then.  
**LITTLE KNOWN BIOGRAPHICAL FACT:** I had one record release as an artist. It was a novelty song called "The Last Laugh." The chorus was mostly a bunch of us guys laughing.  
**ISSUES FACING SONGWRITERS TODAY:** Passage of Life Plus 70, abolition of Controlled Composition abuses, accurate accounting, reasonable health insurance, and the search for the second verse.

**MR asked why the second verse is elusive.** It's my own little foible, I guess. A song has got to have just enough information, but not too much. The second verse is often where I cross that line. You've got that first verse popping and the chorus laying out there, then you get to the second verse and it's like, "Wait a second, maybe that's too much." It's where I tend to get off the point.



the Legal and Business Affairs Departments at RLG and Capitol, has been tapped to work with **Wayne Halper**, DreamWorks' GM and head of Label Operations. **Abbe Nameche** has joined DreamWorks SKG Publishing as Creative Manager...



**TRACY MCGLOCKIN**

**PUBLISHING NEWS**

**Taylor Sparks** has announced the formation of the 20/20 Songwriter's Group. Sixteen of the group's twenty writer/shareholder spots have already been filled, according to Sparks, who was elected to administrate and pitch the catalog. Each writer submits four songs and pays monthly dues of \$100. In addition, members agree to contribute 25% of the first two years' song royalties to 20/20, but writers

retain all rights to their songs. Royalties collected by the cooperative will then be split amongst the shareholders/writers. "This will help us support each other for the long haul," explains Sparks. Writers/shareholders now include **Ellen Warshaw, Debbie Robbins, Greg McCoy, Chris Strand** and Warner Chappell writer **Karen Taylor-Good**, who has submitted four songs not covered in her present writer deal...

peermusic has announced a strategic partnership with GoodNoise Corp., an Internet record company, to administer the publishing rights of artists on the label...

**Doyle Brown**, formerly of PolyGram Music Publishing, has been named Creative Director at Mike O'Rear Publishing, replacing **Shane Adams**, who left the company...

Blackbird Star Music Publishing has opened a new branch in LaVergne at 206 E. Delaware Ct., 37086. 615-793-3554, <bsmusic@tds.net>...

# MUSICAL CHAIRS

## ARTIST NEWS

**Sons Of The Desert** donated money raised from the sale of their personal "garage sale" items during Fan Fair week to The Jason Foundation, started by Clark Flatt after losing his son, Jason, to suicide. Sons will also distribute brochures for the foundation at their shows...

**Reba McEntire's** new Web site for *If You See Him* on reba.com has been named a top site by Music Top Ten. The award is based on outstanding graphics, informative context, technique implementation and HTML structure. The site was developed by Microsoft and produced by **James Dutile**, Director of Multimedia at Starstruck...

The **Charlie Daniels Band** entertained fans across the world during a live Webcast from 12th & Porter in downtown Nashville on June 25. Produced by Traveller Information Services, the event can be accessed at <www.bluehat.com>. Daniels also underwent treatment for hoarseness recently, a mild but chronic condition that started the rumor mills turning. Daniels says he is definitely not considering retirement. "It's vocal hygiene, not a coronary!" he said. The CDB is on tour until December, and Daniels says he's singing during shows and simply trying to keep his mouth shut otherwise...

**Kim Richey, Pat Alger and Bob DiPiero** will join Canadian artists/songwriters **Cindy Church and Jason McCoy** at a guitar pull during CCMA's Country Music Week September 14 in Calgary...

## BOOKING/TOURING NEWS

Associated Talent has changed its name to Associated Concert and Touring Service (A.C.T.S.) according to company President **Eddie Rhines**. 254-8600...

TBA Entertainment has formed a joint venture with leading concert promoters, Frank Productions. Their first project will be a Christmas tour with **Alabama**...

Nashville's venerable **Exit/In** aims to reclaim its reputation as the birthplace of the writers' night with a new bi-weekly writers series hosted by Hugh Bennett Productions and co-sponsored by BMI and ASCAP. Already slated for the every-other-Monday series are **Dave Gibson, Daisy Dern, Vince Bell, Kevin Welch, Tom Kimmell, John Cowan and Bill Lloyd**. 292-8642...

**Steve Wariner** will perform on August 23 at the Nashville Wildlife Park at Grassmere. The concert, which will feature Wariner's entire band, will benefit the Middle Tennessee chapter of the Juvenile Diabetes Foundation...

The 1998 Fairview Nature Fest invites aspiring songwriters, authors and poets to share their talents in the "Writers in the Park" showcase, a new addition to the annual event's entertainment schedule, set for

August 22 in Fairview's Bowie Nature Park. Call **Christy Shepard** at 615-799-0677...

**Gary Burr, Bob DiPiero and Fred Knoblock** are scheduled to participate in a hands-on songwriter forum/workshop at Copper Fest '98, the newest Labor Day country/western music and arts festival in Copper Mountain Colorado. Headliners for the event include **Clint Black, Tim McGraw and The Mavericks**, plus Western artists **Bill Miller, Waddie**

**Mitchell, Red Stegall and Don Edwards**. 800-458-8386...

## OTHER FORMATS

One of the world's leading classical record labels, Naxos, has moved its US operations to Nashville. Naxos has more than a 50% market share in Sweden, Norway, Finland, Australia and New Zealand. Based in Cool Springs, Naxos will push for a greater US share...

THE SONGPOWER INDEX				
predicting new single success				
SPI MONDAY • JULY 20, 1998 • #089				
THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
8.37	•	ALAN JACKSON/I'll Go On Loving You/Arista (32)	4.56	3.81
7.63	7.10	ALABAMA/How Do You Fall In Love/RCA (35)	4.14	3.49
7.61	6.55	DARYLE SINGLETARY/My Baby's Lovin'/Giant (34)	3.79	3.82
7.54	•	LEE ANN WOMACK/A Little Past Little Rock/Decca (24)	3.75	3.79
7.28	7.08	LeANN RIMES/Nothin' New Under The Moon/MCG/Curb (32)	3.94	3.34
7.28	•	TY HERNDON/It Must Be Love/Epic (28)	3.71	3.57
7.21	6.97	TRACY LAWRENCE/While You Sleep/Atlantic (33)	3.82	3.39
6.91	6.34	LORRIE MORGAN/You'd Think He'd Know Me Better/BNA (34)	3.50	3.41
6.85	6.36	GARY ALLAN/No Man In His Wrong Heart/Decca (33)	3.58	3.27
6.71	5.73	KEITH HARLING/Coming Back For You/MCA (35)	3.40	3.31
6.59	6.28	RICOCHET/Honky Tonk Baby/Columbia (34)	3.38	3.21
6.35	•	BILLY RAY CYRUS/Time For Letting Go/Mercury (26)	3.12	3.23
6.32	5.82	BRYAN WHITE/Tree Of Hearts/Asylum (34)	3.41	2.91
5.96	•	MILA MASON/This Heart/Atlantic (26)	2.92	3.04
5.91	5.77	JOHN BERRY/Better Than A Biscuit/Capitol (33)	2.94	2.97
5.77	•	CHAD BROCK/Evangeline/WB (22)	2.77	3.00
5.39	5.35	SHERRIÉ AUSTIN/Innocent Man/Arista (31)	2.68	2.71
5.08	•	DOLLY PARTON/Honky Tonk Songs/Decca (25)	2.48	2.60
4.79	4.72	GREAT DIVIDE/Pour Me A Vacation/Atlantic (34)	2.35	2.44
4.67	4.66	CRAWFORD/WEST/The Healing End/WB (34)	2.29	2.38
4.05	3.69	RODNEY CARRINGTON/Dancin' With A Man/Fred/Mercury (18)	1.72	2.33
3.75	•	BRAD HAWKINS/Come Back To Me Blues/Curb (12)	1.83	1.92
3.44	3.17	BELLAMY BROTHERS/Almost Jamaica/Intersound Country (27)	1.70	1.74

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

METHODOLOGY/RESEARCH SPI

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

The IBMA World Of Bluegrass is scheduled for Louisville, KY October 19-25. The week-long event will begin with the industry's trade show, to be held at Louisville's historic Galt House October 19-22. The ninth annual International Bluegrass Music Awards Show will be broadcast from the Kentucky Center for the Arts on October 22, and the Galt House will also host the Bluegrass Fan Fest October 23-25. 888-GET-IBMA or <ibma1@ocuky.campus.mci.net>...

Music industry veterans **Gary Culpepper** and **Sandy Pearlman** have joined GoodNoise, a new record company focused on the Internet as the primary platform for selling and delivering music. Culpepper, 48, joins GoodNoise as Executive Vice President of Business Affairs and will be responsible for content acquisition and establishing strategic relationships. Samuel (Sandy) Pearlman, 48, a former record label owner, record producer, songwriter and journalist, was named Vice President of A&R and Media Development...

## RADIO NEWS

The NAB has debuted its new online resource for members. NAB WebSource is an interactive guide to help keep member stations up to date on developments within the Internet that affect the broadcasting industry. <www.nab.org>...

Westwood One will world premiere **Vince Gill's** new album, *The Key*, August 7-10. Gill will also play a few songs from the album acoustically and share stories that inspired the songs. **Lon Helton** hosts...

## BENEFIT NEWS

18 Wheels of Hope, a series of four events to benefit Feed The Children, will be held in Nashville September 9-11. The Nashville Truck Show, Comdata Leadership Conference and 18 Wheels of Hope Live!—a free benefit concert at the Nashville Arena featuring **Sawyer Brown**, will all be part of the festivities that will culminate in the

nation's largest single-day food drive for Feed The Children. 615-376-8790 or <www.18wheelsofhope.com>...

Intersound artist **Ronnie McDowell** raised over \$30,000 at his 5th Annual Homecoming Benefit Concert in Portland, TN. Proceeds will benefit the local DARE programs...

**John Berry** is supporting local charities during his current concert tour by auctioning Chippewa Boots at his shows. At the end of each concert, Berry takes off his very own Chippewas and auctions them off to the highest bidder. To date, he's raised over \$20,000...

## TV/FILM NEWS

**Kathie Bartel Doyal** and **Clif Doyal** have formed Sedalia Productions, Inc. to license vintage live performance videos. **Robert Read** joins the company as VP. 50 Music Sq. W. #205. 329-2022...

*Austin City Limits* launched production on July 15 for its 24th season. This year's guests will include **Billy Bragg, Vince Gill, Jimmie Vaughan, Deana Carter, Shawn Colvin, Bruce Hornsby and Alan Jackson**. *Austin City Limits* is one of the longest running popular music programs on American television...

TNN will expand its documentary programming focusing on country music by telecasting *A Century of Country*, the first TNN series to be produced by CBS News Productions. The 13-part series, focusing on the songs, stars and stories that have brought country music alive over the past century, will debut in March, 1999. Also, TNN's *The Life And Times Of...* series will become a nightly series telecast Mondays-Thursdays in 1999...

Flashframe Films has signed director **Neil J. Colligan**. His first major label video is for **BR5-49**...

The Independent Video Retailers Group (IVRG) has said it will file a lawsuit later this summer against Blockbuster Video and major Hollywood film studios, charging violation of the Robinson-Patman Act protecting businesses from unfair pricing. At issue is a revenue sharing program that allows the Blockbuster chain to price rentals well below the retail average...

## CHRISTIAN NEWS

Word Gospel merged with Myrrh Records on July 1 to form Myrrh Records Black Music Division, a stronger, more competitive label designed to broaden the Christian contemporary music base for traditional

black music and to aggressively develop new areas of black music including rap, hip-hop, R&B and gospel. The new division will be overseen by current Myrrh Records GM **Jim Chaffee**. Word Gospel's **Skip Barrett** will continue as Director of A&R, and **Marvie Wright** has been promoted to Director of Marketing...

Word Records recently formed the Word Records Retail Marketing Group to better focus on retail. **John Calton**, formerly Sales and Merchandising Administrator for Warner Christian Distribution, has been named Manager of Sales Development; **Kristi Henson**, formerly Sales and Marketing Analyst for Word Records, has been named Manager of Marketing and New Media; and **Josh Parker** has been named Marketing Assistant for the new division...

The Southern Gospel Music Association has chosen Dollywood as the

[continued on page 31]

## TOP OF THE CHARTS CHRISTIAN

**CHRISTIAN HIT RADIO**  
"Fade To Grey" • Jars Of Clay • Essential

**INSPIRATIONAL**  
"God So Loved" • Jaci Velasquez • Myrrh

**ADULT CONTEMPORARY**  
"Here In This Town" • Wayne Watson • Word

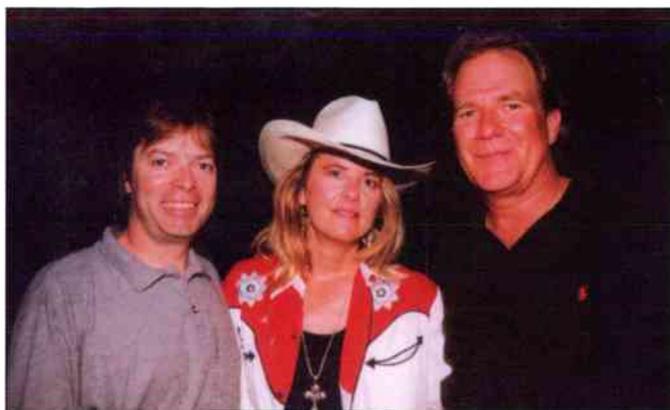
**ROCK**  
"So Dream" • Common Children • Tattoo

**GOSPEL**  
"Jesus Is All" • Fred Hammond • Verity

**MAINSTREAM ALBUM SALES**  
*You Light Up My Life: Inspirational Songs* • LeAnn Rimes • Curb

**CHRISTIAN ALBUM SALES**  
*Step Up To The Microphone* • Newsboys • Star Song

Source: 7/13/98 issue of CCM Update.  
Reprinted by permission.



**MYLES OF HONKY TONK**—Rounder's Heather Myles (center) recently performed a showcase at Nashville's Exit/In of new material from *Highways and Honky Tonks*, set for release September 22. Myles is flanked here by Rounder promotion head Brad Paul, (L), and Luke Lewis, President of Mercury Nashville, which distributes Myles' CD. Photo: Libba Gillum

## SIGNINGS

**RECORDING**

**Michael W. Smith** • Reunion Records  
**Taylor Dayne** • River North Records  
**Far From Home** • Essential Records  
**Jesse Sprinkle** • Organic Records  
**Helen Baylor** • Verity Records

**PUBLISHING**

**Stephonie Seekell** • API  
**Kate Campbell** • Gehl Force/Shell Point Music  
**Kris Bergsnes, Frank Vinci, Trina Harmon, Holly Lamar** • Song Garden Publishing  
**James Glasgow** • Belden Enterprises

**BOOKING**

**Sunday Drive** • Street Level Artists Agency  
**Heather Myles** • APA



## FINAL WORD

# Oreman, Oarman, Ormean

To The Editor:

I can't begin to tell you how much joy I get from your magazine. Especially the July 8 issue where Robert K. Oreman [sic] trashed and stepped on the heart of Annie Russell Hofer. He can sure impress his scenester buddies with this one at lunch. Annie is a woman who believes in angels and sings for churches, nursing homes and youth groups. She lost her father to cancer seven years ago and recorded a CD in his memory along with respect to her many friends in music. Annie was a DJ for five years and to management's constant objection played older artists along with the new. She said, "It's what the people want."

Mr. Oarman is sure smarter than all those churches, old people and children that love to hear Annie sing. I guess all of us listeners are just plain stupid and need Mr. Ormean to tell us what we should like.

The reason I have joy from this is that yet another worm will fall from making the apple of music rot. You really need to employ someone with soul to review music.

Mr. Oermann just lost his!

Thanks,

Tom Cornett  
Nashville, TN



**SHE'LL REMEMBER THIS**—DreamWorks Records surprised Linda Davis with a recording contract after her Fan Fair show. Pictured L-R: DreamWorks GM and operations head Wayne Halper; marketing head John Rose; DreamWorks' Fan Fair Show host Gerry House, Davis, and senior promotion and artist development executive Scott Borchetta. *Photo: Alan Mayor*



## INDUSTRY EVENTS CALENDAR

### AUGUST

**3-4—The Vinny Pro-Celebrity Invitational Golf Tournament**, Golf Club of Tennessee, Kingston Springs, TN 615-790-7755

**28-29—CRS-Great Lakes**, Cleveland, OH, 615-327-4487

### SEPTEMBER

**3-6—Country Music Showcase & Expo**, Opryland Hotel, Nashville, TN 615-256-4263

**5-7—Copper Fest '98**, Copper Mountain, Colorado, 800-458-8386, or [denver.sidewalk.com/copperfest](http://denver.sidewalk.com/copperfest)

**11-14—Canadian Country Music Week & Awards Show**, Jubilee Auditorium, Calgary, Alberta, 905-850-1144

**19—Music Row Celebrity Tennis Tournament** to benefit the TJ Martell Foundation, Vanderbilt University, Nashville, TN 615-320-0055

**20—Sprint Music Row Celebrity Golf Tournament** to benefit the TJ Martell Foundation, Hermitage Golf Course, Nashville, TN 615-320-0055

**21—Bowling Bash and Billiards Tournament** to benefit TJ Martell Foundation, Hermitage Lanes, Nashville, TN 615-320-0055

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

### OCTOBER

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

**1-8—1998 Austin Film Festival/Heart of Film Screenwriters Conference**, Austin, Texas 800-310-FEST or [www.austinfilmfestival.org](http://www.austinfilmfestival.org)

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

**9-18—Georgia Mountain Fall Festival**, Hiwassee, GA 706-896-4191

**14-17—The NAB Radio Show**, Seattle, WA 202-429-5350 or [www.nab.org/conventions](http://www.nab.org/conventions)

**19-25—IBMA World of Bluegrass**, Louisville, KY 888-GET-IBMA

## CLASSIFIEDS

**Internet Radio**—Tune in to interviews and music with your favorite artists on the Internet. [www.countrycool.com](http://www.countrycool.com)

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

home for the new Southern Gospel Music Hall of Fame and Museum. The facility is scheduled to open in April 1999...

The National Religious Broadcasters' annual convention is scheduled for January 30-February 2, 1999, in Nashville. <www.nrb.org>...

The Legacy of the Kid Bros. of St. Frank, a charitable foundation established in memory of singer/songwriter **Rich Mullins**, will host "Legacy of Joy," a benefit concert at Wichita, Kansas' Cessna Stadium on August 30. The Legacy Foundation, headed by Mullins' brother **David**, seeks to fulfill Mullins' wishes of bringing Christianity and the arts to Native American reservations through education, camps and mentoring programs. 316-262-7159...

The late **Reverend Milton Brunson** was recently inducted into the Gospel Music Hall of Fame. Additionally, the House of Representatives passed a bill naming a Chicago post office after the pastor and leader of the Thompson Community Singers...

**Bob Carlisle's** upcoming release, *Stories From The Heart*, originally scheduled to bow August 25, has been delayed until September 29...

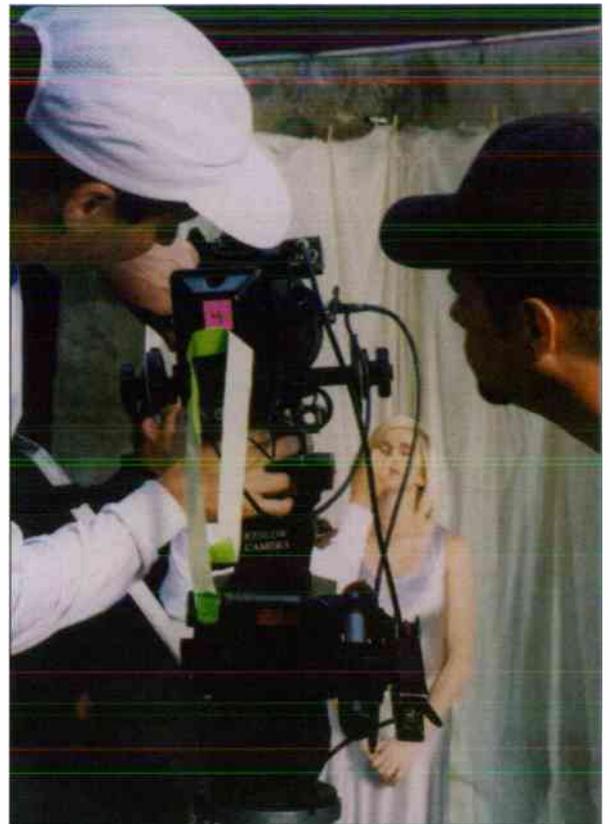
**Tom Brown** has been appointed Field Account Representative for Provident Music Distribution...

**Will Golden** has joined the marketing department of Rustproof Records, and **Anne Thompson** joins the label in radio promotions and publicity...

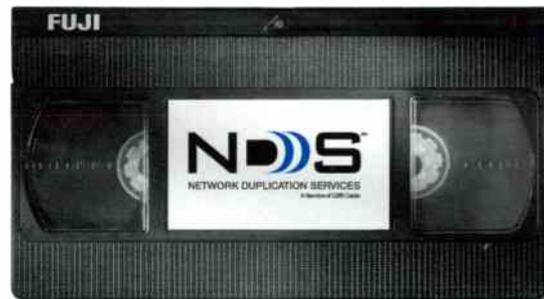
**Todd Moore**, former A&R Administrator for Benson Music Group, has been promoted to Creative Director for Brentwood-Benson Music Publishing...

*CCM* magazine announced at the Christian Booksellers convention in July that it will begin publishing in Brazil by late summer. *CCM Brasil* will carry many of the same features as *CCM*, but will be translated into Portuguese and will contain added coverage of Brazilian artists. The magazine will be published by RGC Production in Sao Paulo, the third largest city in the world, and will see an initial press run of 100,000...

The *Christian Research Report (CRR)* will present its fourth annual programming conference, The *CRR* 1998 AC Radio Seminar, at the Atlanta Airport Hilton and Towers September 18-20. 770-518-8807.♦



**CRYSTAL VISIDN**—1998 GMA Female vocalist of the Year Crystal Lewis gets a touchup during the recent shoot for her video single, "Lord, I Believe In You." Pictured, Left: DP Bill Marley; right: Picture Vision's newest director Eric Welch. Photo: Andi Varagona



## ANOTHER GREAT NASHVILLE PERFORMER SWITCHES LABELS.

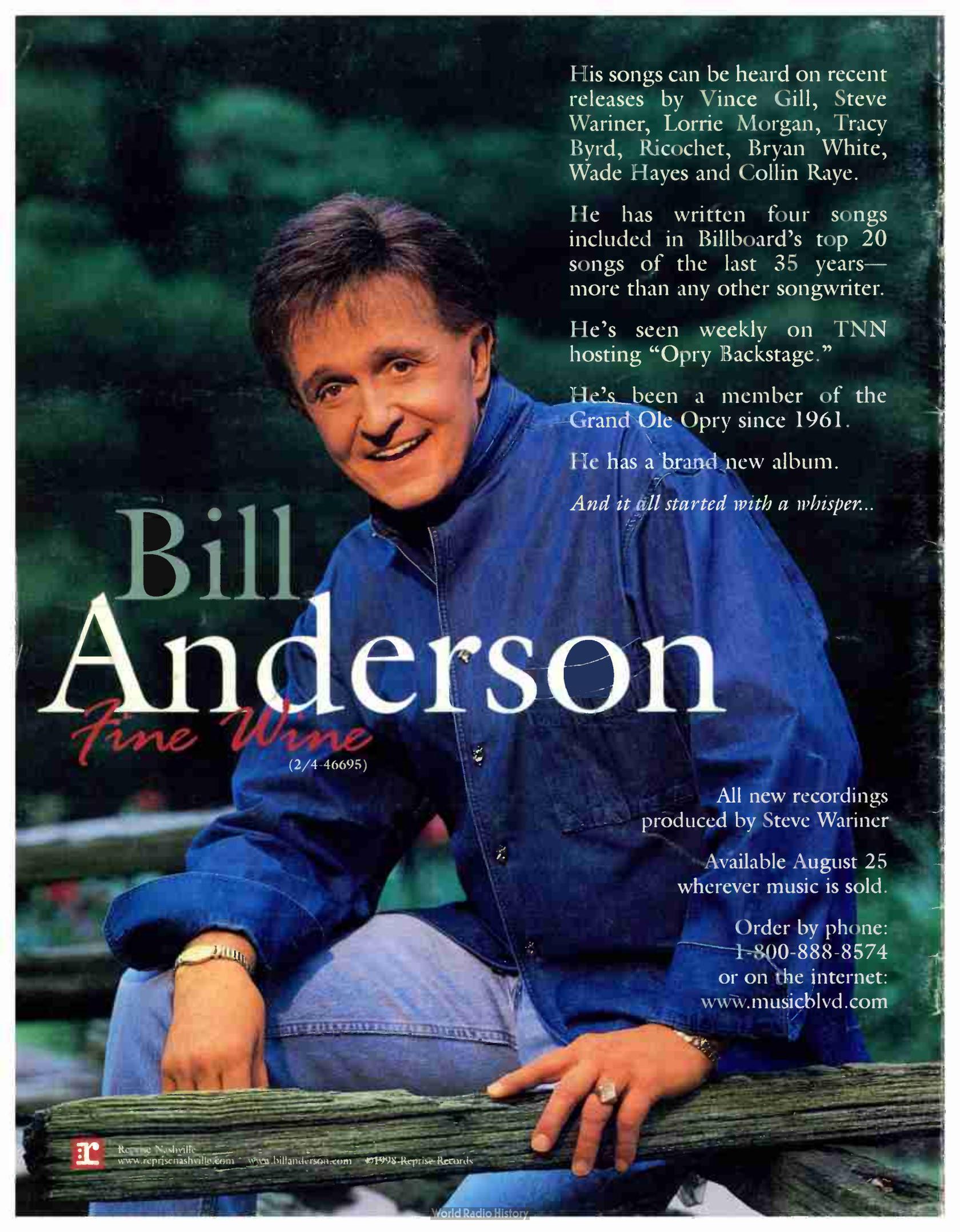
Now that CBS has taken us under their wing, we've changed our name. Though that's the only thing that's changed. We may have joined forces with one of the biggest names in the business but we're still the same folks you've come to know and love over the past 10 years. We still produce the very highest quality duplications, including JVC-licensed VHS, D2, Digital Betacam, Betacam SP, S-VHS, 8 mm, 1", 2" and 3/4".



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In fact, make a copy. Make a copy. Make a copy.

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A photograph of Bill Anderson, a man with dark hair, smiling and wearing a blue denim jacket and light blue jeans. He is sitting on a wooden log. The background is a blurred green forest.

His songs can be heard on recent releases by Vince Gill, Steve Wariner, Lorrie Morgan, Tracy Byrd, Ricochet, Bryan White, Wade Hayes and Collin Raye.

He has written four songs included in Billboard's top 20 songs of the last 35 years—more than any other songwriter.

He's seen weekly on TNN hosting "Opry Backstage."

He's been a member of the Grand Ole Opry since 1961.

He has a brand new album.

*And it all started with a whisper...*

# Bill Anderson

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