

MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

TRISHA
YEARWOOD

CLOSER TO PERFECT HARD DISK RECORDING

LET'S MAKE A DEAL BUSINESS SURVEY

- **FACT GUIDE: STUDIO LIST**
- **FINANCIAL: RECORDING COSTS**



Introducing RADAR II.
The latest in 24 bit recording technology

RADAR II

NEW
FOR
1998

The World's Best Sounding Hard Disk Recorder... JUST GOT BETTER



Completely self contained RADAR II is an extremely compact, great sounding Multitrack Recorder. When two RADAR IIs are slaved, the package presents an extremely cost efficient solution to 48 track Digital Recording. Both mainframes are controlled by a single remote and metering is provided by the RE-8s integral meterbridge.

Otari's RADAR has replaced analog multitracks in hundreds of commercial and private facilities worldwide. RADAR has become the benchmark of sonic excellence in hard disk recording. In keeping with Otari's legacy of innovation, we proudly present the newest in 24-bit Digital Multitrack technology.

Through advancements in technology, the sonic integrity of the RADAR series has been elevated to a new level of excellence. A single removable hard drive provides record time of over 40 minutes of 24-bit, 24 track audio.

Longer record times are available simply by adding additional external hard drives. Multiple RADAR IIs can be linked together and its enhanced RE-8 controller provides track arming and optional metering of up to 48 tracks of storage.

Multiple machine control, user definable macro keys and digital I/O make RADAR II the most comprehensive, best sounding recorder/editor available. Contact Otari today for RADAR II information and then listen to the future of digital recording.

Otari Southeast
209 10th Avenue South
Suite 210
Nashville, TN 37203
Phone: 615-255-6080
Fax: 615-255-9070

Otari Corporation
378 Vintage Park Drive
Foster City, CA 94404
Phone: 650-341-5900
Fax: 650-341-7200
E-mail: www.otari.com

Otari LA
3091 Lima Street
Burbank, CA 91504
Phone: 818-972-3687
Fax: 818-840-0818

Otari NY
11 Penn Plaza
5th Floor, Suite 5054
New York, NY 10001
Phone: 212.946.4998
Fax: 212.946.4985

OTARI®

Warm *not fuzzy*

Introducing the tube mic with attitude: the new AT4060 from Audio-Technica. With a dynamic range that far exceeds that of any other tube microphone, the AT4060 provides the coveted sound of valve design with the ability to match the performance level of digital.

Its low self-noise and high max SPL capability make the AT4060 a premier vocal microphone, and much, much more.

From a whisper to a shout, from soft string sections to screaming guitar cabinets, it delivers output that's always clear and consistent, always lush and uncolored.

And of course the AT4060 has the precision engineering and professional studio-grade electronics that you've come to expect from A-T's 40 Series.

So if you're looking for warm and fuzzy, keep shopping around. But if you want the ultimate tube mic, call, write or fax today for more information on the versatile new AT4060.



audio-technica®

Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224 330/686-2600 Fax: 330/686-0719 E-mail: pro@atus.com www.audio-technica.com

Audio-Technica Limited, Old Lane, Leeds LS11 8AG England (0) 113 277 1441 Fax: (0) 113 270 4836 E-mail: sales@audio-technica.co.uk



BORN WITH A

PEOPLE ARE

S



A RECORDING STUDIO

SOUL

HAS TO
ACQUIRE ONE



OVER
TIME.

You can't see it. You can't touch it. But you can feel it. It's called a soul. And just as music feels shallow and empty without it, so does a studio. To schedule a visit to Sound Emporium at 3100 Belmont Blvd., call 615-383-1982.

**“HDCD is the closest thing
to the original
performance, period.”**

Denny Purcell

president, Georgetown Masters



PACIFIC
MICROSONICS
HDCD®

HDCD mastering is available at:	Future Disc Systems Steve Hall Hollywood, CA 213.876.8733	Gateway Mastering Bob Ludwig Portland, ME 207.828.9400	Georgetown Masters Denny Purcell Nashville, TN 615.254.3233	Masterdisk New York, N.Y. 212.541.5022	OceanView Digital Joe Gastwirt Los Angeles, CA 310.444.9904	Sterling Sound Ted Jensen New York, NY 212.757.8519
------------------------------------	--	---	--	--	--	--

PACIFIC MICROSONICS 2560 Ninth Street, Suite 219 Berkeley, California 94710 510.644.2442 510.644.3559 FAX www.HDCD.com.

HDCD® and High Definition Compatible Digital® are registered trademarks of Pacific Microsonics, Inc. Patent #5,479,168

2ND ANNUAL

TNN COUNTRY SONG WRITING CONTEST

Receive a written evaluation
from an industry professional
for every song you enter!

3 CHORDS & A DREAM



"It is an honor to work with TNN toward making a deserving songwriter's dream come true - and a neck of a lot of fun!"

Robert Ellis Orrall
Producer/Songwriter

Have you got a *Song* in your heart?

...*Music* in your soul?

...A way with *Words*?

...But no industry *Connections*?

GRAND PRIZE

- A three day/two night trip for 2 to Nashville where the winning song will be recorded at Emerald Sound Studios with acclaimed Producer/Songwriter Robert Ellis Orrall
- An appearance on TNN's on *Prime Time Country* and \$5,000 cash
- Yamaha instruments and recording equipment

Second and third prize winners also receive cash awards and Yamaha equipment
The 47 finalists will receive TNN Prize Packs

4 WAYS TO ENTER

(For your entry form and a complete set of rules)

Mail: Send requests to:

TNN Country Song Contest, P.O. Box 198995, Nashville, TN 37219-8995

Phone: Call (615) 782-3456

Internet: Visit our Web site at www.country.com

In-Store: Look for the display at your local participating Yamaha retailer

Deadline for entries - August 31, 1998

Fee required per entry. Void in VT, AR, MD and where prohibited.

SPONSORED BY:



YAMAHA

N S H I

SONY

© 1998 Sony Electronics Inc. Reproduction in whole or in part without written permission is prohibited. All rights reserved. Sony is a trademark of Sony.

ON THE RIVER OF DREAMS, THERE ARE CAPTAINS
WHO CHART THE COURSE. SONY SALUTES YOU.

Thank you to Nashville's Sony DASH equipped studios. We're proud to help keep you on track.

Don Cook, 1 PCM-3348

Oceanway-Nashville,
2 PCM-3348, 1 PCM-3348HR

Emerald Sound Studios, 2 PCM-3348

The Sound Kitchen, 1 PCM-3348

The Music Mill, 2 PCM-3348

Starstruck Studios, 2 PCM-3348

Sound Shop Recording Studios,
2 PCM-3348

Dreamhire Professional Audio Rentals,
2 PCM-3348, 2 PCM-3324A, 1 PCM-3348 HR

The Loft Studio, 1 PCM-3348

Sony Music Nashville, 3 PCM-3348

Underground Sound, 2 PCM-3348

Woodland Studios, 1 PCM-3348

Sound Stage Studios, 3 PCM-3348

Keith Thomas, The Bennett House,
1 PCM-3348

Belmont University - The Curb Music Business
Program, 2 PCM-3324A

Middle Tennessee State University,
2 PCM-3324A, 1 PCM-3324S

Charlie Peacock Productions, 1 PCM-3324S

Tree Studios, 1 PCM-3324S

Hilltop Recording Studios, 1 PCM-3324

Leon Russell Enterprises, 1 PCM-3324A

East Iris Recording Studios, 1 PCM-3348

Arrowhead, 1 PCM-3348

Sony Electronics Inc.
Mike Porter, Account Representative
615-371-1682

Authorized Sony Representative
Equipment Pool, Inc.
615-298-3270

Sony Service
615-952-3138



CONTENTS

July 23, 1998 • VOLUME 18 • NUMBER 13

MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

David M. Ross
Publisher/Editor

Charlene Blevins
News Editor

J. Mark Rodgers Jr.
Art Director/Prod. Mgr.

Chuck Aly
Features Editor

Robert K. Oermann
Single Reviews

Susana Ross
Administrator

Alan Mayor
Photography

Eileen Shannon
Receptionist

O'Neil Hagaman
Financial

Contributing Writers

Lisa Berg	Beverly Keel
Bob Cannon	Ed Morris
Paulette Flowers	Bob Paxman
Michael Hight	Rusty Russell
Steve Hood	Sandra Schulman
Ron Young	

Published by: **Music Row Publications Inc.**
1231 17th Avenue South, Nashville TN 37212
Tel: (615) 321-3617 • Fax: (615) 329-0852
e-mail: news@musicrow.com
www.musicrow.com

SUBSCRIPTION INFORMATION

Send name, address, and payment to:
MUSIC ROW
P.O. Box 158542
Nashville, TN 37215

One year subscription (23 issues)

U.S./Second class	\$80.00
U.S./First class	\$105.00
Canada	\$80.00
Overseas (surface)	\$95.00
Overseas (air)	\$150.00

MUSIC ROW (ISSN 0745-5054)
is published semi-monthly except for January (23 times per year) for \$80.00 per year by
Music Row Publications, Inc.
1231 17th Avenue South, Nashville, TN 37212.
Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row,
P.O. Box 158542, Nashville, TN 37215. ©1998 Music
Row Publications. Nothing may be reproduced without the
written permission of the publisher.
Music Row® is a registered trademark of
Music Row Publications, Inc.



11



- 19 **HARD DISK RECORDING:** Closer To Perfect
- 31 **SURVEY '98:** Let's Make A Deal
- 36 **FINANCIAL:** How Much Does It Cost To Record An Album?
- 38 **THE FACT GUIDE:** The Studio List

THE STREETS

- 13 **MUSICAL CHAIRS:** TBA Entertainment Buys Titley/Spalding, Rounder Gets PolyGram Distribution, Artists Win Cybersuit
- 68 **LP RELEASES:** August
- 69 **CHRISTIAN NEWS:** Moser Opens Ministry Music, KMG & Audience Ink Distribution
- 70 **FINAL WORD:** Josef Nuyens On The Studio Squeeze
- 70 **EVENTS CALENDAR/CLASSIFIED ADS**

FEATURES

- 11 **SPINS:** Sales—Are We Back?, Mounting Competition, The Buzz
- 14 **BOBBY KARL WORKS THE ROOM:** Chapter 106—A Fan Fair Diary
- 59 **ROW FILE:** David Malloy
- 62 **THE DIRECTORY:** Goods And Services For The Music Industry
- 69 **WRITER'S NOTES:** Famous Music's Brett Jones

REVIEWS

- 58 **SINGLE REVIEWS:** Wills, Austin And Lonestar Lead
- 60 **ALBUM REVIEWS:** Pam Tillis, The Wilkinsons, Hope Floats Soundtrack, William Topley
- 61 **EDGE OF THE ROW:** "...fairground food and subsequent megadoses of a certain pink liquid."

CHARTS

- 66 **THE SONGPOWER INDEX:** McGraw In The Meadow



59



69

COVER ARTIST



Artist Name: Trisha Yearwood
Label: MCA
Current Single: "There Goes My Baby"
Current Album: *Where Your Road Leads*
Current Video: "There Goes My Baby"
Current Producers: Tony Brown/Trisha Yearwood
Hometown: Monticello, GA
Management: Kragen & Co.
Booking: CAA
Publicity: FORCE
Hits: "Perfect Love," "In Another's Eyes," "How Do I Live"
Awards: 1998 ACM Top Female Vocalist, R&R Readers Poll Best Female Vocalist, CRS Female Vocalist; 1997 CMA, Nashville Music Awards, British Country Music Awards and CMT Europe Female Vocalist of the Year; 1997 Grammy, Best Country Vocal Collaboration ("In Another's Eyes" w/Garth Brooks) and Best

Female Country Performance ("How Do I Live"); 1994 Grammy, Best Country Vocal Collaboration ("I Fall To Pieces" w/Aaron Neville); 1991 American Music Awards, *Billboard*, R&R, *Pollstar*, *Performance Readers Poll*, ACM and *Music Row* Best New Country Artist.

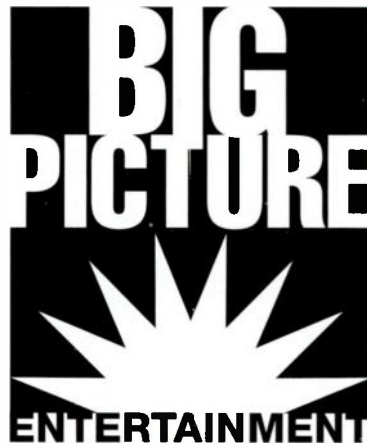
RIAA Certifications: Double Platinum: *Trisha Yearwood, Songbook (A Collection of Hits)*; Platinum: *Hearts In Armor, The Song Remembers When, Thinkin' About You*; Gold: *Everybody Knows*
Special TV Appearances: VH-1, *Hard Rock Live*, *RuPaul Show*, *Jag*, *Ellen*

Birthdate: September 19
Birthplace: Monticello, GA

Interesting Facts: Married to Mavericks bassist Robert Reynolds; recently sang with Luciano Pavarotti in Italy.

Musical Influences: Linda Ronstadt, Patsy Cline, Elvis

SMASH VEGAS MUSIC



MEMO TO:

Keith Stegall & Dan Hill

RE:

I DO (Cherish You) #1

FROM:

Big Picture Entertainment

MESSAGE:

*Dear Keith and Dan,
Congratulations on Another
#1 Record!!
We do cherish you.*

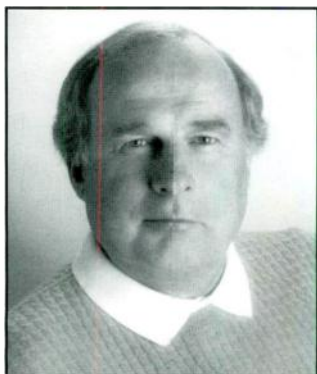
*P.S. Special thanks to Mark Wills, Carson Chamberlain,
Luke Lewis and all our friends at Radio and Mercury Nashville.*

BIG PICTURE ENTERTAINMENT

2820 Erica Place • Nashville, TN 37204 • 615-292-7440 • Fax 615-292-0749

MOUNTING COMPETITION

"I'd like to recommend that they call it PUNI," smiles WEA Chairman/CEO David Mount with a friendly grin. Of course he's talking about the new entity which will result from the



DAVID MOUNT

merging of the Universal and PolyGram distributions arms. WEA has been No. 1 in overall distribution for all but one of the last 27 years, but Mount admits that if the new merger took place today it would likely place WEA a few points behind in market share. "We'll just have to sell some more records and break a few more acts," he asserts, sounding every bit the corporate warrior. "Six companies are very com-

petitive in terms of getting retail floor space so five won't make it any less competitive. Where the competition may lessen is in the artist signing area. A few years ago, country music had lots of Gold artists, but now there are a handful of Platinum artists and lots of 100,000 sales artists."

Based in L.A., Mount was visiting Fan Fair and taking meetings with some of the sales managers from the various Nashville-based WEA labels (Warner Bros., Reprise, Giant, Asylum, Atlantic). WEA is a Time Warner company that comprises manufacturing, distribution and packaging operations. "There is real consolidation going on at retail," Mount continues. "It used to be many small dynamic regional retailers. Today decisions are being made further from the consumer. You don't go into the local manager and say, 'We're getting airplay in your market, let's put in five more records.' Now you have to go to the buyer who is responsible for perhaps 1,200 stores, and that is much more difficult. WEA has genre specialists who are marketing experts within their markets. Decisions on how many units to put into the marketplace are collaborative. It is really based upon the story the labels have to tell about the record. Country has a bit of an advantage because a typical product launch begins with one or two singles in advance of the album. So we first get a reaction to that artist in the marketplace."

Mount sees great possibilities for DVD audio, which becomes a reality next year. "The real potential is in cars where lots of people already have six speakers. It doesn't cost much to make a CD player into a DVD player. It could be a nice piece of business down the road. We certainly need something to replace the cassette."

On Mount's wish list would be more recognition for the important role played by the distribution companies. "Sometimes Nashville forgets distribution, because the labels dominate this town so much," Mount chastises. "For example, the CMA Board of Directors has every facet of the business represented *except* distribution. We seem to be forgotten heroes in the chain from the creative writers and artists down to the retail consumer."

—David M. Ross

ALBUM SALES: ARE WE BACK?

"I don't know if I'd jump to that conclusion," says Mercury Nashville President Luke Lewis. Celebrating the return of country's heyday may be premature, but SoundScan figures have been looking up of late.



For the week ending May 10, year-to-date country album sales were down six percent, but seven weeks later, sales for the year were *up* six percent. Interestingly, during much of that stretch as many as 22 records were selling better than 10,000 units a week, meaning the growth can't be pegged to one huge album.

"As long as record labels can function with a batch of records in that range, it's fine," Lewis says. "What's probably tough on some people is when you don't have a big tonnage record running through your system. It's awfully hard to get enough of the small ones to keep the books balanced."

"I don't want to be totally pessimistic," says Arista Nashville President Tim DuBois, "but I'm not totally optimistic either. We have a lot of records that are very early in their release period, and we've seen how fast albums seem to fade."



"[Country music is] getting credit for all of Shania's record sales when we're only getting a portion of the airplay," DuBois continues. "I don't know if Garth's box set sales are an indication of market health or attributable to Garth being such a superstar and the set being an exceptional value." Additionally, the top album during four of those weeks was *Hope Floats*, a Capitol L.A. project also partially driven by non-country airplay.

"I don't think we're out of the woods yet," DuBois cautions. "As an industry we're making great music and I'm excited from that standpoint, but the challenges that face us concern our ability to develop a new generation of superstars."

Lewis agrees. "If we're missing anything it's new superstars who could punch these numbers through the roof. Quickly."

—Chuck Aly

THE BUZZ

DOG DAYS EDITION

Though a bit like living on the surface of the sun, Nashville in mid-summer is comfortable in many ways. Sales are up, cicadas are gone and the music is good.



Rate War—Studios do battle, but look at the upside—clients sure aren't complaining.



Bicycling—*Music Row* honcho takes one for the team. Road rash—the new fashion statement.



The Ranch—Recipients of *New Faces*' sole ovation split as brilliant album dies of neglect, unheard & under-appreciated. Moment of silence, please...



Song Holds—Intrinsically dependent upon integrity, but do enough in this business possess that commodity to keep the practice viable?



CMA Balloting—Let the promo mailings begin!

Congratulations

Department of Recording Industry 1997-98 Outstanding Alumni Award Recipients



1997-98 winners: Pete Fisher, Rob Dalton, and Randy Himes
(not pictured - Gene Radzik)

1996-97 Recipients: Jim Scherer, Gary Overton, Will Beasley, Daniel Pfeifer

1995-96 Recipients: Mike Milom, Martha Sharp, Jim Zumpano, Geoff Hull

Outstanding people from a superior program

MIDDLE TENNESSEE STATE UNIVERSITY

Murfreesboro

A Tennessee Board of Regents Institution



MUSICAL CHAIRS

by CHARLENE BLEVINS

TBA Buys Titley/Spalding, Cybersquatter Suit Settled

NEWS

TITLEY/SPALDING ACQUIRED—TBA Entertainment, the parent company of Avalon Entertainment Group has purchased the management firm of Titley/Spalding & Associates, and will combine the artist management operations of the two companies. Titley/Spalding, currently represents **Kathy Mattea, Brooks & Dunn** and **Chely Wright**, and plans to expand operations through management associations and acquisitions, and will continue to operate from their offices at 900 Division Street.



BOB TITLEY



CLARENCE SPALDING

ROUNDER WIDER—Rounder Records, one of the bedrocks of the independent label community for 28 years, has signed a production and distribution deal with Mercury Records that will allow about 1,000 of Rounder's 2,500 titles to be released through Mercury and its major distributor, PolyGram Group Distribution (PGD). The portion of the catalog that will go through Mercury and PGD accounts for about 90% or \$21.5 million of Rounder's \$24 million in volume last year, according to a *Billboard* estimate. The remainder of the Rounder catalog will likely retain the label's current distributions deals—with DNA and Bayside—although negotiations were still under way at press time.

COUNTRY ARTISTS WIN SUIT—On June 29, a Los Angeles federal judge ruled in favor of 27 country artists in the McGraw vs. Salmon internet domain name case. The artists had sued Los Angeles businessman Jim Salmon for linking Internet domains based on their names to a pornography site, and "buying"—through registration—the rights to the artists names on the Internet. The artists, including Tim McGraw, Trisha Yearwood, Randy Travis and Lee Roy Parnell, have said they won't seek damages from Salmon but will try to recover attorney's fees. The rights to domain names such as www.randytravis.com revert to the artists.

McFADDEN PASSES—Artist manager **Jack McFadden** died on June 16 following a long illness. McFadden's management clients included Buck Owens, Keith Whitley, Lorrie Morgan and Billy Ray Cyrus. McFadden, who was 71, is survived by his wife Jo, two sons and two daughters.

CMT UNFOLDING—CMT is expanding its programming with a two-hour *Video Bio* series, featuring videos from a single artist intercut with footage of the artist talking about the videos. *Video Bio* debuts 1pm EDT on August 8 with **Shania Twain**. Another new program *CMT Hit Trip*, is an hour-long music video series that will be shot on location from different US cities. According to CMT VP/GM **Paul Hastaba**, the series will feature new and established acts that appeal to teenagers. The CBS-owned video channel will also debut an as-



PAUL HASTABA

yet-unnamed live series in November, modeled after their April live music special that featured **Faith Hill**.

UNIVERSAL APPOINTMENT—**Jorgen Larsen** has been named Chairman and CEO of Universal Music International, effective upon the completion of Universal's acquisition of PolyGram N.V. Larsen will be responsible for overseeing the combined Universal and PolyGram International record operations. The appointment was announced by Universal Music Group Chairman and CEO **Doug Morris**.

GRAMMYS GO WEST—The 41st Annual Grammy Awards will move back to Los Angeles after two years in New York City. The 1999 show is scheduled for the Shrine Auditorium on Wednesday, February 24. At the announcement in mid June, the Recording Academy presented a check for \$2 million to the NARAS Foundation. This annual donation is the largest ever and comes from the proceeds of the 1997 Grammy Nominee CD.

HALL OF FAME INDUCTEES ANNOUNCED—The CMA's 1998 inductees into the Country Music Hall of Fame will be **George Morgan, Elvis Presley, Tammy Wynette** and **E. W. "Bud" Wendell**. The formal induction will take place during the 32nd Annual CMA Awards on September 23.

SONGWriters HALL OF FAME—Fifteen songwriters have been nominated for induction into the Nashville Songwriters Hall of Fame. One winner in each of three categories will be announced at a dinner and induction ceremony scheduled for September 20 at Loews Vanderbilt Plaza Hotel. Nominated in the pre-1968 category are **Tommy Collins** ("If You Ain't Lovin', You Ain't Livin'"); **Wayne Kemp** ("The Fireman"); **Merle Kilgore** ("Ring Of Fire"); **A. L. "Doodle" Owens** ("All I Have To Offer You Is Me"); and **Glenn Sutton** ("Almost Persuaded").

Nominees in the 1968-78 category are **Paul Craft** ("Brother Jukebox"); **Randy Goodrum** ("You Needed Me"); **Larry Henley** ("Wind Beneath My Wings"); **Layng Martine, Jr.** ("The Greatest Man I Never Knew"); and **Kent Robbins** ("Love Is Alive").

Nominees in the songwriter/artist category are **Mac Davis, Lester Flatt & Earl Scruggs, Freddie Hart, Jerry Reed**, and the late **Eddie Rabbit**.

[continued on page 66]



OPERA MEETS OPRY—The Nashville Opera Association and Guild presented its inaugural Opera Honors Awards recognizing outstanding contributions to music education and leadership. Award recipients were L-R: **Ed Benson**, Executive Director of the Country Music Association; **Bill Ivey**, former Director of the Country Music Foundation and current head of the National Endowment for the Arts; and **Kenneth Schermerhorn**, Music Director and Conductor of the Nashville Symphony. Photo: James Trigg



Bobby Karl...

Works The Room

BOBBY KARL'S FAN FAIR DIARY

Two cheese pizzas, one Polish sausage, 13 liters of bottled water, a half-dozen Diet Cokes, a Curb omelet, a Capitol bagel, three Press Room buffets and a couple of six packs of beer later and Fan Fair is a fond, hazy memory.

I mentioned the kick-off IFCO, Step One and Intersound shows (6/14-15) in Chapter 105. We resume our saga at the Rounder Fan Fair show (6/15), which featured Riders In the Sky, Heather Myles and The Woodys, all lovable. Backstage, Wylie (of the Wild West), David Skepner, Joan Saltel and Tony Lee grinned for Beth Gwinn's camera. Fan Fair's first Aussie/Canadian showcase was next (6/15). Gina Jeffrey (who was everywhere during the week) and Duane Steele were the highlights. Sweet Linda Davis was presented with her new recording contract onstage at the DreamWorks show (6/15), which was headlined by Randy Travis. As usual, Monday night was the annual duel between the Bluegrass Show at the Fairgrounds and the TNN/Music City News extravaganza, this year debuting at the Arena to mixed reviews.

Tuesday (6/16) dawned bright and (too) early. We headed for the Curb show and immediately met backstage Tony Marty, the songwriter behind both "Commitment" and Jeff Carson's excellent new "Shine On." Dan Wojcik was backstage beaming the Fan Fair cybercast, which got 700,000 visits a day and hits from 55 countries. Those working the Curb tent got the week's greatest breakfast—omelets, sausage biscuits, coffee and danishes—thank you, Mike!

We learned that Steve Pope has formed his own indie song plugging/publishing firm, that Curb/Universal is folding and that Jim Halsey is getting his own Curb imprint for The Clark Family of Virginia, whom Sherman Halsey discovered while watching public-access TV. Show headliner Tim McGraw will produce.

Jo Dee Messina kicked things off splendidly. In between performers, Curb's baby acts tossed frisbees to the crowd, which was cute. Despite his diagnosis with a rare spinal disease and consequent inability to play guitar, Hal Ketchum sang splendidly. LeAnn Rimes was mechanical—I just don't think this girl is having any fun with this music thang. Sawyer Brown is still dancin' and Tim glowed with energy and warmth.

The gimmick at the Mercury show (6/16) was having NFL and Oilers personalities on stage. I don't think most of the crowd knew or cared who coach Jeff Fisher was, but I did get to bond with Chris Sanders backstage. Phil Sweetland was taking in his first Fan Fair, as was Seagram's rep Chuck Baeder (checking out the new property?). Bruce Feiler said he's received an offer to ghost a novel for Donald Trump. "Ask for a lot of money," I sagely advised.

On stage, Sammy Kershaw kicked butt. Rocking Eric Heatherly made his Fan Fair debut. But I think Mark Wills emerged as the label's Secret Weapon. Sadly and ironically, while Billy Ray Cyrus was performing, Jack McFadden lay dying at home of liver disease.

I headed for the booths on their opening day (6/16) to see who



Hat Acts—Terri Clark gives correspondent Lisa Stewart a hat tip while the TNN cameras roll at Clark's Fan Fair booth. Photo: Rusty Russell

the Early Bird autographers were. Mindy McCready, Vern Gosdin, Kippi Brannen, David Lee Murphy, Tim and Faith, Jack Greene, Ronnie McDowell, Jimmy Kish "The Flying Cowboy," Tracy Byrd, Ricky Skaggs, yodeling Marty Merchant, Gary Allan and Joe Diffie were among the first spotted. Vince Gill stayed all day long, at one point ordering dozens of doughnuts for the folks waiting in his long CMT line. Ms. Rimes worked like a dog all week.

Fan Fair also has gobs of industry schmoozathons. At Masterfonics (6/16) we were treated to a listening party for the newbie by Sara Evans. Produced by Norro Wilson and Buddy Cannon, it is simply a gem of a CD. Just ask attendees Phyllis Stark, Hazel Smith, Neil Pond, Kip Krones, Coyote Calhoun, Brian Mansfield or Brenner Van Meter.

Onward to the excellent Castle Door facility, where we were blown away by live performances by Billy Dean, David Gates and a string section (6/16). Ken Kragen, Ron Baird, John Huie and David Ross cheered. Pat Quigley said that Everything I Own, the Bread hit written for Gates's late father, choked him up because he'd lost his own father this year. Dean got a standing ovation at this classy event.

There were also showcases by The Thompson Brothers at The Exit/In (6/16), by Asylum newcomers at The Church (6/17), by various acts at Tower Records, by South 65 at 12th & Porter (6/18), by black country acts at Caffe Milano (6/19) and by Rhonda Vincent at The Station Inn (6/19), plus the all-star CountryFest at The Arena (6/20).

The Luke Lewis house party (6/16) is always a Fan Fair highlight. In addition to scrumptious food, you get to schmooze with Jack Hurst, Terri Clark, Tom T. Hall,



Getting a Leg Up—BR5-49 member Chuck Mead works up the Fan Fair crowd during the star-studded Arista Records show. Photo: Tony Phipps



Girl Power—Sony Music Nashville President Allen Butler gathers a bevy of blondes backstage with, from left, Heather Kinley, Dixie Chick Martie Seidel, Jennifer Kinley and Dixie Chicks Natalie Maines and Emily Erwin. Getting in for his own squeeze is Sony sales VP Dale Libby. Photo: Ed Rode

Roger Sovine, Tom Collins, Dick Frank, Woody Bowles, Ben Payne, Mark Wills, Gillie Crowder, Tony Conway, Rod Essig, Kim Richey, Dwight Wiles, Lon Helton, Dan Hill and so many more.

Fortified, we returned to the Fairgrounds for the MCA/Decca show (6/16). New signee **Dolly Parton** made a surprise appearance to sing with **Lee Ann Womack**. Charisma rippled all over the place. Host Vince sang with **Chely Wright**. **Mark Chesnutt** had a wrestler named **Mr. Perfect** in tow. Newcomer **Shane Stockton** did quite well. **The Mavericks** were delightful with a rocking horn section. **Olivia Newton-John** closed with "Physical" and her other pop hits, with an assist from Vince doing Travolta's part on "You're the One That I Want." Backstage, **Kevin Montgomery** told me he's co-producing a Triple-A gal named Anna Wilson with Matt Rollings.

Mind you, this is still Tuesday (6/16) and we're not done yet. On a whim **Bob Merlis**, **Davin Seay**, **Jim Bessman** and I decided to catch the midnight showcase by **Trini Triggs** at Graham Central Station. Trini does everything by the cowboy-hunk book, but there's no denying the talent. I've been saying for years that all we need is a handsome bronze hat act to break another African-American country star. I think Triggs is that man.

Stamina is essential for Fan Fair. I made the Capitol show Wednesday morning (6/17) in time to see **Trace Adkins** get his Platinum record and **John Berry** get pelted with biscuits from fans when he sang "Better Than A Biscuit." The folks in front of me in the grandstands started to get up and leave to get in the lunch line during **Steve Wariner's** set. "I don't think you want to do that," I said. "You'll miss **Garth Brooks's** surprise

appearance." When GB walked out unannounced and worked the crowd into a lather, I was a hero to those fans. "How did you know?" they asked. "I just do," I replied. Backstage, **Pat Casey Daley** told me she has married fellow *Tennessean* photographer **Bill Steber**. That's almost too much talent for one household.

Who was working the press room? Well, I found **T. Graham Brown, BR5-49**, **Eddy Raven**, happy new Lyric Street signee **Aaron Tippin**, **Keith Harling**, **Kacey Jones**, **Royal Wade Kimes**, **Chris Cummings**, **Jo-El**

Sonnier and **Charley Pride** schmoozing **Danny Proctor**, **Barry McCloud**, **Shannon**, **Jim Dandy**, **Chris Blizzard** and **Mark Edwards** during my first pass through (6/17).

Back at the grandstands Warner/Reprise/Giant strutted their stuff (6/17). **George Jones** made a surprise appearance to introduce **Connie Smith**. Legendary **Bill Anderson** did the same for **The Lynns** and also performed, telling the crowd he's cowritten with Hal, Lee Ann and Wariner for his upcoming WB CD. **Daryle Singletary** warmed up *Too Much Fun* with James Brown's *I Feel Good*. **Michael Peterson** connected powerfully and **Faith Hill** was divine, but the poor **Wilkinsons** were an acoustic audio trainwreck.

That afternoon, **Ed Benson** reported that a survey of Fan Fair attendees indicated that they do not want to go back inside, to the Arena or to anywhere else. Come rain or shine, they want to stay outside. Maybe the state will build us a nicer Fairgrounds.

Backstage that eve at RCA (6/17), **Ken Levitan** said he's reopened his management

company and signed **The Warren Brothers**. The industry rumor *du jour* was that RCA's BMG parent might buy EMI. I went out front to watch the show with **Tim Menzy**.

Restless Heart still sounds so flawless. **Jason Sellers** still deserves to be a star. **Lonestar** and **Mindy** lit up the stage. **Martina McBride** closed with a set that said, "Female Vocalist of the Year" clearly. RCA also introduced a guy named **Andy Griggs**, arguably the finest of the new talents of Fan Fair '98.

Perhaps the loudest ovation of the week went to **Neal McCoy** during his performance of *The Shake* on Thursday at the Atlantic/Asylum show (6/18). **Mark Nesler**, **Lila McCann** and **Bryan White** were other highlights. **Kevin Sharp** cancelled due to hip surgery.

I returned to the booths to learn the contest winners. IFCO honored out Singletary's black-on-black design, the **Sons of the Desert** garage sale, Chesnut's honky-tonk, Byrd's country cabin, Martina's daisy garden and **Wade Richardson's** Harley theme, among others. Some of the ones I also liked were **The Hager Twins' Hee Haw** country store (which they manned full-time), the Vegas showgirls in the Oaks' booth, Kershaw's green/gold/purple Mardi Gras, Faith's big flowers *a la* the *This Kiss* video, the first Fan Fair booth by the Black Country Music Association, Chely's "Shut Up and Drive" with a VW front end for taking snapshots through the windshield, Alabama's "Angels Among Us," with appropriately costumed booth workers, the Dixie Chicks '60s crash pad and the Mattea booth with fan folk art of her.

Terri Clark had a good one, too, a welcome-to-Nashville for professional ice hockey and the Predators. Hey, it's a big sport in Canada. While she was signing an aide asked, "Are you hungry?" She replied, "Well if I am they must be too," and ordered boxes of pizza for her autograph line.



Autograph Line—Lyric Street Records execs head for the Fairgrounds to get Aaron Tippin's autograph...on a new recording contract. From left are manager Billy Craven, Tippin, Lyric Street President Randy Goodman, A&R VP Doug Howard and promotion VP Carson Schreiber. Photo: Glen Rose



Five-Alarm Blaze—Garth Brooks and Steve Wariner team up on "Burnin' the Roadhouse Down" on the Capitol Records stage. Brooks, Dolly Parton and George Jones were among those delighting fans with surprise appearances on stage during the festival. *Photo: Alan L. Mayor*

Kenny Chesney's and Tracy Lawrence's booths were opposite one another and the two have an ongoing pranks relationship. Kenny hung a big sign in Tracy's booth that read "Dallas Cowboys Cheerleaders Fan Club." When Tracy got there he jumped up angrily on his booth and ripped it down. "You're gonna get yours, Chesney," he snarled, pointing down at the culprit. "Wanna step outside?" sneered Kenny back, sticking out his chest to show that he was wearing a Tracy Lawrence t-shirt that read, "President of the Dallas Cowboys Cheerleader Fan Club." I think Tracy was steamed, but what could he do with all those fans around?

The Fan Fair temperature always reaches its zenith Thursday afternoon, which is why **Tim DuBois** calls Arista's show "the hottest of the week." He's in the lucky position of having two superstar acts who want to per-

form every year, **Alan Jackson** plus Brooks & Dunn. In order to make room for his baby acts he has asked them to alternate. This year (6/18) it was Alan's turn. Love that Fan Fair commitment.

Pam Tillis opened with a sprightly set, including "your basic na-na song," "I Said A Prayer." The crowd caught on and sang along after she coached them with such other "na-na" hits as "Land of a Thousand Dances" and "Na Na Hey Hey Kiss Him Goodbye." Pam also did the best Fan Fair press presentation, a behind-the-scenes tour for *Good Morning America* (6/17) that featured cameos by Garth,

Dolly and **Lorrie Morgan** (autographing in her booth). True to his word, DuBois showcased babies **Brad Paisley**, **Clint Daniels** and **Shannon Brown** before bringing on Alan.

The Sony show that night (6/18) boasted the fullest grandstand of the week. Cigar-smoking, watergun wielding host **Gary Chapman** poo-pooed his notes saying, "I love these little cards they give me telling me about these artists; I already know them all." Two years ago he'd barely heard of the format and now he's an expert?

Patty Loveless turned in one of the week's most clearly "country" performances. **Rick Trevino** tossed his cowboy hat to the crowd. **Ty Herndon's** slithering treatment of "You Can Leave Your Hat On" was easily the most overtly sexual number of the week. "Are y'all ready to get nekkid?" inquired **Ricochet's Heath Wright**. Now there's a heat solution for future Fan Fairs to consid-

er. As it was, we had several faintings, despite the increasing youth of the crowd.

Headliner **Collin Raye's** odd set list featured his two most recent singles, "Honky Tonk Heroes" with **Joe Diffie**, Perry Como's "And I Love You So" and Grand Funk Railroad's "The Locomotion." **The Dixie Chicks** stole the show. The night before they'd wept on TNN when presented with a Gold Record. The only new act of '98 with two top-10 hits wowed the Sony crowd with musicianship, wit, vocals and showmanship. Stogie smokin' **Paul Worley** backed 'em on guitar. Lead singer **Natalie Maines** had the audience stare at the drummer's op-art psychedelic "trance" shirt. "Repeat after me," she intoned; "I love the Dixie Chicks. This is my favorite song. Don't the Dixie Chicks look good tonight? Don't they look thin?" It was hilarious.

Fan Fair's closing Legends show was Friday (6/19). The delightfully wry **Bobby Bare** announced his new Bear Trap store across from Planet Hollywood and talked about his upcoming *Old Dogs* CD with Waylon, Tillis and Jerry Reed. Host **Charlie Daniels** jammed with **Doug Kershaw**. **Lynn Anderson** used the Opry's **Carol Lee Singers**. **John Conlee**, **Johnny Paycheck** and the rest of the bill sang to a sparse crowd. Some people don't know what good country music is.

Each year, some hardy soul tosses an end-of-Fan-Fair party. This year, Pam Lewis did so at her office (6/19). **Brad Schmitt**, **John Lomax III**, **Chuck Howard Jr.**, **Hal Bynum**, **Kylie Harris** and **Mark Meckel** snacked and reminisced.

Then we all went home and slept for three days.♦



All Access—Posing on the Fan Fair stage steps is Intersound Records general manager George Collier, top center, with artists Becky Hobbs, Lynn Anderson and Howard Bellamy at bottom; David Bellamy, Billy Joe Royal and Jo-Ei Sonnier on the middle row and T. Graham Brown, top left, and Tim Briggs, top right.



Whistler's Music Studios



Whistler's Music

Studio A: 32 Digital Tracks

Studios B & C: 16 Digital Tracks with Yamaha O2Rs

Large Tracking Rooms

Large selection of Outboard Gear

Three Studio Complex:

Pro Tools

Otari 24 Track Analog

Tascam DA88s

ADAT XTs

2 Client Lounges, MIDI Programming and Full Production Services

i.v. records

1701 Church St. Nashville, TN 37203

615.320.1444



The Sound of a Masterpiece.
Limited only by your imagination.

THE GALLERY-72 input
SL 9000J series console
with J series computer,
J series Total Recall™
and J series Ultimatum™



THE POND-72 input
SL 9000J series console
with J series computer,
J series Total Recall™
and J series Ultimatum™

Studio Manager ~ Robert De La Garza

615/259-5200 • fax 615/259-5202 • Email rdelagarza@starstruck.net • www.starstruckstudios.com

THE AMEK DIFFERENCE A TOTALLY FLEXIBLE APPROACH TO RECORDING AND MIXING



DMS DIGITAL MIXING SYSTEM

- 32 OUTPUT BUSES
- 8 - 64 FADER CHASSIS
- 72 SIMULTANEOUS MIX INPUTS
- INTEGRAL EQ, DYNAMICS & AUXES
- COMPREHENSIVE AUTOMATION
- MULTI-FORMAT PANNING
- 32-BIT FLOATING POINT PARALLEL PROCESSING ENGINE
- COMPREHENSIVE RANGE OF PRO I/O OPTIONS INCLUDING SRC

Whether you're working in music recording, broadcast or post-production, the AMEK DMS can be customised to suit your application precisely.

Uniquely, the DMS is built around a revolutionary 32-bit floating point DSP core, a highly flexible chassis design and a fully modular I/O system, which allows it to be designed in any shape and system configuration.

Its powerful software resource enables the same DMS to be reconfigured for music recording, broadcast and post-production - all on the same day, if that's what is needed. For every different operator, DMS can be a different console.

A modular system, AMEK DMS can expand as your business grows, which means you don't have to invest in features or hardware until you need them.

music recording
dms
digital mixing system
broadcast
post production



H A Harman International Company

AMEK JK +44 (0)161 834 6747 • AMEK USA, LOS ANGELES +1 (818) 973 1618 • AMEK USA, NASHVILLE +1 (615) 360 0488
WWW.AMEK.COM

CLOSER TO PERFECT

HARD DISK RECORDING

Edit-friendly, cost-efficient and rewind-free, these dedicated multitrack studio computers are ushering in a new era of recording precision.

"You don't need a weatherman to know which way the wind blows." —Bob Dylan

by **David M. Ross**

It's so much easier to be deeply creative with hard disk (HDR) recording than it is with tape," attests musician/engineer/producer/arranger Carl Marsi. "Once you get into using a system on that level it is frustrating to go back. With tape, you feel moments when your creativity is being boxed in, whereas on an HD recorder you can catch them. There is a certain mentality about tape... Those who haven't worked with HD systems aren't privy to how really locked in they are in their thinking."

"I don't see any reason for new products that use tape," agrees Georgetown Masters' Denny Purcell. "Tape is the weak link for digital products."

"In five years," predicts producer Michael Clute, "I don't believe there will be tape machines other than analog. There's no point in it. It is absolutely insane to spend a quarter of a million dollars for 48 or 32 tracks."



MIKE CLUTE



ERIC SILVER



TED BAHAS



DENNY PURCELL

HARD DISKS DON'T REWIND

Hard disk recording systems are not new. Some prominent members of Nashville's audio elite have been using them for more than ten years. But during that time the "boxes" have gotten better, hard disk storage has gotten cheaper and the ability to perform higher quality multitrack recording has become routine. Traditional multi-track tape machines (both analog and digital) store their material by recording it on tape. To return to a certain point in a song, it is necessary to rewind or fast forward the machine in a linear manner. Tape-based systems also have limited options for editing specific tracks. Re-recording and/or "punching in" require skill and are time intensive.

Think of a hard disk recorder as a specially designed computer which stores data on its hard disk. These hard disks provide



Studio "B" Control Room



**SOUNDSHOP
RECORDING
STUDIOS**

**1307 Division Street • Nashville, Tennessee
(615) 244-4149 • Fax (615) 242-8759**

THE SOUND OF SUCCESS

With two 48-Track Digital Rooms.

**Where artists, producers,
engineers, and musicians can
achieve their fullest potential.**

**Mike Bradley, Studio Manager
Rose Johnson, Studio Coordinator**

Studio "A" Control Room



random access to the data stored on them which means there is no rewinding or fast forwarding—the machine goes directly to the location of the required data. Also, as every computer user who has ever cut, copied and pasted a few words with their word processor knows, digital processors thrive on editing.

FOUR OUT OF FIVE AIN'T BAD

Today's high end digital hard disk recorder market has five offerings: Otari RADAR, Fairlight, SADIe, Sonic Solutions and ProTools from Digi Design. *Music Row* invited these companies (at no charge) to submit a 350-400 word essay touting their box and its unique characteristics. (All companies participated except ProTools.) The resulting "FactoryFacts" sidebars (written by the manufacturers) will hopefully delight our more technical readers. This article is not intended to be a "shoot-out" to pick one winning system. Our mission is to find out what these machines have to offer, why they are becoming so popular and to learn a little about how they are fitting into Nashville's recording community.

I LOVE 'EM

"When I began using the Fairlight, you

FACTORYFACTS

SonicStudio Digital Workstation

SonicStudio is the digital workstation choice of audio professionals worldwide, with an unmatched combination of sound quality, precision and productivity that make it easy for you to do your best work. SonicStudio is used to produce Grammy-winning recordings, Oscar-winning soundtracks, leading radio broadcasts and the hottest multimedia releases because it delivers the innovation and reliability audio professionals are looking for.

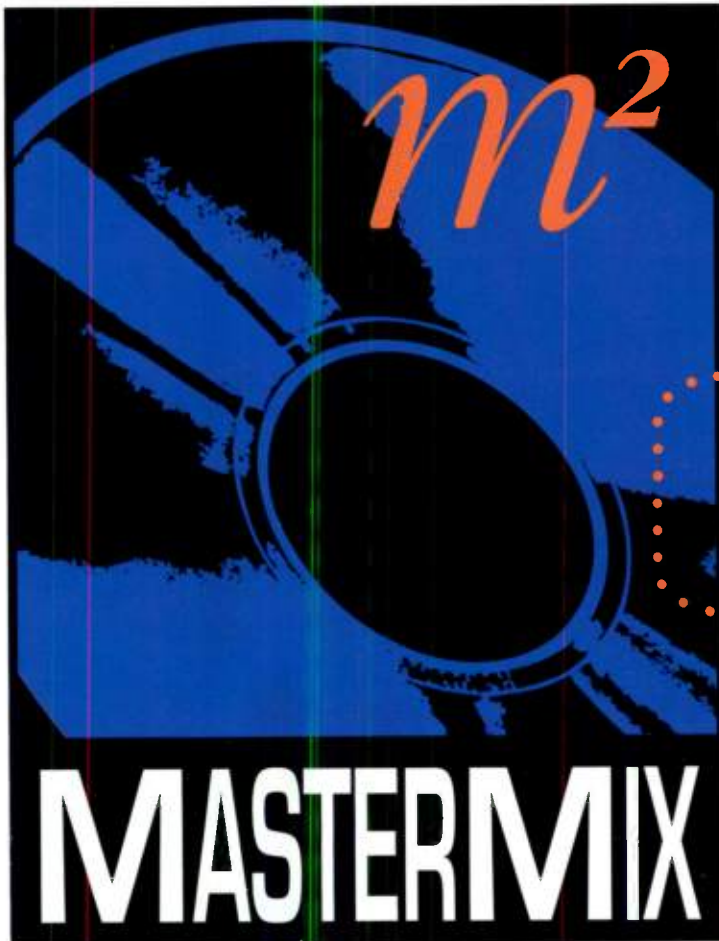
Each SonicStudio provides a winning combination of quality, performance and productivity:

- **Fast, precise editing:** Real-time, non-destructive wave form/bar/text-mode editing, multi-channel audio scrubbing, 144 virtual tracks with real-time, infinitely variable cross-fades, drag-and-drop sound placement and copy-and-paste editing, auto or punch-on-the-fly recording, multiple EDL playback and simultaneous records, timecode reading and writing, and QuickKeys.
- **HDSP™ Plug In Processor:** High Density Signal Processing Partners is part of the framework for Sonic's recently announced High Density Audio Architecture. The HDSP is a group of industry-leading third party developers with exclusive alliances with Sonic Solutions to participate in ground breaking technologies for mastering, High Density Audio, and new audio format developments like DVD-Audio and Super Audio CD.
- **Quad-patched 56301/80MHz host DSP processor** for third party plug-ins. HDSP Members: George Massenburg (GML), Daniel Wiess (Wiess Electronics), Pacific Microsonics,

Spatializer, Pow-r Consortium, Genex, Metric Halo Labs, Z-Systems USA.

- **High-performance signal processing:** 24-bit functionality throughout including mixing desk with 10 types of real-time mastering quality EQs and filters, dynamic and snapshot mix automation, real-time 96kHz->44.1kHz sample rate conversion, internal digital mixdown, Sony Super Bit Mapping™ and Sonic Turbo Bit Mapping bit reduction algorithms.
- **Format flexibility:** True 16- to 24-bit resolution with sampling rates up to 192kHz. SonicStudio is the professional choice for High Density Audio formats such as 88.2/96kHz for audio release on DVD. SonicStudio EDLs are directly compatible with Sonic's well known DVD Creator™ and DesktopDVD All-In-One DVD publishing workstations and workgroups.
- **Productivity:** Multitasking, background recording to hard disk, background dumps to CD-R and DDP, background archive and restore; multiple simultaneous records and playback functions make Sonic the most productive workstation available today
- **Workgroup collaboration:** High-performance, reserved bandwidth networking.

SonicStudio combines powerful hardware and flexible application software modules which deliver real-time performance at a broad range of price points. Each system is available in an 'all-in-one' turnkey configuration or a la carte in a customizable package to suit your needs.



NEW MASTERING FACILITIES WITH 5.1 SURROUND SOUND

NOW OPEN!

1921 DIVISION STREET
NASHVILLE, TENNESSEE 37203
TELEPHONE: 615.321.5970
FAX: 615.321.0764

Perfection



Every element of your performance is in place.
This is the take that goes for the platinum.
When there is no room for compromise, you choose
Neumann microphones. (Look-alikes just can't cut it.)
Only Neumann's unique combination of classic
engineering and advanced technology captures
the very passion of your performance. Accurately.
Each and every time. Neumann... the choice of
those who can hear the difference.



NeumannUSA

6 Vista Drive • PO Box 987, Old Lyme, CT 06371
Tel: 860.434.5220 • FAX: 860.434.3148
West Coast: Tel: 818.845.8815 • FAX: 818.845.7140
Canada: Tel: 514-426-3013 • FAX: 514-426-3953
Mexico: Tel & FAX: 52-5-639-0956
World Wide Web: <http://www.neumann.com>

could only record four inputs at a time," says Clute. "I used it for several records to do overdubs and totally fell in love with it. Later, when more inputs became available, I began using it from the beginning of the recording process. You can capture performances and allow the artist to perform more than they can on a linear format because of the ability to combine parts of various takes. It allows more freedom. With tape, performers might feel they need to be a little safer just to make sure their part will work, because fixing something is time consuming. With digital, it's, 'Have fun and use as many takes as you want.' The tool which is more surgical with respect to editing becomes more natural in that it allows you to just play without as many constraints. About five years ago we began using HDR to do albums with Diamond Rio. They are extremely particular and loved the precision this process offered. They saw the benefits immediately. I love the Fairlight because of its speed. There aren't a bunch of windows and it can show waveforms. Everything is on one screen and you are not switching from function to function. It's quick, reasonably intuitive to work with—bulletproof."

Studio C owner and Nashville Association Of Professional Recording Services (NAPRS) President Fred Bogert has been using a hard disk multitrack system for almost a decade. "I relate all this to the visual arts," he says. "I had just stopped recording all together. The process was frustrating to me and for various reasons I didn't like the lack of transparency. When I saw a hard disk recorder and what it could offer, it just grabbed me right to my core as a creative person. I immediately understood what they were trying to do—so for me it has been wonderful. The platform is so intuitive. It doesn't get in the artist's way. They can be who they are and let the muse drive the bus. Imagine if you could go back and give Van Gogh all the digital imaging tools we have today, such as airbrushing, for example. There are pictures that would benefit from that and some that wouldn't—sound recording is the same way. If you take the fanciest set of paintbrushes in the world and put them into the wrong person's hands they are not going to crank out the next Mona Lisa. What I like about HDR is that you have the option to involve the platform in the process or keep it away. There is a great deal of transparency that allows the colors of the recording to be preserved and/or manipulated."

Bogert uses the 16-bit Spectral Audio engine system which is no longer available, but he's not thinking about switching. "It's sort of like the Hammond B3. The company walked away from it and only afterwards

SESAC announces another historic breakthrough in technology.

MusiCode

SESAC is the first P.R.O. in the world to adopt MusiCode watermark technology. What's that? It's an invisible, digital encoding system that will provide a comprehensive solution for monitoring performances across ALL MEDIA. Television, jingles, production libraries, infomercials...if they play it, we'll know it. And you'll get paid—promptly, accurately.

SESAC

55 MUSIC SQUARE EAST • NASHVILLE TN • (615) 320-0055 • FAX (615) 321-6290
421 WEST 54TH ST. • NEW YORK, NY • (212) 586-3450 • FAX (212) 489-5699

GRESHAM HOUSE, 53 CLARENDON ROAD, WATFORD, HERTFORDSHIRE WD1 1LA, TEL: 01923 228873 FAX: 01923 226872

www.sesac.com

THE MONEY PIT

- Excellent sounding console, control room and cutting areas
- All professional multi-track formats (48 track digital / 32 track digital / 24 track analog / Pro Tools 24)
- Relaxed environment
- Beautiful sounding Baldwin SD-10 (9' concert grand piano)
- Reasonable rates
- Helpful staff
- Isolation from "The Row"
- In-house clock-lock transfers and safeties available

*There I sat all broken-hearted
Till in The Pit the music started
It went down smooth as milk and honey
More solid gold from The Pit of Money*

The Money Pit
622 Hamilton Avenue
Nashville, TN 37203

(615) 256-0311 • Fax: (615) 259-4541

dreamhire.

PROFESSIONAL AUDIO RENTALS

NEW TOYS

ADAT XT-20
Apogee AD8000
Avalon 737SP
Digidesign Universal Slave Driver
Emperical Labs Distressor
Genex GX8000
HHB CDR-800
Iomega Zip Drives
Manley Voxbox
Sony PCM 3348 HR
TC Electronics Finalizer PLUS

You know exactly what gear you need.
We've got it. In stock. Ready to roll. Call
615.321.5544 and relax...we'll be there shortly.

did enough people realize how special it was. Spectral made a grave error in passing over the benefits of this stuff. I've used all the others and for multitrack recording it's the best there's ever been."

THE NO SWEAT EDIT

Musician/producer/EMI writer Eric Silver is a RADAR man. Asked if the added editing power of HDR translated into saved time or if the myriad of possibilities ultimately enticed him to spend more time perfecting projects. He replied, "It depends upon what you are looking for and how insane you want to get on corrections. Maybe after recording harmony singers you find there is a part that wasn't sung as tight as you thought. Having the ability to line up their words a little bit tighter, to physically slide the consonant and make it line up with the other singers is great and a huge time saver. I love the RADAR because its remote control is made to look and feel like an analog tape machine. Operationally, you are just pushing play/record like you always did. The other features are clearly marked. It makes the learning curve much easier—I rarely even read the manual. I have worked with Mutt Lange who is a master at the art

of manipulating audio—moving things around and lining them up. He records on digital tape, but then manipulates everything with ProTools. You have to have some kind of insane patience to do it as he does."

Michael Clute compares recording via tape to the process of building a house. "You build a house from a blueprint and try to decide where you want the rooms, hallways and windows. Then you get the wood and build it. Perhaps you walk through after it's done and think, 'It's great, but I wish I had put this bedroom over there or moved a window or something.' Yes, you can tear it out and modify it, but the cost and time are extreme. Using the digital model, you build every room exactly as you want and can arrange and/or re-arrange them into any form with minimal time and effort. So hard disk recording speeds up and makes creative arrangements a snap. It is exciting when you turn someone on to what is available both technically and as an artist. They get excited. It changes their perceptions."

BEST QUEST

Does the wealth of new possibilities this technology offers violate some kind of purist ideology that increased editing takes

FACTORY FACTS

FAIRLIGHT DEBUTS SOFTWARE REVISION 14.3 FOR MFX3^{plus}

CULVER CITY, CALIFORNIA, June 12, 1998—Reinforcing its commitment to Fairlight MFX3^{plus} users worldwide, Fairlight ESP has introduced Revision 14.3 software for MFX3^{plus} systems. The powerful new features of Revision 14.3 provides MFX3^{plus} with significant improvements in audio resolution and connectivity while offering enhanced recording and editing functions.

Improving Fairlight's already legendary sonic quality, Revision 14.3 supports wide word audio in 18, 20 and 24-bit formats, in any combination within a project. Mixed bit-width clips (audio segments) can now be freely mixed within a project, allowing the use of existing 16-bit library material with any combination of higher bit-rate clips in 18-, 20- or 24-bit formats. What's more, Revision 14.3 also offers seamless, real-time crossfades between clips with differing bit rates.

The Fairlight MFX3^{plus} uses a multi-processor architecture and a true multi-tasking, real-time Disk Operating System adapted for the unique needs of digital audio. This advanced DSP engine internally processes audio with 40-bit floating point precision. As a result, the support of higher bit-rate audio is achieved with no degradation of processing speed.

Wide word audio is implemented on all digital inputs and outputs, each supporting word sizes of 16, 18, 20 or 24 bits. MFX3^{plus} analog inputs and outputs currently employ A/D and D/A converters with 18-bit resolution. Users desiring 24-bit A/D and D/A conversion will be able to utilize external third party converters interfaced via the MFX3^{plus}

AES/EBU digital I/O ports. MFX3^{plus} can be configured with up to 24 digital and analog inputs and outputs (in groups of 4 inputs or outputs).

Another significant feature of Revision 14.3 software is the new 'Overwrite Recording' mode of MFX3^{plus}, providing destructive multichannel recording (up to all 24 channels), with completely seamless drop-in/drop-out capability. The new Overwrite Recording mode will make MFX3^{plus} and FAME ideal for music recording and post production mixing.

Additional editing functions of Revision 14.3 include 'Fade Across Clips' providing fade in/out across a range of clips; 'Solo Follows Edit' solo assignments follow track selection; and enhancement of 'Wave Menu' functions to include precise, preset conversion ratios for commonly used sample rate conversions of 44.1:48 and 48:44.1 kHz, as well as frame rate conversions of 25:24 and 24:25 fps.

The Fairlight MFX3^{plus} is a hard disk-based recording, editing and mixing system capable of up to 24 tracks. The system's controller is designed to allow simple, yet highly accurate and powerful interface with the MFX3^{plus}' extensive recording, editing and mixing features, as well as full, transparent machine control capability. While the MFX3^{plus} has made a name for itself in audio post production applications throughout the world, its potential as a music production platform is equally comprehensive. It has been used as the main recording system for numerous major music releases.



3D AUDIO

- DISCOGRAPHY
- CLIENT LIST
- TESTIMONIALS
- PICTURES
- EDITORIALS
- AUDIO CLIPS
- COOL WEB LINKS
- STUDIO TIPS
- "ASK 3D"-MESSAGE BOARD
- ABOUT 3D AUDIO
- STUDIO SHAREWARE
- FYI-THE LATEST AUDIO NEWS
- KIDS STUFF
- STUDIO COMEDY (YOU NEED TO READ THIS PAGE!)

CHECK OUT THE 3D AUDIO WEB SITE

WWW.3DAUDIOINC.COM

WITH OVER 5000 HITS WEEKLY, FROM VISITORS WORLDWIDE, WE THINK YOU'LL FIND SOMETHING ENTERTAINING

CONTACT LYNN FUSTON AT
GO3DAUDIO@AOL.COM

615-269-5533

Mean Business



adat TYPE II

Although the M20 uses our new 20-bit ADAT Type II recording format, it's completely compatible with more than 110,000 ADATs in use around the world.



An all new remote/autolocator, the CAD1, provides control of up to eight M20s from hundreds of yards away. Remote metering in the control room is made possible by the new RMD meter display.

In commercial recording and post production, there's no room for compromise and no time for excuses.

While you're up and running 24 hours a day, seven days a week, your recording equipment has to set the pace for your facility. So the Alesis M20™ was designed to handle all the business you take on. With features like a direct-drive, servo-controlled tape transport that offers the fastest lock times of any MDM ever made. Comprehensive built-in synchronization. And many more features we added off the professional ADAT users' wish list.

Let's not forget audio quality. The M20 features ADAT Type II, the only MDM recording format that writes 20 bits to tape. State-of-the-art 24-bit A/D converters that yield an astonishing 115dB of dynamic range. Whether you're mixing a jazz combo or posting a feature film, you'll hear the difference.

So if you've been waiting for an MDM that works as hard as you do, it's here. Take care of business with the M20. Available today at a select range of Authorized Alesis Professional Audio and Broadcast dealers.



The M20's comprehensive feature set includes built-in SMPTE/EBU sync, MIDI Machine Control, provision for 9-pin edit control, a true jog/shuttle wheel that scrubs forward and backward, and dedicated aux and time code tracks. Everything you ever wished for in an ADAT. And more.



The M20's S-VHS recording media is the least expensive, most effective storage for digital audio data. Over 3.4 gigabytes of data gets stored on each tape. Cost? About fifteen bucks.

For a complete list of Alesis M20 retailers in the US, call us at 800-5-ALESIS or get on the internet at www.alesis.com/m20dealers. In other parts of the world, contact your Alesis distributor. Alesis and ADA™ are registered trademarks; M20, CAD1 and RMD are trademarks of Alesis Corporation.

Alesis Corporation

1633 26th Street Santa Monica CA 90404 800-5-ALESIS alesis@alesis.usa.com www.alesis.com

World Radio History

ALESIS

the "soul" out of the music? "In this age of digital cameras and video you still need an artist behind the technology," says Ted Bahas of Sam's Music. "So yes, you *can* make a really polished lousy record with this stuff. The bottom line is that it's a really good hammer—not a replacement for the artistic decision-making process that takes place in a recording."

"You have to go back and examine the 'this is cheating' ideal," postulates Mike Clute. "If it's true, then we shouldn't be using multitracks, and anything beyond recording live to two-track should be considered a crutch. Multitrack recording is a building process versus a single performance. The fact that HDR is a better tool for doing that shouldn't infer any less integrity."

Producer/engineer Justin Niebank cautions against overindulging the editing function. "You can spend too much time and kill the musical side of the performance," he warns. "But you can also use it to enhance the performance. It's a great medium. I prefer to cut basic tracks analog and then use HDR for editing, mixing and overdubbing, which allows the greatest momentum and flexibility."

"One of the most controversial editing aspects is the vocal tuning abilities of the ProTools system," says Bahas. Tuning is the digital process which can "fix" wrong notes. "In the last year a new piece of software has arrived called Auto-tune. In the hands of a skilled editor its use is virtually indistinguishable. That may raise some philosophical issues, but I don't see it as a problem; it's a wonderful thing."

"It's unfortunate that performers have so much less pressure to get performances right because they know we can fix pitch and meter after the fact," reflects Silver. "It has created a world where everyone expects perfection, and sometimes what is perceived as imperfection is the beauty of the performance. Anything that shows the human quality is nowadays perceived as wrong. They do minor pitch corrections behind the scenes for even the greatest singers because no one is willing to accept hearing little flaws any more. Twenty years ago we weren't using electric tuners, you just tuned up and the music was good. People go to concerts now with no idea of what they are going to get. They don't know whether the singer is really great or if some of the music they are hearing is from tracks. You don't have the same excitement of knowing that everything is really being done live."

LEARNING COSTS AND CURVES

"The average 32-track ProTools system I put together for people is right around \$30,000 by the time you do hard drives and

everything," tenders Bahas. "That's cheap compared with digital tape machines (they can range up to \$250,000), which is one reason why the product has become so popular. From a practical standpoint, the benefits of having the random access and processing power these tools offer will eventually relegate tape machines to storage devices. But I don't foresee the demise of linear digital recording devices, at least in the next five years, because there are a lot of people out there who still have a big chunk of a nut to pay off on those machines. The economics has a lot to do with it."

According to Bahas, the new technology has created opportunities for some younger engineers to quickly advance. "If you've never touched a computer before, you can expect a learning curve of a few (intensive) weeks or more. They say in the literature you can walk up to each of the different systems and learn it in an hour or two, but that just isn't the case. Recording schools like Belmont and MTSU are offering HDR training. There are a couple of hot shot operators in town who, if it wasn't for workstations, wouldn't be where they are now."

Dreamhire Manager Barry Sanders confirms that based upon his company's rentals

of the RADAR and ProTools systems, Hard Disk Recording is "definitely not going away. It's exploding as the cost of drives and storage drops." Sanders continues, "As always, it takes time to become fully conversant with new systems. But someone who has been involved with MIDI sequencing or the early HDR systems is ready to continue on. Regardless, the learning curve is becoming less of an issue because so many people have been around computer-based systems. People are using these systems at their house and there is an explosion of mini mastering suites."

Master Mix's Hank Williams pinpoints a prime reason for falling costs. "Hard disk space is getting cheaper and cheaper. An hour of hard disk time on the Audiofile in 1988 was \$15,500. Today the cost has dropped to under \$100." Williams operates four Sonic Solutions rigs and has them networked which means they can all share and exchange data. (Master Mix is moving into a new 6,000 sq. ft., three working-room facility which will include Surround Sound mastering and DVD authoring.)

"I see a lot of advantages to the new multitrack HD systems, plus they are starting to sound really good," offers Sound

FACTORY FACTS

NEW SADIe 24.96 DAW DEMONSTRATES 192kHz EDITING WHILE SETTING PRICING STANDARD

NASHVILLE, Tenn., June 18, 1998—SADIe, Inc., distributors of the renowned SADIe Digital Audio Workstation, has designed the SADIe 24.96 DAW to be capable of 192kHz editing and mixing, full surround sound panning, and can be configured to provide up to 32 inputs and outputs, all at an affordable price.

"Our new 24.96 is an astonishing editor in both ability and price," says Jeff Giedt, vice president of sales for SADIe U.S. "Users that need new technology features such as 96kHz sample rates or surround capabilities can purchase a new SADIe 24.96 for less than the cost of upgrading their current audio workstation." The SADIe 24.96 DAW is available now worldwide and is shipping in the U.S. for the phenomenal price of \$9,995 including computer.

The SADIe 24.96 is the latest system in the SADIe digital audio workstation range, and is perfect for any audio editing application including film and TV post production, CD/DDP mastering, music editing, radio production, telecine transfer, speech editing, education and multimedia.

Based around the Windows 95/98 PC platform, the SADIe 24.96 cards are controlled by the powerful SADIe software. SADIe continues to offer free software upgrades free to all users. Each SADIe 24.96 PCI card is equipped with 8 inputs and 8 outputs and can replay 24 tracks of edited 16 bit audio. 20 bit AD/DA converters are included with the system as well as AES/EBU digital I/O on every channel.

Standard features for the SADIe 24.96 include: RS 422 machine control; time compression/expansion; PQ editing; AutoConform; 24-bit up to 192kHz sampling rate; Creates and edits industry standard multimedia files; Built-in timecode support; HMB Genex support; and Full surround sound mixing.

Options for the SADIe 24.96 include: UV22 plug in; Cedar DeNoise plug in; Digital Mastering Limiter plug in; Enhanced CD option; and SADIe Edition Apogee AD 8000 24-bit A/D/A converter with SADIe AMBus card option.

Support for 24-bit 96kHz and 192kHz audio is standard, making every SADIe 24.96 system DVD-ready. The 8 channels of I/O make the card perfect for surround sound editing and mixing,

which is supplied as standard in the SADIe software. All internal audio processing utilizes 32-bit floating-point accuracy, ensuring the highest possible sound quality throughout the system.

The SADIe Classic disk editor offers two physical inputs and four physical outputs. Internally, Classic can play and edit 10 streams of 16-bit audio. 20- and 24-bit playback reduces the overall amount of playback streams. "Classic features, such as real-time EQ and dynamics, plus the entire professional mastering implementation for CDR and DDP, make Classic the ideal solution for basic mastering," Giedt says.



THE SONGPOWER INDEX

predicting new single success

THEY'RE LINING UP TO TESTIFY FOR SPI

In a world of projections, reflections and hype, the SPI gives a voice to the folks who consider it part of their job to listen to the music.

—Jay Morgan, WJCL-FM Savannah, GA

It's a useful first look at how the new releases stack up at radio. Because SPI reporters have to hear the records to give a Passion score, it's an additional way for us to get our songs really listened to by radio.

—Larry Hughes, VP of Promotion Mercury Nashville

We were fortunate enough to be put on the panel in the spring and I love it. Many times it's my only communication with the labels, and it's how I know how to gauge the marketplace.

—Bob Waters, WHYL-FM Carlisle, PA

SPI lends a voice to markets large and small, and shows that a one-size-fits-all mentality is self-defeating for country music.

—Mike Hays, WJMA Orange, VA

I already know where the records are added. [SPI] gives me a better understanding of what radio's "initial feel" is for a record. Not being on the front line, this information combined with the programmer comments keeps me better informed. Plus, I get to see Gregg Swedberg's name in print.

—Mike Dungan, Senior VP/GM Arista Records

I read it! I like it! I sleep with it! Honest comments from some pretty cool people, keep it coming.

—Mike Kennedy, KBEQ-FM Kansas City, MO

THE SONGPOWER INDEX predicting new single success

PAGE 1 OF 2

SPI MONDAY • JANUARY 12, 1998 • #062

THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
9.33	•	GARTH BROOKS/She's Gonna Make It/Capitol (45)	4.93	4.40
8.51	•	TRISHA YEARWOOD/Perfect Love/MCA (45)	4.44	4.07
7.98	7.14	JO DEE MESSINA/Bye Bye/Curb (40)	4.18	3.80
7.90	•	ALAN JACKSON/House With No Curtains/Arista (43)	4.09	3.81
7.78	•	TRACE ADKINS/Lonely Won't Leave Me Alone/Capitol (35)	3.89	3.89
7.57	•	SONS OF THE DESERT/Leaving October/Epic (44)	3.89	3.68
7.19	•	LONESTAR/Say When/BNA (42)	3.76	3.43
7.19	•	MARTINA MCBRIDE/Valentine/RCA (33)	3.61	3.58
6.89	6.94	JOHN ANDERSON/Takin' The Country Back/Mercury (45)	3.56	3.33
6.64	•	RHETT AKINS/Better Than It Used To Be/Decca (39)	3.26	3.38
6.17	6.07	PAUL BRANDT/What's Come Over You/Reprise (41)	3.32	2.85
5.95	6.04	JEFF CARSON/Cheatin' On Her Heart/MCG/Curb (40)	3.05	2.90
5.70	•	SHERRIE AUSTIN/Put Your Heart Into It/Arista (34)	2.79	2.91
4.35	•	BILL ENGVALL/It's Hard To Be A Parent/WB (38)	2.11	2.24

SPI = Add Factor + Passion. Songs added by SPI panel. Tier ranked according to highest Add Factor Average. Methodology on page 2.

REALITY CHECK

We're kicking off a new year for *The SongPower Index* (SPI) with new readers and a fresh round of research confirming this sheet's hit-picking powers. For those of you who have just joined us, welcome. If you are searching for information about SPI methodology, or would like a look at the new research numbers, see page 2. Also, an in-depth explanation of how SPI works and a closer look at the research will appear in the February 8 issue of *Music Row*.

Garth Brooks christens the inaugural chart of '98 with the sixth 9- song in SPI's history. "She's Gonna Make It" leads a chart full of new songs, with only four cuts returning from the last chart of '97. Trisha Yearwood, Alan Jackson, Lonestar and Martina McBride lead the pack with high scores. In the return of song of note, Jo Dee Messina

securing Highest Gainer status and propelling her to the third-highest score of the week.

Our on-going quest to tap the psyche of the nation's radio programmers hit pay dirt this week as SPI received a flood of comments from our panel. "The stars get star-ier and the new faces get to wait another week or more for re-consideration," says WBCT's Doug Montgomery as his English teacher rolls over in the grave. "Will this be the year of truth for a lot of our starlets? Are there enough hit songs in Nashville to support newbies who don't write their own?"

Kevin Mason at WQMX says, "Much of the current product is

METHODOLOGY/RESEARCH

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

SPI PEAK	BILLBOARD SINGLES CHART REACH			
	TOP 40	TOP 20	TOP 10	TOP 5
8.5+	100%	96.6%	89.7%	75.9%
8-8.4	100%	90.9%	78.8%	60.6%
7.5-7.9	84.2%	52.6%	38.6%	31.6%
7-7.4	38.8%	14.3%	10.2%	6.1%
6.5-6.9	18.6%	2.3%	2.3%	2.3%

(Research sample 245 songs through 1/2/98)
 9+ SPI songs with their Billboard peak: Tim McGraw, 9.34 "Everywhere" (No. 1);
 9.14 "It's Your Love" (No. 1); George Strait, 9.18 "One Night At A Time" (No. 1);
 Alan Jackson, 9.00 "Everything I Love" (No. 9).

Recently completed research underscores the correlation between a song's SPI number and chances for future chart success.



P.O. Box 158542 • Nashville, TN 37215
 615-321-3617 • Fax 615-329-0852 • news@musicrow.com

Emporium's head engineer Dave Sinko, who has only slightly tested the HD waters to date. "There is definitely a learning curve on these machines—they can actually affect the whole technique of how you record. I love analog, but one can still record analog and then dump onto an HDR. One engineer told me you can save an hour a day in rewind time."

MISCELLANEOUS EDITS

One of tape's benefits is portability—the ability to cut basic tracks in one room and then carry the tape to another studio. Hard disk recorders are not quite that interchangeable—yet. "Manufacturers such as Fairlight and SADIe and others are trying to get file format compatibility between machines," says Clute. "A universal file format would allow you to play the data on any machine—which is the smart way to go. There are ways around that problem now, but none of them are very elegant. That's really the only downside to hard disk recording; the portability of your music. For now, I just carry my system. The way Nashville works there are tracking rooms and mixing rooms and overdub rooms, and sometimes you need to be able to just drag a tape from studio to studio. There has always been the portability problem. For example, you can't play a 32-track Mitsubishi tape on a 48-track

Sony. With universal file formats this whole technology could become more economical and flexible."

"Each system sounds different," insists Denny Purcell. "It is not as simple as, 'It's digital, there is no difference.' You wouldn't think the cards that accept digital information would change the sound, but they do. To me, the object of a recording device for mastering is to reproduce faithfully what you put into it. Put in a gallon of water—get back a gallon of water; use purple water—get purple water. Most all the systems change sound somewhat. The majority of the people that do mastering use Sonic Solutions, that's just a fact of life." Purcell notes that audio standards and his company are headed towards higher sampling rates (resolution) and Surround Sound which are both supported by most of the hard disk recorder systems.

"Sound is getting smaller," Purcell continues. "Imagine that a complete 'page' of sound generated the enthusiasm for the record label to sign an act. By the time the recording process is done and in the hands of the consumer, often a torn off postage stamp is all they get. Once it's shoved down the Internet there is only a little piece of that stamp left and the labels ask why the audience isn't feeling the level of excitement emanated from the original page.

"It will improve, but people are also adjusting to mediocrity. They are doing it in what they look at in pictures and what they accept in audio. I can tell you that if you got to hear a master in my room and then listened to some of the CDs that are out there, you'd wonder what the heck happened."

Eric Silver perhaps sums the feelings of many when he states, "You can't fool yourself into thinking you will make better music because you have a digital machine, but HDR is a better medium for the source, whatever that may be."

"Once you go to these systems and realize their power, it is really tough to turn around," suggests Carl Marsh. "I'm not saying tape will disappear, because it is an excellent storage medium, but more and more engineers will switch to HDR as they learn how it can make their projects better."

"Not unlike any craft you had worked all your life to master, when someone comes out with new tools they may not feel right," empathizes Clute. "So that is part of the evolution. But there are enough people out there, like myself, who are crazy enough to try new things. If I pick up a new tool I might grow and discover new ways to do things—and that excites me." ♦

FACTORY FACTS

OTARI RADAR II HARD-DISK RECORDER

The RADAR II HDR Series from Otari Corporation is a multitrack hard disk recorder capable of 24-bit operation at 48 kHz sampling rates. Supplied with a single 9-gigabyte removable hard drive, RADAR II provides up to 42 minutes of record/replay capacity—more record time can be achieved by adding extra hard drives. Multiple RADAR II systems can be interlocked together to provide 48-track operation via a single RE-811 full function remote. Optional 48-track metering is also provided. With 24-bit A-to-D and 24-bit D-to-A converters, RADAR II is the world's first high resolution disc-based recording system.

Sonic Integrity

Everyone agrees that 24-bit operation is the future of digital recording. Overall sonic quality of a 24-bit recorder versus other, lower bit-rate devices is undeniable. The fact that the system is fully 24-bit—and not 24-bit on disc, but down sampled to produce a 20-bit output, as is the case with many other recorders—makes RADAR II sonically superior.

Ease of Operation

One of the problems studio engineers face today is that technology has become so complex that it often encumbers the creative process, instead of enhancing it. The designers of RADAR II have purposely emulated the traditional multitrack machine, so that recording and playback is dramati-

cally simplified. The RE-811 Remote Controller's standard transport controls, track arming (48 tracks) and dedicated function buttons are designed so that anyone familiar with a traditional multitrack tape machine can quickly learn to operate the system.

Reliability

For decades, Otari has been known throughout the audio production industry as the pre-eminent audio technology company. Products such as the MTR-Series analog multitrack machines and other tape-based products are well known for their ability to run for years with minimum attention. RADAR II continues this tradition by building on the success of RADAR I software and hardware, which has now been in routine use at hundreds of facilities around the world for over four years.



48 Tracks of Hard Disk Recording

There are several 24-track hard-disk recorders currently available. However, 48 tracks of non-linear recording have become the new benchmark. Only Otari's RADAR II can meet these criteria. A pair of RADAR II systems can be connected via a single cable and used under the control of a single RE-811 remote. The user can arm, record, edit and playback all 48 channels in perfect phase-locked synchronization.

TL Audio

TUBE PROCESSORS

FACTORY DIRECT

C1 Stereo Tube Compressor
with Mic Pre's

\$1375

EQ2 Stereo Tube Parametric EQ with
Mic Pre's

\$1775

PA1 Stereo Class A / Pentode
Tube Mic Preamp

\$1250

VP5051 Ivory Tube Mic Pre, EQ,
Compressor

\$699

C5021 Ivory Series Stereo Tube
Compressor

\$699

14 DAY MONEY BACK GUARANTEE

www.sascom.com

Ph 905.469.8080 Fax 905.469.1129

FIRESIDE

RECORDING STUDIO

813 18TH AVENUE SOUTH, NASHVILLE, TN 37203 • (615) 329-1487

FINALLY, A RECORDING STUDIO THAT COMES TO THE RESCUE OF NASHVILLE SONGWRITERS AND ARTISTS

DISCOVER WHAT ALL OF THESE ARTISTS AND WRITERS ALREADY KNOW ABOUT **FIRESIDE RECORDING STUDIO:**

TRACE ADKINS
JOHN ANDERSON
LARRY BASTIAN
KENNY BEARD
RONNIE BEARD
MATRACA BERG
GARTH BROOKS
BUDDY CANNON
HANK COCHRAN
CO-HEART MUSIC GROUP
CHRIS CUMMINGS
EMC RECORDS
E.M.I.
FRED FOSTER
FRIZZELL HOUSE
FULL CIRCLE MUSIC & PRODUCTIONS
MERLE HAGGARD
HIGHTONE RECORDS
DONNY KEES



MATT KING
TROY LANCASTER
TRACY LAWRENCE
MAYPOP
MARTINA MCBRIDE
TIM MENSY
MIKE O'REAR PUBLISHING
BERNIE NELSON
OPRYLAND MUSIC GROUP
RANDY OWENS
PLATINUM LADY PRODUCTIONS
POCO HIDE PRODUCTIONS
RAY PRICE
Q PRODUCTIONS
SOUND ENTERTAINMENT MANAGEMENT
ROGER SPRINGER
SHANIA TWAIN
UNITED MUSIC ENTERTAINMENT, INC.
NORRO WILSON

"As far as I'm concerned, they got the job done." - Norro Wilson

WE USE THE GREATEST STUDIO MUSICIANS AND ENGINEERS (YOU KNOW THEM).
YOU LEAVE WITH THE BEST STUDIO SOUND WITHOUT BURNING A HOLE IN YOUR WALLET!
DON'T GET SCORCHED BY GOING SOMEWHERE ELSE. LET US TRACK YOUR TUNES.

CALL FIRESIDE RECORDING STUDIO FOR AN APPOINTMENT. ASK ABOUT OUR SPECIAL RECORDING RATES.
Phone: 615-329-1487 • E-mail: fires95220@aol.com • Fax: 615-329-0454

STUDIO SURVEY '98

Let's Make A Deal

BY CHUCK ALY

The good news? Nashville seems to be generating and attracting more studio business than ever before. The bad news? Even so, supply almost certainly exceeds demand. The results are in for *Music Row's* annual survey of studio owners and managers. Though admittedly unscientific, the exercise has proven a reliable barometer of the climate for recording facilities.

Forty Music City studios returned survey forms this year with answers to questions ranging from published rates (up 1%) to overall outlook (generally positive). Due to limited data, this year we have not separated responses for 4-16 track studios in the Studio Business Analysis and Project Analysis (see graphs).

Some of the more interesting results in this year's survey include a 9% jump in master sessions by the larger (32+) rooms, and significant increases in rock/pop and Christian format projects. Consistent with last year's numbers, most business (68%) is generated locally.

There is trouble in Tune Town, however. For the fourth consecutive year, studio business growth has declined, to 13% from 1997's

PROJECT ANALYSIS		
BY STUDIO SIZE	24 TRACK	32+ TRACK
DEMOS	52%	28%
MASTERS	36%	65%
SOUNDTRACKS	1%	1%
JINGLES	5%	3%
OTHER	6%	2%

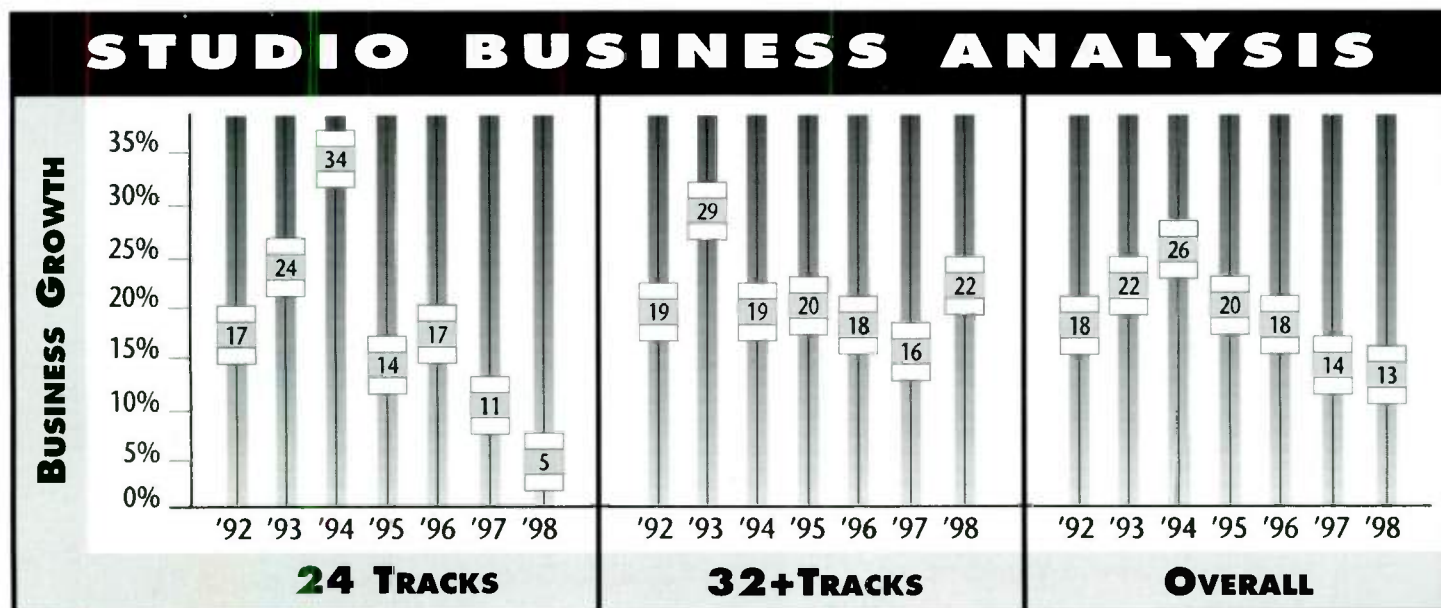
14%. Survey form comments and interviews with studio personnel confirm marketplace concerns including the proliferation of home studios, technology questions and an ongoing rate war.

"I've been doing this 25 years and this is the most fragile time I've ever seen," says Georgetown Masters' Denny Purcell. "I'm not frightened, but I'm aware you have to really watch yourself. I've seen people get into DVD that haven't had a client yet. We're busy, but from my indicators, all genres of

music are down 25-30%."

More competition creates pressure for studios to offer rate discounts. "That's pretty much always existed for studios," says Mike Bradley of Soundshop. "It's not as bad as it has been in the past, but you do get people calling with a fixed budget and they want to be able to include 'hard-line' things they feel are not negotiable, so it always comes down to studios coming off their rates."

"I haven't experienced that," says Jennifer Rose, who manages The Sound Kitchen. "I like to bring people to the studio, show them our rooms and let them know our card rate. Nine times out of ten,



*Year after year...
Hit after hit...*



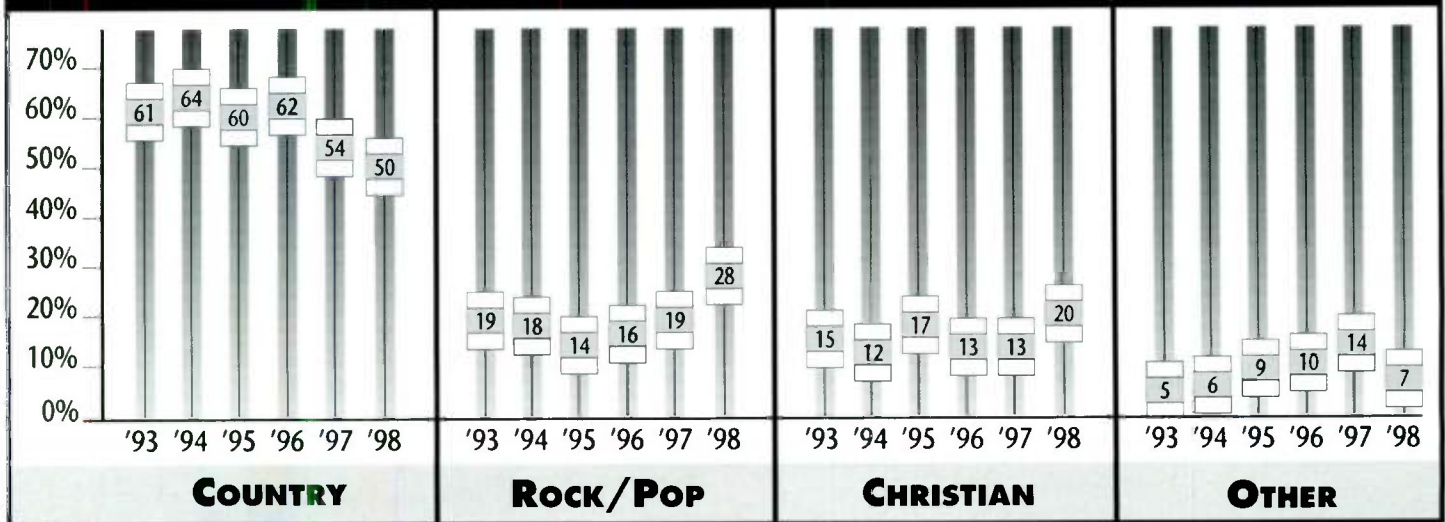
...it just feels like Home.

Emerald Sound Studios



1033 16th Avenue South • Nashville, TN 37212
615-321-0511 • FAX 615-329-9417 • www.emeraldsound.com

FORMAT ANALYSIS OVERALL



I'm booking for card rate. It's kind of like the car business. Saturn has been very successful selling their cars for a flat price. I plan to do that with this studio. I don't plan to make concessions or undercut anyone. People will return here because of good quality and support."

Undercutting is going on, however. One indication of trouble in the marketplace was Masterfonics' bankruptcy filing earlier this year. "Reorganization is moving along on schedule," says President Glenn Meadows. "Business is good—stronger than it's been in the last several years. We're getting a lot of first-time users in the Tracking Room—and they're coming back. We're getting a lot of business from other segments of the industry who have taken a step up with mastering. A lot of the gospel and alternative people are seeing the advantages of having

somebody clean and tighten up their stuff."

As to rate cutting, Meadows feels a little honesty is in order. "We keep looking for who the enemy is in the rate wars, but we have nobody to blame but ourselves. Look in the mirror. At the first hint of anybody asking for a deal we are always so eager to bend over. Just say no! How do we get everybody to do that? Studios are the only segment that is getting less money for having to invest more money. If everybody says no, then all the boats rise. But once you cut, the client is going to want that rate next time. Everybody in town talks—we all know what everyone else is charging. We've started down a slippery slope."

Perhaps the most alarming figure in this year's survey is that the business growth rate for mid-level, 24-track rooms has fallen to 5%. Some speculate that high-end rate wars

and better technology in the smaller rooms create a climate in which mid-level studios are squeezed. "Only by the clients," laughs Bill Holmes with 24-track Comanche Sound. "You've got a million dollar song, they want a free demo. I had a lady call me yesterday from a [major, corporate-owned publisher] to try to get me down on my rates. This will grab you—they were paying the musicians direct, not going through the union, and paying them \$30 a song. It's crazy."

"Mid-level studios should hold their prices and not let clients dictate their rates," Holmes says. "Go negotiate with Kroger. I blew the water pump out of my car two days ago. They said it was \$193. I told them I'd give \$150 and they said go somewhere else. Studios have to do that or the clients will milk you to death. You have no best friends when you run a studio."



THANK YOU NASHVILLE FOR 8 WONDERFUL YEARS

From everyone at
TRACKING STATION
Recording Studio

Thanks To All:

Publishers, writers, labels, artists, producers, musicians, singers, engineers, suppliers, rental companies and cartage companies. We look forward to making more great music with you.

Tracking Station
50 Music Sq. West, #410
Nashville, TN 37203
615-327-2922

Can Music City's studios hold the rate line? "There have been feeble attempts in the past," Bradley says, "but the bottom line is everybody's trying to stay afloat and they'll do what it takes to get the business."

In addition, Bradley says the balancing act between offering the latest technology and keeping rates in check has become more difficult. "We're expected to have and maintain practically everything that is available, but [client recording] budgets don't seem to want to reflect that."

Richard Adler, owner of Suite 2000 says, "I'm very conservative in that area. Studios don't need to be driven by client requests for technology. In many cases clients base their requests on advertising that is partially true or somewhat misleading. I purchase technology based on what it really does as opposed to client perceptions."

For smaller studios, the business isn't just about gear. Studio 23's Bryan Cumming says, "The clients and I are both aware of the importance of the relationship and artistic process, rather than the technical side—though I do respect and enjoy that aspect. What I do is more non-technical, however. It's really consulting that goes along with the recording process."

Falling equipment prices have prompted a turn towards home studios for many songwriters, producers and other potential

clients. "You can't get from a home studio what you get from a commercial studio," Rose says. "Those basic wants and needs are going to stay the same—tech support, isolation. At home the phone is ringing, the kids are screaming, there isn't parking and you can't get cartage in."

Meadows offers, "You can do it at home on small speakers with ProTools, but when it gets down to mixing, there are so many problems you spend more money. These are things studio owners have got to be able to sell to the people who are leaving for lesser rates, but spending more time. If you're spinning your wheels and having more unproductive time, then you've done your project a disservice."

Holmes says there is no substitute for a professional studio. "They'll get burned out on those cheesy sounds. It will swing back around."

Beyond those issues, Adler sees other problems. "One of the particularly disturbing things that happens in our business is that as soon as a new facility opens a lot of people will flock there. Whether or not they get the results they like, they are then often ashamed to return to studios that gave them good results." Is there a way to address that? "I'm very patient," he quips.

Not for profit studios are also an area of concern. "There are major players at all three

levels of studios that derive their income from other sources such as songwriting, publishing or family wealth," Adler says. "They have opened a studio because it's basically a pipeline for them to be able to be in touch with personalities and performers. Those studios exist strictly for the ego gratification of the owners. That's very difficult to compete against. They don't care if they make any money; all they want to do is break even. For people like me, this is how I survive."

Survival, ultimately, may not be as assured for Nashville's studios as it was a few years ago. "People can tell you that there is more business than ever," Purcell says, "but if you have a room that cost \$3.5 million and you're getting \$800 to \$1,200 a day, you're out of business."

As always, outlook is a matter of perspective. "I feel really positive about the studio climate in Nashville," Rose says. "We need to look at this as a team effort for the community instead of a one-on-one war. I call friends at other studios and tell them the days I have open in case they get a call and they're booked. At the same time, if I'm booked I will give the referral."

Whether or not a spirit of cooperation can ease Nashville's studios through this difficult stretch, it seems certain that the volatile marketplace will keep managers and owners on their toes for some time to come. ♦



SILENT SOUND STUDIOS



**RUSS
BERGER
DESIGN
GROUP
INC**

4006
BELTLINE
SUITE 160
DALLAS
TEXAS
75244
972/661-5222
FAX
972/934-3935
WWW.RBDG.COM

- RECORDING AND BROADCAST FACILITY DESIGN AND PLANNING
- ARCHITECTURE/INTERIORS FOR ACOUSTICAL SPACES
- NOISE AND VIBRATION CONTROL
- ROOM ACOUSTICS AND SOUND ISOLATION



Recording
24 trk studer analog
32 trk mitsu digital
remote production unit

Mastering
Art Direction
Packaging

Replication
Compact Disc, Cassette,
CD ROM and Video

Fulfillment
Internet Marketing

7118 PEACH COURT, BRENTWOOD, TN
615.373.5223 615.371.5119
800.927.9848 615.661.4538 fax
www.chelseamusic.com
email chelsea@chelseamusic.com

The Castle



Making Hits Since 1932.

The Castle Recording Studio is housed in a rock mansion which was built between 1929 and 1932 from rock quarried on the property at the request of Ed Welch, an associate of Al Capone. "Legend had it that Welch had a Mafia connection with Capone and they needed a gambling casino, a place to hide criminals, and a retreat from pressure," said a local Williamson county official. Since then, the building has seen various incarnations, including a gambling casino and an elite restaurant.

The Castle Recording Studio continues the "hits" tradition since opening in 1983. Many of the world's top artists retreat from pressure on the 34 cedar covered acres just 15 minutes south of Nashville.

<http://members.aol.com/CastleRec/main.html>
1393 Old Hillsboro Road, Franklin, TN 37069
615-791-0810 phone 615-791-1324 fax



How Much Does It Cost to Record an Album?

The short answer is—from around \$10,000 for low end productions to several million dollars for major pop albums. To narrow this range down a bit, we'll be exploring an example which is the average of the actual production costs of a few recent albums produced in Nashville for major country record labels. We'll also be looking at the various stages of recording and the cost of each stage.

It all begins with the production budget. Major record companies require artists to submit a production budget prior to beginning the recording process. This budget, prepared by the producer, is an estimate of all of the recording costs necessary to deliver that one master tape to the record company for mass manufacturing. The record company's interest in this budget lies in the fact that the company will pay these costs as they are incurred and will be at risk for a portion of these costs if the album doesn't sell. The artist also focuses on this budget because they must repay the record company out of the royalties they earn before they can begin to receive royalties for themselves.

Once the record company has approved the production budget, it's time to go to the

studio and begin the first stage of recording, commonly referred to as the tracking dates. During the tracking dates, studio musicians are recorded simultaneously and the basic foundation of the musical tracks are recorded. The number of musicians and the required studio size and complexity make this the most expensive stage of the recording process. Costs incurred during the tracking stage, which generally takes three to six days to complete, might look as follows:

TRACKING

Studio (5 days @ \$1,650)	\$8,250
Musicians - 7 Players,	
Ten 3-hour sessions each*	42,000
Engineer & Assistant	5,000
Total Tracking Costs	\$55,250

**Includes drums, bass, piano, electric guitar, acoustic guitar, steel guitar and fiddle. In this example, all musicians were paid double scale or double the minimum session rate established by their union, plus applicable union fees.*

Overdubbing, the second basic stage of

recording, adds the lead and background vocals and the necessary solo instrumentalists to the foundation recorded during the tracking dates. As lead and background vocalists and solo musicians are recorded separately, required studio size and complexity are reduced. This stage of recording generally lasts between 10 to 20 days and typical costs include:

OVERDUBBING

Studios (20 days @ \$650)	\$13,000
Musicians: 4 players,	
Two 3-hour sessions each	5,150
Background Vocalists	5,000
Engineer & Assistant	12,000
Tape Transfers	600
Total Overdubbing Costs	\$35,750

Through the overdubbing stage, all of the sounds which make up the album have been recorded separately on from 24 to 48 different tracks. The mixing stage establishes the volume level of each of these separate tracks (bass guitar, vocals, etc.) and blends these sounds into the two track or



JamSync

<http://www.jamsync.com> (615) 320-5050

Specialists in Surround

THE OPEN SPACES IS GOLD!

GOLDEN EGG.



Chick it out!

- ◆ Best Selling Group of 1998
- ◆ Biggest Selling New Act of 1998
- ◆ CMT Rising Star Artists
- ◆ FIRST ROUND CMA NOMINATIONS FOR:
Single Of The Year "I Can Love You Better"
Song Of The Year "I Can Love You Better"
Album Of The Year "Wide Open Spaces"

Vocal Group Of The Year

Video Of The Year
"I Can Love You Better" &
"There's Your Trouble"

Horizon Award



WILD

THE CHICKS THAT LAID THE

CONGRATULATIONS

Dixie Chicks



stereo version that the public will eventually hear. This stage generally takes between eight and 15 days and generally only involves the artist, producer and engineers. Typical costs include:

MIXING

Studios (12 days @ \$1,650)	\$19,800
Engineers & Assistant	<u>12,000</u>
Total Mixing Costs	\$31,800

Additionally, a number of other costs are incurred during the recording process. These costs include the rental of equipment such as digital tape recorders, special effects equipment, microphones, etc.; cartage or freight charges to move equipment; miscellaneous supply costs; and the cost to master or digitally process and sequence the final product. Typical charges might look like the following:

MISC. COSTS

Equipment Rental	\$10,000
Cartage	2,000
Mastering	5,000
Tape Supplies	1,000
Catering	<u>600</u>
Total Miscellaneous Costs	\$18,600

Summarizing the basic stages above, the total cost of the album in our example was as follows:

TOTAL COSTS

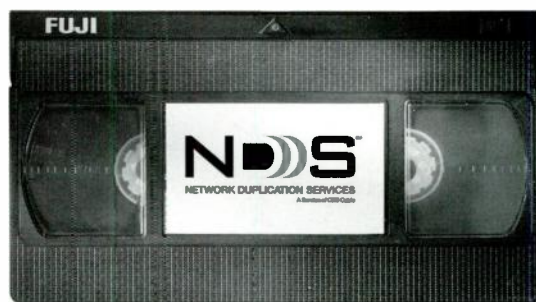
Trackin	\$55,250
Overdubbing	35,750
Mixing	31,800
Miscellaneous Costs	<u>18,600</u>
Total Production Costs	\$141,400

Not included in our example are advances paid by the record company to the artist and producer. These advances against their respective royalty earnings typically range from \$20,000 to \$40,000 for producers and from \$20,000 to \$100,000 for the artists.

With this much money involved, a great deal of emphasis should be placed on the production budget and subsequent control of costs. Effective planning and negotiations long before going into the studio can result in significant savings. Vigilance in following the production budget during the recording process will assist in controlling actual costs, and help explain any variances.

It is important to note again that album production costs vary substantially. The

above example is offered only to demonstrate the basic stages and related costs of recording an album, and to point out that effective planning and attention to controlling recording costs will help ensure that production dollars are being spent wisely. ♦



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".



We can still take your project from start to finish, from specialized package design and customized printing to mailing anywhere in the country. We will still fulfill any order whether it's for a single duplication or five million. And our staff still checks duplicates for audio, video and tape stock quality before shipping. Even our phone number's the same, so make sure you don't lose it. In fact, make a copy. Make a copy. Make a copy.

1-800-554-2348

STUDIO FACT GUIDE

Facilities are listed in alphabetical order; rates are hourly unless otherwise noted.

3D AUDIO, INC.—2 track digital
216 Fairfax Ave., 37212, 269-5533 •
(FAX 269-5533) • www.3daudioinc.com
Contact: Lynn Fuston, Owner

Basic Rate: \$80

Clients: Amy Grant, Andy Griffith, dc Talk, Russ Taff, Pam Tillis, Cindy Morgan, 4Him, Faith Hill, Jodi Benson, Larry Stewart, The Newsboys, Michelle Shocked, Gaither Vocal Band, BJ Thomas, First Call, The Martins, Carman, Bob Carlisle and Roots Rock Action Figures.

Special Services: Check out our Web site for discography, client list, services offered, and interactive recording forum.

601 POST—32 track digital
1219 16th Ave. S., 37212, 327-1000 •
(FAX 320-1051)
Contact: David Pinkston

Music Works

Music Production Studio



- 24 track ADAT Recording
- 32 track Hard Disk Recording
- Yamaha O2R fully automated digital 40 input console
 - CDR recording
- Yamaha Maple Custom Drums
 - Drum Kat 3.5
- Extensive midi gear and mic list



Pre Production, arranging, complete turnkey production available on request

1010 Sixteenth Ave. South
Nashville, TN 37212
615.259.3103
fax 615.256.5440
e-mail•riddem@earthlink.net

ProTools 24-bit recording and mixing. Also full video production services. Audio is mobile, allowing recording at artists' preferred location.

615 MUSIC STUDIOS—24 track analog
1030 16th Ave. S., 37212, 244-6515 •
(FAX 242-2455)

Contact: Laura Palmer, Manager

Clients: NBC, CBS, A&E, The Rosie O'Donnell Show, ABC Sports, The History Channel, Tri-star Pictures, Good Morning America, Dateline NBC

Special Services: Facility completely redesigned by Russ Berger Design Group in 1998. Studio A can accommodate up to 40 musicians, with 4 iso booths. Genelec and PMC monitoring. Control room designed for 5.1 surround mixing. 7' Kawai grand piano, Otari Series 54 console with discmix 3 automation, MTR 90 multitrack. Control room is wired for 32 track digital, 4 composition/scoring rooms with lock-to-picture capabilities. 2 SADIE sound design/mastering suites. We produce a 51 CD music production library, digital SFX, and over 3,000 original production tracks available for use in post-production. Whether your project is a demo or master, come and give us a try! Call Laura Palmer for more info.

ABTRAX RECORDING—24 & 48 track analog & digital
2935 Berry Hill Dr., 37204, 297-3723 •
(FAX 297-3723)

Contact: Jerry Abbott, Owner
Basic Rate: \$75

AFTER 3 PM MUSIC—24 track digital
5716 Briarwick Ct., Hermitage 37076,
872-7177 • (FAX 874-4856) •
www.after3pmmusic.com

Contact: Richard Kearney, Owner
Basic Rate: \$50 with engineer

ALLISONGS STUDIO—24 track digital
1603 Horton Ave., 37212, 292-9899 •
(FAX 327-4204)

Contact: Jim Allison, President
Basic Rate: \$25

ANGELLO'S SOUND STUDIO—24 track

analog, 32 track digital
526 E. Iris Dr., 37204, 383-0888 •
(FAX 383-0888)
Contact: Bob Angello, Owner
Basic Rate: \$50

ARCHER PRODUCTIONS, INC.—8 track digital

3212 West End Ave.#303, 37203,
297-3787 • (FAX 297-8056)

Basic Rate: \$110

Equipment: 8 track ProTools, Mackie 24/8, Marantz CD recorder, AVID AVR 75, DEC Alpha 3D animation, 3D2 fiber optic lines, Internet delivery of audio.

Clients: Elektra UK, OneMusic, Random House, Penguin Books

Special Services: Produced "Building the Wrecking Ball"—Emmylou Harris PBS video, TLC documentaries "Stories of Miracles," audio books for Naomi Judd, Barbara Mandrell, Dave Ramsey's "Financial Peace."

ATLANTIS STUDIO—48 track analog/digital

194 Cherokee Rd., Hendersonville 37075,
822-7648 • (FAX 822-7648)

Contact: Voytek Kochanek,
Owner/Engineer

Basic Rate: \$30-\$100

Equipment: SSL 4048 E/G Computer, Telefunken MI5A 2" 24/16 track machine; Sony 3348, ADATS, Tascam DA88; Neumann, AKG, Sennheiser, EV mics; Neve, API, Manley mic pre's; UREI 1176, dbx, Valley People; Yamaha, Lexicon, Eventide H-3000 signal processors; Yamaha NS-10, UREI monitors; Panasonic SV-3700 DAT; full MIDI Workstation with Atari Mega II and Power Mac computers; Korg, Roland, E-MU keyboards.

Clients: Record labels, publishers, songwriters, TV/film post-production companies.

Special Services: Relaxed atmosphere in seclusion on the lake. Covered patio, swimming pool and kitchen area. Live-in quarters available for out-of-town clients.

AUDIO PRODUCTIONS—24 track digital, two 8 track digital

1102 17th Ave. S. #200, 37212, 321-3612
• (FAX 321-5770)

Contact: Jim Reyland

BATTERY STUDIO—32 track digital,
24 track analog
916 19th Ave. S., 37212, 329-0600 •
(FAX 321-4616)
Contact: Lee Groitzsch, Manager
Basic Rate: \$1,100/day

BAYOU RECORDING—24 track analog
1708 Grand Ave., 37212, 340-9000 •
(FAX 340-9009)
Contact: Susan Clinton, Manager
Basic Rate: \$60
Equipment: Owners George Clinton,
Kenny Beard and Joe Spivey have
teamed up to create a facility which pro-
vides full production services, featuring a
Trident 80 console, Otari 24-track Analog,
(Studer 48-track digital also available),
Mackie Cue System, total isolation,
uptown automation, a Yamaha C-7 grand
piano, lounge, kitchen and a great atmos-
phere for recording. Installation by John
McClure. Opened in May, 1998, clients so
far include Trace Adkins, Sony/ATV Tree,
Warner Bros., Norro Wilson, Buddy
Cannon, Muy Bueno, Chad Brock, Monk
Family Music, many songwriters and artist
projects.

BEAIRD MUSIC GROUP, INC.—24 track
digital
107 Music City Circle #314, 37214,
889-0138
Contact: Larry Beaird
Basic Rate: \$50 or per song

BEECHWOOD STUDIOS—24 track
analog, 8 track digital
1709 Beechwood Ave, 37212, 386-3984 •
(FAX 386-3984)
Contact: Eric Pittarelli, Owner
Basic Rate: \$25/\$15

BENNETT HOUSE—48 track analog
134 Fourth Ave. N., Franklin 37064,
790-8696 • (FAX 790-9034)
Contact: Daryl Bush, Manager
Basic Rate: Call

BIG STUDIO—16 track analog,
16 track digital
701 Brook Hollow Rd., 37205, 356-0094 •
(FAX 354-1798)
Contact: Tim James/Steven McClintock,
Owners
Basic Rate: \$30

BIGG SKY—32 track digital
1309 Paulson Way, Antioch 37013,
832-3473 • (FAX 837-0479)
Contact: Gary Jenkins, Owner
Basic Rate: \$45

BLUE PLANET STUDIO—
24 track digital
Forest Hills area, 377-0480
Contact: Steve Allen, Owner
Basic Rate: \$30

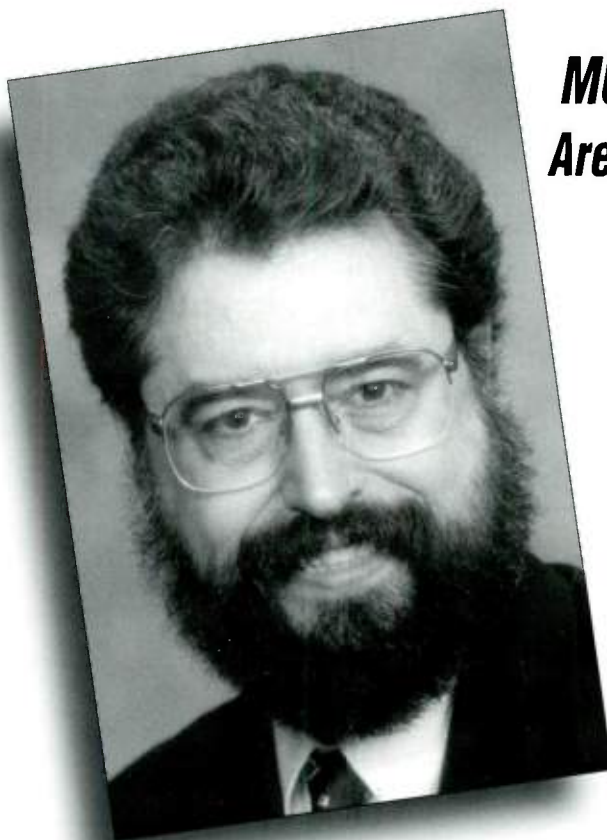
BOARDROOM RECORDING STUDIO—
24 track analog
1616 16th Ave. S., 37212, 292-1616 •
(FAX 385-9817)
Contact: Laron Pendergrass, Owner
Equipment: Trident 80B 32x24x24 w/TT
patchbay, Uptown 990 moving fader
automation w/Penny & Giles faders, Otari
MX-80 2" 24 track, Panasonic SV-3700 DAT

BRADLEY'S BARN—48 track analog
& digital
P.O. Box 120838, 37212, 244-1060 •
(FAX 726-2945)
Contact: Michael Bevington Sayles,
Manager
Basic Rate: Call

BROCK MUSIC, INC.—24 track analog,
digital editing
2937 Berry Hill Dr., 37204, 298-2200 •
(FAX 297-4061)
Contact: Jeff Brock
Basic Rate: \$75

DANE BRYANT

Sells Music Row



MUSIC PEOPLE
Are The Greatest
To Work With.

If you want
to buy, sell
or lease
a piece of
The Row...

...Call Dane Bryant!

Lura Bainbridge
29 Music Square East
Nashville, TN 37203

Dane Bryant
Direct: 615-783-0082
FAX: 783-0085

BURNS STATION SOUND—

24 track analog

211 College St., Burns 37029, 255-4343 •
(FAX 255-4343)

Contact: G.D. Stinson, Owner

Basic Rate: \$50

CAPSTONE STUDIOS—24 track analog

5505 Cottonport, Brentwood 37027,
837-7324

Contact: John Conner, Creative Director

Basic Rate: \$50

**CASTLE RECORDING STUDIO—Two 24
track & one 16 track analog, two 32 track
& one 16 track digital**

1393 Old Hillsboro Rd., Franklin 37069,
791-0810 • (FAX 791-1324)

Contact: Mike Janas, VP

Basic Rate: A: \$175, B: \$75, C: \$80

Special Services: The Castle is a truly unique recording studio—its physical plant was once a rest stop for the Roaring Twenties' most notorious figure, Al Capone. "Legend has it Ed Welch (The Castle's original owner) had a Mafia connection with Capone. They needed a gambling casino, a place to hide criminals, and a retreat from pressure," said a local official. The building has seen various incarnations, including an elite restaurant and bootleg distillery. The "hits" tradition was reborn when The Castle opened in 1983. It is still a retreat from pressure located on 34 acres just 15 minutes south of Nashville.

CENTER ROW

13 Music Sq E, 37203, 254-9248

Contact: Mark James

CHAMPAGNE STUDIOS—

24 track analog

54 Music Sq. E., 37203, 256-7648 •
(FAX 255-8549)

Contact: Randy Best

**CHELSEAMUSIC—32 track pro digital,
24 track analog**

7118 Peach Ct., Brentwood 37027,
373-5222 • (FAX 661-4538) •

www.chelseamusic.com

Contact: Chuck Haines, Mark
Montgomery, Neil Einstman

Basic Rate: Call

Equipment: Studio: Mitsubishi X850, 32 track digital recorder with Apogee filters and Labarre modifications. Studer A80 Mk III 24 track analog. Modified MR3 console with automation. Wadia stereo A/D converters. Mastering Suite: Sonic Solutions digital editing system, Valley 730 Dynamap digital compressor, Sony CDW-900E PMCD recorder. Chelsea remote: vocal tuning, sampling and MIDI services featuring ProTools, Digital Performer and Studio Vision.

Clients: Curb, Warner Bros., Mercury, Intersound, Word, MCA Music, Balmer Ltd., BMG, Morningstar Publications

Special Services: CD and cassette replication services. Art direction, photography, printing, special packaging. Internet services: Web site design, secure transfer, on line sales.

**CINDERELLA SOUND—24 track analog
& digital**

1108 Cinderella St., Madison 37115, 865-
0891 • (FAX 612-2400) •

BAREFOOTJERRY.COM

Contact: John or Wayne Moss

**CLASSIC RECORDING—24 track
analog & digital, 32 tracks ADAT**

130 Seaboard Lane, Suite A-1, Franklin
37067, 370-3790 • (FAX 370-3793)

Contact: George Cumbee, Owner/Aimee
Birdwell, Office Manager

Basic Rate: \$90

**COMANCHE SOUND—24 track analog,
24 track digital**

11 Music Cir. S., Suite 201, 37203,
254-6820 • (FAX 248-3472)

Contact: Bill Holmes, Engineer/Producer

Basic Rate: \$50

**COUNTY Q PRODUCTIONS—Three 24
track analog, three 24 track digital**

P.O. Box 40228, 37204, 298-1434 •
(FAX 269-6241)

Contact: Patze Fischer, Studio Manager

Basic Rate: \$80

**COWBOY ARMS HOTEL AND RECORD-
ING SPA—24 track analog**

3405 Belmont Blvd., 37215, 383-0330 •
(FAX 292-5685)

Contact: Niles Clement, Studio Manager

Basic Rate: Call

**CREATIVE RECORDING—24 track
analog, 32 track digital**

2806 Azalea Pl., 37204, 385-0670 •
(FAX 297-7319)

Contact: Deanna Atkinson

Basic Rate: \$95/\$135

**CREATIVE WORKSHOP—
24 track analog**

2804 Azalea Pl., 37204, 383-8682 •
(FAX 383-8696)

Contact: ShelleyLynn Wims, Administrator

Basic Rate: \$35, special introductory rate

Special Services: Buzz Cason's Southern Writers Group USA (SWG), is Nashville's first writer-owned group of publishing companies, and was founded in 1970, the same year Cason built Creative Workshop to produce in-house published acts. Jimmy Buffett's second album and Carl Carlton's "Everlasting Love" were two of the studio's early projects. The SWG catalog contains songs by the late Kent Robbins and Bobby Russell, Mac Gayden, Richard E.

Carpenter, Debbie Hupp and Randy Goodrum, in addition to the Buzz Cason Publications catalog. New writers include Jason Manning and Gary Gibson. BMG International is SWG's sub-publisher outside the United States.



- Project Development
- Publishers Demos
- Digital Editing
- ADAT Compatible

Located at Historic RCA Studios B and C

30 Music Sq. W., #150 • Nashville, TN 37203 • (615) 259-2346 • Fax (615) 259-7852 • www.studioc.com

Fred Bogert
Producer

Trout Fishing in America
My World
National Parenting Publications Gold Award

Vassar Clements
Little Big Band

David Amram
Southern Stories

Acme Jazz Movers
Reasonable Rates



PRO AUDIO RENTALS

NEW ADDITIONS
Calrec-3200 • Avalon 737-SP • Manley-Vox Box
Joe Meek SC-2 • T.C. Finalizer Plus

812 GEAR (4327)

Fax: 248-GEAR • e-mail: Gear4Days@aol.com

CUSTOM MASTERING INC.—

Mastering studio

54 Music Sq. E., Suite 100, 37203,
244-8132 • (FAX 244-8191)

Contact: Hollis L. Flatt, Owner/President

**CYPRESS ROOM—24 track analog,
8 track digital**

P.O. Box 110911, 37222, 834-2826 •
(FAX 781-9176)

Contact: Don King, Owner

Basic Rate: \$50, \$35

**DARK HORSE RECORDING—48 track
analog & digital**

2465 Old Charlotte Pike, Franklin 37064,
791-5030 • (FAX 791-5800)

Contact: Robin Crow, Owner

Basic Rate: \$65

DENNY'S DEN—24 track analog

3325 Fairmont Dr., 37203, 269-4847 •
(FAX 297-7733)

Contact: John E. or Pandora Denny,
Owners

Basic Rate: \$40

MEET THE MAN BEHIND THE MENU.

Guillaume Burlion

Executive Chef, The Wild Boar

In his teens, Guillaume Burlion decided that to develop his taste for fine foods, he must first dine at only the best restaurants in Paris. The experience inspired Guillaume to create new dishes, original sauces, and pastries that have earned him world wide recognition as:

- Executive Chef, Beaurivage Restaurant, Malibu, CA
- Executive Chef, Europa Restaurant, Palm Springs, CA
- Chef, Le Palais De L'Eysee Annual Gala for President Francois Mitterand, Paris
- Chef, Patrick Lenotre Restaurant, Paris
- Sous Chef, Hotel Crillon, Paris
- Chef de Partie, Maxims Restaurant, Paris
- Sous Chef, Pavillon Elysee Restaurant, Paris
- Sous Chef, Pre-catelain Restaurant, Paris

Now, as Executive Chef for The Wild Boar Restaurant in Nashville, Guillaume joins a highly acclaimed team dedicated to the notion that superior cuisine is instrumental to wine enjoyment.

SAVOR CHIEF BURLION'S NEWEST CREATIONS.

A new season of delights has arrived. Enjoy!

Roasted Maine Lobster with fresh summer vegetables in a coral sauce.



CONTEMPORARY FRENCH CUISINE AND OTHER MATTERS OF TASTE



MONDAY THROUGH SATURDAY EVENINGS FROM 6 UNTIL 10:30 PM
2014 BROADWAY • RESERVATIONS WELCOME • 329-1313

**THANK YOU NASHVILLE AND COUNTRY MUSIC
FOR 10 GREAT YEARS.**

YOU'VE BEEN WONDERFUL TO ME.

42 No. 1 SINGLES AS REPORTED BY R&R MAGAZINE.

Randy Travis "Out Of My Bones" '98 • Anita Cochran With Steve Wariner "What If I Said" '98 • Toby Keith "We Were In Love" '97 • Reba "How Was I To Know" '97 • Patty Loveless "Lonely Too Long" '96 • James Bonamy "I Don't Think I Will" '96 • Patty Loveless "You Can Feel Bad" '96 • Vince Gill "You Better Think Twice" '95, Patty Loveless "Here I Am" '95, Patty Loveless "You Don't Even Know Who I Am" '95, Reba "And Still" '95, Reba "The Heart Is A Lonely Hunter" '95, Reba "Till You Love Me" '95, George Strait "You Can't Make A Heart Love Somebody" '95, Vince Gill "What The Cowgirls Do" '94 • Sammy Kershaw "Workin' Woman's Holiday" '94 • Vince Gill "Whenever You Come Around" '94 • Vince Gill "Tryin' To Get Over You" '94 • Reba With Linda Davis "Does He Love You" '93 • Vince Gill "One More Last Chance" '93 • Reba "It's Your Call" '93 • Vince Gill "No Future In The Past" '93 • Patty Loveless "Blame It On Your Heart" '93 • Reba And Vince Gill "The Heart Won't Lie" '93 • Tanya Tucker "A Little Too Late" '93 • Vince Gill "I Still Believe In You" '92 • Tanya Tucker "Two Sparrows In A Hurricane" '92 • Vince Gill "Take Your Memory With You" '92 • Reba "Is There Life Out There" '92 • Aaron Tippin "There Ain't Nothin' Wrong With The Radio" '92 • Reba "The Greatest Man I Never Knew" '92 • Reba "For My Broken Heart" '91 • Tanya Tucker "Down To My Last Teardrop" '91 • Reba "Rumor Has It" '91 • Patty Loveless "Chains" '90 • Reba "You Lie" '90 • Reba "Cathy's Clown" '89 • Patty Loveless "Timber I'm Falling In Love" '89 • Reba "A New Fool At An Old Game" '89 • Oak Ridge Boys "Gonna Take A Lot Of River" '88 • George Strait "Famous Last Words Of A Fool" '88 • George Strait "Baby Blue" '88.

GUESS WORK PRODUCTIONS AND ENGINEERING

—John Guess

DIGITAL ASSOCIATES—32 track digital, cassette duplication service

300 12th Ave. S., 37203, 742-1221 • (FAX 742-0649)

Contact: Rick Horton, Owner/Elaine Bolduc, Secretary

Basic Rate: \$100

DIGITAL AUDIO POST—24 track digital

1033 16th Ave. S., 37212, 321-0511 • (FAX 329-9417)

Contact: Michael Davis, President

Equipment: Our equipment includes: Solid State Logic ScreenSound and Akai DD-1000 workstations. ProTools. Yamaha O2R and Promix 01 digital consoles. Genelec and JBL monitors. Fostex D-30 timecode DAT, DA-88 multitracks w/video sync card, DA-98 multitrack w/video sync card, DA-38 multitrack, Alesis ADATs w/BRC, Sony 9850 3/4" video recorder. Other formats available as needed. Sony 32-inch TV monitor. TC Electronics M5000 Digital Effects processor, dbx 900 Series effects rack, Dolby Surround encoder and decoder, Drawmer limiters/gates, SSL Logic FX Series mic preamps, dbx 166 compressor/gate. Extensive collection of microphones including vintage tube collection. ISDN-Telos Zephyr and APT direct dial, Symetrix phone patch, Denon 9000 Carousel compact disc player. Extensive synthesizer/scoring setup.

Special Services: Digital Audio Post, Inc., located in the Emerald Entertainment complex on Nashville's Music Row, is an audio suite specializing in production and postproduction for film, television, music and multimedia. DAP offers a full-featured range of services, including Sound Design, ADR and Foley, sweetening, mix to picture w/Dolby Surround, show assembly with EDL autoconform, vocal pitch correction, music scoring/arranging and remote live recording and audio supervision. Our facility includes an extensive on-line SFX library/database for fast and creative

sound design as well as an extensive music setup for integrated music scoring. Laybacks are possible to any video or audio format. In addition, tie-line links within the Emerald complex allow 24, 32 & 48-track music recording/mixing to picture utilizing the Emerald studios with SSL 4064E-G series consoles. ISDN/3D2 direct dial and Telos Zephyr systems allow full-bandwidth digital hookup worldwide for audio recording and transfers.

DIGITAL EDITING & MASTERING—Mastering Facility

395 Barrywood Dr., 37211, 400-8987 • (FAX 333-8313)

Contact: Frank Green, Mastering Engineer

Basic Rate: Call

DISC MASTERING—Mastering facility

30 Music Sq. W., 37203, 254-8825 • (FAX 254-8826)

Contact: Randy Kling, President/Jill Riley, Manager

Basic Rate: \$175

DOGHOUSE

356-5992 • (FAX 352-9889)

Contact: Marshall Morgan

EASTSIDE SOUND—24 track analog

P.O. Box 160004, 37216, 227-0057 • (FAX 227-0036)

Contact: Angel Pontier, Owner/Engineer

Basic Rate: \$55 w/engineer

ECLECTIC PRODUCTIONS—24 track analog, 64 track digital

910 Woodmont Blvd., 37204, 383-5440 • (FAX 383-5440)

Contact: Nick Sparks, Owner

Basic Rate: \$45

EMERALD SOUND STUDIO—Two 24, 32 & 48 track analog & digital

1033 16th Ave. S., 37212, 321-0511 •

(FAX 329-9417)

Contact: Milan Bogdan, Studio Manager

Basic Rate: Call

FILIPIAK MUSIC—24 track digital

2 Music Cir. S., 37203, 255-1602 • (FAX 255-7130) • www.filipiak.com

Contact: Bill Filipiak, Owner

Basic Rate: \$110

FINAL STAGE MASTERING—Mastering facility

10 Music Cir. S., 37203, 256-2676 • (FAX 259-2942) •

Contact: Randy LeRoy

FIRESIDE RECORDING STUDIO—24 track analog

813 18th Ave. S., 37203, 329-1487 • (FAX 329-0454)

Contact: Eugene Moles, Manager

Basic Rate: \$50

Equipment: MCI console, Otari 24 track 2", Alesis ADAT, DATs include Panasonic and Tascam; Neumann U47s, 87s, 84s; Sennheiser, EV, Shure and Accurate Sound Corp Mics. Outboard gear includes Valley, Yamaha, dbx, Teletronics, BBE, Aphex, Eventide, Alesis, Roland; Steinway Grand.

Special Services: Hourly, day and block rates-budgets to fit your need. We also offer artist deal prep packages. Large comfortable studio, well known for its sound, and without the sterile atmosphere. Within walking distance of anywhere on Music Row.

FIRST RUN STUDIOS—24 tracks analog & digital

2807 Azalea Pl., 37204, 269-7656 • (FAX 269-7898)

Contact: Judi Marshall or Timothy Miller

Basic Rate: Call

CREATIVE WORKSHOP

24 TRACK RECORDING

“Where the hits are born”

FIRST IN BERRY HILL

(615) 383-8682 or (800) 804-0365

Inquire about our introductory discount!!!

KIM WOOD-SANDUSKY

VOCAL COACH

Vocal Technique For Singing
An Associate of Seth Riggs

Kim's credits include artists with:

Arista, Capital, Virgin, London, Epic, Word, and Myrrh Records

(615) 327-2523



**FLATWOOD STUDIO—24 track analog,
32 track digital**

P.O. Box 310, Gladeville 37071, 444-0171
• (FAX) • flatwood@bellsouth.net

Contact: T.C./Gloria, Owners

Basic Rate: \$50 or \$450/day

Equipment: Flying Faders Soundcraft DC 2000 console, MCI 24 track 2" JH16/24, ADATs, DATs, Pentium CD-R, Soundforge, 5 gig, Lexicon, TC, Neumann, AKG, Drawmer, 4 iso.

Clients: Thanks again to: Hank Cochran, Clinton Gregory, Billy Don Burns, David Allan Coe, QuestX Webs, Robinson Entertainment, The Amazing Rhythm Aces, The Ranch, Downtown Larry Brown, Greenhouse 27, Andy May, Gypsy, Randy Blevins, Shyne, Bugle Music, Freddy Wall, Hassell Teekell, Greg Kane, Jennifer Kane.
Special Services: Huge rooms, 5 holes of golf, great outdoors, bbq, etc. 30 minutes east in Cedars of Lebanon Forest. Visit <http://questx.com/flatwood/> for a look-see.

**FOX FARM RECORDING—
16 track analog**

2731 Saundersville Ferry Rd., Mt. Juliet 37122, 773-5080 • (FAX 758-3322) •

Contact: Kent Fox, Owner

Basic Rate: \$50

make a
Sound Impression

S U C C E S S requires more than talent. High-quality
Cassette & CD duplication and professional packaging
are essential to how **your music** is received.

and
with rapid turnaround, professional, top-notch graphic design services, and warehousing and inventory control capabilities, it's a cinch to make a Sound Impression.

Sound Impressions offers

- unparalleled service
- superior record-label quality
- the cutting-edge technology of digital bin CD-Rom duplication
- custom packages at affordable rates

no hidden charges

1855 Airline Drive
Nashville, TN 37210
(615) 777-3535
(800) 489-7756

Call for a complete brochure of our services or e-mail us: sia@soundimpressions.com

Visit our new website!
<http://www.soundimpressions.com>



BAYOU

RECORDING, INC.

*We're New
On Music Row!*

24 TRACK ANALOG • 48 TRACK DIGITAL
Full Production Facility

OWNERS

George Clinton • Kenny Beard • Joe Spivey

CALL OR COME BY TO CHECK US OUT!

615-340-9000

fax: 615-340-9009

1708 Grand Avenue • Nashville, Tennessee 37212

GENE BREEDEN STUDIOS—

24 track analog

50 Music Sq. W., Suite 303, 37203,
327-1515 • (FAX 329-2741)

Contact: Gene Breeden

Basic Rate: \$55

GEORGETOWN MASTERS—

Mastering facility

33 Music Sq. W., # 108, 37203, 254-3233
• (FAX 254-3237)

Contact: Denny Purcell, Owner; Loring
Cain, Manager; Cassandra Strahan,
Studio Assistant

Equipment: Analog mastering room with
custom analog console, digital mastering
room with Muse digital console, two edit
rooms with 3 Sonic Solutions editing
systems. Equipment for rent: 6 Pacific
Microsonics Model One HDCD encoders,
6 Sony PCM-9000 recorders, Genex GX
8000 recorders; various (you name 'em,
we got 'em) AD/DA converters.

Clients: Every major label, many indepen-
dent labels, encompassing all musical
genres.

Special Services: 5.1 Mastering—already
completed 10 projects. Golden ears,
groovy personae, guitar-o-rama, over the
top java—what do you need?

GERMANTOWN RECORDING—32 track

digital, 96 track hard disk

1209 4th Ave. N., 37208, 244-8019

Contact: Mike Bridges

Basic Rate: Call

GHL AUDIO—Digital editing & mastering

5216 Waddell Hollow Rd., Franklin 37064,
794-0550 • (FAX 790-1029)

Contact: Gary Hedden, Owner

GREAT CIRCLE SOUND—24 track

analog, 32 track digital

365 Great Circle Rd., 37228, 742-6803 •
(FAX 742-6848)

Contact: David Murphy, Chief Engineer

Basic Rate: \$85

GREY HOUSE STUDIO—32 track digital

1009 17th Ave. S., 37212, 320-6071 •
(FAX 320-7842)

Contact: Billy Herzig/Anderson Page

Basic Rate: \$40

Equipment: Tascam DA-88s, Mackie board,
mics, keyboards, house drum kit, 6 isolation
booths, outboard gear, CD burner, kitchen.

Special Services: We cut demos for many
songwriters and publishers. We can book
players, do charts, book singers if neces-
sary. We also cut guitar/vocal and
piano/vocal demos and custom CD projects

with full production.

**HENNINGER ELITE POST—film and
video editing service**

1025 16th Ave. S., Suite 302, 37212,
327-8797 • (FAX 321-5051)

Contact: George Betts, Co-owner/VP
Sales & Marketing

HILLTOP RECORDING STUDIOS—

Two 24 track analog & digital

902 Due West Ave., 37115, 865-5272 •
(FAX 865-5553)

Contact: John Nicholson, Owner/Manager

Basic Rate: \$55, \$40

Equipment: The A room features a
Mitsubishi Westar with Uptown moving
fader automation, Sony 3324 digital and
Sony APR-24 analog machines, and a
nine-foot Steinway grand piano. The B room
features a Neotek Elan with Uptown moving
fader automation and a Sony APR-24
machine. An abundance of outboard gear
and ADAT XT is standard in both studios.

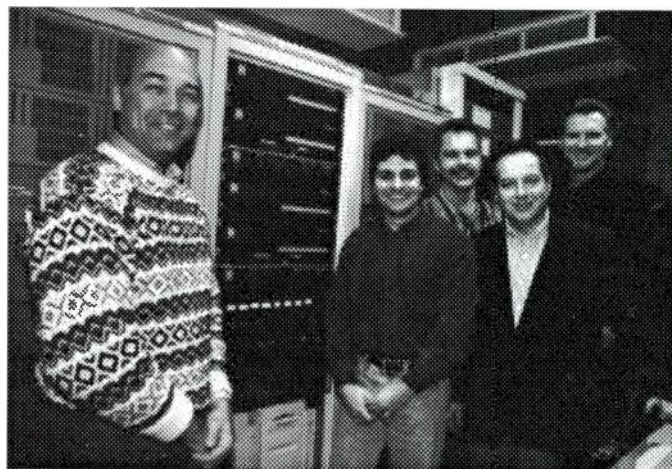
Clients: All are appreciated and satisfied.

Special Services: Hilltop offers a unique
asset with its location; we're away from
downtown situated on four quiet acres of
space. A large deck is included for outside
activities. A state-of-the-art facility at
affordable rates.

Sam's Music installs 100th ProTools at Starstruck

Starstruck Studios recently became Sam's Music's 100th customer for Digidesign's ProTools Digital Audio Workstation. The system integrates dedicated computer hardware and software to create a state of the art recording and editing environment. ProTools has the unique ability to record at 24-bit resolution, and maintain that quality throughout the edit and mix processes. Systems are customized to suit each studio's needs. This configuration includes two 32-track systems. According to Starstruck studio manager Robert DeLaGarza and technical director Jim Rogers, every recent project has used ProTools.

Sam's Music employs four qualified ProTools experts led by Ted Bahas, who joined the store in 1995 after 7 years with Digidesign. Assisting Ted on the project were storeowner Sam Tritico and the Sam's Music service staff, along with Digidesign regional manager Joey Jelf.



Robert DeLaGarza, Ted Bahas, Jim Rogers, Sam Tritico, Joey Jelf

digidesign®

ProTools 24

Shown with Mackie HUI
(Human User Interface)



Nashville (Music Row) 846-5000
Brentwood 371-5000
Nationwide . . . 1-800-391-5050

HOT TRAX RECORDING—

24 track digital

611 Woodland St., 7206, 244-4008 •

(FAX 244-4008) •

Contact: Brenda and Cliff, Owners

Basic Rate: \$50

HOUSE OF DAVID—24 track analog,

32 track digital

1205 16th Ave. S., 37212, 320-7323 •

(FAX 329-1304)

Contact: David Briggs, Owner; Nancy

Tuck, Manager

Basic Rate: Call

ISLAND BOUND STUDIO—32 & 64

track analog

1204 17th Ave. S., 37212, 320-5413 •

(FAX 320-0849)

Contact: Todd Otwell, Manager

Basic Rate: \$450/day M-F; \$300/day Sat.;

\$200/day Sun.

Equipment: 32/64 Otari 54 Series

Console w/Full Disk mix 3 automation

Otari MTR 90III 2", Lexicon 480L, Lexicon

PCM80 reverb, AKG C-12, Yamaha Grand

Piano, Tube Tech CL1B, Focusrite voice

box, Avalon M2 MK2, Tube Tech LCA2B

Clients: Gram Parsons Project, David

Paich, Steven Dale Jones, Gary Harrison,

Roger Cook, Carson Chamberlain, Harley



It takes a lot of talent to...

Light it. Record it. Mix it.

Film it. Stage it. Master it. Make it.

Handle it. Edit it. Do it.


But only one phone call.

From the production crew to the edit booth, we'll turn your endless search for technical staff into one phone call. And the headache of scheduling and payroll into one invoice and one check.

We may not sing, act or produce – but we'll provide you with the right technical skills to put it all together.

Music Row

615.321.9094

 **randstad staffing services™**

**ALL YOU NEED
TO BRING
IS TALENT.**



Allen, Austin Cunningham, Leslie Satcher, The Clark Family Experience, Gary Cotton, Murrah Music, Bobby Carmichael, Kicking Bird Music, Bob DiPiero, Windswept Pacific, The Wiggins, API, Anthony Smith, Carl Jackson, Larry Cordle, Jerry Salley.

Special Services: Control Room, Tracking Area with 4 isolation booths, lounge and kitchen area. ProTools Available.

JACK'S TRACKS—24 track analog
1308 16th Ave. S., 37212, 385-2555 •
(FAX 385-2611)

Contact: Mark Miller, Chief Engineer and Manager

**JAMSYNC—24 track analog,
32 track digital**
1232 17th Ave. S. 37212; Mail: Box 2379
Hendersonville, 37077 • 320-5050 •
(FAX 340-9559) • www.jamsync.com
Contact: Joel Silverman/Marketing &
Communications

Equipment: 5.1 surround mix room with THX specified monitoring system. Cascaded O2Rs with 32 track Pro Tools/24. DA-88, Fostex RD8, Otari MTR 90 III, Yamaha CDR 100, Lighthouse Digital 96 point switcher, Lexicon DC-1 DTS Dolby Digital Surround Decoder.

Special Services: Specializing in multi-channel audio and digital audio editing.

**JAVELINA RECORDING STUDIOS—
24, 32 & 48 track analog & digital**
30 Music Sq. W., #100, 37212, 242-3493 •
(FAX 777-3496)

Contact: Warren Peterson, Owner

Basic Rate: \$200

Equipment: A.P.I. Legacy console with Uptown Automation, Studer A827, Studer D827, 12 channel private queue system, 9' Yamaha Grand piano with MIDI, Neve VR rack, Gates tube limiter.

Clients: Everybody.

Special Services: Very large recording space, excellent for large orchestras, tracking dates and vocal overdubs; fabulous console, vintage mics, EMT plates.

JAY'S PLACE—24 track digital
1508 17th Ave. S., 37212, 269-5826

Contact: Jay Vernali

Basic Rate: \$40

**JORDAN CHASSAN SOUND—8 track 1"
analog & film/tv location sound**
262-0607

Basic Rate: per project

JUKEBOX RECORDING—24 track analog, 32 track digital

646 West Iris Dr., 37204, 297-9100 •
(FAX 297-9156)

Contact: Rich Cavanaugh, Manager
Basic Rate: \$60

Equipment: Raindirk 40x32 Console w/Optifile automation; Studer A-827 24 track; Mitsubishi X-880 32 track; Tascam DA-30, DA-20 & Sony APR-5000 1/4" two tracks. Lexicon 480L & MPX-1, EMT Plate, Yamaha Rev 5 & SPX-90 II, dbx 160, 162, 165, Valley Rack, 2 Distressors. Mics: Neumann, Lawson, AKG, Sennheiser, EV, Shure. Baldwin 7; Grand Piano, Pearl Masters Studio Series Drums. And More! Large Room (15' Ceiling), 3 isos; kitchen; lounge.

LAKESIDE PRODUCTIONS—16 track analog, 8 track digital
329-1119

Contact: Steve Thomas, Owner

Special Services: Lakeside Productions has been serving some of Nashville's top songwriters and publishers for over 10 years. We specialize in demos and custom projects and can accommodate both live tracking sessions and programmed drums. We also have a service for transferring song catalogs to CD. Some recent clients

What you want...

**→ RECORDING
→ APPLAUSE**

Where you get it...

The Board Room Recording Studio • 1616 16th Ave. S. • Laron Pendergrass

292.1616

include Almo/Irving Music, Balmur Music, BMG Songs, EMI/Famous, New Clarion Music, Chrysalis Music, Polygram, Warner/Chappell, Richard Leigh, Layng Martine, Jr., Kenny Beard, Tom Kimmel, Chris Crawford, Fred Knoblock, Bucky Jones, Freddy Weller, and John Jarrard. The atmosphere is comfortable and we can assist in putting all the necessary pieces together for your project..

LOUD RECORDING—Two 32 track digital, 48 track digital
50 Music Sq. W. #100, 37203, 321-5683 • (FAX 327-0568)
Contact: Joli Hummel, Manager

LOVE SHACK RECORDING STUDIOS—24 track analog, 32 track digital; 48 digital
909 18th Ave. S., 37212, 327-2711 • (FAX 327-0750)
Contact: Grant Fowler, Manager
Basic Rate: A: \$75/\$85, 48 track \$1250/day; B: \$40
Equipment: Trident 80C with Uptown moving faders; Otari DTR-900II 32 track digital with AES options, Otari MTR-100 24 track analog, Otari MX-80 24 track analog (B Room), 3 ADAT XT-20 w/BRC, 48 track digital available. Outboard: Focusrite,

GML, Telefunken, Lexicon, Summit, Tube-Tech, UREI, etc. Mics: Neumann, AKG, Sennheiser, Audio Technica, EV, etc. Monitors: Steven Durr Custom Mastering monitors.

Clients: Barry Beckett, BlackHawk, Mark Bright, Clyde Brooks, Suzy Bogguss, Confederate Railroad, Doug Crider, Csaba, Steve Diamond, Diamond Rio, Emory Gordy, Jr., Chris Farren, Steve Fishell, Kenny Greenberg, Dann Huff, George Jones, Josh Leo, Lonestar, Patty Loveless, David Malloy, Michael McDonald, Allison Moorer, Nitty Gritty Dirt Band, Rick Orozco, Lee Roy Parnell, David Pack, Collin Raye, Thrasher Shiver, Paul Worley

Special Services: Spacious, tri-level control room; tracking area has 3 isolation booths including piano booth with Yamaha C7 Grand; private producer's lounge; two fully-equipped lounges.

MAGIC TRACKS—Two 24 track analog
2712 Larmon Dr., 37204, 292-5950 • (FAX 292-9148)
Contact: Alan Jones, President
Basic Rate: \$65, \$45
Equipment: Trident 80C automated console in "A" Room.

MAKIN' MUSIC STUDIO—32 track digital
1230 17th Ave. S., 37212, 269-6770 • (FAX 385-9310)
Contact: Bart Busch/Jeff Hawkins, Managers
Basic Rate: \$50

MASTER MIX—Mastering studio
1921 Division St., Nashville 37203, 321-5970 • (FAX 321-0764) • mastermx@telalink.net
Contact: Barb Commare, Ronnie Thomas
Equipment: Handbuilt Class-A analog consoles by Gordon Electronics. Analog signal processing by Avalon, Sontec, API, Manley, and Pacific Microsonics. Digital consoles by Daniel Weiss Engineering. 88 2/96 k conversions by db Technologies and Pacific Microsonics (HDCD). Digital editing and restorations by Sonic Solutions.
Special Services: Multichannel mastering and encoding for Dolby Digital 5.1 or Dolby Prologic Surround. MPEG-2 video encoding and authoring for DVD. Nashville's first DVD authoring service provider.

OCEAN WAY NASHVILLE WOULD LIKE TO THANK ALL THOSE WHO HAVE MADE OUR FIRST YEAR SUCH A SUCCESS.

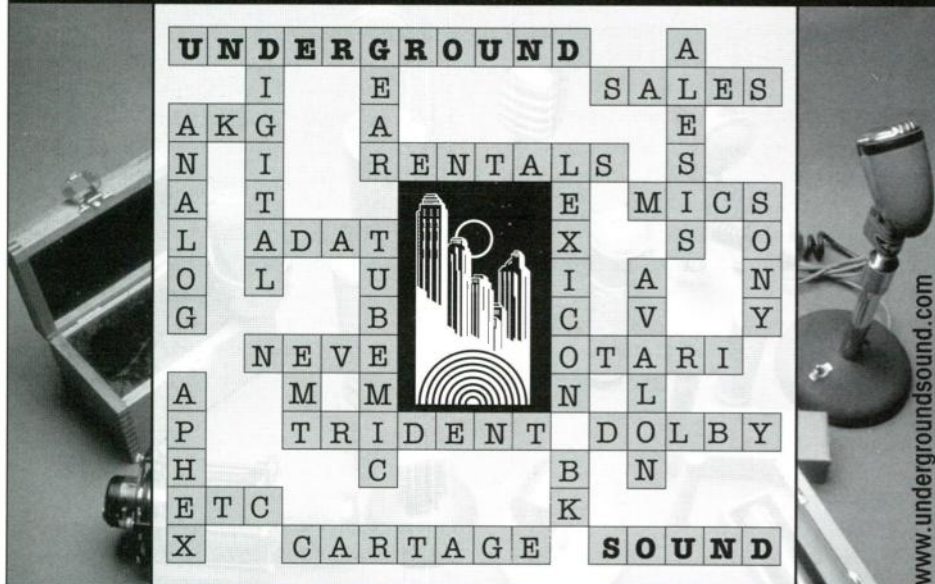
Trisha Yearwood	Mark Knopfler	Tony Brown	Chuck Ainlay	James Taylor	Csaba Petocz	Jim Ed Norman
Jeff Balding	Olivia Newton-John				David Thoener	Bryan White
John Michael Montgomery	Self				No Doubt	Faith Hill
T-Bone Burnett	Chely Wright				Don Cook	
Vince Gill	Dann Huff	Wynonna			Luther Vandross	Mark Bright
Emmylou Harris	Michael Crawford				Peter Collins	Byron Gallimore
Garth Brooks	Michael Omartian	Joe Chiccarelli	Stephen Curtis Chapman	Roger Nichols	Tim McGraw	The Mavericks
						Kyle Leaning



Special thanks to SONY for building such an incredible console...so well complimented by our new 24-Bit SONY 3348 HR.

OCEAN WAY NASHVILLE 1200 17th Ave. South • Nashville, TN 37212 • 615-320-3900

We've Got The Answers



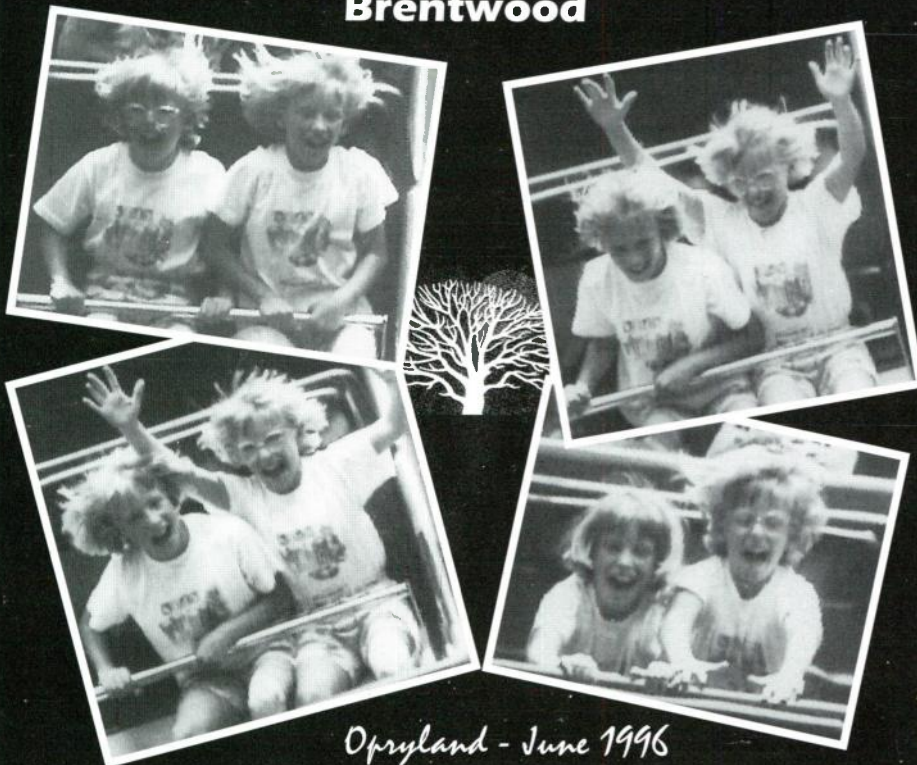
www.undergroundsound.com

To All Your Gear Needs.

1-800-283-8626 UNDERGROUND
615-242-2442 • FAX: 615-254-6491 **SOUND INC.**

FIVE YEARS OF FUN AND GAMES

**Wildwood Recording
Brentwood**



Opryland - June 1996

MASTERFONICS MASTERING— mastering facility

28 Music Sq. E., 37203, 259-4452 •
(FAX 242-0101)

Contact: Mastering Engineers: Glenn Meadows (President), Benny Quim, Tommy Dorsey; Scott Phillips, Studio Manager

MASTERFONICS STUDIOS—24 track analog, 32 & 48 track digital

28 Music Sq. E., 37203, 259-4452 •
(FAX 242-0101)

Contact: Glenn Meadows, President;
Scott Phillips, Manager

MASTERFONICS TRACKING ROOM— 24 track analog, 32, 48 & 64 track digital

2 Music Cir. E., Nashville 37203, 244-8866
• (FAX 255-5144)

Contact: Scott Phillips, Manager

MASTERLINK STUDIO—48 track analog

114 17th Ave. S., 37203, 244-5656 •
(FAX 242-2472)

Contact: Chad Hailey

Basic Rate: \$1000/day

Equipment: Console: Neve V3-60 with flying faders and Legend 2 Mix; Recorders: 2 Otari MTR-100 with synchronization, Otari MTR-15TM with synchronization; Headphones: Formula Que 8 Active System; Microphones: AKG, Altec, Audio-Technica, Beyer, Calrec, Countryman, EV, Neumann, Sennheiser, Shure, Sony; out-board gear: AMS, Aphex, API, dbx, EMT, Eventide, GateX, Lexicon, Neve, Sontec, Summit, Teletronics, UREI, Valley, Yamaha; video gear: Brainstorm SR 15+ Distripalyzer, Horita BSG 50 NTSC & PAL Blackburst, Otari EC 201 SMPTE readers, Panasonic SVHS, Sony 3/4" Umatic.

MIDI MAGIC—24 track digital

7553 Old Harding Rd., 37221, 646-7440

Contact: Gerry Peters, Owner

Basic Rate: \$35

MIDTOWN—80 track digital

49 Music Sq. W., 37203, 329-0555 •
(FAX 329-9799)

Basic Rate: \$1,000/day

MONEY PIT—24 track analog, 32 & 48 track digital

622 Hamilton Ave., 37203, 256-0311 •
(FAX 259-4541)

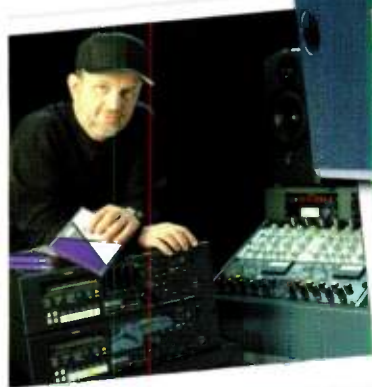
Contact: Jim Burnett, Manager

Basic Rate: \$650-\$750 per day plus machine

Equipment: Sony 3348 48 track, Mitsubishi X-850 32 track, Otari MTR-90II 24 track recorders, Trident Series 80



London - At the world famous Abbey Road Studios. "Our GX8000f move between the studios and on location for use on a wide range of projects." Neil Aldridge, Chief Engineer.



Nashville - Mastering the new George Strait album at Georgetown Masters. "Everyone was astounded when they heard it at 88.2kHz compared to 44.1kHz. Its reliability has also been amazing." Denny Purcell.



Montreal - Major multinational TV production company CINAR uses 15 GX8000f in a variety of applications. "By recording at the maximum possible dynamic range, we're preparing for new formats as they become available." Francois Deschamps, VP of Studios.



London - Digital Audio Technology supplied its 44 track Genex system for 24-bit location recording at the Glyndebourne Opera Festival. "The ability to access remote drives made the continuous recording of a two and half hour performance possible. It couldn't have been done with tape." Ian Silvester, Owner.



Hollywood - Recording the new 20th Century Fox farefare at the Newman Scoring Stage. "We liked the sound of the live mix so much that we didn't remix it at all." John Kurlander, Grammy award winning Scoring Mixer.

AROUND THE WORLD IN 24-BITS



Up to 24-bit / 192kHz sample rate · Simultaneous recording of 8 x 20-bit tracks on a standard 2.6Gb MO disk, using internal A-D converters · Forwards, backwards or varispeed lock to timecode or bi-phase · SCSI interface for links with external editors (SADiE, etc.) · Sample accurate synchronising of up to 8 machines · New GXR48 remote control



Manufactured in the UK by Genex Research. Exclusive worldwide distribution by HHB Communications.

HHB Communications USA 626 Santa Monica Boulevard, Suite 110 Santa Monica, CA 90401, USA · Tel: 310 319 1111 · Fax: 310 319 1311 · E-Mail: sales@hhbusa.com
 HHB Communications Canada Ltd 260 King Street East, Toronto, Ontario M5A 4L5, Canada · Tel: 416 867 9000 · Fax: 416 867 1080 · E-Mail: hhbcan@istar.ca
 HHB Communications Ltd 73-75 Scrubs Lane, London NW10 6QU, UK · Tel: 0181 962 5000 · Fax: 0181 962 5050 · E-Mail: sales@hhb.co.uk
 Visit HHB on line at: <http://www.hhb.co.uk>



console, 40 I/O with Disc-Mix moving fader automation, Baldwin SD-10 concert grand piano, EMT 250 & plate reverbs, Apogee 20 bit A/D converters, lots o' good mics, ProTools 4, Micro-Lynx synchronizer, Otari universal format converters.

Clients: Sony, RCA, BMG Canada, Arista, Warner Bros., etc.

Special Services: 32 to 48 track digital transfers and safeties made. Digital editing, vocal enhancements, CD mastering & one-offs. Digital & analog tape machine rentals, including Sony PCM 800.

MOON DOG MUSIC—24 track analog, 8 track digital

231 Ocoala Ave., 37209, 356-6400

Contact: Tim Coats

Basic Rate: \$45

MUSIC CITY SONGCRAFTERS—8 track analog/hard disk digital mix

200 23rd Ave. N., 37203, 327-0721

Contact: Kathleen Ward, Owner/Manager; Curtis Westbrook, Engineer

Basic Rate: \$35

MUSIC MILL—48 track analog, 64 track digital

1710 Roy Acuff Pl., 37203, 254-5925 • (FAX 244-5928)

Contact: Steve Hennig

Basic Rate: \$1,300/day

MUSIC WORKS PRODUCTIONS—32 track digital

1010 16th Ave. S., 37212, 259-3103 •

(FAX 256-5440) • riddem@earthlink.net

Contact: Warren B. White, Owner

Basic Rate: \$35; block rates available

Equipment: 32 track Hard Disc Recording, 24 Track ADAT, Yamaha 02R

fully automated digital 40-input console, DAT mastering, vocal tuning, CDR recording, Kurzweil K-2500 R, MOTU MTP AV, EMU ProCussion, Alesis QSR, Mackie 824 reference monitors, Yamaha NS 10M monitors, Yamaha Maple custom drums, Drum Kat 3.5; Korg 1212 I/O, Lexicon LXP-15; AKG, Audio Technica, Rode and Shure mics.

Special Services: Pre-production, arranging, chart writing; turnkey production available on request.

NED'S PLACE—Unlimited Mac-based, Tascam DA-88 digital 8 tracks

3843 Priest Lake Dr., 37217, 361-7229 • (FAX 361-7229)

Contact: Tim Hayden, Owner

Basic Rate: \$30

NIGHTINGALE STUDIO—24 track analog, 32 track digital

1815 Division St., Suite 115, 37203,

329-4009 • (FAX 321-0247)

Contact: Joe Bogan, Owner; Genevieve Bogan, Manager

NRP MASTERING—Mastering facility

469 Chestnut St., 37203, 259-4200 •

(FAX 726-3284) •

Contact: John Eberle, Studio

Manager/George Ingram, President
Equipment: Our two CD mastering suites each feature a Sonic Solutions CD mastering workstation, and lots of digital and analog gear. For digital processing we have the Valley 730 "Dynamap" dynamics processor, the Weis 7-band digital parametric equalizer, Lexicon 300 digital effects processor, Sony 1630, Mytek A/D and D/A converters (including 20 bit), Sony 2500 and 2700 R-DAT recorders and Z systems sampling rate converters. Analog: the classic Sontec MES-430 Parametric Equalizer, Sphere graphic EQ and more. Monitors are KRK powered by Bryston amps.

Clients: Labels: Step One Records, CMH Records, Pincastle/Webco, Popular Records, Rebel Records, Zion, Jericho, Daywind and more. Artists: Tim Graves & Cherokee, the Osborne Bros., Eddie Adcock and the Masters, the New Coon Creek Girls, Gene Watson, Bryan Smith, Samantha Fox, Alexia, Koko and Red 5.

Special Services: We care about your music! Our approach to mastering is to maximize the sonic potential of music to enhance its success in the marketplace. We also provide mastering for vinyl and offer complete CD, cassette and vinyl manufacturing services.

COMING SOON
New Digital Multi Format Studio
1317 16th Ave. South

Best Built Songs

920-A 19th Ave. S. • Nashville, TN 37212
(615) 329-1837 • Fax (615) 327-3359

PRIME CUTS

Independent Song Plugging
Dave Mack 292-7720

MAGIC TRACKS Inc.
RECORDING STUDIOS

Make **MAGIC** happen on your next project in quiet, comfort and privacy, five minutes from Nashville's Music Row.

<p>STUDIO A</p> <p>SONY/MCI 24 Track Analog Tracking Room With Trident 80C Automated Console</p>	<p>STUDIO B</p> <p>SONY/MCI 24 Track Analog Overdub Room</p>
---	---

Call Big Al for Information and Rates
Phone (615) 292-5950 Fax (615) 292-9148
nashreclub@mindspring.com

OAK VALLEY SOUND—
32 & 24 track digital
105 Oak Valley Dr., 37207, 262-2600 •
(FAX 226-4070)
Contact: Kevin McManus, President
Basic Rate: \$85, \$55

OCEAN WAY NASHVILLE—
Three rooms; 24 track analog,
32 & 48 track digital
1200 17th Ave. S., 37201, 320-3900 •
(FAX 320-3910)
Contact: Brett Blenden
Basic Rate: Call

OMNISOUND—Two 24 track, two 32
track, analog and digital
1806 Division St., 37203, 321-5526 •
(FAX 321-5527)
Contact: Steve Tveit, Manager
Basic Rate: \$110/50

ORCHARD/STILL MUSIC GROUP—
32 track digital
1649 Pinkerton Rd., Brentwood 37027,
776-5762 • (FAX 776-3277)
Contact: Rob Still, Owner
Basic Rate: \$600/day, \$200/day

PALMER PLACE—24 track analog
1229 Battlefield Dr., 37215, 297-1721 •
(FAX 297-1721)
Contact: Ray Methbin, Owner

POPPI STUDIO—16 track analog,
16 track digital
PO Box 23965, 37202, 251-6814 •
(FAX 251-6814)
Contact: Linnæ Reeves, Manager
Basic Rate: \$45
Equipment: Just off Music Row. 1600 sq.
ft. tracking room, Soundworkshop 34C
console (automated), MCI JH-16 2" 16
track tape machine (Quir). ProTools 16
Track, Steinway piano, Hammond C3,
Fender Rhodes; Mics include AKG,
Neumann, Audio Technica, Sennheiser,
Shure, EV; Outboard includes Teletronix,
UREI, Drawmer, Empirical Labs, dbx,
Alesis; Effects include Lexicon, Yamaha,
Ibanez, Roland, Alesis.

QUAD STUDIOS—Four rooms, 24, 32 &
48 track analog & digital
1802 Grand Ave., 37212, 321-4067 •
(FAX 321-0046)
Contact: Kelly Pribble, GM
Basic Rate: \$65, \$75, \$90

RECORDING ARTS—24 track analog,
32 & 48 track digital
Mail: P.O. Box 121702; Street: 307 29th
Ave. N., 37212, 321-5479 • (FAX 321-0756)
Contact: Lou Johnson
Equipment: SSL 4000G Plus with
Ultimation; Mitsubishi X850 digital 32 track
w/Apogee filters; Otari MTR90 24 track
analog; Sony 3348 digital 48 track; Fostex
D-10 DAT; Denon DTR-2000 DAT;
Panasonic SV-3700 DAT; Aiwa AD-F1000
cassette recorder; full Sony Color
Monitoring System throughout entire stu-
dio; Lexicon 480L, (2) PCM 70, Prime
Time, PCM 42; Eventide H3000SEV; Klark

DAN BOWEN MUSIC, INC.
the songs of Roger Alan Wade



9346 Charbar Circle
Chattanooga, TN 37421
423-893-9912

Steve Lehner
Precision
Piano Tuning
292-2950

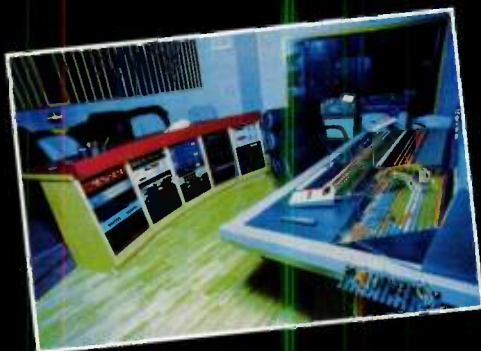


Photo Not Available

If you
LOVE
Studio A...

...just wait
until you see
Studio B.

**NOW
OPEN!**



Photo Not Available

Call 615-327-2711 for rates and availability.

**LOVE
SHACK**
RECORDING STUDIOS

Technic DN780; Roland SRV 2000, DEP 5, Dimension D; Yamaha REV 7, SPX90 II, Teletronics LA-2A; (3) URIE 1176, (2) URIE LA-4; (3) dbx 160x; Drawmer DL241; Valley People 440; (2) Focusrite 110; Adam-Smith Zeta Three; Alesis D4, JL Cooper PPS; Neumann U87 mod.; AKG 414EB, 451; Sennheiser 421 (4), 441 (2); Shure SM57 (3); all Bryston amplification; Studio City Sound Vocal Splicer; Denon DCD 2560 CD player; Judenus headphone boxes; Dynaudio M3 active large monitors, NS10 Studio monitors, Loftech TS-1; Alphasat PC-100 Phase Checker.

Clients: Shania Twain, Trisha Yearwood, Dolly Parton, Confederate Railroad, Faith Hill, John Michael Montgomery, Dusty Springfield, Jeff Foxworthy, Hugh Padgham
Special Services: The studio features one of the only two new SSL 4000 G PLUS consoles in Nashville. These consoles are a dramatic sonic improvement over older E

and G series designs. Weekly bookings include full-body massages by our internationally licensed proprietary massage staff. Gourmet meals can be prepared in house by our four star French chef. Extraordinarily comfortable studio with superb monitoring. Chosen as one of the top ten studios in Nashville by *Mix* magazine.

REDWOOD RECORDING—16 track analog, 16 track digital
628 Elaine Dr, 37211, 331-0533
Contact: Rich Henry

REFLECTIONS RECORDING STUDIOS—Two 24 track analog
2741 Larmon Dr., 37204, 269-0828 • (FAX 269-5542)
Contact: Gene Lawson, Owner
Basic Rate: \$60, \$50

RISING SON RECORDING STUDIO—24 track digital
9 Music Sq. S., # 175, 37203, 860-0723 • (FAX 860-0723) • GoodsonMG@aol.com
Contact: Kent Goodson, Owner
Basic Rate: \$35
Equipment: Tascam 24 track DA-88, DA-30 DAT, Mackie 24x8 console, Lexicon LXP-15(s), dbx 166A compressors, Behringer enhancer, D-4, set of Rogers drums, Roland A-90 keyboard, Roland and Yamaha keyboard modules, AKG 414s, 451, D112, various EV, Sennheiser & Shure mics, Tannoy and Audix monitors.
Clients: Sony Tree, Sunrise Productions, songwriters and publishers from London, KY to London, England.
Special Services: Demos, jingles, production projects, independent masters. Rising Son Studio is also the home of Digitracks Demo Service, an established international mail order songwriter demo service.



DAVIDSON AMPLIFIER REPAIR

19 B Music Square West • Nashville • 742-1253

OPEN DAILY SINCE 1993

Regular customers include The Castle, BR5-49, and Judy Wright.

SALT MINE—32 track digital, 24 track analog
2020 Sunnyside Dr., Brentwood 37027, 373-3580
Contact: Richard Headen, Manager
Basic Rate: \$750/day



YEAH! Solutions
Music Publisher
Professional Edition

Yeah. It's Powerful.
Yeah. It's Simple.
Yeah. It's Affordable.
Yeah. It's Here.

voice 512.347.9324 · fax 512.347.9325 · email info@yeahsolutions.com

YEAH!
SOLUTIONS

SCENE THREE AUDIO—32 track digital
1813 8th Ave. S., 37203, 385-2820 •
(FAX 345-3100)

Contact: Nick Palladino, President
Basic Rate: Call

Equipment: The audio post-production suite includes both analog and digital multitrack mixing with synchronization to any videotape format. Equipment includes: AMS Audiofile Digital Audio Workstation with six-hour storage, Logic 3 32-channel digital console w/full dynamic recall, Adam Smith 2600 A/V audio editing system with six machine control, Studer analog multitrack recorders, two R-DAT digital 2-track recorders with timecode Ensoniq ASR sampler and a variety of high-tech outboard gear, noise reduction and mics; Dolby Pro Logic, 5:1 mixing.

Clients: Sony Records, Pecos Films, Think Pictures, NBC, Saatchi & Saatchi/DFS, Campbell-Mithun & Esty, Emshell, Notch Bradley, Filmhouse, Ericson Comm., Gaylord Syndicom, Kragen & Co., Atlantic Records, Cinema Concepts.

Special Services: Pre and post music scoring, audio tape prep for music videos, radio and TV spots.

SCRUGGS SOUND STUDIO—32 track digital, 24 track analog

2828 Azalea Pl., 37204, 383-7994 •
(FAX 297-8369)

Contact: Randy Scruggs, President

SECRET SOUND—24 track analog, 32 track digital

P.O. Box 160, Franklin 37065, 791-0292 •
(FAX 791-8241)

Contact: Chas Sandford
Basic Rate: \$1,750/day

SEISMIC SOUND—48 track digital

1024 17th Ave. S., 37212, 329-8005 •
(FAX 329-9006)

Contact: Tom Davis, President
Basic Rate: Call

SEVENTEEN GRAND—24, 32 & 48 track analog & digital

1001 17th Ave. S., 37212, 327-9040 •
(FAX 321-9666)

Contact: Jake Niceley, Co-owner

SIXTEENTH AVENUE SOUND—32/64 track digital, 24 track analog, 48 track digital & analog

1217 16th Ave. S., 37212, 327-8787 •
(FAX 321-0928)

Contact: Preston Sullivan, Studio

Manager; John Trevethan, Technical Director

SKYLAB STUDIOS—24 track analog & digital

50 Music Sq. W., 37203, 742-6800 •
(FAX 321-0276)

Contact: Denny Jiosa, Manager/Chief Engineer

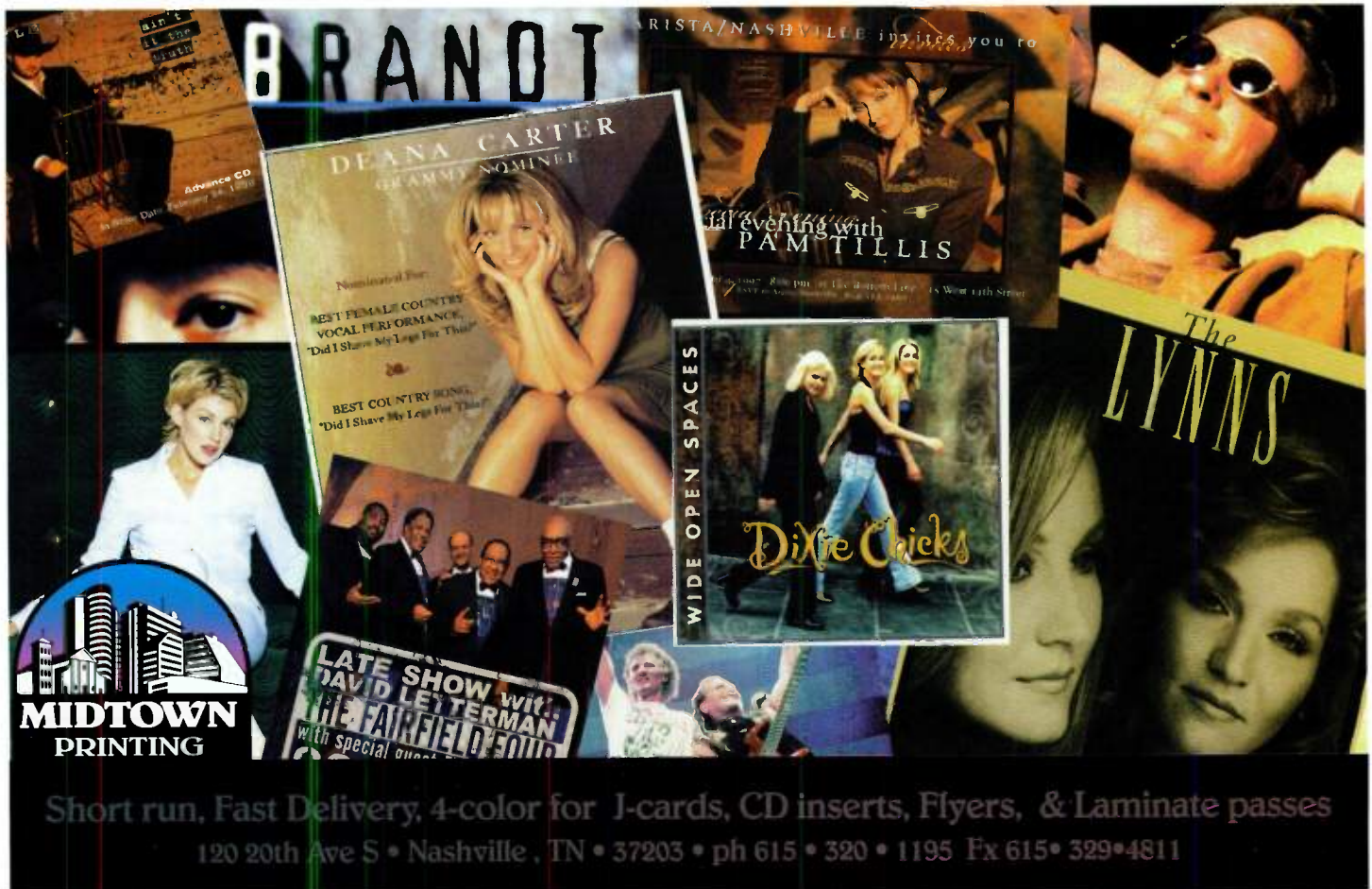
Basic Rate: \$55, \$60



demos • photos
song plugging • showcase
artist management

FREE CONSULTATION

Call Cathy Lemmon
(615) 883-0960 • Fax (615) 883-5584



BRANDT
ARISTA/NASHVILLE invites you to

DEANA CARTER
GRAMMY NOMINEE
Nominated For:
BEST FEMALE COUNTRY VOCAL PERFORMANCE, "Did I Shave My Legs For This?"
BEST COUNTRY SONG, "Did I Shave My Legs For This?"

Evening with PAM TILLIS
"Evening" Released in The Heart of Love, Is West 4th Street
Live at the Ryman Theatre, Nashville, TN

WIDE OPEN SPACES
Dixie Chicks

LATE SHOW with DAVID LETTERMAN
with special guest

The LYNNs

MIDTOWN PRINTING

Short run, Fast Delivery, 4-color for J-cards, CD inserts, Flyers, & Laminated passes
120 20th Ave S • Nashville, TN • 37203 • ph 615 • 320 • 1195 Fx 615 • 329 • 4811

SONG CELLAR PRODUCTIONS/STUDIO BLUE—24 track analog

PO Box 121234, 37212, 383-7222

Contact: Jackie Cook, Owner

Basic Rate: \$45/Call

Equipment: Otari MX-80 24 track 2", Mackie 32 input console, PCM 70 and PCM 80 Lexicon effects, 2 DAT machines, 4 large isolation rooms, Hammond B-3, two Leslies, new mics including Audio Technica-4033.

Clients: John Scott Sherrill, Karen Staley, Wendell Mobley, Lindy Gravelle, Chuck Neese, J. Aaron Brown & Associates, Buddy Killen Music, Gary Harrison, Jim Robinson.

Special Services: 6 piece rhythm section—\$225 per song. R-8 drums and bass, acoustic and electric guitars—\$200 per song. Comfortable, natural atmosphere. Rustic and roomy, ample parking. Large control room, easy load in.

SONGCRAFTERS/SOUND SURGERY—8 track analog

P.O. Box 120145, 37203, 327-0721 •

(FAX 327-0713)

Contact: Kathleen Ward/Curtis Westbrook

Basic Rate: \$35

SOUND CONTROL—24 track analog, 32 track digital

2814 Azalea Pl., 37204, 292-2047 •

(FAX 269-5638)

Contact: Mark Moseley/Andy Moseley

Basic Rate: \$60 w/engineer, \$40 w/o engineer

SOUND EMPORIUM—24 track analog, 32 track digital

3100 Belmont Blvd., 37212, 383-1982 •

(FAX 383-1919)

Contact: Melissa Brannan, Manager

Basic Rate: A: \$150 analog, \$200 digital;

B: \$70 analog, \$120 digital

Equipment: A: Neve 8128 console with

flying faders, Otari DTR 900II 32 track, Otari MTR 90 III 24 track recorders; B: Trident 80 B console, Otari MTR 90 II 24 track, Mitsubishi X850 32 track recorders, Formula cue 8 system, both rooms.

Clients: Vince Gill, Pam Tillis, BR5-49, Gillian Welch, Sam Bush, Don Williams, Point of Grace, Twila Paris.

Special Services: Full kitchen, conference room.

SOUND KITCHEN—24, 32 & 48 track digital, radar systems

112 Seaboard Ln., Franklin 37067,

370-5773 • (FAX 370-1712)

Contact: Jennifer Rose, Manager

Basic Rate: Call

Equipment: Neve VR72 Legend w/flying faders, Neve VR60 Legend w/flying faders, SSL G+ 64 Input with ultimation, SSL G 64 Input w/total recall, Neve V3, Neve 8108 w/flying faders. Vast selection of out-board gear and mics; private lounge & kitchen for all six rooms.

Clients: Julio Iglesias, Wynonna, Amy Grant, Peter Cetera, Lee Ann Womack, Michael McDonald, Pam Tillis, Donna Summer.

Special Services: The Sound Kitchen has been named one of the top ten studios in the world. The full service, six-room, state-of-the-art recording facility can meet the recording and budget needs of any possible client. From home cooked Italian meals to an 80-piece string session, we can handle it all.

SOUND STAGE STUDIO—Three rooms, 24 & 48 track analog & digital

10 Music Cir. S., 37203, 256-2676 •

(FAX 259-2942)

Contact: Michael Koreiba, Manager

Basic Rate: \$125, \$175, \$225

Equipment: Sound Stage Studio is a three room state-of-the-art recording facility. With service being the key to our repu-

tation, we offer a full time staff and 24 hour tech support. Each studio enhances the comfort zone by having a private lounge for those interested in a little R&R. Frontstage, (The A Room), features the 80 input SSL 9000 J-Series. Backstage, (The B Room), features the 72 input SSL 4000 E with G computer. 2nd Stage, (The C Room), features the 56 input SSL 4000 E with G computer. Sound Stage offers every professional recording format and can make any type of safety or tape transfer. Three rooms, three budgets, and three SSL consoles to fit the need of every artist, producer, and engineer in the business.

SOUNDSHOP INC.—Two 48 track digital

1307 Division St., 37203, 244-4149 •

FAX 242-8759)

Contact: Rose Johnson, Studio

Coordinator

Basic Rate: \$1,500/day, \$1,000/day

Equipment: Studio A: Large room with five isolation rooms, 16 channel cue system and great mic selection. Studio B: The best bargain in town! Small main room with four isolation rooms, 8 channel cue system, great mic selection, good out-board selection. 48 track digital, all for \$1000/day...

SPOTLAND PRODUCTIONS—32 track digital

2000 21st Ave., 37212, 385-2957 •

(FAX 386-3638) •

spotland@mindspring.com

Contact: Deborah Trimble, Ben Holland

Basic Rate: Call

Equipment: Three digital ProTools studios including two 32 track 24-bit systems and a total of five isolation booths. Gear includes Neumann, AKG, GML, API, UREI, Tannoy and Otari. Post production facilities include 3/4" video, TC DAT, TC two track and Lynx synchronizer. ISDN systems include 3D2 (APT-X), Telos



WOLF
mastering

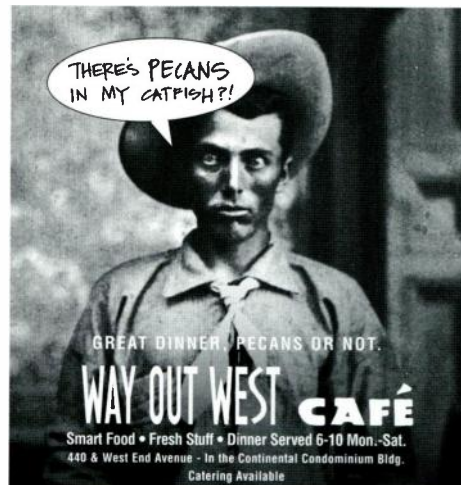
The better to hear you with

1024 16th Avenue South • Nashville, TN 37212

TEL 615-251-9653

FAX 615-742-9653

www.wolfmastering.com



Zephyr and DG Systems.

Special Services: Top quality people and equipment for: post production, audio sweetening, radio show production, industrial presentations, books on tape, sales presentations, radio commercials, on-hold messages, audio duplication and one of the largest music and sfx libraries on the planet.

STARSTRUCK STUDIOS—16, 24, 32 & 48 tracks, analog & digital

40 Music Sq. W., 37203, 259-5200 •
(FAX 259-5202)

Contact: Robert De La Garza, VP

Basic Rate: Call

Equipment: Starstruck Studios is a two-room, world class, state-of-the-art recording facility. The Gallery and The Pond are fully complemented, each with their own Sony 3348 digital multi-tracks, as well as Studer 24 tracks, and Sony 9000 Magneto Optical recorders. Both rooms have a full array of outboard gear and are further accessorized with a complement of 135 microphones. New for 1998 are 32 tracks of 24-bit ProTools per room.

Special Services: The studio complex also houses Starstruck Broadcast, a fully equipped facility specializing in Media Satellite Tours.

**STUDIO 19—24 track analog,
32 track digital**

821 19th Ave. S., 37203, 327-4927 •
(FAX 327-4928)

Contact: Larry Rogers, Owner

Basic Rate: \$75

STUDIO 20—24 track analog

823 19th Ave. S., 37203, 327-4927 •
(FAX 327-4928)

Contact: Larry Rogers, Owner

Basic Rate: \$55

STUDIO 23—16 track digital

466 Sunliner Dr., 37209, 356-7916 •
(FAX)

Contact: Bryan Cumming, Owner

Basic Rate: \$30

**STUDIO AT MOLE END—24 track
analog, 24 track digital**

1143 Dora Whitley Rd., Franklin 37064,
794-7471

Basic Rate: \$900/day

**STUDIO C PRODUCTIONS—32 track
digital, 16 track digital**

30 Music Sq. W. #150, 37203, 259-2346 •
(FAX 259-7852)

Contact: Fred Bogert, Owner

Basic Rate: \$75, \$60

Masterlink

S T U D I O



Neve V3 60 with Flying Faders and Legend 2 Mix

2 Otari MTR-100 w/Synchronization • Otari MTR-15TM w/Synchronization

Formula Que 8 Headphone System

AKG • Altec • Audio-Technica • Beyer • Calrec • Countryman • Electro-Voice
Neumann • Sennheiser • Shure • Sony

AMS • Aphex • API • DBX • EMT • Eventide • Gatex • Lexicon • Neve • Sontec
Summit • Teletronics • UREI • Valley • Yamaha

Brainstorm SR 15+ Distripalyzer • Hortia BSG 50 NTSC & PAL Blackburst
Otari EC 201 SMPTE readers • Panasonic SVHS • Sony 3/4" Umatic



114 17th Avenue South • Nashville, TN 37203 • 615. 244. 5656 Fax 615. 242. 2472

Equipment: Studio C Productions features room-style recording of all styles of music. Platforms in both studios have always featured all-digital hard disk recording and mixing platforms. ADAT and DA-88 are also available for recording or import/export.

Clients: Clients include Jorma Kaukonen ("Land of Heroes," "Christmas"), Mike Utley ("Parakeets"), David Carradine ("American Reel"), Vassar Clements ("Little Big Band"), and Trout Fishing in America ("Reel Life," "My World," "Family Music Party").

Special Services: Please contact us about tracking, mixing, overdubbing, and digital editing. We have block rates so you can settle in and enjoy the vibes and the professional staff.

STUDIO X—24 track digital
383-9602

Contact: Bob Krusen

SUITE 16 RECORDING—24 track analog, 32 track digital

1011 16th Ave. S., 37212, 329-8130 •
(FAX 329-8129)

Contact: Ben Speer, Manager

SUITE 2000—24 track analog

P.O. Box 210272, 37221, 646-4900 •
(FAX 646-7402)

Contact: Richard Adler, Owner/Manager
Basic Rate: \$65

SUNDANCE RECORDING—24 track digital

9 Music Sq. S., #398, 37203, 868-1373

Contact: Beau Garrett, Owner

SWANEE RECORDING STUDIO—24 track analog

3950 N. Mt. Juliet Rd., Mt. Juliet 37122,
754-0417 • (FAX 754-0424)

Contact: Gene Kennedy, President
Basic Rate: \$75

THE REC ROOM—16 track digital

198 Bonnalee Dr., Hermitage 37076,
889-4592

Contact: Terry Ballard, Owner
Basic Rate: \$20, w/engineer

TOMBSTONE—24 track analog

2813 Azalea Pl., 37204, 292-9028 •
(FAX 297-0055)

Contact: Tom Harding, Owner/Manager

TOP TRACKS—24 track analog

113 17th Ave. S., 37203, 742-1555

Contact: Tom Pallardy, Owner
Basic Rate: \$60

TRACKING STATION—24 track analog

50 Music Sq. W., #410, 37203, 327-2922

Contact: Danny Bailey, Manager
Equipment: 24 track analog w/automation, grand piano, B-3, great outboard gear. Contact Danny Bailey, Lea Jane Berinati or Michael Webb.

TRAVIS ALLEN PRODUCTIONS—32 track digital

9 Music Sq. S. #260, 37210, 851-0420 •
(FAX 851-0420)

Contact: Travis Allen, Owner
Basic Rate: Call

TREASURE ISLE RECORDERS, INC.—24 track analog

2808 Azalea Pl., 37204, 297-0700 •
(FAX 297-1024)

Contact: Tori Molle, General Manager
Basic Rate: \$100

TREE STUDIOS—24 track analog, 24 track digital, 48 track digital

8 Music Sq. W., 37203, 726-8300 •
(FAX 244-6387)

Contact: Pat McMakin, Manager; Debbie Tenpenny, Studio Coordinator
Basic Rate: A: \$1,000/day; B: \$45/hr.

UNIVERSAL DIGITAL PRODUCTIONS—Digitizing & encoding for interactive media

44 Music Sq. E., # 114, 37203, 252-8753 •
(FAX 252-8754)

Contact: Marc Harris, Studio Manager
Basic Rate: Call

VENUS MASTERING—Mastering facility

209 10th Ave. S., #499, 37203, 248-4024 •
(FAX 256-7905)

Contact: Marina Falzone, Marketing Manager
Basic Rate: \$65

WESTWOOD SOUND STUDIOS—

24 & 48 track analog & digital

2714 Westwood Dr., 37204, 298-5256 •
(FAX 298-5273)

Contact: Tony Castle, Manager
Basic Rate: Call

WHISTLER'S MUSIC STUDIOS—

32 track analog & digital, 24 track digital

1701 Church St., 37203, 320-1444 •
(FAX 320-0750)

Contact: Chris Parker

Basic Rate: \$300-\$650/day

Equipment: Whistler's Music, Inc. and its affiliate i.v. records, operate a three-studio complex two blocks from Music Row. Our studios can accommodate 24 track analog, ADAT, Tascam D-88 and ProTools. We have a wide assortment of outboard gear including Neve preamps, Joe Meek compressors, Telefunken V-72, NTI EQ, Distressors, SSL compressor, UREI 1178 and AMEK 9098s. Also included for additional charge are MIDI programming and demo productions services.

WILDWOOD RECORDING—

24 track analog

6318 Panorama Dr., Brentwood 37027,
661-4948

Contact: Brendan Harkin, Owner

The Castle Door



- Showcases
- Special Events
- Rehearsals

On Music Row
115 16th Avenue South
(615) 255-2177


come play...
The
Jukebox

STATE-OF-THE-ART RECORDING
IN A RELAXED ATMOSPHERE

24 TRACK ANALOG
32 TRACK DIGITAL

RAINDIRK AND HARRISON
AUTOMATED CONSOLES

615-297-9100



**DIGITAL EDITING
DIGITAL MASTERING
REFERENCE CD's
PRE-MASTER CD's**

FAST AND AFFORDABLE
909 18TH AVENUE SOUTH
NASHVILLE, TN 37212
Van O'Dell Owner
(615) 340-0062

Basic Rate: \$60

Equipment: Trident 80C 32/24 console; Yamaha O3D Digital Mixer; Otari MX 80 2" 24 track recorder; Panasonic SV 3500 and 3700 DATs; Two HHB CD Recorders; Otari MX5050 2 track with Dolby SR Noise Reduction; Sound Designer/Sound Tools digital mastering; editing software for Mac Centris 650; extensive MIDI gear and sequencing capabilities; Meyer HDI and Yamaha NS 10 monitors; Yamaha C-7 FD2 grand piano (the nicest in town); Neumann, Sanken, AKG, Sennheiser, Beyer, EV and Shure mics; Yamaha, Lexicon, dbx, UREI, Symetrix, Valley and Wendel outboard.

Clients: Many Nashville record companies, publishers, songwriters and producers.

Special Services: Production and production packages, contracting, original music, sequencing.

WINDWALKER RECORDING—16 track analog, digital mastering

827 Wren Rd., Goodlettsville 37072, 859-5487 • (FAX 859-5549)

Contact: Jim Sandefur, President/Owner

Basic Rate: \$40; \$55 mastering

WOLF MASTERING—Mastering facility

1024 16th Ave. S., 37212, 251-9653 • (FAX 742-9653)

Contact: Erik Wolf, Owner

Basic Rate: \$75

Equipment: Custom mastering studio offering the finest in digital and analog sonic treatment. SADIE Mastering System with GML 9500 and Focusrite Blue 315 isomorphic mastering equalizers, NTI EQ3 sound enhancement system, Spatializer Retro 3-D audio processor, Giltronics custom vacuum tube line amplifier, Apogee D/A & A/D converters, Apogee UV22 Super CD, Meyer Sound HD-1 audio monitors, balanced power and Mogami cable throughout.

Clients: Numerous major label and independent album projects, including the Grammy-winning dc Talk "Welcome to the Freak Show" album.

Special Services: 20 years mastering experience—all types of music. Lots of magazines and a really comfortable couch.

WOLF MUSIC—32 & 24 track digital

209 10th Ave. S. #434, 37203, 254-4828 • (FAX 254-4884)

Contact: Brian Kelly, Manager

Basic Rate: \$100

Equipment: (1) ProTools 24, Apogee AD-8000, Waves Gold, Auto Tune, 27+ Gigabytes Hard Drives, DataDAT Backup, three 16-bit ProTools/Digital Performer

workstations, iso booth, Hammond B-3, Kimball grand, numerous synths, samplers, two DA-88s, video lock, Time Code DAT, Sound Effects, 3/4" video, S-VHS.

Clients: CMT, HGTV, Garth, Tractor Supply, O'Charley's, BAMA (Welch's). GE, V-Chip.

Special Services: We specialize in award-winning (4 Emmys, etc.) audio and music for all film and media applications and we have in-house composers, sound designers and engineering available. Most creative projects are bid per project.

WOODLAND STUDIOS—24 track

analog, 32 & 48 track digital

1011 Woodland St., 37206, 262-2222 • (FAX 262-5800)

Contact: Missy Smith, Office Manager

Basic Rate: \$1,100/day

MAKIN' MUSIC, INC.

Pitching the best of the best since 1985

THANKS TO THESE GREAT ARTISTS FOR THE CUTS

Reba, Bryan White, Sammy Kershaw, Kenny Chesney, John Michael Montgomery, Clay Walker & Chely Wright

1230 17TH AVE. S. • (615) 269-6770

SONY
Professional Recording Products



Particularly suitable for critical vocal recording in recording studios and in film post production houses.

C-800G

The sound all professionals have longed for. The ultimate in sound performance from a high quality vacuum tube.



8-channel Digital Audio Recorder

PCM-800

Features

16-bit 8-channel Digital Recording

Employing the Hi8 video cassette tape format, the PCM-800 records and reproduces 8 channels of digital audio for 108 minutes in 16-bit linear with an NTSC standard '120' tape.



DPS-V77

Digital Multi-Effector for Studio or Live Use

400 presents, 2 effects blocks, morphing (cross-fade) from block 1 to block 2 in real-time! Digital I/O and 24-bit 64x analog input. Midi Parameter control in Real-time. "I Love This Piece..." —Nick Paladino, Scene Three



PCM-R300

Sony's Lowest Priced Semi-Pro DAT

3 motor transport. RCA Analog I/O with 24-bit A/D and SBM[®]. Remote control and rack mount included. Toslink and S/PDIF Digital I/O. SCMS (ID6) Defeatable.

MDM-X4

MiniDisc Multi-track Recorder. A Home Recorder's Dream.

4-track digital recording on Mini-Disc with 4 channel mixer and stereo input. 36 minutes at 4 tracks 72 minutes at 2 tracks. In stock.



hifi buys

IN-HOUSE SERVICE DEPARTMENT

3724 Nolensville Road • Hours: Mon.-Sat. 10-7 p.m.

832-3121

As Nashville's Pro Audio Equipment Specialist, We Also Carry:

Digital Processors, Pro Cassette Recorders, Portable & Rack Mount DATs, Monitors, Wired and Wireless Microphones, and Audio Tape from...

TASCAM • PANASONIC • TANNY • AZDEN • AUDIX • M&K SOUND • SONY • MARANTZ PROFESSIONAL



DISCLAIMER

by ROBERT K. OERMANN

Wills, Austin & Lonestar Lead

OK, let's be fair. We have to discount the Brian Wilson single. It is in a class all its own and is so far head and shoulders above the rest of this stuff that it's ridiculous. Besides, although it features plenty of Nashville participation it was cut in Illinois not Music City.

What does that leave us with for **Single of the Day**? Well, I'm resorting to an old gimmick of mine, dividing the honor into Male, Female and Group. That way, **Mark Wills'** deeply moving performance, the nifty **Sherrié Austin** single and the sterling **Lonestar** disc can all wear the crowns they deserve.

My favorite label of the listening session was **Sugar Hill Records**, which presents us with superb new albums by Chris Hillman and Doyle Lawson & Quicksilver. The former includes guests such as Jerry Douglas, David Crosby, David Lindley and Jennifer Warnes and is essential listening. The latter is a return to old-fashioned gospel quartet singing and will warm your heart. To the North Carolina indie, a salute as our **Label of the Day**.

This is cheating a little bit, since she's been making records for more than 25 years. But **Suzanne Thomas** has made her first solo record. The mountain-music diva thus technically qualifies for a **DISCOVERY AWARD** and an extra thump from my hillbilly heart. I hope she sings for 25 more years and becomes the hillbilly idol she deserves to be.

Geez it's hot. So are some of these sounds.

COUNTRY

CHARLES ALAN ROWE "Big Enough"

Writer: Charles Alan Rowe; Producer: Paul Pollard; Publisher: American Torch, no performance rights listed; Torch 055453 (track)

Thuddingly boring '70s rock dressed up in a cowboy hat.

EDDY RAVEN "Somebody's Tearin' The Flag"

Writer: Eddy Raven; Producer: Barry Beckett; Publisher: Milene, ASCAP; Capitol CDX.

Oh shut up. Wrapping yourself in God and Patriotism is the cheapest entertainment stunt in the book. This simply reeks of sleazy opportunism.

BROOKS & DUNN "How Long Gone"

Writer: Shawn Camp/John Scott Sherrill; Producer: Don Cook/Kix Brooks/Ronnie Dunn; Publisher: Shawn Camp/Foreshadow Songs/Little Big Town/Nothing But the Wolf, BMI; Arista 3128.

As if Ronnie's voice wasn't soul-gripping enough, this has an absolutely killer little guitar riff, a thumpin' rhythm track and an absolutely insistent hook.

STEVE LAMAR "Always Something Broken"

Writer: J.T. Huss/Steve Lamar; Producer: Steve Lamar; Publisher: Wetab Tunes, ASCAP; Wetab (track)

His personable vocal is somewhat reminiscent of Clint Black. The writing is quite clever and the band is cookin'. This boy sounds like a "comer" to me.... and his presentation packet graphics are terrific.

ANDI ZACK "Hate Lovin' You"

Writer: Andi Zack; Producer: Andi Zack; Publisher: Andi Zack, SOCAN; Andi Zack

Poor thing. She simply can't sing.

MARK WILLS "Don't Laugh At Me"

Writer: Allen Shabblin/Steve Seskin; Producer: Carson Chamberlain; Publisher: Built On Rock/David Aaron/Love This Town, ASCAP; Mercury 205.

My heart stopped. My eyes welled up. I was moved to my core. This is what great country music is all about, folks. A deep bow to Mark for singing it and a Song of the Year nomination to the boys who wrote it.

LONESTAR "Everything's Changed"

Writer: Richie McDonald/Paul Nelson/Larry Boone; Producer: Don Cook/Wally Wilson; Publisher: Five Cowboys/Sony ATV/Terilee, BMI/ASCAP; BNA 65513.

Big, beefy harmonies. Picturesque lyrics. Lustrous production. A big smash, I hope.

SHERRIE AUSTIN "Innocent Man"

Writer: Kent Agee/Will Rambeaux; Producer: Ed Seay/Will Rambeaux; Publisher: These Mortals/Reynsong/Bayou Boy, ASCAP/BMI; Arista 3117.

I totally love this song. And this girl has so much personality and vocal talent that I don't see how you can deny her any longer.

GARY ALLAN "No Man In His Wrong Heart"

Writer: Ronnie Rogers/Trey Bruce; Producer: Mark Wright/Byron Hill; Publisher: Maypop/Route Six/WB/Big Tractor, BMI/ASCAP; Decca 72059.

He continues to impress. Gary has the vocal aim of a championship archer who hits the bullseye every time. What's even better are his flawless taste in songs and his commitment to solid country. By the way, Decca has also shipped Gary's stark, solo message song "No Judgement Day" as a bonus.

CHRISTIAN

THE MCKAMEYS "A Wall Of Prayer"

Writer: Kyla Rowland; Producer: none listed; Publisher: My Abby/McKameys, BMI; Horizon

There is something so delightfully hillbilly about Peg McKamey. Her belt-it-out sincerity and the family's downhome harmony blend might not be pitch perfect, but there's something inescapably charming about 'em. This waltz-time ode doesn't fit the act's style as well as the uptempo, handclapping stuff does, but I still dig it.

FERNANDO ORTEGA

"Children Of The Living God"

Writer: Fernando Ortega; Producer: none listed; Publisher: Izzy Sol, BMI; Myrrb/Covenant.

Nice voice. Nursery-rhyme song.

THE FAIRFIELD FOUR "Hallelujah"

Writer: public domain; Producer: Jerry Zolten; Publisher: public domain; Dead Reckoning 0009 (track)

They need nothing but their voices and handclaps to go *Wreckin' the House*. And that is the title of their new live CD. You need this music in your life.

MICHAEL CARD "The Song Of The Lamb"

Writer: Michael Card; Producer: none listed; Publisher: Mole End, ASCAP; Myrrb/Covenant.

Bland, boring.

THE ISAACS "He Lifts Me"

Writer: Eileen Carson; Producer: none listed; Publisher: MLS, BMI; Horizon.

Now would be the right time to pick up copies of Isaacs albums and get familiar with these fine voices. Mountain soprano Sonya Isaacs is about to become news. Signed as a country act to Lyric Street, she has enlisted Vince Gill as her producer. This bluesy, acoustic track gives you some idea of why.

DOYLE LAWSON & QUICKSILVER

"I'm Riding High On Wings Of Love"

Writer: none listed; Producer: Doyle Lawson; Publisher: Top O'Holston/Southern Melody, BMI; Sugar Hill 3879 (track)

The latest by this durable bluegrass outfit is a "throwback" record of old-time gospel tunes recorded with just a single guitar and the quartet gathered around one microphone. Titled *Gospel Radio Gems*, this CD is guaranteed to set you free.

POINT OF GRACE "Steady On"

Writer: Grant Cunningham/Matt Huesmann; Producer: none listed; Publisher: River Oaks/Field of Themes, BMI; Word

A shot of rhythm and an infusion of production glitz give these gals the punch they've needed, not to mention a big, big hit record.

POP/ROCK

CEILI RAIN "That's All The Lumber You Sent"

Writer: Bob Halligan Jr./Linda Halligan/Rick Cua; Producer: Bill Halverson; Publisher: WBOB/Bencap/Pension Plan/Mima, ASCAP/BMI; Power Entertainment Group 006 (track)

In a word, thrilling. Celtic instrumentation (fiddle/squeezebox/pipes), earnest singing, rocking rhythm. An A-plus for innovation, musicality and talent. Things like this refresh me immensely.

WILLIAM TOPLEY "Wake Up"

Writer: none listed; Producer: William

Topley/Dominic Miller; Publisher: none listed; Mercury/211 (track)

The growling/singing has plenty of rock 'n' roll attitude and the beats are slamin'. But I think there are better choices for a single on this new collection by gifted Brit Topley.

BRIAN WILSON "Your Imagination"

Writer: Brian Wilson/Joe Thomas/S.R. Dahl; Producer: Brian Wilson/Joe Thomas; Publisher: New Executive/On the Fox; BMI: Giant 24703-2 (track)

This sparkles like a handful of diamonds. Brian's layered harmonies and melodic sensibilities are as splendid as ever. That's our own Eddie Bayers, Brent Rowan and Michael Rhodes backing him and River North man Joe Thomas behind the board. Celestial sounding.

AMERICANA

CHRIS HILLMAN "Like A Hurricane"

Writer: Chris Hillman/Steve Hill; Producer: Ritchie Podolor; Publisher: Bar None/Me and My House; BMI: Sugar Hill 3878 (track)

The legendary Hillman sounds like an ever-green folkie on the title track to his stunning new album. A veteran of The Byrds, The Flying Burrito Brothers, Manassas, The Desert Rose Band and a dozen smaller combos, he sounds like a pup playing with his first toy on this rippling, pulsing gem of a tune. No. 1 on my heart's hit parade.

JOHN BOHLINGER "What Good Is Love"

Writer: John Bohlinger; Producer: Gary Paczosa;

Publisher: Maypop; BMI: X 15: 2 (track)

This is extremely close to Lyle Lovett in both style and content. Listenable, but he should develop some individuality.

MIKE RAYBURN "Hold Everything"

Writer: Tom Kimmel/Mike Rayburn; Producer: none listed; Publisher: none listed; Rayburn (615-898-5869)

It says here that this guy is a big campus star who has sold over 10,000 CDs on his own during the past year. The sound is folk rock with a slight vocal rasp and some rather overpowering electric instrumentation. Try a simpler approach if you really want to showcase as a songwriter.

AASHID HIMONS "Mr. Bailey"

Writer: Aashid/Steve Karol; Producer: Aashid; Publisher: Gandibu/Karol; BMI: SOPTEK 888 (track)

Aashid's first blues album includes a lilting hillbilly track in homage to vintage black Opry star DeFord Bailey, which would fit splendidly on any Americana playlist. If you wanna go hard core, there's always his treatment of the reliable Muddy Waters classic "Got My Mojo Working" or the churchy "You've Got To Move."

BLUEGRASS

DON WAYNE RENO "Remington Ride"

Writer: Herb Remington/Hank Penny; Producer: Don Wayne Reno/Dale Reno; Publisher: Fort Knox/Trio; BMI: Pinecastle 1081 (track)

The youngest of the Reno brothers sure can make that banjo ring. This breakneck-tempo

instrumental (with an assist from Dale Reno on mandolin) is simply mind-warping.

SUZANNE THOMAS

"From The Point Of View Of Ruby Jayne"

Writer: Suzanne Thomas; Producer: Bill Evans/Suzanne Thomas; Publisher: Brautford-PolyGram; BMI: Rounder 0423 (track)

I have been secretly in love with this woman for years, first as the silver-dew vocalist in The Hotmud Family, then in The Dry Branch Fire Squad. I'm beside myself with excitement that she finally has a solo album to showcase one of the finest voices in country-music history, plus, as demonstrated on this track, a songwriting talent to be reckoned with.

HONORABLE MENTIONS

Keith Harling/Coming Back For You/MCA

Duane Staley/Holding On To Nothing/Ricca

Bryan White/Tree of Hearts/Asylum

Bob Bennett/Jesus In Our Time/Myrth-Covenant

Ricochet/Honky Tonk Baby/Columbia

Brad Lee/What More/Wild

George Strait/True/MCA

Bill Mize/Coastin'/Moon Pie

Crawford-West/The Healing End/Warner Bros.

Tom Rozum/Jubilee/Dog Boy

S. Wariner & G. Brooks/Burnin' The Roadhouse/Capitol

Tecia McKenna/Sweet Perfume/Art Music Group

Daryle Singletary/My Baby's Lovin'/Giant

Becky Hobbs/Country Girls/Intersound

ROW TITLE

David Malloy

VP, A&R and Production,
Starstruck Entertainment
40 Music Sq. W.
Nashville, TN 37212
615-259-0001 Fax: 259-5298
E-Mail/Web: cam@starstruck.com



Well before he assumed the Starstruck post in 1996, David Malloy was moving and shaking within the sanctum of Music Row. He carved his first of several niches by writing songs, picking up a BMI Award in 1972 with his first cut, "Then You Walk In," by Sammi Smith. Since then, Malloy has co-written two Eddie Rabbitt No. 1 hits, "Drivin' My Life Away" and "I Love A Rainy Night," Kenny Rogers' chart-topper "Love Will Turn You Around," and literally hundreds more. All told, he's had a hand in co-writing

and/or producing 38 No. 1 singles.

Now at Starstruck Entertainment, the company owned by Reba McEntire and husband Narvel Blackstock, Malloy produced Reba's latest album, *If You See Him*, and her tribute to the Salvation Army, "What If." Malloy also has a co-publishing deal with Starstruck Writers Group, co-produces Mindy McCready and produces new RCA act Andy Griggs. But these days, he spends more of his time making executive decisions. "We are developing talent with the purpose of getting

major label deals," he explains. "I'm also involved in anything that has to do with Reba and her music."

It's somewhat of a shift in gears, but he's raving about the ride. "The difference with this is, we're not a record label. In fact, we're everything but," Malloy says. "Narvel and Reba have put together a team that likes to try new and challenging things. They're very cutting edge, very first class in everything they do. The only limit is your own imagination."

"I love working with new acts," Malloy says. "It's a great thrill to take someone like Daryle Singletary or Mindy McCready and help them develop a sound."

"When I'm working with young acts especially, I like to hang with them, and ask them how they feel about certain things," he says. "Sometimes, you start to feel like a chameleon, because you almost become them in your mind. But it's a way of getting inside their heads and finding out about them. I like

artists who have a clear vision of who he or she is."

One artist that he won't soon forget is the late Eddie Rabbitt, who recently died after a long bout with lung cancer. With Malloy's production and Rabbitt's unique sound, the tandem effectively made "country/pop" a byword of the late 1970s and early 1980s. "He was a big part of my life for more than 13 years," Malloy recounts wistfully. "It's sort of like a chapter in a book. You can happily revisit it, but you won't be able to add to it. I'll miss him greatly."

More Rabbitt-style originals are sorely needed, he believes. "We have to get in the trenches a little more, and make music that demands to be heard," he says. "We are a viable art form, but right now, people don't want to buy, because we're not striking a chord with them. A few years ago, we dug deeper and tried harder, and had the guts to be different. That's what gets people excited."

—Bob Paxman



ALBUM REVIEWS

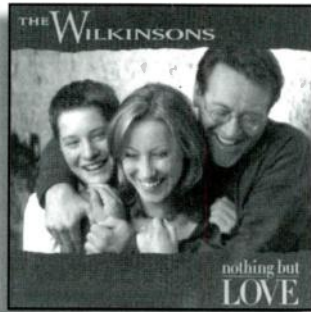
THE WILKINSONS/*Nothing But Love*

(Giant 2-24699) Producers: Tony Haselden, Russ Zavitson, Doug Johnson

Prime Cuts: "26¢," "Boy Oh Boy," "The Yodelin' Blues," "Fly," "The Word," "Williamstown"

Critique: The Wilkinsons made a big splash at CRS this year, and now I know why. *Nothing But Love*, probably six-deep in radio hits, is aptly titled, both for the album's subject matter and for the pure heart and joy in each and every performance. Most of the material features 16-year old Amanda, but don't let her age fool you—her expressive alto is astonishingly mature. Such command of the pipes comes only from the love of singing and the self confidence to let 'er rip. Her personality comes through, too—that is to say, she's not a knock-off singer; this is Amanda Wilkinson. (Check out Skip Ewing's "The Yodeling Blues.") The pleasant surprise came on "Don't I Have A Heart," featuring younger brother Tyler, whose voice, while still in transition, comes from intrinsic and fully formed talent. Is it possible these voices came to them perfectly matured? An even better song and vocal performance by Tyler comes on the bluesy Dobro-wound "The Word," about falling in love the first time. It's perfect for the youth set, but laughingly recognizable by those of us who've been burned by "The Word." And dad Steve is not just a chaperone, either. You learn where their talent comes from on "One Faithful Heart." Plus, the elder Wilkinson's song sense here is simply unerring—he co-wrote seven of the eleven cuts with the likes of Gary Burr, Rory Bourke and John Scott Sherrill. Add to this bevy of thrilling talent absolutely pluperfect production—check out "Back On My Feet Again," a rocker, with banjo!—and you have, my friends, the future of country music.

—Charlene Blevins



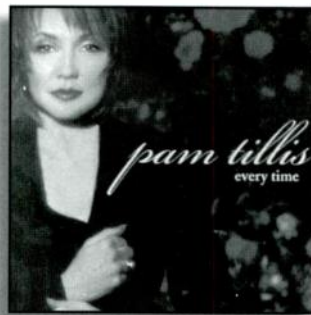
PAM TILLIS/*Every Time*

(Arista 18861) Producers: Billy Joe Walker, Jr., Pam Tillis

Prime Cuts: "Every Time," "Hurt Myself," "Lay The Heartache Down," "I Said A Prayer"

Critique: It's always a pleasure to listen to a new album from Pam Tillis, not only because she's my favorite female country singer, but because each one is a many-faceted gem. It's been nearly three years since her self-produced *All Of This Love*, and a year since the Grammy-nominated "All The Good Ones Are Gone" from her *Greatest Hits* package. In that period, Pam's been through a lot, including a divorce. Perhaps that is why *Every Time* offers a kaleidoscopic view of love. The first single, "I Said A Prayer," is a percolating fiddle and steel-fueled upbeat take on faith in true love—the flipside of the title track, itself a pleading tale of unrequited love that features Eagles member Timothy B. Schmidt on harmonies. The song, as well as Pam's luminous vocal, has the timeless feel of Dionne Warwick's best work with Burt Bacharach and Hal David. Pam has again found an album's worth of nuggets from some of Music Row's finest tunesmiths, but this is the first time she's ever recorded three songs by any one writer. Pam's pairing with Leslie Satcher is a match made in hillbilly heaven. Her material includes the buoyant lead single as well as the fiery "You Put The Lonely On Me" and the raw country "Whiskey On The Wound." Mark my words, Ms. Satcher will be at least a nominee for Breakthrough Writer of 1999. Other songs here that have the feel of new Tillis standards include the irony-laced "Hurt Myself" and the bluesy guitar-spiked shuffle "Lay The Heartache Down." Again, Pam Tillis gets me *Every Time*.

—Ron Young



VARIOUS ARTISTS/*Hope Floats Soundtrack*

(Capitol 7243 4 93402 2 0) Executive Producers: Don Was, Forest Whitaker

Prime Cuts: "To Make You Feel My Love" (two versions), "Chances Are," "Wither, I'm A Flower," "Paper Wings," "What Makes You Stay"

Critique: Only a quirky movie about heavy domestic traumas starring a real life jazz crooner (Harry Connick, Jr.) and a former movie rocker (Michael Pare from *Eddie and The Cruisers*) directed by a sensitive black actor shot in Texas could have produced a soundtrack this offbeat. A dash of Americana (The Mavericks, Gillian Welch, Whiskeytown, Lyle Lovett), a little pop (Bryan Adams, Sheryl Crow), a dollop of country (Deana Carter, Trisha Yearwood, Garth Brooks), some balladic rock (Bob Seger) and ladies and gentlemen, The Rolling Stones, all share billing here. Interesting enough, some actual songs from the film didn't make it on here, most notably Jack Ingram and The Beat Up Ford Band, who appear as the house band at a barn dance. Despite the eclectic mix of artists, the overall sound is lush and lovelorn, full of acoustic ballads and a gorgeous array of female singing voices. Adding to the oddness are two versions of



Bob Dylan's "To Make You Feel My Love," originally intended as a duet for singing titans Brooks and Yearwood, but ending up as separate recordings bookending the album. Soundtrack king Bryan Adams reprises a former hit "When You Love Someone" in a gentle acoustic version; Bob Seger's "Chances Are," though nine years old, has never been released and is given a nice contrast of vocal rasp (Seger) versus rapture (Martina McBride). Seger wrote the song for his then girlfriend—it obviously

worked its night moves charm as Seger, and his wife, added some romantic starpower to the Nashville film premiere in May.

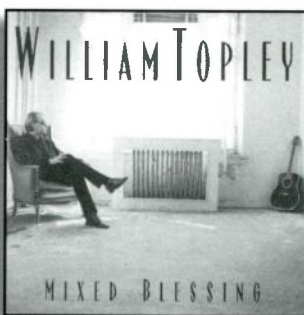
—Sandra Schulman

WILLIAM TOPLEY/*Mixed Blessing*

(Mercury 314-558 452-2) Producers: William Topley, Dominic Miller, Colin Vearncombe, Barry Beckett, Jimmy Miller, The Blessing, Neil Dorfman

Prime Cuts: "Wake Up," "Sycamore Street," "Song Of A Seabird," "Sophia"

Critique: Like most in this business, I keep a mental list of under-appreciated artists whose work cuts me to the core. Though I realize many will never strike that elusive mass-appeal chord, a frustrating few have me convinced they are multi-Platinum superstars in waiting. Topping that list? William Topley. His solo debut on Mercury Nashville persuaded me that Music City could not just compete with the coasts, but kick some serious rock'n'roll booty. Failing that in all but a few markets with *Black River*, the folks at Mercury (all hail) commissioned a second release. The last five songs of *Mixed Blessing* are a journey through Topley's artistic evolution with U.K. band The Blessing—from the Simple Minds-reminiscent pop of "Highway 5" to the muscular crunch of "Soul Love." Two songs from *Black River* are also included, but the album's strength lies in four new songs that open the set. "Wake Up" pulses and drifts—one part James Brown and two parts Pink Floyd. "Sycamore



Street" is organ-drenched, heroin addict blues powered by Topley's one-in-a-billion voice. The album's pinnacle—and perhaps Topley's best work to date—is "Song Of A Seabird" with its reggae-infused chorus and beautifully interwoven vocal melodies. For the former Jamaican resident the lyrics may be a literal tribute to island life, but they are also a metaphor for the triumph of simple living over the enslavement of materialism. I understand Mercury's strategy, and am mindful of my own blessing at being intimately acquainted with Topley's art.

Still, I would part with a bodily extremity for an entire album of new material from this grossly overlooked talent.

—Chuck Aly



EDGE OF THE ROW

by RUSTY RUSSELL

"...fairground food and megadoses of a certain pink liquid."

Just in case some of you aren't familiar with the phenomenon that is Fan Fair, here's the quick take: It's this big annual blow-out we have in TuneTown where, over the course of a carefully-chosen week when the sun will be at its closest point to the earth since the Big Bang, most every major-label country artist plays a short set for fans who travel from—literally—all over the world to sit on folding chairs or (if they're lucky) wooden grandstand seats and bask in the country firmament. It's held at our State Fairgrounds, which are, um, "quaint," such that they would seem extremely modern and luxurious to twenties-era Russian death-camp survivors. The really unique thing about the festival is that fans can actually get up-close and personal with their favorite stars, who set up booths in the big metal buildings designed to house livestock, gigantic vegetables and chainsaw-wielding wood-carvers during an actual State Fair. Having played the event three or four times and (anointed with a backstage pass) schmoozed my way through the label-sponsored beer tents at several others, I thought I was a veteran. I sheepishly admit, though, that until this year I'd never actually wandered into the fairgrounds proper, the booth areas where all the autograph signing and hand shaking and star-touching happens. What an eye-opener!

I saw Terri Clark sign a prosthetic leg. Really. Didn't bat an eye, either, just hunkered down and scribbled away. (One can only imagine what other body parts were signed during the week.) I saw a perfectly grandmotherly little woman haul off and punch the meaty arm of a man in a cowboy hat who'd inadvertently snaked her place in line. And what lines! Oh, the humanity!

Packed like clumps of asparagus, these people stood in 100-degree heat for two hours or more just to get a few seconds with the artists they adore. Where you from? Sign the tee-shirt, grab a photo, move along, please. I took a quick exit poll; was it worth it? Absolutely, according to everyone I asked.

Two lasting impressions from my week in the trenches...One involves fairground food and subsequent megadoses of a certain pink liquid. The other is that the music we send out of Nashville, what we think of as "product," millions of people out there embrace as a big, meaningful part of their lives. Big enough to drive from Godknowswhere in the ol' RV, meaningful enough to stand for hours among hoards of sweating, granny-slugging strangers. And—and here's the kicker—big enough to plunk down hard-earned dollars for. To their credit, nearly every artist I saw showed genuine respect and gratitude toward the fans. Most even seemed truly sorry that time with each one was so limited. My question is, does that spirit exist in the corner offices and conference rooms of Music Row? In an era that's pretty much one big corporate party, where the bottom line is more sacred than anything, do we *all* remember how much music means to people? The artists are reminded every night on tour. Tucked away in our offices, how do we keep from forgetting? You make widgets, you have customers. You make music, you have fans. There's a big, big difference.

Nearly recovered thanks to air conditioning, I fielded a phone call from erstwhile publicist Susan Collier yesterday. Would I please come down to a club and hear **Judy Wright**? Pu-leeese? No lines, no autographs, no prosthetics, she promised. Glad I went.

Wright's voice (which you can hear on *Kiss Me A Lot*, on Starbaby Records, P.O. Box 23224, Nashville, TN, 37202) is smoky, sultry and communicative, her lyrics (the best of them) probing and universal. My favorite from the CD is "Old Soul," a dreamy, spooky mid-tempo number that showcases Judy's torchy side. Good stuff.

I've also been liking **Patti Griffin's** *Flaming Red* a lot (A&M). You want raw energy? This baby has plenty of trash & bash, in-your-face rock & roll, plus a good measure of that ultramod, waify vibe that, from lesser talents, can sound unformed and void of substance. Yeah, you can hear the ProTools kick in here and there, but Griffin pulls off many of the vocal winners herself ("One Big Love"). Check out the production on "Carry Me." Cool, huh? Likewise "Go Now." So ugly, it's cute, and really, *really* interesting vocal treatment—I *love* her voice on this one.

As the dog days drag on, I am doing my best to stay out of the sun. Every time I get out in the sweltering heat, though, I remember this poignant phrase uttered by a security guard last week at the fairgrounds: "People, we need this aisle *open!* You can't stand here...keep moving, please. Mr. Cyrus will *only* sign autographs if you're in the line."♦

FIRST SIGNATURE MORTGAGE

Celebrating our 7th year
in Nashville - Thanks!!!

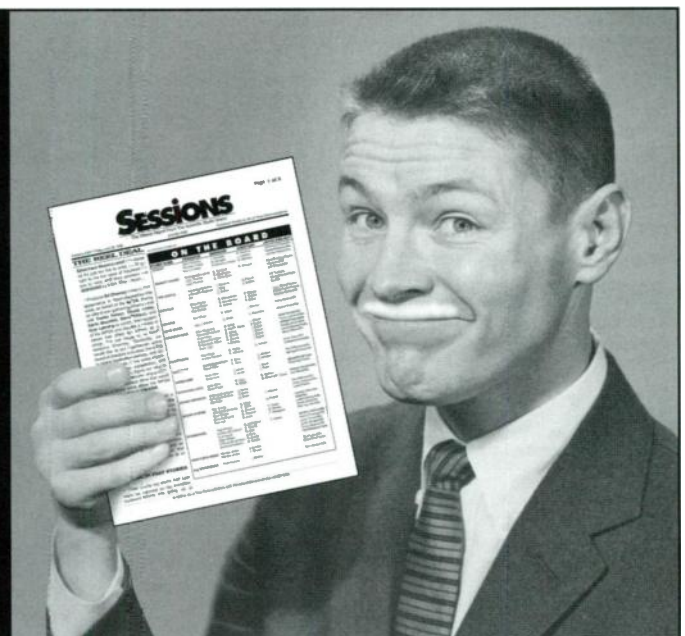
Finally, lenders who understand you!
2416 21st Ave. S., Suite 207
Nashville, Tennessee 37212
(615) 297-6463 • Fax: (615) 292-7631

got SESSIONS?

The weekly fax magazine reporting to you
from the Nashville studio scene.

For subscription information, call: **615-321-5555**.

Nic of Time Communications ♦ Nashville, TN ♦ 615-321-5555 ♦ Fax 321-0708





THE DIRECTORY

GOODS & SERVICES FOR THE MUSIC INDUSTRY



ACCOMMODATIONS

The Spence Manor
NASHVILLE
Music Row's
Private Hotel
Alternative

Everything Furnished • One & Two Bedroom Suites
Kitchens • Phones • Cable • Room Service
Catering to Entertainment Industry Professionals
www.songnet.com/SpenceManor
E-mail: SpenceManor@juno.com 615/259-4400

ARRANGER

Steve W. Mauldin
Hendersonville, 37075264-6742

ARTIST DEVELOPMENT

Artist Development Network
POB 271087, Nash., 37227....883-0960
Cedarhouse Prod/Studio.....395-7165
POB 125 Arrington, TN 37014
Music City Co-op
107 Music City Cir #323.....885-1333
J. Gary Smith327-3178
1216 17th Ave S Nash., 37212

ATTORNEY

F. Thomas Giambattista
1008 17th Ave S.....329-8910

AUDIO PRODUCTS

BASF

PROFESSIONAL AUDIO PRODUCTS

Nashville
Tape Supply (615) 254-8178
Christec Media (615) 646-0524
Dreamhire (615) 321-5544
Music Row
Technology (615) 366-0870

SONY Pro Audio Tape
call me! www.epc-tv.com
(615) 781-8194

ELECTRIC PICTURE COMPANY Inc.

Have, Inc. ...615-952-5100/1-800-999-4283

QUANTEGY
Professional Audio Tape
242-0022
115 16th Ave. S., Ste 100

BACKGROUND VOCALS

Lea Jane Singers664-1720
Glenn Scott890-6270

BOOKING / MGMT.

Bobby Roberts Co., Inc
Hendersonville..... 859-8899
The Box Office
1010 16th Ave S.....256-5400
Bradley Music Management
1100-D 18th Avenue S.....320-3220
Buddy Lee Attractions, Inc
38 Music Sq E #300.....244-4336
Al Bunetta Management
33 Music Sq W #102A.....742-1250
Liz Gregory Talent
1018 17th Ave S #12.....329-4878
McLachlan-Scruggs Int.
2821 Bransford Ave.....292-0099
Rainey Steele/Seymour Heller
POB 270247 Nash 37227 ..259-7588
Rick Levy Management
Orlando, FL407-521-6135
Talent Grp. Intercontinental.....449-7818
4555 Hickory Ridge Rd.
Tim Rand Management
Nashville, TN327-2251
Top Billing Inc
1222 16th Ave S #24..... 327-1133

CARTAGE

Backstreet Cartage & Storage
Big John Miller.....297-2329

CARTAGE Nashville & SOUND

The Largest & Best Cartage Company In Nashville For 8 Years, Insured
386-3700 • Fax 386-3077

Soundcheck
750 Cowan St.....726-1165
Studio Instrument Rentals (S.I.R.)
1101 Cherry Ave., N'ville, 37203...255-4500

UNDERGROUND SOUND INC

CARTAGE CARTAGE CARTAGE

TEL 615-242-6683
FAX 615-254-6491
800-283-8626
www.undergroundsound.com

UNDERGROUND SOUND INC

CD MANUFACTURING

Chelseamusic371-5119
7118 Peach Ct., Brentwood, TN 37207
Disc Mastering
30 Music Sq W.....254-8825

DEMO SERVICE

Artist Development Network
POB 271087, Nash., 37227....883-0960
Midi Magic Studio
Gerry Peters646-7440
Song Cellar
2703 Greystone Ave.....383-7222
Songwriters Studio
POB 210902, 37221.....952-2138
Super 88
POB 91111292-9223
Windy Hill Productions.....404-832-7913
114 Habersham Pl, Carrollton, GA

ENGINEERS

Richard Adler646-4900
Frank Green834-5419

EQUIPMENT CASES

Nashville Cartage & Sound ... 386-3700

EQUIPMENT REPAIR

Interface Audio

NASHVILLE'S
Number 1 Studio
Repair Company

SSL • Neve • Studer & more!
DAT/ADAT
Custom Wiring & Installation

255-9664

FAN CLUBS

BlackHawk Fan Club.....615-320-8545
POB 121804 Nash., TN 37212-1804

GRAPHICS

Copies Unlimited
120 20th Ave S..... 327-1758
Cover Art Graphics
19 Music Sq W.834-2826

INSTRUCTION

Voice Training & Coaching
R. Grant-Williams 259-4900
Voice Training & Performance Coaching
Robin Earl 662-5643

INSTRUMENT RENTAL

Drum Paradise248-3786

CARTAGE Nashville & SOUND

Amps, Keyboards,
Drums, Percussion,
Organs, Instruments,
All Brands, Biggest
Selection In Nashville

386-3700 • Fax 386-3077

Keyboards in
BLACK & WHITE

"Nashville's Premier Backline & Equipment Rental Company"

From
ALESIS

to
YAMAHA
we carry it all!



Ph 615-321-8552
Fx 615-321-4140
44 Music Square East
Nashville, TN 37203

EQUIPMENT RENTALS
SIR
CARTAGE & REHEARSALS
(615) 255-4500

Soundcheck
750 Cowan St.....726-1165

LEAD SHEETS

Beard Music Group
107 Music City Cir #314 889-0138

MAILING SERVICE

David Noel Gibson327-7988

MARKETING

Sel Avison/Barbara Brown320-6500
Jeff Walker & Associates269-7073
www.aristomedia.com

MASTERING

Chelseamusic373-5222
7118 Peach Ct., Brentwood, TN 37207
Custom Mastering
54 Music Sq E..... 244-8132

DIGITAL EDITING & MASTERING

CD Masters & Refs
Vocal Comps & Tuning
Sonic Solutions
Located at Woodland Studios
Contact Frank Green
615.262.2222

FINAL
stage

DIGITAL EDITING & MASTERING
10 MUSIC CIRCLE S. 256.2676

GEORGETOWN MASTERS

Sony Digital 48 trk rentals • CD Prep • Digital Transfers & Editing
615-254-3233
33 Music Sq. W. #108-B



MASTERFONICS THE PREMIER MASTERING FACILITY

- Dig & Analog processing
- Tape & Hard-Disc Editing
- Cedar Audio Restoration
- CD, DAT and cassettes & vinyl Mastering

Contact Lois Walker • 615-259-4452

MASTERMIX

1808 Division St. 321-5970

Nashville Record Productions
469 Chestnut St259-4200

Venus Mastering

cummins station 615 • 248 • 4024



The better to hear you with

The finest in digital
and analog mastering

1024 16th Avenue South
Nashville, TN 37212
TEL 615.251.9653
FAX 615.742.9653

MIDI SEQUENCES

Beatboy Drum Sequences...717-685-1338

MUSIC PUBLISHERS

Air Deluxe Music
23 Music Sq E #301726-1204
Allegheny Music Works (814) 535-3373
306 Cypress/Johnston, PA 15902
August Golden Music
6666 Brookmont Tr.353-8134
BeKool Music Group Inc
PO Box 671008 Dallas, TX 75367
615-251-3128.....214-750-0720
Best Built Songs
920 A 19th Avenue S.329-1837
Bug Music
1026 16th Ave S..... 726-0782
Cavet-Vanderpool Pub255-8392
Christmas & Holiday Music...213-849-5381
3517 Warner Blvd. Burbank, CA 91505
Don King Music Group.....256-0580
EMI.....742-8081
Eran Publishing
23 Music Sq E #301726-1204
Famous Music..... 329-0500
G. Reb Publishing
23 Music Sq E #301726-1204

The GoodLand Group269-7073
Gracenote Music Pub... (201) 714-9533
Lil Bill Music228-2833
Malaco Music Group.....327-0440
1012 18th Ave. S., Nashville, 37212
McLachlan-Scruggs Int.
2821 Bransford Ave.....292-0099
Mill House Music Inc
1710 Roy Acuff Pl 255-0428
New Clarion Music Group269-4746
Pulling Strings885-5756
Rosey Red Music242-1500
Shedd House Music
1710 Roy Acuff Pl255-0428
Southern Writers Grp
2804 Azalea Pl383-8682
Tree Publishing Int.
8 Music Sq W726-0890
Western Beat Music PO Box 128105
Nashville 37212383-5466
Write Road Music
1030 16th Ave S242-1375

MUSIC STORES

Donelson Music Center
113 Graylynn Dr883-2324

ORGANIZATIONS

AFTRA 327-2944
ASCAP 742-5000
Assoc. of Country Entertainers 248-2809
Audio Engineering Society242-0022
BMI401-2000
Country Music Association244-2840
Country Music Foundation256-1639
Country Radio B'casters..... 327-4487/8
Gospel Music Association..... 242-0303
Int. TV Assoc..... 242-0022
Leadership Music.....321-2808
Musicians Union #257244-9514
N.A.R.A.S..... 327-8030
Nash Assoc. Talent Directors. 385-5700
Nash Entertainment Assoc.327-4308
Nash Songwriters Assoc. Int. .256-3354
SESAC 320-0055
The Songwriters Guild..... 329-1782
Women Of Music & Ent. Net...360-1373

PHOTOGRAPHY

Nancy Lee Andrews Photography
Cummins Station #124259-1555
Keith Carey Creative Photo
4104 Hillsboro Pk #12385-2526
Crichton Photography
940 4th Ave S.....244-4663
Beth Gwinn, PO Box 22817... 385-0917
Alan Mayor385-4706
Arlene Richie, POB 20747 Houston, TX
Media Sources713-528-4471
Thunder Image Grp297-5442
POB 25241 Nash., 37202
Williams Photography
623 7th Avenue South.....242-0833

PRO AUDIO

Russ Berger Design Group Inc
4006 Bellline #160, Dallas, TX 75244
214-661-5222 • Fax 214-934-3935
HiFi Buys (Ed Bouillet).....832-3121
Sony Pro Audio371-1682
StudioTex, Inc (Jim Kaiser)791-5989

GET IT IN
UNDERGROUND
SOUND

PRO AUDIO SALES

TEL 615-242-2442
FAX 615-254-6491
800-283-8626

www.undergroundsound.com

PRODUCTION

McLachlan-Scruggs Int.
2821 Bransford Ave.....292-0099

PROMOTION

A-Team Promotions
107 Music City Cir #323.....885-7187
Jerry Duncan Promotions
17th Ave S.....321-2841
Joe Gibson Team952-2416
Great North.....218-675-6205
Little Richie Johnson Inc..505-864-7441
Major Label Promotion 1-800-328-2801
Butch Paulson Promotions...615-366-6734



Specializing in
Gavin-only
and
Retail-Impact
Radio Stations

An AristoMedia Affiliate

"Making A Difference"

615.269.7074
Fax 615.269.0131
www.marcopromo.com

Steve Powell Promotions770-242-0807
270 Haydens Walk Ct, Alpharetta, GA 30202
Tandem Promotions
1402 Gate Lane.....269-7746

TURNER

& Associates, Promotions, Inc.

A Full Service Promotion Co.

Susan Turner

814 19th Ave. S. 37203
615 327-0944
Fax (615) 329-2015

Bill Wence Promotions
PO Box 39
Nolensville, TN 37135.....776-2060
Ken Woods Promotion
1601 Jackson's Valley Pl...885-4313
Leslie Simone
Adobe Graphics1-800-726-9683
Young-Olsen & Assoc., LLC
1114 17th Ave. S.321-4433



MEDIA MARKETING • TOUR PRESS
CORPORATE CAMPAIGNS
VIDEO PROMOTIONS

615-269-7071 • FAX 615-269-0131
www.aristomedia.com

PUBLICITY

Byworth-Wootton International
34 York Rd, New Barnet, Herts
EN51LJ, England ..(01144)181-440-8884
Kathy Gangwisch
& Assoc(573) 893-7920

PLA Media, Inc.

Marketing • Event Planning
Publicity • Sponsorships
WEB: www.plamedia.com
E-MAIL: plewis@edge.net
327-0100 Fax: 320-1061

Network Ink, Inc297-0550
.....2021 21st Ave S, Suite 320
Trademark PR331-7800
P.O. Box 292803, Nashville, TN 37229
Whiting Publicity & Promotions
1807 Grand Ave, Suite 2....327-9857

RADIO PRODUCTION

Audio Productions
1102 17th Ave S #200.....321-3612

RECORD LABELS

American Harvest Recording Society
PO Box 68 Las Vegas, NM 87701
.....505-425-5188
Arista.....780-9100
Atlantic327-9394
Asylum292-7990
Bellamy Bros.....329-3277
BNA780-4400
Capitol.....269-2000
Capricorn320-8470
Church Street Records322-9500
Comstock..... 602-951-3115
Cross Three
1706 Grand Ave329-4329
Curb/Nashville.....321-5080
Ditto501-783-7073
Giant256-3110
Intersound327-0770
I.V. Records
1701 Church St.320-1444
MBS Records POB 360, 72058
Greenbriar, AR.501-679-4641
MCA 244-8944
Mercury/Nashville 320-0110
Oh Boy Records.....742-1250
River North Records327-0770
RCA664-1200
Six-One-Five 776-2060
SONY Columbia/Epic742-4321
TJ Records.....355-9583
Warner Bros..... 748-8000

RECORDING STUDIOS 16, 24 & MORE

AlliSongs Studio
1603 Horton Ave 292-9899
Beaird Music Group
107 Music City Cir #314 ... 889-0138
The Bunker377-9574
5204 Williamsburg, Brentwood
The Castle.....791-0810
1393 Old Hillsboro Rd., Franklin, TN

CREATIVE RECORDING
 24 track analog • 32 track digital
 Sphere Eclipse C w/
 Flying Fader Automation
 Additional Pro Tools room w/3D2
615-385-0670

Champ Sound
 1705 Church St 327-2979
 Chelseamusic373-5222
 7118 Peach Ct., Brentwood, TN 37207
 Creative Workshop
 2804 Azalea Pl 383-8682
 Crisp Sound/Terry Crisp754-7900
 Cypress Studio834-2826
 Dark Horse Recording
 2465 Old Charlotte Pk791-5030
 Digital Audio Post321-0511
 Emerald Sound Studio
 1033 16th Ave S321-0511

Jam Sync
 surround sound ✓ remix ✓
 digital audio ✓ cdr ✓
 transfers ✓
615-264-1819
 www.jamsync.com
 info@jamsync.com

Island Bound Studio
 1204 17th Ave S320-5413
 JTM Recording
 1008 17th Ave S329-8900
 Jukebox
 646 W. Iris Dr297-9100

MASTERFONICS
 3 Rooms including The Tracking Room
 SSL 9000 J • AT&T DISQ System
 48, 32 Trk Digital & 24 Trk Analog available
 Contact Scott Phillips • 615-259-4452

Magic Tracks
 2712 Larmor Dr292-5950
 Masterlink Studio
 114 17th Ave S 244-5656
 Midtown Tone & Volume
 49 Music Sq W #104329-0555
 Music Mill
 1710 Roy Acuff Pl254-5925
 Music Row Audio244-3700
 The Nest780-3555
 Omnisound Recording Studio
 1806 Division321-5526
 The Proffitt Center264-1819
 Quad Studios
 1802 Grand Ave321-4067
 Rowen Music Studio
 1019 17th Ave S321-2121
 Recording Arts321-5479
 Seventeen Grand
 1001 17th Ave. S327-9040
 Bobbe Seymour Recording
 802 18th Ave S259-4488
 Bobbe Seymour Studio II
 11 Music Sq E #101259-4488
 Sound Barrier
 4605 Gallatin228-2570
 Sound Emporium
 3100 Belmont383-1982
 Sound Kitchen
 112 Seaboard Ln, Franklin 370-5773
 Sound Stage
 10 Music Circle S256-2676
 The Soundshop
 1307 Division 244-4149

SoundSmith826-8929
 183 Clearview Cir., Hendersonville, TN

STUDIO X
 vintage gear
 lotsa tubes
615-383-9602

Studio C 30 Music Sq W259-2346
 Suite 16 Recording
 1011 16th Ave S329-8130
 Studio 23356-7916
 Super 88
 PO Box 91111292-9223
 615 Music Studios
 1030 16th Ave S 242-2455
 Tombstone Recording
 2813 Azalea Place292-9028
 Wildwood Recording, Brentwood
 6318 Panorama Dr661-4948

REHEARSAL

SIR
 EQUIPMENT RENTALS
 CARTAGE & REHEARSALS
 (615) 255 4500

CARTAGE Nashville & SOUND
 Many Sizes
 Many Prices
 Best Value
 New EAW And
 Crown Equipment
386-3700 • Fax 386-3077

RENTAL SOUND
 Event
 Management,
 Sound, Lights
 and Staging

HUGH BENNETT PRODUCTIONS
 P.O. Box 121026, Nashville, TN 37212
 Phone: 615-333-2850 Fax: 615-333-8634

We've Got It All... Just Call Dreamhire
 The Largest Full Service Professional Audio Rental Company In The Southeastern United States
(615) 321-5544

CARTAGE Nashville & SOUND
 Live Sound
 Meyers, EAW,
 Soundtracs
 Crown, Soundcraft,
 Yamaha
386-3700 • Fax 386-3077

UNDERGROUND SOUND
PRO AUDIO RENTAL
 TEL 615-242-2442
 FAX 615-254-6491
 800-283-8626
 www.undergroundsound.com


Studio Instrument Rentals (S.I.R.)
 310 5th Ave S 255-4500

SHOWCASE VENUES
The Castle Door
 Special Events • Showcases • Rehearsals
 Convenient Music Row Location
 115 16th Ave. S. • 615-255-2177

SONG PLUGGING
 Makin' Music
 1230 17th Ave S269-6770

SPECIAL SERVICES
 Bluebird Cafe/Songwriters Venue ..383-1461
 **TAX PROBLEMS?**
 Call **MY TAX MAN, Inc.**
 Accounting, Audits, Collection, Tax Court for
 music professionals against the IRS since 1988.
(800) 728-2467

STAGE LIGHTING

 Clay Paky Moving
 Lights, Celco
 Boards, Thomas
 Truss, Lycian
 Follow Spots
386-3700 • Fax 386-3077

STRING SECTIONS
nashville STRING machine
 CARL GORODETZKY
 CONTRACTOR
 615-331-6446
 615-331-6711

708 Sills Ct. Nash., TN 37220

TAPE DUPLICATION
CASSETTE EXPRESS
 "Quality Cassette Copies on Music Row"
SPECIAL VOLUME QUOTES
 KABA Real-Time System
615-244-5667
 116 17th Ave., S. • Nashville, TN 37203
 ALJOISON ENTERPRISES, INC. **DAT**

NEED TAPE COPIES?
Writer's TAPE COPY SERVICE
 From DAT...Reel...Cassette...DCC
 major credit cards accepted
327-3196
 1905 DIVISION ST. (Rear of Bldg.)

www.musicrow.com
news@musicrow.com


TAKE COMFORT IN OUR CUTTING EDGE.



Come see our all new
Russ Berger designed facility on
Music Row.

Find out why clients such as NBC
Television, A&E Network, ABC Sports,
"America's Castles" TV series,
CBS-TV, L.A. Lakers/ KCAL-TV, TNN,
CMT, The History Channel,
The Weather Channel, Warner Bros.
Dom. TV and over 85 TV stations
worldwide seek an uncommon edge to
their music and sound projects from
615 Music Studios.

- All new Russ Berger facility
- Designed for 5.1 Surround mixing
- Two sAdie mastering/sound design editing suites
- Four "lock-to-picture" composition rooms
- Studio A with four ISO booths, Studio B with overdub room
- We've created original music for network ID's, cable & radio themes long form TV series, documentaries, videos, promo packages, and commercials
- Winner of the 1996 National Emmy Award for original theme music for A&E's Biography, Clio award, Mobius, Telly's, Diamond Addys, and over 30 local and regional awards

Call For Your Cutting Edge Sampler.

Nashville: 615/244-6515 • LA: 818/846-1615 • NY: 212/315-1615
FAX: 615/242-2455 • www.615music.com
e-mail: info@615music.com



ADMIT ONE

ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,743,335	45,278	100~	Turner Field	Atlanta, GA	5/31
George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,525,705	53,410	100	Mile High Stadium	Denver, CO	5/24
George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,507,720	45,536	100	Carter-Finley Stadium/NCSU	Raleigh, NC	5/30
Garth Brooks, Trisha Yearwood	\$1,456,240	73,592	100*	Freedom Hall Coliseum	Louisville, KY	5/20-23
George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,200,630	39,608	100	Cougar Stadium	Provo, UT	5/23
LeAnn Rimes, Bryan White	\$237,909	8,822	85	The Mark/Quad Cities	Moline, IL	5/17
Mel Tillis & Pam Tillis	\$123,309	4,930	94**	Mel Tillis Theatre	Branson, MO	5/19

source: amusement business *Four sellouts ~Venue record **two shows, one sellout

reportedly sold nearly 5% of the first-week sales of Brooks & Dunn's and Reba's *Have You Seen Her/Him* releases. The first 5,000 e-shoppers purchasing both titles got a special four track collector's CD featuring unreleased songs from both acts. MCA and Arista also promoted the e-special on TNN and CMT...

As part of a restructuring, four salaried personnel were dismissed from the Country Music Foundation on June 26. **Lauren Medley** and **Nancy Gullette** from the art department, **Brian Hedges** from accounting, and Research Associate **Kent Henderson** were dismissed. Hourly library assistant **Laura Blankenship** was also let go. **Gary Michael Smith**, Studio B Manager, was let go in May...

Dolly Parton's Dixie Stampede in Pigeon Forge celebrated 10 years of operation June 25. She has since added two of the "dinner theatre" locations in Myrtle Beach and Branson...

Joe Diffie's *Greatest Hits* topped Tower Record's Top Ten Fan Fair best seller list. **Dixie Chicks' Wide Open Spaces** came in second and **Reba and Brooks & Dunn's** *If You See Him/Her* landed at three and four, respectively. Rounding out the top ten: **Jo Dee Messina, I'm Alright**—No. 5; **Tracy Byrd, I'm From The Country**—No. 6; **LeAnn Rimes, Sittin' On Top Of The World**—No. 7; **Steve Wariner, Burnin' The Roadhouse Down**—8; **Gary Allan, It Would Be You**—No. 9 and **Michael Peterson, Michael Peterson**—No. 10...

Sunhawk Corporation is working with Nashville-based EMI Christian Music and Warner Bros. Publishing to bring country music sheet music titles to music buyers on the Internet. The technology known as SOLEROTM allows music buyers to download, preview and purchase sheet music in the comfort of their own homes. The digital sheet music allows PC users to watch colorful notes light up, "turn off" their part and play or sing along with the performance and or print out engraving-quality sheet music for performance. Details and a free demo of the technology are available at <www.sunhawk.com>...

Songmania, the SGA's popular comedy-based monthly writers night, kicked off its

second season July 14 at its new venue, 3rd & Lindsley Bar & Grill. The event, which begins at 6pm the second Tuesday of each month, features "songs of rare entertainment value" by 16 songwriters who compete for Best Song and Best Excuse honors. There is no cover charge for the event...

Total E, the online home entertainment superstore from Columbia House, has teamed with Sony's SW Networks to provide music news and celebrity audio clips on the Total E Web site. Total E is a new Columbia House business based in New York: SW Networks is a leading provider of news from all sectors of the entertainment industry with bureaus in New York, Los Angeles and Nashville...

LABEL NEWS

Larry Willoughby has been promoted to VP of A&R at MCA Nashville. He was formerly A&R Senior Director for the label, and previously served as ASCAP's Nashville Director of Membership Relations, as tour manager for Rodney Crowell and Rosanne Cash, and as professional manager at Criterion



LARRY WILLOUGHBY



DALE TURNER

Music. He was a solo artist in the early '80s and has written songs recorded by Waylon Jennings and Crowell, among others...

Dale Turner has been upped to VP of Promotion and **Kevin Herring** has been promoted to Senior Director/National Promotion at Lyric Street. **Carson Schreiber** remains as Senior VP...

Buffy Rockhill has become Regional Country Promo Manager/Central for Columbia. She was previously with Curb/Universal...

Decca Records promotion coordinator **Laura Flagler** left the label on June 30 to accept a position with management firm Jake & Co. **Denise Melton**, former sales rep at WGAR Cleveland, replaces Flagler...

Jeri Detweiler has been appointed Director of Regional Promotion at Arista Nashville. She was manager of Regional Promotion at Columbia Nashville...

Three Capitol Nashville staffers exited the label on June 30—**Jason Krupek**—Sr. Coordinator A&R and AV Services; **Randi Israelow**—Sr. A&R Coordinator and **Regina Stephens**—Executive Assistant to President & CEO. The label had no official comment at press time...

Scott Cosby has been appointed tour marketing administrator at Arista/Nashville...

PUBLISHING NEWS

Balmur Publishing has promoted **Cyndi Forman** to Creative Manager...

Shirley Hutchins has been named Director of Administration at Randy Scruggs Music, a division of McLachlan-Scruggs International...

Hamstein Publishing has named **Sara Twargowski** Operations Assistant. She was formerly Publicity Assistant at White Bridge Communications...

"Santa Got Stuck In The Chimney," written by **Fred Rose** and **Hy Heath** was the subject of a recent federal court case involving a child singer and a Pittsburgh area woman. Four-year-old **Jewel Restaneo** recorded the song to raise money for Children's Hospital in Pittsburgh. **Kathy Mollica** claimed her song by the same name was infringed and sued the little girl. The case was noted on the front page of *The Wall Street Journal* and prompted Milene Music (Opryland Music Group) to step forward with proof that the song belonged to them and not Kathy Mollica. The judge ruled against Mollica, and Opryland granted a license to the little girl, who continues to raise money for charity...

Atwood-Tiger Music has added the Desert Rose Music catalog to its roster...

New Nashville native **Richard Addrissi** was recently honored by BMI for reaching the 7 million performance plateau as co-writer of "Never My Love..."

ARTIST NEWS

LeAnn Rimes was hospitalized briefly on June 25 in Grand Junction, Colorado after

TOP OF THE CHARTS CHRISTIAN

CHRISTIAN HIT RADIO
"Deeper" • Delirious • Sparrow

INSPIRATIONAL
"Adonai" • Avalon • Sparrow

ADULT CONTEMPORARY
"God So Loved" • Jaci Velasquez • Myrrh

ROCK
"Hey You, I Love Your Soul" • Skillet • ForeFront

GOSPEL
"Well, Alright" • CeCe Winans • Pioneer

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

CHRISTIAN ALBUM SALES
Jaci Velasquez • Jaci Velasquez • Myrrh

Source: 6/15/98 issue of CCM Update. Reprinted by permission.

ALBUM RELEASES AUGUST

BLUE PLATE
Louisiana Two—*Live From Mountain Stage*—August 11

DECCA
Dolly Parton—*Hungry Again*—August 25

EPIC
Shana Petrone—*Something Real*—August 25

INTERSOUND COUNTRY
Billy Joe Royal—*Stay Close To Home*—August 25
T. Graham Brown—*Wine Into Water*—August 25

LUCKY DOG
Charlie Robison—*Life Of The Party*—August 11

MCA
Vince Gill—*The Key*—August 11

MCG/CURB
Junior Brown—*Long Walk Back From San Antonio*—August 18

PINECASTLE
Jim & Jesse—*Songs From The Homeplace*—August 11
Don Wayne Reno—*Heroes*—August 11

RCA
Alabama—*For The Record*—August 25

RED PAJAMAS
Steve Goodman—*Words We Can Dance To*—August 11

REPRISE
Bill Anderson—*Fine Wine*—August 25

ROUNDER
The Freight Hoppers—*Waiting On The Gravy Train*—August 18
Johnny Adams—*Man Of My Word*—August 11
Beau Jocque & the Zydeco Hi-Rollers—*Check It Out, Lock It In, Crank It Up!*—August 11
Heather Myles—*Highways and Honky Tonks*—August 11
Jimmy Sturr—*Dance With Me*—August 18
Wylie & the Wild West—*Total Yodel!*—August 18
Various Artists—*Ain't No Funk Like N.O. Funk*—August 11
Roomful of Blues—*There Goes The Neighborhood*—August 11
Rod Piazza—*Vintage Live-1975*—August 11
Juliana Hatfield—*Bed*—August 11

WARNER BROS.
Brady Seals—*Brady Seals*—August 25

performing a concert in the summer heat in nearby Greeley. Rimes, 15, suffered from "weakness" and was listed in good condition at St. Mary's Hospital, but cancelled her performance that evening in Grand Junction...

David Lee Murphy and MCA have amicably parted ways. Murphy plans to spend some time writing before looking for a new deal...

Kevin Sharp is in a Sacramento hospital for evaluation. Doctors are trying to determine if surgery is necessary to repair rods in his hip which gave way and caused a recent collapse. The rods were implanted to help strengthen bones that were weakened by chemotherapy treatments during Sharp's battle with cancer...

Doug Stone and his wife **Beth** welcomed their first child **Bailey Rebecca Stone** on June 17...

Alan Jackson's bi-yearly free concert on Center Hill Lake was cancelled on June 20 due to a thunderstorm with strong winds that hit the area just hours before the 5pm show. No one was seriously injured, but seven boats were overturned and the stage and power supply were damaged. Jackson will reschedule the show...

Hal Ketchum has been diagnosed with transverse myelitis, an enlargement of the spinal column's base. Ketchum underwent a series of tests last month when he was hospitalized after experiencing numbness in his arm. He is fulfilling a busy tour schedule, and discussed his illness and recovery in the June 29 issue of *People*...

Decca's **Chris Knight** was dubbed "Alt Country Comer" in *Entertainment Weekly's* annual "It List," published in their July 3 issue...

John Berry fans from Toledo, Ohio decided to mix the title of John's new album *Better Than A Biscuit* with his favorite sport, and brought 100 biscuits to his Fan Fair fan club meeting for a game of Biscuitball. Berry provided prizes for the game...

BOOKING/TOURING NEWS

Rod Essig of CAA has been named Agent of the Year by the Nashville Association of Talent Directors. The late **Buddy Lee** was honored with the Hubert Long Award for outstanding achievement in artist development. The organization also bestowed their first industry scholarships through the newly established NATD Billy Deaton Scholarship Foundation. **Alison Beck** and **Renee Meredith** each received \$1,000 grants. Both students will be seniors at Belmont University in the Fall...

Clint Black, **Tim McGraw**, **Steve Wariner**, **The Kinleys**, **The Mavericks**, **Delbert McClinton** and **Restless Heart** are among the country artists to perform at Copper Fest '98, at Colorado's Copper Mountain. The three-day arts and music festival is designed to celebrate the spirit and culture of the region, and will include children's activities, celebrity trail rides, evening dances,

poetry gatherings and songwriting workshops. 800-458-8386, ext. 2 or <denver.side-walk.com/copperfest>...

INDEPENDENT NEWS

Pinecastle Records is celebrating their seventh anniversary, and will give a free CD titled "On The Charts" with the purchase of any new release through December. Those purchasers will also automatically be entered into a grand prize drawing for an all expense paid trip to the 1999 International Bluegrass Music Association (IBMA) convention in Louisville, KY. 407-856-0245...

OTHER FORMATS

The US Postal Service has issued four new postage stamps in honor of legendary folk musicians **Woody Guthrie**, **Sonny Terry**, **Huddie "Leadbelly" Ledbetter** and **Josh White**. The stamps, introduced at a special ceremony and concert at the Smithsonian Folklife Festival in Washington DC on June 26, are now available at the nation's post offices. The postal service also issued new stamps of four gospel singers including **Roberta Martin**, **Sister Rosetta Tharpe**, **Clara Ward** and **Mahalia Jackson**. That issuance took place at the Full Gospel Baptist Church Fellowship's Conference '98 in New Orleans on July 15...

Nashville rock act the **EvinRudes** are slated to be the first act on **David Sonnenberg's** joint venture deal with Mercury Records. Their as-yet-untitled debut will bow on Das/Mercury in August...

Billy Block's Western Beat Roots Revival Tuesday night shows have moved to the Exit/In as of July 7. The show will start at 7pm with the live taping to begin at 8pm, to be broadcast Sunday nights at 7pm on Power Country 102.9. The shows are co-sponsored by Mercury Nashville and Sony Music...

Rockin' At The Ryman, a "musical journey featuring hits of the 1960s from the artists that made them famous," will feature Nashvillean **Dobie Gray** ("Drift Away," "The In Crowd") on Sunday, July 26, 8pm at the Ryman Auditorium. Tickets are \$16 and \$9.63, and are available at Ticketmaster and the Ryman Box Office...

RADIO NEWS

WSIX-Nashville's nighttime disc diva **Dallas Turner** has been chosen as host of the upcoming Jones Radio Network and Capstar Broadcasting Partners' new syndicated show *Nashville Nights*. The show will be broadcast live from the WSIX studios Monday-Friday, 7-Midnight, and will feature celebrity co-hosts including **Faith Hill**, **Terri Clark**, **Travis Tritt** and **Sammy Kershaw**. It bows nationwide on July 20...

BENEFIT NEWS

NFL players, country and R&B artists are teaming up to create the first NFL anthem

called "We're All In This Together," written by **Steve Wariner**. The song (and video), celebrate the 25th anniversary of the NFL's relationship with the United Way. The track was recorded in Nashville on June 22 and in New York on June 25th, with country artists participating including **Tanya Tucker**, **Bryan White**, **Mindy McCready**, **Kenny Chesney** and **Lee Roy Parnell**...

The **Judd Family** and Friends Celebrity Auction held at the Wildhorse Saloon in mid-June raised over \$75,000 to benefit the Naomi Judd Research Fund. The highest bid came from **Carol Black** who bid \$7,500 to spend "A Day On The Road," with **Wynonna**...

The 11th Annual Music Row Ladies Golf Tournament and Tupperware Party, held June 29 at Old Natchez Trace Country Club, raised more than \$40,000, contributing to the approximately \$250,000 donated to United Cerebral Palsy of Middle Tennessee over the last 10 years. Specially designed Tupperware awards for dubious achievements were given at the dinner, and some recipients included **Katie Gillon** for the Longest Divot, **Karen Conrad** for the Whiner Award, **Heather Middleton** for the Day at the Beach Award and **Renee White** for the Worm Burner Award. Winners in the theme dressing category included first place to The Golfing Lewinskys—**Allison Brown**, **Rebecca Scarpati**, **Shannon Eagon**, **D'ette Brosius**, **Tammy Luker**, **Melissa Laney**, **Laurel Kilbourn** and **Abbe Nameche** of DreamWorks; second place to MCA Music's Fried Green Cicadas, third place to Sony/ATV's Biker Babes, fourth place to Capitol's Homewreckers and fifth place to Sony Music's Gor-Tree-Tas. Best Dressed Caddy was awarded to **Craig Wiseman** (Bubba Spice) and **Daryl Worley** (Slick Willy)...

TV/FILM NEWS

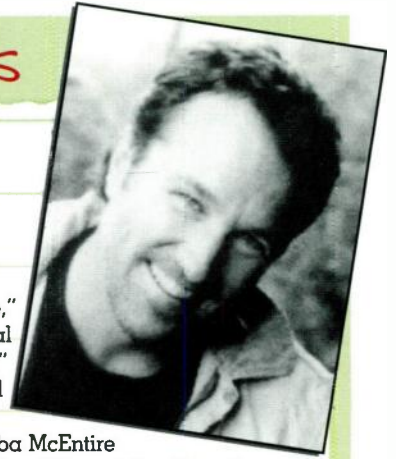
CBS will air a two-hour prime time special shot during the seven-hour Fruit of the Loom CountryFest held in Nashville on June 20. Hosted by **Reba McEntire** and featuring **Clint Black**, **Neal McCoy**, **Wynonna**, **Steve Wariner**, the **Kinleys**, **Alabama**, **Brooks & Dunn**, **Leon Russell** and **Kenny Wayne Shepherd**. The CBS special will air August 5...

Sally G. Allen has joined the Nashville Filmworker's Club as Facility Production Associate...

The AV Squad director **John Lloyd Miller** and producer **Selby Miller** recently won a Cine Golden Eagle, three Telly Awards and four awards from the Worldfest-Houston International Film Festival. The Golden Eagle, Cine's top honor, was awarded to the Millers' for **Reba McEntire's** "What If" music video. As the Golden Eagle winner, "What If" will be the United States' representative in international film festivals and competitions. Other awards included Tellys for a United Way PSA entitled "Crack Baby," a long form video for **Bob Carlisle's** "Butterfly Kisses—the Home Video," and for a television commercial for

WRITER'S NOTES

Brett Jones



BIRTHPLACE: Macon, GA

YEARS IN NASHVILLE: 7

PUBLISHER: Famous Music

HITS/CUTS/CHART ACTION: "When And Where," Confederate Railroad, "You Gotta Love That," (Neal McCoy), "Better Man Better Off," "The Coast Is Clear," Tracy Lawrence; "Cover You In Kisses," John Michael Montgomery

FAVORITE SONG YOU WROTE: "Heart Hush," Reba McEntire

FAVORITE SONG YOU DIDN'T WRITE: "For The Good Times," Kris Kristofferson

ON WHAT INSTRUMENT DO YOU WRITE? Funky old guitars

INFLUENCES: Troy Seals, Jerry Reed, Johnny Cash, Waylon, CCR, Muddy Waters

ADVICE TO WRITERS: Believe in the uniqueness of yourself and explore what you love to do, not necessarily what's on the radio. Listen less & create more.

LITTLE KNOWN BIOGRAPHICAL FACT: Quit my high school basketball team my senior year so I could spend my afternoons hauling pulpwood to make some extra money. Formerly a commodities trader in Chicago.

ISSUES FACING SONGWRITERS TODAY: Songbuilding! I think that the pressure to write a radio hit has caused a lot of writers to build a lot of songs they are probably not really that proud of. As a group, we have to fight this temptation and strive to be creative and write more from the heart, our souls, and our experiences. I have not lost the faith that if we do, someday it will be rewarded.

MR wondered what Brett needed that money for in high school... I had a '36 Ford I was trying to get fixed up. I put about \$1,500 in it then I wrecked it right away—almost got killed. The car sat in a barn for 20 years, then I traded it for the guitar that I wrote "Better Man, Better Off" on. I finally got my money out of that car, in a round about way. **What kind of guitar did you trade it for?** A '71 Telecaster. I really believe there are songs in some guitars.. **And how do we guard against "songbuilding?"** I try to write like I don't have a job, like I'm writing because I want to...the pressure's there....but you just have to ignore it. The great songs just seem to spill out of an emotion...and one of the ways you get back to writing from emotion is to dig a little deeper and write by yourself...explore a little more, and not write from a hook. It's more fun and it's easier to co-write, but it has made me a better writer to sit down and write a song every week or two by myself.

Baptist Hospital. "Crack Baby," "What If," and "Butterfly Kisses" won Gold Awards, and **The Cox Family's** "Runaway" music video won a Silver Award from the Houston Film Festival...

CHRISTIAN NEWS

Page International, Inc., a wholesale distributor of children's books, watches, umbrellas and CDs and tapes, has created a new music division to focus on the distribution of primarily Christian and gospel music. Rick Pritikin, former VP and GM of Word Entertainment's Unison Music Distribution, will head Page Music, to be based in Franklin, TN...

KMG Records and Audience Records have inked a distribution deal with Pamplin Distribution. Portland, Oregon-based Pamplin also distributes Infinity, Discovery House Music and Rustproof Records, as well as its own labels. Provident Music Distribution will also distribute several KMG titles under previous agreements, including

The Insyderz' new release and the multi-artist *Surfonic Water Revival*...

Christian music industry veteran **Stan Moser** has opened Ministry Music, a new label devoted to promote veteran and lesser-selling artists whose mission is church ministry and evangelism. Ministry Music, distributed by Diamante Music Group, will release new projects from **Dick and Mel Tunney**, **Don Francisco**, **Dallas Holm**, **Chris and Carol Beatty** and **Acapella** as well as **Steve Camp**—via his Reformation Ministries label—and **Scott Wesley Brown** and **Steve Fry**—via Three Fold. Moser's label joins **Dan Cutrona's** Kle-Toi Records and **Dan Collins' NewPort Records** as music entities who consider themselves less a record label than a service organization dedicated to ministry...

Brentwood-Benson Music Publishing has named **Jon Conley** Publishing Programmer/Analyst, **Todd Moore** Creative Director and **Angel Bowles** Administrative Assistant to the President. ♦



FINAL WORD

The Studio Squeeze

As past president of NAPRS I've been in a unique position over the past two years of being both a private and open sounding board for many of my friends and NAPRS members who also own or run recording facilities. This, combined with my own observations, has shaped several strong opinions that may or may not be believed or liked by all.

Competition between the studios in Nashville has been increasing dramatically over the past few years and more studios are struggling to maintain their bottom line. There are many factors contributing to this problem, including the classic theory of supply and demand economics. In other words, Nashville is overbuilt with recording studios which puts downward pressure on pricing.

Since the mid-eighties, building and operating a recording studio has become less and less logical, especially if you want to consider it a business for profit. In the mid-seventies it was possible to operate a studio without acquiring debt. You could build a professional studio for about \$300,000 and ask an average hourly rate of about \$150. In the mid-nineties, the same endeavor will cost you approximately \$3,000,000 and your average hourly rate is actually less than \$150. Now, calculate inflation during that 20-year period and you arrive at about one third of the rate for about ten times the investment. Additionally, good engineers are becoming more expensive and it is costlier to run a studio. Labels and producers, however, are not going to pay higher rates. What does this foretell, then, for the industry?

I believe all studios will increasingly struggle to break even. The well-equipped budget studios will not feel the squeeze as severely as the mid-level studios will. Those facilities are competing with the low rates of budget studios, the falling rates of high-end studios and many other rival studios fighting for the same market share. High-end studios will always attract a certain clientele. However, the ever increasing investment necessary for a quality facility combined with ever decreasing return from falling rates spells trouble, especially for those with high debt service. There are a few other important contributing factors such as the quality improvements in consumer gear which gives rise to an expanding higher class of home studios.

Other factors are at work compounding the problem as more record executives, A&R personnel and successful producers have built or are currently building their own studio facilities. This limits the distribution of bookings.

The country music industry has been in a moderate decline in the past three-and-a-half years and is unable to fill all the new rooms. However, there will continue to be a steady increase in out of town clients. They will continue to trickle in as more people become aware of what Nashville has to offer. Out of town business growth will have to accelerate substantially in order for some facilities to survive.

Finally, everyone is trying to get bookings whichever way possible. In the effort to procure each other's business, studio owners and managers are forced more than ever to lower rates and give other incentives, hence expanding the vicious circle.

In my opinion, building a studio as a profit center would be a mistake. Building one as a tool for your related industry endeavors would be the more sensible route.

Josef Nuyens
Castle Music Group



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

5-7—Copper Fest '98, Copper Mountain, Colorado, 800-458-8386, ext. 2 or <denver.sidewalk.com/copperfest>

14—Canadian Country Music Awards, 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

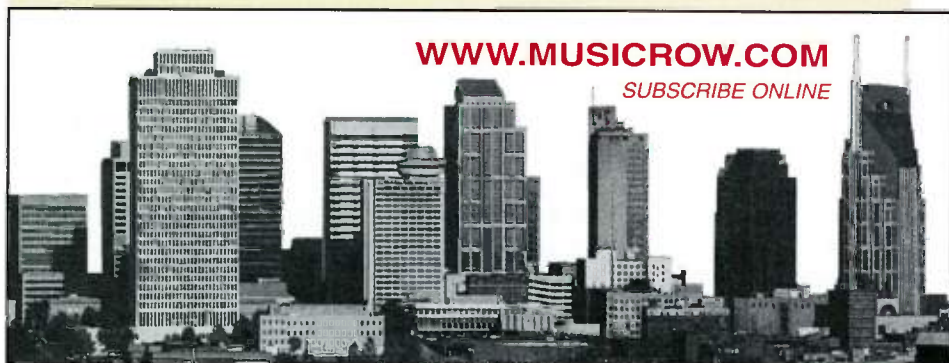
3-4—1998 MS 150 Bike Tour to benefit the National Multiple Sclerosis Society, Franklin TN 615-269-9055

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

CLASSIFIEDS

Internet Radio—Tune in to interviews and music with your favorite artists on the Internet. 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.



WWW.MUSICROW.COM
SUBSCRIBE ONLINE

We're Known by The Company We Keep



(Standing, left to right) Donna Hilley, President & CEO, Sony/ATV Tree; John W. Clay, Jr., Chairman & CEO, SunTrust Bank, Nashville; Margaret Callihan, Senior Vice President, Director, Personal Markets, SunTrust Bank, Nashville; Tim DuBois, President, Arista/Nashville. (Seated) Brian Williams, Senior Vice President, Director, Music/Private Banking, SunTrust Bank, Nashville.

Leadership means many things to many people.

In the banking business, as in the music business, leadership means experience, dedication, talent and a shared vision of what can be accomplished through hard work and mutual trust.

Maybe that's the key to SunTrust's success on Music Row.

Since opening our music industry office more than 10 years ago, we've relied on the insight of key industry leaders to help us chart our growth as members of the bank's Board of Directors. With their guidance, we've been instrumental in building recording studios, music catalogs, even skyrocketing careers.

But most of all, we've been building relationships. And of that, we are most proud.

SunTrust. We couldn't be in better company.

SUNTRUST

No One Banks The Business Like We Do.

1025 Sixteenth Avenue South, Suite 101, Nashville, TN 37212 • 748-4451 (ph) • 329-9705 (fax)

Member FDIC. / © 1998 SunTrust is a registered service mark belonging exclusively to SunTrust Banks, Inc.

Treat Yourself



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

HUGH PADGHAM
Producer/Engineer
(Sting, Melissa Etheridge, Kami Lyle)

Without question, one of the most powerful, accurate and comfortable control rooms available. Breathtaking performance where mains and nearfields are revealed in incomparable clarity and focus, translating perfectly to other systems. Call now or visit our web site for more information.

 **Recording Arts**

615.321.5479 / www.recording-arts.com

F O R T H E M I X E S O F Y O U R L I F E

- SSL G PLUS w/Ultimation™
- 48 Track Digital
- Private Cottage Architecture
- Full Outboard Gear Selection
- Pampered Service
- Recording Arts Quality



World Radio History