

# MUSIC ROW

THE MUSIC INDUSTRY PUBLICATION

**MONTGOMERY  
GENTRY**

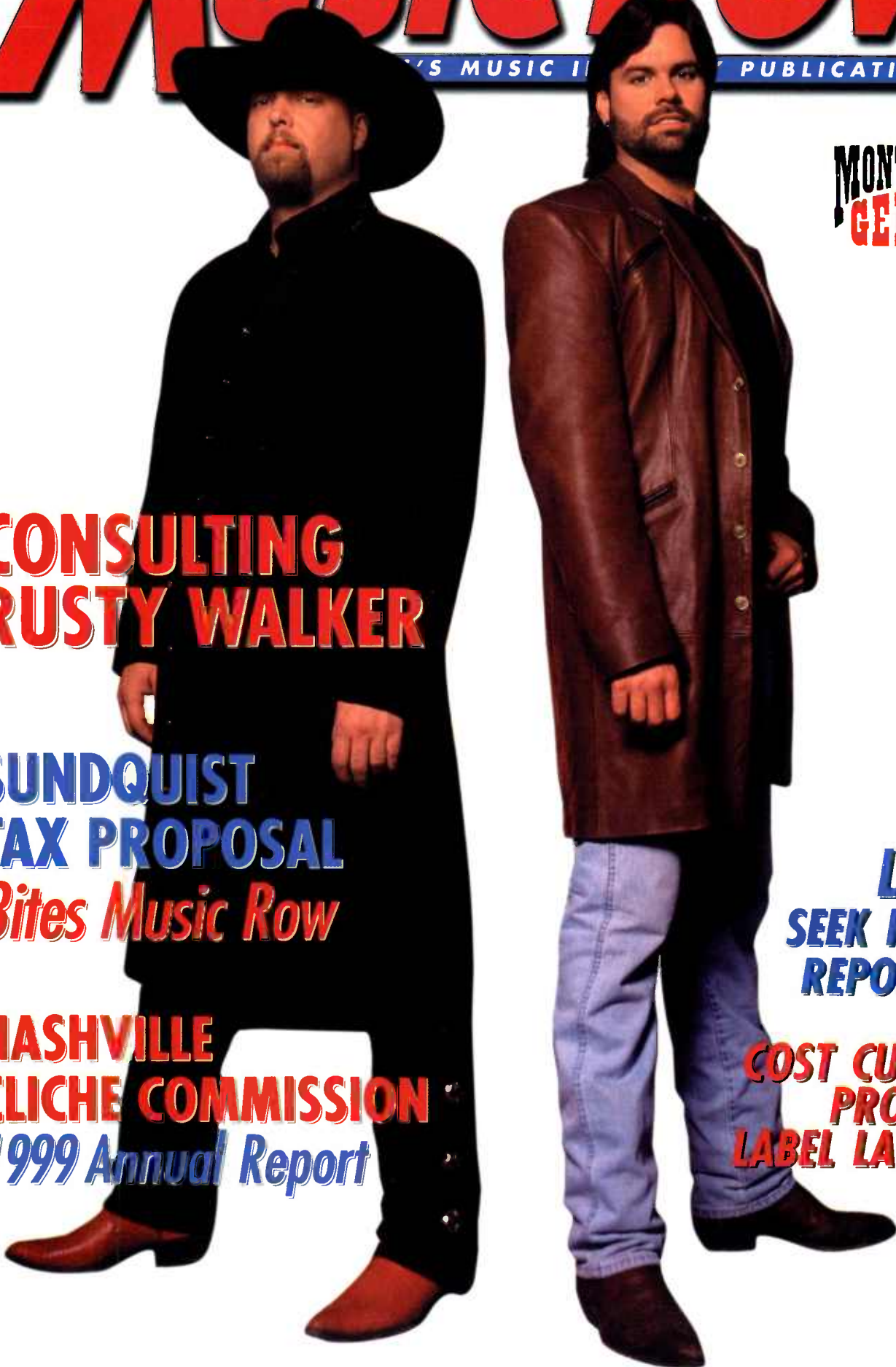
**CONSULTING  
RUSTY WALKER**

**SUNDQUIST  
TAX PROPOSAL**  
*Bites Music Row*

**NASHVILLE  
CLICHE COMMISSION**  
*1999 Annual Report*

**LABELS  
SEEK FEWER  
REPORTERS**

**COST CUTTING  
PROMPTS  
LABEL LAYOFFS**



# HOTTEST ACTS

GOLD

CMA AWARDS

ACM AWARDS

GRAMMY AWARDS

#1 SINGLES

MULTI-PLATINUM

PLATINUM

... AND MORE

New music coming soon from Neal Coty, Eric Heatherly,

# IN THE UNIVERSE



**T e r r i** **C l a r k**



**B i l l y** **R a y** **C y r u s**



**T o b y** **K e i t h**



**S a m m y** **K e r s h a w**



**S h a n e** **M i n o r**



**S h a n i a** **T w a i n**



**M a r k** **W i l l s**



**Kathy Mattea, Kim Richey, William Topley and Wynonna**

*Congratulations*  
**PAM TILLIS**  
*on your Broadway Debut*



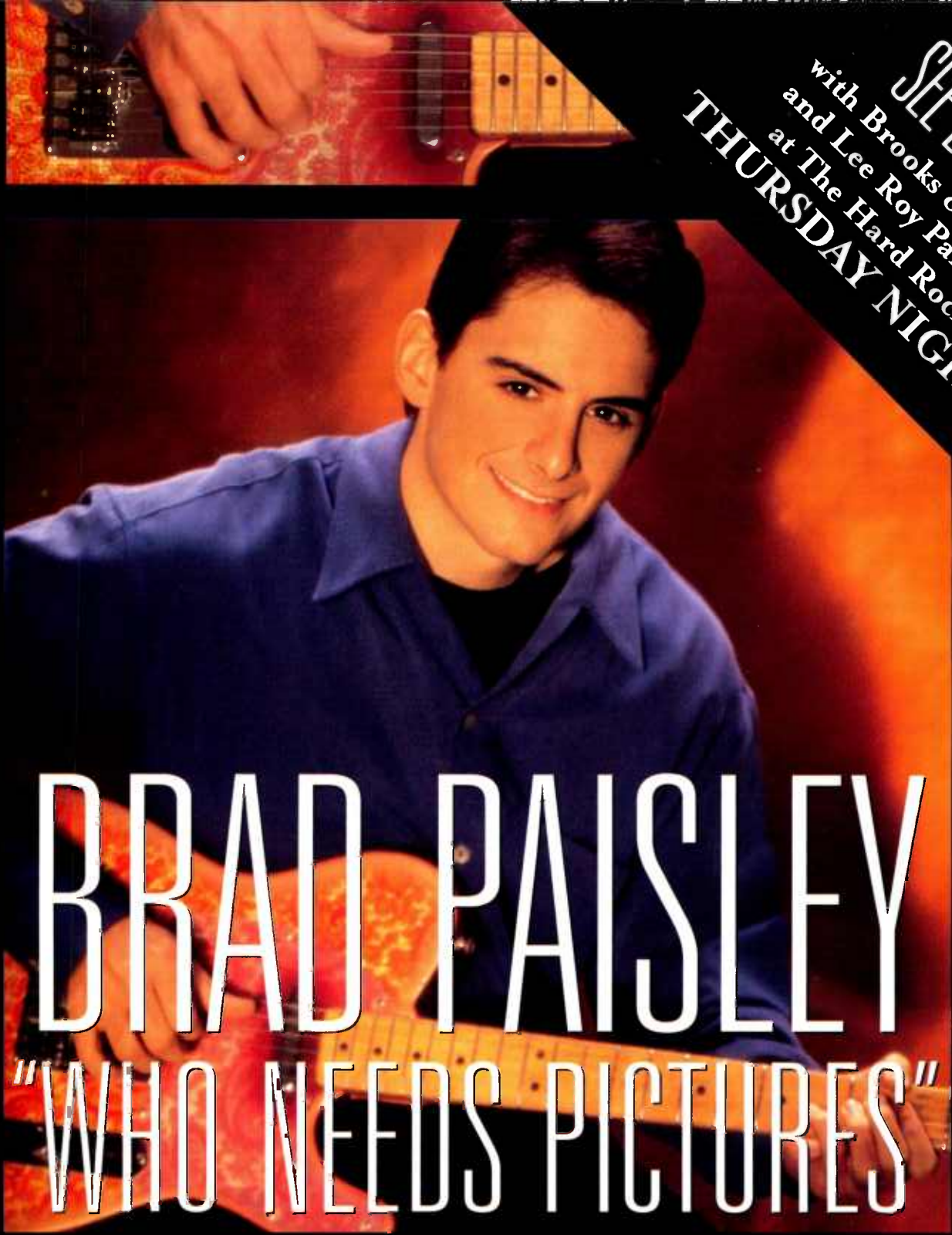
*Virginia Theatre • 245 West 52nd Street • New York, NY*  
*March 16 - April 4*

Mores/Nanas Entertainment

Arista Records

William Morris Agency

SEE BRAD  
with Brooks & Dunn  
and Lee Roy Parnell  
at The Hard Rock  
THURSDAY NIGHT



# BRAD PAISLEY

## "WHO NEEDS PICTURES"

Produced by Frank Rogers for EMI Nashville Productions

Look forward  
to seeing you  
during CRS!

A handwritten signature in black ink, appearing to read "Brad Paisley".

ARISTA

© 1999 Arista Records, Inc. a unit of BMG Entertainment

WHERE THE FUTURE LOOKS BRIGHT

The EMI Nashville logo, featuring the letters "EMI" in a stylized font with "Nashville" written below it.

www.EMINashville.com

3-400

24

World Radio History

24

24



David M. Ross  
Publisher/Editor

Charlene Blevins  
News Editor

Brecca Beauchamp  
Art Director/Prod. Mgr.

Chuck Aly  
Features Editor

Robert K. Oermann  
Single Reviews

Susana Ross  
Administrator

Alan Mayor  
Photography

Eileen Shannon  
Receptionist

O'Neil Hogaman  
Financial

### Contributing Writers

Lisa Berg	Steve Hood
Bob Cannon	Bob Paxman
Paulette Flowers	Rusty Russell
Michael Hight	Janet Williams
Ron Young	

# C O N T E N T S

MARCH 8, 1999 • VOLUME 19 • NUMBER 4

### THE BIG STORY

- 12 **RUSTY WALKER:** The Sultan of Consultants Ruminates On Radio, Records and Responsibility
- 19 **THE NASHVILLE CLICHE COMMISSION:** Annual Report Released

### THE STREETS

- 9 **NOTEWORTHY:** Aristo Trims, Curb Realigns, Buddy Knox Poses
- 9 **MUSICAL CHAIRS**
- 34 **SIGNINGS, RELEASES AND CCM CHART**
- 37 **CHRISTIAN NEWS:** Essential Launches New Imprint
- 46 **EVENTS CALENDAR/CLASSIFIED ADS**

### FEATURES

- 10 **SPINS:** Shane Minor, Nashville Music Awards, The Buzz, Chart Wrangling
- 16 **BOBBY KARL WORKS THE ROOM:** Chopter 119
- 22 **FINANCIAL:** Do You Really Want To Pay More Taxes?
- 27 **ROW FILE:** Manager/Publicist Nancy Russell

- 30 **THE PERIMETER:** Mercury's Chris Stacey on Americano & AAA
- 33 **EDGE OF THE ROW:** "So, you've added a little tonnage since the CMAs, haven't you?"
- 37 **WRITER'S NOTES:** Still Working's Tommy Lee Jones
- 40 **THE DIRECTORY:** Goods & Services For The Video Industry
- 46 **FINAL WORD:** The Tail, The Dog, The Wag

### REVIEWS

- 26 **SINGLE REVIEWS:** Drop The Pop, Please
- 38 **ALBUM REVIEWS:** Claudia Church, Jessica Andrews, Sawyer Brown, Mondy Bonnett

### STUDIO NEWS

- 41 **STUDIO REPORT**
- 44 **BITS AND BIAS:** DVD

### CHARTS

- 39 **BROADCAST FACTS:** "...absolutely jocked about '99."

### SUBSCRIPTION INFORMATION

Send name, address, and payment to:  
**Music Row Publications Inc.**  
 P.O. Box 158542  
 Nashville, TN 37215  
 Tel: (615) 321-3617 • Fax: (615) 329-085  
 e-mail: news@musicrow.com  
 www.musicrow.com

One year subscription (23 issues)  
 U.S./Second class ..... \$99.00  
 U.S./First class ..... \$129.00  
 Canada ..... \$99.00  
 Overseas (surface) ..... \$115.00  
 Overseas (air) ..... \$165.00

**MUSIC ROW®** (ISSN 0745-5054)  
 is published semimonthly except for January (23 times per year) for \$99.00 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. ©1999 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.

## ON THE COVER: MONTGOMERY GENTRY

**Label:** Columbia Nashville  
**Current Single:** "Hillbilly Shoes"  
**Current Album:** *Tattoos And Scars*  
**Current Video:** "Hillbilly Shoes"  
**Current Producers:** Joe Scaife

**Member Names & Instruments:** Eddie Montgomery—Lead & background vocals, guitar; Troy Gentry—Lead & background vocals, guitar  
**Hometown:** Eddie—Lancaster, KY; Troy—Lexington, KY  
**Management:** John Dorris, Hollmark Management  
**Birthdate:** Eddie—September 30; Troy—April 5  
**Outside Interests:** Eddie—Hunting, fishing, motorcycle riding, sports, horseback riding; Troy—Outdoor sports, hunting, fishing, horseback riding, motorcycle riding  
**Musical Influences:** Eddie—Lynyrd Skynyrd, Hank Jr., Charlie Daniels, Willie, Waylon and Merle; Troy—George Jones, Randy Travis, Hank Jr., Merle Haggard

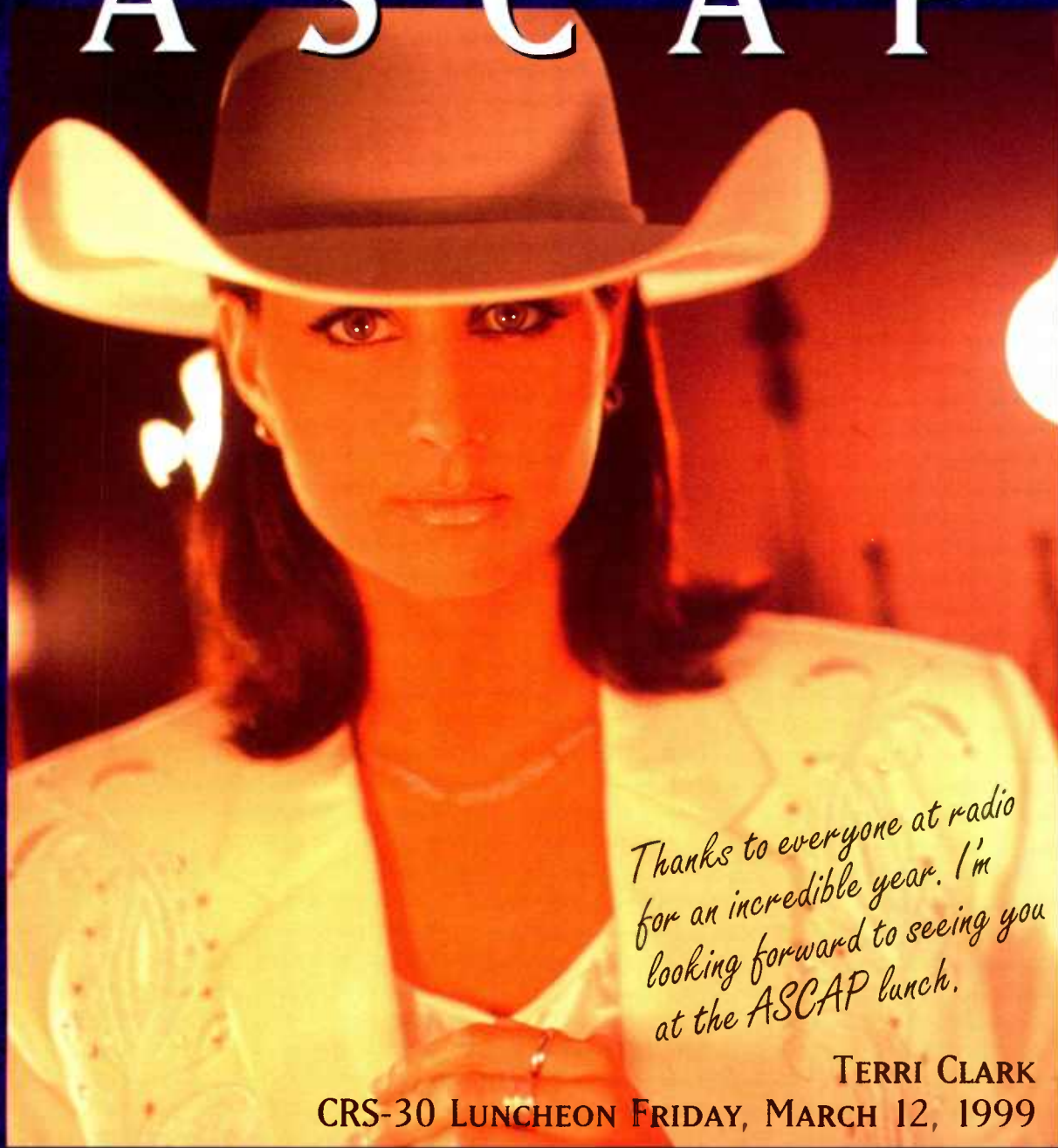


Eddie Montgomery got his start at the ripe young age of five when he began performing with his parents' band Harold Montgomery & Kentucky River Express. Eddie joined the group full time as a teen when he replaced his mom, Carol, as the group's drummer. Troy Gentry started out doing guest vocals with area bands as a teenager, eventually landing a gig with a local hometown group. He won the 1994 Jim Beam National Talent Search here in Music City, which led to opening slots for Patty Loveless, Tracy Byrd, Eddie Rabbitt and his duo partner's brother, John Michael Montgomery.

Eddie and Troy first worked together in the Montgomery brothers' band Early Timez. When JMM left to go solo, the two formed the duo, which was originally called Deuce. Allen Butler caught wind of the honky tonkin' duo, and a deal was in the works before their first industry showcase was over.

About Nashville, the Kentucky boys say, "We like Nashville, and hope it's a place that will let us just be us. No vanilla, no doctoring. Just the music we like to make."

# ASCAP



*Thanks to everyone at radio  
for an incredible year. I'm  
looking forward to seeing you  
at the ASCAP lunch.*

**TERRI CLARK**  
CRS-30 LUNCHEON FRIDAY, MARCH 12, 1999

CHECK OUT ASCAP'S NEWEST FACES IN COUNTRY AT  
THE "NEW FACES SHOW" SATURDAY, MARCH 13TH.



ASCAP



GIL GRAND



TRINI TRIGGS



MONTY HOLMES

# Dream the Possibilities We do

Jessica Andrews

Lisa Angelle

Asleep At The Wheel

Linda Davis

Rick Ferrell

Mac McAnally

Redmon and Vale

Randy Travis

Darryl Worley

The Nitty Gritty Dirt Band



**DREAMWORKS**  
RECORDS

© 1999 SKG Music Nashville LLC

World Radio History





# Music Row Belt Tightening Continues

## NEWS

**ARISTA TRIMS STAFF**—In further record company belt-tightening, six Arista staffers were let go on February 16. A&R VP **Jim Scherer**, Artist Development Manager **Anita Rabasca**, Merchandising Manager **Susie Cox**, Film & Video Manager **Scott Rattray**, Tour Marketing Administrator **Scott Cosby** and Promotion Manager **Rob Reid** exited the label.

"We have realigned our company in response to the changing environment in our industry," said Arista/Nashville President **Tim DuBois**. "In the past few years, we staffed the company to support up to five labels under the Arista Nashville umbrella. Although some positions and job descriptions within the company may change, no further staff reductions will be made." The Arista staff changes came as the label and the entire BMG family (RCA Label Group, BMG Music Publishing, BMG Distribution) prepared to move into newly renovated offices at 1400 18th Ave. S.

"This reorganization is intended to better focus our record company on the current needs of the industry and fortify the continued support and development of our artists," said DuBois, adding that the label had made steps to ensure a "smooth transition" for each of the six people involved.

**CURB ALIGNMENT**—MCG/Curb also tightened its belt a notch as three of its regionals exited the label—**Susanna Pritchett**, **Nancy Richmond** and **Craig Powers**. Other changes

included upping Curb promotion head **John Brown** to Sr. VP and **Eva Wood** to VP Field Promotion. **Gerrie McDowell** remains MCG VP Promotion.

**KNOX PASSES**—Rockabilly Hall of Fame member **Buddy Knox**, 65, died on February 14 in Bremerton, Washington, after a long battle with cancer. Knox gained fame as a teenager when he wrote and recorded "Party Doll" in 1957, becoming the first artist in the rock 'n roll era to write and record a number one hit. Born in Happy, Texas, Knox was known as one of the "nice guys of rock 'n roll." He is survived by his five children.

**HFA LICENSES MP3**—Mechanical royalties collection group the Harry Fox Agency (HFA), a subsidiary of the National Music Publishers' Assn. (NMPA), has granted GoodNoise Corp. the first-ever Digital Phonorecord Delivery License for the MP3 format. GoodNoise will pay the publishers the statutory rate of 7.1 cents per downloaded song. The majority of the GoodNoise online offerings is from the Rykodisc catalog. <www.GoodNoise.com>

**SINGLES SLIDE, VIDEO HOT**—The RIAA's 1998 Year End Statistics of overall shipments and dollar values thereof signal a good year for video, a bad year for the vinyl single and a really bad year for the cassette single. While total units shipped this year rose a mere 4% to 850 million units, the retail value of those shipments increased nearly 13% to more than \$12 billion. CD singles shipments fell 16% signaling big

trouble in a platform that saw a 54% increase in 1997. Full length cassettes declined 8.2%. Vinyl LPs/EPs rocketed 26% to 3.5 million units shipped. Video was the biggest gainer, however, with 27.2 million units shipped at a retail value of \$508 million, a 56% value increase over last year's shipments.

**CLASS PROJECT?**—A nonprofit New Hampshire internet publisher, Eric Eldred, has enlisted the help of Harvard University Law School's Berkman Center in challenging the constitutionality of the recently-passed Sonny Bono Copyright Term Extension and Fairness in Music Licensing Act. The group is arguing that term extension ignores the specific language of the Constitution, which calls for a limited copyright term. The suit, Eric Eldred v. Janet Reno, was filed Jan. 12 in US District Court for the District of Columbia, and also asks injunctive relief against the criminal enforcement of the No Electronic Theft Act of 1997, a law that restricts internet transmission of copyrighted material.

**MUSIC MAIL**—Sony Music Entertainment has purchased the rights to InfoBeat, a popular line of free, e-mail consumer newsletters. Over four million InfoBeat newsletters are distributed daily to subscribers who have designed individual profiles governing the information they receive. As part of the agreement, Sony has formed a long-term strategic partnership with Exactis.com to distribute the InfoBeat newsletters.

[continued on page 34]

## MUSICAL CHAIRS

**Rob Dalton** has been promoted to VP Promotion/Epic Nashville...**Jerry Bailey** has joined BMI as Director, Media Relations/General Licensing. He was formerly Director of Press Information at CBS Cable...Former Decca Publicist **Laurissa Juzwiak** has joined CMT as Programming Coordinator.

March Music announces staff appointments including **Kevin Pearce** as President, **Lee Bach** as Creative Director, **Adam Wheeler** as Professional Manager and **Daneen Kelly** as Administrative Director...**Madeleine Parlatore** is promoted to Director of Administration at Big Tractor.

**Daphne Larkin** has been promoted to Senior Manager of Administrative and Information Services

at the CMA. **Katie Dean** has been promoted to Manager of International Development and **Laura Elkins** has joined CMA as International and New Business Development Assistant. **Chris Felder** has assumed the newly created role of Manager of Internet Services; **Patti Burgart** has been promoted to Event Services Manager...**Terry Burns** has joined Wildhorse Entertainment as President and **Richard Roy** has been promoted to COO...**Melissa Brannan** has joined Starstruck Entertainment as Studio Manager; **Jim Jordan** is added as Manager of Technical Operations...**Jennifer Rose** has been promoted to General Manager of The Sound Kitchen and **Tim Coyle** becomes Operations Manager.

**Leigh Ann Hardie** has been promoted to VP, Artist Development and Publicity at Sparrow Label

Group; **Constance Rhodes** assumes the title of Product Director, **Michael Bianchi** has been promoted to Product Coordinator; **Troy Vest** becomes Director of Sales and Market Development, **Stephanie Waldrop** is named Manager, Regional Market Development/East while **Dave Sylvester** takes the same title in the Western division; **Barbara Gambrell** becomes Manager, Sales and Market Development.

**Beth Torroll**, former reporter for SW Networks and Managing Editor of *Twang*, has been named Account Supervisor/Public Relations at Bohan Carden & Cherry. **Ted Cass** joins as Art Director; **Melissa Rosenbauer** as Account Coordinator...**Jennifer Gerlock** has been promoted from Country Reporter to Associate Editor at SW Networks; **Margy Holland** has joined as Country Reporter.



Jerry Bailey



Jennifer Rose



Richard Roy



Terry Burns



Beth Torroll



Leigh Ann Hardie



Rob Dalton



Troy Vest



# LABELS SEEK FEWER REPORTERS

## Billboard Stations Target Of Latest Request

Three months after country labels and artist managers agreed to cease promotions for non-monitored *R&R* reporting radio stations, *Billboard* has been asked to explore the possibility of drastically reducing its number of reporting stations.

At a January 21 meeting between most major labels and representatives of *Billboard's* Country Airplay Monitor, label heads requested the publication research cutting its current panel of 162 reporting stations to around 100, according to a label source. *Country Monitor* Director of Charts Wade Jessen would not comment about the meeting specifically, but said labels routinely ask *Monitor* to study proposed changes, which it always does. No official determination has been made about this request, and label representatives were unavailable for comment.

The move sheds some light on the motives behind the break with non-monitored *R&R* stations. "It makes me think it wasn't so much about a system or the way we were doing business with the stations," says *R&R* Country Editor Lon Helton, "but that [the labels] wanted fewer stations to deal with to cut their costs, period."

What on the surface appeared to be a move towards more reliable airplay tracking, may have been a simple bottom-line decision. "Using monitored stations is a nice, easy line in the sand to draw in terms of separating stations out," Helton explains. "Cutting stations is a very difficult thing to do because you're dealing with people,

COUNTRY AIRPLAY  
**Monitor**  
• We Listen To Radio •

**R&R**  
THE INDUSTRY'S NEWSPAPER

many of whom have been in country radio and country music for a long time. They have a vested interest in this business and a closeness that has been honed and developed during these 30 years of CRS. All of a sudden we're telling them they're not part of the process anymore."

*R&R* recently altered its chart methodology to reflect the previous week's airplay, rather than the projected spins format it had been using. "Our move to a historical chart was probably the result of a number of factors," Helton says. "One was the desire of labels and managers; and also the potential for *R&R* to, at some time in the future, be working with [airplay monitor firm] MediaBase. It's very important for me to say I don't know if that's going to come about or not. But certainly with the potential there, historical reporting would make for an easier transition."

Monitored or not, *Billboard* or *R&R*, if the labels' true aim is to cut the number of promoted stations, things are bound to get interesting for singles charts and their reporters. "This is a very serious economic time in this town and you can see it in the last couple weeks alone," Helton admits. "What [the labels] have said to us is, 'We need to reduce the cost of doing business.'"

The irony is that one of the foremost complaints labels have made about radio is how few people actually decide what songs survive. "On the other hand, they're trying to actively reduce the number of decision makers," Helton finishes. "I'm not sure that's good."

—Chuck Aly

## Musician's Rations



Your guided tour of meat & threes continues with Sony's Blake Chancey at the helm. On deck: Swett's, a Nashville institution with two locations—the Farmer's Market and 28th Avenue, two blocks north of Charlotte. Always spotless, the original 28th Avenue location is great for large groups, while the Farmer's Market is perfect for a quick stop between sessions/meetings.






Blake says: "The meat and potatoes of meat & threes."

The Buzz

---

**CRS Edition**

After 51 weeks the other way around, the mountain comes to Mohammed. Let them worship at the altar of the bottomless bar tab.

-  **Consultants**—Old: Draconian taste arbiters eviscerate artists' careers. New: Convenient label scapegoats if the music ain't there.
-  **Employment**—More industry pros left high and dry as jobs continue to evaporate.
-  **Class of '99**—Will this be the new artist wave that lifts country's boat? If so, credit KEEY's Gregg Swedberg as the first to call it.
-  **BMG Move**—Arista & RCA/BNA to be housed a stone's throw from *Music Row's* offices. Literally. Expect better reviews.
-  **Seminar**—Eat, schmooze, learn a little, schmooze, eat, schmooze, learn a little more, schmooze, party, schmooze, snooze.

# IMMINENT IMPACT: SHANE MINOR

"The first single, 'Slave To The Habit,' is indicative of this whole project," explains John Grady, Mercury Senior VP of Sales, Marketing & Promotion. "It's an in-your-face piece of music, and, oh heck, what better company to put this out than us? We've worn a few calluses on projects like this."

Arguably the most anticipated new artist launch since the Dixie Chicks, Shane Minor is creating quite a stir. "Anything I can say right now is going to sound like a whole pile of hype," Grady admits, "but my phone keeps ringing with people telling me about Shane Minor."

Manager Bud Prager first heard about Minor through a friend who forwarded a video of him singing at a rodeo. Prager passed it on to a former management client—producer Dann Huff. Intrigued, Huff offered to help Minor, eventually bringing a tape to Mercury which soon inked a deal. "Dann took an active part in securing the record deal," says Mercury Senior VP of A&R Keith Stegall. "All the little pieces you need to make a great artist where there. Shane had done his homework, given it 180%. The crowning touch was getting the deal."

For the album, Minor and Huff agreed to buck convention. They tapped different players and sought different recording environments—vocals were done in Huff's basement. "We set up in one of my kid's dance rooms," Huff says. "We had carpet on ping-pong tables deflecting the sound. We did it kind of low tech." Finding songs for a new artist is always a battle. "It was a real sales job," Huff admits. "You stick yourself out on the line and say, I think this is going to come through."



The result is an uncommonly energetic country album. To launch the project, Prager says Mercury has the helm. "When you have a record company that believes in the artist, trust them and go with the flow. No shots are being called by manager, producer or artist. It's not a cop out, because they involve us in everything. But we really trust the people at Mercury. When it comes to marketing, promotion and sales they are the leader of the pack."

*Shane Minor* hits streets April 13. "It's a pretty nuts and bolts approach,"

Grady says. "There aren't minions of people staring into a computer on this plan." Minor has been visiting radio stations, working seven day weeks leading up to CRS. A Friday night showcase during the seminar caps the push for the single, which adds March 22. Personal interaction is key, as Minor has a remarkable life story that includes stints as a bull rider, undercover cop and South Central Los Angeles uniformed police officer. "He's a very interesting man," Grady says. "All of that story is a lot more believable if you're sitting with the guy and he's telling it."

Ultimately, however, plans and stories are subject to the music's ability to reach consumers. "What it's all about is having a hit single," Grady admits. "Like I said three years ago when people were wanting to tell me what a marvelous job I did on Shania Twain: John Grady with a bad record is the village idiot. The best thing you can do when you get records like this is try not to hold them back. Put them in the right place, get out of the way and let the public decide."

—Chuck Aly

# LEADERSHIP MUSIC DOLES OUT AWARDS

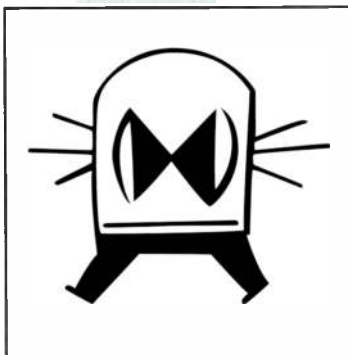
## Leadership Music's Fifth Annual Nashville Music Awards

### ALBUMS

<b>Americana</b>	<i>Car Wheels On A Gravel Road</i> Lucinda Williams
<b>Bluegrass/Old-Time Music</b>	<i>Bluegrass Rules</i> /Ricky Skaggs
<b>Blues Album</b>	<i>One Of The Fortunate Few</i> Delbert McClinton
<b>Children's Music</b>	<i>Animal Rock</i> /The Animal Band
<b>Classical Music</b>	<i>All The Rage</i> Nashville Mandolin Ensemble
<b>Contemporary Christian</b>	<i>Step Up To The Microphone</i> Newsboys
<b>Country</b>	<i>Faith</i> /Faith Hill
<b>Folk</b>	<i>Other Voices Too</i> /Nanci Griffith
<b>Independent</b>	<i>Spyboy</i> /Emmylou Harris
<b>Instrumental</b>	<i>Acoustic Sketches</i> /Phil Keaggy
<b>Jazz</b>	<i>Left Of Cool</i> Bela Fleck & The Flecktones
<b>Pop</b>	<i>Trampoline</i> /The Mavericks
<b>Rap</b>	<i>Where Y'all From</i> /Utopia State
<b>Reissue</b>	<i>The Complete Hank Williams</i>
<b>Rhythm &amp; Blues</b>	<i>Everlasting Love</i> /CeCe Winans
<b>Rock</b>	<i>Big Wheel</i> Screamin' Cheetah Wheelies
<b>Traditional Gospel</b>	<i>Just Churchin'</i> Bobby Jones and New Life with the Nashville Super Choir
•••	
<b>Artist/Songwriter</b>	Lucinda Williams
<b>Songwriter/Composer</b>	Beth Nielsen Chapman
<b>Male Vocalist</b>	Vince Gill
<b>Female Vocalist</b>	Trisha Yearwood
<b>Group/Duo</b>	The Mavericks
<b>Unsigned Artist</b>	The Billygoats
<b>Bassist</b>	Victor Wooten
<b>Drummer/Percussionist</b>	Roy Wooten
<b>Guitarist</b>	Buddy Miller
<b>Miscellaneous Stringed Instrumentalist</b>	Sam Bush
<b>Miscellaneous Wind Instrumentalist</b>	Jim Horn
<b>Pianist/Keyboardist</b>	John Jarvis
<b>Background Vocalist</b>	Chris Rodriguez
<b>Bridge Award</b>	Kitty Moon
<b>Heritage Award</b>	Johnny Cash
<b>Song</b>	"This Kiss" Robin Lerner, Annie Roboff, Beth Nielsen Chapman
<b>Producer</b>	Steve Earle, Ray Kennedy
<b>Audio Engineer</b>	Justin Niebank
<b>Video</b>	"This Kiss"/The Collective
<b>Album Artwork</b>	<i>The Complete Hank Williams</i> Jim Kemp, Virginia Team
<b>Music Club</b>	Bluebird Cafe
<b>Concert Venue</b>	Ryman Auditorium

# RUSTY WALKER

## COUNTRY RADIO'S TOP CONSULTANT SPEAKS



Four years straight he has been named Billboard's "Consultant of the Year." His company, Rusty Walker Programming Consultants, taps a staff of nine with nearly 200 years of broadcast experience to serve more than 100 country radio stations. His reach extends across radio groups and to a seat on the Country Music Association's Board of Directors. If Rusty Walker is not the most powerful person in country radio, he's close enough to dance.

Prior to opening his firm in 1983, Walker was a local and group programmer for stations like WQYK, Tampa; WQIK, Jacksonville; WZZK, Birmingham and KEKF in Kansas City. Now, from what company literature describes as "the cosmic center of the universe"—Iuka, Mississippi, Walker advises stations ranging from top 10 markets to un-rated stations in un-ranked markets.

Radio consultants have long been a lightning rod for the tensions between Nashville's music industry and country radio. Walker says the animosity is misguided, but, perhaps, part of the job. Music Row spoke with him recently on that subject and many more. Read on.

**Music Row: Did you grow up wanting a career in radio?**

**Rusty Walker:** Yes. When I was seven years old my mom took me to a local radio station—my brother and I still remember going up the steps. The gentleman who was on the air let me start a record with the old, big turntables they had back in those days. I was hooked from that point on. As a teenager, I worked at a little café where this guy came in every evening to get a bite to eat before he went to work on the air. He had gotten a job at another station and told me I ought to audition for his old job. I did and boom.

**MR: After eight years as a programmer, what led you to start a consulting firm?**

**RW:** The people from Scconnix Broadcasting were looking for a group program director. One of the

by **Chuck Aly**

principals had done his homework and found out I loved working with more than one station at a time. He told me they had just helped Jeff Pollack start an AOR consultancy in a similar deal, and if I would be group PD for 18 months they could show me how to do the same thing. So while doing group work with Scconnix, they allowed me to get other clients. By the time I

was ready to go out on my own I already had six stations on retainer. I am forever grateful to Scconnix principals Randy Odeneal, Scott McQueen and Ted Nixon for basically teaching me how to get into the business of consulting.

**MR: If I owned a country station, or a group of them, what services could your company provide for me?**

**RW:** I don't know what we can actually do, but here's what we say we do: We will do everything we can, based on our aggregate knowledge and ability, to assist in improving the ratings, improving the revenues and helping in the operation of the properties. Everybody here has been an on air talent of some note and has been a program director of national acclaim. They have in some form or fashion also been group executives of national acclaim and three of us have been station owners.

**MR: What is involved in making that happen? Is it basically everything in the station, top to bottom?**

**RW:** Kind of. We focus more on the programming, marketing and developing strategy. We are also involved in a lot of stations' sales efforts—promotions and techniques and stuff like that. Back in the late '80s and early '90s a lot of stations just coming on in the Northeast would rely on us for sales help because of the country bias that existed up there at that time. Thank goodness, that seems to have fallen by the wayside in the last couple of years.



“  
The better programmers are those guys whose lines  
of art and science intersect at a higher point on the graph.”

---

“Maybe part of the reason we’re being paid is to take some of the heat—and we’re game to do that. It beats digging ditches.”

---

**MR: How many stations do you currently consult?**

**RW:** I believe it is 112. Of course nowadays, with buying, selling and changing hands, there could be another one I’m not aware of. (laughs)

**MR: What’s a typical day like for you?**

**RW:** If I’m in the office I’m sitting by the telephone. There are folks calling constantly to tell us stuff, ask us stuff, yell at us, cajole us, whatever. On the road, you have to get up early and listen to the station’s morning show. Somewhere between 8 and 9 a.m. we’ll meet the program director and then spend the day at the station working on whatever tasks they have for us. After closing time quite often we’ll meet with the PD and general manager for dinner, then go to the hotel and collapse.

**MR: Is programming a science or a craft?**

**RW:** I view it as part art and part science. Creativity cannot be legislated, it has to be born. But anything that can be qualified can also be quantified, which brings the science into it. The better programmers are those guys whose lines of art and science intersect at a higher point on the graph.

**MR: Quantifying quality would, I suppose, mean research. What are the benefits of research? What are its limitations?**

**RW:** Its limitation would be the misuse of information acquired. I consider research to be any knowledge or information acquired through any source. Whether it be studying a station in another market, studying your competitor, stealing things from the great radio folks of the past, whatever. Or, it could be a perceptual study aimed at finding the wants and needs of your target and then trying to provide a product for the target. The more information you have, the better able you are to make the right decision. I consider research to be *one* of the ways to acquire knowledge and information.

**MR: What is the biggest issue facing country radio?**

**RW:** Being patient enough to wait for the next wave. While you cannot legislate creativity at

the radio level, you can’t legislate creativity at the music level either. All products have peaks and valleys in their market life. I’m not going to say we’re at a peak or valley right now, but we’re in the middle somewhere. Every time we’ve had a valley there was always a peak that preceded and followed it. Every time we’ve had a peak there was a valley that preceded and followed it. Everything is cyclical. Our challenge now is to not kill the patient before it gets back to its normal strength.

**MR: How are the needs of country listeners changing?**

**RW:** I don’t think that question can be answered because between the time you asked the question and the time I pondered whether I could give you an answer, they changed again. Whether it be one person or a million, whether it be minute or drastic, it’s in a constant state of flux.

**MR: What is the biggest misconception about radio consultants?**

**RW:** I don’t know. I think we’re guilty of everything everybody charges us with. (laughs) We exercise much less control over playlists—and not just me, but other consultants as well—than some of the labels used to believe.

**MR: The perception seems to be, however, that you control what your stations play. How does that work?**

**RW:** No. We don’t do that. Neither do the other consultants. There are some few stations amongst the 112 or so that we consult that will ask us to do their music for them. It may be a start-up situation and they don’t have that particular capability, but it’s usually only two, three or four at a time. There are also some programmers and music directors who, having worked with people like us over the years, share our philosophies. We almost speak with one voice, but that would be true if I were a PD whose MD had a parallel thought process. We don’t tell them what to add and drop, we just give them information.

**MR: For some in Nashville, consultants are the embodiment of everything that is**

**wrong with the radio/records relationship. Is that fair?**

**RW:** No. And you know something, everybody who is involved in the manufacture, marketing, sale and consumption of any product has gripes about the way that product is manufactured, marketed, sold and consumed. Those complaints are just a part of doing business. We have very close friends in the music producing part of the industry, so do other broadcast consultants. Maybe part of the reason we’re being paid is to take some of the heat—and we’re game to do that. It beats digging ditches.

**MR: I’ve had people say to me, “How can a radio consultant in Mississippi know what country fans in Portland, Oregon want to hear on the radio?” How do you account for regional differences in tastes?**

**RW:** The stations we work with have strong and talented programmers. Those folks make those decisions, we don’t. Basically, we’re just a bunch of old war horses. Whatever unique thing a station may go through on a yearly or monthly basis, by working with a lot of stations we’ve seen it on a daily basis. That’s the resource we offer, so very little of what we do is develop and control the playlists of radio stations. That is probably less than one tenth of what most radio stations want us for.

A lot of the automobile dealers use automotive consultants. I’ve found there are a lot of those guys because I ride with them on airplanes. I’m sure they can’t bring a lot to the table as far as speaking the language of the locality, but they can bring sales and marketing techniques that will further the selling of cars. That’s kind of the same thing we do.

**MR: You just rely on programmers to translate it for the local market.**

**RW:** Absolutely.

**MR: How do you view increased playlist conservatism brought on by consolidation?**

**RW:** I don’t know that it is brought on by consolidation as much as by the fact that we’ve come off a peak. If you track the peaks and valleys of country over the years, you’ll see that having occurred before. If you track the peaks and valleys of CHR, you’ll find that

happening as well. That's just a natural thing.

**MR:** Nashville wants longer playlists to break new artists; radio seems to favor familiarity. Is there a happy medium?

**RW:** Yes. There is a happy medium. Even though we may fret and complain, we're seeing it in the fact that folks in Nashville are seeing consistently higher revenues than they've seen before, and folks at radio

are seeing consistently higher revenues than they've seen before.

**MR:** It seems the percentage of advertising units per hour is reaching onslaught levels. Have you noticed this? Does it trouble you?

**RW:** I agree wholeheartedly. That's one of the biggest problems we're having, particularly in country. I'm sure it impacts other formats, but country is a TSL or time-spent-listening-based format. CHR can garner folks who like a lot of different styles of music, keep them for a short while, send them off, and then they come back to visit again. We are limited exclusively to people who want to listen to country music on the radio. In order to get a good number we have to make sure we keep them satisfied and listening for long periods of time. I've never heard a listener yet who said, "Yes, I'd like that radio station better if they played more commercials."

And yet the vast majority of stations are having to play more commercials.

**MR:** Financially, radio is consolidating, becoming stronger. Is radio strengthening its relationship with its listeners in the process, or weakening it?

**RW:** I have to say it's weakening it. If you're having to play three more commercials per

hour, that's one less song per hour. That's the reality. A lot of stations have to produce the revenue no matter what. That doesn't stop us from complaining about it, by the way. And sometimes we win.

**MR:** Will there be a point of diminishing returns?

**RW:** There will have to be. If you're playing 20 minutes of commercials per hour, stopping four times to play those commercials

and a good chunk of your audience leaves each time—and we know that happens—your audience is going to spend less time with you. That has to be addressed on an individual basis with each station rather than looking at it as an industry norm or an industry problem.

**MR:** Does radio share the responsibility for declining interest in country as a genre?

**RW:** Once again, in the market life of every product there are peaks and valleys.

The problem we're having right now is we just came off the *mother* of all peaks. Now, we're bemoaning the fact that we're in a valley much more than we should be. We should be preparing ourselves for the next peak to make sure that it rises even higher than the last peak did.

**MR:** Creatively, is Nashville giving radio

“Country music is a 2,000 station format with 2,400 stations.”

## THINKING OF BUYING OR SELLING A HOME?

I WILL ASSIST YOU WITH KNOWLEDGE, INTEGRITY & PREMIER SERVICE.

Looking forward to working with you.



photo: Chuck Jones

JESSICA BAILY, ASSOCIATE BROKER  
OFFICE • 615.373.2044  
PAGER • 615.282.0786

CRYE-LEIKE.  
REALTORS®

# SKIP STEVENS

P R O M O T I O N S

1227 B 17th Avenue South  
Nashville, Tennessee 37212  
(615) 329-4499

“Welcome Country Radio”

as strong a repertoire as a few years ago?

**RW:** If they're giving us their very best, that's what we've got. I have no complaint with the quality of the music industry. Some of the folks in the music industry have complaints with it. I'll leave that up to them. If they give us the best they've got and we do the best we can with it, whether it's up, down or sideways, all we can do is revel in having done our best.

**MR:** Country radio's last book showed some across the board declines. What is wrong and what is the cure?

**RW:** That's what people pay us for. We don't give that stuff away. (laughs) It's different in every market and at every station. There were some advances made in the last book. Everybody seems to be dwelling on some of the high profile stations that took a dip, but I can point to several stations that had a great fall sweep: KSON, WDSY, WYRK, WBBS, WBEE, WWKA—and I'm just thinking of stations that are clients of ours. As far as across-the-board declines, you have to dig into the operation and strategy of each individual station.

**MR:** You have to say it's more than just coincidence, though.

**RW:** Yeah, yeah. I think that's the case. It could be we're going into a valley and there ain't nothin' we can do about it. But we shouldn't look at fixing that by coming up with an industry-wide edict. We've got to look at each station individually just like the labels have to look at each artist to address their problems. You can't just say okay, we need X and we've been getting Y, so everybody go do X.

**MR:** Do you expect the number of country stations to continue to decline?

**RW:** Personally, I hope so. Country music is a 2,000 station format with 2,400 stations. If we can garner between 10% in the bad times and 15% in the good times of the nation's radio listeners and divide that amongst 2,000 stations there is a lot more success to go around than if you divide it amongst 2,400.

**MR:** What does the emergence of satellite radio mean for broadcasters? How should radio prepare for this competition?

**RW:** We have no earthly idea yet because that kind of stuff is being consumed at such low levels that nobody can really measure the wherefore and the why. Many times its consumption is the result of convenience—throwing something on if it comes down a cable channel or your satellite dish. I listen to satellite radio on DSS, but I don't actively participate in the listening. You just put it on and it's in the background, whereas when I'm listening to local radio it's still much more active. As of

yet, satellite radio is, basically, a cassette somebody has created for you, and you didn't get to choose the songs.

**MR:** Looking into your crystal ball, where do you see country music, both as a format and as a genre, going in the next few years?

**RW:** I see us having more peaks and valleys. We'll have a peak next because we've all acknowledged that we're in a valley. One thing I will guarantee you is country will be the music for grounded, middle America. It will be the music for the invisible majority.

**MR:** Is there anything you'd like to say to our readers that I didn't touch on?

**RW:** There has been a lot of talk about the fear folks are going through at the labels or radio, based on consolidation. If folks are afraid now and they weren't afraid four or five years ago, they were stupid four or five years ago. I am afraid now. But I am no less nor no more afraid than I was when I got my first on air job, when I got my first programming job, when I opened the consultancy or when we saw and recognized that there was a coming explosion of county music. This is life, that's the way it's supposed to go. ☘

## 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

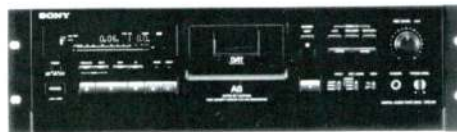
Employing the Hi8 video cassette tape format, the PCM-800 records and reproduces 8 channels of digital audio for 108 minutes in 16-bit linear with an NTSC standard '120' tape.



### 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 • TANNOY • AZDEN • AUDIX • M&K SOUND • SONY • MARANTZ PROFESSIONAL



# Bobby Karl...

# Works The Room

Awards season is upon us. You can tell by the groans on Music Row about having to fly to L.A. to sit stiffly in tuxedos and gowns.

Let's see, we've already had LeAnn Rimes introducing her duet with Elton John on *The People's Choice Awards* and Garth Brooks flying over the audience at *The Billboard Music Awards*. *The American Music Awards* and the Grammys are likewise under our belts by the time you fondle this issue of your favorite publication. You'll probably be trying on outfits for the Dove Awards and Country Radio Seminar.

The pre-party for The Nashville Music Awards was held high above the city at The Cumberland Club (2/10). Do you like that sippin' whiskey Jack Daniel's? Then you were definitely in the right place. So were Fred James & Maryann Brandon, Lee Swartz (Nashpop), Big Al, Eddy Raven, Dennis Wilson, Paul Burch, Bob Halligan (Ceili Rain), Janis Ian, Billy Block, Ed Benson, John Rumble, Mike Martinovich, Kate Campbell, Jim Horn & Denise Draper, John Stein, Kurt Wagner (lamb-chop) & Mary Mancini, Roguie Ray, Vickie Carrico and Mike Milom. Finger

food and gossip were consumed.

Across the street at TPAC, the backstage crowd included Felix Cavaliere, Beth Stein, Steve West, Del McCoury, Judi Turner, Jay Orr, Maura O'Connell, Anita Mandell, Jayne Rogovin, Frank Callari, Robert Frye, Michael Gray, Michael McCall and The Mavericks, all engaged in various levels of schmooze. Maverick Nick Kane says he's making "a self-indulgent rock album" in Lancaster, Pa.

In the venue itself, we encountered The Wilkinsons. "I thought your date was Brad Schmitt," I said. "We ditched him," Steve wisecracked. Sitting right behind was Jo-El Sonnier and elsewhere taking their seats were Tony Brown, Ruby Amanfu, Robert Deaton, George Flanigan, Charlie Lico, Utopia State, The Billygoats, Tramp, Paul Worley and T. Graham Brown.

On stage, present and accounted for, were the likes of Steve Cropper, Beegie Adair, Larry Carlton, Phil Keaggy, Steve Earle, Ray Kennedy, host Webb Wilder, The Newsboys, Bare Jr., Screamin' Cheetah Wheelies, Delbert McClinton, Wayne Jackson (The Memphis Horns), Johnny Jones, Jaci Velasquez, Martina McBride, The Nashville Mandolin Ensemble (or most of it), Aashid Himons, Chris Rodriguez, Sixpence None the

Richer, Bridge Award winner Kitty Moon, Buddy Miller, Beth Nielsen Chapman, Vince Gill, Connie Smith and BlackHawk, with Phil Vassar filling in for Van Stephenson, for whom we fondly wish a speedy recovery.

The evening was notable for its no-show winners, including Lucinda Williams, Bela Fleck & The Flecktones, Johnny Cash, CeCe Winans and Trisha Yearwood, who were out of town, and Faith Hill, who was not. I'm uninformed as to the whereabouts of Emmylou Harris and Nanci Griffith. Ricky Skaggs & Kentucky Thunder got the night's only spontaneous standing ovation. The most fabulous acceptance speech of the show was Steven Goldmann on video with his head pasted on Faith Hill's "This Kiss" body. Bobby Jones & New Life were sensational as the finale.

Jack Daniel's was also the beverage of the after-party at NationsBank, where we glimpsed Randy Rayburn, Molly Felder (Swan Dive), Kristi Rose & Fats Kaplan, Van Simmons and other fabulons.

The Grammy Award nominees' reception was staged at Loew's Vanderbilt Plaza (2/11) and it, too, featured a stellar turnout. Steve Wariner, The Dixie Chicks, Lee Ann Womack, Randy Scruggs, Alan O'Bryant and Roland White (The Nashville Bluegrass Band),

**TIM**  
**McFADDEN**  
**PROMOTIONS**

Thanks  
For  
Listening

209 10th Ave. S., #229  
615.313.0090  
Fax 256.1134  
promoman@mindspring.com



DOES IT LOOK LIKE IT HURTS?—Billy Ray Cyrus couldn't resist a stop at Sunset Tattoo on a recent trip to LaLa Land. Here, Tattooist-to-the-stars Lisa Bernabe gives BRC a black tribal armband on his left bicep.



Randy Owen, K.T. Oslin, Tracy Nelson, Earl Scruggs and The Wilkinsons were among the celebs. It was quite the soiree, with Nancy Shapiro trying her best to corral the 40-some nominees who attended.

"It's been a tough year for the record business, but you are examples of what is right about music," Garth Fundis told them all. Roger Sovine, Jim Kemp, Don Light, Joe Moscheo, Vernell Hackett, Pete Fisher, John Lomax III, Deb Barnes, Tamara Saviano, Louise Scruggs, John Grady, Pat Rogers, Tom Roland and Kira Florita were working the room. Frank Liddell reports that he's recording a new album with Stacy Dean Campbell, which is good news indeed.

In non-awards news, BMI hosted the press conference (2/10) where Charlie Daniels announced that he's taking his Volunteer Jam on the road for a series of concerts that will benefit Habitat For Humanity. The Marshall Tucker Band and Molly Hatchet will accompany him. Charlie said, "I had a vocal polyp removed earlier this year, but I am NOT retiring." So there. Historic Vol Jam footage will be screened at the shows. The Nashville concert will be April 23rd at Starwood.

The grateful Habitat folks gave Charlie a toolbelt to wear for a promotional photo op, but it wouldn't fit around his, um, girth. Then his Blue Hat Records label gave Habitat an up-front check for \$15,000. The label plans two CDs in connection with the tour that will be reissues of the 17 previous Jams' highlights. *Tailgate Party*, the company's new CDB offering, is already out.

Taking in the news and schmooze were Linda Fuller, Rick Shipp, Shannon, Jules Wortman, Steve Hauser, David Corlew, Carl P. Mayfield, Paul Moore, Paula Szeigis, Harry Chapman, Ron Huntsman, Alan Mayor and Bebe Evans.

Mercury Records staged an impromptu showcase for its new hotty, Shane Minor, at SIR (2/16). The informal affair (read, "no free food and drink") was a glimpse at his rehearsal with a killer seven-piece band. Ron Baird, Mark Bright, John Huie, Chuck Aly, Cynthia Whittington, Rick Murray, David Ross, Rod Essig, Gillie Crowder and producer Dan Huff joined the Mercury staffers, as did Megadeth lead singer Dave Mustaine. Can you even imagine what he thought of Minor's music? I wish I'd asked.

Curb's Hank Williams Jr. celebration was cancelled (2/16) because Bocephus caught the flu.

Stay healthy, children. After all, it's hard enough to make it from your seat to that awards podium to say, "Thanks, Mom." ★

## SONGWRITING ROYALTIES

In the event that an individual, referred herein as "YOU", WRITE A SONG, composition of any other piece of original music, and furthermore, that you have a binding agreement with a licensed performing rights organization, further referred to as P.R.O. and also that this original composition is recorded by you or any other artist in the continental U.S. or worldwide, designated P.R.O. then has the authority and full legal right to monitor any public or private transmission (included but limited to radio, television, business establishments or internet) and then pursue those specific individuals for payment of appropriate royalty dollars. Thus collected, contracted P.R.O. is then required, according to terms previously agreed upon by both parties, to submit such dollars to **YOU GET PAID** in either a timely manner or any specific length of time previously agreed on and based.

### SIMPLIFY YOUR LIFE.

# SESAC

FASTER PAYMENTS. BETTER PAYMENTS. SUPERIOR MONITORING.

Turning the performing rights world upside down

NASHVILLE • 55 MUSIC SQUARE EAST • NASHVILLE, TN (615) 320-0055 • FAX (615) 321-6290  
 NEW YORK • 421 WEST 54TH ST. • NEW YORK, NY (212) 586-3450 • FAX (212) 489-5699  
 UK • GRESHAM HOUSE, CLARENDON ROAD, WATFORD, HERTFORDSHIRE WD1 1LA, TEL01923 228870 FAX: 01923 228872  
[www.sesac.com](http://www.sesac.com)



THE ULTIMATE  
RECORDING EXPERIENCE



**JIM JORDAN**  
MANAGER TECHNICAL  
OPERATIONS

**MELISSA BRANNAN**  
STUDIO MANAGER

**ALEX CHAN**    **DAN KRESCO**  
STAFF ENGINEER    STAFF ENGINEER

**BRYAN McCONKEY**    **J.R. RODRIGUEZ**  
STUDIO ASSISTANT    STAFF ENGINEER

PROVIDING YOU WITH THE  
ULTIMATE PERSONAL TOUCH

STARSTRUCKSTUDIOS.NET / 615.259.5200 / NASHVILLE, TN

# Nashville Cliche Commission Issues Annual Report



**T**HE NASHVILLE CLICHE COMMISSION ONCE AGAIN ISSUES ITS GUIDELINES FOR cliches, urging songwriters to express original ideas in their own words. As always, these guidelines do not apply to songs written by producers and artists. This year we also offer immunity to staff writers with more than ten cuts. (Not because the offenses are less objectionable, but because these writers are entrenched, which means their songs will get recorded in spite of cliches.) The full report fills 13 volumes and 4,000 pages, so only excerpts are printed below.

While country music creates new cliches faster than any other genre, this year is notable for the revival of phrases that had dropped out of usage. The "fish out of water" is back, flopping around on the songwriting bank. We would think it would be so tired by now it would gasp for air and die. There were 325,672 references in country songs, including those on record and those in publishers' back catalogs. Throw this one back. It's starting to stink.

Deputy commissioner Don Breeden has discovered that "heart on a shelf" is making a comeback. We have no idea how this one became popular, since it is an unattractive image. Is it in a jar? We suggest that if you blow the dust off, perhaps you will see that it is only preserved tomatoes.

We were most astonished by the return of songwriters holding someone "tight." This is always used to make a rhyme. Stop holding tight tonight, all right? The freshness has been squeezed out of this one.

New cliches rose up to compete with old ones. Angels descended on country music in hordes. This was pointed out early in the year by Suzanne Ravgiala. Her concern was warranted. In one year, there were 299,786 angel songs, with many songwriters actually seeing angels. These sightings have several explanations:

1. You are dying;
2. Country music is dying;
3. You are trying to cash in on the popularity of a TV show that features country artists.

The NCC has applied to Webster to have "wildandfree" included in the dictionary, since "wild" seldom occurs without "free," despite our previous warnings. This phrase appears when male songwriters try to write about independent females. If you say she's "wild," that could mean loose. If you say she's "free," that may imply her rates have gone

down. "Wildandfree" is a safe, overused description for a woman who is independent in an attractive way. Try a fresh description. For example, you might say she shows her navel and puts lots of reverb on her snare drum.

We have identified a subclass of cliches: phrases that never made sense in the first place. The leader in this category is, "The love I feel inside." Where else would you feel it? Or is this used to indicate someone who is romantic only indoors?

NCC linguistics analysts are making progress in their study of how cliches are formed. Commissioner Tony Buscemi has found the ultimate cliché-makers, the phrases writers have introduced to excuse their abuses in advance: "I know it may sound trite, but;" "It's been said before, but;" and the bold, "It's an old cliché, but." These are always followed by musty phrases that put the listener to sleep. If it has been said before, butt out.

Jeff Cline of the Visual Cliche Subcommittee notes the emergence of "fisting" in videos. This is the raising of the fist at the emotional high point of a song. (Mr. Cline particularly notes a duo of "sister fister" who will remain unnamed.) The practice has evolved into double fisting. We are thankful for the biological limit that prevents triple fisting. This overused overacting has lost its punch. (However, it did knock out a competitor: holding the guitar like a rifle. Did directors feel this was safe because of low caliber songs?)

Music industry insiders used several cliches to explain why sales are down. "Country has gone too pop" emerged among those with traditional catalogs, while "Country needs fresh sounds" dotted the conversations of those with pop catalogs. "It's the normal business cycle" was the most abused. This one suggests that no matter what records we made, rap would still have outsold country. Here's a thought: perhaps we released too many boring songs by too many boring artists.

Competing for the industry cliché of the year was, "We're not accepting outside material." The next time you get a call from a writer you've never heard of, remember what your "inside" material did to sales last year.

Finally, Bob McGilpin points out that although, "I know a hit when I hear one" is said too often, it's true. There was not a single industry executive last year that couldn't identify a hit—once it had reached the top five on the charts. ☆

*Lila McCann, Asylum Records & Walker Management*

WOULD LIKE TO THANK

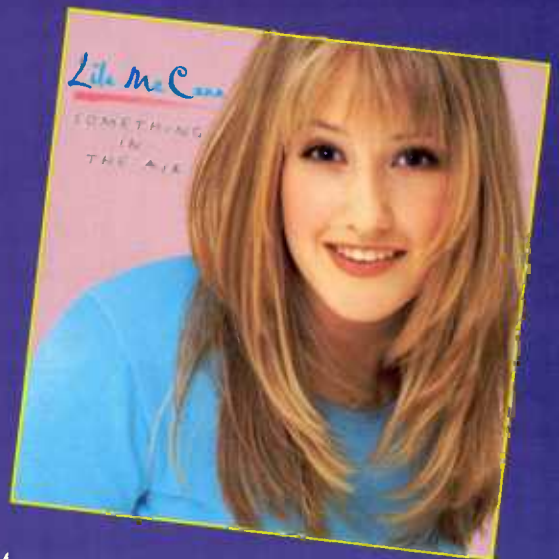
ALL OF THE SONGWRITERS AND

PUBLISHERS FOR THEIR

EXTRAORDINARY SUBMISSIONS

AND SUPPORT IN THE MAKING OF

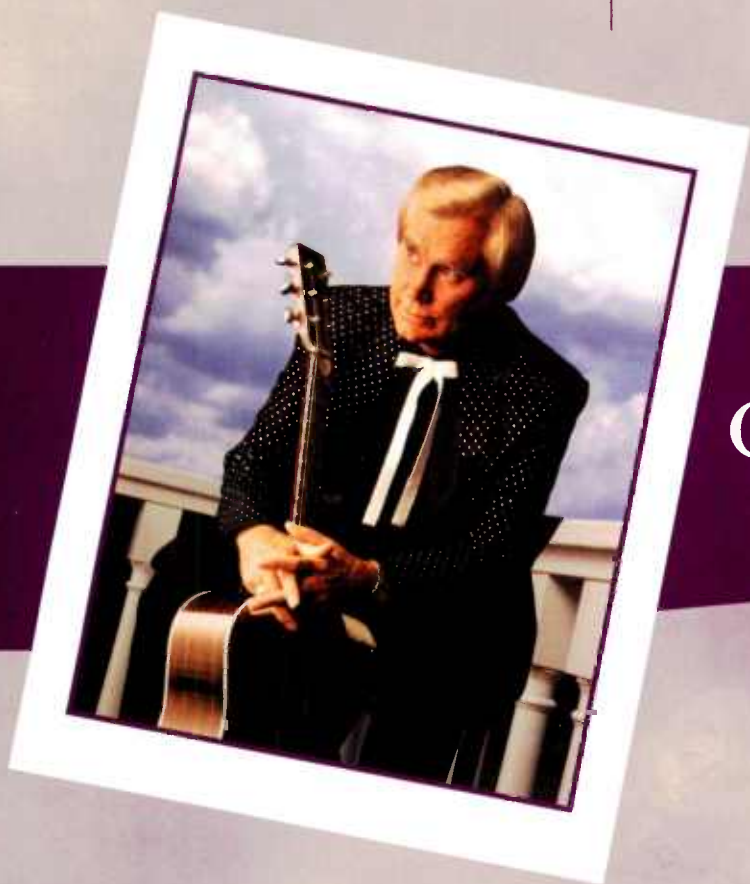
SOMETHING IN THE AIR.



*Available March 23rd*



Asylum Records | COMMITTED TO COUNTRY



# The Legend

CONTINUES AT ASYLUM RECORDS.

LOOK FORWARD TO GREAT  
**George Jones**  
MUSIC SOON.

# The Album

YOU HAVE WAITED TWELVE YEARS FOR.

**TRIO II**  
(AVAILABLE NOW)



COUNTRY MUSIC WORTH BUYING.



# Do You Really Want To Pay More Tax?

You may have seen the headlines during the second week in February when Tennessee Governor Don Sundquist announced his plan to eliminate the sales tax on groceries in the state. The governor has estimated that this would save the average family of four about \$500 per year. However, in order to fund this tax reduction plan, the tax structure for businesses in Tennessee would be revamped.

The governor is advocating this new tax structure on the basis of being more fair than the current system. While its overall fairness will be debated during the coming months, it seems clear at this point that many involved in the music business will pay more tax, or will be affected

by an employer who has to pay more tax. Although some of the specifics of the new legislation are yet to be refined, this article will discuss the basics of the proposed law and how it will affect you.

Under the current law, corporations (including S corporations) are required to file and pay franchise and excise tax annually to the state of Tennessee. The

amount due is calculated on the profit of the corporation at the rate of 6%, and on the value of the assets owned and/or leased by the corporation at the rate of 1/4%. Businesses formed as other types of entities, such as partnerships, limited liability companies (LLCs) or sole proprietorships are not liable for this tax. Under the new law as proposed, this franchise and excise tax

would be scrapped totally and would be replaced by a tax on all businesses regardless of the legal formation. The amount of tax will be calculated as 2.5% of net profit and the wages paid by the business. To exempt small businesses from this tax, it is proposed that the first \$50,000 of profit and the first \$50,000

*"A songwriter who is a self-employed proprietor is considered a business required to file a return under the proposed law."*

## KIM WOOD-SANDUSKY



### VOCAL COACH

Vocal Technique For Singing  
Endorsed by Seth Riggs

- Professional Coaching
- Artist Development
- Vocal Production

Kim Wood's credits include:

- ◆ *Arista & Capitol Records, Artists*
- ◆ *Virgin Records, Artist Development Projects*
- ◆ *Sony Records, Artist Development Projects*
- ◆ *Jaci Velasquez of Myrrh/Word Records*
- ◆ *Hagfish of London Records*

**(615) 327-2523**

The Human Sexes courtesy of the Learning Channel

of compensation expense be exempt from this tax.

You may be asking, "How does his affect me?" The answer is that most likely you will either be paying state tax for the first time or you will be paying much more than in the past. For example, a songwriter who is a self-employed proprietor (files a Schedule C on his or her federal individual tax return) is considered a business required to file a return under the proposed law, assuming the profit is greater than the \$50,000 exemption. Therefore, a writer with a net profit on the Schedule C of \$75,000 will pay tax of \$625, while nothing would be due under the current law. For a writer who has struggled for years to live on a publishing advance and finally gets a hit, this is an additional tax burden to bear. All the details have yet to be seen, but it is possible that income from the sale of a catalog will also be subject to this tax.

Also consider the economics of the touring artist. New acts, in general, struggle to break even while touring, and could pay more tax under the proposed law by having to pay on the wages paid to band and crew. For more successful touring acts operating as S corporations, this new proposed law could be a significant increase in tax because the profits which have been paid at year-end to the artist as a bonus will now be subject to the 2.5% business tax. As an example, an artist with 7 employees who are paid an average of \$35,000 of apportioned Tennessee wages, would incur \$4,875 of tax on the compensation basis under the proposed law.

Other businesses on the Row who will likely see an increase in their taxes are producers, artist managers, business managers, publishing companies, and most other companies who are very service-oriented and labor-intensive. For employees, it is likely that because the tax is calculated in part on wages, this new tax could impact future salary increases from your employer. Since this is only a proposal at this time, you have the opportunity to discuss its impact on you or your business with your tax professional, or to contact your state legislator to voice your opinion. \$

Existo courtesy of Hometown Productions Red Cross-Local Disaster courtesy of August, Lang & Husak

# ellen drinks

Try cool, refreshing film transfer at Henninger Elite Post with Nashville's newest colorist, Ellen Drinks.



[www.henninger.com/nashville](http://www.henninger.com/nashville) 615-327-8797

Existo courtesy of Hometown Productions Red Cross-Local Disaster courtesy of August, Lang & Husak

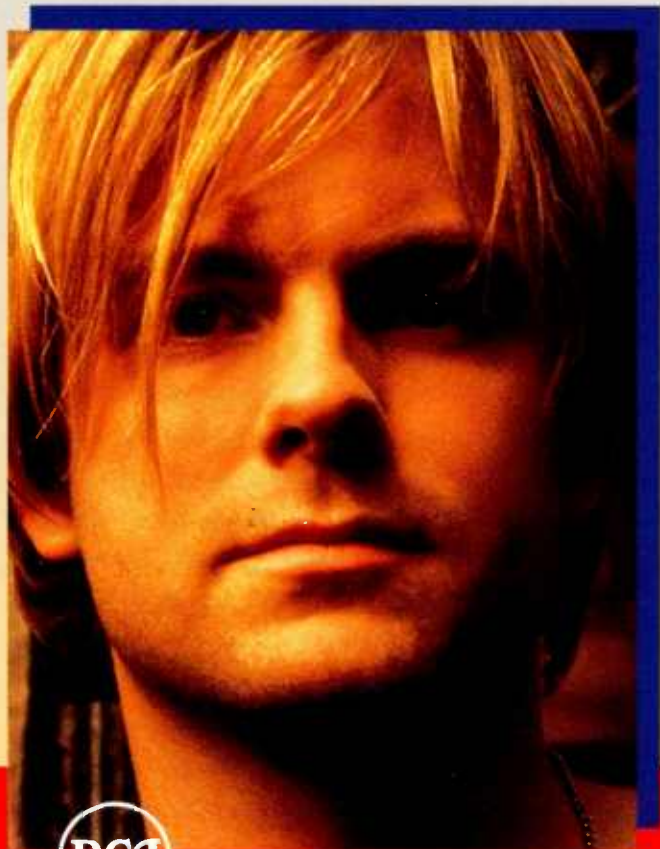
The Human Sexes courtesy of the Learning Channel



# WE'RE M Up The Row and

## *Sara Evans*

- '99 ACM Vocal Event of the Year nominee for "No Place That Far" with Vince Gill
  - First breakthrough artist of '99
- "No Place That Far" Top 5 single and climbing!
- *No Place That Far* Top 10 in album sales and growing - fast approaching Gold!
  - Touring with the Alan Jackson "High Mileage" tour



## *Andy Griggs*

- Fastest male breakthrough artist in two years!
- "You Won't Ever Be Lonely" now playing on over 150 stations
- Touring with the Alan Jackson "High Mileage" tour through May
  - Debut album *You Won't Ever Be Lonely* hits stores on April 13th

New A  
1400 18th Avenue Sout  
New Phone Numb



RCA RECORDS LABEL



© 1999 BMG Entertainment



# MOVING Up The Charts

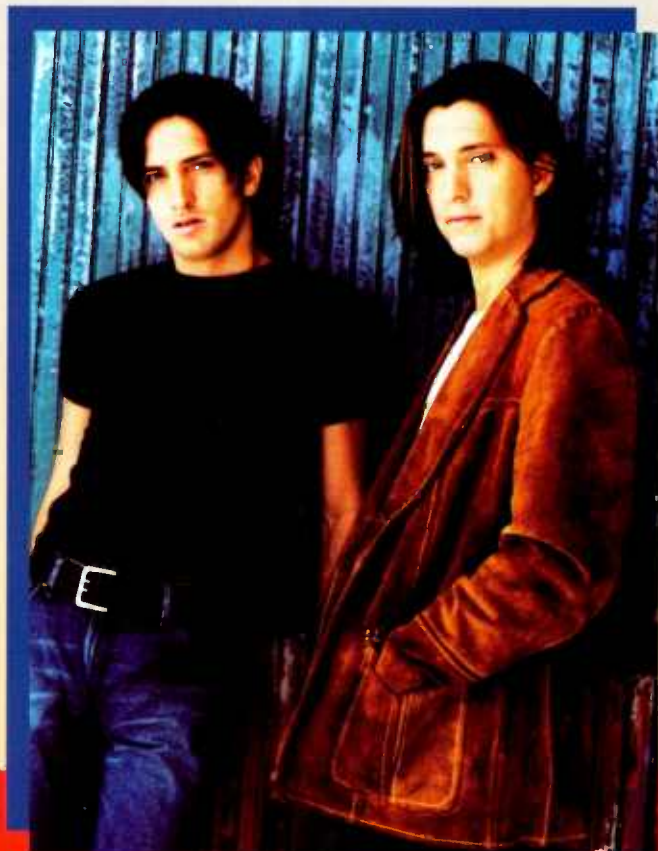
## Kenny Chesney

- '99 ACM Top Male Vocalist nominee
- '99 ACM Song of the Year nominee for "That's Why I'm Here"
- "How Forever Feels" already a Top 10 hit
  - On tour with George Strait
  - CMT's Showcase Artist in April
- New CD, *Everywhere We Go*, hits stores on March 2nd



## The Warren Brothers

- '99 ACM Top New Vocal Duo or Group nominee
- On tour with Faith Hill (Again!)
- "Better Man" now playing on over 140 stations
  - Critically-acclaimed album, *Beautiful Day in the Cold, Cruel World* available now
- One of three breakthrough acts of 1998



Address:

h, Nashville, TN 37212

er: 615-301-4300

www.twangthis.com



**BNA**  
BNA RECORDS LABEL



# Drop The Pop, Please

I know the country-music industry is ailing, but I just can't make myself believe that recording pop songs is going to cure anything. Haven't we made this format boring enough without adding meaningless songs to the mix?

Having said that, I must confess that my favorite single of the evening was the decidedly rock-oriented "Saturday Night" by **Lonestar**. This **Disc of the Day** just goes to show you that it's not whether you're leaning one way or the other musically, it's how well you pull it off.

As long as we're on the topic, allow me to point out that the most sensational vocal performance of this listening session was by Michael McDonald on the missing-children benefit record. Again, it ain't exactly hay-bales and bandanas, but you simply can't deny greatness.

The quick witted among you have doubtless already picked up on the fact that both of the above mentioned discs come to us from **BNA Records**. Lorrie Morgan is the duet partner of Sammy Kershaw this week. Is there any other company on the Row with such a clearcut case for **Label of the Day**? I think not.

The problem remains with us about breaking exciting new country talent. Although Jeff Weber, Beverly Ellis, Kellie Wright and, especially Doug Wayne are all fine new voices, it was the Christian-music community that gave us our **DISCOVERY Award** winner, the r&b foursome **New Direction**. I predict huge things for this refreshingly different group. Hear and believe.

Welcome to Country Radio Seminar. PLEASE listen to the new music Nashville will be showcasing for you. Then go home and play it.

## COUNTRY

### KELLIE WRIGHT "Take A Little More Time"

Writer: Jerry Caldwell; Producer: Tim Horrigan; Publisher: Hazewell, BMI; Pajer 8 (track) (828-669-7290).

Cool. She reminds me of vintage Patsy Cline. The Jerry Lee-style piano work is groovy. Lose the background voices and you've got yourself a record.

### JERRY REED "Pickin'"

Writer: Jerry Reed; Producer: Jerry Reed; Publisher: Sixteen Stars/Vector, BMI; Southern Tracks 0106 (track) (404-325-0832)

He still communicates so much personality. This has Southern grit, bluesy drawling, rock energy and hillbilly honesty, not to mention redhot guitar work. I'd have mixed his

voice up a little higher, but it's still just so great to hear him again that I won't be picky. By the way, don't forget to pick up a copy of his hilarious work on *Old Dogs* when you rush right out to get your copy of *Pickin'*.

### MICHELLE McCORD "Love You Just The Way I Am"

Writer: McCord/Sanders/Hill; Producer: none listed; Publisher: Starstruck/MCA/Careers-BMG/Music Hill, BMI/ASCAP; Blue Boundary (track)

She's just OK. But the luscious, layered track is something else. Incredibly, no producer's name is listed. Whoever it is deserves a shot at the big time.

### SUSAN ASHTON "Faith Of The Heart"

Writer: Diane Warren; Producer: Emory Gordy Jr.; Publisher: Realsongs/MCA, ASCAP; Capitol CDX.

Big-production pop country. Song comes courtesy of the greatest living composer in Los Angeles, the most wonderful talent to ever spring from the ranks of country music. Not.

### THE BELLAMY BROTHERS

#### "Some Broken Hearts Never Mend"

Writer: Wayland Holyfield; Producer: Bellamy Brothers/Randy Hiebert; Publisher: PolyGram, ASCAP; Bellamy Brothers/Platinum 9612.

When you think about it, this Don Williams oldie already had a certain, loping, "island" vibe. Leave it to these groove masters to bring it out. Deliciously listenable.

### APPALUSA "Shut Up And Drive"

Writer: Tate/Tate/Rutherford; Producer: none listed; Publisher: MCA, no performance rights listed; Bronco (Australia) 001.

They're billed as Australia's answer to The Dixie Chicks. Not hardly. They're pleasant enough, but lack the Texas salsa.

### MICHAEL McDONALD & KATHY MATTEA

#### "Among The Missing"

Writer: Peter McCann; Producer: Gary Paczosa/Peter McCann; Publisher: BMG, SESAC; BNA 65645 (www.twangthis.com)

Two magical voices. One moving song. I got chills.

### ALLISON MOORER "Pardon Me"

Writer: Allison Moorer/Doyle Primm; Producer: Kenny Greenberg; Publisher: Windswept Pacific/Louise Red/Full Pull, BMI; MCA 72087.

Oscar nominee Moorer (for "A Soft Place To Fall" from *The Horse Whisperer*) is back with one of the most torchy, magical tracks from her CD. This one sways while it aches.

### CLAY WALKER "She's Always Right"

Writer: Phil Barnhart/Ed Hill/Richie McDonald;

Producer: Doug Johnson/Clay Walker; Publisher: Sony-ATV/Suffer In Silence/Careers-BMG/Music Hill/Hope-N-Cal/Five Cowboys, BMI; Giant 1999.

Insultingly sexist. She's so great because she worships him.

### BRAD PAISLEY "Who Needs Pictures"

Writer: Brad Paisley/Chris DuBois/Frank Rogers; Producer: Frank Rogers; Publisher: EMI-April/Plaid Paisley/Castle Call/Sea Gayle, ASCAP; Arista 3156.

Memory, nostalgia, sadness, musing, wistful longing...and all hillbilly heart.

### LONESTAR "Saturday Night"

Writer: Chuck Cannon/Jimmy Stewart; Producer: Dann Huff; Publisher: Wacissa River/Irving/Missy, BMI; BNA 65693.

Lonestar gets down on a sure-fire Friday drive-time tune. Highlights include the stuttering backbeat, chanted spelling and bluesy fiddle and guitar. Unusual and catchy.

### SAMMY KERSHAW & LORRIE MORGAN

#### "Maybe Not Tonight"

Writer: Keith Stegall/Dan Hill; Producer: Keith Stegall; Publisher: Smash Vegas/November One/If Dreams Had Wings, BMI; Mercury 234.

Spectacular singing. Good lyrics. Fine production. The melody does absolutely nothing for me. Nothing to hold onto.

### STEVE WARINER "Two Teardrops"

Writer: Bill Anderson/Steve Wariner; Producer: Steve Wariner; Publisher: Warner-Tamerlane/Top Down/Steve Wariner, BMI; Capitol 12386.

Country perfection, penned by two masters of their craft.

### BEVERLY ELLIS "A Diamond Won't Cut It"

Writer: David Chamberlain; Producer: Mike Daniel/Denny Knight; Publisher: Cal-IV, ASCAP; Delta Disc 008-637-001 (track) (www.deltadisc.com)

One of country's oldest messages—money can't buy happiness—delivered by a fresh new voice. Performed with verve and produced with a nifty repeated guitar figure.

### DOUG WAYNE "Damn The Winter"

Writer: Doug Wayne/Brett Jones; Producer: Terry Choate; Publisher: Final Approach/MCA/Bro and Sis/Hannah's Eyes, BMI; Crosswind CDX.

He's got the stuff—believability and heart. A superb single.

## POP/ROCK

### TINY TOWN "Love, Lead Us Home"

Writer: Johnny Ray Allen/Kenneth Blevins/Pat McLaughlin/Thomas Malone; Producer: Bernie Leadon/Tiny Town; Publisher: Blue Blaise/

Larapin/Corn Country/I.Malone, ASCAP/BMI; PMG 8833 ([www.tinytownpmg.com](http://www.tinytownpmg.com))

Do you miss that classic, funky Al Green r&b sound as much as I do? Well, step right up to this year's Memphis, Tiny Town.

#### CHRIS WEBSTER "I'm Driving"

Writer: Chris Webster; Producer: Chris Webster/ Greg Humphrey; Publisher: Babyswan, ASCAP; Compass 4264 (track) ([www.compassrecords.com](http://www.compassrecords.com))

This taste of New Orleans funk was recorded in Music City. Webster is a West Coast vet of the Cajun/swing band Mumbo Jumbo. Here she's gliding with a bluesy drawl over some slippery brass work (The Memphis Horns), a roadhouse piano (Matt Rollings) and some stinging electric guitar work (Bill Lloyd). Bonnie Raitt would be proud.

#### RHYTHM & BLUES

#### ERIC BIBB & NEEDED TIME "Satisfied Mind"

Writer: Red Hayes; Producer: Jan-Eric Persson; Publisher: Peer AB, no performance rights listed; Earthbeat 75686 (track)

In the tradition of acts like Ray Charles and Esther Phillips, folkie bluesman Bibb has a soul version of a country classic on his new CD. Underscored by tinkling zither and wheezing accordion, he turns in a melancholy performance that's thrilling in its conviction and simplicity.

#### CHRISTIAN

#### NEW DIRECTION "Who Do You Roll With?"

Writer: Kern Brantley; Producer: Jeral & Percy Gray; Publisher: Save Children's Music, BMI; Myrrh  
A terrifically effective mix of r&b phrasing, hip-hop beats and gospel choral work. Edgy. Exciting.

#### AMERICANA

#### TERRY ALLEN "Salivation"

Writer: none listed; Producer: none listed; Publisher: none listed; Sugar Hill 1061 (track) ([www.sugarhillrecords.com](http://www.sugarhillrecords.com))

Rockabilly with a bloody nose from a bar-room fight.

#### DIRK POWELL, TIM O'BRIEN, JOHN HERRMANN "Angel Band"

Writers: traditional; Producer: Tim O'Brien; Publisher: public domain; Howdy Skies 1001 (track)

*Songs From the Mountain* is a CD of music inspired by the best-selling novel *Cold Mountain*. It's a lovely, old-time sampler that closes with this, my all-time favorite gospel song.

#### PAUL SMITH & FRIENDS

#### "The Devil Eat The Groundhog"

Writer: traditional; Producer: Mark Wilson; Publisher: public domain; Rounder 0409 (track)

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

For more than 30 years, fiddler/banjoist Smith and his old-time music buddies have been developing into a dandy little combo in guitarist Bert Hatfield's Kentucky kitchen. And that's just where these charming performances were recorded.

#### BLUEGRASS

#### JEFF WHITE "The Broken Road"

Writer: Jeff White/Pete Wernick; Producer: Jeff White; Publisher: Shiroisan/Niwot, BMI/ASCAP; Rounder 11661-0455 (track) ([www.rounder.com](http://www.rounder.com))

I loved this guy's debut album. If anything, his tenor is purer than before and his guitar work is even more dextrous. Musical support from the likes of Vince Gill, Alison Krauss, Jerry Douglas, Dawn Sears, Jason Carter and Pete Wernick sure don't hurt.

#### HONORABLE MENTIONS

James Marvell/El Primer Dia/Cabin Creek

Herb Remington/Slippin' Around/Glad Music

Jeff Weber/This Is Love/Texhoma

Rheanne Rivers/Are You Sincere/VG40

Lubos Malina/The Tree Of Leaf And Fire/Compass

Bill & Audrey/Looking Back To See/Reckless

Lisa Bowman/Which Way/LRC

Skip Gorman/A Cowboy's Wild Song To His Herd/Rounder

John Wesley Harding/The Singer's Request/Zero Hour

## TROWER

### Nancy Russell

President, FORCE

1505 16th Ave. S.

Nashville, TN 37212

615-385-4646 • Fax: 615-385-5840



After more than a decade in the whirl of publicity, Nancy Russell feels that artist management is a "natural progression." She never could have realized how fast the progression might be played out, though.

At the beginning of February, Nancy went from publicist for Trisha Yearwood to serving as Yearwood's manager. It's her second stint at the management game, although the first one, she says with a smile, hardly counted. "Years ago, I guess around the early 1980s, I managed this punk band in California. I was also their publicist, road manager and everything else. It was fun when you look back at it, but it's really not

the same thing as doing this."

Truer words were never spoken. Nancy can recall a time when the band was so broke they had to play the slot machines in Vegas to pay for a hotel room (they lucked out, by the way). The stakes with Yearwood, the reigning CMA Female Vocalist of the Year, are significantly higher.

"There are so many areas you can jump into now," Russell explains. "Already, we've had meetings on the West Coast with film and TV people as to possible projects for Trisha. That is so different from publicity. You can be much more creative, and I'm really excited about that."

Russell's been a fixture in Nashville publicity circles since 1988, when she made the move

from California. A series of odd jobs—ranging from hotel room service to janitor—was soon followed by her first real industry gig with the Jim Halsey Company. "Jim's the one who gave me a chance," she recalls fondly. "I learned so much from him, but the one thing that always sticks out is, 'Don't ever say something can't be done.' He was right, of course."

With Halsey, Russell eventually moved up to Director of Publicity and Public Relations. She then came under the guidance of prominent Nashville publicist Evelyn Shriver. "Evelyn taught me a lot about good business practices," Russell says. She also learned that grim truths must be approached when dealing with artists. "I will always remember the 'Reality is' speech that Evelyn often had to give her clients. It's not easy, but it has to be done. That is the toughest thing about this side of the business," she adds.

"It's awful when it doesn't happen for an artist, especially one that you care about. I hate the guilt

feelings. I know that some people can maintain their lives and not be affected. But I take it home with me. I want the artist to be happy."

Russell started her own company, FORCE, in July of 1995. Currently, the firm works with Yearwood, Alan Jackson (for publicity), Junior Brown, The Mavericks and its most recent client, Mandy Barnett. While Russell's main duties will involve Yearwood from this point, she will continue to oversee the publicity side of the company as well.

Any upward move brings its share of challenges, which Russell feels poised to tackle. "I was really ready for something new," she says. "Being in management makes you have a better focus, and it's easier to make a career happen from this end. Trisha and I have worked together a really long time. We're a great partnership. We think alike, and share a lot of the same philosophies. It's going to be a lot of fun for both of us."

—Bob Paxman

# NAVIGATE NASHVILLE

WITH MUSIC ROW'S BEST SELLING RESOURCE GUIDES!



## IN CHARGE

An exhaustive listing of almost 500 of the Nashville music community's top decision makers with photo, contact information and short profiles. Also includes reference appendices, Nashville labels, their staff and rosters.



## ARTIST ROSTER

The In Charge companion lists A&R, booking, management and publicity contacts for all major and many independent recording artists. Now includes Christian artists and a label A&R staff photo directory.



## A MUST FOR SONGWRITERS & PUBLISHERS!



To Order Send: \$29.95 + \$4.55 P&H for each guide. Buy both for \$59.90 and P&H is Free.

Send payment to: Music Row 1231 17th Ave. S., Nashville, TN 37212. Order by phone: 615-321-3617 VISA • MC



Beckett Music and Almo Music Congratulate

## JESS BROWN

on adding two more hits to the list

### "A Little Past Little Rock"

Lee Ann Womack

### "Cover You In Kisses"

John Michael Montgomery

### "You Gotta Love That"

Neal McCoy

### "Rope The Moon"

John Michael Montgomery

### "I Need You"

Trisha Yearwood

### "The Coast Is Clear"

Tracy Lawrence

### "Do It Again"

### "When And Where"

### "Through His Eyes"

### "Too Good Looking"

etc .

## ARE YOU IN CHARGE?

The *In Charge* guide is not intended to be a social register. Its aim is to present and profile the most influential figures in the Nashville-based entertainment industry; people who buy or sell significant quantities of goods & services and those who are crucial in building entertainment careers for others.

If you were **NOT** included in last year's issue of *In Charge: Music Row's Decision Makers* but feel you merit inclusion in the 1999 edition, please send the following form and a recent black-and-white head shot to us by March 18 for consideration.

If you were included in last year's issue, you will receive a separate form in the mail to fill out.

Enclosed is my black-and-white head shot

Name: \_\_\_\_\_

Company & Title: \_\_\_\_\_

Company Address: \_\_\_\_\_  
\_\_\_\_\_

Company Phone: \_\_\_\_\_

Fax Number: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

Key person who can speak for your company: \_\_\_\_\_

Title: \_\_\_\_\_

1. How long have you been employed by this company/group? \_\_\_\_\_
2. What are your primary duties? \_\_\_\_\_
3. Please list some of your recent clients if you are a manager, producer, booking agent, publicist, or video director. \_\_\_\_\_  
\_\_\_\_\_
4. What board or executive positions do you now hold in music-related organizations? \_\_\_\_\_  
\_\_\_\_\_
5. Describe any hobbies, special interests or non-musical areas of expertise. \_\_\_\_\_  
\_\_\_\_\_

Active Music Row subscribers (as of March 25, 1999) receive the *In Charge* issue at no extra cost. Non-subscribers may purchase single copies of *In Charge* for \$29.95. If you do not already have a subscription, use MasterCard or Visa and call 615-321-3617.

Music Row Publications, Inc. • P.O. Box 158542, Nashville, TN 37215 • (615) 321-3617 • Fax 615-329-0852  
news@musicrow.com • www.musicrow.com





# Americana's Fundamental Flaw; AAA Delivers

We're continuing our look into the Americana and AAA formats as experienced by the major labels on the Row. This week we talked with Chris Stacey, Senior Director, National Promotion/Artist Development at Mercury Nashville. Stacey works primarily the non-mainstream country formats. In the last few years he's worked albums by Neal Coty, Kim Richey, William Topley and others. Richey was named Americana Artist of the Year for 1997, and William Topley made major inroads in AAA. And then of course there's that Shania pop thing.

While Stacey is a supporter and major fan of both Americana and AAA, he has found them to have disparate value in exposing his artists.

"I don't mean to make Americana a whipping post, but I have to be honest—as a major record label, it's hard to justify spending money on independent promotion to try to break an act at that format when you look at the sales you get in return. You can have a top five at Americana and hardly generate triple digit sales figures." Stacey also notes that an indie promoter for Americana costs the same as one for AC.

Stacey calls himself a "huge fan" of Americana, regardless. So much so that he and other major label reps, along with

programmers and media folks involved in the format, have held meetings to try and figure out how to "rally around the format."

What they came up with, unfortunately, is the opinion that there's a fundamental flaw in the Americana way.

"Americana is an album-based format; it's not singles driven. Historically, in the music business, we've proven that to generate sales, you have to have familiarity—which comes from repetitive play of a single. So, let's say, hypothetically, we put out a Kim Richey record and market it to Americana. They might fall in love with it, start playing it. But they play five or six cuts, and then in 16-18 weeks, they're done with the album."

Is there an answer? "I think that for Americana to really succeed, we have to come up with some sort of a balance."

Another problem with the format for record sellers is that most Americana stations, with few exceptions, do not reach major markets. "Most of them are in small towns," says Stacey, "except KHYI in Dallas. WFUV in NYC and WXPB in Philadelphia are public stations that broadcast Americana, but they're not 24-hour continuous Americana format."

"The positive thing about the format," says Stacey, "is that the people who listen are very active buyers. People who hear a song one time on the Americana format really will say, 'Oh, I've got to go get that.' Unfortunately, there's just not very many of them. The most important thing is, there's not one station with huge success in a major market. We all keep rooting for it. We want KHYI in Dallas to just blow up and have great numbers so the people who are the fans of this music can hear it."

While Stacey sees both Americana and AAA as "launching pad formats," he's only seen tangible success at AAA. "The AAA format is an invaluable tool for breaking an act in the rock world. There

are many examples—Sheryl Crow, Counting Crows. Shawn Mullins is a prime example.

"Despite the fact that the AAA reporting base is small," [depending on which trade you read, says Stacey, there are from 40 to 100 reporting stations], "there are some major league players in that world—KFOG in San Francisco, XRT in Chicago; KBBC in Boulder which reaches the Denver market has very strong numbers there."

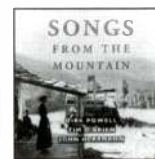
Mercury sold some 18,000 William Topley albums in the Denver/Boulder market, launching him from AAA to AC and hot AC. "It turned him in to a star in that market," says Stacey.

So while AAA has gained respect with pop-rock bound acts and their marketers, Americana is still looking for that foothold.

"We're constantly trying to figure out how we make the Americana format better, how we make it work for our artists; how we use this format as it exists today. We look at those things and discuss it all the time. We haven't perfected the science yet."

## RECORDVIEWS

**Dirk Powell, Tim O'Brien, John Herrmann**  
**Songs From The Mountain**



(Howdy Skies 1001)  
Producer: Tim O'Brien—  
Friends Dirk Powell and  
Tim O'Brien got together  
at the Folk Alliance in  
Memphis last year, and

mused of their mutual desire to record a companion CD to Charles Frazier's highly acclaimed novel *Cold Mountain*. They soon enlisted banjoist John Herrmann, and *Songs From The Mountain* was born. To accomplish the goal, though, they had to start and fund their own record label, clear rights with the novel purveyors, including publishers, film companies and author. As it turns out, Frazier was already a fan of the three musicians, so the rest was made a bit easier. While the three wrote several original pieces for the project, most of the 18 tracks on *Songs From The Mountain* are primarily old fiddle and banjo tunes, ballads and hymns; all referred to either directly or indirectly in *Cold Mountain*. Besides being beautiful—lovingly performed by the three, plus Ron McCoury,

*"The people  
who listen  
to Americana  
are very  
active buyers."*

so much **MOORE!**  
media & marketing

— Martha E. Moore —

(615) 298-1689  
fax (615) 298-1446  
email: marthamoore@home.com

Andrea Zonn, Mollie O'Brien, Pete Wernick, Charles Sawtelle and Nick Forster—it's an aural history of the then war-ravaged mountain culture of western North Carolina, and a link to the Scots/Irish and English immigrants who bore the devastation and re-built the hearty culture from whence come many of us. As a native Western North Carolinian myself, so many of these tunes brought back specific memories of Saturday night pickin's. Some only *seemed* familiar though, and did so because, as the liner notes say, this music is part of our cultural memory. For this mountain girl, it's a warm visit home.

**Terry Allen/Salivation** (Sugar Hill 1061)—If you know who Terry Allen is, then you don't need a word from me to be waiting with bated breath for this to hit the streets. If you're not familiar with him, (*Entertainment Weekly* once called his music "country at its buck-nakedest;" Dan Rather dubbed him the "Pavarotti of the Plains"), you're missing a downhome renaissance man. He's a sculptor, painter, video artist and playwright. And he's a delectable, irreverent tunesmith. For *Salivation*, take Guy Clark, Joe Ely, John Prine, Sammy Cahn, mix well; add a dash of Quentin Tarentino, a pinch each of Tennessee and Robin Williams, sprinkle with William Faulkner; stir gently. Cooks itself. Prepare for a brilliant musical feast, southern style.

#### Please Release Me...

Spring promises a true bounty of product we can't wait to wrap our ears around. They include: **The Iguanas/Sugar Town** (Koch, 3/23): Rich musical diversity like their home New Orleans; fuses R&B, jazz, Tex-Mex and Cajun••**Bill Lloyd/Standing On The Shoulders Of Giants** (Koch, 3/23): Power Pop featuring guest appearances from Marshall Crenshaw, Al Anderson, Kim Richey, Rusty Young, Al Kooper, more••**Paul Zarzyski**, cowboy poet; produced by Jim Rooney, Zarzyski's poems have been "scored" by the likes of Duane Eddy, Mike Henderson and John Hartford••**Clive Gregson/Happy Hour**; due any day from Compass. This British folk/popster makes great, smart music, and he's a heckuva nice guy, too••Koch reissues: two from **Willie Nelson**, one from **Bobby Bare** and, believe it or not, a collection of wrestling hits. (I didn't know there were any, either). \*



## NO ONE DIGS MUSIC ROW LIKE WE DO.

SunTrust announces the groundbreaking  
of our Music Row Financial Center,  
1026 17th Avenue South.

Opening December 1999

### SUNTRUST

*No One Banks the Business Like We Do*

1025 16th Avenue South Suite 101  
Nashville, TN 37212 • (615) 748-4451

*Pictured above, left to right: Donna Hilley, SunTrust Board of Directors, Brian Williams, Senior Vice President, Director/Music Private Banking, Tim DuBois, SunTrust Board of Directors, Margaret Calliban, Senior Vice President, Director/Personal Markets.*

# We Build A Better Mouse Trap,



## Web Sites

We build web sites that catch your audience and keep them coming back, promote your products and sell more. We help you use the internet, and do it without the cheese.

## Enhanced CDs/CD-ROMs

We create Interactive CD-ROMs and Enhanced CDs that lure your customers to buy. Did you know that the average music CD has lots of free space? Don't waste it. Use it. Ask us how.

[www.the-medialab.com](http://www.the-medialab.com) • (615) 320-9393



OVER 25 YEARS OF SHORT RUN, FAST DELIVERY, 4-COLOR PRINTING SERVICES FOR THE MUSIC INDUSTRY

120 20th AVE. S. • NASHVILLE, TN 37203 • PH:615-327-1758 • FAX: 615-329-4811 • [www.midtownprinting.com](http://www.midtownprinting.com)





## "So, you've added a little tonnage since the CMAs, haven't you?"

Last weekend I happened to be running some errands around town during the syndicated-show zero hour—about 6:00 pm on Sunday—and I surfed between three different "inside Nashville" offerings. Each had a slightly different slant, but basically they were all aimed at giving the friends & neighbors a peek at how it's done on Music Row; the tough road most stars traveled to get where they are, little anecdotes about recording the latest album and the obligatory *stories about how we found the songs*. For some reason we seem to think that people in Resume Speed, Iowa want desperately to know that a certain tape sat around unheard on the bus until the artist bumped into it by some miracle and just knew, *the very first time he/she heard it*, that he/she just had to record it. I think we kick this horse for a number of reasons. For one, by the time an artist has a couple albums out, we've already hyped the life story thing 'til it's paté, and we've got to talk about something. Secondly, we'd never get another interview if we asked the questions that occur to us naturally; "So, (name of female artist), you've added a little tonnage since the CMAs, haven't you?" The third reason is the one that troubles me. I'm very much afraid that we in the media suffer from a kind of tunnel vision. Spend much time on the Row and you'll hear all kinds of stories about where somebody found this song or how that tune became available just in time for the session or whatever. But is that really a big deal to John Q.? I don't think so. I think it's another example of us talking and writing to and for ourselves. We do it a lot, and it's got to be getting old, which makes us partially responsible for any downturn in the industry. What if I picked my car up from the mechanic and he assailed me with, "Wow, I was almost finished with the job, but I couldn't find an oil pump! Finally, I started cleaning off my bench, and there it was! It's like it was meant to be!" Uh, cool, Earl. Just gimme the key.

All this, however, can be thrown out the window when it comes to **Gretchen Peters**. You can talk or write about her songs at any time and in any context. Her latest Sony/ATV non-release, compiled by **Phil Self** as a vehicle for pitching for soundtrack inclusion, is *Words And Music*. Call Self at 615-726-8300. No writer anywhere has a deeper top drawer; one can hardly imagine a film genre that wouldn't be a perfect fit for at least one of her tunes. Included in this batch of twenty are cuts by **Bryan Adams**, **Patty Loveless**, **The Neville Brothers**, **Trisha Yearwood**, **Etta James**, **Shania Twain**, **Bonnie Raitt**... Sheesh. My own favs are Gretchen's six cuts, some of which are tagged as "from a forthcoming album." Please, God. In a righteous world, Gretchen would be an all-time, top-

selling artist. (Sigh). Ferret this pitch CD out somehow and be healed.

At least as prolific, if not as radio-approved, is **Tom Russell**, whose *The Man From God Knows Where* (HighTone) pushes him over the edge, from Ramblin' Man-About-America to downright folklorist. Twenty-six songs on which Russell gets his own Irish up, snooping through the last few generations on his paternal side. What he finds is similar to the mostly-American observations we know him for, and, as usual, he tells it like no one else can. I've always had a hard time cozying up to real Irish music. (I'd rather read *The Great Gatsby* ten more times than try to wade through *Finnegan's Wake* even once.) Russell weaves Irish & American elements together in such a way that you can feel the connection. His own songs mesh beautifully with the trad tunes he includes. Decades from now, when the names of today's platinum-sellers are little more than Trivial Pursuit answers, Tom Russell will be a valuable part of American history.

And in the "ripe for a deal" category, call up **Tim Ringer** 615-889-7212 and get him to send you a demo CD. Very cool rock

tunesmithing; intelligent but grooving, plus he sings his butt off and looks like a million bucks, which is what some indie chief with half a brain could make on the guy. (Well, okay, maybe not a *million*, but you know what I mean.) If you're local, you can catch him on the occasional Monday at the Gibson Cafe on Lower Broad. Tell him I sent you; maybe he'll have a good story about where he gets his songs. \*

### Merchandise With Earth Friendly Recycled Products

Caps, Jackets, T-shirts, Posters, Buttons,  
Key Chains, Cassette Cases, Jewel Boxes,  
Sport Bottles, Magnets, Tote Bags,  
Mousepads, & More!

Ask about Private Label Bottled Water.

VISA ADAPT AD SPECIALTY MasterCard  
TOLL FREE (888) 782-6974 • YBERKE@AOL.COM

**make a**

## Sound Impression

**Success** 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: [si@soundimpressions.com](mailto:si@soundimpressions.com)

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

[continued from page 9]

## SIGNINGS

## RECORDING

Jerry Kilgore • Virgin  
Wynonna • Mercury/Curb

## PUBLISHING

Sharan Vaughn • DreamWorks  
Sluggo Morrisette, Brice Long • C&P Nashville

## BOOKING

Lori Smith • MSP, Inc.  
Asleep At The Wheel • Buddy Lee Attractions

## MANAGEMENT

Lori Smith, Del Reeves • MSP, Inc.

TOP OF THE  
CHRISTIAN CHARTS

## CHRISTIAN HIT RADIO

"Believe" • Newsboys • Star Song

## INSPIRATIONAL

"You Are Still Holy" • Kim Hill • Star Song

## ADULT CONTEMPORARY

"Needful Hands" • Jars Of Clay • Rocketown

## ROCK

"My Friend (So Long)" • dc Talk • ForeFront

## GOSPEL SALES

*Nu Nation Project* • Kirk Franklin • Gospo Centric

## CHRISTIAN SALES

*A Maze Of Grace* • Avalon • Sparrow

## GENERAL MARKET ALBUM SALES

*Nu Nation Project* • Kirk Franklin • Gospo Centric

Source: CCM Update 2/15/99. Reprinted by permission.

UPCOMING  
ALBUM RELEASES

## ASYLUM

Monte Warden—*Stranger To Me Now*—Mar. 9  
Lila McCann—*Something In The Air*—Mar. 23  
Jon Randall—*Cold Coffee Morning*—Apr. 27

## BLUEHAT

Charlie Daniels—*Tailgate Party*—Mar. 9

## DREAMWORKS

Jessica Andrews—*Heart Shaped World*—Mar. 23  
Nitty Gritty Dirt Band—*Bang, Bang, Bang*—April 20

## LUCKY DOG

David Allan Coe—*Recommended For Airplay*—Mar. 30

## VIRGIN

Julie Reeves—*It's About Time*—Apr. 20

## WARNER BROS.

Claudia Church—*Claudia Church*—Mar. 9  
James Prosser—*Life Goes On*—Apr. 27

## BUSINESS NEWS

BMI has launched a field trial with watermarking companies ARIS, Blue Spike, Cognicity and Liquid Audio to test the technology's ability to identify BMI represented works when they are performed on television, radio, cable and online. As part of the trial, BMI will digitally encode watermarks into specific pieces of music and attempt to detect the watermarks through electronic monitoring stations that will be set up in major markets across the country. The trials will provide BMI with practical experience in encoding and decoding watermarks, and downloading and integrating the data into BMI's music performance tracking system. The test is scheduled to begin this month. The information detected through the trials will be analyzed to determine the accuracy and robustness of the various watermarking technologies...

SPARS' BizTech '99 Conference is scheduled May 15-16 at Chicago's Midland Hotel. Gateway Mastering's **Bob Ludwig** will keynote, "Navigating The Future: Audio Delivery Technologies." Other topics will include the future of signal processing, workstation technology, and image building. 561-641-6648 or <spars@spars.com>...

In the wake of the first wave of layoffs as a result of the PolyGram/Universal merger, *Music Business Daily*, the online newsletter dedicated to music professionals, and talkmusic.com, the online home of *Music Business Daily*, are offering help to employees and bands displaced by the merger. In what has been dubbed "Merger

Relief," the *Music Business Daily* is offering free advertisements to former PolyGram employees and bands looking for a new home in the music industry. A special page has been created at <www.talkmusic.com> to form an online employment resource center. To post or check classifieds, visit the site or e-mail daily@talkmusic.com for more information...

Leadership Music is accepting applications from established entertainment industry leaders for the next class of participants. Written requests only for application forms are being accepted through April 1; deadline for submissions is May 1. PO Box 158010, 37215-8010...

The 19th Annual ASCAP foundation Country Songwriters Workshop will begin in April 1999 at the ASCAP Nashville office and continue for five consecutive weekly evening sessions. Moderated by **Gretchen Peters**, the workshop will feature guest panelists from across the country music spectrum including composers, lyricists, publishers, producers and performers. Writers interested in applying for the workshop are requested to send a résumé or brief musical bio with cassette tape of two original songs plus typed lyric sheets to ASCAP Foundation Country Workshop, 2 Music Square West, 37203. Deadline for entries is April 1...

QVC, the cable electronic retailer, kicked off an ongoing series, "QVC's Music Shop" devoted to music merchandise on January 26 with **Quincy Jones**, **David Crosby** and **Merle Haggard**. Haggard sold out 4,800 CDs/cassettes in just 10 minutes...

Attorney **Terry D. Aronoff** has joined



**IT'S A GIRL THANG**—The Trio gathered together in New York City after a 12-year hiatus to promote their new Asylum CD, *Trio II*—which entered the album sales chart at No. 5 with 26,500 units scanned the first week. Pictured L-R: Dolly Parton, Asylum President Evelyn Shriver, Linda Ronstadt, Asylum Sr. VP Susan Nadler, Emmylou Harris.



**WHICH ONE'S BOOTSY?—**Hollywood's RockWalk recently paid homage to many of the world's greatest bass players by inducting them into RockWalk. Pictured L-R: RockWalk's Ray Scherr, inductees Billy Sheehan, Stanley Clark, Leland Sklar, Tim Bogert, Bootsy Collins; Guitar Center store manager Jeff Sazant, RockWalk's Dave Weideman, inductees Tony Levin, Larry Graham; NARAS President/CEO Mike Green and actor Steven Seagal.

Kilpatrick Stockton Law Firm in Atlanta, GA. Aronoff practices corporate and entertainment law with a focus on high-level employment and compensation arrangements for entertainment figures. His clients have included **Willie Nelson**, **George Strait** and the publishing catalogues of **B.B. King** and **Merle Haggard**...

The 7th Annual Music Industry Summit and Showcases, produced by MWI, will take place June 17-19 in Nashville. Among the artists showcasing are **The Groobeers** with lead singer **Susan Gibson**, who wrote the Dixie Chicks' "Wide Open Spaces," Boston-based jazz guitarist **Jane Miller**, **Deb Pasternak** and 17-year-old **Russ Caldwell**. A few showcase slots are still available. 615-860-4084 or MWIboss8@aol.com. <www.angelfire.com/MWI/index.html>...

The RIAA has filed a civil suit on behalf of its member record companies against Pioneer Video Manufacturing, a CD manufacturing facility in Carson, CA. The facility allegedly manufactured hundreds of unauthorized recordings, the majority by Latin music artists. The suit claims Pioneer knew that numerous jobs it accepted were pirate discs. In another such action, the RIAA will receive a \$2.5 million settlement for claims of copyright infringement from American Multimedia, Inc., a replicating facility in Burlington, NC. In addition, the company has agreed to adopt all the RIAA's Anti-Piracy Good Business Practices...

**Marty Martel/MSP, Inc.** has a new web site at <www.angelfire.com/tn/nna/index.html>...

*Country Music News*, a Belgian country music fan magazine, recently held their first annual awards fete at the Ashford International Hotel in Kent, England. Award winners included: **Garth Brooks**—Entertainer of the Year; **The Key/Vince Gill**—Album; "All The Good Ones Are Gone," **Bob McDill/Dean Dillon**—Song; **Shania Twain**—Female Vocalist; **Alan Jackson**—Male Vocalist; **Diamond Rio**—Vocal Group; **The Woodys**—Vocal Duo; **BR5-49**—Touring Group; **Alabama**—Living Legend/Group; **Waylon Jennings**—Living Legend/Artist; **Johnny**

**Cash**—Pioneer Award; **Roy Rogers**—Achievement Award; **The Lynns**—Horizon Award; **Bob Saporiti**—International Talent Scout Award...

#### LABEL NEWS

MCA Nashville has become the first record company to utilize a2b Mail to send a preview of **Chely Wright**'s latest single, "Single White Female," to radio. After hearing the audio sample which does not require download—a mini a2b music player is imbedded into the e-mail message—programmers can



**Bob Saporiti**

then click a link to obtain the full track as a secure digital download...

DreamWorks Nashville has combined forces with TNN and country.com to launch *Century of Country: Definitive Country Music Encyclopedia*—the world's first interactive country music encyclopedia. The CD Rom, based on musicologist **Barry McCloud**'s book *Definitive Country: The Ultimate Encyclopedia of Country Music and Its Performers*, is a product of StarWorks, an electronic publisher and software developer. The disc, priced at \$29.98, will be available in early April...

Dreamcatcher Records has signed a long-term international distribution agreement with Trans Continental Records...



**WE'LL ALL LIKE TO KNOW—**ASCAP recently hosted a number one party for Rory Lee and his song, "Someone I Used To Know," recorded by Collin Raye. Pictured L-R: Harlan Howard, Raye, Melanie Howard of Melanie Howard Music, Lee and ASCAP VP Connie Bradley. Photo: Alan Mayor

Hey Look!  
We're On The Web!

TOLL FREE  
800-538-2336



ALL FORMATS!  
BEST PRICES!

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

**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



**IT'S NOT SO BLACK AND WHITE**—BMI recently hosted a reception and staged reading of *American Duet*, a musical created by songwriter Marcus Hummon and actor/director Bill Feehely. The play, which tells of two cultural anomalies—an African-American country singer and a white American world music artist with African roots—debuted at St. Augustine's Chapel at Vanderbilt in late February. Pictured L-R: Hummon, BMG Publishing's Karen Conrad, Feehely, Actors Bridge board chair Vali Forrister and BMI's David Preston. Photo: Beth Gwinn

**PUBLISHING NEWS**

Entries are now being accepted in the 1999 USA Songwriting Contest in 15 different categories including pop, rock, country, R&B, hip-hop/rap, folk, jazz, world, Latin and more. Deadline for entries is May 31. 1-877-USA-SONG or <www.songwriting.net>...

**ARTIST NEWS**

Jeff Foxworthy has left Warner Bros. and signed with DreamWorks...Kevin Sharp has exited Asylum...

Deana Carter has become the National Kidney Foundation Spokesperson for organ donation...

Allison Moorer was nominated for an Oscar in the category of Best Original Song for "A Soft Place To



Allison Moorer

Fall," from *The Horse Whisperer* film and soundtrack. Moorer co-wrote the song with Gwil Owen...

Garth Brooks is attending San Diego Padres' Spring Training Camp in Peoria, AZ as a non-roster invitee. In lieu of salary, the Padres Foundation will make a contribution to The Touch 'Em All Foundation, a charitable collaboration among major league baseball players, entertainers and corporate partners. Headquartered in Denver, the foundation was started by Brooks and Bo Mitchell, who serves as the foundation's president. Former Padres Marketing VP Don Johnson is the foundation's COO. Said Brooks: "My first and foremost goal is to not embarrass major league baseball or the Padres. I'm excited for what this can do for the children and I'm living the dream of every guy who has every wanted to play major league baseball..."

Clint Black and Mac Davis have recorded

voice-overs as radio sportscasters for an upcoming episode of Fox TV's animated series *King Of The Hill*. Air date to be announced...

The family of Grandpa Jones recently donated the late banjoist/comedian's stage costume and make-up kit to the archives of the Country Music Hall of Fame. Among the items are his boots, which date from the Civil War era. They were reportedly re-soled 13 times and ultimately equipped with metal inserts to help retain their shape. Jones wore the boots throughout his 77-year career...

Charley Pride will be inducted into the Hollywood Walk of Fame this June...

Reba McEntire recently performed at the American Film Institute's Lifetime Achievement Award gala honoring Dustin Hoffman. ABC filmed the event, which will air sometime this spring...

Collin Raye has joined the musical line up for Walt Disney World's Happy Easter Parade and Television Show, to air April 4 on CBS...

Alabama lead guitarist Jeff Cook has introduced a new amplifier and guitar company, Stinger Guitars, in Ft. Payne, AL. 877-845-2271...

Aussie artist Kasey Chambers has inked a down-under deal with EMI Music Australia...

**BENEFIT NEWS**

Steve Earle and Sister Helen Prejean will host a concert featuring Emmylou Harris, Jackson Brown and the Indigo Girls at the Ryman, April 12, as part of *Journey of Hope...From Violence To Healing*, a statewide two-week event hosted by the Tennessee Coalition to Abolish State Killing (TCASK). 918-743-8119...

The Bud Light Tracy Lawrence Golf Classic will take place April 13 at Old Orchard

ADMIT ONE	ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	dc Talk, The W's, Jennifer Knapp	\$230,219	9,894	55	Reunion Arena	Dallas, TX	2/5
	Martina McBride, Diamond Rio	\$117,756	4,608	100	Fox Theatre	Atlanta, GA	2/5
	Martina McBride, Diamond Rio	\$94,791	3,869	85	La Crosse Center	La Crosse, WI	1/28
	Sara Evans	\$6,773	846	58	Wildhorse Saloon	Nashville, TN	1/22
	T. Graham Brown	\$4,545	546	37	Wildhorse Saloon	Nashville, TN	1/29

source: amusement business

**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 262-1004

**Steve Lehner**

Precision  
Piano Tuning  
**292-2950**

Golf Club in Houston, TX. The tournament will benefit Cystic Fibrosis Foundation. 713-467-7377...

The Charlie Daniels Band Volunteer Jam Tour '99 has entered into a charity partnership with Habitat For Humanity, pledging to build a number of homes in Volunteer Jam tour markets. The tour kicks off April 21 in Jackson, TN and culminates June 13 in Rochester, New York, marking the first time the Volunteer Jam expands to tour status. 615-443-2112...

**Bill Anderson** will host his City Lights Festival III on June 25th in his "adopted" hometown of



**Bill Anderson**

of Commerce, GA. Steve Wariner will headline this year's festival which will benefit a Performing Arts Center in Commerce...

**Joe Diffie's** annual Country Steps In For First Steps concert held on February 14 at the Ryman raised over \$70,000 for local schools associated with First Steps, Inc...

**Billy Dean**, fresh out of his Capitol Records deal, is busy working on a "live" studio album which he plans to record with a studio audience during Fan Fair, a Christmas album, and will appear in the USA Network feature *A Face To Kill For* this April...

#### TV/FILM NEWS

The **Russ Roberts/Doodle Owens/Christy Speer** song "That Same Old Feeling" can be heard in *Varsity Blues*, now in a theatre near you...

#### CHRISTIAN NEWS

CCM Communications has acquired *Christian Research Report* and the *CRR New Music Guide*. The CCM Update, published by CCM Communications, and CRR will continue to operate as two separate publications. CRR co-founder and publisher **Brad Burkhart** will continue to serve as Editorial Consultant and co-founder **Tamra Brown** will continue only through the immediate transition phase. CRR's Research Editor **Brian Lowring** will remain in his current role. Except for chart compilation, which will continue to be handled in Atlanta, CRR will be published from CCM Communications' Nashville headquarters. CCM Communications was recently acquired by Salem Communications Corporation, the leading Christian radio broadcast company in the US and purveyor of contemporary Christian media content including *CCM Magazine*, *Aspire*, and the weekly radio show *CCM Countdown with Gary Chapman*...

**Vanessa Whitwell** has replaced **Deborah Schnell** in the vocal group Sierra...

Didax Inc., creator of crosswalk.com, a Christian web community, has bowed the First Annual Crosswalk.com Music Awards. Members and visitors to the music channel at the site can vote in a variety of Christian music categories through March 14. Winners will be announced March 16...

**John Mendola** has formed Psalms For The World Music Group to represent Christian artists in the international marketplace. 949-766-7979 or <home.earthlink.net/~jmendola>...

Essential Records has launched a new

imprint, Watershed Records, to focus on signing singer/songwriters and marketing them to a primarily college-age audience via strategic grassroots efforts. **Cliff Young** of *Caedmon's Call* will co-chair the imprint with **Robert Beeson**, VP/GM of Essential...

The Bill Gaither Nashville Homecoming Celebration, a fundraiser for the Gospel Music Trust Fund, is scheduled for April 20th, 7pm at the Nashville Arena. Tickets are available at Ticketmaster and the Arena Box Office. \*

## Writer's Notes

### Tommy Lee James

**BIRTHPLACE:** Roanoke, VA

**YEARS IN NASHVILLE:** 12

**PUBLISHER:** Still Working Music

**HITS/CUTS/CHART ACTION:** "Wrong Again," Martina McBride; "A Man This Lonely," "If You See Him/Her," Brooks & Dunn/Reba; "And Still," Reba McEntire

**FAVORITE SONG YOU WROTE:** This week it's "I Don't Wanna Love Without You," with Jennifer Kimball

**FAVORITE SONG YOU DIDN'T WRITE:** This week it's "I Know You," from Jann Arden's album *Happy?* It's so real it's scary.

**ON WHAT INSTRUMENT DO YOU WRITE?** Piano, guitar

**INFLUENCES:** From Elvis to Alanis

**ADVICE TO WRITERS:** Take advice with a big grain of salt.

**LITTLE KNOWN BIOGRAPHICAL FACT:** Won my high school talent show singing a Barry Manilow song in a white suit.

**ISSUES FACING SONGWRITERS TODAY:** Use of intellectual property over the internet.

**We liked Tommy Lee's advice to writers and wondered what made him say that.** I kind of lost myself when I first came to town; I made the mistake of listening to everything everybody said. I tried way too hard to write "country" songs. Now I write kind of "poppy" stuff. As long as it has that human element in the lyric, it works for Nashville—as long as it's not too R&B or something. I just took everybody's advice; I took everybody way too seriously. But that's a common mistake, I think—you try to write for the radio when you first come to town, instead of doing what you do, instead of following your heart. **What's the worst advice anybody ever gave you?** Oh gosh! I remember one time this well respected guy took me outside at the Bluebird after a show and told me my songs had too many chords in them. (Much laughter). I don't think there was any one thing that was that bad, but you trust people to know what they're talking about at first. At least I did. **So what's the best advice anybody ever gave you?** Gosh. I *am* going to have to go home and take a nap after this. The best? To save my money. There's no pension plan for songwriters. **And which three people in history would you have over for dinner?** First, Jesus. Probably everybody says that, right? **So far, yes.** The Dalai Lama; and the third would have to be Paul McCartney. He's my idol. I could have a bigger dinner party though. **Finally, Tommy Lee, we have to know—which Barry Manilow song won you that talent contest?** "Mandy." Isn't that embarrassing? But you should've seen this white suit. It had an orange shirt with it—a leisure suit-y kind of thing. 'Course this was the mid-70s, stacked heels; I looked pretty bad.





**CLAUDIA CHURCH**  
**Claudia Church**

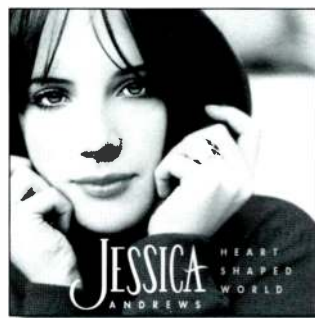
(Reprise 47182)

Producer: Rodney Crowell

**Prime Cuts:** "Home In My Heart," "Just As Long As You Love Me," "I Don't Fall In Love So Easy"

**Critique:** Surrounded by jangly guitars and Beatles-style background vocals, Claudia Church's self-titled debut release has a pleasant, ear-tingling quality about it, certainly the result of producer Crowell's influence. The songs, while mainly dealing with innocuous love themes and small-town life, are at least catchy and bright. But Church mostly communicates them in an even manner that's not quite distinctive enough. "What's The Matter With You Baby," for example, sounds no different than its thematic opposite, "Lost In A Feeling." Then, however, you get to "Just As Long As You Love Me" and "I Don't Fall In Love So Easy," and it feels as though she received a B-12 shot of personality. "Just As Long As You Love Me" absolutely rocks throughout, with Church getting down to business in a folk-rock, soulful tone that's a perfect match for the atmosphere. It would not be stretching matters to make a favorable Ronstadt comparison. Same with "I Don't Fall In Love So Easy," where her phrasing is far more distinguishable. Easily the most fascinating cut on the album is "Home In My Heart," which she co-wrote with Crowell, best described as a stream-of-consciousness "Strawberry Wine." "The Streets Of Nashville," on the other hand, seems a good idea gone wrong, overly repetitious and full of outdated images like "Rhinestone Cadillacs." Church has polish and control, as well as looks that can definitely be packaged. But those may not be enough to push her over the top, unless she can recreate more of her finer moments.

—Bob Paxman



**JESSICA ANDREWS**  
**Heart Shaped World**

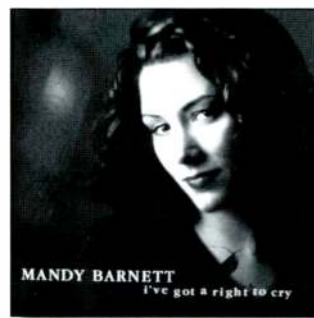
(DreamWorks 50104)

Producer: Byron Gallimore

**Prime Cuts:** "The Riverside," "Unbreakable Heart," "I Do Now"

**Critique:** Since the phenomenal success of LeAnn Rimes and, to a lesser extent, Lila McCann, the rush has been on to find the next new, young country music superstar. DreamWorks introduces its contender, 15-year-old Jessica Andrews, with a deftly produced debut project that boasts 12 tunes by some of Nashville's top songwriters. With powerhouse vocals and a sassy attitude, Andrews handles material that runs the gamut from wholesome to suggestive. "James Dean In Tennessee" and "You Go First" get the CD off to a peppy start, and Andrews is right at home, providing just the right amount of sass. She tackles a more mature theme in "The Riverside," a touching love song complemented by a simple arrangement. Andrews picks up the pace with "Whatever," a teenage anthem delivered with gusto. "Unbreakable Heart" showcases Andrews' ability to tell a story and touch the listener's heart. She turns on the sass again for another tale of woe, "Hungry Love" with a decidedly feisty rendition. On the title cut, the power of Andrews' voice virtually explodes. "I'll Take Your Heart," "Ruby Shoes" and "I've Been Waiting For You" add more toe-tapping appeal. "I Do Now" is another stand-out, with true-to-life lyrics sung with compassion and true emotion. Andrews first drew attention for "I Will Be There For You," one of the tunes included on *The Prince of Egypt-Nashville* album (sort of a bonus track here). All in all, Andrews delivers a dandy debut combining strong vocal prowess with contemporary songs. If she sounds this appealing at 15, imagine how much more you're going to love her voice as it matures.

—Janet E. Williams



**MANDY BARNETT**  
**I've Got A Right To Cry**

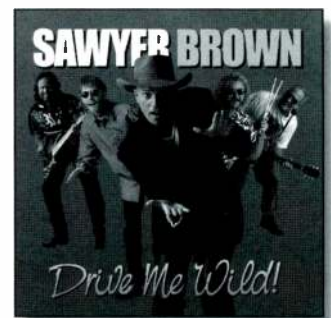
(Sire 31046)

Producers: Owen Bradley, Harold Bradley, Bobby Bradley, Mandy Barnett

**Prime Cuts:** "Ever True Evermore," "Funny, Familiar, Forgotten Feelings," "Falling, Falling, Falling"

**Critique:** If you want a fine example of cosmopolitan retro-country, look no further than Mandy Barnett's new release, *I've Got A Right To Cry*. From song selection to the late Owen Bradley's seamless production—including Anita Kerr-like backing chorus, tic-toc bass and tinkling piano—to Barnett's torchy vocals, this album seems to have been recorded in a 1960 time warp. Barnett and the Bradley bunch have made what amounts to "the lost Patsy Cline LP." But as nifty as it is, what radio format will touch it today? What's the marketing plan here? How many Frank Sinatra, Jr. albums do you own? Yes, Ms. Barnett—who got her break portraying the legendary singer in *Always, Patsy Cline*—does this type of material well, bringing a depth of feeling and soulfulness to songs such as "Mistakes," or the title track. *I've Got A Right To Cry* seems a one-trick pony compared to k.d. lang's *Shadowlands*, her own visit to Patsyland, also produced by Owen Bradley. I prefer Barnett's self-titled 1996 *Asylum* debut because on it she showcases not only great takes on standards like Willie Nelson's "Three Days," but also such cutting edge songs as Jim Lauderdale's "Planet Of Love." Without that compromise, this ballad-heavy album, as good as it is, will likely get lost in the shuffle and too many people won't get the opportunity to hear the best voice in Nashville. Then Mandy Barnett will have a right to cry.

—Ron Young



**SAWYER BROWN**  
**Drive Me Wild**

(Curb 77902) Producers: Mark Miller, Mac McAnally

**Prime Cuts:** "800 Pound Jesus," "Soul Searchin'"

**Critique:** After 15 albums, Mark Miller and longtime cohort Mac McAnally know how to put together a polished product. On *Drive Me Wild*, perfectly executed guitar licks tumble gently over tasteful organ pads and lush vocal harmonies. Every impeccably appropriate arrangement is performed immaculately in sync with the relaxed heartbeat of crisply recorded (albeit subdued) drums and bass. But when you strip away the squeaky clean production, you're left with a sleepy collection of 11 tunes, nine of which don't take any chances or make any statements. In S.B.'s defense, if you're still crankin' out hits after 16 years and 3,000 concerts, it's hard to argue with the "if it ain't broke" mentality. Like the warm and fuzzy bed surrounding him, Miller's vocal is neither offensive nor distinctive. It's...well, safe. It's hard to feel Miller's pain on this record, or hear heritage, attitude, or zest. The saving grace—no pun intended—is "800 Pound Jesus," about a troubled soul who finds solace in a statue he bought at a garage sale. Though the object is lifeless, it takes an active role in the protagonist's life, symbolically and literally. Chock full of clever word play—*He's a rock of ages on a gravel road and I never had a more solid friend*—Miller's sincere delivery never undermines the (ahem) weight of the topic. Ironically, *Drive Me Wild* winds down with "Soul Searchin'," a Gospel-flavored tune about the desire to be a better man. With a little soul searchin' of their own, Miller and crew would be perfectly capable of delivering a harder-hitting album than this.

—Brett Ratner



# "...absolutely jacked about '99."

Martina McBride takes top honors this week. Her *SongPower Index* score of 8.17 for "Whatever You Say" bolsters her position as an automatic add artist. "Martina is finally reaching that next level," affirms **Doug Montgomery** at WBCT.



MARTINA McBRIDE

"She is so underrated. Glad to see her having such great hits." **Boomer Kingston** at KGEE says McBride's offering is "easily the pick of this particular group of songs." WWYZ's **John Saville** says, "1999 will be the year this lady moves up to the next level. Mega star! No one anywhere sings better." **Debby Turpin** at KSOP calls it, "A phenomenal vocal performance coupled with killer lyrics. My favorite from the album." It's also the pick of **Brian Jennings** at KZKX. "There should be some huge Passion numbers on this one," he says. **Dan Holiday** at KZSN sums, "Martina is on a roll."

No stranger to radio, **Randy Travis** brings another single to the table and leaves with our reporters' support. "Stranger In My Mirror" notches an admirable 7.57. "Go straight to the top of the charts. Pass Go. Collect all your due on the way," cheers



RANDY TRAVIS

**Mike Hays** at WCUL. "There is hope in Music City." Saville says, "Welcome back to a core superstar who we really need!" WYRK's **John Paul** admits, "My toe was still tapping four days later."

Lyric Street's **SheDaisy** has the attention of our panel. Their debut single, "Little Good-byes," enters SPI with a tally of 7.42. "She-Zam," says **Jeff Win-**



SheDaisy

**field** at KHAK. "This will get in your head. I love it." Paul says, "I'm very excited about SheDaisy. They're the real thing." **Tim Jones** at KDXY says, "Love it. Excellent production, great tune." WBYT's **Dave Steele** says, "Lyric Street stuck their neck out with this one and I believe they have got a winner." Turpin adds, "What a debut! Great first outing for them. Kinda reminds me of the old Judds days." Saville queries, "Country's Wilson Phillips? Maybe, but I think there's a lot more talent here. Great writing and vocals."

**Mike Kennedy** at KBEQ turns his attention to **Julie Reeves** and her debut single, "It's About Time." "There is something about this song that reels you in," Kennedy says.

## THE SONGPOWER INDEX

predicting new single success

MONDAY • FEBRUARY 22, 1999 • #118

SPI		ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
THIS WEEK	LAST WEEK			
8.17	•	MARTINA McBRIDE/Whatever You Say/RCA (30)	4.20	3.97
7.57	7.33	RANDY TRAVIS/Stranger In My Mirror/DreamWorks (28)	3.93	3.64
7.42	•	SHeDAISY/Little Good-byes/Lyric Street (29)	3.76	3.66
5.77	•	GREAT DIVIDE/San Isabella/Atlantic (13)	2.92	2.85
5.69	5.52	MARK NESLER/Baby Ain't Rocking Me Right/Asylum (29)	2.90	2.79
5.43	5.20	SOUTH SIXTY FIVE/No Easy Goodbye/Atlantic (30)	2.73	2.70
5.23	5.68	JULIE REEVES/It's About Time/Virgin (27)	2.67	2.56
4.89	5.21	ALLISON MOORER/Pardon Me/MCA (29)	2.41	2.48
3.13	•	BEVERLY ELLIS/A Diamond Won't Cut It/Delta Disc (15)	1.53	1.60

### 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 at right.

#### Billboard Singles Chart Reach

SPI Peak	Top 40	Top 20	Top 10	Top 5
8.5+	100%	98%	94%	84%
8-8.4	100%	86.5%	67.6%	56.8%
7.5-7.9	87%	56%	37%	31%
7-7.4	43.5%	20.7%	17.4%	12%
6.5-6.9	19.3%	8.4%	6%	4.8%

(Research sample: 639 songs: Oct. '96 through Jan. '99)

"It may take more than one listen, but it will hook you."

#### LIKE SWEDBERG AT 33 PERCENT

In last week's SPI, KEEY's **Gregg Swedberg** proclaimed this year's new artist launchings the "Class of '99," comparing them favorably with the well-healed "Class of '89." This week, **Mike Kennedy** takes up the banner: "Swedberg is right on," he says, "and he's three times as smart as I am, so multiply my thoughts by three! I am absolutely jacked about what I've heard so far in '99, and most of it is coming from new acts. **Shane Minor** smokes! **Julie Reeves**, **Shane McAnally**, **Brad Paisley**, **Andy Griggs**, **Warren Brothers**, **James Prosser**, **Montgomery Gentry** and, yes, **South Sixty Five!**" (That's not a sentence, Mike, but we know what you mean.) "Plus great new songs from **Chely**, the **Sons**, **Clay**, **Lila**, **Neal**, **Toby**—this feels like a great start. Now let's go outside the box and recruit some new fans."

#### FLASH TRAFFIC

CRB is seeking nominations for inductees to

the D.J. Hall of Fame. Criteria include 25 years in country radio and contributions to the format and country music. For applications contact CRB's **Erica McKown**. 615-327-4487 •••**Young-Olsen & Associates** is now offering free, Web-based e-mail addresses to programmers and radio personalities. <[www.young-olsen.com](http://www.young-olsen.com)> \*

**SPECIAL**

**500**  
**AUDIO CASSETTES**  
Full Color Package  
**99¢ ea.**  
Call 1-800-446-4548

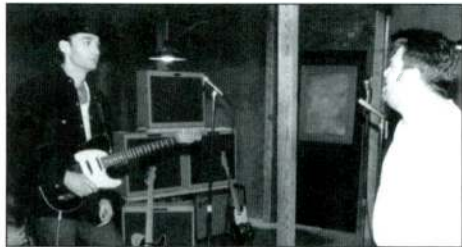
**Musicians**  
Put Your Music On CD

25 Full Color \$8.00 ea.  
50 Full Color \$6.50 ea.  
100 Full Color \$5.00 ea.

**50 FREE Cassettes**  
**With 100 CD Order**  
Call 1-800-446-4548  
Lifetime Publishing



**WRITER LOVE**—Bob Carlisle expounds on the creativity of songwriting to songwriter Kostas at the screening of *Jack Frost*, in which Carlisle's "Father's Love" is featured.



**FEELING DOWN FROM THE CEILING DOWN?**—Wade Hayes and director Steven Goldmann discuss an upcoming shot during the filming of Hayes' video "Tore Up From The Floor Up." *Photo: Ed Rode*



**PREDATORY PARDOY**—Cledus T. And Deana C. duke it out in Cledus's latest video "Did I Shave My Back For This?" The video was filmed using a technique similar to stop action animation, with Cledus moving in slow motion for the entire shoot. *Photo: Tricia Smith*

# CMT

COUNTRY MUSIC TELEVISION

42 million households

## TOP TWELVE COUNTDOWN

(February 24, 1999)

1. Garth Brooks • It's Your Song • Capitol
2. The Wilkinson's • Fly (The Angel Song) • Giant
3. Shania Twain • That Don't Impress Me Much • Mercury
4. Dixie Chicks • You Were Mine • Monument
5. The Kinleys • Somebody's Out There... • 550/Sony
6. Kenny Chesney • How Forever Feels • BNA
7. Sara Evans • No Place That Far • RCA
8. Lari White • Take Me • Lyric Street
9. Chad Brock • Ordinary Life • Warner Bros
10. Wade Hayes • Tore Up From The Floor Up • Columbia
11. John Michael Montgomery • Hold On To Me • Atlantic
12. Collin Raye • Anyone Else • Epic

# VIDEO DIRECTORY

## ACCOMMODATIONS

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

## AUDIO POST PROD

### DIGITAL AUDIO POST

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

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

## FILM/VIDEO SCORING

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

## Whistler's Music

CREATIVE MUSIC FOR TV AND FILM

**615.320.1444**  
1701 CHURCH STREET  
NASHVILLE, TN 37203

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

## ORGANIZATIONS

Nashville Film Office, Exec. Dir. Vicki Oglestby  
161 Fourth Ave. N.....259-4777

## PRODUCTION EQUIPMENT

Allstar Generators  
602 Swan Dr., Smyrna.....220-0260

## TAPE & ACCESSORIES

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

## VIDEO DIRECTORS

Bell-Jarboe Films  
1925 21st Ave. S. #B1 .....297-0648  
Pecos Films, Michael Merriman  
1111 16th Ave. S., #303. ....327-1400

## VIDEO PRODUCERS

The A.V. Squad  
John Lloyd Miller.....661-4378  
Above & Beyond Pictures.....615-385-3203  
PO Box 121426, 37212 .....255-3203  
The Collective  
1221 17th Ave. S. ....327-1820

Bob Cummings Prod. Inc.  
1204 Elmwood Ave. ....385-4400  
Deaton Flanigen Productions  
1014 17th Avenue South.....329-2095  
Flashframe Films .....212-333-7666  
George Deaton Prod.....1-800-725-7710  
Gary Musick Productions  
912 Twin Elms Ct.....259-2400

Gibbe Productions, 3101 N. Fitzhugh,  
Dallas, TX 75204 .....214-520-8222  
High Five Prod./Nashville .....321-2540  
L.A. ....213-964-9555

Jones Film & Video .....800-880-1981  
517 Chester, Little Rock 72201  
Jim Owens And Associates, Inc.  
1525 McGavock St.....256-7700

Keene & Company  
2014 19th Ave. S. ....292-1441  
Makin' Pictures  
1230 17th Ave. S. ....269-6770

Mark Gray, 5763 Bird Rd.  
Miami, FL.....305-665-4750  
Mega Media  
2910 Woodlawn Dr.....292-0300

Pecos Films, Bryan Bateman  
1111 16th Ave. S., #303. ....327-1400  
Picture Vision  
209 10th Ave. S. Ste. 425 ...615-244-2060

Planet Nashville  
1315 16th Ave. S. ....386-9909  
Rainmaker Productions  
815 18th Ave. S. ....320-7267  
Reel Image Films  
19 Music Sq. W. ....256-0580  
Reel Productions, Inc.  
972 Greenland Dr. ....297-5036  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820  
Stephen Yake Productions  
237 French Landing Dr. ....254-5700  
Studio Productions  
4610 Charlotte Ave. ....298-5818  
e-mail .....studioprod@earthlink.net  
Toppics .....1-800-925-1232  
Bill Young Prod., 750 Park Two Dr.,  
Sugarland, TX 77478 ...713-240-7400

## VIDEO PROMOTION

**615-269-7071**  
www.aristomedia.com

## VIDEO STUDIOS

Nash. Cartage & Sound .....386-3700  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820  
Stage Post  
255 French Landing Dr. ....248-1978  
Studio Instrument Rentals (S.I.R.)  
310 5th Ave. S. ....255-4500  
Z Music Television  
2806 Opryland Dr. ....615-871-7858

## VIDEO STYLISTS

Norma Crisp Inc.....Hair/make-up artist  
605 Davis Dr. ....754-7200/754-0073

## VIDEO TAPE DUPLICATION

Castle Technology .....361-5140  
Detail Disc Manufacturing  
.....1-800-737-7624/352-2852  
Network Duplicating Service  
.....1-800-554-2348

## VIDEO TAPE EDITING

**Premium Film To Video Transfers**  
**Avid X 2**  
**D-1 Compositing**

Vibe • Personnel • Equipment  
1006 17th Ave. S., Nash., TN 37212  
615-322-9337 • FAX 615-322-9344

**Film & Video Post Production**  
237 French Landing Dr.  
Suite 100  
Nashville, TN 37205  
tele: 615.255.5700  
fax: 615.254.5705

Ground Zero  
1011 16th Ave. S. ....322-9927  
Henninger Elite Post  
1025 16th Ave. S. ....327-8797  
Moo TV  
27 Music Sq. E. ....255-9957  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820

**COMPLETE STUDIO, EDITING, ANIMATION AND DUPLICATION**  
**615-248-1978**  
www.stagepost.com





# Where Are They Now?

VH-1 has been tickling my musical buff-bone lately with some great programming including *Where Are They Now?* On February 3rd, **The Castle** hosted a taping of the popular series featuring B.J. Thomas. In addition, The Nelsons recorded vocals on Thomas' new version of "Fools Rush In," which was a hit for their father, Ricky. Christian music label ForeFront's artists have been busy in the studios with Audio Adrenaline and engineer Aaron Swihart in for overdubs at **Dark Horse**, and Geoff Moore, producer Monroe Jones, and engineer Jim Dineen held a meeting in **The Board Room** for album tracks. Famous sib Linda Gail Lewis laid dreamy tracks at **Imagine** with Stuart Colman producing and Eric Paul turning knobs for her Sire project. Josh Leo and Robert Ellis Orrall produced as Ben Fowler and Allen Ditto mixed tracks for the next Warner Bros. release from Michael Peterson at **Emerald**. And the double-hot Dixie Chicks and Tim McGraw made their contribution to the upcoming Bob Wills Tribute at **Loud Recording**, produced by Ray Benson for Bismeaux Productions with Larry Seyer and Rich Hanson on the boards. **Island Bound** reports having their MTR 90 Zin Machine heads recapped (ouch!!) and **Studio At Mole End** has just purchased a 24-track Otari, ADAT, and Pro Tools. Welcome to Melanie Jeansonne as new Office Manager at Loud. See you next month!

Artist	Producer	Engineer	Label	Project
Mark Chesnutt	"	"	"	"
Robert Reynolds	BBC-2	"	"	radio program
Steve Crapper	"	"	"	"
"You Never Forget Your First #1"	"	"	"	"
➔	SFX Radio Networks	"	"	pre-prod. Radio
Gary Chapman	"	"	"	Superbowl/Country

### BAYOU

Annie Roboff	-	Dave Matthews	Almo/Irving	vox
Jeff Carter	Jeff Carter	George Clinton	-	trax
Todd Smith	Mike Roggers	"	Caption Ent.	"
Pound	Bobby Cottle	"	Red Drum	"
Jeb Anderson	"	"	API	"
Tom Botkin	"	"	Paris Landing	"
Steve Leslie	"	"	EMI	"

### BENNETT HOUSE

Fleashpoint	Fleashpoint	Shawn McLean	Spongebath	trax/voc/ad's
Nikki Hassman	Keith Thomas	Bill Whittington	Sony	vox/ad's
Totyona Ali	"	"	Sony Wonder	trax/ad's/vox/mix

### THE BOARD ROOM

Geoff Moore	Monroe Jones	Jim Dineen	ForeFront	trax
Gwil Owen	Owen/J. Coppage	Jeff Coppage	E. Whitney Ent.	ad's/mix
Jeff Finlin	Finlin/L. Pendergrass	Laron Pendergrass	TBA	album project
Clint Daniels	Laron Pendergrass	"	Mamanem Music	demos
Carl Bradley	"	Pendergrass/Schleicher	-	album project

### THE CASTLE

Gordon O'Brien/Sam Russell	O'Brien/Russell	Mike Janas	Tower I	ad's/mix
➔	Todd Collins	F.R. Shippen/D. Shike	Gotee	mix
Katinas	Terry Shelton	J. Jaszcz/B. Horn	T.S. Prod.	"
Jeff Tuttle	T. Sasser/M. Griffith	Mike Griffith	-	ad's
Silvertone Devils	J.L. Sloas/J. Nuyens	Mike Janas	Castle Prod.	trax/ad's
Hullabaloo	Robert White Johnson	G. Doles/M. Janas	Amer. Gram.	ad's
B.J. Thomas				

Artist	Producer	Engineer	Label	Project
--------	----------	----------	-------	---------

### ANTARCTICA

Dontaé Jones	Nelson/K. Hitchcock	John Trevethan	Keep It Wicked	master/snd design
The Katies	Joe Baldridge	"	Spongebath	edit
Tombstone Trailerpark	Tim Buchanan	"	Ugama Jar	master
Dan Frechette	Joe Baldridge	"	Facility	duplication
Stello	Elliott/Griffith/Trevethan	Trevethan/Griffith	Beggars Bonquet	remix/edit
Dessau	John Elliot	"	Sidelines	master/edit

### AUDIO PRODUCTIONS

Sammy Kershaw	Westwood One	-	-	CntryCountDown
Mark Wills	"	"	"	"

# Antarctica

## MASTERING • RECORDING • GRAPHICS

antarct@relalink.net • www.nashville.net/~antarct  
 1217 16th Avenue South • Nashville, TN 37212  
 In the former Sixteenth Avenue Sound Studio A location.



John Trevethan  
 615-860-8556





# DVD Audio—Building A Better Mousetrap?

As our audio format tour begins, we start with the Edison cylinder talking machine which was popular during the early part of this century. Not much discussion about audio standards at that time, folks just marveled at being able to hear recorded sound. Moving down our museum corridor we pass by those brittle harbingers of today's record industry, the 78rpm. Still primitive and fragile, but a big improvement over cylinders and able to be mass produced. No stragglers please, keep up with the group.

By the middle of the century, recording techniques had substantially improved giving birth to High Fidelity. A decade later as the flower children of the late '60s fertilized a stylistic musical explosion, the audio industry rewarded them with Stereo to better bond with their musical heroes.

Our brief tour has overlooked a few developments like the ill-fated "quadraphonic sound," and of course we're all familiar with the CD which has replaced vinyl, but the point is that since the birth of audio reproduction, manufacturers have assumed that consumers would embrace new technologies that improved sonic realism. As we'll discuss later, that may not be a given in the new technological age—price and availability also enter into the equation.

• • •

On February 9, 1999, the DVD Forum announced, "Our Steering Committee has approved Version 1.0 of the DVD-Audio Disc specifications, making it the fifth of the DVD Format family after DVD-Video, DVD-ROM, DVD-RAM and DVD-R. The new

specifications are the product of discussions which began in January 1996. By making sound quality the priority for the format design, the specifications provide the opportunity to offer consumers a listening experience that is superior to anything currently available to the public. Foremost in the specifications, both stereo sound and multi-channel mixes for playback in home theater or automobile environments can be placed on the same DVD Audio disc featuring digital recordings that will be technically more faithful to the original studio master recording. The sonic improvements are possible as a result of two factors: the DVD disc capacity which is nearly seven times that of compact discs and advances in sound recording technology since the introduction of the CD in 1982."

• • •

Georgetown Masters President Denny Purcell has been involved with the DVD upramp and provides some interesting insight. "I helped stop the DVD Audio tests that were going to take place two years ago because the test criteria was absurd," Purcell recalls. "People from Working Group 4 were going to parade around the country with 240 digitized samples of music and have you choose which you liked best—without hearing

the source—just the digitized version. You would be picking what you liked, not what was necessarily accurate. I wrote a 3-page letter to the RIAA and WG-4 and because of my comments and those from other people, the tests were stopped. The standard was supposed to have been approved by Christmas of '97, then '98. Now it's February and 1.0 is finally approved. However, we're going to be doing listening tests for DVD Audio watermarks next month."



Denny Purcell

Purcell is concerned that the standard will be compromised by the addition of a watermarking system, which adds information designed to protect copyright owners to the audio material. "A lot of people I'm close to think that whole discussion is ridicu-

lous. Why take something we've worked this hard to establish and then give it a crutch? But that decision is made by WG-4, the powers that be within the labels and the RIAA. For some reason our industry still thinks that everytime we introduce a new format, it needs to be guarded so no one can steal the music."

While Purcell is strongly in favor of protecting intellectual property, his concern is that watermarking will not accomplish that goal. "You can protect a digital file today and I can give it to a guy tomorrow and he can unprotect it. Build a digital lock and someone builds a key—it's that simple. New technologies require new business models."

According to Purcell, DVD Audio players are scheduled for U.S. release during the fourth quarter of this year. The DVD Audio boxes will not play video, but the DVD Video boxes will play audio at reduced resolutions. Eventually there will be DVD Universal players which will play both DVD video and audio. "It should please everybody," Purcell sums. "Consumers get more fidelity, manufacturers get to sell more boxes and record



## 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.

# BAYOU

RECORDING, INC.

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

labels can repackage their catalogs again."

While consumers begin to get educated about the new DVD family, they will also have to learn about a competing format, the 5.25" Sony Super Audio Disc. "It has nothing to do with DVD," Purcell details. "It's direct stream digital (dsd), a one-bit system—Sony's idea about how digital should be done."

With DVD Video already in the marketplace and the audio standards in place, why would Sony offer a competing challenge? "Since 1982, Sony and Phillips have been collecting 3.5¢ on every CD made because they designed that technology and own the trademark," explains Purcell. "There is about 26¢ in royalties for each DVD and all the big companies who have technology used on the format are lining up to get in on that money pool. Sony and Phillips are not in that group. So in my opinion, Sony and Phillips are saying, 'We will show you how powerful we are by creating our own format.' That's what is happening now, but most insiders think we will see Sony and Phillips come to some agreement and join in on the DVD Audio format royalty pool. But there may be two formats and who knows which the consumer will pick."

The consumer is indeed unpredictable. With the recent introduction of the Diamond Rio player which uses downloaded MP3 files, clearly the future is anyone's guess. Purcell agrees and worries that today's consumer may not care enough about sonic excellence. "Here's the dichotomy: Just as mankind develops the ability to deliver to the consumer the closest thing to what an artist actually sounds like in the studio, with the highest resolution ever, at the same time MP3 is rolling out—one of the least amounts of resolution we've ever been able to give the consumer. The question to ask is: Given the choice between cheaper but mediocre sound, versus extended resolution at a price, what will the consumer pick? I don't know the answer, but I'm afraid I do..."

—David M. Ross

### Major DVD Audio Characteristics

1. DVD-Audio supports a wide range of digital audio options. Available sampling frequencies cover 48kHz, 96kHz, 192kHz, as well as 44.1kHz, 88.2kHz, 176.4 kHz. Bit resolution is supported in 16-bit, 20-bit and 24-bit. Up to six channels are available for multi-channel recording, with a transfer rate of 9.6 Mbps maximum.

2. Recording options range from two channel to multi-channel sound. In two channel stereo, more than 74 minutes of recording time is possible on a single-

sided/single-layer disc at even the highest quality mode of 192kHz/24bit. With multi-channel modes, even 96kHz/24-bit, six channel recording can be included with more than 74 minutes of playback time. The signal has an immediate presence, like that of an actual concert hall or an entirely new, high quality three dimensional surround sound environment.

3. The format supports playback of video clips with PCM and/or AC-3 sound

with the quality of the DVD-Video format. Video slide shows can be included for viewing while listening to the music. Discs can contain all kinds of information of interest to music fans, including a visual display of liner notes, and a URL (Universal Resource Locator) for access to bonus contents on the Web which at the content provider's discretion, may or may not be available only to users with certain commands or passwords. ✕



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



# The Tail, The Dog, The Wag

To Anyone Who Will Listen:

It seems like every time I pick up anything in print about country music, it's somebody trying to figure out why our industry has fallen on its face. Well, it's because we, the writers, have been cut off at the knees by the corporate monster we call the business of music. When I first started writing, I did it with a passion for the music and because I really had it in me to say something about how I saw the world and about things directly relating to my personal life. But I soon realized that inspiration wasn't what the monster wanted. So I started contriving and piecing together little trinkets of music that could be sold at your local dime store.

The problem is, we have too many non-creative people making creative decisions, telling the designer how to build the house. I feel like I'm writing with handcuffs on most of the time, and when I do break loose, there are 10 people standing in line to bring me back to the rigid line of what radio will play. Unless we get rid of radio consultants, A&R people who come from the mail room, and record executives with business degrees, we will never become what we could be. If you're going to fix something, fix it from the ground up. The writers are the foundation that this town was built on. If it's not strong, the whole thing falls. Give us the freedom to write what we feel, then go market it. Don't let the tail wag the dog any longer.

Yours respectfully,  
Wayne Perry,  
Nashville, TN



Swing. Swang. Swung. No matter how you say it, let Randstad help you get into the swing of things.

From administrative assistants and switchboard operators, mail room to accounting specialists, we can get your office swinging with the right staff.

The next time you're looking for personnel help, call Randstad. We're here, right on Music Row. Call us. We'll get you swinging in no time.

Music Row  
615-321-9094

 **randstad staffing services®**

## INDUSTRY EVENTS CALENDAR

### MARCH

- 10-13—Country Radio Seminar '99**, Nashville Convention Center, Nashville, TN 615-327-4487
- 17-21—1999 South by Southwest Music & Media Conference**, Austin, TX, [www.sxsw.com](http://www.sxsw.com) or 512-467-7979
- 24—30th Annual Dove Awards Show**, Nashville Arena, Nashville, TN 615-780-3312
- 25-28—LMNOP: The Music Conference in New Orleans** [www.offbeat.com/lmnop](http://www.offbeat.com/lmnop) or 504-592-9800
- 30—Artist Imaging; NARAS Professional Education Seminar**, 3-5pm, Nashville, TN 615-327-0852

### APRIL

- 13-17—Tin Pan South**, Various Venues, Nashville, TN 615-256-3354
- 18-21—Gospel Music 1999**, Nashville Convention Center, Nashville, TN 615-780-3312
- 22-24—University of North Alabama's George Lindsay TV & Film Festival**, UNA, 205-765-4225
- 27—Media's Role in Music; NARAS Professional Education Seminar**, Nashville, TN 615-327-0852
- 29-May 2—Crossroads '99**, Memphis, TN

### MAY

- 5—ACM Awards**, Universal Amphitheatre, Universal City, CA
- 18—Buying & Selling Music Catalogs**, NARAS Professional Education Seminar, 3-5pm, Nashville, TN 615-327-0852
- 19-22—EAT'M Music Conference**, Las Vegas, NV
- 20-21—AFIM**, Atlanta, GA

### JUNE

- 10-12—NXNE Music & Industry Conference**, Toronto, ON 512-467-7979

### SEPTEMBER

- 22—33rd Annual CMA Awards** Nashville, TN

## CLASSIFIEDS

**Chunky Thighs?**—Are you constantly complaining about your weight? Now is the time to do something about it. Stairclimber for sale, \$50. 859-4970

*Classified Ads are \$35 per insertion for 25 words or less. Additional words are 25¢. Send copy/payment to: Music Row, P.O. Box 158542, Nashville, TN 37215 or call (615) 321-3617.*



# DO YOU SPI?

Deep inside Fortress Radio, a hardy band of patriots dares to reveal radio's plans for new singles. If you haven't been attuned to SongPower Index dispatches, here's what our SPIes have been saying:

"Should do very well—at AC."

"Don't tell me it's *too* country."

"Yeah, yeah. It's practically a Barry Manilow record."

"He never went away, we just got stupid at radio."

"Ordinary, formulaic, Nashville writing machine drivel."

"You blame radio? That's like feeding the piranha raw steak and being upset when they strip the flesh off your arm."

"I'm still trying to figure out which Partridge Family song was the model for the guitar and organ lines."

"I shaved my back just to feel the chills go up and down my spine."

"You've got to be kidding. Don't talk in the songs—no talking!"

"Should I be looking for her to flip me off in a trade ad?"

"It'll debut in the top 10 and stay at No. 1 forever."

"I'm dancing like a little leprechaun."

"Somebody *please* give me some tempo."

"Jello wrestling? Referee? Count me in!"

"Lock the consultant out and plug this in."

"Toby is a man among sheep."

"Anyone seen my coat?"

NEW research confirms our SPIes deliver more than great quotes—they also pick the hits with better than 80% accuracy.



## SPI ACCURACY RESEARCH

SPI Peak	Billboard Singles Chart Reach			
	Top 40	Top 20	Top 10	Top 5
8.5+	100%	100%	100%	90.9%
8—8.4	100%	83.3%	59.5%	54.8%
7.5—7.9	91.7%	64.6%	41.7%	35.4%
7—7.4	51.2%	29.3%	26.8%	19.5%
6.5—6.9	19.6%	13%	8.7%	6.5%

(Research sample: 314 songs, Jan. 98 through Jan. 99)

Every major label, hundreds of radio stations and scores of Music Row decision makers SPI. Do you?



# I SPI



# George Strait

Thanks country radio,  
I really appreciate all  
you've done for me.  
Have a great seminar.



## 1999 Tour Schedule

3/06/99	Phoenix, AZ	Sun Devil Stadium	4/25/99	Chicago, IL	Soldier Field
3/07/99	El Paso, TX	Sun Bowl	5/08/99	Las Vegas, NV	Sam Boyd Stadium
3/27/99	Tampa Bay, FL	Raymond James	5/09/99	Oakland, CA	Alameda, Co. Stadium
3/28/99	Clemson, SC	Death Valley	5/15/99	Washington, DC	RFK Stadium
4/10/99	New Orleans, LA	Superdome	5/16/99	Boston, MA	Foxboro Stadium
4/11/99	San Antonio, TX	Alamodome	5/29/99	Kansas City, MO	Arrowhead
4/17/99	Houston, TX	Rice Stadium	5/30/99	Louisville, KY	Papa John's Stadium
4/18/99	Dallas, TX	Texas Stadium	6/05/99	Detroit, MI	Silverdome
4/24/99	Ames, IA	Cyclone Stadium	6/06/99	Pittsburgh, PA	Three Rivers Stadium

**MCA**  
NASHVILLE  
A UNIVERSAL MUSIC COMPANY