

December 8, 1999—December 22, 1999

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MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**Chalee
Tennison**

THE MAVERICKS
Aw-shucks Generation Misfits

Pop Cuts & All That Jive
Zomba Synergy

Big Brother In RealAudio

Christian Trinity Gives Back



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"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?"

SPI ACCURACY RESEARCH

Billboard Singles Chart Reach

SPI Peak	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)

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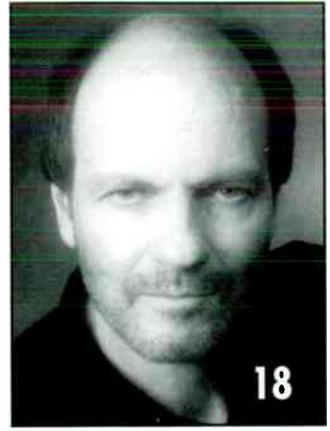
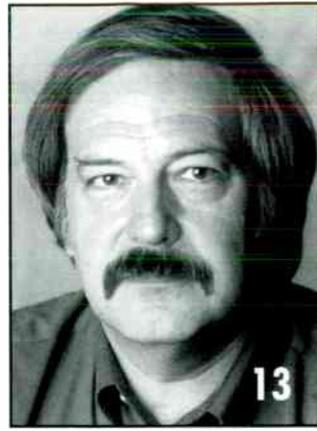
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On The Cover: Chalee Tennison

Artist Name: Chalee Tennison
Label: Asylum
Current Single: "Just Because She Lives There"
Current Video: "Just Because She Lives There"
Current Album: *Chalee Tennison*
Current Producers: Jerry Taylor
Hometown: West Columbia, Texas
Birthdate: April 11, 1969
Birthplace: Freeport, Texas
Management: Tanasi Entertainment
Publicity: Hot Schatz
Booking: William Morris
Special TV/Film Appearances: *Prime Time
Country, Court TV*
Outside Interests: Her three children are her life.
Interesting Facts: Chalee spent a year working

as a guard at a maximum security prison for women.
Musical Influences: Tammy Wynette, Connie
Smith, Karen Carpenter, Gary Morris, Kenny Rogers

When Tennison made her first trip to
Nashville in 1996 she had big hopes but
no idea that she was about to turn her dreams into
reality. Her 10-song CD found its way into the hands of
producer Jerry Taylor who began using Tennison to
record songwriter demos. She commuted between
Nashville and Texas for three months before she made
the move to Music City with her three children in the
summer of 1998. Industry interest was high and her
hard work paid off. Tennison signed with Asylum
Records and released her self-titled debut album soon
afterwards.



MUSICROW Goes Weekly, Monthly

Starting January 7, 2000, Music Row Publications, Inc. will unwrap its new weekly electronic subscriber resource, @MusicRow, designed to channel fast-breaking news via fax, e-mail/pdf and first class mail. At the same time, Music Row magazine will shift from a semi-monthly publication cycle to 14 issues per year. (Existing subscribers will automatically begin receiving both products.)

"The print version will have a stronger emphasis on interviews, trends, analysis, personality profiles and other less time-sensitive types of industry information," explains Music Row Publisher David M. Ross. "And yes, subscribers will still get our *In Charge* and *Artist Roster* directories.

"News distribution is becoming almost instantaneous," Ross adds. "We realized that to best serve our readers we needed to create an information delivery strategy that utilized both print and electronic media."

The new @MusicRow weekly will feature fast breaking news, industry changes, signings, the *SongPower Index*™ chart, selected single reviews, concert grosses, tech updates, *Just The Fax*, an industry events calendar (on steroids) and much more. *The Cutting Edge* song pitching list will still be reserved only for RowFax subscribers.

Music Row is asking subscribers with e-mail addresses (preferred) or fax numbers to send/fax them to s.ross@musicrow.com/615-329-0852 to be used for delivery of @MusicRow.

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Christian Label Trinity Gives Back

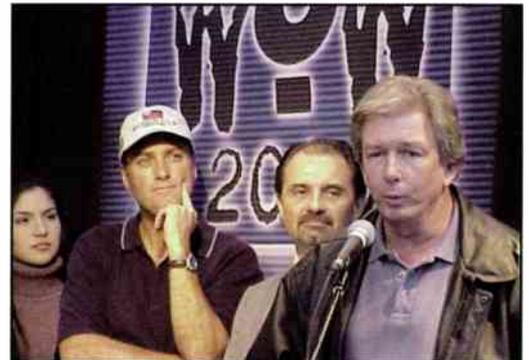
The fifth in the best-selling album series in Christian music history, *WOW 2000* is another 30-song, two-CD hits package from the industry's three biggest labels—EMI Christian Music Group, Word Entertainment and Provident Music Group. More than a remarkable cooperative effort, *WOW* has proven a boon to album sales—and to charities receiving the effort's benevolence.

Conceived as a way to get Christian music and its message into more homes, *WOW* has seen each of its annual releases since the first, *WOW 1996*, reach platinum status faster than the last. *WOW 1999* earned the distinction in just 45 days, and *WOW 2000* shipped gold. In addition, 74 percent of *WOW* purchasers have gone on to buy an album by an artist featured on the collection.

Bottom line success has allowed the label consortium to give \$500,000 in proceeds to charity over the years. At the *WOW 2000* launch another \$100,000 was donated to four charities whose focus is of primary concern to *WOW*'s young-skewing demographic: youth violence. EMI CMG President/CEO Bill Hearn says a common mission allows the genre's big three to set aside competitive issues for this unprecedented alliance. "We share a desire to help people," he explains. "We compete like mad every day, but if we can't get together for something like this then we're not what we say we are."

—Chuck Aly

Darrell Scott, father of murdered Columbine High School student Rachel Scott, addresses those assembled for the *WOW 2000* kick-off as Jaci Velasquez, Michael W. Smith and Friend of Mine Foundation's Jason Hickman look on.



Pop Cuts & All That Jive

In a year where sales are down and the length of time it takes a single to peak has almost doubled, it's hard to find a hoppy publisher on Music Row. So why is Zomba's Mike Hollandsworth smiling? Is the sale of over 60 million pop records reason enough?

Zomba is one of the largest privately-held music publishing companies in the world and owns Battery Studios, Dreamhire, and

Jive Records, home to some of the biggest pop acts of the past couple of years. That Jive connection opened the door for Hollandsworth and his writers to enter the profitable world of pop music. With cuts from the Backstreet Boys, Britney Spears, and 98 Degrees to name a few, you could say that Zomba is not feeling the heat of the current slump.

Does this success mean Zomba will shift their focus toward pop? "This is just an add on. It's not 'Zomba has quit doing country,'" Hollandsworth says. "It's part of what the music business is supposed to be."

The charts prove Zomba has not forgotten country. Their writers are currently represented with cuts by Keith Horling, Lonestar, Bryan White, Alabama, Reba McEntire, Alecia Elliott and Shonia Twain.

"We just want to be a publishing company that can take our copyrights and exploit them to the best of our ability," Hollandsworth sums. "The whole philosophy of Zomba is to actually have that synergy people talk about."

—Emilie Marchbanks-Patton



The Buzz

Sales Rush Edition

December is in full swing. Time for consumers to set those cash registers (and SoundScan numbers) on fire.



Tim McGraw—Deemed country's "sexiest." Narrowly edges out Kenny Chesney's tractor.



Opry Musicians—Why not fire 'em all? Let's just do karaoke.



Chris Gaines—EMI rebate to retailers aims to short-circuit returns of slow seller. But hey, nothing ventured, nothing gained.



Fan Fair—Oh yeah, let's do it in Charlotte. That drive down Wedgewood is such a hassle.



New Rockin' Bowl Show—Whatever they're smokin' at TNN, we want some.



TAKE IT TO THE BANK

"We're not building a monument," smiles SunTrust Senior VP Brian Williams. "It's a need-based thing." The bank's new 12,000 square foot 17th Avenue office building opens December 11, replacing cramped quarters across the alley.

Williams brings to the new location a staff of 30 and a discreet industry focus honed during 10 years on the Row. "We don't have a sign," Williams says of the bank's aim to discourage non-music traffic, "but when we open doors we'll be the largest SunTrust branch in the state of Tennessee. We're here for one purpose—the Nashville music industry."

Customers will still be able to do their banking at desks, but teller windows have been added to facilitate quick transactions. A display of country music memorabilia, supplied by the Hall of Fame, will figure prominently in the lobby. Plus, high quality audio/video and light-filled spaces including a balcony make the building ripe to host industry events and parties.

The change, however, is ultimately cosmetic. "Our competitive advantage is our people," Williams asserts. "They're seasoned bankers, first and foremost. Secondly, they take great pains to understand the music industry."

—Chuck Aky

Oermann Issues A Century of Country

Esteemed music historian, journalist and *Music Row* contributor Robert K. Oermann recently presided over festivities surrounding the release of his sixth book, *A Century of Country: An Illustrated History of Country Music*.

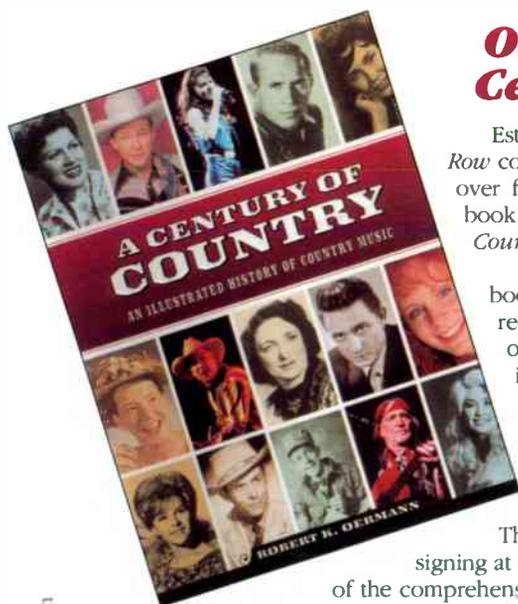
"I keep thinking I'm going to stop writing books," Oermann remarked at the November 10 reception, "but they just keep coming. The last one I said was going to be the last one. Maybe it's like being pregnant in the sense that, once you give birth, you experience the joy and forget about the pain."

Family, fans and friends of RKO gathered at the Country Music Hall of Fame to wish the author and his new tome success.

Those who attended the previous night's book signing at Davis Kidd Booksellers knew better—all copies of the comprehensive volume were sold.

Published by Harper Collins (\$39.95 retail), *A Century Of Country* bowed November 1 with more than 200 photographs and Oermann's uncanny understanding of the genre. From pioneers like Jimmie Rodgers and the Carter Family, to formative artists including Hank Williams and Roy Acuff, to young guns like Shania Twain and Garth Brooks, the book peppers its detailed time line and cultural context with vignettes and quotes revealing country music's personality.

—Michael Hight



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THE MAVERICKS

Misfits In An Aw-Shucks Generation

by Chuck Aly

Last year should have been a fantastic year for the Mavericks. It was, and it wasn't. The mid-nineties had been kind to them, affording a foundation of success from which to launch their most ambitious project yet. They had a trophy case full of CMA and ACM awards, not to mention a Grammy. Album cert plaques hung from their walls and their last album had spawned the group's biggest radio hit, "All You Ever Do Is Bring Me Down." On deck: a career album called *Trampoline* that married wildly divergent influences in one euphoria-inducing party soundtrack. Early reviews were exuberant.

Slowly, however, things began to unravel. Put off by the eclectic sound, MCA was unsure how to market *Trampoline*. Country radio begged off. MCA's Los Angeles office stepped in to try to build some domestic momentum for the beleaguered album. Mavericks lead singer Raul Malo, stung by the disc's rejection, lashed out at the country industry and radio in interviews. Sales never broke the 200,000 mark.

There was a silver lining to this dark cloud, however. *Trampoline's* first single, "Dance The Night Away," became a top five hit in England. Suddenly, the Mavericks were in the midst of the kind of European break-

through other contemporary Nashville artists had struggled in vain to achieve. More than 750,000 copies of *Trampoline* have sold internationally. It was a validation of the album, but the band's domestic woes remained a concern.

Earlier this year, the Mavericks left MCA for Mercury seeking a revitalization. Their first Mercury release, *Super Colossal Smash Hits of the 90's*, combines a career retrospective with four new songs. *Music Row* sat down with Mavericks Raul Malo and Robert Reynolds to discuss the new label, their place in country music and *Trampoline's* mercurial year.



Robert Reynolds

Raul Malo

Nick Kane

Paul Deakin

Music Row: Why four new songs on the hits package?

Robert Reynolds: We wanted to make it commercially more valuable to fans, and the project seemed less like a retrospective and a bit more like retrospective meets what we're doing today.

MR: It was a very festive environment for the recording of *Trampoline*. Did you record at Ocean Way again?

Raul Malo: No. No, no. We didn't do that circus again. (laughs) We really didn't have that much time, either. There was certainly talk of making an album of just the existing material, but we wanted to offer more. To me, [greatest hits albums] are kind of boring, artistically. Even though I absolutely understand the concept and know that fans do enjoy it. As a fan, I would too. The trick is to add a few more things that we may not have had time or the desire to record on an earlier album. If we had come out with a completely new album I don't think we would have included "Here Comes My Baby" or "Think Of Me." But these were songs we wanted to do, and this was the right opportunity.

MR: Why did you make the switch to Mercury?

RM: A lot of it is not our own making. After *Trampoline* we felt the energy at MCA had dropped for us. We obviously made a different kind of album they didn't quite know what to do with. We never fit their version of what a country artist should be. We were disappointed in them and they probably were disappointed in us for whatever reasons. It just felt like time to move on. We were going to leave the label altogether, but they said, "You guys are still a viable act to us. Let's see if we can work this out within the framework of the company." Along comes Luke Lewis and the guys from Mercury. We had heard for years about them being go-getters; not afraid to take chances. Frank [Callari], our manager, had been dealing with them through Kim Richey.

RR: He knew the basic structure of the company.

RM: It just felt good. It was really exciting to again be at a record label where they care about you. [Mercury] wants to do well, not only for our sake but for their sake. We've hit it off real well and they're doing a great job so far. We've been non-stop. I don't remember doing this much work for *Trampoline*, and that was going to be our big album. To our pleasant surprise, we've been working our asses off.

RR: Regardless of the talent of a label and artist, there is a time where the road kind of runs out. [The Mavericks and MCA] ran out of steam together. We got to a point where it was no longer working for the band or the label.

RM: It's not a personal thing. It's a business thing. It was obvious the attention wasn't there and we were at a crossroads. *Trampoline* is a vision into our artistic future. We may revert to a straight ahead honky tonk record, but we will do that when we feel like it, not when a label feels like we should do it. If you have that kind of vision you really need to go somewhere

they're going to allow that kind of freedom.

RR: At Mercury, we don't know each others' warts yet. We're still like young lovers. We could be having this interview in seven years asking, "So why did you leave Mercury?" At MCA there were so many things hanging in a closet somewhere. Time to move on. And like Raul said, no animosity. Good friends there.

MR: What's your take on the European success?

RM: It's been phenomenal and it came at a time when we needed it most. *Trampoline* did not do what it was supposed to do here, partly, and I say this without any regret, due to the label. They dropped the ball and I think they know they dropped it. So we were [asking] ourselves, "Are we crazy?" You start doubting yourself as an artist. Then, all of a sudden, it takes off all over the world and you realize you weren't crazy after all. The only explanation being that the label dropped the ball. They probably have their own take on it, but deep down inside they probably feel the same way. If it hadn't sold anywhere else in the world we would have said, "Yeah, this album is way too out there." But it wasn't.

MR: Your creative direction didn't match MCA's marketing direction, perhaps.

RM: It's a fine line and they need to mesh. After all, this is a business. If you're not going to change artistically to fit their marketing mold then you need to go somewhere else.

RR: Houston, we have a problem.

RM: But that success came along at a very opportune time. It's great to go places where your music is really appreciated. You get into a cab and the cabby says, "Love that song, mate." It happens all the time. One night we came back from a gig and there was a wedding at the hotel we were staying at and they were playing "Dance The Night Away." Your music has become part of everyday life over there, and that's what you want as an artist.

RR: The success there gives the greatest hits different relevance, too. And that's cool because they don't necessarily know about the albums that preceded *Trampoline*. They're going to have this track that was big for them, "Dance The Night Away," plus seven or eight tracks from previous records, then they're going to get [several] new tracks.

MR: The European music scene is less concerned about genre than is common in this market. Is that part of the reason for your success over there?

RM: That's certainly worth looking into. I would imagine that plays some part. They're not so worried about what kind of music it is, they're more worried about whether they like it or not. You can hear the Mavericks, Spice Girls and Johnny Cash on the radio, all in the framework of an hour. That's awesome. Yeah, it's state-run radio, but they allow DJs to program. You don't have the committees you have here. To play a song here you have to have a house

vote, a senate vote and hopefully it won't get vetoed by the president. It's an amazing process here simply because of the money involved. Over there, you don't have that problem.

RR: Research tells us that research is overrated. I talked to someone on a flight yesterday that said Disney had done some research showing that they're losing boys at five years of age and girls at seven. Research has pinpointed at what point a boy shuts off to Disney and goes on to video games or computers or whatever. It's whacked. And kids aren't necessarily selecting from all the choices, they're choosing from the narrowed down list presented to them in commercials and so forth. Whoever has the biggest advertising budget is going to reach the kid. But if they were sent into Tower with a budget of \$1,000 and told to buy anything they've never heard of that still looks interesting, they'd probably have their minds blown. But they just go in, semi-robotically, like many of us do, and buy what has been spoon fed to them.

RM: It's not just kids.

RR: No, it's not just kids.

RM: This falls into conspiracy, which I would like to talk about. (laughs)

RR: It began in November of 1963 with Kennedy, I tell you.

MR: A perception exists that when MCA in L.A. took over the marketing of *Trampoline*, the Mavericks were leaving the genre to become pop stars. Some now feel you're back for another go at country since that didn't work. Is that accurate?

RM: Not at all. We did not turn our backs on country radio or the fans, or anything close to that. We were really frustrated by the fact that MCA Nashville couldn't do anything with the album. MCA L.A. working it was a last ditch effort to get some life out of it. And [MCA Nashville] suggested it. It wasn't our doing. We still love country music. Artistically, you have to go where your heart tells you and sometimes that doesn't fit within the country music mold. We get criticized for that, but I see many country records on pop radio and nobody criticizes them. Those songs sound just as pop as anything we would do. Just because they have a little steel guitar in the background doesn't make it a country song.

Some of it may be our own doing. I've certainly been outspoken about my feelings and have no regrets as to what I said. I said those things at the time and felt them. Looking back, a lot of it is born of frustration and the fact that as an artist all you want to do is make honest music for your fans and yourself. When somebody punishes you for doing that, it's quite unfair.

RR: To say that it didn't work is to put blinders on. Well, it didn't work [domestically] because the Mavericks and country radio stopped playing ball together. But there are places in the world where it worked exactly the way we would have wanted it to, in many cases better. It did anything but fail for us. Great things

continued on page 9...

Our view of the Row
is changing...

*but our commitment to you
is still the same.*



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continued from page 7...

happened for *Trampoline*, as we felt they could. It could have happened in the States that way for us, but it wasn't to be.

Like Raul touched on, it's frustrating to be told what you're doing doesn't fit the format when left and right you see people doing things that are easily as adventurous or pop, if not more so. Nobody talks about when somebody does a mix for country on their album and does a mix for the rest of the world. That feels hypocritical. *Trampoline* is mixed one way because that's how the music was intended.

Why do we want to stand still in 1950s anyway? In that case buy a '50s car and watch black and white TV. We do believe in the old days of the music and we try to have a link to that. I hate having to argue how much we love country music because I can sit down and talk country music with great joy all day long. We love the music and we're hoping that with this record and with future records someone will see that we're really in the business of making music. Period.

MR: So do I hear you saying that the Mavericks are a committed country band?

RM: We're definitely committed, or should be committed. (laughs) I'm not so much committed to country music as I am to music. *Trampoline* is influenced by country music, but a lot of pop music is. That's not to say we won't do a hardcore country record, but more than anything we just want to make music. If it happens to fall nicely on country radio then I'm proud of that, I'm excited about it. I'm certainly not ashamed to say we're a country band, but to say that is not completely honest. We're definitely influenced by country music, but we have other influences too. Overall, our fans have come to expect us to do different things. That's the fun part. As a music community we continue to underestimate fans. They're a lot more open-minded and loyal than people give them credit for. We're walking proof of that. We've been through thick and thin. Our fans stick with us.

RR: It gets down to, if you didn't know what to call it, would you like it? If so, then play it, enjoy it, listen to it. If not, listen to something else. We're not forcing our music on anyone. We'd like to think that country radio, at this point in the game, could entertain Mavericks music again.

MR: Would you like to see the Mavericks embraced by the industry and radio the way you were a few years back?

RR: I would. I sometimes feel almost a little hurt, in a weird way. Awards aren't that important, but when they give you one it tells you that somebody thought you did a good job. I don't need the award on the shelf, but the acknowledgement for the hard work or for the interesting music is kind of a nice thing. With our new life on Mercury I wondered if there could be a concerted effort to let this community know we're still a part of it. I'm a card-carrying

CMA member. In later years of my life I want to be involved with that whole history of the music because I do love it. And I like our little place in it. I don't feel like it has to end. If it means being exclusive [to country], then I would probably choose not to be involved. But since other artists don't seem to be exclusive, the Mavericks should be able to do it and still come home to Nashville and be embraced.

RM: It just hurts a lot to be pigeonholed.

RR: Pigeon holing hurts. (laughs) Have you ever been pigeon holed?

MR: I have not had my pigeon holed.

RM: It hurts. That's all I have to say about that.

MR: You mentioned being outspoken, Raul, and you've taken a lot of heat in the country music world for things you've said. Are you misunderstood, or is your sense of humor misunderstood?

RM: I look back on some of the things I've said and there is certainly no misunderstanding them. And they weren't intended to be misunderstood. That much is true. But nobody has any fun anymore. Do anything to me you want, just don't bore me. Piss me off, make me cry, aggravate me, make me laugh, but don't bore me. With the latest crop of artists, nobody gives you an honest answer anymore. When you ask them something they just say the same damn thing the guy before them said. Everybody is so friggin' nice, so friggin' polite. You just want to slap them around. Let your hair down! Say something honest for once. If I'm going to be criticized for that, so be it. But at least I've been honest. Believe me, sometimes I wish I could take things back. But there's one thing I know I will not be criticized for, and that's being a hypocrite. I'm an emotional person and sometimes I let my emotions get the better of me. If I'm caught on a bad day doing an interview and I've got certain issues on my mind I'll speak them and I shouldn't. The best time to talk to your wife or girlfriend isn't when you're mad. You're better off going and having a drink, or going for a drive and calming down.

RR: But not both of them.

RM: Right. (laughs) It's my own doing. I don't make any excuses for it. I also don't make any apologies for it. I said what I said and meant it at the time. That's not to say you

can't change your mind. I've certainly tried not to offend anyone. I've never been mean to a fan or turned down an autograph. If somebody got a tongue lashing from me, then more often than not they deserved. Whether that's acceptable behavior or not is another issue. I probably would take some things back if I had known the repercussions. But I don't have any regrets. You live and die by the sword. We've always lived by the sword and it goes right along with what we do artistically. We've taken chances, some of it has been good and some has been bad, but I wouldn't do it any other way.

RR: We're sort of like misfits in an aw-shucks generation in Nashville. Everybody is into the congeniality thing, but the passion gets sucked out at that point and you're boring the hell out of everybody.

RM: Part of it is the media's fault too, for playing right along into it. [Journalists] get access to the artist and don't want to say anything negative.

RR: Artists used to be outspoken, whether it was Elvis, the Beatles, Jim Morrison or Hank Williams. Some role model you had went out on a limb and said something he felt, but maybe shouldn't have said. I love my favorite artists for their opinions, whether you agree with them or not.

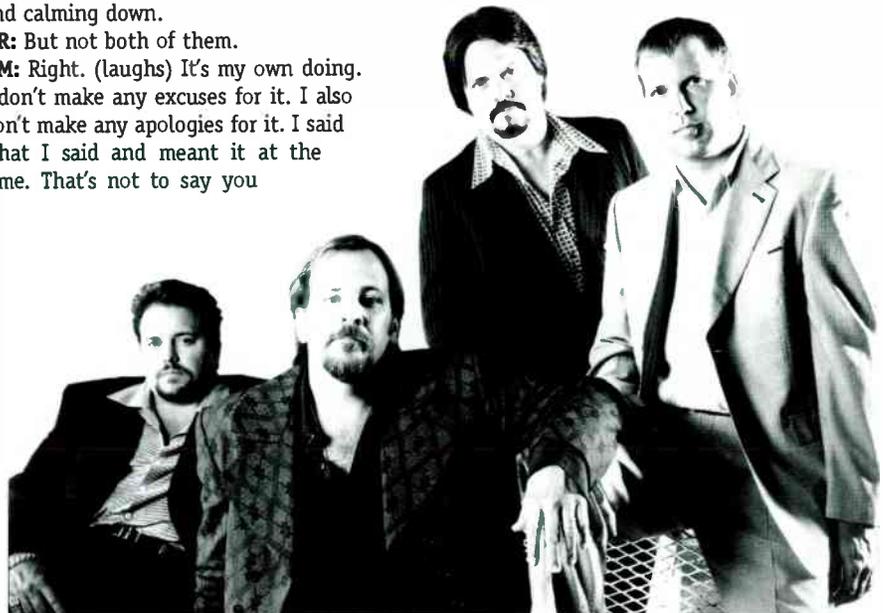
RM: I disagreed a lot with John Lennon, but he's my favorite Beatle. I don't have to agree with the artist.

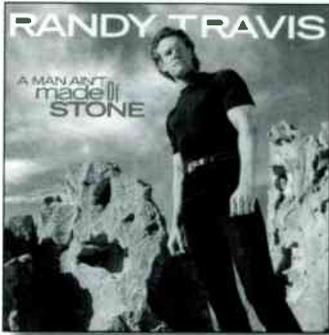
RR: Do you mean "The" Artist? Prince?

RM: Aw, the hell with him. (laughs)

MR: What's next?

RM: We don't have anything ready for a new Mavericks album yet because we've been so busy working on this one. Towards the end of next year there will be another Mavericks album. It depends how songs develop and where we want to go. *





RANDY TRAVIS/*A Man Ain't Made Of Stone*

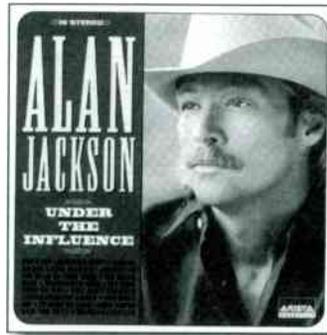
(DreamWorks 004 450 119-2)

Producers: James Stroud, Byron Gallimore, Randy Travis

Prime Cuts: "A Man Ain't Made Of Stone," "Where Can I Surrender," "A Little Left of Center," "Thirteen Mile Goodbye"

Critique: There aren't a lot of specifics to point at on this 12-song album and explain why some songs stand out. Instead, there's an inherent feel and flow to the music that you can't help but like. It starts with the flowing guitars of "A Little Left of Center," includes the deep-down feel of Travis' bottomless vocals on "No Reason To Change" and rounds out with the overall gripping mood of the stellar ballad, "Where Can I Surrender." There's also the well-written title track, "A Man Ain't Made Of Stone," and the traditional feel of "Day One," which shines brightly with short-yet-powerful lyrics. Unfortunately, just like the tide, the feel and flow of the album goes the other direction as well. "The Family Bible" and "The Farmer's Almanac" sound like filler with Travis's voice sounding forced, hardly selling the cute and clever chorus. And the "been-there-heard-this" feel of "I'll Be Right Here Loving You" left me wondering if the writer had seen an old INXS or Dylan video where they're flipping rhyming cue cards over their shoulder. Yet the tide comes back in as the album adjourns with the clever "Thirteen Mile Goodbye," a witty and convincing tale of road signs pointing out the driver's relationship woes. Overall, the album, the 14th of his career, has its share of hits and misses, falling more into the category of "Hey, this isn't half-bad" rather than "This is his best work yet."

—Richard McVey II/©CountryCool.com



ALAN JACKSON *Under The Influence*

(Arista-18892)

Producer: Keith Stegall

Prime Cuts: "Pop A Top," "Right In The Palm of Your Hand," "The Blues Man," "My Own Kind Of Hat"

Critique: For 10 years Alan Jackson has served as a warm and endearing reminder that great country music is still being made on Music Row. He's remained one of the few traditionalists given his due by radio. And why is that? Besides the fact that he continues to make great music, sings wonderfully, is a top-notch writer and has been produced by Keith Stegall all these years with unwavering musical integrity? Ah...now we're getting somewhere. There's a musical authenticity in Alan Jackson that is simply undeniable. As a member of that hallowed class of '89, Jackson knew who he was when he got here, and has not suffered even a small musical identity crisis the whole decade long. And now, 10 years after becoming the flagship artist on the new Arista Nashville label, Jackson reminds us not so much where he came from, but where we came from. *Under The Influence*, a heartening collection of country classics and lesser known cuts including Nat Stuckey's "Pop A Top," Bob McDill's affecting "Right In The Palm Of Your Hand" and the bittersweet "The Blues Man," written by and a tribute to Hank Jr., show us Jackson's—and our own—musical heart. His renditions are true to the originals and given new life from that magical voice. One of the best signposts is the Merle Haggard/Red Lane individualist's anthem "My Own Kind Of Hat." That song and this album make me proud to be in the country music business, and that's something I feel too seldom these days. Thank you, Alan Jackson.

—Charlene Blevins



KEITH URBAN *Keith Urban*

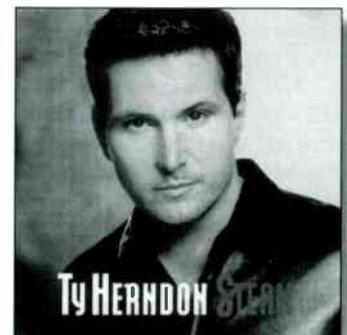
(Capitol 7243-4-97591) Producers:

Matt Rollings, Keith Urban

Prime Cuts: "It's A Love Thing," "But For The Grace Of God," "I Wanna Be Your Man (Forever)," "A Little Luck Of Our Own"

Critique: Keith Urban has taken over my CD player. He delivers a sophomore album that puts a head lock on that ol' second album jinx. Urban has managed an increasingly rare feat in today's country market; he's issued an album's worth of radio friendly songs that actually have some personality. There's not a clinker in the bunch. Sometimes sounding exuberant, sometimes world weary, Urban's voice dips, yelps, soars, and aches its way into the center of these songs. Here is a vocalist who knows how to sing with emotion. *Keith Urban* kicks off with the finger snapping, toe tapping, sing along "It's A Love Thing." On the poignant "But For The Grace Of God" Urban sings with an understated intensity that captures the bittersweet realization that finding love is often an unexpected/undeserved gift. Steven Conn and his accordion add some cajun stomp to "I Wanna Be Your Man," a two-stepping declaration of love. Emily Robison and Martie Seidel of Dixie Chicks chime in on harmony vocals. "A Little Luck Of Our Own" is a cool groove of a song with great lyrics by Lisa Dale Daniel and Gary Burr. A renowned guitarist, Urban reigns his guitar in for most of the album keeping the focus on the songs, but cuts loose on the instrumental "Rollercoaster," giving listeners a preview of the guitar wizardry he displays in his live show. *Keith Urban* is an impressive second effort and should put Urban's name on the Horizon ballot at next year's CMA Awards. Um, Keith, can I have my CD player back now?

—John Hood/©CountryCool.com



TY HERNDON/*Steam*

(Epic EK 69899) Producers: Joe Scaife, Jim Cotton

Prime Cuts: "Lookin' For The Good Life," "No Mercy," "Pray For Me"

Critique: The first cut, "Lookin' For The Good Life," seemed a better album title after first listen, as most of the numbers reflect that theme (perhaps it sounded too much like "Living La Vida Loca," or something). But after further review, *Steam* works because Herndon chops most solidly on the smokier R&B stuff. "No Mercy," for one example, finds him smooth and soulful, credibly reading the emotion the song intended. Same with "Lookin' For The Good Life," a rocking selection that radio might be wise to select as the next single.

We've known that Ty can get his groove on, witnessed by the current single "Steam" and a reprise (by the fans' request, the jacket says) of "You Can Leave Your Hat On," practically a Herndon concert staple. But his name has been carved more successfully into pop-oriented love songs, and he's enjoyed good ones in the past. Unfortunately, the romantic aims on *Steam* miss by a mile. "Putting The Brakes On Time" is basically a paraphrase of "stop and smell the roses," while "That's What I Call Love" and "Love Like That" send out messages so predictable that we could write the lines ourselves. None of these proves particularly memorable, either. The one true change-of-pace is "Pray For Me," a simple story delivered with strong conviction and nicely backed by mandolins and soft percussion. Herndon has a sensitive quality to his voice that makes this song work. Ty's previous album is still his most beautifully done, in all facets (the change in producers here is pretty curious). *Steam*, on the other hand, mostly vaporizes into thin air.

—Bob Paxman



BMG Names Davis Successor; Big Brother In RealAudio

NEWS

BMG NAMES REID AS DAVIS SUCCESSOR—

At press time, a firestorm of speculation surrounded the contract negotiations of Arista Records President **Clive Davis** and whether he will exit BMG-owned Arista when his contract expires next June. At issue is the naming of a successor to Davis, who says he has "no plans whatsoever to retire," and, at age 66, is "absolutely at the peak" of his powers. BMG has reportedly named LaFace Records Co-founder/Co-president **L.A. Reid** as heir apparent to the Arista throne. According to industry reports, should Davis leave, he would likely start a new label and might even have "key man" clauses with a number of his top artists. A "key man" clause would allow artists out of their contracts to move with Davis. BMG President/CEO **Strauss Zelnick** said in statement that he had a strong desire to "do right by" Davis, but that, "As CEO I have a responsibility to make decisions based on what's right for the company, and that includes making sure that we have an appropriate succession plan in place at Arista."

BIG BROTHER IS ON LINE—RealNetworks' RealJukebox software surreptitiously monitors the listening habits and certain other activities of people who use it and continually reports this information, along with the user's identity, to RealNetworks. According to a recent story in *The New York Times*, a security expert who intercepted and examined data generated by the program, **Richard M. Smith**, discovered RealJukebox's monitoring functions. Smith said each time the program is started on a computer connected to the internet, it sends in the following information to the company: the number of songs stored on the user's hard drive; the kind of file formats—RealAudio or MP3—the songs are stored in; the quality level of the recordings; the user's preferred music genre, and the type of portable music player, if any, that the user has connected to

the computer. Officials at RealNetworks said most of this information was used to offer music selections to users based on their preferences. He and other company officials insisted that the practice did not violate consumer privacy because the information was not being stored by RealNetworks nor distributed to other companies. Privacy experts said the kind of information being gathered by RealJukebox had the potential to be used to detect copyright violations. Company officials have said they have no plans to allow information about individual users to be used in this manner.

MERCURY PROMOTION STAFF RESTRUCTURES—



Michael Powers

In what is being called a departmental restructuring, **Norbert Nix** has exited the Mercury Nashville post of National Promotion/Artist Development VP to pursue other interests. **Michael Powers**, Promotion VP, will head up the staff and report to **John Grady**. Reporting to Powers will be **Chris Stacey**, newly-named VP of National Promotion, **Pat Surnegie**, VP/West Coast/Southwest Promotion, and newly appointed VPs **John Ettinger** (Midwest/ Northeast) and **Rocco Cosco** (Southeast).

SATELLITE RADIO GETS SIRIUS—CD Radio has changed its name to Sirius Satellite Radio Inc. Sting performed at the group's party celebrating completion of its national broadcast studios, and will become a creative consultant to the broadcaster and will have a regularly scheduled program on the service. Sirius <www.sirius-radio.com> will change its ticker from CDRD to SIRI in January 2000.

CHINA DEAL TO BE BOON FOR MUSIC INDUSTRY—The US and China's World Trade Organization agreement, signed on November 15, will

sweep away certain restrictions on the ability of U.S. record companies to do business in China, and will thereby encourage the development of Sino-U.S. partnerships in the production and distribution of recorded music. The RIAA's **Hilary Rosen** said, "For the record industry, this can only be good news as we look to China to immediately begin to address rampant piracy within its borders in order to meet its obligations under TRIPS by which it will become bound as soon as it enters into the WTO."

STARS HELP AT BENEFIT—A benefit concert and celebrity auction will be held at the Wildhorse Saloon on December 14 for 14-month old **Skylar Haynes** of Clarksville, TN, who suffers from a rare metabolic disorder known as Alpha 1 and needs a liver transplant. Artists donating items to auction include **Trace Adkins, Brooks & Dunn, Faith & Tim, Jo Dee Messina, Brad Paisley, Donna Summer, Randy Travis** and more. 777-7450.

BROOKS NAMED MALE ARTIST OF THE CENTURY—

Based on the RIAA's gold and platinum award program which has tracked the careers of artists since 1958, the recording community has named the **Beatles** as the most successful recording act of the 20th century, having sold more than 106 million albums in the US alone. **Garth Brooks** was named Male Artist of the Century with 89 million albums sold in



Garth Brooks

the US, a total second only to the Beatles. **Barbara Streisand** was named Female Artist of the Century, with 62 million albums sold domestically. **The Eagles' Their Greatest Hits 1971-1975** recently hit the 26-million mark, becoming the best-selling album of the 20th century. **Michael Jackson's Thriller** remains this century's best-selling album by a solo artist and the best selling studio album.

[continued on page 18]

MUSICAL CHAIRS



Joe Divine has resigned from his position as Midwest regional at Virgin Nashville. He can be reached at 615-521-6373.

John Allen has been promoted to Creative Director at Bug Music... **Wayne Jackson** has joined ClogDog Music.



Sharon Corbitt

Beverly Worley-Schubert resumes her position as Promotion Manager for Jerry Duncan Promotions. **Chuck Thompson** has affiliated with the company to handle special projects, promotion and marketing... **Kay Clary** has joined Front Page Publicity. She was previously with AristoMedia.

Sharon Corbitt has been promoted to Studio

Manager from Marketing Director for Ocean Way Nashville.

Falcon-Goodman Management has moved to 1103 17th Ave. S., 37212. 615-329-9220; Fax: 615-329-9221...William Byrd Productions has moved to 1916 Church Street, 37203...TappedInto.com and TN2 Entertainment have moved into their new location at 15 Music Square West, 37203. 615-242-8655, Fax: 242-1792.



Looking For Stars From The Oscar Mayer Labels

We have, I am happy to report, many contenders for our newcomer award in this stack of platters. Two of them are excellent Americana bands, True North and Rambler. In the country division there's Joanie Keller. She's part of the promising new Broken Bow roster. Sings her face off; all she needs is better production. I'm not sure that Bleach is new to this column, but that band's rocking entry is also well worth your attention. Also checking in from the rock side of Music City is a fine new band called Luxury Liners.

But for our **Discovery Award** winner we return to the folk side of the Americana movement. He's a song poet named **Mark Stuart** who appears on his wife Stacey Earle's Gearle Records label. Check him out.

Giving the **Dixie Chicks'** "Cowboy Take Me Away" the **Disc of the Day** prize is a no-brainer. But where are the rest of the next generation of country superstars? I don't mean recording artists. I mean STARS. Have we forgotten how to find them?

I'm seriously tempted to skip giving a **Label of the Day** award, (a) since no one issued more than two discs and (b) since no one issued consistently excellent product. With its introduction of Reno and a so-so Christian record by Jonathan Pierce, **Curb Records** comes closest to grabbing the brass ring. It's fitting—Curb always did have more guts and willingness to experiment than the rest of you weenies.

COUNTRY

JULIE REEVES "What I Need"

Writer: Marv Green; Producer: Scott Hendricks; Publisher: Warner-Tamerlane/Golden Wheat, BMI; Virgin CDX

Full of heart and vocal charm. She keeps me hanging on every line.

JOE KIDD BAKER "Come On In"

Writer: Bill Emerson/Jody Emerson; Producer: Joe Kidd Baker/Bill Emerson; Publisher: Column One, BMI; Raw CDX (502-584-1222)

I suppose it's supposed to sound like a raucous jam, but to these ears it's simply a blues-rock audio mess.

DIXIE CHICKS "Cowboy Take Me Away"

Writer: Martie Seidel/Marcus Hummon; Producer: Paul Worley/Blake Chancey; Publisher: Woolly Puddin'/Careers-BMG/Floyd's Dream, BMI; Monument

Magical. I love it that they are so ultra contemporary yet so unmistakably country.

JUICE NEWTON "Red Blooded American Girl"

Writer: Kevin Montgomery/Lawrence B. Gottlieb; Producer: Richard Landis; Publisher:

Nancy Court/Sony ATV, ASCAP; Renaissance 00176 (track) (www.juiceweston.com)

Chiming country-rock guitars, clicking castanets, chesty male harmonies and a regal hillbilly-princess delivery. She's still got the goods.

RENO "I Think I Know"

Writer: Katie V. Cook/Tony Wade; Producer: Mark "Tuffty" Evans; Publisher: EMI/Writer's Group/Blackwood, BMI; Curb

It ain't exactly Merle Haggard, but this act's crunchy pop sound is catchy as all get out. Reno is definitely something different and I think different might be what we need right now.

CHAD BROCK with HANK WILLIAMS JR. & GEORGE JONES "A Country Boy Can Survive"

Writer: none listed; Producer: none listed; Publisher: none listed; Warner Bros.

It's just about as blustering and chest-beating as the original. The novelty here is the reworking of the tune as a Y2K survivalist boast, complete with cameos by Hank Jr. and the Possum. The word "redneck" comes to mind...

BILLY T. MIDNIGHT "Whoever Made Those Rules"

Writer: Tim Buppert/George Terren; Producer: John Guess; Publisher: none listed; Promise (732-422-3703)

The track is a killer. He doesn't quite measure up to it with vocal personality, although he's certainly programmable. Worth spins.

SAMMY KERSHAW "Me And Maxine"

Writer: Gordon Bradbury/Michael Lunn; Producer: Keith Stegall; Publisher: Warner-Tamerlane/New Works/Lunnmusic, BMI/ASCAP; Mercury

Pleasant, likeable and jaunty, if not exactly profound.

LILA McCANN "But I Will Be"

Writer: Tanya Leah/Bob Farrell; Producer: Mark Spiro; Publisher: Titania/Songs of Note/Ensign/Bob Farrell/Summerdawn, ASCAP; Asylum

I've always liked her better as an interpreter of poetic lyrics a la "Down Came A Blackbird" than in her bouncy-teen persona. This cool tune is about survival and perseverance and it swirls around her like a ghost.

POP/ROCK

LUXURY LINERS "It's You"

Writer: David Dewese/Chad Edgington; Producer: Mark Montgomery; Publisher: Dwsesmusic, no performance rights listed; Echo (track) (www.echomusic.com)

Crunchy beats, buzzsaw electric guitar lines and dry rhythm track bop along behind the melodic lead voice that is "answered" by a "wah-wah" effect backing vocal. Nashville pop/rock band's disc debut.

CRYSTAL GAYLE "Heart And Soul"

Writer: Hoagy Carmichael/Frank Loesser; Producer: Crystal Gayle; Publisher: Famous, ASCAP; Platinum 9362 (track) (www.crystalgayle.com)

I confess that I am a huge Hoagy Carmichael fan. Evidently, Crystal is too, which explains this exquisitely produced and sung album of his standards. In addition to this simply stunning title-tune performance, there are lovingly carressed versions of "Ole Buttermilk Sky," "Stardust," "Lazy River," "The Nearness Of You," "Georgia On My Mind" and a duet with Willie Nelson on "Two Sleepy People." My highest recommendation.

BLEACH "Heartbeat"

Writer: Bleach; Producer: Pete Stewart/Bleach; Publisher: Songs on the Forefront/Continuous Spinning, SESAC; ForeFront 5242 (track) (www.bleached.com)

This seriously rocks. A spinning, twirling, dizzy rampage of grinding guitars, furious rhythm and alterna vocals. This could cross over to Top-40 with ease.

BRANDY & FAITH HILL "I Do It For You"

Writer: B. Adams/M. Kamen/R. Lange; Producer: Wayne Isaac; Publisher: Out of Pocket/Almo/2855 Music/Miracle Creek/Zachary, ASCAP/BMI; Arista 14604 (track)

I'm not sure who I am more embarrassed for, Brandy's flat over-embellished warbling or Faith's clinging-by-her-fingernails delivery. Track is from the new VH-1 *Divas Live*'99 CD. Come back, Bryan Adams, all is forgiven.

CHRISTIAN

KENNY D "Do You Believe"

Writer: Ken Discorfanio; Producer: Ken Discorfanio; Publisher: Son Star Songs, BMI; Son Star 2000 (track)

I've heard deeper nursery-rhyme lyrics and fifth graders who can sing better.

JOHN ELEFANTE "Home With A View"

Writer: John Elefante/Dino Elefante; Producer: John & Dino Elefante; Publisher: Boisseau/Two Yutes, BMI; Pamplin

Nice layered production on a folk-pop melody. The stacked harmonies in the chorus are the icing on the cake.

BABBIE MASON "Love To The Highest Power"

Writer: Babbie Mason/Cheryl Rogers; Producer: Matt Huesmann/Cheryl Rogers/

Babbie Mason; Publisher: Praise & Worship Works/Grateful Bread/BMM, ASCAP; Springhill 5478 (track)

It's a good little number, but could have used some more "oomph" and punch in the production.

JONATHAN PIERCE "Should've Been Loving You"

Writer: Mike Lawler/Travis Meadows; Producer: Phil Naish; Publisher: Bash/Cootermo/Cal IV, ASCAP; Curb

Well sung, but hopelessly didactic.

MAIRE BRENNAN "Follow The Word"

Writer: Maire Brennan/Tim Jarvis/Denis Woods; Producer: Denis Woods/Marie Brennan; Publisher: Clannad/BMG/Gola/Hugely/Famous, IMRO/ASCAP; Word 080688595128 (track)

Mysterioso folkie electronica. Spellbinding, in a new age-y kinda way.

AMERICANA

DRY BRANCH FIRE SQUAD

"Memories That Bless And Burn"

Writer: Suzanne Thomas; Producer: Ken Irwin; Publisher: Happy Valley, BMI; Rounder 0469 (track)

There are few more haunting voices in roots music than that of Suzanne Thomas's.

Here she leads the Dry Branchers through a minor-key lament of death and redemption that will chill your soul.

JAY UNGAR & MOLLY MASON

"The Lover's Waltz"

Writer: Ungar/Mason; Producer: Ken Burns/Paul Barnes; Publisher: Swinging Door, BMI; PBS/Warners 47521 (track)

String band veterans Ungar and Mason have carved out a side career playing nostalgic old-timey music for Ken Burns documentaries. This lovely fiddle instrumental is on the soundtrack of his recent *Not For Ourselves Alone* PBS treatment of the lives of Susan B. Anthony and Elizabeth Cady Stanton.

JERRY JEFF WALKER "Gypsy Songman"

Writer: Jerry Jeff Walker; Producer: Jerry Jeff Walker/Lloyd Maines; Publisher: Tried & True, BMI; Tried & True 6161 (track) (www.jerryjeff.com)

It must be a Texas thing. I've always thought this guy was wildly overrated as a singer and writer.

MARK STUART "Old Money"

Writer: Mark Stuart; Producer: Mark Stuart; Publisher: Buoy, ASCAP; Gearle 2802 (track) (www.staceyearle.com)

Oooh! I think I'm experiencing the thrill of discovery. Accompanied by simple guitar/harmonica, this guy has a head full of lyrics and just the right throat to deliver 'em. He's Steve Earle's brother-in-law, but the sound here is closer to '60s coffeehouse poet. *Songs From A Corner Stage* is the CD's title.

HONORABLE MENTION

True North/True North/Adult Swim

Rambler/1989 Memory Lane/Pacific

Joanie Keller/Run That By Me One More Time/Broken Bow

The Straw Theory/Joker's Wilde/KMG

The Bellamy Brothers/Come Back Gene And Roy/Blue Hat-Bellamy

Cledus T. Judd/Coronary Life/Razor & Tie

Elliott Rogers/Comin' Back To You/SongMart

Keith McCoy/I've Still Got You/Glad

Ric Kirk/Down In The Dominican/Thor

Kate Mesmer/Lifelines/Sirius

Tracy Lawrence/Lessons Learned/Atlantic

Tommy Cash/Gettin' Ready For The Y2K/Tomcat

Eddie Collins/She's Easy To Miss/RR

Old Pike/I Should Never Have Left/Epic 550

Two Dollar Pistols & Tift Merritt/If Only You

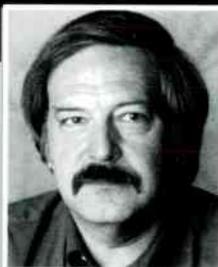
Were Mine/Yep Roc

Rick Altizer/I'll Say Yes/KMG

PROFILE

Mike Bradley

Owner, Engineer/Sound Shop
1307 Division Street
Nashville, TN 37203
Tel: 615-244-4149
Fax: 615-242-8759
E-mail: loudmixer@aol.com



There were early indicators that Mike Bradley would make engineering his profession of choice. For instance, he used to write fan letters to engineers. "I would notice the engineer's name on albums that I liked, and I'd write them letters, either telling them how much I enjoyed their work or asking for advice," says the affable Bradley. "All I ever really wanted to do was get into engineering and studio work."

Bradley got the opportunity in the mid-1970s, in the days before internships and college prep courses. He graduated from Murray State University in Kentucky with no formal training, so he decided to go where the studios were.

"I moved here in 1974 without knowing anyone," he says. "I didn't know any better. But a fraternity brother had told me about an engineer in Nashville named Billy Sherrill who had also graduated from Murray."

Young Bradley wasted two weeks pursuing the wrong Billy Sherrill, the man best known for producing Tammy Wynette. The other Sherrill, the engineer he'd been seeking, had set up shop at Jack Clement Studios. "After I found out there were two guys with the same name, I was able to find the man I wanted to see," recalls Bradley with a laugh. "He told me that he had gotten started at Sound Shop, so that's where I

went to look for a job."

Sound Shop hired Bradley, who started out behind the console watching veteran engineer Ernie Winfrey. "I hung around him like an intern, trying to learn what I could. Then, I got a job at a mastering studio for a while. But when Sound Shop expanded in 1975, they asked me if I wanted to come back and work full time." Bradley has been there ever since, becoming Studio Manager in 1990 and owner just this year.

When Bradley first came on board, the studio employed an in-house jingle company. "Jingle writing and producing was an extremely large business back then," Bradley says. "I think that was the greatest learning process for me, because we were always up against the clock. I got in the habit of working fast."

Now, he has to maintain his ability of learning fast. Bradley's greatest challenge in the current market is one facing all studios—technology and ever-improving

equipment. "It's a constant battle to stay abreast with the new technology," he says. "We are always trying to decide what to get. You can buy a lot of gear to attract new business, but your clients, the ones you've worked with for years, help you determine what's needed. Gear and equipment end up being just for show if they don't enhance the projects our clients are interested in."

As such, Bradley states that his main goal is, "To try and stay current with what matters most, and not get sucked into new trends." He also has a personal career direction in mind. "I'd like to do more producing," he says. "I dabbled in that for years. I did some co-producing for the Judds before they got their deal and also some with Sawyer Brown. It's something that I've never hit real hard, but I do feel the need to diversify at this point. That's starting to interest me more as I move along in my career."

—Bob Paxman



THE GREAT AMERICAN COUNTRY TOP FIFTEEN COUNTDOWN

November 19th, 1999

Hosted This Week By: *The Oak Ridge Boys*

1. Something Like That • **Tim McGraw** • Curb
2. I Love You • **Martina McBride** • RCA
3. It Wos • **Chely Wright** • MCA
4. She Thinks My Tractor's Sexy • **Kenny Chesney** • BNA
5. What Do You Soy • **Reba** • MCA
6. Crush • **Lila McCann** • Asylum
7. Single White Female • **Chely Wright** • MCA
8. I'm Diggin' It • **Alecia Elliott** • MCA
9. Amozed • **Lonestar** • BNA
10. He Didn't Have To Be • **Brad Paisley** • Aristo
11. This Woman Needs • **SHeDAISY** • Lyric Street
12. Ready To Run • **Dixie Chicks** • Monument
13. When I Said I Do • **Clint Black** • RCA
14. Never Been Kissed • **Sherrie Austin** • Aristo
15. Steom • **Ty Herndon** • Epic

The G*A*C Top 15 Country Countdown is derived entirely from votes received from our viewers of our website: <http://www.countrystors.com>



LeANN LIVE—LeAnn Rimes recently performed on the concert special, *CMT All Access: LeAnn Rimes*. Joining Rimes backstage were (L-R) Mike Curb, Chairman, Curb Records; Chris Parr, Programming Director, CMT; Rimes; Dennis Hannon, Executive VP/GM, Curb Records; and Paul Corbin, VP Music Industry Relations, CBS Cable.



COUNTRY MUSIC TELEVISION

42 million households

TOP TWELVE COUNTDOWN

(November 24, 1999)

1. **Brooks & Dunn** • I Ain't Missing You • Aristo
2. **John Michael Montgomery** • Home To You • Atlantic
3. **Brad Paisley** • He Didn't Have To Be • Aristo
4. **Montgomery Gentry** • Lonely And Gone • Columbia
5. **Clint Black** • When I Said I Do • RCA
6. **Shania Twain** • Come On Over • Mercury
7. **Dwight Yoakam** • Thinking About Leaving • Reprise
8. **Tim McGraw** • Something Like That • Curb
9. **Yankee Grey** • All Things Considered • Monument
10. **Randy Travis** • A Mon Ain't Made... • DreamWorks
11. **Alan Jackson** • Pop A Top • Aristo
12. **Sherrie Austin** • Never Been Kissed • Aristo

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Bobby Karl... Works The Room

Marty Stuart sold out. **Oermann** sold out. **Alan Mayor** sold out.

Not artistically, of course. It's books, silly. All three drew capacity crowds to their book parties and all three sold all copies on hand.

The first of the book bashes was for *Love Always, Patsy*, held at the Country Music Hall of Fame (10/29) for authors **Cindy Hazen** and **Mike Freeman**. **Wade Jessen**, **Steve Betts**, **Patsy's** widower **Charlie Dick** and daughter **Julie Fudge** were among the celebrants for this latest addition to the diva's bibliography.

Next came Marty's party at Davis-Kidd (11/2) for *Sinners, Saints and Prophets*, his collection of photos and reminiscences. The all-star gathering included **Louise & Earl Scruggs**, **Connie Smith**, **Hazel Smith**, **Sharon Smith**, **Ramona Jones**, **Alissa Jones**, **Howard White**, **Renee White**, **Marty & Charmaine Lanham**, **Robert Hicks** and **Manuel**. I stood in line for my autographed copy with **Willie Mayhew**, both of us vowing undying loyalty to one of our very favorite country stars.

"I'm embarrassed to even show this book to this guy," said Marty gesturing toward **Les Leverett**, the all-time greatest country photographer. The gracious Les, rest assured, would hear none of it.

One week later, RKO took the podium at both Davis-Kidd (11/9) and The Hall of Fame (11/10) for a two-day launch party for *A Century of Country*. His philosophy? If you want to spread the word, invite publicists. Every flack in town was there, so you can imagine what a gab fest the Hall of Fame was. **Kyle Young**, **Brian Hughes** and **Peter Kaufman** presided.

The highlights of both gigs were the performances of Appalachian ballad singer **Carol Ponder**, who has a new CD, and **The Rockin' Reelers String Band**, whom somebody should record. **Bob Tittle** and **Kay West** were quick to gather business cards to book them for future events. **Jonell Mosser** was moved to tears and sat in with the group to sing. **Brenda Lee**, **Tony Brown**, **Chet Flippo**, **John Lomax III**, **Will Byrd**, **Nancy Shapiro**, **Ed Morris**, **Julie Clay**, **Jennifer McVey**, **Tommy Goldsmith**, **Pam Lewis**, **Sandy & Chuck Neese**, **Ken Beck**, **Gerry Wood**, **Liz Thiels** and fellow author **Bob Millard** (*Country Music*) were among the 250-plus revellers.

One week after that we gathered at BMI (11/17) to celebrate the release of *The Nashville Family Album* by "the Mayor." **Ellen Wood** and **Caroline Newcomb** turned out the songwriters, including **Fred Carter Jr.**, **Dickey Lee**, **Jeff Hanna & Matraca Berg**, **Gordon Kennedy**, **Bob McDill**, **Jennifer Kimball**, **Lewis Anderson**, **Stephonie Smith**, **John Scott Sherrill** and **Max D. Barnes**, not to mention artists **Jeff Carson**, **Tim Murphy**, **David Schnauffer**, **Bob**

Shapiro of Thunder Road and Broken Bow Records honky-tonker **Damon Gray**. **Wayne Jackson** of The Memphis Horns told me he's negotiating a book deal for his memoirs—I'll bet he can drop a name or two. The BMI mini cheeseburgers were awesome.

Mayor's throng included **The Johnson Sisters**, **Bob Heatherly**, **Schatzi Hageman**, **Jerry Bailey**, **Ben Payne**, **Catherine Darnell** (Alan's former sister-in-law), **Jolene Mercer**, **Betty Hofer**, **Jeff Green**, **Greg Travis** and Mayor's fellow photogs **Beth Gwinn**, **Kay Williams** and **Alan Messer**. Proceeds from all books sold went to the Frances Preston lab/T.J. Martell Foundation. Like Stuart and Oermann, Mayor sold 'em all.

The action returned to Davis-Kidd for release parties for books about Nashville's first million seller, **Frances Craig** (11/17) and about *Austin City Limits* (11/18), the latter featuring appearances by **Lee Roy Parnell**, **Rodney Crowell** and other notables.

If they won't read about music, maybe they'll buy it. RCA/BNA certainly hopes so, hence the launch luncheon for **Tracy Bryd's** debut for the company. Staged at the label hq (11/15), the event featured country fixin's like fried chicken, slaw, creamed corn, potato salad, squash, cobbler, rolls and iced tea. **Deb Barnes**, **Tamara Saviano**, **Rosemary Young**, **Mike McCall**, **Donna Hughes**, **Cyndi Hoelzle**, **Beverly Keel** and **Ron Huntsman** were among the media invitees. **Glenn Middleworth**, **Celia Froelich**, former Byrd bandmember **Mark Nesler**, **Curtis Wright** and **Clay Bradley** came from various points on Music Row.

"Notice anything about my dress?" inquired stretch-knit clad **Marion Williams**. "No zippers!" She was referring to the fact that she'd approached my autograph table with her jeans fly down the week before.

I sat with **Jim Collins**, reminiscing about his days as a scuttled Giant/Career/Arista artist. "The day I lost my Arista deal, I had a top-10 hit as a writer with 'Love Workin' On You,'" he recalled. Today he has Chesney's "She Thinks My Tractor's Sexy" and the title tune of the new Byrd CD *It's About Time*.

"Hope you enjoyed our good country cooking," said Tracy. "We've got a good country album, too." We agreed. By the way, it was Tracy who introduced Mark

Nesler to Jennifer, his bride to be.

RCA/BNA held onto the party spotlight when it staged a lovely celebration for **Lonestar** at the swank Arena Club (11/16). "Amazed" has become an amazing phenom, stated **Joe Galante**: "I cannot remember a country record that has lasted this long."

Dale Bobo, **Walter Campbell**, **Paul Reeves**, **Anthony Smith**, **Pete Fisher**, **Steve Buchanan**, top engineer **Jeff Balding**, **Dann Huff**, **Craig Wiseman**, **Mary Del Scobey**, **Brad Schmitt**, **Lisa Zhitto** and scads more sampled the veggies and succulent roast beef while the Platinum plaques and speeches flew.

"Amazed" cowriter **Marv Green** was there, but not his two partners on the tune, **Aimee Mayo** and **Chris Lindsey**. That's because they were on their honeymoon, reported **Karen Conrad**. She and **David** were among the little group who tossed rice at the happy couple at a chapel in Sedona, Arizona (11/11).

Miss Mary and I were invited to the dedication of the Frist Center for the Visual Arts in the old post office on Broadway (11/2). **Pat & Kitty Moon Emery**, **Terry Clements**, **Lois Riggins-Ezell**, **Rusty Russell**, **Craig Havighurst**, **Marilyn Murphy**, **Alan Bostick** and politicians **Ronnie Steine**, **Phil Bredesen** and **Bill Purcell** toured the under-renovation facility and dreamed of the day (4/8/01, actually) when we'll finally have a real art museum in this town. **The Blair Brass Quintet** provided a fitting pomp-and-circumstance soundtrack to the auspicious occasion. *



HANDS DOWN STAR—Paul Brandt recently made his mark in Music Valley Wax Museum's Sidewalk of the Stars. While at the museum Brandt also taped a segment for an upcoming *CMT Hit Trip*.



Merry Christmas And Happy Y2K 2U

I know it's cliché to say it, but where in the world has this year gone? It was a wacky one for sure, but then again, I guess they all are. The studio business has been slow of late, with some giving up the ghost, yet a few new ones have popped up here and there and seem to be doing well. There are a lot of questions and problems to be dealt with in our industry for 2000. Hopefully we'll see a resurgence in our market, hastened with the lessons we've learned from the past couple of years. Some have called it a "weeding out" period. Maybe it's just been a "honing down" time. For the publishers, writers and studios especially, it's been a pretty "tough time." But for those of us who stuck it out, let's look forward to a great year to come.

Terry Choate and Dennis Wilson produced an album for the Osmond Brothers at **Scruggs Sound**. Dennis Ritchie provided the engineering expertise...Mike Poole and Grant Greene worked a mix at **Recording Arts** for some guy named Alan Jackson, with Arista's Keith

Stegall producing. Hope he's a success!...P51 Records' Kirki Mertz was in for a mix at **Grey House**, produced by Billy Herzig and engineered by Wendy Mazur...Publisher Big Tractor went in for demos at **Bayou** with engineer George Clinton, for projects by the great songwriter Dave Loggins and new Virgin artist Clay Davidson...**Soundshop's** addition of an ATR-1 Autotune Box was the only new equipment report last month, maybe Santa will bring some goodies before the next...And I don't get to work in the studios all that much these days, but recently I put a demo down and it was great to meet and work with someone as nice and as talented as Bryan Cumming at **Studio 23**. Thanks Bryan!...Merry Christmas and Happy New Year to everyone and though I have no great Y2K jokes or predictions, I do offer a humble hope that we live through it and find happiness and success in the coming year's adventure. See ya in the next millennium!

Artist	Producer	Engineer	Label	Project
BAYOU				
Bryan Kennedy	Bryan Kennedy	George Clinton	EMI	demos
Daryl Burgess	Daryl Burgess	"	BMG	"
Brian Gowan	Ted Hewitt	"	Curb	trax
Con Hunley	Norro Wilson	"	-	vocs
Ronda West	Dino Zimmerman	"	-	trax
Kevin Denney	Leigh Reynolds	"	March Music	"
Clay Davidson	Clay Davidson	"	Big Tractor	demos
Ron Harbin/Larry Shell/Kim Williams	"	"	Sony/ATV	"
Dave Loggins	Dave Loggins	"	Big Tractor	"
Brent Ford	George Clinton	Barry Senter	-	trax

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
The Elms	Brent Milligan	Chuck Zwicky	Sparrow	trax/od's
Keith Green	"	"	"	trax
Aaron Benward	Matt Bronleewe	Skye McCaskey	"	"
Saloman's Wish	Brad O'Donnell	Paul Salvesan	Pamplin Music	"
Vanessa Williams	Keith Thomas	Bill Whittington	Isn't She Great	od's/mix
Phoenix Stone	"	"	Universal	prog/od's

Artist	Producer	Engineer	Label	Project
THE CASTLE				
River Road	T.Bruce/J.Niebank	J.Niebank/B.Horn	Virgin	mix
Ilse DeLange	Barry Beckett	P.Green/D.Boyer	WB	trax/od's
Toni Catlin	Preston Sullivan	Mike Janas	-	mix
Sharif Iman	Frank Rogers	M.Logan/D.Shike	EMI	od's/mix
Song demos	Jason Deere	Mike Wruke	Warn/Chap	trax/od's/mix
Song demos	Sam Russell	Mike Janas	Tower I	mix
Silage	Todd Collins	R.Shippen/D.Shike	Essential	"
Music Partners	Music Partners	Mike Janas	-	mix/vid
Allison Taylor	David Pack	David Dilbeck	-	od's

Artist	Producer	Engineer	Label	Project
DARK HORSE				
Cindy Morgan	Brent	Dave Schober	Word	trax/od's
Terri Clark	Stewart Smith	Jim Dineen	Mercury	trax
Octavus	Jonathon Crumpton	Doug Sarrat	Benson	mix
Jennifer Knapp	Mark Stuart	Aaron Swihart	Gotee	od's
Carolyn Arends	C.Arends/B.Chrisler	Russ Long	-	trax
Coley McCabe	Trey Bruce	David Buchanon	RCA	od's

Artist	Producer	Engineer	Label	Project
EMERALD				
The Quartet	Wally Wilson	Rickey Cobble	-	vac/od's/mix
Craig Morgan	B.Cannon/N.Wilson	B.Sherrill/J.Piske	Atlantic	trax/od's
Clay Davidson	Scott Hendricks	Balding/Hagen/Bickell	Virgin	mix
Collin Raye	Dann Huff	Mark Hagen	Sony	od's

Artist	Producer	Engineer	Label	Project
River Road	Justin Niebank	Justin Niebank	Virgin	mix
Mark Knopfler	C.Ainlay/M.Knopfler	C.Ainlay/G.Lewis	Chariscourt	trax
FLATWOOD				
Lori Lawton	Brett McGuire	"	-	od's
Clinton Gregory	Clinton Gregory	"	Cow Bird	vid
Cyndi Lynne	Cyndi Lynne	"	-	demo
Jennifer Pearson	Jennifer Pearson	"	-	"
Dead Kalm	Wes Ivey	C. Wayne Turner	Def	vid
Hillbilly Highway	Tabby Crabb	Aaron Wiles	Raptor	od's

Artist	Producer	Engineer	Label	Project
GREY HOUSE				
Stephany Delray	Stephany Delray	Wendy Mazur	High Seas	demos
Kirki Mertz	Billy Herzig	"	P51	mix
Brown Floyd	Zig	A.Page/Zig	Green Zebra	dbl live

Artist	Producer	Engineer	Label	Project
MONEY PIT				
John Anderson	Paul Worley	Clarke Schleicher	Sony	od's/vac
Carolyn Dawn Johnson	"	Schleicher/Hellerman	Arista	trax/od's/mix
Collin Raye	"	"	Sony	od's/vac
Artist development	Walt Aldridge	"	"	trax
The Players	Hobbs/Bayers/Mason/Rhodes/Franklin	Hellerman/Hachler	Medallion	trax

Artist	Producer	Engineer	Label	Project
RECORDING ARTS				
O.J. Hanssen	Tommy Barnes	J.Jaszcz/G.Greene	RTA	mix
Tony McFadden	Tony McFadden	"	Da Funkk	"
Kimber Clayton	Keller/Hicks	"	Thumper	"
Jimmy Buffett	Mike Utley	J.Demain/G.Greene	Margaritaville	"
Alan Jackson	Stegall/Reeves	M.Poole/G.Greene	Arista	"
John Rich	J.Rich/Vaughn	S.Wilson/G.Greene	BNA	"
Tony Catlin	Preston Sullivan	M.Janas/Z.Cochran	-	"

Artist	Producer	Engineer	Label	Project
SCRUGGS				
Starstruck	Wynn Varble	Richard Barrow	-	demos
Osmond Brothers	T.Choate/D.Wilson	Dennis Ritchie	-	album
Mighty World	Randy Scruggs	Snake Reynolds	-	demos
Secret Garden	Wayland Patton	Richard Barrow	-	"

Artist	Producer	Engineer	Label	Project
SEVENTEEN GRAND				
Allison Moorer	Kenny Greenberg	Dan Smith	MCA	mix
Alison Krauss/YoYo Ma	Steve Epstein	Sandy Jenkins	Sony Classical	"
George Strait	-	Steve Tillisch	MCA	5.1 mix/DVD
Osmond Brothers	Jerry Crutchfield	Jake Niceley	Polydor UK	mix
Karen Rhodes	Jake Niceley	Travis Salsig	-	demos

Artist	Producer	Engineer	Label	Project
SOUNDSHOP				
Bobbie Eakes	D.Cook/P.Barnhart	M.Bradley/M.Capps	Sony	trax/od's
Alabama	D.Cook/R.Owen	"	RCA	trax
Bloom	R.Dodd/J.Baldrige	R.Dodd/J.Baldrige	-	"
Matt Morris	Matt Morris	John Dickson	In-House	Russian proj.
Song demos	Lonnie Wilson	Mark Capps	Sony/ATV	trax
Cindi Thompson	C.Waters/T.L.James	M.Bradley/J.Dickson	Tree Prod.	trax/od's

SOUND STAGE

Warren Bros.	Chris Forren	S.Marcantonio/T.Green	BNA	od's/mix
Wade Hayes	Dunn/McBride	"	Sony	mix
Peter Frampton	Peter Frampton	C.Ainlay/D.Delong	-	"
Wynonna	Tony Brown	"	Mercury	"
George Strait	"	C.Ainlay/T.Green	MCA	"
Trisha Yearwood	Garth Fundis	C.Ainlay/M.Ralston	"	"
Wilkinsons	Johnson/Hoseldon/Zavitson	"	"	"
Wynonna	Gary Nicholson	E.Seay/S.Simpson	Giant	od's/mix
Kincaid	Kincaid	Boson/Monterossa	Mercury	od's
		B.Willis/M.Rovey	WB	"

STARSTRUCK

Millennium Chorus	Greg Nelson	B.Deaton/A.Chan	-	od's/mix
Kylo Cook	D.Porter/G.Goin	M.Logan/J.R.Rodriguez	IPR	od's
O.J. Hanssen	Tommy Barnes	Jaszcz/Chan/McConkey	RTA	trax
Dave Berg	Gary Burnette	Wilson/Chan/McConkey	-	mix
Faith Hill	Byron Gallimore	Shipley/Rodriguez	WB	"
Faith Hill	Dan Huff	"	"	"
Ricochet	David Malloy	Beamish/Kresco/Rodriguez	Columbia	trax
Ricochet	"	D.Bason/J.R.Rodriguez	"	od's

Artist	Producer	Engineer	Label	Project
STUDIO 23				
Gene Smith	G.Smith/B.Cumming	Bryan Cumming	ind	CD
Saucy Sisters	P.Nowak/B.Cumming	"	-	radio spot
Greg McCoy	Greg McCoy	"	-	demo
John Condron	J.Condron/B.Cumming	"	-	"
Laura Powers	L.Powers/B.Cumming	"	-	CD
Great Life TV	Kholos/Cumming/Rosengarden	"	-	Infomercial



ANOTHER CUT OF ANOTHER LONELY SONG—Lorrie Morgan is joined by legendary producers Billy Sherrill (L) and Norro Wilson (R) at Emerald Studios. Morgan recently recorded "Another Lonely Song" written by Sherrill, Wilson and Tammy Wynette. The previous No. 1 hit for Wynette will be featured on Morgan's upcoming greatest hits release.

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[continued from page 11]

BUSINESS NEWS



Frances W. Preston

Frances W. Preston was recently inducted into the Broadcasting & Cable Hall of Fame at an awards dinner in New York city. Fellow inductees were former NBC Chairman **David C. Adams**, A&E Television Networks President and CEO **Nickolas Davatzes**, National Association of Broadcasters President **Edward O. Fritts**, Belo Corporation Vice Chairman and President **Ward L. Huey, Jr.**, AOL President & COO **Bob Pittman**, CNN Washington anchor **Bernard Shaw**, television producers **David Susskind** and **Dick Wolf**, and actors **Gracie Allen**, **E.G. Marshall** and **Dean Martin**...

Steve Seskin will serve as the moderator for this year's ASCAP Foundation's Twentieth Country Music Songwriters Workshop. The workshop, which focuses on the education and development of new songwriters, will be conducted in six weekly evening sessions beginning in March 2000. Song submission deadline is January 16, 2000. 615-742-5000...

118 16th Avenue South has been named the Miller Harris Building by landlord **Jim Caded**, in tribute to the late **Miller Harris**, son of **Judy Harris**...

The RIAA has been awarded a \$13.7 million judgment in its case against Global Arts Productions and **Danny Jordan** who were found to be selling fraudulent music licenses and recordings of popular back catalog artists to foreign companies. The plaintiffs in the case include **A&M Records**, **Sony Music Entertainment**, **MCA Records** and **Capitol Records**. Some of the artists whose recordings are named in the complaint include **Frank Sinatra**, **ZZ Top**, **The Doors** and **Neil Diamond**...

Westwood One has inked a deal with **NARAS** to provide the exclusive worldwide radio broadcast coverage for the 42nd Annual Grammy Awards...



John Lomax III

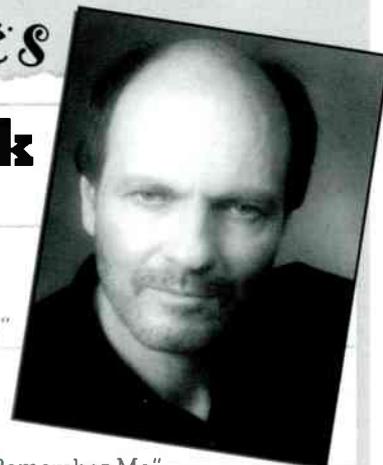
Nashville manager/journalist/international consultant **John Lomax III** has signed a book contract to write the life story of Australian country group **Dead Ringer Band**. Sydney-based publisher **Allen-Unwin** plans to release the book in September 2000...

The grand opening of **Opry Mills** 1.2 million-square-foot shopping and entertainment complex has been rescheduled for May 11 due to conflicts with the **ACM Awards**...

Team In Training, a **Leukemia Society of America** fundraising program which provides coaching and training for walking or running

Writer's Notes

Bobby Braddock

**BIRTHPLACE:** Lakeland, Florida**YEARS IN NASHVILLE:** 30+**PUBLISHER:** Sony/ATV/Tree**HITS/CUTS/CHART ACTION:** "D.I.V.O.R.C.E.," "Golden Ring," "He Stopped Loving Her Today," "Old Flames Have New Names," "Texas Tornado," "Time Marches On"**FAVORITE SONG YOU WROTE:** "The Nerve"**FAVORITE SONG YOU DIDN'T WRITE:** "The Gambler," "Good Old Boys Like Me," "Please Remember Me"**ON WHAT INSTRUMENT DO YOU WRITE:** Keyboard**INFLUENCES:** Hank Williams, Ray Charles, The Beatles**ADVICE TO WRITERS:** If you believe in yourself, don't give up, and don't let other discourage you. Write for the masses, but give them something good.**LITTLE KNOWN BIOGRAPHICAL FACT:** First Nashville job was at **Hewgley's Music Store**; was fired when I got my apron caught in the trumpet-polishing machine.**ISSUES FACING SONGWRITERS TODAY:** (1) Many hurdles and barriers between the pen and the public. (2) Powerful adversaries with a lot of political clout.

In addition to being one of Nashville's most admired and hit-crafting songwriters of all time, Braddock has recorded for MGM, Columbia-Mercury, Elektra and RCA. He's now turned producer and has just finished producing new Giant artist Blake Shelton. His offbeat sense of humor is evident in the title of his 1983 RCA album Hardpore Cornography. Braddock's George Jones classic, "He Stopped Loving Her Today" is one of the most loved country songs of all time, recently named by music industry executives in an R&R poll as Country Song of the Century. We asked him about the writing of that one. I still feel like

I've written better songs, and so has **Curly Putman**. I honestly think it was just a great recording. **Curly** says I brought in the idea, but we worked on it, and we thought of it as a dark comedy, really. Two years later when **Billy Sherrill** recorded it on **George Jones**, he had us add a verse on to it, and we wrote I don't know how many till we got one he liked. It was a long process.

How many songs have you had recorded? I have no idea. I've written around 1200. Had 75 or 80 in the charts, 34 or 35 top 10s, 12 or 13 No. 1s.

How do you approach writing? What's your inspiration? Life—my own life, the lives of people close to me. It's easier than using imagination, I think. Write about real stuff. I don't think I have a great imagination, but I try to be a good observer, a good reporter. Of course I love music, and that helps.

Can you expound on the barriers between the pen and the public? All a writer can do is write as good as you can, as often as you can. Now is the time for talented people to lead, rather than follow. I think you have to stay in touch with radio, because even if you're going to be left of center, you have to know where that center is. But it's still up to creative people to lead the way, to be original. I think country music is about to re-emerge and go into one of its good cycles. It's going to change; it never stays the same. Whether it's going to be more pop or more country I don't know. But a good change is coming.

And what do we do about the political adversaries of songwriters and other intellectual property creators? I think if the public is made aware, they'll be on our side. If they know what the issues are, if it comes down to the songwriter vs. the restaurant, then the general public will be on our side. Congressmen are sensitive to what constituents want, so education to the public will be key. **If you could have any three people over to dinner, who would they be?** That's the hardest question in the world and it would change from day to day! But...probably **Einstein**, **FDR** and **Mother Theresa**, and then have **Gershwin** drop by to play some dinner music...

—Charlene Blevins

a marathon, is recruiting for the Nashville's inaugural Country Music Marathon, scheduled to debut in Music City on April 29, 2000. 310-348-5721...

Applications are now being accepted for the Next Music Festival, a music industry showcase to feature unsigned rock and pop acts in the U.S. Next Fest will be staged at Nashville music venues February 10-12. 877-267-4246...

The Songwriters Guild and Foundation will present "Building A Songwriting Career... Memphis Style," on February 25-27, 2000, at Elvis Presley's Heartbreak Hotel in Memphis. The three day seminar will feature panel discussions, song critiques and showcases. 615-329-1782.

TECHNOLOGY NEWS

Participants in The Secure Digital Music Initiative (SDMI) have ratified the selection of a copyright protection technology for its portable device standard, and have approved interim licensing terms for use of a trademark indicating compliance with the SDMI guidelines. With final selection of watermarking technology, manufacturers of portable devices, software developers, and music content producers have the tools they need to produce SDMI-compliant products. Several companies have already announced their intent to bring compliant products to market...

Robbins Thornhill, President/founder of eNashville.com, Inc., has formed a new organization, NINMA, the Nashville Internet & New Media Association. NINMA was created for individuals conducting business online. Members will meet once a month to discuss current trends in the industry and network with other professionals within similar fields. 615-385-3357...

The Exit/In is now streaming live music every week on LiveOnTheNet.com. November 9 was the first showcase streamed via the world wide web and it featured Billy Block's Western Beat Roots Revival.

PUBLISHING NEWS

"Chicks With Hits" has added five

new members: **C. Dianne Petty**, **Liz Rose**, **Christi Wright**, **Melissa Kij** and **Donna Young**.

ARTIST NEWS

Garth Brooks was recently named one of the 100 Greatest Entertainers (1950-2000) by *Entertainment Weekly*...

Shania Twain and **Robert "Mutt" Lange** recently received SOCAN Awards for "You're Still The One," "Don't Be Stupid," and "From This Moment On." The awards were held November 9 in Toronto...

Tim McGraw has been named the "sexiest man in country music" in *People* magazine's 1999 "Sexiest Man Alive" issue...

Faith Hill's *Breathe* has set a *Billboard* Top 200 record as the best selling debut week album of any solo female country artist in history, with 242,229 units scanned...

Trace Adkins's *More...* has debuted in the Top 10, making it the highest debut of his career...

Alan Jackson's eighth CD, *Under The Influence*, sold 114,000 units in its first week, giving Jackson his highest ever one week sales...

Marty Stuart's book *Pilgrims: Sinner, Saints & Prophets* sold out after only a few weeks and is going into its second printing...

Freddy Fender was recently inducted into Country Music's Sidewalk of the stars...

Clint Black will join the Dallas Cowboys in launching The Salvation Army's 1999 National Fundraising Campaign with a half time performance at the Thanksgiving Day Dallas Cowboys game...

Billy Ray Cyrus was recently awarded the 1999 Blistex "Most Beautiful Lips" award. Others joining Cyrus in this award are **Tom Hanks**, **Bill Gates**, **Michael Jordan** and **Madeleine Albright**. This is the 20th Anniversary of this Blistex Award program.

TV/FILM NEWS

SHeDAISY will perform "This Woman Needs" and "Deck The Halls" at the 1999 Walt Disney World Very Merry Christmas

Parade set to air Christmas Day on ABC...

Clint Black will portray a small town doctor in the upcoming CBS movie *Going Home*, which also stars **Jason Robards**.

CHRISTIAN NEWS

The Christian Country Music Association recently announced its 1999 awards winners. Entertainer of the Year, **Fox Brothers**; Male Vocalist, **Mike Manuel**; Female Vocalist, **Gayla Earlene**; Vocal Duo, **Double Portion**;



T. Graham Brown

Vocal Group, **CrossCountry**; Song of the Year, "Wine Into Water," **T. Graham Brown**; Mainstream Country Artist, **T. Graham Brown**; New Artist, **John Steed**; CCMA Pioneer, **Margo Smith**; Video, **Holes In The Floor Of**

Turnstiles

BIRTHS

James Ragland McKnight, to Rowanne and Jay McKnight, November 9.

Benjamin Aaron Schumacher Baker, to Fred and Michelle Baker, November 10.

MARRIAGES

Lee Ann Womack and **Frank Lidell**, November 6.

DEATHS

Mary Reeves, widow of Jim Reeves, passed away November 11 following a lengthy illness.

Geneva Cook, mother of Ricochet's Greg Cook passed away November 12. She was 75.

Doug Lavalley, country music entertainer, producer and promoter, passed away November 15 after a lengthy illness. He was 65.

ADMIT ONE

ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
Brooks & Dunn, Trace Adkins, Montgomery Gentry	\$195,878	6,875	95	Lakewood Amphitheatre	Atlanta, GA	10/10
Alabama	\$110,090	5,087	85	Salina Bicentennial Center	Salina, KS	9/26
John Michael Montgomery, Junior Brown	\$98,948	2,992	49	Greek Theatre	Los Angeles, CA	8/31
Tracy Lawrence, Kenny Chesney	\$91,065	6,912	54	Cynthia Woods Mitchell Pavilion	The Woodlands, TX	10/3
Clay Walker, Lila McCann	\$79,597	5,868	47	Concord Pavilion	Concord, CA	9/26
Martina McBride, Michael Peterson, SHeDAISY	\$74,031	6,282	37	First American Music Center	Antioch, TN	10/9
Collin Raye, Redmon & Vale	\$50,257	1,905	69	Westbury Music Fair	Westbury, NY	10/17

source: amusement business

Heaven, Steve Wariner; Living Legend Award, Johnny Cash; Musician; Phil Driscoll; Radio Personality, Fred Bacher, WTVY Dothan, AL; Radio Station, WTVY, Dothan, AL...

Jaci Velasquez's latest single "Llegar A Ti," has reached the No. 1 position on Billboard's "Hot Latin Tracks" radio chart, a position no other Christian artist has ever achieved. *

RIAA CERTIFICATIONS

**NOVEMBER
GOLD**

SheDAISY—*The Whole Shebang*—Lyric Street

Martina McBride—*White Christmas*—RCA

PLATINUM

Shania Twain—*Come On Over*—Mercury (14x)

Faith Hill—*Faith*—Warner Bros. (4x)

SIGNINGS

RECORDING

John Rich • BNA

Tom Mabe • Virgin

Travis Tritt • Sony

Girlfriendz • RCA

PUBLISHING

Jim McBride • Cal IV

Chris Eaton • Idea Music Publishing

Bill Burnette • Sony/ATV Tree

Phillip White, Rachel Proctor • (re-signed) Murrach Music

Stan Munsey Jr., Shara Johnson • Song Planet

Dave Loggins • Big Tractor Music (co-publishing)

BOOKING

Clint Black • William Morris Agency

Rambler • Buddy Lee Attractions

**UPCOMING ALBUM
RELEASES**

January 11

Mark Wills—*Permanently*—Mercury

January 25

Alecia Elliott—*I'm Diggin' It*—MCA

Collin Raye—*Counting Sheep*—Sony Wonder

**TOP OF THE
CHRISTIAN CHARTS
CHRISTIAN HIT RADIO**

"Unforgettable You" • Jars of Clay • Essential

INSPIRATIONAL

"Lord Of The Dawn" • Steve Green • Sparrow

ADULT CONTEMPORARY

"Can't Live A Day" • Avalon • Sparrow

ROCK

Do You • Tragedy Ann • Forefront

GOSPEL SALES

Alabaster Box • CeCe Winans • Wellspring Gospel

GOSPEL SALES

WaW Worship • Various • Integrity

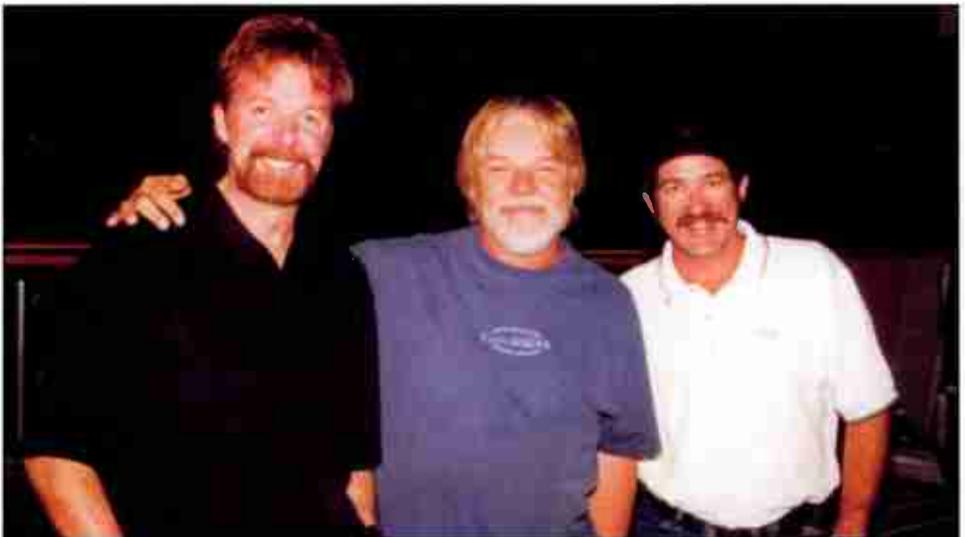
GENERAL MARKET ALBUM SALES

A Christmas To Remember • Amy Grant • Myrrh

Source: CCM Update 11/15/99. Reprinted by permission.



GRAND OLE REUNION—Andy Griffith (R) and Earl Scruggs (L) recently reunited on the stage of the Grand Ole Opry. They met over 30 years ago on the sets of *The Andy Griffith Show* and *The Beverly Hillbillies*. The two, joined by Marty Stuart (center) and Scruggs' Family and Friends band, had not seen each other since their first meeting. Photo: Alan Mayor



KINGS OF THE HILL—Brooks & Dunn recently recorded the Bob Seger tune "Against The Wind" for the forthcoming *King Of The Hill* soundtrack. Bob Seger was recording across the hall at Ocean Way on the same day as the duo, who walked over to introduce themselves. Pictured L-R: Ronnie Dunn, Bob Seger and Kix Brooks.

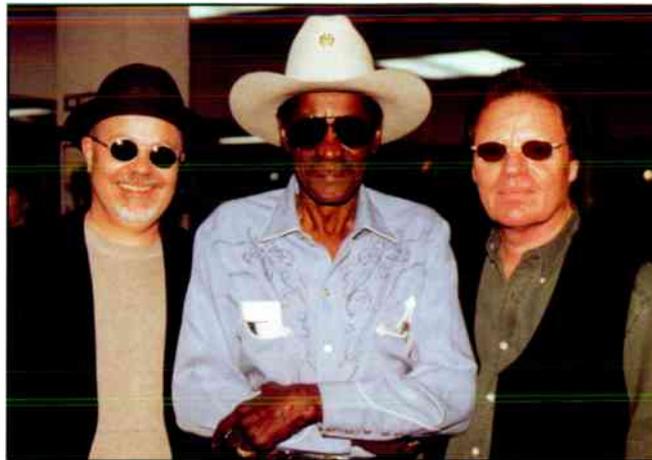


WILD HORSES GOLD—Kenny Rogers recently celebrated the gold certification for his Dreamcatcher Records release *She Rides Wilds Horses* with a luau in Hawaii. Joining Rogers in the festivities are (L-R) label President Jim Mazza, Rogers, Wanda Rogers, and Dreamcatcher Records VP Bob Burwell.



Doug Sahn Passes; New Acoustic Music Masters, Shelby Lynne

Texas Tornado founder Doug Sahn died November 18 in Taos, New Mexico. Sahn was found dead in a Taos hotel. Cause of death had not been determined at press time, though there is no suspicion of foul play, according to Lt. Ed Lucero of the Taos police department. Sahn, born November 6, 1941 near San Antonio, was considered to be a prodigy on steel guitar, mandolin and fiddle. He made his radio debut at age five on KMAC in San Antonio and became a featured player on the Louisiana Hayride when he was eight. Sahn formed the Sir Douglas Quintet which had hits including "She's About A Mover" and "Mendocino" in 1965. He formed the Texas Tornados in 1989. The group had just released its sixth CD.



GATEMOUTH GIVES—Blues Hall of Famer Clarence "Gatemouth" Brown recently presented career memorabilia to the archives of the Country Music Hall of Fame. Pictured with Brown (center) after the ceremonies are (L) Gary Nicholson and Delbert McClinton. Photo: Beth Gwinn

OVERTONES

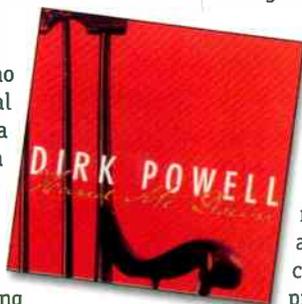
- The Indies Executive Committee has begun the search for talent for the 2000 Indie Awards Show in Cleveland, May 6, 2000. If you have an act you would like to sponsor for one of the three entertainment slots, send a CD and press packet to Mary Neumann, Indie Awards Show 2000, PO Box 465, Altamont, NY 12009-0465 or contact Mary directly 518-861-7037/mary@afim.org.

- Festival Management is accepting applications for the Next Music Festival, a music industry showcase to feature unsigned rock and pop acts in the U.S. The Next Fest will be staged at Nashville music venues from February 10-12 877-267-4246.

- Beyond Music, Starbucks Coffee and Sundance Channel have released a CD compilation of platinum selling artists and emerging songwriters recorded at the 1999 Sundance Music Studio, in association with the live acoustic showcase linking musicians and independent filmmakers. *Where Music Meets Film: Live From Sundance Film Festival* includes John Hiatt, Lyle Lovett, Mike Younger, BR5-49, Kami Lyle, Duncan Sheik, Abra Moore and Jars Of Clay, among others. A portion of the proceeds from CD sales will go to support the Sundance Composers Lab.

RECORDVIEWS

For those of you who are fans of traditional Appalachian folk music, a must have for your collection is Dirk Powell's *Hand Me Down* (Rounder Select). The 29 year old Powell, who handles most of the instrument duties including fiddle, banjo, mandolin, as well as bass, lead guitar and harmony vocals on a few numbers, is otherwise half of contemporary Cajun band Balfa Toujours with his wife Christine Balfa. Here, Powell offers modern but honorable renditions of many traditional story-songs, both standards



and lesser-known entities, as well as several banjo and fiddle instrumentals. Highlights include the old time "Wild Bill Jones," "Western Country," "Little Maggie" and "Keys to the Kingdom." Powell's own "The Cradle, The Coffin, The Cross On The Hill" and "Leaning On A Wall," are moving pieces. Honestly, each and every one is just wonderful. And we are treated as well to Powell's equally lovely prose in the liner notes. A most worthy project.

While Powell honors traditional acoustic music, the trio of Phillips Grier & Flinner (Compass) put an entirely contemporary spin on acoustic instrumentals. The three musicians here, two-time Grammy-winning bassist Todd Phillips, 7-time IBMA Guitar Player of the Year David Grier and two-time Winfield National Champion (banjo, mandolin) Matt Flinner, are each among the best on their chosen instruments. That should give you an idea of the foundation these three brought to this project. But it's the synergy

of such exquisite talent that has delivered an absolutely unparalleled expression of modern—no, timeless—acoustic music. The album's nine original tunes are richly melodic with nuances of jazz, bluegrass and celtic sounds from guitar, upright bass and mandolin. Each of these artists—and they embody the term—have contributed three compositions to the project and the interaction here has yielded musical conversations that seem to straddle the fence between spontaneity and remembrance from a singular age-old and learned musical heart. No highlights here; the entire disc is complete aural rapture; a multi-textured masterpiece.



And now for something completely different: The irascible Shelby Lynne has come forth with a new project simply and pointedly titled *I Am Shelby Lynne* (Mercury). We've always known that Lynne is a singer—a soulful singer of country songs with an underpinning of blues and jazz and soul—a voice that has few compeers. Lynne recorded three albums for Epic, one on Morgan Creek Records, and one for Magnatone just before it folded. A concentrated search for a label that wouldn't pigeon-hole her like the Nashville majors do yielded a deal with Mercury New York, and Lynne and producer Bill Bottrell (Sheryl Crow) spent the better part of a year holed up in one or the other's homes. The result is a staggering southern soul/pop/jazz

record that is a testament to creative freedom. Lynne and Bottrell have crafted an album reliant on songs, not on Lynne's near-perfect power voice, to get the music across. Instead, the album's opener is a Phil Spector-ish production which has Lynne's vocals so far back in the mix it sounds like an old 45. We

find her delivery a gentle high whisper in the jazzy "Dreamsome," and lonesome and narrow like the emotional thread in "Lookin' Up." Then Lynne goes sultry and strong in the talking croon of "Leavin',"—a technique she uses several times in the disc to great effect—and is as fine a white southern soul piece as I've ever heard. The Bottrell influence is evident in the guitar heavy "Life Is Bad" that reminds us of the *Tuesday Night Music Club* sound and utilizes slide mandolin.

In short, *I Am Shelby Lynne* is a singular, stunning collection. Just released in the U.K., the project is getting rave reviews—Mojo called it "one of the finest Southern soul albums of the last decade, possibly ever." The album will be released in the U.S. next spring. *



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Dear friends,

As many of you know, my family has recently been through a tough time concerning our residency status in the United States. Fortunately, we have been overwhelmed by the outpouring of support we have received from our Music Row neighbors during this time. My family and I will never forget the help you gave to us.

Therefore, I am humbly sending my warm thanks to all of you, especially U.S. Senator Fred Thompson, Chuck Aly of Music Row Publications, Mike Kilen of *The Tennessean* newspaper and Darrell Ankarlo of WWTN-FM. Also, thank you to the U.S. Immigration and Naturalization Service.

We are still waiting for final interview notice from the I.N.S., but we are no longer in fear because of all of you. Let's keep building a beautiful Music Row, and make America great. Thanks again.

Sincerely,

Seung Lee
Proprietor, Kim's Market

To Whom it may concern:

I am a U.S. soldier from Ft. Campbell, KY, currently deployed to Eagle Base Bosnia. Currently during this holiday season there is only one celebrity group (The Goo Goo Dolls) scheduled to perform for the soldiers. I know it is late in the season to ask but are there any country music stars that would consider giving the soldiers some enjoyment during the holidays? I don't expect them to be away from their families on the actual holidays (I myself have a wife and two teenagers in Clarksville, TN and know the holidays are the time to spend with the ones you love most), but it would be very appreciated if one or some could come here within the next couple months and perform for the soldiers. Thank you for your time and consideration.

Sincerely,

SSG Dennis B. Insko
U.S. Army
Explosive Detector Dog Handler
Eagle Base, Bosnia
K-9 Section

INDUSTRY EVENTS CALENDAR

January

6-9—The 2000 International CES—Your Source for Workstyle and Lifestyle Technology, Las Vegas, NV, 703-907-7664

February

9-12—Country In The Rockies, Crested Butte, CO, 615-401-2771

10-12—Next Music Festival, Nashville TN, 877-267-4246

25-27—Building A Songwriting Career...Memphis Style, sponsored by SGA, Elvis Presley's Heartbreak Hotel, Memphis, TN, 615-329-1782

March

1-4—CRS 2000, Growth Through Sharing In The New Millennium, Nashville Convention Center, Nashville, TN, 615-327-4487

29-April 2—7th Annual Cowboy Poetry And Music Festival, Santa Claris, CA 661-255-4314

April

3-8—Tin Pan South 2000, Nashville, TN, 615-256-3354

20—31st Annual Dove Awards, The Grand Ole Opry, Nashville, TN

27-29—George Lindsey/UNA TV & Film Festival, Florence, AL 256-765-4247

29—Country Music Marathon, Nashville, TN 310-348-5721

May

3—Academy of Country Music Awards, Los Angeles, CA

CLASSIFIEDS

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FAME WRITERS ROUNDING—Fame Music recently held a private "Writers In The Round" for Arista Records. Pictured L-R: (front row) Writers Victoria Banks, Russell Smith, Tony Colton; (back row) Writer James LeBlanc, Creative Director Todd Wilkes, Arista Director of A&R Mike Sistad, Fame President/Owner Rodney Hall, Chairman/Owner Mark Hall, Arista Manager of A&R Kerri Edwards, Arista Nashville President Tim DuBois, writer Roger Ferris and Arista Senior Director of A&R Steve Williams.



"Montgomery Gentry is my daddy!"



Toby Keith

Toby Keith's "How Do You Like Me Now" makes its belated *SongPower Index* debut this week. The official first single, "When Love Fades" from Keith's inaugural DreamWorks album, hit SPI in September. Since then, however, programmers have voiced their

preference for the album's title track, prompting DreamWorks to make a mid-stream switch. Unfortunately, the change threw the SPI team off and, as a result, the song enters our chart a little later in its life than we would like. But by all indicators, it was a stroke of genius by DreamWorks.

"How Do You Like Me Now" records an SPI of 8.67, giving it an 84% chance at the top five, according to our research. It is the highest SPI number of Keith's career, edging the 8.48 for "Me Too" in 1996. Plus, it's almost a full point higher than the score "When Love Fades" received (7.76). "Give DreamWorks a lot of credit for switching gears and going with this song," says **Stephen Giuttari** at KKQB. "Gutsy move. Gutsy song." **Tim Wilson** at WAXX says, "Very fresh sounding. A welcome add to my playlist at a time of too many ballads. Cool!" **WXBQ's Bill Hagy** observes, "Bet this one won't fade."



Montgomery Gentry

"Daddy Won't Sell The Farm" drops slightly to 7.61, but programmers continue to rave about **Montgomery Gentry**. "We need some pride and we need some male listeners," says **KZKX's Brian Jennings**. "Daddy delivers." **Jeri Holm** at WRSF calls them, "The only real competition for vocal duo honors. Look out Kix and Ronnie." **Tom**

THE SONGPOWER INDEX

predicting new single success

MONDAY • NOVEMBER 22, 1999				
SPI		ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR PASSION	
THIS WEEK	LAST WEEK			
8.67	•	TOBY KEITH/How Do You Like Me Now/DreamWorks (30)	4.50	4.17
7.61	7.89	MONTGOMERY GENTRY/Daddy Won't Sell.../Columbia (28)	3.82	3.79
7.03	7.70	SAMMY KERSHAW/Me And Maxine/Mercury (31)	3.55	3.48
6.76	•	PAUL BRANDT/Six Tons of Toys/Warner Bros. (21)	3.38	3.38
6.50	•	ALABAMA/Twentieth Century/RCA (18)	3.22	3.28
6.43	6.52	DOUG STONE/Take A Letter Maria/Atlantic (30)	3.23	3.20
6.19	6.06	JULIE REEVES/What I Need/Virgin (32)	2.97	3.22

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



Julie Reeves

Jordan at KBUL whoops, "Montgomery Gentry is my daddy! Gonna be huge."

All returning singles saw lower scores this week, save **Julie Reeves'** "What I Need." **Sammy Kershaw's** "Me And Maxine" saw a significant decline, but worked to make up for it with good ink from our panel. **KWES's Harvey T. Twite** says the song is, "Top five requests for Five for the Drive. Groove, lyrics—go Sammy!" **Boomer Kingston** at KGEE says, "Infectious as the flu." **WCUL's Mike Hays** says Kershaw "deserves more respect than the pop monsters give him. Let him loose with some stone cold country."



Sammy Kershaw

DJ HALL NOMINEES: Country Radio Broadcasters (CRB) is seeking nominees for induction

into the Country Music Disc Jockey Hall of Fame. Criteria includes 25 years in country radio, contribution to the format's growth, and contribution to the preservation and enhancement of country music as an art form. Nominees may be awarded posthumously. For application forms, contact CRB's Mary Anne Nelson, phone 615-327-4487, fax 615-329-4492, e-mail info@crb.org. Deadline is March 31, 2000. Inductions will take place June 22, 2000. *

SPI Online Scores

As of 11 a.m. on November 19, here are the fan-voted scores for songs appearing on SPI Online, courtesy of CountryCool.com.

7.37	Martina McBride	"Love Is The Only House"
7.17	Wynonna	"Can't Nobody Love You (Like I Do)"
5.79	Montgomery Gentry	"Daddy Won't Sell The Farm"
5.71	Chad Brock & Friends	"A Country Boy Can Survive"
5.62	Julie Reeves	"What I Need"
5.42	Sammy Kershaw	"Me And Maxine"
5.37	Doug Stone	"Take A Letter Maria"
4.83	Phil Vassar	"Carlene"



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