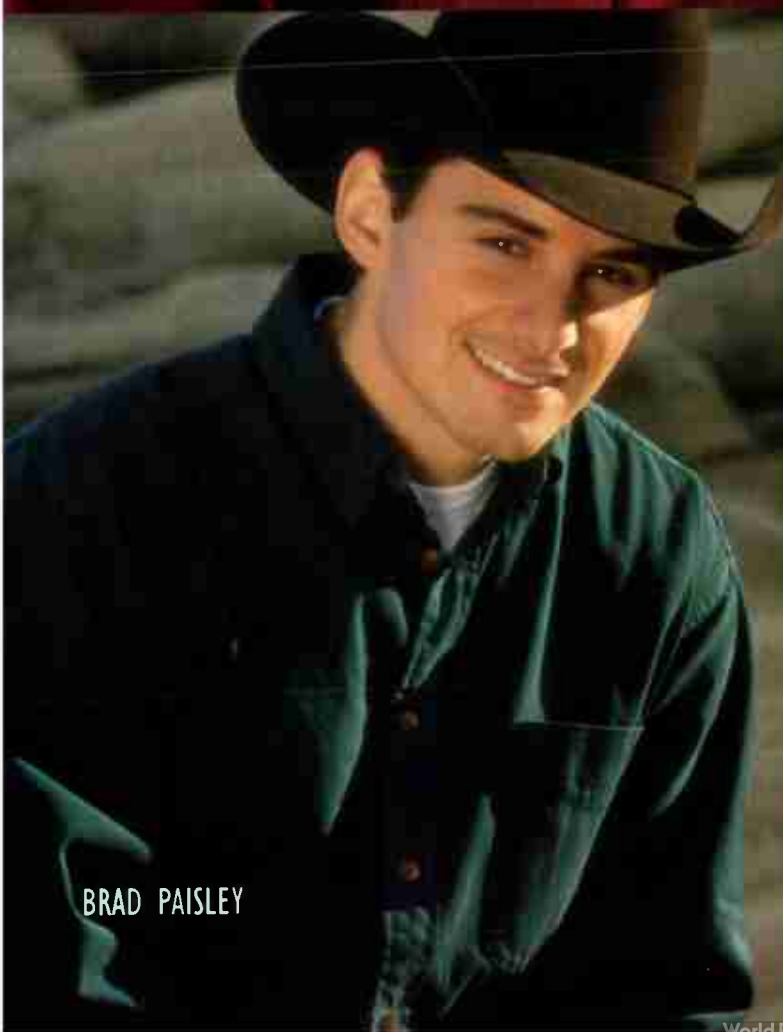


PHIL VASSAR



BRAD PAISLEY

COUNTRY'S BRIGHTEST NEW FACES

PHIL VASSAR

His self-titled debut album features the hit single "Carlene."

"Phil Vassar's CD is truly brilliant, innovative music. I literally listen to it everyday. I love it!" — Eric Logan, OM / WQYK & WRBQ Tampa

"Everything music should be. Emotion, passion and honesty. It's a musical masterpiece." — Bob McKay, PD / WXTU Philadelphia

"His voice is so soulful and real — it's just right for country music today." — Tim McGraw ("For A Little While")

"He has a gift and a style like no other. I can honestly say I am proud that his songs are part of my record." — JoDee Messina ("Bye Bye" and "I'm Alright")

Proving to be the breakthrough artist of 2000!

BRAD PAISLEY

DON'T MISS BRAD'S PERFORMANCE AT THIS YEAR'S CRS NEW FACES SHOW, MARCH 4TH!

Named "Best New Artist" in R&R's Annual Country Radio Reader's Poll... Thank you!

"Paisley was a bright spot in (the) year... He was the only country act to both make his debut and have a chart-topping single... [He's] a writer capable of pulling an audience's heartstrings with one song and making it convulse with laughter with the next." — Brian Mansfield, USA Today

His critically acclaimed debut album, *Who Needs Pictures*, features the #1 smash, "He Didn't Have To Be" and his current hit, "Me Neither."

GREATEST SUPER FACES



ALAN JACKSON

ALAN JACKSON

APPEARING AT THE CRS SUPER FACES SHOW, MARCH 1ST!

Praise for "The Blues Man" —
"...Alan Jackson has been Nineties Nashville's smartest and sanest classicist; on ["The Blues Man"] he creates a new masterpiece..."
— James Hunter, *Rolling Stone*

The latest single from his acclaimed album, *Under The Influence*.

BROOKS & DUNN

FEATURED ON COUNTRY LIVE TONIGHT, FEBRUARY 29TH!

Winners of this year's 27th Annual American Music Awards
Favorite Country Band, Duo or Group

"You'll Always Be Loved By Me,"
The newest release from their current album, *Tight Rope*.

AT RADIO NOW!

BLACKHAWK

"I Need You All The Time,"
The brand new single from their upcoming *Greatest Hits* album.

IMPACTING NOW!



BROOKS & DUNN

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On the Cover



Wade Hayes

Label: Monument/DKC Music
Current Single: "Up North"
Current Album: TBD
Current Producers: Don Cook, Ronnie Dunn
Birthplace: Bethel Acres, OK
Birthdate: April 20
Management: Mike Robertson Management
Booking: William Morris Agency
Awards: *Billboard* Top New Artist of 1995
RIAA Certs: Gold: *Old Enough To Know Better*
Influences: Merle Haggard, Waylon Jennings, Willie Nelson, Ricky Skaggs, Gary Stewart

Wade Hayes burst onto the country music scene in late 1993 with his No. 1 smash hit "Old Enough To Know Better." Not long after the debut single, his second release, "I'm Still Dancing With You," also hit the top of the charts. And as though he needed anymore stamps of approval, he was named *Billboard* magazine's Top New Artist for 1995. Since then, Hayes has gone on to score six top-10 hits from *Old Enough...* and its follow-ups, *On A Good Night* and *When The Wrong One Loves You Right*.

Now, after a two-year hiatus from the studio, Hayes is back in action. The album, which is scheduled to be released in May, will be named by his fans via a contest on the World Wide Web.

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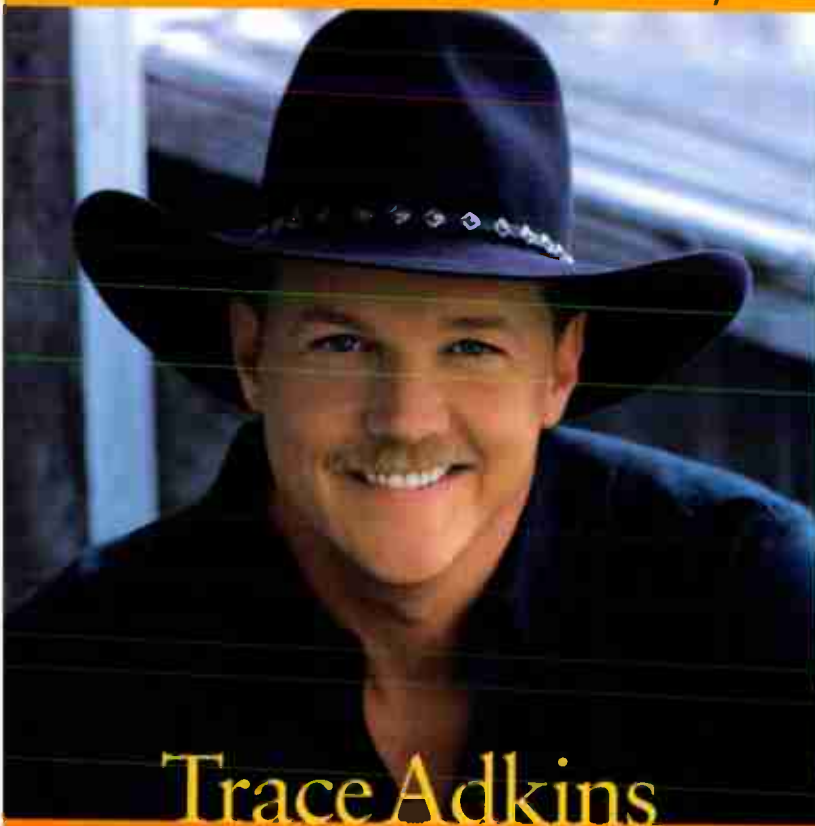
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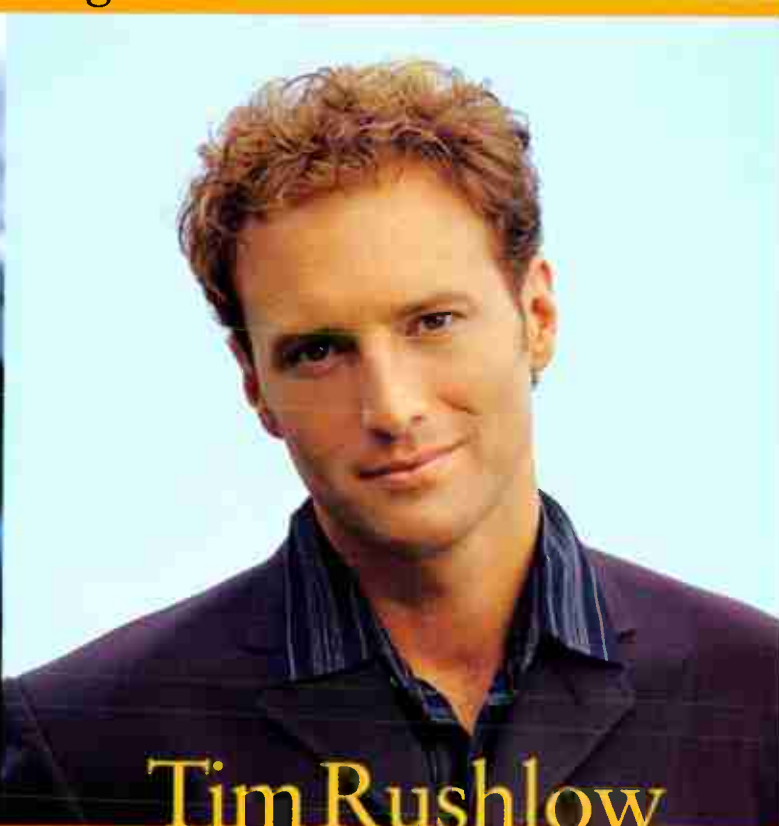
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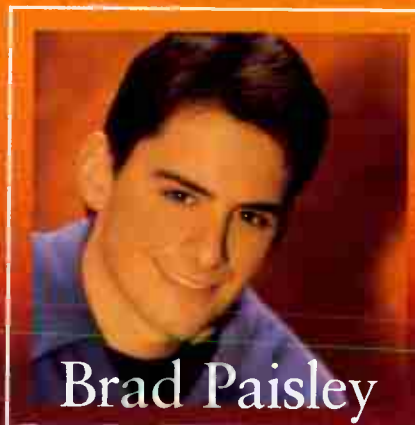


Trace Adkins

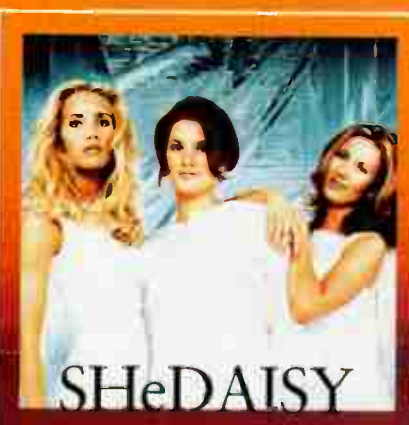


Tim Rushlow

ASCAP's newest faces in country will be featured at the
"New Faces Show"
Saturday, March 4th.



Brad Paisley



SHeDAISY



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www.ascap.com

Performing is one of the great joys of my profession so I sincerely look forward to entertaining all of the attendees at the CRS 2000 ASCAP luncheon. — Trace Adkins

Famous Re-signs with BMG; Radio Ready-ing Suit, Marking Banner Year

NEWS

FAMOUS ALLIANCE—Famous Music has renewed its subpublishing ties with BMG Music Publishing. BMG will continue to subpublish the Famous catalog worldwide, except in the U.S. Famous, established in 1928 by Paramount Pictures, controls more than 100,000 copyrights, many of them movie songs. BMG, established in 1987, also controls about 100,000 copyrights. The deal, a continuation of the companies' 1995 agreement, is considered to be the largest sub-publishing deal in the world.

RADIO FIGHTS COMPETITION, HAS RECORD YEAR—The National Association of Broadcasters (NAB) will reportedly soon file a lawsuit in US District court to block the FCC's implementation of low-power FM (LPFM). The FCC approved LPFM January 20, despite heavy lobbying by the NAB and other broadcasters. DC law firm Jenner & Block has been retained to handle the litigation. Under the FCC ruling, 2nd- and 3rd-adjacent channel protections for incumbent radio stations would be lifted in order to allow new stations to operate at 100- and 1000-watt levels. Current FCC rules base commercial FM license allocations on a minimum power of 6,000 watts.

Meanwhile, the Radio Advertising Bureau has reported record earnings for the radio broadcast industry in 1999, with revenue of \$17.7 billion. Earnings increased 15%; local ad sales rose 14%, national ad sales were up 16% and network advertising jumped 19%. In an RAB press release, the group's President & CEO Gary Fries said, "In an advertising arena that is exploding with change, radio continues to thrive and grow. These figures exceed predictions made for the year, fortifying radio's stronghold in the marketplace. Radio is experiencing a boom that shows continued endurance into 2000 and beyond, positioning the industry for further expansion."

MAJOR LABELS LISTENING—All five major record labels have invested in Listen.com, a

comprehensive directory of downloadable music. BMG Entertainment, EMI Recorded Music, the Universal Music Group, and Warner Music Group invested in the company in early February. Listen.com also disclosed that Maverick Records principals Guy Oseary and Ronnie Dashev have invested in the year-old San Francisco start-up. Terms of the investments were not released. Sony Music invested last October. Listen.com also announced deals with six leading independent labels: Koch, Mammoth, Ministry of Sound, Moonshine Music, TVT and Ubiquity Records, bringing Listen.com's indie label deal total to 14.

COUNTRY BLOCKBUSTERS—Nominees for the Sixth Annual Blockbuster Entertainment Awards, scheduled to air in June on FOX, have been announced. The event, which honors the lead and supporting actors and actresses in top performing movies in 1999, as well as music artists based on the top-selling albums for 1999, will be broadcast live from the Shrine Auditorium in Los Angeles. Country nominees are: Favorite Duo or Group: Brooks & Dunn (*Greatest Hits Collection*); Dixie Chicks (*Wide Open Spaces and Fly*); Lonestar (*Lonely Grill*). Favorite Male Artist: Garth Brooks (*Double Live and Magic of Christmas*); Tim McGraw (*A Place in the Sun*); George Strait (*Always Never the Same*). Favorite Female Artist: Faith Hill (*Breathe & Faith*); Jo Dee Messina (*I'm Alright*); Shania Twain (*Come On Over*).

E-MUSIC GROWING—EMusic.com Inc. has acquired the privately-held Tunes.com, creating a new company that is reportedly the internet's leading seller of downloadable music and operator of one of the Web's most-visited and respected sources of music information, RollingStone.com. EMusic.com now operates one of the internet's most popular networks of music-oriented Web sites, serving more than 45 million page-views per month. With the completion of the Tunes.com acquisition, combined with EMusic.com's recent acquisition of

Cductive.com, EMusic, based in Redwood City, CA, now employs 190 people. Operations for RollingStone.com will continue to be based in Chicago.

SONY PICTURES WALKS THE LINE—Sony Pictures Entertainment/Columbia Pictures has inked a deal with James Mangold (*Cop Land; Girl, Interrupted*) to write and produce *Cash*, a biopic about Johnny Cash's tumultuous life and profound effect on American music. Mangold will pair with screenwriter Gill Dennis (*Riders of the Purple Sage*) on the Cash script, according to *Variety*. Konrad Pictures will produce with James Keach's Catfish Productions. Keach, whose friendship with Cash was the impetus of the project, described the storyline as "every man who has descended into hell and who found redemption." In Cash's case, Keach said, it came "in the love of a woman, in his music and in the love of his fans." No production timetable has been announced.

NEW ANTI PIRACY GROUP EMERGES—A group of media conglomerates and sports and news organizations has formed a powerful new coalition to seek protection from digital piracy in cyberspace. The new group, called Copyright Assembly, was announced February 16 at a congressional hearing. Members of the coalition include the three major networks, plus MGM, Paramount, Sony, Time Warner, Universal, the Directors Guild, the Writers Guild, the NBA, NFL, NHL, Major League Baseball, the NCAA and NASCAR. Jack Valenti, President of the Motion Picture Association, told *USA Today*, "We are deeply concerned about the future of creative works." The House Commerce Committee hearing was convened after iCraveTV, a Canadian Web site, began rebroadcasting network and sports television programs over the internet. The NFL launched a suit and a federal judge suspended the broadcasts. The Copyright Assembly did not ask for specific action but has said it seeks to create business models that will work in the digital world. **MR**



CAPITOL GIVES THANKS—Rick Ludwin, NBC Senior VP, was presented the Capitol Records Friendship Award following a recent taping of *The Tonight Show with Jay Leno*. Ludwin has worked with the record company to develop specials and artist appearances on NBC. Pictured L-R: Steve Wariner, Leno, Capitol President & CEO Pat Quigley, and Ludwin. Photo: Paul Drinkwater



WHERE'S CARLENE?—Arista recording artist Phil Vassar takes a rooftop break from shooting his debut video "Carlene" in various locations around Nashville. Pictured L-R: Gerry Wenner, director; Maude Gilman-Clapham, Arista VP of Creative Services; Vassar; and Fletcher Foster, Arista Sr. VP of Marketing. Photo: Tony Phipps

Change is good.



“Change”

The debut single from the **Sons of the Desert** on their first MCA Nashville album.

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WorldRadioHistory

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HE SAID, SHE SAID

Tension between the RIAA and MP3.com recently reached an all-time high as the label association reacted to new services offered by the Web company. The crux of the disagreement—which has resulted in a lawsuit, counter-suit and much posturing—is a 45,000-song database MP3.com has constructed without license from copyright owners.

The database is intended to let consumers download MP3 files of music they either already own or purchase through MP3.com partners. The company argues the new service constitutes “fair use” as it merely allows consumers to listen to their music in a new medium. RIAA, of course, disagreed, suing for injunctive relief and damages that could reach \$6.75 billion.

Analysts agree RIAA has a strong case. One of the key tests of infringement is whether it offers commercial benefit for the user, or harm to the copyright owner. Though MP3.com does not charge for the service, it could conceivably reap greater advertising revenue if site traffic increases.

One of the more bizarre aspects of the imbroglio is a series of Web postings by MP3.com CEO Michael Robertson and RIAA President Hilary Rosen. “After having just met with you in Washington,” Robertson writes in one, “...I was surprised to find myself being the subject of an open letter.” In its counter suit alleging “unfair business practices,” MP3.com even named Rosen a defendant along with the organization she heads. “The claims in the lawsuit are ridiculous,” Rosen said in a statement. “The lawsuit against MP3.com...has to do with MP3.com, the company, taking music they don’t own and haven’t licensed to offer new services to make money for themselves. And there is nothing illegal in my saying so.”

—Chuck Aly



BMG’s Quick Turnaround

“The people over here are tremendous. We’re going to do great things together.” So said Karen Conrad in 1997 as she took the reins of BMG Songs Nashville with the sale of the company she founded, AMR/New Haven Music. Not quite three years later, those words seem prophetic. BMG’s singles share has increased 57 percent in that time, and the company boasts three Grammy nominations this year. During a recent 20 week stretch, BMG has found at least one of its songs in the top five on *Billboard’s* country singles chart.

“I’ve really been blessed with a hard working, focused staff and talented writers,” Conrad says. Among them are Bob Regan, Hugh Prestwood, Aimee Mayo, Ed Hill, David Frasier, Deryl Dodd and Bill Luther. “The beauty is, all our writers have some activity,” she adds, “from the newest and youngest to the hottest and most experienced.” The marriage between Conrad’s entrepreneurial background and major publisher resources has obviously proven fortuitous. “The environment is changing so quickly and it’s easy to take your eye off the ball,” Conrad says. “We need to remember that it’s about people and music.”

—Emilie Marchbanks-Patton

Future Foundation

Those who worked on the Row prior to the ’90s boom will tell you that an unfortunate by-product of country music’s growth is a diminishing sense of community. At a coming-out party in February, a group called SOLID (Society Of Leaders In Development) announced its intention to help reclaim that unifying spirit.

Founded in 1997, SOLID accepts a new class of entry and mid-level music industry employees every year to a program focused on networking and educating future executives. The organization grew from the musings of co-founders and current officers Chris Neese, Kyle T. Jones and Robert Schutt. “I was a receptionist,” SOLID President Neese says, “Kyle was a songplugger and Robert was a tape copy guy. We would get together and talk about ways to get our opinions heard being in entry-level positions.”

The idea evolved into the current non-profit group that teaches its members about the history of Music Row, organizes panel discussions with industry leaders, and engages in various charitable endeavors. In presenting themselves to an industry crowd gathered at the Country Music Hall of Fame, SOLID hoped to encourage the industry’s current leadership about the generations to follow. “You’re carrying the torch and you’re going to pass it on,” Neese says. “We want you to know we’re ready to grab it.”

—Chuck Aly



GENERATION NEXT—SOLID’s Schutt, Neese and Jones.

The Buzz

CRS Edition

Country radio emissaries converge on Nashville hoping to spot the stars: Steve McNair, Eddie George, Jevon Kearse...

- Super Bowl**—Titans lose (barely), but game wins. And give that monkey a label deal! Animals—the next adolescents.
- MP3.com**—Frontal assaults on RIAA certainly generate press, but reminiscent of the Charge of the Light Brigade.
- RIAA**—Even in the right manages to come off as attitudinal and regressive. Chill Hilary. You’re only adding fuel to MP3.com’s fire.
- Employment**—With six, possibly seven labels in the forthcoming WEA/EMI family, can closed doors and pink slips be far behind?
- CRS**—Four days of discourse, debate and disagreement. We don’t need to mention the other “d” word, do we?



Fan Fair Loses Capitol

Fan Fair 2000 marks the event's last year at the Tennessee State Fairgrounds, but changes are already underway. The lineup of label shows has been rearranged by distribution group, prompting one major label to cancel its participation.

Distribution companies like WEA, BMG and Universal traditionally fly clients and other VIPs to Fan Fair for a look at their artists. Grouping labels together allows more efficient use of time. Capitol, entrenched in the Wednesday morning slot, was asked to move to Thursday. The switch would position showcases of Universal-distributed Lyric Street and DreamWorks closer to those of Universal's Mercury and MCA. Thursday, however, will find many artists in rehearsals for that night's *Country Weekly/TNN Awards*.

Capitol VP of Publicity Karen Byrd wouldn't comment beyond citing "scheduling conflicts" as the impetus for the label's withdrawal. "This doesn't affect our individual artists' participation," she says.

—Chuck Aly

Fan Fair 2000 Show Schedule

Monday, June 12

10 a.m. to 12:30 p.m. Atlantic/Asylum
2:30 to 5:00 p.m. Warner-Reprise/Giant
7 to 10 p.m. Sony

Wednesday, June 14

10 to 11:30 a.m. Lyric Street
11:30 a.m. to 1 p.m. DreamWorks
2:30 to 4:30 p.m. Arista
7 to 10:00 p.m. RCA Label Group

Tuesday, June 13

10 a.m. to 12:30 p.m. Curb
2:30 to 4:30 p.m. Mercury
7 to 9:30 p.m. MCA Records

Thursday, June 15

10 to 11:30 a.m. Virgin
1:30 to 2:30 p.m. International Show
2:30 to 5:30 p.m. Platinum/Rounder/Step One
7 to 9 p.m. Bluegrass Show

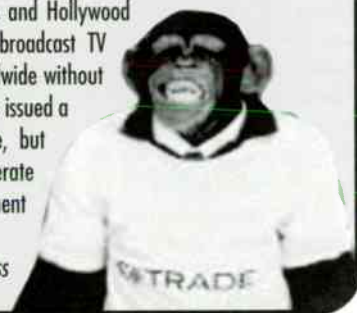
Technology

BOTTOM LINE—Amazon.com Chief Executive Jeff Bezos pledged to lead the online retailer on a drive for profitability after fourth quarter losses stretched deeper than originally forecast. Company CFO Warren Jenson commented the past quarter would be the "high point" of losses. Does Amazon's newfound focus signal the onset of fiscal reality in the overcrowded dotcom marketplace? Perhaps. Amazon's stock price rose with news of Bezos's announcement.

SUPER BOMB—Football fans may have been raving about E*Trade's monkey and emergency room ads, but the laughs didn't translate to site visits. The brokerage suffered a six percent decrease in site traffic on Super Bowl Sunday and the following Monday when compared with those days from the three previous weeks. Dotcom advertisers noticing significant upward spikes included Lifeminders.com, up 134 percent and Webmd.com, up 96 percent. (source: Media Metrics).

DAM THAT STREAM—iCraveTV.com has managed to enrage broadcasters, sports franchises and Hollywood studios with its policy of capturing broadcast TV signals and streaming them free worldwide without paying royalties. A Pittsburgh court has issued a temporary injunction closing the site, but indicated it might allow iCraveTV to operate if it screened out U.S. visitors. Settlement talks are underway.

—David M. Ross



Low Tech Wins: Hatch Enters Third Century

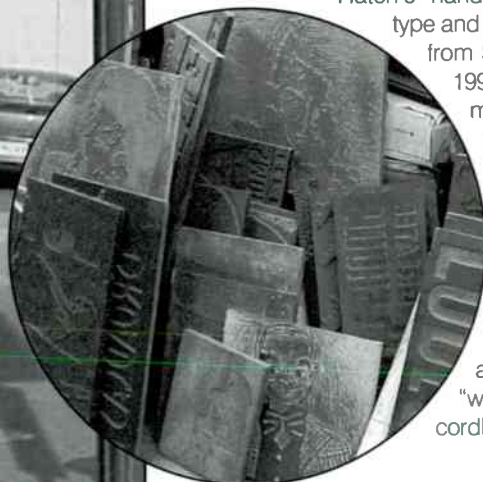
CRS attendees who happen upon Hatch Show Print during their lower Broadway amblings will glimpse more than a piece of American history, they'll also see the oldest working letterpress print shop on the continent.

Founded 120 years ago by the Hatch brothers and donated by previous owner Gaylord to the Country Music Hall of Fame in 1992, the company has undergone an amazing revitalization in the hands of Chief Designer/GM Jim Sherraden. Resurgent interest in Hatch's hand-carved

type and image posters has pushed sales from \$12,000 in 1986 to more than \$200,000 in 1998. Hatch images have recently adorned CD covers, magazine layouts and advertising, and its tremendous history will be celebrated in a coffee table book due next year to coincide with the opening of the new Hall of Fame.

For all the attention Hatch has received in recent years, one of the things Sherraden is most surprised by is the eagerness of college-age people to work in the shop. "We get a lot of interest from graphic designers tired of sitting in front of computers," he says. A quick look around the presses and thousands of wood carvings reveals a refreshing absence of the beige boxes. "Well," Sherraden says sheepishly, "we have one up front for retail. Don't say anything about our cordless phone, either."

—Chuck Aly



Nashville Cliche Commission Issues Guidelines for 2000

by Kevin Johnston



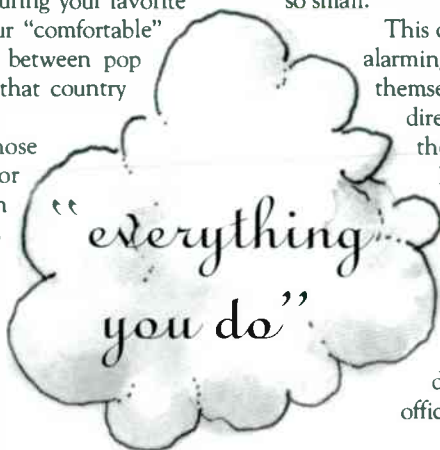
The Nashville Cliche Commission has issued a survey of cliches in country songs for the past six years to urge writers to make a living with their own words instead of someone else's. We also search for visual and sound cliches, as well as industry excuses that are becoming tiresome. With sales down, the market seems to support the Commission. Buyers are saying, "Give us something we haven't heard before."

Excerpts from the 14-volume report are printed below. Notice that the report grows each year, as cliches proliferate and sales disintegrate. Usage figures are based on a survey of songs on the radio, in studios, and on hold. As always, limits on future usage of cliches do not apply to songs written by producers and artists. Their songs will get cut in spite of flaws.

"Feels like the first time" was used 324,789 times last year. We have no idea how this became a compliment to a lover. Who wants it to feel like the first time every time? All that awkward fumbling, embarrassment and performance anxiety every night? Give us your lover's address, so we can send a sympathy card. With so many songs using this phrase, this feels like the last time you can pass this off as your own work.

"Everything you do" came in second with 289,017 uses. Now, writers, do you really expect us to believe that you love every (little) thing he/she does? Clipping those toenails? Changing the channel during your favorite show? Throwing out your "comfortable" sweater? The difference between pop and country used to be that country was real. Get real.

Please douse those "burnin' lips!" The poor girl has apparently been in the sun too long, or else is dribbling hot sauce, and that's the moment you want to kiss her? This was used 212,890 times. Chill. This smacks of plagiarism.



"Two hearts beating as one" is experiencing increased circulation. Apparently the idea is you're synchronized with your lover. Soon you'll hear two noses snoring as one, notice two incomes spending as one, and have four eyes seeing as one. Yeah, right. You and Mrs. Cyclops will be lucky if you can agree on what television show to watch.

We're sad to report that songwriters have been "painting the town" with their mates. That explains the graffiti everywhere. But it doesn't explain why vandalism is such a popular pastime for romantic evenings. Does anyone remember what "paint the town" means? Or is it just a convenient phrase sprayed throughout your songs because you couldn't think of anything else to describe a fun date?

"Leave the light on" showed up 118,987 times for no reason. It used to mean "I'll wait up for you" combined with "my love light will still be burning" as far as we can tell. Now it just indicates songwriters are in the dark about how to say, "I love you." Recommendation: "I love you."

Honorable mentions went to: Guys who refused to ask directions and got "lost in her eyes"; writers under oath who "swear by the stars above" (as opposed to the stars below); and incompetents who "can't live a day without you."

The Visual Cliche Subcommittee, in an attempt to pull videos out of stagnation, offered advice for 2000.

Stop mugging into the fisheye lens. We've identified sticking your face in the camera as the most overused and unimaginative gesture of the year. Any year. Can't dance? Can't act? Well, don't mug. Your nose just looks SO BIG that way, and it makes your brain look so small.

This committee found another alarming trend: women fondling themselves in the desert. Video directors love that "sand to the horizon" look, but don't know what the singer should do while she sings with no props or furniture. So we see a woman running her hands over her body and flailing about in the desert heat. Around the office, we call this "the heat

stroke." It's being used so often the sizzle has fizzled.

The Sound Subcommittee says accents have become so exaggerated even hardcore country fans can't remember hearing anyone talk like that. Our sound people measured accents with a high-tech device called the Aaron Tippometer, and found the number of inserted "y's" and lip-snarling sideways syllables has reached critical proportions. Did y'all reely tawk like at up air in Nu Yoke Seety 'fore you come down hyar to be a sanger?


Not to be outdone, the Industry Cliche Subcommittee developed software they call the "MusicIndustrySpeak Translator." At last we don't have to puzzle over insider phrases.

"We're not listening to songs right now" translates into "we are going out of business." If you're not listening for a hit, quit.

Don't check the writer's names on the lyric sheet, just pop the song in your player and pray you're the one person in town who can figure out what country needs.

"It's the normal business cycle" translates into "once every ten years we put out music nobody likes, because we forget to pay attention to the listeners." (See SPI fan-voted scores vs. radio-voted scores at countrycool.com.)

And then there was this surprising translation from radiospeak: "Too country" came out "too Southern." Apparently the lowering of the Confederate flag and declining country sales go together. Some of the negative aspects of Southern attitudes aren't surviving as we move into a world market. For example, the attitude of not needing "them carpetbaggers to tell us how to run things" is not faring well as more Nashville offices come under the control of New York (and London) based corporations. Come to think of it, where are those radio conglomerates based? Quick. Somebody put out a record that reminds urban jungle dwellers they need the country traditions of honesty, plain talking, and loyalty.

Maybe it's time we remembered that country is not about cliched pop lingo aimed at demographically desirable target groups. It's about real love stories, sung from the heart, for real people. Nobody does that better than we do. And the world never needed it more. 

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Giant Leap

What Will Satellite Radio Mean For Country?

by Chuck Aly

Forecasts for satellite radio include the demise of terrestrial radio, a sudden explosion in album sales as consumers are exposed to unfettered new music, or a big fizzle as listeners continue to lock in local stations for traffic and weather. As is often the case, the truth will probably fall somewhere between these extremes. A quick review of the facts, however, shows that an enormous amount of momentum is being built by the two companies constructing this new system. And perhaps the most pivotal event in satellite radio's short history happened in late February with their announcement of a technological alliance.

Sirius Satellite Radio and XM Satellite Radio—the only companies licensed by the FCC to provide these national signals—have both raised hundreds of millions of dollars in investment, inked deals with electronics manufacturers and reached agreement with virtually every major automotive company to begin offering satellite receivers in new cars. Each will offer up to 100 channels of digital, CD-quality sound in every conceivable format for a fee of \$9.95 per month. Both plan to launch satellites into geostationary orbit and are

building ground-based networks of repeaters to blanket the entire country with their signals. Their recent agreement to develop a unified standard for satellite radios—allowing consumers to receive either company's service on a single device—has allowed XM and Sirius to avert a repeat of the Betamax/VHS snafu before it really gets started. Timetables for the two companies vary and have fluctuated. It is safe to say, however, that by mid-2001, satellite radio will be a reality for consumers.

So what does it all mean, particularly

as thousands gather in Nashville for the annual meeting between country record labels and their radio counterparts? *Music Row* spoke with XM Senior VP of Programming Lee Abrams to discuss the impact satellite radio will have on country music. "Our feeling is this is the best thing for music exposure since the transistor radio," says the man credited with inventing AOR. "There is no music genre that will not have its own 24-7 music format, and because of that specialization we can go much deeper." Both services plan to carry

Satellite Radio At A Glance

Headquarters
Web site
Cost (monthly)
Channels
Country Channels
Automotive Investor
Among Other Partners
No. of Satellites
Content Partners


SIRIUS
 Satellite Radio
 New York
www.siriusradio.com
 \$9.95
 up to 100
 3
 Daimler-Chrysler
 Ford Motor Co.
 3
 NPR, BBC, Bloomberg,
 USA Networks, Outdoor Life
 Networks, Speedvision


SATELLITE
RADIO
 Washington D.C.
www.xmradio.com
 \$9.95
 up to 100
 3 or 4
 General Motors
 Clear Channel Communications
 2
 NASCAR, BBC World Service,
 USA Today, BET, CNN/Sports
 Illustrated, CNN/Financial News



NOT YOUR USUAL HELP WANTED

He has issued the call before, but in case you missed it—XM's Lee Abrams is looking for a few good employees. "We're very active lining up air talent and program directors," he says. "And production will be a critical part of it." Abrams says most hires for their country-formatted channels will come from current country radio ranks, but not exclusively so. "There may be some other people who don't have the radio background we feel can develop into great performers.

"I certainly want to encourage air talent, program directors and production people who feel they're ready to do some revolutionary things to call us," he says. "We have to, by design, be completely fresh and different because if we're not, people won't pay for the service. We need new, revolutionary, cutting edge ideas. If your ideas might get you laughed out of your station, we want to hear from you." Fire away: XM Radio, 1250 23rd St. NW, Suite 57, Washington DC, 20037; 202-969-7100; www.xmradio.com.



Lee Abrams

at least three country channels. XM has already committed to offering a currents-based channel, an '80s hits format, a classic country channel, and is considering a request format or country/talk

hybrid.

"Johnny Cash, Hank Snow and those guys—they're going to have their own format," Abrams says. "For the first time, their music is going to have a national, 24-hour presence with CD quality sound. It could create a whole revolution for some of the real classic, traditional country artists." Contemporary artists and the major labels will also benefit, Abrams asserts. Both systems display artist and song title information on their screens, and XM will make front and back announcing a focal point. It's all part, Abrams says, of XM's aim to conjure the spirit of radio's heyday.

"Our whole mission is to bring musical passion back to radio," he says. "Our entire attitude will be focused on that. That's got to be good for record and ticket sales. We're borrowing a lot from radio in the '60s when a new release by an artist would be an event, not just an add. When an artist goes on tour we'll treat that tour like CNN would treat a hostage crisis."

While another avenue for reaching consumers is good for the music industry, satellite radio is definitely stepping into traditional radio's turf. Competition between terrestrial and space-based radio is certain, but Abrams feels they will be able to coexist. "There are a lot of great radio stations out there and they're not going away," he says. "I look at it a lot like when cable [television] came in. The networks survived and have done well, but so has cable. The only terrestrial stations that might have problems are those that are poorly run, have bad signals or don't invest in the quality of their programming. A

good operator with a great sounding signal—we're going to be tough competitors. And we're ready for the fight.

"These will all be live, in-your-face radio stations," Abrams continues. "There is a tendency to think this is going to be an audio service when in reality it's going to be real radio complete with all the bells, whistles and craziness that makes stations great. Our goal is to, as much as possible, rewrite the country radio playbook and deliver something that is very fresh, very theater-of-the-mind."

One of the advantages of a subscription-based service will be reduced, or non-existent, commercial spot loads—in sharp contrast to their grounded competitors. As one label executive said, "Would I pay \$10 bucks to get away from all the clutter? In a second." Sirius is touting its completely commercial-free stance, but XM will offer a mix of commercial and non-commercial. "The spot loads will be so low relative to what you hear on terrestrial radio that it will probably be pretty transparent," Abrams explains. "Some of the commercials might be like, 'This hour is brought to you by AT&T.' That's it.

"The real competition is going to be in coverage, marketing and most importantly in who's got the most compelling programming," he sums. "And the real winner is going to be the listener. I know we're going to try to do our best to reinvent radio with amazing channels, and I'm sure [Sirius] has the same goal." ■

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More Than Hillbilly Hollywood Now



There's not much competition for Label of the Day this month. It's so darn refreshing to have an honest-to-goodness jazz company in Music City. So naturally I lift my glass to Naxos Jazz. Now if we could only get the company to record some home-grown talent.

The DISCOVERY Award contenders were plentiful. Most of them, no surprise, were women, notably Virginia's Sue Harlow, young Rebecca Lynn Howard and indie Kae Lynette. But in the end, I was drawn to the writer-artist camp and the records of Walt Wilkins and our folkie winner Ben Demerath.

I was somewhat startled to find that the majority of sounds in the running for Disc of the Day came from our pop/rock community. This would have been unthinkable 10 years ago. But listen to Tendure's *Dream*, Skillet and Gravel and see if you don't share my thoughts. Especially listen to the new one by my Disc of the Day winner, Kevin Montgomery & Pettibone, and you'll know we're a whole lot more than Hillbilly Hollywood now.

Peace and love...

COUNTRY

L. DAVID LEWIS "Behind the 8 Ball Again"

Writer: Ken Spooner; Producer: Ken Spooner/Rich Adler; Publisher: Annaki, ASCAP; *Spoonies Tunes* (615-662-2456).

There's more than a little Lefty Frizzell/Keith Whitley in his delivery. Couple that with some haunting steel sighs and softly wailing midnight harmonica and you've got a pretty dang good hillbilly record.

SAWYER BROWN "800 Pound Jesus"

Writer: Paul Thorn/Billy Maddox; Producer: Mark A. Miller/Mac McAnally; Publisher: Illegal Songs/Yo Man, BMI; *Curb* (www.curb.com).

The lyrics are pretty dang funny, but Mark sings the thing so "straight" that you'd hardly guess it. Lighten up, boys.

BUTCH BAKER "Lover's Waltz"

Writer: Nyle Frank; Producer: none listed; Publisher: Alligator AI, BMI; *Centipede 023* (615-329-3532).

I do dearly love an old-timey waltz. A little more production might have helped this—all it has is a weaving fiddle line, some acoustic guitar and a few tinkled piano keys. Whether this pushes your buttons largely depends upon your ability to enjoy a simple, naked song.

SUE HARLOW "Just a Day Off"

Writer: Sue Harlow; Producer: Danny Bailey/Sue Harlow; Publisher: Sue Harlow, BMI; *Sue Harlow 02* (mesue2U@aol.com).

Kinda funky and soulful. She draws a blues tune over a really nifty, chunka-chunka electric guitar line and a killer backbeat. The working-girl lyric is cool, too.

MICHAEL CHAIN "Let's Go Chase Some Women"

Writer: Michael Chain; Producer: Michael Chain; Publisher: Michael Chain/Hard Ten, BMI; *Hard Ten*.

Are you ready for this? He's trying to pick up a woman in a bar and finds out she's a lesbian. His response is to ask her to buy him a beer and offer the suggestion, you guessed it, "Let's Go Chase Some Women." He might not be the world's greatest vocalist, but you gotta admit it's different.

REBECCA LYNN HOWARD "Out Here In the Water"

Writer: Rebecca Lynn Howard/Robin Lee Bruce/Trey Bruce; Producer: Mark Wright; Publisher: Rebecca Lynn Howard/Tennessee Colonel/Morgan River/WB/Big Tractor/Pop-a-Wheelie, ASCAP; MCA CDX.

A vocal that practically jumps out of the speakers and a downright sexy thumping production. I hear big-time talent in the making.

PAUL BRANDT "That Hurts"

Writer: Gary Burr/Gerry House; Producer: Chris Farren; Publisher: MCA/Gary Burr/Warner-Tamerlane/House Notes, ASCAP/BMI; *Reprise CDX*.

I nodded off.

CHRIS LeDOUX "County Fair"

Writer: Chris LeDoux; Producer: Jimmy Bowen/Jerry Crutchfield; Publisher: Lehsem, BMI; *Capitol*.

This has a much lighter touch than his customary anvil-on-your-head approach. There's small-town innocence and giddy romance here, all wrapped up in a pleasant, jaunty, sparse, country-rock production. A winner.

REDMON & VALE "In the Name of Love"

Writer: Skip Ewing/Doug Stone; Producer: James Stroud/Barry Beckett; Publisher: Acuff-Rose/Second Write, BMI; *DreamWorks CDX*.

I'm still a sucker for a real-life story song. I guess I'm always going to love country music.

POP/ROCK

GRAVEL "Not Gonna Miss You"

Writer: none listed; Producer: none listed; Publisher: none listed; *Gravel* (615-662-8941) (larkwatts@hotmail.com).

Gravel is super rock vocalist Lark Watts's new band. He still sings like a blue-collar devil in full lather. The band is a tough little combo with punch a-plenty in the rhythm section and a to-the-point lead guitarist. The CD release party is March 25th at 12th & Porter. I think I'm there.

TENDURE'S DREAM "Just Say No"

Writer: Tendure; Producer: Al Perkins/Joel W. Bunkowske; Publisher: Zaxel, ASCAP; EMC (*track*) (www.tendure.com).

Young Nashvillian Tendure has for-sure listened to plenty of Jimi Hendrix. He's got Jimi's fusion of soul and rock down pat, with the definite emphasis on rock. Adding to the mystique is the

fact that former Experience members Mitch Mitchell and Billy Cox are the guitarist/writer/singer's sidemen in this band. CD is called *It's Your Life* and it's essential listening.

KEVIN MONTGOMERY "Another Long Story"

Writer: Montgomery/Gottlieb; Producer: Dusty Wakeman/Michael Dumas/Kevin Montgomery; Publisher: none listed; *Roadtrip* (www.kevinmontgomery.com).

This former A&M Nashville popster has a boyish tenor that is simply heart melting. He's leaning a little more toward the Americana direction on this new *Kevin Montgomery & Pettibone* CD and Martina had one of his tunes on her last CD. Whatever your tastes, you owe it to yourself to get acquainted with his songs and sound. Pop talent just does not come any finer. Support local music! Buy this at www.kevinmontgomery.com.

JAZZ

THE TYRONE BROWN STRING SEXTET

"Song of the Sun"

Writer: Tyrone Brown; Producer: Tyrone Brown; Publisher: Nirvana, BMI; *Naxos Jazz 86038* (*track*).

Music City's classical Naxos label also has a thriving jazz division. The title tune of Brown's CD is a moody number featuring violin, viola, cello and bass, cutting across one another in contrasting time signatures. Haunting.

TOM CHRISTENSEN "Gualala"

Writer: Tom Christensen; Producer: Tom Christensen/Mike Nock; Publisher: Fancy Pants, no performance rights listed; *Naxos 56050* (*track*) (www.hnh.com).

The combination here is bass, bongo, clarinet. The vibe is definitely an after-midnight back-alley chill.

BUTCH BALDASSARI & JOHN CARLINI

"Spiritual/Evening Prayer Blues"

Writer: Coltrane/Bailey/Monroe; Producer: Butch Baldassari/John Carlini; Publisher: Jowcol/Bill Monroe, BMI; *Soundart 1254* (www.soundartrecordings.com).

What can I tell you? It's a medley of a John Coltrane composition with a Bill Monroe tune. That pretty much sums up the wonderfully eclectic nature of Nashville mandolinist Baldassari and guitarist Carlini on their new *Reflections* CD.

MIKE NOCK & MARTY EHRLICH

"The Waiting Game"

Writer: Mike Nock; Producer: Mike Nock; Publisher: Fourth Way, ASCAP; *Naxos Jazz 86048* (www.hnh.com).

A stark, repeated piano figure is joined by soprano sax in unison. Over and over and over, with slight variations breaking the monotony. Then everything gently splinters apart in improvisational sprinkles. It's up there and arty, but not completely over your head. Pianist/composer Nock is the head of the label, by the way.

CHRISTIAN

DANNY GANS "Be Strong"

Writer: Matthew West; Producer: Michael Omartian; Publisher: Word, ASCAP; Myrrh.

His vibrato practically shook the thing outta the CD player.

SKILLET "Best Kept Secret"

Writer: John L. Cooper; Producer: Skidd Mills/John L. Cooper; Publisher: Photon, BMI; ForeFront 5243 (track).

Electro effects and processed vocals in the verses alternate with electric guitar and shouted rock on the choruses. Very well crafted. Memphis band is competing for four Dove Awards this year. Now I see why.

AMERICANA

BEN DEMERATH "Every Shade of Blue"

Writer: Ben Demerath; Producer: David Chalfant/Ben Demerath; Publisher: Amos Pond, BMI; Compass 4286 (track) (www.bendemerath.com).

He starts out in a stark, acoustic-guitar mode with his wandering-boy saga. As it rolls along, this picks up layers of Dobro, voices, bass and percussion. And as it does, you get more and more lost in the journey. A simply terrific contemporary-folk performance. Album is titled *Jack of Fools*. It's a keeper.

COLIN LINDEN "Ride With Me"

Writer: Colin Linden; Producer: Colin Linden/John Whynot; Publisher: Colin Linden/Warner Chappell, SOCAN; Compass 4284 (301-891-0700).

It sounds like a country-rock lynching. Somebody loosen the knot around this guy's throat.

GEORGE McCORKLE "American Street"

Writer: George McCorkle; Producer: George McCorkle; Publisher: Kicking Bird, BMI; October Street 1001 (www.georgemccorkle.com).

A portrait of homelessness, delivered with a folkie rasp, a rapped snare, electric guitar, piano and B-3. Compelling. Vocalist was a founding member of The Marshall Tucker Band.

WALT WILKINS BAND "Big Hopes"

Writer: Wilkins; Producer: Walt Wilkins Band/Bill McDermott; Publisher: Careers-BMG, BMI; GrooveTone 001 (www.groovetone.com).

The title tune of the '98 Ty Herndon CD acquires new gentility and grace in the hands of its writer. Yearning and longing and warmth.

CHARLIE MAJOR "Right Here Right Now"

Writer: Charlie Major; Producer: Harry Stinson/Charlie Major; Publisher: Corner Club, SOCAN; Dead Reckoning 0015 (track) (www.deadreckoners.com).

The rootsy country-rock feeling is on the money; and this guy always did have a hooky way with a tune. Ragged but right, as they say.

WYLIE & THE WILD WEST "Buffalo Gals"

Writer: traditional; Producer: Wylie Gustafson; Publisher: Two Medicine (arrangement), BMI; Rounder 3168 (track).

Leave it to Wylie to reinvigorate this campfire chestnut by casting it in a bluesy light and giving it a little goofy funk. Refreshing.

BLUEGRASS

TODD TAYLOR "Fast Ride"

Writer: Todd Taylor; Producer: Todd Taylor/

Thornton Cline; Publisher: none listed; Dweg 1999 (track) (www.toddtaylor.com).

The title says it all. There's a new kid in town—and he's got mighty fleet fingers on those banjo strings. Pretty dang dazzling.

DAVID PARMLEY & CONTINENTAL DIVIDE "There'll Always Be a Rocking Chair"

Writer: Billy Smith; Producer: David Parmley; Publisher: EMI-April/Troyka, BMI; Pinecastle 1095 (track) (615-859-8899).

Classic old-school attitude from some solid pros.

HONORABLE MENTIONS

Jack Tottle/The Bluegrass Sound/Copper Creek
Annie Sims/Everything I Know About Leavin'/Sims
The Frantics/Let It Go/Organic
Rivers Edge/On the River's Edge/Ssastar
Victor Sanz/I'm Going To Be There/Gramac
The Groobeys/Shut This Place Down/Blix Street
Kae Lynette/Tie Me Up/615
Cathal McConnell/Long Expectant Comes At Last/Compass
Dorene/Just For Me/Kansa
George Shuffler/Nine Pound Hammer/Copper Creek
Chip Taylor & Lucinda Williams/Head First/Trainwreck
Tamara Walker/Askin' Too Much/Curb
Willie Nelson, Waylon Jennings, Kris Kristofferson,
Billy Joe Shaver/Honky Tonk Heroes Like Me/FFE
Pax 217/Prizm/ForeFront

TROYVILLE

Alan Brewer

President & CEO
Brewman Music & Entertainment
56 Music Square West
Nashville, TN 37203
Tel: 615-320-7555
Fax: 615-320-0007



If Alan Brewer has his way, country music is going to start showing up in a lot more movie soundtracks and other Hollywood projects.

Brewer, President and CEO of BME, has spent much of his career working in the film and commercial music industry and is a veteran of more than 15 film, television, and video music projects.

In 1997, he moved his wife, two children and production company from Los Angeles to Nashville in hopes of building a bridge between the country music industry and the Hollywood movie

and commercial scene he knows so well.

"I'd like to be a more effective liaison and more effective channel between the film and music business that I've been a part of for so long (in L.A.) and the music business that is growing right here," he says. "I want to get Nashville more involved in L.A. and Hollywood."

The 46-year-old has worked on the motion picture soundtracks to *Crossover Dreams* and *The Burning*, as well as many others. As an artist, he has performed on concert bills with acts including

Bruce Springsteen, Van Morrison and John Lee Hooker.

Upon his arrival to Nashville, Brewer formed a publishing firm to complement his production company. He hired six in-house writers and settled into new digs at 56 Music Square West—the former Brown Bannister "Dugout."

During the past two years, Brewer has focused his time establishing the publishing side of his business within the Music Row community. Now that it's on solid ground, he has turned his attention back to his true-love—production.

"I would love to pull all of my influences together in contemporary country production and develop acts and help them define their musical focus," he says. "Hopefully, I can bring a different perspective."

Brewer's musical roots date back to 1954, when he wrote his first song at the age of 12 as the member of a teen band in his

native New York City. He continued to grow and hone his writing ability, and at the age of 16, he shipped off to Ohio to attend Antioch College. Upon graduation, he moved to New England and toured with bands throughout western Massachusetts. He started dabbling in production in his late 20s and quickly found himself doing film projects. As he grew as a producer, Brewer realized that if he wanted to take his work up a notch, he needed to be where the action was. So he packed up and moved to Los Angeles.

Now that his road has led to Music City, Brewer says he wouldn't mind settling down here for good.

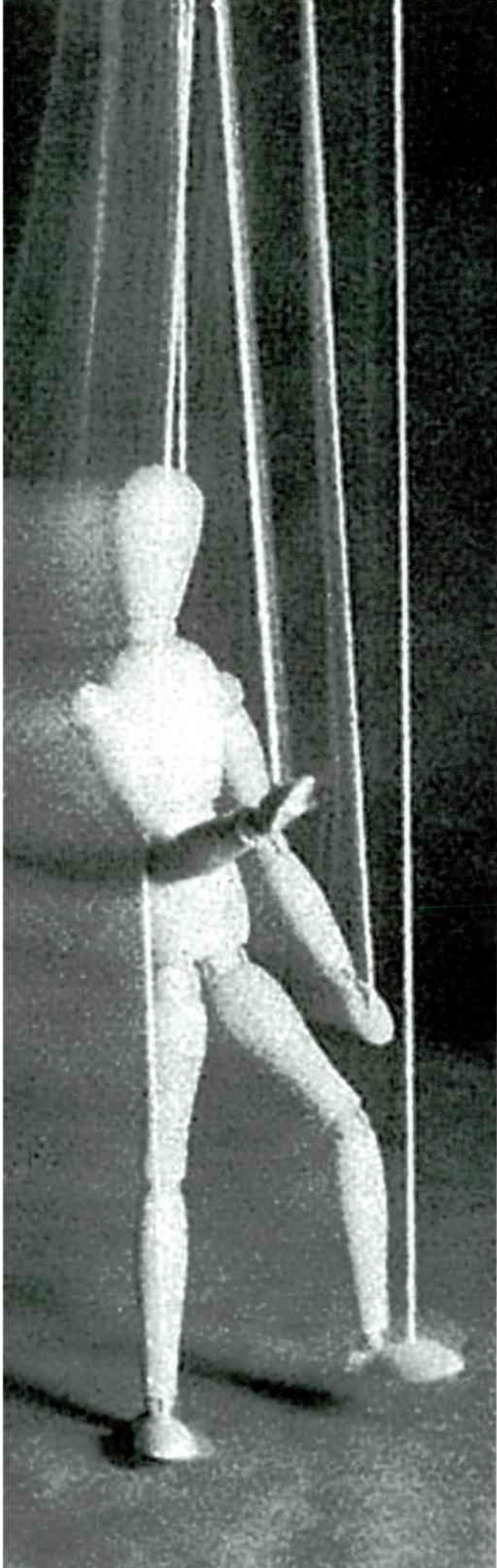
"This is where I want to be. It's a great city to live in and the level of professionalism is so high," he says. "Now I want to make things happen on the production side and make the publishing company a hotbed of activity."

—Jeff Davis

PULLING STRINGS?

A Directory of Radio's Top Music Decision Makers

by Chuck Aly



It's the kind of music industry myth that insidiously evolves into core belief. A seemingly worthy single dies an early death and, in the search for answers, someone pontificates: "You know, there are only about six or eight people in the whole country who decide what gets played on the radio." Really? "Sure. There are these huge radio groups with VP-level programmers and consultants setting the playlists. If they don't like your song—or worse, don't get the promotions they want—it's over." Slowly, the story spreads until individual station programmers are regarded as little more than marionettes, while consultants and group programmers are demonized.

Fortunately or unfortunately, depending on your perspective, things aren't that simple. "There does seem to be this idea that there are individuals out there making decisions on a weekly basis for groups of stations," agrees Clear Channel's Alan Sledge. "That's just not true." Particularly in the country format, localized music programming is still the order of the day, and top consultants are adamant in their disdain for carbon copy playlists. McVay Media's Jaye Albright insists, "I abhor group adds and vigorously work against that. The groups I work with don't do that."

Still, it is a common misperception that music decisions are handed down from above to station-level programmers. Part of the explanation for this phenomenon is the rapid, all-consuming consolidation that has turned the radio business upside down. Some of it can also be blamed on PDs and MDs themselves, many of whom will blame higher-ups when they don't want to play a certain song. But there does exist more than a kernel of truth to these persistent rumors.

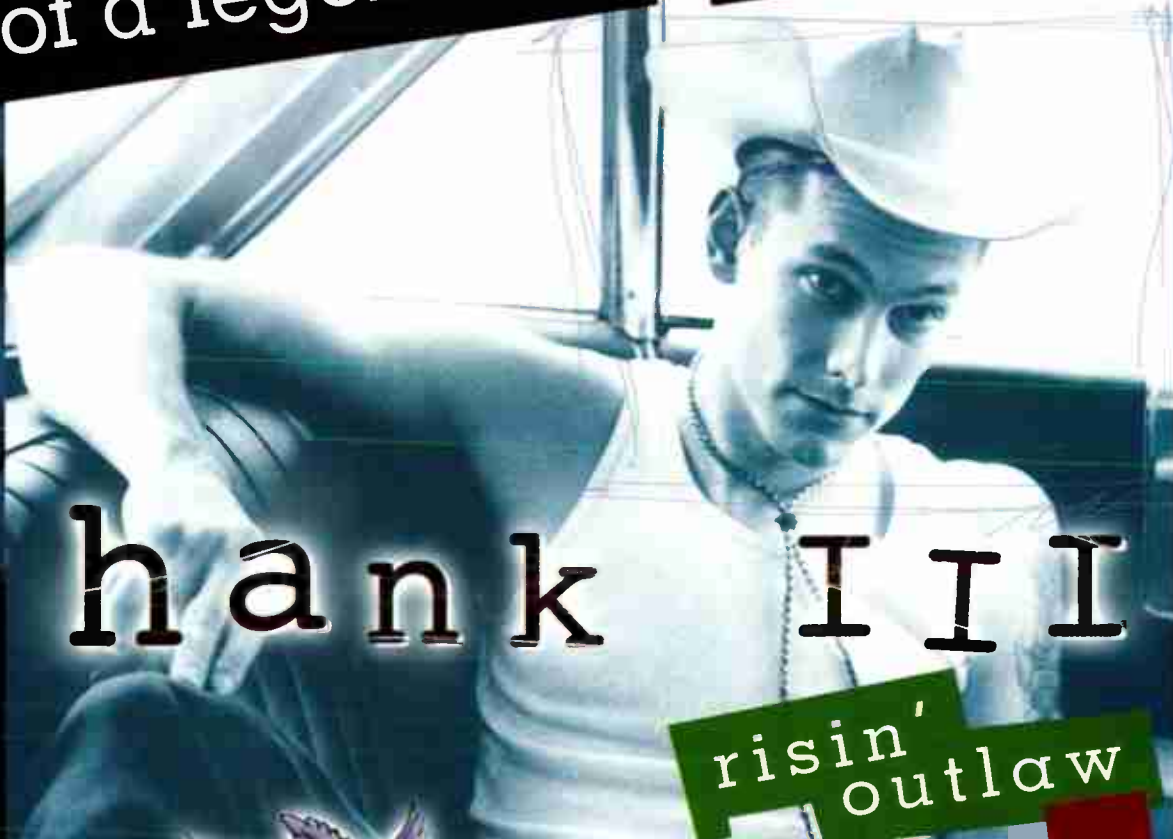
"Country PDs have more room to work than some of the other formats,"

says one major label promotion VP, "but it's different than it was one year ago—and certainly different than it was three years ago." So, more programming power has most certainly devolved into fewer hands, even if it is being used judiciously. A small core of influential consultants and group executives has emerged to change the way Nashville's labels approach radio. As one promotion executive says, "If I'm launching something or mailing early, I'm sending it to those six or eight people. If I'm doing a showcase, I want them there first."

So who are these Very Important Programmers, and how do they operate? *Music Row* spoke with a half-dozen major label promotion executives to compile a list of the most influential music decision makers at country radio. It is broken down into two parts. The first group of eight is comprised of consultants and group programmers who by definition shape the music decisions of large blocks of stations. The second group consists of 12 station programmers whose music decisions, for whatever reason, carry considerable weight.

This listing by no means represents every music decision maker in country radio. There are many consultants and station or group executives who were mentioned but not included due to a lack of consensus. Heartfelt thanks are extended to those promotion professionals who gave considerable time in contributing to this list. It is important to note, however, that this article represents the author's analysis of the opinions provided. The hope is that this directory accurately portrays a significant portion of radio's gatekeepers from the perspective of those who are charged with the task of navigating that world on a daily basis. Wherever it falls short of that goal, the responsibility lies solely with the author.

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JAYE ALBRIGHT
 President, Country/
 McVay Media
 7699 Fletcher Bay
 Rd., NE
 Bainbridge Island, WA
 98110
 206-498-6261
Influence: Consults 24
 stations across several

groups, most concentrated within Clear Channel.

Bio: A 36-year radio veteran, Albright has programming experience at major market stations including KMPS in Seattle, KEEN in San Jose, Bakersfield's KUZZ, KHOS in Anaheim and KORJ in Tucson. Was corporate Director of Country Programming for Jacor prior to joining McVay Media.

The Skinny: Intelligent, fair and experienced. One promo VP said Albright has "been successful in this format longer than just about anyone."

Quote: (Regarding PD claims that the consultant is to blame) "If someone wants to use me as an excuse for not playing something, that's okay. That's part of the service."



TIM CLOSSON
 VP Country
 Programming/AMFM,
 Operations Manager/
 WUBE & WYGY
 625 Eden Park Dr.,
 #1050
 Cincinnati, OH 45202
 513-721-1050

Influence: Primarily

with top 30 market stations held by this largest of radio groups. Calls include his two Cincinnati signals, WMZQ in Washington, KEYY in Minneapolis, KMLE in Phoenix and KKBQ in Houston.

Bio: Worked his way up through small markets in Iowa, Minnesota and Wisconsin. Big break came when Cincinnati GM took a shot on an "up and coming" PD.

Monitored: WUBE—*Billboard*/Gavin/R&R, WYGY—*Billboard*

The Skinny: Stations in his purview have largely gained a reputation for being aggressive with new music. Passionate; tends to favor intuition over research.

Quote: "It's great to use charts and all the different research tools, but you have to program with a strong gut instinct."



KEITH HILL
 President
 The UnConsultant
 327 Centre Ave.
 New Rochelle, NY
 10805
 914-235-1111

Influence: Consults 20
 stations from various
 groups and regions.

Bio: Started in radio at the age of 13. Holds degrees in broadcasting, political science and education. Programmed several country stations and was an air talent on prominent country signals WXTU in Philadelphia and WYNY in New York. Hired as a consultant by Moon Mullins in 1989, Hill eventually partnered with Jaye Albright and Mike O'Malley before starting his own consultancy. Bills himself the "UnConsultant" because his approach is "fundamentally different."

The Skinny: Smart and opinionated, Hill leans toward pop over traditional. A passionate, gut-level programmer.

Quote: Adheres to the "salad" principle: "The lettuce is mainstream country. I don't object to croutons and carrots, but if I can't find a sensible way to toss it in my salad then it doesn't fit."

BOB MOODY
 VP, Country/McVay Media
 1345 Sidney Terrace
 Mt. Juliet, TN 37122
 615-758-3250

Influence: Consults 15 stations in the U.S. and Canada, as well as two radio networks.



Bio: Started in radio in 1967 working at top 40 and pop stations including Detroit giant CKLW. Moved to country in 1985 and was PD at Baltimore's WPOC for 10 years. Also served as group PD for POC parent

Nationwide. Joined McVay Media in 1997 and, interestingly, is the only decision maker on this list located in Nashville.

The Skinny: Said to be more on the research side of the fence, Moody is thought of as fair but opinionated. Will occasionally go out on a limb for something.

Quote: "The welfare of a lot of people outside Nashville comes into play, so you have to pay attention to the research. If we played only what I like we wouldn't be in business very long...but Wanda Jackson would make a comeback."



JOEL RAAB
 President
 Joel Raab Associates
 760 North Woodbourne
 Rd., Suite D
 Langhorne, PA 19047
 215-750-6868

Influence: Consults 20
 stations across most
 major broadcast groups.

Bio: Air talent at 15 for a country radio station in Long Island. Majored in radio/tv/film at Northwestern, then went on to program stations in Pittsburgh, Cleveland and New York. Has been consulting for 15 years.

The Skinny: Leans toward pop sounds over traditional, and is regarded as "by the numbers" research-based consultant who will take the occasional chance.

Quote: "Research has little to no bearing on new music, except to apply in your head what types of songs have researched well or haven't researched well."



BOB RALEIGH
 VP, Director of Country/
 Stratford Research
 2970 Peachtree Rd.,
 #750
 Atlanta, GA 30305
 404-688-1166 ext. 17
Influence: Stratford is
 the consulting arm of
 corporate parent

Cumulus Broadcasting. As such, Raleigh consults Cumulus' more than 50 country signals and a few non-Cumulus stations as well.

Bio: A 25-year radio veteran, Raleigh has done the "radio world tour" at stations around the country in formats including rock, AC, CHR and news/talk. After 12

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years in country radio, he joined Cumulus in its formative stages, just as it began buying radio stations.

The Skinny: The Cumulus/Stratford axis has gained notoriety for the perception it engages in group adds. Though the music policy is the most restrictive on record, it stops short of one playlist for 50 stations. Raleigh provides station PDs a worksheet and during semi-weekly music calls discusses it with them. Individual stations may deviate from their worksheet with cause and the blessing of Raleigh. He is regarded as a fair, research-leaning consultant who tends to be reactive rather than proactive. "Oddly enough," he says, "I followed my gut more as a station programmer, but at this level I've come to believe much more in research. And I've seen it work countless times."

Quote: "There is some gut involved, and I rely on the local PD for a lot of that. I probably base 60 percent of my decisions on research and history, and 40 percent on gut instinct."



RICK SHAYNE

Senior VP/Rusty Walker Programming Consultant, Inc.
P.O. Box 417
Iuka, MS 38852
601-427-9504

Influence: When it comes to consultants, Rusty Walker's name is

typically at the top of the list. But when it comes to spins, Rick Shayne is the name to know. He handles music for the consultancy, analyzing research for roughly 100 client stations across all major radio groups.

Bio: Worked in top 40 with Walker in the mid 1970s. When Walker started his country consultancy, Shayne joined the company in 1985 and has been there ever since.

The Skinny: Regarded as fair, analytical and highly respected. While not above giving an opinion on a song over the phone, the bulk of his work, as reflected in the company's weekly Music Report, is research-based. Consequently, he is considered very hard to sway.

Quote: "I'm not the expert most people think I am. There's a lot of hype around it. I listen to everything and study the research—I have since 1985. But the older I get the less I know."



ALAN SLEDGE

Director Country Programming Clear Channel Communications, Program Director/KNIX Box 3174 Tempe, AZ 85280 480-966-6236

Influence: Programs country music bulwark KNIX in Phoenix and serves as a programming consultant to 20

stations within the Clear Channel group.

That number will likely rise as the AMFM merger comes to completion.

Bio: Radio career began in 1973, leading to stints in Denver, Atlanta and his first country gig, KMLE in Phoenix. Sledge went on to some of the biggest stations in the format including W4 in Detroit, KSAN in San Francisco, KMPS in Seattle and Chicago's US99. Moved to KNIX last year.

Monitored: Billboard/Gavin/R&R

The Skinny: Highly regarded and fair—one promo exec called him "the consummate professional"—Sledge is said to be passionate, if conservatively so.

Quote: "Each situation is different, but my job is to make certain that each of our country stations has a strategy and is implementing it properly."

VALUED OPINIONS

While those players listed above have influence with more than 200 country signals across the country, they are only part of the music decision-making process. The program directors and music directors listed below are only responsible for one station, but because of market size, ratings or general respect among their peers, all are considered important to making or breaking hits.



J.D. CANNON

Music Director/WFMS
6810 North Shadeland Ave.
Indianapolis, IN 46220
317-842-9550

Monitored: Billboard/Gavin/R&R/SongPower Index

The Skinny: Liked and respected, Cannon is said to be true to the traditions of country.

JUSTIN CASE

Program Directory/WUSN
875 North Michigan Ave., #1310
Chicago, IL 60611
312-649-0099



Monitored: Billboard/Gavin/R&R

The Skinny: Relatively new to US99, Case makes his mind up quickly and is very reluctant to change it.

Several promo execs were critical of the programming decisions at this very important country signal.



JOHN DIMICK

Program Director/KSON
Box 889004
San Diego, CA 92068
619-291-9797

Monitored: Billboard/Gavin/R&R

The Skinny: Knows what he likes; a challenge to sway. Former top 40 programmer leans toward AC sounds.



JEFF GARRISON

Program Director/KMLE
645 E. Missouri, #244
Phoenix, AZ 85012
602-264-0108

Monitored: Billboard/Gavin/R&R/SongPower Index

The Skinny: Passionate. Aggressively adds new music he likes—and receives quite a bit of attention for doing so. Perhaps too much, according to some. His proactive stance can lead to as many misses as it does hits.



PAUL JOHNSON

Program Director/WSOC
4015 Stuart Andrew Blvd.
Charlotte, NC 28217
704-522-1103

Monitored: Billboard/Gavin/R&R/SongPower Index

The Skinny: Intelligent with ears, Johnson is considered a friend of country music. Will take chances, but playlist is tightening.

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**MIKE KENNEDY**

Program Director/KBEQ
4717 Grand Ave., #600
Kansas City, MO 64112
816-531-2535

Monitored: *Billboard/Gavin/
R&R/SongPower Index*

The Skinny: Possessed of great ears and a passion for the music, Kennedy is cut from the same cloth as KEEY's Gregg Swedberg (see below.) Willing to take a stand; has success with songs no one else in the country will play.

ERIC LOGAN

Operations Manager/WQYK
9450 Koger Blvd.
St. Petersburg, FL 33702
727-576-6055

Monitored: *Billboard/Gavin/ R&R*

The Skinny: Fair and aware of new artists, Logan is thought to be a bit more on the corporate side. One promo VP called him "the prototypical consolidation-era programmer."

CARY ROLFE

Program Director/KUPL
222 SW Columbia, #350
Portland, OR 97201
503-223-0300

Monitored: *Billboard/Gavin/ R&R*

The Skinny: Always up on the music.

**GREGG SWEDBERG**

Program Director/KEYE
7900 Xerxes Ave. S., #102
Minneapolis, MN 55431
612-820-4200

Monitored: *Billboard/Gavin/
R&R/SongPower Index*

The Skinny: Passionate and opinionated—and blessed with an equally passionate audience—Swedberg may be the most highly-respected PD in the format when it comes to music.

TONY THOMAS

Music Director/KMPS
Box 24888
Seattle, WA 99223
206-805-0941

Monitored: *Billboard/Gavin/R&R*

The Skinny: Described as cerebral, intense and a class act, Thomas is considered a "by the numbers" programmer. **■**

**LINDA O'BRIAN**

Music Director/KSCS
2221 East Lamar Blvd., #400
Arlington, TX 76006
817-640-1963

Monitored: *Billboard/Gavin/
R&R*

The Skinny: Possessed of great passion and conviction, O'Brian, as one promo exec says, "loves the music."

**BRIAN PHILIPS**

Program Director/KPLX
3500 Maple Ave., #1600
Dallas, TX 75219
214-526-2400

Monitored: *Billboard/Gavin/
R&R*

The Skinny: Bright with vision, Philips came to country from pop. Has no artist allegiances—very song-focused.

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Checking In With...

• **DREAMWORKS:** John Rose might be the busiest marketer on the Row these days, what with Toby Keith, Jessica Andrews, Asleep at the Wheel and Randy Travis all making waves. Toby's latest "How do You Like Me Now" is "a runaway single." Rose says it's driven the album from the 60s into the top 15 in 10 weeks. "We're trying to keep up," says Rose, "shipping product, looking at the awards shows..." The video is a big hit also, which at press time was "most requested" on CMT, "most played" on GAC and No. 2 on The Box. The label is maximizing the momentum with a retail button promotions, and has purchased a sponsorship with Lance Snacks' Daytona 500 car—the song title will be on the car at the daddy of all auto races. Toby, of course, is doing his part and will kick off a country series at House of Blues in March, is doing a good bit of television, is in the new MCI commercial with Terry Bradshaw, has a CMT *Hit Trip* feature and, of course, is touring. Go, Toby, go.

Randy Travis' single "Where Can I Surrender" jumped from No. 58 to 49 on the

Monitor airplay chart at week five. The typically-busy Travis will be the subject of an A&E *Biography* airing in June, will kick off a tour early summer and has several movies coming out this year.


Jessica Andrews' third single, out 11 weeks, is No. 9 on Gavin's G2 Breakthrough Chart. Rose says her video has been climbing since its December debut, and his team has every intention of taking her "all the way." Andrews, who garnered a first-round ACM nom, a TNN/Country Weekly Discovery award nomination and was the best selling debut female country act of 1999, will be featured on CMT's new *On the Verge* (with Brad Paisley). She'll open for Trisha Yearwood on tour this year.

Meanwhile, DreamWorks is also galloping away on Asleep at the Wheel's bronco *Ride With Bob*, trying to keep up with the Grammy awards and television appearance response. Says Rose: "When they all stack up at the same time it makes it a fun ride. As we say here, 'When the DreamWorks, it works.'"

• **CURB:** Jeff Tuerff says it's going to be

a light spring for him. They're currently working *Hank III* to the college and NPR market, and are having a good bit of success. Hank the younger just finished up a tour with Beck and is going back out with The Reverend Horton Heat. Curb is looking at another single on newcomer Shane McAnally, but the album doesn't yet have a street date. Likewise for Steve Holy.

• **CAPITOL:** Bill Kennedy is gearing up for the new Steve Wariner project *Faith In You*. "We will make sure the fans who purchased *Burning the Roadhouse Down* know this record's available," he says, noting that Wariner is coming off back-to-back gold records. The project is scheduled for late May.

Keith Urban continues to show growth, says Kennedy. "He's finally charted for the first time in his career. We hope this next single will be the driver of the project. It's getting positive response from both radio and retail." One thing that helps Urban, says Kennedy, "is he can play. He's doing New Faces at CRS; that should help. We're on our way with him." 

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If you were NOT included in last year's *In Charge: Music Row's Decision Makers*, but feel you merit inclusion in the 2000 edition, please send the following form and a recent black-and-white head shot to us no later than March 10 for consideration.

If you were included in last year's issue, you should have already received your update form in the mail. *In Charge* 2000 will be published in April.

Enclosed is my black-and-white head shot

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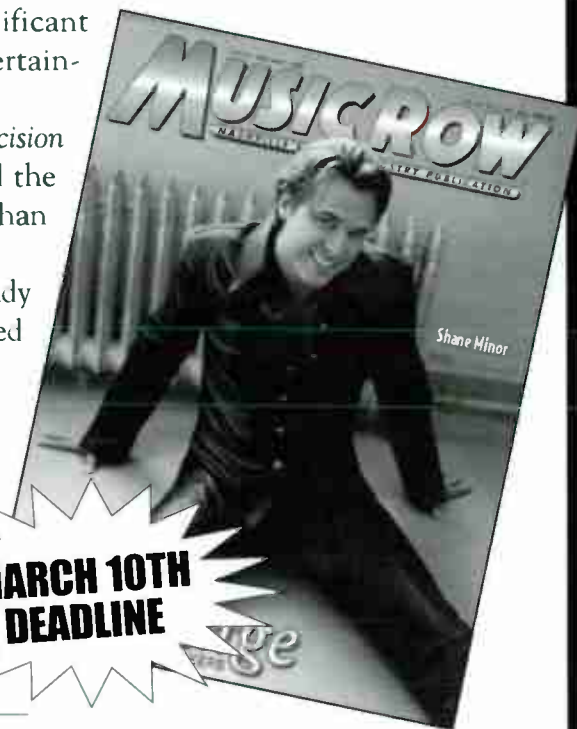
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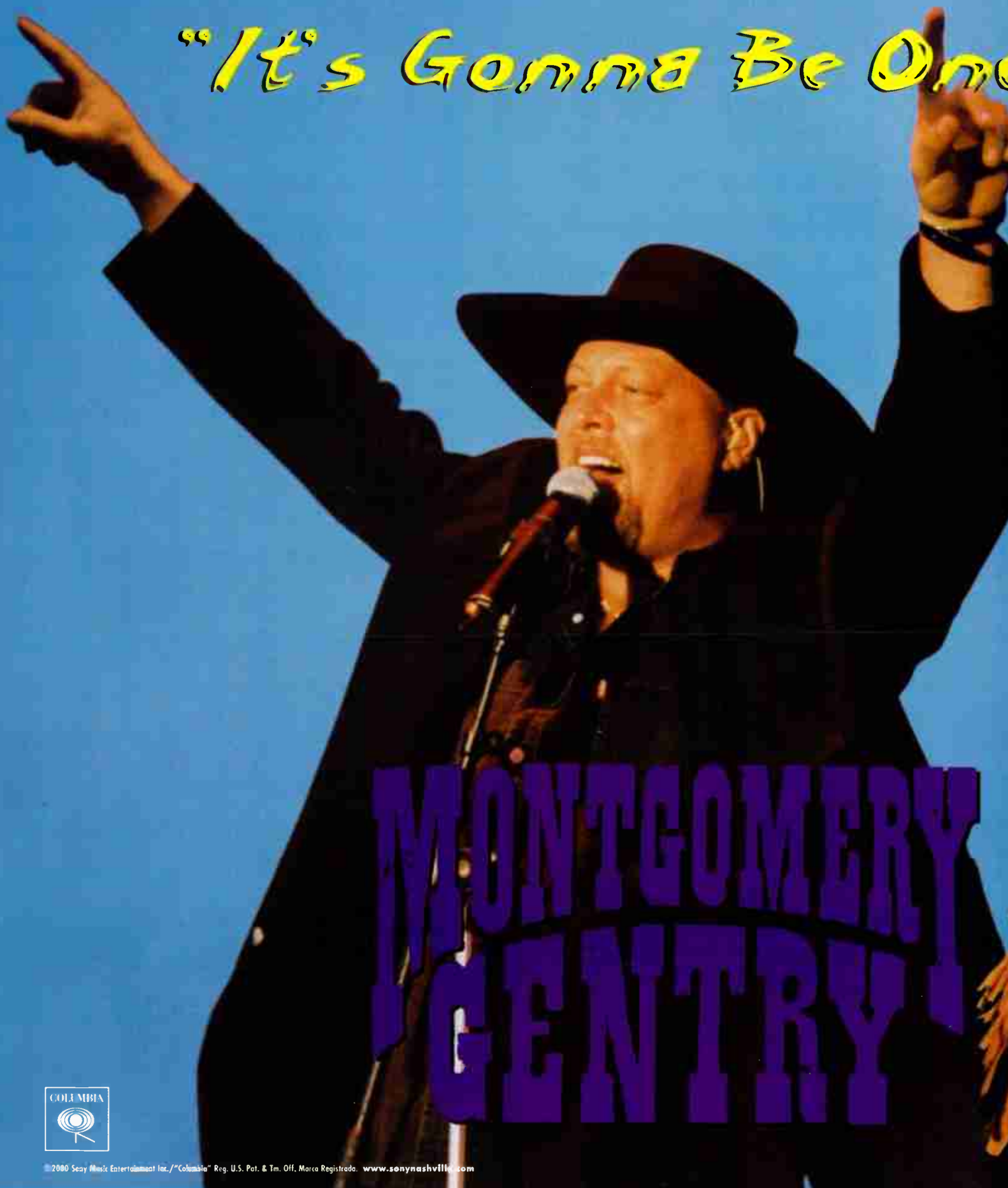


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Bobby Karl...

February is presidents, valentines and groundhogs. But to the fabulons of the music biz it means only one thing, Grammys.

The Nashville chapter of the Recording Academy tossed its annual Grammy Nominees Party at the Loew's Vanderbilt Plaza Hotel (2/9), and this year it was wall-to-wall celebrities.

"I still cringe when I remember the year you wrote about 'the Grammy nominees party sans nominees,'" confided Nancy Shapiro. The Academy has come a long way since then, at least judging by this year's turnout. In fact, the first two people I ran into in the lobby were nominees—**Marcus Hummon** and **Steven Curtis Chapman**.

"I've never been nominated before," said Marcus. "Do you get to sit on the main floor if you're a nominee?" I assured him that would be the case, even though the event has never been staged in L.A.'s mammoth Staples Center before, so I really didn't have a clue. Taking turns in the news-camera lights at that moment were **Ricky Skaggs**, **Sam Bush**, **Bela Fleck** and **Martina McBride**.

Inside the ballroom you could schmooze nominees from all over the musical map—**Del McCoury**, **Bill Anderson**, **Marv Green**, **John**

Guess, **Marty Stuart**, **Rebecca St. James**, **Ronnie McCoury** and members of **Big Tent Revival**, **Diamond Rio**, **Sixpence None the Richer**, **Alabama**, **Anointed** and **Kentucky Thunder** were sampling the succulent roast beef, crab cakes, salmon roll-ups, puff pastries, skewered chicken, mini quiches and veggies.

It was adorably cute when polka nominee **Walter Ostenek** asked **Country Music Hall of Famer Earl Scruggs** for his autograph. Nominee **Aimee Mayo** was patting her pregnant tummy, beaming. Everyone tried not to gawk as **Vince Gill** and **Amy Grant** danced romantically to the sounds of the **Beegie Adair Trio**. **Beegie** says her next **Green Hill Productions** CD will be her piano arrangements of Elvis love songs.

Billy Yates, who is now recording for Sony, was very funny when he swore that it absolutely isn't true that he forced **George Jones** off the road to promote his Grammy nominated "Choices." I kept ribbing him anyway. He was being guided through the crowd by manager **Mark Ketchem** (who is also handling the brilliant **Sonya Isaacs**, by the way). In other manager news, **John Lomax III** was just back from Australia, where his incredibly great **Kasey Chambers** swept the awards in Tamworth

Works The Room



PERENNIAL FAVORITES—Arista recording duo **Kix Brooks & Dunn** were awarded the trophy for **Favorite Country Band, Duo, or Group** at the **27th Annual American Music Awards** held **January 17** in **Los Angeles**. Pictured L-R: **Kix Brooks**, **Diana Ross**, **Ronnie Dunn**, and **Arista Records President Clive Davis**.

and wowed all the visiting American acts and Nashville power brokers. That little lady is going places, whether Music Row ever "gets it" or not.

When Recording Academy chapter president **Garth Fundis** was announced at the podium, I loudly pronounced him "the original Garth," whereupon **Marty Stuart** hooted and tossed a wadded-up napkin at my head.

Billy & Jill Block, **Chuck & Sandy Neese**, **Harold Shedd**, **Ron Huntsman**, **Dave Durocher**, **Doyle Brown**, **Sally Carnes**, **John Kelton**, **Darrin Vincent**, **Gene Johnson**, **Jeff Cook**, **Dean Sams**, **Connie Smith**, **Janet E. Williams**, **Schatzi Hageman**, **Mike Martinovich**, **Gerry Wood**, **Terry Choate**, **Chris Lindsey**, **Greg Fowler**, **George Flanigen**, **Randy Scruggs**, **Chet Flippo**, **Judi Turner**, **Judy Harris**, **Ed Benson**, **Kim Benson**, **Joe Talbot**, **Jana Talbot**, **Brad Schmitt** and **Katie Gillon** worked the room. Truly fabulous party; I stayed late.

The image rehabilitation of **Tracy Lawrence** was begun last year with an "I'm So Sorry" cover story in *Country Weekly*. **Atlantic** has kept him quiet since and is now ready to market his first new CD in two years. His official reemergence was staged at **Ocean Way Studio (1/31)** via a live radio and webcast of the tunes on his aptly titled *Lessons Learned* CD. **Katie Haas**, **Barry Coburn**, **Vanessa Davis** and **Michael Hight** were there and the last named says he wants to forgive **Tracy's** alleged domestic abuse. I'm not so sure that the singer's ex-wife **Stacy** would agree. What everyone does seem to agree on is that he's made a fine country album.

We were all set to party with **Faith Hill** for "Breathe" (1/26), but **BMI** cancelled the bash so that she could nurse a sore throat to sing "The Star Spangled Banner" at the Super Bowl in Atlanta. Recalling **Cher's** lip-sync rendition, **Faith** promised, "I'm gonna sing it



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live, baby." And did she ever—I was so proud of her.

ASCAP went ahead as promised with the party to celebrate the 25th anniversary of *Austin City Limits* (1/25) with Guy Clark as host. BMI staged the *American Songwriter* magazine awards two days later (1/27).

This year's Black History Month celebration at Warner Bros. Records featured **The Thomas Cain Band** (2/3) and artworks by Betty Harwell, Michael McBride and James Threalkill. Alas, the lobby and conference room were practically empty when I dropped by the event. Even the painters, themselves, weren't there. This annual gig evidently needs a makeover.

Jesus: The Epic Mini-Series is coming to CBS television this spring. I am not making this up. And guess who's got the "music-from-and-inspired-by" tie-in album? Our own Sparrow Records. So CEO Bill Hearn invited a heavenly host to the Opryland Hotel's Knoxville Ballroom (1/26) for a preview, music by Steven Curtis Chapman and the screening of a LeAnn Rimes video. In other Sparrow/CCM news, quintuple Dove Award nominees *Avalon* scheduled their Gold Record party for *A Maze of Grace* just before their show at The Ryman Auditorium (2/12).

Honky-tonk titans Phil Lee & The Sly Dogs celebrated the Shanachie Records release of their *Mighty King of Love* CD (2/2); and rockin' *Dignus* celebrated their new release, *Looking For a New Way* (2/5). Both were at The Sutler. Rick Moore & Mr. Lucky, on the other hand, showcased their new *Satisfied* CD at Bourbon Street (1/25) and 3rd & Lindsley (1/27). NR



STANLEY INDUCTED INTO OPRY—Bluegrass icon Ralph Stanley was inducted into the Grand Ole Opry January 15. Pictured L-R: Steve Buchanan, President of the Opry; Stanley; Pete Fisher, General Manager of the Opry; and Jerry Strobel, Opry House Manager. *Photo: Alan Mayor*



STRAIT FOR THE KIDS—Representatives from MCA Nashville recently presented a check for \$100,000 on behalf of George Strait and MCA to St. Jude Children's Research Hospital staff and patients. The check represented proceeds from a promotion with Strait's *Merry Christmas Wherever You Are* album. Pictured L-R: back row: MCA's VP of Promotion David Haley, St. Jude Asst. National Executive Director Dave McKee, St. Jude Director of Radio & Entertainment Marketing Teri Watson, MCA VP of Marketing & Sales Dave Weigand, MCA Director of Marketing and Product Development Guy Floyd; center: St. Jude patients Jessica Turri, Madison Shaefer (in front), Conner Luck (brother of patient), Logan Luck, Chandler Reams, Suzanee Pavlat, Tre and Parker Reams (brothers of patient), and Alexandra Bell.

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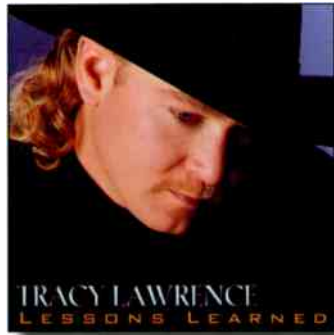
ALBUM REVIEWS



RHONDA VINCENT Back Home Again

(Rounder 11661-0460-2) *Producers: Rhonda Vincent, Ronny Light*
Prime Cuts: "You're Running Wild," "Pretending I Don't Care," "You Don't Know How Lucky You Are"
Critique: Rhonda Vincent was a well established performer in bluegrass circles when she signed with Giant Records in the early 1990s for a shot at the mainstream. In the ensuing years, most notably as Alison Krauss brought her uncompromising bluegrass to the masses, Vincent's attempts to cross over proved to be in vain. With *Back Home Again*, Vincent has returned to the music she knows so well. This album will not disappoint. I was initially surprised to see so many mainstream covers, but was soon relieved to find them all masterfully reworked. There are great bluegrass treatments of Kenny Chesney's "When I Close My Eyes," the Patty Loveless track, "You Don't Know..." and Dolly's already bluegrass-tinged "Jolene." "Little Angels" tells the story of Laura Jane, the nine-year-old approached and, it is assumed, molested by a stranger. The song effectively describes the loss and confusion of a child abused: *God, help me forgive this man/Maybe then I'll understand/Little Angels shouldn't have to live this way.* That sense of loneliness and heartbreak, a hallmark of bluegrass ballads, is also evident in "Pretending I Don't Care" and "You're Running Wild," as both songs remind us how hard it is to accept what, or in this case who, we can't change. Alluding to the spectrum of artistic direction she has experienced over the past few years, Vincent mentions in the album notes that she is now "in bluegrass to stay." Those who've missed her will be grateful, as will the many new fans she'll undoubtedly gain. **Grade: B+**

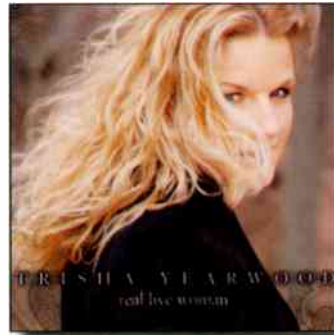
—Joseph Brant



TRACY LAWRENCE Lessons Learned

(Atlantic-2-83269P) *Producers: Flip Anderson, Tracy Lawrence, Butch Carr*
Prime Cuts: "From the Inside Out," "Lessons Learned," "The Holes That He Dug"
Critique: From the git-go, the theme of country music bad-boy Tracy Lawrence's first album in more than two years is one of redemption and forgiveness for past missteps, and a humble look back at the choices in both life and love that got the artist and the audience where they are now. Similar to George Jones' *Cold Hard Truth* album, *Lessons Learned* rings mostly true with some heart-felt songs that speak of the wisdom gleaned from life experiences. While it's not as solid as some of his past albums, it contains some of his most personal songs yet. Starting with the growling uptempo "The Holes That He Dug" (a take on the walk-a-mile-in-my-shoes theme) to the sweeping epic-like "Unforgiven," whereon the canvas of a simple boy-girl falling out is painted a bigger picture of the way we now view historical figures like Thomas Jefferson and Billy the Kid, Lawrence covers a lot of ground. To add to his canon of great break-up tunes, Lawrence delivers "From the Inside Out," "The Man I Was" and "Lonely." Like the title track, "Steps" gives some amount of breadth to the material, dealing with the big questions of life and death. The only weak spots are on the rocking "Up All Night," specially done for a CD-rom rodeo game, and J.D. Souther's "From Here To Kingdom Come." Throughout, Lawrence is in fine voice and the project is well-produced. While the music industry may once have abandoned Lawrence for his personal problems, perhaps it's time he became one of the "forgiven." Country radio needs him. **Grade: B**

—Ron Young



TRISHA YEARWOOD Real Live Woman

(MCA 088-170-102-2) *Producers: Garth Fundis, Trisha Yearwood*
Prime Cuts: "One Love," "Sad Eyes," "Some Days"
Critique: With names like Bruce Springsteen, Emmylou Harris and Mary Chapin Carpenter in the song credits, one could easily get their hopes up about Yearwood's ninth release, *Real Live Woman*. Fortunately, the Georgia native does more than live up to expectations—her unflinching vocal confidence makes this her best album yet. Yearwood, who dons the co-producer's hat for the second time in as many albums, brings a newfound provocation to this offering, and her sultriness can be heard in most cuts. "Where Are You Now," a sassy tune penned by Kim Richey and Carpenter (the duo also lends harmony vocals), kicks off the first half and best part of the album. "One Love," "Sad Eyes" and "Some Days" follow and reveal Yearwood's seductive side. (Think "How Do I Live" was sensual? Check these out). "Sad Eyes" was written by Springsteen, and the Boss' signature is very apparent. Jackson Browne's harmony vocals are an added treat to the piece. In "Try Me Again," a gospel-like tune written by Linda Ronstadt, Yearwood shows that she has one of the strongest voices in country music. Although there's not a bad cut on the album, the most likely radio hit is "Too Bad You're No Good." It's an up-tempo toe-tapper with Harris on harmony and Mike Henderson and Sam Bush on the acoustic slide and mandolin, respectively. The only low points on the album are the title cut and "I'm Still Alive." They aren't bad songs—they just don't stack up against the rest of the album, especially the first seven songs. Overall, Yearwood keeps getting better with each release. **Grade: B**

—Jeff Davis



WYNONNA New Day Dawning

(Curb/Mercury 314-541-067-2) *Producers: James Stroud, Wynonna, Gary Nicholson, Tony Brown*
Prime Cuts: "New Day Dawning," "Who Am I Trying to Fool," "Lost Without You"
Critique: Wynonna recently told the Associated Press that she thrives on "being a musical troublemaker." Well, she must've had a blast with this. What other country star could do covers by Joni Mitchell, the Fabulous Thunderbirds and Macy Gray and get away with it? Only Wy—she's got the cojones, and the heart, to make you know it comes from deep inside. The title cut (theme song?) manages to be retro-popish without sounding dated. It's a hopeful song of emergence wherein Wy announces she's "ready to fly." And off she goes. With the album's first single, "Can't Nobody Love You (Like I Do)," the middle Judd continues her streak of picking killer ballads. This one isn't a warning to a former lover, but a prod to one who doesn't yet return the sentiment. Wy barrels through the rocking "Chain Reaction," which sports the funkier fiddle you'll ever hear. Her cover of Joni Mitchell's "Help Me" is disappointingly like the original, though Wynonna's richer pipes cannot emulate the thin Mitchell soprano—nor should they. "Who Am I Trying to Fool" is another exquisite ballad that can surely find a home on pop radio, if not country. She closes the set with the moving—if confusing—Macy Gray R&B hymn, "I Can't Wait To Meet You," a modern profession of faith. All told, it's a fun outing. Also included is a way-fun limited edition four-song disc by The Judds that brings Wynonna full circle. With *New Day Dawning*, Wynonna has met herself. And she likes what she finds. I like her too. **Grade: B+**

—Charlene Blevins



Reba

"It's literally the best country show I've ever seen!"
John Dimick PD, KSON/San Diego

"The production is outstanding. The staging is subtle and crisp. The show is entertaining, intimate and a blast!"
Herb Crowe PD, KTNV/Tucson

"Leave it to Reba to totally reinvent the concert experience! Reba's 'The Singer's Diary' is definitely Entertainer of the Year caliber."
John Marks PD, KWNR/Las Vegas

"If there is any doubt, this show assures Reba of ARTIST (not just 'singer') status!! A truly incredible, amazing show and performance."
Jaye Albright McVay Media

"I saw 'The Singer's Diary' and WOW! Here's to the Entertainer of the Year."
Tony Thomas
MD/Afternoon DJ, KMPS/Seattle

"The show is the best I've seen from any artist in years! I am a Reba fan for life "
Craig Powers PD, KIK FM/ Anaheim

"'The Singer's Diary' is like Reba herself- simple, classy, elegant, and entertaining. Above all, it's country. After seeing Reba a dozen times over the years, I can genuinely say SHE HAS NEVER BEEN BETTER!!!!"
Dene Hallam PD, KYCY/San Francisco

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In The Passing Lane

Broadband Internet Connections

I went online for the first time in 1993. I entered the information superhighway driving a 2400 baud modem, and I nearly got run over. Subsequent advances in technology have increased my cruising speed to 56K (about 20 times faster than my original modem), but at times I still feel like I am driving a lawnmower around the Indianapolis 500. I wait for pages to load, I wait hours for software to download, and I wait for better technologies to emerge.

My wait is over. The technology is collectively called "broadbands". Technical types are divided over what officially constitutes broadband, but for the sake of this discussion we will deal with connections in excess of 128Kbps (128 Kilobits per second). Traditional dial-up (56Kbps) and ISDN (128Kbps) connections are thereby factored out of the equation. The connections we will deal with are those in the 256Kbps to 10Mbps (10 Megabits per second) range. While there are several technologies available that offer this kind of speed, only two types have gained widespread acceptance—xDSL and cable.

Digital Smoking Line

xDSL is an acronym that stands for Digital Subscriber Line, where "x" indicates the type of DSL service. An xDSL signal is transmitted over telephone lines, but at a higher frequency than standard telephone communications. Although an xDSL modem plugs into your existing phone lines, it does not tie up your line. You can still talk, fax, etc., without interfering with xDSL service. There are different types of xDSL modems, and several PC manufacturers have begun offering xDSL modems as optional accessories on PCs.

The main difference between cable and xDSL is the method of connection. While several users inside a location may share a single xDSL connection, the connection between the xDSL modem and the internet is not shared with users at other locations. Currently, the main limitation to xDSL is "distance from source"—the user's computer must be within 3 miles of a telephone company router. There are several subcategories of xDSL:

- SDSL—Symmetric Digital Subscriber Line. "Symmetric" means that the download speed (the information coming into your computer) and upload speed (the information going out of your computer to another computer) are the same. For example, a 1.5Mbps SDSL connection can receive and send data at 1.5Mbps. This is important to those people who typically send as well as receive large files.

download speed: 256Kbps – 2.3Mbps
upload speed: 256Kbps – 2.3Mbps

- ADSL—Asymmetric Digital Subscriber Line. Asymmetric means that the download speed is not the same as the upload speed. A 1.5Mbps ADSL connection can receive data at 1.5Mbps, but sends data at a much lower speed (usually 256Kbps). If you don't send many large files to other people, this isn't really a problem.

download speed: 1.5Mbps
upload speed: 256Kbps

- HDSL—High bitrate Digital Subscriber Line. High bitrate connections are similar to SDSL connections, but they are not subject to distance restrictions. The downside is that HDSL connections are pricier because there are higher equipment costs involved.

download speed: 384Kbps – 1.5Mbps
upload speed: 384Kbps – 1.5Mbps

More Than Just Cable TV

Cable connections transfer data over existing cable TV lines. Like xDSL, a special modem is needed to separate the signals. Cable modems are expensive, so internet cable providers typically lease the modems to the customer as part of the monthly access charge. For businesses, up to three computers can share a single cable modem. "Distance from source" is rarely an issue with cable, due to the fact that most cable companies have the necessary signal transmission equipment already in place.

A cable customer accesses the internet in a manner different from an xDSL customer. Several cable customers share a secure connection, called a node. It is over this "sharing" that cable companies have endured some negative publicity. Opponents of cable modems state that while the connection is secure from the node to the internet, there is no way to secure the connection among users on a node. Some of these fears may be unfounded, as local cable provider Intermedia claims they have had no security problems with their @home connections.

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In addition, because the connection is shared, the bandwidth among users is shared. The higher the numbers of users on a given node, the slower the download speed on that node. Some users claim a dismal connection speed during peak usage times, while others have no complaints whatsoever. As long as the cable company stays abreast of this issue and increases the number of nodes proportionately, connection speeds should remain close to advertised levels. Keep in mind that, unlike xDSL connections, a cable connection will always vary depending upon usage.

download speed: up to 10Mbps
upload speed: 128Kbps

Selecting Your Ride

The table below indicates a range in pricing for broadband business connections in Nashville. There are many variables that come into play with broadband connections (distance from source, desired connection speed, etc.), so this table is provided merely as a baseline. In addition, many of these providers are currently offering incentives not reflected in the table, such as half-price installation or free modems. In terms of Web space, many of these providers also offer web-hosting service plans.

When choosing a provider, it's best to take a look at what you plan to do with your connection. Are you connecting an entire office of 10 or more machines? Do you need to network your office with another office miles away? Is a website for your business in your immediate future? If these are your requirements, then consider a provider who offers HDSL or SDSL. BlueStar even offers a RPN (Real Private Network) package that can allow you to set up a LAN (Local Area Network) over xDSL lines. If you don't need to transfer lots of information back and forth between remote locations, consider BellSouth's ADSL connection or Intermedia's @home Small Business Solutions cable connection.

As the internet becomes ever more



KEY PERSONNEL: Gene Hoffman, Cofounder; President and CEO
Robert H. Kohn; Co-founder and Chairman
Steve Day, Director, Artists and Labels (Nashville)

FOUNDED: January, 1998

TRAFFIC: Averages 275,000 views per day

PURPOSE: To facilitate public awareness and acceptance of digitally downloadable music over the internet.

HISTORY: EMusic.com actually started out as good-noise.com before it underwent an IPO in 1998 to emerge as one of the most successful music download sites. It currently represents over 500 independent record labels in all genres. Emusic.com provides more than just "e-tail" by offering its clients licensing, marketing and distribution of product. The

Emusic.com

company does not focus on physical distribution, but can provide it through partners and other online retailers. As is evidenced by its impressive roster (Willie Nelson, Waylon Jennings, Kris Kristofferson, Patsy Cline among them), EMusic.com represents legitimate artists seeking out alternative methods of distribution.

BIGGEST CHALLENGE: Educating the consumer about the availability of digitally downloadable music. EMusic.com has taken an agnostic approach regarding downloadable formats: it is the company's position to use the format the public demands. At present, approximately 80% of the public demands mp3 as their format. Educating the public about how the entire downloadable music scenario functions has also been a challenge...the key is to make the process easy for the consumer.

INTERNET ISSUES: Replacing existing business models with the new opportunities offered by the internet. Digital downloading bypasses traditional gatekeepers. This is a threat to some and an opportunity for others. Well-intentioned but misguided efforts to obstruct digital downloading may actually hurt all parties, from the record labels on down to the consumer.

complex, more complex connections will be required to do business. The opportunities for the music industry to take advantage of this technology have never been greater. Digital downloads and uploads are occurring as you read this, and broadband technology will soon make these transactions a reality for everyone. Don't wait on the internet any longer...the time for waiting is over. **MJR**

Correction: The traffic figure reported in last month's column for Tappedinto.com claimed 200,000 hits per month. The correct figure should be 200,000 unique visitors per month which indicates a much larger audience. Music Row regrets the error.

	BellSouth	BlueStar	DSL.net	Intermedia @home	Telalink
Website	dsi.smbiz.bellsouth.com	www.bluestar.net	www.dsl.net	www.home.com	www.telalink.net
Connection	ADSL	SDSL, HDSL	SDSL	Cable	SDSL
E-mail accounts	1	5-25	10	3	20
Webspace	—	5 MB-30MB	—	15MB	—
Monthly cost	\$55-\$59.95	\$130-\$800	\$183.10-\$489.10	\$79.95	\$250-\$900

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- "This week's official Warner/Reprise merger served to bolster the hypothesis offered last week."
- "We did not turn our backs on country radio, or the fans, or anything close to that."
- "...there are signs that a Nashville Virgin outpost (headed by Scott Hendricks) could soon become a reality."
- "We are over-consulted, over-researched, over-consolidated and over-produced."
- "The Decca doors closed yesterday, however, discussions are underway..."

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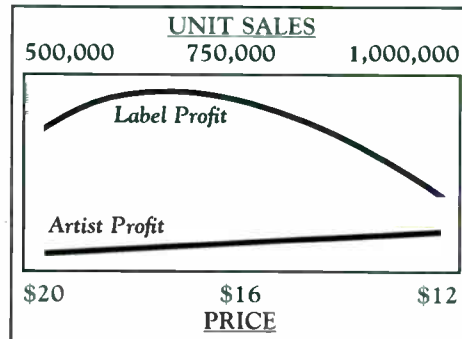
Album Pricing Issues

Historically, album pricing policy has been the responsibility of the record labels, and artist contracts do not provide for or encourage any input by the artist. If pressed, the label's position on this subject might be something like: "Our interest and the artist's are the same on this issue. Utilizing the price that creates the most profit benefits us both, and since we are in the record selling business and have the expertise in this area, we'll continue to retain responsibility for setting album prices, thank you!"

Label and Artist "Best Interests"

Are label and artist interests really the same? Or, stated differently, do labels and artists actually benefit in the same way under various pricing strategies? The graph below suggests that they do not. This graph shows the relative effect on record label and artist net income under the following scenario: Beginning at the left edge of the graph, a hypothetical CD priced at \$20 sells 500,000 units. Moving from left to right, we assume that in response to progressively lowering the price, sales would increase to 750,000 units at a price of \$16, and finally to 1 million units if the price is lowered to \$12. (Note that these

relationships between price and volume may or may not be realistic; the point of the graph is the shape of the net profit curves, not the actual volume or profits that would result from these retail prices.)



We see that the curve representing the label's profits has a peak, indicating that there is a single price at which profits are optimized, but the artist's profits continue to increase with the increased sales volume resulting from lower prices. Why would this be so?

Everyone in the business of making and selling a product struggles with the question of what to charge. In principle the problem is a simple one: At a price level so high that sales are zero, there will be no profits. As the price is progressively lowered, sales volume will naturally increase, but if the price is set too low, profits will again disappear. At some point in between, however, is the price that results in the perfect combination of volume and profit margin and creates the maximum earnings from the sale of the product.


The arch-shaped "Label Profit" curve in the graph is the result of the interplay among three types of costs incurred by the label:

- (a) Costs independent of both price and sales volume (i.e., overhead),
- (b) Costs dependent on volume but unaffected

- by price (such as manufacturing, distribution, and mechanical royalties), and
- (c) Costs which depend on both price and volume (artist royalties.)

The "Artist Profit" line works differently because he or she is not in the same position as the label. The artist is not the maker and seller of albums, but a royalty participant paid at a per/unit rate based on retail price, and having only one type of cost, the one-time recording and video production costs that are unaffected by future sales levels. Thus, assuming that price and sales remain indirectly proportional as they do over our hypothetical price range, the artist's profits continue to increase as the album price is lowered.

Conclusion: The difference in cost structure between labels and artists means that they do not benefit in the same way over a range of possible album prices. The label's profits are maximized at a level represented by a "peak" in the profit curve, presumably (since practically all albums are priced this way) at \$10-11 for cassettes and \$16-17 for CDs. But from the artist's point of view, a price structure utilizing lower prices to produce higher volume would probably be more beneficial.

Is there a point to all this (the reader may well ask), since the record labels hold all the cards on the issue of pricing? Apart from the fact that artists and their representatives generally benefit from any additional understanding of the financial dynamics of record labels, maybe not. However, given the assumptions on which our graph is based (and keeping in mind that record companies must make a profit or we're all out of business), it appears that any artist with the sales track record to influence the label's pricing policy might be well served to exert that influence to keep his or her album prices on the low side of the scale. 

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It's A Busy Beginning



So far, the year 2000 has been a good one for Nashville engineer Gary Paczosa. The album that he recorded and mixed for Alison Krauss, *Forget About It*, garnered him two Grammy nominations, Best Country Album and Best Engineered Album, Non-Classical. Krauss was also nominated for Best Female Country Vocal Performance. A Colorado native, Paczosa has been quietly working in Nashville for the past 16 years. Although a lot of his work is done at *Seventeen Grand*, he's been working on several projects in Ireland. Gary's currently in the studio with singer/songwriter Beth Nielsen Chapman, and he will soon head to New York to work with Bonnie Raitt...*Dark Horse* rides into the new year with a slew of new microphones including four Audio-Technica 4033s, two Neumann M147s, a Neumann SM23, two Geffell M270s, two Geffell M296s, and two Geffell M200s...*The Money Pit's* Trident 80 has been hot-rodded and boosted to 64 inputs with Disk Mix... Things are moving fast and furious over at *Omnisound*. Their API Legacy room just finished a project with legendary singer Art Garfunkel. They've just purchased two EL8 Distressors along with a pair of Daking Compressors and a new Tascam CD burner. *Omnisound* has also entered into an endorsement agreement with *Auralex Acoustics* and will feature their products throughout the facility... *Audio-Technica* has been selected by *Sydney Olympic Broadcasting*

Organization and *Panasonic* to provide over 1000 microphones for the upcoming 2000 Olympic Games to be held from September 15 to October 1, 2000 in Sydney, Australia. A wide variety of mics will be used for the stereo broadcast...*Studio Audio & Video Ltd.*, designers and manufacturers of the renowned *SADiE Digital Audio Workstations*, announces the launch of the *CEDAR declick 96* plug-in for *SADiE 24.96* and *ARTEMIS* workstations. This new development of the *CEDAR DeClick* and *DeScratch* algorithms addresses the need to perform the widest possible range of restoration applications. It utilizes the full accuracy of floating-point processing offered by the new *SADiE* systems, ensuring the highest possible sound quality throughout the system... When top record producer *Tony Brown* booked time with *Chuck Ainlay* at *Backstage Studio* at *Sound Stage*, the experience he had on the *Solid State Logic Axiom-MT* digital multi-track console instantly converted him over to digital mixing. "I used the MT to mix a ballad for *Wynonna's* new album," said *Brown*, "and it may be the best sounding mix I have ever done." *Brown* claims he is strictly a "hands off" producer who relies on "engineers who are technical geniuses" to assist in capturing his creative vision. "Chuck Ainlay is always the first person in town to get the latest gear," he said, "but I didn't go into the session thinking I was going to analyze the MT. I just listened to a mix and immediately was very impressed with the clarity."

Artist	Producer	Engineer	Label	Project
615 MUSIC				
TNN	Wachtler/Saltmarsh	Drew Rydberg	-	Ghosts/MusicCity.
TNN	Wachtler/Koch	"	-	Ghosts/TinselTown
TNN	"	"	-	Ghosts/Chicago
Federal Express	Snider/Wachtler	Kent Madison	-	"Unleash The Power"
KTNV-TV	"	"	-	"Inside Las Vegas"
BAYOU				
Babs Simmons	Tedd French	George Clinton	Off The Green	demos
Jeff Whitfield	Anita Walls	"	-	"
Norro Wilson/Wayland	Holyfield/Guy Clark	"	Ingram/LeBrun	demos
Brian Baker	Bernie Nelson	"	-	voc
Curtis Maloney	Curtis Maloney	"	Pitch, Hit & Hustle	trax
Russell Womble	Duane Propes	"	-	"
Various Writers	Wally Wilson	"	DreamWorks	"
Ian Daniel	George Clinton	Barry Senter	IBW	"
Monty Broussard	Kenny Beard	"	Deep South	demos
Andrea Marcee	Clinton/Beard	"	-	trax
BENNETT HOUSE				
Phil Joel	Peter Furler	Shane Wilson	Inpop/Sparrow	trax/od/voc/mix
Protective Life	Joe Hogue	Bill Whittington	Lewis Comm.	mix

Artist	Producer	Engineer	Label	Project
Avalon	Mark Hammond	"	Sparrow	"
Fleshpaint	Fleshpaint/Williams	"	Spongebath	od's/xfers
DARK HORSE				
Wayne Kirkpatrick	Wayne Kirkpatrick	J.B.	RocketTown	mix
Russ Lee	Glen Rosenstein	Glen Rosenstein	Sparrow	trax
The Statesmen	David Hunsinger	Dave Schober	New Horizons	trax/mix
Cassie Bernal	Phil Naish	Ronnie Brookshire	-	"She Said Yes"
McPherson	Dennis Patton	-	-	trax
Lincoln Brewster	Jeff Quimby	Erin Swihart	Integrity	"
GREY HOUSE				
Stephany Delray	Stephany Delray	Wendy Mazur	High Seas	demos
Brown Floyd	Zig	A.Page/Zig	Green Zebra	-
Keith Taylor	Taylor/Dillingham	Herzig/Mazur	-	demos
James Hinds	Billy Herzig	"	-	"
MONEY PIT				
Carolyn Dawn Johnson	Paul Worley	Schleicher/Hellerman	Arista	mix
OMNISOUND				
Art Garfunkel	Billy Mann	Herb Tassin	-	trax/mix
Tyrone Dickerson	Tyrone Dickerson	Jim DeBlanc	-	mix

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Michael Mason	Keith Compton	Keith Compton	-	trax/mix	SOUND STAGE				
Bob Ramsey	Bob Ramsey	Dan Rudin	-	trax	Tim Rushlow	David Malloy	Bason/DeLong	Atlantic	od's/mix
Scott Carter	Steve Tveit	Steve Tveit	-	od's	Clint Black	James Stroud	King/Cobble	RCA	mix
RECORDING ARTS					Lee Greenwood	Jerry Crutchfield	Tillisch/DeLong	-	trax/od's/mix
Micky Newbury	Owsley Manier	Wolak/Greene	Calb	mix	Christy Sutherland	Garth Fundis	Ainlay/Green	Giant	mix
Nicole Mullin	Brent Bourgeois	Niebank/Greene	Word	List. Party	John Anderson	Blake Chancey	"	Sony	"
Mark Schultz	Postama/Jones	Dineen/Greene	Myrrh	mix					
Big Kenny	Big Kenny	Wilson/VOID	Hollywood	"					
Genevox	Dan Smith	Poole/Greene	Genevox	voc					
Chrysler	Tim Kelly	Greene/Greene	Infinity	mix					
Liquid Tracks	Carl Tatz	Tatz/Fogie	One Music	5.1 mix					
SCRUGGS SOUND									
EMI	Kelly Lovelace	Richard Barrow	-	demos					
Glen Duncan	Moore/Troy	Steve Chandler	-	album					
Dolly Parton	Steve Buckingham	Marshall Morgan	-	demos					
SEVENTEEN GRAND									
Beth Nielsen Chapman									
➔	B. N. Chapman	Paczosa/Turner	-	mix/edits					
King Crimson	Fripp/Belew	Ken Latchmet	-	mix					
Carolyn Dawn Johnson									
➔	Paul Worley	Mike Poole	Arista	od's/bgv's					
Pam Tillis	"	"	"	od's					
John Anderson	"	"	Sony	"					
Sara Evans	"	Sandy Jenkins	RCA	"					
Noah, The Musical	Tom Howard	David Schober	-	mix					



LEGENDARY FRIENDS—A number of familiar faces recently joined gospel music pioneer Vestal Goodman at Nashville's Sound Kitchen to celebrate her first release in a scheduled series of three duet projects, *Vestal & Friends*. Pictured L-R: Andrae Crouch, Howard Goodman, Carman, Jake Hess, Dolly Parton, George Jones, and Goodman.

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Hagfish, London Records
 Artist Development for *Virgin Records*,
Sony Records and *Columbia Records*



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STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Shooting Star	Kevin Beamish	Kevin Beamish	V&R	od's/mix
The Wilkinsons	Zavitsou/Haselden	Seay/Sheesley	-	od's
Georgia Middleman	"	"	"	"
William Topley	Dave Thoener	Rodney Goode Doug DeLong	Giant	mix
STARSTRUCK				
Tim Rushlow	David Malloy	Bason/McConkey	Atlantic	od's
Tim Rushlow	"	Beamish/Kresco/McConkey	"	mix
Ricochet	"	Bason/Rodriguez	Columbia	od's
Shane McAnally	Rich Herring	"	Curb	mix
"Hard Ball"	Gotham Pictures	Andrews/Chan	-	vid shoot
Michael English	-	Alex Chan	Curb	List. Party
The Wonder Of Christmas	David Hamilton	King/Chan	Word	mix
Warren Brothers	Chris Farren	Fowler/Ditto/Rodriguez	BNA	movie sndtrk

STUDIO 23

Autumn Dreams	Aut. Dreams/Cumming	"	"	"
		Bryan Cumming	-	ind CD
Shari Taylor Hyde	Taylor Sparks	"	-	"
Les Kerr	Kerr/Cumming	"	-	"
Chris Strand	Chris Strand	"	-	"
Kathy Johnson	Johnson/Cumming	"	-	"
Chrissy Coleman	Coleman/Cumming	"	-	"

WHISTLER'S

Ned Massey	Steve Keller	Skye McCaskey	-	-
Ford Truck	Parker/Geobel	Kent Madison	-	-
Tony Roma's	Will Kimbro	Madison/Weller	-	radio/TV
Tom Mabe	Chris Parker	"	-	"
Miami Children's Hospital	Tom Woodard	Devon Weller	-	-



DAVIDSON RELEASE AROUND THE CORNER—Clay Davidson's Virgin Records debut *Unconditional* hits stores April 11. The title-cut from the newcomer's album has received rave reviews since its release last month. Here, Davidson is flanked by his producers Jude Cole (L) and Scott Hendricks at Hendrick's Arrowhead Studio in Leipers Fork. Photo: Alan Mayor

Writer's Notes

Frank Myers



BIRTHPLACE: Dayton, OH

YEARS IN NASHVILLE: 19

PUBLISHER: Zomba

HITS/CUTS/CHART ACTION:

"You & I," Eddie Rabbitt/Crystal Gayle;

"I Swear," John Michael Montgomery & All 4 One; "I Got Mexico," Eddie Raven; "Once Upon A Lifetime," Alabama; "One Honest Heart," Reba

FAVORITE SONG YOU WROTE: "You & I"

FAVORITE SONG YOU DIDN'T WRITE: "Desperado"

ON WHAT INSTRUMENT DO YOU WRITE? Guitar

INFLUENCES: Beatles, Eagles, Motown, Haggard, Jones & Hank

ADVICE TO WRITERS: Listen to all forms of music, read, and never let anyone tell you you can't!

LITTLE KNOWN BIOGRAPHICAL FACT: Growing up I wanted to be a pro baseball or football player.

ISSUES FACING SONGWRITERS TODAY: Everyone that's trying to find a way to keep from paying us!

Frank Myers got his start in Nashville as a band-leader, road manager and lead guitarist for Eddy Raven in 1981. Together they had two No. 1s, five No. 2s, and three top 10s. In the early '90s he partnered with Gary Baker and the duo started writing hit songs together, including one of the decade's most award-winning songs, "I Swear," recorded by JMM and then by the pop/r&b group All 4 One. Baker and Myers recorded one album for MCG/Curb and were nominated for Duo of the Year at both the ACAs and CMAs. All told, Myers has had songs recorded by over 50 country and pop artists. Of those, 10 reached No. 1, and 20 made it into the top 10. Current activity includes cuts and singles by artist including Reba McEntire, LeAnn Rimes, Alabama, Lonestar, Travis Tritt, Alecia Elliott, Tim Rushlow, 98°, Jessica Simpson and Billy Ray Cyrus.

Two of your most popular songs were crossovers: "You and I" and "I Swear." Do you intentionally write for the mainstream, or is that just something that happens to a great song? I'm more aware of writing for mainstream now than I was back then...then I was just trying to write a great song. What's your approach to songwriting—are you disciplined as a songwriter or primarily an "on-inspiration" writer? A little of both. I try to write as much as I can without burning myself out. Sometimes it starts out inspirational, and then sometimes you just start banging away, trying to make the inspiration happen. I like to write from a great idea, but sometimes it's the music first. You said writers should read...name a book or two you'd suggest to songwriters. I'm more of a romantic book reader. I guess that's why my bigger songs have been ballads. I've read every John Grisham book. *The Notebook* was a great book, too. If you could have any three people over to dinner, who would they be? Jesus Christ, Abraham Lincoln, and Beethoven. What's the wackiest song title you've ever actually written a song to? I try not to write wacky titles. But a couple I've got are: "Jerkin' My Chain," "Pass the Bottle, Feed the Jukebox"... "TLC ASAP;" I guess that would be my wackiest one.

—Charlene A. Blevins



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

"Should do very well—at AC."

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

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

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

"Ordinary, formulaic, Nashville writing machine drivel."

"You blame radio? That's like feeding the pirahna 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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Gearing Up for SXSW; *Billboard* Indie Chart Debuts



March 15-19 the Americana, alt.country and AAA world heads to Austin, Texas for South by Southwest, the "world's biggest musical flea market for record labels, managers and journalists to check out up-and-coming talent." Steve Earle will be the event's keynote speaker, and the ensuing three days of music biz discussions and panels will take looks at shifts in the industry wrought by internet and digital technology, MP3 and other digital formats will be compared, and strategies and expenses of marketing music via the web will be examined. Nashville law firm King & Ballow will again offer a seven-hour, two-day seminar on legal issues in the music industry.

The music showcase part of the week will feature label showcases including those from Koch, Shanachie, New West, RCA, Columbia and more. Artists to perform include Mandy Barnett, the Bad Livers, Jeff Black, Walt Wilkins Band, Bonepony, Joel Cage, Peter Case, Slaid Cleaves, Clay Davidson, Joe Ely, The Ex-Husbands, Jimmie Dale Gilmore, Kevin Gordon, (deep breath...) Government

Mule, Alvin Youngblood-Hart, Eric Heatherly, Wanda Jackson, Duane Jarvis, Kieran Kane, Phil Lee, Shelby Lynne, R.B. Morris, Reckless Kelly, Jo-El Sonnier and SO much more. You can still register on line at www.sxsw.com or call 512-467-7979.

OVERTONES

- *Billboard* has debuted the first-ever Top Independent Album Chart in the industry magazine's February 5th issue. The chart runs weekly adjacent to *Billboard* senior writer Chris Morris's column Declaration of Independents. The move comes after months of lobbying by the AFIM (Association for Independent Music) board of trustees. The new Indies Chart will list the 50 top-selling, independently distributed albums compiled from a national sample of retail stores, mass merchants, and internet sales reports collected, compiled and provided to *Billboard* by SoundScan. For more information contact the AFIM office 606-633-0946 or info@afim.org.

- Jackson, Tennessee will be rocking on April 14-16, 2000 with the sounds of some of the original pioneers of rockabilly music as well as many of the newer rockabilly artists,

including a number of international acts, during the Rockabilly Weekend and Reunion. The three-day event will feature more than 30 hours of live entertainment, a reunion of many of the singers and musicians who created the music, an opportunity for fans to meet and talk with these entertainers, and a number of related nostalgic events. Jackson is the future home for the International Rockabilly Hall Of Fame and Museum and proceeds from this event will help build the shrine. Also included in the weekend of activities will be the showing of video interviews with the Who's Who of rockabilly music—The Jordanaires, Brenda Lee, Bill Haley's Comets, Buddy Holley's Crickets, Wanda Jackson, Buddy Holley's widow Maria Elena Holley, Shelby Singleton (owner of Sun Records) and many others. www.rockabillyhall.org.

- Justice Records has finalized a deal for worldwide distribution through BMG via Buddha Records. Buddha has functioned as the reissue arm for BMG's labels since its reincarnation in April, 1999, but will begin issuing Justice's newly recorded product in early April 2000. The first Buddha/Justice

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THE PERIMETER

record will be a new album by country veteran Ray Price.

REcordVIEWS

Jimmie Dale Gilmore/*One Endless Night* (Windcharger Music)

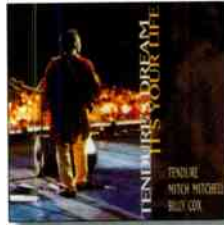
As with all thinking human beings and artists, growth is apparent over the course of one's life and career. Such as it is with Jimmie Dale Gilmore and *One Endless Night*. In fact, most of the material on this project is Gilmore's nod to his musical influences—Walter Hyatt, John Hiatt, Jesse Winchester, Jerry Garcia, Townes Van Zandt and Butch Hancock among them—and has called the collection an artistic mosaic. It's another typically beautiful project from this East Texan who spent much of his formative years—the '70s—in a Denver Ashram, and that internal peace



and beauty comes out in every record he makes. On *One Endless Night*, Gilmore's first since the heralded *Braver New World* in 1996, Gilmore does fertile versions of the beautiful "Georgia Rose" written by Hyatt, and his treatment of Willis Alan Ramsey's "Goodbye Old Missoula" is among the finest I've ever heard—and it's a much-covered song by legions of troubadours who, like Gilmore, hold the reclusive Ramsey up as a singer/songwriter worthy of emulation. Gilmore's high, lonesome, and ever-so-plaintive tenor somehow transports you to the heartfelt center of every ballad here. His take on "Mack The Knife" elicited a chuckle before I heard it, my mind unable to sync the hipster Bobby Darin version to Gilmore's spiritual cadence. But he makes it his own, and gives us a new way of hearing the song. Quite an accomplishment, and a testament to Jimmie Dale Gilmore's power as an interpreter and wisdom as an artist. This set also is the first project on Gilmore's own label, Windcharger Music. Produced by Buddy Miller, who is fast becoming my favorite Nashville producer, *One Endless Night* includes guest appearances by Emmylou Harris, Victoria Williams, Julie Miller, Jim Lauderdale and Cry Cry Cry. *One Endless Night* is a soulful, smart treasure chest.

Tendure's Dream/It's Your Life (EMC)

Good enough at the age of 16 to "astonish" Jimi Hendrix bassist Billy Cox with his axe talent, Tendure (aka Dale Kimbro), a Nashville native, makes his debut with the retro-sounding *It's Your Life*. Backed here by Cox and Hendrix drummer Mitch Mitchell, Tendure's Dream takes up where The Jimi Hendrix Experience left off, albeit a little jazzier, somewhat more




radio friendly, and with some honest-to-goodness beautiful ballads. Tendure, a prodigal musician, serves as composer, guitarist and singer. His soulful vocals combine with loose rhythms and alternating searing and soothing guitar to not only make you remember the joy of Hendrix' zeitgeist, but acknowledge that the talent in Nashville joyfully continues to surprise. www.Tendure.com.

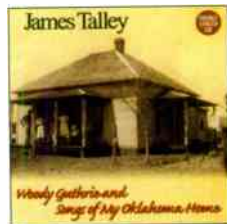
Dave Berg/Three Perfect Days (DIY)

Local Starstruck writer Dave Berg has just astonished me. Just when I thought I had turned completely into a country/Americana fan, and had left all my new pop and rock inquisitiveness behind me, along he comes and reawakens my desire for processed electronics, chunky guitar licks and high and tight drums. That there is amazing songwriter skill enveloped in this delicious aural parcel—along with a unique musical vision—is all the more wondrous. This is world class pop talent.



James Talley/Woody Guthrie and Songs of My Oklahoma Home (Cimarron)

For you uninitiated, James Talley released three albums on Columbia as an artist in the mid-seventies, and then several more on the German label Bear Family Records over the last few years. He's a real estate broker in Nashville now, which tells you he's got more sense than the rest of us. What Talley really is, though, is an accomplished folk poet, a beautiful singer and one fine guitar player. He's an entertainer, an engaging and intelligent performer and a writer of indelible songs. It's fitting an artist of his caliber would choose to offer this collection of Guthrie tunes. Not only does Talley ably handle these great Guthrie chestnuts, the double-CD set is packaged with prose from Talley's learned pen that gives us a vivid portrait of the "Dust Bowl"—Oklahoma during the depression, as well as some stirring photographs of those people, places and things. A musical gem. www.cimarronrecords.com. 



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“Brad Paisley will be the standard-bearer for traditional country music.”

Label promotion machines are now running at full clip, and 16 new singles made a run at *SongPower Index* Nos. 4, 5 and 6. The title track from Trace Adkins' *More* album saw its highest SPI number in its last week, registering a 7.90. Likewise, Clay Davidson peaked in the final SPI appearance of “Unconditional,” rocketing up the singles charts in Virgin's bid to float the first successful new artist launch of the year. “So my Virgin rep tries to convince me not to add it early,” said WCAC's Dave Steele. “My response: ‘Uh, okay Greg Sax. What are you smoking? You need to go to rehab! This record is too good not to play. At this point, who cares about the add date?’” Indeed.

“I Think You're Beautiful” by Shane Minor posted consecutive-week jumps to record a final SPI of 7.34. The rating gives Minor at least a 20 percent shot at top 20. Gregg Swedberg at KEEY spoke for many saying he assumed Minor would be further along by now. “I thought for sure that by



Shane Minor

the time they got to this single Shane would already have two top fives,” he said. “No such luck, but this song, while lyrically simple, gets it said very well. Remember that Sammy Kershaw's ‘Love Of My Life’ was lyrically simple and a big ol’ hit.”

Faith Hill and Alan Jackson made quick SPI stops as “The Way You Love Me” and “The Blues Man” quickly breached the top 55 on *Billboard's* singles chart, forcing their removal after only one week with our panel. Swedberg answered critics of Hill's pop sound, saying “This is a strong CD, not real country, but extremely good music. And the rest of the world thinks Faith's



Alan Jackson

country, so we win.” Brian Jennings at KZKK hailed Jackson. “Alan is a class act whether he's paying tribute to Hank Jr. or his own father,” he said.

Collin Raye's “Couldn't Last A Moment” won over many on our panel, posting Highest Gainer honors in its second week to top SPI. KXKC's Kelly Thompson admitted, “Hated it the first few listens, but now I really am enjoying it.” Steele added, “It had to grow on me, but now I'm in.”

The February 11 SPI boasted three very well-received new singles. Brad Paisley's



Trace Adkins



Clay Davidson



Faith Hill



Collin Raye



Brad Paisley



Clay Walker

got tons of calls to find out who it was and what album it's on,” he said. “It'll be a hit in West Texas.” And speaking of hits, KBEQ's Mike Kennedy hears more from Keith Urban. “Hands down one of the best albums I've heard in a while,” he said. “Do yourself a favor and listen to the whole project.”



Keith Urban

SONGPOWER INDEX™

		FRIDAY • JANUARY 28, 2000			
THIS WEEK	LAST WEEK			ADD FACTOR	PASSION
7.90	7.63	TRACE ADKINS/More/Capitol (31)		4.06	3.84
7.68	7.05	CLAY DAVIDSON/Unconditional/Virgin (28)		3.68	4.00
6.86	*	RANDY TRAVIS/Where Can I Surrender/DreamWorks (29)		3.45	3.41
6.75	6.33	SHANE MINOR/I Think You're Beautiful/Mercury (29)		3.41	3.34
6.66	7.00	SONYA ISSACS/I've Forgotten How You Feel/Lyric Street (30)		3.43	3.23
6.05	*	REBECCA LYNN HOWARD/Out Here In The Water/MCA (23)		2.96	3.09
5.82	5.89	PAUL BRANDT/That Hurts/Reprise (27)		2.89	2.93
5.33	4.69	MARTY RAYBON/Cracker Jack Diamond/TriChord (30)		2.63	2.70
4.86	5.33	LORRIE MORGAN/To Get To You/BNA (30)		2.43	2.43
4.69	*	DAMON GRAY/I'm Lookin' For Trouble/Broken Bow Records (16)		2.44	2.25

		FRIDAY • FEBRUARY 4, 2000			
THIS WEEK	LAST WEEK			ADD FACTOR	PASSION
8.72	*	FAITH HILL/The Way You Love Me/WB (36)		4.50	4.22
8.17	*	COLLIN RAYE/Couldn't Last A Moment/Epic (36)		4.25	3.92
7.80	*	ALAN JACKSON/The Blues Man/Arista (30)		3.90	3.90
7.34	6.75	SHANE MINOR/I Think You're Beautiful/Mercury (36)		3.78	3.56
7.18	*	WILKINSONS/Jimmy's Got A Girlfriend/Giant (39)		3.72	3.46
6.89	6.86	RANDY TRAVIS/Where Can I Surrender/DreamWorks (37)		3.57	3.32
6.30	*	SAWYER BROWN/800 Pound Jesus/Curb (33)		3.15	3.15
6.25	5.82	PAUL BRANDT/That Hurts/Reprise (32)		3.06	3.19
6.03	6.05	REBECCA LYNN HOWARD/Out Here In The Water/MCA (37)		3.00	3.03
5.20	4.69	DAMON GRAY/I'm Lookin' For Trouble/Broken Bow Records (25)		2.56	2.64
5.15	*	CHAD AUSTIN/All My Dreams/Asylum (27)		2.48	2.67

		FRIDAY • FEBRUARY 11, 2000			
THIS WEEK	LAST WEEK			ADD FACTOR	PASSION
8.65	8.17	COLLIN RAYE/Couldn't Last A Moment/Epic (28)		4.54	4.11
8.37	*	BRAD PAISLEY/Me Neither/Arista (27)		4.26	4.11
8.00	*	CLAY WALKER/The Chain Of Love/Giant (25)		4.04	3.96
7.00	*	KEITH URBAN/Your Everything/Capitol (26)		3.50	3.50
6.90	6.89	RANDY TRAVIS/Where Can I Surrender/DreamWorks (28)		3.54	3.36
6.56	*	WADE HAYES/Up North/Monument (25)		3.36	3.20
5.78	*	CRAIG MORGAN/Something To Write Home About/Atlantic (23)		2.74	3.04
5.66	6.03	REBECCA LYNN HOWARD/Out Here In The Water/MCA (27)		2.96	2.70
5.63	6.25	PAUL BRANDT/That Hurts/Reprise (24)		2.92	2.71
5.48	6.30	SAWYER BROWN/800 Pound Jesus/Curb (27)		2.81	2.67
5.21	*	JACK INGRAM/Work This Out/Columbia (19)		2.42	2.79
4.43	*	TRINI TRIGGS/The Wreckin' Crew/Curb (23)		2.17	2.26
4.33	5.15	CHAD AUSTIN/All My Dreams/Asylum (21)		2.14	2.19
4.09	5.20	DAMON GRAY/I'm Lookin' For Trouble/Broken Bow Records (22)		2.09	2.00

“Me Neither” filled the SPI mailbag. Joey Dee at WGTR marveled, “If he continues to give us what we've been hearing so far, Brad Paisley will be the standard-bearer for traditional country music for years to come.” KGEZ's Boomer Kingston stood up for Clay Walker's “The Chain Of Love.” “On the first spin we



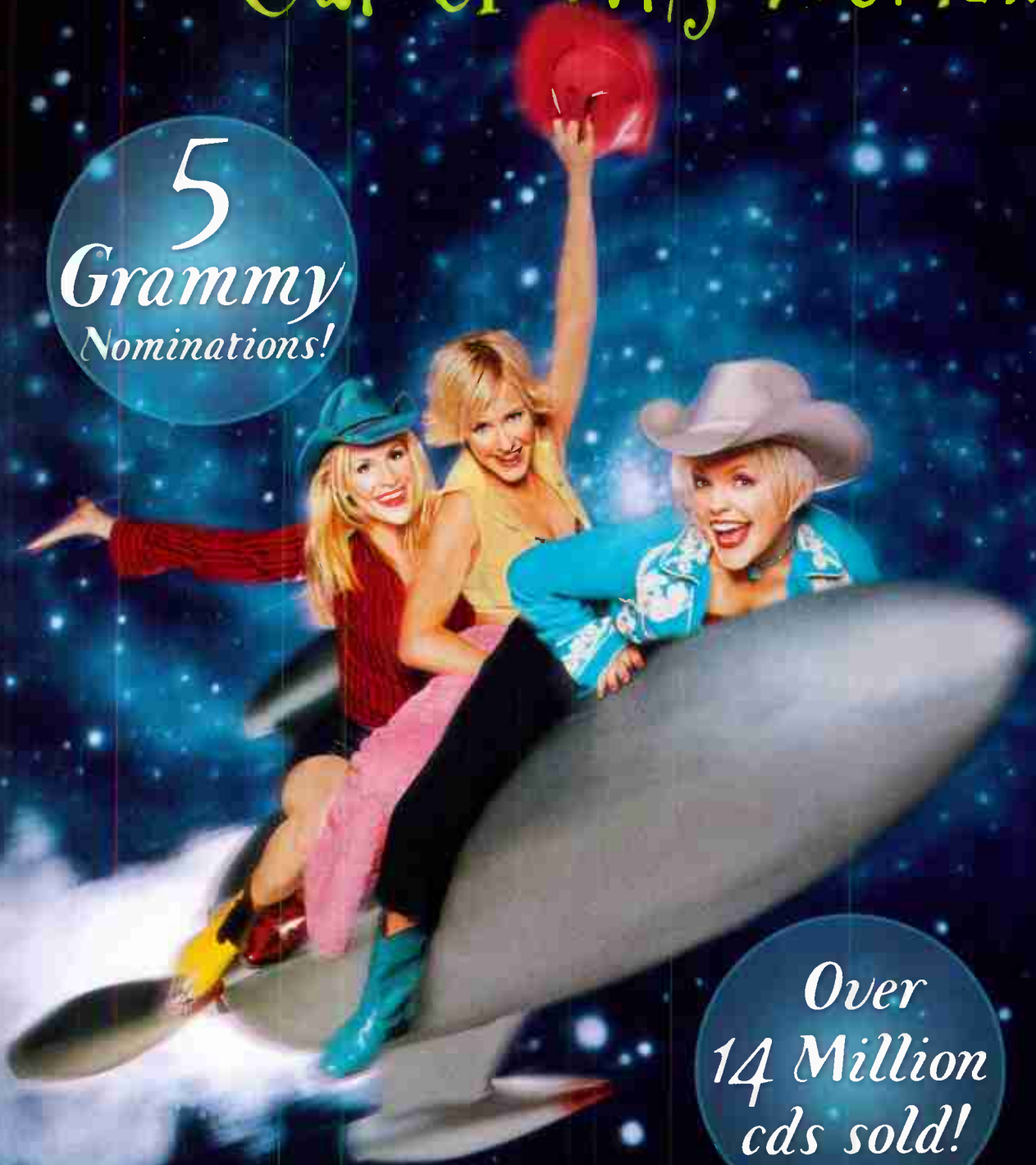
Keith Urban

got tons of calls to find out who it was and what album it's on,” he said. “It'll be a hit in West Texas.” And speaking of hits, KBEQ's Mike Kennedy hears more from Keith Urban. “Hands down one of the best albums I've heard in a while,” he said. “Do yourself a favor and listen to the whole project.”

Dixie Chicks

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HONORING A LEGEND—ASCAP recently honored *Austin City Limits* on its 25th Anniversary. The show is the longest running popular music series in American television history. Pictured L-R: ASCAP's Herky Williams, guest host Guy Clark, and *Austin City Limits* Producer Terry Lickona.



BACK IN ACTION—Waylon Jennings recently spent two nights at the Ryman Auditorium recording his first live album in 25 years. The album will be released on Sony's Lucky Dog label and is due in stores May 30. Pictured L-R: Blake Chancey, Sony Sr. VP of A&R; Dale Libby, Sony VP Sales; Jennings; Jack Lameier, Sony Sr. VP National Country Promotion; and Mike Kraski, Sony Sr. VP Sales & Marketing.



RECOGNIZING LOYALTY—EMI recently honored 18 Capitol Records employees who are celebrating five and 10 years with the company. During the reception Capitol artists Garth Brooks, Trace Adkins, and Tyler England stopped by to offer their congratulations. Pictured L-R: Tyler England, Tom Becci, Christine Smith, Heather Austin, Bill Kennedy, Tracy Cox, Denise Johnson, Kim Gilbert, Stephen Medlin, Emma Grandillo, Joanna Carter, Pat Quigley, Sheila Brown, and Garth Brooks. Photo: Alan L. Mayor

INDUSTRY CALENDAR EVENTS

March

- 1 February TV Ratings Sweeps End (began 2/3)
- 1 CRS 2000 (1-4), Nashville Convention Center, 327-4487
- 1 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 1 ACM Final Award Nominees announced, Renaissance Hotel
- 2 TNN Sofa Cinema, Bill Engvall, 7 p.m.
- 3 CMT Hit Trip, Kris Kristofferson, 6 p.m.
- 3 ASCAP/CRS Luncheon at the Opryland Hotel
- 6 SGA Song Critique with Michael Martin, 5 p.m. (Reservation Required, 329-1782)
- 7 Townesfest, Benefit for W.O. Smith Music School in honor of Townes Van Zandt
- 13 SGA Ask A Pro with Byron Gallimore, 12 p.m.
- 13 BMI RoundTable
- 14 The Late, Late Show, Montgomery Gentry
- 14 BMI Songwriters Workshop with Jason Blume, 2-5 p.m.
- 15 18 Wheels of Justice, Billy Ray Cyrus, 8 p.m.
- 15 South By Southwest (15-19), Austin, TX, 512-467-7979
- 15 SGA Songmania, 3rd & Lindsley Bar & Grill, 6 p.m.
- 15 BMI Demo Derby with Jason Blume, 2-4 p.m.
- 19 NSAI Song Camp (19-21), www.nashvillesongwriters.com
- 23 Nashville Best Cellars Dinner benefit for the T.J. Martell Foundation
- 24 CMT Hit Trip, Jason Sellers, 6 p.m.
- 26 The 72nd Academy Awards, Los Angeles, CA
- 27 SGA Demo Discussion with Chris Dodson and Tyler Bell, 5:30 p.m.
- 29 Winter Arbitron Period Ends (1/6)
- 29 7th Annual Cowboy Poetry And Music Festival (29-2), Santa Claris, CA, 661-255-4314
- 30 Spring Arbitron Period Begins (ends 6/21)
- 31 CMT Hit Trip, Toby Keith, 6 p.m.

April

- 3 Tin Pan South Songwriters Golf Classic, The Hermitage Golf Course, 1 p.m.
- 3 Tin Pan South 2000 (3-8), tinpansouth@nashvillesongwriters.com
- 5 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 7 NSAI Music Row 2000 Songwriters Symposium (7-8), Castle Door, www.nashvillesongwriters.com
- 9 NAB 2000 (Conferences 8-13, Exhibits 10-13), Las Vegas, NV
- 10 BMI RoundTable
- 10 ASCAP Nashville Membership Meeting, Vanderbilt Plaza
- 11 BMI Songwriters Workshop with Jason Blume, 2-5 p.m.
- 12 BMI Demo Derby with Jason Blume, 2-4 p.m.
- 13 NEMO Music Showcase and Conference (13-15), Boston, MA
- 14 Rockabilly Fest 2000 (14-16), Jackson, TN
- 15 Gospel Music Association Week (15-19)
- 17 ASCAP Christian Awards, Richland Country Club
- 20 31st Annual Dove Awards, Opryhouse
- 27 May TV Ratings Sweeps begin (ends 5/24)
- 27 George Lindsey/UNA TV & Film Festival (27-29), Florence, AL, 256-765-4247
- 29 George Strait Festival begins
- 29 Country Music Marathon, 310-348-5721

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Who Was Nominated For A 1999 Academy of Country Music Award?

ALABAMA

- Top Vocal Duet/Group
- **A:** • Entertainer Of The Year
- Vocal Event Of The Year - "God Must Have Spent A Little More Time On You"

CLINT BLACK

- Top Male Vocalist
- **B:** • Song Of The Year &
- Vocal Event Of The Year - "When I Said I Do"

KENNY CHESNEY

- Top Male Vocalist
- **C:** • Video Of The Year,
- Single Record Of The Year &
- Song Of The Year - "How Forever Feels"
- Album Of The Year *Everywhere We Go*

D: ANDY GRIGGS

- Top New Male Vocalist

LONESTAR

- Top Vocal Duet/Group
- **E:** • Single Record Of The Year &
- Song Of The Year - "Amazed"
- Album Of The Year *Lonely Grill*

MARTINA McBRIDE

- Top Female Vocalist
- **F:** • Single Record Of The Year &
- Song Of The Year - "I Love You"
- Album Of The Year *Emotion*

- **G:** **JASON SELLERS**
- Top New Male Vocalist

- **H: ALL OF THE ABOVE**

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