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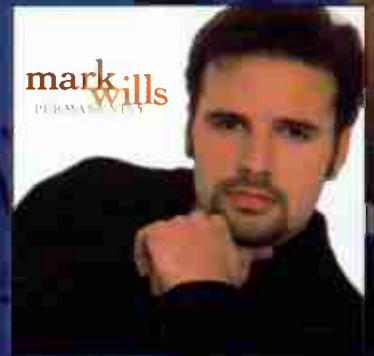
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On the Cover Eric Heatherly

Label: Mercury
Current Single: "Flowers On The Wall"
Current Album: *Swimming In Champagne*
Current Video: "Flowers On The Wall"
Current Producers: Keith Stegall
Hometown: Chattanooga, Tenn.
Birthdates: February 21, 1970
Management: Steve Goetzman/The Bobby Roberts Co.
Booking: The Bobby Roberts Co.
Awards: *Music Row Critics' Pick Award*
Special TV/Film Appearances: "Fox & Friends" and CNN
Interesting Facts: Father has been a truck driver for 30 years; Eric drives a '55 Chevy Bel-Air; collects Sun Records memorabilia
Outside Interests: Street-rodding, movie-going, looking for vintage clothing, baseball, basketball and burnin' rubber
Musical Influences: Duane Eddy, Roy Orbison, Johnny Cash, Jerry Lee Lewis, Stevie Ray Vaughan, Carl Perkins, Luther Perkins
Favorite Records: Johnny Cash's *Ring Of Fire* and *Get Rhythm*, Bruce Springsteen's *Born In The USA* and Glen Campbell's *Ltd. Collector's Edition*

Armed with thick choppy sideburns, hepcat clothes, two-tone shoes and a Bahama-green Stratocaster, Eric Heatherly has burst onto the country music scene with a vengeance. His debut album, *Swimming In Champagne*, was released April 18 and was propelled by the smash single "Flowers On The Wall." Although he's only been in the public eye for a few short months, Heatherly was recently honored with the *Music Row Critics' Pick Award*—a testament to his potential impact on the industry.

The 30-year-old guitar-slinger was discovered in Tootsie's Orchid Lounge, a Nashville nightclub in which he played for nearly three years. However, Heatherly could have been signed to a label a lot sooner, but didn't want to comply with changes label execs had in mind. "With me, what you see is what you get," the Chattanooga, Tenn.-native declares. That attitude is reflected on *Swimming In Champagne*—Heatherly says he and producer Keith Stegall just turned on the tape and let it roll.

"The way you hear it is the way it was cut," he proclaims. "That's all my guitar. This record is about spontaneity. I just want it to jump out of the speakers...maybe blow some speakers, too."



6



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Remembering Arista



It was a phenomenal run that ceremoniously ended during Arista Nashville's Fan Fair show June 14. The squirt guns backstage said it all as they brandished the phrase "Ready, Aim, Fired," alluding to the label's absorption into the RLG family.

"It's a sad day," said Mike Dungan, former Arista Senior VP/GM. "We started this company small. This was, without a doubt, the best staff and greatest group of people I've ever known. I love every one of them."

Success came quickly for Arista Nashville, starting in the fall of 1989 with the release of "Here In The Real World" by the label's debut artist, Alan Jackson. It was followed by debut No. 1's from Brooks & Dunn, Diamond Rio and Pam Tillis.

In all, Arista Nashville artists, ranging from BlackHawk to newcomer Brad Paisley, garnered a whopping 32 certified albums, with 13 reaching multi-platinum, eight reaching platinum and 11 reaching gold.

Headed by Tim DuDois, the label snapped up nearly 150 major industry honors, including Grammy, CMA, ACM, TNN and AMA Awards.

"Tim and Mike brought together an incredible team and created a legacy," said former Arista Publicist Jennifer McVey. "They showed us how a company can choose to operate with passion for the music, fun and an incredible work ethic."

—Richard D. McVey II



A Tangled Web



Martin Clayton

With all the discussion surrounding the Viacom and CBS merger, news about the CBS-owned Website Country.com has been conspicuously absent. News, however, about the anchor tenancy agreement between MTVi Group, owned by Viacom, and the Gaylord Digital Websites Musicforce.com (Christian) and MusicCountry.com (country) has been abundant.

Have Country.com's new rock-n-roll Web cousins at MTVi abandoned them in favor of the Gaylord-owned sites? Not so, says Martin Clayton, Vice President of Interactive Media at CBS Cable, "MTVi absolutely wants Country.com and they see it as a natural fit with their music emphasis."

As to the relative lack of information about Country.com's future, Clayton says, "We're always the tail on the dog, as you may know, being in the interactive business. They're figuring out the cable stuff. The reason you haven't heard anything about it [Country.com] is because MTVi is not 100 percent owned by Viacom. There's a 10 percent stake owned by Liberty Media and they have to figure out how to monetize Country.com."

—John Hood

The Buzz

Board Room Edition

Studios suffer through rate war, urging clients to value quality audio. Meanwhile, active young fans opt for low fi mp3s.



Arista—Profitable label (with heart) gets the axe. Explain this to us again...



Major Labels—RIAA sues to protect "artist rights." And with the other hand... (see page 19).



The Opry—Face lift at 75. Did they consult Ralph Emery?



Crook & Chase/Shop At Home—"Have we lost our minds, Lorianne?! We're selling these space-age woks at a ridiculously low price!"



Music Row Awards—Thanks.



Last weekend (June 10), The Grand Ole Opry underwent its first set change in more than 25 years. The trademark red barn was replaced by a new set that utilizes cutting-edge lighting and video techniques to create various images on a barn-shaped backdrop made of wood. The set was designed by Emmy-winning production designer Rene Lagler. Opry legends and a number of guests including Alan Jackson, Roy Clark, Chely Wright, Little Jimmy Dickens and Ronnie Milsap were on hand to break-in the new set. The old set will be displayed in the new Country Music Hall of Fame, which is scheduled to open in May 2001.

Hey, I've Already Got The Hat

Here are the top 10 things overheard before the Chesney/McGraw incident in Buffalo:



10. (Singing) "I wanna know how Roy Rogers feels."
9. I'm Father of the Year, what're they gonna do?
8. I've got your back.
7. (Singing) "I'm an indian outlaw..."
6. Wanna really hack off our publicists?
5. Dude, I'm telling you, I can SO ride that horse.
4. We got lawyers, right?
3. That sounds a lot like a dare, Tim.
2. Hold my beer... watch this!
1. It's not like they're gonna arrest you...



Site Survey: Where The Industry Surfs



Randy McCabe
Senior VP/ GM
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www.dixiechicks.com—

Sometimes I find things about my client that I didn't know.

www.geocities.com/Nashville/9426 (unofficial Chicks site)—Same as above and it's done by a 15-year-old girl. Who are her sources besides me?

www.thatglow.com—If you've seen me lately it's obvious.

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A look at Nashville's hottest music

NOISE MAKERS

1. **I Hope You Dance** Lee Ann Womack's breathtaking album propelled by single of the same name. Changing of the guard? 
2. **"Lonely"** Tracy Lawrence storms the *SongPower Index*, scoring 8.81. (@MR No. 21) 
3. **"No Place Like Home"** RKO dubs Georgia Middleman's Giant offering a "minor masterpiece." Whaddya really think, Bob? (@MR No. 22) 
4. **Lonely Grill** Lonestar disc still moving 20k per week, with the total now in excess of 1.8 million scans. 
5. **"Country Comes To Town"** Toby Keith song rockets into the top 40...and with horns. 
6. **"I'm Movin' On"** MR's Lisa Berg calls this the standout track on the new Rascal Flatts project. (See page 34 for more.) 
7. **"Do You Love Me"** RKO trumpets this single on a long overdue album from Jonell Mosser in *Disclaimer*. (See page 38.) 
8. **"Feels Like Love"** Single scores 8.24 SPI for Vince Gill. (@MR No. 20) 
9. **"The Decision"** The late *Tennessean* columnist Jerry Thompson co-wrote this much-discussed abortion tune with Ricky Van Shelton a decade ago. (See page 34.) 
10. **"I Knew I Loved You"** It's a former No. 1 pop hit for Savage Garden, covered here by Daryle Singletary—and RKO loves it. Go figure. (@MR No. 23) 



Wham! Bam! Here Comes NAMM!

Country music may have lost its mojo of late, but Nashville continues to grow in esteem as a music center, if this month's International Music Products Association's (NAMM) show is any indication.

NAMM's "Summer Session" (July 21-23) has grown so much in eight years, it not only will fill up the Convention Center, but also, for the first time, take over the Gaylord Entertainment Center. Organizers say this year's event will attract more than 20,000 industry attendees and features over 500 exhibitors.

"One of the fastest growing segments in the music products industry is pro audio and lighting," says John Maher, Director of Communications for NAMM. "That combined with the fact that there has been a waiting list of exhibitors to get into the Nashville Convention Center made it an opportune time to expand."

More information is available at www.namm.com.

We're still thrown off about how they get NAMM out of International Music Products Associaton. Long live IMPA!

—John Hood

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Arista Joins RLG; Gaylord Expands; Opry Celebrates 75th

NEWS

ARISTA JOINS RLG—Arista/Nashville will officially become a unit of the RCA Label Group-Nashville/RLG on July 1. The reorganization will give RLG a combined 29 percent market share of country radio airplay, based on the first half of the *Billboard Airplay Monitor* calendar year. The reorganization will bring the RLG roster to a total of 23 artists. More than 15 additional Arista/Nashville staff members will join RLG. The Arista/Nashville promotion department will mirror the existing RCA and BNA Records promotion staffs with nine staffers. A separate Arista/Nashville artist development department will be established to work with the Arista/Nashville roster. All other functions will be handled by RLG sales, media, creative and other departments, which will add additional employees across the board. Senior VP/GM Butch Waugh will continue to oversee artist development, creative services, media marketing, promotion and sales. RLG Chairman Joe Galante will continue to oversee A&R, finance, and business and legal affairs. RLG A&R Senior Director Sam Ramage will be handling A&R responsibilities for the majority of the Arista/Nashville roster. RLG A&R VP Renee Bell will handle Arista's Alan Jackson and Brooks & Dunn and the remainder of the RCA and BNA roster.

GAYLORD EXPANDS IN ARGENTINA—Gaylord Cable Networks exercised its option to purchase an additional 35 percent of TV Argentina and Solo Tango, increasing its ownership in the two channels to 50 percent.

TV Argentina will be re-branded MusicCountry and will become a 24-hour Spanish language channel by the end of the year. MusicCountry en Espanol will be introduced to the market in the third quarter as a nine-hour block of branded programming.

STOCK OPTIONS—Gaylord Entertainment has monetized its \$600 million share of Viacom stock it acquired when it sold KTVT-TV in Dallas-Fort Worth to CBS (now owned by Viacom) through a seven-year forward purchase contract with Credit Suisse First Boston. Proceeds will be used to pay existing bank debt and to finance developing projects. The company utilized the Shared Appreciation Income Linked Securities instrument to get the stock's cash value at market price. Gaylord will continue to own the stock, however, the company will not lose if Viacom's stock declines but will have the potential to profit on gains. At the end of seven years, Gaylord can retain the stock by repaying First Boston in cash or can rework the contract for another term.

OPRY CELEBRATES 75th—Officials at the Grand Ole Opry announced they will host 75th Anniversary celebrations on the Opry Plaza, the Acuff Theatre and the Opry Museum every Friday night through Aug. 4. A concert stage will feature performances by artists who will also appear on that night's Opry shows. The line-up includes: **The Derailers**, July 7 and 14; **Jim Lauderdale**, July 21; **Asleep At The Wheel**, July 28; and **BR5-49**, Aug. 4. The parties, which start at 8 p.m., are free to the public. The Opry

will also host the OpryFest Gospel Jubilee July 15-16 and July 22-23, the OpryFest Bluegrass Jamboree July 29-30, the OpryFest Grand Ole Clogging & Square Dance Festival and the Grand Ole Opry's 75th Birthday Bash Oct. 13-15.

HALL HITS THE ROAD—The Country Music Hall of Fame has teamed up with EMERSIA Entertainment, a Hollywood-based, themed entertainment production company, to produce *For The Good Times*, a multi-million dollar traveling country music attraction. The 40,000 square-foot entertainment experience was constructed in California and renderings were unveiled at a sneak preview June 8 at the Gaylord Entertainment Center. The exhibit, which will hit the road in June 2001, will take 45 tractor-trailers to transport it around the country. It's expected to appear in major country-friendly cities for two to three weeks at a time. Hall of Fame officials say more than 150,000 people are expected to see the exhibit in each city.

TIM & FAITH ANNOUNCE TOUR—Tim McGraw and Faith Hill announced they will tour together this summer. "Soul 2 Soul Tour 2000" kicks off July 12 in Atlanta and ends Aug. 20 in Chicago. The show will feature solo performances from McGraw and Hill, as well as a set of duets. The concept for the show has been developed by Hill and McGraw during the past six months. **Roy Bennett**, known for his work for **Tina Turner**, **Prince** and **Nine-Inch Nails**, will oversee lighting and set design. McGraw will be sponsored by Bud Light and Hill will be sponsored by ALLTEL. **MR**

MUSICAL CHAIRS

Tim DuBois has officially joined Gaylord Entertainment as President of Creative Content Group...Steve Wilkison has been named President of Eminent Records...Mike Chapman becomes VP of Promotion at Broken Bow Records...Atlantic names Terry Stevens National Director of Promotions and Midwest Promotions Manager, David Berry as Southwest Promotions Manager and National Promotions Manager and Trudie Richardson as Manager of Secondary Promotions...Bill Heltemes has joined the Atlantic Records Promotions Department...Virgin Records has promoted Jason Krupek to Manager of



Tim DuBois



Mike Chapman



Jason Krupek



Leslie Kellner



Hannah Sanford

A&R and Katharine Chappell to Manager of Promotion and named Emily Bradley as Assistant to Artist Development and Sales...Lin Aubuchon has joined Emerging Artists & Talent in Music as Director of Advertising and Promotions...Melani Portell is the new Marketing Coordinator for Lyric Street Records...Angela Hobbs joins Gaylord Entertainment as Director of Corporate Marketing...Christian Internet company OnePlace has named Tom Perrault as Executive Director of Sales and Marketing...Leslie Kellner and Hannah Sanford are the new Managers of Publicity for MCA...Christy Grealis is Warner/Reprise's new Publicity



Mandy Collinger



Trish Elston



Richard Shaluly

Coordinator...Mandy Collinger joins SpinCycle Public Relations...Mercury Records has promoted Todd Fennell to Manager of Production of Shared Services and Karen Naff to Manager of Creative Services...Audium Records has named Anne Sarosdy as Office Manager... The Country Music Hall of Fame has named Trish Elston Director of Development and Richard Shaluly Manager of Retail and Frontline Operations...Chris Felder has left the CMA to work with the Nashville Convention & Visitors Bureau in an Internet technology capacity...ASCAP has promoted Dan Keen to Assistant VP, Membership Group. **MR**

2000 Studio Survey

More of the Same

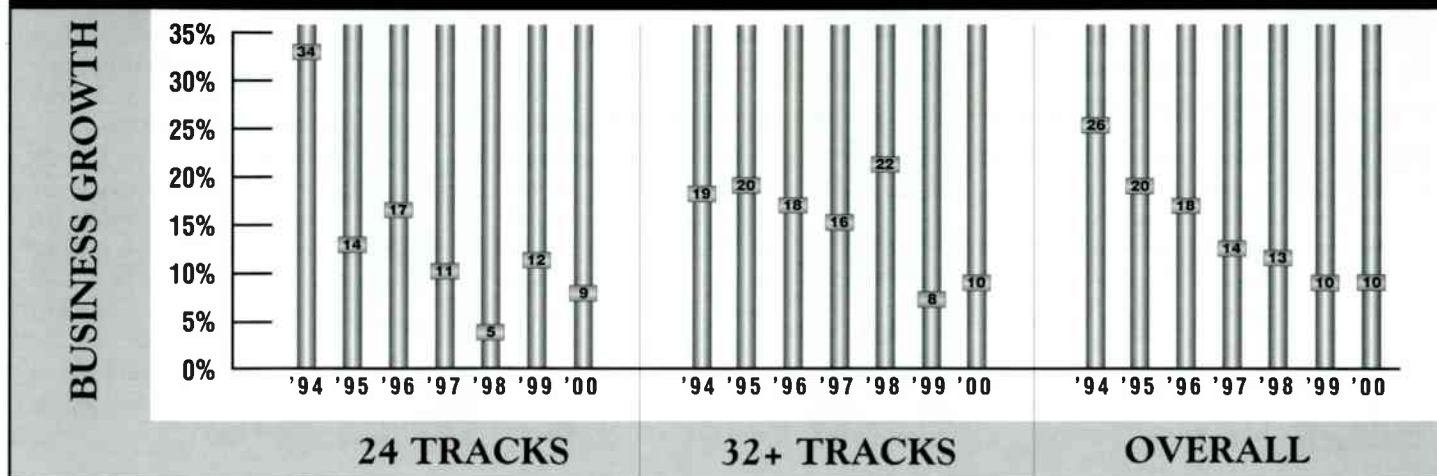
by Jeff Davis

If it were judgment day and Nashville area studios were called before a supreme audio god to receive their eternal fate, based on the current state of the industry, they'd probably be sentenced to purgatory. The adjudication would be just, being that growth in the business has been stagnant at best during the past year.

According to the more than 45 studios that responded to this year's *Music Row Studio Survey*, business continued to grow, but at the same 10 percent as 1999. The mark does, however, halt a five-year downturn in growth for the industry. Despite the less than enthusiastic growth figures, there may be a silver lining in the clouds. Fifty percent of respondents declared they are extremely optimistic about prospects for the next year. Forty-five percent said business will likely be the same and only 5 percent expect a decrease in work. Issues, however, still remain.

"The industry is experiencing a lot of cutbacks," says Chris Dodson, President of Makin' Music. "And when someone drops a writer from their roster, 30 songs won't be demoed with a budget. The pullback affects everyone of us in the studio business." Dave Cline, President and Owner of Seventeen Grand Recording, agrees. "There's not enough recording going on," he says. "Last year was a little bit flat, we expected a little more growth, but it's about all the turnover and turmoil in the record labels. The record companies are less than focused right now."

STUDIO BUSINESS ANALYSIS



Tori Molle, Manager of Treasure Isle Recorders, has a more negative outlook. "I think it's going to get worse before it gets better," she says. "Right now, it's pretty dead around town. People are really struggling. I've seen master session players playing on demos."

Trevor Johnson, President and owner of Bulldog Recording Studios, thinks the issues go much deeper than that. "Industry professionals don't fully understand the value of a quality recording studio," he says. "Too many projects are being done at home and the quality of the recordings suffers. The consumer loses and they can hear the difference. We insult them when we say the general public doesn't know any better. Perhaps this is the reason we are seeing lower record sales. Our lowered standards for both talent and quality recordings have greatly diminished this industry's ability to provide real value to its customers."

And the beat goes on...

Rates—The Battle Continues

Rate wars continue to be the dominate concern within the industry, although statistics show the issue isn't as out of hand as many think. According to our survey, during the past year only 9 percent of

studios decreased their rates. No studios have planned to decrease their rates this year and 28 percent plan to actually raise fees. Studio managers and owners, however, say, regardless of the numbers, the rate game is still being played in Music City.

"(Large studios) should be charging over \$2,000 and we should be charging our \$1,600 book rate," says Carl Tatz, owner of Recording Arts. "But they're charging \$1,000. You figure it out." Molle says the practice of lowering rates to garner more business is a short-term solution for studios. "It's a quick fix," she proclaims. "You'll be booked everyday for \$500-\$600 a day. But when those clients come back after you get busy, they're not going to want to pay more than that ever again. It's kind of diminishing returns."

Cline concurs that lowering prices will hurt individual companies and the industry as a whole in the future. "We've taken the approach that if you consistently cut your rates to bring in bodies, you will eventually be hurt in the long-run. A lot of studios have had to do it to get a cash flow to stay alive. We're in a fortunate position where we aren't nearly as bound to cash flow as some." He continues by saying, "You can't afford to stay current and pay mountains on equipment and pay salaries—



Chris Dodson

"The industry is experiencing a lot of cutbacks and when someone drops a writer from their roster, 30 songs won't be demoed with a budget. The pullback affects everyone of us in the studio business."

PROJECT ANALYSIS

STUDIO SIZE	8-24 TRACK	32+ TRACK
Masters	27%	40%
Demos	47%	42%
Sountracks	7%	8%
Jingles	7%	2%
Other	10%	8%

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you just can't do it. That's where the rate needs to be for us to make a profit. So I don't want to get caught up in that game."

Molle says the rate wars began when a number of studios started installing mammoth consoles and didn't increase their rates to pay for them. "They never raised their rates because they couldn't get anymore out of it," she claims. "The labels weren't willing to pay for it."

Overall, Tatz says the rate decreases aren't only hurting business, but also the product. "People just look at a room and make sure it looks good esthetically, but they don't question acousitic quality," he attests. "But they're cheap and people don't know the difference and don't care. What it comes down to as far as quality, is the people making the music—the engineers, the studios. They have to care about quality—or why are they in the business?"



Dave Cline

"We've taken the approach that if you consistently cut your rates to bring in bodies, you will eventually be hurt in the long-run. A lot of studios have had to do it to get a cash flow to stay alive."

Looking Beyond The Row

As a result of the slumbering studio scene in Nashville—many companies have started to frequently look past Music Row for business. New York and Los Angeles might not be country or Christian, but according to many of our respondents, they're paying the bills and are more reliable for business than their Music City counterparts.

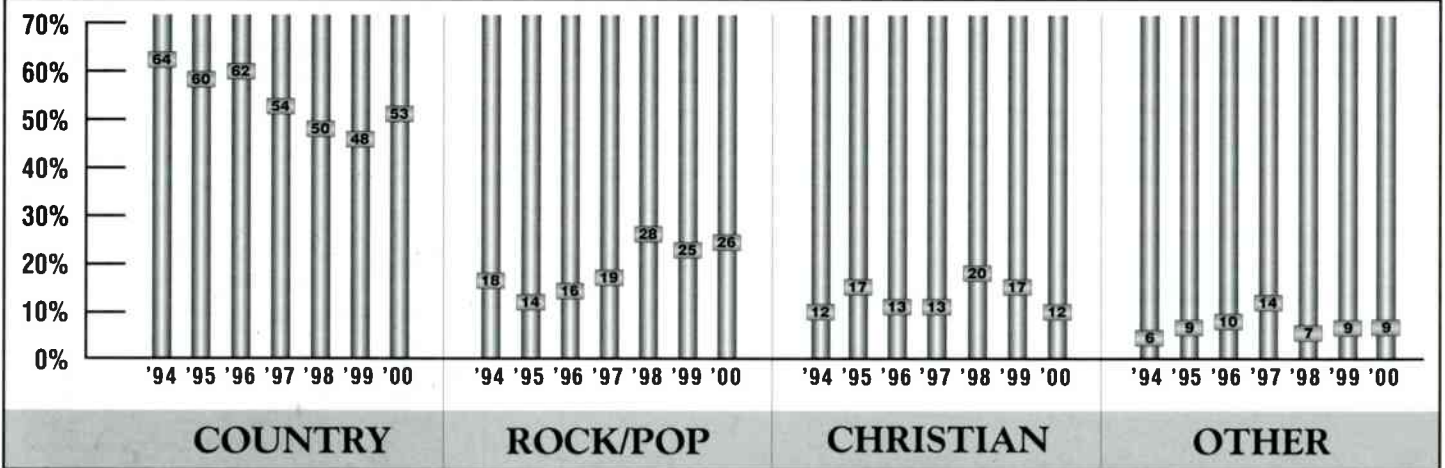
"New York and L.A. have the money," says Milan Bogdan, Manager of East Iris

Music. "The country acts have no money. They want a \$5 million studio for \$1,700 a day. The math doesn't work. New York and L.A. think \$2,200 a day is a deal." Molle says her company is likewise targeting New York, L.A. and Chapel Hill. "Our marketing is completely toward rock/pop. We're completely bypassing Nashville all together," she says.

Cline notes his company has attempted to garner more work from outside Nashville during the past several years, but has seen a sharp increase lately. "We're going to see more rock and pop records cut here. That's been growing for years and it's finally picking up more now."

The format analysis section of our survey only showed a 1 percent increase in pop/rock. However, it shows overall out-of-town business now taking up 30 percent of the market. Several studio executives say the numbers will likely increase during

FORMAT ANALYSIS



20 20

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Carl Tatz

“People just look at a room and make sure it looks good esthetically, but they don’t question acousitc quality. But they’re cheap and people don’t know the difference and don’t care.”

the next few years. “Like many studios here in town, I’ve got several irons in the fire as far as my business goes to bring non-country stuff in,” says Tatz.

Bogdan, who has targeted New York and L.A. for years, cautions those who think they can just jump into the markets and find gold at the end of the rainbow. “I say good luck to them. It’s a different kind of a market. You have to approach it differently.”

Carving A Niche

Because Nashville labels aren’t recording as often and there are no signs of significant growth, some studios have decided to go out and carve their own niches to replace losses. For example, Seventeen Grand is planning to target local bands who intend to distribute their product via the Internet. “Our premise is they still have to record a good product somewhere,” Cline proclaims. “A lot of them are trying to do it in their basement or garage. For a new band to be discovered, they’re going to have to sound as stellar as the major label projects. There’s a lot more business out there to be gleamed from people who want to be the next rock ‘n’ roll star. So we’re starting to approach other genres locally.”

Another approach is taken by JamSync, which has never indulged in Nashville’s country music scene. Instead, they focus on corporate America and, unlike many of the studios who deal with labels, are experiencing a prosperous period. Chief Audio Engineer K.K. Proffitt has been down the commercial music route and says she will never return. “You beg, beg, beg for the work,” she says. “There are 30 million people competing for the work. Everybody has known every-

body. Everybody has their own networks and their own ways. The labels are tight and are very thrifty with their money and they make you wait. It wasn’t beneficial for us.”

Mark Miller, who manages Jack’s Tracks, a small private studio owned by Garth Brooks Producer Allen Reynolds, says being small also is a niche within itself, because of their small but loyal clientele. “It’s easier being us right now, because as business starts dying

off out there, it really doesn’t affect us,” he explains. “To be a studio that’s dependent on the mass clientele has got to be a tough gig, surely not very profitable. That’s why most of these studios like Emerald are buying all these rooms. It’s kind of the more mass you have, the more money you got.”

Country Gardening— The Weeding Out Effect

As the industry continues to stomach ongoing cutbacks, studios are struggling to

make it through the “recession,” but studio executives say only the strong are likely to survive. “I think we’re going to see some shake out,” Cline states. “There have been several businesses closing their doors. Probably not because they were losing money, but rather they weren’t making enough to make it worthwhile.”

Bogdan looks at a potential barrage of studio closings as a way to make the industry better. “Hopefully it will be a weeding out process in which the really good studios survive and the ones bringing us down go away,” he asserts. “That’s one of the ways to improve the business—but there are several more.”

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Jack D. Adams (Out 'n About Magazine - Jan. 1999)

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Corralling Surround Sound

Regardless of who's around, studio technology will still move forward. And the buzz in the business continues to encompass 5.1 Surround. The audio format consists of five fully implemented channels and one channel that holds a bass signal only. This channel is used to drive subwoofers and since it is not making full use of the audio spectrum, it is called the .1 channel. The setup for a 5.1 channel system generally consists of two front speakers, one center speaker for the dialog (also located in the front), two surround speakers in the back plus the above mentioned subwoofer.

An announcement is expected by late summer stating the issues surrounding 5.1, like copyright protection and distribution, have been worked out, giving the go ahead to major label releases on the format. Because the audio is delivered on DVD, many labels have hesitated on doing any-

thing with the system because they didn't want to release product and have it rentable—they only wanted to sell it.

Cline says 5.1 will offer uncompressed 24 bit, 96 khz audio—squashing the sound currently heard on CDs. "It's a killer sound," he says. "It's really going to sound good in a home theater."

Although Cline and others are anticipating the arrival of 5.1 like children on Christmas morning, Bogdan looks at the technology with a Grinch-like attitude. "A lot of people in L.A. already have 6.1 and 6.2. 5.1 is already outdated," he says. "If you're just now getting into 5.1, you've missed the boat. If you talk to our established client base and ask them what matters to them, DVD audio isn't one of them. None of them want to pay for it or see a market for it."

"It's going to happen," he continues. "But I'm not going to be the first person on the block to own it. Once I figure out what they're all doing and what's happening and where we can make money at that—sure, we'll go ahead."

In addition to 5.1, the future of hard-disk also lies in a state of limbo. Cline says he thinks a large portion of studios will go tapeless, or at least start the transition, in three to five years. "Whether or not everyone's going to jump to an all digital console—I don't know if that is going to necessarily happen right off the bat—but what will lead that is the willingness of people to accept harddisk instead of tape,"



Milan Bogdan

"If you're just now getting into 5.1, you've missed the boat. If you talk to our established client base and ask them what matters to them, DVD audio isn't one of them. None of them want to pay for it or see a market for it."

he remarks. "Labels don't want to do this because if they put an AIT backup tape on the shelf, they might not be able to play it in five to 10 years. They will reluctantly accept a 48 track digital tape but they would prefer to have it on analog."

What Lies In Store?

Through all of the hullabaloo over rates, slow business and cutting edge technology, many say the music will ultimately win out and bring the industry back to an even keel. "I think ultimately, you're at a studio for the way it sounds," says Molle. "At least I hope it still is." Tim Shean, owner of Herringbone Productions, says bringing the magic back to the studio is simple. "You want better sound," he asks. "Use better equipment, better musicians and better sounding instruments."

Whether that will be the case or not is another story. Check here same time, same place, to find out. ■

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Airplay For Sale

Promotions: The New Payola

by Chuck Aly with David M. Ross

How promotions offered to radio stations hurt labels and artists while skirting, and sometimes violating, payola laws.

One likes to believe in the freedom of music. But glittering prizes and endless compromises shatter the illusion of integrity...

—Rush, "Spirit Of Radio"

Working on Music Row or in country radio, you can't help but hear outlandish tales drawn from the radio promotion trenches. The rumors, if you believe them, have radio staffers demanding, and often getting, everything from office equipment to fantastic vacations in return for airplay. One well circulated story has a record label actually paying the electricity bill of a particularly stubborn chart reporter. While these stories may contain kernels of truth, they are, for the most part, exaggerated.

What can't be overstated is the emphasis Nashville's labels place on radio airplay—it is the lifeblood of the country music business. As such, enormous portions of record company budgets are devoted to currying favor with radio programmers through the use of "promotions." *Music Row* has spoken with more than a dozen executives and staffers on both sides, several of whom wished to speak anonymously, about how factors including radio consolidation, corporate earnings pressures and a still-overbuilt Music Row have pushed these practices to the brink of illegality. Aside from possible improprieties, the increasing reliance on radio promotions raises other troubling questions for country music, its labels and artists.

PLAYING THE GAME

Virtually all active record companies have promotion departments charged with garnering radio airplay for their music. Federal law prohibits anyone from paying for the broadcast of material that is not clearly announced as paid programming. Saddled with that restriction, promotion departments must find other ways to convince radio to spin their discs short of direct payments, commonly called payola.

In country music, one longstanding method for securing airplay involves building relationships with programmers. Regional promotion staffers and executives often take station decision makers to dinners and lunches, fly them to resort locations for showcases, or even bring artists to stations in an attempt to build the kind of rapport that will facilitate airplay. Country Radio Seminar is a

cornerstone of this approach. While this kind of interaction is useful, it ultimately does little to improve a radio station's ratings or revenues—increasingly important in this consolidated environment. Promotions, on the other hand, can directly contribute to a station's bottom line.

As the term is used in the radio world, promotions are value-added marketing packages intended, in their purest sense, to raise artist awareness among a station's audience while boosting ratings. Here's how it works: A label,

***If the promotion is
being offered in return
for airplay, the song
must be announced as
a paid advertisement.***

recognizing a station's existing commitment to an artist in the form of airplay, offers a contest allowing a winner and guest to fly to an exotic locale for a free concert and dinner with said artist. The station runs spots on the air advertising the contest, artist and song. Listeners become more familiar with the artist's name and song title while listening to the station more regularly in order to participate in the contest. The station's ratings go up as awareness of the artist rises in the market. Hopefully, that awareness translates to sales. The station, meanwhile, pays almost nothing for this buzz-generating event. Everybody wins.

There are many variations on this general theme. Some involve simple giveaways—CDs or autographed memorabilia, for instance. Another popular promotion involves a free show in a station's market. The artist is flown in for a concert, often in an intimate setting, for which tickets are given away over the air.

The key in all these scenarios, however, is that the station has already chosen to support the artist and song. If, however, there is an understanding between the station and the label that the promotion is being offered in return for increased airplay, broadcast of the song is then required by law to be announced as a paid advertisement.

FULL DISCLOSURE

Federal law, specifically Title 47 of the U.S. Code, section 317 states in part:

All matter broadcast by any radio station for which any money, service or other valuable consideration is directly or indirectly paid or promised to...from any person...shall, at the time the same is so broadcast, be announced as paid for or furnished by such person...

In short, if the station receives something valuable in return for playing a song, they must disclose it on the air. A related section, 508, targets the individuals who make the deal.

...any employee of a radio station who accepts or agrees to accept...or any person who pays or agrees to pay such employee, any money, service or other valuable consideration for the broadcast of any matter over such station shall, in advance of such broadcast, disclose the fact of such acceptance or agreement to such station.

Basically, individuals who make a deal must inform the station, and the station must disclose the deal on air. Failure by the individuals involved to do so can result in up to a \$10,000 fine and up to one year in prison.

How many promotions border on illegal is hard to determine. Certainly, there are many highly principled professionals on both sides who stay far from even the appearance of impropriety. "The way I interpret our guidelines," says Mike Kennedy at KBEQ in Kansas City, "corporate needs to know if we're even offered something in return for airplay." Gregg Swedberg from KEEY in Minneapolis agrees, "You're always looking at it internally. Any sharp broadcast company is absolutely watching that. We get directives all

the time regarding what's legal and what's not." DreamWorks Senior Executive Promotion and Artist Development Scott Borchetta adds, "Most programmers aren't going to jeopardize their positions. These guys work for large corporations that have to answer to Wall Street."

The demands of public ownership, however, may also contribute to a climate that fosters station abuses. "A lot of radio group heads, in their effort to cut overhead, have savaged station marketing budgets," says Mercury Nashville President Luke Lewis. "The guy running the station no longer has the budget to promote it." Asylum VP of Promotions Stan Byrd completes the scenario: "The station is sitting there facing competition with no money in a ratings period," he explains. "Promotion [staffs] are quick to realize that, and they'll jump in there."

That same corporate, results-now dynamic is also at work at labels, where the regional promoter who scores an add becomes a hero. Plus, in a country music industry still burdened by an overabundance of labels, competition for adds is fierce. These converging forces have, by many accounts, pushed the situation past its limits. The very nature of promotion departments, which are primarily charged with moving songs up and down the charts, and are given enormous budgets to do so, draws the promotions practice into question. The leap between offering promotions in one hand, and expecting to receive airplay in the other, is a very small one. And if the stations don't announce the transaction on air...

OVER THE LINE

"There is no disclosure," says one major label promotion staffer. "It's blatant payola. These deals can help records get off to a strong start, which is the hardest part. If you're on the ball, you know who the dealmakers are." Veteran chart watchers can spot the chart irregularities that result from overzealous promotions. "I see the adds come through," says Sony Senior Promotion VP Jack Lameier, "and, at times, I scratch my head. But that's [someone else's] call." Swedberg echoes, "It does happen all the time. A smart programmer can watch the chart and see 100 adds the first week and nothing the second. Well, I guess they had something going."

Other indications that promotions are directly intended to secure airplay abound. One of the not-so-subtly implied reasons behind labels' recent push for monitored airplay charts was the increased ability to track spins resulting from promotions. Again, the law is being broken if valuable consideration is given, and labels have an expectation of airplay but no disclosure is made. Some types of promotions are more glaringly borderline than others. When a promotion for an artist is run in conjunction with airplay for the artist, it is at least plausible that the airplay came first. However, labels regularly offer a promotion built around Superstar A to garner airplay for Baby Act B, leaving little room for explanations other than a tit-for-tat deal. And then there are

flyaways offered to a contest winner and a guest, plus the station's program or music director and a guest, which begs the question of the promotion's true intent.

"In some cases you want the most visible figure on the station to be a part of the package," explains Byrd. "In the winner's eyes, that local morning disc jockey is as big a star as [the artist] because they're listening to them every morning. But if it's an off-air PD or MD, it makes no sense at all."

Even more alarming, particularly on the label side, is the extent to which those involved were unclear or plainly misinformed on the legal ramifications of these deals. "How you word things makes a big difference," Borchetta says. "Regionals can get their labels into serious trouble. There are people out there who will actually say things like, 'What's it gonna take?' That's way over the line." Fortunately for risk-takers, these types of violations are notoriously difficult to prove.

Amazingly, those with knowledge of both worlds assert that pop promotions are even more egregious than those in country. Nevertheless, Nashville label interaction with country radio is certainly testing the limits of the law. As one observer using a football analogy mused, "They're running down the field so close to the line you can't tell if they're inbounds or out of bounds, but they sure do have a lot of chalk on their shoes."

THE BAD NEWS

As if the situation could get any worse, the dirty little secret behind the promotions-for-air-play game is that these deals rarely work. "I've yet to see where promising ridiculous amounts of money or big prizes ever buys you a hit record," Swedberg says. "Even superficially. If you have to buy my allegiance to play one of your records, then my allegiance only lasts as long as it takes somebody else to buy it."

"Even if you get a record added that way, if it doesn't test well they aren't going to play it,"

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Lewis says. Borchetta asks, "Do you think MCA had to do a lot of promotions to get Lee Ann Womack's record played? No. Great songs don't need promotions."

Exacerbating the problem is the fact that promotions almost always work for radio stations—there is no disincentive on their end. "Record labels are making bad deals," says one source, "because you can't put most of it in writing. Stations will take the promotion, then spin the record between 7 p.m. and 5 a.m." Kennedy concurs, "If they're burying the airplay and offering listeners a flyaway, the radio station certainly wins."

Promotions often fail to serve labels or artists, even when they are completely above-board. "Radio promotions don't do anything to further the development of an act in many cases because the stations aren't reciprocating with support," says Sony Nashville President Allen Butler. "They aren't [advertising] the promotion to help the artist, they're promoting it to help the station. It's radio marketing, but it is being misused by a lot of stations who see it as something to throw in their prize bucket to make their GM happy."

One of the hottest promotion trends involves sending an artist to a market for a listener appreciation show. New artists in particular will end up doing dozens of these concerts to set up their albums. "[Labels] sometimes send artists in for shows when the station hasn't even promoted the artist, the music or the show to any great extent," Butler marvels. "The label is paying \$3,000 to \$5,000 to send the artist and it's not helping break the act in that market. Some artists will be doing these shows for the rest of their lives for a record that didn't even get played."

"Artists are the losers," according to a promotion staffer, "because they're taking themselves off paid dates to do these shows for radio.

Some artists can do as many as 20 acoustic shows per single." More worrisome is the prospect that these shows could wind up as recoupable expenses. Contracts vary, but label-incurred promotion expenses typically should not be recoupable. "If they're coding it as tour support," the source says, "they're screwing the artist."

"There is no disclosure. It's blatant payola."

UNDILUTED

Perhaps surprisingly, almost all contacted for this story agree that promotions have little to no affect on the quality of country music heard on the radio. "You can bet there are programmers who say to their bosses, 'I'm losing share because I don't have enough marketing money anymore,'" Lewis says. "The truth is they are losing share because a lot of our music is not compelling and some of our artists are boring. [Programmers] are a little more principled than we give them credit for. I have a beef with them about not trusting their gut musically sometimes, not having a lot of vision or relying too much on shitty research, but I wouldn't indict the whole group for being

whores, selling out and affecting the course of the genre." Byrd says blaming country's current marketplace woes on unchecked promotions is like "blaming consultants. In most cases, the reason a record gets added was there was some belief in it."

There are other reasons for optimism as well. Many promotions, for instance, are completely legal and highly successful from all perspectives. "Spending money to put a new artist in front of 500 to 1,000 people in a market after a radio station has chosen to support that act—that's money well spent," Swedberg says. "I prefer to see an investment in breaking an act, and in the station at the same time," Kennedy agrees. "Let's bring the artist to town and expose them to the audience in a way that's beneficial to everyone. Throwaways don't help anybody." Additionally, promotions aren't the de facto standard for doing business. "It's not the only way to get played," Byrd says. "Warner Bros. does very little of that, and to their credit."

Despite success stories, many insiders are adamant that promotions are out of control. "There are programmers out there with the integrity to say, 'No, I don't care about a cruise. I'm not going to play that record,'" one executive says. "But there are enough with little or no integrity that it's hurting the format. Ultimately, it will put a lot of artists and potentially some labels out of business." Butler describes it as "a 50,000-acre forest fire—and we're all standing here with water pistols."

With seemingly widespread agreement that promotion excesses have reached unacceptable levels, and with so many other potentially positive uses for those funds (artist development, anyone?), one wonders why Nashville's labels continue to throw good money after bad. And that, of course, is the most troubling question of all. ■

To comment on this story e-mail c.aly@musicrow.com.

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David Herrera/Music Business Intern Coordinator

Recording Contract Basics

This month we've set ourselves a challenging goal: Convey the basic elements of a typical 60-80 page new artist recording contract in

understandable language in the few paragraphs allotted here. After first acknowledging that (a) we'll need to confine ourselves to the high points

only, (b) our bias about the fairness of certain provisions is sure to be revealed, and (c) a bit of oversimplification is inevitable, let's give it a try...

Dear Artist:

You will record exclusively for our company during the term of this agreement. After completing your first album, we can obligate you to record up to seven additional albums, but the choice of extending the agreement is entirely ours; in fact, we are not even required to release the album(s) after they are recorded.

We will pay the costs of recording each album, but these costs will be deducted from any royalties due to you from record sales. We will also deduct 50 percent of certain other costs from your record royalties, such as video production and independent marketing and promotion costs.

For each album recorded you will receive an advance, paid in two parcels, the first when recording begins and the remainder when it is completed. The amount of the advance will be calculated by means of an impossibly convoluted formula taking the sales of previous albums into account, ranging from \$30,000 to \$200,000 per LP. All "advances," whether received in cash (commencement & delivery advances) or paid on your behalf (such as recording & video costs) are deductions against your royalty earnings; if the total of the deductions is greater than your royalty earnings you will not have to reimburse us.

Despite the fact that the cost of recording your albums ultimately comes from your pocket, we will own them, and will make all decisions on how to exploit them, such as promotion, marketing, pricing and so on. We will also decide whether, and on what terms, to license your music to third parties, such as record clubs, motion pictures, and producers of compilation records.

Your base royalty for sales in the U.S. will be 12 percent of the retail price. To the uneducated eye this may appear to result in a royalty of \$2.04 for each \$16.98 CD shipped to our customers. However, our computation will include a number of reductions for "container," "free goods," and a "CD adjustment," after which the royalty will actually be 97¢ per CD. And by the way, the producer's royalty must be paid from your share, so after this royalty is subtracted your earnings will be 73¢ per CD, or about 8 percent of the CD's wholesale price. But on the bright side, your basic rate

of 12 percent will increase by a percentage as sales surpass 250,000 units, and again after 500,000 and 1 million unit levels are attained. Also, if all eight albums are recorded, the basic 12 percent rate will gradually increase to 16 percent, so that if your eighth LP goes platinum, each CD we ship will produce a royalty to you of \$1.18.

Sales outside the U.S., most of which is conducted through our affiliated companies, will be paid at a royalty rate lower than your basic rate; the reduction ranges from 85 percent to as low as 50 percent of the U.S. rate. Should records begin to be distributed electronically (or by any other means not currently in use,) not only will we retain the no-longer applicable "packaging" deduction, but we expect to be so unprepared for the new technology that it will be necessary to further reduce your royalties. Thus, your basic rate for all "new technology" sales will be 70 percent of the rate otherwise paid.

Your royalties will not be paid in full every period. As a buffer against possible returns of albums we have shipped, which generally occurs at a rate of 5-10 percent, we will withhold 30 percent of the units as a reserve, and pay these out to you gradually over a two-year period. We will pay mechanical royalties due to the publishers of the songs you record—up to a point. If your albums contain more than 10 songs, as many do, we will charge the "excess mechanical" royalties against your earnings. So, for example, if 12 songs are included on your first album, the rate paid to you of 73¢ mentioned above would become 58¢ for each CD shipped to our customers. In addition, we will pay only 75 percent of the usual mechanical royalty for songs that you write or publish, the so-called "controlled compositions."

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Equipment: Studio A: Otari Series 54 (64 input) console with Diskmix Automation; Otari MTR-90 24 track; Millenia HV-3D Mic Pre (8 channel); Lexicon/Yamaha Reverbs; Tube-Tech/DBX Compressors and gates; PMC/Geneler/Yamaha monitors; Studio B: Yamaha O2R Console; 4 ADAT XT's; SADIE Editing/Mastering Suit with full video lock.

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Contact: Jerry Abbott, Owner
Basic Rate: \$100/hr w/engineer

AFTER 3 PM MUSIC—32 track digital
5716 Briarwick Ct., Hermitage, 37076
872-7177 • FAX: 874-4856
www.after3pmmusic.com • info@after3pmmusic.com
Contact: Richard Kearney, Owner
Basic Rate: Call

ALLISONGS STUDIO—24 track digital
1603 Horton Ave., 37212
292-9899 • FAX: 313-8764
www.allisong.com
Contact: Jim Allison, President
Basic Rate: \$25/hr.

ANGELLO'S SOUND STUDIO—
24 track analog, 32 track digital
526 E. Iris Dr., 37204
383-0888 • FAX: 383-4040
www.angellosound.com • angello@mindspring.com
Contact: Bob or Stacy Angello
Basic Rate: \$50/hr., \$500/day

ANTARCTICA—two-32 track analog/digital,
24 track analog/digital
1217 16th Ave. S., 37212
860-8556
www.antarcticamedia.com • studio@antarcticamedia.com
Contact: John A. Treveltham, Owner
Basic Rate: \$100, \$50

ARCHER PRODUCTIONS, INC.—
two 8 track digital
3212 West End Ave., #303, 37203
297-3787 • FAX: 297-8056
www.archerproductions.com • archer@telalink.net
Contact: Nick Archer
Basic Rate: \$110/hr.

ATLANTIS STUDIO—24 track analog/digital
194 Cherokee Rd., Hendersonville, 37075
822-7648 • FAX: 822-6119
www.atlantisstudio.com • voystudio@aol.com
Contact: Voytek Kochanek
Basic Rate: \$50

AUDIO PRODUCTIONS—two 24 track digital,
16 track digital
1102 17th Ave. S., #200, 37212
321-3612 • FAX: 321-5770
www.audioproductions.com • audio@audioproductions.com
Contact: Jim Reyland

BAYOU RECORDING, INC.—24 track analog
1708 Grand Ave., 37212
340-9000 • FAX: 340-9009
audiocapt@aol.com
Contact: Susan Clinton, Studio Manager
Basic Rate: \$65 (w/engineer)
Equipment: Trident 80B Console, Otari MTR90 II, (32, 48, ADAT formats also available), Mackie Cue System, Uptown Automation, Yamaha C-7 Grand Piano, Antares Vocal Tuner, Alesis Masterlink CDR, great mics and outboard gear, Queded monitors. Studio features kitchen, lounges and a great atmosphere for recording.
Clients: Acuff-Rose, Sony/ATV Tree, Warner-Chappell, BMG, Big Tractor, API, Balmur, Curb, EMI, Dreamworks, March Music, Norro Wilson, Buddy Cannon, ABS...
Special Services: Owners George Clinton, Kenny Beard and Joe Spivey teamed up in 1998 to open a full production facility. We're always happy to help clients with everything from budgets to musicians and/or singer references.

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

BENNETT HOUSE—48 track analog,
48 track digital
134 Fourth Ave. N., Franklin, 37064
790-8696 • FAX: 790-9034
dbush@yellowelephantmusic.com
Contact: Daryl Bush, Manager
Basic Rate: Call
Equipment: Room A: (The Bennett Room) Calrec UA8000 64-input console with AMS automation; (2) Otari MTR-90III recorders; Room B: (The Thomas Room) SSL 4080 G+ 80-input console with automation and total recall; Sony PCM-3348 recorder (standard).
Special Services: The Bennett House recording studio is located in historic downtown Franklin. The original red brick Victorian house was built in 1875. The Bennett Room and Thomas Room control room/isolation room suites were added to the rear of the house in the early 1980s and in 1992, respectively.



M² MICHAEL J. MILLS
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19 MUSIC SQUARE WEST, SUITE P
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E-MAIL MMILLSATTY@AOL.COM

CERTIFICATION AS A SPECIALIST IN ANY OF THE ABOVE LISTED AREAS IS NOT CURRENTLY AVAILABLE IN TENNESSEE

BIG STUDIO—24/16 track analog/digital

701 Brook Hollow Rd., 37205
356-0094 • FAX: 354-1798
headway37@home.com
Contact: Steven McClintock, Owner
Basic Rate: \$30/hr. plus engineer

BOARDROOM RECORDING STUDIO—

24 track analog
1616 16th Ave. S., 37212
292-1616 • FAX: 385-9817
Contact: Laron Pendergrass, Owner

BOOMTOWN RECORDERS—

64 track digital, ProTools
1300 Clinton St., #204, 37203
327-1000 • FAX: 327-1070
boomtownrecords@aol.com
Contact: David Pinkston

BRADLEY'S BARN—24 track analog,

48 track digital
P.O. Box 120838, 37212
244-1060 • FAX: 726-2945
Contact: Michael Bevington Sayles, Manager
Basic Rate: Call

BULLDOG STUDIO—48 track digital

107 First Ave. N., Franklin 37064
591-7737 • FAX: 591-7221
www.surroundintheound.com
Contact: Trevor and Jill Johnson, Owners
Basic Rate: \$150/hr.

BURNS STATION SOUND—24 track analog

211 College St., Burns, 37029
255-4343 • FAX: 255-4343
www.musicman@nlt-records.com
Contact: G.D. Stinson, Owner
Basic Rate: \$50/hr.

CAPSTONE STUDIOS—24 track analog,

ADAT, hard disk recording
Brentwood, 37027
837-7324
www.naprs.org/members/capstone • record@nashville.com
Contact: John Conner, Creative Director
Basic Rate: \$50

CASTLE RECORDING STUDIO—

two 48/48 track analog/digital, 32 track digital
1393 Old Hillsboro Rd., Franklin, 37069
791-0810 • FAX: 791-1324
www.castlemusicgroup.com • castlerec@aol.com
Contact: Jozef Nuyens, Owner; Mike Janas, Studio Manager
Basic Rate: \$175, \$75, \$50

CENTER ROW

13 Music Sq. E., 37203
254-9248
Contact: Mark James

CHELSEA STUDIOS—24 track analog,

32 track digital, 24 track digital, mastering
7118 Peach Ct., Brentwood, 37027
373-5222 • FAX: 661-4538
www.chelseamusic.com
Contact: Chuck, Dave, Tony, Chris
Basic Rate: \$90-\$120/hr., \$40/hr., \$75/hr.

CINDERELLA SOUND—24 track analog

1108 Cinderella St., Madison, 37115
865-0891 • FAX: 612-2400
Contact: Wayne Moss
Basic Rate: Call

CLASSIC RECORDING—24 track analog

and digital, 32 tracks ADAT
130 Seaboard Ln., Suite A-1, Franklin, 37067
370-3790 • FAX: 370-3793
www.classicmix.com
Contact: Dari Amato, Manager
Basic Rate: \$90

COMANCHE SOUND—24 track analog

11 Music Cir. S., Suite 201, 37203
254-6820 • FAX: 248-3472
Contact: Bill Holmes, Engineer/Producer
Basic Rate: \$50

COUNTY Q PRODUCTIONS—

Three 24 track digital
P.O. Box 40228, 37204
298-1434 • FAX: 269-6241
Contact: Patze Fischer, Studio Manager
Basic Rate: \$85/hr. w/engineer

CREATIVE CAFFEINE—24 track analog,

24-plus track digital
2937 Berry Hill Dr., 37204
298-2200 • FAX: 297-4061
www.brockmusic.com • simplify@brockmusic.com
Contact: Jeff Brock, President
Basic Rate: \$110 w/engineer

Equipment: Sony 24 TRK Analog. Amek Angela Board. Studer analog/DAT/CD mixdown. Neumann, AKG, Song, Shure, Lawson microphones. Large live room and three booths. Hardwood floors. Live room features all wood surfaces. Yamaha C-7. Full size grand piano. Yamaha recording drum set with Zildjian and Sabian cymbals. Kurzweil synthesizers and others. Tannoy and Genelec monitors. New ProTools. Comfortable living room/kitchen areas. Adequate parking. Many of the top drummers say our new live room is the best.

CREATIVE RECORDING—

24 track analog
2806 Azalea Pl., 37204
385-0670 • FAX: 297-7319
Contact: Jennifer Williams, Director of Operations

CREATIVE WORKSHOP—

24 track analog
2804 Azalea Pl., 37204
383-8682 • FAX: 383-8696
musicnashville.com
Contact: Mary Beth Stortesky, Administrator; Buzz Cason, Owner
Basic Rate: \$75

CUSTOM MASTERING INC.

54 Music Sq. E., Suite 100, 37203
244-8132 • FAX: 244-8191
Contact: Hollis L. Flatt, Owner/President

CYPRESS ROOM—24 track analog and digital

P.O. Box 110911, 37222
834-2826 • FAX: 781-9176
donkingmusic@home.com
Contact: Don King, Owner
Basic Rate: \$50

D.E.M.

400-8987 • FAX: 333-8313
www.digitalmaster.com
Contact: Frank Green

DAN WILLIAMS MUSIC—digital

2806 Azalea Pl., 37204
383-8500 • FAX: 297-7319
www.danwilliamsmusic.com • dwmusic@bellsouth.net
Contact: Jennifer Williams, Director of Operations

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DARK HORSE RECORDING—

48 track analog and digital

2465 Old Charlotte Pk., Franklin, 37064

791-5030 • FAX: 791-5800

darkhorserecording@hotmail.com

Contact: Renea Dennis, Office Manager

Basic Rate: \$1200/day-Lodge, \$675-Cabin, \$275-Barefoot Room

Equipment: The Lodge features a 48 input Trident series 80 console modified by Bud Wyatt, with a 24 channel Martech ACX side car enabling 72 channels of AMS/Neve Flying Faders automation. The Cabin houses the twin sister of the Lodge's Wyatt-modified Trident. Each room has an extensive outboard equipment collection. "The Barefoot Room," is our overdub studio. The studio can be configured either with a DDA CS3 32 input console or a Yamaha O2R.

Clients: Neil Diamond, Larry Carlton, Michael McDonald, Alison Krauss, John Anderson, CeCe Winan, Martina McBride, Trace Adkins, Faith Hill, Amy Grant.

Special Services: Atmosphere, Atmosphere, Atmosphere. Did we mention the Atmosphere?

DENNY'S DEN—24 track analog

3325 Fairmont Dr., 37203

269-4847 • FAX: 297-7733

www.dennymusicgroup.com • dennystunes@aol.com

Contact: John E. or Pandora Denny, Owners

Basic Rate: Call

DISC MASTERING—two room,

2 track analog/digital, mastering facility

30 Music Sq. W., 37203

254-8825 • FAX: 254-8826

www.discmastering.net • rklng@discmastering.net

Contact: Randy Kling, President

Basic Rate: \$175

DOGHOUSE

356-5992 • FAX: 352-9889

Contact: Marshall Morgan

DOWNSTAIRS SOUND—24 track digital

P.O. Box 121415, 37212

333-1750 • www.phonorec.com/enter.htm

Contact: Mark Stacy

Basic Rate: \$40

EAST IRIS STUDIOS—48 track analog/digital

518 East Iris Dr., 37204

777-9080 • FAX: 777-1176

www.eastiris.com • eastiris@home.com

Contact: Marla Burns, Studio Manager

Basic Rate: \$220/hr., \$50/hr.

EASTSIDE SOUND—24 track analog,

8 track digital

P.O. Box 160004, 37216

227-0057 • FAX: 227-0036

Contact: Angel Pontier, Owner/Engineer

Basic Rate: Call

ECLECTIC PRODUCTIONS—

96 track analog and digital

910 Woodmont Blvd., 37204

383-5440 • FAX: 383-5440

www.eclecticrocording.com • eclectic@bellsouth.net

Contact: Nick Sparks, Owner/Engineer

Basic Rate: \$50/hr.

ELITE POST—New Media/Video Post Production

1025 16th Ave. S., Suite 302, 37212

327-8797 • FAX: 321-5051

www.henningerelitepost.com • gbetts@henninger.com

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

Clients: Our clients vary from advertising/PR agencies, record labels, independent producers and corporations throughout Nashville and surrounding regional areas.

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EMERALD ENTERTAINMENT

Contact: Scott Phillips, VP of Studios

846-5200 • FAX: 242-0101

emeraldsound.com • scott@emeraldsound.com

*** Equipment:** 48 track digital: Studer D 827 (2), Sony 3348 (2), Euphonix R1 (3), Otari Radar II (2); 32 track digital: Otari DTR900II (2), Mitsubishi X850; 24 track analog: Studer A800, Otari MTR100; DA-88; DA-38; ProTools.

*** Special Services:** The Emerald Advantage is a strategic plan to take our clients from studio to stardom through the progression of services under the Emerald umbrella. Our newest addition is to our Mix Room, where we have installed Euphonix's new digital console, the System 5. The Euphonix System 5 is the industry's first 24-bit, 96kHz large format mixing console. Its intuitive design eases the engineer's transition to a digital platform. In conjunction with Euphonix's R1 digital recorder, we are capable of recording 48 tracks at 96kHz or 96 tracks at 48kHz.

*** MASTERFONICS**

28 Music Sq. E., 37203

Basic Rate: \$200, \$150, \$125

Equipment: SSL 4056G, Euphonix System 5

*** CLASSIC EMERALD/EMERALD SOUND STUDIO**

1033 16th Ave. S., 37212

Basic Rate: \$200, \$125

Equipment: SSL 4064E/G, SSL 6048E/G

*** THE TRACKING ROOM**

2 Music Cir. E., 37203

Basic Rate: \$300

Equipment: SSL 9080J

*** DIGITAL AUDIO POST—24 track digital**

28 Music Sq. E., 37203

321-0511 • FAX: 242-0101

Contact: Michael Davis, President

FINAL STAGE MASTERING

10 Music Cir. S., 37203

256-2676 • FAX: 259-2942

Contact: Randy LeRoy

FILM WORKERS CLUB—Post Production

1006 17th Ave. S., 37212

322-9337 • FAX: 322-9344

Contact: David James Bennett, VP/GM

FIRESIDE RECORDING STUDIO—

24 track analog, 24 track digital

813 18th Ave. S., 37203

329-1487 • FAX: 329-0454

Contact: Charlie Chadwick

Basic Rate: \$50 w/engineer

FIRST RUN STUDIOS—24 tracks analog/digital

2807 Azalea Pl., 37204

269-7656 • FAX: 269-7898

Contact: Timothy Miller, Owner

Basic Rate: \$70 w/engineer

FLATWOOD STUDIO—

24 track analog, 32 track digital

P.O. Box 310, Gladeville, 37071

444-0171

flatwood@bellsouth.net

Contact: T.C./Gloria, Owners

GEORGETOWN MASTERS

33 Music Sq. W., #108, 37203

254-3233 • FAX: 254-3237

Contact: Denny Purcell, Owner; Don Cobb, Manager; Cassandra Strahan, Studio Assistant

GERMANTOWN RECORDING—

32 track digital

244-8019

Contact: Mike Bridges

Basic Rate: \$60

GHL AUDIO—24 tracks digital, digital editing and mastering

5216 Waddell Hollow Rd., Franklin, 37064

794-0550 • FAX: 790-1029

www.ghlaudio.com

Contact: Gary Hedden, Owner

Basic Rate: \$95

GREY HOUSE STUDIO—24 track digital

1009 17th Ave. S., 37212

320-6071 • FAX: 321-7842

http://home.earthlink.net/~bzjg/ • greyhouse@home.com

Contact: Billy Herzig

Basic Rate: \$40

Equipment: 24 track digital—Tascam DA-88's, Mackie 32 console, good mics and outboard gear, 6 isolated rooms and control room, editing and mastering using Soundforge on PC, CD burner, kitchen.

Clients: We cut demos for many songwriters and publishers and some custom CD projects.



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Special Services: We are a cost effective song demo service. We can book players, singers and write charts. We have live drums and keyboards to save on cartage and set-up time. Our average full demo is about \$350 per song including studio time, engineer, five players and a singer. We also do a lot of guitar/vocal and piano/vocal demos for very reasonable prices.

GROUND ZERO—Video Post Production

1011 16th Ave. S., 37212
322-9927 • FAX: 322-9786
bob@groundzeropost.com
Contact: Sunshine, Manager

HERRINGBONE PRODUCTIONS INC.—

32+ track digital
242 Cedar View Dr., Antioch, 37013
331-6567

www.herringbonerecords.com • mrbone@home.com

Contact: Tim Shean, President/Owner

Basic Rate: \$25

Special Services: Analog warmth with digital editing. \$70,000 Harrison MR4 analog console. Summit tube mic pre's and compressors. TL Audio tube compressors. Soundelux and groove tube mics. Lexicon, Ensoniq and Yamaha reverbs. ADAT 20 bit and 24 bit hard disk recording; vocal tuning; CD mixing, mastering and burning; comfortable, creative atmosphere; great musicians available; bring in your last project and hear the difference.

HILLTOP RECORDING STUDIOS—

two 32 track analog and digital, one 24-track digital

902 Due West Ave., 37115

865-5272 • FAX: 865-5553

www.hilltopstudio.com • hilltopstudio@mindspring.com

Contact: John Nicholson, Owner/Manager

Basic Rate: \$30, \$45, \$60/hr

Special Services: Hilltop Studios offer two state-of-the-art room, each equipped with Neve consoles. The larger studio "A" which is designed for tracking live musicians, features a 56-channel Neve 8128 console with Flying Faders automation. Also included is a nine-foot Steinway grand piano and a six-channel cue system. Studio "B" is equipped with a 32-channel Neve 8232 console with Uplown moving fader automation. Both studios include Sony analog and ADAT 20-bit digital multitracks. Hilltop is a private, spacious facility with ample parking, separate lounges for both studios and a large outdoor deck for relaxing.

HOT TRAX RECORDING—24 track digital

611 Woodland St., 37206

244-4008

Contact: Brenda and Harold Smith, Owners

Basic Rate: \$50

HOUSE OF BOB—24 track digital

383-9602

bobkrusen@cs.com

Contact: Bob Krusen

HOUSE OF DAVID—24 track analog,

32 track digital

1205 16th Ave. S., 37212

320-7323 • FAX: 329-1304

Contact: Nancy Tuck, Manager

Basic Rate: Call

INGLEWOOD SOUNDBARN—8 track analog

P.O. Box 160830, 37216

262-0607 • FAX: 262-0607

jchassen@vsit.net

Contact: Jordan Chassen, Owner

Basic Rate: \$30/hr.

Equipment: Affordable vintage analog recording in a big wood room: MCA J4110C 8TK and JTK Recorders; vintage mics (RCA 771DX, Beyer M500 ribbons, various small and large Diaphragm condensers, etc.); vintage mic pre-amps (Telefunken, Langevin, Scully); Fairchild compressor; Soundcraft board; Crown DC30DA/Yamaha Usiom monitors; 1450's tube guitar amps; exotic German tube/tape echo; Baldwin organ; Fender Rhodes; Various Reverbs and onboard FX; Funky! \$30 per hour includes engineer. Inquire about full production services. Simply put, no better choice for some projects!

ISLAND BOUND STUDIO—24 track analog

1204 17th Ave. S., 37212

320-5413 • FAX: 320-0849

Contact: Todd Otwell, Manager

Basic Rate: \$450/day M-F; \$300/day Sat.; \$200/day Sun.

JACK'S TRACKS—24 track analog

1308 16th Ave. S., 37212

385-2555 • FAX: 385-2611

jtrax@nashville.com

Contact: Mark Miller

JAMSYNC—128 track digital, 16 track digital, 64 track digital

1232 17th Ave. S., 37212

320-5050 • FAX: 340-9559

www.jamsync.com • joels@jamsync.com

Contact: Joel Silverman

Equipment: ProTools AV/XL, ProTools NT, ProTools III,

Otari MTR 90 III.

Special Services: We specialize in audio post production and surround mixing. Custom production elements, design and distribution in formats including Dolby Digital (AC-3), DTS, WAV, Sound Designer II and ProTools sessions. Archiving and format transfer.

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JAVELINA RECORDING STUDIOS—

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P.O. Box 120662, 37212
242-3493 • FAX: 777-3496

Contact: Warren Peterson, Owner
Basic Rate: Call

LEGENDS STUDIO—32 track digital

646 West Iris Dr., 37204
297-9100 • FAX: 297-6423

recordcomp@aol.com
Contact: Paul Brown, Manager
Basic Rate: \$60

LOUD RECORDING—two 48 track digital

50 Music Sq. W., #100, 37203
321-5683 • FAX: 327-0568

loudrect@aol.com
Contact: Melanie Jeansonne
Basic Rate: \$1,600/day, \$600/day

LOVE SHACK RECORDING STUDIOS—

24 track analog, 48 track digital

909 18th Ave. S., 37212
327-2711 • FAX: 327-0750

www.naprs.org/members/love_shack/index.html • catfax@home.com
Contact: Grant Fowler, Manager
Basic Rate: \$80/hr. 24 analog, 32 digital; \$120/hr. 48 digital
Equipment: The Love Shack is a perfect choice for tracking, overdubs and mixing for a variety of projects. The spacious control room features a Trident 80C with Uptown moving fader automation; Steven Durr custom mastering monitors powered by Crown Studio Reference I amps, Studer D827 48-track digital, Otari DTR-90011 32-track digital and Otari MTR-100 24-track analog. Our producer's desk is filled with outboard gear by Lexicon, Focusrite, Tube-Tech, Summit, Daking and many others. Main tracking area features three

isolated booths, a Formula Sound QUE-8 cue system, and a Yamaha C-7 grand piano. Adjacent to control room is a fully-equipped lounge and private producer's lounge.
Clients: Barry Beckett, Mark Bright, Diamond Rio, Emory Gordy, Jr., Dann Huff, George Jones, Lonestar, Patty Loveless, David Malloy, Michael McDonald (many others).

MAGIC TRACKS—24 track analog

1623B Highway 31 W., Goodlettsville, 37072
672-6980 • FAX: 672-6981

magictracks@mindspring.com
Contact: Alan Jones/Butch Johnson
Basic Rate: \$50

MAKIN' MUSIC STUDIO—32 track digital

1230 17th Ave. S., 37212
269-6770 • FAX: 385-9310

makin@mindspring.com
Contact: Tyler Bell, Chris Dodson, Sandra Johnson, Managers
Basic Rate: \$40

MASTER MIX—mastering studio

1921 Division St., 37203
321-5970 • FAX: 321-0764

mastermx@telalink.net
Contact: Sandy Lee, Ronnie Thomas
Equipment: Handbuilt Class-A analog consoles by Gordon Electronics. Analog signal processing by Avalon, Sontec, API, Manley, and Pacific Microsonics. Digital consoles by Daniel Weiss Engineering. 88 2/96 k conversions by db Technologies and Pacific Microsonics (HDCD). Digital editing and restorations by Sonic Solutions.
Special Services: Multichannel mastering and encoding for Dolby Digital 5.1 or Dolby Prologic Surround. MPEG-2 video encoding and Authoring for DVD. Nashville's first DVD Authoring service provider.

MASTERLINK STUDIO—24/48 track analog, 48 track digital

114 17th Ave. S., 37203
244-5656 ext. 15 • FAX: 244-7756

Contact: Chad Hailey
Basic Rate: Please Call
Equipment: Neve V3 60 with Flying Faders & Legend 2 mix. Sony 3348HR 16/24 bit digital deck. Otari MTR1000a analog decks. Ampex ATR102 1/2" 2 track deck. Apogee AD/DA 8000. Formula Sound Que 8 Active Cue. SVHS & 3/4" Umatic video decks. Baldwin SD-10 9' Grand, Hammond B3 w/Leslie 122. Blackburst & SMPTE everywhere.

MIDI MAGIC—64 track digital

7176 Somerset Farms Dr., 37221
646-7440

http://ourworld.compuserve.com/homepages/midimagic/ • midimagic@compuserve.com
Contact: Gerry Peters, Owner
Basic Rate: \$40 w/engineer

MONEY PIT—64 inputs analog

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

theburnetts@mindspring.com
Contact: Jim Burnett, Manager
Basic Rate: \$100/hr.

MOON DOG MUSIC—24 track analog, 8 track digital

231 Oceola Ave., 37209
356-6400 • FAX: 356-8845

dville@telalink.net
Contact: Tim Coats
Basic Rate: \$45

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nedsplace@home.com
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2741 Larmon Ave., 37204
 269-0828 • FAX: 269-5997
www.newreflectionsrecording.com • mmiller388@aol.com
Contact: Shelley Miller

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809 18th Ave. S., 37203
 329-4009 • FAX: 321-0247
Contact: Jason Stelluto, Manager
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105 Oak Valley Dr., 37207
 262-2600 • FAX: 226-4070
www.zionmusic.com • zion@zionmusic.com
Contact: Kevin McManus, President
Basic Rate: Call

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 1200 17th Ave. S., 37212
 320-3900 • FAX: 320-3910
www.oceanwaystudios.com • oceanwaynash@home.com
Contact: Sharon Corbitt, Manager
Basic Rate: Call

OMNISOUND—24/32 track analog/digital, 24/24 analog/digital

1806 Division St., 37203
 321-5526 • FAX: 321-5528
www.omnisoundstudios.com • steveveit@aol.com
Contact: Steve Tveit, Owner/Manager
Equipment: API Legacy console 48x48 w/ Flying Fader automation. Studer 800 III 24 track. Great outboard gear and microphones. Yamaha C7 maintained by James Arledge (new strings and hammers) B Hammond B3 and 122 Leslie, Wurlitzer electric piano.
Clients: Clients include: Jewel, Natalie Imbruglia, Faith Hill, Diamond Rio, Randy Travis, Travis Tritt.
Special Services: The studio has been completely renovated acoustically and cosmetically.

PEARL TRACKS—24 track digital

4717 Centennial Blvd., 37209
 256-7505 • FAX: 385-7054
patpmusic@aol.com
Contact: Pat Patrick, Owner
Basic Rate: \$55
Equipment: Mackie D8B and 32-8, large drum room, multi ISO booths. Private location.

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32 and 48 track digital
 1802 Grand Ave., 37212
 321-4067 • FAX: 321-0046

Contact: Lou Gonzalez, Owner

Basic Rate: Call
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 331-0533
Contact: Rich Henry

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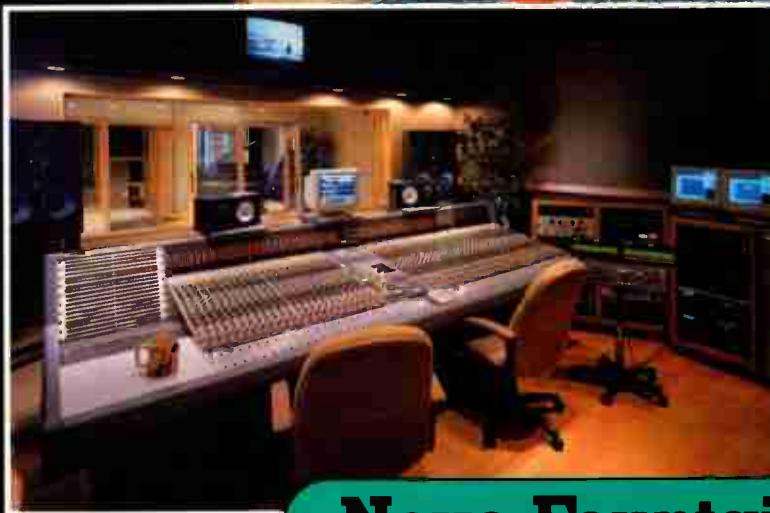
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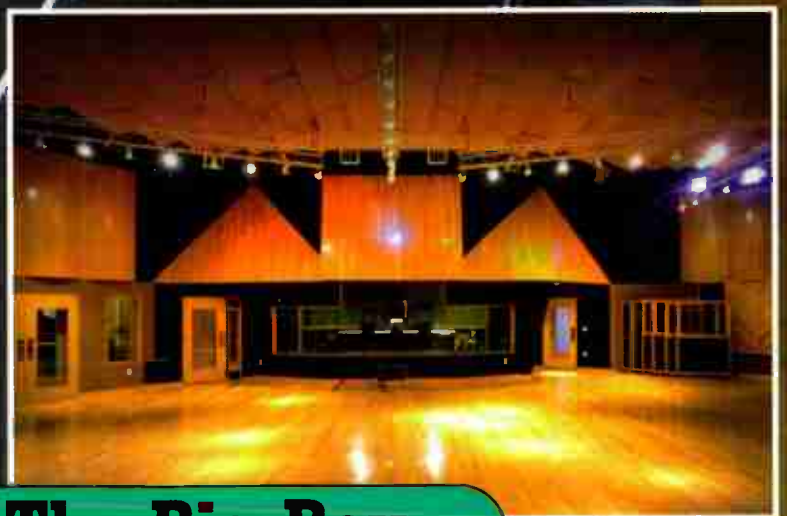
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SCENE THREE AUDIO—two 24 track digital
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345-3000 • FAX: 345-3100
nick@scene3.com
Contact: Nick Palladino, President
Basic Rate: \$225/hr.

SCRUGGS SOUND STUDIO—
32 track digital, 24 track analog
2828 Azalea Pl., 37204
383-7994 • FAX: 297-8369
Contact: Holly Brown, Studio Manager
Basic Rate: Call

SECRET SOUND—ProTools 5 System 128 tracks
P.O. Box 160, Franklin, 37065
791-0292 • FAX: 791-8241
secretsnd@aol.com
Contact: Chas Sandford
Basic Rate: \$900/day

SEISMIC SOUND—48 track digital, 5.1 mixing
3201 Dickerson Pk., 37207
329-8005 • FAX: 329-9006
www.seismicound.net
Contact: Tom Davis, President
Basic Rate: Call

SEVENTEEN GRAND—two rooms 24/48 track
analog/digital; one 24 track digital
1001 17th Ave. S., 37212

327-9040 • FAX: 321-9666
www.naprs.org/members/17grand • dav17grand@aol.com
Contact: David Cline, President
Basic Rate: \$150, \$50
Equipment: Studio 1 features a 60-frame Neve VR Legend console with Flying Faders and Recall Automation; Studio 2 specifically designed for 5.1 mixing, boasts a 104-fader Euphonix CS3000 with Hyper-Surround and Snapshot Recall; Studio 3 is a dedicated ProTools Mix/Edit Room featuring Pro Tools 24.
Clients: Seventeen Grand has hosted several high-profile artists and projects including Garth Brooks, Paula Cole, Dixie Chicks, Bela Fleck, Vince Gill, Amy Grant, Emmylou Harris, Faith Hill, King Crimson, Alison Krauss & Union Station, Lyle Lovett, The Mavericks, Martina McBride, Wynton Marsalis, Dolly Parton, Tom Petty & The Heartbreakers and Shania Twain.

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P.O. Box 121234, 37212
383-7222
www.songcellar.com • songcell@bellsouth.net
Contact: Jackie Cook, Owner
Basic Rate: \$45

SOUND CONTROL—24 track analog,
32 track digital
2824 Dogwood Pl., 37204
292-2047
soundcontrol@aol.com
Contact: Mark Moseley
Basic Rate: \$60 w/engineer, \$45 wo/engineer

SOUND EMPORIUM—
two 24/32 track analog/digital
3100 Belmont Blvd., 37212
383-1982 • FAX: 383-1919

Contact: Scott Paschall, VP/GM
Basic Rate: \$150, \$70

SOUND KITCHEN—24 track analog, 32 track
digital, 9 RADAR II 24 track systems, 4 Sony 3348 digital
112 Seaboard Ln., Franklin, 37067
370-5773 • FAX: 376-7916
www.soundkitchen.com • jrose@soundkitchen.com
Contact: Jennifer Rose, Manager
Basic Rate: Call

Equipment: New custom designed 80 input API Legacy Plus w/ Flying Faders, Neve VR72 Legend w/ Flying Faders an Dynamic Metering, Neve VR60 Legend w/ Flying Faders, (2) 64 input SSL 4000 G+ w/ Ultimition & Total Recall, 60 input Neve V3 w/ Flying Faders. Every studio comes with an extensive selection of outboard gear, the largest mic selection in Nashville, 24/7 on-site technical support, and a private and fully stocked lounge for each studio.
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mkoreiba@mindspring.com
Contact: Michael Koreiba, Manager
Basic Rate: \$200, \$250, \$150, \$100

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254-7200 • FAX: 254-7240
<http://sound-wave.homepage.com> • rkamix@aol.com
Contact: Richard Adler, Owner/Manager
Basic Rate: Call

SOUNDSHOP LLC—
two 24/48 track analog/digital
1307 Division St., 37203
244-4149 • FAX: 242-8759
loudmixer@aol.com
Contact: Rose Zawisza, Studio Coordinator
Basic Rate: \$1,500/day, \$1,000/day

SPOTLAND PRODUCTIONS—
two rooms 32 track digital; 16 track digital
2000 21st Ave., 37212
385-2957 • FAX: 386-3638
www.spotlandproductions.com • spotland@mindspring.com
Contact: Ben Holland
Basic Rate: \$125/hr.

STARSTRUCK STUDIOS—two rooms,
48 track analog/digital
40 Music Sq. W., 37203

259-5200 • FAX: 259-5202
www.starstruckstudios.com • studios@starstruck.net
Contact: Robert De La Garza, VP-Studios
Basic Rate: Call
Equipment: Starstruck Studios is a two-room, world class, state-of-the-art recording facility. The Gallery and The Pond are fully complemented, each with their own Sony 3348 digital multi-tracks, as well as Studer 24 tracks, and Sony 9000 Magneto Optical recorders. Both rooms have a full array of outboard gear and are further accessorized with a complement of 135 microphones. New for 2000 is 64 tracks of 24-bit ProTools per room.
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1649 Pinkerton Rd., 37027
776-5762 • FAX: 776-3277
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Contact: Rob Still, Owner
Basic Rate: \$50/hr., \$40/hr.

STUDIO 19—24 track analog, 32 track digital
821 19th Ave. S., 37203
327-4927 • FAX: 327-4928
<http://members.aol.com/stu9teen> • RTL7@aol.com
Contact: Larry Rogers, Owner
Basic Rate: \$75/hr., \$85/hr.

STUDIO 20—24 track analog
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327-4927 • FAX: 327-4928
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Contact: Larry Rogers, Owner
Basic Rate: \$45

STUDIO 23—16 track digital
466 Sunliner Dr., 37209
356-7916
Contact: Bryan Cumming, Owner
Basic Rate: \$30/hr.

STUDIO C PRODUCTIONS—
32 track digital, 16 track digital
30 Music Sq. W., #150, 37203
259-2346 • FAX: 259-7852
www.studioc.com • fbogert@gibson.com
Contact: Fred Bogert, Owner
Basic Rate: Call

SUNDANCE MUSIC GROUP—
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868-1373 • FAX: 868-1373
Contact: Beau Garrett, Owner
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www.doorknob-rec.com • geneken@usit.net
Contact: Gene Kennedy, President
Basic Rate: Call

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Contact: Tracie Mayhew, Marketing Director

Basic Rate: Call

Equipment: Studio A: Fully automated 72 channel AMR Console, MTR:90 2", 24 track ADAT, 24 ProTools, Neve Mic Pre-EQ, Focusrite Mic Pre-EQ, Lexicon, Aphex Tube Compressor, DBX Limiter/Gate, Quadraverb 2, Midiverb 4, Alesis Comp/Gate, Eventide, Sony Dat & Minidisk, Nakamichi Tape, Large comfortable control room and cutting room. Event, JBL, and Alesis monitoring. Large selection of mics including Sennheiser, AKG, Lawson, Neuman, Shure, Sony, Audio-Technica and Calrec.

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Basic Rate: \$40 hour, \$400 day

TRACKING STATION—24 track analog,
24 track digital, 8 track digital

50 Music Sq. W., #410, 37203
327-2922
doublekick@aol.com
Contact: Michael Webb, Manager
Basic Rate: \$65, \$50

TREASURE ISLE RECORDERS, INC.—

24 track analog
2808 Azalea Pl., 37204
297-0700 • FAX: 297-1024
www.members.home.net/treasureisle •
treasureislevm@home.com
Contact: Tori Molle, GM
Basic Rate: \$100/hr.

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

8 Music Sq. W., 37203
726-8300 • FAX: 244-6387
pat_mcmakin@sonymusic.com
Contact: Pat McMakin, Manager; Debbie Tenpenny, Studio Coordinator
Basic Rate: \$80/hr., \$25/hr.

TWIN CREEKS STUDIO—32-track digital

221-9865 • FAX: 221-6491
mtbeckett@earthlink.net
Contact: Matthew Beckett
Basic Rate: \$40/hr, \$350/day (demo)

VENUS MASTERING

209 10th Ave. S., #418, 37203
777-6790 • FAX: 777-6791
venus1@mindspring.com
Contact: Jim Falzone, Engineer
Basic Rate: \$65 mastering, \$50 editing

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2714 Westwood Dr., 37204
298-5256 • FAX: 298-5273
castlet@mindspring.com
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1701 Church St., 37203
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kmadison@whistlersmusic.com
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Basic Rate: \$85/hr (\$700/day), \$75/hr.

Equipment: Offers a three-studio complex. Multitrack-MTR90 Analog, RADAR II Digital, ProTools 5.0 (digital all 24 bit); Console-(2) Mackie 28bs in tandem; Outboard-Neve pre's, Martch, Anek 9098, Toft, Art, Comp/Lim-dbx, UREI, Tube Tech, Distressors, SSL; Reverb/DDLTc electronics, Lexicon, Eventide, Yamaha, Roland; Mics-Neuman, Microtek Gefell, AKG, Shure, AT. Other-Panasonic 3800 DATS, Tascam, CD-RW5000 CD recorder, ADATs also available.

WILDWOOD RECORDING—

24/64 track analog/digital
6318 Panorama Dr., Brentwood, 37027
661-4948 • FAX: 661-4948
wildwoodrecording.com • bharkin403@aol.com
Contact: Brendan Harkin, Owner
Basic Rate: \$100 w/engineer

WINDWALKER RECORDING—

24 track digital
827 Wren Rd., Goodlettsville, 37072
859-5487 • FAX: 859-5549
windwalker.prods@home.com
Contact: Jim Sandefur, President/Owner
Basic Rate: \$45/hr w/engineer, mastering \$55/hr.

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www.wolfmusic.com • brian@wolfmusic.com
Contact: Brian Kelly, Manager
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WOODLAND STUDIOS—44 track analog/
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KATHY MATTEA/*The Innocent Years*

(Mercury) Producers: Ben Wisch, Keith Stegall and Kathy Mattea

Prime Cuts: "The Innocent Years," "Out of The Blue," "I Have Always Loved You"

Critique: Someone recently wrote that Mattea "follows her own stars, rather than getting caught up in the trappings of stardom." Listening to this CD, you know she's still the same straight-to-the-heart singer you've always loved. From her soulful rendition of "Why Can't We," to the romantic style of "Trust Me," and the playful "BFD," you'll agree that Mattea's blue-chip voice is in its customary top form. The title cut is a

lyrical flash-back to, and longing for, earlier, less complicated times. As for production, the musical mixes are inventive and varied as evidenced by Dan Dugmore's steel guitar on "The Innocent Years," and Glenn Worf's bass on "Trouble With Angels," as well as Duke Levin's mandola and Graham Nash's sweet harmonica on "Prove That By Me." Matt Rolling's piano intro in "Out of the Blue" and at the end of "That's The Deal" are subtle yet moving, while John Mock's Celtic whistle playing in "Trust Me" is haunting. Lyrically, every song is a discovery, and you'll find yourself in constant anticipation of the next cut. Songs that bear this out include "Prove That By Me" and "Callin' My Name." The cuts flow seamlessly one to the other, thanks to great production. *The Innocent Years* will make you glad that some stars don't let their stardom get to them—they just get better and truer. Kathy Mattea is a prime example. **Grade: A**

—T. Jensen Lacey

RASCAL FLATTS/*Rascal Flatts*

(Lyric Street) Producers: Mark Bright, Marty Williams

Prime Cuts: "I'm Movin' On," "While You Loved Me," "From Time To Time," "It's Not Just Me"

Critique: I was in a friend's office recently when a wonderfully soothing, almost-acoustic song grabbed my attention. It was Rascal Flatts' "I'm Movin' On." I hoped to hear more of the same on the trio's Lyric Street debut, but to a certain extent, that didn't happen. Then again, I wasn't terribly disappointed in what I did hear, either.



Rascal Flatts has a sound which will undoubtedly draw comparisons to some current pop "boy bands." But since this is country, let's call it a souped-up Bryan White-meets-Kevin Sharp-in-triplicate

sound, with a Contemporary Christian air (especially on "While You Loved Me," "See Me Through" and "Long Slow Beautiful Dance"). It's certainly a sound country music doesn't have right now, so credit the group for finding a niche. Second cousins Gary LeVox and Jay DeMarcus founded the group, with Joe Don Rooney joining after filling in during a Printer's Alley gig. The trio's influences include pop, R&B, gospel and bluegrass, and that along with their musicianship and outstanding, tight vocal harmony is readily evident. Focusing mainly on the joys of love, this is an upbeat, happy project with much of the material mirroring popular, yet tired sentiments. Perhaps that's why "I'm Movin' On" stands out—it's a pleasant variation lyrically (and musically) from the other material. Still, it's hard not to be impressed with the unique sound Rascal Flatts has.

It may not be your momma's country music, but the group's musical ability simply can't be denied. **Grade: B-**

—Lisa Berg

PATTI PAGE/*Brand New Tennessee Waltz*

(C.A.F. Records) Producer: Jon Vezner

Prime Cuts: "Brand New Tennessee Waltz," "Till I Get It Right," "Hope Chest," "Where've You Been," "Tennessee Waltz"

Critique: While the nagging "How Much Is That Doggie In The Window" is best regarded as a forgivable piece of ear-candy from a bland era, Clara Ann Fowler—better known as Miss Patti Page, "The Singing Rage"—recorded some lovely old chestnuts, including the 1950 smash hit, "Tennessee Waltz." Thanks to a caressing alto that poured from Motorola speakers like warm honey, the pretty Oklahoman sold more records than any other female singer in history—to the tune of some 100 million units! Take that, Shania. But enough ancient history. Today, Miss Patti is 72 years old, still flashes a heartbreaker smile and is singing like a bird. *Brand New Tennessee Waltz* was recorded right here in Music City with award-winning songwriter Jon Vezner at the helm, and is currently available at her Website. Maybe her range isn't quite what it was, but the perfect diction and to-die-for tone remain intact. The aching sadness of Vezner's "Where've You Been" becomes, if anything, even more poignant rendered by a senior citizen. The torchy "Till I Get It Right" gives Page a chance to display her estimable jazz chops. Randy



Sharp's hypnotic "New Way Out" is hip enough to suggest that, given a more open-minded radio environment, Page might have yet another hit on her hands. The album ends, aptly, with a brand-new version of her 1950 classic, sounding better than ever 50 years later. Today's record companies—clamoring to sign pre-teens, then discarding them at the first hint of diminishing sales—might find a lesson in there somewhere. **Grade: B**

—Larry Wayne Clark

RICKY VAN SHELTON/*Fried Green Tomatoes*

(Audium Entertainment) Producer: Steve Gibson

Prime Cuts: "The Decision," "I Was Losing You," "Foolish Pride"

Critique: It's been nearly three years since Ricky Van Shelton released the critically-acclaimed *Making Plans*, and he now returns with another winner in *Fried Green Tomatoes* on the upstart Audium Entertainment label. Much of the initial radio and media buzz centers around the album's closing track, "The Decision." Shelton and his longtime friend, the beloved late *Tennessean* columnist Jerry Thompson, actually penned the song more than 10 years ago. The powerful piece tells about an unwed, pregnant teenager who must weigh her options while considering an abortion. Neither specifically pro-choice nor pro-life, the song admirably presents both sides of the touchy subject. The song doesn't tell which decision the girl makes, leaving the listener alone with their thoughts as the music fades out. It's a dramatic



conclusion to a solid CD. Lyrically, the 11 other cuts can't touch "The Decision," yet the majority are well-written numbers in their own right. The material is truly a masterful mix of traditional and more modern country sounds. From the fiddle and steel-drenched "Foolish Pride" to the shuffling "Who's Laughin' Now" to the uptempo "Your One And Only," Shelton covers all the bases. His smooth, effortless vocal delivery is a treat to listen to. Shelton's at his best wrapping his easily-identifiable pipes around the heartbreaking ballad, "I Was Losing You," but he also handles a tiny bit of recitation as well as rapid-fire wordplay with ease. I've never been big on vegetables, but I'll gladly return for a second helping of *Fried Green Tomatoes*. **Grade: B+**

—Lisa Berg

Collin Raye/*Tracks*

(Epic) Producer: Dann Huff

Prime Cuts: "Couldn't Last A Moment," "Loving This Way," "She's Gonna Fly," "Completely"

Critique: Songs such as "Love, Me," "That Was A River" and "In This Life" established Collin Raye as one of the premier romantic balladeers of the 1990s. However, Raye's warm, fluent tenor also allows him to sing rollicking country-rock and accessible Western swing with startling ease. With producer Dann Huff by his side, Raye has built an album that feels loose and spontaneous.

This is evident by the album's first single, "Couldn't Last A Moment." Musically, this is the most ambitious song Raye has ever recorded, as it called for him to sing-speak during the verses. Wrapped around an indelible bluesy guitar riff, the song is unlike anything on country radio today. Thematically, the album covers a comprehensive cycle of life, love, faith, commitment, estrangement and bereavement. There are numerous highlights here including "Completely," a twangy power ballad with a gorgeous, lilting waltz, "She's Gonna Fly," a heartfelt, sentimental tribute to his mother, and "Loving This Way," a melodramatic piano ballad performed with female newcomer Bobby Eakes. Eakes' soaring soprano helps her deliver an emotional interpretation that is both assured and elegant. Besides having an extraordinary voice, Raye has always had a real gift for picking exemplary material. His success rate is a tough act to follow—Raye belongs to an exclusive group (only eight) of country artists who achieved platinum status on their first four albums. With almost every song on this album sounding ripe for radio consumption, it seems certain that Raye will be adding another platinum record to his trophy case with *Tracks*. **Grade: B**



—David Patrick Small

SONS OF THE DESERT/Change

(MCA) Producers: Johnny Slate, Mark Wright, SOD

Prime Cuts: "Change," "Albuquerque," "Too Far To Where You Are"

Critique: Sometimes I feel like a member of the Grand Ole Opry audience who stonewalled the Byrds' performance when the legendary folk-rock group played the Ryman. Or Charlie Rich, who set afire the piece of paper announcing pop-folkie John Denver as the CMA's Best Male Country Vocalist, because I am, admittedly, a staunch traditionalist. But even by today's standards, I hear precious little that remotely resembles country music on *Change*, the group's follow-up to its 1997 debut *Whatever Comes First*. Despite being a great-sounding album, the guitars and especially the drums, at times, distract from Drew Womack's excellent vocals and the band's sophisticated harmonies. While the group's first album was ballad-heavy, *Change* offers mostly mid-tempo tunes and rockers. The rhythmic "Albuquerque," which was salvaged from the band's aborted second album for Epic, contains Womack's aching vocals, a memorable guitar figure, and is a stand-out, despite being nearly sabotaged by countarpuntal chanting on an otherwise catchy chorus. "Too Far To Where You Are," and the piano-driven "That's the Kind of Love You're In" are two ballads that best display Womack's Hal Ketchum-like vocal quality. John Hiatt's groove-rocker "Real Fine Love," the Eagles-styled "Blue Money" (its title lifted from an old Van Morrison song), and the winning title track are aces all. **Grade: B**



—Ron Young

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FIGHTING CYBERSQUATTERS

NEW WEAPONS IN THE CYBERPIRACY WAR

BY: BRUCE H. PHILLIPS

How do you make millions in the music business on the Internet? For some the answer has been to register an artist's name as an Internet domain name and then demand millions to sell it back to the artist. Until the sale is made, the domain name is often used to drive traffic to an unauthorized Website which sells banner advertising, or worse, hosts pornography. These modern-day pirates have been generally referred to as "cybersquatters"—a term bridging the "cyber" world we live in with the lawlessness often associated with the wild, wild west.

Last fall, Congress took aim at cybersquatters when it passed the Anti-Cyberpiracy Consumer Protection Act (ACPA), outlawing the multi-million dollar business of trafficking in famous names on the Internet. Then in January of this year, new arbitration procedures for cybersquatter cases went into effect under the supervision of the Internet Corporation for Assigned Names and Numbers (ICANN), a federally sanctioned entity officially designated to resolve international disputes over the rightful ownership of domain names. These two new weapons have shown early signs of remarkable effectiveness and may ultimately put cybersquatters out of business for good. If you, one of your clients, or your business has a cybersquatter problem, now is the time to act.

WHY YOU SHOULD CARE

Domain names are used primarily to identify a single location on the World Wide Web. Typically, a domain name is prefaced by the abbreviation "www" (doesn't stand for "wild, wild west") followed by a word or words, followed by a period and one of several top level domain abbreviations, e.g., .com, .org or .net. In a "dotcom" economy, domain names operate very much like street addresses for businesses. Every site in the world has a unique address, and there can be no duplicates. To insure no duplication, a company called Network Solutions was granted a monopoly on the registration of domain names in the United States, although the monopoly was removed in March 1999. There are now many registrars.

Many artists and record labels use, or want to use, their famous names or well-known trademarks as domain names because when people search the Internet for fan clubs, records, concert dates, etc., they will logically and instinctively use the artist's or the company's name. The importance of domain names is underscored by Sony's announcement last year that it expects to have the rights to its artists' names for purposes of

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An alternative to suing a cybersquatter under the ACPA is to file a complaint under the new ICANN policy, which replaces the old procedures used by Network Solutions. One of the problems with those methods was that they were very narrow and required showing that the domain name in dispute was identical to the true owner's federally registered trademark. The new policy is much broader and applies to domain names that are confusingly similar, rather than identical, to a trademark. The ICANN procedures have also been tailored specifically to resolve international disputes utilizing only arbitrators approved by ICANN, including the World Intellectual Property Organization (WIPO).

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Bobby Karl...

In some Nashville circles, it used to be known as "Church Night," but it appears that Music Row is re-christening this day of the week "Wonderful Wednesday."

For a solid month, Wednesday has been the date to save for fabulous events. Our own beloved *Music Row* chose just such a day to present its annual awards at BMI (6/7). Among those skipping Vacation Bible School to attend were Jeff Walker, Bob Paxman, Cathy Gurley, Pat Higdon, Steve Day, Nancy Shapiro, Alan Mayor, Frank Rogers, Brian Williams, Jimmy Gilmer, Bobby Roberts, Steve Goetzman, Lisa Harless, Mike Milom, David Preston, Rundi Ream, Glenn Middleworth, Ellen Wood, Allen Brown and host-with-the-most Roger Sovine.

This annual "do" is a modest one by awards-show standards. But it is so important. The magazine is performing a vital service by providing the only occasion where the otherwise unsung session musicians, producers, engineers and marketing people are saluted for their accomplishments. This year's honors were the first time anyone has recognized contributors such as vocalist Liana Manis, emerging artist Eric Heatherly and DreamCatcher Entertainment, as well as giving a big pat on the back to songwriters

Kelley Lovelace and Carolyn Dawn Johnson. Winners Steve Nathan, Brent Mason, John Wesley Ryles, Jeff Balding, Eddie Bayers, Byron Gallimore, Paul Franklin and Brad Paisley worked the room merrily.

David Ross welcomed everyone by saying that Nashville's Finest were outside on the street with police horses if anyone wanted to go for a ride. Bad boys Kenny and Tim were actually the object of quite a few cocktail quips that night. Hazel Smith's news of the day was that McGraw's people have been trying without success to get him on "The Tonight Show" for years. The Buffalo cops Incident resulted in a network call to book both him and Chesney. So there you go. Afterward, Miss Mary and I went out for dinner and a gab fest with Chuck & Sandy Neese. It was big fun.

But that was far from the only Wonderful Wednesday of note. Marty Stuart, Earl Scruggs, Leroy Troy, Janette Carter and more created magic in the hallowed Ryman Auditorium (5/17) at "The Great American Folk Boom" show and art exhibit for Thomas B. Allen.

The very next week at the very same venue we were back for the extraordinary "O Brother Where Art Thou" soundtrack concert (5/24). "I feel very blessed tonight," said Luke Lewis. "The ghosts in the Ryman are happy,"

Works The Room

said David Conrad. "This is historic," said Jay Orr. "I needed this night of music to restore my spirit," said I. We were all correct, for it was one of the greatest musical evenings that hall has ever heard.

Just ask Grant Alden, Ed Morris, Ricky Skaggs, Elaine Wood, Chris Parr, Paul Kennerley, Amy Kurland, Gary Nicholson, Mike McCall, Charlie McCoy, Susan Longacre, Jim Ridley, Vince Gill & Amy Grant, John Knowles, Bruce Hinton, Doug Howard, Guy Clark, Kip Kirby & Todd Cerney, Randy Scruggs, Delbert McClinton, Robert Reynolds, Diana Johnson, Kyle Young, Jim Lauderdale, Rique, George Gruhn, Tamara Saviano, Terri Clark, Bob Neuworth or Bobby Bare Jr. Photographer Raeanne Rubenstein was green with envy that Beth Gwinn had the gig of capturing it all for posterity.

And everyone was glowing gold after being washed clean by the music and power of The Fairfield Four, Alison Krauss & Union Station, Emmylou Harris, The Nashville Bluegrass Band, David Rawlings & Gillian Welch, Louisiana bluesmen Chris Thomas King and Collin Linden, The Whites, The Cox Family, The Peasall Sisters and Ralph Stanley.

John Hartford performed and hosted, introducing filmmakers Ethan & Joel Coen, concert documentary lenser D.A. Pennebaker, film stars Holly Hunter and Tim Blake Nelson and such stellar contributors as Mike Compton, Jerry Douglas, Dan Tyminski (who provides George Clooney's singing voice in the movie), Alan O'Bryant, Chris Sharp, Larry Perkins and Pat Enright. "Thank you for a beautiful evening," said producer T-Bone Burnett. Amen, brother.

Wait. There's more. The very NEXT Wednesday, magic happened again at the Ryman when Trisha Yearwood and Kim



FORE!—BNA artist Coley McCabe uses an unconventional golf tee in the form of tablemate John Rich during the 13th Annual Music Row Ladies Golf Tournament held May 22 at Old Natchez Trace Country Club in Franklin, Tenn.

Photo: Alan Mayor

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BY: BRUCE H. PHILLIPS

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Standing the Test of Time



Having my name cited in a Bill Anderson song tickles me to no end, but felt kinda odd at first. Yet when I thought about it I realized that this column has outlived four *Billboard* columnists, seven *Tennessean* reporters (including me), heaven-knows how many *Variety* and *Gavin* scribes and the deaths of *Cash Box*, *Music City News* and *The Nashville Banner*, among others. I guess it's like I've always said, this race doesn't belong to the swift. It belongs to the dogged.

Arf! Arf! I'm wagging my tail this month over the **Walt Wilkins Band** (Americana), **Ray Hood** (country) and **Plus One** (pop/Christian), all of whom share this issue's **DISCOVERY AWARD**. The **Label of the Day** is **Not Lame Records**, a Ft. Collins, Colo., imprint that seems to specialize in nifty Music City pop. **Disc of the Day?** That would be "Morning Light" by **Crucial Smith**.

COUNTRY

MARTINA McBRIDE "There You Are"

Writer: Mark D. Sanders/Bob DiPiero/Ed Hill; Producer: Martina McBride/Paul Worley; Publisher: Universal-MCA/Soda Creek/Sony-ATV/Love Monkey/Careers-BMG/Music Hill, BMI/ASCAP; RCA CDX.

This not only lacks any depth of emotion in the lyric, it barely has a melody.

ELIZABETH COOK

"Mama You Wanted to Be a Singer, Too"

Writer: Cook; Producer: none listed; Publisher: Bro 'N Sis, no performance rights listed; Cook (615-329-0706).

A country story song that rings with true-life experience. She sings with enormous heart...and her writing has a fine, earthy quality. I'm a fan.

DEAN CHANCE "God Bless America Again"

Writer: Dean Chance/Lance Wing; Producer: Dean Chance; Publisher: Tune Tech, BMI; SOR CDX.

Gag inducing.

CURTIS MALONEY "Jamaica Reservations"

Writer: Curtis Maloney/Tim Walsh; Producer: Steve Turner/Curtis Maloney; Publisher: Pitch Hit and Hustle, ASCAP; PH & H (www.aggieisland.com) CDX.

Why does every bozo who gets in a recording studio think he can make a Jimmy Buffett record? If I never hear that "island groove" again, I won't miss it. His fake-Jamaican accent touches make it extra irritating.

MARCUS DAVID KENNEDY "Texas Highway"

Writer: Marcus David Kennedy; Producer: none listed; Publisher: Old Dirt, BMI; Old Dirt Music (track) (864-585-4803).

Let me put this as bluntly as possible: He can't sing a lick and the accompaniment is lame.

RAY HOOD "Critical List"

Writer: Ray Hood; Producer: none listed; Publisher: ALV, ASCAP; Platinum CDX.

The boy has one of those testosterone baritone tones that puts hair on the chest of his performance. The twangy country-rock production has the extra undertow that puts it over the top. Country-sexy.

BILL ANDERSON "Back When He Was Hungry"

Writer: Bill Anderson; Producer: Rex Schnelle/Bill Anderson; Publisher: Sony-ATV/Mr. Bubba, BMI; TWI (track).

This saga of "making it" in Music City is not only delightfully funny, it name-checks such familiar faces as Joe Galante, Don Cook, James Stroud, Donna Hilley and...me. Wow. I can now die a happy man: The greatest of all hillbilly songwriters put my name in a song. CD is titled *A Lot of Things Different*.

POP/ROCK

JONELL MOSSER "Do You Love Me"

Writer: Jonell Mosser/John Hall/Johanna Hall; Producer: John Hall; Publisher: Siren Songs/EMI-Blackwood/Brother's Mother, no performance rights listed; Siren Songs (track) (www.sirensongs.com).

There is justice, after all. Jonell finally has a real showcase album. And believe it or not this wistful, meditative, gentle track has emerged as an A/C radio fave. The CD, titled *So Like Joy*, finds the longtime blue-eyed soul queen exploring a variety of vocal textures. All of them wondrous.

IDLE JETS "Atomic Fireball"

Writer: Bill DeMain/Pat Buchanan; Producer: Jim DeMain/Pat Buchanan/Greg Morrow; Publisher: Jollybottom, no performance rights listed; Not Lame (track) (www.notlame.com).

This has been out for several months, but I've only recently gotten into their nasty guitar riffing and instantly-catchy songwriting. Mott the Hoople-ish rock 'n' roll with an excellent mix. It is guitar notable Pat Buchanan's band and cowriter DeMain is in the Nashville pop combo *Swan Dive*.

DOUG POWELL "When She Awoke"

Writer: Doug Powell/Tom Petersson; Producer: Doug Powell; Publisher: Dolce Vitunes/Sony-ATV/CNP & Z, BMI; Not Lame (track) (www.notlame.com).

This is another collection that's been out awhile. Hey, so I'm a little slow on the uptake. Better late than never, I say. From the moment I popped it in the player I was transported. These *Curiouser* CD tracks range from tough little pop rockers, to Beatle-esque ballads, to new-wavey janglers...and they're all dandy. The stunning thing about this dazzling production is that these are, believe it or not, eight-track cassette demos. The boy's brilliant, that's all.

GRETA GAINES "Firefly"

Writer: Greta Gaines; Producer: Bucky Baxter/Mike Wanchic; Publisher: Oh Happy!, BMI; Big Air (track) (www.gretagaines.com)

I picked this up in the local section at Tower because I remembered Gaines as one of our most promising pop-rockers of a couple of seasons back. Now I see what all the major-label interest was about. Songwriting with a literate bent and a vocal delivery that's as dark and intense as anyone on disc in this millennium.

FLEMING & JOHN "The Way We Are"

Writer: Fleming McWilliams/John Mark Painter; Producer: John Mark Painter/Fleming McWilliams; Publisher: EMI-Blackwood/Oh You Are, BMI; Universal (track) (www.flemingandjohn.com).

In the interest of supporting our non-country community, everybody who reads this should go out right now and buy this album. These two are one of our major-label success stories and one listen to her silvery voice and his dazzling production will explain why.

KIM RICHEY "The Way It Never Was"

Writer: Kim Richey/Tom Littlefield; Producer: High Padgham; Publisher: Mighty Nice/Wait No More/Bluewater/Songs of PolyGram/Door Number One, BMI; Mercury (track).

Kim's pop CD *Glimmer* is a lustrous thing. It's also one of those super records where you can "needle drop" (laser drop?) anywhere on it and experience a wonderful treat. This bopping melody is my fave track this week, but catch me in a few days and I'll probably have another.

THE SHAZAM "Super Tuesday"

Writer: Hans Rotenberg; Producer: Brad Jones; Publisher: Clut Guckle, SESAC; Not Lame (track) (www.notlame.com).

Live, this Nashville band rocks righteously. On CD, I find them much more delightfully poppy (perhaps because of the influence of the esteemed Mr. Jones?). It's a cool combination—kicking plenty of butt, but with vocals, melodies and lyrics as hooky as all get out. Album is titled *Godspeed*. Git it.

SHELBY LYNNE "Life Is Bad"

Writer: Shelby Lynne; Producer: Bill Bottrell; Publisher: Magnasong/Sneaky Snake, BMI; Island (track).

I keep hearing the hypnotic "Leavin'" on The Phoenix radio station, and I must admit that it has gotten completely under my skin. Now comes the first single from *I Am Shelby Lynne* and it's another (and equally tasty) kettle of fish. She's drawling with just as much attitude, but this track features a spectacularly funky mid-tempo rhythm track. The whole project is brilliantly produced pop-soul and it marks a whole new beginning for the Music Row fugitive.

PLUS ONE "Written on My Heart"

Writer: Eric Foster White/Stephanie Lewis; Producer: Eric Foster White; Publisher: efmusic/Universal/Zomba/Chalante, ASCAP; 143 Records/Atlantic (track).

A Christian "boy band"? Yes indeed. And believe me when I tell you that this track leaves anything the Backstreets or 'N Sync have ever done totally in the dust. Brilliant pop.

CHRISTIAN

GABRIEL'S HARP "Heart of Every Man"

Writer: none listed; Producer: none listed; Publisher: none listed; Myrrh.

Nicely layered production with crisscrossing background vocalists and a swirly, atmospheric production punctuated by compressed lead vocal effects. Brain teasing and extremely listenable.

THE FRANTICS "Not With a Bang"

Writer: The Frantics; Producer: Jade Hanson; Publisher: Pamplin/Bony, ASCAP; Organic.

Average pop-rock with vaguely intriguing lyrics.

RIC & SARA "Dream Come True"

Writer: Amy Susan Foster/Jeff Lippencott; Producer: David Byerley; Publisher: Centergy/Centergetic, BMI/ASCAP; Pamplin.

Ick. They sound like they're practicing in front of a mirror.

PARKWAY "Your Love Surrounds Me"

Writer: L. Black; Producer: Todd Collins/F. Reid Shippen; Publisher: Bridge Building, BMI; Essential (track).

Acoustic pop with a lovely devotional quality.

AMERICANA

MARAH "Faraway You"

Writer: Dave and Serge Bielanko; Producer: Paul Smith/Marah; Publisher: Muskie Moon, ASCAP; E-Squared/Artemis (track).

Kinda Celtic, kinda Dylan, kinda thumpin' and kinda great. Band has a gnarly, rootsy quality that makes me grin and groove all over. Kudos to

Music City's E-Squared for the discovery. This *Kids In Philly* CD should come with a money-back guarantee.

TISH HINOJOSA "Sign of Truth"

Writer: Tish Hinojosa; Producer: Tish Hinojosa/Marvin Dykhuis; Publisher: Manazo, ASCAP; Rounder (track).

The title tune to Tish's latest finds her writing better than ever. Fiddle-laced track with spare percussion gives her tender soprano and her incisive lyrics just the right amount of breathing space. Highly recommended.

TRENT SUMMAR "New Money"

Writer: none listed; Producer: R.S. Field; Publisher: none listed; Spark (track) (www.trentsummar.com).

Hank Flamingo's former lead singer is back as a solo act. This effectively combines loose-limbed r&b with hillbilly jangle.

WALT WILKINS BAND "Mechanicsville"

Writer: Naoise Sheridan; Producer: Walt Wilkins Band/Bill McDermott; Publisher: BMG/Ross Cahill, SOCAN/SESAC; GrooveTone (track) (www.groovetone.com).

This has been chosen as the emphasis track. But as solid as it is, there are so many more delights on this act's *Fire Honey and Angels* CD that it's nutty. Buy the record. See them live. I guarantee you'll become an evangelist for this extraordinary group.

BLUEGRASS

CRUCIAL SMITH "Morning Light"

Writer: Kyle Wood; Producer: Pat Flynn; Publisher: Mea Culpa, ASCAP; ReQuest (track) (www.crucialsmith.com).

Mind-blowingly beautiful, from the stratospheric tenor lead to the tickling guitar/mandolin/banjo runs and the achingly gorgeous harmonies. I can't remember when I've loved a contemporary bluegrass performance as much.

LONESOME RIVER BAND "Talkin' To Myself"

Writer: Ronnie Bowman/Craig Market; Producer: Dan Tyminski/Ronnie Bowman; Publisher: William Franklin Music/Drop D, BMI; Sugar Hill (track).

As a producer, vocalist and songwriter band-member Bowman is a triple threat. But Sammy Shelor's slithery banjo licks stand out here, too, as do the seamless vocal harmonies.

DAN TYMINSKI "Carry Me Across the Mountains"

Writer: John Pennell/Jeff White/Billy Smith; Producer: Dan Tyminski/Tim Austin; Publisher: Solargrass/Shirosan/Bats and Crows, BMI/ASCAP; Doobie Shea (track) (www.doobieshea.com).

My spirit rejoices; my heart beats warmer. With folks like Dan in our midst, traditional bluegrass will endure and prosper long after its first-generation performers have passed away. I've been crazy about his soulful voice as a member of Union Station for years; and his debut solo showcase is everything I dreamed it would be.

HONORABLE MENTIONS

Billy Troy/Broken Moon/OMS
 Michael Clay/I Won't Rush In/Bluewater
 Billy Hoffman/Perfect Night/Critter
 Brian Anderson/Miss You Missin' Me/BA
 Tracy Barns/Windmills and Trains/Sorrel
 Grady Nations/Heavy Metal/GNI
 Dan Sauer/Reflections in the Night/Interstate 40
 Alice Peacock/Real Day/PMI
 Carl Vaughan/Six Feet Deep in the Heart of Texas/
 Rafter V
 Mark Brine/Back in the Country/Sound Asleep
 Tommy Eiskes/Bohemia/Horizon
 Nicole Nordeman/This Mystery/Sparrow
 Sierra/Change/Organic
 Kelli Williams/The Greatest/Word
 Covenant/Covenant/Icthus
 PhilJoel/God Is Watching Over You/Inpop
 Doyle Lawson & Quicksilver/Just Over in Heaven/
 Sugar Hill

ROYALTY FREE
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 Southern Regional Director
 The Songwriters Guild of America
 1222 16th Ave. S., Ste. 25
 Nashville, TN 37212
 615-329-1782 fax: 329-2623



Rundi Ream doesn't have any children, but as Southern Regional Director of The Songwriters Guild of America (SGA), she sometimes feels like she's a mother. "A songwriter once told me songwriters just want mommy," Ream jokes. "That's true. They want someone to go to to say, 'I've got a boo-boo.' And we go, 'Ok, how can we make it better?' There's a lot of hand holding and counseling."

Ream's matriarchal duties include reviewing contracts, collecting royalties and

facilitating educational and professional outlets for the more than 2,000 SGA members in her territory. In addition, her more administrative duties include recruiting members, maintaining the SGA national office's Website, and editing the organization's regional newsletter.

Having the title of "Director" at the Guild, Ream is also often sought after for songwriting advice. "Not being a songwriter myself, I'm not here to tell you whether your songs are good or not," she says.

"I'm here to create opportunities so people who know the business can tell you."

The 1985 graduate of the University of Wisconsin got her first taste of the music business as booker for her college's Student Activities Council Coffee House music series. "I didn't know there was a music business until I started booking for Coffee House," she says. "I had no clue everyone had managers, bookers, etc." Her first visit to Nashville came in 1987 during the National Association of Campus Activities Conference. Producer/Publisher Aaron Brown gave her a tour of Music Row, and it didn't take much to sell her on Music City. "He drove us around and I thought, 'Oh my God I have to live here. This is too cool,'" she says.

She thought a move to Nashville was imminent, but ended up working as a booking agent in Wichita, Kan., and Cincinnati, Ohio, and later for Campus

Entertainment in Waukesha, Wis. "In 1986, when I was in Waukesha—as I sat there telling students if there was something in their lives they wanted, they had to go for it and couldn't be afraid to take challenges—I realized I was supposed to be in Nashville." The move came in 1987 when she took a job with Rick Alter Management. After a few years there, Ream became a publicist for Margaret Ann Warner Public Relations and stayed there for eight years.

Now, after being at SGA for three-and-a-half years, Ream wants to continue to tackle long-term goals she's set for the organization. "My main two goals have always been to increase membership and continue to let people know we're here for them," she says. "It's been a fun and rewarding three-and-a-half years and I'm looking forward to continuing to help songwriters advance their careers."

—Jeff Davis

Bobby Karl...

In some Nashville circles, it used to be known as "Church Night," but it appears that Music Row is re-christening this day of the week "Wonderful Wednesday."

For a solid month, Wednesday has been the date to save for fabulous events. Our own beloved *Music Row* chose just such a day to present its annual awards at BMI (6/7). Among those skipping Vacation Bible School to attend were Jeff Walker, Bob Paxman, Cathy Gurley, Pat Higdon, Steve Day, Nancy Shapiro, Alan Mayor, Frank Rogers, Brian Williams, Jimmy Gilmer, Bobby Roberts, Steve Goetzman, Lisa Harless, Mike Milom, David Preston, Rundi Ream, Glenn Middleworth, Ellen Wood, Allen Brown and host-with-the-most Roger Sovine.

This annual "do" is a modest one by awards-show standards. But it is so important. The magazine is performing a vital service by providing the only occasion where the otherwise unsung session musicians, producers, engineers and marketing people are saluted for their accomplishments. This year's honors were the first time anyone has recognized contributors such as vocalist Liana Manis, emerging artist Eric Heatherly and DreamCatcher Entertainment, as well as giving a big pat on the back to songwriters

Kelley Lovelace and Carolyn Dawn Johnson. Winners Steve Nathan, Brent Mason, John Wesley Ryles, Jeff Balding, Eddie Bayers, Byron Gallimore, Paul Franklin and Brad Paisley worked the room merrily.

David Ross welcomed everyone by saying that Nashville's Finest were outside on the street with police horses if anyone wanted to go for a ride. Bad boys Kenny and Tim were actually the object of quite a few cocktail quips that night. Hazel Smith's news of the day was that McGraw's people have been trying without success to get him on "The Tonight Show" for years. The Buffalo cops Incident resulted in a network call to book both him and Chesney. So there you go. Afterward, Miss Mary and I went out for dinner and a gab fest with Chuck & Sandy Neese. It was big fun.

But that was far from the only Wonderful Wednesday of note. Marty Stuart, Earl Scruggs, Leroy Troy, Janette Carter and more created magic in the hallowed Ryman Auditorium (5/17) at "The Great American Folk Boom" show and art exhibit for Thomas B. Allen.

The very next week at the very same venue we were back for the extraordinary "O Brother Where Art Thou" soundtrack concert (5/24). "I feel very blessed tonight," said Luke Lewis. "The ghosts in the Ryman are happy,"

Works The Room

said David Conrad. "This is historic," said Jay Orr. "I needed this night of music to restore my spirit," said I. We were all correct, for it was one of the greatest musical evenings that hall has ever heard.

Just ask Grant Alden, Ed Morris, Ricky Skaggs, Elaine Wood, Chris Parr, Paul Kennerley, Amy Kurland, Gary Nicholson, Mike McCall, Charlie McCoy, Susan Longacre, Jim Ridley, Vince Gill & Amy Grant, John Knowles, Bruce Hinton, Doug Howard, Guy Clark, Kip Kirby & Todd Cerney, Randy Scruggs, Delbert McClinton, Robert Reynolds, Diana Johnson, Kyle Young, Jim Lauderdale, Rique, George Gruhn, Tamara Saviano, Terri Clark, Bob Neuworth or Bobby Bare Jr. Photographer Raeanne Rubenstein was green with envy that Beth Gwinn had the gig of capturing it all for posterity.

And everyone was glowing gold after being washed clean by the music and power of The Fairfield Four, Alison Krauss & Union Station, Emmylou Harris, The Nashville Bluegrass Band, David Rawlings & Gillian Welch, Louisiana bluesmen Chris Thomas King and Collin Linden, The Whites, The Cox Family, The Peasall Sisters and Ralph Stanley.

John Hartford performed and hosted, introducing filmmakers Ethan & Joel Coen, concert documentary lenser D.A. Pennebaker, film stars Holly Hunter and Tim Blake Nelson and such stellar contributors as Mike Compton, Jerry Douglas, Dan Tyminski (who provides George Clooney's singing voice in the movie), Alan O'Bryant, Chris Sharp, Larry Perkins and Pat Enright. "Thank you for a beautiful evening," said producer T-Bone Burnett. Amen, brother.

Wait. There's more. The very NEXT Wednesday, magic happened again at the Ryman when Trisha Yearwood and Kim



FORE!—BNA artist Coley McCabe uses an unconventional golf tee in the form of lablemate John Rich during the 13th Annual Music Row Ladies Golf Tournament held May 22 at Old Natchez Trace Country Club in Franklin, Tenn.

Photo: Alan Mayor



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Richey romped through two hours of music. This time the gathered multitude included Rick Rockhill, Tony Brown, John Grady, D.B. Cooper, Ron Huntsman, Rick Taylor, Steve Betts, Karen Clark, Barry Freeman, Stormie Warren, Bill Friskics-Warren and Garth Fundis. Attendee Kevin Montgomery was back from a U.K. tour promoting his new CD. Former *Crook & Chasers* Jennifer Myer and Ray Sells reported new gigs with a rack jobber and HGTV, respectively.

On stage, durable popster Will Kimbrough provided splendid guitar backing for Kim and the two hushed the crowd with an unmiked duet on "I'm So Lonesome I Could Cry." Backup vocalists Kim Fleming, Bob Bailey and Vicki Hampton surprised Yearwood with their appearance, then burned down the house with gospel intensity.

Let the record also show that the fabulous Crucial Smith celebrated the release of their new bluegrass CD on a Wednesday (5/17) at Mojo Grill. The Jamie Hartford Band selected that same day of the week (5/17) for its record-release party at Douglas Corner Cafe.

Wednesday was also special as the kick-off date (6/7) of the Nashville Independent Film Festival at Regal Green Hills Cinema. Among the screenings were films featuring Tony Joe White, Mark Collie, *The Prophet Omega*, Lari White, *Ramblin' Jack Elliott and Asleep at the Wheel*. Stars Dominic Chianese "The Sopranos," Frank Vincent "Goodfellas" and Michael Rodrick "Another World" were among the out-of-towners attending the opening party. Our own Muriel Anderson strummed guitar at the gala.

Okay, okay: Not everything of consequence occurred on a Wednesday. On Fridays, Lori Lawton & Shyne had a record release gig (5/12 at the now-closed Gibson Cafe) and The Collective tossed its party (6/2 at The Time). On Thursdays, Kimber Clayton showcased (6/1 at Tootsie's), William Lee Golden celebrated his 35th-anniversary (6/1 at Vanderbilt Plaza), the Elefantés demonstrated their new studio equipment (5/11 at The Sound Kitchen), Chip Boyd showcased (5/11 at The Sutler) and Wayne Kirkpatrick had a record-release bash (6/1 at BMI). On Mondays, Allison Moorer had her video premiere (6/5 at BMI), Traci Andrews showcased (6/5 at The Exit/In) and TNN screened its *Class of 2000* TV special (5/22 at BMI). And on Tuesdays, Brad Paisley celebrated Gold (5/23 at The Castle Door), Valerie Smith sang her new CD (6/6 at The Station Inn) and Joan Carol Stone had a party for her late hubby Cliffie's new book (5/23 at the Hall of Fame).

Oh, and John Cowan chose a Sunday (5/21) to debut his new CD at 3rd & Lindsley. Talk about "Church Night." 



TOUCHED BY AN ANGEL—BMI held a reception for Martha Williamson, Creator and Co-Executive of CBS's "Touched By An Angel." Pictured L-R: CeCe Winans, GMA's Frank Breedon, BMI's Joyce Rice, Brenda Lee, Kenny Rogers, Williamson and CMA's Ed Benson. Photo: Kay Williams



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Tritt Mixed, Ewing Tracked & I'm Still Breathing



Okay, so it's May 10 and I'm thinking, "Why do I feel so weird? Like I'm forgetting something very important. What can it be?...I forgot about the Studio Report!" So a guy writes a monthly column for seven-plus years without a hitch and suddenly, without warning, he disappears into thin air! Frantic phone calls to him go seemingly unheeded.

The deadline passes and still no column. It's as if he's vanished. Well, I'm still breathing, thank you very much, and the faithful staff at MR magazine covered me. My apologies and thanks to them. And speaking of deadlines...(there's that segue)...the Studio Reports have been moved back

to the first of each month. So studios, make sure to fax 'em in by then. Meanwhile, recording sessions went on last month as usual. Travis Tritt had his latest Sony project mixed and overdubbed at Seventeen Grand by producer Billy Joe Walker Jr. and engineers Chuck Ainlay and Amy Frigo...Arista's Pam Tillis cashed in on overdubs at the Money Pit with Clark Schleicher on the boards and Paul Worley producing...Skip Ewing tracked at the Love Shack for Acuff-Rose with engineers David Hall and Sean Neff...And Dann Huff remained busy as he produced SHeDAISY's mix at the Bennett House for Lyric Street with Jeff Balding on the faders. No new equipment or personnel news to report this time.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
WMAQ-TV	Snider/Wachtler	Aaron Gant	-	"The Tower"
Clint Black	Saltmarsh/Wachtler	Drew Rydberg	-	"Biography"
Al Capone's Chicago				
➔	Rossi/Wachtler	"	-	"Travel Show"
Rat Pack's Las Vegas				
➔	McEvoy/Wachtler	"	-	"
Judge Mills Lane	Rutherford/Wachtler	Aaron Gant	-	McBride & Co.

AUDIO PRODUCTIONS				
Joe Diffie	George Achaves	Travis Turk	Epic	CntryCountdown
Phil Vassar	"	"	Arista	"
Jennifer Day	Dan Anderson	"	BNA	radio spots
Brad Paisley	George Achaves	Scott Goudeau	Arista	CntryCountdown
Faith Hill	"	Travis Turk	WB	"
Tim McGraw	Chicago Rec. Co.	"	Curb	Bud Light ad

BAYOU				
Kevin Denney	Leigh Reynolds	George Clinton	March Music	demos
All-Stars	Bruce Dees	"	Bruce Dees	trax
Sherry Keiser	Fred Foster	"	-	"
Kristen Daniel	Kenny Beard	"	-	trax/voc/mix
Chris Cumming	Rick Scott	"	Over The Moon	voc/mix
Brenda Kokenos	Scotty Turner	"	Scotty Turner	trax/voc/mix
Jon Floyd	Norro Wilson	"	NW Prod.	bgv's
Eric Horner	Eric Horner	Jim Pace	-	trax
Kenny Beard	Kenny Beard	Barry Senter	Big Tractor	demos
Susan Marshall	George Clinton	"	GWC Prod.	mix

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Angel Hill Band	David Huff	Glenn Spinner	Skyhouse	strings
Caedmon's Call	Ed Cash	McLean/Cash	Essential	od's/voc
Randy Goodgain	Randy Goodgain	Dave Dilbeck	-	trax
Point Of Grace	Jeff Borders	Bill Whittington	Mercy Min.	mix
Valeria	Keith Thomas	"	Interscope	voc
SHeDAISY	Dann Huff	Jeff Balding	Lyric St.	mix

DARK HORSE				
City On The Hill	Steve Hidalgo	Dave Schober	Essential	mix
Kathy Troccoli	Mark Baldwin	John Jazcz	Provident	trax
Brian Duncan	"	"	"	"
Garrison Starr	Craig Krampf	Rocky Schnarrs	-	od's
Kathy Troccoli	Chris Harris	Todd Robbins	Provident	trax
Vicki Gillis	Vicki Gillis	Ed Simonton	Inde.	mix

FLATWOOD				
Moving Water	Marty Crutchfield	Greg Kane	-	mix
Hank Cochran/Red Lane				
➔	Hank Cochran	"	Hit Demos	trax/mix
Gypsy/The General				
➔	Carns/Crabb	Tabby Crabb	Nightly	"
Hillbilly Highway	Tabby Crabb	Aaron Wiles	Aerodrome	trax/od/mix
Cowboy Steel	"	Mickey Moog	"	trax/od
Russell Smith	Russell Smith	Tabby Crabb	Fame Music	voc/od
Charlie Wayne Band				
➔	Ted Templeton	"	Capitol	trax/mix

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Artist	Producer	Engineer	Label	Project
GREY HOUSE				
Stephany Delray	Stephany Delray	Wendy Mazur	High Seas	demos
Dari	Billy Herzig	Herzig/Mazur	-	custom CD
Frankie Moreno	"	"	Cal IV	"
Tommy Gilham	-	"	-	demos
Lou Heffernan	-	Wendy Mazur	-	"
ISLAND BOUND				
Various	Kira Florita	Steve Augustine	Mercury	edit comp
Dan Diefender	-	Chad Brown	-	demos
LOVE SHACK				
Raze	Michael A. Taylor	Pennell/Neff	Forefront	trax
-	Chris Farren	Sean Neff	Windswept Pac	trax/od/mix
-	Kix Brooks	Mike Wrucke	Sony/ATV	mix
Skip Ewing	Skip Ewing	Hall/Neff	Acuff Rose	trax
Cindy Schott	Brien Fisher	Kish/Neff	-	trax/od
-	Dean Sams	Pursley/Mara	BMG	"
Corporate Culture	Tom Volinchak	David Hall	-	"
MONEY PIT				
Pam Tillis	Paul Worley	Clarke Schleicher	Arista	od's
Susan Ashton	"	Hellerman/Poole	Capitol	trax/od's
Cindy Thompson	"	Schleicher/Poole	"	"
McDermott	Hachler/Hellerman	Hellerman/Hachler	Roundtown	mix
SEVENTEEN GRAND				
Randy Travis	Kyle Lehning	Jason Lehning	Atlantic	od's
Travis Tritt	Billy Joe Walker Jr.	Ainlay/Frigo	Sony	mix/od's
Martina McBride	Borders/McBride	Steve Bishir	-	voc
Johnny Cash	Ric Rubin	Turner/Ferguson	-	mix
Mindy McCready	Billy Joe Walker Jr.	Ainlay/Frigo	Capitol	mix
Graham Elvis	Graham Elvis	Niceley/Neales	-	5.1 mix
Joe Hand	Joe Hand	Jake Niceley	-	od's
SOUND EMPORIUM				
Emma Fox	Garth Fundis	Sinko/Jaskowiak	-	artist demos
Pat Flynn	"	Matt Andrews	Almo-Iving	trax/od's/mix
All-Tel Ads	Chris Nole	Dave Sinko	-	ad spots
Donna Michael	Terry Choate	Richard Barrow	-	trax/od's
Bridgestone/Firestone				
➔	Barry Green	Rudin/Whetstone	-	"
STUDIO 23				
Lori Ingberg	Ingberg/Cumming	Bryan Cumming	-	ind CD
Alan Ross	Ross/Cumming	"	-	"
Perry Baggs	Baggs/Cumming	"	-	demos
Ellen Warshaw/Greg McCoy				
➔	Warshaw/McCoy	"	-	"
Robyn Taylor-Drake	Taylor-Drake	"	-	"
Suzanne Bertman	Clarke/Cumming	"	-	vocal demo
WOODLAND				
Sheila Walsh	Daryl Daughtery	David Chober	-	trax
Jim Horn	Jim Horn	John Loudermilk	-	"
Dreaming In English				
➔	David Hall	Csaba	EMI	"
Rayon City Quartet	Chuck Turner	Chuck Turner	-	"
Ken Spooner	Ken Spooner	Casey Wood	-	od's

Writer's Notes

Tom Douglas



BIRTHPLACE: Atlanta, Ga.

YEARS IN NASHVILLE: Three

(This time around)

PUBLISHER: Sony/ATV/Tree

HITS/CUTS/CHART ACTION: "Little

Rock," Collin Raye; "Love's The Only House," Martina McBride; "Another Nine Minutes," Yankee Grey; "Nothing Catches Jesus By Surprise," John Michael Montgomery

FAVORITE SONG YOU WROTE: "Little Rock"

FAVORITE SONG YOU DIDN'T WRITE: "Your Song,"

Elton John

ON WHAT INSTRUMENT DO YOU WRITE? Piano

INFLUENCES: Springsteen, Jackson Browne, Jimmie Rodgers

ADVICE TO WRITERS: The one thing that helps me more than anything is to read literature—Steinbeck, Hemingway, Faulkner. With books like "A Farewell to Arms" and "Grapes of Wrath," there's so much rich imagery, prose, poetry and the storytelling is unsurpassed.

LITTLE KNOWN BIOGRAPHICAL FACT: I went to The Beatles concert in Atlanta when I was 10 years old in 1963. I can still hear the screaming in my ears.

ISSUES FACING SONGWRITERS TODAY: The erosion of our intellectual property rights—I'm very excited about technology, but we have to figure out how we're going to be paid as it relates to e-music and e-commerce.

Ironically, Tom Douglas's first cut and subsequent hit came after he stopped trying to write a hit. According to Douglas, "I got to the point where I said, 'I'll never have any commercial success, but at least I'm going to write songs that I like.' I kind of gave myself permission to just do what I do. It was at that point that I wrote 'Little Rock.'" He took his first crack at Nashville from 1980 to 1984. "It was a complete washout and I left never to return," he recalls. Douglas, who holds a master's degree in business, then headed to Dallas where he worked as a commercial Real Estate Broker for 13 years. His big break came in '93 at a songwriters' seminar in Austin, Texas, where he passed a tape to producer and former Sony exec Paul Worley. The tape included "Little Rock," which was later cut by Collin Raye. A triumphant Douglas finally returned to Nashville in 1997. "It was a Cinderella story," says Douglas. These days, he can be found writing every day of the week, unless there's a marathon in town. "I ran the Nashville Marathon, which was a blast. I ran it in 3:52. I ran the Chicago Marathon last October. I'm probably going to do New York or Chicago again in the fall. My whole goal is to finish, even if I have to crawl across the finish line."

Are you really critical of your writing? Probably not. I think every song I write is phenomenal. I just get so into it. I need the objectivity of my co-writer, friends and publisher to give me some perspective. **If you could have anybody cut one of your songs, who would you want?** Probably Springsteen. **If you could have any three people over to dinner, who would you invite?** Jesus, Abraham Lincoln and my wife, so I'd have somebody to talk to about it afterwards.

—Richrd D. McVey II

Digital Nashville (Part One)

As I drive down I-65 toward Music Row, I see a new music-related billboard with “.com” attached to it. I turn onto 16th Avenue and I see a new sign on the right, and then again on the left with the words “digital” in the name. I think to myself, “Who are these people? Isn’t Nashville supposedly behind the curve when it comes to this Internet stuff? Aren’t we all going to lose our jobs tomorrow because nobody in town is prepared for the revolution?”

Although it may not be readily apparent, Nashville has been voted by computer publications one of the top 20 “Most Wired Cities” for the past several years. In this article, we focused solely on companies that have a Nashville office and are using the Internet as a core component of their business. More than a dozen companies met the criteria, and countless others fell just outside the strict requirements. In this first of two installments, *Music Row* offers a quick look at the companies that are shaping the way you will do business in the near future.

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615-760-7000

37212.net has developed successful Websites for more than 15 record labels. Currently, 37212.com manages sites for seven labels, including Capitol Nashville, Virgin Nashville and MCA Nashville. The company also manages nearly 100 domains including Triton Boats and Goo Goo Candies. The other two divisions of the company, OnTheRow.com and WOTR.net, feature online sales, digital distribution, MP3 downloads, CD sales, artist “mini-sites,” and four Internet radio stations. Recently, 37212.net formed a partnership with Bill Miller for Internet radio delivery of his *Blue Chip Radio Report*.

BMI.com

www.bmi.com

Contact: David DeBusk, Senior Director of New Technology
10 Music Square East, 37203
615-401-2208

A pioneer in the digital domain, BMI seeks to protect intellectual property rights with its revolutionary MusicBot technology, which scours the Internet for copyrighted material. Late last year, BMI launched the Horizon Project, a series of technology developments aimed at serving songwriters, composers, publishers and licensees. The site also maintains a database of all BMI affiliated publishers, composers and song titles.

CMAworld.com

www.cmaworld.com

Contact: Jeff Green, Senior Director, Internet and New Business Development
One Music Circle South, 37201
615-664-1629

A core component of the CMA’s vision statement is “fostering a spirit of community and sharing.” CMAworld.com strives to be a destination that facilitates networking and provides strategic alliances for its members. This site is very much a living entity, and over the course of the next year numerous enhancements will be implemented to further CMAworld.com’s vision. For now, the site provides information about events, membership, news and publications, international affairs, marketing and general membership.

Country.com

www.country.com

Contact: Jay Orr, Senior Music Writer/Editor
2806 Opryland Drive, 37214
615-475-8403

“Your personal source for all things country” encompasses TNN, CMT, the Country Music Hall of Fame and daily country news. Country.com features live chats, a country artist encyclopedia database, NASCAR and country music webcasts, and TNN/CMT programming schedules. A “jukebox” features clips of the latest country music releases, and a partnership with CDNow provides for purchasing music online. Other online partners include a store for books, country artwork, games and Wrangler Western Wear.

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Contact: Stephen Day, Director of Artists & Labels
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This directory is only intended to be a partial listing of the Nashville online community. If you have a music business-driven Website and would like to be included in a Music Row feature, please contact Dwight D. Heckelman at: gtgmusic@bellsouth.net.



Country Chart

June 9, 2000

LAST WEEK	THIS WEEK	TITLE	ARTIST	SONGWRITER	LABEL	WEEKS ON CHT
3	1	YES!	CHAD BROCK	JIM COLLINS/C. BROCK/S. SMITH <small>Starstruck Writers Group</small>	WARNER BROS.	16
2	2	SHE'S MORE	ANDY GRIGGS	LIZ HENGBER/R. CROSBY <small>Starstruck Writers Group</small>	RCA	23
4	3	THE CHAIN OF LOVE	CLAY WALKER		GIANT	17
1	4	THE WAY YOU LOVE ME	FAITH HILL		WARNER BROS.	20
5	5	COULDN'T LAST A MOMENT	COLLIN RAYE		EPIC	19
7	6	I HOPE YOU DANCE	LEE ANN WOMACK		MCA	11
6	7	UNCONDITIONAL	CLAY DAVIDSON	LIZ HENGBER/DEANNA BRYANT/R. RUTHERFORD <small>Starstruck Writers Group</small>	VIRGIN	18
8	8	WHAT I NEED TO DO	KENNY CHESNEY		BNA	20
9	9	SOME THINGS NEVER CHANGE	TIM MCGRAW		CURB	10
10	10	MORE				

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23	23	FAITH IN YOU	STEVE WARINER			
24	24	WHEN YOU NEED MY LOVE	GARRYL WORLEY	WYNN VARBLE/D. WORLEY <small>Starstruck Writers Group</small>	DREAMWORKS	10
26	25	ALMOST DOESN'T COUNT	MARK WILLS		MERCURY	10
27	26	I NEED YOU	LEANN RIMES		SPARROW/CURB/CAPITOL	8
29	27	THAT'S THE BEAT OF MY HEART	WARREN BROTHERS w/Sara Evans		BNA	10
30	28	BLUE MOON	STEVE HOLY		CURB	8
BRKR	29	SELF MADE MAN	MONTGOMERY GENTRY	WYNN VARBLE/J. KNOWLES <small>Starstruck Writers Group</small>	COLUMBIA	7
BRKR	30	COUNTRY COMES TO TOWN	TOBY KEITH		DREAMWORKS	4
32	31	LOVIN' YOU AGAINST MY WILL	GARY ALLAN		MCA	9
33	32	SHE AIN'T THE GIRL FOR YOU	KINLEYS		EPIC	11
37	33	FEELS LIKE LOVE	VINCE GILL		MCA	3
39	34	THERE YOU ARE	MARTINA MCBRIDE		RCA	3
38	35	ONE VOICE	BILLY GILMAN	DAVID MALLOY/D. COOK <small>Starstruck Writers Group</small>	EPIC	3
	36	THE WAY YOU LOVE ME	FAITH HILL w/Tim McGraw		WARNER BROS./CURB	10
					ARISTA	2

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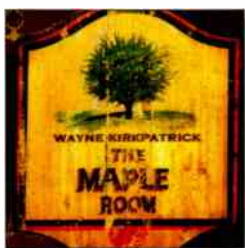


Overtones

Congratulations to the winners of the 2000 AFIM Indie Awards, presented May 6 in Cleveland. **Best Album**

Category—Americana: *In Spite of Ourselves*, John Prine, Oh Boy; **Bluegrass:** *The Grass is Blue*, Dolly Parton, Sugar Hill; **Acoustic Blues:** *Living Country Blues*, Various Artists, Evidence Music; **Electric Blues:** *Live in Chicago*, Luther Allison, Alligator; **Contemporary Christian:** *Defying Gravity*, John Elefante, Pamplin; **Country:** *What I Deserve*, Kelly Willis, Rykodisc; **Contemporary Folk:** *The Crossing*, Tim O'Brien, Alula; **Traditional Folk:** *Oh the Wind and Rain*, Jody Stecher, Appleseed; **Gospel:** *Emmanuel (God with Us)*, Mississippi Mass Choir, Malaco; **Southern & Bluegrass Gospel:** *Winding Through Life*, Doyle Lawson & Quicksilver, Sugar Hill; **Historical:** *From Spirituals to Swing*, Various Artists, Vanguard; **Big Band Jazz:** *Thad Jones Legacy*, The Vanguard Jazz Orchestra, New World Records; **Contemporary Jazz:** *Listen*, Chuck Loeb, Shanachie; **North American Native Music:** *Heart of the World*, Mary Youngblood, Silver Wave; **Oldies:** *Have 'Twangy' Guitar Will Travel*, Duane Eddy, Jamie; **Pop:** *Ten Year Night*, Lucy Kaplansky, Red House; **R&B:** *Gonna Get the Groove Back*, Johnnie Taylor, Malaco; **Rock:** *Somewhere Between Heaven and Earth*, Cindy Bullens, Artemis; **Alternative Rock:** *Mule Variations*, Tom Waits, Epitaph; **Spoken Word:** *Richard Fawkes: The History of Opera*, Robert Powell, Naxos Audiobooks; **Contemporary World:** *Bilbao 00:00h*, Kepa Junkera, Alula; **Short Form Video:** *The Greatest*, Kenny Rogers, Dreamcatcher.

REcordVIEWS



Wayne Kirkpatrick *The Maple Room* (Rocketown)

We've all heard Kirkpatrick's work from his songwriting and producing skills for Christian/pop artists Amy Grant,

Michael W. Smith and Susan Ashton; loved his songwriting on the Garth Brooks/Chris Gaines project; noticed those cuts with Trisha Yearwood, Martina McBride, Faith Hill, and Eric Clapton—which was, of course, the Grammy-winning "Change the World." And now, finally, we get to hear Wayne Kirkpatrick, himself. Thank goodness.

Kirkpatrick possesses a solid and adventurous pop sensibility that ranges from the dreamy, Beatlesque "It's Me Again," to the jazzy acoustic groove of "That's Not New Age," an answer to those in the Christian music industry (particularly radio), who claimed his songs were too "New Age," with one DJ ultimately calling for a boycott of his songs. Throughout *The Maple Room* (named for his recording studio where this, and incidentally, most of the Chris Gaines project, was recorded), Kirkpatrick's soft tenor leads us through songs like "Blame It On Your Mother," that makes a gentle jab at self-responsibility, to the tender "A Window In That Wall," which asks for trust from one too guarded. Kirkpatrick shows himself to be an honest, insightful, and extremely talented artist. *The Maple Room* was worth the wait.

Various Artists/*Allons en Louisiane* (Rounder)

Spread your horizons, dahlin's, come down to Louisiana with a most interesting offering from Rounder A&R guy/producer Scott Billington. *Allons en Louisiane* is an entertaining, all-about Louisiana interactive CD



Rom and music CD. Put the music in your CD player then pop the CD Rom in your computer for a guided tour of Louisiana. Learn the Traveling Two Step or the Zydeco Running Man. Learn to cook Crawfish Etoufee. Listen to interviews with the artists (love that patois). Go to the map, click on Abbeville (your cursor turns into an accordion) and get a rundown on and directions to Dupuy's Oyster Shop (est. 1869). You can learn the difference between Zydeco and Cajun music (did you know that zydeco is a corruption of the French *les haricots*, as in "les haricots sont pas sale" which means: "The snap beans aren't salty," an old expression of hardship?) The music CD features both Cajun and zydeco, including gems from Steve Riley and the Mamou Playboys, Beausoleil, Balfa Toujours, Boozoo Chavis, D.L. Menard and more.

Alison Brown/*Fair Weather* (Compass)

It's too bad that people seem to want to label things (I know, I know, we journalists are the worst), because this CD should go into the category "good music." Brown, Compass label head and jazz banjoist, has

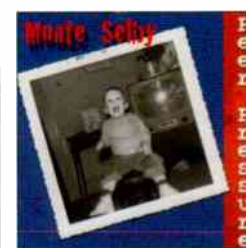


returned to her bluegrass roots (not that she was ever far away from them—I mean, she plays the *banjo*). She gets help here from bluegrass/acoustic royalty

including Darol Anger, Sam Bush, Jerry Douglas, Stuart Duncan, Bela Fleck, Vince Gill, David Grier, Tim O'Brien and more, and it's a traditional tour de force. Production is appropriately crisp, and utilizes track panning on "Deep Gap" that has guitar wiz David Grier in your left speaker and Brown, also on guitar, in your right. The technique is used again to great effect on "Leaving Cottontale," this time Brown duels on banjo with Fleck. With both instrumentals and vocals (check out O'Brien's wistful "Everybody's Talkin'") there's something here for everyone, but that's not to say there isn't a focus; there is, and that would be, I think, damn good pickin'.

Monte Selby/*Peer Pressure* (MDM Records)

And finally, it's my unique pleasure to tell you about a very unusual musical offering, but possibly one of the most important I've ever given space to in these pages. Selby is a former teacher and middle school principal currently making his living as a motivational speaker and in-service trainer to anyone and everyone in the education field. A fundamental part of his program is the use of songs, all of them with messages—sometimes funny, sometimes serious—to get his point across. (If the name sounds familiar, it's because he's the brother of Nashville's also-multitalented artist/songwriter Mark Selby, writer of Kenny Wayne Shepherd's "Blue on Black," the Dixie Chicks' "There's Your Trouble," and more.) Monte Selby lectures throughout the U.S. and Europe, although his entertaining program could hardly be called a lecture. Selby speaks



to administrators, teachers and parents, as well as to students, and the message is positive and important. The music in his programs and on this CD—as in his first,

My Father Is An Administrator—comes in a delightful variety of styles, and from a strong, clear voice and with real songwriter skill.

THE PERIMETER

Cuts include a sweet, sad tune about a disabled child, ("Look Me In The Eye"); a teenager struggling to keep his head above water amid difficult family circumstances, ("Bad Bunch of Kin"); and the title track, a funky, rappin' number, written by Selby, his brother, and Tia Sillers. As with all things worth doing, sometimes Selby himself learns lessons as he's teaching them. Such is the case with "I Cried One Night," the most affecting, and frankly, astonishing song here.

While presenting in South Carolina at a special education conference, a teacher approached asking if he ever wrote music to others' lyrics. Selby said he did, and was given a poem written by a young autistic boy named Rudin, who has intermittent, and then very limited, verbal skills. The teacher had found the lyric on Rudin's computer, and it's breathtaking: *I cried one night when it was dark outside/and no one heard/and my mind played tag with the wind.* Wow. Get your own copy and read the rest of it. It'll change you. *Peer Pressure* is for everyone involved in education, and anyone involved in the raising of a child. Is there anything more important? www.monteselby.com.

hard issues about emerging formats, presented news bits and briefs you probably wouldn't get anywhere else—easily, anyway—and shared with you the widest range of music. From Ondar the Tuvan throat singer, to local performance poets (Middlin' Sisters), to the best of alt.country and hybrid roots/americana (Jeff Finlin, RB Morris, Buddy and Julie Miller, Slaid Cleaves, and Ray Wylie Hubbard, among others), I've shared with you the best of those artists who possess a personal musical vision. And what a joy it's been for me to discover someone, some important musical thing, from out of the blue. Discovery is tonic to the creative spirit, and the pursuit of it, innate, I think. The turnstiles move us in and out and onward, and such as it is with me. With this, my final Perimeter column, I'll be turning the pen and paper...okay, the keyboard...over to one John Hood, (you'll remember him from *Blink*, and most recently, *CountryCool.com*), and I honestly couldn't think of a better person to carry the torch for all-that-is-not-mainstream-country; he loves the music as much as I do. And that's all it takes. Loving the music. Godspeed to us all. MR

Correction: Donna Michael's correct e-mail address is dbmichae@gateway.net.

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A Final Note

When this column debuted a year-and-a-half ago, the vision for it was to tell you about the goings on in the Nashville music industry that lie somewhere outside the confines of mainstream country. The Americana, alt.country, rock, pop and jazz industries are flourishing, and we thought they deserved their own space in these pages. Since then, we've profiled independent labels and the hard working visionaries who make them fly, delved into

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Music Row Award Winners

Some of Music Row's biggest names were in attendance at the 12th Annual Music Row Awards, held June 7 at BMI in Nashville. This year's winners were: **Song:** "He Didn't Have To Be," writers—Brad Paisley, Kelley Lovelace; publishers—EMI April Music, Sea Gayle Music, Love Ranch Music; **Critics' Pick:** Eric Heatherly; **Producer:** Byron Gallimore; **Breakthrough Songwriter:** Carolyn Dawn Johnson; **Marketing Achievement:** Dreamcatcher Entertainment; **Musician Awards:** Glenn Worf (bass guitar); Eddie Bayers (drums); Jeff Balding (engineer); Stuart Duncan (fiddle); Brent Mason (guitar); Steven J. Nathan (keyboards); Paul Franklin (steel guitar); Liana Manis, John Wesley Ryles (vocals, tie).
Photos: Alan Mayor



Brad Paisley, Carolyn Dawn Johnson and Eric Heatherly



Liana Manis, John Wesley Ryles, Jeff Balding, Steven J. Nathan and Eddie Bayers



BMI VP Roger Sovine, Byron Gallimore and Music Row Publisher David Ross

INDUSTRY CALENDAR EVENTS

July

- 5 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 5 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 6 July TV Ratings Sweeps Begin (ends 8/2)
- 7 Grand Ole Opry 75th Anniversary celebration featuring The Derailers, Opry Plaza
- 8 2000 Management Development Seminar for Television Executives (8-14), Evanston, Ill., hbirks@nab.org
- 9 Country Concert at Hickory Hills Lake, Ft. Laramie, Ohio
- 10 BMI RoundTable, 2-5 p.m., hbirks@nab.org, 401-2000
- 10 Tin Pan South Songwriters Golf Classic, Hermitage Golf Course. Registration at 11:30 a.m. and Shotgun Start at 1 p.m.
- 10 Songwriters Guild of America, SGA Week (10-13), 615-329-1782
- 11 BMI Songwriters Workshop with Jason Blume, 2-5 p.m., 401-2000
- 12 BMI Demo Derby with Jason Blume, 2-4 p.m., 401-2000
- 12 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 12 Tim McGraw and Faith Hill "Soul 2 Soul Tour 2000" kick-off, Atlanta, Ga.
- 13 Jamboree In The Hills (13-16), Morristown, Ohio
- 13 BMI Workshop with Jason Blume, 2-5 p.m., BMI, 401-2000
- 14 Grand Ole Opry 75th Anniversary celebration featuring The Derailers, Opry Plaza
- 15 OpryFest Gospel Jubilee (15-16), Opry Plaza
- 19 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 19 Charlie Daniels, Trace Adkins, "18 Wheels Of Justice," 8 p.m., TNN
- 21 Country Jam USA, Eau Claire, Wis.
- 21 Grand Ole Opry 75th Anniversary celebration featuring Jim Lauderdale, Opry Plaza
- 22 OpryFest Gospel Jubilee (22-23), Opry Plaza
- 26 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 28 Grand Ole Opry 75th Anniversary celebration featuring Asleep At The Wheel, Opry Plaza
- 29 OpryFest Bluegrass Jamboree (29-30), Opry Plaza
- 30 "Legends Fest," Buck Lake Ranch in Angola, Ind., 219-665-6699

August

- 2 July TV Ratings Sweeps End (began 7/6)
- 2 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 2 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 4 Grand Ole Opry 75th Anniversary celebration featuring BR5-49, Opry Plaza
- 4 Nashville Songwriters Association International (NSAI), Play for Pay 2000 (4-5), 800-321-6008
- 6 Oregon Jamboree, Sweet Home, Oregon
- 9 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 15 NAB/Latin America Broadcasting Conference (15-17), Miami, Fla., 202-429-3191
- 16 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 18 CRS Southwest (18-19), San Antonio, Texas
- 23 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 30 ASCAP Presents Straight Talk, 10 a.m., 742-5000

September

- 6 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 11 Canadian Country Music Association Awards, 6 p.m., Skyreach
- 16 Farm Aid 2000, Bristow, Va.
- 20 The NAB Radio Show, San Francisco, Calif., 800-342-2460
- 20 Summer Arbitron Period Ends (began 6/29)
- 21 Fall Arbitron Period Begins (ends 12/13)
- 29 Moe Bandy Celebrity Golf Classic, 800-999-4370

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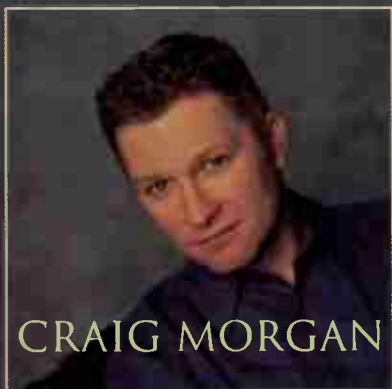
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