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NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Darryl
Worley

FAN FAIR 2000
Goodbye Fairgrounds

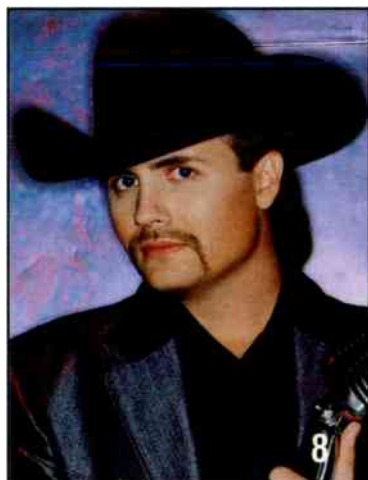
MUSIC IN MOVIES & TV
Finding Nashville In Hollywood's Picture

PLUS:

The Evolution of John Rich...Inside Music Catalog Sales...Bobby Karl Works Fan Fair...Nashville Underground...Tim Carroll's Album Saga

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On the Cover Darryl Worley

Label: DreamWorks

Current Single: "When You Need My Love"

Current Album: *Hard Rain Don't Last*

Current Video: "When You Need My Love"

Current Producers: James Stroud, Frank Rogers

Recent Hits: "When You Need My Love," No. 21 on *R&R*

Hometown: Savannah, Tenn.

Birthdate: Oct. 31

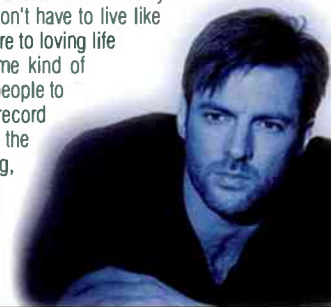
Management: International Artists Management

Booking: William Morris Agency

Darryl Worley doesn't have to look far when it comes to writing songs about the rough and tough nature of life. He grew up struggling in the rural southwest Tennessee town of Savannah—a city in which he describes as "a real redneck type of place where if you (didn't) know how to stand up for yourself...you wouldn't want to be there." As a result of his surroundings, Darryl learned to live life on the wild side, spending a great deal of time in honky tonks owned by bootleggers. "We were as wild as bucks," he attests. "There was always moonshine and there were always bootleggers who'd sell you whiskey." Although his life in the nightclubs enabled him to hone his musical talents, it worsened his tumultuous lifestyle. The floodgates, however, opened when Worley broke-up a 15-year relationship with his girlfriend to pursue music.

"I was as low as you could go," the lanky baritone claims. "I was walking the edge and pushing as hard as I could. I hated it. I hated my life, hated everything." Worley's misery, though, may have been a blessing in disguise, because he put many of his trials and tribulations into song and his career started to take off. In 1997, after securing a deal with EMI Productions, Darryl performed a showcase in his hometown Moose Lodge. DreamWorks President James Stroud had heard some of his demos and flew down to listen to him. He signed him on the spot. As a result, his debut album, *Hard Rain Don't Last*, was released July 18.

Although his life's struggles have catapulted his career, the Northern Alabama University graduate says he now realizes he doesn't have to experience anguish first-hand to write about it. "I used to believe you have to create misery to write. But you don't have to live like that. There's more to loving life than having some kind of conflict. I want people to listen to my record and maybe see the stuff that's wrong, but also see what can be and to have some fun."



MUSIC ROW
COUNTRY MUSIC INDUSTRY PUBLICATION

David M. Ross
Publisher/Editor
ross@musicrow.com

Jamie Meyerhoeffer
Director Marketing/Sales
jamie@musicrow.com

Chuck Aly
GM Operations
c.alymusicrow.com

Susana Ross
Administrator
s.ross@musicrow.com

Richard D. McVey II
Managing Editor
rmcvey@musicrow.com

Eileen Shannon
Receptionist
eileen@musicrow.com

Christie Duke
Art Director/Prod. Mgr.
christie@musicrow.com

Robert K. Oermann
Single Reviews

John Hood
Senior Writer
hood@musicrow.com

O'Neil Haggaman, Financial
Alan Mayor, Photography

Contributing Writers: Lisa Berg, Larry Wayne Clark, Jeff Davis, Dwight Heckelman, Ron Young

Music Row Publications Inc., P.O. Box 158542, Nashville, TN 37215

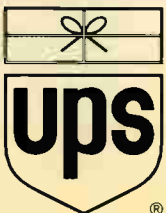
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to the rest of your world

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the hopes of a promotion to VP,
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FAN FAIR



MERCURY REUNION—Mercury's Fan Fair showcase on June 13 brought out most of the label's artists. Pictured L-R: Universal/Motown Chairman & CEO Mel Lewinter; Kathy Mattea; Jamie O'Neal; Mercury Executive VP of A&R Keith Stegall; Meredith Edwards; Mark Willis; Mercury President Luke Lewis; Terri Clark; Neal Coty; Naomi Judd; Eric Heatherly; UMG Chairman & CEO Doug Morris; and Mercury/MCA CFO Shared Services Ken Robold. *Photo by: Dan Lottin*



TEAM VIRGIN—Virgin Records endured a morning of rain, but still managed to successfully pull-off its debut Fan Fair showcase. Pictured L-R: Virgin Executive VP & GM Van Fletcher; River Road's Richard Comeaux; Chris Cagle; RR's Mike Burch, Charles Ventre and Tony Ardoine; Virgin President & CEO Scott Hendricks; RR's Steve Grisaffe; Julie Reeves; Jerry Kilgore; Clay Davidson; Phil Stone (a.k.a. Roy D. Mercer); Tom Mabe; and Brent Douglas (a.k.a. R. D. M.). *Photo by: Alan L. Mayor*

Fan Fair 2000 had it all—the stars, the music, the fans and, of course, the heat. According to CMA Executive Director Ed Benson, the four-day artist/fan lovefest, held June 12-16 at the Nashville Fairgrounds, drew 21,627 attendees with access to more than 30 hours of live music and 152 exhibit booths. As for paid attendance, the accepted measuring stick in past years, Benson conceded, “We’ll not be publishing a paid attendance figure. It’s going to be an attendance figure starting this year, going forward into the future because as Fan Fair evolves you will see that we will have more promotional marketing partners that end up putting people into the stands.”

The unofficial kick-off to the annual gathering began Sunday, June 11, with water guns blazing once again during the 10th Annual City of Hope Celebrity Softball Challenge. The charity event saw a winning WSIX team break its dismal five-year losing streak to WSM.

Monday morning’s opening festivities began in true patriotic

fashion as Diamond Rio performed a soaring a cappella version of the national anthem. Benson then informed fans that 2000 marked the event’s last year at the Fairgrounds, adding that dates for next year’s event would change to Thursday through Sunday, June 14-17. Although no new venue has been announced, a straw poll by Benson showed an overwhelming number of fans preferred an outdoor venue. “Our two primary venues under consideration for next year are both new, world-class facilities

and are both outdoors,” Benson told the crowd. Currently, the Adelphia Coliseum and the Nashville Speedway, under construction in Wilson County, are considered the frontrunners.

Atlantic and Giant Records’ artists were the first to hit the stage Monday, bringing cheers as 14-year Fan Fair veteran Neal McCoy put on his standard high-energy show. McCoy alluded to the lack of attendance by some artists. The most notable absentees were some of country’s biggest names—Garth

Brooks, George Strait, Shania Twain and the Dixie Chicks. The Wilkinsons, during their performance, were presented with a gold plaque to celebrate the success of their debut album, *Nothing But Love*. Sony’s evening show offered the day’s largest line-up, mixing in recent signees John Anderson and Billy Ray Cyrus with mainstays Collin Raye and Joe Diffie. The biggest highlight came from 12-year-old Billy Gilman, who brought the crowd to their feet as he belted out “One Voice.”

Tuesday brought forth Curb, Mercury and MCA, who showcased their rosters of mega-stars LeAnn Rimes, Tim



FOND FAREWELL—The staff and artists of Arista Records gathered one last time at Fan Fair June 14 to say goodbye to one another before the label closed the following day. *Photo by: Tony Phipps*

AIR 2000

by: Richard D. McVey II

McGraw, Lee Ann Womack, Vince Gill, Mark Wills and Jo Dee Messina as well as newcomers Eric Heatherly, Alecia Elliott and Rebecca Lynn Howard.

The mercury soared into the high nineties for the Mercury show, hosted by Naomi Judd. Recent *Music Row* Critics' Pick winner Eric Heatherly stoked his rockabilly beat with bluesy guitar licks. Other highlights included Jamie O'Neal, Terri Clark and Kathy Mattea.

MCA show host Vince Gill was pressed into service to sing a few acoustic numbers when it was announced that Mark Chesnutt would not be able to perform as expected at the evening show. Lee Ann Womack and Sons Of The Desert also added highlights under the bright lights.

Wednesday's line-up started with Lyric Street and DreamWorks, mixing newcomers Rascal Flatts, Sonya Isaacs and Jessica Andrews with stalwarts Toby Keith and Aaron Tippin. Wednesday also hosted the week's best show as Arista, who merged with RLG, gave its final Fan Fair performance. Brooks & Dunn blasted the crowd with confetti and an air gun that shot T-shirts into the crowd. Backstage, Arista staffers were shooting each other with squirt guns, appropriately adorned with the phrase "Ready, Aim, Fired."

It was hunk night at the evening RCA show, with female fans screaming themselves



FIRST FAN FAIR—Lyric Street Records celebrated its first Fan Fair showcase with a full roster of participants. Pictured L-R (from top to bottom): Chuck Wagon & The Wheels' Sid Sequin, Chuck Wagon and Carl "Cal" Pyle; Aaron Tippin; Lyric Street President Randy Goodman; Rascal Flatts' Joe Don Rooney; Lyric Street Senior VP of Marketing and Promotion Carson Schreiber; SHEDAISY's Kristyn Osborn; Rascal Flatts' Gary Levox; SHEDAISY's Kelsi Osborn; Rascal Flatts' Jay De Marcus; SHEDAISY's Cassidy Osborn; Lyric Street Senior VP A&R Doug Howard; and Sonya Isaacs.

hoarse for Andy Griggs and Kenny Chesney. New mom Sara Evans brought the Warren Brothers out for a duet, and host Bill Engvall kept everyone laughing. Lonestar closed the show, thanking fans for their double-platinum support.

Thursday witnessed shows by Virgin, Audium Entertainment, Rounder and Step One, as well as the international and bluegrass shows. Virgin's Clay Davidson was the most anticipated act of the showcase. Although he performed high-energy songs from his debut album, the crowd was most receptive to his hit song "Unconditional." To wrap up, Virgin let host Ronnie Milsap loose on stage. He performed some of his older hits and wooed the crowd with his latest single, "Time, Love And Money."

The highlight of Audium's show was country legend Loretta Lynn. She performed several songs from her forthcoming Audium album, including the album's first single, "Country In My Genes." The International Show was hosted by Robert Reynolds of The Mavericks. This show had a decidedly Australian flavor, as three—Troy Cassar-Daley, Kasey Chambers and Jane Saunders—of the four performers were from the land Down Under. Wylie & the Wild West kicked off the Rounder Records show with several songs off his *Ridin' the Hi-line* album. As darkness ceremoniously fell on Fan Fair during the bluegrass show, much of the Music

Row elite could be found at the *Country Weekly* Presents the TNN Music Awards. Thus, another Fan Fair was over, leaving behind fond memories and the promise of a new home for Fan Fair 2001... hopefully with air conditioning, but don't bet on it. **MR**



PRE-SHOW PARTY—MCA artists took time out of their Fan Fair pre-show dinner in pose together backstage. Pictured L-R: (first row) MCA President Tony Brown; MCA Chairman Bruce Hinton; (second row) Universal Music Group Chairman Doug Morris; Lee Ann Womack; Allison Moorer; Alecia Elliott; Universal/Motown Chairman & CEO Mel Lewinter; MCA Senior VP, A&R Mark Wright; (third row) Vince Gill; Mercury/MCA CFO Shared Services Ken Robold; Sons of the Desert's Tim Womack, Drew Womack and Doug Virden; and Gary Allan.



VETERANS & ROOKIES—Atlantic Records showcased four acts at this year's Fan Fair, including seasoned veterans Confederate Railroad and John Michael Montgomery along with newcomers Craig Morgan and SouthSixtyFive. Pictured L-R: Morgan; Montgomery; Atlantic President & CEO Barry Coburn; and SouthSixtyFive's Lance Leslie, Jerimy Koeltzow, Stephen Parker, Doug Urie and Brent Parker. Photo by: Tony Phelps

Building A Better Music Company

Songwriter Chuck Cannon and Lyric Street recording artist Lari White are raising more than a family these days. As if their own busy careers and the demands of two small children weren't enough, the husband-wife team is also in the process of birthing Nashville Underground, a remarkably unorthodox approach to the business of music.

The cornerstone of the company's launch was the July 15 release of the first installment in a series of songwriter sampler albums, one part of a broad concept that has been incubating for 18 months. At the outset, the goal was to redefine the interaction between music and business—an elusive proposition until Cannon had an epiphany shortly after a Leadership Music session.

He was driving home with the catchphrase "think out of the box" resonating in his head. "I thought to myself, what is the box?" he recalls. "Then I realized, it's the gotta-make-money-now rat race. That's the box. I came home and said to Lari, 'What if Nashville Underground doesn't make any money?' We both kind of laughed nervously, but when we put that litmus test to every aspect of it, the result was completely liberating."

The philosophy takes the long view in the extreme, putting thoughts of profitability well over the horizon. While not the textbook business strategy, Nashville Underground isn't completely swearing off revenue. "We can't fund it out of the goodness of our hearts," White says. "If we can just make it float, the rest goes back to the artists."

Defining this new relationship required standing the traditional label/artist contract on its head. Artists own their own masters, the deals are non-exclusive and royalties start with sale one. "The deals are so pro-artist it's scary or exhilarating, depending on where you stand," White explains. So much so that the five A-list songwriters approached for the first sampler (Cannon is also featured) reacted to the contract with a collective, "are you guys sure about this?"



THE A-TEAM—Songwriters (clockwise starting left) Victoria Shaw, Stephony Smith, Gary Burr, Chuck Jones, Pam Rose and Chuck Cannon, each contributed two songs—one hit and one personal favorite—to the first volume of the Sampler Series from Nashville Underground. Photo: Allen Clark



They were. So sure, in fact, that Nashville Underground aims to be more than a record label, offering its artists services including secure online credit card authorization, fulfillment, media exposure and booking support. Plans also include giving voice to other forms of expression including visual arts and journalism.

At this point, Cannon admits that "songwriting is supporting my Nashville Underground habit," but there are short-term benefits for the founding partners of this new enterprise. With Music Row's market share dropping and frustration in the community rising, White just smiles, "We're having a blast."

—Chuck Aly

Campfire Songs

Embracing varied musical influences often results in the creation of exciting and unique sounds. With that goal in mind, Warner Chappell decided to encourage cross pollenization among its writers via Summer Music Camp 2000.

Held in Nashville in late-June, the publisher brought together writers from its offices in New York, Miami and Los Angeles to mingle in Music City. The carefully chosen 11 paired into daily writing groups which blossomed into early evening demo sessions. "I was nervous about coming to Nashville," said Jewel during an in-the-round Douglas Corner "Camp" performance which showcased songs created during the week. "I'm a private person, but it's been great. Everyone is so incredibly talented."

"I learned so much this week," Jeff Stevens said humbly. "Thanks to everyone for being so giving."

The list of Nashville writers included Marv Green, Michael Lunn, Jeff Stevens and Michelle McAfee; Brazilian composer Cesar Lemos (Ricky Martin cuts) arrived from the Miami office; Jewel, Jude Cole (writer, artist, Clay Davidson producer), Stan Lynch (co-produced new Don Henley CD), Daryl Simmons (R&B producer, writer) and artist/writer Kellie Coffey represented the L.A. division; and New York-based Itaal Shur ("Smooth") rounded out the group.

"This interpersonal exchange motivates writers to do their very best," noted Warner Chappell Chairman/CEO Les Bider who flew in especially for the showcase. "It's thrilling to watch these creative talents interact."

—David M. Ross








Photo by: Beth Gwinn

Pictured (L-R): Michelle McAfee, Itaal Shur, Les Bider, Jewel, Cesar Lemos

The Buzz

Bright Side Edition

It's 8,000 degrees, country's in the toilet and the closest thing we have to a savior is 12 years old. And the good news is...

-  **Napster**—Came *this* close to using the "liar, liar pants on fire" defense.
-  **The Hollywood Connection**—Bottom line for placing tunes on film/TV: We ain't hot and they ain't here.
-  **NY Times**—Can someone explain to us why we should care what Neil Strauss and his girlfriend think about country music?
-  **Fan Fair**—Call 911. Past years' *paid* attendance benchmark becomes just attendance. Does this year's 21k include pets?
-  **Tennessean**—Gannett finally resurrects faltering daily! (Sarcasm is just one of the services The Buzz offers.)

NOISE *Heard Around The Row*
MAKERS

"I Hope You Dance" Powers to a multi-week No. 1 smash for Lee Ann Womack.

Hard Rain Don't Last MR's John Hood likens Darryl Worley's debut album to those of Alan Jackson, Clint Black and Randy Travis. (See page 35)

"We Danced" Brad Paisley tune hits SPI at stunning 8.83. "I rest easier knowing he's the future of the format," says WMZQ's Jon Anthony. (@MR No. 25)


One Voice Billy Gilman album, powered by title track, tops 140k scans in just four weeks.

Due Diligence Why can't we just get on with the sale? (See Financial, page 17)

Sire Records' Seymour Stein "We'll do anything you want us to do for Tim [Carroll] and his record except spend money on promotion and marketing and stuff." (See page 36)

"Better To Fly" Swan Dive tune debuted on Conan. RKO calls group "one of Nashville's finest acts..." (See DISClaimer, page 18)

Peter Afterman Film Music Supervisor says, "If you're not on the West Coast...it's a lot harder." (See story page 12)



I'm Rubber, You're Glue

Internet song directory Napster recently responded to the RIAA's motion for an injunction to shut it down. A 44-page brief filed in U.S. District Court opposing the action argues six main points:

- **No Theft**—Citing the "Diamond Rio Decision" and the Audio Home Recording Act, consumers have a right to create and transfer digital music for noncommercial purposes. Since users are not directly infringing, Napster can't be liable for contributory infringement.
- **Betamax Defense**—Service is capable of numerous and substantial non-infringing uses. Cites Supreme Court ruling in motion picture industry attack on the VCR.
- **Fair Use**—Sampling music and shifting purchased music files to other locations, a primary function of Napster, are specifically protected uses.
- **Labels Also Infringe**—The recording industry has engaged in its own copyright misuse, precluding enforcement against Napster. The industry encourages the sharing of MP3 files but wants the activity to be their exclusive province.
- **Free Speech**—Napster's directories provide information about files users have made available for sharing, and are explicitly protected under the First Amendment.
- **No Damage**—Because Napster can prove the industry hasn't suffered injury or that injury is de minimis, no injunction can be issued.

Both sides were scheduled to appear in court July 26 to argue the motion.

—Chuck Aly

IMMINENT IMPACT: JOHN RICH

John Rich has evolved. One listen to the five-song sampler previewing his forthcoming BNA release, *Underneath The Same Moon*, and it's clear this former Lonestar member has carved his own musical niche. The evolution stems, in part, to his collaboration with noted songwriter Sharon Vaughn, who now serves as his manager as well as co-writer, co-producer and background vocalist on the project.

"When he left the group, he would call me and talk, just as a friend for advice," says Vaughn, best known for such hits as "My Heroes Have Always Been Cowboys" and "Out Of My Bones." "It was around that time that we wrote a song called 'Love Won't Listen,' which started to identify the sound and mood growing inside John creatively."

Spurred by this creative drive, Rich set out to secure a record deal with his former Lonestar label home, BNA, and did just that. After the album's first six sides were finished, rather than send a tape to the record company, Vaughn orchestrated an in-studio listening session, complete with mood lighting, candelabras, wine and cheese, and yellow roses signifying Rich's home state of Texas.

"At the showcase, it was immediate, we were so blown away by where he had come from being a part of Lonestar to a solo artist," says Renee Bell, VP, A&R at RLG. "He totally found himself. He was incredible, his songs were incredible, and musically, it was so different. He and Sharon sort of honed in on a place that was fresh and different from anything out there."

The performance was so powerful that the event is being recreated in 16 major cities for radio, media and retail accounts. "We're doing small studio events, bringing in five to seven radio programmers in different areas around the country," says Tom Baldrice, VP National Promotion, BNA. "John is doing it with a really cool combo. It's John playing guitar, Sharon Vaughn singing background, and then a percussion player and a cello player. It's awesome. We're doing them in Atlanta, Charlotte, Boston, Los Angeles, San Francisco and Dallas."

In addition to the live performances and the five-song sampler, which they released in March, Baldrice says they've also promoted Rich through an entertaining promotional disc. "We have a disc out there that we're calling 'John Rich, That's My Final Answer.' It's like an interview in a box type of thing with a bunch of open-ended questions and some liners and some fun stuff. One of the things is that John can name all the presidents of the United States in order, in like 20 seconds."

The promotion has already started a buzz, as the album's first release, "I Pray For You," appeared on *Country Airplay Monitor* more than a month before its official July 24 impact date. According to Baldrice, "We've had so many programmers coming back to us saying, 'Wow, this just jumps out at you. This is what the format needs. It's a sound that we can rally around and a sound that the listeners are going to love.'"

Vaughn chalks up the unique sound to following their "own tastes, not other people's. There's nothing formulaic about this project."

Baldrice concludes, "If they're expecting this to be like Lonestar, it's not. He's a superb singer, he's a country music historian and he's firmly rooted in the traditions of this format. So much so that he wants to finish his album with a gospel song, which country musicians have done for years. This is a guy that lives, eats, breathes and sleeps this format."

The result? "The entire office is blown away with it," says Bell. "I'm not even talking about one or two songs, I'm talking about the entire record."

—Richard McVey II and Chuck Aly



Site Survey: Where The Industry Surfs

In our ever-inquisitive manner, *Music Row* asked those in the music industry to tell us where they surf on the Web. Here's what they had to say:



Wayne Halper, GM/ Head of Label Operations, DreamWorks Nashville

www.radioofindia.com/ROIG2Playing.html

I love Indian food and the culture. This site has numerous Indian music channels.

www.usatoday.com

The site is updated regularly and has the latest breaking news.

www.nashvillescene.com

I go to the movies at least once a week and find this database maintained by The Nashville Scene to be the best and most accurate.

www.americanairlines.com

I love checking on my frequent flyer account and benefits.

www.mutualfunds.com/mutualfunds.html

Their magazine is great, but the Web version is even better. Gives me great tips and insight into investing.



Dan Einstein, VP, Oh Boy Records
www.jrcigars.com

There are great deals on off brands and ends of lots. It's very entertaining as well.

www.ohboy.com

Okay, a little shameless self promotion.

www.drudgereport.com

Great for news junkies. It has links to lots of news that's below the radar.

www.fodors.com

This is a really handy resource for both domestic and foreign travel, especially for restaurant and hotel reviews.

www.wine.com

Requires no explanation.

We want to know where you surf. E-mail us at mcvey@musicrow.com. Include up to five of your favorite Websites and tell us why you like them.



A Little Writing Music, Please

Music Row's offices have been graced with the sound of live music of late. At left: Dylan Smith, comprised of Billy Smith, Gina Dylan and Terry Smith, played a hot bit of acoustic harmony for the crew. Two of the three are Hazel Smith's sons, prompting the nickname "Gina & Mother's Brothers." We like Dylan Smith better.

Bottom: John Rich (white hat) also gigged at the *MR* compound, dragging along manager/co-producer/co-writer/background vocalist Sharon Vaughn (center). We're not sure who the rest of those freaks are.



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- **Artist Roster**
Label Rosters Including Names/Photos/Bios With Address/Phone/Fax Info For The Managers, Publicists, Booking Agencies & More.
- **@Music Row**
Breaking New Stories Published Weekly. SongPower Index, Single Reviews, Events Calendar.

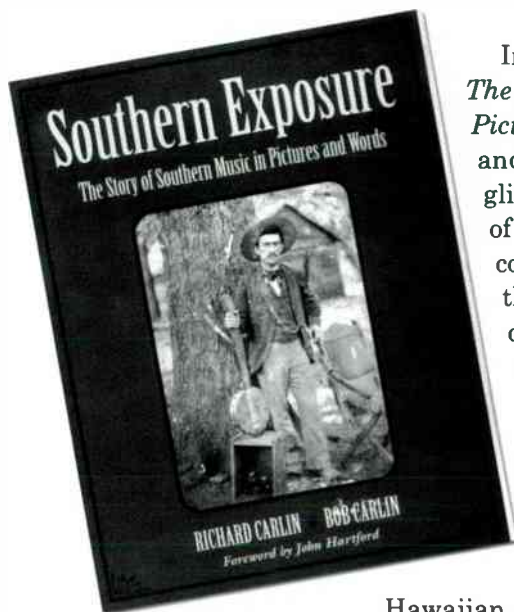
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Sounds of the South



In their book *Southern Exposure: The Story of Southern Music in Pictures and Words*, authors Richard and Bob Carlin offer a fascinating glimpse into the southern culture of music. Drawn from private collections and public archives, the photos reveal the origins of contemporary popular music in the folk music often played on cheap instruments purchased through mail-order catalogs from Sears, Roebuck and Montgomery Ward.

Highlights include visual documentation of the Hawaiian music craze, two very different views of legendary bluesman Robert Johnson, and the incredible array and variation of instrumentation visible through the years. If a picture is indeed worth a thousand words, this collection speaks volumes.

—Chuck Aly



Photographed by Ben Shahn in 1937, this image from a square dance held at the Skyline Farms, Alabama. In this big-circle dance the caller is in the center calling the figures, while the dancers circle.



A blind street fiddler and guitarist photographed on the streets in West Memphis, Arkansas, in October of 1935 by Ben Shahn. Note, unlike many rural fiddlers, this fiddler holds the instrument in a more-or-less traditional position.

Photos reproduced from the Collections of the Library of Congress

coming mid-September 2000...



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Capitol Changes; Jackson/Lonestar Management Picks; Award Winners

NEWS

CAPITOL CHANGES—Capitol Nashville President/CEO Pat Quigley has exited the label. Official word from the label came June 17 that Mike Dungan, former Senior VP/GM of Arista Nashville, has been named as his replacement. The appointment was made by Roy Lott, President of the Capitol Records Group.

JACKSON CHOOSES MANAGERS—Reliable sources indicate Alan Jackson has made a decision regarding his management team. Nancy Russell of Nashville-based FORCE Inc. and Howard Kaufman of L.A.-based HK Management will co-manage the multi-platinum recording artist. Several companies were said to be in the running for the highly-coveted slot since Jackson parted ways with Chip Peay Entertainment earlier this year. Russell currently manages Trisha Yearwood and the publicity division of FORCE represents clients including Jackson, Yearwood, Travis Tritt, Peter Frampton, Richard Marx and Brad Paisley. HK Management's clients include Jimmy Buffett, Stevie Nicks, Aerosmith and Lenny Kravitz.

LONESTAR'S NEW MANAGEMENT—Lonestar, which separated from Carter Career Management several weeks ago, has chosen manager Gary Borman to handle management duties. Borman Entertainment has offices in Nashville and Santa Monica. Its Nashville roster now includes Faith Hill, Trace Adkins and Lonestar. Clients Dwight Yoakam, Garbage and James Taylor are handled from the West Coast office.

COUNTRY WEEKLY/TNN AWARDS—The Country Weekly Presents The TNN Music Awards

were held June 15 at the Gaylord Entertainment Center. Here's a complete list of winners: **Entertainer:** George Strait; **Male Artist:** George Strait; **Female Artist:** Faith Hill; **The Fast Track Award:** Steve Wariner; **Group/Duo:** Dixie Chicks; **Collaborative Event:** "When I Said I Do," Clint Black w/Lisa Hartman Black; **Album:** *Always Never the Same*, George Strait, produced by Tony Brown and George Strait; **Song:** "He Didn't Have To Be," Brad Paisley, written by Brad Paisley & Kelley Lovelace; **Single:** "Write This Down," George Strait, produced by Tony Brown and George Strait; **CMT Music Video:** "He Didn't Have To Be," Brad Paisley, directed by Deaton Flanigen; **The Impact Award:** George Strait; **Discovery Award:** Brad Paisley; **Career Achievement Award:** Kenny Rogers; **The Minnie Pearl Humanitarian Award:** Alabama.

IEBA WINNERS—The International Entertainment Buyers Association (IEBA) announced the winners of its All Access Awards at their annual convention in Nashville. This year's winners are: **Talent Agent:** Tony Conway, Buddy Lee Attractions; **Concert Promoter:** Ben Farrell, Varnell Enterprises; **Artist Manager:** Erv Woolsey, Erv Woolsey Agency; **Special Event Producer:** Reggie Churchwell, Nashville International Entertainment; **Festival, Fair of Special Event:** George Strait Country Festival; **Talent Buyer:** George Moffett, Variety Attractions; **New Agent:** Jeff Hill, Creative Artists Agency.

PRIDE, YOUNG INDUCTED TO HALL OF FAME—Charley Pride and the late Faron Young have been named the newest members of the Country Music Hall of Fame. The announcement was made June 16 by 1997 inductee Brenda Lee at the Hall of Fame. The

two will be the first artists inducted into the organization's new state-of-the-art facility, currently under construction in downtown Nashville and scheduled to open in May.

CRS-SOUTHWEST AGENDA—Country Radio Broadcasters has released agenda highlights for CRS-Southwest to be held Aug. 18-19 at the Airport Hilton and Conference Center in San Antonio, Texas. **Friday:** Rap Room with *Billboard's* Phyllis Stark; Attendee Welcome Reception. **Saturday:** The Ten Commandments for Broadcaster Success (presented by Doug Harris); Comedy Writing and Bit Construction for Country Radio (presented by head writer for "The Tonight Show," Jim Brogan); Satellite Radio: Menace from Outer Space or Just Another Friendly Competitor?; Balancing Life and Work: The How-To's From Author Stephen Covey; GM's Working Breakfast; The Current State of Country: A Board Room Perspective; Radio Sales: Relationship Selling; Research Basics: How to Know What Your Audience Is Thinking; For the Country Programmer: In Case You Missed This.

NSAI AWARDS—The Nashville Songwriters Association International's 33rd Annual Songwriter Achievement Awards were held at Cheekwood Botanical Gardens in Nashville June 27. Vince Gill became the first recipient of NSAI's Songwriter/Artist of the Decade award. Steven Curtis Chapman was named NSAI's Songwriter/Artist of the Year for 1999. Diane Warren was named Songwriter of the Year for 1999. Tom Shapiro was named NSAI's Songwriter of the Decade. And the team of Marv Green, Chris Lindsey and Aimee Mayo took home Song of the Year honors for "Amazed." **MR**

MUSICAL CHAIRS



Patsy Bradley



Jama Bowen

John C. Beiter, Kenneth L. Kraus and Robert L. Sullivan have been named partners in the Nashville office of Loeb & Loeb... Patsy Bradley has been promoted to Assistant Vice President, Writer/Publisher Administration at BMI... Gator Michaels has been promoted to Vice President, Promotion at Dreamcatcher Records... Jeff Stouten has been appointed East Coast Field Promotion Director, and John Trapane has been appointed Southwest Field Promotion Director for Dreamcatcher... Anne Weaver has exited Dreamcatcher Entertainment... Jama Bowen has been promoted to Director of Communications for CMT and country.com... Christina Bullock has joined Gavin as Associate Chart Editor... Dana Kelly has joined Redline Entertainment as Creative Assistant/



Jim Beavers



Bruce Burch



Jon Mabe

Plugger...The Country Music Association has hired Kim Leslie as Senior Manager of Industry Relations and Jennifer Meyer as Director of the CMA's editorial team and creative services department, and reassigned current staff member Rainey Brown to the communications department... Jim Beavers has been named Director of Marketing and Label Operations at Virgin Records... EMI Music Publishing has promoted Bruce Burch and Jon Mabe to Director, Creative Services... Sony/ATV Publishing has promoted Terry Wakefield to Senior Creative Director and Arthur Buenahora to Director of Creative Services... Chip Vorhees has joined Bluewater Music as Creative Director... Teracel Music has promoted Kelly King to Director of Publishing and added Doug Nichols and Vicki Meyer to



Terry Wakefield

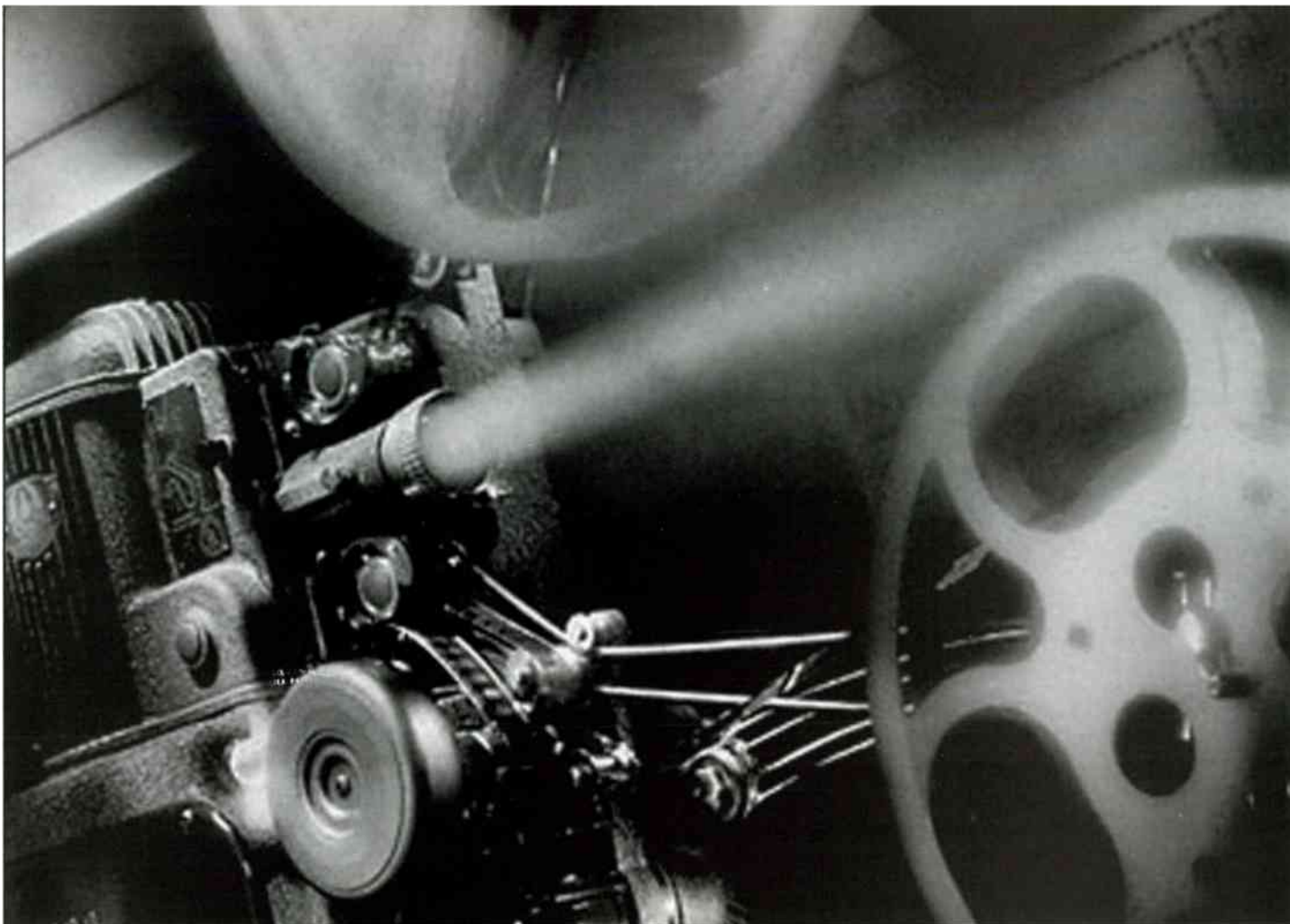


Arthur Buenahora



John Hood

the management team with Mark Bright and Marty Williams... Wrensong Publishing Corp. has added Chad Shearer as Catalog/Professional Manager... John Hood has joined Music Row as Senior Writer... Word Distribution has named Greg Fritz VP of Retail Development and Label Relations and Chris Long as a Field Representative covering the Maryland/Washington D.C. territory... Venessa Gray has exited Ingram/Lebrun Music. She can be reached at 615-287-6183... Jennifer Page has joined Jones International Networks as Music Director for Great American Country... The Hit Pack songplugging group has added Spoon James Williams from the Muy Bueno Music Group... Mark Russo has joined Music Enterprises as Vice President and Creative Director for Production Impact. **MR**



MUSIC IN MOVIES & TV

IS NASHVILLE OUT OF THE HOLLYWOOD PICTURE?

BY: RICHARD McVEY II

When it comes to music for movie soundtracks or television shows, Nashville is far from being in the thick of it. In fact, the inclusion of a Nashville-based artist or label in a Hollywood movie soundtrack or television series is perceived as more of an event than a common occurrence.

The problem is that Nashville's music industry has the deck stacked against it. According to one industry insider, "Country music is just not in vogue right now." Instead, the film and TV industry are gearing tastes toward pop, rap and even techno artists in an effort to entice a younger audience. Also, the mere location of Hollywood only exacerbates the situation, because often songs are chosen based on timely convenience and close industry relationships.

This isn't to say, however, that Music City hasn't had its share of success. Country artists, in particular, have scored big with songs like

Trisha Yearwood's "How Do I Live" for the movie *Con Air*, and both the Dixie Chicks' "Ready To Run" and Martina McBride's "I Love You" added to the success of the *Runaway Bride* soundtrack. More recently, the inclusion of Kenny Rogers and his song "Buy Me A Rose" was a huge ratings boost for the prime-time TV series *Touched By An Angel*. If nothing else, Nashville has proven it can pack a commercial punch for the movie and television industry when given an opportunity.

But the question still remains, how do Nashville artists, labels and even publishers and songwriters get their music into such formats? At a recent workshop during the Nashville Independent Film Festival, three top-level Los Angeles music executives—Bob Hunka, Sr. VP of Music Television for Sony/Columbia TriStar; Brian Loucks, CAA Los Angeles; Peter Afterman, President, Centropolis Music—explained how music really gets into movies and television.

MUSIC IN MOVIES 101

LOUCKS: There are many problems that need to be dealt with when putting music into a movie. First, there are creative issues to be addressed. The music needs to serve the film. Great music can help set the mood of the film, heightening the emotional experience. After the creative vision has been decided, the music needs to be written and recorded or licensed. Here there are a number of tough business, political and financial concerns. It's in this arena that I got all my gray hair.

I've been an agent for 17 years and everyday I come across a new challenge. When a producer presents to a studio or financier a film package with a budget, nine times out of 10, the studio comes back to the producer and says, "Will you take \$5 million out of this picture?" And 11 times out of 10 the producer says yes, and they have to go back and take this \$5 million out of the budget. What always gets slashed severely is the music budget. But directors and producers live with this very optimistic hope that at some point when the studio sees the rough cut of this movie that they'll put a lot of money into the movie and restore the music budget. With few exceptions, most directors have champagne tastes when it comes to music, but they only have money for cheap beer. There is never enough money in the music budget to accomplish what the directors want. This is a world of compromise. Often the solutions are smaller bands or artists doing the songs for cheaper than composers doing the score. This may not be what the director or producer wants, but this is a reality they

have to live with. What makes this process even more complicated is that it is highly political. More and more the marketing department of studios, and this is really talking about movies, want a title song or soundtrack to help market the movie. They want a video to be in high rotation on MTV and VH1. Notice I didn't say CMT, because CMT is off the radar screen in the marketing departments in Hollywood. I'm always educating studios about the value of country music, but because CMT is just not on their radar screen, it's not perceived as a particular marketing outlet.

There are many conflicting agendas when selecting the songs and artists. The director wants music that's going to be terrific for the movie artistically. The record company wants their brand new artist, which no one has ever heard of, to do the title song so they can break the artist, and the marketing department wants a big smash on radio and TV. The producer, he just wants all these parties to be happy.

AFTERMAN: The process of finding songs is very arbitrary. It's simply music that people send me, music I hear on the radio. What I first do when I get a film is look at the script and immediately talk to the director before they start shooting, because there's going to be time to talk about the music. We go through lots of tapes and listen to lots of music. Once the director starts shooting the movie, I've pretty much lost them, assuming there's no music to be shot on camera. I'm trying to get a bead on what the director wants. I've worked mostly

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with film, because television is actually different with this process. One thing I know about directors and producers these days is that they're very interested in finding any sort of music that's going to work for their movie....For me, it's about guiding people into what I think is going to be a good decision because the editor and director really make the decisions for a lot of the music. Frequently, when I see a movie after it's been shot, there's already music in it, and a lot of times this music will end up staying in the movie and it's the music that I end up going out to license. One of the trends I'm really seeing these days in the music is directors and editors finding existing music or songs that they come upon and put it in their film and they don't care if it's a big-name artist.

There are certain directors out there, like (Jerry) Bruckheimer, he and his person were telling me a few weeks ago that for movies like *Gone In 60 Seconds* and *Coyote Ugly* that they take hundreds of song demos and put them up to the picture and if they like the song, they go out and get them cut, which I think is the absolute greatest way to do it. Because then you're actually going for the song.



(L-R): Bob Hunka, Brian Loucks, Peter Afterman

MUSIC IN TELEVISION 101

HUNKA: The television music process has three distinct elements that repeat on every television show and series that's produced at pretty much every studio in town. Every TV series has a theme and we hope that this is a decision that we make once for the entire run of the series. We did *Mad About You* and it was on for seven seasons, the Don Was/Paul Reiser theme played at the beginning of each episode for seven years. That's the first music decision made on any series.

The second decision that's made, and one we hope to make only once per season, is the selection of a composer for all the episodes for that year. Using *Mad About You* as an example, it was on for seven years and David Kitay produced and composed all the underscore for all those episodes for a seven-year period. His deal was renewed on a year by year basis.

The third element we're all involved in is based entirely on the nature of the show itself. It's an episode by episode consideration of actually putting the songs into an individual episode. Some shows use two songs a year, other shows like *Dawson's Creek* use 10 songs an episode. It's interesting, Peter, because, on a microcosmic level, we're having to do the exact same kind of balancing that you do for movie

budgets—underbudgeting with an overexuberant need. If you have to put 10 songs in one episode of *Dawson's Creek*, there's absolutely no way you can put 10 No. 1 records because of their costs.

THE DIFFERENCE BETWEEN TV AND FILM—IT'S WHO YOU KNOW

HUNKA: There are two succinct differences between films and television. Films, generally speaking, are considered to be director driven and television, unquestionably, is producer driven. The directors on television shows are hired hands, just like the actors. Whereas it's the writers and producers who actually control the creative destiny of the television shows.

(Speaking To Afterman) The other difference I have been able to discern in my 10 years at Sony, having spent six years in the feature business before that, is that you have the ability to make decisions based on songs. And we have to almost always make our decisions based on masters because we don't have time...We're up against a post deadline (in television) such that if the master isn't available and appropriate we have to go somewhere else.

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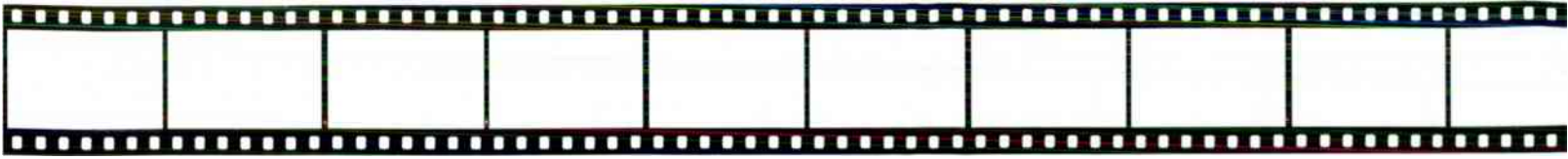


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Dawson's Creek is very good news for independent artists, independent songwriters and small publishers because the song mix of that series is about half well-known records and the other half are what we lovingly refer to as indie bands. They're publishing demos, they're bands that are selling their music on the Internet and have found their way to John McCullough, the music supervisor of that show...So your best bets on music-driven shows are the producer and the music supervisors.

AFTERMAN: One of the things I do is work very closely with editors. Editors are very much the ones controlling what music goes in. Now with these editing systems, they can drop music in immediately and cut music, you don't even need what's called a music editor.

HUNKA: I know of lots of composers in L.A. and some politely aggressive songwriters who are actually pitching stuff to editors.

LOCATION, LOCATION, LOCATION

AFTERMAN: If you're not on the West Coast, where a lot of this happens, and you hear about stuff quickly, it's a lot harder. In New York, for example, there's some amazing companies and songs. People are very eager to have their stuff used. Publishers in Nashville are the same way. But it seems to happen so last minute. I was in a situation with *Autumn In New York* (coming out in August), where we found another song we needed, and we needed it cut by Monday and dropped in the film on Tuesday, if I do it through New York, it's not going to be effective for me to go to New York or even, unfortunately, Nashville for that matter. At the end of the day on some of the things, unfortunately, some of the process of putting music into the movie is sort of a matter of the simplest way to get it done.

USING TV/FILM AS PROMOTION

AFTERMAN: Because of the difficulty in breaking artists, record companies need every bit of push they can get and one helping hand is to get their song into a movie. And what they'll do at the record company, I'm told, is have their promotions department send an e-mail to the programmers out there saying, "Such and such a song is going into *Dawson's Creek* next week, it's going to get 20 million impressions, please add this song." Apparently this helps them a lot. On the *Dawson's Creek* soundtrack you did (Hunka), it consisted of a lot of new bands. The idea was to try to use the show to break

them. The whole idea behind everything I do is to expose new music. I did a movie called *Wild At Heart* with David Lynch some years ago. We used a song called "Wicked Game" by Chris Isaak, which was already out. But I was able to (help) break him as an artist from the movie.

HUNKA: We released the *Dawson's Creek* soundtrack album on Sony film soundtracks, run by a very astute and somewhat powerful individual named Glen Brunman (Executive VP at Sony Music Soundtrax). When the topic of the *Dawson's Creek* soundtrack came up, he invoked a description that was absolutely true that film soundtrack CDs are basically souvenirs of the film. No TV soundtrack album as a souvenir album had ever really done anything, considering how many have been put out, and considering the number of people watching. Glen's idea was to create a sampler album of new acts that we were going to use on the show on a go-forward basis. In other words, the CD became a preview of music that was going to be on *Dawson's Creek*, not a remembrance of music that had been. The album was released on Tuesday and that Wednesday, five songs that were on the album appeared on that episode.

AFTERMAN: The flip side to that would be Garth's experience on the record he tried to create with the persona for a movie that was supposed to come out in a year after he put the record out. I always actually liked his idea, which was you hear songs in a movie and you've never heard before and that's kind of tough. I don't know that I completely agree with that, but I saw what he was trying to say. Unfortunately, something didn't quite work out with the Chris Gaines thing. The problem he had was there was no movie for anybody to anticipate. If people had known there was a movie or some sort of trailer, even a year in advance...

ADVICE TO PUBLISHERS & SONGWRITERS

LOUCKS: As we were coming from Hollywood to Nashville, Peter and Bob were talking and trading stories about publishing companies. There are some publishing companies that are very effective and some that they can't even do business with.

HUNKA: I can tell you the kind of publisher you want to deal with, but I'm not going to give any names (laughs). I mentioned John McCullough earlier, he's the music supervisor on *Dawson's Creek* and

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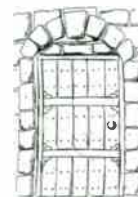


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was on *Party of Five* with me. The best compliment he and I can pay someone is to say, "They get it." There are definitely publishers out there who get it and some who don't. And I'm not going to sit here and say the guys who "get it" are the publishers who give us stuff for free. But there are publishers who understand the difference between TV and features. I pay a whole lot less for music than he (Peter) does. On a commensurate use, Peter's uses can be easily ten times as much as mine. Peter has to deal with the fact that paying 10 times or the publisher demanding 10 times, in some instances, is justified, and I have to go and campaign for paying one-tenth as much and be justified on the television side.

LOUCKS: Remember that this is very much a people business and it's very political. A lot of times I'll go to the office of a music supervisor and they will have tons of CDs that they got during the last few days from publishers and labels. Some publishers will send something with like 10 tracks and I don't think it will ever be listened to. Then there'll be another CD from a publisher and they'll say, "I know you needed something for ideas for that scene, here are four ideas." So there must have been a conversation.

Also a lot of writers will read about a movie in a trade...A lot of times when stuff is in a trade it can be that somebody has an agenda, a producer or star wants that in the trades so they can suddenly make a little heat around them. In fact, I'm involved in a LeAnn Rimes movie at Warner Bros. and we're doing a re-write and there was this notice that she was doing this movie and needed a producer and LeAnn and the writer couldn't figure out how it got in there. None of us had talked because this is not a green-light movie. So you just need to be very wary about that.

AFTERMAN: What I'll find is that somebody will send a song to the editor or director unsolicited, and I don't believe studios are supposed to accept unsolicited material, but if somebody sends a tape or CD to a director or producer, oftentimes because these people don't get a lot of stuff from the outside, they'll listen to it. I'll get calls all the

time from people going, "We got this CD that came to us from such and such and we really like this song and what do you think?" And if the director and producer like it, I'm almost for sure going to like it. (Laughs)... I personally have no problem with a person going to a producer or director or editor on their own, there's no personal ego involved in bringing music to anybody. I'm just here to see the music get in any way it can get in. One thing I know is that if they find something from the outside and it's from some sort of independent person, it's probably not going to be as difficult for me to license it, which is going to be a good thing.

I think the Internet is going to become more and more important. Eventually there will be a reason to organize music a lot more on the Internet and people will go in there and start listening to a lot of music and be able to figure out what they want, download it and look at it in their picture.

Overall, it seems that Nashville's sporadic successes may be destined to repeat themselves, never achieving a glorious place in the hearts of Hollywood. Still, with an increased knowledge of the inner workings of the film and television industry, Music City may just be one step closer to attaining much loftier heights. **MBS**

BE CAREFUL WHAT YOU SAY

Afterman: There was a Stanley Kubrick film, *Full Metal Jacket*, and Kubrick wanted to use the Rolling Stones' "Paint It Black" over the closing credits, which I think he ended up using. He thought he was friends with Mick Jagger, so he called up Jagger and said, "I've got to have this song, I'm desperate and I got a quote on this song, it was like \$150,000, but I have to have it, I'll pay whatever it is, but you've got to help me." Mick says, "Okay, I'll take care of it, no problem." Mick turns around and tells (his people) you can triple the price because he has to have the song.



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Music Catalog Sales: Understanding Due Diligence

The deal has been struck. The buyer has looked over the music catalog of the seller and has agreed to purchase it, subject to due diligence.

Due diligence (doo dil e jens): essentially the process of checking out the catalog to provide assurances to the buyer that what the seller says is there, is actually there. Just as you would have your mechanic check out a car you're interested in buying, so will the potential purchaser of a music catalog ask his accountants and attorneys to provide certain assurances about the assets he or she proposes to buy.

This process occurs in two phases, financial due diligence and legal due diligence.

Financial Due Diligence

The accountants are tasked with the responsibility of performing certain tests relating to the accuracy of the historical royalty earnings that are the basis of the purchase price. These earnings are typically represented as the Net Publisher's Share (NPS). Simply put, NPS represents the gross royalty earnings of the catalog, less contractually required payments to third parties (primarily songwriters and other publishers), over a period of time, usually three to five years. The general procedures employed by the accountants to provide the assurance as to the accuracy of the NPS include:

- Prepare a schedule of NPS by period (reporting quarters) and by income type (mechanical, performance, synchronization, print, etc.)
- Reconcile the NPS schedule to the financial records of the seller (financial statements, general ledger, bank statements and tax returns)
- Reconcile the NPS schedule to royalty source statements
- Examine writer contracts and royalty statements
- Review mechanical rates and publisher share percentages

Legal Due Diligence


The attorneys verify the legal ownership of the catalog and check to insure there are no liens or other encumbrances which could affect future earnings. Some of the steps the lawyers take to provide this assurance include:

- Verify registration of songs with the U.S. Copyright Office
- Review all relevant contracts, including agreements with songwriters, subpublishers, copyright licensees and administrators
- Review unrecouped account balances
- Investigate any pending or potential claims, litigation, liens, assignments or security agreements

So, who cares about this dry, business stuff; why can't we just get on with the sale?

The buyer cares, and not just because he or she is paying for the attorney's and accountant's work. The primary function of due diligence is to provide reasonable assurance that the earnings on which the price is based have not been overstated, and that there are no problems affecting the buyer's ability to enjoy the future earnings of the catalog.

The seller should care because the reported results of the due diligence process can (and occasionally will) significantly alter or even terminate the original purchase agreement. To avoid potential problems that can arise during due diligence, more and more sellers are opting to have outside accountants prepare the catalog earnings information on which the financial due diligence procedures will be performed, prior to offering the catalog for sale. In addition to eliminating potential surprises, the seller also benefits from the knowledge that historical information on which the catalog's price is based is not understated, a fact the buyer is not obligated to disclose to the seller if the buyer learns of the understatement.

On any given day, there are a number of music catalogs in the process of being sold. Understanding and preparing for the due diligence process will help to insure the fairness of the deal as well as lessen the inherent problems that can occur in these complex transactions. 



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The big news, however, is in the pop/rock column. Swan Dive, Will Kimbrough, Tim Carroll, David Mead and Tommy Womack all deserve your ears. Jump down to Americana and the same goes for Josh Rouse, Wilco and Steve Earle. These folks are among the best this town has to offer. So if you're moping around in the dumps about how crappy everything is, you're simply not listening to what's right about this place. Support these fine folk, dammit, and stop bitching about Music Row.

While I'm on the subject, support mom-and-pop record retailing, too. The best place to buy and learn about our local scene is Grimey's record shop in Berry Hill.

The Label of the Day honor goes to Compass Records for Swan Dive and Judith Edelman. My DISCOVERY du jour is Hoke and His Orchestra Bop.

CLASSICAL

THE NASHVILLE SYMPHONY ORCHESTRA "Hanson Orchestral Works"

Writer: Howard Hanson; Producer: Andrew Walton; Publisher: Carl Fischer/Harms, no performance rights listed; Naxos.

Howard Hanson was a 20th century American composer, but his style hearkened back to romantic earlier times. His robust Symphony No. 1 swells and ebbs beautifully. The CD also includes three shorter Hanson compositions, all just as accessible. The NSO's performance is

hands-down the best recording the group has ever made. I've always expected the best from its strings and they didn't disappoint. But I was surprised at how fine the horns were. Naxos is in the midst of a major release program of gems from the American classical repertoire. But this is the label's debut with an American orchestra. It couldn't be a better one.

COUNTRY

PAUL CRAFT "Hey Girls...This Is Earl...I Didn't Die"

Writer: Dennis Morgan; Producer: Dennis Morgan; Publisher: Little Shop of Morgansongs, no performance rights listed; Grand Avenue (1-800-526-7174)

Earl wakes up in the tarp. He's going to the cops with his tale of attempted murder and sending Wanda and Mary Ann to prison. I wish I could tell you it was hilarious.

BETH PROFITT "Walk Me 'Cross the River"

Writer: Dan Stockard; Producer: Mick Lloyd; Publisher: Kelly and Lloyd/Cyclops, ASCAP; Relentless.

She's got something here. The song's got some really cool hooks and the production hits on all eight cylinders. Canadian label is new in Nashville.

MIKE SILER "Man of Clay"

Writer: Mike Siler/Jerry Harkins; Producer: Mike Siler/Steve Ledford; Publisher: none listed; Siler (1-800-659-2980)

Is it me or is real country music mostly found on indie labels these days? This guy has the goods as a vocalist and the shuffle production with guitar and steel turnarounds is simply classic. I'm a fan.

GARY MULE DEER "Old Glory"

Writer: none listed; Producer: Carl Jackson; Publisher: Colonel Rebel/Cinda, ASCAP; Echomusic.

The guy cops every Johnny Cash lick in the book.

WILLIAM LEE GOLDEN "My Life's Work"

Writer: Chris Farren/Jeff Tweele; Producer: Chris Golden; Publisher: Curb/Songs of Windswept/Blue Desert, ASCAP, BMI; Audio Visual Arts III (www.williamleegolden.com)

Like fellow veteran Kenny Rogers, Golden knows a solid country song when he hears it. Production by son Chris is also first rate.

POP/ROCK

JOHN MOCK "Nantucket Bound"

Writer: John Mock; Producer: John Mock; Publisher: none listed; Green Hill (www.greenhillmusic.com)

Nashvillian Mock's latest compositions evoke the rugged beauty of New England. The string arrangements float on air in this cushiony, easy-listening CD. Album is titled *New England Portraits*.

SWAN DIVE "Better to Fly"

Writer: DeMain; Producer: none listed; Publisher: Mr. Bakshi, SESAC; Compass (www.compassrecords.com) (615-320-7672)

Introduced on the band's kick-butt appearance on Conan O'Brien last month, the new Swan Dive tune is so deliciously melodic that you'll feel like twirling around the room. One of Nashville's finest acts in any genre.

VENUS HUM "Sonic Boom"

Writer: Venus Hum; Producer: Venus Hum; Publisher: Mono-Fi, ASCAP; Mono-Fi.

Quirky femme lead vocal, lotsa electronica and an offbeat melody. Addictive.

TIM CARROLL "Five Year Town"

Writer: Tim Carroll; Producer: Andy Paley; Publisher: Tim Carroll, BMI; Not for Sale.

Carroll's commentary on Nashville has his characteristically conversational singing, pointed lyrics and raw electric guitar. The album is *Not For Sale*, and I ain't sayin' a word about its provenance.

THE CHEEKSTERS "Step Into the Light"

Writer: Mark Casson; Producer: Brent Little; Publisher: Caterina Sounds, no PRO listed; Caterina Sounds.

They're still at it, this time with a little more production finesse. There's an almost Brit-pop sensibility at work in these Nashvillians.

LAMBCHOP "Up with People"

Writer: Kurt Wagner; Producer: Nevers/Wagner; Publisher: Pathetic Hindsight, BMI; Merge



The Ryman Auditorium hosted a sold-out performance of songs from the Coen Brothers' upcoming film, *O Brother, Where Art Thou?* The evenings included performances by Ralph Stanley, Emmylou Harris, Alison Krauss and Gillian Welch. Pictured at a reception following the event are (L-R): Welch; Ethan Coen, the movie's producer and screenwriter; actor Tim Blake Nelson; Joel Coen, the movie's director and screenwriter; Stanley; actress Holly Hunter; and Luke Lewis, President, Mercury Nashville. Photo: Beth Gwinn

They've left alt country utterly behind for Nixon, a CD heavy with Prozak strings and barely audible vocals. Come back, chillun.

DAVID MEAD "Touch of Mascara"

Writer: none listed; Producer: Peter Collins; Publisher: none listed; RCA (www.davidmead.com)

David did this dandy disc while he was a Nashvillian. He's moved away now, but not before leaving this juicy pop postcard behind. *The Luxury of Time* may be the best pop CD produced in Music City last year.

TOMMY WOMACK "Christian Rocker/Urges to Call"

Writer: T.W.; Producer: Brad Jones/Robin Eaton; Publisher: Tommy Womack Tunes, BMI; Sideburn (www.tommywomack.com)

Wry and rocking. I totally love this guy.

WILL KIMBROUGH "Closer to the Ground"

Writer: Will Kimbrough; Producer: Will Kimbrough/JD Andrew/David Gehrke; Publisher: Will Kimbrough, BMI; Waxysilver (www.waxysilver.com)

Speaking of Nashville's pop/rock treasures, this boy has been making great music in town for more than a decade (Will & The Bushmen, The Bis-Quits), all of it special. Imagine my delight when I got his debut solo outing. Then imagine me bopping like a Beatle moptop when I put it on. CD is titled *This*. Git it.

R&B

BILLY EARL McCLELLAND "Judgment Day"

Writer: B.E. McClelland/S. Lamar; Producer: Skip McQuinn/Billy Earl McClelland; Publisher: none listed, BMI; MojoBlues (www.mojoblues.com)

Veteran McClelland was always one of Music City's coolest rockers. The title tune to his comeback CD is an electric blues that is equal parts searing guitar and moaning, soul-drenched vocal.

MARK SELBY "More Storms Comin'"

Writer: Selby; Producer: Brent Maher/Mark Selby; Publisher: none listed; Vanguard (www.vanguardrecords.com/selby)

A voice and a bottleneck guitar. This is as Delta as it gets. Selby is a Nashvillian notable for writing Kenny Wayne Shepherd's "Blue on Black" and "There's Your Trouble" for the Chicks.

JAZZ

HOKE & HIS ORCHESTRA BOP "Let Me Off Uptown"

Writer: Earl Bostic; Producer: Jim Hoke/Randy Leago; Publisher: Music Sales Corp./Reis and Taylor, ASCAP; JBO (<http://songs.com/jimhoke>)

Nashville's contribution to the swing craze is this delightful horn band with saucy Kristi Rose on lead vocals. Hipsters one and all.

CHRISTIAN

BRUCE CARROLL "Angie's Chair"

Writer: Darwin Moody; Producer: Darwin Moody; Publisher: Darwin Moody, BMI; Embassy (www.embassymusic.com)

Heartfelt. It's the story of a hairdresser who prays for her clients and makes a difference in her own little corner of the world.

SHARI TAYLOR HYDE "What I Need"

Writer: Karen Taylor-Good/Jason Blume; Producer: Taylor Sparks/Bryan Cumming; Publisher: none listed; Insight (205-991-1038)

She complained that God wasn't listening. Neither was I.

BOB CARLISLE "Forgiveness"

Writer: none listed; Producer: none listed; Publisher: none listed; Diadem (www.bobcarlisle.com)

He still sings great. But all the soul raving and fancy production in the world can't make a silk purse out of this nothing song. A disappointment.

AMERICANA

DUSTIN BOGUE "Bound and Born to Lose"

Writer: Dustin Bogue; Producer: Dustin Bogue/Beverly Burri/John Macy; Publisher: Farmboy, no performance rights listed; Farmboy (303-202-5044)

A fantastic throw-back to Hank Sr., with spare production dominated by '50s-style steel guitar. This guy makes Dale Watson sound like a pop act. Listen and believe.

MERRIE AMSTERBURG "Design"

Writer: Merrie Amsterburg; Producer: Mike Denneen; Publisher: Superhero Tanlines, ASCAP; Zoe (www.rounder.com)

Her languid folky delivery with gently rolling rhythm track is quite listenable. I'm intrigued.

STEVE EARLE "Transcendental Blues"

Writer: Steve Earle; Producer: Twangtrust; Publisher: Sarangel, ASCAP; E-Squared (www.e2records.com)

This man's music continues to evolve in wondrous ways. Here he moans softly over a quasi-Eastern harmonium drone and a rhythm track that is simultaneously dazzling and hypnotic. A masterpiece in a career that has been full of them.

LYNN MARIE "Squeezebox"

Writer: Pete Townshend; Producer: Steve Ivey; Publisher: Towser Tunes, BMI; Rink (www.lynnmarie.net)

Charming as all get out. "Mama's got a squeeze box/Daddy never sleeps at night," followed by her ivory-tickling fingers running up and down the accordion keyboard. The Who were never so smiley. She calls it "altpolka." I see why.

CHARIVARI "I Want to Dance with You"

Writer: Doris Matte/Floyd Soileau; Producer: Peter Schwarz; Publisher: Flat Town, BMI; Rounder (www.rounder.com)

While we're on the subject of squeeze-boxes, try this funky, loosey-goosey waltz on for size after you've had a few beers. You might even think you understand Cajun French.

MIKE WARD "Dead Flowers"

Writer: Mick Jagger/Keith Richards; Producer: Carl Jackson/Mike Ward; Publisher: none listed; Shell Point (www.gramparsons.com)

The Gram Parsons Notebook CD is full of pleasant surprises. Ward and others finished tunes Gram had started in notebooks. Here, though, he takes the Stones oldie out for a hillbilly joy ride down a dirt road. I loved every second.

WILCO "Secret of the Sea"

Writer: Woody Guthrie/J. Bennett/Jeff Tweedy; Producer: Wilco/Billy Bragg; Publisher: Woody Guthrie/Warner-Tamerlane/Words-Ampersand/You Want a Piece of This Music, ASCAP/BMI; Elektra.

Similar in concept is the Billy Bragg/Wilco pair of *Mermaid Avenue* CDs that construct new Woody Guthrie tunes from his notebooks. The second one, featuring this ultra-hooky pop fest, is every bit the equal of Volume One.

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JOSH GRAVES & THE WHITES

"Come Walk with Me"

Writer: B. Graves; Producer: Billy Troy/Hugh Moore; Publisher: Acuff-Rose, BMI; OMS (www.omsrecords.com)

Hillbilly heaven.

JAMES TALLEY "Nashville City Blues"

Writer: James Talley; Producer: James Talley/Gregg Thomas; Publisher: Hardhit, BMI; Cimarron (www.cimarronrecords.com)

James is pissed and he wants everybody to know it. The raunchy guitar work and bruised-knuckles production adds to the overall angst. His news flash is that show biz sucks.

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JOSH ROUSE "Laughter"

Writer: Josh Rouse; Producer: Josh Rouse/David Henry; Publisher: Pubco/Songs From the Davenport, BMI; Ryko (www.joshrouse.com)

Josh tickles my ears with every note on his new *Home* CD. He lives at the intersection of folk troubadour and echoey popster, and is one of the finest writer-artists currently working in this city. Go out and buy this as well as his *Dressed Up Like Nebraska* CD debut.

FOLK

MARCUS HUMMON "Looking for the Child"

Writer: Marcus Hummon; Producer: Marcus Hummon; Publisher: Careers-BMG/Floyd's Dream, BMI; Velvet Armadillo (www.velvetarmadillo.com)

This sighs with strings and trembles with a gentle tenor that cries for understanding. It all works, because it throws the spotlight directly onto his sensitive lyrics. Hummon is noted as a songwriter for Tim McGraw, Sara Evans and others, as well as for being one of our town's musical-theater innovators. You need him in your life.

JUDITH EDELMAN "Good Day, There It Goes"

Writer: Judith Edelman; Producer: Judith Edelman/Matt Flinner; Publisher: Dangerous Soup, BMI; Compass (www.compassrecords.com)

Light folk soprano Judith Edelman is a new Nashvillian, but *Drama Queen* is her third Compass CD. This sets her soft upper register against rippling guitar and fiddle lines to exquisite effect.

HONORABLE MENTION

Kieran Kane & Kevin Welch/Something 'Bout You/Dead Reckoning

jjwhite/When a Woman Falls/jjwhite

Joanie Keller/Grindin' Wheel/Broken Bow

Kent Gray/I Know How She Feels/La Tene

Bryan Bowers/Friend for Life/Flying Fish

Sue Hiatt/Searching for My Pride/MS

Patrick Michaels/To Get to You/PM

Glenda Lynn/The Woman Is Smarter/Hundl,

Pat Haney/Wrong Rite of Passage/Envoydiscs

Kelly Bruner/Priorities/JNK

Matthew Phillips Band/Boogie Man/Bump

The Burns Sisters/Out of the Blue/Philo

Clark James/My Rock, My Anchor, My Stone/

Jim Vest

Irene Goodnight/I'm Gonna Fly/Goodnight

Fernando Ortega/No One Else/Myrrh

Denise Davis/Live My Faith/Apsalm

Mark Schultz/He's My Son/Myrrh

Judie Bell/Why/Judie Bell

Matt Redman & Sonicflood/Holy Moment/

Worship Together

Gospel Gangstaz/I Can See Clearly Now

/Millennium

Rachael Lampa/Live for You/Word

Aurora/Mercy Me/Red Hill

Stephen Mark Pasch/Surrender/Diamante

DON'T GIVE UP YOUR DAY JOB

Guitar Robert/T.V. Jesus/Fains Wind

Tragedy Ann/Why Can't the World Love/Organic

The True Brothers/Back Street Affair/Thunderbolt

ROW FILE

Traci Thomas

Owner, Grassroots Media

1815 Division St. #202

Nashville, TN 37203

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Grassroots Media owner Traci Thomas prefers to take a hands-on approach to her business. So much, that she does everything from sign artists to answer phones at her office. "I like to be involved as much as I can with every aspect of the company," she professes. "I'm not good at delegating work either, so it's easier for me to just do it all."

That she does. The company simply consists of Thomas and staff publicist Kim Baum. "Sometimes we'll have an intern in for a while," she says with a laugh. "We're at a point right now

that we could take on another publicist and get more clients, but I kind of like keeping it small."

Since forming Grassroots three years ago, Thomas has added a number of high-profile names to her client list. She currently represents Steve Earle, E-Squared Records, Stacey Earle, Tim O'Brien, James Talley, Bob Delevante and Johnny Staats. Thomas says her company's intimate atmosphere is a big draw for clients. "We're probably a little more involved with our clients than other publicists," she notes.

Despite her success in the business, Thomas never aspired to be a publicist. "I actually went to college (MTSU) for interior design, but ended up dating a guy that was in the Recording Industry Management program," the 30-year-old says. "So I started getting a taste of the music business and thought it was kind of fun. I decided where I would fit best in the industry and changed my degree [to public relations]."

After taking on several internships during college and working as a publicist for three years at the now defunct Nashville office of Myers Media, Thomas decided to open her own company. "It was time for me to spread my wings and do my own thing," she states.

The company, Thomas decided, would focus on Americana and alt.country acts. Since opening Grassroots, her

interest in the music has become so intense, she was recently named one of the 30 Founding Council members of the new Americana Music Association. "The point of the association is to pool resources in order to help artists sell more records," she says. "These artists are very critically acclaimed but don't see the sales numbers. We want to help their prospects in the future."

As for her own future, Thomas says she might consider management. "We basically end up doing that a lot anyway since we're small, so it wouldn't be a stretch to move into management."

In the meantime, Thomas is going to stick to what she's been doing and what she enjoys in the world of alt.country. "The beauty of being independent is that we can work the music we like."

—Jeff Davis



“We Had A #1 Hit Because We Joined TAXI”

If you told me that one day I'd co-write the #1 Country song in America, I probably wouldn't have believed you.

My name is Erik Hickenlooper. My writing partner, Jim Funk and I wrote the Kenny Rogers hit, 'Buy Me A Rose.'

We aren't professional songwriters with a string of hits under our belts. Just a couple of ordinary guys who love to write and record our own songs. We live in small towns in Utah, and we both have day jobs.

But, even though we write Country songs, we've never been to Nashville.

'Buy Me A Rose' was recorded on an 8-track in the back bedroom of an old farm house. We only had one microphone. And every time a cow mooed or a plane flew over, we had to stop the tape. Not very high-tech, but it worked.

Jim and I didn't have any music industry connections, so we joined TAXI. It seemed like the smart way to go. Our instincts proved to be right on the money -- literally.

We landed our first publishing deal through TAXI. That resulted in 'Buy Me A Rose' being cut by Kenny Rogers.

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Bobby Karl...

I thought I would feel something about the last Fan Fair at the Fairgrounds—nostalgia, regret, sadness—something. When I walked around on the first day I thought, “You know, this place is pretty seedy.” On the second, I mused, “You know, this place is kinda neat.” But by Thursday afternoon’s final stroll around the campus I was surprised that I felt absolutely nothing.

As Jay Barron so eloquently put it, “Stick a fork in it; it’s done.”

The kick-off IFCO show at the Ryman on Sunday (6/11) was, as usual, a highlight. The Bellamy Brothers totally rocked. Sisters Wade charmed the crowd with a pristine acoustic set and were thrilled beyond belief to back Lynn Anderson on “Rocky Top.” Eric Heatherly was unquestionably the crowd fave. The new discovery was long, tall Blake Shelton with his hard-country approach. David McCormick was given the Tex Ritter Award. Charlie Daniels sizzled as the finale.

Then it was up to the dear old Fairgrounds bright and early Monday (6/12). Fan Fair couldn’t have begun better: I arrived to the strains of Johnny Staats then basked in a Wilkinsons’ set capped by Doug Johnson’s presentation of a Gold Record. Confederate Railroad’s Danny Shirley looks completely different with his head shaved. I guess we all would.

Digging the sounds of the Giant/Atlantic show were Mike Hollandsworth, John Lomax III, Anita Mandell, Al Cooley, Pete Loesch, Steve Pope, Steve Betts, Ed Seay, Davin Seay, Bobby Randall and Rene Grant-Williams. Meanwhile, up in the booths, Mark Wills, Rascal Flatts, Bonnie Lou Bishop, Billy Hoffman, Vern Gosdin, Danni Leigh, Bryan White and Frankie Staton were doing their duty for the autograph seekers.

The crowds were sparse. And is it just my imagination or did the attendees look older and more handicapped than ever? I have a sneaking suspicion that the CMA “papered” Fan Fair with free passes for the infirm.

Anyhoo, the lunch choices were abundant. CAA hosted its annual brunch. Sony offered barbecue at The Church and the Hall of Fame suggested lunch at the Gaylord plus a hard-hat tour of the construction site across the street. I chose the tour. So did Bluewater’s Dan F. Ekback, John Steine, David Conrad, Connie Bradley, Brian Williams, Judy Massa, Jim Foglesong, Barry Freeman and Paul Corbin. While we ate, the Ford Truck people announced their \$4 million donation, bringing the CMF’s construction war chest to \$16 million. Marty Stuart played instrumentals on Mother Maybelle’s guitar and led us singing “Will the Circle Be Unbroken.”

Wearing our promised hard hats we walked through the Ford Theater. The 137,000 square foot building is now 55% complete we were told. Then we boarded the bus back to the Fairgrounds.

There we encountered Keith Sykes, Billy Burnette, Jamie Kyle, Kevin Lamb, Bob Merlis and more at the Warner/Asylum show. Chad Brock drew a standing ovation with the fabulous “Yes!”



FAMILY GOLD—The Wilkinsons were honored during Fan Fair for taking their debut album *Nothing But Love* to gold status. Pictured (L-R) backstage: Giant A&R Director Debbie Zavitsos; Steve Wilkinson; Giant Executive VP/GM John Burns; Giant President Doug Johnson; Amanda Wilkinson and Tyler Wilkinson. Photo by: Tony Phipps



Members of the RCA Label Group (RLG) gathered backstage at Fan Fair. Pictured (L-R): Dean Sams and Michael Britt of Lonestar; Butch Waugh, Sr. VP/GM for RLG; Kech Rainwater and Richie McDonald of Lonestar; Sara Evans; Kenny Chesney; Joe Galante, Chairman for RLG; and Andy Griggs.



More than a thousand fans turned out for the Country Music Hall of Fame’s First Annual Nashville Skyline Jamboree during Fan Fair. Backed by house band BR5-49, Stonewall Jackson is pictured performing his 1965 hit “I Washed My Hands In Muddy Water.” Photo: Beth Gwinn

and fused “Indian Outlaw” and “Kaw-Liga” into “Lightning Does the Work.” For the second year in a row I was blown away by Chalee Tennison.

That night at the Sony show it was beer and donuts (yeeesh) backstage with Bob Tittle, Scott Siman, Tammy Brown, Brenna Davenport Leigh, Cledus T. Judd, Doug Casmus, Jerry Bradley, John Dorris, John Dotson, Kevin Anderson, Tamara Saviano, Wendy Stamberger and Lawrence Rose.

Works Fan Fair

The food was better the next morning (6/13), since Mike Curb is always the host-with-the-most with his customized-omelets crew. LeAnn Rimes gave it her all as the day’s opening act while Bill Mayne, Holly Gleason, Jerry Strobel, Brooks Quigley, Rick Rockhill, Karen Clark and Dennis Morgan schmoozed. Brian Mansfield got the best Fan Fair souvenir—During Tim McGraw’s set, a fan brought him a pair of toy handcuffs. I don’t think Tim was amused by the reference to his run-in with the Law, so when Brian asked Liz Cavanaugh if he could have them she assured him that he could.

Naomi Judd hosted the Mercury show in vivid red-hair attachments and a red-and-white polka dotted dress. Hazel Smith, Tammy Genovese, Roger Sovine, Tim Wiperman, Pat Higdon, Harry Warner, Steve Goetzman, Alan Mayor, Allen Cates and Neil Pond gazed at the manic antics of Neal Coty and the boistrous Terri Clark. Hazel averred that Kathy Mattea stole the show.

It was “couples’ day” up in the booths with Tim McGraw and Faith Hill signing together, Sammy Kershaw and Lorrie Morgan signing together and Eddie Montgomery and Troy Gentry signing together. Yet another couple, the legendary Kitty Wells and Johnny Wright, were at one end of the building while Wynonna signed at the other. That kind of scene is what Fan Fair is all about. Donna Fargo, Billy “Crash” Craddock, Pam Tillis, Tim Wilson and Jo Dee Messina were also working the booths on Day Two.

Clay Bradley, Jody Williams, Tommy Williams, Kathy Louvin, Kurt Denny, Alison Auerbach, Kevin Montgomery, Robert Reynolds, Jack Pride, Bill Cody, Tracy Gershon, John Huie and Steve Moore were working the room at the MCA show that night. Vince Gill and Amy Grant were adorably kissy and lovey. Sons of the Desert did Mellencamp’s “Little Pink Houses,” echoing Coty’s rendition of Petty’s “Good Love Is Hard to Find” earlier in the day. You don’t need me to tell you that Lee Ann Womack was transcendent.

The wackiest sight Wednesday morning (6/14) was those big-headed “King of the Hill” characters meeting fans alongside Sawyer Brown, Chely Wright, Janie Fricke, Kenny Chesney, Ty Herndon, Ricochet, Craig Morgan and Marty Raybon. My big thrill of the day was meeting The Derailers, who autographed and smiled with the best of ‘em throughout the week. I also couldn’t help stopping to admire Trini Triggs, who has, hands down, the best bod in country music. Speaking of booths, Lynn Baker won all the awards this year, along with John McAllister of the Santa Fe Opera Company. IFCO’s prize winners were John Barry, Chad Brock and Tracy Byrd. The CMA’s were The Wilkinsons and Wynonna. The team also put together nifty displays for Alan Jackson, Diamond Rio and Atlantic Records.

The Lyric Street roster was the soundtrack for the AM crowd. Then it was the Dreamworks team's turn to shine. As I headed for the grandstands I gasped in astonishment. I could hear somebody actually playing real country music. "Who is that?" I wondered. "Surely he'll be kicked out of the business: He features a steel guitar!" It turned out to be Darryl Worley, to whom I tip my hat in gratitude and admiration. The show was also highlighted by newly blonde Jessica Andrews. As was the case last year, she turned in a splendidly entertaining set. And I still say that both "You Go First" and "Unbreakable Heart" should've been No. 1 records.

I checked: show host Ray Benson is taller than Will Byrd. Just ask attendees Rod Essig, Summer Harmon, Jim Zumwalt, Jim Bessman, Bobby Cudd, Kay West, T.K. Kimbrell, Steve Dahl or Ray Pilzak.

The Arista show is always a Fan Fair highlight, but this year's was extra special. The imprint being folded into RCA held a lot of wistful memories. Staffers had a chin-up attitude, wielding squirt guns that had "Ready, Aim, Fired" printed on them. Sentimental Alan Jackson handed out plaques that thanked everyone for his 11 years of hits. Ken Kragen, Rick & Janis Carnes, Scott Stemm, Radney Foster, Rick Taylor, Robin Mitchell Joyce, Skip Stevens and Woody Bomar were there to bid adieu.

That night we wafted through an RCA show crowd that included Schatzi Hageman, Mark Nesler, Melanie Howard, Karen Staley,

Jewel Coburn, Katie Pareigis and Jamie Mattson. On stage, Lonestar and Kenny Chesney were capable, but Mr. Gallimore better heat up the ProTools if he's gonna get a record out of 3 of Hearts.

Let the record show that among the last acts autographing on the last day of the last Fairgrounds Fan Fair (6/15) were Mattea, Bill Anderson, The Whites, Doug Stone, Doug Supernaw, Phil Vassar, Narvel Felts, Brooks & Dunn, Larry Cordle and Tom Grant. Like I said, I didn't feel any *tristesse* at all as I strolled for the last time. But I did stop to buy a Hank Williams T-shirt, button and ballcap.

Clay Davidson made friends wherever he went during Fan Fair, certainly during the Virgin show that morning. I also caught Wylie & The Wild West tearing it up with "Cattle Call," "Devil Woman" and more during the Rounder show. Julie Daniel, Jeff Green, Mark Collie, Barry Coburn and David Skepner were backstage. Eddie Stubbs hosted. The perfectly poetic farewell to Fan Fair at the Fairgrounds was the silvery voice of Rhonda Vincent.


We hustled immediately to Douglas Corner for the Kasey Chambers showcase. The SRO crowd included Geoff Himes, Mike McCall, Shannon Neese, Ellen Pryor, Bill Friskics-Warren, Virginia Team and Chuck Aly. The Aussie didn't disappoint, turning in a performance that was sublimely country yet intensely individualistic. Many proclaimed it the single best performance of the week.

The same could not be said for the TNN/Country Weekly Awards telecast. Loretta Lynn and Ronnie Milsap clearly couldn't hear themselves and barely made it through their songs. Tim also stumbled badly. Jo Dee romped around ridiculously with the Solid Gold Understudies.

Sweet Brad Paisley, whom Marjie McGraw decreed was "cute with substance," introduced us to 9-year-old McCain Merren, the stepson of cowriter Kelley Lovelace. He inspired the winning Song, "He Didn't Have to Be." "My songs are built on honesty," said Paisley. "They're not an attempt for fame and money. They're getting away from this corporate mentality in Nashville." Go, Brad!

Kenny Rogers, Alabama, Montgomery Gentry and Clint Black were other backstage highlights. But most of the assembled press corps could have filed their reports from their TV sets. And I'll bet a lot of them wished they had: It was a sauna of an air-conditioned hell back there. At least it was in keeping with my unofficial nickname for the week, "Sweatin' with the Oldies."

George Strait was presented the "Impact" award, apparently in recognition of his riding lawn mower ad. He wasn't there. Steve Wariner, who has been recording since 1977, won the "Fast Track" award. It's about time. He wasn't there either. Neither were winners the Dixie Chicks.

Meanwhile, up on the Hall of Fame parking lot, folks were dancing under the stars to BR5-49. Better than sitting in a starless press room? You decide. 



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Bobby Karl...

Works The Room

You know what has turned into one of the coolest events of the year? The Country Music Disc Jockey Hall of Fame ceremony.

This year's event, staged at the Sheraton Music City (6/22) was packed with fabulons young and old. We weren't five feet into the cocktail party before we were surrounded by Jerry Chesnutt, Charlie Walker, Charlie Douglas, Billy Yates, Bob Kingsley, Royal Wade Kimes, Merle Kilgore, Ralph Emery, Jeff Carson, Phil Vassar, Dandalion, Sherry Bond, Norro Wilson, Bob Tubert and Lon Helton. Every label in town sent its promotion department, so you know there was serious schmooze. I thought I could work a room until I saw Paul Allen in action.

Lovely Linda Davis is just beginning to show her pregnancy. Fred Goodwin is firing up the Western Music Association here. This year's board meeting in Nashville will be the organization's first east of the Mississippi. Chuck Chellman and Dave DeBolt smiled benignly at the event's evolution. Bonnie Bucy, Les Acree, Ted Cramer and Tom Perryman have long memories, too.

Inside the ballroom, Charlie Monk hosted. Rockabilly Hall of Famer Gaylon Christie ("Wasted Days and Wasted Nights") won the President's Award for championing small-market radio in Texas. His acceptance speech was hilarious, featuring anecdotes from a visit to Toad Suck, Ark.

Pam Tillis and Chely Wright sang a medley of Loretta Lynn songs. Pam recalled the old-school DJs fondly: "They played the records because they loved 'em and put their personal stamp on radio. That's the radio we grew up on. And we thank you for that." You said it, sister. Loretta accepted the organization's lifetime honor.

The late Lee Moore, whom I remember well, was on the air for 60 years in West Virginia. He was inducted into the DJ Hall of Fame, as



Loretta Lynn was honored with the Career Achievement Award at the CRB DJ Hall of Fame banquet. Pictured (L-R): CRB Executive Director Paul Allen, Chely Wright, Lynn, CRB President Ed Salamon and Pam Tillis. Photo: CJ Shelker



An overwhelmed Charley Pride learns of his induction into the Country Music Hall of Fame.

were Dave Donahue, Smoky Stover, Romeo Sullivan, Johnny Western and Bob Grayson. Most of them lamented the passing of personality and individuality from the radio airwaves. "Me and consultants don't get along all that great," said Grayson. Said Western, "I'm a dinosaur. But Steven Spielberg and Walt Disney have proved how much people LOVE dinosaurs."

That particular date was packed with events. We also schmoozed at the opening of the Country Music Hall of Fame's new Patsy Cline exhibit (6/22). Katherine Bradley, Michael Bevington, Dave Pomeroy, Rex Allen Jr., Chase Rynd, Charlie Dick and Kyle Cantrell listened while Bruce Hinton told us that Patsy's hits collection is now nine-times Platinum, 37 years since her death. The exhibit features the recently published letters to a fan, scrapbook photos, postcards, her dress, rare 45s and her lighter that played "Dixie."

Meanwhile, across the way, BMI was hosting a CD-release party for The Nashville Symphony Orchestra (6/22). Dick Frank, Alan Bostick, Kenneth Schermerhorn, Ivey Lindsey, Paul Ladd, Gerry Wood and Naxos execs Jim Sturgeon, Vincent Peppe and Klaus Heymann chatted amid the red, white and blue party decorations. July 4th was the disc's release date, you see.

Publicist Rebecca Davis pointed out that Naxos is in the midst of a 220-CD project to record all the great works by American classical composers. The NSO's new recording of orchestral works by Howard Hanson (1896-

1981) is the label's first by an American orchestra. The ensemble's second Naxos disc will be *Symphony No. 2* by Charles Ives (1874-1954), released to coincide with its Carnegie Hall debut in September.

The Grand Ole Opry unveiled its new set and kicked off its 75th anniversary celebration (6/10) with announcements about a CBS special, an A&E documentary, a commemorative Martin Guitar, a new Opry history picture book, an upcoming history of WSM, a special issue of *Billboard*, an Opry cruise, a series of Opry Plaza parties, an Opry Christmas book and festivals for gospel, bluegrass and clogging, plus a big birthday bash the weekend of Oct. 13. Don't worry: Pete Fisher had a TelePrompeter.

"Tonight sets the stage for the next 75 years," said Steve Wariner. The new set features video monitors. The old red barn is going to the Hall of Fame. Steve kicked off the show's 3,884th performance by leading the assembled cast in "Will the Circle Be Unbroken."

Wariner also showed up as a surprise guest at Tom Roland's farewell party at BMI (6/9)—He is Tom's favorite artist. The Tennessean's Brad Schmitt, Thayer Wine, Kevin Nance and excellent newcomer Peter Cooper attended, as did Shawn Camp, Mike Crawford, Mike Hyland, Marion Williams, legendary A-Team bassist Bob Moore, Martha Moore, Jay Orr, Bob Heatherly, Wylie, Janet Bozeman, Liz Thiels and the GMA's Frank Breedon.

The most emotional event in recent memory was easily the announcement of this year's Country Music Hall of Fame inductees (6/16). We gathered in the building's lobby for brief remarks from Kyle Young, Bud Wendell and Ed Benson. Then tiny Brenda Lee stood on a box to announce the Hall's 73rd and 74th members. As soon as she began reading the first biography, Cooper and I yelped our approval as we recognized the saga of Faron Young. His son Robyn Young said that now he'll have a monument to come to, since his father's ashes were scattered over Old Hickory Lake.

I looked over at Charley Pride as Brenda began to read his biography as the second inductee. He collapsed in tears into wife Rozene's arms as he recognized his story. He'd been lured there under the pretext of talking about the Opry's 75th, unaware that much bigger things were in store. With that, the whole room started to bawl—Peggy Whittaker, Michael Gray, Jerry Damon, Donna Hughes, Steve Buchanan, Jo Walker-Meador, Billy Deaton, Harry Chapman, Jim Patterson and everybody choked up. Charley began to weep again when he took the mike. A huge ovation ensued. **MR**

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Digital Nashville (Part Two)

Who's who in the Nashville Internet community? *Music Row*, in this final installment, takes a look at the companies shaping the way you do business.

ASCAP.com

www.ascap.com

Contact: Michelle Goble
2 Music Square West, 37203
615-742-5043

ASCAP's award-winning site includes a searchable music clearance database, licensing and membership information, ASCAP's *PlayBack* magazine and areas devoted to useful information about the music business. There's also a resource guide for musicians, a full list of membership benefits, an online membership application and an estate planning guide.

ClickAHit.com

www.clickahit.com

Contact: Tim Toolen
23 Music Square East, Suite 305, 37203
615-242-0102

With offices in New York, Los Angeles and Nashville, ClickAHit.com is on its way to establishing a global publishing community. The site is designed as a tool for songwriters, publishers and pluggers to digitize their catalogs and e-mail songs. In addition, A&R reps, artists and producers can post requests for material through the online pitch sheet. ClickAHit.com members can respond to those requests for material via a private listening room. Members can meet in "online writing rooms" to collaborate on material, and the site includes a search engine that allows the user to search for a song by writer, publisher, genre, tempo, title or keyword.

Gaylord Digital

www.gaylorddigital.com • www.songs.com
www.lightsource.com • www.musicforce.com •
www.musiccountry.com

Contact: Randy McCabe, Senior VP/GM
126 2nd Avenue North, 37201
615-457-3016

In case you didn't know, Gaylord is serious about this Internet thing. Debuting in June, MusicCountry.com is the newest addition to Gaylord Digital's roster of entertainment sites, and it promises to deliver artist content and up-to-the-minute music news in conjunction with a highly interactive shopping experience for country music fans. Award-winning editorial content, Yahoo! chats and Web events, and an extensive online catalog of Christian albums make Musicforce.com one of the Internet's most complete Christian music sites. Musicforce.com aligns itself closely with Lightsource.com, the premier source for Christian-based audio and video webcasting

services. Established in 1995, Songs.com is the Internet address for hundreds of independent recording artists, including some of the most accomplished songwriters in the business. Songs.com acts as a global distributor for these artists, providing them with a high-profile Web presence and handling their e-commerce and fulfillment needs.

GenV Venture Capital

www.tappedinto.com •

www.in2entertainment.com

Contact: Steven W. Roads, CEO
15 Music Square West, 37203
615-242-8655

The average reader may not recognize the GenV Venture Capital name, but it's hard to work in Music City and *not* have heard of tappedinto.com. Tappedinto.com owns and manages 144 URLs that contain primarily not-for-profit subjects (i.e., tappedintohockey.com and tappedintothearth.com). The goal of tappedinto.com is to launch one new channel per month, thereby becoming "cable TV for the Internet." The company's other side, TN2 Entertainment, was responsible for the highly successful Jars of Clay webcast promotion.

GrooveTone.com

www.groovetone.com

Contact: Jim T. Graham, President
209 10th Avenue South, Suite 409, 37203
615-301-8007

The Americana genre constantly struggles to overcome one major obstacle—tracking its listeners. GrooveTone Music hopes to overcome that obstacle by becoming the definitive Americana music Web community. This site is an e-commerce center and an Americana encyclopedia. Earlier this year, GrooveTone partnered with Dead Reckoning, establishing itself as the digital distribution point for Dead Reckoning's noted catalog, which includes Kieran Kane, Walt Wilkins and Kevin Welch.

iDealMusic.com

www.idealmusic.com

Contact: Brad Holiday
101 Church Street, Suite 325, 37201
615-254-9008

While the Internet has opened the door to music for the masses, one of the Internet's criticisms is that the door is open too wide. Finding music that *you* enjoy can be a daunting task. iDealMusic.com hopes to make the search process easier by providing users with an individualized platform for experiencing the music. Far more than just another e-tailer, this site provides "music discovery tools" which personalize the online music experience by providing customized music streams, search tools and even comparison-shopping.

MusicRow.com

www.musicrow.com

Contact: David Ross, Publisher/Editor
P.O. Box 158542, 37215
615-321-3617

Music Row—Nashville's Music Industry Publication—provides up-to-date news, hot-button issues, feature stories, profiles and notorious reviews through an innovative blend of print and digital information delivery. The MusicRow.com site allows authorized users to gain access to @MusicRow and RowFax, thereby providing the most expedient delivery of this timely information. The site also allows users to subscribe online, arrange for advertising and examine supplemental articles.

PublishSongs.com

www.publishsongs.com

Contact: Todd Rubenstein, CEO
9 Music Square West, Suite 147, 37203
615-612-3000

After a year of careful development, PublishSongs.com was launched in mid-January. PublishSongs.com is structured as an ISP (Internet Service Provider) for songwriters and publishers. Those in the publishing business can upload their songs to PublishSongs.com's server, whereby the songs are stored for a nominal fee. Producers and A&R personnel can freely log on to PublishSongs.com and search for a song by title, genre, tempo or other criteria and then download or stream the song in a choice of three different formats. Should the producer or A&R staffer choose to put the song on hold or require more information, they can e-mail the songwriter or publisher directly. PublishSongs.com is not a songplugging service, but rather a tool designed to improve the efficiency of the songplugging process. **MR**

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: news@musicrow.com.



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A Legendary Pairing & Tribute; WMS Expands

Legends Earl Scruggs and John Fogerty are recording with Randy Scruggs producing and Ron Reynolds engineering at Scruggs Sound Studio...Skaggs Place Studio is home to the Bill Monroe tribute album *Big Mon*, featuring the Dixie Chicks and Dolly Parton, among others. Produced by Ricky Skaggs and engineered by Brent King with Alex Anders assisting, *Big Mon* is scheduled for an Aug. 29 release on Skaggs Family Records...Dann Huff produced the mix for Jolie Edwards with Jeff Balding engineering and Jed Hackett assisting at Emerald...The Warehouse Multimedia Studio (WMS) has expanded its facilities by

4,000 square feet. The addition includes a sound stage, a remixing and mastering suite and an in-house graphics studio. WMS has also added new personnel—Tim Farmer is now Studio Manager and Chief Engineer, David Perry is Audio Tech, Tracie Mayhew handles marketing and Jon Osterholm heads the graphics department...Kalimba Studios, a new tracking and overdub facility, has opened its doors in Overton Hills. For more information call owner Jim Roberts at 615-661-7981...Recording Arts has installed an Alesis Masterlink 9600 high-resolution master disk recorder with the latest software.

Artist	Producer	Engineer	Label	Project
615 MUSIC				
Wall Street	Rarick/Wachtler	Drew Rydberg	-	Travel Channel
Randy Travis	Saltmarsh/Wachtler	"	-	"Biography"
Delta Blues	Davis/Wachtler	"	-	Travel Channel
KCAL-TV	Snider/Wachtler	Aaron Gant	-	Post Scores
WMAQ-TV	"	"	-	"The Tower"
Clint Black	Saltmarsh/Wachtler	Drew Rydberg	-	"Biography"
Al Capone's Chicago				
➔	Ross/Wachtler	"	-	Travel Channel
Rat Pack's Las Vegas				
➔	McEvoy/Wachtler	"	-	"
Judge Mills Lane	Rutherford/Wachtler	Aaron Gant	-	McBride & Co.

AUDIO PRODUCTIONS

LeAnn Rimes	George Achaves	Travis Turk	Curb	"Country Ctdn"
SHeDAISY/Gilman	Rob Carpenter	"	Lyric St./Epic	WCTQ-Fan Fair
R.Flatts/Mont. Gent.	Laura Anderson	Bob Borquez	Lyric St./Col.	WJCL-Fan Fair
Andy Griggs	Stacy Whitmore	Travis Turk	RCA	KXDD-Fan Fair

BAYOU

Clay Davidson	-	George Clinton	Big Tractor	demos
Con Hunley	Norro Wilson	"	Budro	mix
Trailer Park Troub.	Richie Albright	"	Unhitched	trax
Brad Wolf	Tom Collins	"	T.C. Prods.	"
Gary Cotton	Cole Wright	"	Marathon Key	"
Gary Hamlin	Gary Hamlin	"	GH Records	"
Trey Bruce	Trey Bruce	David Buchanan	Big Tractor	trax
Annelle Travis	George Clinton	Barry Senter	-	mix
Kennie Robinson	-	"	-	demos
Kris/Melissa Cauldill	-	"	-	"

BENNETT HOUSE

Matt McPherson	Dennis Patton	Richie Biggs	Autumn	trax/od's
Tree	Peter Furler	Biggs/Wilson	Inpop	"
Valeria	Keith Thomas	Bill Whittington	Interscope	od's

CASTLE RECORDING

Alan Jackson	Keith Stegall	Kelton/Harbison	Arista	trax
Lamar Campbell	Sanchez Harley	Wilburn/Short	Sparrow/EMI	mix
Kathy Troccoli	Mark Hammond	Jaszcz/Green	Provident	"

Artist	Producer	Engineer	Label	Project
SmartBomb	Paul David Hager	Hager/Short	-	trax/od's/mix
Wren Rice	Julie Jones	Mike Janas	B. Rice Ranch	trax/mix
Robin Chase	Sam Russell	"	-	trax
Hullabaloo	J.L. Sloas	J.R. McNeely	-	mix
Toni Catlin	Preston Sullivan	Mike Janas	-	od's
Lynyrd Skynyrd	Lynyrd Skynyrd	Janas/Purcell	CMC	-

EMERALD

Kenny Chesney	Cannon/Wilson	Sherrill/Piske	RCA	od's
Conscience	Conscience	Bickel/Lefan	-	trax/od's/mix
Trini Triggs	Anthony Smith	Fowler/Ditto	Curb	mix
SHeDAISY	Dann Huff	Hagen/Bickel	Lyric Street	od's
South 65	Wilson/Cannon	Sherrill/Piske	Atlantic	trax
Chely Wright	Brown/Cannon	Carr/Sherrill	MCA	od's
Billy Ray Cyrus	Dann Huff	Jeff Balding	Sony	od's/mix
Michael Card	Phil Naish	Brookshire/Kidd	Sparrow	trax/od's
Jolie Edwards	Dann Huff	Balding/Hagen	DreamWorks	trax
Chad Brock	Cannon/Wilson	Sherrill/Breckling	Atlantic	mix
Emerson Drive	James Stroud	Cobble/Piske	DreamWorks	trax
Tracy Byrd	Tracy Byrd	Saylor/Hertz	RCA	"
Clay Walker	Blake Mevis	John Guess	Giant	od's/mix
John M. Montgomery				
➔	Wilson/Cannon	Sherrill/Piske	Atlantic	od's
Faith Hill	Dann Huff	Eric Bickel	Warner Bros.	live mix
Fred Hammond	Paul Wright	Hammond/Kidd	-	mix
3 of Hearts	Byron Gallimore	Balding/Hackett	RCA	"
Patty Loveless	Emory Gordy Jr.	Guess/Murphy	Sony	"
Air Force Band	Terry Bates	Terry Bates	-	"
Melanie Jenson	Bob Bullock	Bullock/Greene	-	od's/mix
Moscow St. Symphony				
➔	Hobson/Aubort	Eric Bickel	-	5.1 mix
Gordon Obrien	Obrien	Tim Waters	-	od's/mix
David St. Romain	Harrell/Marrow	Hardy/Kidd	-	od's/mix
River Ministries	Greg Nelson	Hall/Kidd	-	mix
Bryan White	Billy Joe Walker Jr.	Lehning/Kidd	Asylum	trax
Doug Davis	Bobby Emmons	Cotton/Piske	-	trax/od's
Del Beatles	Lee/Léo	Eric Bickel	-	od's
Clay Mills	Clay Mills	Hall/Sosher	-	mix
Kortney Kayle	Mark Bright	Chris Rowe	Lyric Street	od's
Dreaming In English Csaba		Csaba	EMI	"

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Artist	Producer	Engineer	Label	Project
Emmylou Harris	Dave Mansfield	John Saylor	-	"
Sandi Patti	Phil Naish	Brookshire/Kidd	-	trax
Nate Barrat	Ben Fowler	Fowler/Piske	Lyric Street	trax/od's

MONEY PIT

Carolyn D. Johnson	Paul Worley	Schleicher/Poole	Arista	trax/od's/mix
Sara Evans	"	"	RCA	"
Joanna Janet	"	"	DreamWorks	"
Cyndi Thompson	Worley/James	"	Capitol	"
Dusty Drake	Schleicher/Crain	Schleicher/Hellerman	Warner Bros.	mix
Cledus T. Judd	Cledus T. Judd	Martin/Burnett	Sony	trans/edits

RECORDING ARTS

V-ENNA	Zarc	Shippen/Shike	Essential	mix
Josh Joplin	Peter Collins	"	Artemis	"
Tables of Stone	Jeff Teague	Tutco/Void	SGR	trax
Caedmon's Call	Ed Cash	Wisch/Blandon	Essential	mix
Chely Wright	Brown/Cannon	Carr/Blandon	MCA	"

SCRUGGS SOUND

Earl Scrugg/J. Fogerty				
➔	Randy Scruggs	Ron Reynolds	MCA	album
Big Yellow Dog	Craig Fuller	Richard Barrow	-	demos
"	Kendall Marvel	"	-	"
EMI	Kelley Lovelace	"	-	"

SEVENTEEN GRAND

Collin Raye	Collin Raye	Sherrill/Scherbak	Sony	od's
Mindy McCready	Billy Joe Walker Jr.	Ainlay/Frigo	Capitol	mix
Kenny Rogers	McKell/Rogers	McKell/Scherbak	Dreamcatcher	mix/od's
Collin Raye	Collin Raye	Sherrill/Morse	Sony	mix
Pam Tillis	Billy Joe Walker Jr.	Ainlay/Frigo	RCA	mix
Emmylou Harris	-	Jake Niceley	-	Lifetime Ch.
Darlene Zscheik	Jeff Borders	Bishir/Nirider	Word	mix

SONG CELLAR

McDowell/Newman	McDowell/Ceek/Brown			
➔		Ceek/Sands	Jaba	Titans Theme
Drucker/Hendricks/Bradberry				
➔	Ceek	Ceek	-	demos
Bard & Steaming Veg.				
➔	Bard/Ceek	"	Dogman	CD
Mike Sheahan	Ceek	"	Leeking	artist dev.
Parks/Walker/Dulberg				
➔				demos

Artist	Producer	Engineer	Label	Project
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SOUND EMPORIUM

Billy Yates	Garth Fundis	Sinko/Andrews	Columbia	trax/od's
Bill Engvall	Doug Gran	Cowart/Jaskowiak	BNA	trax
CW/TNN Awards	John Hobbs	Seay/Frigo	High Five	mix
K. Rogers/P. Tillis	Billy Joe Walker Jr.	Sinko/Whetstone	RCA	soundtrack
Shane Caldwell	Ray Methvin	Andrews/Whetstone	Lyric Street	trax/od's/mix
Blue Moon Junction	Dan Baird	George Tutko	-	trax/od's
Brad Cotter	Jason Hanser	Logan/Andrews	EMI	"
The Lynns	The Lynns	Rocky Schnaars	-	od's
Jeff Steele	Al Anderson	Baggett/Jaskowiak	Windswept	trax/od's
Marta Tyree	Marta Tyree	Lowery/Lewis	EMI	trax
Writer Demos	Rick Perrell	Wrucke/Jaskowiak	Encore Ent.	"

SOUNDSHOP

John M. Montgomery				
➔	Cannon/Wilson	Billy Sherrill	Atlantic	trax
-	Jim McBride	Bradley/Shapach	Cal IV Music	demos
Junior Brown	Junior Brown	Bradley/Capps	Curb	od's/mix



BACK IN THE STUDIO—After a recording hiatus, Bryan White is back in the studio again. He is recording his fourth project with producers Billy Joe Walker Jr. and Kyle Lehning at Emerald's The Tracking Room. Every album the trio has produced has achieved gold or platinum status. Pictured (L-R): Walker Jr.; Lehning; Jason Lehning; Ginny Johnson, GM of Hamstein Productions; and White.



LIVE FROM NASHVILLE—Brad Paisley and a number of special guests performed a private acoustic concert for Huntsman Entertainment's *Live From Nashville* at Ocean Way Nashville Studios during Fan Fair. Pictured (L-R): RLG's Butch Waugh; Arista's Bobby Craig; Carolyn Dawn Johnson; Phil Vassar; Paisley; Bill Anderson; Arista's Teddi Bonadies; RLG's Joe Galante; and Huntsman Entertainment President Ron Huntsman

STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Alabama	Teddy Gentry	"	RCA	trax/mix
-	Shane Decker	Mark Capps	Cal IV Music	demoes
Loretta Lynn	-	-	Audium	video

STUDIO 19

Dave Loggins	Loggins	Dave Matthews	Big Tractor	demoes
Gary Cotton	Cole Wright	"	Marathon Key	"
Marcus Hummon	Hummon	"	BMG Pub.	movie music
Various	Travis Hill	"	Carnival	demoes
Annie Roboff	Roboff	"	Almo/Irving	"
Craig Wiseman	Wiseman	"	"	"
Steve Dean	Lou Spoutorre	Jim Pace	Ingram LeBrun	"
-	Crystal Taliefero	Dave Matthews	-	mix
Valerie DeLa Cruz	Mark Oliverius	Jim Pace	Relentless	album
Tammy Cochran	-	Jim Colton	Warner/Chap.	demoes
Gordon Bradbury	Bradbury	"	"	"
Jill Kassoris	Kassoris	Jim Pace	-	"
Patsy Attic	Pace/Arntz	"	Ordeal	album

STUDIO 20

Gary Cotton	Cole Wright	Matt Andrews	Marathon Key	demoes
Tammy Cochran	Anthony Martin	Jim Colton	Sony	"
Cindy Enderlee	Larry Rogers	Larry Rogers	-	"
Mont./Gentry	Martin/Scaife	Butch Carr	Sony	"
Kaxtie Austin	Brian Collins	Jim Pace	-	album
Jill Kossoris	Kossoris	"	-	demoes
Patsy Attic	Pace/Arntz	"	Ordeal	album

WAREHOUSE MULTIMEDIA

Cactus Jack	Tracie Mayhew	David Perry	-	trax
Various	Jimmy Knouse	Mayhew/Perry	-	demoes

WOODLAND

Olu Dara	Yves Beauvais	Roger Moutenot	Atlantic	mix
Randy Travis	Kyle Lehning	Kyle Lehning	Warner Bros.	"
Dreaming In English	Csaba Petocz	David Hall	-	trax
Jim Horn	Jim Horn	John Lauderdale	-	"
LuvJoi	Kenny Alphin	Chris Stone	-	"



BLUEGRASS IN THE MAKING—The Osborne Brothers recently hit the studio with Jesse McReynolds to record a mandolin album. The idea for the album came when McReynolds joined the Osborne Brothers for an impromptu show. The project is slated to be released in 2001 on Pinecastle Records. Pictured (L-R): McReynolds, Bobby Osborne and Sonny Osborne.

Writer's Notes

Michael Lunn



BIRTHPLACE: Bismark, N.D.

YEARS IN NASHVILLE: 15

PUBLISHER: Warner/Chappell

HITS/CUTS/CHART ACTION: (Recent singles) "This Woman And This Man,"

Clay Walker; "Angels Workin' Overtime," Deana Carter; "Me And Maxine," Sammy Kershaw; "Hand Of Fate," Sons of the Desert; "My Baby's Lovin'," Daryl Singletary. Other songs recorded by Johnny Lang, Brooks & Dunn, Joe Cocker, Delbert McClinton, Starship and the Doobie Brothers

FAVORITE SONG YOU WROTE: It's on a tape at home, but I can't find it.

FAVORITE SONG YOU DIDN'T WRITE: "If You Don't Know Me By Now," by Huff and Gamble

ON WHAT INSTRUMENT DO YOU WRITE: Guitar/Keys

INFLUENCES: Johnny Cash, Neil Young, Little Feat and the Carpenters

ADVICE TO WRITERS: Find wonderful co-writers and publishers to work with like I did.

LITTLE KNOWN BIOGRAPHICAL FACT: I decided to move to Nashville after learning Neil Young recorded *Harvest* here.

ISSUES FACING SONGWRITERS TODAY: The traffic on Music Row!

Michael Lunn's songwriting career began in the ninth grade when he put pen to paper and composed his first song. "It wasn't very good," he admits with a laugh. "Plus, I think I kind of borrowed from a Joe Walsh song accidentally." Undaunted, his creative juices were spurred on after he bought a four-track recorder. "I just wanted to write things so I could record them," he says. He later started performing in clubs around the Dakotas, making occasional trips to Nashville to make contacts. Lunn eventually moved to Music City permanently, where his talent landed him a publishing deal within months.

Did you really decide to move to Nashville because of *Harvest*? It wasn't necessarily why I moved here, but that really did kind of nudge me. I really wasn't writing country, so I was thinking, "Should I go to New York or L.A.?" But I heard that and thought, "That sounds like a cool place." Even Elvis Costello was going down there to record. All kinds of songs were coming out of Nashville that you never knew were coming out of here. I think that's true even today.

Do you ever try to write for a certain artist? Every songwriter in their career tries to do that, to point a song at somebody. Some songwriters are really successful at doing that. In some ways they're very fortunate, but I have always failed miserably. If I try to point a song at somebody, I'm way off target, because I'm usually doing what they did on their last record.

Do you have any hobbies? I enjoy building things, fly fishing and spending time with my son and wife.

Do you ever get writer's block? Yeah, I just pull back and go on input for a while. You know, read books and see movies and just chill out. For some reason, the dead heat of summer is bad for me around here. I just feel like I'm from another planet. I don't know if I qualify that as a writer's block, because I can still sit down and write something, but I'm just not enthusiastic at the time. And I'd like to be enthusiastic at the time.

Are you ever surprised that artists understand what you're trying to capture with a song? Yes, I am. I'm just amazed that a song finds a home, and deeply gratified. I get as big a kick out of it as could possibly be had. If it were me on the radio singing it, I wouldn't enjoy it half as much as listening to Sammy Kershaw or Johnny Lang sing it. That's just a blast for me.

—Richard McVey II

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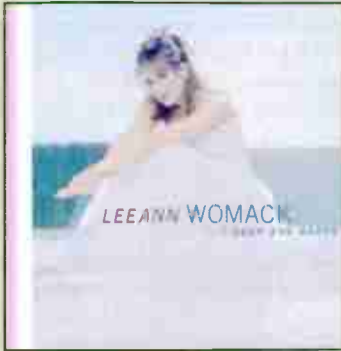
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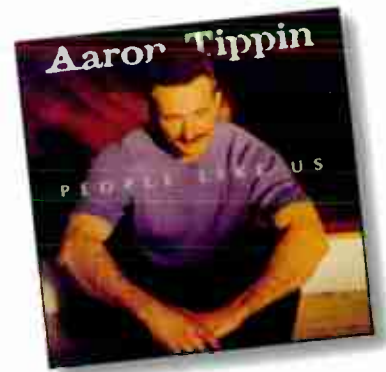
LEE ANN WOMACK
I Hope You Dance

(MCA) Producers: Mark Wright, Frank Liddell
Prime Cuts: "I Hope You Dance," "Does My Ring Burn Your Finger," "Ashes By Now," "The Healing Kind"

Critique: Propelled by its wonderfully written and beautifully sung title track, Lee Ann Womack's new disc debuted at the top of the *Billboard* Country Albums chart—proof positive that country fans will respond to intelligent songs that convey deep emotion. Womack and her producers must be

applauded for their song selection. An eclectic mix of writers infuses *I Hope You Dance* with both creativity and commercial appeal. Besides tapping consistent hitmakers like Mark D. Sanders, Dean Dillon and Don Schlitz, Womack and crew included songs by Rodney Crowell, alt.country's uber-couple Buddy and Julie Miller and Bruce Robison. But what really makes this album special is its seamless blending of the past with the future. Much as the Dixie Chicks have done, Womack manages to embrace country's rich heritage, while at the same time creating a completely contemporary sound. That's most evident on the opening track, "The Healing Kind." A bluegrass-tinged tune with plenty of fiddle and dobro, the song also features Ricky Skaggs harmonizing with Womack's warm clear voice. The haunting, darkly obsessive "Does My Ring Burn Your Finger," written by Buddy and Julie Miller, is a modern country masterpiece. The uplifting title track may receive most of the accolades, but for my money this Miller tune is the album highlight. Only complaint, and it's a small one, is that the album is somewhat ballad heavy. **Grade: A-**

—John Hood



AARON TIPPIN/People Like Us

(Lyric Street) Producers: Aaron Tippin, Biff Watson, Mike Bradley

Prime Cuts: "And I Love You," "Kiss This," "Twenty-Nine And Holding," "Always Was," "Every Now And Then"

Critique: Anyone who was under the misguided belief that Aaron Tippin's music had done about all it was going to do, think again. Tippin's latest comes screaming out of the speakers with his characteristic working-man's attitude and a massive sonic makeover that gives the disc a bright, rich tone. Kudos to the superb production by Tippin, Watson and Bradley. Even Tippin's vocals exude a newfound freshness and depth. Melodically, the

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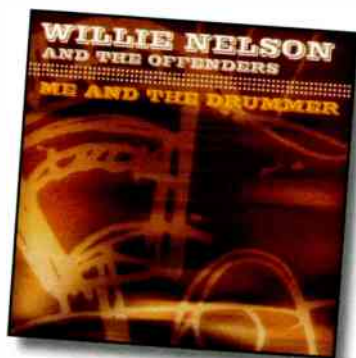
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ALBUM REVIEWS

album offers a wide assortment, ranging from the instantly catchy "And I Love You" to the old-school tempo of the Haggard-esque "Twenty-Nine and Holding." Tippin co-wrote six songs, two with his wife Thea, who adds her vocals to the overly dramatic duet "The Best Love We Ever Made." The album does stumble a bit with the comball "Big Boy Toys," and any song—"The Night Shift"—that includes the phrase "Let's do the night shift, baby" should never see the light of day. Yet the overwhelming number of gems on the album makes it one of his best. Mostly, however, *People Like Us* just reminded me of something I'd forgotten years ago—that I really like Tippin's music. **Grade: B+**

—Richard McVey II



WILLIE NELSON AND THE OFFENDERS Me and the Drummer

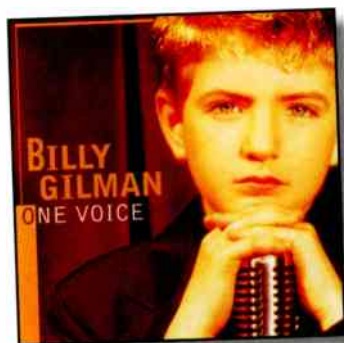
(Luck Records) *Producer: Willie Nelson*

Prime Cuts: "A Moment Isn't Very Long," "I Guess I've Come To Live Here In Your Eyes," "What A Way To Live"

Critique: Willie Nelson, of all people, has released an album on CD-Extra. For his first effort in the medium, Nelson's crew went the distance to make the multimedia portion a hit by garnering an all-star cast from Waylon Jennings to George W. Bush. But as impressive as it was, the real product, the music, came up somewhat short. Despite Nelson's characteristically gritty and raw punctuations on the album, there was

a lack of variety on the cuts—especially the first half. From the lead-off "Me And The Drummer," to the mid-disk "I'm So Ashamed," the listener is bombarded with similar sounding songs with extremely slow-tempos about the sorrows of losing a woman. Although Willie, who produced the album and wrote all the songs except for "Me And The Drummer," is known for his sorrowful blues, the theme quickly wore itself out. He did, however, pick up the pace later with "A Moment Isn't Very Long" and "I Guess I've Come To Live Here In Your Eyes." Both songs, which again are about the heartaches of love, bring out Willie's sandy upper vocal range—which is always a treat to hear. In the end, though, there was just too much anguish on the album for me. However, if you're going through a break-up, forget drowning your sorrows at your favorite bar—pop in this CD and save yourself the headache of coming up with money to pay for the tab. **Grade: C**

—Jeff Davis



BILLY GILMAN One Voice

(Epic) *Producers: Blake Chancey, Don Cook, David Malloy*

Prime Cuts: "Little Bitty Pretty One"

Critique: Billy Gilman could be the boy next door. Literally. He's your average 12-year-old kid, but with exceptional vocal skills. While that's good for an eye-opening awards show performance

or to spark album sales, it doesn't guarantee a good album. The kid sings beautifully, but isn't quite up to conveying adult emotions. Could he be? And the song selection...Some may be able to overlook the incongruity of a child delivering romantic love songs, but they will not be able to ignore their quality. Admittedly, hearing remarkable vocal range, power and control from one so young has lit a fuse with record buyers—as has the title track single. But the bang Gilman's voice initiates ends with a fizzle on *One Voice*. **Grade: C-**

—Chuck Aly



CHUCK WAGON AND THE WHEELS Off The Top Rope

(Lyric Street)

Producers: Chuck Wagon & The Wheels

Prime Cuts: "I Fell For You," "White Lightnin'," "Wipe Out"

Critique: I appreciate goofy music, whether it's classic Ray Stevens or the vulgar South Park soundtrack. So when an album by three guys wearing boxing shorts, cowboy boots, oversized hats and wrestling belts crossed my desk, I jumped on it. My excitement, however, ended quickly. Sure "Play That Country Music" is an amusing take on the funky original, and the mere comic simplicity of "That's Love" is appreciated, but as a whole, there are too many misses. "The Jerry Springer Show" is barely cute and along with "Cupid" they sound like a



THE KINLEYS/The Kinleys II

(Epic) *Producers: Russ Zvavitson, Tony Haselden, Radney Foster*

Prime Cuts: "That's Gonna Mess You Up," "Lovers," "Here," "If Ever I Needed You"

Critique: It's been three years since The Kinleys—twins Heather and Jennifer—released their debut album, *Just Between You And Me*. This long-overdue follow-

up packs a punch, exuding a more confident, vocally commanding Kinleys. Throughout the 13-song album, they offer soaring and, at times, gritty and lush intertwining vocals that rank with country's best female voices. The most notable new ingredient is the splendid addition of Radney Foster who, as producer, aided on eight cuts. The sisters continue their string of songwriting credits, this time garnering six cuts. Less impressive, however, is the lack of individuality of most of the songs. The rich production and up-front vocals are so prominent on every track that many of the songs get lost in the shuffle. In fact, the album's standouts are the most diverse, ranging from the sledge-hammer delivery of the catchy "That's Gonna Mess You Up," to the simplicity of the Everly Brothers-esque "Here." So is this the album that's going to propel the Kinleys into superstardom? Doubtful, but they sure don't have to worry about the sophomore jinx. **Grade: B**

—Richard McVey II

DARRYL WORLEY/Hard Rain Don't Last

(Dreamworks) Producers: James Stroud, Frank Rogers

Prime Cuts: "Good Day To Run," "Feels Like Work," "When You Need My Love," "Second Wind," "Too Many Pockets," "Those Less Fortunate Than I," "Is It Just Us" (I give up, they're all prime cuts)

Critique: *Storms Of Life, Killin' Time, Here In The Real World*, now you can add *Hard Rain Don't Last* to that impressive list. Darryl Worley's stunning debut is easily one of the strongest contemporary country albums to come out of Nashville in years, and it mirrors the debuts of Travis, Black and Jackson as an important return to traditional country music. Worley's warm baritone infuses every song on this album with personality. He's a compelling vocalist who exudes honesty and is what country music has been so sorely lacking of late, a stylist. The album opens with the toe-tapping, leave-your-troubles-behind, sing-along ode "A Good Day To Run." It follows with the heartbroken lovers lament "Who's Gonna Get Me Over You." "Second Wind," a lushly produced tune about a man rebuilding his life after the demise of a relationship, manages to be both melancholy and hopeful. Worley puts his own distinctive stamp on it, but he brings to mind George Strait at Strait's western swing best on "Too Many Pockets." I could go on about every track on *Hard Rain Don't Last*, but I won't. Suffice to say, every song's a keeper. Darryl Worley may not end up being the biggest new star of 2000 (although he should be), but I bet he'll be the one still making hit records in 2010. **Grade: A+**



—John Hood

morning DJ wrote them to fill air time. And some things don't make any sense, like their version of Dwight Yoakam's "Honky Tonk Man," which is nothing more than a sloppily sung remake of the original. However, I love the sheer stupidity of "I Fell For You," which proclaims, "I fell for you like a turd from a tall horse." And in a more subtle way, they even score with "Wipe Out" when they feature the usual blazing drum solos interrupted by an ultra-slow guitar section. In an odd twist, the fictional bio that accompanies the advance CD is more humorous and edgier than the album. Wonder who wrote that? Of course, maybe these are characters in an upcoming movie and I just don't get it. **Grade: C-**

—Richard McVey II



**PORTER WAGONER
The Best I've Ever Been**

(Shell Point Records)

Producer: Porter Wagoner

Prime Cuts: "Brewster's Farm," "Dusty Delta Memories," "House On Mulberry Street," "Watching Eagles Fly," "Broken Hearts Beat On"

Critique: With his multi-decibel sequined suits, snowy pompadour and aw-shucks demeanor, it would be easy to dismiss Porter Wagoner as a quaint Ghost of Country Past. But this Opry stalwart escapes caricature for several reasons, one being our suspicion that beneath the show-biz peacockery lurks a humble good ol' boy who'd rather be fishing. And it doesn't hurt that his bedrock baritone has introduced classics like "The Carroll County Accident" and "Green Green Grass Of Home." There may not be a new classic among these songs—his first all-originals collection in 20 years, all written by Damon Black—but they bear the unmistakable stamp of authentic Porter Wagoner fare. Not that there aren't a few little gems. "Brewster's Farm" tells a too-familiar heartland tale of a failed farm on the auction block. A young boy's wistful cottonfield reminiscences inform "Dusty Delta Memories" that "...Now I pick those days like roses/Every time a July morning comes along/My memory takes a shortcut/Right back down that gravel road I walked upon." "Broken Hearts Beat On" is ideal for the bruised tenderness in Wagoner's delivery. Is Wagoner indeed "the best he's ever been" here? No matter. What's important is he's recording again, and doing it with an authority that the kids are just gonna have to learn the same as he did—the hard way. **Grade: B**

—Larry Wayne Clark

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Tim Carroll's Album Is *Not For Sale*



A talented songwriter living in New York City has one of his songs recorded by John Prine. Publishing companies dangle publishing deals in front of him. He packs up, moves to Nashville to find fame and fortune. His song doesn't make the Prine album and the publishing deals never materialize. So the songwriter begins playing whenever and wherever he can, trying to make a name for himself. Years go by and he develops a reputation as a roots rock performer. He catches the ear of Sire Records president Seymour Stein and lands a record deal, later signing a publishing deal. He records a record and turns it in to Sire. Two songs from the unreleased album show up on two different major motion picture soundtracks. Fame is imminent or so he thinks. Almost two years go by and his album is never released. Frustrated, he gets out of his record deal with no hope of his album ever seeing the light of day. Well, not exactly...

Welcome to the strange, but true world of Tim Carroll. Carroll made a name for himself in NYC with his band the Blue Chieftains, one of the early pioneers of the alt.country movement. The band recorded one of Carroll's songs that caught the ear of Prine. And that's how Carroll's adventure began.

A copy of a Tim Carroll CD, ironically titled *Not For Sale*, recently came across my desk. The album is a fine piece of roots rock with some standout tracks, including "After The Hurricane," "A Good Cry," "Girl That's Hip" and the wry take on Nashville, "Five Year

Town." Given the title and recognizing the two songs that had appeared on soundtracks, I had a sneaking suspicion that Carroll had finally done something with the album he recorded for Sire. I had to know more. I called Carroll and he admitted that *Not For Sale* was indeed the album he recorded in to Sire.

"When New Year's rolled around this year. I thought, 'That's it. I'm done. I'm out of patience.' I decided I was going to call Seymour (Stein, owner of Sire Records) every day until he either tells me to get lost or does something," reveals Carroll. "Of course, it doesn't happen just that way. I get him on the phone and he buys a few weeks of time by saying he's going to talk to this guy and that guy. He had all these little ideas that didn't pan out. Finally, about March or April, I got Seymour on the phone with my lawyer. Seymour still never said they weren't releasing my album. He told my lawyer, 'We'll do anything that you want us to do for Tim and his record except spend money on promotion and marketing and stuff.'

"When I heard that, I thought, 'That's what I wanted to be on a major label for. What else are they supposed to do?' I told my lawyer to send him a letter saying he was in default of our recording contract and he's got to pay me the amount of money it says in the contract to get rid of me. My lawyer sent him the letter and they basically paid me right away."

But what about the record Tim? Is it really, really the album you recorded for Sire, you audacious guy you?

"My lawyer asked them if we could own the record. Their lawyer said they couldn't let me own it but they would be very, very lenient as to my uses of it. I just decided that that meant I could do anything I want with it. So I took a copy of the record and made copies of it. I changed the name to *Not For Sale* because I thought that would be funny. I just want to sell it at gigs for the rest of my life. I had to make use of what I feel is the best work I've ever done. I've gone out and done a few shows here and there and I'll sell 10 or 20 copies. I'm just doing it on a grassroots level. And I don't really own the record, but I don't really think they are going to try and stop me. Even if they did, I think all they would do is ask me to stop selling the record. To me, it's life or death. To me, it's worth any consequence to get it out."

With no promotion other than a few positive reviews and strong word of mouth, Carroll has been able to sell almost 500 copies of *Not For Sale*. For more information contact mitllorrac@aol.com.

REcordViews

Nashville continues to solidify its reputation as a hotbed for Americana and alt.country acts. Want examples? Just take a listen to new discs by Nashville acts Trent Summar, *Vigilantes Of Love* and Kevin Gordon.



TRENT SUMMAR & THE NEW ROW MOB/*Trent Summar & The New Row Mob* (VFR)

Trent Summar, former lead singer for Hank Flamingo, is back with a vengeance. He and his band The New Row Mob steamroll through a country, rock, pop and soul landscape. Whether it's the countrified soul of his cover of "It Never Rains In California" or the straight-up country anthem, "I'm Country," or the sexy, mournful pop/rock of "Be So Blue," Summar exudes vocal charisma. Country radio should jump all over "I'm Country," "New Money" and "The Beat Don't Ever Stop." This album refuses to relinquish its spot in my CD player. It's my most listened to album over the past two months and one of the most engaging albums I've heard in the past year. Pop the record in your stereo and listen closely. That's the sound of a star being born.

BILL MALLONEE AND VIGILANTES OF LOVE/*Audible Sigh* (Compass)

I've always been a sucker for distinctive voices and *Vigilantes of Love* frontman Bill Mallonee has one in spades. Fans of thoughtful, heartfelt melodic pop will love his insightful tunes. Co-produced by Mallonee and Buddy Miller, *Audible Sigh* highlights include "Resplendent" with background vocals from



Emmylou Harris, the lyrically dark, musically jaunty “Starry Eyed” and “Goes Without Saying.” Buddy’s wife, Julie Miller, adds her gorgeous voice to several tracks. This record is another indication of Nashville’s thriving

and under appreciated pop/rock scene. Compass may have a Triple A hit on their hands with this one.

KEVIN GORDON

Down To The Well (Shanachie)

Kevin Gordon’s *Down To The Well* opens with the title track, a duet with Lucinda Williams. That’s appropriate because, like Williams, Gordon writes poetic story songs that are steeped in southern imagery. And both incorporate dirty, meaty blues into their rootsy stylings, adding a satisfying bite to their sometimes-melancholy sound. Understated production highlights Gordon’s worn, whiskey-soaked vocals and strong lyrics. Standout tracks are “Down To

The Well,” “Marina Takes Her Aim,” “Time For The Sun To Rise” and Gordon’s rocking take on the traditional gospel tune, “Shoes (Walk All Over God’s Heaven).” **MR**



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LETTERS (Letters have been edited for space)

GOOD OLE DAZE

If you want to keep getting what you've been getting, then just keep doing what you have always been doing.

Radio is just an indication of the change that is happening all around us. Country music people seem to be watching, saying, why can't we have the good old days? These are the good old days and we had better start acting like it.

I'm beginning to have a suspicion that this Internet thing might be here to stay. This industry had better learn to be a part of it, instead of longing for the past. Releasing a song like "Murder on Music Row" doesn't exactly sound like people who are looking forward to the future.

It would be my suggestion to knock off the whining and get some marketing and promotion people in here who will embrace the wonderful and exciting times that are upon us. As for the artistic side, Nashville has the best writers, musicians and performers in the world. TURN THEM LOOSE, and watch a miracle take place!

AJ Bigler, ajbig@hotmail.com

SHUT DOWN ARTIST ASSEMBLY LINE

It is true the country music business model is in trouble. Many on Music Row (who I may point out do not even listen to country radio themselves) complain about the business and speculate about what is going to happen in the future.

As an industry, we need to embrace new opportunities for marketing our product. Country radio, dominated by consultants, thrives on the perfect 3-minute ditty that keeps their listeners tuned in so they can catch the next commercial spots. Genuine heartfelt music that this genre was built on is cast aside.

The problem with country music is not in marketing. We are all part of the assembly line that produces radio-candy instead of solid, long-lasting artists. Too much money is being spent on overproduced, airbrushed artists. Country music used to be about real people singing about real-life issues. Everyday on Music Row, hundreds of songs are created in a systematic program that songwriters are thrust into. When did creating a song turn into a heartless process of scheduling meetings? And we wonder why all the music on country radio sounds the same.

Sure, there are exceptions like the Dixie Chicks and Shania Twain. The difference here is that these artists sound like themselves. What a concept! You may love her or hate her, but when a Shania song comes on the radio, you know its her.

The solution lies in finding true artists and producing them in a way that complements their style. When we get the right product, we will have success again in our marketing efforts.

Crystal Mitisfer, cryskeiley@yahoo.com

NASHVILLE'S URBAN ARTISTS WORTHY

I'm T.K. (tarik khalil ali), president of Outsouth Management, a local urban lifestyle company based here in Nashville and Los Angeles. I was shocked and amazed to see your article on Eminem in *Music Row* magazine. I was born and raised in south Nashville just two blocks from Music Row. I tried for years to make an impact on the local scene and receive some form of recognition and respect from our local industry. I received hostility and open racism and was told, "I don't belong around here."

Your article brought back so many feelings and emotions bottled up over the years. This letter has nothing to do with Eminem as a rapper or his talent, but I feel as though I and the whole urban community in Nashville have been smacked in the face by your article. You praise Eminem for his creativity and his risk taking, yet your magazine or *Music Row* do neither. You speak on selling records and mainstream popularity—we know that urban marketing and music are at an all time high. We, the urban market influence every aspect of youth culture yet here in Nashville we have no presence. Are you guys on *Music Row* aware that there are indie urban artists here in town selling 100,000+ units soundscanned? That there are artists and urban labels here doing business with every major label in the country? I want to break these barriers down and work with everyone in Nashville to better the local music scene.

I applaud you David on just writing on Eminem and mentioning his name in your column, but what about all the artists who are just as good as him that live in Nashville? What about all the additional money that *Music Row* and the city of Nashville can make off the urban music scene?

t.k., sonashville@hotmail.com

HUMBLE CURMUDGEON

As the curmudgeon cattle prod of the country music business you are doing a really good job of focusing the troops on the issues at hand. I would agree with almost every aspect you bring to light.

Roy W. Wunsch, rwunsch@earthlink.net

ACROBAT READER

I've been a *RowFax* & *MusicRow* 'scriber for several years but only last week converted from receiving faxes to the e-mail system!! Whatta revelation!! Saves us both money on phone bills and storage space in my office! Plus a crisp, fresh page, just as though it came off your press!! I love it so!!!

Thanks!!

Dan Gold, voicetraxx@swbell.net
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INDUSTRY CALENDAR

EVENTS

For updated listings: www.musicrow.com

August

- 1 Eric Heatherly, *Late Late Show With Craig Kilborn*, CBS
- 1 Chris LeDoux Webcast on TWEC.com, 8 p.m.
- 2 Charlie Daniels, Trace Adkins, *18 Wheels Of Justice*, 8 p.m., TNN
- 2 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 2 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 2 July TV Ratings Sweeps Ends (began 7/6)
- 3 NARAS presents GRAMMY *Songwriters SoundTable*, Convention Center (only for Recording Academy Members and attendees of NSAI's Play for Pay), 615-327-8030
- 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
- 5 *Gaither Gospel Hour: Because He Lives* on TNN 8 p.m.
- 9 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 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

- 2 CMT Top 100 Requests hosted by Tom Arnold, CMT, 6 a.m.-3:30 p.m.
- 6 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 6 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 11 Canadian Country Music Association Awards, 6 p.m., Skyreach
- 13 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 17 Farm Aid 2000, Bristow, Va.
- 20 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 20 Summer Arbitron Period Ends (began 6/29)
- 21 Fall Arbitron Period Begins (ends 12/13)
- 22 Audio Engineering Society Convention (22-25), Los Angeles Convention Center, www.aes.org
- 29 Moe Bandy Celebrity Golf Classic, 800-999-4370

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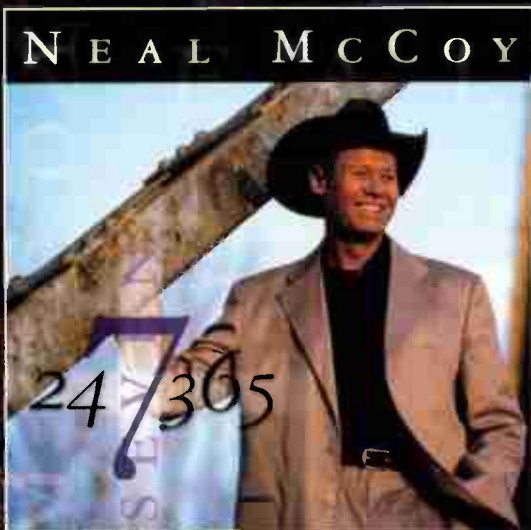
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