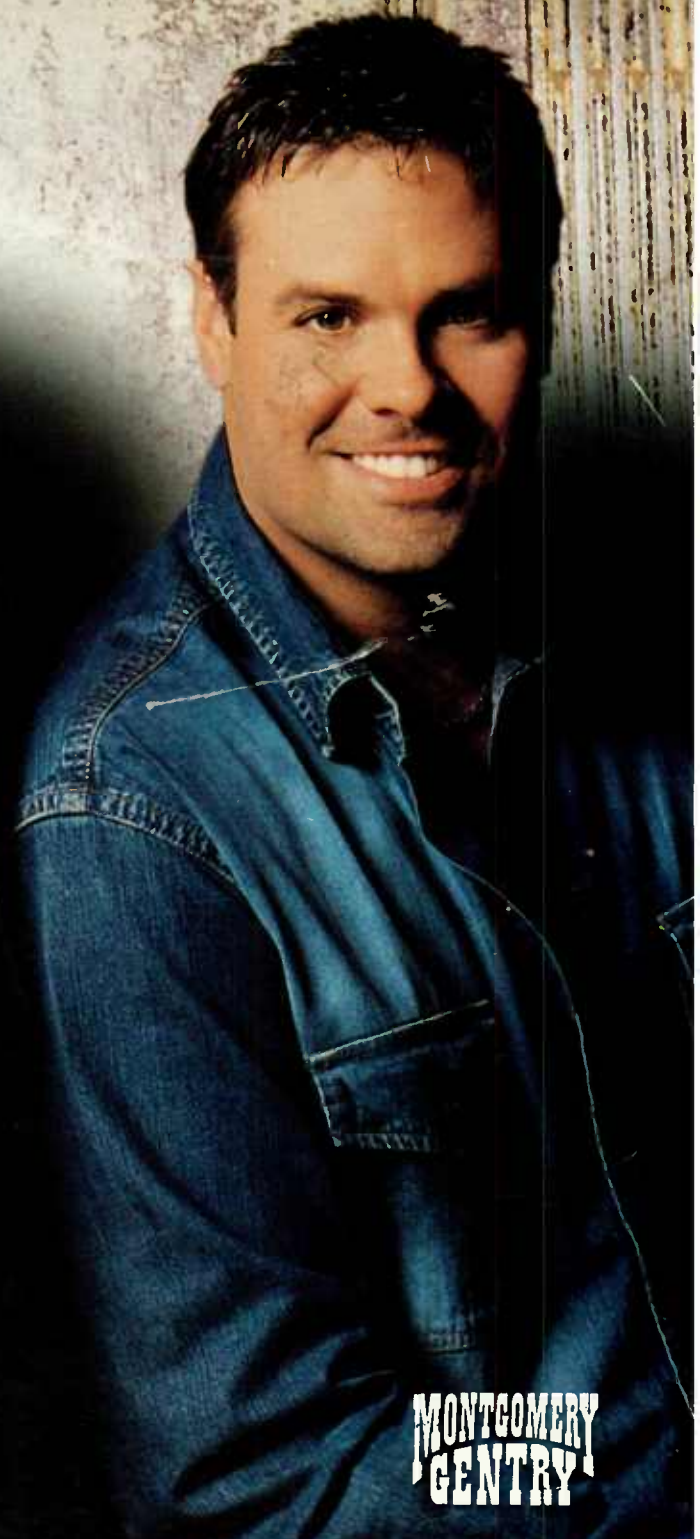
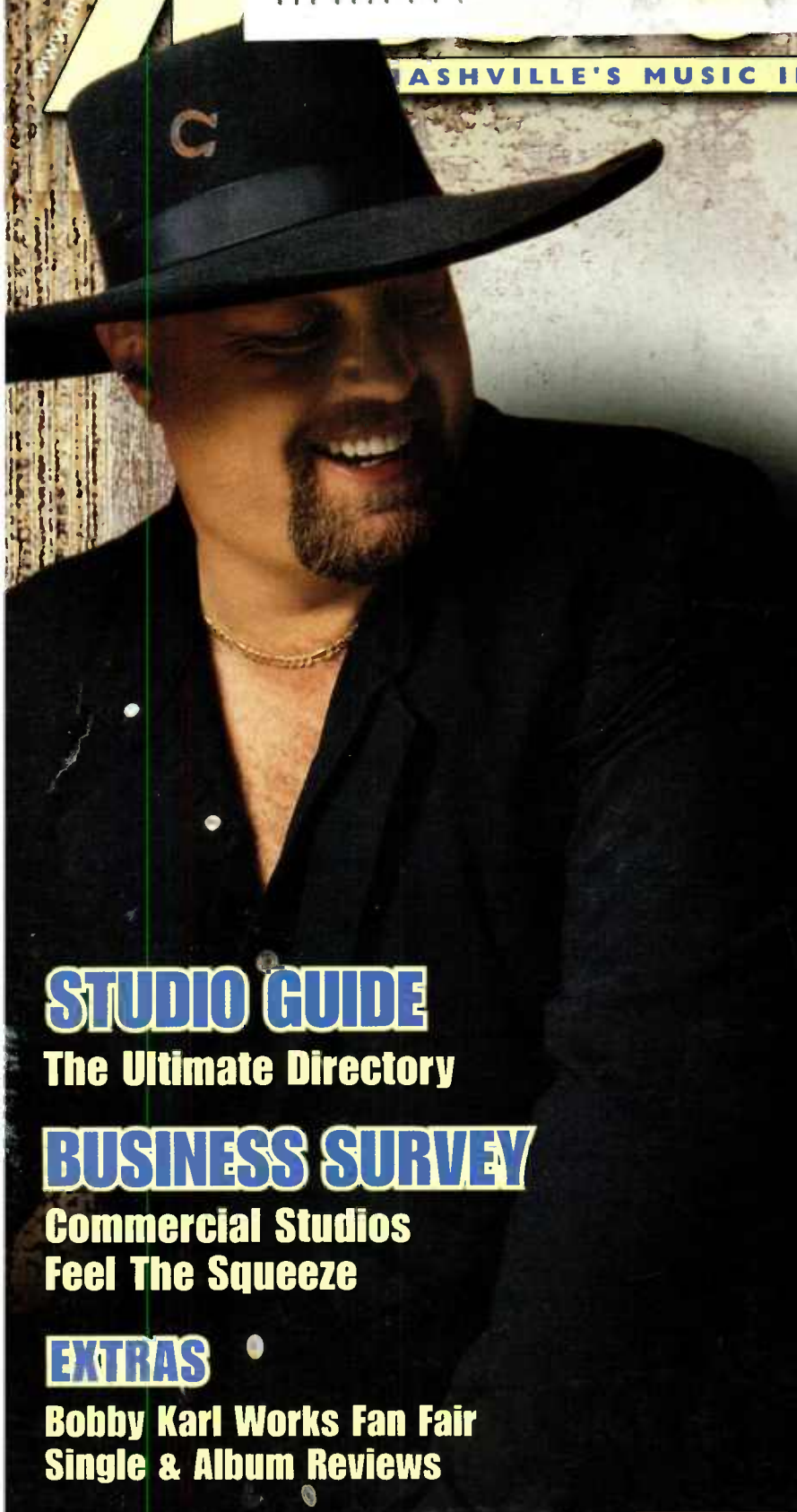


2002 STUDIO SPECIAL

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STUDIO GUIDE

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EXTRAS

Bobby Karl Works Fan Fair
Single & Album Reviews

MONTGOMERY
GENTRY

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And we thought it was hot
last summer...

2001

Billboard
JUNE 9, 2001

HOT COUNTRY SINGLES & TRACKS

Billboard
Mid-Year 2001
Hot Country Publishers
Hot Country Singles & Tracks
Publishing Corporations

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER PROMOTION LABEL
1	3	3	21	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE T. MCHUGH)	No. 1 1 week at No. 1 KENNY CHESNEY (V) BNA 69035 †
2	2	2	12	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT
3	1	1	17	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 6904B †
4	6	7	9	I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT
5	7	9	17	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †
6	5	6	37	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †
7	4	4	16	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT
8	10	10	15	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 177200
9	8	5	25	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †
10	11	11	14	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †
11	12	13	18	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †
12	13	14	12	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †
13	9	8	20	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †
14	17	19	11	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 734758 †
15	18	17	9	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, G. ...)	JO DEE MESSINA (V) CURB 734758 †

Pos. PUBLISHER (No. of Charted Titles)
1 EMI MUSIC (46)

Hot Country Singles & Tracks Publishers
Pos. PUBLISHER (No. of Charted Titles)
1 EMI APRIL ASCAP (19)
2 EMI BLACKWOOD BMI (17)

R&R Country Top 50

1	KENNY CHESNEY Don't Happen Twice (BNA)
2	TIM MCGRAW Grown Men Don't Cry (Curb)
3	BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
4	LONESTAR I'm Already There (BNA)
5	GARY ALLAN Right Where I Need To Be (MCA)
6	SARA EVANS I Could Not Ask For More (RCA)
7	DIXIE CHICKS If I Fall You're Going With Me (Monument)
8	GEORGE STRAIT If You Can Do Anything Else (MCA)
9	ALAN JACKSON When Somebody Loves You (Arista)
10	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)
11	BRAD PAISLEY Two People Fell In Love (Arista)
12	MARK MCGUINN Mrs. Steven Rudy (VFR)
13	JAMIE O'NEAL When I Think About Angels (Mercury)
14	JO DEE MESSINA Downtime (Curb)
15	JENNIFER RIMES But I Do Love You (Curb)

Hot Country Singles & Tracks Songwriters

1 PHIL VASSAR
My Next Thirty Years — Tim McGraw — Curb
— EMI April, ASCAP/Phil Vassar, ASCAP
Just Another Day in Paradise — Phil Vassar — Arista Nashville
(C. Wiseman) — Arista Nashville
Vassar, ASCAP/Almo, ASCAP/Daddy Rose Bouquet — Phil Vassar — Arista Nashville (R. Byrne) — Arista April, ASCAP/Phil Vassar, ASCAP/EMI
Blackwood, BMI/Artbyrne, BMI
Live It Up — Marshall Dyllon — Dreamcatcher (R. Byrne) — EMI Blackwood, BMI/Artbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP

...looks like it's gonna

EMI Music Publi

2002

Billboard

Mid-Year 2002
Hot Country Publishers

Hot Country Singles & Tracks
Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

1 EMI MUSIC (30)

Hot Country Singles & Tracks
Publishers

Pos. PUBLISHER (No. of Charted Titles)

1 EMI APRIL, ASCAP (17)

Hot Country Singles
& Tracks Songwriters

1 Alan Jackson (4)
Where Were You (When the World
Stopped Turning)—Alan Jackson—
Arista Nashville—EMI April, ASCAP/Tri-
angels, ASCAP
Drive (For Daddy Gene)—Alan Jackson—
Arista Nashville—EMI April, ASCAP/Tri-
angels, ASCAP
Where I Come From—Alan Jackson—
Arista Nashville—WB, ASCAP/Yee
Haw, ASCAP
Designated Drinker—Alan Jackson Duet
With George Strait—Arista Nashville—
EMI April, ASCAP/Tri-angels, ASCAP

JUNE 15
2002

Billboard

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	1	18	DRIVE (FOR DADDY GENE) K STEGALL (A JACKSON)	4 Weeks At Number 1	Alan Jackson	1
2	2	3	18	LIVING AND LIVING WELL T BROWN, G STRAIT (T MARTIN, M NESLER, T SHAPIRO)	MCA NASHVILLE 172238	George Strait	2
3	4	7	18	I'M GONNA MISS HER (THE FISHER' SONG) F ROGERS, B PAISLEY, F ROGERS	ARISTA NASHVILLE 69152	Brad Paisley	3
4	3	2	18	I DON'T HAVE TO BE ME ('TIL MONDAY) R VAN HOY (S AZAR, J YOUNG, R C BANNON)	MERCURY 172230	Steve Azar	2
5	5	5	18	I SHOULD BE SLEEPING J KING, J STROUD (L OREW, S SMITH)	DREAMWORKS 450382	Emerson Drive	5
6	7	9	18	NOT A DAY GOES BY D HUFF (S DIAMOND, J DERRY)	BNA 69134	Lonestar	6
7	9	8	18	I DON'T WANT YOU TO GO P WORLEY, C D JOHNSON (C D JOHNSON, I POLKI)	ARISTA NASHVILLE 69132	Carolyn Dawn Johnson	7
8	8	6	18	MY LIST J STROUD, T KEITH (T JAMES, R BISHOP)	DREAMWORKS ALBUM CUT	Toby Keith	1
9	10	10	18	THE ONE T BROWN, M WRIGHT (K MANN, B LEE)	MCA NASHVILLE 172232	Gary Allan	9
10	6	4	18	WHAT IF SHE'S AN ANGEL J RITCHEY (B WAYNE)	RCA 69136	Tommy Shane Steiner	2
11	12	15	18	MY HEART IS LOST TO YOU K BROOKS, R OUNIM, M WRIGHT (B BEAVERS, C HARRINGTON)	ARISTA NASHVILLE ALBUM CUT	Brooks & Dunn	11
12	11	12	18	WHEN YOU LIE NEXT TO ME D HUFF (K COFFEY, T HARMON, J D MARTINI)	BNA ALBUM CUT	Kellie Coffey	1
13	16	23	18	THE GOOD STUFF B CANNON, N WILSON, K CHESNEY (J COLLINS, C WISEMAN)	BNA ALBUM CUT	Kenny Chesney	1
						Darryl Worley	
						Andy Griggs	

R&R

Country Top 50

1	1	ALAN JACKSON Drive (For Daddy Gene) (Arista)
2	2	GEORGE STRAIT Living And Living Well (MCA)
3	3	STEVE AZAR I Don't Have To Be (Till...) (Mercury)
5	4	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)
4	5	EMERSON DRIVE I Should Be Sleeping (DreamWorks)
7	6	LONESTAR Not A Day Goes By (BNA)
8	7	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)
9	8	GARY ALLAN The One (MCA)
10	9	BROOKS & DUNN My Heart Is Lost To You (Arista)
11	10	KELLIE COFFEY When You Lie Next To Me (BNA)
15	11	KENNY CHESNEY The Good Stuff (BNA)
		HARRIS YOUNG I Wanna Be Your Man (Arista)
		ANDY GRIGGS You're My Kind of Girl (Arista)
		TRICKY The Good Stuff (BNA)
		TOBY KEITH Courtesy Of The Red, White... (DreamWorks)

be another searcher.

h i n g / N a s h v i l l e

World Radio History

contents

July 2002 • Volume 22 No. 8

On the Cover

Montgomery Gentry

Label: Columbia

Current Single: "My Town"

Current Album: *My Town* in stores Aug. 27

Current Video: "My Town"

Current Producer: Blake Chancey

Member Names/Instruments: Eddie

Montgomery, Mic Stand; Troy Gentry, Guitar

Hometowns: Montgomery (Lancaster, Ky.); Gentry (Lexington, Ky.)

Birthdates: Montgomery (9/30); Gentry (4/5)

Management: Johnny Dorris, Hallmark Direction

Booking: Monterey Peninsula Artists, Steve Dahl/Ray Shelide

Recent Hits: "Didn't I," "Cold One Comin' On," "She Couldn't Change Me"

Awards: 2000 CMA Vocal Duo of the Year; 2000 American Music Awards for Best New Country Group; 2000 ACM Top New Vocal Group or Duo

RIAA Certs: *Tattoos & Scars* (Platinum); *Carrying On* (Gold)

Influences: Montgomery—Lynyrd Skynyrd, Hank Williams Jr., Charlie Daniels, Willie Nelson, Waylon Jennings, Merle Haggard; Gentry—George Jones, Randy Travis, Hank Williams Jr., Merle Haggard

In 1999, the rowdy, fun loving Montgomery Gentry struck a chord with country fans everywhere as "Hillbilly Shoes" hit the airwaves. The single helped propel their Columbia Records debut *Tattoos & Scars* to platinum heights. The follow-up, *Carrying On*, has already been certified gold, and the two hope to continue their winning ways this summer with the release of *My Town*, which hits shelves Aug. 27.

As for their career goals, Eddie Montgomery explains, "The main thing is, 20 years from now, we'd like to walk into a honky-tonk, and see a bunch of guys up on stage playing, and doing one of our songs. That's when you know you've done something."



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Fan Fair-ed Well

Fan Fair 2002, held June 13-16 in downtown Nashville, claimed an aggregate attendance of more than 126,500, up 2,500 from last year's record-breaking turnout. Highlights included air conditioning, beautiful weather, the up close and personal musical venue at Riverfront Park and good planning. On the flip side were high concession prices, poor sound at Adelphia Coliseum, and a lack of superstar artists. But two years into its downtown locale, it's obvious the CMA made a wise decision for fans and industry alike. (See pg. 31 for Fan Fair coverage on stage and in the autograph booths.)



Photos: Alan Meyer



CMT FLAMEWORTHY VIDEO MUSIC AWARDS WINNERS

The CMT Flameworthy Video Music Awards was held June 12 at the Gaylord Entertainment Center.

- Breakthrough Video:** "I Breathe In, I Breathe Out," Chris Cagle
- Video Director:** Michael Salomon for "I Wanna Talk About Me," Toby Keith
- Video Collaboration:** "Mendocino County Line," Willie Nelson featuring Lee Ann Womack
- Love Your Country Video:** "Where Were You (When the World Stopped Turning)," Alan Jackson
- "LOL" (laugh out loud) Video:** "I Wanna Talk About Me," Toby Keith

- Fashion Plate Video:** "Jezebel," Chely Wright
- Concept Video:** "I'm Gonna Miss Her," Brad Paisley
- Group/Duo Video:** "Only in America," Brooks & Dunn
- Hottest Video:** "The Cowboy in Me," Tim McGraw
- Female Video:** "Blessed," Martina McBride
- Male Video:** "Young," Kenny Chesney
- Video of the Year:** "Young," Kenny Chesney
- Video Visionary Award:** Dixie Chicks



Chely Wright



Martina McBride



Alan Jackson

the buzz...

FAMILY FUN EDITION

Our Fan Fair fave was the Family Fun Zone. Because nothing jazes the kids more than signing up for credit cards, registering for marketing campaigns and learning about pharmaceuticals. Woo-hoo.

- ▲ **Hype**—Flameworthy Awards "shatter" ratings records, but CMT isn't releasing numbers for the old or new marks. Hmmm.
- ▲ **Music Row**—We recently "demolished" the record for...being a magazine and stuff. Yay, us!!!
- ▼ **Principle**—Old Chicks: "We're standing against fundamentally unfair practices." New Chicks: "We can have our own label? Oh boy!"
- ▲ **Recorded Music**—Fan Fair's so fan friendly, they're letting contest winners run the stadium show's sound.
- ▼ **Peter Jennings**—Deep-sixing Toby's performance only gave the issue (and song) more play. You'd a think an anchor would have more media savvy.

Stage shots: Scott Gries/ImageDirect
 Backstage photo: Rick Diamond/ImageDirect



Nashville Goes Hollywood

If you've been hearing a buzz around town the past month, then you're not alone. Hot new act? Label closing? Nope, none of the above. It seems the music industry has awoken to the tremendous opportunity afforded by the Nashville Independent Film Festival (NIFF).

This year's event took place June 5-9 at Regal Green Hills Cinema. Attendance was up several hundred to 10,888, there was an expanded offering of panels and workshops and the quality of films in the festival was markedly improved. But the big cause for celebration is NIFF's desire to include Nashville's music community in its effort to build a world-class film festival.

"The Music Row component has built up over the years," says Brian Gordon, Executive Director of NIFF. "This year the music community's involvement was impressive. Three years ago we started implementing a strategy to combine the film and music communities. The idea was that this festival would be the meeting point for Music Row and the film industry."

Some highlights included the All About Music and When Music Meets Film panels, as well as an opening reception at BMI. Several publishers took advantage of film and television music supervisors being in town and set up showcases to introduce them to some of Nashville's best songwriters.

Gordon believes the addition of several music industry executives to NIFF's board of directors strengthened the ties between NIFF and Nashville's music industry. He points to board members Robin Mitchell Joyce (Bass, Berry & Sims), Pam Lewis (PLA Media), Jeff Walker (AristoMedia), Kelly Wright (RPM Management) and Tracy Gershon (High Seas Music), among others, as a sign of the Row's growing involvement with NIFF.

Gordon says, "A number of those people just joined. With their experience and contacts we hope to work even more closely with the music industry in the future."

"Another way the Row has really stepped in to help has been with sponsorships," says Gordon. "BMI, ASCAP and SESAC have been a great to us. Bass, Berry & Sims, Brewman Music, JamSync, CMA, Gibson Guitar, William Morris, Sony and Ocean Way all came to the table and helped us put on a great festival. It's a wonderful thing when one creative community supports another like this."

"The festival is the perfect place for film and music to meet. We definitely want more people and businesses from Music Row to be involved. We want to strengthen and add to the music component of what we do."

—John Hood

GENRES? WE GOT 'EM ALL.

✓	R&B/HIP HOP.	GOT IT.
✓	LATIN?	SI.
✓	POP/ROCK?	YEAH, MAN.
✓	COUNTRY?	YEP.
✓	TV/FILM.	NOBODY DOES IT BETTER.
✓	AMERICANA?	WE'RE THE PIONEERS.
✓	CHRISTIAN?	LORD, YES.

...AND BEING THE SMALLEST OF THE BUNCH CAN HAVE ITS ADVANTAGES. LIKE LEANER OVERHEAD, EVER INCREASING ROYALTY PAYMENTS, AND THE ABILITY TO RESPOND QUICKLY TO A RAPIDLY CHANGING WORLD. AND HONESTLY, WE HAVE TO TRY A LITTLE HARDER THAN OUR BIGGER SIBLINGS. AND WHAT WORKS FOR US, WORKS FOR YOU.



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MUSIC ROW AWARDS

The music industry came out in full force for the 14th Annual Music Row Awards, held June 4 at BMI. Winners were announced in the June issue. Here's a glimpse into the evening's festivities.

1. WINNERS GALLERY—Critics' Pick artist Blake Shelton, Breakthrough Songwriter Anthony Smith, MR's David Ross, Producer of the Year Keith Stegall and BMI's Patsy Bradley posed following award presentations.

2. SING A SONG—Accepting the Song of the Year trophies for Alan Jackson's "Where Were You (When The World Stopped Turning)" were EMI's Gary Overton (l) and FORCE's Maria Eckhardt (r). MR's Chuck Aly (center) presented.

3. NASHVILLE PLAYERS—The winners of this year's Musician Awards took the stage to offer words of appreciation.

4. A BIG THANKS—Producer of the Year Keith Stegall got serious as he thanked his family and Mercury label head Luke Lewis for their roles in his personal and professional life.

5. ENTHUSIASM ABOUNDS—Critics' Pick artist Blake Shelton radiated confidence as he bounded up to the stage and thanked his producer Bobby Braddock, among others.

6. FAMILY AFFAIR—Breakthrough Songwriter Anthony Smith turned his big win into a family get together.



Photos: Alan Mayor

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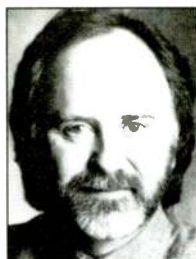
by Richard McVey II



Dixie Chicks

CHICKS & SONY MAKE UP—The Dixie Chicks' forthcoming album, *Home*, debuts at retail on Aug. 27. The album is being released by the newly-formed label Open Wide Records, created by the Dixie Chicks and Sony Music. Nashville-based Monument Records and New York-based Columbia Records Group will provide marketing and promotional support for the release. The album's first single, "Long Time Gone," was released to radio May 23.

HARDISON PASSES—Musician and songwriter **Randy Hardison**, 41, passed away June 4. According to the *Tennessean*, a neighbor at Hardison's apartment complex found him June 1 lying in a breezeway. Police believe Hardison had been struck in the head. In addition to his work as a session drummer, Hardison's songs appeared on albums by **Garth Brooks**, **Kenny Rogers**, **Mark Chesnutt** and **Lee Ann Womack**, among others.



Garth Fundis

FUNDIS RE-ELECTED TO ACADEMY—The Recording Academy (NARAS) announced that Nashvillian **Garth Fundis** was re-elected Chairman of the Board of Trustees, **Carlos Alomar** was re-elected Vice Chairman, and **Neil Portnow** remains Treasurer. The Academy Trustees also voted to expand the Rap and R&B Grammy Award fields, establish a separate field for dance music, and add the mastering engineer as a Grammy nominee in the Album of the Year category. In addition, the Academy's Grant Program will almost double in increased funding for 2003 to \$700,000.

BMG BUYS ZOMBA—Bertelsmann AG exercised its option and purchased Zomba Music Group in a deal thought to be worth about \$3 billion. Founded by **Clive Calder** in the mid-'70s, Zomba's holdings include Jive Records, Provident Christian Music Group and a publishing division. Signed artists include **Britney Spears** and 'N Sync. The acquisition is expected to make BMG No. 2 in U.S. record market share. Expect integration of the two companies to begin with back office functions.

SALAMON TO HEAD CRB—The Country Radio Broadcasters, Inc. (CRB) Board of



Ed Salamon

Directors named industry veteran **Ed Salamon** Executive Director. This announcement follows the resignation of **Paul Allen**. After a seven-year tenure with the organization, Allen will depart at the conclusion of CRS Rocky Mountains in Denver, Colo., on Aug. 18 to return to the education field. Salamon was most recently President/Programming of Westwood One and enjoyed a 20-year tenure with the company.



Paul Allen

BUDDY LEE GOES HOLLYWOOD—Buddy

Lee Attractions has formed a partnership with Hollywood talent agency Endeavor. This marks Endeavor's first pairing with a music agency and Buddy Lee Attractions' first with an outside talent agency. The partnership officially began on May 4. Endeavor's clients include **Ben Affleck**, **Matt Damon**, **Drew Barrymore**, **Adam Sandler** and **The Rock**. Buddy Lee's clients include the **Dixie Chicks**, **Lee Ann Womack**, **Tracy Lawrence**, **Aaron Tippin** and **Mark Chesnutt**. **MR**

MUSICAL CHAIRS



Firth

Nicholas Firth has been promoted to Chairman of BMG Music Publishing. Firth, who has served as President since its formation in 1987, will continue to direct the company's global operations in 31 countries. He is based in New York and reports directly to Chairman/CEO **Rolf Schmidt-Holtz**. **Carla Wallace** has been promoted to Partner in the Nashville publishing concern Big Yellow Dog Music, LLC...**Ben Vaughn** has joined EMI/Nashville as VP/Writer and Artist Development...Sea Gayle Music's Creative Director **Steve Williams** is looking for new opportunities. He can be reached at 259-9460...Mercury Senior Director of Media Relations **Kevin Lane** exited the company June 16...**Derek Crowover**, a Nashville music attorney, has joined as Counsel to Hall, Booth, Smith & Slover, P.C., an



Vaughn



Wallace

Atlanta-based law firm. He will run the Nashville office...**Dallas Turner**, host of GAC's all-request show *CRL*, has left the show to be a full-time mother...

Kimmy Wix has joined Rendy Lovelady Management as Executive Assistant...Brentwood-Benson Music Publishing announced several new employees.

Ashley Williamson joins as Royalty Administrator, **Jennifer Roemer** as Choral Inbound



Crowover



Latocki

Sales Representative and **Donna Glassco** as Royalty Administrator...**Logan Bosemer**, Admin./Writer Relations for Ten Ten Music, exited the company and is currently working as a Personal Assistant to Keith Urban. **Brad Bradley**, who was the Creative/Catalog Assistant, has also exited. He can be reached at 941-3108...

Mason Cooper has been named Director, West Coast Operations for BME/Brewman Music & Entertainment...**Luellyn Latocki** has purchased the design firm of Team Design from its founder, **Virginia Team**, who

will stay on as a consultant...**Hugh Lombardi** has been named Senior VP/GM and COO for Powers Management and will oversee Gaylord Entertainment Center operations...**Brandy Reed** announced the reformation her company, RPR Media. She can be reached at 297-3800...**Jim Murphy** has been promoted to VP, Integrated Country Media for Jones Media Networks Ltd. (JMN)...



Turner



Riley

has joined Ann Wilson/Song Catcher Music as Creative Director. **Sandi Kight** has also joined the company as Office Assistant...**Holly Roark** has joined Big Tractor Music as Catalog Manager/Administration Assistant...Provident Music Distribution announced that **Darrell Turner** was upped to Director of Sales Systems and **Rod Riley** to Sr. Director of National Account Sales...**Jeff Lysyczyn** has exited Trifecta Entertainment. He can now be reached at 217-4211 or jlysczyn@aol.com. **MR**

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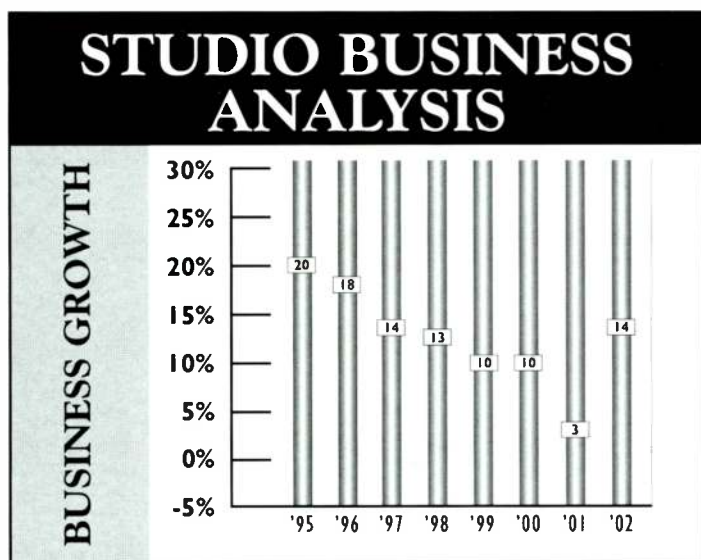
by Chuck Aly

The bottom fell out of country music a half-dozen years ago and despite growth in the Christian market, Nashville's recorded music industry has been languishing ever since. For every publishing house, record label and songwriter that has consolidated, closed or taken a job in pharmaceutical sales, a recording studio client has evaporated. Meanwhile, technology has progressed to the point that professional quality recording equipment is not only affordable but ubiquitous. Throw in studio consolidation and closings, rate wars, producer-owned rooms and non-profit studios, and you've got a recipe for, well, meltdown.

And that's pretty much what's been happening. The Studio Business Analysis shows a steady decline in business growth, as reported by studio managers, since 1995. Steady, that is, until this year. Not only is there an up-tick in growth, but studio operators contacted for this story indicate some reasons for optimism. Perhaps the size and scope of the recording business is beginning to reasonably correlate to the market for recording in Nashville. If so, it is a welcome sign for an industry that seems to face innumerable challenges.

CLIMATE CONTROL

Improvements notwithstanding, there continues to be a pervading sense of weakness in the market. "Overall things are very down," says Mark Greenwood at Quad Recording. "I still see work at both extremes. The low end demos are happening and the regular top end stuff is working, but not as much. The stuff in between, which is the bulk of what this studio has traditionally done, is what's down. Even New York is down enough that they don't have the overflow to send to us."



The studios represented in this article seem to be holding the line, however. "Things seem kind of slow," says Bayou Recording's Susan Clinton, "but it's going pretty well for us. We're doing a lot more independent album projects. Downsizing is certainly a problem. We lost clients every time the big publishing companies had to cut writers."

At Scene Three, Nick Palladino reports stability in the audio post world. "We're seeing a lot more movie stuff in town," he says. "There are a lot more people from L.A. trusting us with projects. A lot of ADR work." Palladino says new, high quality media are reinforcing his business model. "People are taking the energy and money to do sound correctly because everything winds up on a DVD now. I've got two rooms and both of them are going strong. Obviously we'd like more business, but we're happy as can be with the way the economy is."

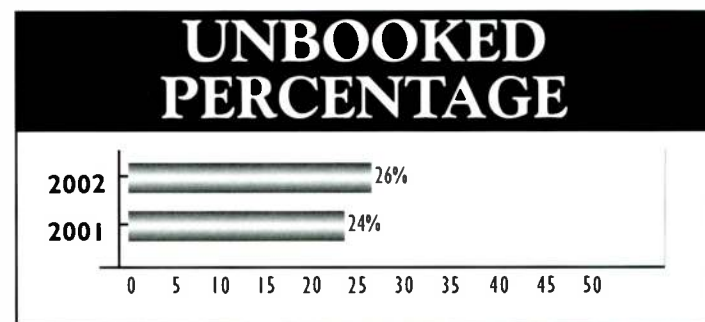
"My numbers aren't totally reflective of what the market is," says Dave Cline, owner of Seventeen Grand and the Love Shack. The former has been one room down since early spring. "We've been a little slower in dollars coming in the door," he adds. "We've actually been busier, but it seems like there's slightly more discounting going on."

Cline worries that the realities of a down market have escaped some folks notice. "We still have people building studios thinking there's a fortune to be made," he marvels. "None of us can understand that. We're all scrambling just to pay bills." Greenwood agrees, "We've been humping along bottom for quite a while now. A lot longer than I would have expected."

SYSTEM OF A DOWN

Though perhaps a bit counter intuitive, surviving a decline often means becoming aggressively proactive. "Rather than running scared," says County Q's Paul Scholten, "we circled the wagons and reinvented ourselves a little bit. We saw business slacking off in late '99, so we put everything we had into beefing up the physical plant and staying current on gear trends. We continue to sink a lot of money into the ProTools end of stuff. The beachhead it has is undeniable, so we're sticking with it."

County Q also honed its focus on a specific business: publishing demos. "High end demos," Scholten says. "We don't cut as much



material in a given period of time as we used to. The standard on a three-hour session in 1985 was six tunes, maybe seven if you were organized. Robert Ellis Orrall is infamous for getting 10. Then it kind of settled in over the last 10 years as being a five-song format. Now the standard is four tunes, often times three because we're putting more into them. We do cut a few masters and a lot of demos we've done have had the tracks upgraded for [masters]."

Scholten says other projects come in the door, but aren't a market he pursues. "We get a lot of referrals from songwriter organizations, and from bigger rooms on custom projects. They'll call Emerald not realizing that's not their market. We don't solicit that because there tends to be too much hand holding. We're not in the game of overcharging on no-talent singers. I'd just as soon sell someone a good product and get them in and out in a day or two. That stuff pays the bills, but it's not something we chase. It doesn't grow the business in the long term." Knowing and catering to his client base, Scholten contends, is where County Q's future is. "Songwriters don't want to own studios or engineer records, they want to write songs. And studios live and die on their staff. Not their gear or the height of their ceilings."

Likewise, Bayou has taken dramatic steps to fight through the downturn, moving to a new building. "It was a big leap of faith at the time," Clinton says. "But it was a buyer's market. Our clients came right with us and they even liked the sound better." The response has been strong. "We've pretty much been slammed, to the point that we don't have enough time to fit everybody in.

More artists are coming in to do their own album, not waiting for a major label deal. We've had to turn away a couple projects

in-house," Burnett says. He recognizes the challenges stand-alone studios face. "We're kind of in the catbird seat over here. Most people who get into the studio business on a large scale have ties in the business. As far as a smaller studio starting out, they probably need to do something other than just be a studio."

◆ ◆ ◆
"We saw business slacking off in late '99, so we put everything we had into beefing up the physical plant and staying current on gear trends."

recently." That problem should ease as Bayou brings a second room online later this year. Clinton also cites the importance of service. "We're nice to people. Everybody's on a different journey. They may not be Reba or Garth, but they certainly deserve to be treated like those people."

For Palladino, bold strides on the technology front are paying off. "I love the 5.1 world," he says, "and that's where I've bet the farm. It's hard to mix in stereo anymore, it's boring."

Seventeen Grand will soon be back to full operational status. "We've had one room down for three months," Cline says. "We sold a console in early March and we're just about ready to bring new equipment back on line."

Quad also has a new board. "With the SSL coming in," Greenwood says, "we've been trying to hit that masters market. Trying to have a world-class room. It's been kind of a slow start without the affiliations that most studios have."

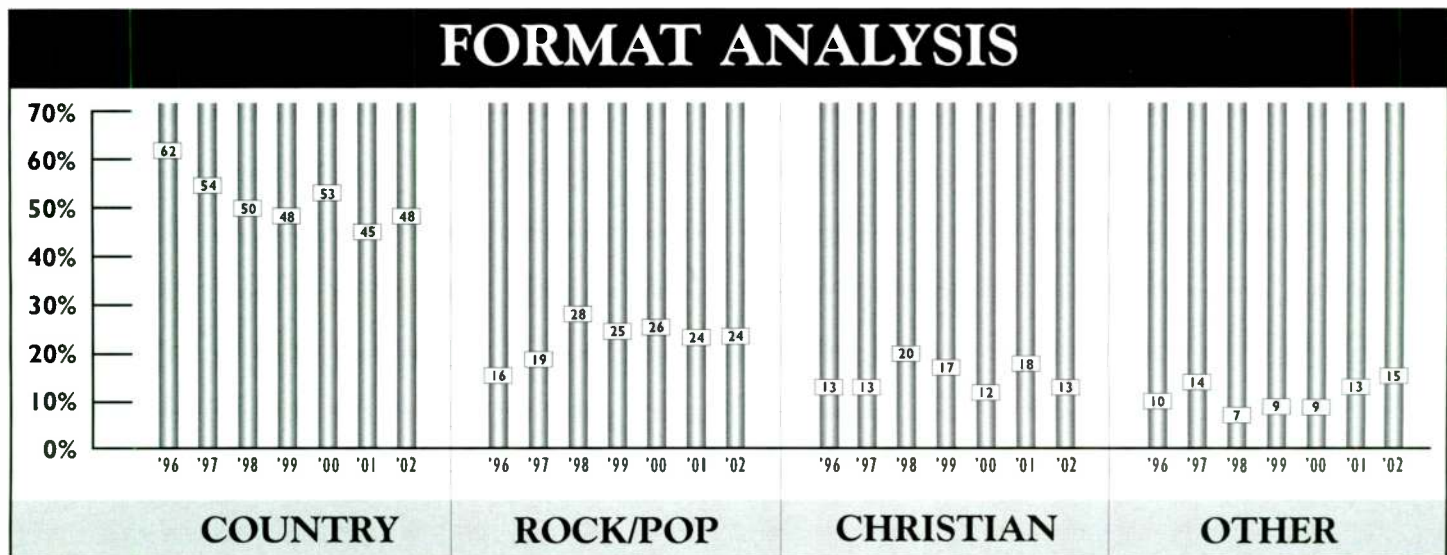
Money Pit's Jim Burnett has just that sort of affiliation in co-owner and producer Paul Worley. "Probably 75 percent of our work is

PHANTOM MENACE

The underbidding and all-out rate wars alluded to in past years seem to be generally a thing of the past. And current rates are holding, for the most part. "Rates have been about the same as last year," Cline says. "So if you call that firm... The last benchmark year was 1999. Then 2000 and 2001 were horrible. I don't see us getting much past that."

"There's not as much business," Greenwood says, "but [clients] aren't pushing as hard to get absolutely rock bottom prices. Clients realize that you can't cut people to

PROJECT ANALYSIS	
Masters	49%
Demos	31%
Jingles	13%
Soundtracks	3%
Other	3%



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the quick and expect them to be there the next time you want something. But it's still cheap. It's nothing anybody can make money from. The rates are enough to keep us afloat."

And they're not going up. Survey respondents indicated an overall one percent drop in rates. "We've only raised our rate \$5 since we opened in 1998," says Clinton. "It would be kind of silly to raise it in a recession."

"Anything's negotiable," Palladino says. "When clients need a break we give them a break, and then when they've got a good job they reciprocate."

"Rates are based on the demand for your particular room," Cline adds. "If someone wants our Neve room for tracking, we can be firm on the rate. It's still a popular room."

Timing plays a big part in settling on a rate. "You can't sell studio time once it's become past tense," Scholten says. "If someone's just canceled three days of recording, you tend to get a little more negotiable on the rate. In general we've stuck to a mid-level price and we command it. We're delivering a good product."

HOME FREE

By far the biggest controversy is the continuing proliferation of home studios. For some, the basement ProTools crowd is a simple reality to be worked around. For others, the issue is coming to a head.

"It's a fact of life," says Greenwood. "Most of the time they'll still come into a real studio to track, then overdubs and edits go to a producer's home to do ProTools. Then if we're lucky they come back to mix in a real room."

"You can work at home," says Burnett, "but after hearing a nice studio where you can monitor properly, it almost spoils you unless you have a really nice home studio."

"We don't look at it as competition," Scholten says. "We have tried to integrate it into our philosophy. A big sector of our work has become transfers between the various digital formats. We record on RADAR, then usually transfer to ProTools. Once transferred, our client can take it home and cut overdubs in his stocking feet and bathrobe. We're not going to compete with somebody's \$3,000 home rig that can cut overdubs for nothing. So you might as well try to get as much of the process as you can. Most guys aren't set up with a live band and most don't have the horsepower to get a serious mix. That's where we come in."

In the same vein, Clinton believes in tolling the virtues of professional rooms. "We're in a different league," she says. "We're a professional commercial studio. The band is all in one room. Someone isn't down the hall

in the bathroom playing fiddle. There's just a more professional atmosphere."

Cline says home studios are "The single biggest problem for large studios. L.A. went through this in the late '80s, early '90s and took a very active approach in trying to enforce zoning laws." Business taxes, insurance and regulations, he says, give professional studios a marked disadvantage in competing with the in-home variety. "Everything about that kind of operation is less expensive. Even my cable bill is higher because this is a business.

A lot of it is fraudulent. They're not reporting stuff. And it's not just tax issues, it's zoning issues. They don't have to meet codes and have handicap bathrooms."

Even more disturbing is that producers and engineers are using these cheaper operations to supplement their income, extending no cost savings to artists and labels. "We've got a lot of producers with a studio in their home doing vocal comps and editing but charging real world rates. It's not uncommon for a guy to be sitting home in his house slippers charging \$1,500 a day."



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The studio community isn't doing enough to address the issue, Cline says. "You have organizations like NAPRS and SPARS that want to be inclusive, so you have home studio operations commingling with the majors. Their only real focus is how we can get more business into Nashville. That's valid, but we also need to look at what's choking what we already have.

"The larger studios may have to band together and go to city councils in Franklin, Berry Hill, places like that, and tell them that this process is squeezing a lot of us out," Cline continues. "There is going to have to be some concerted effort, and this is the right climate because the local governments are looking for tax revenue. I just sent a huge amount of money out the door for taxes, which doesn't even include sales tax I pay on leases. And that's being missed by local governments where you have home studio operations. They'll be happy to hear about that revenue."

The time for action may be drawing near. "I'm just about at the point where I'm

ready to spearhead that," Cline admits. "It's devastating to a lot of businesses. To add insult to injury, we now have non-profits



"We've been bumping along bottom for quite a while now. A lot longer than I would have expected."

owning a big studio complex. There are too many things creating a situation where large studios cannot exist."

That, Cline says, would be very bad for Nashville. "It will have long term impact on the business in general if you have a series of large studio failures. At some point, even [Emerald's] Dale Moore is going to get tired of the hassle. No matter how low the debt structure becomes with bankruptcy, at some point you're still tying up your capital and not seeing a return on it. And you're working yourself to death to do it."

SUNNY SIDE UP

Despite his worries, Cline sees reasons for optimism, as do others in the studio business. "I keep seeing positive signs," Cline says. "We had a flurry there where people were booking ahead of time. They weren't waiting until three days before they needed it, knowing that there was plenty of studio time. That was a good thing. And I've seen a lot of independent stuff, especially at Love Shack."

"We have a positive outlook," Clinton says. "There have been a lot of studio closings, but if you keep offering a good service at a good price you'll remain in business. People can't stop being creative and that's good for us."

"We've seen the squeeze take place, but we're fighters," Scholten sums. "We've been in this game a while and we know where to sink the resources during the lean times."

Hopefully next year's survey will show that today's investments are leading to tomorrow's growth. **MR**

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Studio Editorial:

The Real Estate Model is Changing



by K. K. Proffitt

My mother gave me her cows a couple of months ago. In our family, for 200 years, our farm has been passed down the family tree with the “cows” going to the new owner. I had always dreaded this occasion because it meant I was going to have to attend the “ear tagging” sessions and see that accurate records were kept, while translating the unique East Tennessee dialect of the farm hands for my husband Joel (he’s “not from here”). It also symbolized a coming of age (and I never wanted to be *that* old) as well as the responsibility to maintain the income of the farm so that it can remain in the hands of the family. I used to have anxiety attacks about this responsibility, but co-owning and operating a studio on the Row makes farming look easy by comparison. One thing I’ve learned is that circumstances change in business and you have to be prepared to meet the challenges that come along.

I remember standing in front of an SSL (E with G) in the late '80s and telling the owner, “One day, this will be obsolete. You’ll just have an input interface, a big monitor and a bunch of hard drives. The mixer will be a computer program.” This was in the days when total recall consisted of matching faders and knobs to primitive blobs with lines on a low-res monitor, so I wasn’t surprised when he said, “No, you’ll always need a BIG board with one knob per function to impress clients.” That studio sold a couple of years ago and I’ll always regret that I called too late to buy the old Pultec EQP-1A, but that’s the only thing I miss. Many of *our* clients are impressed that I’ve been using ProTools for over a decade because *they* have ProTools systems themselves.

Although the “real estate model” for studios worked very well in the '70s, '80s and early '90s, it has become a tough business to maintain in recent years. What’s the real estate model? It’s the one that involves rental of room time and equipment. When I had a home studio, one acquaintance advised me that I had so much equipment, I should “move it to the Row and hire some young boy to run it.” “What would I do?” I said. “Just sit back and do the books,” he replied. “Yuck,” I said.

Before we designed JamSync, I told Joel, “I don’t want to build this thing and then have a bunch of freelancers come in so I can just show them how the patch bay works. I want to do what I enjoy.” We built JamSync for mixing and other services. When you work here, you’re renting us, not the building, and not the equipment. I think it’s a new kind of studio where the caliber of the room is still important (our surround room is based on THX home theater), but the continuing skills of the main players remain the most important aspect of the business. The flexibility of the main players to learn new systems is also of paramount importance.

Another aspect of this new model is its relatively small footprint. Because computer-based services such as encoding, authoring, archiving and transfer, and yes, *mixing*, can be housed in smaller areas, small studio owners can afford to cram a lot of service into a small space.

In the five years of operating JamSync, we’ve seen property taxes nearly double. Unlike New York, where equipment used in audio production is free of sales and use tax, we pay more than 8% tax when we buy a new toy. Tennessee hasn’t been kind to the music business and especially Music Row property owners in the last few years. We don’t have many incentives for film and video here and the lack of one good dubbing stage has crippled more than one innovative project, sending good projects out of state—but that’s another article.

Since overhead has doubled in the areas of taxation and certain operating expenses, we’re happy we decided to stay small and focused. This doesn’t mean, however, that a one-room service-based audio studio is a good idea. We added two rooms last year so that we could house more computers. Some days we’ll make all of the computers crunch away at various graphics processes and then we *leave*. People will say, “We came by but you weren’t there.” We answer, “Yes, but we were still working!” We’ve learned that leaving and meeting with people is just as important as staying at the studio, provided the computers are busy doing something useful. Answering the phone 24 hours a day is another part of the equation. We forward our number so clients sometimes reach us at odd times. We’ve had to explain to Irish clients that the reason we sounded sleepy was that morning in Ireland is the middle of the night here!

Now, far be it from me to say that the days of large studios are over—after all, we need some place to send clients who want to track. I do think, however, that the service-based, small footprint audio studio is a viable alternative to the old mid-market niche that “16-track” studios once held.

It’s a lot like operating a small family farm. When it became apparent a few years ago that our beautiful Black Angus cows were becoming overhead intensive, I started thinking about other ways to keep the farm in the family. I knew that innovative approaches to farming had to include modern machinery and modern tastes. We bought a corral for tagging and I started researching raising salmon. I figured since my husband and I are sushi fanatics, we’d probably be pretty good at recognizing the good stuff. He can also teach the farm hands Japanese and I can give the kids the fish *and* the cows when I don’t want to farm any more. Where did I learn how to run a modern small farm? In the music business, of course! **MR**

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Studio Editorial:

Using Technology For Promotion



Music Row magazine asked Jim Jordan, GM of Starstruck Studios, to discuss technology and some of the promotional benefits available to artists and labels.

Promoting a release is as much a part of the music industry as recording it, so when the Starstruck facility was designed, the two recording studios were complemented with a broadcast studio and plenty of bandwidth. This has given us the ability to host a variety of events, including on-line chats, radio and television interviews, live concerts and promotional media tours.

BANDWIDTH AND WHAT IT MEANS TO ARTISTS

T-1 Internet connection—for online chats and audio or video webcasting. The high-speed net connection is also handy for fast, secure transfers between similarly equipped recording studios. As an example, we recently hosted a mix session for an artist who was attending the ACM awards. We were able to transfer the final version to Capitol Studios in L.A., they burned a CD, and the artist picked it up and listened to it in the car after the show. The whole thing was coordinated and executed in less than a half hour.

ISDN BRI circuits—used primarily for radio work. ISDN is a dial-up digital phone service, and ISDN codecs, which send audio in real-time over this service, are now standard equipment throughout the radio industry. We have used ISDN for short and long-form interviews to individual radio stations, and for network radio call-in shows and live per-

formance specials from our recording studios. It's a great way to promote internationally—we have hosted radio events for stations in England, Scotland and Australia, and live concert events for the BBC. We have also used ISDN to transmit dialog corrections and additions for both film and television work.

Vyvx—a managed fiber video transmission system used by all of the television networks and most major-market TV stations and post-production houses. Our transmit loop allows us to send broadcast-quality video in real time, so we can get breaking news footage almost anywhere on relatively short notice. We also have a video production studio that is used for interviews, guest appearances and green screen work.

IS IT COST-EFFECTIVE?

Well, Fedexing a videotape certainly is cheaper than an hour of Vyvx, but if it has to make the evening news, Vyvx is the best way to go. For live guest shots and interviews the service is quite cost effective compared to traveling to New York or L.A. The "remote guest" approach is common in nearly all news programs now, and if an appearance is at the network's request, they pick up the tab.

With advance planning, Vyvx can be used to transmit to a satellite uplink facility, which provides access to hundreds of television stations. Scheduling a succession of interviews in several cities constitutes a media tour, and the ability to grant exclusive interviews in most of the major markets before lunchtime is something that traditional press tours just can't match, regardless of cost.

As you might expect, radio is less expensive to produce than television. The ISDN connections are cheaper than time on the managed fiber, and the staffing requirements for a radio broadcast are fairly simple. On

the television side, a point-to-point guest shot costs less than a full-blown media tour, as the tours require significant preparation time, satellite charges and additional staff for lighting, video engineering, teleprompter, makeup, and so forth.

GIVE ME AN EXAMPLE...

Media tours are often scheduled on album release days, and I'm certain that this type of exposure in the major markets can't help but give sales a boost. Concert tour promotion is another application, allowing artists to grant exclusive interviews to stations in the cities where they are scheduled to appear. This is usually done on the day tickets go on sale, before they hit the road. A number of major acts have used this service, most recently the Brooks & Dunn Neon Circus Tour where we covered more than 20 cities in three hours.

On the radio side, album premier specials are quite popular and have taken a number of different forms. For the Jo Dee Messina "Burn" premiere, Curb hosted a reception for their associates and several contest winners, along with an audience for an hour-long radio special. This broadcast featured live performances, interview segments with Jo Dee, and cuts from the new album. The Alan Jackson album launch was a more private event—he did a half-hour on-line chat with AOL, followed by a network-distributed radio interview with no audience.

Our television studio has hosted the first two years of production for Great American Country's *Country Request Live* and *GAC Classic* television shows. The Jones Radio Network also produces country radio programming here, and it's not unusual for a guest to record appearances on three different programs during a single visit to Starstruck.

Networks also use our broadcast studio on occasion—CBS shot video promos for the ACM awards with Dolly Parton using our green screen setup, and A&E shot promos on film for Reba's *Live By Request* television special. The studio has also been used to shoot video segments for inclusion in enhanced CDs for Reba and Terri Clark.

With in-house video and radio transmission facilities integrated among recording studios, the possibilities are limited only by a client's imagination. We can do radio on practically a moment's notice, and live contribution video for the networks generally with a few hours notice. Planning media tours and events, however, take a bit more time and money. **MR**

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 Laura Palmer, Studio Manager
 Basic Rate: Room A: \$100, Room B: \$50
 Special Services: Big and comfortable, Studio A features an Otari Series 54 console and ProTools Mix3 System, 24 track 2 in. machine available along with Millenia mic pre's, tube-tech compressors and Lexicon reverbs. Large studio with 4 iso-booths and 7' grand piano. Highly experienced staff will get your project done right. Mastering room features Sadie 24/96 system and full lock-to-picture post and sound design. Award winning editor and sound design available for your next project. Video Services: Total lock-up, sound design mastering services

Abtrax Recording (A/D)

2935 Berry Hill Dr., 37204
 615-297-3723 • Fax: 615-297-3723
 www.abtraxrecording.com
 Contact: Jerry Abbott, Owner
 Basic Rate: Call

After 3PM Music (D)

5716 Briarwick Ct., Hermitage 37076
 615-872-7177 • Fax: 615-874-4856
 www.after3pmmusic.com
 info@after3pmmusic.com
 Contact: Richard Kearney, Owner
 Basic Rate: Call

Angello Sound Studio

Two rooms (A/D)/(D)
 526 E. Iris Dr., 37204
 615-383-0888 • Fax: 615-383-4080
 www.angellosound.com • bob@angellosound.com
 Contact: Bob Angello, Owner
 Basic Rate: \$65, \$550/day

Archer Productions, Inc. (D)

3212 West End Ave., #303, 37203
 615-297-3787 • Fax: 615-297-8056
 www.archerproductions.com
 archerpr@bellsouth.net
 Contact: Nick Archer, Owner
 Basic Rate: \$125

Atlantis Studio (A/D)

194 Cherokee Rd., Hendersonville 37075
 615-822-7648 • Fax: 615-822-7648
 www.atlantisstudio.net
 atlantisstudio@yahoo.com
 Contact: Voytek Kochanek
 Basic Rate: \$40

Audio Productions (D)/(A)

1102 17th Ave. S., #200, 37212
 615-321-3612 • Fax: 615-321-5770
 www.audioproductions.com
 audio@audioproductions.com
 Contact: Jim Reyland, Pres.

Bayou Recording Inc. (A)

1008 17th Ave. S., 37212
 615-340-9000 • Fax: 615-340-9009
 audiocapt@aol.com
 Contact: Susan Clinton, Owner
 Basic Rate: \$65 (inc. first eng.)
 Special Services: Moving to our permanent home on 17th Ave. S., Bayou still offers the same great equipment: Trident 80B Console with Uptown Automation, Otari MTR90III 24 Track machine, Mackie cue system, Antares vocal tuner, TC electronics finalizer, NS10M and Quedsted monitors, great mics, outboard gear, Yamaha C-7 Grand Piano, plus a Hammond B3. Five isolation booths, large studio and control room, kitchen, lounge with Studio B in the works. Clients say it sounds even better than the old Bayou! Musician referrals, budgets for all needs and the same friendly staff! Clients: Acuff-Rose, Tom Collins, Norro Wilson, Buddy Cannon, Fred Foster.

Beaird Music Group, Inc. (D) RADAR

2703 Greystone Rd., 37204
 615-279-8092 • Fax: 615-279-8095
 www.beairdmusicgroup.com
 lbeaird@comcast.net
 Contact: Larry Beaird, President
 Basic Rate: \$30 plus eng.

Bennett House (A)/(D)

134 Fourth Ave. N., Franklin 37064
 615-790-8696 • Fax: 615-790-9034
 dbush@yellowelephantmusic.com
 Contact: Daryl Bush, Manager
 Basic Rate: Call

Blackbird Studios (A/D)

2806 Azalea Pl., 37204
 615-467-4487 • Fax: 615-251-8787
 www.blackbirdstudio.com
 Contact: Graham Lewis, Studio Manager
 Basic Rate: Call

Blue Desert Studios (D)

50 Music Sq. W., #410, 37203
 615-327-2922/430-2344
 Fax: 615-327-2922
 www.bluedesertrecording.com
 ricweb6448@aol.com
 Contact: Ric Web
 Basic Rate: Call

Board Room (A)/(D)

1616 16th Ave. S., 37212
 615-292-1616 • Fax: 615-297-2880
 lpen@comcast.net
 Contact: Laron Pendergrass, Owner/Engineer
 Basic Rate: Call

Brush Hill Studios (D)

1421 Tempany Cr., 37207
 615-870-1221 • Fax: 615-870-0416
 www.bhstudios.com • bhstudios@comcast.net
 Contact: Arvel E. Bird, Owner
 Basic Rate: \$40

Burns Station Sound (A/D)

211 College St., Burns 37029
 615-255-4343 • Fax: 615-255-4343
 www.nlt-records.com • musicman@nlt-records.com
 Contact: G.D. Stinson, Owner
 Basic Rate: \$50

Caleb Productions (D)

1219 16th Ave. S., 37212
 615-327-1001 • Fax: 615-327-1012
 www.genisientertainment.com
 jfausset@genisientertainment.com
 Contact: Jason Fausset, Dir., Production Services
 Basic Rate: Call

Castle Recording Studios

Two rooms: (A/D)
 1393 Old Hillsboro Rd., Franklin 37069
 615-791-0810 • Fax: 615-791-1324
 www.castlemusicgroup.com • castlrec@aol.com
 Contact: Michael Janas, VP
 Basic Rate: Call

Chateau Productions (D)

9702 Concord Rd., Brentwood 37027
 615-496-6248
 ddemumbrum@aol.com
 Contact: Don DeMumbrum, Owner
 Basic Rate: \$75

Chelsea Studios (A)/(D);

mastering
 7118 Peach Ct., Brentwood 37027
 615-373-5222 • Fax: 615-661-4538
 www.chelseamusic.com

Contact: Chuck, Dave, Tony, Chris
 Basic Rate: \$90-\$120, \$40, \$85 for Mastering room

Cinderella Sound (A)/(D)

1108 Cinderella St., Madison 37115
 615-865-0891
 Contact: Wayne Moss, Owner
 Basic Rate: Call

Classic Recording (A/D)

130 Seaboard Ln., Suite A-1, Franklin 37067
 615-370-3790 • Fax: 615-370-3793
 www.classicrecording.com • classicmix@aol.com
 Contact: Dari Amato, Manager
 Basic Rate: \$90

County Q Productions (A/D);

ProTools
 POB 40228, 37204
 615-298-1434 • Fax: 615-269-6241
 Contact: Patze Fischer, Studio Manager
 Basic Rate: Call

Creative Caffeine (A/D)

2937 Berry Hill Dr., 37204
 615-298-2200 • Fax: 615-297-4061
 www.brockmusic.com • simplify@brockmusic.com
 Contact: Jeff Brock, President
 Basic Rate: \$110

Creative Workshop (A);

ProTools
 2804 Azalea Pl., 37204
 615-383-8682 • Fax: 615-383-8696
 www.musicnashville.com
 bcsan@musicnashville.com
 Contact: Wanda Pojar, Studio Manager
 Basic Rate: \$75

Cupit Studios (D)

1300 Rural Hill Rd., Antioch 37013
 615-731-0100 • Fax: 615-731-3005
 www.cupitmusic.com • karen@cupitmusic.com
 Contact: Karen Hawk, Administrator
 Basic Rate: \$50 w/engineer

Custom Mastering Inc.

54 Music Sq. E., #100, 37203
 615-244-8132 • Fax: 615-244-8191
 www.custommastering.com
 custommastering@mindspring.com
 Contact: Hollis Flatt, President/Owner
 Basic Rate: Call
 Special Services: Vinyl mastering, dub plates/acetates, digital & analog EQ, digital & analog editing, Sadie disc mastering, CD & cassette duplication, Sony 1630 services, analog

tape baking (all sizes), vinyl transfers (all sizes & formats), Beta-VHS transfers. Same and next-day services available.

D.E.M.
editing and mastering facility
 395 Barrywood Dr., 37211
615-500-8987 • Fax: 615-333-8313
 www.digitalmaster.com
Contact: Frank Green

Dan Williams Music (D)
 209 10th Ave. S., #434, 37203
615-244-5800 • Fax: 615-244-5888
 www.danwilliamsmusic.com
 jennifer@danwilliamsmusic.com
Contact: Jennifer Dammeyer, Dir. of Operations

Dark Horse Recording (A/D)
 2465 Old Charlotte Pk., Franklin 37064
615-791-5030 • Fax: 615-791-5800
 www.darkhorserecording.com
 ed@darkhorserecording.com
Contact: Ed Simonton, Operations Manager
Basic Rate: \$1,200, \$675, \$275/day; ProTools Room: \$400/day

Denny's Den (A/D)
 3325 Fairmont Dr., 37203
615-269-4847 • Fax: 615-297-7733
 www.dennymusic.com • dennystunes@aol.com
Contact: John E. or Pandora Denny, Owners
Basic Rate: Call

Digital Sound Designs (D)
 1110 17th Ave. S. #3, 37212
615-329-8053
 www.daville.com • e@burnsongs.com
Contact: Ernie Petrangelo
Basic Rate: \$40

Disc Mastering
Two room, (A)/(D)
 30 Music Sq. W., 37203
615-254-8825 • Fax: 615-254-8826
 www.discmastering.net
 crkling@discmastering.net
Contact: Randy Kling, President
Basic Rate: \$175

East Iris Studios
Two rooms (A/D), ProTools
 518 East Iris Dr., 37204
615-777-9080 • Fax: 615-777-1176
 www.eastirisstudios.com
Contact: Sandra Berolino, Studio Manager
Basic Rate: Room A: \$2,000/day (9k/ProTools); Room B: \$1,000/day (4,000/ProTools)

Eastside Sound (D)
 POB 160004, 37216
615-227-0057
 eastsidesound02@comcast.net
Contact: Angel Pontier, Owner/Engineer
Basic Rate: Call

Eclectic Productions (A/D)
 910 Woodmont Blvd., 37204
615-383-5440 • Fax: 615-386-3964
 www.eclecticrocording.com • eclectic@bellsouth.net
Contact: Nick Sparks, Owner/Engineer
Basic Rate: \$55

Emerald Sound Studios
 1033 16th Ave. S., 37212
615-846-5200 • Fax: 615-242-0101
 www.emeraldentertainment.com
 mail@emeraldentertainment.com
Contact: Scott Phillips, VP of Studios
*** Equipment:** 48 Trk Digital: Studer D 827, Sony 3348 (2), Euphonix R1 (3), Otari RADAR II (2); 32 Trk Digital: Otari DTR900II; 24 Trk Analog: Studer A800, Otari MTR100; Misc.: DA-88, DA-38, ProTools (3 systems), ADAT
*** Special Services:** Emerald's rooms includes Studio A (SSL 4064E/G), Studio B (SSL6048E/G), Studio Six (SSL 4056G), The Tracking Room (SSL 9064J), The Mix Room (SSL), 16th Avenue Sound (SSL 4048E/G), The Workstation (Harrison Series 12), and the Edit Suite (MixPlus ProTools/G4).

*** 16th Avenue Sound**
 1217 16th Avenue South, 37212

*** Digital Audio Post (D)**
 28 Music Sq. E., 37203
615-846-5200 • Fax: 615-242-0101
 www.emeraldentertainment.com
 digaudpost@aol.com
Contact: Michael Davis, President
Equipment: Video Services: Comprehensive audio post facility.

*** Masterfonics**
 28 Music Sq. E., 37203
 Fax: 615-242-0101

*** The Tracking Room**
 2 Music Circle East, 37203
 Fax: 615-255-5144

*** The Workstation**
 10 Music Sq. S., 37203

Film Workers Club
Post Production
 1006 17th Ave. S., 37212
615-322-9337 • Fax: 615-322-9344
 davidb@filmworkers.com
Contact: David James Bennett, VP/GM

Final Stage Mastering
 10 Music Cir. S., 37203
615-256-2676 • Fax: 615-259-2942
Contact: Randy LeRoy

Fireside Recording Studio (A/D)
 813 18th Ave. S., 37203
615-329-1487 • Fax: 615-329-0454
 fireside@prodigy.net
Contact: Jim and Jenny or Charlie Chadwick, In-house Engineer
Basic Rate: Call

Flatwood Studio (A)
 760 Flatwood Rd., Lebanon 37090
615-444-0171 • Fax: 615-449-7385
 flatwoodstudio.com • flatwood@bellsouth.net
Contact: Rob "Tab" Crabb
Basic Rate: \$60
Special Services: Video Services: Non linear editing, hi8, SVHS, DV CAM, 16mm film

Full Circle Studios (D)
 1600 17th Ave. S., 37212
615-327-3178 • Fax: 615-321-3346
 www.fullcirclemusicgroup.com
 jgary@radiorecords.net
Contact: John Smith, Owner
Basic Rate: \$50

Georgetown Masters
 33 Music Sq. W., #108, 37203
615-254-3233 • Fax: 615-254-3237
 www.georgetownmasters.com
Contact: Denny Purcell, Owner; Andrew Mendelson, VP

Germantown Recording
Hard disk
 1209 4th Ave. N., 37208
615-244-8019
 aludra43@yahoo.com
Contact: Mike Bridges
Basic Rate: \$60

GHL Audio (D);
digital editing and mastering
 5216 Waddell Hollow Rd., Franklin 37064
615-794-0550 • Fax: 615-790-1029
 www.ghludio.com
Contact: Gary Hedden, Owner
Basic Rate: \$95

Grey House Studio & Demo Service (D)
 1009 17th Ave. S., 37212
615-320-6071
 www.greyhousestudio.com • bzig@earthlink.net
Contact: Billy Herzig, Owner
Basic Rate: \$50
Equipment: 2001 Additions-ProTools Digi-001, Neuman U87, U47 tube mics, Manley mic-pre.
Special Services: 24 Track Digital-Tascam DA-88's Mackie 32 console, good mics and outboard gear, 6 isolated rooms and control room, editing and mastering using Soundforge on PC, CD burner, kitchen.
Clients: We cut demos for many songwriters and publishers and custom CD projects.

Ground Zero
Video Post Production
 1011 16th Ave. S., 37212
615-322-9927 • Fax: 615-322-9786
 www.groundzeropost.com
 bob@groundzeropost.com
Contact: Sunshine, Manager

Hilltop Recording Studios
Two rooms: (A/D)/(D)
 902 Due West Ave., 37115
615-865-5272 • Fax: 615-865-5553
 www.hilltopstudio.com
Contact: John Nicholson, Owner
Basic Rate: Room A: \$55, Room B: \$45
Special Services: When it comes to value, it's hard to beat Hilltop Recording Studios. We have two first-class studios (Neve analog and Sony digital consoles) combined with a spacious facility in a three-acre country setting, but still only 15 minutes from Music Row! Hilltop is suitable for all kinds of music recording. For over 39 years, our clients have produced country,

gospel, bluegrass, jazz, rock, jingles, and spoken word. We offer all types of recording services and production. Anytime you need a high-quality professional "real" recording studio without the big budget, Hilltop Studios can handle it.

House of Bob (D)
615-383-9602
 bobkrusen@aol.com
Contact: Bob Krusen
Basic Rate: Call

House of David (A)/(D)
 1205 16th Ave. S., 37212
615-320-7323 • Fax: 615-329-1304
Basic Rate: Call

Inglewood Soundbarn (A)
 POB 160830, 37216
615-262-0607
 www.inglewoodsoundbarn.com
 soundbarn@mindspring.com
Contact: Jordan Chassan, Owner
Basic Rate: \$300/day w/engineer

Island Bound Studio (A/D)
 1204 17th Ave. S., 37212
615-320-5413 • Fax: 615-320-0849
Contact: Janet Leese
Basic Rate: \$50 or \$350/day

iv Music Studios
Multiple rooms (A/D)/(D)
 1701 Church St., 37203
615-320-1444 • Fax: 615-320-0750
 www.ivgroup.cc • mrohrer@ivgroup.cc
Contact: Melissa Rohrer, Dir. of Studio Operations
Basic Rate: \$300-\$500/day
Special Services: Video Services: Mix to picture, 3/4 in. lock-up, sound design and editing.

Jack's Tracks Recording (A/D)
 1308 16th Ave. S., 37212
615-385-2555 • Fax: 615-385-2611
 jtrax@nashville.com
Contact: Mark Miller, Manager

JamSynce (A)/(D)
 1232 17th Ave. S., 37212
615-320-5050 • Fax: 615-340-9559
 www.jamsync.com • info@jamsync.com
Contact: K.K. Proffitt, Chief Engineer; Joel Silverman, Mktg. Communications
Equipment: The main mix/monitoring room is a full scale THX home theater. Featured equipment: ProTools Mix24 plus with AV option XL, Dolby Digital 562/569 decoder/encoder, full complement of plug-ins and digital outboard effects from Eventide, Lexicon, etc.
Special Services: JamSynce is a full-service mixing, post production, mastering and DVD authoring facility for 5.1 multi-channel audio and two-channel audio including 24-bit/96kHz resolutions. Dolby Digital and DTS mastering and encoding services are also featured. Special extraction up-mixing services are available for converting existing 2-channel material to 5.1.

Javelina Recording Studios (A/D)

30 Music Sq. W., 37203
615-242-3493
Contact: Warren Peterson, Owner
Basic Rate: Call

JRS Music

1229 17th Ave. S., 37212
615-569-5366
www.jrsmusic.net/firms.com
Contact: Jimmy Speakman

Legends Studio (D)

646 West Iris Dr., 37204
615-297-0148
Contact: Paul Brown, Manager
Basic Rate: \$90

Loud Recording Studio (D)/(A)

50 Music Sq. W., #100, 37203
615-321-5683 • Fax: 615-327-0568
Contact: Melanie Jeansonne, Manager
Basic Rate: \$1,600, \$500

Love Shack Recording Studios (A)/(D)

909 18th Ave. S., 37212
615-327-2711 • Fax: 615-327-0750
Contact: Grant Fowler, Manager
Basic Rate: \$80

Makin' Music (D)

1230 17th Ave. S., 37212
615-269-6770 • Fax: 615-385-9310
makin@mindspring.com
Contact: Chris Dodson
Basic Rate: Call

Martin Music Productions (D)

1004 Regents Pk. Circle, Antioch 37013
615-361-6073 • Fax: 615-361-6073
www.dennymartinmusic.com
dennymartinmusic@comcast.net
Contact: Denny Martin
Basic Rate: \$40

Master Mix

Mastering Studio
1921 Division St., 37203
615-321-5970 • Fax: 615-321-0764
slee@mastermix.com
Contact: Sandy Lee, Office Manager

Masterlink Studio (A)/(D)

114 17th Ave. S., 37203
615-244-5656 ext. 15
Fax: 615-244-7756
Contact: Chad Hailey
Basic Rate: Call

Metro Post

Video Post Production Facility
237 French Landing Dr. #100, 37228
615-255-5700 • Fax: 615-254-5705

www.mpedit.com • patti@mpedit.com
Contact: Patti Gipson
Basic Rate: Call

Midi Magic (D)

7176 Somerset Farms Dr., 37221
615-646-7440
www.gprecordingstudio.com
gp@gprecordingstudio.com
Contact: Gerry Peters, Owner
Basic Rate: \$45

Money Pit

Two rooms: (A/D)/(D)
622 Hamilton Ave., 37203
615-256-0311 • Fax: 615-259-4541
theburnetts@mindspring.com
Contact: Jim Burnett, Studio Manager
Basic Rate: Call

Music Works Productions (D)

1010 16th Ave. S., 37212
615-259-3103 • Fax: 615-256-5440
www.musicworksproductions.com
ridem@earthlink.net
Contact: Warren B. White, Owner
Basic Rate: \$65 w/engineer

Ned's Place (A/D)

3843 Priest Lake Dr., 37217
615-361-7229 • Fax: 615-361-7229
nedsp@comcast.net
Contact: Tim Hayden, Owner
Basic Rate: \$60

Nickel City Music (D)

3037 Reelfoot Dr., 37214
615-874-4708 • Fax: 615-874-9694
nickelpub@aol.com
Contact: Phil Dillon
Basic Rate: \$40

Oak Valley Studios (D)

105 Oak Valley Dr., 37207
615-262-2600 • Fax: 615-226-4070
www.oakvalleystudio.com • info@oakvalleystudio.com
Contact: Kevin McManus, President
Basic Rate: Call

Ocean Way Nashville

Three rooms, (A/D)
1200 17th Ave. S., 37212
615-320-3900 • Fax: 615-320-3910
www.oceanwaystudios.com
scorbitt@oceanwaystudios.com
Contact: Sharon Corbitt, Manager
Basic Rate: Day rate: 12 hour lock-out
Special Services: Full service recording facility: Studio A includes a vintage Neve 8078 console, Sony 3348 and 3348HR, 2 Studer 800 analog machines and Radar. Studio B includes a Neve VRP 96 console with Sony 3348, Studer 827 analog machine and Radar. Studio C includes a Neve VR-60 console with Sony 3348 and Studer 827 analog machine. All rooms include an extensive new and vintage outboard gear and microphone collection, assistant engineers, spacious lounges with large screen tv's, pool tables and complete client and chef services. ISDN and lock to picture capabilities.

O BROTHER,
WHERE ART THOU?

THE CHIEFTAINS

MARK WILLS

alison brown

Ralph
Stanley

CHRIS LEDOUX

DELBERT
McClinton

Natalie MacMaster

JEFFREY STEELE

[MARK McGUINN]

RANDY TRAVIS

DIVINE SECRETS OF THE
YA-YA SISTERHOOD

Sound Emporium Recording Studios

If you'd like to schedule a visit, please call Scott, **615-383-1982**
We're located just a few miles from Music Row (philosophically and geographically)
3100 Belmont Blvd. • www.soundemporiumstudios.com

OMNISound Studios

Two rooms: (A/D)
1806 Division St., 37203
615-321-5526 • Fax: 615-321-5528
www.omnisoundstudios.com
steve@omnisoundstudios.com

Contact: Steve Tveit, Owner/Manager
Basic Rate: Call

Equipment: A Room: API legacy 48x48 w/FF Automation, Studer 800III, IZRADAR24 (4 units), ProTools, Vintage Outboard Gear and Microphones. Yamaha C7, B3 Wurlitzer, 5 Iso booths. B Room: Sony DMXR100, IZRADAR24, ProTools.

Special Services: Services include RADAR to ProTools transfers.

Clients: Allison Moorer, Jewel, Travis Tritt, Trace Adkins, Art Garfunkel, and Producers Trey Bruce, RS Fields, Kyle Lehning, George Massenberg, Gary Pazcosa, Billy Joe Walker.

Pearl Tracks (D)

4717 Centennial Blvd., 37209
615-256-7505
www.patpatrickmusic.com • patpmusic@aol.com
Contact: Pat Patrick, Owner
Basic Rate: \$50

Special Services: Video Services: Audio sweetening, SFX and music library

Playground Recording (D)

2814 Azalea Pl., 37204
615-783-0011 • Fax: 615-783-0095
www.playgroundrecording.com
jimmy@playgroundrecording.com
Contact: Jimmy Jernigan, Studio Manager
Basic Rate: Room A: \$80 or \$750/day; Room B: \$40 or \$350/day

Quad Recording Studios

Multiple rooms (A/D)
1802 Grand Ave., 37212
615-321-9500 • Fax: 615-321-0046
www.quadstudios.com • markquadnash@aol.com
Contact: Mark Greenwood, Studio Manager
Basic Rate: Call

Rec Room, The (D)

Hermitage 37076
615-889-4592 • Fax: 615-889-4592
Contact: Terry Ballard, Owner
Basic Rate: \$25

Recording Arts (A/D)

POB 121702, 37212
615-321-0756 • Fax: 615-321-0756
cartatzdesign@comcast.net
Contact: Lou Johnson
Basic Rate: Call

Redwood Recording (A/D)

628 Elaine Dr., 37211
615-331-0533
Contact: Rich Henry, Owner

Scene Three Audio (D)

2600 Franklin Rd., 37204
615-345-3000 • Fax: 615-345-3100
www.sceneathree.com • nickp@sceneathree.com
Contact: Nick Palladino, President
Basic Rate: \$250

Seventeen Grand Recording

Two rooms (A)/(D)
1001 17th Ave. S., 37212
615-327-9040 • Fax: 615-321-9666
www.mp3.com • davegrand@aol.com
Contact: Dave Cline, President/Owner
Basic Rate: Call

Skaggs Place (A/D)

329 Rockland Rd., Hendersonville 37075
615-264-8877 • Fax: 615-264-8899
lee@skaggsfamilyrecords.com
Contact: Lee Groitzsch, Manager
Basic Rate: \$800/day

Song Cellar (A)

POB 121234, 37212
615-383-7222
www.songcellar.com • songcell@bellsouth.net
Contact: Jackie Cook
Basic Rate: \$55

Sound Control (A/D)

2824 Dogwood Pl., 37204
615-292-2047
www.soundcontrolstudio.com
soundcontrol@aol.com
Contact: Mark Moseley
Basic Rate: \$65 w/engineer

Sound Emporium (A)

3100 Belmont Blvd., 37212
615-383-1982 • Fax: 615-383-1919
www.soundemporiumstudios.com
scott@soundemporiumstudios.com
Contact: Scott Paschall, VP/GM
Basic Rate: Call

Sound Kitchen, The (D)/(A), RADAR, ProTools

112 Seaboard Ln., Franklin 37067
615-370-5773 • Fax: 615-376-7916
www.soundkitchen.com
rose@soundkitchen.com
Contact: Jennifer Rose, GM
Basic Rate: Call

Special Services: The Sound Kitchen is the largest recording and mastering complex in the Southeast, and third largest in the country. We offer seven new separate, full service studios, all in our 27,000-square-foot facility. Recording formats of 48 digital, Otari Radar II Hard Disc, 24 & 48 digital, 32 digital, 24 analog & full mobile ProTools systems. Consoles include API 80 input Legacy Plus, Neve VR72, Neve VR 60, 2 SSL G+ 64, and Neve V3, as well as Full Mastering Packages available. Recording rates range from \$500/per day to \$2,200/per day. Your personal comfort, and technical perfection are the main goals of the Sound Kitchen staff. We have the finest technical staff in Nashville, that is on site and available 24 hours per day. Every lounge is stocked with a premium variety of food and beverages, and each features its own satellite dish Direct TV, movie channels. With over 80 well-lit spaces available, parking and security will never be a problem. The Sound Kitchen will constantly amaze you with all our amenities, from car detailing, to home cooked Italian meals, our staff is ready to serve you. We are conveniently located just 10 minutes from Nashville's Music Row, in the Cool Springs area.

Clients: Bruce Springsteen, Jewel, Wynonna, Faith Hill, Natalie Cole, Jimmy Buffet, Amy Grant, Elton John and many more.

Sound Stage Studio (A/D)

10 Music Circle S., 37203
615-256-2676 • Fax: 615-259-2942
www.soundstagestudios.com
Contact: Warren Rhoades, Susan Dey Goodman

Sound Wave (A/D)

115 16th Ave. S., 37203
615-254-7200 • Fax: 615-254-7240
www.soundwaverecording.com
rka@soundwaverecording.com
Contact: Richard Adler, Owner/Manager
Basic Rate: Call

Soundshop LLC (A/D)

1307 Division St., 37203
615-244-4149 • Fax: 615-242-8759
loudmixer@aol.com
Contact: Rose Zawisza, Studio Coordinator
Basic Rate: \$1,500/day; \$1,000/day

Spotland Productions (D); ProTools

2000 21st Ave. S., 37212
615-385-2957 • Fax: 615-386-3638
www.spotlandproductions.com
spotland@spotlandproductions.com
Contact: Ben Holland, Owner
Basic Rate: \$125

Starstruck Studios (A/D)

40 Music Sq. W., 37203
615-259-5200 • Fax: 615-259-5202
www.starstruckstudios.com
studios@starstruck.net
Contact: Jim Jordan, GM
Basic Rate: Call
Special Services: Video Services: Satellite tours/interviews, Radio tours/interviews

Still Music Group/ Orchard Studio (D)

1649 Pinkerton Rd., Brentwood 37027
615-776-5762 • Fax: 615-776-3277
www.stillmusicgroup.com
info@stillmusicgroup.com
Contact: Rob Still, Owner
Basic Rate: \$450/day

Studio 19 (A/D)

821 19th Ave. S., 37203
615-327-4927
www.studio19nashville.com
Contact: Larry Rogers, Owner
Basic Rate: \$85

Studio 20 (A)

823 19th Ave. S., 37203
615-327-4927
www.studio19nashville.com
Contact: Larry Rogers, Owner
Basic Rate: \$50

Studio 23 (D)

466 Sunliner Dr., 37209
615-356-7916
www.studio23nashville.com

cumming1@juno.com

Contact: Bryan Cumming, Owner
Basic Rate: \$35

Studio On Wheels (A/D); Audio for video

POB 10774, Murfreesboro 37129
615-373-8616
http://www.audiotruck.net • studionwls@aol.com
Contact: John Falzarano, Owner
Basic Rate: \$1,600/day (10 hours)
Special Services: Remote live recording, mixing, 48 tracks of D88, 48 tracks of ADAT, ProTools, RADAR, Otari MTR-90 (2 in.). Audio for video. Nashville, Atlanta, Las Vegas, Los Angeles. More information at www.audiotruck.com.

Clients: Clients include Johnny Cash, Dixie Chicks, Dwight Yoakam, Lonestar, Tim McGraw, Willie Nelson, Road Radio Show, Westwood One, CRS New Faces, BBC, KROQ, Creed, The Cure, Korn, Red Hot Chili Peppers, Moby, Rage Against The Machine, D'Angelo, Herbie Hancock, Playboy Jazz, Andre Crouch, Edwin Hawkins, L.A. Mass Choir, Calvary Chapel, Crystal Lewis, Integrity Records, Vineyard, MXPX

Swanee Recording Studio (A)

3950 N. Mt. Juliet Rd., Mt. Juliet 37122
615-754-0417 • Fax: 615-754-0424
www.doorknob-rec.com • geneken@usit.net
Contact: Gene Kennedy, President
Basic Rate: Call

SynLogic Studio (D)

1719 West End Ave. #204E,
615-320-9393 • Fax: 615-320-9392
studio@synlogic.com • studio.synlogic.com
Contact: Robert Tew/Slade Walters
Basic Rate: \$50 and engineer
Special Services: See our ad in this issue!
Video Services: Full ProTools, Beta SP, DV, Final Cut Suite

The HUM Depot

Two rooms, both (A/D)
2729 Westwood Dr., 37204
615-463-7915 • Fax: 615-463-0477
Contact: Benjamin Strano, Studio Manager
Basic Rate: \$550/day; \$450/day

Tombstone Recording (A/D)

2813 Azalea Pl., 37204
615-292-9028 • Fax: 615-297-0055
www.tombstonerecording.com
Contact: Tom Harding
Basic Rate: \$45

Treasure Isle Recorders Inc. (A/D)

2808 Azalea Pl., 37204
615-297-0700 • Fax: 615-297-6959
www.treasureislenashville.com
fredvail@treasureislenashville.com
Contact: Fred Vail, President/CEO
Basic Rate: \$75-\$90
Special Services: Studio celebrates its 22nd Anniversary by completing first major renovation in 13 years. New custom designed 48 input John Oram/Trident 80 S.1 console (includes ProOram24 modules) with flying faders, new and vintage outboard gear and mics (API, GML, SSL, Drawmer, Universal Audio, Masterlink, Apogee,

Manley, AudioTechnica, AKG, Cameron), Yamaha C-7 Grand, ProTools, iZ Radar24 (with analog converters). Thanks to Rodney Crowell, Peter Coleman, Sheryl Crow, Kenny Rogers, Dan Hill/Keith Stegall, Jars of Clay, Buddy & Julie Miller, Todd Rash, Emmylou Harris, Brady Seals for a great 12 months! Unquestionably, the best overall studio value in Nashville. Call for competitive rates or total all-inclusive production packages.

Tree House Recording (D)

1815 Division St.,
615-340-9040
Contact: Eric A. Richardson
Basic Rate: \$100/\$50

Twin Creeks Studio (D)

615-330-3669 • Fax: 615-221-6491
mtbeckett@earthlink.net
Contact: Matthew Beckett
Basic Rate: \$40, \$350/day (demo)

Universal Digital Productions, Inc.

44 Music Sq. E., #114-118, 37203
615-252-8753 • Fax: 615-252-8754
www.unidig.com • drew@unidig.com
Contact: Andrew Oeltmann
Special Services: Video encoding for Internet streaming/hosting.

Venus Mastering

209 10th Ave. S., #418, 37203
615-248-4024
genelecs@aol.com
Contact: Jim Falzone, Mastering Engineer
Basic Rate: \$75

Waltzing Bear Studio (A)

615-329-2886 • Fax: 786-551-7916
www.waltzingbearrecords.com • rickersong@aol.com
Contact: Bob Ricker, President
Basic Rate: Call

Warehouse, The (A)/(D)

111 Space Park N., Goodlettsville 37072
615-851-9179 • Fax: 615-851-0413
www.thewrhse.com • studioA@thewrhse.com
Contact: Anthony Zecco, Owner
Basic Rate: Call
Special Services: Three non-linear editing suites, 2D & 3D animation.

Westwood Sound (A)

2714 Westwood Dr., 37204
615-298-5256 • Fax: 615-298-5273
Contact: Mel Eubanks, Studio Manager
Basic Rate: Call

Wildwood Recording (A/D)

6318 Panorama Dr., Brentwood 37027
615-661-4948
www.wildwoodrecording.com
bharkin403@aol.com
Contact: Brendan Harkin, Owner
Basic Rate: \$100 w/engineer

Wolf Music (D)

803 Bradford Ave., 37204
615-254-4828 • Fax: 615-254-4884
www.wolfmusic.com • leonard@wolfmusic.com
Contact: Leonard Wolf, Owner
Basic Rate: Call

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Michael Salomon
Toby Keith
"I Wanna Talk About Me"

flameworthy video of the year

Shaun Silva
Kenny Chesney
"Young"

flameworthy "lol" (laugh out loud video of the year)

Michael Salomon
Toby Keith
"I Wanna Talk About Me"

flameworthy male video of the year

Shaun Silva
Kenny Chesney
"Young"

flameworthy fashion plate video of the year

Trey Fanjoy
Chely Wright
"Jezebel"

flameworthy concept video of the year

Peter Zavadil
Brad Paisley
"I'm Gonna Miss Her"

Thank you artists, managers, record companies and CMT for Picture Vision's "Flameworthy" awards.



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Guests Come To Starstruck; Seventeen Grand Gets "United"

by Richard D. McVey II

Startstruck Studios has been packed with guest hosts for GAC's *Country Request Live*. Artists playing host include Georgia Middleman, Little Big Town, Chalee Tennison, George Ducas, Charlie Robison, Blake Shelton and Hometown News, with Tamara Saviano producing and Cherri Zaske engineering... Emerald's Broadcast Division has had a steady stream of clients in the studio. Marcel, Cledus T. Judd, Kellie Coffey, Little Big Town, Brooks & Dunn, Trick Pony, Shannon Lawson, Carolyn Dawn Johnson, Tammy Cochran and Nicole C. Mullen were all at Emerald doing radio tours. Sharla McCoy produced the sessions with Russ Martin engineering... Vince Gill was in the Neve room at Seventeen Grand Recording working on his upcoming

self-produced album for MCA. Steve Bishir engineered and Hank Nirider was the Assistant Engineer. Travis Tritt and Producer Billy Joe Walker, Jr. also spent some time in the Neve room. Joining them were Engineer Ed Seay and Assistant Engineer Rob Clark. CeCe Winans, jazz bassist Victor Wooten, and Sixpence None The Richer's Leigh Nash dropped by Seventeen Grand to lend their vocals to an all-star humanitarian event, titled "United We Sing." Sessions also took place with artists in Los Angeles and New York. Niles Rodgers wrote the project's anthem "Common Cause." All net proceeds from this single will go to the Families of Freedom Scholarship Fund, which benefits the children and spouses of September 11 victims... Producer Dan Williams was back in the studio working on projects for corporate clients Clorox, Papa John's, Ford and Wendy's. Dan Williams II served as engineer.

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
615 MUSIC					BENNETT HOUSE				
—	Randy Wachtler	Gant/Rydborg	HGTV	promo	Amy Grant	Keith Thomas	Bill Whittington	Interscope	voc's/trax
—	"	Aaron Gant	WKYC	"	Will Owsley	Thomas/Owsley	"	Warner Bros.	trax/voc's/od's
—	Wachtler/Snider	"	WRAL	news updates	Chris Smith	Dan Phelps	Barrett Miller	DC-3	trax
—	Randy Wachtler	"	WGNA	radio I.D.	City On A Hill	Steve Hindalong	Schober/Daugherty	Essential	strings/voc's
—	"	Rydborg/Gant	Animal Planet	promo	Adore	"	Derri Daugherty	Word	voc's
AUDIO PRODUCTIONS					CASTLE RECORDING				
Tracy Byrd	George Achaves	Travis Turk	RCA	"CCUSA"	Kernaghan/Murphy	Lee Kernaghan	Michael Janas	—	od's
Mark Chesnutt	"	"	Columbia	"	Wright/Turner	Keith Stegall	Kelton/Rovey	—	trax/mix
Montgomery Gentry	"	Steve Johnson	"	"	Nicole Mullen	Mullen/Mullen	Swihart/Short	Word	mix
Steve Azar	Barry Freeman	"	Mercury	radio tour	Todd Sansom	Todd Sansom	Michael Janas	Rapidan River	od's
Raul Malo	—	Travis Turk	Higher Octave	interviews	Hitchcock Circus	Langemann/H.C.	Langemann/Gibbs	—	trax
Emerson Drive	Barry Freeman	Steve Johnson	DreamWorks	radio tour	The Coalmen	Steve Short	Short/Janas	—	od's/edit
Brad Martin	Margie Hunt	Travis Turk	Epic	trax	EMERALD				
Aaron Tippin	George Achaves	"	Lyric Street	"CCUSA"	Travis Tritt	Billy Joe Walker, Jr.	Steve Tillisch	Curb	trax
Trisha Yearwood	"	"	MCA	"	Boomers	Norro Wilson	Jim Cotton	Budro Prod.	"
Brad Martin	Jim Reyland	"	Epic	radio special	Oak Ridge Boys	Michael Sykes	Pete Greene	Michael Sykes Prod.	"
Willie Nelson	George Achaves	—	Lost Highway	"CCUSA"	Aaron Lines	Chris Farren	Ben Fowler	RCA	trax/mix
Cledus T. Judd	Barry Freeman	Steve Johnson	Monument	radio tour	Rascal Flatts	Williams/Bright	Marty Williams	Lyric Street	trax
Anthony Smith	"	"	Mercury	"	George Jones	Billy Sherrill	Billy Sherrill	Bandit	"
BAYOU					Jamie O'Neal	Keith Stegall	John Kelton	Mercury	"
Bryan Kennedy	Bryan Kennedy	George Clinton	Cowboy Hat Trick	demos	Lonestar	Dann Huff	Jeff Balding	RCA	mix
Buddy Houghtaling	Tedd French	"	Yellow Lab	trax	Terri Clark	Byron Gallimore	Mike Shipley	Mercury	ISDN
Lynn Bryant	Mike Chapman	"	—	"	Deana Carter	Dann Huff	Jeff Balding	RCA	mix/od's
Jeff Bates	Kenny Beard	"	—	voc's	Nickel Creek	Alison Krauss	Gary Paczosa	Sugar Hill	mix/remix
Kennie Robinson	Kennie Robinson	Barry Senter	—	"	Ronnie Milsap	Rob Galbraith	Kyle Lehning	Ronnie Milsap Prod.	strings
Adam Hall	George Clinton	"	—	trax	Tanya Tucker	Barry Beckett	Pete Greene	CMK Ent.	mix
Stacia	David King	"	—	mix	Sixpence None...	Paul Fox	Jeff Tomei	Word	trax/od's
Steve Stephens	George Clinton	"	—	voc's	Tim McGraw	Byron Gallimore	Ricky Cobble	Curb	od's
Mike Cole	Cole/Hicks	Jonas Hotard	—	trax/voc's/mix	Heather Davis	Bright/Williams	Marty Williams	RCA	"
Dean Greer	Pete Wade	Barry Senter	—	voc's	Mammoth Jack	D. Scott Miller	John Guess	Broken Bow	mix
Robin Deeter	Col. Buster Doss	"	Stardust	trax/voc's/mix	Kenny Rogers	Cheney/Guess/Rogers	"	Dreamcatcher	od's/mix
Sherry Leece	"	"	"	"	Brett James	Dann Huff	Jeff Balding	RCA	mix
					Tammy Cochran	Billy Joe Walker, Jr.	Steve Tillisch	Sony	trax

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
N'Sync	Robin Wiley	Pat McMakin	Jive	mix	Dede Day	Scott Paschall	Andrews/Muncy	Emerald Forest	trax/od's/mix
Lynyrd Skynyrd	Ben Fowler	Chris Roew	Vector Mgmt.	tuning	Kim P. Johnston	Kim P. Johnston	Matt Andrews	Jody Williams	trax/demos
ACM Awards	John Hobbs	Ben Fowler	—	trax	Mary Berry	Carter/Bradley	Lou Bradley	P. Berry & Assoc.	trax/od's
Lee Greenwood	Jerry Crutchfield	John Guess	Crutchfield Music	mix	Christopher Robin	Bill Theis	Steve Lowery	Equus Ent.	trax
Jewel	Dann Huff	Jeff Balding	Atlantic	"	McGuffey Lane	John Schwab	Erick Jaskowiak	Lick	od's
Ray Scott	Buddy Cannon	Billy Sherrill	Tom Collins	od's	Jessi Alexander	Gary Nicholson	Dave Sinko	Warner/Chappell	trax
Skip Ewing	Skip Ewing	David Hall	Acuff-Rose	trax	Sonny Tillis	Sonny Tillis	Tassin/Muncy	Universal	trax/demos
Chad Brock	D. Scott Miller	John Guess	Broken Bow	mix	Roxie Dean	Roxie Dean	"	Zomba	"
					Terry Burns	Terry Burns	"	Larga Vista	"
					Austin Shores	Choate/Wilson	Richard Barrow	Magnet Music	trax/od's/mix
					Bob DiPiero	Bob DiPiero	Lowery/Gantt	Sony/ATV	trax/od's
					Jim Collins	Jim Collins	Matt Andrews	Warner/Chappell	od's/demos
					Ashley Wilson	Ashley Wilson	Mills Logan	Curb	trax/od's/demos
					Women of Worship	Sanchez Harley	Mark Nevers	Aleho	od's
					Will Nance	Will Nance	Rocky Shnaars	Still Working	trax/od's/mix
					John Hobbs	John Hobbs	Stone/Muncy	Windswept Pacific	trax/od's/demos
					LeNise Kirk	Cooper/Pomeroy	Sinko/Jaskowiak	S. Cooper Prod.	"

MONEY PIT

Susan Ashton	Worley/James	Mike Poole	Capitol	od's
McBride/Evans	Paul Worley	Schleicher/Hellerman	RCA	"
Dusty Drake	Schleicher/Crane	"	Warner Bros.	"
John Jorgenson	Jeff Teague	Tutko/Hellerman	—	trax/od's
Jim Collins	Jim Collins	Andrews/Hachler	Warner Chappell	trax
Kim P. Johnston	Kim P. Johnston	Andrews/Burnett	Jody Williams	mix

QUAD

Mighty Clouds of Joy	Zack Glickman	Brent King	Light Records	trax/mix
Sato/Take 6	Patterson/Jaz	Yoshi Waraya	—	od's
Mark McGuinn	Shane Decker	Matt Andrews	VFR	od's/mix
Aubrey Haynie	Haynie /Norndick	Bil Vorndick	Sugar Hill	trax
Llama	Kenny Greenberg	Mills Logan	MCA	"

SOUND EMPORIUM

Chieftains	Paddy Maloney	Lesser/Jaskowiak	BMG	trax/od's
Delbert McClinton	Gary Nicholson	Andrews/Sinko	McClinton Music	"
Mark McGuinn	Decker/McGuinn	Andrews/Muncy	VFR	"
Natalie MacMaster	Darol Anger	Sinko/Muncy	ABC Ent.	"

SOUND SHOP

Michelle Poe	Stroud/Cook	Bradley/Capps	DreamWorks	od's
—	Wyatt Easterling	Mark Capps	API Pub.	demos
Clay Walker	Jim Ed Norman	Bradley/Capps	Warner Bros.	trax

STARSTRUCK

Steven Lee Davis	Eric Prestiage	Brian Kelly	—	trax/od's
Keith Urban	Dann Huff	Justin Neibank	Capitol	mix
Lee Ann Womack	Frank Lidell	Mike McCarthy	MCA	"
James Otto	Scott Parker	Brian Willis	Mercury	"
Kain & Abel	Mickey Cones	Derek Bason	Curb	"

WRITER'S NOTES



BILLY YATES

Hits/Cuts: More than 30 songs recorded by various artists. Best known hits include "I Don't Need Your Rockin' Chair" and "Choices" by George Jones.

Birthplace: Doniphan, Mo.

Years In Nashville: 15

Publisher: Song Garden

Favorite Song You Wrote: "Daddy Had A Cardiac and Mama's Got A Cadillac"

Favorite Song You Didn't Write: "Farther Along"

On What Instrument Do You Write: Guitar

Influences: Roger Miller, Tom T. Hall, Merle Haggard, Buck Owens, Bill Monroe

Advice To Writers: What comes out of Nashville begins with us. It's our responsibility to innovate, not replicate. Don't chase the radio, chase your heart. Lean more on your gut and less on the craft.

Little Known Biographical Fact: As a child I performed on a Sunday morning

radio show with my family. I later worked at the same radio station spinning records from 7 p.m. to midnight.

Issues Facing Songwriters Today: Internet businesses such as Napster giving our music away. Instead of shutting them down, we, as an industry, should negotiate a fee that is fair to all. When you shoot one down, more will start up. It's an issue that we must deal with and not ignore. Songwriters should become even more involved to ensure that we are being treated properly and paid fairly. Educating the public is very much a part of the issue as well.

Billy Yates' first publishing deal came as quite a shock to the Missouri native. "I did a showcase at Douglas Comer, attempting to get a record deal," recalls Yates. "Ray Baker, a producer, was there.

He came up afterwards and offered to help me. About three days later, he said, 'I've got you a writing deal.' I said, 'But I don't write songs.' He said, 'Well, you just did a great song in your show that you wrote.' He later introduced me to Bob Beckham, who offered me the deal."

Within a few months of signing his deal in 1992, he scored big when George Jones cut one of the first 10 songs Yates ever wrote, "I Don't Need Your Rockin' Chair."

Yet his career was hardly an overnight success story. Growing up on a small farm, Yates moved to Nashville in 1987. "Compared to where I was from, this was a big city," says Yates, who had worked as a barber, singer and DJ prior to leaving his hometown. "I started making trips to Nashville five years prior to moving here. That was the first time I'd driven on the interstate. My family really worried. It was five years before anything happened with my career. I struggled and even had my apartment burglarized. They stole my guitar and recording equipment. On top of that I wasn't making any money, barely able to pay rent and had to lean on my parents to help. But, you know, I was happy because I was here to pursue my dream."

After having success with Jones, Yates

went on to get cuts by Gary Allan, Kenny Chesney, Sara Evans and Tracy Lawrence, among others. He also found success writing and singing jingles for Chevy Trucks, Ford Trucks, Kellogg's and Pepsi.

In 1997, he finally launched his own recording career with the release of his self-titled album on Almo Sounds, which contained the single "Flowers." Following a brief stint with Sony Nashville, Yates recently released *If I Could Go Back* on MOD Records, available through his Website www.billyyates.com. "It stands for My Own Damn record label," says Yates with a laugh. "I bought a 35-foot motor home and I've got 40 fairs and festivals this summer and fall. I'm doing a grass-roots approach to making music. I want to see how far I can take it as a one-man show."

As for his songwriting, he recently inked a deal with Byron Gallimore's Song Garden. Yates says, "To me, it's not about how much money I can make. I love music and I try really hard to write and sing what I feel."

When he's not writing or performing, Yates, who's on the board of directors for AFTRA, collects old guitars and furniture. He adds, "But mostly I like to spend time with my wife and kid."

—Richard McVey II

Women of Americana Triumph

by Robert K. Oermann

What at first seemed like a rather lackluster listening session gradually turned out to be a triumph for at least one corner of our industry.

I refer to the outstanding output by the women of Americana. You think of this genre in terms of Lucinda Williams, Emmylou Harris, Patty Griffin, Kelly Willis and its other feminine leading lights. But there were a group of discs in this month's listening session that deserve to take their places alongside the finest music of what is already a superlative musical field. I urge you to lend your ears to the works of Annie Burns, Cindy Kalmenson, Pieta Brown and Lynn Miles, as well as to runners up Rattlesnake Annie and Florence Dore. I assure you your attention will be more than rewarded.

The esteemed Lynn Miles, in fact, earns our **Disc of the Day** award (although it could also easily have gone to Annie Burns).

Cindy Kalmenson and Pieta Brown competed in the **Discovery Award** arena, alongside pop's Sofia Loell, country's Dean Tuftin and the genre-busting **Railroad Earth**, the last-named of whom takes the prize.

OMS Records has both the terrific Bill Henry and the legendary fiddler Kenny Baker. Give those folks a **Label of the Day Award**.

AMERICANA

RATTLESNAKE ANNIE/I Ride Alone

Writer: Rattlesnake Annie; Producer: Rattlesnake Annie/Lonnie Mack; Publisher: Ann McGowan, BMI; Rattlesnake (track) (www.rattlesnakeannie.com)

Annie's latest was recorded with German musicians, and it's really amazing how they've absorbed and reinterpreted the American country idiom. This title tune has an atmospheric, spaghetti-western feeling. Elsewhere, she essays a hillbilly waltz, a honky-tonker, a couple of oldies and several other genres with the musicians creating tasteful soundscapes consistently. CD guests include Bill Anderson and Lonnie Mack. Highly listenable.

ERIK THORSON & KATHY MATTEA Standing Too Close to the Moon

Writer: Lee Domann/Erik Thorson; Producer: Tim Thompson/Erik Thorson; Publisher: Shelby Avenue/Tonepet/ETG, ASCAP; Aletree (track) (www.erikthorson.com)

Veteran Erik has been a fixture on the Nashville songwriter scene since the early '70s. He's never really broken through, but that's not because he lacks talent. No longer a kid, his tuneful album is proof that some of us age like fine wine. Kathy's duet harmony and the

rootsy production style bring this man right up to date.

CINDY KALMENSON/Witness

Writer: Cindy Kalmenson; Producer: Jon Randall/Cindy Kalmenson; Publisher: Tropical Penguins, BMI; Big Gack (track) (www.cindykalmenson.com)

Her aching folk soprano brushes up emotionally against dobro and acoustic guitar. Hushed harmonies on the choruses add to the poignancy. This Nashvillian has a really special gift.

RAILROAD EARTH/Bird in a House

Writer: Todd Sheaffer; Producer: Railroad Earth; Publisher: Bag o Seed, ASCAP; Sugar Hill (track) (www.railroadearth.com)

The band has a rollicking, jug-bandish quality, yet his vocal has a folk-poet, troubadour urgency. I'm mightily intrigued: I think I want to see this outfit live.

PIETA BROWN/Lullabye

Writer: Pieta Brown; Producer: Bo Ramsey/Pieta Brown; Publisher: Woo Jones, BMI; Trailer (track) (319-351-3683)

Her conversational, dropping-off-at-the-end-of-notes vocal delivery is fascinating. I hung on every line. The deftly fingered guitar lines all around her wove a magical spell, too.

FLORENCE DORE/No Nashville

Writer: Florence Dore; Producer: Eric "Rosco" Ambel; Publisher: Florence Dore, BMI; Slewfoot (track) (www.slewfootrecords.com)

It's just her, a drummer, very spare bassist and a rock guitarist. She's in a dry mountain town, yearning for booze and a raising-hell motel room in Music City.

LYNN MILES/Unravel

Writer: Lynn Miles; Producer: Ian Lefevre; Publisher: Cold Girl, SOCAN; Okra-Tone (track) (Canada) (www.lynnmiles.com)

This former Rounder act offers proof on her new CD's title tune that you can rock on low-fi acoustic instruments. I haven't been so shaken up since the tornado of '98. Even after the electric guitar kicks in, the folkier rompers are in control. This is so, so cool. More, more, more.

KEVIN WELCH/Millionaire

Writer: none listed; Producer: none listed; Publisher: none listed; Dead Reckoning (track)

You can have your faux Nashville celebrities. In my book, this man is, was and always will be a Star. On the title tune to his new CD he manages to sound like a mountain hillbilly and a Delta bluesman simultaneously. Lend this man your ears.

ANNIE BURNS/Days in Italy

Writer: Annie Burns/Rich DePaolo; Producer: Annie Burns; Publisher: none listed, BMI; Arts Sake (track) (www.annieburns.com)

Attention all you old Burns Sisters fans, Annie's new solo CD is out. The title tune rumbles along with just the right amount of thump and poetry. You'll be singing along by the second chorus and feeling like you went on that vacation with her and her fondly recalled late friend.

CHRISTIAN

SHANE BARNARD/Breath of God

Writer: Shane Barnard/Caleb Carruth; Producer: Shane Barnard/David Parker; Publisher: True Bliss/Waiting Room/River Oaks, BMI; Inpop (track) (www.inpop.com)

He pushes a lot of air into the microphone. The swirly pop instrumentation suits his light tenor perfectly.

THE BENJAMIN GATE/Lift Me Up

Writer: none listed; Producer: Quinlan; Publisher: none listed; ForeFront (track) (www.thebenjamingate.com)

They're a South African Christian rock band. Which is probably why they sound somewhat behind the times.

FUSEBOX/Lost in Worship

Writer: Bill Buchanan/Otto Price; Producer: Otto Price; Publisher: Elevate2/Twelve-18/River Oaks/Stonebrook, BMI; Elevate/Inpop (track)

Do they "stage dive" at worship these days?

BARRY AND BATYA SEGAL Go Through the Gates

Writer: Batya & Barry Segal; Producer: Andy Piercy; Publisher: Galilee of the Nations/Greetings From Jerusalem/Gates of Jerusalem, ASCAP; Galilee of the Nations (track) (www.barrysegal.com)

I'm not making this up. They are Jewish believers in Jesus living in Jerusalem leading Hebrew worship services mixing traditional Israeli instruments with space sounds. Their music is simply dreadful.

TRIN-I-TEE 5:7/Holla

Writer: none listed; Producer: Pajam; Publisher: none listed; B-Rite

I remain a fan. They sing better than 90% of the hip hoppers out there, and lay down beats that are just as phat.

NEWSBOYS/Million Pieces

Writer: Peter Furler/Steve Taylor; Producer: Steve Taylor/Peter Furler; Publisher: Dawn Treader/Soylent Tunes, SESAC; Sparrow

(www.newsboys.com)

They stand head and shoulders above most Christian bands in instrumental ability, songwriting talent, production finesse, originality and pure pop/rock joy. This deserves massive mainstream airplay.

COUNTRY

DEAN TUFTIN/Not So Little Anymore

Writer: none listed; Producer: Clay Smith/Dean Tuftin; Publisher: none listed; Stolen Horse (track) (www.deantuftin.com)

He sings with hillbilly conviction and the song tells a cool little story. The production lacks distinction, however.

BOBBY CARLSON/She's Got My Heart

Writer: none listed; Producer: none listed; Publisher: none listed; Red Horse (615-320-8777)

Slick and snappy country rock. Sign that producer up for the big time.

DANIEL ROSE/Walkin' Aphrodisiac

Writer: Vip Vipperman/Curtis Lance; Producer: Clyde Brooks; Publisher: Vip Vipperman/Gotta Groove, ASCAP; RCD (track)

Slobberingly stupid.

KEITH BRYANT/Steady As the Rain

Writer: Michael Joyce/Jimmy Scott; Producer: Bruce Allen/Pat Holt; Publisher: Mother Tracy/Warner-Tamerlane/Chrysalis/Stone

Angel, ASCAP/BMI; ANA

(www.keithbryant.com)

You say you like real country music? Well, step right up. From fiddle to honky-tonk rhythm to hillbilly harmonies, this touches all the bases. A homerun.

MIKE McCARTNEY JR.

Call Me the Breeze

Writer: J.J. Cale; Producer: Gabrielle Farago; Publisher: Johnny Bienstock, BMI; Soundwaves (615-244-7002)

Tedious. Lacking all the soul of the original.

BILL HENRY/Red Sky

Writer: Bob Emery; Producer: Bill Henry; Publisher: Cape Porpoise, BMI; OMS (track) (www.omsrecords.com)

A steel guitar and mandolin with a seafaring lyric and a hillbilly vocal. Works for me. Henry is best known for his work in Northern Lights. Guests on this sterling CD include Sam Bush, Vassar Clements, Tim O'Brien and Jonathan Edwards. Let a word to the wise be sufficient.

POP/ROCK

JOE GRUSHECKY/Fingerprints

Writer: Joe Grushecky; Producer: Joe Grushecky/Rick Witkowski; Publisher: Joe Grushecky, no performance rights listed; Schoolhouse (track) (www.grushecky.com)

Formerly of the Rounder Records band the Iron City Houserockers, Pittsburgher Grushecky's solo outing tugs at that little place in your heart you've always saved for Springsteen, Seger, Mellencamp and the other blue-collar rockers. Rootsy enough to be Americana. Rhythmic enough to drive you wild.

RECKLESS JOHNNY WALES

Not on My Mind at All

Writer: R.J.W.; Producer: R.J.W./Mark Miller/Michael Snow; Publisher: Villa Villa, no performance rights listed; R.J.W. (track)

Loosy goosy, jazzy bluesy. Fascinating in a weird way (It does sound like "It's 5 a.m. in Nashville"). Band is fronted by former Warner executive Bob Saporiti. I kid you not.

DANA COOPER

Harry Truman Built a Road

Writer: Dana Cooper; Producer: Richard McLaurin/Mack Linebaugh; Publisher: Dog Eared, SESAC; Dog Eared (track) (www.danacooper.com)

Dana is one of my favorite popsters in Nashville. He takes a turn toward Americana on this new rootsy set. Whatever you call him, he's an extraordinary writer and an eternally gripping performer. You need this music in your life.

continued on page 38...

ROW FILE



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Andi (short for Andreina) Varagona grew up in Oak Ridge, Tenn., as one of six children. Her father was a nuclear engineer while her mother was a piano concerto opera singer.

Leaning more toward her mother's creative side, Varagona grew up enjoying the arts and was often found at the local playhouse performing in musicals. In 1980, Varagona attended the University of Tennessee in nearby Knoxville on a full academic scholarship. "Originally I was going to be in music, singing, dancing, acting, all that kind of stuff," she recalls. "When I got

to UT I realized they had a great program in broadcasting and communications. I decided then that I liked being on the other side of the fence as well."

After graduation she moved to Nashville and was hired to sing demos, jingles and back-up vocals. From 1984-87, she became the lead singer and primary songwriter for the all-girl rock band The Paper Dolls. It was during this time that she got her first glimpse of her film career.

"Our drummer went to MTSU and for a project she had to make a

music video," says Varagona. "So she directed a music video of our band. I got so involved in the process. That's when I realized how much I dug being on the other side and I wanted to make movies. Really music videos are kind of like mini-movies."

In 1987, she joined director/producer Dick Heard of *Entertainment Tonight* and became his Production Coordinator. She later went on to work at Picture Vision and The Collective and has been affiliated with over 200 music videos as well as long-form and commercial productions.

The decision to open her own film production company—Andi Films—came to her last year in Hawaii. "I did the Iron Man there last year," she says. "I do a marathon every year. Afterwards I went on this hike. I was thinking about what I wanted to be doing. I wanted to break out on my own because, through no one's fault, my career wasn't progressing."

Starting out with one director, her company now represents eight directors and has produced such videos as Gary Allan's "The One," Steve Holy's "Good Morning Beautiful," as well as Jo Dee Messina's "Bring on the Rain" and "Dare To Dream."

Varagona, who acts as Executive Producer on the videos, describes her position as "the final decision maker, especially when it comes to finances." She adds, "I'm the problem solver. I'm the one who has to find ways to make things work if something goes wrong."

When she's not solving problems, Varagona enjoys exercising and meditation. "I'm into a holistic lifestyle," she says. "I meditate, do yoga and practice still-mindedness. I want to remind the world who we are and where we come from and try to integrate that into what I'm doing. Best of all, I do what I love and I get paid for it, which is amazing."

—Richard McVey II

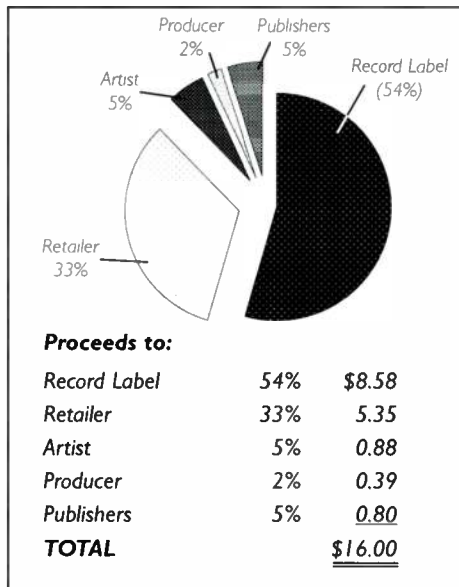
Retail Record Sales: A Look At Where The Money Goes

by Mark Hendricks, CPA, O'Neil Hagaman, PLLC

In this article we'll look at where the dollars you spend at your local retail record store eventually end up. The five major recipients of these initial proceeds are the retailer, record label, artist, producer and publishers. As we'll see later, there are a number of other parties who are paid directly or indirectly by these initial recipients.

Before we look at distributions, we'll need to make a rather broad range of assumptions including:

- The sales we are looking at are all made through normal U.S. retail channels. (Record club, military and foreign sales are assumed to be minimal and are therefore not factored into this distribution.)
- Factoring in store discounts, a CD with a "list price" of \$17.98 is actually sold for an average of \$16.
- The published wholesale price of \$11.35, reduced by "free goods" shipped to retailers as sales incentives, averages \$10.65.
- The artist has a royalty rate of 13%, inclusive of a 4% producer royalty rate. (Note from our graph that this 13% "rate" has been magically converted into only a 5% share of the retail sales price. A rate of 13%, or 13 "points" as it is usually described, has no meaning by itself—it is simply an element of a complex formula which includes a series of deductions and adjustments imposed by the artist's contract.)
- The album consists of 10 songs and the statutory mechanical licensing rate is 8 cents.



Using these assumptions, let's look at how the retail purchase price breaks down between the five major recipients. Then we'll discuss a few of the subsequent costs these participants must incur before they realize any net profits.

It is important to note that the above represents only the distribution of gross proceeds. The final distribution of net profits differs substantially from the above presentation due to the subsequent costs incurred by these participants along with other considerations. A few of these costs and considerations are as follows.

RECORD LABEL:

Generally the largest recipient of the gross proceeds, record labels also bear the largest

cost structure and assume the greatest risk. Label costs include promotion, marketing, manufacturing, distribution, and overhead costs (salaries, benefits, rent, taxes, etc.). Additionally, the label will "advance" audio and video production costs which are recovered only if the artist attains a sufficient level of sales.

The risk to the label is that it will incur most of the above costs whether or not the artist sells a single record. The record label must amortize losses from unsuccessful albums against the profits achieved by successful ones. Net profitability, therefore, will be substantially less than gross proceeds from record sales, and can vary depending on many factors, most importantly, the ratio of "hits" to "misses."

RETAILER:

Like the record label, retailers must pay for overhead, advertising, etc. These considerations along with the retailer's relative presence in major and/or profitable markets can significantly affect the net profits realized.

ARTIST:

The production cost of the album, video costs, tour support and other costs are an offset against the artist's share. (These are discussed in our May 2002 *Music Row* article on artist royalties.) Royalty rates and the accumulation of recoupable costs, therefore, significantly impact the net profits realized from album sales.

PRODUCER:

Unlike the other major recipients, producers typically have few if any subsequent costs or expenses.

PUBLISHER:

In addition to overhead, the publisher must further distribute between 50% and 75% of the proceeds to the songwriters and co-publishers.

We must emphasize that the distribution of gross proceeds from the retail sales of albums, while interesting, can be very misleading as such distributions vary widely depending on the artist, record label, retailer and combinations thereof. Additionally, subsequent costs incurred by these major recipients are substantial. These costs, therefore, must be taken into consideration in order to understand each party's true profitability from retail album sales. **MR**



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Bobby Karl...

Chapter 167

Fan Fair 2002 will go down in Nashville's annals as "the year they discovered the Riverfront Stage." More than that, the event marked the fans' true embracing of the downtown streets as their "campus."

The Hall of Fame had free concerts on its plaza. CMT had free TV tapings on the Gaylord plaza. The clubs were mobbed, especially late at night. Lower Broadway and 2nd Avenue were closed, which made for a merry street scene.

The event technically was Thursday (6/13) through Sunday (6/16), but I met many people who arrived during the previous weekend and some who stayed through the following Monday. That meant that things like **Toby Keith's** sold-out fan club party aboard the *General Jackson* on Monday (6/10) were solidly rocking. **Brad Paisley** drew 400-plus to his fan club event at the Gibson Bluegrass Showcase the next day (6/11).

The Hall of Fame kicked its Fan Fair off with a **Bill Anderson** donation ceremony (6/11). Among the ensuing shows in the building were **Jerry & Tammy Sullivan** (6/11), **The Melvin Sloan Dancers** (6/12), **The Mark Barnett Trio** (6/13), **Deborah Allen** (6/14), **Irene Kelley** (6/15) and **Austin Cunningham** (6/16). The fans were out in full force.

The 35th edition of the venerable IFCO show (6/11)—an annual event that actually predates the 1972 establishment of Fan Fair—was also well attended, as Ryman backstage schmoozers like **Cathy Gurley**, **Lisa Wysocky**,

Sharon Eaves, **Suzi Barnhill**, **Kirt Webster**, esteemed bandleader **Joe Bob Barnhill**, **Hope Powell**, **Joy Ford**, **Kostas**, **Wood Newton**, **Bonnie Garner** and *The Young and the Restless* soap star **Scott Reeves** can attest. (Elsewhere at the festival were the stars of NBC's *Days of Our Lives* and *Passions*).

The IFCO bill was packed with folks who can really, really sing, without any electronic tweaking whatsoever—namely **Andy Griggs**, **John Berry**, **The Clark Family Experience**, **Joe Stampley**, **Ty Herndon**, **David Ball**, **Linda Davis**, **Billy Hoffman**, rollicking **Tony Stampley**, **Brent Woodall**, **Tommy Shane Steiner**, **Jeff Carson**, **Jamie O'Neal** and **Gary Morris**. *Music Row's* own **Robert K. Oermann** was the surprised recipient of the **Tex Ritter Award**. The event marked the only Fan Fair appearance of the fabulous **Loudilla**, **Kay** and **Loretta Johnson** because the last named entered a month of cancer treatments the next day. We wish her well.

Meanwhile at the Wildhorse (6/11) **Chely Wright** hosted a sold-out fundraiser that raised \$110,000 for music education. **Charlie Daniels** presided at his new museum downtown on Wednesday (6/12), an event that was also well-attended. **Jo Dee Messina's** free NASCAR event on the Adelpia parking lot (6/12) did well, too.

That night's CMT *Flameworthy Awards* at the Gaylord (6/12) featured dancing in the aisles and the highest-rated show the network has ever had. **Eddie George**, **Michael Solomon**, **Gary**

...Works The Room

Allan, **Sara Evans**, **ZZ Top**, **Carrot Top**, **Miss Tennessee Kelly Culbertson**, **Glen Campbell**, **Dixie Chicks**, **Vern Troyer (Mini Me)**, **Alison Krauss**, **Cledus T. Judd**, **Hank Williams Jr.**, **Montgomery Gentry**, **Travis Tritt** and host **Kathy Najimi** were all on hand. Then came **Marty Stuart's** all-star late-night jam at the Ryman (6/12 and on into the wee hours of 6/13).

We arose bright and early Thursday (6/13) for radio interviews in the MJI rooms at the Convention Center. So did **Ronna Rubin**, **Donna Hughes**, **Will Byrd**, **Rick Murray** and WPOC's Baltimore queen **Laurie DeYoung**, not to mention **Rascal Flatts**, **Lonestar** and **Diamond Rio**. **Big Trace Adkins** was humorously grousing about Flameworthy. Listing his Capitol label-mates he said, "Let's see, **Cyndi Thomson** gets to present; **Chris Cagle** wins an award; **Keith Urban** gets to perform. And I get to wear a bald-guy cap! I tell ya, I can't get no respect."

By the time we left, the line for the opening of the booths (6/13) snaked through two levels in the Convention Center, out the door, around the corner of Commerce, down 5th, onto Broadway and up that street nearly to 8th. **Little Big Town**, **Mark McGuinn**, a mobbed **Brad Paisley**, **Bryan White**, **Sawyer Brown** and **Blake Shelton** were among the early autographers as the festival "officially" began.

Meanwhile, over at the Hall of Fame (6/13), **Brenda Lee** was autographing copies of her new autobiography and doing radio interviews. Songwriter **Kim Williams**, plus **Wayne Halper**, **Jackie Monaghan**, **Erika Wallom-Nichols**, **Diana Johnson**, **Kyle Young**, **Alan Stoker** and Nashville Library chief **Donna Nicely** schmoozed while fans crowded the star. By the time **The Oak Ridge Boys** hit the Riverfront Stage late that afternoon (6/13), fans were dancing in the jammed streets as well as in the back windows of the 2nd Avenue buildings.

The largest crowd of the festival convened at Adelpia that night (6/13) for the RLG show. We grooved with **Connie & Jerry Bradley**, **Peggy Whittaker**, **Pat Embry**, **Tom Collins**, **Dixie Carter**, **Frank Rogers**, **Jo Walker-Meador**, **Kitty Moon** and **Bill Denny**. Lobbyist **Jim Free** was there with 18 legislative aids from D.C., who were staying at Loew's and enjoying themselves immensely. On stage, **Bob Kingsley** introduced superstars **Brooks & Dunn**, **Alan Jackson**, **Martina McBride**, **Kenny Chesney**, **George Jones** and the like.

Each morning, *The Tennessean* reported there were no big stars and trashed each Adelpia show. That was the paper's entire coverage. No one noticed that many attendees were staying in hotels instead of campgrounds and flying here rather than driving. Or that they were much heartier partiers than the fans of yore. Or that they were younger. What is Fan Fair about if not the fans?



Bill Anderson, a member of the Country Music Hall of Fame and the Grand Ole Opry, made a special donation of memorabilia during a public unveiling on June 11 at the Hall of Fame. Pictured at the event are **Diana Johnson**, Hall of Fame Senior VP of Museum Services; **Anderson**; and **Kyle Young**, Hall of Fame Executive Director. Photo: Beth Gwinn

The paper also failed to note free shows by folks like Trent Summar, Elizabeth Cook and Webb Wilder at the Hall of Fame and ignored the Riverfront performances of such stellar folks as Dale Watson, Lee Roy Parnell, Kevin Welch, Connie Smith, Rodney Crowell, The Players, Tracy Byrd, Trini Triggs, Ronnie McDowell, T. Graham Brown, Leslie Satcher and Radney Foster (6/14-6/15), not to mention the excellent bluegrassers or the fun Moe & Joe reunion. Then there was the string of free showcases at Tower Records (Duane Jarvis, Tammy Cochran,

Billy Yates, etc.) The daily's coverage sucked. But we know we had a good time, anyway.

And what's not to like about Pam Tillis, The Derailers, Billy Ray Cyrus, Michael Peterson and their pals at Sony's Adelphia show (6/14)? On Saturday (6/15) we returned to Adelphia for the WEA/EMI show. So did Bob Heatherly, Jerry Damon, David Ross, Jeff Walker and Tammy Genovese. Plus *Between the Lions* writer/producer Chris Cerf, who happily recounted his celebrity readers at the Wildhorse (6/15) as being Joe Diffie, Tracy Lawrence and Neal McCoy (another free event, by the way). Coincidentally, Lawrence was joined onstage at Adelphia by Diffie and Mark Chesnutt for a rousing roadhouse romp and McCoy tore the crowd all to pieces at that very show. Trace Adkins, Keith Urban and Blake Shelton were also highlights that night. Bill Engvall hosted amusingly.

Jim Bessman was among those who made the trek to Opry Mills for Audium's showcase of Daryle Singletary, Rhett Akins, Gail Davies, Robbie Fulks, Joy Lynn White, Mandy Barnett, Rosie Flores and more (6/15). The Minnie Pearl Cancer Foundation got \$4,000 from that event's silent auction.

After the shows, we ventured downtown (6/15). What a scene! It was nearly midnight and the streets were thronged with Fan Fair revelers.

You'd think they'd be exhausted, but Sunday's Riverfront shows had the fans out en masse again. The sublime Dan Seals, The Fox Brothers, Wayne Warner and Earl Thomas Conley drew a more than respectable crowd for the day's first show (6/16). Tony Conway, Ed Benson, Nelson Larkin, Alan Kates, Mike Hyland, Tony Gottlieb, Barry McCloud and Chuck Thompson all seemed delighted that this stage has turned into such a success. Even a drizzle didn't keep the fans away from the next show, starring Darryl Worley, Eric Heatherly and others. Up on 2nd Avenue, street performers had the fans dancing in a "Simon Says" game.

Meanwhile, Martina McBride was raising a record-breaking \$62,000 at her annual auction for the YWCA at the park in front of the Hilton (6/16). Blake Shelton, who gets my vote as the most omnipresent star of Fan Fair 2002, got a \$1,500 bid for the hat on his head. After the auction, Rebecca Lynn Howard, Craig Morgan, Sherrie Austin and Chalee Tennison read children's stories from rocking chairs set up in the same tent.

Back in the Convention Center (6/16), the booth action was winding down. But Pat Green, Tommy Shane Steiner, Jamie O'Neal, Little Big Town, Moore & Moore, Craig Morgan, Craig Carter and, yes, Blake Shelton were still on the job. Gary Nicholson reported that he just got a Ringo Starr cut, with Eric Clapton on guitar, no less. Frankie Staton was crowing about the fifth annual Urban Country showcase at 12th & Porter (6/12) starring Valerie Ellis,

Dwight Quick and more. Steve Betts, Jules Wortman and Gene Kennedy were working the room. Overall, the booth activity was far better this year than last, with 445 artists attending to more than 46,000 autograph seekers.

The afternoon drizzle turned into rain that night while Lee Ann Womack was performing at Adelphia (6/16). Many simply danced in the downpour during, natch, "I Hope You Dance." T. Bubba Bechtel ably hosted her, plus Rascal Flatts, SHedAISY, Earl Scruggs, Toby Keith and more.

Fan Fair 2002 showed that downtown is beginning to work as the new site. But there are still a few bugs to be worked out. The sound at Adelphia was just awful throughout. There is no central place for the industry to "hang," like backstage and the press room used to be at the Fairgrounds. Nobody seems to have figured out the shuttle system. Flameworthy was pretty bad TV.

If it was good film and video you sought, the place to be was the Nashville Independent Film Festival (6/5-6/9), which directly preceded Fan Fair week. Among the musical offerings were the documentaries about Bering Strait (*The Ballad of Bering Strait*), Hazel Dickens (*It's Hard to Tell the Singer from the Song*), Phranc (*Lifetime Guarantee*), Nick Drake (*A Skin Too Few*) and rockabilly women (*Welcome to the Club*). Coke Sams, Robin Mitchell-Joyce, Fletcher Foster, Jim Ridley, Greg Page and David Ross were among the fabulons serving on panels.

Raeanne Rubenstein threw her second annual NIFF brunch (6/9). Craig Havighurst, Kristi Rose & Fats Kaplan, Brenda Lee & Ronnie Shacklett, Bonnie Garner, Katie K and the NIFF organizers were there.

The NIFF kick-off event at BMI happened on the same evening as the *Music Row* awards at the same venue (6/4). The latter event ballooned in size dramatically this year, with more than 220 attendees. They included Woody Bomar, Billy Galvin, Gary Overton, Tommy Williams, Janice Azrak, Shane Barrett, Luke Lewis, David Conrad, Sherry Bond, Melanie Howard, Vince Melamed, Harold Bradley, Garth Shaw, Glen Middleworth, Wes Vause, Bobby Braddock, Ron Cotton, Jerry Duncan, Kevin Lane and Bob Moore.

Winning bassist Glenn Worf had the line of the night, commenting on life as a session musician: "Some days you're building cathedrals and some days you're building whore houses, I guess." Wes Hightower dedicated his award to Randy Hardison, who'd died that day.

Music Row now has its own official candidate for Congress. Adam Cox kicked off his campaign on the parking lot of Allen Reynolds' studio (5/28). Adam was introduced by Ralph Emery while Susan Collier, Sandy Mason, Mark Miller, John Lomax III, Charlie Lamb, Jana Talbot, Jolene Mercer, Phil Sweetland and proud mama Patsi Bale-Cox applauded. Music was provided by Joe Sun, Benita Hill and James Talley. **MR**

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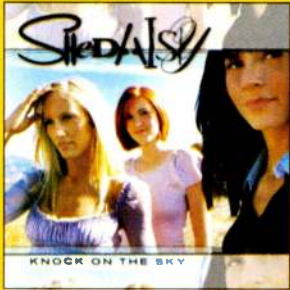
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SheDAISY/Knock On The Sky

(Lyric Street) Producers: Dann Huff/SheDAISY

Prime Cuts: "Man Goin' Down," "Rush," "I Wish I Were The Rain," "Repent," "Now"

Critique: What defines an album or artist as "country"? The answer to that question is, of course, purely subjective. However, when listening to *Knock On The Sky*, one gets the sneaking suspicion that SheDAISY might be pushing the envelope a bit. Hank probably wouldn't have done it this way. But Kristyn, Cassidy and Kelsi Osborn obviously aren't trying to retrace the past; they're trying to plow into the future with

a genre-bending, production-filled release that could prove to be a guilty pleasure for a lot of country music listeners. Country or not, this album *sounds* really good. Dann Huff and the sisters co-produce this album with more effects and vocal tricks than a Roger Waters album. The instrumentation is superb and the total effect is somewhat of a concept album. Kristyn either wrote or co-wrote all 13 tracks, and among them are some fresh melodies and interesting twists. The reflective "Rush," and the driving "Now" are two strong songs that provide a nice contrast to the tongue-in-cheek "Get Over Yourself" and the interesting "Repent." The album seems to be defined by its strong melodies, and the two best examples are "Man Goin' Down" and "I Wish I Were The Rain." Both of these tunes are potential hits—in some musical genre. And therein lies the key to success for this album. If Country radio and Country fans decide to listen to this album objectively, then the sky is the limit. If they are still worried about what Hank would think, it might have a very short life. **Grade: B+**

—John Kennedy

tell, but Karen Fairchild, Jimi Westbrook, Kimberley Roads and Phillip Sweet have created a blend that deserves to be appreciated. Reminiscent at times of '60s and '70s groups like The Cowsills and The Mamas & The Papas, with trace amounts of ABBA's airwave-devouring effervescence, the quartet co-penned six of the 10 tracks, usually in conjunction with one or two Nashville songsmiths, resulting in writers' credits that sometimes read like editorial mastheads. "Don't Waste My Time" features lively harmonies tumbling like kaleidoscope fragments. "Never Felt Love" is romantic and dreamy amidst tremolo guitars and broad sweeps of pedal steel. "Tryin'" tells the familiar story of a Nashville-bound dreamer, and leads to an a capella ending that shows just what these four can really do vocally. If there's a complaint here it might be that (by country's troubadour-rich standard) *Little Big Town* is too much about the sound and not enough about the songs. But with a sound as harmonious, well-architected and brimful of summery ambience as this, can that really be a bad thing? **Grade: B-**

—Larry Wayne Clark



LITTLE BIG TOWN

Little Big Town

(Monument) Producers:

Little Big Town, Blake Chancey, Paul Worley

Prime cuts: "Pontiac,"

"Don't Waste My Time," "Never Felt Love," "Tryin'," "A Thousand Years," "From This Dream"

Critique: Nashville has spawned no shortage of popular groups, from Rascal Flatts and

SheDAISY to stalwarts like Diamond Rio and Blackhawk. But for the most part these signature sounds are built on one prominent lead singer surrounded by assorted oohs and ahs, close harmonies or counter-melodies. By that token, Little Big Town dares to be different—a bona fide vocal ensemble with four distinct voices (two male, two female) woven into one orchestrally-layered fabric. At various times each voice will be heard in a "lead" role, often alternately within the space of a single song. Whether this ping-ponging will entice or disorient country audiences time alone will



ANTHONY SMITH

Anthony Smith

(Mercury) Producer:

Bobby Terry

Prime Cuts: "What Brothers Do," "Up To

The Depth"

Critique: Anthony Smith has been behind the scenes as a songwriter with notable cuts by George Strait ("Run"), Montgomery Gentry ("Didn't I") and Trace Adkins ("I'm Tryin'").

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Shannon Stamper
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Steve Rice
Tara Lynn Hart
Tom Harding
Tony Rosario
Tom Mchugh
Will Sexton
Will Rambeaux

Due to circumstances beyond our control, anything left after July 20th will be destroyed.

His self-titled, debut album marks his first venture into putting his own voice to his songs—a passionate voice that carries good range, particularly on slower ballads. The native Tennessean claims influences from Merle Haggard and Vern Gosdin to rock favorites Led Zeppelin and AC/DC. Smith's debut, however, reflects a more personal style that offers a variety of sounds, from country rock to blues grooves. With ballads like "Up To The Depth" and the heart-tugging lyrics of "What Brothers Do," Smith's songwriting ability speaks for itself. "Up To The Depth" offers a rollercoaster of emotions that's geared toward a potential love interest with Smith protesting: "It's a long way up to the depth of my love." "What Brothers Do" paints a touching picture of Smith's childhood by reflecting on the love of an older brother. The rest of the album, though adequately supplied with catchy riffs, clever lyrics and steady rhythms, simply fails to outshine these two jewels. Still, there are some pleasing arrangements as intricate guitar solos and piano lace lyrics nicely while the vocal harmony varies from simple to sophisticated. Yet by the end, the album was far more forgettable than memorable. In short, it grabbed my attention, but rarely held it. **Grade: C+**

—Shawn-Michelle Surber



SIXWIRE/Sixwire
(Warner Bros.) *Producer:* Steve Mandile

Prime cuts: "Way Too Deep," "Look At Me Now," "Saving Grace," "Jack," "Brave Soul"

Critique: Although Nashville boasts a community of the finest session players on the planet, it can't be denied that magic happens when a group of dedicated "ordinary" songwriter/

musicians convenes to play songs they've not only written, but also rehearsed, molded and evolved into a living thing. Such a group is Sixwire, a guitar-driven quintet whose debut CD bears their signature in all departments: songwriting, playing and singing, even production, a rare feat for a new act. The band's energy is palpable from the get-go as "Way Too Deep" leaps from the chute like a spurred bronco, with shimmering counter-harmonies circling Andy Childs' sinewy lead tenor. "Look At Me Now," Sixwire's first single, may mislead listeners into expecting a Rascal Flatts clone, thanks to its crisp fiddle hooks and "AM radio"-simulating effects. In fact, Sixwire doesn't even include a fiddle in its base lineup (the group's name refers to a guitar), and probably owes more sonically to various '70s rock acts combined with a generous dollop of country-pop pioneers Restless Heart. The lovely "Saving Grace" unfolds under a romantic, Clapton-esque aura. "Jack" steps beyond country's usual love found/love celebrated/love lost thematic envelope to ponder a chilling scenario where that creepy villain in the evening news could turn out to be your next door neighbor. Somewhere along the way the album begins to lose focus as too many songs dip into the same palette of sound and topic. Maybe looking outside the group's own catalog for an occasional "Amazed" or "I'm Moving On"-type chartbuster wouldn't be such a bad idea if Sixwire is to enjoy the success and longevity it deserves. **Grade: B-**

—Larry Wayne Clark



MARIE SISTERS
Marie Sisters

(Republic/Universal Records) *Producers:* Max T. Barnes, Richard Marx, Guy Roche, Sheppard &

Kenny Giola

Prime Cuts: "Bad Mood," "Still," "You Were A Mountain"

Critique: I got half way through this CD before I realized that what started out as a pretty strong country album was beginning to turn pop-country (which given today's radio climate and invisible music boundaries was okay). But then it took a sharp turn into pure pop mainstream. That's when I realized that as good as it was—from the Marie Sisters' singing to the high-gloss production to the material itself—it felt like one more breathily-sung, belly-button showcase for two new and very talented young women artists. And certainly, it wasn't country. Following the wide swath cut by Shania, SHeDAISY and others of that ilk, the Texas-raised Marie Sisters (Chaz and Kessie) are following that pathway. Still you can dress it down with good songs, such as the Leslie Satcher tune that kicks it off, the funky-to-the-bone and country-as-a-holler "Bad Mood." And primary producer Max T. Barnes certainly does his production job well, adding fiddle and steel guitar in just the right portions in order to keep things honest. It just ain't fish nor fowl. There are some truly fine things here. Witness the stellar job the sisters do on the Brian McKnight R&B hit "Still." And, it works, beautifully. As does "Crazy To Run," which is nothing short of magical. Certainly, the inspirational "You Were A Mountain" and the musical prayer "Circle Of Love" hit their marks. However, when the other no-less-talented producers—Richard Marx, Guy Roche (Christina Aguilera, N'Sync, Celine Dion), and the New York-based brothers Giola—take over, it goes so far pop that it actually seems like two separate projects. **Grades:** (B, for the country half; B+, for the pop half; and D, to the record company for being so indecisive.)

—Ron Young



SHANNON LAWSON
Chase The Sun

(MCA Nashville) *Producer:* Mark Wright
Prime cuts: "Dream Your Way Home," "Goodbye On A Bad Day," "Superstar," "Who's Your Daddy," "Slow Down Sunrise," "Are You Happy Now"

Critique: From out of Kentucky's music-rich womb comes Shannon Lawson, not yet 30 and already a veteran of bluegrass parlor jams, rock & roll halls and

smoky blues clubs. Goateed and intense, Lawson (who shares writing credits on 10 of the 11 songs) packs a robust lifetime of music into this impressive debut, with his own acoustic and electric guitar skills enhanced by a hand-picked squad of studio aces including super-fiddler Stuart Duncan, Dobro master Jerry Douglas, Union Station banjoist Ron Block, and that boy wonder of the mandolin world, Chris Thile. Deep grooves and sizzling solos abound, but it's Lawson's voice that seizes

our attention: a fearless tenor that navigates every musical journey with taste and authority, whether sustaining long Orbison-esque notes till they beg for mercy, growling like a roadhouse bluesman, scaling muscular rock heights, or floating into a sweet Smoky Robinson falsetto. "Goodbye On A Bad Day," the first single, swells dramatically beneath layers of orchestral strings (this is a Mark Wright production, remember). "Superstar," set to a smooth R&B groove, pays tender tribute to Lawson's wife. "Who's Your Daddy" stomps with barroom abandon and gives Lawson a chance to get nasty with an electric guitar solo. The Marvin Gaye classic "Let's Get It On," a Lawson concert favorite, is built around a funky banjo pattern (imagine Flatt & Scruggs meets Sam & Dave)—curious, but it works. And just in case anyone might suspect this bluegrass boy has gotten a bit beyond his backporch raisin' amidst all this razzle-dazzle, there's a dandy a capella "hidden track" version of the gospel standard "They Hung Him On The Cross" to prove otherwise. Armed with nothing but his vocal cords and a whole mess of Kentucky soul, Shannon Lawson delivers the goods. **Grade: B+**

—Larry Wayne Clark

It's A Folk World After All

by John Hood

It's a folk world out there with a little bit of country thrown in for good measure. At least that's the way it seems judging from the CDs flowing into the Perimeter mailbox.

REcordViews



FRED EAGLESMITH Falling Stars and Broken Hearts

A rough-around-the-edges working class folk rocker, Fred Eaglesmith has hammered out a career through relentless

touring, bruised-heart narratives and a single-minded drive to do things his own way. He follows his tried and true formula for the most part on his latest disc, but at times shows a surprising affinity for traditional country music. That's most apparent on the ballad "Soft on My Shoulder" and the honky tonk shuffle "Dancin' on the Bar," which features some nifty pedal steel from Roger Marin. The disc launches with a more typical Eaglesmith tune "I Ain't Ever Givin' In." It's a dark, driving and defiant song that features a borderline obsessive narrator—all trademarks of Eaglesmith's earlier work. "Indian Motorcycles" is a vividly descriptive portrait of small town life. It also contains a hint of desperation and a bitter undercurrent of entrapment. It's these types of songs where Eaglesmith shows his mastery

of language and melody. There aren't many contemporary songwriters better at growling out tales of obsessive love and desperate losers.



PORTER HALL TENNESSEE Welcome to Porter Hall Tennessee (Slewfoot)

If a new rock band came out sounding exactly like a band from the '60s or '70s then they would be ripped to shreds for being derivative and lacking originality. Why then do so many critics rave and praise country bands for sounding like those who came before? Words like authentic and traditional flow freely around bands like Porter Hall Tennessee. Those descriptions are accurate. They do sound authentic and they are traditional. And really, they are a fine band—at times a brilliant band. Molly Conley, who alternates lead vocals with Gary Roadarmel, is especially a find. Whether she's going stone country ("Halfway There") or channeling Lucinda Williams ("Middle Tennessee"), her vocals are always spot on. The band seems poised to deliver a great album. So what's the problem? It's all been done before. They are too determinedly retro country to be truly original. Porter Hall Tennessee isn't forging a new musical path; they're simply trudging down an old and well-worn one. Definitely a band worth watching, but hopefully their next outing will see them channeling their considerable talents in a more innovative direction.



Lee Roy Parnell performing at the Riverfront Park stages during Fan Fair 2002. Photo: Alan Mayor

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LAURA MINOR
Salesman's Girl
 (Hightone)

Laura Minor opens her new disc sounding quite a bit like Kasey Chambers on the sprightly "Loneliness." Both singers have supple and expressive voices that catch and break in all the right places to convey heartache and isolation. But where Chambers leans heavily on country influences, Minor's songs are informed by a wide mix of American roots, folk and rock music. Just when it seems Minor's songs are beginning to sound alike, she twists into surprising audio territory. She gives a nod to Tom Petty on "American Girls," the album's best and most straightforward pop track. "Can't Keep Giving Away My Light" is an up tempo stomper while "If I Never Love" is a slow, poetic meditation about how difficult it can be to find love. She closes the album with "Rust on the Carolinas," a laid-back country rock groove reminiscent of the Eagles. *Salesman's Girl* is an intriguing and appealing introduction to a talented new singer/songwriter. Minor earns her commission.

THE CLUB SEEN

Scott Carter and Adrienne Young (with guitar support from Eric McConnell of Saddlesong) were the stars at a writer's night at Radio Café on June 7. Carter showcased some tasty new folk and blues tunes. Young delivered some excellent pop-tinged roots music. Her former band, *Liters of Pop*, was a straight ahead pop outfit, but she seems to have found her niche here. She's added some welcome substances to her sugar sweet melodies. After the show Carter told me he was beginning to record the follow up to his critically acclaimed debut CD *East End Journal*. He's been cutting tracks with Steve Tveit at Omnisound. Be on the lookout for a new disc sometime this fall... Lari White was testifying at Slow Bar on June 10. She's reinvented herself as a soul singer and a darn good one at that. She sang songs from her upcoming *Green Eyed Soul* album being released on her own Skinny White Girl label. Based on her performance, I can't wait to hear it. You can find more info at www.lariwhite.com... Dualtone's listening party for the new *Dressed In Black: A Tribute to Johnny Cash* took place on June 11 at the Slow Bar. The disc doesn't come out until September, but I'll go ahead and tell you it's fabulous. Artists on the disc who also showed up for the listening party included Chuck Mead, Mandy Barnett, Rosie Flores, Billy Burnett, James Intveld and Dale Watson. Also in attendance was Dave Roe (Cash's bass player in the '80s and '90s), who co-produced the project with Mead. Till next month, I'll see you in the clubs. **MR**

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SOFIA LOELL/Right Up Your Face

Writer: Sofia Loell; Producer: Johan Glossner; Publisher: Warner Chappell, ASCAP; Curb (track)

Curb's latest popster has a perky soprano that shifts tones from acoustic verses to dance-trippy choruses. Listenable if a mite sugary Swedish.

BLUEGRASS

JIM LAUDERDALE & RALPH STANLEY Lost in the Lonesome Pines

Writer: Jim Lauderdale; Producer: Jim Lauderdale/Clinch Mountain Boys; Publisher: Laudersongs/Mighty Nice, BMI; Dualtone (track)

There's nothing like a bluegrass waltz. And there's nobody like Jim or Ralph. Together, they have sublime, raw-boned power.

KENNY BAKER /Spider Bit the Baby

Writer: Kenny Baker; Producer: Hugh Moore/Billy Troy; Publisher: Wynwood, BMI; OMS (track) (www.omsrecords.com)

Twin-fiddle heaven (thanks to Blaine Sprouse).

NOTHIN' FANCY/Once Upon a Road

Writer: Tom T. Hall/Dixie Hall; Producer: Don Rigsby; Publisher: Good Home Grown, BMI; Pinecastle (track) (www.nothingfancybluegrass.com)

Imagine a fusion of Gordon Lightfoot and a modern bluegrass lineup and you'll have the general idea of how fresh this sounds. Folky, soaring and yearning. Purists might object to the piano, viola, cello and echo chamber. I think they're used exquisitely.

HONORABLE MENTION

Paul Williams & The Victory Trio/I'll Meet You in the Glory Land/Rebel
Pete Wernick's Live Five/Up All Night/Niwot
Big Daddy Weave/In Christ/Fervent
Steve Green/Thread of Scarlet/Sparrow
Hugh King/Neighborhood Watch/Top
Rickie Simpkins/Old Tree/Doobie Shea
Len Doolin/Girl With a Bass Boat/Sunbird
RanCie/Blue Blue Tears/Jenn-Rod
Mark Gorman/All Night Long/Rockin' G Music
Christy/He Rocked My World/HOT
Mark Alan Thompson/Pretty Good Thing/
Soundwaves
Patty Cabrera/The Cure/Patrona
Mike Duncan/River People/Tony
Lonnie Spiker/My Future Ain't What It Used to Be/MSU
The Waybacks/Turkish Stalemate/Fiddling
Cricket

industry events CALENDAR

July

- 3 ASCAP Presents Straight Talk, 10 a.m.
- 8 BMI Roundtable, 3-5 p.m., 401-2000
- 9 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 10 ASCAP Presents Straight Talk, 10 a.m.
- 10 ASCAP at The Bluebird featuring Create Real Music 6 p.m.
- 17 ASCAP Presents Straight Talk, 10 a.m.
- 24 ASCAP Presents Straight Talk, 10 a.m.
- 31 ASCAP Presents Straight Talk, 10 a.m.

August

- 1 NSAI Birthday Celebration (1-6), 800-321-6008
- 7 ASCAP Presents Straight Talk, 10 a.m.
- 7 ASCAP at The Bluebird, 6 p.m.
- 12 BMI Roundtable, BMI, 3-5 p.m.
- 13 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 14 ASCAP Presents Straight Talk, 10 a.m.
- 21 ASCAP Presents Straight Talk, 10 a.m.
- 28 ASCAP Presents Straight Talk, 10 a.m.

September

- 4 ASCAP Presents Straight Talk, 10 a.m.
- 4 ASCAP at The Bluebird, 6 p.m.
- 9 BMI Roundtable, BMI, 3-5 p.m.
- 10 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 11 ASCAP Presents Straight Talk, 10 a.m.
- 14 ASCAP Sponsors Luncheon at The Americana Music Festival
- 18 ASCAP Presents Straight Talk, 10 a.m.
- 25 ASCAP Presents Straight Talk, 10 a.m.

To list an event in the Music Row Industry Events Calendar, please send an e-mail to news@musicrow.com or fax us at (615) 329-0852. Please include the name of the event, date, location and phone number (if applicable). Music Row retains the right to edit or reject any listings.

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L to R: Louis Glaser;
Brian Williams; Mechel Frost.

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**• Cyndi co-wrote 8
of the 11 songs on MY WORLD**

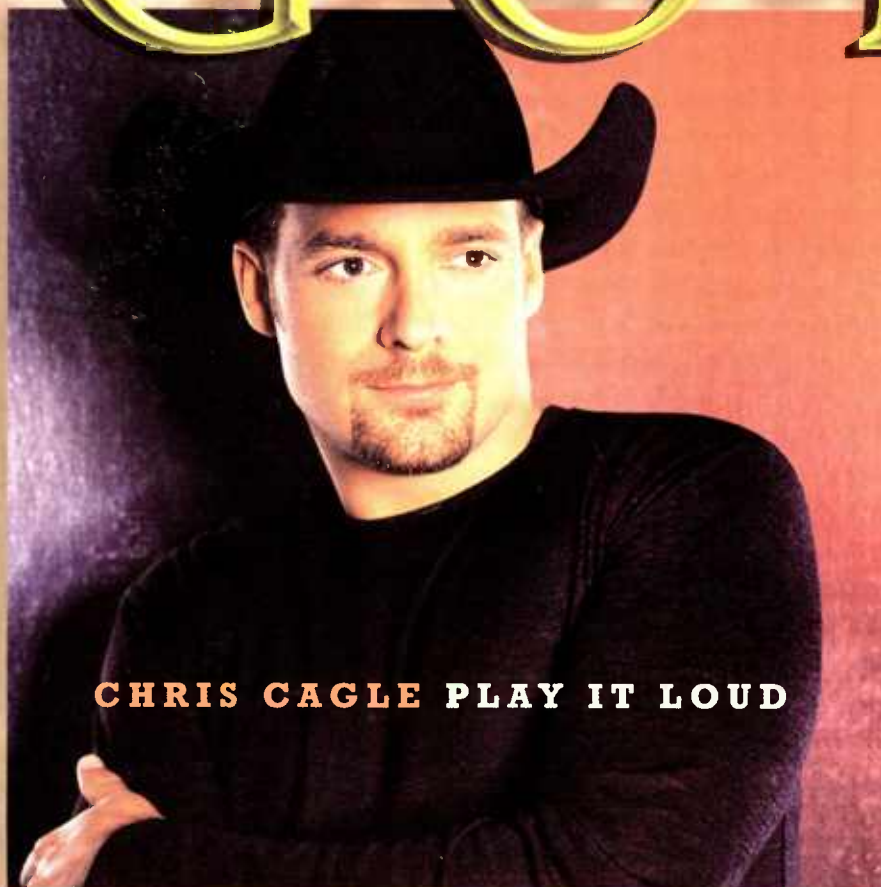
"Singer-songwriter

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G O L D



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