

August 2002

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## INSIDE TN'S BIGGEST MUSIC FESTIVAL

(Hint: It's  
**NOT**  
Fan Fair)

## CHARTING A NEW COURSE

Behind  
MR's New  
Radio Chart

## IMMINENT IMPACT

Joe Nichols

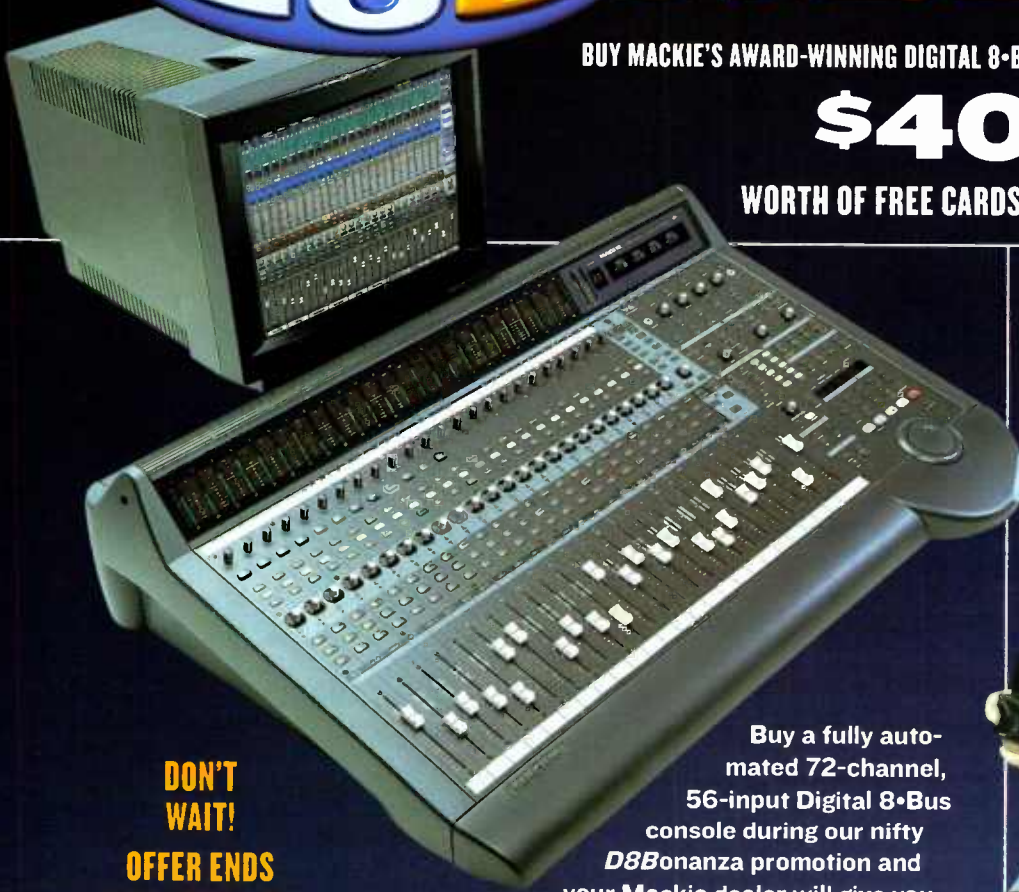
Andy  
Griggs

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## On the Cover Andy Griggs

**Label:** RCA Records

**Current Single:** "Tonight I Wanna Be Your Man"

**Current Album:** *Freedom*

**Current Video:** "Tonight I Wanna Be Your Man"

**Current Producer:** David Malloy

**Management:** Bonnie Garner Management

**Booking:** William Morris Agency (Marc Dennis)

**Hometown:** West Monroe, La.

**Birthdate:** Aug. 13

**Recent Hits:** "You Won't Ever Be Lonely," "She's More," "I'll Go Crazy"

**Awards:** 1999 Artist/Writer of the Year (Sony Music Publishing); 1999 Top New Male Country Artists (*Country Airplay Monitor* and *R&R*)

**RIAA Certs:** *You Won't Ever Be Lonely* (Gold)

**Special TV Appearance:** *Sabrina The Teenage Witch*

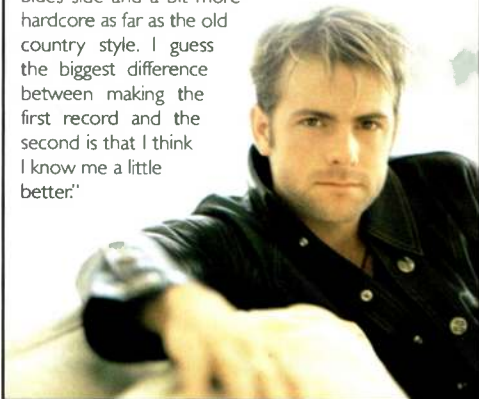
**Interesting Facts:** Griggs met his wife, Stephanie Sullivan, while playing in a bluegrass group with her father, Jerry Sullivan, and sister, Tammy Sullivan, called The Sullivans.

**Outside Interests:** Bow hunting, raising coon dogs

**Musical Influences:** Waylon Jennings, Merle Haggard, Willie Nelson, Flatt & Scruggs, Larry Sparks and Hank Williams

**Favorite Records:** *Sing Me Back Home*, Merle Haggard; *Tribute*, Ozzy Osbourne; *Red Headed Stranger*, Willie Nelson; *Bean Blossom*, Bill Monroe

Hoping to follow in the gold-selling footsteps of his debut album, Andy Griggs released his sophomore album, *Freedom*, on July 9. "I used *You Won't Ever Be Lonely* as a foundation, of course," says Griggs. "But I tried to make *Freedom* a little more extreme, a little more to the right and left—a bit more jagged on the blues side and a bit more hardcore as far as the old country style. I guess the biggest difference between making the first record and the second is that I think I know me a little better."



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# TWENTY YEAR FLIGHT



Launched in 1982, the famed Bluebird Cafe is celebrating its twentieth anniversary with *The Bluebird Cafe Scrapbook*, a collection of remembrances from the writers, artists and staff who have populated the legendary club. *Music Row* recently spoke with proprietor Amy Kurland about the book and her celebrated room.

**Q: You actually set out to open a gourmet restaurant. When did you realize music was going to take over?**

**A:** A songwriter show in July of that first year was really, for me, the night the Bluebird started to become what it is.

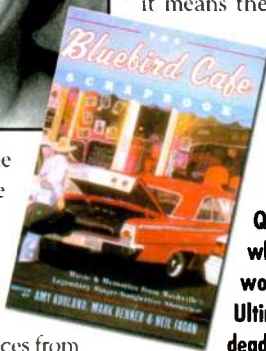
**Q: Performances didn't start out in the round. What led to that format?**

**A:** It came to Fred Knobloch and Don Schlitz either in a dream or drunken conversation, I'm not sure which. They came in one Sunday night and said they had the greatest idea: Get off the stage and get in the center of the room facing each other. The next morning I called them and said, "Was that just talk?" We scheduled a show and went for it.

**Q: People are often surprised to find this famed venue located in a little**

**strip mall. What do you think the magic is?**

**A:** The room is small, intimate and comfortable. And I always like to remind people that I did not think up the "Shush" policy. That was created by the music and the patrons themselves. It keeps performers wanting to come back and it means the audience knows just what to expect—the greatest music in the world in a smoke-free, quiet atmosphere.



**Q: What four writers who've never played would you love to book? Ultimate lineup, living or dead.**

**A:** Cole Porter and George Gershwin, but I'd want to mix them with people who do play here all the time—Beth Nielsen Chapman and Cheryl Wheeler. That would be a great round. Neil Young. James Taylor. Joni Mitchell. Laura Nyro. John Lennon. The fact that Carole King did play here skews the whole question.

**Q: Anything in the book that surprised you or stands out?**

**A:** People look for writings by people they know, but some of the most interesting stories are hidden. The one about Melissa Etheridge with her pants pulled down is in a piece by one of my former cooks. There are all kinds of great tidbits from the bartender or the cleaning crew. If I have a regret it's that we weren't able to include more people and stories.

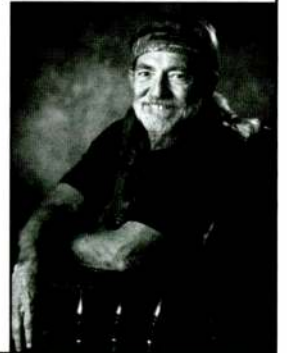
**Q: You'll just have to save some for the 30 year book.**

**A:** Yeah. I'll be reading that one on a beach in Hawaii.

—Chuck Aly

## Kenny Rogers: The Photographer

Well known as a recording artist, performer and actor, Kenny Rogers is also a dedicated photographer with three books to his credit. The latest, *This Is My Country*, features black and white images of country stars and legends including Tammy Wynette, Minnie Pearl, Dolly Parton, Tim McGraw and Alan Jackson. Not only is the book available exclusively at Rogers'Website, [www.kennyrogers.com](http://www.kennyrogers.com), but the photographs are displayed in an exhibit at the Country Music Hall of Fame which runs through the end of the year.



## the buzz...

### DOG DAYS EDITION

**It's not the heat it's the timidity. With big releases on the way, however, Music City's about to get much more aggressive.**

- ▼ **Baseball**—Finally! A business that's alienating more of its customers than the recording industry. Hurray!!!
- ▲ **Bonnaroo**—It's Fan Fair with 50k more people, psychoactive drugs and no bras. Hey, has anybody seen MR's John Hood?
- ▶ **Don Imus**—Pays KZLA's charity \$10k for adding a record. Take out the charity part and he's a promotion VP.
- ▶ **Acuff Rose**—Sold to Sony/ATV Tree for a 19 multiple. Wait a minute, you mean Gaylord actually worked a score?
- ▲ **American Idol**—MR's Robert K. Oermann is reportedly suing the show's razor-tongued Simon for stealing his schtick.

# Broken Bow Grows Up



**Baumgartner**

It's been notoriously difficult for independent country labels to survive, let alone thrive, over the past decade, but the recent successes of Dualtone, Audium and VFR prove it can be done. Broken Bow Records (BBR) plans to be the next successful Nashville independent and has made several key strategic moves to do just that.

Over the past six months, BBR has signed with Sony's Red Distribution, brought in an experienced promotion team headed up by Rick Baumgartner and most recently added former major label acts Chad Brock and Craig Morgan to its roster. The label is also enjoying radio success with new act J. Michael Harter who, at press time, sits at No. 22 on the *Music Row* CountryBreakout chart and at No. 45 on *Billboard's* country singles chart.

Baumgartner, VP of National Promotion, believes that independents must use a different business model than the majors to be successful. "People judge success in different ways. Yes, we want number one records and we'd like to have records that do very well. But we don't have to sell a million records to be profitable. By the time an artist on a major label is ready to release their first single, the label probably has \$500,000-\$750,000 invested. We're not going to be anywhere near that because of the way we're structured and do business. If we sell 100,000 units or hit a big one like David Ball did then we can be in business forever. We can be very successful by being careful with the artists we sign and not going out and spending silly money for things that don't give us the best opportunity for success."

He also says the current market requires creative thinking. "Being an independent we have the opportunity to look outside of what everyone thinks is normal. With the tightening of playlists and some of the other things that are going on, you have to look at other avenues to get exposure for your acts. It used to be that radio was the major part and other things were secondary. Now you have to look at radio, touring, the Internet, advertising and any place where an impression can be made to the listener."

Ultimately BBR knows there is one thing the label needs to grow and thrive—great music.

"We're serious about country music," says Baumgartner. "We want to provide good quality music that is competitive with the majors. When radio gets a BBR envelope across their desk we want them to know their getting music that is competitive, passionate and will connect with their audience."

—John Hood

## Imminent Impact: **JOE NICHOLS**

When Universal South, headed by Tony Brown and Tim DuBois, was in its planning stages, no one at the label expected singer/songwriter Joe Nichols to be their debut artist. But that was before they gave radio a peek at Nichols' voice. "We already had finished albums on Bering Strait, Allison Moorer, Holly Lamar and Dean Miller," says Brown. "But as we were playing some songs for radio, they all kept responding to 'The Impossible.'"

"Around February I started to play some things for stations," explains Bryan Switzer, Sr. VP of National Promotion at the label. "When we played Joe everybody went crazy. We rethought everything. We didn't have the album done. I was playing the writer's demo for everybody. It was a great way to open the company. It's turned out to be a smash."

The single recently claimed the top spot on *Billboard's* National Top 75 Country Singles Sales Chart. At press time, the song was already climbing up the top 15 on *Billboard*, *R&R* and *Music Row* singles charts.

Despite Nichols rising stardom, the road hasn't been a fast or necessarily easy one. "It feels like 20 years coming," jokes Nichols. "But it's all been worth it."

Nichols had a short-lived record deal in the mid-'90s with Intersound. Then in 1998, noted studio guitarist Brent Rowan heard Nichols' voice. "Joe's roommate, Brian Spradlin, gave me a tape," says Rowan, who eventually produced Nichols' debut Universal South album, *Man With A Memory*. "So I listened to the tape and his voice was amazing."

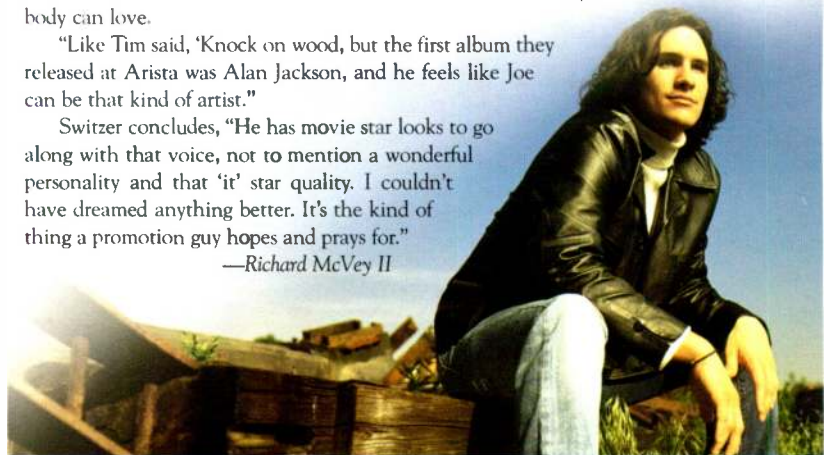
Rowan was so impressed he took Nichols to Giant Records, where he landed another deal. "Unfortunately they were so piled up with artists we never got a release," says Rowan. Nichols also spent a short time at Warner Bros. "We've been through a lot in four years, but we're at the exact spot we're supposed to be. This wouldn't have happened without all of that."

Brown recalls that he was immediately impressed. "The first song I heard, I couldn't believe it. I love voices and have worked with a few great voices in my life—Vince Gill, Trisha Yearwood, Wynonna, Reba, George Strait. The thing that caught my ear was the timbre of Joe's voice. And the songs he's gravitated toward are so cool because it's traditional, but it's traditional music that everybody can love.

"Like Tim said, 'Knock on wood, but the first album they released at Arista was Alan Jackson, and he feels like Joe can be that kind of artist.'"

Switzer concludes, "He has movie star looks to go along with that voice, not to mention a wonderful personality and that 'it' star quality. I couldn't have dreamed anything better. It's the kind of thing a promotion guy hopes and prays for."

—Richard McVey II



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# Inside Tennessee's Biggest Music Festival

by: Kate Aly  
photos by: Joff Kravitz

(Hint: It's Not Fan Fair)

**W**hile the rest of the music industry was bidding exorbitantly for the favor of radio and retail, fretting over skyrocketing costs and bemoaning the proliferation of digital music, a small army was putting together the sixth largest city in Tennessee for a historic and wildly successful music festival. The event's organizers and artists spent nary a dime on big media promotions, received no airplay and systematically gave away their music. For thousands of attendees, including Music Row's correspondent, the approach worked famously. **Come inside Bonnaroo...**





We sat in traffic for 45 minutes. We handed over our \$100 to \$150 tickets for admission to the festival, a map, schedule and 10-track compilation CD. We parked, then set up our tent and shade tarps. And we still had 27 hours to kill before the first band hit the stage. But we preferred that to the alternative: Some of our fellow concertgoers were stuck with 16 hours of traffic on I-24.

We all had one thing in common, however: The 90-degree heat was not about to melt our enthusiasm for what was to be the biggest and best musical festival of its kind, held June 21-23 on a 500-acre farm near Manchester, Tenn. Sure, most of us had been to festivals before. Sure, most of us had sat in concert traffic before. Sure, we'd all seen, or at least heard, many of the acts scheduled to play, no thanks to any of our local radio stations. But Bonnaroo was about to make history and we would be part of it. And the best part was, the assembled 75,000-plus were the only ones who had any clue as to what was about to take place.

## HARMONIC CONVERGENCE

Organized and promoted by Superfly Presents and AC Entertainment, Bonnaroo set out to do what no festival had ever done before—bring together the most popular artists of a seemingly underground musical community.

Devoted fans have, for many years dating back to the Grateful Dead, followed bands like Phish, String Cheese Incident, and Widespread Panic, among others, as they've toured the country. These bands are unique in that they are focused on live performance much more so than radio play, and they have built up huge fan bases simply by word of mouth. And for the first time in the scene's albeit short history, one festival was playing host to the biggest and brightest names in the live music oriented "jam band" scene, as it is commonly known. Never before had any festival been headlined by stalwarts like Widespread Panic, Trey Anastasio (Phish), along with String Cheese Incident, and Phil Lesh (Grateful Dead) and Friends supporting. Throw in

moe., Keller Williams, Karl Denson's Tiny Universe, the Disco Biscuits, and Galactic, among others, and there wasn't a jam band connoisseur out there who wasn't blown away by the possibilities.

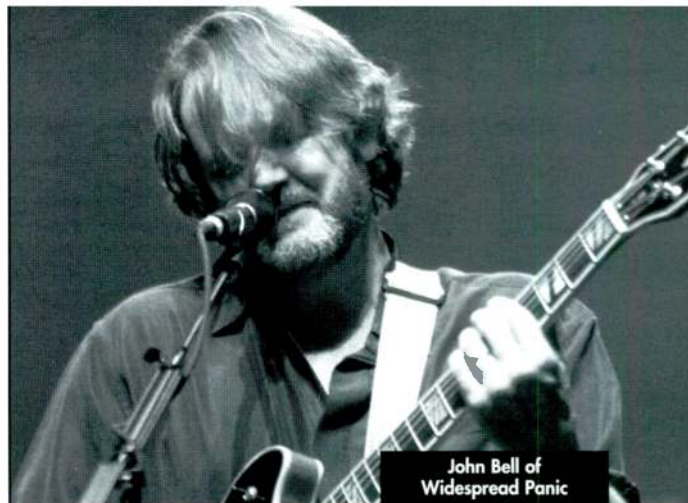
According to Ashley Capps, President of AC Entertainment, the goal was to create an extraordinary concert experience. "We wanted to do it based around a variety of artists who all have in common the fact that their music is best appreciated in a live concert setting," he says. "Their music changes every night."

String Cheese Incident's publicist Carrie Lombardi agrees. "Although 70,000 tickets sold in three weeks, not one of those bands has gone platinum," she says. "Where they're able to stay alive is on the road. You have to really enjoy live performances to make that work for you."

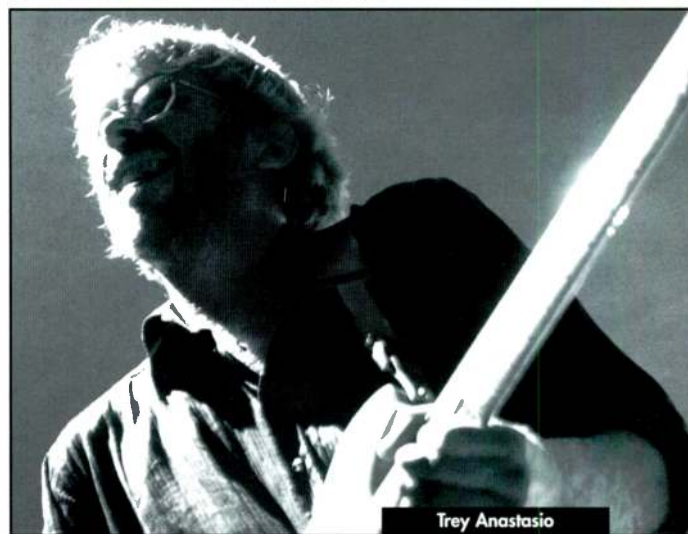
## MUSIC AND MORE

The success of Bonnaroo came in many forms. It gave concert-goers the opportunity to see a cross-pollination of artists that might never be seen again. Take, for instance, bluegrass ensemble The Del McCoury Band on stage with steel guitar sensation Robert Randolph and topped-off with DJ Logic. Then there's the fact that to see each of the acts performing during Bonnaroo's three days individually would cost upwards of \$500 in tickets and gas, six months of weekend nights, and countless hours of highway driving. That's assuming fans somehow heard through the Internet and word of mouth grapevine that bands they'd never heard of before were worth the time and money to see.

And remember that, as Meg Harkins, Director of Marketing for Sanctuary Records, Widespread Panic's independent record label, points out, "It was done under the radar, and it was done in the right spirit." And it was peaceful and safe, even with the scorching sun and miles of traffic available to blame for some very bad moods or behavior. "One of the things that made Bonnaroo such a magical experience was that all these fans and bands have found each other by something that collectively we and they and everyone had created," says Lombardi. "Everyone sort of had a



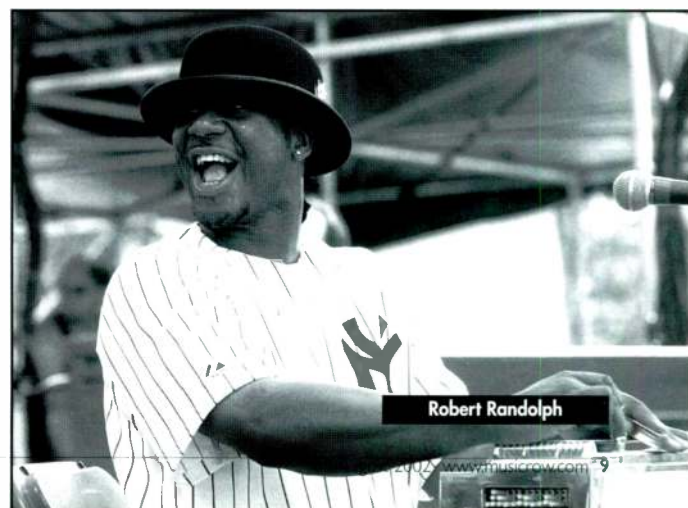
John Bell of  
Widespread Panic



Trey Anastasio



The Del McCoury Band



Robert Randolph

# The Bands of BONNAROO

Dirty Dozen Brass Band  
 DJ Logic  
 Les Claypool's Flying Frog Brigade  
 Amon Tobin  
 Widespread Panic  
 Old Crow Medicine Show  
 Soulive  
 Gov't Mule  
 Umphrey's McGee  
 Gran Torino  
 The Big Wu  
 Donna The Buffalo  
 Acoustic Syndicate  
 Keller Williams  
 Karl Denson's  
 Blackalicious  
 Ben Harper  
 Cut Chemist  
 String Cheese Incident  
 John Butler Trio  
 Robert Randolph & The Family Band  
 Jack Johnson  
 Jurassic 5  
 The Del McCoury Band  
 Lil' Rascals Brass Band  
 Disco Biscuits  
 Ulama  
 Col. Bruce Hampton & The Code Talkers  
 Partice  
 Colonel Claypool's Bucket of Bernie Brains  
 Galactic  
 moe.  
 Ween  
 Vinroc  
 Phil Lesh and Friends  
 Bob Weir  
 Z-Trip  
 Corey Harris  
 North Mississippi Allstars  
 Bela Fleck  
 Edgar Meyer  
 Mofro  
 RANA  
 Gabe Dixon  
 Norah Jones  
 Campbell Brothers  
 Dottie Peoples  
 Blind Boys of Alabama  
 Trey Anastasio

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[www.jambandsonline.com](http://www.jambandsonline.com)

vested interest in keeping it healthy, safe and fun."

"From the very beginning, everyone involved wanted to plan a very high quality experience for the festival-goer," explains Capps. "We didn't want to bombard people with corporate advertising, but when we did use sponsors, we brought in corporations that would enhance the event." Richard Goodstone of Superfly Presents explains that the promoters wanted to "make it more of a carnival-like atmosphere where there are a lot of things going on [for the fans] to participate in."

So they came up with all sorts of extras, like a movie tent that broadcast everything from *The Simpsons* to *Bittersweet Motel*, a documentary on Phish. They created an arcade tent, complete with X-Boxes, foosball tables and air-hockey for fans to play for free. There was a playground for adults with kids, and adults who felt like kids. They hired a visual designer, an architect, to spice up Centeroo, where most of the food, clothes and souvenir vendors were located. Included were all sorts of sculptures and additions, including what festival-goers jokingly referred to as "Stoneyroo," a plywood replica of Stonehenge. But by far, the best idea was what they called the Music Sharing Village, brought to Bonnaroo by Gateway Computers.

## TAKE ALL YOU WANT (WE'LL MAKE MORE)

To the bands and fans of jam band music, the taping and trading of live shows is as customary and traditional as the scene itself. Easy access to music has both kept major record labels at bay, and been a huge factor in the genre's success.

Superfly's Goodstone explains the Music Sharing Village: "The idea morphed many times from having people trade live shows amongst themselves to actually hosting a lot of different material there for the fan to download. What made the most sense was to get authorized tracks from the different bands." Obtaining everything from live tracks to studio versions and in some cases combinations of the two from most artists playing the festival, organizers pitched the idea to Gateway. The computer manufacturer became a sponsor, along with disc maker Verbatim, which provided the CDs.

The line at the festival was out the tent and around the corner, but I stood in it for only 45 minutes waiting my turn. When they handed me my blank CD, the man chuckled at my confused look. "It's free," he assured me. I can't say what I enjoyed more—the 15 minutes of air conditioning, or the free, legal, customized CDs I left the tent with. But I know which is rarer these days.



"Tape trading is going to eventually help sell records and make a band more popular," says Goodstone. "It's the same for these Gateway downloads. Let people sample the music and the hope is that they'll be a much stronger touring act. At the same time, people will listen to one song and want to buy the whole album."

While the majority of the music industry has been embroiled in lawsuits over "free" music, bands like Widespread Panic have continued to embrace the taping of their live shows. Websites have been created for fans to make and store their tape lists, complete with search engines so that people looking for a specific show can contact those that have it and arrange a trade. Metallica demanded that Napster be shut down, but Phish, Dave Matthews Band, and others embraced and encouraged the service, leaving much of the music community wondering how they could afford to give away their music.

"So many bands today are all about that one radio song, and that's what sells records," says Lombardi. "So if there's an alternative place to get that song for free, it's going to be hard to get somebody to buy the album." But the fact that fans will download for free rather than buy it for a price remains the same in any genre. The difference, among other reasons, is that these bands aren't spending ridiculous amounts to produce their CD's, and they're not spending millions to market it either. So they begin to recoup costs sooner than your average radio star, because they realize they aren't going to sell a million copies. Better yet, in the eyes of these bands, free music is free advertising for their live shows, which is really where they make their money. Says Harkins, "If people are finding out about Widespread online, and they're downloading shows from tape traders, then hopefully they'll get into the band and want to get either high quality studio or live recordings from us. As far as the band is concerned, they make their living on the road touring, and that doesn't affect their ticket sales at all. Why would you fight the scene that helped spawn the band?" Tape trading, adds Capps, "becomes a way that people can experience and share music with their friends. It actually helps these bands."

## LESSONS LEARNED

As for translating this unique approach to other genres: "It's kind of up to the band to make it work for them," says Lombardi. "I don't think it's directly transferable because there are definite risks involved. If you look at the record sales of these bands at Bonnaroo, they're much lower than your average mainstream band." Capps points out that the bands of Bonnaroo and others like them don't get much radio play, "so the exchange of music by fans becomes almost a substitute for airplay. Frankly, if you're really a talented musician, and if you have something to offer as an artist, then the more you can get your work out there the better off you are."

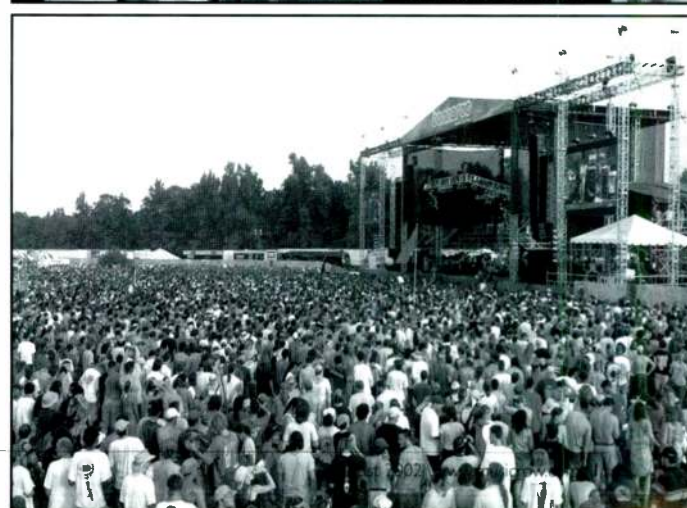
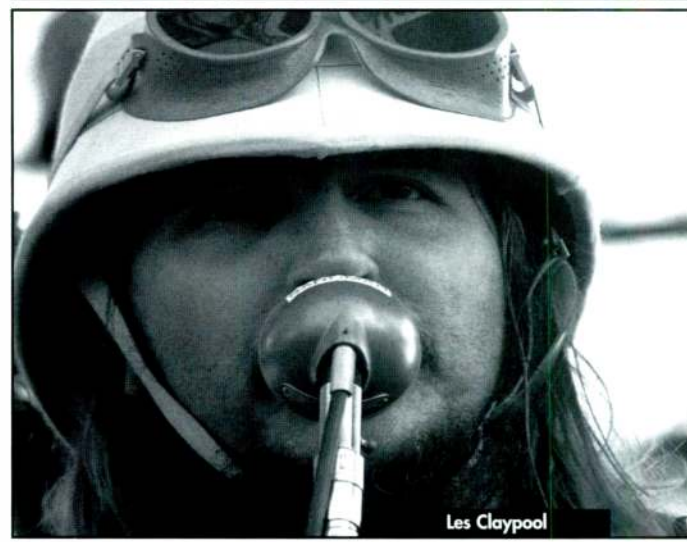
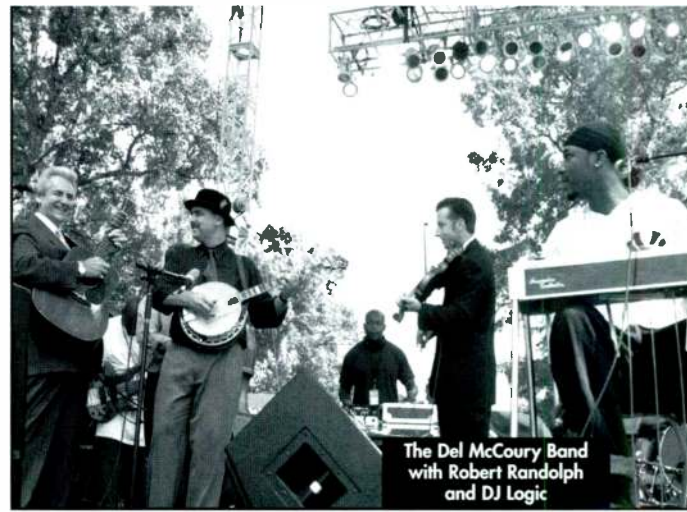
The growth of such a radically different musical approach will certainly have some impact on the broader music industry, but what that is remains to be seen. "Ultimately it's going to change the radio landscape to a large degree, because radio has become a very restrictive medium," says Capps. "They've really narrowed their playlist down to create some sort of imaginary soundtrack for people's lives, except a lot of people's lives aren't like that, so they're not very interested."

Slow on the uptake, the music industry is only beginning to understand the Internet's potential. As Lombardi points out, it was an invaluable tool not only in building the jam band fan base, but for Bonnaroo itself. "Without the Internet you wouldn't be able to sell 70,000 tickets to bands that had never been on the radio," she says.

"We're definitely at a crossroads in music right now—in the way that we buy music and how musicians and labels are compensated," says Harkins. "It's going to change."

Perhaps the music industry at large could learn something from the jam band scene, where the motto seems to be, as Sanctuary's Harkins says, "It's about getting the music into the hands of the people that like it." The rest, as Bonnaroo showed, will take care of itself. **MR**

*Kate Aly is the younger sister of Music Row GM Chuck Aly. She is a Special Education major at East Carolina University.*



# IN MEMORY OF RANDY HARDISON



*The beat goes on...but it just doesn't feel the same.  
Your friends*

# CHARTING A NEW COURSE

## EXPLAINING MUSIC ROW'S NEW RADIO CHART

Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins	Spin Power %	Spins +/-	Last Wk # Spins
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by Chuck Aly

### BLANK STARES AND HEAD-SCRATCHING.

**T**he date was January 2 of this year and Publisher/Editor David Ross had just called *Music Row's* editorial staff into his office. "I think we need to look at the chart again," he said, receiving a thunderously silent response: Blank stares and head scratching.

We had discussed publishing a radio chart before. Many times and at length. But the country market already had plenty of singles charts—too many, really. And they reported basically identical information. What, we asked many times, could we offer in this overcrowded segment of the industry?

Sensing our unabashed lack of enthusiasm, David explained his concept. It went something like this:

There are too many songs from too many labels trying to squeeze past too few gatekeepers into way too few playlist slots. Why not create a chart that brings another group of passionate programmers into the decision-making process? Why not embrace secondary-market stations with longer playlists and aggressive attitudes toward new music? Why not build a tool that focuses on the new and developing artists who will be the superstars of tomorrow? In short, why not publish a chart that will be an agent for

change rather than a reflection of the status quo?

While we didn't exactly leap to a standing ovation and march out of the room humming "The Battle Hymn of the Republic," the boss certainly got us thinking. Over the next couple weeks we refined the idea and by the end of January had initiated software development. We announced the chart in mid-February and were proceeding diligently toward an early summer launch when Gavin abruptly closed the first week of March. Thrown into fast forward, we published our first chart April 12.

Now that we've got a few months under our belts, we thought it time to pause and offer

## MUSICROW COUNTRYBREAKOUT Week 28 • July 12, 2002

Wks On Chart	Last Wk Pos.	This Wk Pos.	Artist/Song/Label	This Wk # Spins	Spin Power %	Spins +/-	Last Wk # Spins
14	1	1	Blake Shelton/Ol' Red/WB	2351	4	-56	2407
14	4	2	Joe Nichols/The Impossible/Universal South	2264	4	+86	2178
14	2	3	Darryl Worley/I Miss My Friend/DreamWorks	2247	-4	-87	2327
14	5	4	Sara Evans/I Keep Looking/RCA	2122	0	+4	2118
14	3	5	Tracy Byrd/Ten Rounds With Jose Cuervo/RCA	2075	-7	-165	2240
14	7	6	Brad Martin/Before I Knew Better/Epic	1906	-5	-106	2012
14	9	7	Mark Chesnutt/She Was/Columbia	1897	0	-2	1899
14	10	8	Diamond Rio/Beautiful Mess/Arista	1841	6	+100	1741
14	6	9	Gary Allan/The One/MCA	1797	-11	-231	2028
14	8	10	Trace Adkins/Help Me Understand/Capitol	1629	-17	-343	1972
12	12	11	Chris Cagle/Country By The Grace Of God/Capitol	1588	1	+16	1572
11	13	12	Phil Vassar/American Child/Arista	1554	0	-5	1559

## MUSICROW METALCOUNTRY Week 28 • July 12, 2002

Wks On Chart	# Spins	Artist/Song/Label	Spin Power %	Spins +/-	Last Wk # Spins
9	2700	Toby Keith/Courtesy Of The Red, White & Blue/DreamWorks	5	+122	2578
14	2622	Brooks & Dunn/My Heart Is Lost To You/Arista	1	+30	2592
11	2605	Kenny Chesney/The Good Stuff/BNA	1	+26	2579
6	2453	Dixie Chicks/Long Time Gone/Monument	9	+204	2249
6	2103	Tim McGraw/Unbroken/Curb	7	+141	1962
13	1748	Martina McBride/Where Would You Be/RCA	6	+106	1642

SP1, SP2, SP3—Spin Power Increase

GSG—Greatest Spin Gain

Figure 1



## FREQUENTLY ASKED QUESTIONS

**Q: How do I become a chart reporter?**  
**A:** At 81 stations, our panel is pretty much full. But we do add stations from time to time. If you'd like to be considered, contact Chart Director John Hood at hood@musicrow.com. Remember, we're looking for stations with an aggressive stance on new music and artists.

**Q: Where can I get a list of reporting stations?**  
**A:** See the sidebar. If you need more detailed information, you can get it from Mr. Hood (see above). The cost is \$15 unless you are a tracking subscriber.

**Q: What is tracking and how do I get it?**  
**A:** Labels, promoters, managers and others can access detailed chart data on our Website for a monthly fee. See which stations are playing your songs and how often, access whole playlists, or track a song's performance over a number of weeks. (Fig. 2)

**Q: Why do you separate the Metal artists? Doesn't that make it harder to see what the hits really are?**  
**A:** When a single is released by an elite artist, there's little doubt it will receive a generous response at radio. And if you want a bottom-line snapshot of which songs get the most airplay, there are plenty of places to get that. If, however, you're interested in finding the unexpected hits, CountryBreakout™ can help.

**Q: Without monitoring, how can you be sure your reporters are playing what they say they're playing?**  
**A:** Our reporters understand that CountryBreakout™ won't help anybody if it loses integrity, and they're as committed as we are to helping this format identify the next hits and stars. Music Row will also periodically audit our stations' playlists. And with a phalanx of promotion staffers studying the chart each week, glaring irregularities are sure to surface.

a short-but-detailed explanation of our CountryBreakout™ chart, and its companion, MetalCountry™.

## WHO?WHAT?WHEN?

The heart of any chart is the reporter panel. Music Row currently has 81 non-monitored reporters in 39 states from Maine to Washington. While there were no rigid guidelines for being chosen, we looked for stations with longer playlists and a willingness to play new music early. Most of our panel boasts 40-song or longer playlists, and some extend into the fifties and sixties.

Reporting is done via a password-protected interface accessed on the Web. (Fig. 1) Each week they adjust their playlist (right side of the window) by changing spin counts, dropping songs or adding them from the console on the left side of the interface. By Thursday at 2 p.m. they file their playlist for the period running from the previous Thursday through Wednesday. The chart data is compiled and published in Friday's @MusicRow.

## BREAKDANCE

Once the raw data has been collected, Music Row's database program processes the information to produce two charts: CountryBreakout™ and MetalCountry™.

CountryBreakout™ is the 52-position primary chart that ranks singles by total number of spins. There is no weighting. In addition to familiar categories like Last Week's Spins and Weeks On Chart, CountryBreakout™ also has a SpinPower number which notes the percentage spin gain or loss. This number is used in determining each week's SpinPower honorees.

Even a cursory analysis of CountryBreakout™ reveals an absence of big name artists. This is the crux of Music Row's chart system, and the reason for the 10-position MetalCountry™ chart. Because our intention is to offer a venue in which new songs and developing artists can build a story, we have chosen to segregate those proven artists whose story is already firmly established. We identify these artists with RIAA certifications. *If an artist has received three certifications on their previous two albums (gold, gold and platinum; gold, platinum and gold; gold, platinum and double platinum; etc.) they are moved to the MetalCountry™ chart.*

MetalCountry™ also ranks songs by total spins, and its presence allows CountryBreakout™ to be a faster moving showcase. There are no recurrent rules on either chart.

## FILLIN THE BLANKS

It's that simple. The big names are moved to one side, which allows a little more of the spotlight to fall on those who most need it. Three months in, the results are promising. We've seen several new major label artists build considerable momentum and the numbers of independent label acts receiving airplay is highly encouraging. Time will tell if Country-Breakout™ is successful in building stories and letting some fresh air into the country marketplace. **MR**



# Take A Swan Dive

by Robert K. Oermann

Our pop/rock community is so much cooler than the rest of the world knows.

Just look at the talent lineup in this edition of the column—Bobby Bare Jr., Gary Nicholson's Fortunate Sons, Butch Baldassari's Silent Sound and the hands-down winner of the Disc of the Day award, the ever-brilliant Swan Dive.

Our record-label world is so much more interesting than the majors that dominate the stupid country charts. That's why our Label of the Day prize goes to the ever-adventurous Compass Records.

But the winner of the DISCOVERY Award isn't a Nashvillian. Dulcie Taylor recorded her super CD in California, Virginia and Maryland. She was raised in South Carolina, matured musically in Los Angeles and is D.C. based. And it was Atlanta's Mark Pucci who brought her to our attention. For which we say a big "Thank You."

## AMERICANA

### ROBERT EARL KEEN

#### My Home Ain't in the Hall of Fame

Writer: Joe Dolce; Producer: Gurf Morlix/Robert Earl Keen; Publisher: Castle Hill, ASCAP; *Lost Highway* (track)

If I were king, this guy would be a country superstar. But like he sings, his "home ain't in the Hall of Fame" and you won't find his songs "on top-40 radio." Nevertheless, this drawling Texan is at the top of my heart's hit parade...and probably always will be.

### RATTLESNAKE ANNIE

#### Southern Discomfort

Writer: Rattlesnake Annie; Producer: Rattlesnake Annie; Publisher: Ann McGowan, BMI; *Rattlesnake* (track) ([www.rattlesnakeannie.com](http://www.rattlesnakeannie.com))

I know I reviewed Rattlesnake Annie in last month's issue. But, you see, she's got two new CDs out. Last month's was her recorded-in-Germany opus. This one was mostly done in Nashville and features the likes of Dan Penn, Lonnie Mack and the late Bill Monroe. Its CD title-tune lament has cool guitar fretwork by Jon Randall and the deep bluesiest of vocal performances.

### HUGH PRESTWOOD

#### Ghost in This House

Writer: Hugh Prestwood; Producer: Hugh Prestwood; Publisher: Hugh Prestwood/

Careers, BMI; HP (track) ([www.hughprestwood.com](http://www.hughprestwood.com))

Hugh's CD features such hits he's written as "The Song Remembers When," "Asking Us to Dance" and this, its title tune. Plus lotsa new stuff. If you've never heard him sing, be prepared to fall in love. If you've never heard his recent songs, be prepared to be swept away. If you've never heard him perform "Ghost in This House," be prepared to be dazzled.

### PETER CASE/Manana Champeen

Writer: Peter Case; Producer: none listed; Publisher: Trumpet Blast/Music & Media, no performance rights listed; Vanguard (track)

He's still so great, especially with this groovy acoustic thump. Case's new *Bee Line* CD is essential.

### MARY McBRIDE

#### Everything Seemed All Right

Writer: Mary McBride/Fred Eaglesmith; Producer: Lou Whitney; Publisher: First Turn/Sweetwater, ASCAP/SOCAN; Bogan (track) ([www.marymcbride.com](http://www.marymcbride.com))

She's outta pills and boy is she pissed. I bet she's a pistol as a performer.

### LAURA CANTRELL

#### When the Roses Bloom Again

Writer: none listed; Producer: none listed; Publisher: none listed; Diesel Only (track) ([www.dieselonly.com](http://www.dieselonly.com))

Well performed, but somewhat unemotional considering how sad the song is.

## FOLK

### DAVINCI'S NOTEBOOK

#### Another Irish Drinking Song

Writer: Sabowrin/DiCostanzo; Producer: Richard Bob Greene; Publisher: C. K. Dexter Haven/Sleestack Serenade, ASCAP; *DaVinci's Notebook* (track) ([www.davincinotebook.com](http://www.davincinotebook.com))

The best way I can describe it is as a cappella jive comedy. Let just say, the Irish are shown no mercy. Elsewhere on the disc are such ditties as "Enema Countdown," "Internet Porn" and "Enormous Penis." Don't ask.

### DULCIE TAYLOR

#### Diamonds and Glass

Writer: Dulcie Taylor/George Nauful; Producer: George Nauful; Publisher: Homeward Angel, BMI; *Black Iris* (track) ([www.dulcietaylor.com](http://www.dulcietaylor.com))

Her heartfelt soprano and confessional songwriting style both go down easy. The

lovely, lilting melody is brilliantly produced with light percussion, tremelo electric guitar and acoustic strumming. In short it shines exactly like its title, "Diamonds and Glass." Nice work all around.

## POP/ROCK

### EARTH MAMA/Grass Roots

Writer: Joyce Johnson Rouse; Producer: Joyce Johnson Rouse; Publisher: Rouse House, ASCAP; Rouse House (track) ([www.earthmama.org](http://www.earthmama.org))

Earth Mama is devoted to "saving the planet, one song at a time." She's a committed environmental activist, which makes her music kinda preachy/political. She surrounds herself with snappy players, which makes her music kinda swing.

### FORTUNATE SONS/Healing Ground

Writer: Gary Nicholson/Kenny Greenberg/Fortunate Sons; Producer: Fortunate Sons/Justin Niebank; Publisher: Gary Nicholson/Greenberg/Windswept/Salt Plum/Sheshal/rwynans, ASCAP/BMI; *Fortune* (track) ([www.fortunatesons.com](http://www.fortunatesons.com))

While still retaining his R&B underpinning, Gary Nicholson and his buddies Chad Cromwell, Reese Wynans, Michael Rhodes and Kenny Greenberg have added a tougher, harder rock edge to the proceedings. The result is both modern and retro. This is a very cool album.

### SILENT SOUND/Nightfall

Writer: David Hoffner; Producer: Butch Baldassari/David Hoffner; Publisher: Fields of Autumn/Telos, ASCAP; Spring Hill (track) ([www.springhillmedia.com](http://www.springhillmedia.com))

It's kinda like space music, all wafty and airy and ambient. The basis is plucked mandolin work by Nashville's Butch Baldassari and Dave Hoffner, overlaid with strings, soft keyboards, subtle woodwinds and sometimes ethereal female voicings.

### BOBBY BARE JR./Dig Down

Writer: Bobby Bare Jr.; Producer: Mark Nevers/Bobby Bare Jr.; Publisher: Please Love Me/Songs of Windswept Pacific, BMI; *Bloodshot* (track) ([www.bloodshotrecords.com](http://www.bloodshotrecords.com))

Take note: *Young Criminals Starvation League* is NOT a Bare Jr. record. It's a Bobby Bare Jr. record, and it turns out that's quite a different thing. It's acoustic and sometimes a little "country," but don't worry—there's still plenty of rock attitude in the toons. This one



shouts down all the rock greats who have gone before and used up all the licks, leaving the kids of today to sound like imitators. In fact, it sticks a fork in all that's pretentious and bloated about the rock industry in general. Wildly clever.

#### JUST FREEDOM

##### Goodbye Mother Earth

Writer: none listed; Producer: none listed;  
Publisher: none listed; Rattlesnake  
([www.justfreedomband.com](http://www.justfreedomband.com))

The songwriting is rather overblown. The production is rather underwhelming. Even at their most stoned, the '60s bands who sounded like this were never this far out of it.

#### SWAN DIVE/Girl on a Wire

Writer: DeMain/Ryan; Producer: Brad Jones;  
Publisher: Jolly Bottom/Neatpie/Bug, ASCAP/  
BMI; Compass (track) ([www.swandive.org](http://www.swandive.org))

The wait for a new CD has been worth it. The songwriting and vocal work is, as usual, splendid. This track has the added pleasures of layer upon layer upon layer of melodies, production touches and shifting sonic scapes. So awesome it made me feel light headed. It's

on a new 15-tune album is called *June*—I promise you it will reside next to my stereo for weeks to come.

#### KACI/Just an Old Boyfriend

Writer: Brian Nash/Amy Powers; Producer:  
Joel Diamond/Brian Nash/Jim Frazier;  
Publisher: Chrysalis/Creative Artists/Powers  
That Be, ASCAP; Curb (track)

Curb enters the teen pop arena with bubbles billowing.

### CHRISTIAN

#### AARON SPIRO/Sing

Writer: Aaron Spiro/Charlie Peacock; Producer:  
Peacock; Publisher: Birdwing/Sparrow Song/  
Andi Beat Goes On, ASCAP/BMI; Sparrow

It's all rather "busy," while the song calls for a more clear, anthemic treatment. Still, it's a promising debut.

#### AVALON/Udeniably You

Writer: Tresa Jordan/Jim Cooper/Kevan Cyka/  
Billy Chapin; Producer: Brown Bannister;  
Publisher: Chicken Coop/Jimmy Vision/Gold in  
My Ear/Funkamongus/Warner-Tamerlane,

ASCAP/BMI; Sparrow

Very pop-y, very catchy, very good.

#### SARA GROVES/First Song That I Sing

Writer: Sara Groves; Producer: Nate Sabin;  
Publisher: none listed; INO (track)  
([www.saragroves.com](http://www.saragroves.com))

Dove nominee Groves is back with her sophomore CD and its lead-off single. It's an enticing blend of chop-chop percussion, her willow-in-the-wind delivery and keyboard/guitar washes. One of her field's brightest new talents.

### COUNTRY

#### MARK PETERSEN/In a Perfect World

Writer: S. Brown/M. Petersen; Producer: Mark Petersen; Publisher: none listed; Mark Petersen (track)

With credits like "Cadillac Style," "I Can't Reach Her Anymore" and "Refried Dreams," Mark Petersen has a proven track record as a writer. Even if he didn't, this hopeful, tender, socially conscious lyric sounds like a hit song for someone, for sure. Let a word to the wise be sufficient.

## Kim Wood Sandusky

Vocal Consultant for Major Recording Artists and Artist Development

#### Credits include:

Beyoncé Knowles – Destiny's Child, Columbia Records  
Tom Keifer of Cinderella, Sony Records  
Kelly Rowland – Destiny's Child, Columbia Records  
Pam Tillis, Arista Records  
Michelle Williams – Destiny's Child, Columbia Records  
Mark Schultz, Myrrh/Word Records  
WhisperLoud, Reunion Records  
Jaci Velasquez, Word Records  
Hagfish, London Records  
Joey Kibble – Take 6, Warner/Reprise Records  
Sygnature, Columbia Records

#### Beyoncé Knowles, Destiny's Child

"Kim knows exactly what you need to get the results you need. She has helped me tremendously."

#### Kelly Rowland, Destiny's Child

"I've worked with Kim and after the first session I was amazed. I've noticed a big difference on tour with my voice stamina being stronger."

#### Michelle Williams, Destiny's Child

"Kim has helped me so much. I see a big difference in my voice."

Kim is also experienced in Artist Development for various Record Labels, Producers, and Managers.



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## DISCLAIMER

### ROGER WALLACE/The Lowdown

Writer: Roger Wallace; Producer: Roger Wallace/Derek O'Brien; Publisher: Natchez Street, BMI; Lonestar (track) ([www.lonestarrec.com](http://www.lonestarrec.com))

He's by-gawd country. And this shuffle isn't half bad. It's just taken way, way too slow.

### MERLE HAGGARD

#### Time Changes Everything

Writer: Tommy Duncan; Producer: Merle Haggard/Roy Horton; Publisher: Red River Songs, BMI; Audium

Bob Wills is still the king. Merle knows it, too. Even in a teensy, small combo, he and Norm Hamlett, Don Markham and the late Owen Bradley can make things swing.

### JASON ALLEN

#### Cryin' for Their Mamas

Writer: W. Kemp/R. Kemp; Producer: Clay Blaker; Publisher: Glad, no performance rights listed; D ([www.gladmusicco.com](http://www.gladmusicco.com))

For those of you with hungry jukeboxes, there is at least one company left in America that's dedicated to quality honky-tonk platters. It's the reactivated D Records label in Texas. Jason's tune isn't just incredibly country, it's incredibly cute.

## BLUEGRASS

### CAGLEY, BLACK, SCHAEFER & NJOES/Tempérance Reel/Petronella/ Miss McCloud's

Writer: traditional; Producer: Dakota Dave Hull; Publisher: public domain; Copper Creek (track) ([www.coppercreekrec.com](http://www.coppercreekrec.com))

A charmingly woven instrumental tapestry of fiddle, guitar and banjo that will make your heart dance.

### BAUCOM, BIBEY & BLUERIDGE Come Along with Me

Writer: Junior Sisk/Timmy Massey/Elmer Burchett/Ricky Riddle; Producer: Baucom, Bibey & BlueRidge; Publisher: Dreamin' Creek/Dixie Breeze, BMI; Sugar Hill (track)

It's high and lonesome, but not quite high enough. The lead vocalist is flat.

### WILDWOOD VALLEY BOYS

#### Back Country Road

Writer: Tom Holt; Producer: Wildwood Valley Boys; Publisher: Tulipland, BMI; Rebel (track) ([www.rebelrecords.com](http://www.rebelrecords.com))

They aren't as tight as they could be. But the song's a dandy, and their hearts are in the right place.

### JAMES ALAN SHELTON

#### Song for Greta

Writer: James A. Shelton; Producer: James Alan Shelton; Publisher: Markyle, BMI; Rebel (track) ([www.rebelrecords.com](http://www.rebelrecords.com))

This is a rippling guitar instrumental that tickles in all the right places.

### PHILLIPS, GRIER & FLINNER

#### Tennessee Blues

Writer: Monroe; Producer: Todd Phillips; Publisher: Unichappell, BMI; Compass (track) ([www.compassrecords.com](http://www.compassrecords.com))

Despite a clutch of nicely executed chestnuts like this, bluegrass programmers should tread carefully over these instrumental collaborations by bassist Todd Phillips, guitarist David Grier and mandolinist Matt Flinner. Elsewhere there are eight-minute minefields of noodling over secondary compositions by Jimi Hendrix and The Beatles.

## HONORABLE MENTION

**BRENT WOODALL & NATCHEZ TRACE BAND/**  
**Out With the Old/MSU**

**JACKSON SLADE/Wet Dog/Cold Beauty**  
**GIGI/Tangled/Rockin' Ranch**

**RONNIE MILSAP/America the Beautiful/LC**

**CHARLIE DANIELS/The Star Spangled Banner/Audium**

## ROW FILE



## CINDY WUNSCH

President, Wunsch Management  
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Nashville, TN 37212  
615-329-3332 • Fax: 615-329-4451

Cindy Wunsch never intended to be in the music business. It just sort of happened. "Early on, I had no desire to be in this business," says Wunsch, who saw the inner workings of the industry via her father, former Sony chief Roy Wunsch. Instead, she pursued her love of art and design, and enrolled at Spring Hill College in Mobile, Ala. She graduated in 1990 with a degree in art business and spent a brief stint in Europe studying Italian culture and painting.

Upon returning to Nashville, Wunsch went to work at the Tennessee Performing Arts Center (TPAC) as the Director of Marketing. "I did all of their advertising campaigns,

marketing and media buying," she says of her five years at TPAC.

"I've always been artistic and I still paint," she adds. "I never really thought I could be a painter and make money. That's why I took my skills and used them in the area of advertising. I always thought I was going to be an interior decorator or create campaigns for an advertising agency."

But finally, the music business came knocking and she joined Network Ink as a publicist in 1995. Eight months later, however, Mary Chapin Carpenter made her an offer to join her on the road as an assistant to her tour manager. "It was during the Stones in the Road Tour with the

Mavericks," Wunsch recalls. "So I left Network Ink and did that tour. That's how I met manager Gary Borman. After the tour ended, Gary needed to open a Nashville office and wanted to know if I was interested."

She was, and in 1996 she began working with Borman when he opened his Nashville office with Trace Adkins as a client. In mid-2000, opportunity came knocking again. This time in the form of SHEDAISY and Wunsch seized the opportunity to start her own management firm, Wunsch Management. "It was the scariest thing I've ever done," she says of leaving her "stable" job. "But there are so few opportunities like this in life. I thought, I'm a young associate manager at a big management company and here's this artist that's on this uphill ride that wants to take a chance on me. I felt like if they had that much faith in me I should return the favor and put my investment in them. It ended up being the right thing to do. It's been a great experience."

She says the cumulative effect of

her various career stops prepared her. "I picked up the business from being around it. When I was growing up, I remember after school let out I would spend it at my dad's office on Music Row. I picked up on a lot that way. Later, I learned how to be a promoter, how to market shows, and how to run a venue at TPAC. I learned the publicity end and then I went out on the road with an artist, which really set me up for management. It was a nice segue."

Although her downtime is scarce with the release of SHEDAISY's new album *Knock On The Sky*, she still finds time to enjoy tennis, reading, hanging out with her teacup poodle Guffman and, of course, painting. "Kristyn (Osborn, of SHEDAISY) will write these lines and give them to me. Then I'll paint my own sort of abstract interpretations of what she writes. Most of the paintings I just give away as gifts. There's actually a room upstairs at our office I'm thinking of using as a studio space."

—Richard McVey II

# Controlling Tour Merchandising

by Cheryl Harris, CFP, EA,  
O'Neil Hagaman, PLLC

**S**ince for some artists, net income from tour merchandising can rival that from live performances, decisions regarding merchandising can be among the most important of an artist's career. One of the first questions to be answered is whether to handle the merchandising "in-house" or to lease the rights to a third party. There are advantages with either option. Here are a few areas to consider when evaluating merchandising opportunities.

## CASH FLOW AND LONG-TERM PROFITS

Typically, third party merchandising companies will negotiate for the exclusive rights to manufacture and sell the artist's licensed property, and in exchange will pay a royalty based on gross sales. A key point in these negotiations, and one of the chief advantages of utilizing a third party merchandising company, is the cash advance against future royalties that is typically paid to the artist at the start of contract term. The size of the advance will be determined by the artist's popularity, number of tour dates, expected ticket sales and historical sales of merchandise.

The need for immediate cash from the merchandising advance may well be the deciding factor in favor of allowing a merchandising company to handle the products. However, in many cases the potential long-term profits can be greater when the artist controls the sales of tour merchandise by bringing it in-house, and the economics of each of these options should be carefully considered.

## RESPONSIBILITIES

Whichever arrangement is selected, there are numerous responsibilities associated with selling merchandise, such as record keeping, tax compliance and inventory control, that require trustworthy and knowledgeable personnel to travel with the artist and sell the products. The merchandise must be covered by insurance and shipped by reliable carriers. The merchandiser must be knowledgeable in the areas of sales taxes, import duties, and fee negotiations with venues. Regular inventory counts must be performed and detailed record keeping of purchases, sales, giveaways and other expenses is extremely important. A competent third party merchandiser will assume responsibility in all of these areas, and is required to account to the artist on a regular basis. Bringing inventory sales in-house, while yielding additional control and (potential) profits, also creates the headaches inherent in managing another business.

## ACCOUNTABILITY

Whether under an internal or third party arrangement, the key to insuring proper payment is the implementation of adequate controls and accountability. Reputation and credibility are essential in any relationship of this kind, so researching the background of individuals or interviewing a potential merchandiser's client roster would be a wise step. Look for ways the merchandise company has designed their system to account on a timely basis and make certain the contract provides for periodic audits and access to sales, inventory and accounts payable records.

## CREATIVE CONTROL

In most respects, signing with a third-party merchandiser permits the artist to retain creative control of the products to be sold on tour. Under a typical contract, the artist will have final approval rights on everything from selection of merchandise items, quality of materials, pricing and artwork. (The artist should also attempt to negotiate the right to use designs and artwork after the merchandise contract expires.) This control is not complete, however; the merchandise company will only be willing to design and develop products it believes will sell. The artist with innovative ideas in this area will find more creative freedom in an in-house merchandising arrangement.

## RISKS

Under normal circumstances, a third party merchandiser will assume the risk of producing or purchasing, transporting and selling the merchandise. The products, personnel, and the vehicle used to ship merchandise must be adequately insured and the campaign must be carefully planned to maximize sales and profits. Under either scenario, the artist ultimately assumes the monetary risk associated with merchandise sales. Unforeseen circumstances, such as a canceled tour or record deal, may find the artist with excess inventory he can't sell, or if under contract, the merchandiser may require reimbursement of the advance.

A successful tour merchandising campaign requires making the proper decisions in many areas, both creative and financial. However you structure your merchandise arrangement, whether by contracting with a third party or handling sales in-house, the key to successful merchandising is finding creative, competent, and honest people that will work with you. **MR**

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## Bertolino Joins East Iris; Radio Time at Audio Productions

by Richard D. McVey II

**E**ast Iris has added Sandra Bertolino as Studio Manager. Bertolino, previously at Island Bound Studio, will handle booking, pricing, tours and all amenities for clients... Producer Dann Huff and Engineer Jeff Balding have been working on overdubs with Faith Hill at Emerald Studios... Martina McBride was tracking at the Money Pit with Producer Paul Worley and engineers Clarke Schleicher and Erik Hellerman.... Radio tours were the hot project at Audio Productions as Hometown News, Brad Martin, Billy Ray Cyrus and Eric Heatherly each got behind the mike... The Sound Emporium hosted Delbert McClinton, who was tracking and doing overdubs with Producer Gary Nicholson and engineers Dave Sinko and Matt Andrews.



WSOC-FM (Charlotte, N.C.) Morning Show Host Jeff Roper (L), is pictured interviewing Martina McBride during Emerald Studio's "Nashville Live" Summer Radio Remote.

Artist	Producer	Engineer	Label	Project
<b>615 MUSIC</b>				
—	Duncan/Wachtler	Ryberg/Gant	Animal Planet	"Brand" promos
—	Salvador/Wachtler	"	"	"Jeff Corwyn..." theme
—	McEvoy/Gant/Waddell	Gant/Waddell	615 Music Lib.	Contemporary R&B

### AUDIO PRODUCTIONS

Hometown News	Barry Freeman	Steve Johnson	VFR	radio tour
Jerry Douglas	Ian Callaghan	Travis Turk	—	interview
Gaylord Perry	Andy Garmezzy	Jim Gilmore	—	"
Robin Roberts	"	"	—	"
Brad Martin	Barry Freeman	Steve Johnson	Epic	radio tour
Andy Griggs	George Achaves	"	RCA	"CCUSA"
Billy Ray Cyrus	Barry Freeman	"	Monument	radio tour
Eric Heatherly	"	"	Mercury	"
Lonestar	George Achaves	Travis Turk	BNA	"CCUSA"

### BENNETT HOUSE

Jen Foster	Glenn Rosenstein	Jaszcz/Dineen	Jenco Music	trax/od's/voc's
Chester White	Greg Archilla	"	MCA	mix
Will Owsley	Thomas/Owsley	Bill Whittington	Warner Bros.	od's/voc's
Amy Grant	Keith Thomas	"	A&M	od's

### CASTLE RECORDING

Daisy Dern	Keith Stegall	Kelton/Rovery	Mercury	trax
Toby Mac	Mac/Savage	McNeely/Short	Forefront	mix
Chris Stapleton	Frank Rogers	Barrow/Short	EMI	trax/od's
Rebecca Lynn Howard	Trey Bruce	Dave Buchanan	MCA	od's
Jeremy Camp	Andy Dodd	McNeely/Short	Tooth & Nail	mix
Chuck Mead	Mead/Janas	Mike Janas	—	trax/od's

### DAN WILLIAMS MUSIC

—	Dan Williams	Dan Williams II	—	Clorox
—	"	"	—	Shoney's
—	"	"	—	Papa John's

Artist	Producer	Engineer	Label	Project
—	"	"	—	Ford
—	"	"	—	Toyota

### DARK HORSE

Kirk Whalum	Whalum/Sacks	Hal Sacks	Word	mix
Super Tones	Brent Bourgeois	Richey Biggs	Tooth & Nail	od's
Shannon Wexelberg	Jay Stocker	R.J. Poole	Doxology	trax
Kim P. Johnson	Kim P. Johnson	Matt Andrews	—	mix
John M. Montgomery	Scott Hendricks	John Kuntz	Curb	od's
Gary McKinney	Gary McKinney	Rob Burrell	—	trax

### EAST IRIS

Vince Gill	Vince Gill	Neibank/Park	MCA	album
Lee Ann Womack	Frank Liddell	McCarthy/Park	"	Imax soundtrack
Hamstack	Red Boy	Grisham/McCutchen	Rap-A-Lot	voc's/od's

### EMERALD

Faith Hill	Dann Huff	Jeff Balding	Warner Bros.	od's
Kellie Coffey	"	"	RLG	mix/od's
Dean Dillon	Dean Dillon	David Hall	Acuff-Rose	trax/mix
Kenny Chesney	Buddy Cannon	Jim Cotton	RLG	trax
Kenny Rogers	Chemey/Guess/Rogers	John Guess	Dreamcatcher	mix
Brett James	Dann Huff	Jeff Balding	RLG	"
Lynyrd Skynyrd	Ben Fowler	Ben Fowler	Vector Mgmt.	od's
Keith Urban	Dann Huff	Brent King	Capitol	strings
Craig Morgan	Morgan/O'Donnell	Sherrill/Bason	Broken Bow	trax/mix
Tim McGraw	Byron Gallimore	—	Curb	ISDN listening
Deana Carter	Dann Huff	Jeff Balding	RLG	mix
Tanya Tucker	Barry Beckett	Greene/Quinn	CMK Ent.	mix/mastering
Rascal Flatts	Williams/Bright	Marty Williams	Lyric Street	remix/od's
Aaron Lines	Chris Farren	Ben Fowler	RLG	mix
George Jones	Billy Sherrill	Billy Sherrill	Bandit	trax/mix
Blake Shelton	Bobby Braddock	Ed Seay	Warner Bros.	trax/od's
Lee Greenwood	Jerry Crutchfield	John Guess	Curb	mix

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Artist	Producer	Engineer	Label	Project
Rachel Proctor	Chris Lindsey	Ricky Cobble	RLG	"
Heather Davis	Williams/Bright	Marty Williams	"	od's
Nicole Nordeman	Mark Hammond	Todd Robbins	Sparrow	"
Christy Leigh	David Malloy	Derek Bason	RLG	trax
Tebbey Otteh	Bob Rock	Jeff Balding	"	"

## MONEY PIT

Dawn Sears	Sears/Poole	Poole/Hachler	indie	trax/od's/mix
Pinmonkey	Worley/Poole	"	RCA	"
Dusty Drake	Worley/Crain/Schleicher	Schleicher/Hellerman	Warner Bros.	trax/od's
Nashville Youth Symph.	Jim Burnett	Wade Hachler	—	edits
Martina McBride	Worley/McBride	Schleicher/Hellerman	RCA	trax
The Banditos	The Banditos	Wade Hachler	Deaf-Aid	edits

## QUAD

Neal McCoy	Eric Silver	Mills Logan	Warner Bros.	trax
Aubrey Haynie	Haynie/Yorndick	Bil Yorndick	Sugar Hill	trax/od's
Lee Ann Womack	Frank Liddell	Mike McCarthy	Custom	imax soundtrack
Jameson Clark	Ron Stuve	"	Capitol	od's

## SOUND EMPORIUM

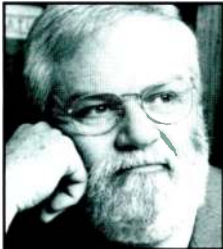
Kim P. Johnston	Kim P. Johnston	Matt Andrews	Jody Williams	trax/od's/mix
Kayla	"	"	Warner Bros.	od's
Mark Seliger & Rusty...	David Rawlings	"	Ms. Studio	mix
Mullins Sisters	Mullins Sisters	Erick Jaskowiak	—	trax/od's
Natalie MacMaster	Darol Anger	Dave Sinko	MacMaster Mgmt.	transfers

Artist	Producer	Engineer	Label	Project
Personz	Nobuyuki Goto	Roger Moutenot	EMI Japan	mix
Cold Mountain Sntx.	T. Bone Burnett	Piersante/Jaskowiak	Sony Ent.	trax
Mark McGuinn	Decker/McGuinn	Andrews/Muncy	VFR	trax/od's/mix
Delbert McClinton	Gary Nicholson	Sinko/Andrews	DM & Co.	trax/od's
Lynn Marie	Charles Kelly	Matt McClure	Rooster Tail Prod.	trax
Natalie Grant	Eric F. White	Dan Rudin	Curb	strings
Sonny LaMaire	Clay Mills	Herb Tassin	API/Still Working	demos



Aaron Tippin has been at Nashville's SoundShop working on his upcoming Lyric Street album. Pictured at the studio are (l-r): Manager Billy Craven, Co-producer Biff Watson, Tippin and Co-producer/Engineer Mike Bradley. Photo: Hope Powell

## WRITER'S NOTES



## ROGER MURRAH

**Hits/Cuts:** "Don't Rock The Jukebox," "I'm In A Hurry (And Don't Know Why)," "Only Love," "Where Corn Don't Grow," "High Cotton," "It's A Little Too Late," "If I Could Make A Living Out of Loving You"

**Birthplace:** Athens, Ala.  
**Years In Nashville:** 30  
**Publisher:** Murrah Music Corporation  
**Favorite Song You Wrote:** "I'll Break These Chains For You" (not yet recorded)  
**Favorite Song You Didn't Write:** "Since I Fell For You"  
**On What Instrument Do You Write:** Wurlitzer Piano  
**Influences:** Ray Charles, Mickey Newberry, Paul Simon  
**Advice To Writers:** Write 'em till they're right.  
**Little Known Biographical Fact:** One of BMI's Songwriters of the Decade  
**Issues Facing Songwriters Today:** Intellectual property rights and the general public's idea that music should be a free commodity.  
**Is There Anyone You'd Like To Have A Cut By?** Bonnie Raitt or Ray Charles

"This sounds like a typical country songwriter's story," laughs Roger Murrah, "but my daddy traded a pick-up truck for an acoustic piano." That piano, which he learned to play by ear, was one of the catalysts that helped spark his acclaimed career in the music business.

Murrah was raised on a 50-acre farm in rural Alabama where he shared a house with four brothers and a sister. He dreamed of breaking into showbusiness as a singer, despite his parents' reservations about the "bright lights, big city" aspects of entertainment. "I'd always wanted to be a singer," he says. "I sang with a band in Alabama and used to say I was about half-famous down there."

It was out of these early days as a singer that his songwriting chops were formed. "I had trouble remembering the lyrics to the cover songs I was singing," he says. "So I started making up the lines

and developed a sense for lyric and what it should sound like. It also helped me be familiar with melody and phrasing. And thinking back on it, my daddy had a quick wit, which I picked up on and used as a writer."

His career was briefly sidetracked when he joined the Army in 1966 in the midst of the Vietnam conflict. However, two years later, while still in the service he signed his first publishing deal with Rick Hall in Muscle Shoals, Ala.

"I played him a couple of my songs," Murrah recalls with a laugh. "At that time, I think Rick would sign anybody that could write. I remember he paid for a demo and I thought I had hit the big time."

Following his military stint, Murrah opened a recording studio in Huntsville, Ala., where he met singer Bobby Bare. In 1972, with Bare offering him a publishing deal, he finally made the move to Nashville. Success came the following year as he scored a hit with Wynn Stewart's "It's Raining In Seattle." From there, Murrah saw a string of hits, including the 1981 triple BMI Million-Air Award winner "We're In This Love Together" by Al Jarreau.

In 1984 he signed with Tom Collins Music and later landed songs on albums by Lee Greenwood, Wyalon Jennings

and the Oak Ridge Boys, among others. Finally in 1990, Murrah hung out his own shingle, forming Murrah Music Corporation. "I had always wanted a business of my own," says Murrah. "Oddly enough, I never thought it would be a publishing division, which is the most obvious thing in the world. And as Tom says, I made him an offer he could refuse. So I went out on a limb and started up my own publishing company. It's been fantastic."

The company currently includes five writers, who among them have seen success with Rascal Flatts' "I'm Moving On," Martina McBride's "Where Would You Be," Mark Chesnutt's "She Was" and Reba's "I'm A Survivor."

Murrah has also branched outside of his work as a songsmith/publisher and recently served as Co-Executive Producer on Tanya Tucker's forthcoming album, *Tanya*. The album's first release, "A Memory Like I'm Gonna Be" was co-written by Murrah.

Despite his outside demands, Murrah still finds time to write "about seven or eight days a month." And when he's not crafting songs or helping develop the next crop of writers, he says he likes to travel across Europe with his wife of 29 years, Kitty.

—Richard McVey II

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# Bobby Karl...

# ...Works The Room

Chapter 168

**L**et's admit it: We take Nashville for granted. There are so many pleasures here that are habitually ignored by Music Row's workers. When was the last time you went to the Grand Ole Opry, strolled at Radnor Lake, attended a songwriter show at the Bluebird, visited the Hermitage, soaked up bluegrass at The Station Inn, enjoyed The Parthenon or shopped at Ernest Tubbs? I'll bet most of you haven't even been to the new Country Hall of Fame or Frist Fine Arts Center yet.

Every year, hundreds of thousands of "civilians" enjoy these things that define our city. But we assume they're always going to be there and take them for granted.

I'm as guilty as the next person, so I did something we haven't done since the boat first set sail in 1985. We took a cruise on *The General Jackson* (7/7). And you know what? It's a blast. Steve Hall, Shotgun Red and their band are a complete delight, especially honky-tonking guitarist/singer Mark Petersen. I was so impressed I brought home his CD. And I laughed so hard at Steve's jokes that I made a point of finding him after the show. Everyone in the band gets a turn to shine, and each is a dandy. I'm not kidding—I felt royally entertained.

The next day we drove down to Lynchburg, for the distillery, and Huntsville, for the space center (7/8). Just for fun. When was the last time you did that?

Meanwhile, in our Music Row world, the CRB held its annual DJ Hall of Fame

ceremony at the Renaissance Hotel (6/27). WSM's Bill Cody hosted as Lee Arnold, J.D. Cannon, Billy Cole, Joe Hoppel, Doug Mayes and the late Buck Wayne and Jack Creese were honored. *R&R's* Erica Farber won the President's Award and during her speech gave tribute to *Billboard's* Timothy White, who'd died suddenly that day.

Sonny James won the Career Achievement Award and was serenaded by Jeff Carson, Steve Holy, Elizabeth Cook and 13-year-old newcomer Kaci Brown. "Tis sweet to be remembered," said Sonny.

Phyllis Stark, Craig Havighurst, Jeff Walker, Kathi Atwood, Paul Allen and our own Larry Wayne Clark were there.

Another biz event of note was BMI's presentation of its Christian Music Awards (6/24). The big winners were d.c. talk's Toby McKeehan and gospel singer Dottie Peoples.

For sheer size, you couldn't beat the debut Bonnaroo Festival for jam-band afficiandos, held south of town near Manchester, Tenn. (6/21-23). More than 75,000 attended, snarling I-24 traffic for miles. And you thought Fan Fair was nuts. Local faves such as Bela Fleck, Steve Winwood, Del McCoury, the Blind Boys of Alabama, Widespread Panic, Gov't Mule (with Warren Haynes), String Cheese Incident, Llama and The Old Crow Medicine Show were among those who performed. This event will repeat in 2003, I am told.

Also on the local rock beat, The Bees and Glossary showcased at 12th & Porter (7/8), and Bobby Bare Jr. celebrated the release of his new CD at Tower West End

(7/11) and The Slow Bar (7/12).

Also trotting out new recorded music was the ever-great Kevin Welch. Compendia's Walt Wilson, Judy McDonough and Stephen McCord invited one and all to the debut of Kevin's CD *Millionaire* at The Exit/In (7/9). "It's only \$5, but you get a \$6 show!" the star promised.

In jazzland, the annual New Faces show by the Tennessee Jazz & Blues Society was staged on the lawn at Belle Meade Plantation (6/17). The twin-sibling sensations The Barber Brothers headlined. With their *Twinnovation* CD, these gifted Nashville natives—Rahsaan (sax) and Roland (trombone)—are cause for celebration. Opening was the new group headed by pianist Pat Coil with bassist Craig Nelson and drummer Jim White. Like the Barbers, this trio also has a new CD to tout, *True North*.

If you're ever in Denver do not miss Frank Douglas Brown, Mimi Cromer, Jim Daun, John Berry (not the country star), Caryn Graham, Claire Keleher, Raquel Staves and pianist Paula Scoggins. Never heard of them? That's because between serving Italian food to the tables, they pause to belt out show tunes and opera arias at a restaurant called Bravo.

Don't be put off by its location in the Adam's Mark Hotel: the food is excellent. And this "singing server" show is a very entertaining concept, as we discovered when we visited (6/22). With all the music in this town, why hasn't somebody tried it here? Could it be that we take talent for granted, too? **MR**



Pictured at the BMI Christian Music Awards on June 24 are (l-r): BMI's Mark Mason, with Tait's Chad Chapin, Michael Tait and Lonnie Chapin. Both Michael Tait and Chad Chapin received accolades.



Pictured at CRB's annual Country Music DJ Hall of Fame ceremonies are (l-r, standing): Jan Munn (daughter of Radio Hall of Fame inductee Jack Creese), J.D. Cannon, Lee Arnold, Erica Farber (President's Award winner), Doug Mayes, Sonny James, Debra Johnston (widow of Buck Wayne Johnston), John Volk (business partner of Buck Wayne Johnston), Billy Cole and Joe Hoppel; (l-r, kneeling): Ed Salamon, CRB Executive Director; Gary Krantz, CRB President; and Bill Cody, Master of Ceremonies. Photo: Karen Will Rogers



by Richard McVey

**SONY/ATV GETS ACUFF ROSE**—The purchase of Acuff Rose Music has become reality. Sony/ATV will buy the collection of 55,000 copyrights, founded by **Roy Acuff** and **Fred Rose** in the 1940s, from Gaylord Entertainment for a sum of \$157 million. Gaylord Entertainment, under the leadership of **Bud Wendell**, purchased Acuff Rose in 1985. Sources estimate the purchase price of \$157 million includes \$7 million in real estate plus extras (two houses on Grand Ave., the company headquarters, computer systems, furniture, etc.) leaving about \$150 million to be allocated directly to the catalog purchase. Gaylord President **Colin V. Reed** said in public reports that Acuff Rose NPS (net publisher share) was around \$8 million which sets the purchase price at a multiple close to 19, one of the highest valuations in Nashville publishing history. (While normal catalogs might bring a 7-12 multiple in today's market, Acuff Rose's steady income stream and rich heritage certainly upped the stakes.) The purchase is contingent upon Federal antitrust approval and expected to close in August.

**CRS RESTRUCTURED**—The Country Radio Broadcasters Board of Directors voted

to restructure the annual Country Radio Seminar (CRS). The seminar schedule of events will be changed from its original format (running from Thursday morning through Saturday evening) to an agenda that begins with a Wednesday luncheon and runs through Friday evening, ending with the New Faces Show. This change was precipitated by research conducted by Rate the Music.com, whereby last year's registrants overwhelmingly concurred the event should be more streamlined. CRS-34 will be held Feb. 19-21, 2003 at the Nashville Convention Center.

**DJ INDUCTIONS**—Approximately 450 people gathered at the Renaissance Hotel on June 27 to attend the 2002 Country Music DJ Hall of Fame banquet. Inducted into the Country Radio Hall of Fame were **Jack Cresse** (posthumous) and **Doug Mayes**. Inducted into the Country Music DJ Hall of Fame were **Buck Wayne** (posthumous), **Joe Hoppel**, **Billy Cole**, **J.D. Cannon** and **Lee Arnold**. The CRB President's Award went to R&R Publisher/CEO **Erica Farber**. Veteran country-pop artist **Sonny James** was presented with a Career Achievement Award and honored in a musical tribute featuring **Jeff Carson**, **Steve Holy**, **Elizabeth Cook** and 13-year-old singer-pianist **Kaci Brown**. Brown performed "Paper

Roses," the 1973 **Marie Osmond** hit produced by James. Clutching his award, a visibly humbled James quoted **Mac Wiseman**, "'Tis sweet to be remembered."

**BMI SALUTES CHRISTIAN MUSIC**—BMI saluted the writers and publishers of the past year's most performed Christian songs on June 24 during the BMI Christian Music Awards at BMI. Highest honors went to **Dottie Peoples'** "Testify" as the Most Performed Christian Song of the Year, **Toby McKeehan** as Christian Songwriter Of The Year, and **Achtober Songs** and **EMI Christian Music Publishing** shared the title of Christian Publisher of the Year. For a complete list of winners, go to [www.musicrow.com](http://www.musicrow.com).

**FAN FAIR TURNOUT**—The CMA announced that 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. Also of note: more than 40 artists participated in the Adelphia Coliseum concerts; more than 70 artists performed at the Riverfront Park Stages; and 445 artists appeared in the Exhibit Hall at the Nashville Convention Center. **MR**

MUSICAL CHAIRS

**Pat Finch** has left Famous Music as VP to head Zomba Music...**Glenn Middleworth**, previously EMI Music Senior VP, will now head Famous Music...The Country Radio Broadcasters, Inc. (CRB) board of directors has elected **Gary Krantz** of Premiere Radio Networks President, and **R.J. Curtis** of KZLA Secretary. **Steve Ennen** of WFMS (Chicago) and **Charlie Morgan** of WFMS (Indianapolis) were added as members of the board of directors...**David Bach** has been named VP of A&R for Reunion Records...**Shari Lacy**, Director of Publicity, has exited Compass Records after four-and-a-half years to pursue other interests. Joining the staff as Publicity Manager is **Brad San Martin**...Universal South appointed **Susan Levy** to VP of Artist Development...**Louis Glaser** has been promoted to First VP within SunTrust's Private Client Services Division, where he serves as an Investment Consultant for the bank's Music Industry Office...Nashville's Bluewater Music is expanding its operations to Los Angeles. **Jonathan Platt** will head up the new West Coast office. In other Bluewater changes, **Peter Roselli** has been promoted to Controller of Financial

Services in Nashville. **Chip Voorhis** has exited the company. In addition, **Bart Butler** has left Bluewater to take over the Nashville operations of Bill Butler Music, where he will also further his career as a songwriter...**Zachary Kelm** has amicably departed Smallbone Management after five years to launch his own management company, Q Management Group. Kelm will continue to manage the career of Ardent recording artist **Skillet**...**Allen Brown** has been promoted to Senior Director, Media, RCA Label Group-Nashville...Writer/Producer **Ann Sharpsteen** and **Jane Messmore** have teamed to create XuXu Productions, a Nashville-based film and video production company...The CMA announced the promotions of **Cindy Miller** to Senior Director of Finance and Administration, **Daphne Larkin** to Director of New Media and Technology Services and **Andrea Westerman** to Senior Manager of Finance and Administration...**Janice Jackson** will head up the Nashville office of MCS Music America, Inc., as Director of Royalties. **Karen Hicks** as Director Of Licensing. **Matt Thackston** as Office Manager.

**Heather Garrett** as Administration Assistant and **Janice Bane** is promoted to Director Of Copyright. The company provides music publishing administration, acquisition, and marketing services for copyright owners, and is based in West Hollywood, Calif...East Iris has added **Sandra Bertolino** as Studio Manager...**Robert Ogdin** has been elected interim President of the Recording Musicians Association (RMA) Nashville Chapter for the remainder of the 2001-2003 term. He is replacing **Fletcher B. Watson**, who stepped down after serving as President for five years. Watson will continue as an International RMA Executive Officer...Stokes Bartholomew Evans & Petree, a statewide law firm with offices in Nashville and Memphis, has added **Janie Garrett** as an Associate in its Music Row office. Garrett practices in intellectual property and entertainment law...**Carolyn Tate** has been named Director of Exhibits and Production at the Country Music Hall of Fame and Museum...**Tim Marshall** has been promoted to VP of Marketing for Provident Music Distribution...Producer **Bob Wohler** has been promoted to VP of A&R for Essential Records. **MR**



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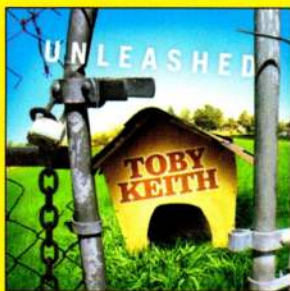
Brown



Marshall



Wohler



## TOBY KEITH/*Unleashed*

(DreamWorks) Producers: James Stroud, Toby Keith

**Prime Cuts:** "Courtesy Of The Red, White And Blue (The Angry American)," "Huckleberry," "Good To Go To Mexico," "Losing My Touch"

**Critique:** The appropriately titled *Unleashed* finds Toby Keith at the top of his game. His steamroller to stardom started building a real head of steam with 1999's *How Do You Like Me Now?* And last year's *Pull My Chain* kept the engine hot and humming. While the talented Oklahoma singer-songwriter has always released excellent hit singles, his albums nearly always fell short of their

mark. *Unleashed*, with a potpourri of songs that range from the rousing flag-waving "Courtesy Of The Red, White And Blue" to the power pop ballad "Rock You Baby" to the beautiful cowboy waltz of "Rodeo Moon," (which both feature singer Lari White) is simply a masterpiece. With deft production and sublime arrangements from veteran producer James Stroud, Keith is making some of the best music this genre has to offer. Here's the good-time Toby slyly crooning to the barroom piano-driven "Who's Your Daddy," which takes a page out of the Hank Jr. style book. Toby tips his sombrero on the rolling fiesta of sound that is "Good To Go To Mexico." And while he's known mainly for his good-time uptempo tunes, he's got a winning way with a ballad, too, as he proves again on the warm and fuzzy, dobro-laced "Huckleberry" and the kick-back tune "It's All Good." But perhaps his best singing comes on "Losing My Touch," which finds the singer in a pensive mood delivering the kind of lost love song at which George Strait excels. On "Beer For My Horses," he and duet partner Willie Nelson serve up some Old West vigilante justice with a rocking beat. Another stand out, "It Works For Me," is a blue-collar meditation set to a rolling "Gentle On My Mind" style arrangement. With a melody partly derived from "It Never Rains In Southern California" Keith gets reflective about a revolving door romance on "Ain't It Just Like You," which features a jazzy guitar break. "That's Not How It Is," a haunting slice of hard truth about love gone bad set to a snaky rhythm and given a dreamy feel, ends the album. And all I could say was...play it again, Toby! **Grade: A+**

—Ron Young

of Americana, traditional country, pop country and even western swing. The Music Row formulated band-in-a-box redundancy is replaced with creative guitar licks, classic twang and steel guitar warmth. Both Ilya Toshinsky and Kenny Vaughn provide rich, textured, six-string lead while Dan Dugmore's steel oozes with emotion and purpose throughout most of the tracks. The opening cut, "Cool Me Down," could be a chart burner with its bluesy bass riff and solid, catchy rhythms. "Written On My Heart" pours into the senses like Patsy Cline's mournful country longings. "Papa Don't Ask, Mama Don't Know," swims in old school western swing. The album, however, is far from perfect. "Be a Woman" sounds too much like market researched formulated product and "It Won't Be Me" is uninspiring with its flowery melody and bubble gum lost love lyrics. Yet the disc is filled out with several foot stompin' numbers that pull you right onto the dance floor. Overall, Brent Maher's production is outstanding, and Jenai's warm, rangy, (even jazzy, at times) vocals flow evenly and effortlessly, reflecting a great maturity throughout. **Grade: B**

—David Hand



## JACK INGRAM *Electric*

(Lucky Dog)

Producers: Frank Liddell, Mike McCarthy

**Prime Cuts:** "What Makes You Say," "One

Thing," "Everybody," "I Won't Go With Her"

**Critique:** With guitars, guitars and more guitars screaming at every turn, it's no wonder Jack Ingram named his fourth major label release *Electric*. On the follow-up to his 1999 Lucky Dog debut, *Hey You*, the Texas trailblazer teams up with some of the finest six-stringers in the business—Bob Britt, Jon Dee Graham, Kenny Greenberg, David Grissom and Jay Joyce—to create a full-bodied country-rock brew bolstered by some of his finest songwriting yet. On the roadhouse-style anthem "Keep On Keepin' On," co-written with Tom Littlefield, rhythm guitars chug along like the Little Engine That Could, while a Fender wails as if it's whining about a rough day at work. A bright set of power chords dominate Ingram's upbeat country single "One Thing," which features backing vocals from Lee Ann Womack and the luminous Patty Griffin. The stunning songwriter-vocalist also joins Ingram on his AAA radio debut "What Makes You Say," a poignant mid-tempo number about a marriage on its way down the tubes. The

abundance of fancy fretwork provides an interesting contrast to Ingram's cathartic, emotionally charged lyrics. The Houston-bred tunesmith teams up with Jim Lauderdale on "One Lie Away," a sparsely arranged honky-tonk tale of isolation and regret. Ingram's raspy Texan drawl later conveys feelings of camaraderie on "We're All In This Together," a song that reminds "life's too short to fuss and fight." Relationship issues dominate the record, which includes nine Ingram-penned tracks, four of them written by Ingram solo. On the rootsy "You Never Leave," he paints a bleak portrait of a rocky romance. "I dream if we keep trying/We'll pull through/But I wake up screaming/And no one's there," he sings. With a fearless spirit, Ingram raises the standards of his consistently insightful songwriting, and raises the roof with a collection of edgy, amplified country. **Grade: B+**

—Heather Johnson



## BRAD MARTIN *Wings Of A Honky Tonk Angel*

(Epic Records)

Producer: Billy Joe Walker Jr.

**Prime cuts:** "Before I Knew Better," "On The Wings Of A Honky Tonk Angel," "That's A Woman," "Damn The Whiskey"

**Critique:** You gotta like a young country singer with a pet fish named Merle. In fact, Brad Martin is quick to name Merle Haggard as his foremost musical hero, and—with his brooding poster boy good looks—he even slightly resembles The Hag back in his heartthrob days. Not yet 30, the Ohio native seems to have absorbed much of the best that traditional music can offer, and it shows in his soulful singing and savvy songwriting. "Before I Knew Better," the first single, is a smartly-written midtempo with a strong, radio-zoomed chorus. For the most part, Martin the songwriter (who appears on eight of the 10 tracks) does Martin the singer proud. "That's A Woman" is a keenly-drawn romantic portrait that eschews the usual Hallmark card gushings to explore a man's joy in watching his wife as she goes about her daily routine, unaware of being observed. "On The Wings Of A Honky Tonk Angel" is a graceful waltz that calls to mind Gene Watson. "Damn The Whiskey" lets Martin try on a little roadhouse grit for size, and if he can't quite flex the vocal muscle of, say, Travis Tritt or Ronnie Dunn (at least not yet), he does a bang-up job of letting us know he's about more than just



## JENAI *Cool Me Down*

(Curb Records)

Producer: Brent Maher

**Prime Cuts:** "Cool Me Down," "Heartbreak City," "Papa Don't Ask,

Mama Don't Know," "Written On My Heart"  
**Critique:** The debut from this Idaho native features 12 tracks that fall into the parameters

looking and sounding pretty. There are a few less-than-stellar songs—perhaps all that stands between this album and what could have been a truly great one—but *Brad Martin* establishes beyond a doubt that here is a graduate of the Class of 2002 who deserves a place on the Honor Roll. **Grade: B**

—Larry Wayne Clark



**ELIZABETH COOK/Hey Y'all**

(Warner Bros. Records)

Producer: Richard Todd

**Prime Cuts:** "I'm Not Lisa," "Don't Bother Me," "Everyday Sunshine"

**Critique:** If this woman ain't country, I'll kiss your grits! With this *Hey Ya'll* titled debut album from Elizabeth Cook, I can honestly say that a star is born. Already a hit on the stage of the Grand Ole Opry long before her first single "Stupid Things," a catchy popabilly concoction that sounds like the Byrds-meet-Buddy Holly at Emmylou's house, was released, Cook is proving she's the real deal. Drawing her vocal inspiration from the likes of Dolly Parton (who she celebrates in the epistle-like tune "Dolly"), and Loretta Lynn, among others, she writes songs she's lived and sings 'em in a voice all her own. She can come on strong like Brenda Lee or play it coy a la Deana Carter, as well as sing it sassy, tough and tender. As she tells it in the autobiographical "Ocala," the Florida-born beauty was raised on traditional country and bluegrass. Her bio reads like a country song (Her mama wanted to be a singer but had to raise five kids; her step-daddy did time in prison for running moonshine and played bass in the jailhouse band). Still, Cook soaked up pop and rock 'n' roll too, and that's evident throughout this thrilling debut. Producer Richard Todd, who's engineered projects by Tom Petty, Roy Orbison and George Harrison, among others, has a great pop sensibility that perfectly melds with Cook's neo-Dolly style. His Orbison-like adaptation of the Jessi Colter classic "I'm Not Lisa" gives an old diamond a new setting, making it shine again. The Jordanaires-styled backing vocals on the shuffle "Blue Shades" are a treat as is the Beatles-ish use of hand-claps and a ringing 12-string guitar figure on the chorus of the way-cool "Everyday Sunshine." The steel guitar-drenched "Don't Bother Me" is the truer to life version of "What Part Of No." The real hardcore country barroom tale of a single woman's night out is wrenchingly delivered by Cook. It features a wonderful surprise in the form of Cook fan "Whisperin'" Bill Anderson on a mid-song recitation. Most of the material was penned solely by Cook or co-written with partner Hardie McGehee, save for the gospel-tinged "God's Got A Plan." The roof-raiser was co-authored by Cook's fiancé popster Tim Carroll and offers backing by The

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Whites. The only false note though is "Demon," a sexual, nightmare-inspired tune that was featured in the film "Animal Factory." Everything else about Elizabeth Cook rings true, however, and that's why I see her as the kick in the butt that country music needs right now. **Grade: A-**  
—Ron Young



## HOMETOWN NEWS/WHEELS

(VFR Records)

Producers: Ron Kingery, Scott Whitehead

Prime cuts: "Revitalize," "Wheels," "Can't Let

Go," "She's Not You"

**Critique:** VFR Records, a Nashville "indie" label with legendary honcho Harold Shedd at the helm, caught the industry off guard in 2001 when Mark McGuinn sent a valentine to "Mrs. Steven Rudy" that hit the top of the charts. In some ways, VFR signee Hometown News seems cut from similar quirky-but-fun cloth, so it's tempting to ponder whether fate (and the fickle radio gods) will smile yet again. Duo partners Ron Kingery and Scott Whitehead (who only sound like brothers) have the kind of ultra-close vocal blend that invariably begs comparison with the Everly Brothers, Simon and Garfunkle, Seals and Crofts, and Lennon and McCartney—not bad company to be in, of course, and proof that the ethereal "third voice" created by two singers in perfect harmony has charm that spans genres and decades. The two singers also had a hand in writing most of the songs. "Can't Let Go" calls to mind the rootsy tang of '80s hit-makers The O'Kanes. "Revitalize" has a brisk, summery jangle, and the banjo-threaded "Minivan" (the first single) raises a smile as it reminds us how we tend to measure the hip factor of ourselves and others by the vehicles we

drive...and how, in spite of all protests, we eventually become our parents. So what sets Hometown News apart from those other duos of yesteryear? Nothing much, if you're waiting for the earth to tremble. But the two voices do lie gently on the ear, the songs are rootsy and warmly textured, and the production (also courtesy of Kingery and Whitehead) is life-sized and friendly as a firm handshake. Not exactly banner headlines, but *Wheels* delivers a fresh report that's well worth a listen. **Grade: B**

—Larry Wayne Clark



## RALPH STANLEY

(DMZ/Columbia)

Producers: Bob Neuwirth, Larry Erlich and T Bone Burnett

Prime cuts: impossible

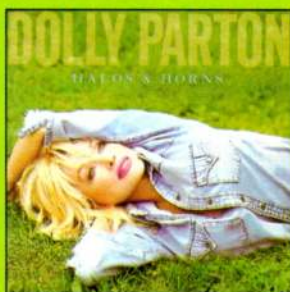
to choose

**Critique:** It's not every bluegrass-steeped banjo picker who could carry the honorific "Doctor" with the proper air, but 75-year-old Ralph Stanley—although the humblest of men—seems born to it. Not only is he still going strong in the sixth decade of his distinguished career, indeed Dr. Stanley seems to be enjoying a latter day renaissance of sorts. Blame some of that on the dizzying success of *O Brother, Where Art Thou?*, in which Stanley's a capella "O Death" was rendered with such apocalyptic fervor one could fairly envision the frail patriarch being wafted heavenward by the final stanza. But years before that chilling tour de force Stanley was already a living legend heaped with honors, including a Traditional American Music Award from the National Endowment for the Humanities, a Library of Congress medal and the aforementioned Honorary Doctorate of Music from Lincoln Memorial University. If

Bill Monroe towers as bluegrass music's stern oak, Ralph Stanley seems more like a beloved silver-haired willow, pliant and soul-weary. *Ralph Stanley* may appear as something of a departure to Stanley aficionados. For one thing, he is surrounded by none of his familiar bandmates and plays not a note of banjo. T Bone Burnett (also *O Brother's* producer) has instead assembled a crew of stellar musicians from the world of acoustic music—among them guitarist-Dobroist Norman Blake, banjoist-fiddler Stuart Duncan and bassist Dennis Crouch—to provide the musical backdrop. The songs reside mostly in the public domain (there's actually a musicologist listed among the CD's credits), and many are torn from truly ancient cloth. Stanley's weather-bleached tenor is supremely effective throughout, whether on a capella laments like "Twelve Gates To The City," classic murder ballads like "False Hearted Lover's Blues" or the jubilant bounce of Hank Williams's "Calling You," one of the CD's few "modern" selections. "Henry Lee" is a happy little waltz-time ballad replete with seduction, cold-blooded homicide, concealment in a well, and a word or two on the subject of bodily decomposition...sort of an episode of CSI for an earlier century. "Little Mathie Grove" transports us to Merry Olde England for further coquetry and gore (even a lively sword fight), again set to an incongruously cheerful melody. Nothing at all cheerful about Stanley's own "Great High Mountain," though, in which the journey of life is likened to an arduous uphill climb, told from the point of view of one who sees the summit all too near. In other words, you'll find no safe, corporate-approved, factory-stamped "radio hits" on *Ralph Stanley*. But for those seeking soulful folk art harvested from the soil of our common existence, let it be known that the doctor is most certainly in.

**Grade: A**

—Larry Wayne Clark



## DOLLY PARTON

(Sugar Hill Records)

Producer: Dolly Parton

Prime Cuts: "I'm Gone," "If," "Not For Me"

**Critique:** The six-time Grammy winner returns with another stellar effort. There's a cornucopia of songs on this 14-cut CD aimed to please any country music fan.

From the backwoods waltz of the title track, which addresses the good and bad in us all; to "Hello God," a grand, soaring prayer written in the aftermath of 9/11; to interesting covers of Bread and, gosh, Led Zeppelin, Dolly delivers. Like a fine wine, Dolly's voice just gets better with age. And, as a songwriter there aren't many in the country genre who can touch her for variety and effect. Also, I can't think of another female country artist who has had as consistent a run, both in terms of quality of material and record sales. As on her previous Sugar Hill releases, Dolly remains an adventurous artist. On this largely acoustic-based outing she successfully experiments with a new character, a wizened

mountain soothsayer in "These Old Bones," on which she duets with herself. Her mellifluous voice fairly caressing the lyrics, she re-makes the Bread classic ballad "If" into a wonderful banjo-driven arrangement that is remindful of Nilsson's "Everybody's Talkin'." As for the Led Zep track, she tackles "Stairway To Heaven," turning it into a more mystical, Celtic-styled show-piece. Move over Stevie Nicks! She also turns in some of her most moving moments in years, singing convincingly in that fragile tear-jerking whisper of a voice on the bittersweet "What A Heartache" (which she dusted off from the *Rhinestone* soundtrack), the reflective "If Only" and the tenderly sung tale of regret that is "Not For Me," a 35-year-old previously unrecorded gem. She gets sassy on the delightfully energetic kiss-off tune "I'm Gone" before going the spiritual route on "Raven Dove" and "John Daniel," which gets an all-out gospel treatment. Meanwhile, "Dagger Through the Heart" sounds like a new bluegrass standard. Throughout, Dolly gets excellent musical support from her instrumental band the Blue-niques as well as vocal backing from her Dollywood gospel group The Kingdom Heirs and Rounder Records' The Stevens Sisters. This is a must-have album and a definite early Grammy contender. **Grade: A**

—Ron Young

# Miles Above the Rest

by John Hood

This month the Perimeter mailbox received the promising debut of Pieta Brown and the welcome return of Mark Olson, but the real treat was a stunning new disc from Lynn Miles. This Canada-based artist delivers a knock-out punch with her disc *Unravel*. So let me tell you about it.

## RECORDVIEWS



### LYNN MILES *Unravel* (Okra-Tone)

From the poetic opening "I'm the Moon" to the brilliantly executed title track, Lynn Miles proves herself a master of mood and melody. Vocally and stylistically she falls somewhere between Lucinda Williams and Patty Griffin. And on her first release for Okra-Tone, she proves to be their equal. Mining for gold in folk-pop territory, Miles unearths musical gems like the surprisingly upbeat "Undertow." While the lyrics run dark—"Love me/hold me don't let me go/down too deep in the water tonight/ pull me up from the undertow"—musically the song is bright and snappy. That dichotomy allows the song to unfold with depth and complexity while remaining catchy as all get out. "Unravel" is a songwriting tour de force. Simple, but vivid and poignant it explores themes of friendship, and ultimately, the

unpredictability of everyday life—"Walk a million miles don't mean that you traveled/ You can make a perfect plan and see it all unravel." If Martina or Trisha want another hit single, they should look no further. The song's honesty and straightforward exploration of real life issues would appeal to the country audience. She's been around for a while (this is her third album), but hopefully this album will see Miles breakthrough to a wider audience. She deserves one.



### PIETA BROWN *Pieta Brown* (Trailer)

Pieta Brown weaves a subtle jazz and blues thread through her unhurried stream-of-consciousness narratives. Producer and guitarist Bo Ramsey (Lucinda Williams, Kevin Gordon) adds a distinct blues-rock stamp and his organic production style seems perfectly suited to Brown's easy, gently rambling tunes. The music runs the gamut from quiet elegant love song ("Lullaby") to raw, stark expose of desperate yearning ("Fly Right"). There's even some nearly catatonic blues ("Down to Memphis") thrown in for good measure. This is a relaxed and assured but determinedly downbeat debut. It won't get the toes tapping or fingers snapping, but it was never meant to. Brown accomplishes what she attempts—creating a languid and mellow sonic tapestry to frame her charismatic and seductive voice. Don't be surprised if you're

hearing about this talented newcomer for quite some time.



### MARK OLSON AND THE CREEKDIPPERS *December's Child* (Dualtone)

This former Jayhawks frontman has been following a solo muse since departing that band in 1995. The muse has been telling him less is more, as Olson has maintained a minimalist approach to recording on all of his solo records. *December's Child* is no different, with the focus still being squarely on the songs. But there seems to be a looser more experimental vibe happening on this album. Stylistically, this disc is all over the map. "Still We Have A Friend In You" could easily be seen as a southern gospel hymn. There's a cool R&B flavor creeping into the roots rock of "Alta's Song." Jayhawks fans will be excited to learn that he teams with former handmate Gary Louris on "Say You'll Be Mine." That song highlights just how wonderful the pair sing together—Louris' high clear voice provides the perfect counterpoint to Olson's craggy one. There's a magical connection when these two sing together. Hopefully this won't be the last time they team up. *December's Child* is too disjointed to be a must-have album, but it's another solid addition to Olson's growing catalog of earthy Americana music. **MR**

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The Songwriters Guild of America (SGA) presented Gary Harrison during a recent Ask-A-Pro, a monthly series for songwriters to learn about the music business from leading industry professionals through a Q&A format. Pictured at the event are (l-r): Harrison, songwriter/manager of Big Picture Entertainment; Judie Bell, SGA Ask-A-Pro coordinator; and Casey Kelly, SGA VP. The next event takes place Aug. 12. Photo: Alan Mayor



SESAC sponsored an industry panel titled "All About Music" at the recent 33rd Nashville Independent Film Festival. Panelists, which included music supervisors Ann Kline and Terry McKnight, Capitol Records executive Fletcher Foster and Music Row's David Ross, gathered for a post-panel snapshot.

## Industry events CALENDAR

### August

- 1 NSAI Birthday Celebration (1-6), 800-321-6008
- 7 ASCAP Presents Straight Talk, 10 a.m., 742-5000
- 7 ASCAP @The Bluebird, 6 p.m.
- 12 BMI Roundtable, BMI, 3-5 p.m., 401-2000
- 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 @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 @ The Americana Music Festival
- 18 ASCAP Presents Straight Talk, 10 a.m.
- 25 ASCAP Presents Straight Talk, 10 a.m.

### October

- 2 ASCAP Presents Straight Talk, 10 a.m.
- 2 ASCAP @The Bluebird, 6 p.m.
- 7 BMI Roundtable, BMI, 3-5 p.m.
- 8 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 9 ASCAP Presents Straight Talk, 10 a.m.
- 15 ASCAP Sponsor Songwriters Contest @ IBMA Week, Louisville, KY
- 16 ASCAP Presents Straight Talk, 10 a.m.
- 23 ASCAP Presents Straight Talk, 10 a.m.

### November

- 4 ASCAP Country Awards
- 6 37th Annual CMA Awards (CBS), Grand Ole Opry House, 7 p.m.
- 11 BMI Roundtable, BMI, 3-5 p.m.
- 12 BMI Songwriters Workshop w/Jason Blume, BMI, 1-5 p.m.
- 13 ASCAP Presents Straight Talk, 10 a.m.
- 20 ASCAP Presents Straight Talk, 10 a.m.
- 27 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](mailto: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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