

ESTABLISHED 1981 • VOLUME 17 • #14 • AUGUST 8 - AUGUST 22, 1997

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# MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**Clay Walker**



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AUGUST 8, 1997 VOLUME 17 NUMBER 14

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NASHVILLE'S MUSIC INDUSTRY PUBLICATION

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Robert K. Oermann  
Single Reviews

Chuck Aly  
Staff Reporter

Alan Mayor  
Photography

Eileen Shannon  
Receptionist

O'Neil Hagaman  
Financial

### Contributing Writers

Randy Benjamin	Steve Hood
Charlene Blevins	Beverly Keel
Joey Butler	Otto Kitsinger
Robert Colson	Larry McClain
Paulette Flowers	Bob Paxman
Michael Hight	Rusty Russell
Ron Young	

Published by: **Music Row Publications Inc.**  
1231 17th Avenue South, Nashville TN 37212  
Tel: (615) 321-3617 • Fax: (615) 329-0852  
e-mail: news@musicrow.com  
www.musicrow.com

### SUBSCRIPTION INFORMATION

Send name, address, and payment to:  
**MUSIC ROW**  
P.O. Box 158542  
Nashville, TN 37215

One year subscription (23 issues)

U.S./Second class.....	\$80.00
U.S./First class.....	\$105.00
Canada.....	\$80.00
Overseas (surface).....	\$95.00
Overseas (air).....	\$150.00

MUSIC ROW® (ISSN 0745-5054)  
is published semimonthly except for January (23  
times per year) for \$80.00 per year by  
Music Row Publications, Inc.  
17th Avenue South, Nashville, TN 37212.  
Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row,  
P.O. Box 158542, Nashville, TN 37215. ©1997  
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## COVER ARTIST



Artist Name: Clay Walker  
 Label: Giant  
 Current Single: "Watch This"  
 Current Album: *Rumor Has It*  
 Current Video: "Watch This"  
 Current Producer: James Stroud  
 Hometown: Beaumont, TX  
 Management: The Erv Woolsey Company  
 Booking: Buddy Lee Attractions  
 Recent Hits: "Rumor Has It," "Who

Needs You Baby," "Hypnotize The Moon," "If I Could Make A Living"  
**RIAA Certs. To Date: Platinum:**  
*Clay Walker, If I Could Make A Living, Hypnotize The Moon;*  
**Gold: Rumor Has It**  
**Birthdate:** August 19, 1969  
**Birthplace:** Beaumont, TX  
**Outside Interests:** Golf, fishing, roping, gardening  
**Musical Influences:** Merle Haggard



# MUSICAL CHAIRS

by LISA BERG

## HOWARD JOINS FORCES WITH GOODMAN

### FAST BREAKS

►**Doug Howard** has joined **Randy Goodman** at the new Nashville-based but still unnamed Disney label. Howard has been named Senior Vice President of A&R, and was to begin his work with Goodman on August 1. He was most recently Vice President/General Manager of PolyGram Music...



Doug Howard

►The CMA Board of Directors recently voted to contribute \$2 million to the Country Music Hall of Fame capital fund campaign. Following **Mike Curb's** \$1 million donation, the Country Music Foundation is nearly a third of the way to its \$10 million goal. The official capital fund campaign is slated to kick off later this summer...

### BUSINESS NEWS

**Hilary B. Rosen** has been promoted to President and Chief Executive Officer of the RIAA. Rosen had been the association's President and Chief Operating Officer since 1994. After ten years at the helm, **Jason Berman**, Chairman of the trade group, is scheduled to retire in January...

**Jessie Schmidt**, former Senior Publicist with Starstruck Entertainment, has opened an independent publicity firm. Schmidt's client roster includes **Rhett Akins** and **Joe Diffie**. 615-851-3878...



Jessie Schmidt

**Marcia Beverly**, former Columbia Nashville Director of Product Management (Marketing and Artist Development), has opened a new company called *DESIGN and...*

The company is a full-service marketing, creative services and career development firm located on Music Row. 615-244-3244...

Susan J. Coker Public Relations has moved. The new mailing address is: P.O. Box 178159, Nashville, TN 37217. 615-365-4491...

**Clint Black**, **Patty Loveless** and **Bryan White** are scheduled to announce the final nominees for the 31st Annual CMA Awards during an August 5 press conference in the Grand Ole Opry Courtyard. The CMA Awards show itself is slated to air live September 24 from 7-10 p.m. (CT) on the CBS Television Network...

The Academy of Country Music Board Members for 1997-98 are: Affiliated—**Gaynelle Pitts** (re-elected), Artist/Entertainer—**Clint Black**, Club Operator/Employee—**Fred Reiser**, Composer—**Brent Maher**, Disc Jockey—**Melissa McConnell** (re-elected), Manager—**Clarence Spalding** (re-elected), Musician/Bandleader—**John Hobbs**, Music Publisher—**Tim Wipperman** (re-elected), Publications—**Wade Jessen**, Publicity/PR—**Cathy Gurley** (re-elected), Radio—**John Blassingame**, Record Company—**Tim DuBois** (re-elected), Talent Agent—**Gayle Holcomb** (re-elected), Talent Buyer—**Bob Romeo** (re-elected) and TV/Motion Picture—**Fran La Mania** (re-elected). Holdover Board Members who were elected to two-year terms last year, and who still have another year to serve, are: **Paige Sober** (Affiliated), **Tracy Lawrence** (Artist/Entertainer), **Ken Mueller** (Club Operator/Employee), **Jerry Fuller** (Composer), **Bob Kingsley** (Disc Jockey), **T.K. Kimbrell** (Manager), **Ray Benson** (Musician/Bandleader), **Jonathan Stone** (Music Publisher), **Neil Pond** (Publications), **Dixie Carter** (Publicity/PR), **Carrie Dunne** (Radio), **Shelia Shipley-Biddy** (Record Company), **Rod Essig** (Talent Agent), **Joe Gehl** (Talent Buyer) and **Gene Weed** (TV/Motion Picture). The first meeting of the new board is scheduled to take place on August 13 at the Burbank Hilton Hotel in Burbank, CA...

TNN and BellSouth recently introduced MetroNet, Nashville's Fiber Optic Video

Network. One of the first switched fiber optic video networks of its kind in the United States, MetroNet eliminates the need for remote local satellite transmission trucks for uplinks/downlinks where the fiber optic lines are in place—generally locations where broadcast and cable television, business television and other satellite feeds are initiated or received. TNN and BellSouth are initiating this service in Nashville to meet the demand for video transmission required in various businesses. The heart of TNN's fiber optic video network, from BellSouth, is a video transport switch located in the company's downtown switching office. Initially, MetroNet includes fiber optic video connections from BellSouth's downtown office to several venues, such as the Nashville Arena, the Wildhorse Saloon, TNN studios, and the Opryland Hotel and Theme Park...

GlobalNet Systems Ltd. plans to launch the On-Line Entertainment Network (OEN) and "MusiChoice," reportedly the first system of its kind to feature multi-genre music-on-demand, pay-per-listen and merchandising capabilities via the Internet, on September 10. "MusiChoice" will allow the customer to access full-length music in real-time FM stereo quality on a pay-per-listen basis through the consumer's computer or stereo system with virtually no waiting period. On-line purchasing of CDs, cassettes and other music-related merchandise will also be available. OEN also plans to netcast, on a pay-per-listen basis, live music events and comedy and dramatic programs, with some programming produced especially for the network.



Joe Moscheo

OEN has also entered into an agreement with **Mervin Loque**, co-owner of Nashville's Douglas Corner Cafe, to expose, via live worldwide netcasts, the Nashville songwriting and artist community...

Construction has

ADMIT ONE	Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
	Hank Jr./T. Tritt/CDB/ J.D. Messina	273,872	10,930	48	Coca-Cola Star Lake Amp.	Burgettstown, PA	6/22
	Vince Gill/Bryan White	231,720	11,076	100	Bryce Jordan Center, PSU	University Park, PA	6/20
	M.C. Carpenter/ Jim Lauderdale	96,708	3,578	74	Fox Theatre	Detroit, MI	6/13
	Alabama/Glenn Super	82,851	2,870	100	Westbury Music Fair	Westbury, NY	6/5
	Sawyer Brown/Toby Keith	76,296	3,352	48	Wolf Trap Farm Park	Vienna, VA	6/6
	Tracy Byrd/Tracy Lawrence	56,808	4,830	27	Sandstone Amphitheatre	Bonner Springs, KS	6/8



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# MUSICAL CHAIRS

continued from page 4

begun on a major redesign and renovation of First Union National Bank's 1711 Broadway branch office to include a dedicated on-site office suite to house the bank's recently announced Entertainment/Music Division Office, headed by **Joe Moscheo**. The new office will have a 20-seat conference room with state-of-the-art audio and video capabilities, including DAT, mini-disc and DVD players, surround sound and a wide-screen video monitor. The conference room and its facilities will be made available for use by the entertainment industry. The project is expected to be completed in September, and the banking facility will remain open to serve customers during the renovation...

Vice President **Al Gore** and **Mrs. Gore** were to host a casual "evening on the lawn," with acoustic performances by **Patty Loveless**, **Kathy Mattea**, **Kim Richey** and **Lee Roy Parnell**, as part of the activities scheduled for the Country Music Association's quarterly board meeting July 17-18 in Washington, D.C...

Tobais Guitars has changed its name to Tobais Basses. The company produces five lines of basses: Signature, Classic, Basic, Killer "B" and "The Growler..."

The "**Bill Littleton** Country Music Camp For Kids Of All Ages" is scheduled for September 25-28 at Tamarack Park in Deanburg, TN. The camp aims to "provide entertainment industry training opportunities and have a good time in the process—it's a hands-on workshop in the woods." For more information, call Littleton at 615-889-0579...

The Musicians' Assistance Program (MAP), a half-decade old organization formed by music industry executives and performers to combat drug and alcohol addiction within the music business, has selected Nashville as one of its hub regional recovery centers. MAP began its program in Los Angeles in 1992 and maintains a national hotline, 1-888-MAP-MAP1...

Miller Freeman Books has expanded its *All Music Guide* reference series to include the *All Music Guide To Country: The Experts' Guide To The Best Recordings In Country Music*. More than 1,000 country artists are listed, each with a biography and career profile. Their prime albums—more than 5,500 in all—are reviewed and rated by dozens of noted music critics...

The Guinness World Record for a guitar marathon was broken July 12 in Music City. Nashville-based Epiphone Guitar Co. helped organize 1,555 guitarists in Riverfront Park to play "Twist & Shout" in unison for 75 consecutive minutes. A five-dollar marathon registration fee was donated to the charities Rock for Toys and Kids on Stage...

*The Sound Of Branson, Missouri*, a new three-CD compilation from Reader's Digest Music, is now available by calling 1-888-RD-MUSIC. Early Branson performers such as **Charley Pride**, **Roy Clark**, **Ray Price**,



**Rob Dalton**, Vice President, National Epic Promotion (L) and **Jack Lameier**, Senior Vice President, National Epic Promotion (R) present **Patty Loveless** with roses to celebrate her fifth anniversary as an Epic recording artist. Her fourth Epic album is due in stores November 4.

**Crystal Gayle**, **Mickey Gilley** and **Johnny Paycheck** are featured, along with Branson "guest stars" like **The Oak Ridge Boys**, **Waylon Jennings**, **Barbara Mandrell**, **Willie Nelson**, **Tammy Wynette** and **Merle Haggard**. The compilation includes 60 digitally remastered tracks and a 47-page color booklet featuring in-depth information on each track...

## LABEL NEWS

**Kay Smith** has been upped to Senior Director, A&R Administration, Sony Music Nashville. She is responsible for directing and monitoring recording costs, talent budgets, single and album production schedules and is the business affairs liaison for Columbia, Epic, Lucky Dog and Monument Records. In addition, her department manages Sony Nashville's vault, which houses all of the classic master recordings. Smith was previously Director, A&R Administration...



Kay Smith

Michigan-based AEM Records has formed a new label imprint, Gecko Music Group. Focusing exclusively on country music, Gecko was scheduled to release the group **Clinton River's** "Where's The Fire," penned by **Steve O'Brien** and **Fred Knobloch**, this month. AEM Records has released over 30 albums by R&B, jazz and adult contemporary artists since its 1992 inception...

## ARTIST NEWS

**Clay Walker's** "Rumor Has It," the title cut from his fourth Giant Records album, took

the number one position in *Country Airplay Monitor's* "Top Country Airplay Titles" for the first half of 1997, while the album has exceeded sales of over 500,000 units...

**John Berry's** five-year management agreement with Corlew O'Grady Management expired on July 1, 1997. **Robin Majors**, who has handled Berry's tour and day-to-day activities for the past five years, will continue to maintain management operations. Majors can be reached at John Berry, Inc., 615-313-4142...

**Maura Fogarty** has terminated her relationship with D.J. McLachlan Management, but will remain with Randy Scruggs Music and Randy Scruggs Productions...

**BlackHawk** has been chosen as CMT's August Showcase Artist. In keeping with the summertime poolside theme of the group's music video "Hole In My Heart," BlackHawk will be featured throughout the month in a series of interviews taped by the backyard swimming pool of group member **Van Stephenson**...

*The Songs Of Jimmie Rodgers: A Tribute* by **Bob Dylan** is scheduled for release in August. **Willie Nelson**, **Van Morrison**, **Aaron Neville** and others join Dylan on the CD. **Jerry Garcia's** final recording, "Blue Yodel #9 (Standing On The Corner)," is also included...

**Michael Martin Murphey's** *The Horse Legends* CD, a tribute to all types of horses throughout history, is now available on Warner Western Records. Tracks include "Tennessee Stud," a duet with **Johnny Cash**; "Run For The Roses," "The Pony Man" and a new version of Murphey's own "Wildfire..."

On August 12, Sweetfish Records is scheduled to release *All The Kings Men*, a project

continued on page 26

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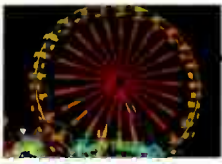
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World Radio History



# SOUNDESCAN PLUNGES ↓

Marketing and sales executives found it hard to believe their eyes last week (7/16; week #28) as SoundScan's weekly sales chart revealed a unit country music sales drop of 25% while music industry sales overall only fell 1%. SoundScan's Mike Fine confirmed that one of the major mass merchandisers did not report due to technical difficulties. (Inside sources reveal that it was Anderson Merchandisers.)

According to Fine, the missing report should not have made a major difference in the chart totals, because the SoundScan system includes a weighting mechanism designed to project and compensate for missing reports. Fine did acknowledge several exceptions where the system might not be able to properly project the correct sales, such as if a single was only available at the missing

mass merchandiser or if an album was part of a special promotion only at the stores with the missing report.

On the surface it would seem then that it was a dismal sales week for country music. However, at least one record executive who wishes to remain anonymous disagreed strongly with the accuracy of the SoundScan weighting system for country product. After doing some research on a few of the label's titles, this executive was sure that a large number of units were missing.

Perhaps what SoundScan should have done was to re-run the country chart a day or two later after receiving the missing reports. For many industry observers, this episode's a reminder that although SoundScan is the most advanced sales reporting mechanism we have, it still is not absolute reality.

When the following week's figures are released, it will help put this 25% drop in sharper focus. If the sales chart bounces back up 25% or so, then it would seem that SoundScan's weighting system is in need of adjustment. If, however, sales remain down at the same level, then perhaps it's our industry which is in need of a tune-up.

**P.S.** SoundScan's week 29 (7/23) figures show an increase of 12.7% compared with the previous week, but still way down from two weeks ago. While this increase reinforces the likelihood that last week's weighting system under-compensated, it also points out that overall country year-to-date sales are down 2.5% compared with the same period last year.

—David M. Ross

## The Cyrus Virus Goes Airborne

Black Elk, an Oglala Sioux, wrote "The Power of the World always works in circles, and everything tries to be round. Even the seasons form a great circle...The life of a man is a circle from childhood to childhood, and so it is in everything where power moves."

These writings from *The Little Book Of Native American Wisdom* are quoted on the inside of the new greatest hits LP from Billy Ray Cyrus, *Cover To Cover*, because it's a philosophy he believes in deeply.

"Appropriately, this LP is called *Cover To Cover*: not only because of the title track, but because through these five albums I've gone full circle and my fans have gone cover to cover with us," insists Billy Ray Cyrus, who enjoys being called BR. "Inside every album I try to write something which articulates the time period I'm going through in my life and where the music comes from."

BR has good reason to be excited. After a long drought on the country radio airplay charts, his newest single, "It's All The Same To Me," is charging ahead, reaching #25 at the time of this writing.

"Our third LP, *Storm In The Heartland*, was really the beginning of rough seas for me and the band, but I'm proud to say we've weathered the

storm. There's always light at the end of the tunnel if you keep going. Years ago, before 'Achy Breaky Heart,' I'd make these trips to Nashville and get told, 'No, no.' But I always believed persistence would be the key. They say that persistence is to the quality of the character of man what carbon is to steel."

The album contains three new tracks co-produced by Keith Stegall and John Kelton (including the current single). "Keith's first formula is the song," Cyrus explains. "I grew a lot with Keith and and John through the process, and I loved it."

Cyrus' *Trail Of Tears* album received critical praise, but until recently, little additional affirmation. Several weeks ago at the fan-voted TNN *Music City News* Awards, the title track (written by BRC) was named Single of the Year. "The song was against a bunch of big No. 1 records and I'm not sure if '...Tears' even hit the edge of the charts, but the fans felt the realism of this song and heard *through* the charts."

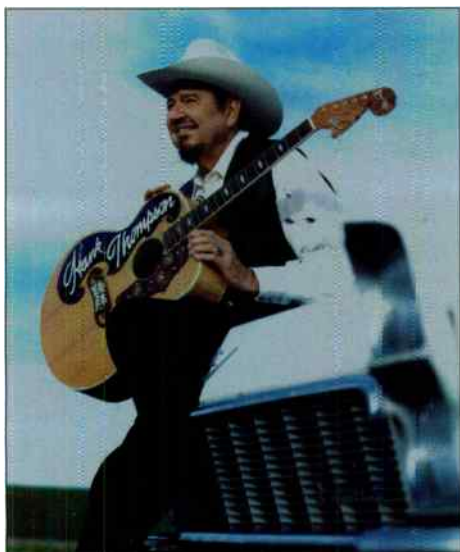
Cyrus was backstage changing wardrobe to perform on the show when his name was called. "My wife Tish did a great job accepting the award. She was scared to death and freaking out, but I'm glad it all happened as it did. I just can't thank our fans, and all the great folks at Mercury, enough for believing in this music."

Upcoming plans include a summer tour to Brazil where outbreaks of the "Cyrus virus" have surfaced in the form of "She's Not Cryin' Anymore," which has become a huge hit record, and a #1 video with "Three Little Words."

—David M. Ross







## SIX DECADES OF SWING

Alert the Guinness people—Hank Thompson is going after a record. The 71-year-old “King of Honky Tonk Swing” has a new Curb Records project featuring duets with the likes of Vince Gill, Lyle Lovett, Joe Diffie and George Jones, as well as two new solo songs. If any single breaks through radio’s hard shell, Thompson will become the first country artist to appear on the charts in six consecutive decades.

Perhaps best known for the 1952 smash “The Wild Side Of Life,” Thompson was inducted into the Country Music Hall of Fame in 1989. After three years of thought, negotiation and assistance from an enthusiastic Mike Curb, Thompson’s new project will reach stores September 2. “Mike said a long time ago, ‘let’s do a tribute album, and let’s do all duets,’” relates Thompson’s manager, D.D. Bray. “Hank said, ‘I don’t want to be a tribute—I’m not dead. And I don’t want to do all duets.’”

So after a minor concept change, the new project began. Utilizing 53 studio musicians, the album was recorded entirely in analog with minimal overdubs in an effort to re-create the sound of Thompson’s “heyday” recordings.

“The other artists noticed he’s singing better than he ever did,” says co-producer Bill Millet. “He hit a home run his first time out with Vince on ‘Six Pack To Go,’ and just continued from there. As a performer, I’d say he has another 15 good years left in him. And he’s 71. He wore Brooks & Dunn out.”

Junior Brown appears on the album’s first single, “Gotta Sell Your Chickens,” slated for August 4 release. “I think we have a little something for everybody,” Bray concludes. “I just hope the radio stations are open enough to listen through all of it, give it a chance, and then let the people decide.”

—Lisa Berg

# Not Everywhere Yet

In the wake of “It’s Your Love,” many radio programmers have jumped on the title track of Tim McGraw’s new album, *Everywhere*, thinking it will be the next single. The early spins may be premature, however, as Curb is in no hurry to release a follow-up to the first six-week *Billboard* No. 1 in two decades. “We appreciate their interest,” says Curb Vice President of Country Promotion John Brown, “but there won’t be another single until the last Monday in August...maybe.” Not only is the label unsure of an add date for the next McGraw record, but there’s no consensus on which cut it will be. “It’s not a bad choice,” Brown says of “Everywhere.” The song is already charting on singles charts—moving 66 to 58 in *Billboard* (July 25)—and fared very well on *Music Row’s SongPower Index*, scoring an 8.54. Still, the album boasts many potential singles—even programmers aren’t decided on the best. “They’re playing [‘Everywhere’] and eight other cuts. Most people try it a while, then try something else. It’s a nice problem to have.” Part of the label’s laid-back approach to a new single is the continuing strength of the first one. “We’ve got a 25 to 30-week record in recurrent,” Brown says. “Some programmers tried to back off of it and their audience bit them in the backside, saying, ‘Hey, we still want to hear this record.’”

—Chuck Aly



## No arm-twisting needed

Later this fall when many artists wind down tours and prepare for a winter break, a handful will be gearing up for the first-ever country music festival on the Caribbean island of St. Lucia. Tammy Wynette, Charlie Daniels, Don Williams, Neal McCoy, Jo Dee Messina, Paul Brandt and Burnin’ Daylight will perform at the St. Lucia Country Festival, which runs December 4-6. “This is a tough gig, but somebody’s



got to do it,” says McCoy, the festival spokes-man. Hosted by TNN’s Katie Haas, the event will include a songwriter’s showcase featuring Bob Di-Piero, Gary Burr and Vince Melamed, among others. “By all rights, we should be snowed in somewhere in early December,” says McCoy, “but we’re gonna have to spend our time on a beach on a beautiful Caribbean island. The rest of the country can just eat their hearts out.”

—Chuck Aly



## EDGE OF THE ROW

by RUSTY RUSSELL

# "...it's a downright insidious trend and if it keeps up, somebody should be publicly spanked..."

Funny how many things run in cycles, how many patterns exist in life. The little goatee thing, for example. Political philosophies, social practices, food (suddenly, we cannot survive as a species without black beans or pita bread). I like the pet words and phrases that come and go. Ten years ago you hardly heard the word "paradigm." Now we run around shifting them like they were a brand new sports car. The music business, of course, is rife with patterns, lousy with cycles. Mostly they involve major-label bloodlettings or "traditional" musical elements or huge sales trends or whatever. If your lunch partner is even the least bit talkative, you can get through an entire hour by simply leaning back every once in a while and saying, "Well, you know, these things run in cycles."

To me, the most mystifying pattern in the music business has to do with songwriting. Somebody want to explain how so many writers can come up with the same *kinds* of ideas at the same time? Check it out: Years ago, lots of people wrote about food. Take an old cold 'tater, cook me up some bacon and some beans, Mammie's little baby loves shortnin' bread (apparently, Mammie didn't know from "pita," or maybe it was just too hard to sing). Then everyone got excited about plants. Who's gonna mow your grass—the green, green grass of home? And just where have all the flowers gone, anyway? The easy answer to all this is that people sit down to write songs like the hits that are on the radio. But that does-

n't wash, because by the time you hear something, it's usually too late to get a similar idea into the pipeline. The only thing I can figure is, the muses get together and plan it. (Maybe they have a union?) How else could so many people have "hung the moon" a couple of years back. *Boy* I got tired of that. You couldn't *move* without banging into a dang moon somebody'd hung. Glad we finally burned that bridge.

So lately we've got songs coming out with phrases lifted *verbatim* from nursery rhymes, which is what I've been trying to get at, because it's a downright insidious trend and if it keeps up, somebody should be publicly spanked. *One, two, I love you... three, four, let's shut the door.* Now, I came to town in 1984, and if I'd walked into a publisher's office with that line, I'd have been hooted right out. (Believe me, I know exactly what it takes to get booted out of a publisher's office.) *Ring around the rosie, pocket full of postes?* What's next? *Humpty Dumpty, is that your egg truck sitting in her drive?* How 'bout, *There was an old woman who lived in a shoe, and all her children thought she hung the moon, because she thought all guys could pretty much take a hike, and to prove it she was going to pierce another body part?* Come on, folks. We've been ticked off for years about the rest of the world not taking us seriously—if this keeps up, we have no reason to complain.

Ha! Somewhere out there, a certain therapist would be glad to know I'm not holding things in. Anyway, when the cheese

gets you down, check out the following:

*Poison Love*, the new Hightone release from **Buddy Miller**. I know I screamed about Buddy real recently, but this deserves a mention. The title track is, of course, the old Johnny & Jack number, and it fits well with Buddy's own solid tunes. Massive, muscular guitar sounds, *mounds* of twang, cool, scruffy voice. Lordy. Four lordies, matter of fact. Now... 'member back when you were a kid and you'd do stupid things like ride dangerous carnival rides just so when you got off you'd feel like you couldn't find the earth for a while? Well, listening to **Spider Virus** is a lot like that. This is a Nashville band (shame on them for recording in Chicago), and they dish out some *nasty, bruising* noise-rock (that's what I'd call it, anyway). I can't listen to the whole damn thing in a sitting—call me old-fashioned, but I look for subtleties like, oh, a melody. And maybe someone could have hunted up a guitar tuner. Totally weird, fairly offensive lyrics (no nursery rhymes). But even if you mostly like hat people, you oughta listen a little, if only as a reminder that this is one big-ol' world. With an open mind, you'll hear some interesting musical moments. (Ng Records)

Now a warning: *Hot Wired*, **Brent Mason's** solo album, will be out soon (Mercury). All I'll say right now is, we'd better set up some counseling clinics to handle all the depressed guitar players. This will blow you away—Mason may *have* hung the moon. ☐

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## LILA McCANN/Lila

(Asylum 62042-2) *Producer: Mark Spiro*

**Prime Cuts:** "Just One Little Kiss," "Down Came A Blackbird," "Already Somebody's Lover,"

**Critique:** Ever notice that many journalists outside of Nashville use the review of a good country album to slam the rest of the genre? "Country music really stinks of late, but this album is wonderful," is a typical refrain. Never mind the clichéd laziness of the tactic; the sheer idiocy of bashing country while praising one of its artists is incredible. Don't they realize the albums they enjoy are as much a part of country music as the mediocre ones? For instance: Lila McCann. Yes, she's fifteen. But that doesn't necessarily mean her debut album is a market-driven reaction. Even if it is, who cares? *Lila* is a sparkingly fun, above average country-pop album and a grand musical entrance for a distinctive vocal talent. "Down Came A Blackbird," the disc's first single, is a melodic and rhythmic roller coaster of a song McCann belts out anthemically. Slip on headphones and listen to the bottom drop out of the bass line at 3:30—wow! From the opening lines of the first song, "I Wanna Fall In Love," it becomes apparent McCann employs her instrument with a degree of control and maturity many established stars should envy. She makes listening to adequate material a memorable experience and absolutely owns the exceptional songs. The stuffed-shirt pundits would have you believe all worthy music must earn a position in the hallowed halls of "artistic merit." To butcher a marketing slogan: Context is nothing, music is everything. Obey your ears.

—Chuck Aly



## JAMES BONAMY/Roots And Wings

(Epic 67878) *Producer: Doug Johnson*

**Prime Cuts:** "Roots And Wings," "Little Blue Dot," "When God Dreams," "Naked To The Pain"

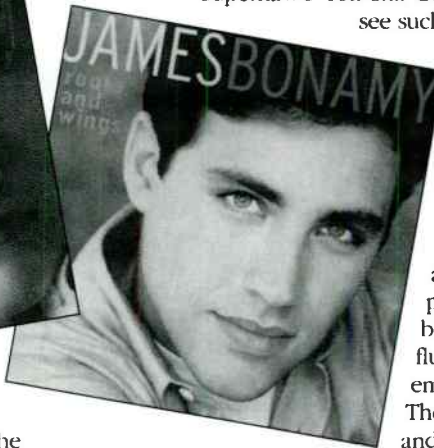
**Critique:** I was lucky enough to hear Skip Ewing perform "Roots And Wings," his co-write with veteran tunesmith Bill Anderson, a couple of years ago during a Tin Pan South event at the Bluebird Cafe. The touching number was then promptly buried somewhere on Doug Supernaw's *You Still Got Me* album. So it's gratifying to

see such a worthy song finally get its due

as the title track of a new project. If the rest of the songs on *Roots And Wings* were of that same quality, James Bonamy would really have something here. Unfortunately, with a few notable exceptions, much of the wide-ranging material is merely average. But Bonamy's studio performance is truly something to behold—proving that he's no fluke. He wrings every last drop of emotion from the ballad "Naked To The Pain" and then turns around and confidently handles the tongue-twisting, rapid-fire chorus of "The

Swing." And even though the "Little Blue Dot" title reminds me of the scoreboard dot races between innings at major league baseball games (a sports reference perhaps lost on the non-baseball-going youth), Bonamy pulls out all the soulful vocal stops on this different, Twitty-esque number. The variety is there, the songs sometimes aren't, but Bonamy's stellar vocals never waver.

—Lisa Berg



## TOBY KEITH/Dream Walkin'

(Mercury 314-534 836-2) *Producers: James Stroud, Toby Keith*

**Prime Cuts:** "We Were In Love," "Dream Walkin'," "Tired," "Double Wide Paradise"

**Critique:** I love this job. Were I independently wealthy, I'd do it for free.

Notice I didn't say I'd do it for nothing. That's because every two weeks, when review time comes around, I usually manage to come across at least one album of pure musical treasure. Those head-bobbing, hair-raising moments of revelation are invaluable to me, and I've just banked another one. After hearing the first single, "We Were In Love," I suspected Keith's new album would capture my attention, but I wasn't prepared to be overwhelmed. It did and I am. What stands out about *Dream Walkin'* is Keith's ability to deliver engaging, thoughtful and

accessible music that doesn't lean too heavily on Music Row convention. This is due to impeccable songwriting and the startling vocal power Keith wields with sincerity. He wrote or co-wrote eight of 11 songs, and a tip of the hat is due Chuck Cannon who has co-write credits on many of the album's best. To wit: "Tired," a Keith/Cannon magnum opus for the working man. Words would not do it justice—you *must* hear it. Let me assure you, it takes a mighty good trailer park song for me to completely flip out like I did for "Double Wide Paradise." For some reason I get this mental image of the phase shift in the song's chorus jumping out of car speakers, slapping radio listeners in the face and screaming, "BUY ME!" But that's just me. I know I'm not the only one in Nashville who has underestimated Toby Keith. That ends right now.

—Chuck Aly



## EMILIO/It's On The House

(Capitol 7243-8-52180-2-6) *Producer: Barry Beckett*

**Prime Cuts:** "She Gives," "Somebody Stop Me," "A Doll Like You"

**Critique:** When Emilio came out with his Capitol Nashville debut, *Life Is Good*, the album included both English and Spanish versions of two cuts, as well as uptempos with attitude and even a decent cover tune. So where has that variety and identity gone on his new *It's On The House* disc? This is your basic run-of-the-mill project without any real noteworthy cuts, save for maybe the single "She Gives," which Emilio sings the daylights out of. "A Doll Like You" is a cute, finger-snapping tune: *They oughta make a doll like you/So I can run down and buy me one too/A perfect imitation of my dream come true/They oughta make a doll like you.* Other than that, this uptempo-rich, drum-laden CD just doesn't do much to hold the listener's interest. Several of the numbers delve into petty wordplay and obvious lyrical comparisons—pretty predictable stuff. After an interesting debut album, *It's On The House* regrettably just doesn't measure up.

—Lisa Berg



# Same Game, Different Rules

## A conversation with Tim DuBois

by Chuck Aly

*In the seven years since former accounting professor, songwriter, manager and producer Tim DuBois launched Arista Nashville, the division has grown into one of Music City's powerhouse labels. The rise of the company has mirrored country music's boom and DuBois has assembled a staff with a reputation for working smart, as well as hard. Currently CMA Board President, DuBois is preparing to bring Arista into the next millennium even as the climate for country music is changing drastically. Prior to July's CMA Board meeting, DuBois sat down with Music Row and discussed, among other things, the artist glut, changes at radio and the reasons he sees a "shake-out" coming in the country music industry.*

**Music Row:** Arista's success has paralleled the rise of country music. Do you think you would enjoy the same success were you starting the label in today's environment?

**Tim DuBois:** No. No. (laughs) I can say emphatically, no. It has never escaped my consciousness how big a part timing played in our ability to succeed. I don't want to take away anything from what I did or what any of my people did, but you couldn't have started a record label at a better time. The climate was such that radio threw open its arms to a whole new generation of stars and superstars. Luckily, I was standing there with Alan Jackson, and the first album we put out went on to be platinum. That's a great way to start a record company. The next year we put out four acts, and three of them were Brooks & Dunn, Pam Tillis and Diamond Rio. They all went on to be platinum and multi-platinum. I don't know that you could re-create that today. Even if I had the same level of talent, the obstacles that we would face are completely different and in many ways much harder. I was able to attract so many bright young people to this label because there were a lot of people out there. Now, instead of there being six other record labels I have to compete with for staff, there are 24 or 25 or whatever it is—I can't even keep track anymore. I'm not saying a start-up couldn't succeed, because some of these new labels coming up probably are going to succeed. They have great people who understand music and marketing, and they have the ability to sustain the effort for long enough to let it happen. It's just not the same environment as when I was lucky enough to start. I don't envy any of these people trying to do it in this marketplace.

**MR:** As you look toward the CMA Board meeting, what are some of the challenges you see facing the organization?

**TD:** We're obviously, as an industry, working in a rapidly changing environment. The Telecommunications Act has paved the way for

changes in ownership at radio. We have attracted a large number of label players into this game and the market share is not growing, so we're all competing for part of one another's piece of the pie. Artistically, I think we're sound as an industry; we're making good music. Yeah, we make some bad music—we always have—but there's great music out there, too. In the long run, the only weapon we have is to make great music that makes radio stations better if they play it and, hopefully, causes people to want to part with some of their hard-earned entertainment dollars to purchase it.

**MR:** Are there any steps you are looking at with the CMA to help the industry right now?

**TD:** We're undertaking a large market research study to try to know our customer better, to find out why our listeners and customers like us. And, also, to find out the things they don't like about us—why some of the people that left, left. To see if there's a way to get what we call the P2s and the P3s to come back and become active in our market place.

**MR:** Is it just a perception or is it really that much harder to break new acts these days?

**TD:** It's a reality because there are more new acts. What hasn't changed is that there are only 24 hours in a day, and that constrains what's possible. That, added with the fact that radio, based on my conversations with some of the guys out there, determined that they probably got a little heavy on the new artist side the last few years. So at a time when we are bringing more new artists to the table, radio is going, "Whoa, slow down, I need a little more familiarity than I've had in the past."

When I started Arista in 1989, it was pretty common for radio to play 60% oldies and recurrenents and 40% current records. As we went through the country boom and the New Country/Young Country adaptations to the format, we saw that swing around where it was

common for a station to play 60% currents and 40% oldies/recurrents—and, actually, not go back very far on the oldies. You even had some stations stretch out to 70%. That tide is turning. I don't know what the statistics are, but you'll probably find more people playing 60% oldies/recurrents than you will the other way around. So you've got a problem both in the supply side and in the demand side.

**MR: There doesn't seem to be much of a place for mid-level acts anymore. Why is that?**

**TD:** It's a question of simple economics. As an industry we threw the doors open a few years back and created a lot of artists who expected that if they put out a record it would get played, that they would have dates. It used to be, because there were only six or seven record companies attempting to break maybe one or two people a year, if you broke through radio would be there for you and there were places to go work. Now, the new acts won't all fit in the funnel—there's just not space at radio.

Radio always seems to find a way to play the magnificent seven, but the rest must compete with the new acts. You've got a tremendous amount of traffic in that area. There's not a lot of loyalty, and you're only as good as your current record.

**MR: With the market this congested, how will the next superstar break through?**

**TD:** They break through all the time. Last year it was Shania. We saw one of the successes of this decade come from a person whose first album hadn't done well. She made a great second album which was musically adventuresome for radio, and it worked big. We had acts this last year too—LeAnn Rimes. To be two records into a career and have both in the top five—that's a major, major breakthrough. It can still happen. There's a need for us to continue to break superstars all the time. It feels a lot different, but if you went back and counted, we're breaking about as many superstars as we have in the past. It's just that there are a lot more mid-level acts wanting to work, feeling they're deserving of decent money to go out there, and less work is available.

**MR: The costs of producing and nationally marketing an album have become so great that gold is barely considered successful anymore. What are our alternatives? Can the independent labels still compete?**

**TD:** The independent labels still do it successfully. There are people that do well selling 50,000 or 150,000 units. But to play in the mainstream and have the ability to do multi-platinum is a very expensive game to play. I don't know that you have to be gold for it to make sense. Where 10 or 15 years ago in this town selling 150,000 units was good, solid performance, now 150,000 units probably won't keep your record deal. It takes just as much effort to try to get the 100,000 unit act played, distributed and marketed as it does someone who has the potential to go platinum. Often times it takes more effort. It becomes a question of the human resources that you're willing to pour into someone who can't break beyond that 250-300,000 level.

I'm certainly no clairvoyant, but the little bit I know makes me feel like the distribution system is probably going to change the most over the next few years. When the people who have grown up with computers become consumers from 17-22 and are as comfortable with the Internet as you and I are with the TV remote control, life is going to

be a lot different on the distribution side.

When you get to the point that you market in a whole different way, niche marketing probably makes a lot more sense—regional records may become possibilities. You still need to have a way to make the consumer aware of the artist. CMT has some impact, but radio is still the pipeline to the people. That's what makes it very hard to have regional success, because we have national, homogeneous charts. I don't particularly like that, but it's reality.

As I've jokingly said, I'm glad my job is trying to find the next great hillbilly singer, not trying to figure out how I get that music to the final consumer, because I think we're in for some changes there that will really impact the industry.

**MR: Have there been any across the board increases in the revenue stream to offset increased artist expenses?**

**TD:** Since we started, there have been a couple of increases in the price of CDs—\$16.98, now, is what we consider retail to be. There's not really anything, though, that offsets your increasing cost. We have, over the last couple years, seen increasing sales but decreasing profits because our expenses were growing faster than our revenue. When we went back and looked at it, attempting to analyze how to turn the tide, we found it wasn't any one thing. Across the board all expenses have gone up. Now in a non-inflationary climate you might say how? With so many more players here the cost of executive talent, signing an artist and hiring a promotion person has escalated and it makes the business a lot tougher. We used to be, if we were successful in this market, like a little money machine for our corporate parents, but we're working in an environment that's increasingly similar to what our parent labels have to deal with than what it used to be.

**MR: Has the pace of life for the consumer changed to the point that the only way to reach them is a few**

**minutes in the car, or flipping through cable channels?**

**TD:** We're operating in a world where music is probably a less important part of people's lives because they have so many other entertainment choices. A big portion of our fans get all of the country music they want driving back and forth to work. The 40-minute, one hour commute—they've got the radio on, they're getting the traffic, they're getting the weather, they're getting a few country songs and that's enough for them. If you ask them they'll say, "I'm a country music fan," but the need to sustain their country music habit is very minimal. Those are the kinds of people that need something to jar them to go buy a concert ticket or a record. They don't turn on the radio at work, they don't watch videos, their life is too busy and filled with other things. My competition is not just MCA and Sony, it's the Internet, it's whatever's hot on the best-sellers list at the bookstore, it's whatever movie's out, it's everything that takes, not just people's money, but their time.

**MR: Do you favor a fast singles chart, or a slower chart like we've seen recently?**

**TD:** There are advantages and disadvantages to both. What I do favor is a chart that doesn't require a national consensus at one point in time. There have been a lot of discussions with some of our chart friends about the problems with a chart that requires a song to be played by 98% of the stations at one time. It's not fair to think that we, as a country, all line up at the same point in time and march forward lock step



**Tim DuBois**

to that magical week where we achieve simultaneous heavy rotation. That's not reality, and we need a chart system that allows for that.

It's hard for a record to get the momentum it needs early enough in its life to push on through. We were tracking for a while the number of records that got ten or less adds in any one week, and it was shocking. It was averaging between 50 and 60 records a week getting less than ten adds. When you have it spread over that many records, it's very hard for the bottom part of the chart to make much sense. The other factor involved is radio stations are going back to playing less current records and their playlists are 30 or less, so it may not make sense to have a chart that goes down to 50. We may have to come up with something more like the AC chart, which only lists 20 records. I'm not smart enough to figure out exactly how to do it, but there are ways we can improve the chart and make it more realistic, especially on the top end. The bottom end is always going to be a problem.

Fast, slow, I don't know. When you have an Alan Jackson record that goes to No. 1 in six weeks and then the pressure is to move on to something else, I'm probably not getting the full benefit out of a great Alan Jackson song. Whereas, if the chart took 10-12 weeks to get to No. 1, I'd be in heavy rotation for a longer period of time.

**MR: What affect is the proliferation of radio groups having?**

**TD:** As the number of decision makers gets smaller and the power concentrates in certain groups, what they want and expect from us as an industry is probably going to change. The business man in me feels like that's okay, it's probably a smart business thing to do. The songwriter/record guy in me doesn't particularly like it, because I still like to think every person is playing music because they love it. Those wonderful, naive dreams were smashed many years ago when I realized radio basically is using our music to get from one commercial to the next. They do it very cleverly, and I'm not saying there aren't people out there that really love the music, but it is not about the music to them, and they will tell you that. I'm not talking about the air personalities, I'm talking about the people running that business and trying to achieve the highest Arbitron rating they can for any given book so they can service their debt. It's going to change at some point in time. Some people have even suggested it may get to the point that record companies will have to align with certain radio conglomerates and pay to get our music played. Again, I'm not clairvoyant, but it certainly is a possibility.

**MR: The pop market continues to encroach on country's market share with more acoustic-sounding music. How much of an impact do you think this is having on country sales, and how should we as an industry meet that challenge?**

**TD:** During our hot streak of the last few years, we attracted a younger listener than we had in the past. You can see it in radio's numbers and in market research. We were getting more of the 12-plus audience than ever before. It was okay for a 14-year-old to be into Alan Jackson or Brooks & Dunn. What impacted us so strongly was that, for the younger age group, music is still very much a part of their life-style. As alternative became less alternative and more mainstream—Sheryl Crow, Alannis Morissette, Jewel, Hootie and the Blowfish—a lot of those artists probably took back some of the people we had been able to attract in the early and mid '90s. The numbers may not be that big, but the impact they had on this marketplace was big because they were ticket and album buyers. When you lose a few of them you're losing a very active part of the market.

You see some of them coming back. Mindy McCready is attracting a younger audience. The Tim McGraw audience is a very young, aggressive audience. I'm not trying to say all of the young ones went

away, but the ones we lost were very important to us.

The second part of your question was how do we get them back. I don't know, that group is comprised of very fickle fans. They come and go. Something will bring them back.

**MR: You've started a rock/alternative label, Arista/Austin, and a few other labels in town are delving into other genres. The initial success of Abra Moore is beginning to answer this question, but can a Nashville-based major country label succeed in the rock/pop marketplace?**

**TD:** The jury is very much still out on that. We're tremendously excited for Abra to have a No. 1 alternative record and also to cross into some other formats. There is and always will be a stigma associated with Nashville-based music—a totally unfounded and unfair stigma

because we have some of the greatest musicians, greatest engineers, greatest producers in any genre. But the east coast and west coast media still somehow view us as their hillbilly cousins. I'm not bitter about that. I think in a way that's just reality. As music becomes more global and as the country continues to spread its music centers, Nashville will someday, maybe not in my lifetime, but sometime in the future, become known just as a music center. Right now, it's a little bit tough.

There's nobody that has more love or respect for the tradition of

the older country music than I do. And I didn't grow up listening to the Opry, I grew up in rock 'n' roll. It's a new-found love. The people that stayed in here and fought through the tough times, people like Joe Talbot, Bill Denny, Bud Wendell, Joe Meador Walker, I have a tremendous respect for them. But to cling to country as the only kind of music that can come out of this town is wrong. What country music did was provide a magnet that drew a tremendous group of talented people into this town, and they are involved in all kinds of music. People come in and out of here all the time that recognize this is a great place to record. Where else could you make a great record and run your cholesterol level up 50 points in a four-week period?

We're not doing what we're doing directly from Nashville, we're doing it through Austin, but the majority of the people who are involved in what we're doing in Texas are still here in Nashville. When you walk through my staff out there, it's a very young staff, and a good portion of them listen to alternative music. They listen to rock. They have a natural affinity for it and an understanding of what makes it work. It makes perfect sense for me to use those talents and that love of the music to build something more than country. And I don't think it's in any way degrading to country or untrue to what made Nashville. I'm the president of the CMA and that's very, very important to me, but Nashville is about more than country. What we've given the world is a true treasure, but we can add to that in a very positive way.

**MR: Is there a scenario in which Career is folded back into Arista?**

**TD:** Not really, because a lot of what I said before still holds true for us. We haven't had the success on the Career side that we wished for as quickly as we hoped, but the need for Career is dictated by the fact that there are only so many records that a promotion staff can operate at one time. It is not a tremendously expensive thing to maintain and Denise [Nichols] has built a great staff—we're going to have our successes. It makes sense for us to have two labels with two separate promotions staffs. I'm not saying that couldn't change at some time in the future, but we recently visited that decision and very emphatically decided to keep Career.

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**“It's not fair to think that we, as a country, all line up at the same point in time and march forward lock step to that magical week where we achieve simultaneous heavy rotation.”**

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**MR:** As you mentioned, there are more labels fighting for market share in a flat market. How do we focus on growing the pie, rather than cannibalizing each other's business?

**TD:** We're always trying to grow the pie. We end up fighting one another, but our long-term goals are not to steal people away from Curb and Atlantic, but to find some new people to come in and discover the format. It's about finding those unique acts that bring in a different audience. BR5-49 is an act we knew would be difficult for country radio because they are, in some ways, too country. But they obviously have an audience, and the critical acclaim and the noise that the guys have made in the short time we've had them has not been equalled by anybody else we've ever had. They do reach a different audience and maybe it will help us grow as an industry.

One of the things people always talk about is the need for an alternative radio format. In other genres, you have several different places to get a foothold and then grow from there. Here it's kind of boom or bust, you either get through the country chart system or you don't. Radio is changing so much and there's so much at risk, they're not willing to experiment a whole lot. Some of the bigger chains have hinted that when they get to the level they want, maybe they'll be able to take some chances. I hope they do, and I hope somebody makes it work. It's not about the fact that we love the Derailers, or the Delevantes, or we love BR5-49. It's about finding a commercially viable format. Where most of those records are getting played right now is in non-commercial situations. Somebody's got to find a way to make it a commercial success and then the floodgates will open.

**MR:** Unit sales are relatively flat as compared to last year, but new albums from Garth and Shania are up in the air. Do you think our numbers will hold up through year's end?

**TD:** You're going to see a Brooks & Dunn greatest hits album, and I think that will help some. It would be good for the industry if we had a Garth and/or a Shania record, because we all benefit from an event that causes people to go to the record store. If you look at the Tim McGraw record, it's off to a huge, wonderful start, and the chart overall has benefited. Unfortunately, once you get down about 15 records, it falls off very fast. I don't remember exactly how many units it took to make the chart last week, but it's well under 2,000. The overall unit count is very misleading. If you've got two or three albums selling close to 100,000 units a week, you can make your overall gross number very quickly and the industry still be very, very sick. I'm not saying we're very sick, but it bothers me that we've got so few albums able to sell 10,000-plus. To a certain extent it's always been dominated by the top 10, but it seems like the bottom and middle of the chart has thinned out. It's harder to maintain a new release selling 30-40,000 units a week because you get a lot of pressure at retail to change the look of the store. Especially at the mass-marketers, it's harder to stay on that end-cap and harder to stay in the program that gets your album out there because they want something new.

**MR:** Finally, what do you think the next few years will hold for us?

**TD:** We are still strong creatively in this town, and always will be. This is a songwriter town, and that's one of the things that makes it very

different from the other music centers. Whether or not we will experience another big increase in market share or get back to where we were a couple years ago...I don't know, but we're going to be healthy.

For the first time, we had several acts selling, not just gold, but platinum and multi-platinum. [Arista] did \$75 million year-before-last from a cold start six years ago. That attracted a lot of players—we have more people standing at the table and the game doesn't get much bigger, so there are going to be more losers. It doesn't look like that right now, with Disney and Dreamworks both coming in and making commitments, but the cost of artist contracts, executive salaries, promotion and marketing has caught up with the rest of the industry. That, coupled with the fact that we still do not have a real international base, causes a problem because if you're standing at the table and playing in the pop world, you have the ability to sell 10 million units in the U.S. and 12-14 million units internationally. You can afford to

---

**"The east coast and west coast media still somehow view us as their hillbilly cousins."**

---

spend a little more, stay there a little longer because if you do hit that one, the pay back is much bigger. Our world hasn't ever had that. If I do 5 million units on Alan Jackson in the U.S., I can't count on doing 5 million units internationally. The payoff of this marketplace is just not there yet. So as the costs go up and it now costs the same to play this game as it does to play the pop game, I'll go stand at the pop table where my odds aren't that much different, but if I do hit one it could go a lot further. That is what will eventually cause a shake-out in this industry.

The other thing that I would add, this is an old paraphrase of Einstein, but the more I learn, the more I figure out I don't know. It's a heart and gut thing more than a brain thing for me and you just have to trust your instincts and go forward. You're better off going for that thing you believe in even if you can't put into words why you believe in it. If you start trying to turn it into a science, it proves you wrong every time. □

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# Little Big Town Music



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## VIDEO REVIEWS

by LISA BERG

# Shake it to the left...

Stirring things up this month is "The Shake" from Neal McCoy and director Chris Rogers. The inventive clip begins in black and white in a Beaver Cleaver-type of setting, with a crew-cut teen asking an apron-wearing, kitchen-dwelling mom about McCoy's whereabouts. She directs him to the garage, where McCoy is supposedly playing a gig. The youngster enters the garage, and voila! McCoy and dozens of others are singing, dancing and "shaking" in color. A fun video (again, does Neal McCoy ever have a bad time in a video?) with some creativity thrown in, to boot.

Deaton Flanigen's "How Your Love Makes Me Feel" features the Diamond Rio boys in another good-timey piece. Special effects and general busyness are the mainstays here, not to mention the cows in the road. Yes, cows in the road. Lead singer Marty Roe even tries his hand at milking one of said bovines.

Closing out the cream of the video crop is "Daddy Can You See Me" by Anita Cochran, which follows a father/daughter relationship over the course of a lifetime. Director Jim Shea chose to do a literal interpretation of the song's lyrics, with plenty of soft-focus frames and tug-at-the-heartstrings shots. Cochran herself is shown singing close-up, as well as at medium length playing the piano for a nice change of pace.

Moving down a tier now, taking into consideration that Stephanie Beck's "Elvis Movie" was done on a shoestring budget (we're talking beat-up nylon laces here, folks), it's a very nice little project. Based on the dance that Beck choreographed for clubs to commemorate "Elvis Week," a number of everyday Joes and Janes were hired and actually learned the dance as filming was taking place. Watch for the cameo appearance by DaVido, Nashville's own "King of the Cocktail Crooners," as the school janitor.

Capitol Nashville act The Ranch landed a coveted "Sneak Peek" slot on CMT with their debut video, "Walkin' The Country." According to CMT, it is quite rare for a relatively unknown act to stake claim to the Sneak Peek, in which the chosen video runs 35 times a week for one week. "We liked the look, the sound and the feel of the video," relates CMT Director of Programming, Chris Parr. "Though it's more commonplace to choose an established artist for Sneak Peek, The Ranch came across so strongly in this video that we wanted to bring them to our audience. We don't emulate country radio, and the fact that The Ranch is not being pushed for radio airplay means that we are offering something different to our viewers."

Speaking of different, Sawyer Brown offers up a project where Mark Miller is actually sitting down! Seriously, "This Night Won't Last Forever," featuring guest appearances by Steve Wariner and Mac McAnally, is distinctive in that the video is an actual live performance—not just a lip-sync effort. Wise use of dissolves and cuts keeps the clip flowing nicely.

George Strait could have used some of that variety in "Carrying Your Love With Me." Let's see...how about a close-up of George, then a side view of George, then the obligatory shot of George carrying a leather bag? Far, far too long on the tight facials. One shot is 16 seconds long, and another close-up at the end of the piece runs nearly 26 seconds, giving new meaning to the word "sedentary" (see Webster's definition in review sidebar).

Actually, the category for Cledus "T" Judd's "Skoal—Grundy County Spitting Incident" would be better titled "Motion Sickness." Dizzying, near-constant camera movement makes the clip nearly impossible to watch. A little herky-jerky motion goes a long way, and in this case, way overboard. Break out the Dramamine! ☐

## VIDEO REVIEWS

### RICHTER SCALE READY

- ANITA COCHRAN "Daddy Can You See Me"**  
Planet, Inc.; Dir—Jim Shea; Prod—Maureen Ryan; Warner Bros.
- DIAMOND RIO "How Your Love Makes Me Feel"**  
Deaton Flanigen Productions; Arista
- NEAL MCCOY "The Shake"**  
Honest Images; Dir—Chris Rogers; Prod—Peter Zavadil; Atlantic

### SHAKIN' IT UP

- STEPHANIE BECK "Elvis Movie"**  
Hands On Productions Inc.; Dir—Maureen A. Ryan; Prod—Mark Fenton, Maureen A. Ryan
- BEKKA & BILLY "Better Days"**  
The Collective L.L.C.; Dir—Steven Goldmann; Prod—Susan Bowman, Tamera Brooks; Almo Sounds, Inc.
- SARA EVANS "Three Chords And The Truth"**  
Planet, Inc.; Dir—Susan Johnson; Prod—Kim Palmer; RCA
- CHRIS LeDOUX "This Cowboy's Hat"**  
Pecos Films; Dir—Ken Carpenter; Prod—Rod Carpenter, Julie Johnston; Capitol Nashville
- THE RANCH "Walkin' The Country"**  
Studio Productions, Inc.; Dir—Roger Pistole; Prod—Clarke Gallivan; Capitol Nashville
- SAWYER BROWN w/Steve Wariner & Mac McAnally "This Night Won't Last Forever"**  
Picture Vision, Inc.; Dir—Michael Salomon; Prod—Kimberly Lansing; Curb
- MICHELLE WRIGHT "What Love Looks Like"**  
Dir—Tara Johns; Prod—Anne-Marie Léveillé; Arista

### SHIMMYING

- JUNIOR BROWN "I Hung It Up"**  
Pecos Films; Dir—Michael McNamara; Prod—Brian McNamara; MCG/Curb
- CRAWFORD/WEST "Summertime Girls"**  
The Collective L.L.C.; Dir—Tara Johns; Prod—Tamera Brooks; Warner Bros.
- VINCE GILL "You And You Alone"**  
Planet, Inc.; Dir—Gerry Wenner; Prod—Robin Beresford; MCA
- ROBERT EARL KEEN w/Margo Timmins "Over The Waterfall"**  
Film Xero; Dir—Miller, Murano; Prod—Ken Byrnes; Arista/Austin
- DAVID LEE MURPHY "All Lit Up In Love"**  
Pecos Films; Dir—Michael Merriman; Prod—Bryan Bateman; MCA
- RYAN REYNOLDS "Do I Ever Cross Your Mind?"**  
361 Degrees; Dir—Chris Rogers; Prod—Lauren Winters; Imprint
- BOB WOODRUFF "Almost Saturday Night"**  
Flashframe Films; Dir—Marius Penczner; Prod—Len Epan; Imprint

### TWITCHING

- NOEL HAGGARD "Tell Me Something Bad About Tulsa"**  
Honest Images/Cloudland Filmworkers, Inc.; Dir—Chris Rogers; Prod—Amos, Kennedy; Atlantic
- GEORGE STRAIT "Carrying Your Love With Me"**  
Centre Films, Inc.; Dir—Christopher Cain; MCA
- RONNIE McDOWELL "Love Me Tender"**  
Southern Exposures; Dir—Tom Bevins; Intersound

### SEEDENTARY

- (Webster's def.—fixed to one spot, as a barnacle)**
- CLEDUS "T" JUDD "Skoal—Grundy County Spitting Incident"**  
Above & Beyond Pictures; Razor & Tie Entertainment L.L.C.



Travis Tritt and Lari White share a laugh with director Michael Merriman (back, center) and producer Bryan Bateman (far right) during the video shoot for "Helping Me Get Over You."

## TNN

THE NASHVILLE NETWORK  
63.3 million households

1. Pam Tillis • *All The Good Ones Are Gone* • Arista
2. Tracy Lawrence • *How A Cowgirl Says Goodbye* • Atlantic
3. Reba McEntire • *I'd Rather Ride Around w/You* • MCA
4. Ricochet • *He Left A Lot To Be Desired* • Columbia
5. Michael Peterson • *Drink, Swear, Steal & Lie* • Reprise
6. Toby Keith • *We Were In Love* • Mercury
7. Trisha Yearwood • *How Do I Live* • MCA
8. George Strait • *Carrying Your Love With Me* • MCA
9. John Michael Montgomery • *How Was I To Know* • Atlantic
10. Kenny Chesney • *She's Got It All* • BNA

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## CMT

COUNTRY MUSIC TELEVISION  
39.4 million households

1. Tim McGraw/Faith Hill • *It's Your Love* • Curb
2. Pam Tillis • *All The Good Ones Are Gone* • Arista
3. Reba McEntire • *I'd Rather Ride Around w/You* • MCA
4. Patty Loveless • *The Trouble With The Truth* • Epic
5. Tracy Lawrence • *How A Cowgirl Says Goodbye* • Atlantic
6. Sons of the Desert • *Whatever Comes First* • Epic
7. Travis Tritt • *She's Going Home With Me* • Warner Bros.
8. Michael Peterson • *Drink, Swear, Steal & Lie* • Reprise
9. Toby Keith • *We Were In Love* • Mercury
10. Ricochet • *He Left A Lot To Be Desired* • Columbia
11. Clay Walker • *One, Two, I Love You* • Giant
12. George Strait • *Carrying Your Love With Me* • MCA

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## DISCLAIMER

by ROBERT K. OERMANN

# In A Rounder-bout Way

Sometimes it takes an "outsider" to show us The Way. In this case, it's Boston's **Rounder Records**. By clinging to tradition the company has wound up sounding more revolutionary than anybody on Music Row these days.

Del McCoury fiddler Jason Carter, polka king Jimmy Sturr, the collection of Utah Phillips songs by Stecher & Brislin, the Paul Williams comeback CD and the simply sublime old-time string band sound of Bruce Molsky & Big Hoedown are all served up by Rounder this month, as is the label's precious bluegrass jewel Claire Lynch. To the scrappy independent goes a well deserved **Label of the Day** award.

It's a measure of how weak the mainstream country music industry is that none of its products finished in the running for **Disc of the Day**. No, that honor was almost completely in the pop/rock camp of Music Row, which boasts an extraordinarily fine stack of platters this evening.

To end the suspense, I will tell you that **Beth Nielsen Chapman** walked off with the prize. Among the other outstanding pop/rock efforts were the CDs by Ceili Rain and Stone Deep. To these ears, the best of the country singles were Kathy Mattea's and Mark Chesnutt's.

Americana boys **Ed Petterson & The High Line Riders** and the afore mentioned **Ceili Rain** finished in a dead heat for the **Discovery Award** for this issue.

There is much ground to cover tonight. So without further ado.....

## COUNTRY

### THE FLYING BURRITO BROTHERS "California Jukebox"

Writer: John Beland; Producer: John Beland; Publisher: none listed, ASCAP; Eiber CDX.

All the ingredients are still there—rich vocal harmonies, a smooth easy-going beat, vaguely Beatlesque chiming guitars and slippery steel. They called it California country-rock. I loved it then; and this is a fond recollection of the style.

### DALE WATSON "Jack's Truck Stop And Cafe"

Writer: Dale Watson; Producers: Bruce Bromberg/Dale Watson; Publisher: Watson Texas/Calhoun Street, BMI; Hightone 8082 (track).

Saturday night, dancin,' cold beer ...zzzzzzz.

### BRYAN WHITE "Love Is The Right Place"

Writers: Marcus Hummon/Tommy Sims; Producers: Billy Joe Walker Jr./Kyle Lebling; Publisher: Careers-BMG/Floyd's Dream/Bases Loaded, BMI/ASCAP; Asylum 9863.

Ick. It sounds like a pop contemporary-Christian record.

### THE KENTUCKY HEADHUNTERS "Kentucky Wildcat"

Writers: Anthony Kenney/Doug Phelps/Greg Martin/Fred Young/Richard Young; Producers: Kentucky Headhunters; Publisher: Song

Garden/Mitchell Fox/Them Young Boys/I.B. Headed/Mr. Erik, ASCAP/BMI; BNA CDX.

"She can track a deer; she can drive a dump truck," and she's pretty enough to be on a magazine cover. If you say so—it's your fantasy. Besides, this rocks with such heat and verve that the lyrics scarcely matter. Sassy.

### THE BELLAMY BROTHERS "Over The Line"

Writers: Frankie Miller/Will Jennings; Producers: Bellamy Brothers/Randy Hiebert; Publisher: Howlin' Hits/Blue Sky Writer, ASCAP; Bellamy Bros./Intersound CDX.

They ought to give them some sort of award as country's greatest Groovemasters.

### SEMINOLE "She Knows Me By Heart"

Writers: Bill Shore/Rick West/Donald E. Myers; Producers: Mark Miller/Mac McAnally; Publisher: Travelin' Zoo/Club Zoo/Katie Walker/Dabdu, ASCAP/BMI; Curb-Universal CDX.

Paint-by-numbers Music Row songwriting. Automatic-pilot production. Bland vocals. A textbook example of "new country."

### MARK CHESNUTT "Thank God For Believers"

Writers: Roger Springer/Mark Alan Springer/Tin Johnson; Producer: Mark Wright; Publisher: EMI-Blackwood/Mark Alan Springer/Big Giant, BMI; Decca 72014.

Thank God someone in this industry still knows how to tell a story about average people facing real problems. I believed every word about this guy's struggle with alcohol and the love of a good woman.

### RONNIE McDOWELL "Love Me Tender"

Writers: Presley/Matson; Producers: Ronnie McDowell/Joe Meador; Publisher: Elvis Presley, BMI; Intersound 9276.

He still evokes the spirit of Elvis better than all the other imitators put together. The hook with this is a bubbling drum track and verses in Espanol that give it a vaguely Julio quality. Quite listenable. Elsewhere on the album is a version of Kate Campbell's "Tupelo's Too Far," which will be released to coincide with the 20th anniversary of Presley's death this month.

### JAMES BONAMY "Naked To The Pain"

Writers: Don Pfrimmer/Richard Wold; Producer: Doug Johnson; Publisher: G.I.D./Warner Tamerlane/Des Chalets, ASCAP/BMI; Epic 78629.

I hope this boy thanks the heavens every night for sending Doug Johnson into his life. Let's face it, James isn't the world's all-time vocal titan and this song is merely OK. It's Doug's glorious cloak of sound that carries this lovely thing over the threshold.

### JASON SELLERS "I'm Your Man"

Writers: Austin Cunningham/Mark D. Sanders; Producer: Chris Farren; Publisher: Starstruck/Mark D/Senior Partner, ASCAP; BNA 64913.

A terrific countryboy vocal and a fine, snappy production. One wishes the song had a little more meat, but I guess you can't have everything.

### THE RAYBON BROTHERS "The Way She's Looking"

Writers: Don Cook/Billy Lawson; Producers: Don Cook/Tony Brown; Publisher: Sony ATV/Don Cook, BMI/ASCAP; MCA 72017.

This pretty much sucks. The rhythm track is downright irritating. The lyric is trash.

### KATHY MATTEA "Love Travels"

Writers: Bob Halligan Jr./Linda Halligan; Producers: Ben Wisch/Kathy Mattea; Publisher: BMG Songs/Wood Monkey/Ellymax, ASCAP/BMI; Mercury 131.

Truly inspiring. Hang with it all the way through, as the Celtic/acoustic opening gradually evolves into a full-throated gospel chorus. Brilliant work by all concerned.

### THE KINLEYS "Please"

Writer: Tony Haselden; Producers: Russ Zavitsos/Tony Haselden; Publisher: We've Got the Music/Ashwards, BMI; Epic 78635.

They sing quite well, but a more acoustic approach would have been much more sympathetic to their style. Talented but overproduced.

### WADE RICHARDSON "Hang On For The Ride"

Writer: Wade Richardson; Producer: Jeff Huskins; Publisher: none listed; Sirius (track).

Gee, do you think you could have made it sound any cheesier? There is such a thing as a bass, you know. Oh, I get it, you wanted the track to sound as thin as it does.

### DEANA CARTER "How I Do I Get There"

Writers: Deana Carter/Chris Farren; Producer: Chris Farren; Publisher: EMI Princeton Street/Full Keel/Farrenuff, ASCAP; Capitol 37514.

I am not ashamed to admit it. I am wrapped around her little finger.

### JEREMY CULPEPPER "Hollywood Endings"

Writers: B. McDill/D. Lee/B. Jones III; Producer: Hal Newman; Publisher: PolyGram/Ranger Bob/Pal Time/Sony Tree/Bucknote, ASCAP/BMI; MDG 950001.

If this comes across your desk, lend it your ears. This boy sounds like a "comer" to me. And there's no denying the potency of this composition.

## BLUEGRASS

### CLAIRE LYNCH "Out Among the Stars"

Writer: Adam Mitchell; Producers: Claire Lynch/Rich Adler; Publisher: Warner Bros. Music, BMI; Rounder 0415 (track).

This intensely powerful song is the kind of thing I'm finding more and more in bluegrass and less and less in mainstream country.

Midnight at the liquor store. An unemployed loser with a gun. The evening news. All told with a social conscience and deep understanding. On top of it all, Lynch sings like a hillbilly angel and the band plays with breathtaking delicacy. The new CD is called *Silver and Gold*. Buy it.

#### PAUL WILLIAMS "Ain't God Good"

Writer: Paul Humphrey; Producer: Ken Irwin; Publisher: Happy Valley, BMI; Rounder 0414 (track).

Penetrating, chilling, high-lonesome bluegrass gospel. Three decades ago, Paul made his name in the Lonesome Pine Fiddlers and with Jimmy Martin. This is his comeback, as homemade and nourishing as all get out.

#### PAM GADD "Listening To The Rain"

Writers: none listed; Producers: Pam Gadd/Nancy Given Gardner; Publisher: none listed; Vanguard 79507 (track).

Previous Wild Rose gal Pam waits out with considerable hillbilly soul on this Osborne Brothers goldie. That's good ol' Carl Jackson trading licks with the gifted Ms. Gadd.

### POP/ROCK

#### BETH NIELSEN CHAPMAN "Happy Girl"

Writers: Beth Nielsen Chapman/Annie Shoes Roboff; Producers: Rodney Crowell/Beth Nielsen Chapman; Publisher: BNC Songs/Almo/Anuva, ASCAP; Reprise 46521 (track).

This can hold its head up with the best of Sheryl Crow, Sarah McLaughlin and all the rest of the female pop leaders. Roots rock instrumentation; sunny pop vocal; rhythm to set you free. This whole *Sand and Water* album is sim-

ply stunning. Put this woman on the Lilith Tour, like, immediately.

#### STONE DEEP "Imperfection"

Writers: Cartwright/Cummings/Brooks/Howard; Producers: Stone Deep/Bruce Calder; Publisher: none listed, BMI; TMG 90001 (track).

Subterranean bass, electric rock guitar, rap-chanting without the usual screaming gibberish. It's going to sound odd to say this, but this is hard rock and rap with subtlety and class. Perhaps the most innovative and sophisticated act on the Nashville rock scene today.

#### LANE BRODY

#### "I'll Have To Say I Love You In A Song"

Writer: Jim Croce; Producers: Ira Antelis/Brent Rowan; Publisher: Denjac/MCA, ASCAP; River North 51416 1295 (track).

Brody remains one of Nashville's most underrated vocalists. Backed here by a shimmering, silvery pop production, she conjures up visions of Celine Dion by transforming this classic into something newly wondrous. Track is from the uniformly fine Jim Croce tribute album.

#### AMY MORRISS "We Need You"

Writer: Cindy Morgan; Producer: Blair Masters; Publisher: Word, ASCAP; Myrrh 9015323151

It starts out so cool. Then she starts to wimping. So outclassed by her dazzling production it's pathetic.

#### ALAN POWELL "Seeds"

Writer: Alan Powell; Producer: Alan Powell; Publisher: Kind, no performance rights listed; Kind Records (track).

Folk meets jazz? Powell performs in the Music

City club band Nobody's Business, but now has a showcase for his solo, peculiarly pleasing, guitar and songwriting skills.

#### CEILI RAIN "Ceili Rain"

Writer: Bob Halligan Jr.; Producer: Bill Halverson; Publisher: WBOB/Bencap, ASCAP; Power Entertainment 006 (track).

Thrilling, novel and ingenious. Celtic pop that pulses with rhythm and swells with chest-bustin' melody. The instrumental texture mixes traditional Irish instruments with contemporary percussion and piano. Go see these fine folks when they play the Music City clubs. Become a convert.

#### THE AMAZING RHYTHM ACES

#### "Love Is On the Way"

Writers: none listed; Producer: none listed; Publisher: none listed; Breaker 048161.

Blue-eyed soul from one of the great American bands, now reunited and sweating backbeats from every pore.

### FOLK

#### BILL COOLEY "Unravel'd By the Road"

Writer: Bill Cooley; Producers: Mick Conley/Bill Cooley; Publisher: Nancy Lee, ASCAP; NLM 001 (track).

Longtime Kathy Mattea lead guitarist Cooley has recorded a magical gem of a guitar record. His fleet, gentle touch on the fretboard is a wonder to hear. If you're into acoustic music, you need to hear this guy.

continued on page 31



## ROW FILE

### DENISE STIFF

Owner, DS Management  
1017 16th Avenue South  
Nashville, TN 37212  
(615) 329-8020 • FAX: (615) 329-8030  
Member: IBMA, CMA, NARAS, Nashville  
Music Awards Steering Committee; Board  
of Directors, Community Resource Center

Question: How do you survive as an artist manager in Nashville without representing any mainstream country acts? Answer: If you're Denise Stiff, work with highly respected, niche-type artists and build their careers slowly but surely.

Stiff and her DS Management staff of three currently manage two acclaimed acts, Alison Krauss & Union Station and Gillian Welch & David Rawlings. "I started working with Alison ten years ago, and with Gillian probably five years ago," Stiff relates.

Serving as a program director at Wichita State University, Stiff found herself in charge of the student committees that booked entertainment for the school. "So I knew some people here," she recalls, "and moved to Nashville in 1984 to try and write songs. I worked part-time with Keith Case & Associates as well as Bob Tittle. I eventually went full-time with Keith and stayed there until

about a year-and-a-half ago. I basically decided I needed more staff, more space, and sort of wanted to separate myself from the booking agencies." So DS Management was born in February of 1996.

Stiff spends most of her time interfacing with record labels and dealing with touring logistics. She also reviews a fair number of movie scripts for possible inclusion of her artists' music. Alison Krauss & Union Station have an endorsement deal with Martha White, which requires some "maintenance," as well.

"Even though we only have two acts, our biggest frustration is that we're really busy all the time," she says. "We'd love to talk to other acts and maybe bring in another artist, yet we don't feel there's any way possible to do that and service them well. Our motto is 'develop very slowly.' Most of the big artists have a hard enough time adjusting to life on the road and whatever fame comes as it is, but if it happens really fast, I think it's almost impossible to adjust to. So I really try and take things slowly and develop a good fan base. Then you have a career with longevity and not just a flash in the pan. If radio, television or CMT goes away, the artist still can go out there and tour and make a living."

Alison Krauss & Union Station's new album has received critical acclaim, and Gillian Welch & David Rawlings are currently working on a new record for Almo Sounds, making this an enjoyable time for Stiff.

"The community has been extremely supportive," she states, "and I'm really proud of the artists. I'm pleased with where things are and hope to continue along the same vein in the future—maintaining the caliber of the artists and the caliber of the staff that I have."

—Lisa Berg



# STUDIO REPORT

by STEVE HOOD

## King Commodore (and we're not talking Woody-ball)

Whoa!...I just had a seventies flashback! (I have a lot of those lately)...The dance hall band I played with in Texas was so diverse back then, that one minute we'd play a George Strait number, complete with steel guitar and fiddle, and follow it up with something by, say, Foreigner, with wailing sax and synthesizers. But we'd always end the night with a smooth Commodores cover like "Three Times A Lady," "Easy" or "Sail On." The girls would melt as they swayed in their partner's arms. They were great 'last dance' songs. The prolific writer/vocalist/musician behind those great songs, who later broke away from the group and had an incredible solo career as well, was of course, Lionel Richie. He stayed quiet for many years, at his own choosing, but is currently in the midst of a comeback. And of all the cities in the world he has to choose from to record in, which does he pick? Three guesses, first two don't count. His producer James Carmichael and team have been in and out of The Castle since April, and just last month Ralph Sutton and Mike Purcell mixed tracks and overdubs for Richie's Polygram project. Lionel's been around, too, and the folks at The Castle say he really is a nice guy...In other happenings, Wynonna's next Curb/Universal project has been overdubbed and mixed at Creative Recording by producer Brent Maher and engineers Mills Logan and Paul Skaife...Future smashes were demoed at County Q by writers Mark D. Sanders and Don Schlitz, both sessions engineered by Tom Endres...Dan Williams produced a spot for Oscar Mayer at Dan Williams Sound with Willie Pevear at the boards...Ed Seay mixed a Sony session for Rick Trevino and producer Steve Buckingham at Dark Horse...And Eclectic Recording is flaunting four new ADAT XT's, a Tascam DA-88, and a Tascam ATR-80 2" Analog... Yep, Nashville studios continue to prove that when recording here, it's 'easy like Sunday morning' to make the music that has us 'dancin' on the ceiling'...See ya next month.

Artist	Producer	Engineer	Label	Project
<b>THE CASTLE</b>				
Lionel Richie	James Carmichael	R. Sutton/M. Purcell	Polygram	trax/od's
<b>COUNTY Q</b>				
Mark D. Sanders	—	Tom Endres	Starstruck	trax/vox/mix
Don Schlitz	—	"	Hayes St.	"
Kim Williams	—	Rob Matson	Tree	"
Tom Dampier	—	"	Co Q	"
Stephony Smith	—	"	EMI	"
Jerry Salley	—	D. Buchanan/R. Matson	Warn/Chappell	"
Jim Collins	—	T.W. Cargile/Rick McGee	EMI	"
David Knudtson	—	David Buchanan	Co Q	"
Karen Taylor-Good	—	"	Warn/Chappell	"
Kerry Kurt Phillips	—	T.W. Cargile	API	"
Phil Swan	—	"	Southern Cow	"
Anthony Smith	—	R. Matson/A.J. Derrick	Maverick	"
<b>CREATIVE RECORDING</b>				
Billy Montana	B. Montana/D. Flint	M. Logan/P. Skaife	Magnatone	—
Wynonna Judd	Brent Maher	Maher/Logan/Skaife	Curb/Univ.	od's/mix
Billy Falcon	Billy Falcon	M. Logan/P. Skaife	Polygram	—

Artist	Producer	Engineer	Label	Project
<b>DAN WILLIAMS SOUND</b>				
Oscar Mayer	Dan Williams	Willie Pevear	—	—
Frank's Nursery	"	"	—	—
Thomasville Furniture	"	"	—	—
Hot Wheels/Matchbox	"	"	—	—
Tyco	"	"	—	—
<b>DARK HORSE</b>				
Rick Trevino	Steve Buckingham	Ed Seay	Sony	mix
Julie Reeves	Scott Hendricks	John Kunz	—	od's
John Michael Talbot	—	—	—	"
Orchestral	Phil Perkins	Brent King	—	"
Choral	Tom Howard	Dave Schober	—	mix
Mamoru Tanabe	Dave Williamson	Paul Salvesson	Brentwood	trax
Dance Music	—	—	Sony/Japan	"
Steve Brock	Dennis Richey	Dennis Richey	—	"
Jaci Velasquez	Gary Jones	Brett Teagarden	New Haven	mix
Ceili Rain	Mark Heimerman	Joe Baldrige	Word	trax
Kenny Greenberg	Bill Halberson	David Thoener	—	vocals
—	Rocky Schnaars	Rocky Schnaars	Music One	mix
<b>ECLECTIC RECORDING</b>				
Rita Coolidge	Rick Chudacoff	E. Rudd/N. Sparks	Ripe Prod.	od's
Mollie Weaver	Kris O'Conner	Nick Sparks	—	album
Sally Barris	Larry Lee	"	Wrensong	trax
Sylvia Garcia	Andrew Lane	"	Janael	demos
Various	Devon O'Day	"	—	"
Various	G. Baker/F. Meyers	"	Zomba	"
<b>FLATWOOD</b>				
Meg Gianotti	Wall/Teekell	Hassell Teekell	—	trax
Rosco	Bronson	Tabby Crabb	Stepping Stone	trax/od's
Gypsy	Gypsy/Tabby	"	Trailer Trash	mix
John Bellar	Bellar/Tabby	Gloria	Resophone	edit
<b>GREY HOUSE</b>				
Stephany Delray	Stephany Delray	Anderson Page	WB	demos
Sky Taylor	Anderson Page	"	—	vocals
Willie Mack	Billy Herzig	Zig	—	"
Rob Sparks	"	"	—	demos
Daryo	B. Herzig/A. Page	B. Herzig/A. Page	Green Zebra	mix
Eddie Kilgallon/BMG	—	—	—	demos
<b>JUKEBOX</b>				
Wesley Dennis	Howard Toole	Howard Toole	—	mix
Mike Tuttle/Jimmy Statch	—	—	—	—
—	Ray Doggett	"	ESU	trax/od's/mix
Sue Kropa	Randy Kartchner	"	—	demos
Meredith Jones	Cynthia Jones	"	—	violin concerto

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Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Tucson Messengers	Ron Cornelius	"	Gateway	trax	Patty Loveless	Emory Gordy, Jr.	D. Ritchie/P. Murphy	Sony	"
Demos	Anthony Archer	"	—	"	J.C. Jones	"	Caba/D. Hall	Rising Tide	"
Skeeter Davis/Jeannie Seely	Charlie McCoy	Eric Paul	—	vocals	<b>MASTERLINK</b>				
➔					Jim Lauderdale/Ralph Stanley				
<b>LOVE SHACK</b>					➔	Blake Chancey	Bil VornDick	RCA	trax
Rick Orozco	Rick Orozco	T. Hitchcock/M. Frigo	—	demos	Ralph Stanley/Ricky Skaggs/Hal Ketchum/Marty Stuart/Connie Smith			Smith	
Nitty Gritty Dirt Band					➔	Bil VornDick	"	Rebel	"
➔	E. Gordy, Jr./S. Fishell		R. Martin/R. MacMillian		Fishbone Fred	J. Noland/T. Preiser	E. Paul/C. Orange	Fishbone Fred	"
Rising Tide	od's				Dean Greer	Pete Wade	C. Hailey/C. Orange	—	"
James Prosser	M. Bright/D. Grau	Jahn Hurley	WB	"	Gander	Audie Ashworth	Chad Hailey	—	mix
Daryl Worley	J. Houser/F. Rogers	Richard Barrow	—	"	<b>MONEY PIT</b>				
Wendy Buckner	Henry Paul	David Hall	—	"	Becky James	E. Seay/A. Martin	E. Seay/D. Jamison	Custom	trax/mix
—	Bryan Kennedy	Lee Groitzsch	—	trax/od's/mix	Nashville Rhythm Section				
—	Jim McBride	Bart Pursley	—	od's/mix	➔	Barry Beckett	R. Fritz/E. Hellerman	Sony	od's
—	Tim Johnson	A.J. Derrick/T. Johnson	—	trax/od's/mix	Jim Brickman/Collin Raye				
Pat James	Stan Cornelius	Duane Scott	—	mix	➔	D. Shea/P. Worley	Poole/Seay/Jamison	SonyEpic	od's/mix
<b>MASTERFONICS</b>					Collin Raye	P. Worley/B.J. Walker			
Faith Hill	Dann Huff	J. Balding/M. Hagen	WB	trax	➔		E. Seay/D. Jamison	SonyEpic	"
Peter Cetera	"	"	River North	mix	Ty Herndon	Doug Johnson	"	Sony	mix
J.D. Meyers	Barry Beckett	P. Greene/K. Williams	Elektra/Asyl.	od's	Charlie Major	Mike Poole	"	BMG-Canada	"
Tara Lynn Hart	"	P. Greene/D. Boyer	Epic	trax/od's	Sherrie Austin	W. Rambeaux/E. Seay			
Smokie	"	R. Fritz/D. Boyer	Zamek	"	➔		Jim Burnett	Arista	edits
Bobby Bare/Mel Tillis/Waylon Jennings/Jerry Reed					<b>MUSIC MILL</b>				
➔	S. Silverstein/B. Bare	Denny Knight	Atlantic	od's	The Wingers	Chris Farren	Tam Harding	Mercury	od's
Trisha Yearwood	Tony Brown	J. Balding/C. Davie	MCA	mix	Kevin Sharp	"	"	Asylum	mix/od's
James Prosser	M. Bright/D. Grau	Csaba/D. Hall	WB	mix	Chad Brock	B. Cannon/N. Wilson	Billy Sherrill	WB	od's
Boyz II Men	Durell Bottoms	Dillbeck/Brookshire/Hollans/Saylor	Motown		Becky James/demo				
➔			Reunion	roughs	➔	E. Seay/A. Martin	Ed Seay	—	"
Michael W. Smith	Michael Linney	B. Lennox/J. Saylor	Reunion	mix					

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## DVD? 5.1 Surround?

Questions which used to exist only in the domain of the film and post production community are slowly creeping into the music recording world. While no one can predict the future of music recording technology, it seems clear that consumers have embraced the surround techniques utilized in feature film mixes - technology pioneered by Harrison. Harrison consoles simultaneously mix and monitor in stereo, LCRS, 5.1 and 7.1 surround modes, with the world's only fully-automated motorized panning joystick.<sup>1</sup> So, when the producer's question becomes surround mixing, the only answer is Harrison. Why would you try to do it any other way?

<sup>1</sup> Patent Pending

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# STUDIO REPORT

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Jesse Jones	E. Gordy/S. Fishell	Russ Martin	Rising Tide	"	Claudia Church	Rodney Crowell	D. Thoener/K. Williams	WB	"
Ricky Huckaby	F. Anderson/B. Carr	Terry Bates	—	mix	Identical Strangers	Randy Thomas	R. Biggs/K. Kelsey	Damascus Rd.	"
Don Von Tress	Don Von Tress	Todd Culross	—	"	Hunter Jefferies	Mike Chapman	H. Tassin/K. Kelsey	—	demo
Jessica Sands/demo					Eaden Street	David Thoener	D. Thoener/T. Gunnerson		
➔	Scotty Turner	Rodney Good	—	trax/mix	➔			A&M	mix
<b>OZ AUDIO</b>					Burlap & Cashmere	"	"	"	"
Richard Alan	Dave Arrowood	Steve Knox	—	demos	<b>SOUNDSHOP</b>				
Walton Record Prod.					Brooks & Dunn	Cook/Brooks/Dunn	M. Bradley/M. Capps	Arista	trax/od's/mix
➔	Jimmy Walton	Andy Gerome	Walton	trax/voc/od's	Raybon Brothers	D. Cook/T. Brown	"	MCA	od's/mix
Paige	Craig Karp	Craig Karp	—	art. pckg.	Wade Hayes	Don Cook	"	Sony	mix
Pat Buchanan	Pat Buchanan	Jim DeMain	—	demos	David Kersh	Pat McMakin	P. McMakin/M. Capps	Curb	"
Dave Arrowood/Karen Carlson					Trace Adkins	Scott Hendricks	M. Bradley/J. Kunz	Capitol	trax/od's
➔	Nick Ryan	Dave Arrowood	—	TV voice-overs	<b>SOUND STAGE</b>				
<b>RECORDING ARTS</b>					Therese Carlton	K. Beamish/J. Gary Smith			
Groovegrass Boys	Scott Rouse	J. Jaszcz/D. Smith	Groovegrass	mix	➔		K. Beamish/D. Bason	—	mix
Patty Griffin	Michael Baker	"	A&M	"	Ty Herndon	Doug Johnson	Doug Johnson	Sony	vocals
Russ Taff	Doug Grau	J. Jaszcz/A. Kogok	WB	"	Clint Black	—	J. King/T. Green	RCA	mix
Melinda Karper	Ken Harrell	"	Mite	trax	Sammy Kershaw	Keith Stegall	J. Kelton/P. Montondo	Mercury	trax
John Hulick	John Hulick	Rocknoid	Cald	mix	Martina McBride	P. Worley/M. McBride			
Leslie Satcher	Luke Wooten	Brocco/Kogok/Greem	WB	"	➔		C. Schleicher/T. Green	RCA	mix
Brooklyn Tabernacle Choir					Audio Adrenaline	John Hampton	J. Hampton/A. Grassmick		
➔	Niel Joseph	B. King/A. Kogok	Warn-Alli.	"	➔			Forefront	od's
David Hamilton	G. Nelson/D. Hamilton	"	Word	"	<b>STUDIO 23</b>				
➔					Ron Young	Bryan Cumming	Bryan Cumming	B. Green Music	demos
Perfect Stranger	Clyde Brooks	S. Tillisch/S. Jenkins	Curb	vocals	Eric Lin	"	"	—	song demo
Thompson Brothers	Rob Feaster	R. Feaster/D. Smith	RCA	mix	Kathy Johnson	B. Cumming/K. Johnson	"	—	CD
Aaron Jeffery	Mark Hammond	B. Deaton/D. Smith	Sparrow	"	➔				
<b>SEVENTEEN GRAND</b>					Laura Powers	L. Powers/B. Cumming	"		
Michael Johnson	M. Johnson/V. Krauss				➔			Malicere	demo
➔		Gary Paczosa	Intersound	od's	Jason Blume	J. Blume/B. Cumming	"		
Neal McCoy	Kyle Lehning	Steve Tillisch	Atlantic	"	➔			Zomba	demos
Deryl Dodd	B. Chancey/C. Young	Chuck Ainlay	Sony	mix	Darlene Austin	D. Austin/B. Cumming	"		
Pam Tillis	Billy Joe Walker	"	Arista	"	➔			BMG	"
Paul Brandt	Josh Leo	Gary Paczosa	WB	"	<b>RECORDING ARTS</b>				
Bryan White	K. Lehning/B.J. Walker				Groovegrass Boys	Scott Rouse	J. Jaszcz/D. Smith	Groovegrass	mix
➔		Jason Lehning	Asylum	od's	Patty Griffin	Michael Baker	"	A&M	"
Steven Curtis Chapman					Russ Taff	Doug Grau	J. Jaszcz/A. Kogok	WB	"
➔	Brown Bannister	Steve Bishir	EMI Christian	mix	Melinda Karper	Ken Harrell	"	Mite	trax
<b>SOUND EMPORIUM</b>					John Hulick	John Hulick	Rocknoid	Cald	mix
Mullins-Black	G. Fundis/B. Stone	D. Sinka/M. Andrews	Almo	trax	Leslie Satcher	Luke Wooten	C. Brocco/A. Kogok	WB	"
Hank Thompson	H. Thompson/B. Millet				Brooklyn Tabernacle Choir				
➔		C. Ainlay/M. Ralston	Curb	mix	➔	Niel Joseph	B. King/A. Kogok	Warn-Alli.	"
Avalon	Charlie Peacock	S. Wilson/M. Andrews	Sparrow	strings	<b>WHISTLER'S MUSIC</b>				
Babbie Mason	Tom Wance	R. Brookshire/M. Andrews	Word	od's	Jamie Slocum	G. Burnett/C. Parker	Chris Parker	Curb	—
➔					Wes Cunningham	M. Jones/C. Parker	"	Whistler's	—
Steven Curtis Chapman					Ford	Chris Parker	"	"	—
➔	Brown Bannister	D. Schober/M. Andrews	Sparrow	strings	Fazoli's	"	"	"	—
Reggie LaFaye	Keith Brown	Tom Rickert	—	trax	Valvoline	C. Parker/L. Hall	"	"	—
The Freemans	Darrell Freeman	E. Legg/M. Wrucke	—	"	Houston Chronicle	D. Weller/J. Bose	Devon Weller	"	—
Karen Staley	Justin Niebank	J. Niebank/M. Andrews	WB	strings	<b>WOODLAND</b>				
Jonell Mosser	John Hall	Mike Janas	—	trax/od's	Neal McCoy	Kyle Lehning	Kevin Beamish	Atlantic	trax
<b>SOUND KITCHEN</b>					Victor Wooten	K. Story/V. Wooten	Kurt Story	—	od's/mix
Mark Chesnutt	Mark Wright	G. Droman/T. Coyle	Decca	mix	Old Dogs	B. Bare/B. Fisher	Denny Knight	Atlantic	trax/mix
Wynonna	David Pack	T. Christian/T. Coyle	Curb/Univ.	"	Russ Taff	Doug Grace	Doug Grace	Warn.Reprise	od's
Gary Chapman	Michael Omartian	"	Reunion	"	Cheri Keaggy	Phil Nash	Ronnie Brookshire	Sparrow	strings
David Lee Murphy	Tony Brown	D. Thoener/C. Davie	MCA	"	Janis Ian	Brooks Arthur	Brooks Arthur	Windham Hill	od's
Trace Adkins	Scott Hendricks	P. Green/J. Kuntz	Capitol	"	Karen Staley	J. Niebank/K. Staley	Justin Niebank	WB	od's/trax
The Dirt Band	Jeff Hanna	S. Marcantonio/T. Gunnerson	WB	"	Roy Orbison/Celtic Tracks				
➔					➔	B. Blazer/B. Orbison	Keith Compton	Orbison	trax/od's/mix
White Heart	Bill Smiley	R. Biggs/T. Gunnerson	Curb	"					





Bobby Karl....

## WORKS THE ROOM

I may never be able to look a musical instrument in the face again.

The National Association of Music Merchandisers convention (7/10-13) sprawled through the Renaissance Hotel, all three levels of the Convention Center, into the tunnel under Broadway, through the meeting rooms of the Arena and halfway around the perimeter of that Lower Broadway spaceship. In all of the hundreds of booths were see-how-fast-I-can-play guitarists, drummers, bassists and pianists making a racket that you couldn't escape no matter how hard you tried.

It was absolutely dizzying. And fascinating.

It was also like Old Home Week for music lovers of all kinds. Working the NAMM exhibit halls (7/12) were **Dave Pomeroy**, still giddy after his 17-member all-bass orchestra's triumph the night before, **Gary Talley**, fresh from his triumphant Box Tops reunion at Trampp's in Manhattan, **The Cicadas'** **Michael Rhodes**, **Jody Maphis**, who is now happily touring with Matraca Berg, vintage axe guru **George Gruhn**, **Happy Traum** and his whole Homespun Tapes clan, "Steal Away" hit man **Robbie Dupree**, Blues Magoos drummer turned electronics guy **Geoff Daking**, **Gary Scruggs**, **Louise Scruggs**, **John McEuen**, **Steve Nathan**, **Michael McNamara**, **David Ross**, **Nancy Shapiro**, **Alan Powell**, **Amy Kurland** and at least 10,000 music geeks with bad hair.

Okay. I admit it. I added to the din by playing the theramin when I got to its booth.

One totally lovable NAMM thing was its slogan on a giant Arena banner—"Music Makes You Smarter." Isn't that the greatest? Don't we want that bumper sticker?

The NAMM festivities began with a T.J. Martell charity event (7/10), featuring celebrity bartenders. On Friday (7/11) Gibson Guitars hosted a documentary movie premiere plus acoustic sets by **Steve Earle** and others. Among those working this sparsely populated Arena gig were **Robert Reynolds**, **Donna Hughes**, **Bill Cody**, **Lyndon LaFevers**, **Lisa Neideffer** and **John & Beth Steine**.

We opted for the clubs instead. I had no idea the NAMM convention was so vast. Everywhere we went downtown was packed. **Delbert McClinton**, **Gary Nicholson** and **Michael McDonald** were holding forth at Caffe Milano at a beyond-capacity Yamaha event (7/11). Up the hill at 3rd & Lindsley was **Kentucky Thunder**, starring soul sisters **Etta Britt**, **Sheila Lawrence**, **Jonell Mosser** and **Vickie Carrico**. It was packed, too. We boogied alongside **Tony Tolliver**, **Rusty Russell** and Orleans man **John Hall**, who's been working with Jonell in the studio. Some fun. Some crowd.

It was that way all over town, whether it was the legendary **Dan Penn** and **Spooner Oldham** at the Bluebird (7/11), the legendary **Kenny Baker** and **Josh Graves** at The Station Inn (7/11), the Ryman All Star Guitar Night

(7/13) featuring **Muriel Anderson** and the proverbial cast of thousands, or the Epiphone-led Guitar Marathon (7/12) at Riverfront (with 1,555 simultaneous pickers, we made the Guinness Book of World Records). Oh, and did I mention that the same weekend was the "Nashville World Guitar Expo '97 Summer Nationals" vintage-instruments show at Municipal Auditorium (7/11-13)?

"There is certainly no lack of things to do in Nashville these days," observed Hall. "The last time I was here was in 1991; it has really changed a lot," added Dupree. Yes. It's finally a partay-y-y-y place.

If you really want to know how to throw a party, ask **Josh Leo**. His annual Fourth of July event deep in the farmlands of Williamson County is the Hot Ticket of the Year for me and Miss Mary (7/4). Mountains of food, bocce ball playing, fireworks, great schmooze—this bash has it all. Independence Day celebrants included **Beth Nielsen Chapman**, **Steve Marcantonio**, **Paul Randall**, **Kim Carnes & Dave Ellingson**, **Jim Photoglo**, **Pete Fisher**, **Dana Cooper**, **Vince Melamed**, **Billy Falcon**, **Hank DeVito**, **Gary Burr** and **Renee LaRose**.

Of even more epic proportions that weekend was the wedding of **Jeremy Tepper** to Nashvillian turned New York radio personality **Laura Cantrell**. The extravaganza began with a softball game, then a party at the Country Music Hall of Fame on Friday (7/3), then the wedding at the State Capitol followed by the reception at Cheekwood on Saturday (7/4) and finally brunch at the Opryland Hotel on Sunday (7/5). We're talking Southern opulence, right down to the massive displays of roses.

The fabulous **Don Walsler** played at the reception. Dancing and schmoozing around Cheekwood's Botanic Hall were **Katie K**, **Dub Cornett**, **John Lomax III**, Austin's **Rob Patterson**, **Kristi Rose**, **Toni Miller**, New Yorkers **Holly George Warren & Robert Warren**, **Jim Sherradin**, **Jules Wortman**, **Tom Thacker** and **Bill Guler**. We jitterbugged. We did the Bird Dance. We did it all.

**The Russian American Youth Orchestra** would have literally done it all, were it not for an eagle-eyed chaperone. The kids were on Lower Broadway taking in the sights (6/15) when one of our ladies of the evening took a shine to one of those cute teenage Russian boys. He was ready to have a Really Memorable Nashville Experience until the chaperone put the kibosh on things. The prostitute was mad, but calmed down when she was given a Gold Circle ticket to the orchestra's SRO performance at War Memorial Auditorium.

"I'll be there," she told the chaperone, "and don't you worry, honey, I clean up real good." You never know just where you're going to find a classical fan, now do you?

NARAS hosted a brunch for the orchestra the next day (6/16). **Pat Higdon**, **Maude Gilman**, **John Briggs**, **Randy Scruggs**, **Bill**

**Ivey**, **John Guess**, **Kevin Lamb**, **Jimmy Gilmer**, **Tim Wiperman**, **Al Bunetta**, **Delbert** and me were digging the music-is-the-universal-language vibe.

Meanwhile, there has been no shortage of Things To Do on Music Row. SESAC staged a **Bob Carlisle**/"Butterfly Kisses"/Platinum tent celebration (7/8). Producer **R.S. Fields** and guitarists **Phil Keaggy**, **Wes King** and **Scott Dente** held an instrumental-album listening party at Battery Studios (6/26). The great ragged poet **R.B. Morris** staged his record release party at The Sutler (6/24). Other release bashes in our ever more diverse community included **Som Brasileiro** at Caffe Milano (6/4) and **Fluid Ounces'** *Spongebath Records* debut at 12th & Porter (6/6).

Cheering multitudes packed Caffe Milano for Diamond Rio's *Greatest Hits* show/party (6/26). I sat with the divine **Mary Del Scobey**, but could just as easily have plopped down with **John Jarrard**, **Hazel Smith**, **Mark Roeder**, **Rick Shipp**, **Vanessa Adair**, **Tina Camp**, **Anita Hogin** or other schmoozing fabulons. Several of us were on a party train, since the same evening **Clint Black** hosted a listening at Javelina Studio (6/26)—**Steve Wariner**, **Matraca Berg**, **Chet Flippo**, **Kostas**, **Marilyn Arthur**, **Brad Schmitt**, **Janet E. Williams** and **Marjie McGraw** were among those previewing Clint's landmark *Nothin' But the Taillights* album.

One of the last gigs before the club burned was the **Who Hit John** record release party at Victors (6/20). **River Road** introduced their Capitol collection at the safer Ace of Clubs (6/24). Good ol' boys **John Anderson**, **Keith Stegall** and **Luke Lewis** went one better by taking a gang on a bus to John's Smithville restaurant to hear his newie (6/24). **Greg Hall** tried two venues, showcasing his *Look Ma No Bands* CD at the Bluebird (6/12) and making his theatrical debut in the **Ric White** TPAC musical *Where's the Love* (6/19-22). **Kim's Fable** kept moving forward toward what is surely an inevitable record deal by showcasing at Douglas Corner (6/26). Another word to the pop/rock wise is **Chris deCrocce**, who wowed 'em at the same club (7/2).

It would be easier to list who *wasn't* backstage schmoozing at the "Witness History" **Chet Atkins** tribute show at the Ryman (6/25). But it was especially cool to see **Mac Davis** with King of the Fabulons **Roger Sovine**, guitarist **Harold Bradley** quizzing **Janis Ian** about her instrumental skill and **Mark Knopfler** hanging with **Larry Carlton**. Needless to say, everyone played their best for Mr. Guitar.

The event was part of a five-day marathon called "Chet Atkins Musician Days" coordinated by **Tom Morales** and his TomKats staff (6/25-29). Fifty stages, educational workshops, pickers on every corner.

Like I said, I may never be able to look at another musical instrument again. At least until tomorrow night. ☐

# MUSICAL CHAIRS

continued from page 6

featuring new recordings of **Scotty Moore** and **D.J. Fontana** joined by the likes of **Keith Richards, Jeff Beck, Ron Wood, Joe Ely, The Band, The Mavericks, Ronnie McDowell & The Jordanares, Steve Earle** and others...

**Joe Diffie** is teaming up with Tower Records and America Online for the first-ever "Virtual Instore" on August 18 from 8-8:45 p.m. (CT). Tower Records' Nashville location will host an event in the AOL Live Auditorium which will include an online chat and "virtual autograph" session with Diffie. In addition to offering his latest album, *Twice Upon A Time*, at a special price, all six of Diffie's catalog titles will be on sale. With any purchase, a "virtual autograph" digitized image will be e-mailed to the recipient...

**Billy Dean** was to sing the part of Curly in a performance of songs from the legendary Broadway musical *Oklahoma*, joined by **Linda Davis** (Laurey), **Jim Lauderdale** (Will) and **Crystal Bernard** (Ado Annie). The four provided the centerpiece of a tribute to the theatrical team of Rodgers & Hammerstein, which ran at the Hollywood Bowl from July 11-13...

City officials of Medicine Hat, Alberta Canada proclaimed July 12 as "**Terri Clark** Day." Events included a ceremony at City Hall where Clark was to be presented with a key to the city and field questions from both the media and the general public, a barbecue at a local park where organizers planned a tribute to Clark, and a sold-out concert at The Arena. Local charities receiving proceeds from the events include the Medicine Hat Women's Shelter, Crescent Heights High School Band Program and the 1998 Canada Senior Games Fundraising Committee...

**Rhett Akins** has been named the National Music Industry Spokesperson for the Boys & Girls Clubs of America. Akins, an alumnus of the Valdosta (GA) Boys & Girls Club, will visit numerous chapters of the organization during his national concert tour, hold several benefit concerts and record both radio and TV public service announcements promoting the Boys & Girls Clubs of America...

**DaVido**, Nashville's "King of the Cocktail Crooners," made his national television debut July 10 on the syndicated *Maury Povich Show*. DaVido and his mother appeared in an episode entitled "My Son—The Star..."

**Brian Ahern** is in the studio producing the band **Seconds Flat**. This is the inaugural release of A&R executive **Tom Frouge** on the new label, Red Bird Records. Release date is set for September 9...

Orange County, CA songwriter **Steven McClintock** has three songs on **Victoria Shaw's** new self-titled album, including the first single, "Don't Move." McClintock's first solo record, produced by **Alex Harvey**, is scheduled to be out this month...

**Valerie DeLaCruz** recently released her CD project, which was recorded at Mainframe



**Harlan Howard**, the "Dean of Nashville Songwriters," was inducted into the National Academy of Popular Music's Songwriters' Hall of Fame during ceremonies June 10 in New York City. Celebrating at the Sheraton New York are (L to R) Nanci Griffith, who performed a medley of Howard songs; Melanie & Harlan Howard; BMI President & CEO Frances Preston, who hosted Howard's induction ceremony; National Music Publishers Association President Ed Murphy; Tony Bennett and Judy Collins, who performed at the show; and National Academy of Popular Music President Bobby Weinstein. Photo: Gary Gershoff

Studios in Nashville and Pinewoods Studios in Melrose, NY. Her composition, "You're The Happy Ending," was recently awarded first prize in the USA Songwriting Competition, Country Category. Her song was chosen from over 700 entries...

## PUBLISHING NEWS

**Tom Long** has been upped to Vice President of Balmur Publishing. He has been with the company for 3 1/2 years, signed nine staff writers and received over 100 album cuts in the country, pop and gospel markets...

**Michelle Berlin** has been appointed Director of Publishing for Randy Scruggs Music (a division of McLachlan-Scruggs International)...

**Bill Eason** has joined the staff of Crutchfield Music as Creative Director. A graduate of Belmont University, Eason was previously Vice President of Marketing, Sales and Promotion at I.D. Recordings in Nashville...

**Nancy Westbrook** has been appointed Creative Director for the newly formed Bursen Music Group. She formerly served as Creative Director for Dave Burgess Enterprises...

**Hal Ketchum, Tony Arata** and **Tim O'Brien** have re-signed exclusive publishing agreements with Forerunner Music Group...

Chicago songwriter **Dan Weitzman** signed a publishing contract with Castle Music Group for his song "A to Z," co-written with **Jack Hollingsworth**...



Tom Long

**Gary Duffey** has joined the songplugging staff at Belden Enterprises, Inc...

C&P Nashville, bluegrass songwriter **Mark Simos** and Sweden's **Tom Knox** have been added to the Hit Men list of clients. The C&P Nashville catalogs include **Bryan Austin, Noah Gordon, Gerald Smith, Tamara Walker, MC Potts, Jim Beckelew, John Northrup** and **Tracy Hagans**. Hit Men also currently represents **Tony Arata's** Pookie-Bear/Grandison catalogs, **Norro Wilson's** EMI/Al Gallico songs, **Dennis Adkins, Sonny Tillis** and **Joe Curtis**...

**Joe Galante**, Chairman of the RCA Label Group, was to speak at the July 14 Songwriters Guild of America Ask-A-Pro session. Organized in 1931, the SGA is "the nation's largest and oldest songwriters' organization, serving its members with vital information and programs to further their careers and understanding of the music industry..."

## BOOKING/TOURING NEWS

Veteran booking agent **Wally Saukerson** has formed Wally's World of Entertainment, an entertainment consulting firm designed specifically for talent buyers. Saukerson, who was college agent of the year and who has been involved with the National Association for Campus Activities for two decades, will aid record companies, artist managers and others interested in breaking into the college circuit. 903-295-3288...

**Ronnie Milsap** is set to perform a five-night club series at Caffe Milano. His August 6, 13 and 20 shows are set for 7 and 9:30 p.m...

**Toby Keith** and **Shenandoah** are scheduled to perform at the 14th Annual Covered Bridge Festival, October 23-26 in Oneonta, AL. For more information, contact Pat Bellow at 205-274-2153...

The **Amazing Rhythm Aces** recently returned from a three-week tour of Australia and New Zealand. Playing to full houses in Sydney, Melbourne, Auckland and other cities, group members **Russell Smith, Jeff "Stick" Davis, Billy Earhart** and **Butch McDade** also performed on a popular Sydney midday television show. Their new studio album, *Out Of The Blue*, was released last month...

**OTHER FORMATS**

**Ricky Skaggs** is scheduled to once again host the International Bluegrass Music Awards Show, slated for October 16 at the Kentucky Center for the Arts in Louisville, KY. The show will feature a number of musical performances, the announcement of winners in more than 20 awards categories, tributes to Award of Merit recipients and the 1997 induction into the IMBA Hall of Honor. The IBMA Awards Show will be recorded live and made available for worldwide radio broadcast on compact disc...

**RADIO NEWS**

United Stations Radio Networks, Inc. is scheduled to launch a new three-hour country chart program entitled "Super Country with Ben and Brian." Currently, **Ben** and **Brian** are the morning team for Chancellor Media's KMLE-FM in Phoenix, AZ. United Stations Radio Networks, Inc. is the largest independently owned and operated radio network, distributing and producing several format-specific services to over 2,300 radio stations across the country...

The spring 1997 Arbitron ratings showed a 22% ratings share increase for Y-107, New York and New Jersey's country radio station. The station's audience share grew from a .9 share last winter to a 1.1 share in the spring survey—the highest rating since debuting 8 months ago. Y-107's weekly cumulative audience also grew from 346,200 to 418,500...

The second installment of "The Big Bang" concert series featuring a live performance by **LeAnn Rimes** drew over 820,000 listeners per 15-minute average on over 200 stations. Not only was it the highest-rated broadcast for Premiere Radio Networks in 1997, but it was reportedly also the biggest country music radio broadcast in the United States this year. The show aired the week of June 23...

**BlackHawk** celebrated the release of *Love & Gravity*, their third Arista/Nashville disc, by throwing a pool party July 7 at a secret Music City location. The event was taped and is scheduled to be rebroadcast on country radio nationwide as "BlackHawk's Summer Splash Bash (The *Love & Gravity* Premiere Party)" between July 26-August 3...

**BENEFIT NEWS**

More than a dozen country artists will team up for a holiday album project, the proceeds from which will benefit St. Jude Children's Research Hospital in Memphis. Released through the RCA Label Group, the project will be anchored by a "We Are The World"-type event song featuring RLG artists...

THE SONG POWER INDEX

MONDAY • JULY 21, 1997 • #040

Songs are ranked by SPI points.  
Ties are ranked according to highest Add Factor Averages.

SPI = ADD FACTOR + PASSION

SPI	PREV SPI	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
8.90	8.26	TRAVIS TRITT w/LARI WHITE/Helping Me.../WB/(39)	4.67	4.23
8.21	•	DEANA CARTER/How Do I Get There/Capitol/(38)	4.29	3.92
7.80	7.04	THE KINLEYS/Please/Epic/(35)	3.94	3.86
7.64	•	BRYAN WHITE/Love Is The Right Place/Asylum/EEG/(36)	4.03	3.61
7.54	•	MARK CHESNUTT/Thank God For Believers/Decca/(35)	3.83	3.71
7.02	6.94	DEAN MILLER/Nowhere, USA/Capitol/(35)	3.71	3.31
6.82	6.37	JASON SELLERS/I'm Your Man/BNA/(38)	3.74	3.08
6.70	•	LEE ROY PARNELL/You Can't Get There.../Career/(31)	3.35	3.35
6.65	6.38	DARYLE SINGLETARY/Even The Wind/Giant/(37)	3.54	3.11
5.86	6.26	JOHN & AUDREY WIGGINS/Crazy Love/Mercury/(36)	3.11	2.75
5.66	6.14	TAMMY GRAHAM/Cool Water/Career/(39)	2.87	2.79
5.42	•	SKIP EWING/Answer To My Prayer/Word Nashville/(29)	2.66	2.76
4.96	•	VICTORIA SHAW/Don't Move/Reprise/(26)	2.38	2.58
4.85	4.64	RICH McCREADY/Let Me Take That.../Magnatone/(33)	2.52	2.33
4.82	4.57	RODNEY ATKINS/In A Heartbeat/Curb/(32)	2.41	2.41
4.71	5.13	NOEL HAGGARD/Tell Me Something.../Atlantic/(37)	2.41	2.30
4.47	•	JOHN FOGERTY/Southern Streamline/WB/(30)	2.00	2.47
3.83	•	BEKKA & BILLY/Better Days/Almo Sounds/(28)	1.79	2.04
3.82	•	DALLAS COUNTY LINE/You're.../Island/Marinda Grace/(11)	1.64	2.18

SONG POWER METHODOLOGY

The SPI panel is asked to evaluate songs based on two factors: Add Factor and Passion. Using a 1 to 5 scale (1 being lowest), programmers rank songs based on how likely they are to add a song (5=add) and how passionate they are about it. Numbers for each song are averaged and combined for the final SPI score. Preliminary SPI research reveals a strong correlation between peak SPI number and ultimate chart success:

SPI Peak	Billboard Result
8+	82% chance of charting Top 10 • 65% chance of charting Top 5
7-7.9	30% chance of charting Top 20 • 26% chance of charting Top 10
6-6.9	10% chance of charting Top 40 • 0% chance of charting Top 20

**Wade Hayes** has chosen to build a Habitat for Humanity house in his hometown of Shawnee, OK. Hayes and his father, **Don**, will both work on the construction of the house. Other contributors to the construction of the Habitat for Humanity house include Anderson Merchandising and Sony Music Nashville. In addition, a benefit concert featuring Hayes, **Patty Loveless** and **Gene Watson** is scheduled for September 4 in Oklahoma City...

**Marty Stuart** is scheduled to perform August 15 at the Autry Museum of Western Heritage in Los Angeles. The concert is a

benefit for the museum, which is a non-profit public charity...

"All Star Guitar Night," a benefit for Gilda's Club Nashville, was slated for July 13 at the Ryman Auditorium. Scheduled performers included **James Burton, Laurence Juber, John McEuen, Thom Bresh, Muriel Anderson, Preston Reed, John Knowles, Ed Gerhard, Vassar Clements, John Hartford, Dave Pomeroy, Tom Roady** and others...

**Tracy Lawrence, Deana Carter, Terri Clark, Vince Gill, Nolan Ryan** and **Troy Aikman** were among a host of celebrities

## E-MAIL/WWW ADDRESSES

### Barron Entertainment

barrontent@aol.com

### Capitol Nashville

www.capitol-nashville.com

### Countrycool.com Radio Show

www.countrycool.com

### Country Music Association

www.countrymusic.org

### Country Radio Broadcasters Inc.

www.crb.org

### Decca Records

www.decca-nashville.com

### Folk Alliance

www.hidwater.com/folkalliance/

### Joe Diffie

www.joediffie.com

### "Likazoo" Productions/Artist Relations

likazoo@aol.com

### Martin Guitar Company

www.mguitar.com

### Marty Stuart

www.martyparty.com

### Music Row

news@musicrow.com

### The Amazing Rhythm Aces

www.theaces.com

### Wally's World of Entertainment

walworld@iamerica.net

### Whiting Publicity & Promotions

chucwhit@usit.net

## SIGNINGS

### BOOKING

Sam Bush Band  
Class Act Entertainment

### MANAGEMENT

Pam Rose  
D.J. McLachlan Management

### PUBLISHING

Cindy Greene  
Pier Five Music, Inc.  
Anthony Smith, Sonny Tillis  
Maverick Music

### RECORDING

John Gorka  
Red House Records  
Johnny Paycheck  
Lucky Dog Records

## TOP OF THE CHARTS CHRISTIAN

### Christian Hit Radio

"Tenderness" • All Star United • Reunion

### Adult Contemporary

"He Walked A Mile" • Clay Crosse • Reunion

### Inspirational

"Amazing Love For Me" • Kim Boyce with Gary  
Koreiba • Diadem

### Country

"Heart Of My Heart" • Charlie Daniels • Sparrow

### Mainstream Album Sales

God's Property • God's Property from Kirk  
Franklin's Nu Nation • B-Rite

### Christian Album Sales

Shades Of Grace • Bob Carlisle • Diadem

(Source: July 14, 1997 issue of CCM Update.

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playing in the sold-out Wrangler City of Hope Celebrity Softball Challenge June 15 at Greer Stadium. The event, in its 7th year, raised a record \$223,000 to support the ongoing research of catastrophic diseases by the City of Hope National Medical Center and Beckman Research Institute...

**Ricochet** and **John Michael Montgomery** helped raise \$8,500 for the Nashville chapter of Gilda's Club during the "Ricochet Celebrity Auction," held during Fan Fair...

**Earl Thomas Conley** recently hosted a benefit golf tournament and auction in Portsmouth, OH to benefit the Shawnee State College financially needy and outstanding students. Enough money was raised to provide 13 scholarships...

**Johnny Paycheck** was to perform a benefit concert July 22 at Beckwouth Riverfront Park in Marysville, CA to assist victims of the "New Year's Flood of 1997..."

### TV/FILM NEWS

Director **Rich Murray** has signed with Pecos Films. Murray has directed over 70 music videos for a wide range of artists including **The Spin Doctors**, **Arrested Development**, **The Fugees**, **Mark Chesnutt**, **Billy Dean** and **Rich McCready**...

**C. Paul Corbin**, Gaylord Entertainment Vice President for Music Industry Relations, has been elected as a National Trustee of The National Academy of Television Arts and Sciences. Corbin will serve a two-year term as a Trustee, representing both the Nashville/Midsouth Chapter of NATAS. Corbin recently completed a two-year term as President of the regional chapter. Other new NATAS officers include **Robert Deaton**, partner in Deaton Flanigen Productions, elected as Vice President after serving on the Board of Governors; and **Michael Beckett**, an independent producer/director, also elected Vice President after serving as a Governor. **Richard D. Barnett**, Chairman, Department of Recording Industry/Middle Tennessee State University, was among those elected to the Board of Governors...

615 Music Productions, Inc. recently put the finishing touches on a new music promo package for NBC's *Today Show* to promote **Paul McCartney's** interview with **Matt Lauer**. 615 re-wrote and re-recorded McCartney's new single, "The World Tonight," to be "The World Today" for the promos...

TNN is scheduled to present *Fan Fair Phenomenon*, a one-hour special revolving around this year's Fan Fair, on August 13. The program follows five groups of fans as they spend a week meeting their favorite artists, visiting fan club parties and

watching over 30 hours of live performances. The special airs at 7 p.m. CT...

A two-hour special featuring highlights from June's Fruit of the Loom CountryFest '97 is slated to air September 22 on TNN. **LeAnn Rimes** will host the special, with behind-the-scenes reports by co-hosts **Neal McCoy** and **Gary Chapman**. The show will also air August 6 on CBS, marking the second annual coverage of CountryFest by TNN and CBS...

TNN's weekly documentary series, *The Life And Times Of...* has been renewed for 15 new episodes in 1998. The series is produced for TNN by Greystone Communications, which produces episodes of A&E's *Biography* series...

### CHRISTIAN NEWS

Curb Records artist **Jonathan Pierce** recently announced he will be leaving his position as tenor for **The Gaither Vocal Band** in order to devote full attention to his solo recording career. Pierce's sophomore project, *Mission*, is scheduled for release in October...

With the recent success of **Bob Carlisle's** *Butterfly Kisses (Shades Of Grace)* album and *God's Property* from **Kirk Franklin's Nu Nation**, several firsts for gospel music were marked, including: The first time two gospel music albums landed in the Top 5 of the *Billboard* 200 at the same time, the first time a gospel song ("Butterfly Kisses") reached No. 1 on the Adult Contemporary charts, the first time a gospel album (*Butterfly Kisses (Shades Of Grace)*) has reached No. 1 in album sales and the first time a gospel album (*God's Property*) has debuted at No. 3 on the *Billboard* 200 during its first week in stores...

St. Louis-based Contemporary Productions and Nashville-based Proper Productions recently announced that the popular "Young Messiah" tour will again be on the road during the upcoming Christmas season. The 1997 tour is slated to visit 15 cities between Thanksgiving and Christmas, featuring artists such as **Carman**, **Russ Taff**, **Avalon**, **Margaret Becker**, **Crystal Lewis**, **Gregg Long**, **New Song** and **Donnie McClurkin**. The event will also feature a 40-piece orchestra and a 200-voice choir in each city. **Dick Tunney** will serve as conductor...

**Amy Grant's** "Tennessee Christmas" show is scheduled for a 19-city national tour this year, including a fifth annual Music City concert at the Nashville Arena on December 3 and 4. The Nashville Symphony will accompany Grant and her special guests for the arena-sized shows, which begin November 21 in Orlando, FL. The itinerary is expected to include stops in cities such as Pittsburgh, St. Louis,

Chicago, Minneapolis, Houston, Oklahoma City, Dallas, Indianapolis, Detroit and Cincinnati...

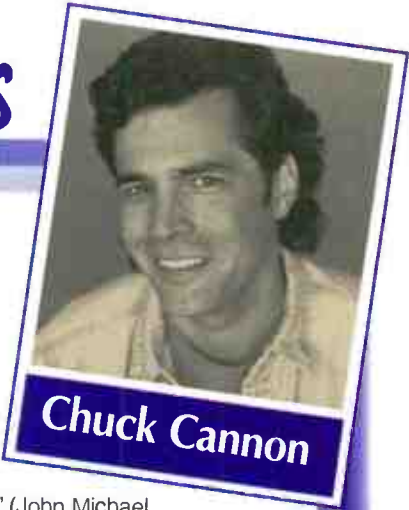
**Phillips, Craig & Dean** and **Aaron♦Jeffrey** are scheduled to embark on a 60-city tour, covering major U.S. markets in the fall of 1997 and continuing into the spring of 1998...

United Stations Radio Networks, Inc. has acquired Right Turn Radio, a privately-held independent production company based in Dallas, TX. Right Turn Radio currently produces three Contemporary Christian radio programs serving country, Hot AC and AC formats. The three shows will join United Stations' other Contemporary Christian weekend program, "Sonrise," hosted by **Kevin Peterson**...

**Bob Cain's** latest project, *Bob Cain Sings And Plays The Music Of Bill And Gloria Gaither*, is scheduled for release in September...

"Always—Third Day," a Coca-Cola original song recorded by Reunion/Silvertone act **Third Day**, is currently airing on radio stations across the country. Recorded at Nashville's Channeland, the song marks the first collaboration between the Atlanta-based group and Coke, which has its headquarters in Atlanta... □

# Writer's Notes



## CHUCK CANNON

**BIRTHPLACE:** Greenville, SC

**YEARS IN NASHVILLE:** 13

**PUBLISHER:** Self-published by Wacissa River Music, Inc.

**HITS/CUTS/CHART ACTION:** "The Whisper Of Your Heart" (Trisha Yearwood), "Let Me Try" (Randy Travis), "Rodeo Road" (Roy Rogers, Willie Nelson), "Why Can't We" (Dolly Parton), "We Were In Love," "Me Too," "Dream Walking" and "Tired" (Toby Keith), "I Love The Way You Love Me" (John Michael Montgomery, Eric Martin), "Forever All Over Again" (Night Ranger), "That's My Baby" and "That's How You Know When You're In Love" (Lari White), "He Who Made The Rain" (Ken Holloway, Brush Arbor)

**FAVORITE SONG YOU WROTE:** "Jimmy, Johnny & Jesus"

**FAVORITE SONG YOU DIDN'T WRITE:** "Amazing Grace"

**ON WHAT INSTRUMENT DO YOU WRITE:** Guitar

**INFLUENCES:** Jim Croce, The Beatles, Smokey Robinson, Merle Haggard, Eagles, Don Schlitz, Springsteen, Mike Reid, Holland-Dozier-Holland, Jim Reeves, Roy Orbison, Rodney Crowell, CSN&Y, Mac Davis

**ADVICE TO WRITERS:** Read

**LITTLE KNOWN BIOGRAPHICAL FACT:** I went to school to be a preacher. Theology is still my favorite subject to read, especially C.S. Lewis.

**ISSUES FACING SONGWRITERS TODAY:** A blank piece of paper

# MUSIC ROW

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# CAFFE SOIREE; FULL GARRISON

Apparently, there were a lot of people in the mood for a good "grit and growl" session. It happened one night (July 16) in front of a packed Caffé Milano house when **Steve Earle** and **Malcolm Holcombe** were both seated in the same round at the *Music City News/Power Country* 102.9 writer's soiree, which is held at the prestigious club the second Wednesday of each month. The recognizable gravelly growl of Steve Earle most readers would know, but have you heard the cigarette-and-whiskey-tempered voice of one Malcolm Holcombe? A former Douglas Corner cafe cook, Malcolm has a project ready for release on Geffen Records, and he helped round out the first of two in-the-rounds, along with Rising Tide artist **Keith Sewell** and folk poetess **Stacy Earle**.

Caffé partner **Pino Squillace** gave a run-down of shows to come, then gave way to host **Jim O'Baid**. The standing room crowd got a well-balanced meal for their ears—the gritty baritones of Steve and Malcolm were buoyed by Stacy's delicate introspection and Keith's velvety tenor. Steve Earle's weathered-sounding style draws you into the lives of his characters, but he begged off the hell-bent, rebellious fare for which he's become known to quietly express his reverence for a fallen troubadour

("Come Back Woody Guthrie") or a first-hand look into the powerful grip of drugs.

Sister Stacy Earle followed brother Steve with her lilting delivery and emotionally poignant tunes (like "If It Weren't For You" and "Helplessly In Love"). Sewell, a former member of Ricky Skaggs' Kentucky Thunder band, belted 'em out *and* he hit all those notes sitting down. Holcombe's caged-tiger, highly animated stage presence nearly stole the show—he would rock so wildly at times, his voice would miss the mic and he even got up off the stool and did something that vaguely resembled dancing. His Tom Waits/Bob Dylan vocal mix went over well and was especially memorable on "One Leg at a Time" and "Dressed In White."

Round two included some soul-baring slices of life (like the lovely "Take A Tour Of My Heart" and "Left Of Center") from Sony Tree songstress **Stephanie Jones**; the traditional Texas heritage of **Jimmy Collins**, who openly admitted he has "Hank To Thank;" guitar virtuosity from **Mark Marchetti** (who also seemed to co-write everything in the round!); and plenty of heart-tugging from **Shaye Smith**, who served up her Collin Raye hit "One Boy, One Girl" and a brand new Kenny Chesney tear-jerker, "I've Been There,



RCA recording artists **Martina McBride** (right) and **Sara Evans** (left) take a short break from their work in the studio to smile for the camera.

That's Why I'm Here," about a hard-willed recovering alcoholic.

I spy...Ten Ten's **Jewel Coburn** out supporting her girl Stacy; songwriter **Anna Wilson**, who just returned from L.A. where she was laying down tracks with producer/writer Glen Ballard (whose recent accomplishments include the Alanis Morissette phenomenon); Anna's friend **Patricia Patts**, who observed, "this is a softer gentler side of Steve;" **Peter Cronin**, who is getting comfortable with his new digs at Bug Music; and Pecos diva **Jackie Marushka**, camera in hand.

## FULL GARRISON

There was no short supply of ammunition during **Garrison White's** recent barrage at the 16th Avenue Cafe (July 16). This was my maiden viewing, but it won't be the last. Talk about indelible, Garrison is one of those "see it to believe it" kind of guys. Garrison White plays a twelve-string custom made Breedlove acoustic guitar with brow-raising precision, sometimes machine-gun fast, sometimes just slow and pretty. He tells cool stories, sings theatrically and can certainly put a tale to a tune. He is multi-lingual, seems to favor a good Irish folk song and has this unlockable percussive rhythm technique that is extremely ear-catching.

White recently completed a mostly original self-titled CD (with the help of producer **Kacey Jones** and executive producer **Randal Patrick**) and it is something new and enjoyable. And on stage, be it with originals (like "Gypsy Davey" and "Never Meant To Stay") or covers ("Sounds Of Silence," "Those Were The Days," "Riders On The Storm," "Brown-Eyed Girl"), Garrison is compelling and personable. Vocally, he has shades of Cat Stevens, Van Morrison and even Kurt Cobain.

Though he has left our fair city for now, White shall return in the fall. I urge you to be on the lookout for his name.

—Michael Hight

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## FINAL WORD



**TWO MILLION SPINS**—MCG/Curb recording artist Jeffrey Steele was recently presented with two BMI Million-Air awards to recognize his songwriting achievements. His compositions "She'd Give Anything" and "They Don't Make 'Em Like That Anymore"—both recorded by Steele's former group, Boy Howdy—have each been certified as reaching one million-plus broadcast performances. (L to R) BMI Nashville Vice President Roger Sovine, Steele and Assistant Vice President Harry Warner.

continued from page 21

### VALERIE SMITH "Patchwork Heart"

*Writers: Cindy Fee/Bobby Lynn Taylor/Kin Vassey; Producer: Alan O'Bryant; Publisher: Spatz/Sixteen Stars/Play Basket, BMI; Bell Buckle 002 (track).*

Grandma, the quilt and all its patchwork memories, the whole yucky sentimental bit. I hurled.

### AMERICANA:

#### ED PETERSEN & THE HIGH LINE RIDERS "Somewhere South of Here"

*Writers: Ed Petersen/Scott Kempner; Producers: Ed Petersen/Peter Robbins; Publisher: High Line Riders/Prince of the Bronx, ASCAP/BMI; Tangible 56810 (track).*

I pranced around the room. Country-rock with a Mexicali flavor that is way, way too cool for country radio. I fell in, head first, and I don't care if I never come up for air.

#### JIMMY STURR

##### "Loving Arms of Tennessee"

*Writers: Terry Dempsey/Les Reed; Producers: Tom Pick/Jimmy Sturr; Publisher: EMI-Blackwood, BMI; Rounder 6082 (track).*

Are you ready for Whispering Bill Anderson fronting a bright, brassy blast of polka rhythm? Well, get ready—he's seldom sounded better. Wonderfully goofy fun.

### HONORABLE MENTIONS:

**Steve Azar**/I Go Crazy/River North

**Bruce Molsky & Big Hoedown**/Pretty Saro /Rounder

**Rich McCready**/Let Me Take That Ol' Heartache/Magnatone

**Mirabal/Hope/Warner Western**

**Andrae Crouch**/Lord I Thank You/ Warner Alliance

**Lee Roy Parnell**/You Can't Get There From Here/Career

**Michael Martin Murphey**/Tennessee Stud/ Warner Western

**Caedmon's Call**/Hope to Carry On/ Warner Alliance

**Sarah DeLane**/Turn Around/Springhill

**Karen Taylor-Good**/Healing in the Hands of Time/KTG

**Jody Stecher & Kate Brislin**/Green Rolling Hills of W.Va./Rounder

**Connie Kaldor**/If I Was to Tell You/Philo

**River Road**/Nickajack/Capitol

**Al Denson**/Rain Love/Benson

**Ray Bonneville**/Solid Ground/Audiogram

**Old 97s**/Four Leaf Clover/Elektra

**Jason Carter**/Daisy Mae/Rounder

**Clay Walker**/Watch This/Giant

**Big Sandy & His Fly-Rite Boys**/The Loser's Blues /Hightone

**Leroy Preston**/Fool on a Stool/Alcazar

**Bekka & Billy**/Better Days/Almo Sounds

**Johnny Patton**/Lovers Purple Heart/Comstock

**Vik Chandler**/I Just Came Home to Leave/Rush

**John Fogerty**/Southern Streamline/ Warner Bros.

**Joyce Woodson**/He's Courtin' Annie/Radish

**Eager**/Touch/Questar Vision

**Matraca Berg**/That Train Don't Run/Rising Tide

**Danny Hooper**/What's a Girl Gonna Do

/Saddle Tramp

**Kevin Sharp**/If You Love Somebody/Asylum

**Crystal Lewis**/God's Been Good to Me/Myrrh

**Victoria Shaw**/Don't Move/Reprise

## INDUSTRY EVENTS CALENDAR

### AUGUST

2

East Family YMCA Music Night,  
Nashville, TN 615-228-5525

### SEPTEMBER

1-6

Nashville Acoustic Music & Songwriting  
Camp, Montgomery Bell State Park,  
Nashville, TN 615-292-0967

11-14

National Association Of Recording  
Merchandisers' 1997 Mid-Year  
Conference, Marriott's Laguna Cliffs  
Resort, Dana Point, CA 609-596-2221

19-22

7th Annual T.J. Martell Music Row  
Celebrity Tournaments, Various  
Nashville Venues 615-256-2002

24

31st Annual CMA Awards, The Grand  
Ole Opry House, Nashville, TN  
615-244-2840

25-28

3rd Annual Reno 5-String Banjo  
Revival, Hendersonville, TN  
615-889-4197

25-28

Bill Littleton Country Music Camp For  
Kids Of All Ages, Tamarack Park,  
Deanburg, TN 615-889-0579

29-Oct. 1

SRO '97, The Nashville Convention  
Center, Nashville, TN 615-244-2840

### OCTOBER

13-17/17-19

International Bluegrass Music  
Association's Trade Show '97/  
Fan Fest '97, Galt House, Louisville, KY  
502-684-9025

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# sherríe austin



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