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# MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**RANDY TRAVIS**

**THE ILLUSION OF POWER**  
*A conversation with Evelyn Shriver*

**SINGLE REVIEWS**  
*RKO Calls for Courage*

**STUDIO REPORT**  
*Who's Cutting Where*

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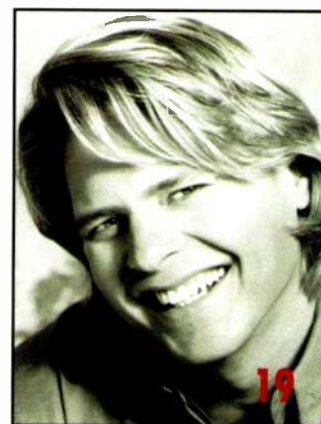
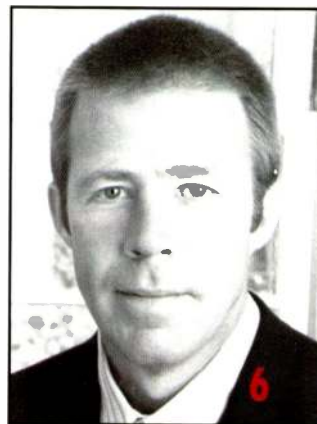
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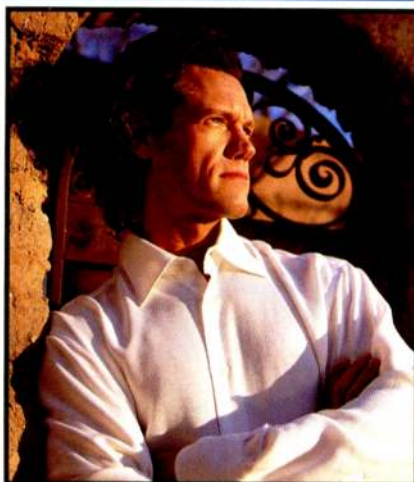
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## On The Cover: Randy Travis



**Artist Name:** Randy Travis

**Label:** DreamWorks

**Current Single:** "A Man Ain't Made Of Stone"

**Current Album:** *A Man Ain't Made Of Stone* (Sept. 21)

**Current Producers:** James Stroud, Byron Gallimore, Randy Travis

**Hometown:** Marshville, N.C.

**Management:** Elizabeth Travis Management

**Booking:** CAA

**Hits:** "Diggin' Up Bones," "Forever And Ever, Amen," "He Walked  
On Water," "Out Of My Bones," "On The Other Hand," "Deeper Than  
The Holler"

**Awards:** Numerous awards include 9 American Music Awards, 6  
Academy of Country Music Awards, 3 Country Music Association Awards  
and 2 Grammy Awards

**Special TV/Movie Appearances:** *Matlock*, *Touched By An Angel*,  
*Young Guns*, *Down Home*, *Fire Down Below*, *The Rainmaker*, *Boys Will  
Be Boys*, *Black Dog*, *Maverick*, *Baby Geniuses*, *Frank and Jesse*

**Birthdate:** May 4, 1959

**Outside Interests:** Weight lifting, nutrition, horseback riding,  
western memorabilia and art collecting

**Musical Influences:** George Jones, Merle Haggard

Few would contest that Randy Travis shook up the entire  
country music establishment in the mid '80s. His distinctive  
style and forthright embrace of straight-ahead country music  
sounded the first deep notes of the '90s boom. 1986 was just the  
beginning for Travis when he became the youngest male singer to join  
the Grand Ole Opry. Travis has sold over 20 million records, recorded  
21 no. 1 singles and earned credits in more than 20 television and  
film projects. Some might be content to sit back and enjoy their success,  
but Randy Travis, on the other hand, just wants to continue doing  
what got him there.

"I'm happy to still be here competing," he says. "I believe in  
every single song I record. I'm still going for the best."

His sophomore record from DreamWorks, *A Man Ain't Made Of  
Stone*, will be released September 21.



# Warner Changes; Majors Prep For Online Sales

## NEWS

**WARNER CHIEFS RESIGN**—Warner Music Group Co-CEO/Co-Chairmen **Bob Daly** and **Terry Semel** have announced they will leave the group when their contracts expire at year end. Time Warner chief **Gerald Levin** has indicated he will probably pick a successor or successors to Semel and Daly from within the Time Warner family—which would cause pieces to shift throughout the company's divisions.

**COPYRIGHT NEGOTIATIONS OPEN FOR DIGITAL MECHANICAL RATES**—The Copyright Office has announced the opening of the negotiation period for determining reasonable rates and terms for digital transmissions that constitute digital phonorecord deliveries for the period beginning January 1, 2001. This negotiation period, which runs through Dec. 31, is intended to promote an industry-wide agreement as to the rates and terms for digital phonorecord deliveries. Petitions for an arbitration for rate adjustment must be filed during the year 2000. [www.loc.gov/copyright](http://www.loc.gov/copyright).

**CDNow/COLUMBIA HOUSE MERGE**—On July 13, Warner Music Group and Sony Music announced they were merging their jointly-owned record club Columbia House and CDnow into a new company. Under the ownership structure, Sony and Time Warner would each own 37%, and CDnow shareholders, 26%. The Columbia House web site sells product only to club members, but also operates Total E, which is open to all shoppers. The new company is expected to be a cornerstone in the two majors' internet strategies. The merger was announced the same day as the SDMI specifications for portable devices. **Paul Vidich**, Warner's Executive VP of Strategic planning and business development said the SDMI spec was a critical element for the company to move into the sale of digitally downloaded music.

**EMI JOINS SONY AT DIGITAL ON-DEMAND**—Digital On-Demand and EMI Recorded Music have entered into an agreement for digital distribution of the EMI music catalogue into retail stores. The news follows Digital On-Demand's June 9 agreement with Sony Music Entertainment to digitally distribute over 4,000 titles. Digital On-Demand's subsidiary company, RedDotNet, Inc., will distribute a "significant portion" of EMI's catalog to music stores nationwide over its high-speed ATM network connecting retailers to the company's centralized storage repository. Preview stations in each store enable music fans to find, preview and select albums for purchase. Once selected, RedDotNet's proprietary manufacturing station will burn the album in CD format. The customer also receives the original packaging associated with the album, including the original cover art and liner notes.

**UMG READIES CATALOG FOR NET**—Universal Music Group has announced that it will make a broad array of music available to and compatible with next generation portable devices from a series of top consumer electronics companies. SDMI Compliant Portable Devices from Matsushita (Panasonic), Toshiba, and RioPort, Inc. are expected to be in the marketplace this winter. Universal is developing software that will provide compatibility with a number of music distribution systems and is working closely with these companies to make Universal's music available for their next generation portable devices. "This is an important first step in recognizing the tremendous potential of the digital music market," said **Larry Kenswil**, President, Global E-Commerce

and Advanced Technology, Universal Music Group.

**ARTISTS GO DIRECT**—ARTISTdirect has signed exclusive long-term partnerships with 44 of the world's leading music stars. The artists will participate as equity shareholders in the company via stock options. The artists span the full spectrum of music and are drawn from every major record company. Participating artists include: **Dwight Yoakam, Red Hot Chili Peppers, Aerosmith, Tori Amos, Beck, Counting Crows, Marilyn Manson, Stevie Nicks, Tom Petty, Rage Against The Machine, Rolling Stones**, and more. Each artist will have a retail presence in the ARTISTdirect Network in the form of a superstore, which will offer CDs and merchandise, rarities, news, information, MP3 downloads or similar digital music files which are unavailable elsewhere. Twenty-three artist stores have already launched; others are currently in production and will roll-out on the ARTISTdirect Network through the end of the year.

*[continued on page 19]*



**THE SOUND OF THE LAMB**—Garth and company were in Sound Stage recently working on *In The Life Of Chris Gaines*, set for release in September. Pictured L-R: (front) engineers **Doug DeLong** and **jb**; (standing), songwriter/musician **Gordon Kennedy, Brooks** and songwriter **Wayne Kirkpatrick**.

## MUSICAL CHAIRS

**Linda M. Fisk** has been named to the newly created position of Executive Director of Marketing and Communications at Gaylord Entertainment Company...



**Linda Fisk**

**Terry Donovan** has joined the RCA Label Group sales team as National Manager of Field Sales and Marketing... **Capitol Nashville Promotion VP Terry Stevens** has exited the label.



**Troy Tomlinson**

**Troy Tomlinson** has been named to the new position of Senior VP of Acuff-Rose Music Publishing... **Ashley Gorley** has joined Hamstein Music as Catalog Manager... **Chad Wiginton** has been named Catalog Manager/Creative Assistant at Big Tractor Music... **Eddie Mascolo** has joined Starstruck Entertainment as VP/Radio Promotions... **Michael McCamish**, formerly of Go West Presents, has joined Mad Booking as Assistant Talent Buyer... **Clint Higham** has been promoted



**Ashley Gorley**

to VP of International Management Services. He will also continue his role as artist manager at Dale Morris & Associates.

Provident Music Group has recently moved into its new office building at 741 Cool Springs Blvd. E., Franklin, TN 37067... **Lesley Burbridge** has been named Director of National Media Relations at Word Records... **Tammy Paxton** has joined Dreamcatcher Entertainment as Director of Finance/ Administration.



# T.K. The Hangman

Ever answered someone's question only to find they were talking to someone else? Artist manager T.K. Kimbrell has taken those awkward, ambiguous moments and elevated them to an art form. Literally. It's called "hanging," and Kimbrell's expertise, honed over the past 20 years, has led to the release of *T.K. The Hangman*, a 27-minute video.

"I remember doing something close to this in high school," Kimbrell says. His longtime involvement with country music brought him to the county fairs and concerts where he most often finds his prey. "I don't do it to make fun of people," Kimbrell says. His 1984 debut clip featured a set of mimicking twins. "I asked if they'd ever been on TV. They said, 'No.' 'No.' Well, do you want to be? 'Okay.' 'Okay.' I had no idea they were going to repeat each other every time."

The improbable real-life characters, physical humor and Kimbrell's utter disregard for personal space have kept the tapes in circulation on tour buses. Now they're available via 877-THE-HANG and at <www.thehangman.com>. Even though the secret's out, beware the Hangman. Kimbrell admits, "I still do it all the time."

—Chuck Aly



# Yo Momma

Henninger Interactive, a division of Henninger Elite Post, has just launched groundbreaking software that allows artists, producers and record labels to enhance their CDs for dramatically less than had previously been possible.

ECD Momma gives anyone the tools to develop interactive content on their own computer, before delivering the entire package to Henninger for finishing. By removing the technology company from the content gathering aspect of development, basic but polished ECDs can be had for as little as \$1,275. "To do that type of project ground up [without ECD Momma] could be \$5,000 to \$12,000," says Henninger Interactive Manager Roy Giorgio.

The software is available free at <www.ecdmomma.com>. "This gives labels, producers, whoever, a chance to experiment," says Henninger VP/GM George Betts. "Low risk, high return."

—Chuck Aly



# Pilgrims In Print



"Success, failure, victories, defeat, heartbreak, tragedy, ...truck stops, honky tonks, cigarettes, whiskey, Jesus, ...ex-wives, kids, fiddles, guitars, fishing, fans, free-loaders, on endless miles of road." According to Marty Stuart, these are the topics of his new book of words and pictures, *Pilgrims: Sinners, Saints, and Prophets*, which hits shelves September 1. After the company he's kept and the miles he's traveled, Stuart should have quite a tale to tell.

—Josh Deere



## Songs Of Summer Edition

While record temps melt the "indestructible" CDs in our cars, our muse turns to some of the season's coolest tunes.

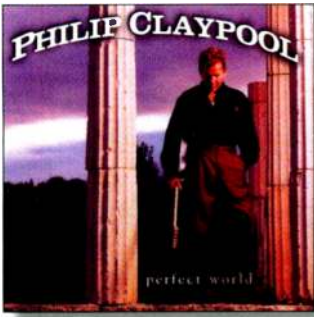
**"Little Good-byes"**—Count this a big hello for rising SHeTRIO. Comparisons to the Chicks couldn't be more misinformed.

**"Amazed"**—Lonestar snatches their career from the jaws of mid-level mediocrity. They're not kidding, amazed.

**"Ready To Run"**—Stars? Heh. Superstars? Heh heh. Can you say, "Supernova"?

**"Missing You"**—At the very least, Brooks & Dunn's remake of the '80s John Waite smash has 'em talking.

**"Cold Hard Truth"**—Evelyn Shriver's problem is that she isn't direct enough. Stop beating around the bush, would ya?



### PHILIP CLAYPOOL Perfect World

(Curb 77931)

Producers: Chris Leuzinger, Philip Claypool, Jerry Crutchfield, Michael Lloyd, Ron Aniello

**Prime Cuts:** "Red," "I'll Love You Again," "Nothing But Love," "Circus Leaving Town"

**Critique:** In a past life, I had the pleasure, and pain, of working on Claypool's 1995 release, *A Circus Leaving Town*. Pleasure because it is an excellent album—*USA Today* named it one of the year's best. Pain because the project yielded little else, save frustration. When *Perfect World* came in a few weeks ago, I wondered how this release would be different. And that's if the music even approached the quality of *Circus*. But Philip Claypool has a couple of things going for him. First, he's a Songwriter—the type who isn't afraid to fly solo, maybe even prefers it. Second, he's a Vocalist; a one-take guy with a voice that's unmistakably country, and just plain unmistakable. In short, the guy's a throwback—the kind of artist Nashville seems to have forgotten what to do with. Thankfully, Claypool and producer Chris Leuzinger knew just what to do. They started with five cuts from the first album, including a duet with the late Carl Perkins called "Mile Out Of Memphis," and the heart-wrenching "Circus Leaving Town." New Claypool compositions like "I'm Falling Again" and the title track manage to be both modern and classic. One of only two songs on the album Claypool didn't write, Tony Arata's "Nothing But Love" rivals "Circus" as the disc's best. So astounded was I by the song, I called the publisher and discovered that, indeed, it had been passed on for years by the Row's top producers. Claypool, of course, nails it. Let's hope Curb does too.

—Chuck Aly



### ALISON KRAUSS Forget About It

(Rounder 11661-0465-2)

Producer: Alison Krauss

**Prime Cuts:** "Maybe," "Ghost In This House," "Stay"

**Critique:** Problem: You're stuck in rush hour at 5:33 pm on a Monday. It's hotter than the devil's skillet, your air conditioner is broken, and the car behind you is honking like a deranged goose. Solution: *Forget About It*. Like Calgon, this album will take you away. There are no intense pickin' songs, not even a moderate breakdown. In fact, all 11 songs on the record are ballads. But don't kick back and relax too much or you might miss something great. An already established bluegrass maestro, Krauss ventures beyond the established confines of musical genericism and creates a style of her own. It doesn't hurt that some of the most amazing talents that ever picked up an instrument are featured on the album. Although this is a solo project, Krauss's band Union Station is present and as impressive as ever (especially with the recent addition of legendary picker Jerry Douglas). Other famed contributors include Sam Bush, Matt Rollings and Jim Keltner, among many others. One of the many highlights is Dolly Parton and Lyle Lovett singing back-up on "Dreaming My Dreams With You." Their vocal blend is riveting. Krauss also resurrects Shenandoah's "Ghost In This House," a gem of a country sad song. As an artist, Krauss brings so much honesty and character to her music. As a producer, she is able to weave layer after layer of tasteful sounds without losing the music's simplicity. Although *Forget About It* is limited in the variety of songs, it's well worth the effort. Oh, and if you're not relaxed after listening, there's a therapist in your future.

—Josh Deere



### CLAY WALKER Live, Laugh, Love

(Giant 24717)

Producers: Doug Johnson, Clay Walker

**Prime Cuts:** "The Chain Of Love," "Woman Thing," "Live, Laugh, Love"

**Critique:** *Live, Laugh, Love*, the first album since his *Greatest Hits* package, is Walker's best in a long time. It's far from perfect, but this time there are more diamonds in the mix than rhinestones. Walker, who co-produced the project with Doug Johnson, gives himself a little bit broader base from which to work, and the results are mostly positive. "The Chain Of Love," (co-written by Rory Lee and Jonnie Barnett) is a song I've always loved at writers nights. Clay does justice to the tale about a couple down on their luck, delivering it with more than just matter-of-fact sincerity. While "Once In A Lifetime Love," is primed to be the album's big Love-Me-Forever-Even-Though-I-Only-Just-Met-You-Ballad, it's Pat Bunch and Randy Boudreaux's gospel-tinged "This Time Love," which stretches Walker's pinched tenor like never before, that is the highlight here. Another strong vehicle for Walker's voice is the warm-and-fuzzy sentiments of "If A Man Ain't Thinkin' ('Bout His Woman)." "Woman Thing," co-authored by the winning team of Larry Boone, Paul Nelson and Tracy Lawrence, sounds like another sure-fire hit. The Tex-Mex flavored title track, supplied by Gary Nicholson and Allen Shamblin, is one more delightful tune in the "Then What" tradition. Walker clearly has a ball with it. There are some misfires, though you wouldn't think that a cover of an Earl Thomas Conley classic would be one of those. Despite having sung it live for years, Walker's rendering of "Holding Her And Loving You," was unfortunately rather bland.

—Ron Young



### NITTY GRITTY DIRT BAND Bang Bang Bang

(DreamWorks 50125)

Producers: Emory Gordy Jr., Josh Leo, Steve Fishell

**Prime Cuts:** "If This Ain't Love," "Singing To The Scarecrow," "The Monkey Song," "Rent, Groceries and Gasoline"

**Critique:** The Nitty Gritty Dirt Band's *Bang Bang Bang* is album number 30 from the group that brought us the timeless classics "Mr. Bojangles" and "The Battle Of New Orleans." Fans of the venerable Dirt Band will be pleased. The album is not a last ditch effort for a "classic" rock band, but rather a relevant addition to contemporary country music. "Rent, Groceries And Gasoline" tells the story of a fellow, sick of the rat race, who gives up a luxurious lifestyle for the basics—a Cadillac, a trailer home and a part-time job. It's bouncy country-rock flavor transports me to an outdoor concert. NGDB continues the happy-go-lucky mood while taking a bluegrass turn on "Dry Town." Anyone who's ever been caught off guard by South Carolina Blue Laws can relate. NGDB's effortless harmonies, nurtured by three decades of performing, constitute the most interesting musical element of the album. The maturity of these long-lived country-rockers comes through on the heartwarming "Down The Road" and "Singing To The Scarecrow." Although few songs fall short of marvelous, the first single, "Bang Bang Bang" seems to run out of steam—crescendoing to a chorus and then a blah anticlimax. But hey, the line *He can't sing and I can't dance/And the monkey don't have to wear no pants* from "The Monkey Song," makes up for virtually any shortcomings. A carefully crafted party album, *Bang Bang Bang* incites fans to enjoy being alive.

—Dustin Schrimpsner

# THE ILLUSION OF POWER



## A CONVERSATION WITH EVELYN SHRIVER

by Chuck Aly

**A**pril of 1998 will likely be remembered for the tornado that swept through downtown Nashville. In the business, it may be remembered for the tornado that swept through Music Row. Longtime independent publicist Evelyn Shriver was named President of Asylum Records in a lightning strike move by Elektra Entertainment Group CEO Sylvia Rhone.

Shriver first met with Rhone, despite longstanding objections to working for a label, at the behest of attorney Joel Katz. As the meeting ended, Rhone asked Shriver to detail how she would run Asylum, if given the chance. "She's a Wharton School of Business graduate and I'm sure she meant a big business plan," Shriver says. "I wrote her this rambling, three-page philosophical statement." Within 11 days of their first meeting, Shriver shuttered her very successful PR firm and was sitting at her new desk in Asylum's Nashville offices. The night before she took over, Shriver's friend and client, Tammy Wynette, died. "It was an unbelievably fast, crazy situation," Shriver says.

Music Row recently interviewed Shriver, and the Row's newest label head discussed her outsider status, the incredible cost of running a label and her growing confidence. She minced few words.

### **Music Row: Do you miss publicity? Running your own shop?**

**Evelyn Shriver:** I don't really miss publicity because I've been doing a ton of it. That's my major strength and I've gravitated towards continuing that part of what I do. I do miss running my own shop because, as much as you might be the president of a record company, when you're part of a huge corporation you're not running anything—ultimately you don't call your own shots. So that was my biggest adjustment: the illusion of power and the reality of not having it.

**MR: The last time we featured you in Music Row (4/8/93) you predicted a "PR crash-and-burn" for national media coverage of country that, in fact, has**

### **happened. Did that make the move to Asylum easier?**

**ES:** Well, kind of. My business was never jeopardized. Most of my clients were personal clients—as opposed to getting the gig through the record company—and above any momentary fad in country music. But I wasn't excited about any of the new acts coming out. No matter how much I loved my clients, you constantly look for that new thing that will inspire you. Like anybody that's not in the position of signing talent, I would sit in my office—as I'm sure you sit in your office—and say, "Why the hell can't they find some decent acts?" I would see acts and be excited about them, but they couldn't get arrested. So that was part of the attraction.

### **MR: What was the transition like?**

**ES:** The first three or four months I thought, "This is just wonderful. I was born to do this, why didn't I realize it?" It was that great honeymoon period where you're busy taking everybody's congratulations, thinking you have a lot of power and the ability to change things. Then about the fourth month I realized, "Ha! I don't really have any power. I don't have any ability to change anything and this is a nightmare." I went into shock. I looked like a deer caught in the headlights. The stress was just unbelievable. That passed after three or four months and I thought, "I'll be damned if they're going to beat me at this thing. I can figure it out." So from about month seven on, I felt like I had a handle on it—it wasn't going to crush me to death.





**MR: And that's where you're at now?**

**ES:** Yeah, feeling even a little better than "they're not going to crush me to death." Now I'm beginning to feel maybe a little cocky that this can really be good.

**MR: Do you see publicity in a different light now that you're hiring publicists instead of being hired?**

**ES:** No. I always believed in publicity. For all the years I was doing it, the easy answer was always that publicity doesn't sell records. I never did believe that. This has been a great example of proving everybody wrong, because that's basically what we've done. Publicity works if the rest of the package is there. In the Trio situation, the music was pristine, interesting and different because everything else was so much the same. People responded and it was encouraging to think that good music really can win out.

The George Jones situation is similar. A lot of people in town want to believe the accident created the vehicle to sell this record. It gave us a good running start, but you don't continue to sell at those numbers in a novelty situation.

**MR: Has this changed your perspective about how labels operate?**

**ES:** The cost of doing business is astronomical. In my life as a publicist, my little fee always seemed like a big issue. Now I see that my fee was not even a penny in the pool.

**MR: You hear all these wild numbers thrown around and wonder how in the world labels could spend that much money.**

**ES:** But they do! That's the rude awakening. And I'm on the cheap side. When you're being paid a fee by the artist you have to be, and I still tend to function that way. Susan Nadler just kills me about the fact that when we travel I want to rent small cars. She now insists that we rent a Cadillac because we arrived at the ACM show the first year in this little Ford Escort. We had a hard time getting in—proving that we were important. On that same trip, we drove out to Joshua Tree to do a Mark Nesler video. My boss called me, and of course I'm driving hours into the desert, and said, "Listen, you're a record company president now. I know you're used to doing things on the cheap, but you should have a car and driver." And I was like, "That seems like a waste of money. I can drive really well." So slowly I'm coming around.

But the cost of doing business is mind boggling. You're paying to get the records into stores. You're paying to get the records played, in a roundabout way. If you're looking to break an act, there is no way in hell you can introduce the first single for less than

\$500,000. All I ever hear from the rest of the staff is that we have to compete with the other labels—we have to spend the money. And I say, "We are spending the money! What are you talking about? We're spending hundreds and hundreds and hundreds of

*"The pathetic reality is there are two women presidents of major labels. Period. My boss and me."*

thousands of dollars." And they say, "Yeah, but everybody else is spending millions." But I don't want to believe it has to be that way. It shouldn't cost you that much money to get great music through. Maybe it should cost you a million dollars if it's shitty. But if it's good, it shouldn't cost that much.

**MR: What was your vision for the label when you took the job? And has it changed?**

**ES:** The vision has remained the same. The Asylum legacy is really quite wonderful—it was started to give Jackson Browne a home. It was always a little bit left of center, but it put out music that really made an impact. I certainly want to embrace that. It was also very much a singer/songwriter haven, and I just naturally gravitate towards that. We really haven't signed anything here for eight or nine months, and it's not that I don't need acts, because major labels have to have a certain number of albums every quarter. You have to keep that pipeline filled. That was one of the downfalls of the previous Asylum regime. But I think you can keep it filled with more interesting things than clones.

**MR: So you haven't signed anybody in eight or nine months just because you haven't found the kind of artists you want?**

**ES:** There are a lot of people I like, but I have to break some of the people I've signed. If I've put three to five hundred thousand dollars in an act and more, I'm not going to walk away from it, because on the second project, I'm that much closer. I'm doing good on George and Trio, but I need to break somebody. I have Bryan White and Lila McCann as my lead ponies, and neither of them is a hugely established superstar. We don't have those things that are a little easier. RCA has the

luxury of having Alabama so they can do fly away trips for every new act they have. I don't have that clout, so every time I step out it's like one more baby act. Through trial and error I've discovered that we can't work more than three singles at once, and even that's really stretching it because they're all hard projects. Every week we reschedule projects. We've got this kid Chad Austin coming up. I've moved him back now so many times I'm embarrassed. And I truly believe it's one of the best albums we've made here, but are we doing him any favors putting him out when we can't really handle it?

**MR: If you knew then what you know now, would you want to run a label?**

**ES:** I would, for a lot of different reasons. I gave, I think, a lot of hope to so many people. I gave certainly a lot of hope to women. The pathetic reality is there are two women presidents of major labels. Period. My boss and me. That's really kind of weird. Second, I came from the wrong side of the fence—media, rather than the traditional radio, sales, production. Every position that comes open in Nashville they interview the same five people. Now all of a sudden, dreams can come true, ridiculous things do happen and there is hope. There is a certain amount of pressure with that, but on the other hand I was successful before this job, and I can be successful after it. I could be shut down tomorrow, reopen Evelyn Shriver Public Relations and not miss a beat. That's a nice feeling. I like the challenge, and I like what it means to a lot of people. I can give artists real hope and I can give my associates and contemporaries hope. I'd do it again.

**MR: You're coming off a string of successes with Lila, Trio and George. What's been the most gratifying part for you?**

**ES:** All of them, really. Lila, of course, is a huge talent. That's been good because it could have slipped any which way and, thank God, it slipped the right way. Trio was sitting on the shelf here for four or five years. When they asked me if I was interested in putting this out, it was a no-brainer. We all understood it was going to be tricky without radio, but we're close to gold here and if we had air-play this could be a multiple platinum record.

And then the George Jones project. He's been singing for these fans for 50 or 60 years and they're like family to him. When you're shut off, it's like turning the tap off. It pissed him off. He maybe said stuff he shouldn't have said, but it was from being hurt. For the last 15 or 20 years his labels have taken the bows, been proud of the fact that he's on the roster, made nice albums, but then they don't spend a nickel to let



anybody know it's out. The first week I took over the label he told me, "I'm never gonna make another record. I'm just tired of being embarrassed—promoting projects nobody knows exist. I'm going to do my concerts and that's going to be it." I said, "You know George, whenever the situation turns out with MCA, before the end is here, you need to make me a record." He said, "Well you're about the only person I'd make a record for. I only wish I could give you a young George Jones so I could give you a hit." That just broke my heart.

When I signed him, everybody was thanking me, George was so appreciative—to the point that I was embarrassed. This is a guy everybody calls the greatest living country singer. He recorded the most popular song in country music history. Every new act in town aspires to meet, sound like, work with, George Jones. You've got Garth up there crying over the Georges—and everybody in town is saying, "I can't believe you signed him." I thought, "These people are nuts."

**MR: How difficult was the crash?**

**ES:** It was unbelievable, because as I was very vocal saying, I didn't think George had been drinking. In all the years I had worked with him he hadn't. I talked to him 20 minutes before the accident and he didn't sound drunk. With this album, we all knew we had something good and boom, the accident. And then the reality that he might die. That was real. And then, when could he sing? Could he sing? The minute he came off the ventilator and was conscious, the first thing he was saying is, "I can get into the studio next week." He couldn't even talk.

It was a bizarre thing and, of course, you never want to stage it and put anybody through that. But the difference between a good publicist and a bad publicist—and the reason I thought I was a good publicist—was that with everything being fair, the window opens every now and then and you have to know how to get through it. It doesn't matter what fate creates to open that window. You can't sit there and look at it, you have to move on it. And we moved on it.

**MR: As rare as it is for a woman to be running a label, is it more difficult? Are there unique challenges?**

**ES:** There probably are. One of my biggest handicaps is that I don't play golf. Lots of deals go down out there. I might take up golf. (Smiles) There is definitely a good old boy deal and it's more than just a male/female thing. The CMA Board is a real reflection of what Nashville is about. You have the old school, you have the young

Turks, and then the heads of the agencies and the power managers. When I was on the board I was one of only three women, the only one under 50, one of maybe 10 small business owners, as opposed to being part of a conglomerate. So in the pecking order of



the board, I was non-existent. But I saw very clearly where the power lies. Being made president of a label should have put me up into one of those little power groups. And at the last election in October, as the token woman label head, and having already had this experience on the board, I should have been an automatic shoo-in. [Note: Shriver was not elected to the board.] I heard that when my name came up the response was, "They'll close her down in three months. Let's not waste the spot." So my three months have come and gone and here I am. And I'm up for the board again in October. Now I hear that there's a school of thought to not put any of these new little labels on the board until they've proven they're going to be around for a while, which would take care of me and DreamWorks and Lyric Street. But Asylum has been open for seven years. We'll see what happens.

But that power thing—they have their little get togethers, meetings, breakfasts, golf games. I haven't been invited to any of them. And that's cool. Susan [Nadler] has gone on in interviews about how nobody appreciates what we do. I don't really give a shit and I told her after the *Scene* article, "Stop with this appreciating thing because I don't think anybody needs to appreciate us." I don't expect everybody in Nashville to put up a banner and say, "Evelyn, you're doing a great job." I'm the only person who needs to know if I'm doing a great job, and they know

by looking at my SoundScan every Wednesday. I'm happy. I'm off the Row, here in my own little world. I've got enough crap on my own table without worrying about them. The only thing about the CMA Board is representation for the show. Those deals go down and I haven't got a voice. My acts don't get bandied about. My acts aren't on the pay-per-view show. Look at who's on the [CMA] show every year. We have trotted out some of the same people for five, six, seven years, and they're still not stars. But we will trot them out another half-dozen times because of how the power lies.

**MR: Are we coming out of the valley?**

**ES:** I think so. It's really kind of an exciting time. There's nothing new: it's a pendulum. We get as pop as we can possibly get, then we get as traditional as we can possibly get. But when the pendulum is moving we do the most exciting stuff. Because everybody's panicked and nobody knows what's going to work so you put out a little bit of everything.

We have the benefit of people like Garth, Shania and the Dixie Chicks doing such tremendous numbers. Whether you like the music or not, it's a big banner for country music. We don't have to explain anymore that country can be successful. When the new traditionalist thing started with Randy Travis, not only did I have to push Randy, I had to push the country industry as a feasible thing. Now we're beyond feasible and can concentrate on the individuals.

Unfortunately, mainstream media doesn't take country seriously right now. They're appalled. The albums that usually make the top 10 lists at the end of the year are people like Willie Nelson, George Jones, and Lyle Lovett who have been totally shut out by the business. They might be impressed with our numbers on certain acts, but as an industry that is weak about fighting for what's good—they're disgusted with that.

**MR: There is that disparity, though, between what the critics like and what the masses like. Plenty of popular artists get their share of bad reviews.**

**ES:** But that's always been the case with singles. Everybody, no matter how quirky they are, should have a single or two, but the body of the album should have some guts to it. But we try to make albums with 10 singles. And I personally believe a single can be every bit as good as the most intense song on an album. But who's going to remember these songs? I can't remember the songs from last week, last month. I can sing you entire songs from Motown. Or Dylan. Real songs that mean something. \*

# Personal Financial Planning—What Is It?

**W**HEN A CLIENT RECENTLY CALLED for assistance after being told by his attorney that he needed a “financial planner,” I could tell he had little idea of what to expect. Reciting a formal definition—“Personal financial planning is the development and implementation of total, coordinated plans for the achievement of one’s overall financial objectives”—certainly didn’t make the process clearer or less overwhelming.

However, when we look at financial planning in terms of its component parts (as we’ll be doing below) it becomes much more manageable. It may be helpful to remember that we’re talking about a process, not a single event, and that progress in creating your plan is going to take time. Generally, financial planning issues fall into one of the following categories:

## 1. Insurance—Life, Health, Property and Liability:

- What are the areas in which I am exposed to serious, unpredictable financial risk?
- How much risk can I assume myself (with high deductibles or by “self insuring” through reliance on existing assets) and how much should I shift elsewhere via insurance coverage?

## 2. Investing:

- What investment vehicles are available and what is best for me?
- What is my “risk tolerance?” How comfortable will I be weathering the ups and downs of riskier investments in hopes of gaining higher rates of return?
- How much should I keep at the bank for an emergency fund?

## 3. Home Mortgage:

- Is it wise to pay higher points in exchange for a lower interest rate?
- When is the right time to refinance?
- Is it better to pay off the mortgage early or invest the money elsewhere?

## 4. Income Tax Planning:

- Are there strategies to reduce my tax liability?

- What are the tax benefits of IRA, pension or profit sharing plans?
- Am I taking the tax effects into account in my investment decisions?

## 5. Retirement:

- What are my retirement goals and are they realistic? Do I have adequate assets to meet these goals? If not, how much do I need to save?
- How will retirement effect my business (employees, partners, etc.)
- Can I get my investment out of my business when I retire?

## 6. Planning for Death:

- Do I need a will, and if so, how should it be structured?
- How can I provide for my spouse and children?
- Do I need to increase my life insurance?
- What costs will be incurred by my estate?

These questions may seem so broad and interconnected that they are impossible to answer. It is the job of the financial advisor to make the job manageable by assisting in the process of gathering detailed information on your current finances, addressing the six general topics by asking more specific and answerable questions, and creating a plan that is responsive to your goals, present situation, and future prospects.

One important final note: the answers to the questions on which the financial plan are based will certainly change over time, so the plan devised in 1999 could vary greatly from the one appropriate for 2009. In the same way that we have described the creation of an initial plan as a step by step process, keeping the plan current and appropriate to your changing situation will require periodic “checkups” to assure that your financial goals are being achieved. \*

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-John Mariani, Food Writer *Spirit*, *Wine Spectator* and *Esquire*-



# A Call For Courage

In the words of James Brown, "I feel GOOD!" Nothing makes a music critic's heart go pitter patter better than the experience of hearing fresh new talent.

And I heard plenty tonight. In what I believe is a historic "first" for the column, we've got **DISCOVERY Award** winners in multiple genres. In jazz, I heartily endorse **Trio San Rafael**. Check them out on the dandy F. Scott's compilation disc. In the bluegrass arena, I cannot say enough about the simply wonderful **Beth & April Stevens**. We are talking East Tennessee, by-God country music, folks. This will set you free. One of my favorite indie acts of the '80s is back: Robert Jetton is now in the duo **Jetton Wheeler** and ya gotta love their beer-swillin', honky-tonk sound. Christian pop-rockers **Rave** have got it all—a hip, fun fashion sense, packaging a nifty funk/pop/hip-hop sound.

And for sheer freshness of approach, the bi-racial foursome also takes home my **Disc of the Day** prize.

We look to the cooler Northeast for our **Label of the Day** winner. With the Stevens sisters, veteran Ray Wylie Hubbard and Jones & Leva, Boston's **Rounder Records** is more hillbilly than anyone in Dixie.

Country music seems to be withering in the relentless summer heat—Music Row's mainstream releases have slowed to a trickle. Come on, folks. Stop being so cowardly. Show some guts and put out some stuff you really believe in instead of music you wouldn't even listen to in your own homes. The worst that could happen is you lose your gig, sell the mansion and move into a normal house like the rest of us. At least you'll have your dignity. And besides, it just might work...and then you can buy an even bigger place.

## COUNTRY

### JERRY KILGORE "Love Trip"

Writer: Jerry Kilgore/Gil Grand/Brett Jones; Producer: Steve Bogard/Jeff Stevens/Scott Hendricks; Publisher: Saddle Tan/Ensign/Dreaming In Public/Mo Fuzzy Dice/Famous, BMI/ASCAP/SOCAN; Virgin 14339 ([www.jerrykilgore.com](http://www.jerrykilgore.com))

Working-folks lyrics with a chin-up chorus. Maybe it's because I need a vacation myself right now—this hit me where I live.

### SHANE MINOR "Ordinary Love"

Writer: Bob DiPiero/Dan Truman/Craig Wiseman; Producer: Dann Huff; Publisher: Sony-ATV/Songs of Peer/Almo/Daddy Rabbit, ASCAP/BMI; Mercury 249 ([www.mercurynashville.com](http://www.mercurynashville.com))

Yet more pop/rock being marketed as "country music." It's even less listenable than most of this stuff because he's kind of a weakling vocalist.

### MANDY BARNETT "The Whispering Wind"

Writer: L. Russell Brown/Pat McLaughlin; Producer: Owen Bradley; Publisher: Twenty Second Century/Corn, BMI; Sire 74678-2 ([www.sirerecords.com](http://www.sirerecords.com))

A swooningly gorgeous melody, perfectly orchestrated and produced. And it goes without saying that she sings like an angel. I could listen to this all night.

### CLAY WALKER "Live, Laugh, Love"

Writer: Gary Nicholson/Allen Shamblin; Producer: Doug Johnson/Clay Walker; Publisher: Gary Nicholson/Built On Rock/Song Matters/Famous, ASCAP; Giant 9895.

"Island"-style party music. Calypso country?

### BETH MAGUIRE "Spoiled Rotten"

Writer: Jess Leary/Scott Parker/Caryl Mack Parker; Producer: Vernon Sandusky/David Webb; Publisher: Song Matters/Famous/Hamstein Cumberland/Square West, BMI/ASCAP; Lonesome Dove 2040.

She's really good. The song's loaded with hooks. But this is woefully produced and mixed. Why bury a quality project with turbo-disco thunder?

### JASON SELLERS "A Matter of Time"

Writer: none listed; Producer: none listed; Publisher: none listed; BNA 65783-2.

It's a beach-music kinda groove. And the boy can wail.

## POP

### MAC McANALLY "Looking Back"

Writer: Mac McAnally; Producer: Mac McAnally; Publisher: Beginner, ASCAP; DreamWorks 50106 (track)

Literate troubadour-type story song. Folk-pop backing with ear-tickling guitar work. Crisp, elegant production. In other words, sheer craftsmanship. What a concept. CD is titled *Word of Mouth* and it is a multi-genre masterpiece from start to finish.

### NICK KANE "Panetella"

Writer: Nick Kane; Producer: Nick Kane; Publisher: Lonely Puppy, BMI; LLIST 089 (track)

A surf-guitar rave-up that makes ya want to shake yer Beatle wig and dance with flailing limbs. Track initially appeared as the B-side of "Dance The Night Away" by The Mavericks. Now it's part of a splendid pop/rock mostly instrumental collection by the band's guitarist.

### GREG TROOPER

#### "The Train Runs By My Door"

Writer: Greg Trooper/Will Kimbrough; Producer: Stewart Lerman; Publisher: Sony-ATV/Peanuts & Crackerjacks/Will Kimbrough, BMI; Koch 8011 (track)

Jangle-guitar folk-rock with a big thump on the downbeats. The kid definitely has style. Pop and Americana airplay equally possible.

## CHRISTIAN

### ALL TOGETHER SEPARATE "No Condemnation"

Writer: none listed; Producer: Skidd Mills; Publisher: none listed; Ardent 14165 (track)

Ugly noise. Hated the singer. Hated the guitar. Hated the melody.

### GINNY OWENS "I Wanna Be Moved"

Writer: Ginny Owens/Michael Puryear; Producer: Monroe Jones; Publisher: BMG/Above the Rim/Careers/Final Four, ASCAP/BMI; Rocketown/Epic/Word 63617 (track)

Her alterna vocal delivery is mesmerizing. The production is mighty heavy on the bass line. I'd have added a few more textures, but this is still a promising debut. Owens is a blind Nashvillian.

### RAZE "Always And Forever"

Writer: Ja'Marc/Quinlan; Producer: Ted T; Publisher: Songs on the ForeFront/SCI-PHI, SESAC; ForeFront 5210 (track)

Well sung and produced, neatly balancing whispery pop with hip-hop chants and backbeats. Act has dream demographics, male-female, black-white.

### SCARECROW & TINMEN "Overcome"

Writer: none listed; Producer: John & Dino Elefante; Publisher: none listed; Pamplin 5-3 ([www.pamplinmusic.com](http://www.pamplinmusic.com))

Oh goody. Dull retreat Black Sabbath. Just what I wanted.

### DOYLE LAWSON & QUICKSILVER "Do Right & Come Smiling Thru"

Writer: Terry Pillow; Producer: Doyle Lawson; Publisher: Stamps Baxter, BMI; Sugar Hill 3886 (track) ([www.sugarhillrecords.com](http://www.sugarhillrecords.com))

And now for something completely different. This is four-square quartet gospel, complete with call-and-response, woven-pretzel arrangement. Solo guitar strumming is the only accompaniment these spectacular hillbilly singers need.

## JAZZ

### TRIO SAN RAFAEL "Spain In My Veins"

Writer: R. Vasquez; Producer: Dennis Cronin; Publisher: It's Nacho, BMI; Landlocked 004 (track) (615-460-7990)

Guitar-string filligrees dappled across the ceiling. Track is one of many delights from *The Music of F. Scott's*. Ten artists. Five tracks

previously unreleased. Interested in a snapshot of the city's up-and-coming jazz practitioners? Get you one.

## CLASSICAL

**JOSHUA BELL & EDGAR MEYER**  
**"Short Trip Home"**

Writer: none listed; Producer: none listed;  
 Publisher: none listed; Sony Classical 60864  
 (track)

Augmented by Mike Marshall and Sam Bush, violinist Bell and classical bowed bassist Meyer weave a bewitching Appalachian spell here. Lost in a dream.

## AMERICANA

**RAY WYLIE HUBBARD**  
**"Conversation With The Devil"**

Writer: Ray Wylie Hubbard; Producer: Lloyd Maines/Ray Wylie Hubbard; Publisher: Mt. Karma, ASCAP; Philo 11671-1218 (track)  
 (www.rounder.com)

It's just a vocal and guitar, a la early Dylan. I'm used to Ray in a band setting. But, hey, with a set of lyrics this great you don't need a thing in the way of production. You'll hang on every wry, witty word. Among those you'll find in hell, by the way, are "country program directors and Nashville record executives."

**JETTON & WHEELER**  
**"It Might As Well Be Me"**

Writer: Jetton/Wheeler; Producer: Jetton/Wheeler; Publisher: Rocking Ranchero/

Reinventing the Wheeler, BMI; New Bohemian 007 (track) (615-385-3296)

"There's a cold beer sittin' on the bar and somebody's got to drink it." Alrighty then—an entire album of suds slurpin', honky-tonk music. Appropriately rowdy and raw, with plenty of country-rock edge. They were going to include a title called DAMM, "Drunks Against Mad Mothers," but apparently thought better of it.

**CINDY CHURCH & IAN TYSON**  
**"What Does She See?"**

Writer: Ian Tyson; Producer: Miles Wilkinson/Nathan Tinkham; Publisher: Speckled Bird, SOCAN; Stony Plain 1235 (Canada) (track)

A wistful cowboy waltz with sighing dobro and two superb voices in harmony. Am I in heaven? You betcha. Track is from Church's lovely new album.

**JONES & LEVA "Drunkard's Lantern"**

Writer: Leva/Jones; Producer: James Leva/Carol Elizabeth Jones/Bobby Read; Publisher: Happy Valley, BMI; Rouser 0457 (track)  
 (www.rounder.com)

This minor-key gem sounds has the patina of an aged ballad. Their mournful, rustic harmonies are perfectly underpinned by droning fiddle and throbbing acoustic bass.

## BLUEGRASS

**BUTCH WALLER**  
**"Golden Gate Promenade"**

Writer: Henry Waller; Producer: Butch Waller/Jim Nunally; Publisher: Old Taterbug,

ASCAP; Rebel 1755 (track)

Mandolin/banjo "travellin'" music that would sound simply splendid on a sunny Saturday rolling along a Kentucky country highway.

**DUDLEY CONNELL & DON RIGSBY**  
**"Meet By the Moonlight"**

Writer: traditional; Producer: Dudley Connell/Don Rigsby/Ronnie Freeland; Publisher: public domain; Sugar Hill 3897 (track)  
 (www.sugarhillrecords.com)

Professional, but little more. In a genre that can be thrilling, this is merely routine.

**BETH & APRIL STEVENS**  
**"Tomorrow Is Forever"**

Writer: Dolly Parton; Producer: Ray Deaton/Ken Irwin; Publisher: Velvet Apple, ASCAP; Rouser 0396 (track) (www.rounder.com)

Be prepared to lose your heart. I tumbled so hard for this I may ache for a month. Appalachian soprano vocals, fiddle and a Dolly Parton song. Elsewhere the sisters grace a tune by Steve Earle, an O'Kanes number and a p.d. gospel lyric popularized by Led Zep. This is an extraordinary record.

## HONORABLE MENTIONS

Bruce Robison/The Good Life/Lucky Dog  
 Tangletown/See Right Through/K-tel  
 Doug Powell/Then Again/Phoenix Road  
 Leo Kottke/From 'Little Treasure'/Private Music  
 Jill Phillips/Steel Bars/Epic-Word  
 Tragedy Ann/Do Yo/Pamplin

# MUSIC ROW

**Bob Paxman**  
 Freelance Writer  
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In 1980 Bob Paxman moved to town from Cleveland, Ohio to take on the role of Editor for Nashville's *Entertainment and Cable Guide*, published by Intermedia. His position had him writing about the entertainment field and interviewing television and film stars along with country music acts. A few years after his arrival, *Music Row* Publisher David Ross noticed Paxman's writing skills and offered him freelance work. One article led to another, and since 1987 Paxman has been on his own, freelancing for *Music Row*, *Country Weekly*, *Country Song Roundup*, and *Country Music*. He has been published in *Billboard* and *TV Host* magazines as well, and is also a contributing writer

for *Music Hound R&B*, *Music Hound Folk* and *The Encyclopedia of Country Music*, published by the Country Music Foundation and Oxford University Press.

After all my years as a journalist, *Music Row* decided to turn the tables on the interviewer and make him the interviewee.

"I've always wanted to be in journalism," says Paxman, who holds an English and History degree from St. Louis University. He enjoys every aspect of his career from reviewing to researching. "I enjoy doing research almost as much as I enjoy writing. Most people hate it, but it's something I really like."

But breaking in as a freelancer was no easy task. Paxman

went through the article and résumé submissions until he made his notch in the field. "It wasn't easy," he admits. Happy as a full-time freelancer now, Paxman looks to eventually put out a compilation of articles or even an original book.

Paxman says he has seen a lot of changes in the industry over the years. He remembers when articles dealing with country music were rarely printed outside of Nashville. "Now there are features in *USA Today*, *Entertainment Weekly*, and *The New York Times*," he says. "Country music obviously became a big money vehicle, which to some, makes it worthy to write about."

Paxman also believes there is an obvious difference in the way Nashville journalists treat the music business community and in the way they are treated in other media centers. "Here, bad things get reported but they don't go beyond that. It's reported as fact, not sensationalized—that's the way it should be." He feels that the proximity of the artists to the

Nashville journalism community—along with respect—has a lot to do with how stars are covered in the country music press. "Most of the country acts are very accessible and very nice. It's difficult to trash someone you know and see a lot."

As a critic, Paxman knows that his opinion is just that—an opinion. "It's hard to know what the fans think. There's always that dichotomy between what a critic or reviewer thinks and what the fans think."

Paxman believes a potentially serious issue facing journalists today is the internet's threat to magazines and newspapers. "People are already talking about getting rid of magazines all together," says Paxman. "I hope that never happens but you can get such up-to-the-minute news on the internet and that is something you can't do with magazines. But," he adds with a laugh, "it's a lot harder to do crossword puzzles on the computer."

—Emilie Marchbanks-Patton



**THE GREAT AMERICAN COUNTRY  
TOP FIFTEEN COUNTDOWN**

July 23rd, 1999

Hosted This Week By: Randy Travis

1. Single White Female • Chely Wright • MCA
2. Amazed • Lonestar • BNA
3. The Secret Of Life • Faith Hill • Warner Bros.
4. Never Been Kissed • Sherrie Austin • Arista
5. Crush • Lila McCann • Asylum
6. Little Good-byes • SheDAISY • Lyric Street
7. With You • Lila McCann • Asylum
8. Please Remember Me • Tim McGraw • Curb
9. You've Got A Way • Shania Twain • Mercury
10. Boy Oh Boy • The Wilkinsons • Giant
11. Man, I Feel... • Shania Twain • Mercury
12. Write This Down • George Strait • MCA
13. That Don't Impress... • Shania Twain • Mercury
14. You Go First • Jessica Andrews • DreamWorks
15. Whatever You Say • Martina McBride • RCA

The G\*A\*C Top 15 Country Countdown is derived entirely from votes received from our viewers at our website: <http://www.countrystars.com>



**A LITTLE BIT COUNTRY**—RCA's Andy Griggs performed his debut single "You Won't Ever Be Lonely," on a recent episode of *Onny & Marie*.



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**TOP TWELVE COUNTDOWN**

(July 21, 1999)

1. Joe Diffie • A Night To Remember • Epic
2. Alabama • God Must Have Spent A Little More... • RCA
3. Lonestar • Amazed • BNA
4. SheDAISY • Little Good-Byes • Lyric Street
5. Chely Wright • Single White Female • MCA
6. The Wilkinsons • Boy Oh Boy • Giant
7. Martina McBride • Whatever You Say • RCA
8. Dwight Yoakam • Crazy Little Thing Called Love • Reprise
9. Kenny Rogers • The Greatest • Dreamcatcher
10. Trio • After The Goldrush • Asylum
11. Faith Hill • Secret of Life • Warner Bros
12. Tim McGraw • Please Remember Me • Curb

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# Bobby Karl...

At the ground breaking for the new Country Music Hall of Fame, **Garrison Keillor** advised, "Honor thy father and thy mother."

Far be it from me to take a cue from a sanctimonious radio host, but the presentation of the Lifetime Achievement Award to **Chet Atkins** by the American Federation of Musicians seemed like a dandy way to do just that. **Harold Bradley** presided at Local 257's rehearsal space (7/9). **Pete Cummings**, **Freeman Ramsey**, **Steve Gibson**, **Michael Bevington** and the rest of the attendees got a rare treat. After Chet accepted the crystal clock award, we were invited to ask questions and chat. The legend was genial and witty as he rolled out stories about Elvis, session rates, barn dances, Don Gibson and more.

World's Cutest Doggie and I were walking on Music Row, so we worked the sidewalk instead of the room at the Island Bound Music "homecoming and fifth anniversary party" (7/15). You know you've got a bash going on when your guests are throughout yer renovated building and schmoozing on both sides of the street on Music Row. **David Preston**, **Pat Finch**, **Alan Mayor**, **Dean Miller**, **Leslie Satcher**, **Chris Lacy**, **Angee McMillan**, **Todd Otwell**, **Angelia Van Vranken** and hosts **Brad & Julie Daniel** were unwinding after yet another scorching summer day.

It must be the heat. The Nashville party flow has slowed to a trickle. What does an enterprising partyboy do? Hit the road, of course. In search of the Secret Ingredient that has produced John Michael Montgomery, Exile, Montgomery Gentry and talented bandmembers working for everyone from Faith Hill to Brooks & Dunn, we travelled to the Austin City Saloon (7/13) on the outskirts of Lexington, KY. Manager **Renee Brown**, bartender **Sarah Moore**, owner **Jack Goble** and such Music Row fabulons as **John Dorris**, **Matt Coale**, **Rick Herron** and **Johnny Dorris** explained it all.

Poor **T.K. Kimbrell**. It's not as though he's not trying. In an attempt to inject some life into the party scene, he staged a screening of his indie comedy movie *The Hangman* at the Regal in Green Hills (7/20). But a technical snafu ruined

everything; the movie wasn't shown and the party went bust.

**Sandy Neese** tried, too. She scheduled a cookout (7/14) to celebrate her birthday, but hubby **Chuck Neese** got sick and she had to cancel. I hate it when that happens.

Warner Bros. Records staged its celebration for **David Ball's** fine new *Play* album at **Billy Block's** weekly hoedown at *The Exit/In* (7/13). Nothing against the Blockster, but surely we can do better than this, folks.

DreamWorks suggested we drive all the way out to TNN to see **Lisa Angelle's** new video (7/8) from her forthcoming *Twister* CD. Oh, come on. Lucky Dog invited us to hear **Jack Ingram's** new *Hey You* songs at a Dancin' In The District sweat fest (7/22). Say what?

Capitol did better, choosing *The Castle Door* for its album-release bash for **Susan Ashton's** *Closer*. My total favorite, however, was the "do" at F. Scott's Restaurant and Jazz Bar featuring the music of **John Michael Zov** (7/19). It was to celebrate the splendid Nashville jazz compilation *The Music Of F. Scott's*. Even if you can't afford the entrees, go get the music.

**Andy Griggs** gets the prize for introducing a new venue. This is important, since we're always on the lookout for novel places to make merry. Dig it: The Battle of Nashville monument at the intersection of Battlefield Drive and Granny White Pike! With period-costumed attendees in place, Griggs performed at the monument's rededication (6/26). **Greg Crowe**, **Chris Gantry**, **Tim & Trent**

# Works The Room

**LeClaire**, **Kevin Sysyn**, **Chuck Thompson**, **Stewart Shofner** and **Kimberly Dahme** were also part of this event.

The sculpture—previously practically inaccessible on a bluff, behind a fence, near an apartment-building parking lot and in the shadow of the I-440 overpass at Franklin Road—is a beautiful thing. Created by Giuseppe Moretti and dedicated in 1927, the bronze features a central heroic "Peace" figure yoking rearing horses representing the North and South. A 1974 tornado destroyed the original stone obelisk that rose behind the tableau. In the new location, this has been restored, complete with its crowning angel. If you haven't gone to see it, drive over there. The park isn't quite done yet, but the statue is one of our city's very finest. We need more public art in this town. Did I hear someone say "Owen Bradley?" Stay tuned.

Miss Mary and I had our very best Independence Day ever, thanks to **Billy Ray Cyrus**. He invited us to *The Wildhorse Saloon* for his show that night (7/4), which meant, of course, a private party up on the second floor in that back room with the windows that look directly out on the river. We had a *perfect* view of the fireworks, since they set them off directly across the Cumberland from the club. We basked in royal air conditioned splendor while thousands sweated on the streets below.

Then BRC put on a dandy show. Just ask **Mark Germino**, **David & Susana Ross**, **Al Schiltz** or any of the 1,500 other fans in attendance. \*

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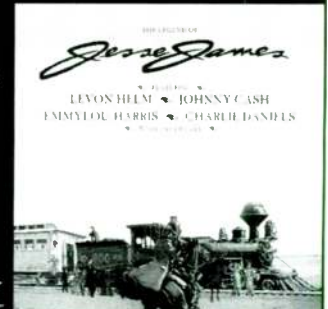
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# Who's The Boss?—And Other Studio Quandaries

I'll never forget seeing The Boss in Austin, Texas on his Tunnel of Love Tour in about '86 or '87, (okay I don't recall the exact date, but I do remember the show!), and was interested to see that he was in town last month to do a song demo at **Studio 19**. Bruce Springsteen and Mark Knopfler laid one down with David Conrad producing and Dave Matthews on the boards. Hope we get to hear it soon...Meanwhile, the Country Boss—George Strait of course—was in **Sound Stage** with Tony Brown for overdubs with engineers Justin Niebank and Tony Green...Trisha Yearwood continued to make tracks at **Sound Emporium** with her longtime producer boss Garth Fundis, as Jeff Balding and Matt Andrews turned the knobs...**Scruggs Sound** was the site for demos by Matraca Berg for Patrick Joseph Music, with Richard Barrow on the faders...Rodney Crowell and Tony Brown (MCA Boss) produced Vince

Gill's latest vocals with engineer Steve Marcantonio at the **Music Mill**...and Mills Logan engineered Pam Tillis' Arista project at **Creative Recording** with Bob DiPiero and Stephony Smith in the production chairs.

TASCAM has been nominated for a TEC Award for its DA-45HR High Resolution DAT machine in the category of Outstanding Technical Achievement Recording Devices/Storage Technology. Sponsored by *Mix* magazine, the awards ceremony will be held during the 107th AES Convention in New York on Saturday, September 25...A couple of corrections from last month's report: Juni Fisher tracked a project at **Imagine**, but the producer was not Harry Stinson, it was Dianne Killen. They're going in for overdubs at **Quad** this month. Also, the producer for Bleach, who recorded at **The Castle**, was Pete Stewart, not Matthews...Sorry about that, boss. See ya next month! \*

**Artist      Producer      Engineer      Label      Project**

Artist	Producer	Engineer	Label	Project
<b>ARLYN</b>				
Trish Murphy	Jim Ebert	Jim Ebert	Doolittle	-
Jibe	Jay Aaron	L. DeCarlo/S. Chadie	-	-
Sisters Morales	S. Morales/L. Greenhill			
→		Larry Greenhill		
Monte Warden	Monte Warden	Steve Chadie	Warn/Chappell	demos
Soak	Geza X	Geza X	-	-
Sister 7	John Shanks	Mark Desisto	Arista	-
Kenny Wayne Shepherd				
→	Jerry Harrison	Karl Derfler	Giant	-
Reckless Kelly	Michael Hudson	Larry Greenhill	-	Coca-Cola ad
Neil Young	Ben Keith	"	WB	-
Lil' Black	Tim Bailey	Sullivan/Greenhill/Chadie	-	-

**BAYOU**

Matthew & JJ	-	George Clinton	SEM	demos
Thornton Cline	-	"	Gatlin Bros.	"
Troy Seals	Ted Hewitt	"	DreamWorks	"
Steve Leslie	Steve Leslie	"	EMI	"
Brant Miller	Col. Buster Doss	"	CBD Music	trax
Jim Femino	Jim Femino	"	Balmur	demos
Clay Davidson	Clay Davidson	"	Big Tractor	trax/vocs
Tony Ramey	Laticia Allen	"	Muy Bueno	demos
Steve Michaels	Steve Michaels	Barry Senter	-	voc
Shayne Grubbs	Gordon Mote	"	-	"

**THE CASTLE**

Gordon O'Brien/Sam Russell				
→	O'Brien/Russell	Mike Janas	Tower I	od's/mix
Ivan Matias	Ivan Matias	R. Shippen/D. Shike	Elektra	mix
Audio Adrenaline	T. Collins/Audio Adren.			
→		"	Forefront	"
"	Audio Adrenaline	A. Swihart/D. Shike	"	"
Kincaid	K. Howell/S. Lemaire			
→		B. Fowler/A. Ditto	WB	"
Chasing Furies	Brent Milligan	S. Wilson/S. Short	Sparrow	"
Hullabaloo	J.L.Sloas/J.Nuyens	Mike Janas	Castle Prod.	trax/od's
Hullabaloo	"	S.Wilson/S.Short	"	mix
John Mock	John Mock	T.Endres/M.Purcell	-	strings/trax

**CREATIVE RECORDING**

Rick Moore	Jimmy Nalls	Mills Logan	MRL Records	-
Darryl Worley	Darryl Worley	"	EMI	-

**Artist      Producer      Engineer      Label      Project**

Pam Tillis	B. DiPiero/S. Smith	"	Arista	-
Philip Coleman	Travis Hill	Phillip Scoggins	Carnival	-

**DAN WILLIAMS**

Mattel	Dan Williams	Dan Williams II	-	-
K-Mart	"	"	-	-
Toyota	"	"	-	-
GM Parts	"	"	-	-
Movie Soundtrack	"	"	-	-

**FLATWOOD/STUDIO ON WHEELS**

Hank Cochran	H. Cochran/Tabby	Aaron Wiles	Gifted Few	editing
Hillbilly Highway	Tabby	"	Stones River	web audio
7-Sect-7	Greg Kane	Greg Kane	-	demo/tax
Rollin & Tumblin	Gypsy	Tabby Crabb	Trailer Trailer	radio spot
Latin Light	Martin Light	"	Carlin London	editing
Dead Calm	Wes Jeffrey	"	Crunch Bunch	video
Bobby Bradford	Bobby B	Greg Kane	-	editing
Poison	Poison	Tabby Crabb	CMC	live album
Chad Brock	Richard Kimball	Tabby Crabb	The Road	radio show

**IMAGINE**

Mike Maciel	Eric Paul	Eric Paul	RCA	trax/od's
Kim Jackson	Brent Rowan	"	TBD	"

**MUSIC MILL**

Chad Brock	B. Cannon/N. Wilson	S. Jenkins/R. Schoenfeld	WB	od's
Music City News Awards				
→	Harry Stinson	E. Rudd	-	TV trax
India Arie	Blue Miller	J. Lightman	Motown	trax/od's
Keith Harling	Doug Johnson	Doug Johnson	Giant	od's
Tracy Byrd	Billy Joe Walker, Jr.	A. Schulman/S. Tillsch	RCA	voc/od's
Brian Lizenby	Allan Cash	Richard Barrow	TBD	mix
Tracy Lawrence	Anderson/Carr/Lawrence	Butch Carr	Atlantic	od's
Bryan White	Dann Huff	Jeff Balding	Asylum	"
Vince Gill	R. Crowell/T. Brown	Steve Marcantonio	MCA	voc

**PEDERNALES**

Butthole Surfers	Paul Leary	Stuart Sullivan	-	-
Meat Puppets	"	"	-	-
Lonestar Shootout	(Lonnie Brooks/Long John Hunter/Phillip Walker)			
→	Bruce Iglauer	"	Alligator	-
Smokin' Joe Kubek	Jim Gaines	"	Rounder	-



Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Hardlucy	Steve Chadie	Steve Chadie	No Breaks	-	Suzy Bogguss	Doug Crider	E. Seay/T. Green	Platinum	mix
Gipsy Kings/Capt. Jack					Tracy Byrd	Billy Joe Walker	Seay/Green/Shike	RCA	"
→ Lil' Black	U. Niebergall/E. Sneo	Larry Greenhill	Marlboro	-	Hit Man & Outer Limit	Jeff Nelson	DeLong/Lassiter/Partch	Top of the Line	trax/od's/mix
	Tim Bailey	Sullivan/Greenhill/Chadie		-	Christian Davis	Jeff Savage	Aaron Swihart	RCA	od's
<b>RECORDING ARTS</b>					Margaret Bell	BeBe Winans	G. Jampol/D. DeLong	-	trax/od's
Christian Davis	Jeff Savage	Shippin/Greene/Shike	Babalon	mix	Doug Stone	Wally Wilson	J. King/T. Green	Atlantic	od's/mix
Cal Myers	Danse Kabe	Grant Greene	Setanh	"	Gary Allen	Mark Wright	G. Droman/T. Green	MCA	od's
Hangman's Daughter	Grant Greene	Tim Waters	-	"	Keith Harling	D. Johnson/J. Hobbs	D. Johnson/S. Simpson	Giant	"
Jimmy Buffett	Michael Utley	J. Demain/G. Greene	Island	"	→ Bob Carlisle	Mike Blakely	G. Jampol/D. DeLong	-	"
Fleshpoint	Joe Baldrige	J. Baldrige/J. Costa	Spongebath	"	George Strait	Tony Brown	J. Niebank/T. Green	MCA	"
Linda Daves	Don Michael	B. Bullock/G. Greene	Aeros	"	Warren Brothers	Chris Farren	S. Marcantonio/T. Green	RCA	mix
<b>SCRUGGS SOUND</b>					Sherrié Austin	Ed Seay	E. Seay/D. DeLong	Arista	"
Loretta Lynn	Randy Scruggs	Snake Reynolds	Nashville Sound	album	<b>STUDIO 19</b>				
Patrick Joseph Music	Motraca Berg	Richard Barrow	-	demos	-	-	Jim Pace	Ingram-LeBrun	demo
EMI	Frank Rogers	"	-	"	Jamison Clark	-	Dave Matthews	BMG	"
<b>SEVENTEEN GRAND</b>					Annie Roboff	Annie Roboff	"	Almo-Irving	"
Van Zandt Brothers	Robert White Johnson	Ben Fowler	-	trax/mix	TNN Friday Nights	Billy Adair	"	ABS Prod.	"
Martina McBride	Paul Worley	Mike Poole	-	voc/od's/bgy	-	-	"	Tom Collins	"
Trace Adkins	"	"	-	"	Bob DiPiero	Bob DiPiero	"	Sony Tree	"
Collin Raye	"	"	-	"	Shane Teeters	-	"	EMI	"
Bare Jr.	C. Harris/J.C. Myers	Mike Janas	-	trax/mix(ad)	Ronnie Samoset	Ronnie Samoset	"	Warn.Chappell	"
Jason & The Scorchers	"	"	-	"	Richard Mitchell	-	"	-	"
<b>SOUND EMPORIUM</b>					Bruce Springsteen/Mark Knopfler	-	"	Almo-Irving	"
Trisha Yearwood	Garth Fundis	J. Baldin/M. Andrews	MCA	trax/od's	→ David Conrad	-	"	Club 200	"
Soundtrack	T-Bone Burnett	Mike Piersante	Blind Bard Prod.	"	Scott Emerick/John Scott Sherrill	-	"	-	"
Charlie Landsborough	Jim Rooney	Dave Sinko	Ritz	trax	→ Dave Loggins	Dave Loggins	"	-	"
Heather Herren	Scott Paschall	"	artist demo	trax/od's/mix	<b>STUDIO 20</b>				
Jonathan Pierce	Phil Nash	R. Brookshire/J. Skinner	Curb	od's	Barbara Morrison	Bob Bernstein	Jim Pace	Bernstein Country	album
<b>SOUND KITCHEN</b>					Climb	-	Michael Hartleroad	-	artist demo
Angie Aparo	Matt Serletic	D. Thoener/Mat5t	Mellisma	trax/mix	Leon Roberts, Jr.	-	E. Horner/J. Pace	-	album
Rebecca Lynn Howard	Mark Wright	G. Droman/T. Coyle	MCA	trax	-	-	J. Cotton/J. Scaife	CottonEyeJoe Prod.	demo
Amy Grant	Michael Omartian	Terry Christian	Word	trax/od's	Gary Jolly	-	Jim Pace	Brian Collins Mus.	"
Trace Adkins	Trey Bruce	D. Buchanan/B. Horn	Capital	trax/od's/mix	Tammy Cochran	-	Jim Cotton	Sony Music	artist demo
Point Of Grace	Brown Bannister	Steve Bishir	Word	trax/od's	John Keaton	-	Jim Pace	Makin Tracks	-
Ty Herndon	J. Scaife/J. Cotton	Steve Marcantonio	Sony	od's/mix	-	Jim Fogelson	"	-	voc/mix
<b>SOUND STAGE</b>					Marie Bellet	-	"	-	guitar voc
Back Bone	Bobby Blazier	Russ Long	Orby	od's	Eric Horner	-	-	Paducah	demos
					-	Paul Click	Jim Pace	Nashville Click	voc
					-	Brian Collins	"	Brian Collins Mus.	Demo



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# NASHVILLE UNLIMITED DEBUTS ON WPLN

**N**ashville *Unlimited*, a radio show celebrating the depth and diversity of the Nashville Music scene, bowed on Nashville Public Radio WPLN—90.3—July 3. WPLN airs the show Saturday nights at 7p.m. following *A Prairie Home Companion*. Produced by **Dave Pomeroy's** Earwave Productions in collaboration with WPLN, the first 13 episodes will be offered to Public Radio stations around the country starting in October via satellite uplink. WPLN and Earwave are actively seeking funding for a full season of shows for the year 2000. So far, Nashville *Unlimited* guests have included **Gretchen Peters, The Del McCoury Band, Victor Mecsnyne, Jamie Hartford, April Barrows, Jeff Black, Guy Clark, Bonepony, Bill Miller, Clive Gregson, Wendy Waldman, Kami Lyle, Duane Eddy, Stacey Earle** and more. The show is co-hosted by Pomeroy and Grammy Award winning singer/songwriter **Don Henry**, and features both musical performances and conversation with the writers.

We talked with Pomeroy about the show, the response and the plans.

## Music Row: Why Nashville Unlimited?

**Dave Pomeroy:** "Nashville is so rich with musical talent, sometimes it becomes easy for us to take it for granted. Music City's reputation was built primarily on country music, but it has always been a home to gospel, blues, jazz, folk, R&B, rock, pop, and more. To me, there was a void in Nashville radio, and WPLN stepped in to give our incredible local scene the attention it deserves. Some people have called this an alternative country show. It's not an alternative to anything—it's literally the whole spectrum of the creative community in Nashville.



Henry and Pomeroy, hosts of *Nashville Unlimited*.

**MR: What kind of response have you gotten on your first few airings?**

**DP:** The listeners' response has been fantastic. The station is getting a lot of calls, I'm getting calls, and we're very optimistic about next year.

**MR: How are those plans coming?**

**DP:** A lot is hinging on getting sponsorship for the full slate of 40 shows. The response we get from the other public stations once we're on the satellite will tell us a lot. If we get the kind of response nationally that we're getting locally, I have a good feeling it's going to continue. Musically, we are just on the tip of the iceberg—it's impossible to overestimate just how much great music Nashville has to offer the world.

## OVERTONES

•October 18-24 is the date for this year's "bluegrass family reunion." The International Bluegrass Music Association (IBMA) hosts **WORLD OF BLUEGRASS WEEK**, which includes the industry's trade show, International Bluegrass Music Awards, and Bluegrass Fan Fest. More than 20,000 people from all over the US and a dozen foreign countries are expected to gather for the seven-day convention and festival. A recent report from the NEA indicates that over 82 million people listen to bluegrass music, a 45% increase from 1992-1997. Artists confirmed to perform include **The Del McCoury Band, Ricky Skaggs & Kentucky Thunder, Lonesome River Band, IIIrd Tyme Out, Blue Highway, J.D. Crowe & The New South, The John Cowan Band** and more. 888-GET-IBMA/www.ibma@ibma.org.

•The Independent Radio Network (IRN), is set to bow at [www.irncast.com](http://www.irncast.com). The site is to have dozens of streaming live audio channels for all types of music, which will be programmed like traditional radio stations with weekly song rotations, :60 and :30 web commercials and 1-800 request lines for each format. Hot AC/AC was the first format scheduled to be put online by July 31.

•**Chris Blackwell**, music industry pioneer and founder of both Palm Pictures and Island Records, has formed an online audio-visual music and entertainment destination, **sputnik7.com**. In addition to Blackwell, the sputnik7.com senior management team will include newly appointed CEO **David Beal, Les Garland, Tom Grueskin, and Christopher Steffens**.

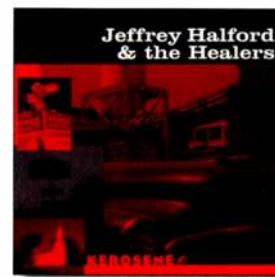
•**Jennifer Kravassi** has been appointed Director and **Tami Williams** has been appointed Assistant Director of MWI's Breakout Services, to help link artists with

college, military base and festival bookers. 615-860-4084 or [Mwiboss8@aol.com](mailto:Mwiboss8@aol.com).

•E-Squared will distribute via ADA the latest album by American Indian poet/performer **John Trudell**. *Blue Indians* had been released on **Jackson Browne's** Dangerous Discs, an imprint of Inside Recordings. Browne produced the set.

## RecordVIEWS

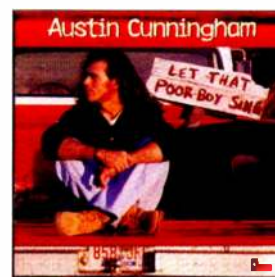
One fun, funky, pleasant surprise is this week is SanFran-based Shoeless Records' **Jeffrey Halford & the Healers**. The 11 tracks on *Kerosene* are an amalgam of blues,



alt.country and '60s British rock. Though the lead vocals were a little too processed and sometimes too far back in the mix, the songs delivered inter-

esting stories and infectious melodies, and some of the greasiest guitar you've ever heard. Most toe tapping: "California," "Rolling Sea," "Drivin' Alone." A great road-trip record.

And I don't have quite enough room to rave as I'd like about the glorious **Austin Cunningham**. He had to take out a second mortgage on his house to make the



CD, *Let That Poor Boy Sing* (Senior Partner Records), and after listening to it, I'd take out one on mine for him. He is imbued with the best qualities of the

singer/songwriter: a tender heart, a poet's wisdom and a true writer's honesty. All that and a fine voice and adventurous melodic sense to boot. From "Buck Clayborn," about salty creatures who teach young boys lessons to "The Butterfly," a beautiful metaphor about the pain in change, Cunningham simply held me spellbound. And while he's got that Texas singer/songwriter thing going, he definitely has a vision and voice of his own. Go to [www.songs.com/austin](http://www.songs.com/austin) or call 1-800-buy-mycd, and buy a copy of this record. You'll get your money's worth, and you'll help him pay off his loan. \*

[continued from page 5]

## BUSINESS NEWS

NSAI's Fall Seminar will be held September 24-25 at the ClubHouse Inn in downtown Nashville. The two-day educational conference for performing songwriters will provide attendees with the opportunities to network and receive professional instruction in the arts of songwriting and performance. To register, call NSAI at 800-321-6008...

A new website has been set up by Belmont College for music industry professionals either looking to hire employees or find a job. <http://schlbus.belmont.edu/mb/jobs...>

Approximately \$2 million in cash awards for 1999-2000 has been made to writer members of ASCAP by the Society's Special Awards Panel. The purpose of these special awards is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received...The first ASCAP Foundation Pop Music Songwriters Workshop in Nashville has been scheduled for four consecutive weekly evening sessions beginning in October. Submissions are currently being sought for this program focusing on the development and education of promising new songwriters. Serving as moderator will be songwriter/producer/artist/A&R consultant Darrel Brown. For further information call 615-742-5000...

CMT International has boosted its worldwide subscriber total to 2.7 million in 20 nations through an expansion of coverage in Brazil. CMT also announced extension of its carriage in Australia...

Dates for the 29th International Country Music Fan Fair have been set for June 12-17, 2000 in Nashville...

The 42nd annual NARM Convention is set for February 27 through March 1, at the Marriott Rivercenter & Riverwalk Hotels in San Antonio, Texas. 609-596-2221...

The Swiss ski resort of Gstaad is the scheduled site for Europe's most prestigious country music event, The "Country Night Gstaad" on September 10 & 11. American artists to perform include **Lorrie Morgan, Allison Moorer, Mark Chesnutt** and **Ricky Skaggs**...

CountryCool.com has been named the official webcaster for the CMA Awards...

Gene Weed was recently elected President of the Country Music Academy for a two-year term. **David Corlew** has been re-elected Vice President...

CD Radio, the satellite-to-car radio broadcaster, recently announced an agreement for

the design and development of satellite radio receivers with Alpine Electronics. Under the agreement, Alpine will design and develop 3-band audio receivers for installation by automotive manufacturers. Alpine will also design and develop satellite radio receivers for sale directly to consumers in the electronics aftermarket...

Studer has announced that the final run of the company's flagship analog 24-track recorder is in process...

A tribute show to honor **Shel Silverstein**, hosted by **Steve Key**, has been set for Thursday, August 19, 8 pm at Radio Cafe. Those scheduled to perform include **Cindy Greene, Joe Bidewell**, and **Chris Gantry**...

## LABEL NEWS

DeltaDisc Records has relocated its administrative offices to 306 McLemore Street, Greenwood, MS 38930. Phone: 662-451-9922, Fax: 662-451-9933...

## PUBLISHING NEWS

**Josh King** has opened ClogDog Music, an independent publishing and songplugging company. 615-479-5464...

**Mark Doiron**, formerly with MCA Nashville, has formed the publishing company, Hit Me Music. 1208 16th Ave. S. Suite #4. 615-321-6202...

Colucci Toons catalog is now represented by Dan Hodges Music...

# Writer's Notes

## Jeffery Steele



**BIRTHPLACE:** Burbank, California

**YEARS IN NASHVILLE:** 6

**PUBLISHER:** Windswept

**HITS/CUTS/CHART ACTION:** "Unbelievable,"

Diamond Rio; "A Cowboy's Born With A Broken

Heart," "They Don't Make 'Em Like That

Anymore," "She'd Give Anything," Boy Howdy;

"If You Love Somebody," "I Believe In Angels," Kevin Sharp;

"Hello L-O-V-E," John Michael Montgomery; "Nothin' Compares To Lovin'

You," "Her," Aaron Tippin

**FAVORITE SONG YOU WROTE:** "Blow Me Away" with Al Anderson

**FAVORITE SONG YOU DIDN'T WRITE:** "Angel Flying Too Close To The Ground" by Willie Nelson

**ON WHAT INSTRUMENT DO YOU WRITE?** Left-handed guitar, left handed piano.

**INFLUENCES:** Willie Nelson, Kris Kristofferson, Waylon Jennings, Lennon and McCartney

**ADVICE TO WRITERS:** WRITE!!!

**LITTLE KNOWN BIOGRAPHICAL FACT:** Sang demo with Smokey

Robinson sharing a mike with him in a bathroom.

**ISSUES FACING SONGWRITERS TODAY:** Big publishers buying up all the small publishers.

**MR wondered what it was like singing in a bathroom with Smokey**

**Robinson.** It was the coolest thing I've ever done in my life. We were doing demos on this cheap little 4-track recorder. It was crazy. At first I couldn't sing because I was so awe-struck. **You had some good success with Boy**

**Howdy back in the early '90s; what's up with the band now?** We had a great run with that band, but we've decided not to do it again. We're all still great friends. We had some great times and some bad times. I'm now writing and producing, more in that angle. I'm still snooping around, looking for something that makes sense for me, artist wise. **What three people in history**

**would you have over to dinner?** Teddy Roosevelt—that'd be a great one; Kris Kristofferson; and probably any astronaut who's been on the moon. I'd love to know about that experience.



Gene Weed

Gene Weed was recently elected President of the Country Music Academy for a two-year term. David Corlew has been re-elected Vice President...

**SIGNINGS****PUBLISHING**

Lowell Alexander • Acuff-Rose Publishing  
 Andy West • Warner/Chappell Music  
 Terry Skinner, Chris Bain • Tanasi Music Group  
 Croig Fuller • Big Yellow Dog Music  
 Gerald O'Brein • Balmur Entertainment

**BOOKING**

Don Williams • Associated Concert and Touring Services

**MANAGEMENT**

Brother's Keeper • Wright Entertainment Group

**UPCOMING ALBUM RELEASES****August 10**

Sherië Austin—*Love In The Real World*—Arista  
 Asleep At The Wheel—*Ride With Bob*—DreamWorks  
 Matraca Berg—*Lying To The Moon and Other Stories*—RCA  
 Jim Lauderdale—*Onward Through It All*—RCA

**August 24**

Linda Ronstadt & Emmylou Harris—*Western Wall*—Asylum  
 Clay Walker—*Live, Laugh, Love*—Giant  
 Merle Haggard—*For The Record*—RCA  
 Michael Peterson—*Being Human*—Reprise

**August 31**

Dixie Chicks—*Fly*—Monument  
 Yankee Grey—*Untamed*—Monument

**September 7**

Confederate Railroad—*Rockin' Country 20 Pack*—Atlantic  
 Doug Stone—*Make Up In Love*—Atlantic

**September 14**

Mindy McCreedy—*I'm Not So Tough*—BNA  
 Martina McBride—*Emotion*—RCA

**September 21**

Jack Ingram—*Hey You*—Lucky Dog  
 Jerry Kilgore—*Love Trip*—Virgin

**September 28**

Mullins-Black—*Mullins-Black*—Atlantic  
 Garth Brooks—*In The Life Of Chris Gaines*—Capitol  
 Shana Patrone—*Something Real*—Epic  
 John Berry—*Wildest Dreams*—Lyric Street  
 Jason Sellers—*A Matter Of Time*—RCA

**TOP OF THE CHRISTIAN CHARTS****CHRISTIAN HIT RADIO**

"Speak" • The Waiting • Sparrow

**INSPIRATIONAL**

"And Your Praise Goes On" • Chris Rice • Rockettown

**ADULT CONTEMPORARY**

"Hold On" • Michelle Tumes • Word

**ROCK**

*Sixpence None The Richer* • Sixpence None The Richer • Sparrow

**GOSPEL SALES**

*Nu Nation Project* • Kirk Franklin • Gospo Centric

**CHRISTIAN SALES**

*Speechless* • Steven Curtis Chapman • Sparrow

**GENERAL MARKET ALBUM SALES**

*Speechless* • Steven Curtis Chapman • Sparrow

Source: CCM Update 7/19/99. Reprinted by permission.

**ARTIST NEWS**

**Billy Ray Cyrus** and Mercury Records have parted ways after almost ten-years...

**The Mavericks** have officially moved from the MCA roster to the Mercury Nashville roster...

**Elvis Presley** was recently awarded 40 album and single certifications, strengthening his lead as the top-certified artist of all time. Presley's tally of gold albums now stands at 80; 43 albums are platinum and 19 are at multi-platinum...

**Willie Nelson, Glen Campbell, Waylon Jennings, Crystal Gayle, John Berry and Mila Mason** are among the artist featured on the fall release of the *Patsy Cline Duets*...

**Collin Raye** is taking some time off from touring this summer to work on a children's album for Sony Wonder...

**Shania Twain** performed last month at The Prince's Royal Trust charity concert in London. Afterwards she was invited to join Prince Charles in the royal box. Twain has also recently signed an endorsement agreement with Revlon for both print and television advertisements...

**The Great Divide** opened for **Willie Nelson** at the 54th annual Sturgiss Harley Rally, one of the largest biker events in America, held in Deadwood, South Dakota early this month...

During her visit to Washington for the "Capitol Fourth," **Jo Dee Messina** was given a private tour of the White House where she enjoyed playing with President Clinton's dog Buddy...

**Wynonna Judd, Stevie Wonder, Bobby Womack, Issac Hayes** are scheduled to perform with the **Dixie Hummingbirds** on *Music In The Air*, a celebration of the legendary



Cledus T. Judd

gospel quartet's 70 years in entertainment...

**John Michael Montgomery** is the CMT August Showcase Artist...

**Cledus T. Judd** is recovering nicely from a recent emergency gall bladder surgery...

**Charlie Louvin** is resting comfortably after having a kidney removed in mid-July...

Congratulations to **Victoria Shaw** and **Bob Lochnar** on the June 22 birth of **Ruby Cambridge**...**Radney Foster** and wife **Cyndi Hoelzle** also welcomed a new addition with the birth of a son, **Jackson Butterfield Foster** in July...**Lari White** and **Chuck Cannon** welcomed 8lb. 14 oz. **Jaxon Cannon** on July 20...**Scott** and **Mia Miller** welcomed **Tucker Ford Miller** on June 22...

**BOOKING/TOURING NEWS**

**Billy Ray Cyrus** recently broke an attendance record at Six Flags Great Adventure & Wild Fair in New Jersey. The ticket sales of over 13,000 broke the previous attendance record (10,000) held by the Beach Boys...

**Tim McGraw** set a record of his own last month when tickets for his Salt Lake City concert sold out in 45 minutes. It was a venue record as well...

On July 9, **Kenny Chesney** became the first artist in five years to sell out a show at Cowboys in Arlington, TX...

**Shania Twain** and **George Strait** were among the top five touring acts for the first half of 1999...

**The Warren Brothers** have replaced **Deryl Dodd** as opener for the **Tim McGraw**/



**NO TEARS HERE**—Mandy Barnett gets a hug from her guitar player and bandleader Harold Bradley before going onstage at The Grand Ole Opry last month. Bradley also co-produced some of the tracks on Mandy's new Sire CD, *I've Got A Right To Cry*. Photo: Morello/Ghergia

**Dixie Chicks** tour. Dodd is recovering from a viral infection...

Farm Aid '99 is tentatively set for September 12 at the Nissan Pavilion at Stone Ridge in Bristow, VA...

**BENEFIT NEWS**

**Larry Gatlin** completed his fifth USO tour recently, performing for troops in the Balkans and Persian Gulf...

The Friends of **Mark Wills** fan club launched a campaign last month that raised over \$1000 for the Make A Wish Foundation...

**Bryan White** volunteered to put on a free concert after learning that the Boone County Fair in Columbia, Missouri was in serious financial difficulties...

**Gary Chapman, CeCe Winans, Kirk Franklin** and **Al Green** performed at the Save The Music concert at Summer NAMM last month. InterMedia and VH1 presented Nashville's public schools with a check representing \$75,000 worth of musical instruments before the show...

BMI will sponsor a comedy show, *Southbound—An Evening with Shane Caldwell*, on August 16 at the Exit/In, 8p.m. Admission is free, but donations will be accepted and proceeds will benefit ACT Now—Animal Care Task Force, the non-profit organization formed last year to improve circumstances at Nashville's animal shelter. For more information, call ACT-6505 or [www.care4animals.org](http://www.care4animals.org)...

**TV/FILM NEWS**

*Prime Time Country* will be curtailed to three nights a week this fall...

Woodstock '99 partnered with The Independent Film Channel to present the first Woodstock Film Festival as part of the 30th anniversary festival that was held July 23 in New York. *I Still Miss Someone*, a 17-minute short film starring **Mark Collie** as **Johnny Cash** directed by **John Lloyd Miller** and produced by **Selby Miller**, was included in the screenings...

615 Music has written and produced new theme songs for the Cleveland Browns football

team. The music will be used on Cleveland's local NFL broadcasts and in the stadium during games this season...

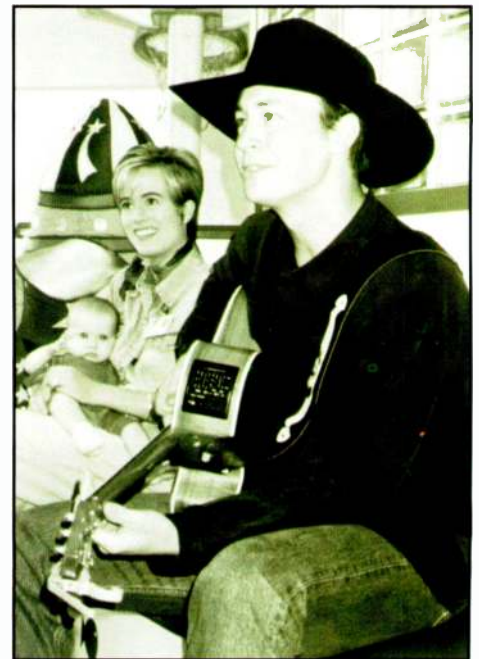
**CHRISTIAN NEWS**

In the first six months of 1999, Christian album and singles sales increased 21 percent over the same period last year in spite of six percent fewer titles released. Christian video sales experienced a 29 percent growth...

The 13th annual Atlanta Fest, held recently at Stone Mountain Park, drew over 30,000 people. **Jars of Clay, dc Talk,** and **Michael W. Smith** were among over 50 Christian music artists who performed...

Sparrow Label Group has launched the new International Pop record label, inpop, which will be owned and operated by **Wes Campbell, Dale Bray** will run the new label and work jointly with the Sparrow Label Group marketing and artist development teams. The label's first signing is the Australian group, **Beanbag**...

"I Surrender All," by **Clay Crosse** was named the official theme song of the Baptist Sunday School Board's 75th year anniversary celebration of the Cooperative Program. \*



**SINGING FOR THE KIDS**—Paul Brandt recently visited and performed at the Children's Hospital At Carolinas Medical Center, and also did a show at the Gastonia, NC Wal-Mart in support of the Children's Miracle Network.



**POOCH-A-PLenty**—Some good folks lent a helping hand to the non-profit ACT! Now celebrity dog wash recently. Pictured L-R: Mila Mason, Brad Schmitt, Matt King and Heather Kinley. Photo: Paula Ghergia

ADMIT ONE	ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	Shania Twain, Leahy	\$770,818	17,543	100	Fleet Center	Boston, MA	6/14
	Shania Twain, Leahy	\$695,978	20,173	100	Gund Arena	Cleveland, OH	6/17
	Shania Twain, Leahy	\$671,366	16,993	100	New York State Fair	Syracuse, NY	6/18
	Shania Twain, Leahy	\$616,615	17,682	100	General Motors Place	Vancouver, BC	6/25
	Brooks & Dunn	\$172,200	4,344	79	Westbury Music Fair	Westbury, NY	6/13
	Dwight Yoakam, Deana Carter	\$167,050	8,630	57	Pineknob Music Theatre	Clarkston, MI	6/24
	John Michael Montgomery, Lee Roy Parnell, Montgomery Gentry	\$155,833	13,542	89	Pine Knob Music Theatre	Clarkston, MI	7/8
	Volunteer Jam: Hank Williams Jr., The Charlie Daniels Band, The Marshall Tucker Band, Molly Hatchet	\$123,450	11,583	58	Polaris Amphitheater	Columbus, OH	5/22
	Vince Gill, Deana Carter	\$100,817	4,444	22	Deer Creek Music Center	Noblesville, IN	6/11

source: amusement business



THE ROAD IS PAVED WITH GOLD—BNA artist Kenny Chesney hit another milestone recently with his fifth project *Everywhere We Go* by reaching gold status faster than any other album he's released to date. Tim McGraw surprised Chesney with the plaque on the last day of the George Strait Country Music Festival in Pittsburgh. Pictured L-R: RLG Chairman Joe Galante, McGraw, Chesney, RLG Senior VP/GM Butch Waugh.

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INDUSTRY  
**EVENTS**  
CALENDAR

**August**

**23—Hit Song Analysis with Bob Feldman**, The Songwriters Guild, Nashville, TN 615-329-1782

**September**

**3—1999 Italian Street Fair**, to benefit the Nashville Symphony. Centennial Park, Nashville, TN 615-255-5600

**3-9—Music Expo and Showcase**, Nashville, TN [www.singerexpa.com](http://www.singerexpa.com) or 1-877-SINGER-9

**18—BMG Entertainment Music Row Celebrity Tennis Tournament**, a TJ Martell benefit, Brownlee O. Currey, Jr. Tennis Center, Vanderbilt University, Nashville, TN 615-256-2002

**19—Sprint Music Row Celebrity Golf Tournament**, a TJ Martell Benefit, Governors Club, Nashville, TN 615-256-2002

**20—ASCAP Country Music Awards**, Opryland Hotel, Nashville, TN

**20—Music Row Celebrity Bowling Bash**, a T.J. Martell Benefit, Hermitage Lanes, Nashville, TN 615-256-2002

**21—47th Annual BMI Country Music Awards**, BMI, Nashville, TN

**22—33rd Annual CMA Awards**, Nashville, TN

**23—SESAC Country Music Awards**, SESAC, Nashville, TN

**October**

**6-9—Chet Atkins' Musician Days**, Various venues, Nashville, TN

**8-17—Georgia Mountain Fall Festival**, Hiwassee, GA 706-896-4191 or [gamtfair@stc.net](mailto:gamtfair@stc.net)

**15-17—MusicBiz 2005 Futurist Music Conference**, Ex'pression Center for New Media, Emeryville, CA 415-227-0894

**18-24—IBMA World Of Bluegrass**, Louisville, KY 1-888-GET-IBMA or [www.ibma.org](http://www.ibma.org)

**26-27—6th Annual Mark Collie Celebrity Race and Motorsports Festival**, Nashville, TN 615-354-0532

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# "How many more remakes does country music need?"

Had **Tim McGraw's** "Something Like That" received a few more comments, we might have had to rename the *SongPower Index*. Not to mention the fact that the song is only the thirteenth in SPI history to cross the 9.00 threshold,



Tim McGraw

and that it shattered McGraw's old mark (9.34 for "Everywhere") to become the highest scoring tune ever on this chart. That's TimPower. "This man is on fire!" screams **Dave Steele** at WCAC. "I saw some bad reviews on this album, but all I can say is those guys must have been on crack. This album and this single definitely smoke—in a good way." KZSN's **Dan Holiday** adds, "If Tim wants to quit the singing career he could head up a successful A&R department. The guy knows great songs." **Lisa Allen** at WFRE calls it, "The best cut on the album." KXXC's **Kelly Thompson** turns reverent, "Bless you, Tim." **Bill Reed** at KXXY says, "This is a smash mid-to-late summer song. Tim's roll continues." WHOK's **George Wolf** says, "Ya gotta love it when your core artists deliver the goods. Tim does it again with this, another No. 1." **Stephen Giuttari** at KKBQ suggests, "There are probably more great songs left on this album, but this could be the best one. Perfect summer song. Could be Best Album No. 2 for Tim at the CMAs." **Karen Williams** with WCOW asks only one thing, "Keep 'em coming, Tim." KGEЕ's **Boomer Kingston** questions, "Will it be an add? Duh!" KRRV's **Scott Bryant** says, "We all knew it would be the next single. Finally, the label listened to us for a change. Who says we don't have a passion about the music we put on our stations?" **David Wayne** at KKAJ says the tune, "Makes we want a barbecue sandwich. Great follow-up to 'Please Remember Me.' Another No. 1." **Doug Montgomery** at WBCT sums it up nicely by saying the singer is, "Absolutely, positively on fire."

**Brooks & Dunn's** take on '80s pop smash "Missing You" scored a respectable, if not stellar, 7.46. It also polarized programmer opinion. "Grand slam home run," cheers **Lance Houston** with WTXT. "When I first heard they were doing this song I could

## THE SONGPOWER INDEX

predicting new single success

MONDAY • JULY 26, 1999 • #140					
THIS WEEK	SPI	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
9.43	•		TIM MCGRAW/Something Like That/Curb (47)	4.81	4.62
8.70		8.55	GEORGE STRAIT/What Do You Say To That/MCA (48)	4.60	4.10
7.46	•		BROOKS & DUNN/Missing You/Arista (31)	3.94	3.52
6.97	•		SAMMY KERSHAW/When You Love Someone/Mercury (29)	3.45	3.52
6.62		6.70	LILA McCANN/Crush/Asylum (47)	3.36	3.26
6.57		6.68	THE KINLEYS/My Heart Is Still Beating/Epic (46)	3.33	3.24
6.49		6.29	JERRY KILGORE/Love Trip/Virgin (43)	3.14	3.35
6.45		6.13	DERYL DODD/Sundown/Columbia (47)	3.17	3.28
6.17		6.30	ANITA COCHRAN/For Crying Out Loud/WB (46)	3.04	3.13
5.98		6.08	DAVID BALL/I Want To With You/WB (46)	2.91	3.07
5.75		5.67	LORRIE MORGAN/Here I Go Again/BNA (45)	2.91	2.84
5.20	•		TERESA/Brave New Girls/BNM (15)	2.53	2.67

SPI = Add Factor + Passion. Songs ranked by SPI points. Ties ranked according to highest Add Factor Average.



Brooks & Dunn

definitely hear Ronnie singing it. What a very cool '80s song that fits perfectly into Brooks & Dunn's style. Way to go Arista! Bravo." And for the visiting team, we have **Rick Walker** at WKQC. "Is this the best the duo of the decade could do?" he cries. "How many more remakes does country music need? I couldn't even sit through the whole song—no one in the office could either. Country deserves better from these two." "Okay, it's another remake," retorts Kingston, "but once I got past that, I liked it a lot." Steele responds, "It was a good song. Leave this to Richard Marx. I would expect more from B&D. This is the second disappointment in a row. Country radio, if you play this, quit bickering about country artists on other formats." Giuttari says, "This has always been one of my favorite songs, and Ronnie really adds something to this rendition." Allen says, "If this weren't a remake it would be a good record. The original, however, is still heavily played on many formats that we share listeners with." **Ted Turner** at WSTH points out one definite upside, "John Waite is loving it." **Jeff**

**Winfield** at KHAK is almost angry, "Thanks to Kix and Ronnie for all of the great songs, but d\*\*\*\* we don't need a remake of a song that has been remade twice already. If I want to hear 'Missing You' I'll walk down the hall to KDAT." Holiday says, "Didn't know what to think hearing the B&D version, but what can I say? A great song is a great song." **Gregg Swedberg** at KEEY says, "I do love this song, but do we need Kix and Ronnie to do it? Too bad, we left some good singles on the previous CD."

Second week response to **Jerry Kilgore's** "Love Trip" pushed his score north. "I've memorized the entire project," says **Brian**



Jerry Kilgore

**Jennings** at KZKX. "He's just country. No slick production or hidden vocals. And today, that's refreshing." Allen adds, "This record has such an infectious hook. If I find myself singing it in the shower." WXXI's **Teddy Wallace** says, "Whoa! Where did this guy come from? Virgin's got a good 'un." Thompson says, "He's part of the new class of '99 that we will probably be playing 10 years from now. Part of what's right with country music." \*

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