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Shows Strength

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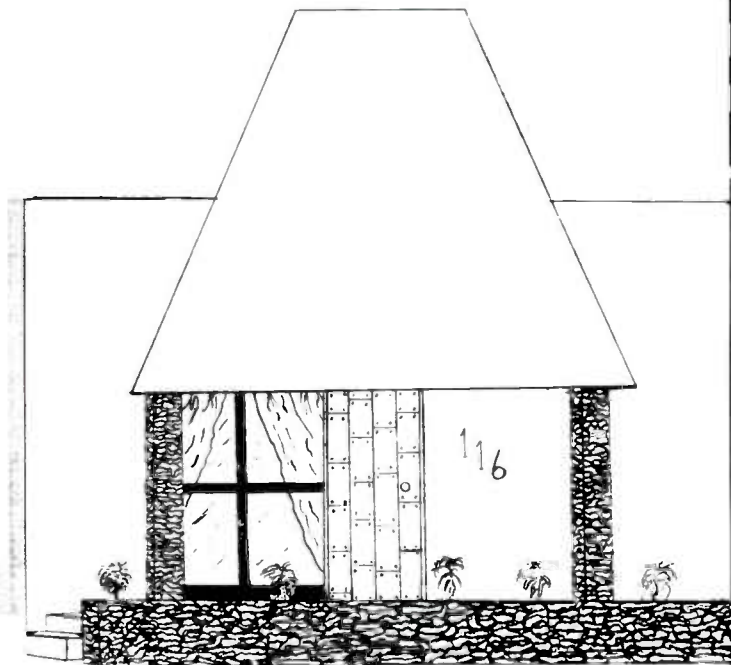
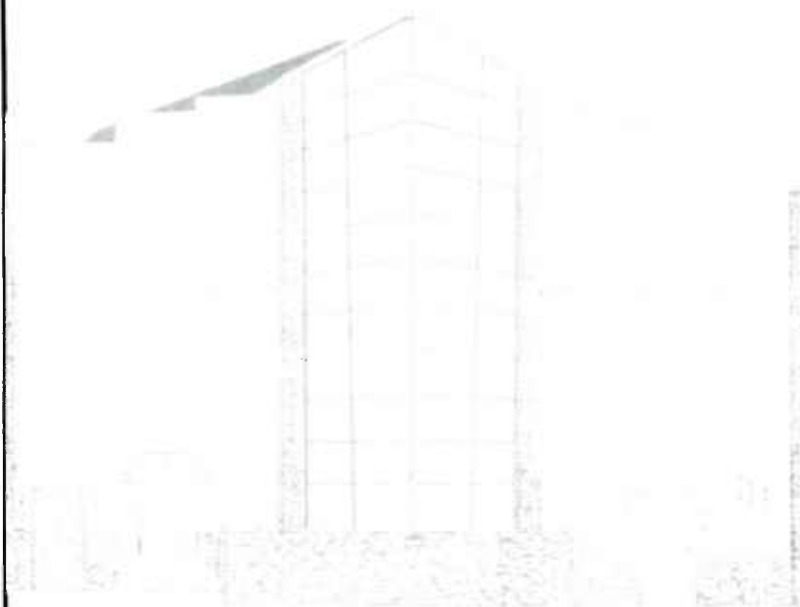
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Agents And Rosters

# MIKE REID

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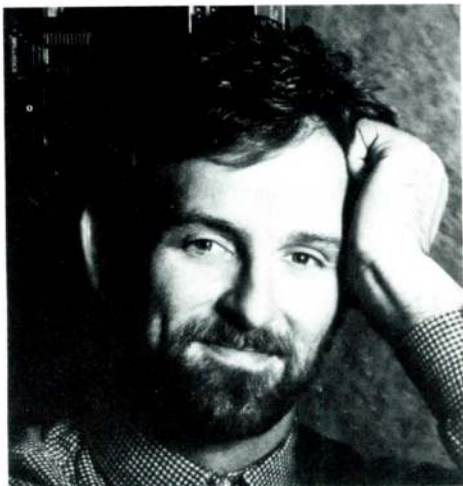
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VOLUME 12 • NUMBER 18 • OCTOBER 8, 1992

## ALL ABOUT THE COVER



**MIKE REID**

If there's anyone in Music city who qualifies as a modern-day Renaissance man, it's Mike Reid. A two-time Grammy winner, Reid is the kind of songwriter who knows how to touch people with a poignance that he brings to the smallest moments of everyday life. But, just as importantly, Reid is a powerful performer, as capable of romping through an uptempo number like "Keep On Walking," as he is of breathing intimacy into his upcoming single "Call Home," or the hushed "I Can't Make You Love Me," a highlight of Bonnie Raitt's acclaimed *Luck Of The Draw* album.

With *Twilight Town*, Reid's recently released Columbia project, the singer/songwriter stakes out a piece of turf that's both universal and deeply personal. Whether celebrating the value of blue collar America ("Man With A Hammer," "Workin' With The Right Tools") or the perils of love and affection ("Back In The Fire," "Love Without Mercy"), Mike Reid affects a wide array of people.

Of course, what else would you expect from a guy who's written hits for everyone from Collin Raye ("In This Life") to the Judds ("Born To Be Blue"), Tanya Tucker ("Some Kind Of Trouble") to Alabama ("Forever's As Far As I'll Go")? Now, Mike Reid introduces his new disc *Twilight Town*.

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Despite a crippled economy, Nashville shows strong concert results over the past year and most agency rosters show growth. Music Row reporter Susan Avery examines the delights and concerns of Music City's booking industry.

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# OUR COUNTRY'S



**LEE ROY  
PARNELL**  
**LOVE WITHOUT  
MERCY**

Last year, USA TODAY proclaimed him "Bound for glory...The next big star." This year, Lee Roy Parnell fulfilled that promise with the **Top 3 smash "What Kind Of Fool Do You Think I Am."** His winning streak continues with his follow-up hit, the soulful **"Love Without Mercy."**



**PAM TILLIS**  
**HOMeward  
LOOKING  
ANGEL**

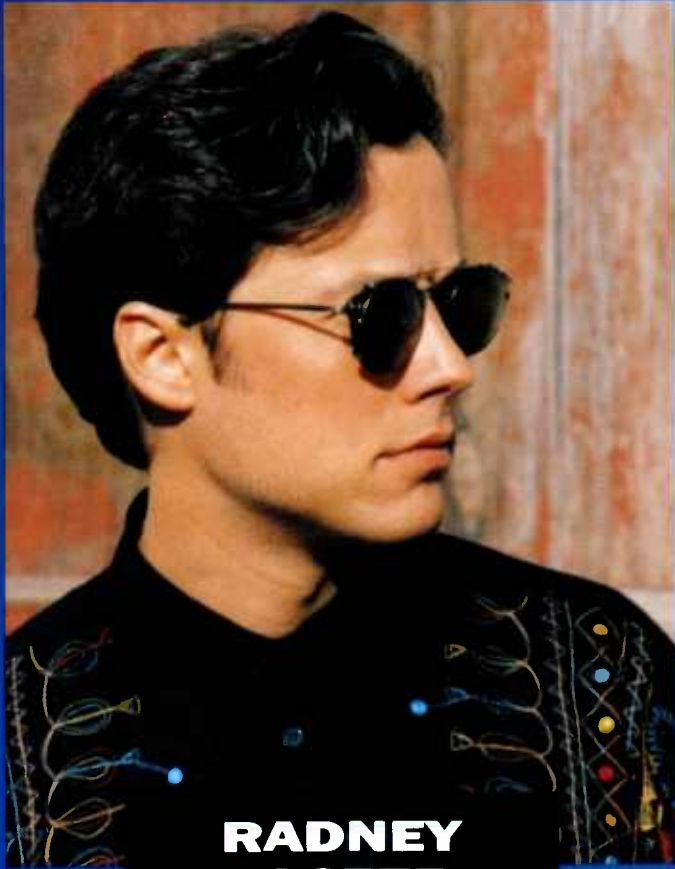
Her **GOLD** debut album showed Pam Tillis to be one of the most exciting and original writer/performers in Country today, and her acclaimed follow-up album is further proof.

The lead track, **"Shake The Sugar Tree,"** is already the first smash from an album 10 hits deep.

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# FUTURE LEADERS



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**DEL RIO,**  
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In the '80s, he rocked the country as half of FOSTER & LLOYD. Now, Radney Foster goes back to his Texas roots for a powerful step forward. His acclaimed solo debut album features the smash lead track "**Just Call Me Lonesome.**"



**MICHELLE  
WRIGHT**  
**NOW & THEN**

"She could sing the Yellow Pages and capture an audience," says the Miami Herald, but Michelle Wright sticks to great songs like her

**Top Ten hit**

**"Take It Like A Man."**

Canada's most popular Country artist is about to deliver a powerful message to radio with the emotion-charged smash

**"He Would Be Sixteen."**

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**ARISTA**



## Parnell Packs A Merciless Punch

Management: Mike Robertson, Label: Arista, Booking: Triad Artists

Coming off of his first Top-10 single "What Kind Of Fool Do You Think I Am," Lee Roy Parnell is finally seeing the benefits of 17 years of professional gigging. Parnell was one of the first few artists signed to Arista Nashville back in 1989, but watched his first disc meet with disappointing radio support. His second album, *Love Without Mercy*, represents a change in sound and has already doubled the sales of his debut outing.

"I had some different things I wanted to do on this record," Lee Roy admits. "We wanted to make a guitar record as opposed to an R&B record like the first one. For the first record, we cut the songs that I was doing live and we cut with the band and it was a fair representation of what I was doing at the time. For the second one, there was some conscious effort to lay off the horns and concentrate more on the guitar—simplify things a little. We cut 16 songs for this album and we were really careful about what we chose. Looking at the album as a whole, it strikes me as a very natural musical progression."

Lee Roy's brand new single/video is the title cut, "Love Without Mercy," a tender song written by Don Pfrimmer and Mike Reid that is already faring well at radio. The song comes from PolyGram Music International, where Lee Roy writes, and he loved it so much, he lobbied for it, even though Arista felt lukewarm.

"They felt that it might have been too bluesy for the album, but I wanted to approach it very simply, you know, no extras. That's become a test for me—if my voice and guitar can't portray the lyric and sell a song, there's no amount of production that's going to make it right and we probably won't cut it."

—Michael Hight



Lee Roy Parnell

## Labels Dance With Country Club DJ

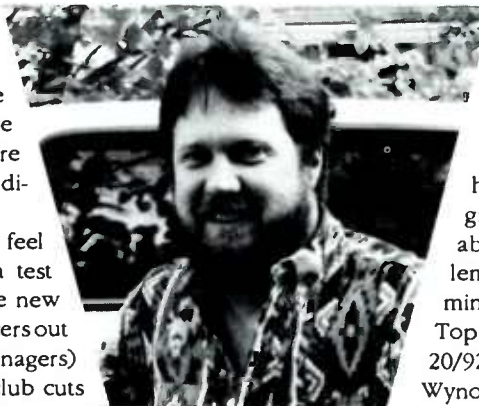
Ronald E. Burt Productions

Country Music Night Club consultant, programmer. Cowboys, Dallas, Texas.

"If they keep pushing remixes, the dance craze will be a quick fad," claims Ronald E. Burt. "Let the disco people keep that. In most cases, country remixes are just extended versions anyway. It's the two-step songs and line dances that people want. Country people like the three-minute song, they want the meat and potatoes, and they want to dance. They come to get away and find an alternative to other music—they're digging the lyrics."

Burt started making a list of the week's best dance songs and sending them to Dallas area label reps. Soon the reports started making their way to Nashville and before long, label marketing departments started calling him directly for advice.

"If I have a tape and permission, I will play what I feel are the most danceable songs on the tape, to get a test response," Burt explains. "Periodically, I'll slip in some new songs without saying anything and see if it keeps the dancers out on the floor." Burt then supplies clients (labels, artists, managers) with a report which ranks the album's best potential club cuts along with comments about each song's danceability and crowd response.



Ronald E. Burt



According to the Texas dance-club D.J., the two-step and line dances are the most popular club dances. "The Freeze is the most popular line dance, then there's the Tush Push and the Louie...they are all a little different from one area to another. In Dallas, we love to three-step, although everywhere else in the country they two-step."

What is it like to be a country club jock? "My job is to keep the crowd pumped. Even if I bring them down to a slow ballad, it has to have heart and soul to make people want to grab another beer as they start thinking about their divorces and cash problems. Country lyrics mess with their minds." The top three songs on Burt's Top Twenty-Five Dance Songs chart (9/20/92) are: "No One Else On Earth," Wynonna; "Seminole Wind" John Anderson; and "Cadillac Ranch," Chris LeDoux.

—David M. Ross





## The Real Deal

Management—Bobby Roberts, Stephanie Maynard;  
Label—Giant Records; Booking—Bobby Roberts Company

"We have found that rodeo fans and country fans have a lot in common—the demographics tend to be the same," says Stephanie Maynard of the Bobby Roberts Co. She and Bobby Roberts decided to co-manage artist Libby Hurley about a year ago and since that time have helped her secure endorsement deals with rodeo attire companies such as Roper clothing and Resistol Hats, as well as sign with Giant Records and producer James Stroud. The shapely blond stylist also had several singles released on Epic Records (mid '80s) and was nominated for ACM New Vocalist of the Year in 1987.

"The people who go to rodeos also go to concerts, buy country music albums and wear western clothing," Stephanie continues. "Libby is the real deal. She wears the cowboy hat and wranglers and boots—and what she rodeos in is what she will wear on stage."

Libby finished in 1991 among the top 25 in the WPRA world standings and second in the southeastern Circuit. Much like artist Chris

DeDoux, she has been very successful on the rodeo circuit and used that exposure to help build her music career.

Libby grew up on an Arkansas ranch where her father raised Longhorn cattle and Quarter horses and in High School she was named four-time Arkansas Rodeo Association all around champion.

Last year she got to about 100 rodeos (she competes in the barrel racer category) with her horse, B-17, and put 65,000 miles on her truck. After competing during the day she then performs at night.

Libby's new single "The Beginning of the End Of The Line" has just been released. The video has been added to CMT and TNN. —David M. Ross



Libby Hurley ▲

## Chart Talk: Travis & Raye Score Huge

### Hot Singles:

**Billboard (Sept. 26):** "In This Life," Collin Raye (Epic, 7-2\*); "Seminole Wind," John Anderson (BNA, 24-16\*); "We Shall Be Free," Garth Brooks (Liberty, 30-19\*); "Bubba Shot the Jukebox," Mark Chesnutt (MCA/SBK, 50-41\*); High Debut—"I'm In A Hurry," Alabama (RCA, 57\*).

**R&R (Sept. 25):** "If I Didn't Have You," Randy Travis (WB, 7-2\*); "Letting Go," Suzy Bogguss (Liberty, 19-12\*); "If There Hadn't Been You," Billy Dean (Liberty, 24-17\*); "Watch Me," Lorrie Morgan (BNA, 25-18\*); "Bubba Shot The Jukebox" (28-20\*); "I'm In A Hurry" (35-24\*); **Most Added**—"I Cross My Heart," George Strait (MCA, 115 adds, debut 44\*).

**Gavin Report (Sept. 18):** "If I Didn't Have You" (14-9\*); "Seminole Wind" (20-15\*); "Lord Have Mercy..." Travis Tritt (WB, 22-17\*); "We Shall Be Free" (24-19\*); "Bubba Shot The Jukebox" (39-30\*); **Most Added**—"Lonesome Standard Time," Kathy Mattea (Mercury, 158 adds, debut 39\*).

Collin Raye has scored another huge hit with his current heart-tugger "In This Life." It looks like an across-the-board #1, having scaled to the top of *R&R* and *Gavin* and just a spot away on *BB*. Randy Travis is back in the Top-10 in a big way with his catchy "If I Didn't Have," after peaking in the teens with his last single "I'd Surrender All." Chesnutt's "Bubba" is no surprise as a break-out single as it charted regularly in *BB* as an Album Track and was an instant *Music Row* Album Cut chart-topper when *Longnecks and Short Stories* came out last April. MCA Sr. VP of Marketing & Sales, Walt Wilson, reports that *Longnecks...* is over 450,000 units (not counting Record Club sales); no surprises either with Garth Brooks' chart performance, as "Free" scorches up all of the trades.

Alabama's upbeat effort is showing strong early gains as are Hal Ketchum's new one "Sure Love" (Curb), Tanya Tucker's "Two Sparrows In A Hurricane" (Liberty), Kathy Mattea's comeback "Lonesome Standard Time" and Clinton Gregory's "Who Needs It" (SOR). Other significant movers include Lorrie Morgan's BNA debut "Watch Me," Brooks & Dunn's "Lost And Found" (Arista) and "Cafe On The



▲ Collin Raye

Corner" (Curb) Sawyer Brown's fourth consecutive Top-10.

A couple of noteworthy stall-outs of recent weeks. Ricky Van Shelton's seemingly undaunted Top-10 chart streak ends abruptly with his Elvis remake "Wear My Ring Around Your Neck" (Columbia), posting slow upward movement in *BB* and *Gavin*, and backward momentum in *R&R*. Paul Overstreet, also a regular on the Top-10, failed to convert with his latest "Me And My Baby" (RCA) and radio regulars Dwight Yoakam and Patty Loveless only managed a Top-30 showing with their duet, "Send A Message To My Heart" (Warner/Reprise).

The changing climate at country radio over the last couple of years has meant no more sure hits for sure names. A quick look at *Billboard's* Top-50 Country singles chart (Sept. 26) shows that only 13 acts in the Top-50 (30%) have had a radio career of 5 years or more (and that's counting Wynonna). Not counting duplicate entries, 31 new acts appear.

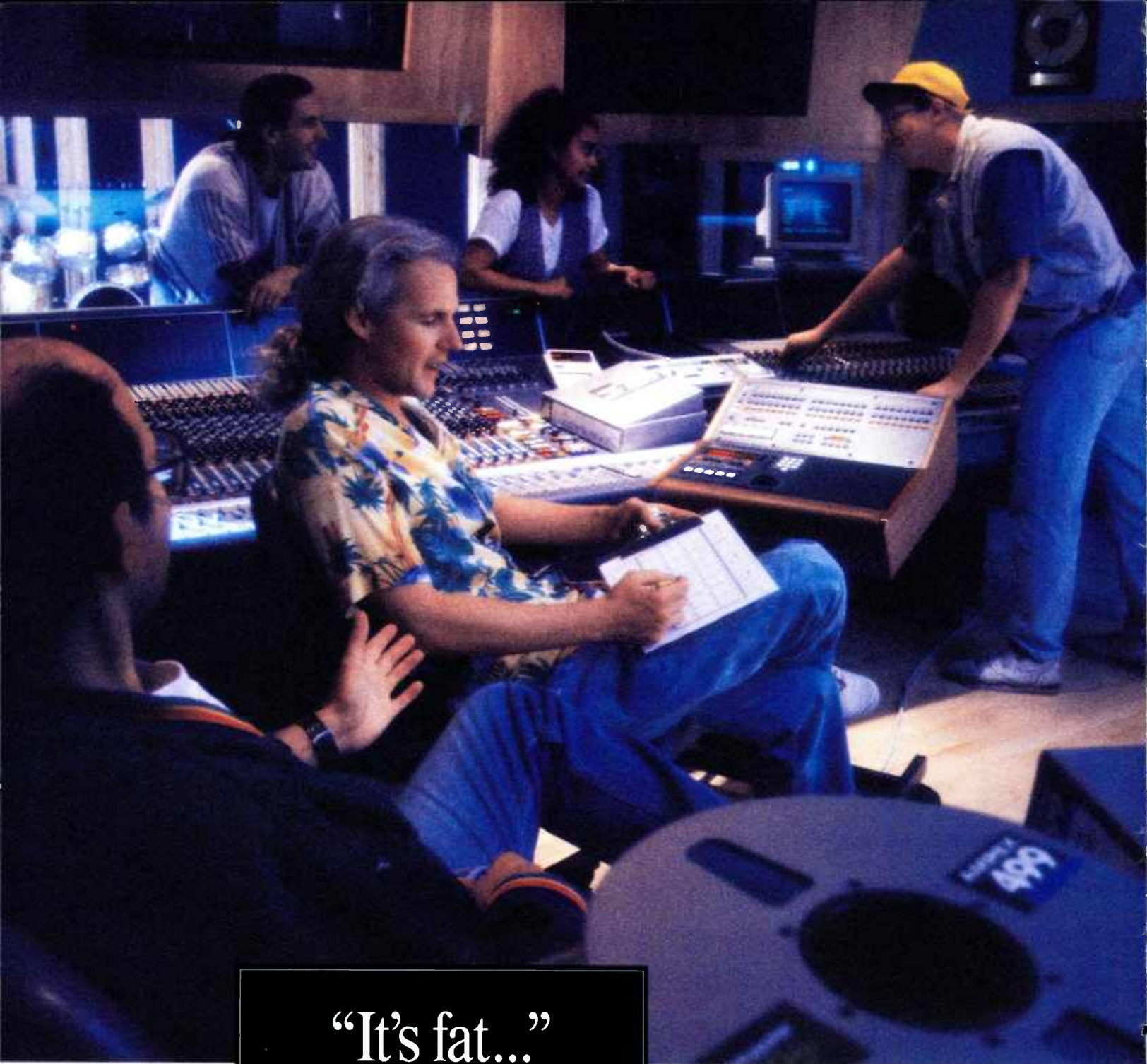
### Hot Albums:

Billy Ray Cyrus has spent his 17th week atop the *Billboard* Top-200 Albums chart with his debut release, *Some Gave All* (Mercury), beating Vanilla Ice's *To The Extreme* to break the record for the longest #1 streak for a debut disc. Three country discs have a stronghold in the Top-10—Billy Ray, Garth Brooks' *Beyond The Season* (Liberty) and Vince Gill's *I Still Believe In You* (MCA), which, after only 2 weeks, flies from #23-10. MCA labelmate Trisha Yearwood receives the Power Pick, climbing 26 notches to #52. A total of 12 country albums appear in the Top-50.

Besides those mentioned above, bulleted discs on the *BB* Country LP Chart include Collin Raye's *In This Life* (Epic), entering the Top-10; Wynonna's debut, which surpassed the platinum point a while back, still shows strong sales and the *Honeymoon In Vegas* soundtrack continues to move upward, camping in the Top-5. Martina McBride's debut disc has risen steadily the past few weeks (53\*) due, in part, to her opening slots for Garth Brooks and her new, hitbound single "That's Me." And, though his sales numbers are only so-so, Marty Stuart's *This One's Gonna Hurt You* disc is popular at radio, hanging in the Top-5 in *Music Row's* Album airplay chart since its release in early July. Stuart also contributed in the writing of 3 out of the top 4 Album cuts—"You're Right I'm Wrong," by George Strait, "A Little Bit Of Love," by Wynonna and his own recording of "Down Home."

—Michael Hight





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# Nelson Gets The Word

BY DAVID M. ROSS

• **THOMAS NELSON ACQUIRES WORD.** Word Records which employs 550 people and generates annual revenues of \$100 million, was purchased by the Thomas Nelson Company, the world's largest publisher of Christian and Inspirational books (revenues of \$93 million) for \$72 million in cash. Word was formed in 1950 in Waco, Texas by Jerrell McCracken with the release of "The Game Of Life" a song about a fictional football game between good and evil.

Word artists include Amy Grant, Sandi Patti, Petra, Wayne Watson and Deniece Williams. They also publish Christian and inspirational books. Word will retain its distinctive identity under its new union with Thomas Nelson, Inc.

• **TWISTED PROSE.** Tired of the same hum-drum routine? *A Killing Froth; Or On Edge At The Edge* should be just the lozenge to soothe those frazzled music biz nerves. This collection of "humorous" essays written by quiet, shy and well-mannered (when asleep) *Billboard* country music editor, Edward Morris, will definitely re-orient your understanding of the finer points of existence. The book is available for the sum of \$6.95 plus \$2.50 P&H from Storm Coast Press, P.O. Box 150934, Nashville, TN 37215. This likeable tome includes lines like, "Few things provide me with as much joy as ascribing the worst possible motives to people

whose actions distress me," or "There is nothing quite so humiliating as being forcibly introduced to a cat." Warning: reading this material may cause grey matter shrinkage.

• **HARASSMENT.** Former *Cashbox* employee Melissa Johnson has filed a lawsuit in Circuit Court against the magazine and its Nashville office director Mark Wagner claiming that he harassed her and pressured her into sex. The suit alleges that Wagner, "insisted that the plaintiff work late....approached her and demanded they have sex relations. Although the plaintiff consented, she felt pressure to have sex relations with Mark Wagner."

• **REEVES SUES CYRUS.** Grand Ole Opry star Del Reeves has filed suit in Davidson County Chancery Court against Billy Ray Cyrus, claiming Reeves is owed royalties from an agreement that the two signed in 1988. According to the lawsuit, this agreement said that if Del Reeves Productions, Inc. was able to secure a recording contract for Cyrus, then Reeves would get 8% of the suggested retail list price of all records sold from Cyrus' first album and 15% of his gross earnings in the entertainment industry. (An average new artist recording contract only gives the artist 7-10% of the suggested retail price, and out of that total the producer is usually given around 3%.)

• **KEN KICKS.** Manager Ken Kragen stood up for country artist rights when he objected to unfair treatment by *Tonight Show* producer Helen Kushnick who also manages host Jay

Ieno. Essentially, she had banned Travis Tritt from ever performing on the *Tonight Show* because Tritt had refused to cancel an appearance on the *Arsenio* show. Following the incident, the *Tonight Show* then canceled another Kragen client, Trisha Yearwood and didn't offer her another date. "I don't want to be in a war. The only thing I have to gain is to stop this," said Kragen. "The *Tonight* people will tell you they dropped Trisha for George Strait, but they never offered me an alternate date for Trisha. If this is someone you wanted on the show, you would automatically offer another date."

Although most publicists were wary of coming forward to support Kragen's complaint, other stories of similar strongarm tactics by Kushnick surfaced. The controversy was picked up by the L.A. newspaper and resulted in Kushnick being asked to resign from the show by the network.

• **SEASON OF CHANGE.** It's fall and the rosters they are a changing. Ricky Skaggs and Charlie Daniels have left their Sony home. At the BMG/RCA building, the venerable Ronnie Milsap and The Oak Ridge Boys have both patted the Doggie goodbye. Daniels and Milsap will both be new labelmates at Liberty. Nashville morning man Gerry House has left MCA's roster as well.

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Nanci Griffith, Russell Smith and Susan Longacre backstage at the Harlan Howard Birthday Bash to benefit the N.S.A.I., in the BMI parking lot.



BNA head Ric Peppin presents John Anderson with the new label's first Gold Record Award for John' LP *Seminole Wind*.

Photos: David M. Ross

# 4TH ANNUAL BOOKING AGENCY SURVEY

BY SUSAN AVERY

***Nashville's booking agency business has been feeling the effects of the changes that are reshaping the world. Although, the transformations are not as sudden or dramatic as the fall of the Berlin Wall or the breakup of the Soviet Union, there has been a gradual evolution in response to worldwide trends.***

One undeniable trend is the growing popularity of Nashville acts, both in the U.S. and internationally. Nearly every agent participating in *Music Row's* fourth annual survey reported that bookings are higher than last year, with overall increases ranging from 10-40%.

"It's not a fad," says Tony Conway of Buddy Lee Attractions, who estimates a 31% increase in number of dates booked this year versus last. "I just think that a lot of people have discovered facts and figures about what's been going on for years anyway." He credits the new SoundScan charts — and Garth Brooks — for opening "a number of doors that were never really closed but were only halfway open. It's just opened up a whole, new, younger audience for country music."

Nashville is experiencing "one of the most explosive growth periods in country music history, competing with New York and L.A. more than ever," says Ron Baird of Creative Artists Agency, who estimates that Clint Black's ticket sales are up 49% over last

year. About ten months ago CAA moved its Nashville roster from Beverly Hills to a new office here; Baird predicts there will probably be more moves here by other major New York and L.A. agencies.

Nashville's touring success is not limited to country music, although that is the biggest portion of it. Contemporary Christian music, too, "continues to grow at a phenomenal rate," notes Charles Dorris of Charles Dorris & Associates.

At the same time, the recession has made an impact. Except for the biggest superstars and hottest new acts, who seem to be recession-proof, ticket sales have been inconsistent. Many agents also report increased competition for dates due to the large number of new artists touring.

"While we are seeing great success with Clint's tour, we're also getting a first-hand pulse on the economy in the U.S., and it is nowhere near recovered, nor is it on the full path of recovery," says Ron Baird. "The top end of the business is doing very well. The middle end of the business, which encompasses most of the artists, is doing very mixed. And at the bottom level, which is the brand-new artists, there's a 'hotness factor' to reckon with."

### **The "Hotness Factor"**

The "hotness factor," at least to the extent it has appeared in country music this year (with Billy Ray Cyrus the most often-cited example), seems to be a relatively new development.

One agency that has seen an increase in bookings but a decrease in ticket sales observes that "people are always looking for the hot new acts, which puts some of the older established acts on the back burner." As another agent notes, "Thank God for Branson, Missouri, because it employs a lot of artists who would have a difficult time making the same amount of revenue out in the rest of the

country."

One measure of an artist's "hotness" is how quickly the act can afford the elaborate, state-of-the-art productions that audiences are coming to expect from superstars. Clint Black, for example, travels with six tour buses and six semi tractor-trailers; Garth Brooks tours with six buses and seven semis. Each of these entourages employs over 50 people and would be impossible to support without major ticket sales.

At Triad Artists, the up-and-coming acts showing the fastest growth — "Brooks and Dunn, followed closely by Mary-Chapin Carpenter," according to agent Rick Shipp — are also the ones with new, larger-scale productions in the works. "I think that's a trend that is not going to end," Shipp confirms.

"If an act has a strong record out, they're going to do business," says Entertainment Artists' Dan Wojcik, who notes that Sawyer Brown will do "way over 200 dates" this year and is coming out with a "big time" production this month. (For further insights into the high-tech stage production world, see the article on pg. 21)

### **Corporate Sponsorships**

Endorsements and tour sponsorships are another measure of an artist's "hotness." These arrangements, increasingly pursued by booking agencies not only to assist in the costs of touring but also to advance their artists' careers, vary widely in structure and scope.

At William Morris Agency, Tanya Tucker just closed a deal with Black Velvet that will include point-of-purchase promotional items in addition to tour sponsorship. The Texas Tornados have a far-reaching endorsement deal with Miller Lite that will include their likeness on point-of-purchase displays, print



ads, videos, and even trailers. Travis Tritt's 1993 tour (another new high-tech production) will be sponsored by Budweiser. Charlie Daniels has an endorsement with Dickies work clothes. Sandi Patti has the International Bible Society and Chick-Fil-A. Some of these deals were made through other sectors of the artist's career team such as the manager or the publicist. "Our whole philosophy is to be part of a group all working in the same direction, that moves an artist's career forward," says the agency's Paul Moore. "It sounds trite, but communication is the key."

At Buddy Lee, Willie Nelson has a very lucrative tour sponsorship/endorsement deal with Jose Cuervo Tequila that will total more than \$2 million over two years, according to Tony Conway. In addition to helping with about 70 dates a year, it includes print ads and in-store displays. Also in the works at the agency are negotiations with Revlon for Trisha Yearwood, and other corporate sponsors for Tracy Lawrence, Doug Stone, and Ricky Van Shelton. According to Conway, corporate sponsors are "getting fewer and farther between. It's not becoming more difficult, it's just that there's not very many corporate sponsors out there who want to be involved in tours. They have other agendas."

Ron Baird at CAA claims that "more and more, sponsorship is not exclusively limited to touring." His agency recently acquired a McDonald's endorsement for Dwight Yoakam and is administering a Frontier Jeans sponsorship for Billy Dean. Both of these are image-associated rather than tour-associated endorsements. "Generally most of it revolves around the company paying the artist to appear in a commercial, to be a spokesperson, or for the use of their likeness," says Baird. Of course, tour sponsorships continue; Clint Black's tour was endorsed by Miller Lite for the second year in a row.

Miller Lite is also sponsoring Alan Jackson's 92-93 tour, and Triad's Rick Shipp says more sponsorships are in the works for other artists. Starstruck Talent is planning a sponsorship for Reba McEntire in 1993, and a number of other agencies also report sponsorship plans. Horizon Talent, which replaced the former Celebrity International, is reportedly negotiating endorsement deals

with Miller Lite and Harley Davidson for Davis Daniel, who also has a Washburn Guitar endorsement. "It's a competitive environment out there," notes Vice President Ray Singer.

In some ways, Nashville's "good old boy" network is giving way to more of a big-business orientation. Computers and fax machines are now mandatory, and booking agents are finding themselves paying more attention to world events and economic trends.

### The International Market

Several Nashville agents report strong overseas growth. According to Tony Conway, the international market is "absolutely increasing." Buddy Lee artists touring Europe this year included the Highwaymen, Emmylou Harris, Bill Monroe, and Wild Rose. At Triad, Rick

Shipp says the Bellamy Brothers are selling major tickets in Europe, where they are perceived as pop stars, and Mary-Chapin Carpenter is set to go over there soon. Ron Baird says CAA is "dabbling with the idea" of a promotional tour in Europe for Clint Black, but there are "no commitments at this time."

Though there is a great interest in the European market for Nashville acts, there is also hesitation. Besides the cost of overseas transportation, complications arise from fluctuating exchange rates and political uncertainties. "If Europe would decide what they wanted to do with their coalition, it would be a lot easier," says Dan Wojcik. "It's really hard to structure a deal or figure out what your costs are going to be before going over there because they

change so dramatically. There's business over there, but it's hard to figure out what a fair dollar value is."

In Japan, where some agents expected a slowdown due to political problems, country music's "hotness factor" seems to be bubbling. Quite a few Nashville acts are making festival and concert appearances there these days. "Maybe it has to do with a new country station

that started up in Tokyo," says Wojcik.

In Canada, some agents note a slowdown due to economic problems. Wojcik, however, says that his acts, particularly the Pirates of the Mississippi and the Kentucky HeadHunters, have seen growth there.

Charles Dorris says his Christian artists (especially White Heart but also Kenny Marks, First Call, Wes King, and others) have seen growth all over the world: Australia, New Zealand, Germany, Finland, Norway, Holland, Canada, Asia, South America, and even South Africa. An upcoming \$50,000 White Heart tour of Brazil will include a free concert in a 20,000-seat stadium — funded through international missions acting as concert promoters.

### U.S. Venue Trends

In the U.S., where most of Nashville's booking activity is focused, agents report strong markets in the Southeast, Midwest, Texas, and Southwest. The Northeast and Northwest might be down slightly or level with last year. It depends on the artist, the venue, and the weather. "Obviously, Hurricane Andrew affected the business prospects in South Florida for the short run," says Paul Moore at William Morris. "But to single out one region of the country, I can't say there's any one doing better than another."

As for the types of venues, many agents see an increase in club bookings and also in the number of clubs booking country music. Concert halls and theaters seem to be doing well. Also, there are more performing arts centers opening up to country, and the shed business is doing better than last year. Meanwhile, festivals, theme parks, and fairs continue as strong markets.

Fairs have become more competitive, not only with their productions but also with their promotional strategies, according to Moore, who became head of the William Morris Fair Department when it was moved to Nashville this summer. "We're seeing the fairs forced into a situation of having to



Ron Baird



Charles Dorris



Rick Shipp



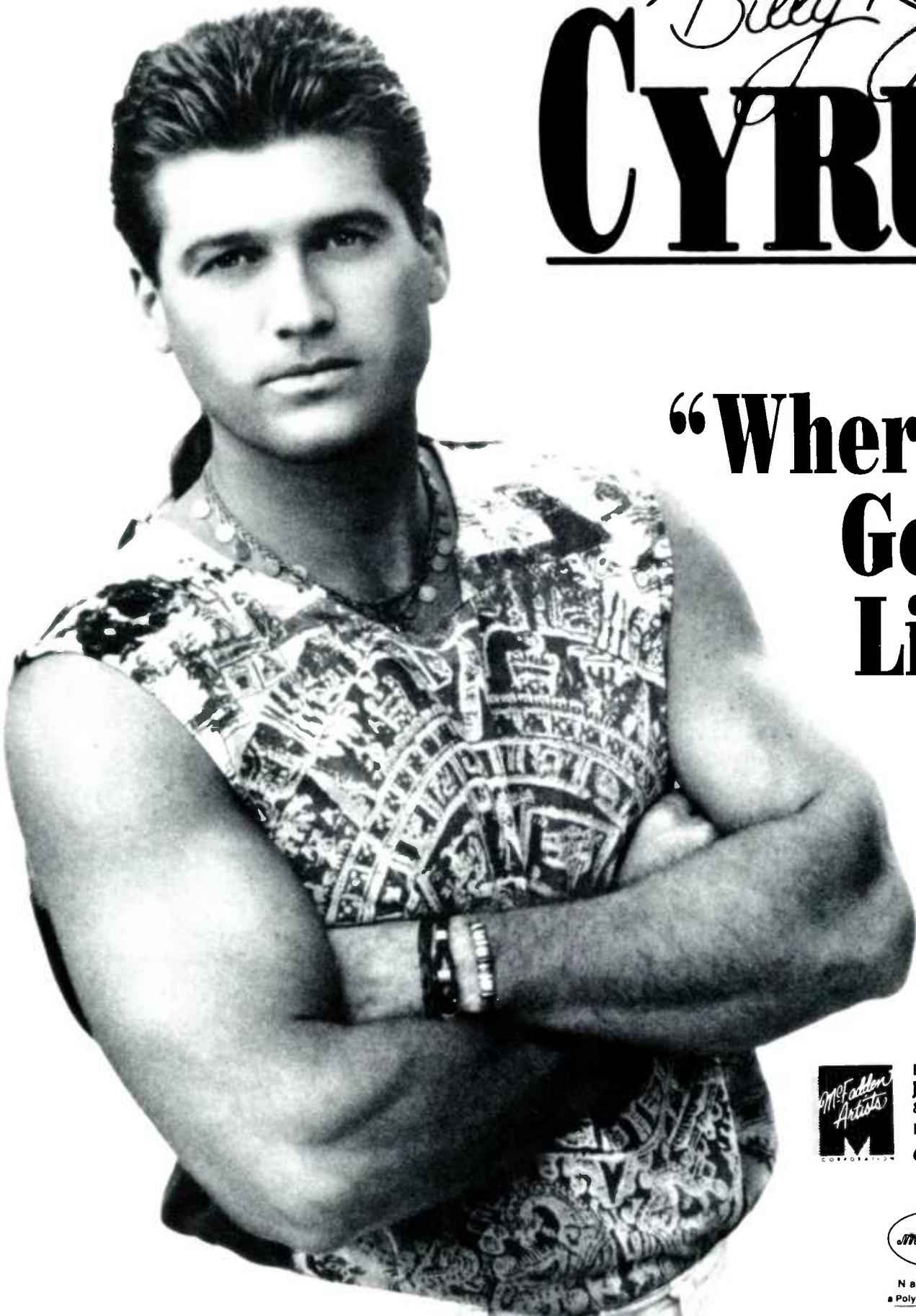
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compete with other venues in their market where they've never had to do that before," he says. "They've got to have good sound and lights to compete, to get the acts to go there, and they've got to have good marketing and advertising strategies in order to draw the people."

Moore says the Ohio State Fair learned that lesson the hard way this year. "They had probably one of the best talent lineups in the history of the fair, and yet they really didn't do the business they wanted to. In the end analysis, they realized they had not spent enough to advertise the shows. They advertised the fair, but that's not the same thing. You gotta let the people know who's gonna be there."

Of course the "hotter" the artist, the less advertising is needed. As Paul Moore observes, "It's probably going to cost more to promote a date on a '60s rock & roll nostalgia act than it would to promote a date on Garth Brooks, because on Garth Brooks, you run one ad and it sells out. On a '60s rock & roll nostalgia package, you probably have to run 20, 30, 40 ads to get it to sell out."

Promotion of a show is generally left up to the buyer, with guidance from the agency and help from the artist's manager or publicist. Of course every deal is different, but usually the cost of advertising and promotion

is counted as a show cost and deducted along with other expenses before the profits are split. One new trend in country touring is the growing use of TV advertising.

In order to maximize the effectiveness of the promotion (and also maximize profits) some agencies are becoming more involved in the advertising process. Charles Dorris, for example, now often puts minimum promotion requirements into contracts with talent buyers. "It's not enough for them to buy the date," says Dorris. "They must promote it properly. So we require a proposed promotion plan, including radio time buys and specific schedules, plus direct mail to a minimum of 5,000 consumers." He says this strategy is usually unnecessary for the big fairs, festivals, and theme parks because "they know what they're doing," but it has been successful with the agency's major buyers, small concert halls and large churches.

Another new promotional strategy Dorris has pursued is getting record companies to contribute marketing dollars. For a package tour this fall featuring White Heart; Rachel, Rachel; and J.C. Crew (who are all on different labels), Dorris got the labels to contribute \$10,000 each to help fund tour posters and radio spots. This type of promotional support from labels occurs in country music touring also, but usually the labels buy the advertising directly instead of going through the booking

agent. Also, this is usually done only for new artists.

At the superstar level in country music, merchandising—of T-shirts, bandanas, and other tour souvenirs—has become big business. "Major artists can make tens of thousands of dollars per show on their merchandising," says Ron Baird. "In some cases they can almost equal their artist fees in their merchandising sales. Of course, that's only the hottest artists that are doing that, and it doesn't happen all the time."

A number of agents express concern about the percentages of merchandising concessions demanded by venues. Concession deals vary widely in the industry, ranging from as high as 40% down to 10% or even zero or a flat fee rather than a percentage. "There's a lot more competition for venues to get certain shows," notes Dan Wojcik. "Some of the venues are lowering their concessions a little. It depends on how badly they need the business."

"I'll catch a lot of hell from some of the buildings on this, but I don't think the venues deserve one penny from the artist's concessions," says Rick Shipp. "They're making

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money from parking, popcorn, and cokes, and the artist doesn't make a percentage of that." He says he cuts some deals with nothing — "Give them six T-shirts and get them out of the way. They're all trying to make

money from as many different aspects of it as they can, and there's nothing wrong with that. It's just that I don't think they should be making any money off my artists' T-shirts," Shipp asserts.

As for other trends in contracts with venues and promoters, agencies generally report more bargaining with talent buyers, who seem to be "sharper" than ever. As a result, agents themselves must be sharper. "It's my job to go out and fight for every dollar

that I can get for the artist," says Shipp, "whether I get it on the front end or the back end or in between."

**Summary**

There are more venues for country music than ever before, and more people going to see country than ever before. Costs are up due to larger productions, higher salaries for road personnel, computerization in booking agency offices, and overseas touring, but business is also up. In spite of the recession, everyone is looking forward to 1993.

Agents continue to pursue more creative booking strategies, package tours, sponsorships, promotion techniques, and contracts with talent buyers. There is definitely more of a big-business orientation — and more competition — in the industry, but at the same time,

Nashville remains a close-knit community with a strong spirit of cooperation. Talent Group International, for example, a new agency that recently took over the Harp Agency's roster, is one of the many agencies in town that maintains close communication with other agencies in order to book acts not on their roster.

"Sometimes competition can be ruthless, especially in rock & roll," says CAA's Ron Baird. "Fortunately, country music hasn't got there yet. We route tours with consideration of where other headliners are playing. I'd like to issue a challenge to Nashville: That we continue this very honorable and ethical practice of working together. Keep the competition fierce, but with integrity."

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# BOOKING FACT GUIDE

COMPILED BY SUSAN AVERY

Unless otherwise noted, all addresses are Nashville, TN; area code is (615).

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P.O. Box 23162, 37202. 327-4074  
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Representing: Tabitha Fair, Jerry Lee Lewis  
(Plus others by special arrangement with management.)

## AMBASSADOR ARTISTS AGENCY

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4143 Arno Rd., Franklin, 37064. 791-4422  
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Representing: David Houston. (Agency also handles large non-exclusive roster.)

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Representing: John Anderson, Bobby Bare, Jeff Chance, Libby Hurley, The Kendalls, Mel McDaniel, Jeannie C. Riley, Johnny Russell, Shelly West, Mark Farner, The Forester Sisters.

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Agent: Charley White, J.B. Owen, Bill Watkins.

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Rachel Rachel, Paul Smith, Michele Wagner,  
White Heart.

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Little Texas, Paul Overstreet, Dolly Parton,  
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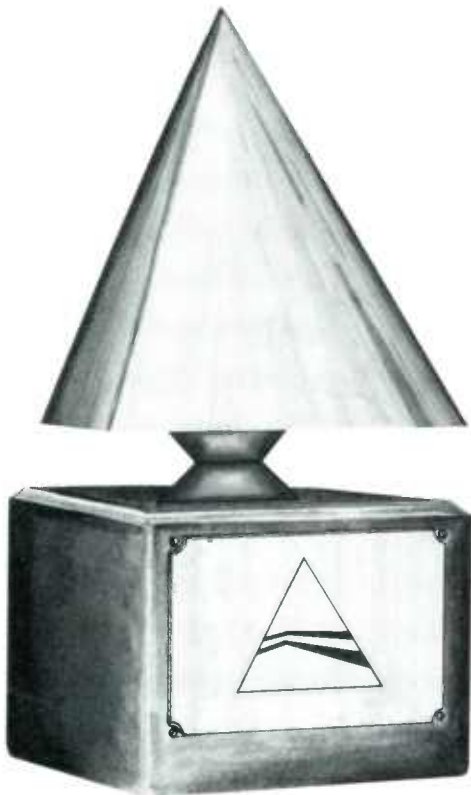
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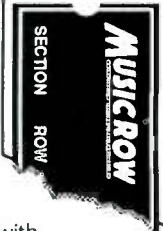
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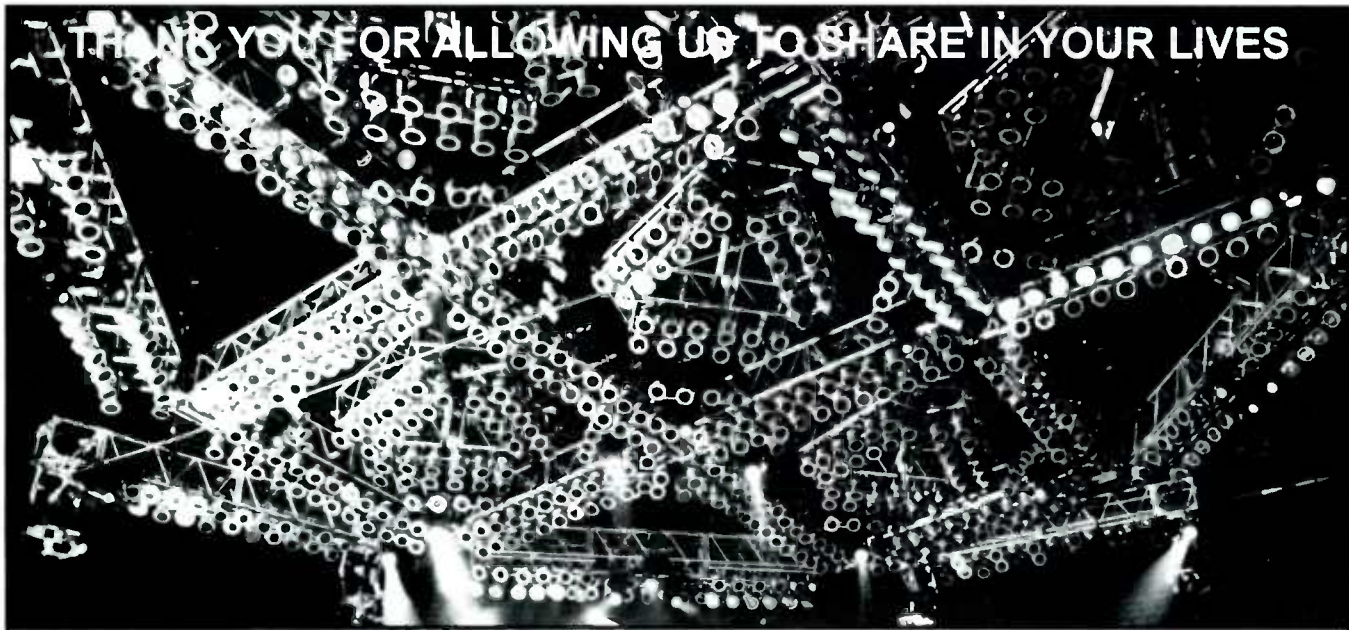
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# BUDGETS BLOSSOM WITH PRODUCTION FEVER

BY DAVID M. ROSS

"It's dangerous to make the assumption that every artist should get into what I call an arms race," states William Morris Agency Vice President, Jeffrey Beals, referring to the growing use of more equipment on the road. "Remarks about production are quantitative and have nothing to do with the quality of the presentation. I would be unhappy if our business evolved, or as some people say mutated, as it has in some of the other art forms to where a cynic might say it is all packaging and no content."

Buddy Lee Attractions President, Tony Conway, doesn't exactly agree. "You have to give more than the public is expecting, to grab them, and get them back. So yes, I think it is necessary now and in the future for acts to carry production just to compete with each other. It's getting more sophisticated and bigger all the time. Clint has an earthquake, Randy has a whole adobe village...it's part of the show, it's theatrics, it's entertainment and it adds to the visual aid of what you are presenting."

Ever since Garth Brooks shook the tour circuit with his "rock arena-size" production, other country headliners such as Randy Travis, Reba McEntire, and Clint Black have been taking notice and expanding their presentations as well. However, the pathway to escalating production and special effects also leads to higher costs which can be devastating to an artist's bottom line.

"You're dealing with the overall costs of putting on a show which affects ticket price and that also affects your ability to sell tickets which is balanced against the value of the tickets," states manager Bob Titley, whose artists include Kathy Mattea and Brooks & Dunn. "Timing is always critical in the development of any career and there comes a time when there is an expectation from both fans and industry of a bigger look and more for the money." Mattea has recently added a series of new production touches to her show, and B&D is reportedly planning an enlarged presentation for their next tour.

Dan Wojcik of Entertainment Artists reports, "Sawyer Brown is coming out with a bigger production next month. It will be pretty impressive with large scale sound and lights. They're still rehearsing and working on it." Paul Moore of William Morris Agency says, "Some of the promoters are asking, 'Gee, why do they need all this stuff?' quite frankly, it's not that they need it per se, but that it is expected. The audience is demanding it—you've got to give them what they want—that's show business."

Perhaps the most hotly debated issue about production is how much is enough. "I

don't care how many bells and whistles you have," says Steve Dahl of Monterey Artists. "It is the songs that people are coming to hear." However, Dahl does acknowledge that, "each time you go out it becomes a question of—are you going to give your audience the same thing they saw a year ago?"

Beals also points to the fact that large-scale productions are still relatively new to country. "An audience that is exposed to higher levels of production sophistication for the first time—if they like what they see and

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hear—it increases their expectation level for that artist to outdo themselves next time, and certainly puts pressure on other artists who are also competing for that ticket money.”

“People buy tickets because of what they have heard on the radio, or the album they purchased,” insists Jeff Davis, Lib Hatcher Agency Touring Director. “The production investment should be directed toward making the artist sound and look as best he can. What Randy’s

audience wants most is to see and hear. So we haven’t invested in lots of gimmicks and mirrors. We’ve bought high quality big screen video so that anyone in the arena can sit in any seat and have a choice of watching the stage show, or watching the screens with closeups of Randy so they can see the expression on his face and the emotion he is delivering. Randy is using an adobe village stage set complete with canyon backdrops and cactus, and the players stand on the rooftops of the village. Randy uses the set to enhance his strengths—the music. He has a great listening audience and it keeps the music in the forefront.

“The way the touring industry is evolving, who knows where it will go. I’m gritting my teeth and seeing the production situation as a double edged sword. Every artist wants to present the most entertaining show possible, but at what practical rate of return is it effective? I know that watching a caravan of trucks going from arena to arena for country shows in the long run will make it hard to justify the return.”

Just what kind of money is being spent of some of the shows? According to Ron Baird at Creative Artists Agency, Clint Black’s current *Hard Way* tour employs over 54 people on the road. They travel in 6 tour buses and haul the equipment in 6 semi-trailers. The stage set was built by the designers of the earthquake exhibit at Universal Studios and cost close to \$300,000 to build. He is carrying over 100 moving lights.

Tony Conway calls the Garth Brooks show the largest country music show on the road. It employs over 50 people on the road, 6 tour buses and 7 semi-trailers. “We’re

carrying more lights than Guns & Roses,” remarks Conway. “It’s a very simple but effective stage design so that Garth can play the entire arena and not block off the seats behind the stage. He brings his own rolling stage. The set has lots of ramps, and a built in hydraulic elevator.” Conway refused to comment on special effects for the Garth show but our *Music Row* observer reports a healthy dose of flashpots, a chain which Brooks hangs from and swings out over the audience, and a spectacular entry gimmick.

So when is it really necessary for an artist to start dressing up their presentation, and can it be done without “breaking the bank?”

“People often use dollars to replace creativity,” observes manager Titley. “A little thought can produce more bang for the buck—that’s been our philosophy. I put the entire cost of putting the show on the road in the context of the gate receipts. The first consideration is what you are carrying, to lease or purchase. On the purchase end there is a lot of very good equipment (risers, sets, etc.) that already exists and is not being used that you can refurbish and get a lot of value from. Then you must consider supporting everything with transportation and the people to run it. With Kathy, we had a phased plan to enlarge our production. The next level will be to add a rear projection system, but that will require more people to run it and up the cost of putting on the show. We also added moving lights, but instead of carrying an entire lighting system, we use the existing lighting grid as provided by the promoter, and then our LD hangs our moving lights and programs them that day. So we get the impact of a larger system without the cost of having to carry it all around. An artist needs to do what fits them. Don’t be overpowered by your production.”

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# ALBUM CUT CHARTS



## TOP ALBUMS

ARTIST • ALBUM • LABEL • TOTAL POINTS  
PREFERRED TRACKS (%=Degree Of Preference Within Each LP)

9/23	10/8	ARTIST • ALBUM • LABEL • TOTAL POINTS
1	1	<b>BILLY RAY CYRUS • Some Gave All • Mercury • (50)</b> Some Gave All 34%; *Wher'm I Gonna Live? 20%; She's Not Cryin' Anymore 16%
2	2	<b>MARTY STUART • This One's Gonna Hurt You • MCA • (48)</b> Down Home 25%; High On A Mountain Top 23%; Doin' My Time 15%
6	3	<b>TRAVIS TRITT • t-r-o-u-b-l-e • WB • (42)</b> t-r-o-u-b-l-e 21%; A Hundred Years From Now 19%; Looking Out For Number...17%
10	4	<b>VINCE GILL • I Still Believe In You • MCA • (33.5)</b> Don't Let Our Love Start...24%; One More Last Chance 18%; Say Hello 22%
13	5	<b>TRISHA YEARWOOD • Hearts In Armor • MCA • (33)</b> Oh Lonesome You 27%; You Say You Will 21%; Walkaway Joe 12%
13	6	<b>VARIOUS ARTISTS • Honeymoon In Vegas Soundtrack • Epic • (29)</b> Burning Love 34%; Suspicious Minds 24%; That's Alright 17%
3	7	<b>CLINT BLACK • The Hard Way • RCA • (26.5)</b> The Hard Way 23%; Wake Up Yesterday 23%; When My Ship Comes In 23%
8	8	<b>COLLIN RAYE • In This Life • Epic • (26)</b> What They Don't Know 23%; I Want You Bad 19%; Latter Day Cowboy 15%
4	9	<b>ALABAMA • American Pride • RCA • (23.5)</b> Pictures And Memories 26%; Hometown Honeymoon 22%; Homesick Fever 17%
10	10	<b>PAM TILLIS • Homeward Looking Angel • Arista • (23)</b> How Gone Is Goodbye 17%; Cleopatra, Queen of Denial 17%; Fine, Fine, Very...17%
5	11	<b>MARK CHESNUTT • Longnecks &amp; Short Stories • SBK/MCA • (22.5)</b> Old Country 27%; Postpone The Pain 23%; Talking To Hank 23%
8	12	<b>WYNONNA JUDD • Wynonna • Curb/MCA • (22)</b> A Little Bit Of Love (Goes...) 55%; What It Takes 23%; My Strongest Weakness 9%
9	13	<b>GEORGE STRAIT • Holding My Own • MCA • (21)</b> You're Right I'm Wrong 67%; All Of Me (Loves All Of You); Wonderland Of Love 5%
14	14	<b>CHRIS LeDOUX • Whatcha Gonna Do With A Cowboy • Liberty • (19)</b> Little Long-Haired Outlaw 21%; *Cadillac Ranch 21%; Hooked On An 8 Second...21%
18	15	<b>MARTINA McBRIDE • The Time Has Come • RCA • (18)</b> True Blue Fool 50%; I Can't Sleep 11%; The Rope 11%
7	16	<b>MARY-CHAPIN CARPENTER • Come On Come On • Columbia • (16.5)</b> The Bug 31%; He Thinks He'll Keep Her 25%; Passionate Kisses 19%
17	17	<b>SAWYER BROWN • Cafe On The Corner • Curb • (16)</b> Lesson In Love 31%; Sister's Got A New Tattoo 25%; Travelin Shoes 19%
10	18	<b>SAMMY KERSHAW • Don't Go Near The Water • Mercury • (15.5)</b> Kickin' In 67%; I Buy Her Roses 20%; Real Old-Fashioned Broken Heart 7%
15	19	<b>DOUG STONE • From The Heart • Epic • (15)</b> Too Busy Being In Love 33%; Leave Me The Radio 20%; Why Didn't I Think Of...20%
11	20	<b>JOE DIFFIE • Regular Joe • Epic • (14.5)</b> Just A Regular Joe 57%; Startin' Over Blues 29%; You Made Me What I Am 14%
13	21	<b>McBRIDE &amp; THE RIDE • Sacred Ground • MCA • (14)</b> Trick Rider 43%; All I Have To Offer You Is Me 29%; Just One Night 14%;
12	22	<b>DENNIS ROBBINS • Man With A Plan • Giant • (13.5)</b> I Am Just A Rebel 31%; The Only Slide I Ever Played On 23%; Paris, Tennessee 15%
—R	23	<b>HOLLY DUNN • Getting It Dunn • WB • (13)</b> Let Go 23%; Golden Years 23%; You Say You Will 23%
—R		<b>OAK RIDGE BOYS • The Long Haul • RCA • (13)</b> Standin' By The River 46%; Come On Rain 15%; The Power Of Goodbye 15%

\* Denotes track scheduled for single release  
Tie-breakers are determined by awarding a 1/2 point to the album with the highest number of total points on the previous chart. © Copyright 1992, Music Row Publications. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without written permission of Music Row.®

# STATIONS REPORTING: 44

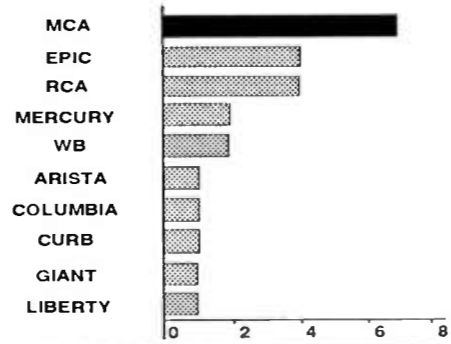
◆◆ Indicates New Entry  
R Indicates Re-Entry  
• Indicates Tie

## TOP CUTS

ARTIST • Song Title  
(Writers)

9/23	10/8	ARTIST • Song Title
1	1	<b>BILLY RAY CYRUS • Some Gave All</b> (B. R. Cyrus, C. Cyrus)
2	2	<b>GEORGE STRAIT • You're Right I'm Wrong</b> (M. Stuart, W. Perry)
3	3	<b>WYNONNA • A Little Bit Of Love (Goes...)</b> (Kostas, M. Stuart)
8	4	<b>MARTY STUART • Down Home</b> (M. Stuart, P. Kennerley)
◆◆	5	<b>MARTY STUART • High On A Mountain Top</b> (O.B. Reed, A. Campbell)
4	6	<b>SAMMY KERSHAW • Kickin' In</b> (K. Stegall, R. Murrah)
13	7	<b>BILLY RAY CYRUS • Wher'm I Gonna Live?*</b> (B. R. Cyrus, C. Cyrus)
◆◆	8	<b>TRAVIS TRITT • Burning Love</b> (D. Linde)
6	9	<b>MARTINA McBRIDE • True Blue Fool</b> (C. Chase, K. Louvin)
◆◆	10	<b>TRAVIS TRITT • t-r-o-u-b-l-e</b> (J. Chesnut)
◆◆	11	<b>TRISHA YEARWOOD • Oh Lonesome You</b> (J. O'Hara, K. Kane)
5	12	<b>BILLY RAY CYRUS • She's Not Cryin' Anymore</b> (B. R. Cyrus, T. Shelton, B. Cannon)
11	13	<b>JOE DIFFIE • Just A Regular Joe</b> (M. Higgins, H. Perdew, J. Diffie)
◆◆	14	<b>TRAVIS TRITT • A Hundred Years From Now</b> (M. Stuart)
◆◆	15	<b>VINCE GILL • Don't Let Our Love Start ...</b> (V. Gill, P. Wasner)
◆◆	16	<b>BILLY RAY CYRUS • Never Thought I'd Fall...</b> (J. McKnight, M. Murphy)

## TOP ALBUMS BY LABEL



when they need to have their own set, lighting design and look in order to not appear like an opening act," advises Tony Conway. "Acts start off with some risers and a backdrop curtain, then you move to custom designed risers which perhaps hide some equipment and have a special look. From there, you move into full-blown stage sets with themes and special effects."

Not all headliners, however, are embracing the romance of production and special effects. "Our first obligation is to George Strait and his music," explains Erv Woolsey Agency V.P. Danny O'Brian. "We have several different backdrops, and extensive lighting, but we try to keep the production from overpowering George and his music. He is still a stand-up singer with a great band behind him. There's no grand opening, or smoke, it's not his style. We carry the show with one and a half trucks and a bus."

"We're in the business of representing artists and their artistic works," reiterates Jeffery Beals. "These other issues of production are imaging tools to a great extent and have little to do with the relationship between the artist and the audience, whatever that may be. Hopefully the emphasis will stay on music in country music."

## Roster Changes Since Last Year's Fact Guide

Every year, quite a few artists switch booking agencies, and this year is no exception. Here are just some of the moves:

- **WORLD CLASS TALENT** added **Earl Thomas Conley** from Music Square Talent (which is shifting its focus from booking more to management); **Janie Fricke** from William Morris; and **Brenda Lee** from Monterey.
- **WILLIAM MORRIS** added **Carlene Carter** and **Shenandoah** from Music Square Talent; **Shelby Lynne** and **Ronna Reeves** from Buddy Lee; **Texas Tornados** from Monterey; and **Jo-El Sonnier** from Center Stage Attractions (which is no longer a booking agency).
- **TRIAD ARTISTS** added **Patty Loveless** from William Morris and **Tim Mensy** from World Class.
- **ENTERTAINMENT ARTISTS** gained **Eddy Raven** from McPadden and **The Normaltown Flyers** from Bobby Roberts.
- **CREATIVE ARTISTS** added **Paul Overstreet** from Bobby Roberts.
- **BUDDY LEE** added **Paulette Carlson** and **William Lee Golden** from William Morris; **Cleve Francis** from The Box Office; the **McCarters** from World Class; and **B.B. Watson** from Entertainment Artists.

## CHART BOUND

### JOEY WELZ

#### "My Spanish Rose From Mexico"

Joey Welz cut his teeth on the rock 'n' roll rhythms of the '50s and '60s, perfecting his piano-playing craft as one of Bill Haley's



Comets. Since those early days, "The Welz" has remained focused on his career pathway, releasing a total of 75 singles in 33 years! It was several years ago that Joey made the decision to re-discover his musical roots and re-direct his unique blend of boogie, blues and rockabilly towards country music. Since that time he has amassed a string of 12 consecutive national hits on the independent charts. "Headin' For Armageddon," "Rockabilly," "Nashville Now Boogie," "Shake Rattle And Roll," "Blue Collar Love," and "Forever And A Day," all have reached Top-5 status. Joey co-writes much of his material with James E. Myers, writer of the

Bill Haley classic "Rock Around The Clock."

During 1991, Joey was named Male Independent Artist, and won a Pioneer Country Rock Artist Award. His recognition has led to guest appearances on TNN with Ralph Emery and spots on *Video Morning*, *Video PM*, *Fandango*, and *Dan Miller and Company*.

Recently, Caprice International Records has released three Welz CD collections. *Back To A Better Time* has the Joey Welz hit singles, and *Rock-A-Billy* contains material relating to his roots rock 'n' roll. Both of these CDs feature backing by the *Nashville Now Band* and showcase Joey's piano and vocal stylings. The third CD, *Awake*,

contains adult contemporary material that Welz wrote with pop producer Gabriel, and is now getting European airplay. Joey's second European tour is in the planning stages.

Currently, two new videos are being shot and Joey has a duet with Dew Watson, "Somewhere Elvis Is Smiling," which is climbing the chart ladders. The tribute to the king was written by Jimmie

Crane, who also wrote the Elvis hit, "Hurt." Joey's latest two-sided release is "My Spanish Rose From Mexico," and an updated version of the Marty Robbins classic "El Paso."

For more information contact: Caprice Records P.O. Box 808 Lititz, PA 17543. (717) 627-4800.

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**COUNTRY MUSIC ILLUSTRATIONS & GRAPHICS**

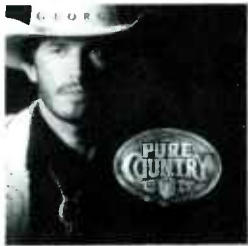
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# Pure And Strait Country

## Howdywood: The Stuff Music's Made Of

BY BRIAN MANSFIELD



**GEORGE STRAIT**  
*Pure Country*  
(MCA 10651)  
Producers: Tony Brown, George Strait

**Prime Cuts:** "Heartland," "She Lays It All on the Line," "The King of Broken Hearts"  
**Critique:** New producer Tony Brown doesn't mess with any of George Strait's best characteristics, while still giving the singer the kick he's been needing. The result is Strait's most varied album in quite some time, from the twin fiddles and power chords of "Heartland" to Jim Lauderdale's Gram Parsons-influenced "The King of Broken Hearts." The guitars have more bite, too, especially on Western Swing numbers like "She Lays It All on the Line" where Strait and his band usually just lay back and groove. Strait responds by turning in some of his strongest vocal performances



**GARTH BROOKS**  
*The Chase*  
(Liberty Nashville 98743)  
Producer: Allen Reynolds

**Prime Cuts:** "Somewhere Other Than the Night," "Night Rider's Lament," "Face to Face"  
**Critique:** In the face of the multiple millions *The Chase* has probably already sold, what I think won't make a bit of difference, but I gotta tell you anyway: This is a real letdown, especially after Brooks' first three albums. The sound's top-notch, of course, and the gospel groove of "We Shall Be Free" is a bit of a musical risk. But that song's lyrics, for all their good intentions, are tripe, and if Brooks actually believes them, he's either the most naive singer around or the most cynical.

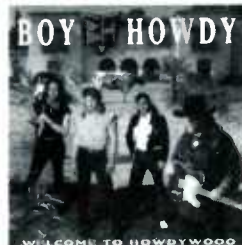
Beyond that, *The Chase* has all the originality and emotional honesty of a made-for-TV movie. On "Face to Face," one of the album's strongest songs, Brooks is the champion of women against date rape. On "That Summer," he's a teenage innocent seduced by his widowed employer. He doesn't bring anything to the two covers—Patsy Cline's "Walking After Midnight" and Little Feat's "Dixie Chicken"—that the originals didn't

already have. The rest, especially the ballad "Somewhere Other Than the Night" and the cowboy song "Night Rider's Lament," are better, but even they don't live up to the expectations raised by the singer who gave us "The Dance" and "The Thunder Rolls."



**DARRYL & DON ELLIS**  
*No Sir*  
(Epic 48807)  
Producer: James Stroud

**Prime Cuts:** "No Sir," "Goodbye Highway," "You Know Why"  
**Critique:** Buoyed by the success of "No Sir," an answer song to Trisha Yearwood's "She's in Love With the Boy" that works for the same emotional reasons, brothers Darryl and Don Ellis should find acceptance for their debut, which is hip deep in strong romantic ballads. The brothers Ellis know which buttons to push, whether it's a simple song about lost love like "You Know Why" or a by-the-numbers rockabilly tune like "I Want To Be the First One." And the warmth of their sibling tenor harmonies only drives the point home.



**BOY HOWDY**  
*Welcome to Howdywood*  
(Curb 77562)  
Producer: Chris Farren

**Prime Cuts:** "Bring on the Teardrops," "Love Is Easy," "If Her Heart Ain't in Memphis"  
**Critique:** If you believe former classic rockers make up a large part of country's new demographic, then Boy Howdy is the band you've been waiting for. Not only do these four Southern Californians quote Led Zeppelin and the Who in "If This Is Love," they also do a breakneck country cover of the Kinks' "You Really Got Me." In addition, these country-rockers play on the album, and brothers Cary and Larry Park trade blistering guitar solos on "Bring on the Teardrops." The songwriting's impressive as well, with the Kinks song being the only one the group and producer Chris Farren didn't write.



**ALISON KRAUSS & UNION STATION**  
*Every Time You Say Goodbye*  
(Rounder 0285)  
Producers: Alison Krauss & Union Station

**Prime Cuts:** "Lose Again," "Who Can Blame You," "Another Night"  
**Critique:** Any disc that can muster up as much emotion as this one does, given only the basic elements of traditional bluegrass, deserves lots of attention. Alison Krauss has quickly matured into a premier vocalist, drawing on similar stylings and song sense that Emmylou Harris has demonstrated over 20 years. Though Alison's delicate tenor doesn't portray the sorrow found on much of these songs, it's the positive tempo and sweetness that gives "Lose Again" and the title cut a sense of hope. True despair and bitterness ("Another Night," "It Won't Work This Time," respectively) are left to guitarist/vocalist Tim Stafford. This album also showcases Union Station quite well, allowing their sterling harmonies to create the different moods, while the instrumental bed provides a stable perch for Alison. They save the 4-part Gospel ("Jesus Help Me to Stand")—the icing on the cake—till the end, leaving you with a great taste in your mouth.

—Michael Hight



**KATHY MATTEA**  
*Lonesome Standard Time*  
(Mercury 314-512 567-2)  
Producer: Brent Maher

**Prime Cuts:** "Lonely At The Bottom," "Standing Knee Deep In A River," "Seeds"  
**Critique:** The best parts of this disc (the ballads) are some of the best of Kathy's career. After being sidelined temporarily with a throat ailment, Kathy storms back with an album steeped in vocal confidence and great songs. Kathy's new producer, Brent Maher, doesn't complicate things, either, allowing the evocative melodies and lyrics to speak for themselves. She sounds just as spirited (almost anxious) on the lead-off single "Lonesome Standard Time" as she does mournful on "Last Night I Dreamed Of Loving You" as she does determined to "Forgive and Forget." "Seeds" is as touching a sentiment as any from master craftsman Pat Alger and, panderous as it may be, Nanci Griffith's "Listen To The Radio" is a catchy and likeable tune. This one has platinum potential!

—Michael Hight

# Country Connects With Social Commentary

BY ROBERT K. OERMANN

When I was a kid in the '60s, popular music meant something.

There is an extraordinary number of country hits out there right now that suggests that maybe music's social conscience of old has moved to Nashville.

Back in the hippie era of my youth, you listened to songs that validated who you were. If you were a rocker, there were bands that spoke to your generation with progressive political messages. If you were an African American, James Brown expressed the emerging consciousness with something like "Say It Loud, I'm Black and I'm Proud." If you were a conservative country fan, Merle Haggard battled the tide of activism with "Okie From Muskogee" or "The Fightin' Side of Me."

But more than two decades have gone by since then and a lot has changed. A whole lot. So much that perhaps we can begin to talk about country as being at music's cutting edge of '90s socio-political dialogue.

In a too-long and needlessly complex essay in last month's *Esquire*, Greil Marcus postulated the Death of Rock. To summarize, he argued that rock's rebellious symbols no longer mean anything. They're just empty gestures; the music has lost its connection to its audience. Its decadent, wealthy, snotty, preening star culture sneers at its consumers; it no longer speaks to or for its listeners.

Gee, isn't it odd that country and rap — styles which are all about meaning and lyric content and connectedness to the audience — are two of the healthiest music forms in America today?

Looking at the style closest to home, I can't recall a time when there were so many message-oriented, social-content songs in country music all at the same time. In one of the odder coincidences in pop culture, as country has become international, corporate and big-business, it seems to have become even more rooted in the everyday experiences of its "friends in low places," its fans.

Travis Tritt is singing "Lord Have Mercy on the Working Man" and backing it up with a strikingly anti-government video. Garth Brooks is expressing a vision of a better, cleaner world of social justice in "We Shall Be Free."

The nation's economic malaise is addressed in Shenandoah's "Hey Mister (I Need This Job)" and Sawyer Brown's "Cafe on the Corner." The new Pirates of the Mississippi single "Street Man

Named Desire" pointedly states, "Saddam Hussein still has a job, but I don't."

Hal Ketchum's "Five O'Clock World" deftly paints the hopes and frustrations of a working man. Aaron Tippin's video of "I Wouldn't Have it Any Other Way" shows workers taking over a failing factory to save their jobs; a perfect illustration of what the sociologists call empowerment. Tracy Lawrence's "Runnin' Behind" and "Somebody Paints the Wall" also give voice to the blue-collar "little guy."

Joe Diffie sings for the defeated and forgotten in "Ships That Don't Come In." Reba McEntire's video of "Is There Life Out There" gives voice to the millions of women re-entering education and the work force, and gives them hope in the process.

The woman in Trisha Yearwood's "Wrong Side of Memphis" is most definitely not from the blue-stocking district. And many of the characters that inhabit the rest of her new *Hearts in Armor* CD are similarly strong, pro-woman personalities.

Meanwhile, Waylon Jennings muses about political corruption in "Just Talkin'." Crystal Gayle sticks up for divorcing single moms in "Three Good Reasons" and Confederate Railroad sympathizes with the man-gone-wrong in "Jesus and Mama."

The mother-daughter parting in Suzy Bogguss' "Letting Go," the native-American motif of John Anderson's "Seminole Wind," the feisty females in Lorrie Morgan's "Watch Me" and Pam Tillis' "Shake the Sugar Tree," the brave perseverance in Mike Reid's "Keep on Walkin'," even the honky-tonk redneck in Mark Chesnut's "Bubba Shot the Jukebox" — these are all songs rooted in common people's lives. How much more "connected" to your audience can you get?

Could it be that as country slowly infiltrates the rock world's popularity charts it is also stealing rock's capacities for social statement and for reflecting the lives of listeners?

Hey, it's just a thought. All I know is, it feels to me like music means something again.

Have you made it this far?

Okay. Here's the real deal, the stuff I'm supposed to say in this space.

Hand the **Disc of the Day** award to **Tim Mensy** for the delightfully "different" sound of "That's Good." We need left-field stuff like this to keep things fresh, sez me.

To **Billy Martin** (no, not *that* Billy Martin) goes my **DISCOVERY AWARD** for this issue.

And with a lineup of Clint Black and Aaron Tippin, is there any way I can deny Nipper at **RCA Records** an overdue **Label of the Day** award? No, I guess not. Here, boy! Gooooood doggie.

## GEORGE RANDALL "Raging Fire"

*Writers: G.R. Lavigne; Producer: none listed; Publisher: Four Newton, BMI; Pleasure 062592 (817-694-4047).*

Nice sexy mood. It's that baritone-in-a-rain-barrel sound with echo and mystery. Guitar and

fiddle work back a sensuous melody. Good indie stuff.

## RONNA REEVES "We Can Hold Our Own"

*Writer: Paul Harrison; Producer: Harold Shedd/Clyde Brooks; Publisher: Careers-BMG, BMI; Mercury CD 778.*

Please pass the salsa. This is one spicy little ditty. She's got a zesty, feisty delivery. The backing pickers have snap and sass. Edgy and rocky and really quite special. I still say she's a baby Ronstadt in the making.

## HOMIE ON THE RANGE "Now That's Crap"

*Writers: none listed; Producer: John Wicks; Publisher: none listed; Third Story cassette 123 (215-747-1200).*

This one-joke outing is devoted to the dubious proposition that if you combine country and rap you get crap. It's awfully well produced, right down to the "scratching" effects, cow moos and banjo/fiddle blips. But, overall it simply lacks wit and substance.

## CINDY ASTLIN-AUD "Throwing Stones"

*Writers: Don King/Dave Woodward; Producer: Don King; Publisher: Loose Ends, ASCAP, 615 CD 1032 (615-776-2060).*

Eeccc! It starts out with a string section and harmonica. Let me off the bus at the next stop. Oh no! It's going faster with a prairie-soundtrack mania. Help! Help! She's starting to sing. Danger! Danger! Runaway M.O.R.!

## THE CHIEFTAINS with RICKY SKAGGS "Cotton-Eyed Joe"

*Writers: p.d.; Producer: none listed; Publisher: p.d.; RCA Victor CD 61483.*

Only an Irish band would think to take on the hoary old "Cotton-Eyed Joe" that we on this side of the pond have heard to *death*. So maybe only an Irish band could twist it around and make it sound so totally fresh. Listen and be amazed. You only *think* you're sick of this tune.

## MIDSOUTH

### "You Were at the End of Every Road"

*Writers: Chris Waters/Robby McGee; Producer: Chris Waters/John Mays; Publisher: Great Cumberland/Hamstein/Diamond Struck/Dayspring, BMI; Epic CD 04792.*

The vocal doesn't have much character or personality, but this has that seamless, perfect, goes-down-easy sound that makes for a fine, fine radio record. Excellent rhythm track, harmony support and production values.

## AARON TIPPIN

### "I Was Born With a Broken Heart"

*Writers: Aaron Tippin/Jim McBride; Producer: Emory Gordy Jr.; Publisher: Careers-BMG/EMI-April, BMI/ASCAP, RCA CD 62338.*

My spirit rejoices that this man is a star. There is simply no better exponent of hardcore, traditional honky-tonk music on today's scene. It restores my

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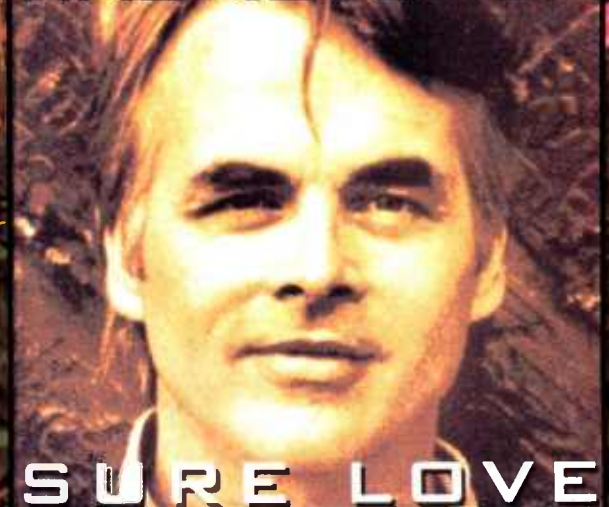
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faith in humanity, or at least in Music Row, to know that he's making records. Oh, did I mention that this is a brilliantly written and sung single? Tilt back yer head and give a rebel yell.

### TRENA & LANADA CASSIDY "Tom Cat"

*Writers: Lanada Cassiday/John Rees; Producer: John E. Denny; Publisher: John E. Denny, BMI; Skyway CD 1015 (615-776-2060).*

Send everyone involved to remedial record-making school. From songwriting to vocal to instrumental work, this is incredibly cheesy. To press the kitty analogy one step further, it's "littered" with flat notes.

### TIM MENSY "That's Good"

*Writers: Tim Mensy/Tony Haselden; Producer: James Stroud; Publisher: Sony-Cross Keys/Miss Dot/Millhouse, ASCAP/BMI; Giant CD 5716.*

Very, very clever. Bluesy and swingy and delightful. Mensy's lazy, jazzy, jam-session vocal and some breathtakingly lovely, improvisational guitar and fiddle work create a magical mood. The boys in the studio add some totally cool interjections that give the whole thing a terrifically casual and laid-back feeling. Different. Impressive. Outstanding.

### FRANKLIN HAYNES "I'm 99 Proof That She's Gone"

*Writers: D. Chamberlain; Producer: M. Radford; Publisher: Sony-Cross Keys, ASCAP, A.M.I. CD 1962 (615-822-7591).*

"Here I am drinking again," he sings. It sounds it.

### BILLY RAY CYRUS "Wher'm I Gonna Live?"

*Writers: Billy Ray Cyrus/Cindy Cyrus; Producer: Joe Scatfe/Jim Cotton; Publisher: PRI Songs/Sly Dog/PRI Music/Music Xpress, BMI/ASCAP; Mercury CD 779.*

Billy Ray goes country in a big way. I'd have preferred one of the ballads as the next single, or even that steamroller rocker "Never Thought I'd Fall In Love With You,".....but this mines his proven lode of catchy novelty outings. I guess it's harmless enough, and the rinky-tink piano and stuttering dobro are nice touches, but issuing this as a single is no way to earn the boy any musical respect.

### BILLY MARTIN "Midnight Flight to Paradise"

*Writers: Richard Long; Producer: none listed; Publisher: Phone, BMI; Pleasure 071092 (817-694-4047).*

This has a lustrous pop-country arrangement and, even though he's trying a little too hard, he sells it effectively. I can't put my finger on why exactly, but something about it reminds me of Glen Campbell. Perhaps its the marriage of a country vocalist with a pop melody.

### LUCKY LEE "The Texas Two Step"

*Writer: none listed; Producer: Lucky Lee; Publisher: none listed; Cannon/615 CD 1001 (615-776-2060).*

"It takes two to do the Texas two-step." No kidding, Einstein. This is probably the most obvious, self-evident, axiomatic, simple-minded piece of songwriting I have ever heard. "And I'd love to dance across Texas and do the two-step just with you." I'm sorry. My dance card is full.

### CLINT BLACK "Burn One Down"

*Writers: Clint Black/Hayden Nicholas/Frankie Miller; Producer: James Stroud/Clint Black; Publisher: none listed, ASCAP; RCA CD 62337.*

I remain a fan. This has a gorgeous chorus and another super vocal performance. I'm not ecstatic over the rather routine production or about the somewhat draggy tempo, but there's no flies on this broken-hearted barroom wailer. This boy is a solid winner.

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## ROW FILE



**RANDY LEROY**

### Studio Manager, Final Stage

Books, engineers, promotes and manages Final Stage, the new, self-contained digital mastering facility that was added to the Sound Stage studio complex in February, 1992. Services include final editing, equalization, album assembly, overlays—any preparation of tracks immediately prior to pressing.

**10 Music Circle S., Nashville, TN 37203, (615) 256-2676.**

Randy is one of the many young, up and coming go-getters working to secure Nashville's music future. Closely involved with the music community since 1984, Randy moved to Music City in '82 to finish up a Music Business degree at MTSU. After stints in the mail rooms of RCA and Columbia, he advanced into Columbia's A&R department as Project Coordinator, occasionally engineering rough mixes. Then, Masterfonics' President Glenn Meadows hired Randy to assist him with mastering. Randy also observed tracking and studio construction when the facility added Studio 6.

After 1 1/2 years there, MTSU offered him an

interim position teaching three different courses over two semesters ("it was strange being on the flip side of the coin"). When that ended, Randy freelanced as an engineer, mostly on publishing demos. When he heard of the planned expansion at Sound Stage, he approached the owners and got the job. They discussed equipment purchases and converted the space over the holidays in '91 and opened for business in February.

"When we started this our primary focus was not the major labels. Even though we've done some of that, that wasn't our goal. We didn't design this room to go head to head with the major mastering facilities in town. We're getting a lot of work from people who used to send their tapes out of town because they couldn't afford the major facilities. We deal with a lot of independent labels and producers, Gospel and Contemporary Christian labels and publishing companies.

"It's a no-frills set-up, so there isn't a whole lot of overhead. Of course, other places have multiple formats and more machines.

"It's worked out great because computers and MIDI sequencing, synthesis and sampling has always been my forte. I'm more familiar with sound design than I am with playing instruments."

BY MICHAEL HIGHT



*The Time Is Here...*

# KATHY MATTEA

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# Music Video Reviews

## Hal's "Sure Love" A Sure Thing

BY BOB PAXMAN

We're doing this a bit differently starting this issue, trying to become less linear...or something to that effect. We'll look at trends, similarities and contrasts, plus the unique aspects that set certain videos apart.

**RAVING:** The Hal Ketchum piece, "Sure Love," is a joy from start to finish, extremely upbeat and bright. As you notice, it's essentially one continuous shot with Hal moving through colorful street scenes and, eventually, to his performance and features some of the finest crane movement you'll ever see, short of the opening shot in Orson Welles' landmark, "Touch Of Evil." Striking photography and lighting dominate Wynonna's clip; she's made to look absolutely terrific and contemporary. Kathy Mattea's excursion down Desolation Row, "Lonesome Standard Time," features a neat opening sequence where the train tracks dissolve into a guitar neck. But the best part of the project is her newly acquired (at least for video) sense of movement; she's reacting to the emotion of the song and feeling its attitude. I'd compare this surprise to Mary-Chapin's "Down At The Twist And Shout," because of the "I-didn't-know-she-could-do-that" response to her energy.

**IMAGING:** Alabama's rock 'n' roll visage comes off credibly for "I'm In A Hurry," where the visual style fits the song perfectly; it leaves you with a pretty, dramatic closing shot and fills in the spaces with moments of humor. On the other hand, some may question whether the almost avant garde graphic look is right for Joy White in "Little Tears." I think she comes off well—she appears to possess that tongue-in-cheek hipness the clip requires. Ronna Reeves has been given a more stylish wardrobe for her latest effort, somewhere in between the casualness of her debut and the sleekness of the follow-up. But have they slicked up our man Clinton Gregory a bit too much? He was always in need of a Wardrobe Helpline, but not a complete makeover; that once-homey touch is missing. Can't imagine why you would want to hide the face of a new artist, which happens to Heather Myles, who becomes a victim of cluttered images. It's hard enough for viewers to keep up without that. Too bad, because she seems to be an able interpreter of the material.

**CAMEOING:** Joe Diffie puts in two guest shots, one for Tim Mensy's "That's Good" and another in the rollicking George

Jones outing; this is believed to be an unofficial record for one month. Jones' "Rocking Chair" also welcomes Alan Jackson, Vince Gill, Pam Tillis and others who contribute mightily. Of course, they're no match for George Foreman; his presence is perfect for the song's (and video's) theme, and he and the other George concoct an appealing team. The choice of guests makes sense here. Unlike, however, the casting of actor Ric Rossovich in Lorrie Morgan's predictable "Watch Me." The two stars don't

look like they belong together in the first place; she's evidently meant to be the brains of the outfit, he's a hopeless galoot. While he performs capably, Rossovich still doesn't appear to do anything that a no-name local couldn't handle. Maybe if he'd been handed some dialogue....

**TECHNICALLY SPEAKING:** The paint box is utilized effectively in both the Travis Tritt and Joy White videos. "Crash Course In The Blues" by Steve Wariner tries for an MTV style, which does provide movement and a variety of skewed angles but turns into overkill. Yet, the same sort of technique works for Wynonna, which points to a basic difference in artists and what they can project. Wy's comfortable, Wariner less so.

## Reviews At A Glance

### PLAY IT AGAIN

ALABAMA "I'm In A Hurry"  
*Deaton Flanigen/RCA*  
GEORGE JONES  
"I Don't Need Your Rockin Chair"  
*Scene Three/Dir-Marc Ball/MCA*  
HAL KETCHUM "Sure Love"  
*Prod-Robin Beresford/Dir-Jim McGuire/Curb*  
KATHY MATTEA "Lonesome Standard Time"  
*Flashframe/Dir-Jack Cole/Mercury*  
TANYA TUCKER  
"Two Sparrows In A Hurricane"  
*ACME Pictures/Dir-Joanne Gardner/Liberty*  
WYNONNA "No One Else On Earth"  
*Planet/Dir-Randee St. Nicholas/Curb/MCA*  
JOY WHITE "Little Tears"  
*Scene Three/Dir-John Lloyd Miller/Columbia*

### WORTH-A-WATCH

BROOKS & DUNN "Lost & Found"  
*Pecos/Dir-Michael Merriman/Arista*  
CLINTON GREGORY "Who Needs It"  
*Jim Owens Prod./Dir-Greg Crutcher/Step One*  
LIBBY HURLEY  
"The Beginning Of The End Of The Line"  
*Scene Three/Dir-Marc Ball/Giant*

JEFF KNIGHT "Someone Like You"  
*Alternative Visions/Dir-Thom Oliphant/Mercury*  
ALISON KRAUSS "New Fool"  
*ACME Pictures/Dir-Joanne Gardner/Rounder*  
TIM MENSY "That's Good"  
*Scene Three/Dir-Steven Goldmann/Giant*  
HEATHER MYLES "Rum & Rodeo"  
*Prod-John Brunold/Dir-Eugene Yelchin/Hightone*  
RONNA REEVES "We Can Hold Our Own"  
*Prod-Above & Beyond/Dir-Save McWilliams/Mercury*  
STEVE WARINER  
"Crash Course In The Blues"  
*DNA, Inc./Dir-Julie Cypher/Arista*

### EJECT

BILLY DEAN "If There Hadn't Been You"  
*Prod-Above & Beyond/Dir-Roger Pistole/Liberty*  
JOHN MICHAEL MONTGOMERY  
"Life's A Dance"  
*Scene Three/Dir-Marc Ball/Atlantic*  
LORRIE MORGAN "Watch Me"  
*Prod/Dir-Sherman Halsey/BNB*  
RESTLESS HEART "When She Cries"  
*Rainmaker/Dir-Wayne Miller/RCA*

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BOB PAXMAN

# VIDEO CONFLICT



JIM BESSMAN

## Marty Stuart "Now That's Country" *Scene Three Nashville/Dir-John Lloyd Miller/ MCA*

**BESSMAN:** The worst thing about this clip is that the best is wasted for first, i.e., the sharp black-and-white intro featuring Marty jamming on the porch with Josh Graves on lap steel and DeFord Bailey, Jr. on broom. When it cuts to gauzy color and the clothed couple on the blanket near Marty and the band, you know they've taken the wrong turn. Sure enough, you'd rather they'd stayed with the trio, instead of jumping around between settings and quality of image, not to mention that quickie comeback on that couple again, coyly putting their clothes back on—after we've missed all the real action! Also glimpsed too quickly are Marty and ex-Foggy Mountain Boy Curly Seckler, along with his new partner Willis Speers and Marty's sister Jennifer. To sum up: a missed opportunity.

**PAXMAN:** I'm not sure it took a wrong turn after that admittedly cool beginning; they just kept the vehicle in the middle of the road. You get the usual horsing around vignettes, transitions that take you to a different set of lyrics, straight performance shots. But no way should this have fixed solely on the trio, as you'd prefer. Since there's no story to the song, it becomes necessary to create movement; the pumping rhythm calls for that, anyhow. If you're saying it's too cutty, you may have a point, although the editing style isn't as brain-draining as most MTV clips or 30-second commercials. In fact, I like how the cuts were done on the guitar solo in particular. We're all but forgetting the star, however. Marty's one of the more charismatic video charmers around, and it's his personality that guns the engine. This is fun, and it all fits. Yes, minor flaws (the young couple, for example) come into play, but they don't ruin the overall flavor.

## Travis Tritt "Lord Have Mercy On The Working Man" *Flashframe/Dir-Jack Cole/WB*

**PAXMAN:** Well, ambiguity sure isn't a problem here. They intend to make a political statement and they're not backing away, come hell, high water or four more years of Bush. Its cynicism becomes quite apparent from the opening sequence, the "American Dream," which cuts joltingly into the American Reality. Tritt positions himself as sort of a fellow victim of economic woe, not entirely credible in this context, although he seems bent on doing his sincere best. You can also argue that the piece throws darts at too many targets, even taking its case all the way back to Nixon (Ted Kennedy is the lone Democrat to be skewered). However, I would commend the way it's been put together, particularly in the combined uses of archival footage, paint box graphics and animation. This will probably offend some viewers, depending on their ideological leanings, and I found it a bit political for my taste. But controversy will certainly be stirred because the clip dares assume a stand.

**BESSMAN:** Well, you might argue that they throw too many darts, but I say you can never stick Nixon and his Republican cohorts enough for all they've stuck it to us and the U.S. Constitution, let alone the working man. As for Travis Tritt, yeah he's made a lot of money, mainly because his working class music and image are completely credible. So I have no problem believing him here as hardship spokesman and fellow sufferer. True, the clip probably will offend some viewers, but fewer and fewer every day as we all suffer more and more because of what these scoundrels have done. Hell, we've sat through enough viewings of "God Bless the USA" and its video ilk, while our elected officials have done their best to break the USA. So we should all take Travis's lead by voting, while at the same time enjoying a marvelous-looking video which graphically recalls The Cars' classic "You Might Think."

## Reviews cont. ➔

**LOOKING MORE LIKE STARS:** Hal Ketchum now seems to have the body position and the mannerisms that suggest real stardom. It's his best video performance to date, and also one of the year's super clips, which is no coincidence. Jeff Knight comes on stronger and more at ease in his new one.

**RANTING:** "Watch Me" starts off promisingly, with a "West Side Story" type of image. But they should have either stuck to that or stayed with the storyline, not tried to combine both (I'd opt for the dancing and performance, which could have been cool). You're not sure what you're watching, it's like two disjointed videos. Plot's lame anyway. What's the guy done that's so awful, making his apology necessary? And if you didn't figure out the ending, you should be banned from TV permanently...The photography in the Billy Dean piece is amazingly unflattering...that's like screwing up a one-car motorcade. It's flat at times, too shadowy in other spots...Montgomery's debut doesn't set him apart enough from the rest of the newcomers, plus it contains typical New Artist Video Stuff...the fun shot, the serious shot, horses, a barn, a young lady and the old swimmin' hole...The Restless Heart attempt is dull and mechanical.



# CMT

COUNTRY MUSIC TELEVISION

16.2 million households

1. Diamond Rio • *Nowhere Bound* • Arista
2. Trisha Yearwood • *Wrong Side Of...* • MCA
3. Randy Travis • *If I Didn't Have You* • WB
4. McBride & The Ride • *Going Out Of My...* • MCA
5. Collin Raye • *In This Life* • Epic
6. Sawyer Brown • *Cafe On The Corner* • Curb
7. Wynonna • *No One Else On Earth* • MCA
8. John Anderson • *Seminole Wind* • BNA
9. Travis Tritt • *Lord Have Mercy On The...* • WB
10. Billy Ray Cyrus • *Could've Been Me* • Mercury

(Used by permission. ©CMT chart of 9/23/92)

# TNN

THE NASHVILLE NETWORK

53.9 million households

1. Collin Raye • *In This Life* • Epic
2. Trisha Yearwood • *Wrong Side Of...* • MCA
3. Wynonna • *No One Else On Earth* • MCA
4. McBride & The Ride • *Going Out Of My...* • MCA
5. Doug Stone • *Warning Labels* • Epic
6. Randy Travis • *If I Didn't Have You* • WB
7. Diamond Rio • *Nowhere Bound* • Arista
8. Aaron Tippin • *I Wouldn't Have It Any...* • RCA
9. Little Texas • *You And Forever And Me* • WB
10. Sawyer Brown • *Cafe On The Corner* • Curb

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# Bo May Joins Studio Productions

BY MICHAEL HIGHT

• *Scene Three* has won further accolades from the Worldfest-Houston Video/Film Awards. Results for the country categories have just been released and "She's Never Comin' Back," performed by **Mark Collie** and directed by **John Lloyd Miller**, won the Gold in the wide-ranging Country Music category.....

• **Bo May**, a producer/director mainstay in Los Angeles and Chicago, has joined *Studio Productions* as Executive Producer in charge of Sales, Marketing, and Production Operations. Bo, brother of *Stu Pro* co-owner **Jim May**, has worked as Associate Producer for *Universal Studios*, Producer/Director for *Filmfair* (L.A., Chicago, NYC) and the *Director's Group* (Chicago) and, most recently, head of Broadcast Production for Nashville's *Erickson Marketing Communications*....

• **Martin Kahan**, noted for his Nashville music video work through the 80s, has opened *Think Pictures*, a new production company based in New York City. Their first project, directed by Kahan and produced by **Pebble Daniel**, is the upcoming Epic release "Big Heart," by **Gibson/Miller Band**....

• Veteran record promoter **Gerrie McDowell** has formed *GerrieCo Video International Services*, a company that will compile approximately 12 music videos onto VHS for monthly distribution to U.S. clubs, with expected expansion into the U.K.....

## ACTION!

• Liberty Records is initiating a dance contest to coincide with the **Chris LeDoux** video/single release of "Cadillac Ranch." The clip was shot on a Dallas ranch with mega-extras by *Pecos Films*' director **Michael Merriman** and producer **Bryan Bateman**. The *Pecos* dudes have also completed "In the Blood," **Rob Crosby**'s latest Arista release shot on the ranch of painter **Bill Worrell**....

• Columbia enlisted *Deaton Flanigen* for **Ricky Van Shelton**'s upcoming "Wild Man," a clip that features an interesting cast of characters. **D-F** went to the desolation of New Mexico to shoot RCA legends **Alabama** for their latest "I'm In A Hurry," which contrasts fast-paced travelers with a pair of desert gas station proprietors. **Robert and George** are also scheduled to capture **Suzy Bogguss** for "Drive South," the first release from her upcoming *Voices In The Wind* disc.....

• Liberty labelmates **Pirates Of The Missis-**

**sippi** were filmed by *ACME Pictures*' director **Joanne Gardner** and producer **Brent Hedgecock** for their latest "Streetman Named Desire." The clip includes a tag at the end soliciting donations to the National Coalition For The Homeless....

• **Randy Travis** went to L.A. to hook up with *Planet Pictures*' director **Jim Shea** for the clip "Look Heart, No Hands." Shea and producer **Holly Crawford** gave **Alan Jackson** a modern, graphic treatment for "She's Got The Rhythm," a clip from Alan's upcoming third Arista disc. Producer **Tom Calabrese** and director **Gerry Wenner** shot Liberty group **Nitty Gritty Dirt Band** for the song "One Good Love." Former *Scene Three* regulars **Steven Goldmann** (director) and **Cynthia Biedermann** (producer) are doing work with *Planet Pictures*, beginning with **Michelle Wright**'s upcoming clip, "He Would Be Sixteen." Projects planned for Sept. include **Trisha Yearwood/Don Henley** for "Walkaway Joe"....

• Another busy month at *Scene Three*. Mercury spent some money with them for **Billy Ray Cyrus**' "Where'm I Gonna Live," directed by **Marc Ball** and produced by **Anne Grace**. Ball also caught rodeo queen **Libby Hurley** for her Giant debut "The Beginning Of The End Of The Line," shot in Albuquerque. Ball and producer **Kitty Moon** were commissioned by Atlantic to shoot a live video on **Neal McCoy** for the 50's hit "Day-O (Banana Boat Song)" and by MCA to pit **George Jones** against **George Foreman** in Jones' spirited "I Don't Need Your Rocking Chair" with guests including **Pam Tillis**, **Vince Gill**, **Alan Jackson** and many others. **Steven Goldmann** directed and **Cynthia Biedermann** produced the humorous, "male bonding" clip, "That's Good," by **Tim Mensy** on Giant, which features a cameo by **Joe Diffie**....

• MCA's other George is on video *and* film these days. His upcoming music video "I Cross My Heart" features segments of the film *Pure Country* (directed by **Chris Cain**), edited by **Charlie Randazzo** for *Randazzo Films*....

• *Studio Productions* was near Amarillo, TX to catch Capricorn's **Billy Burnette**, for his sexy "Tangled Up In Texas." Directors **Jim May** and **Clarke Gullivan**, along with producer **Coke Sams** and graphic designer **Barbara Laszewski** have also been busy creating promo spots for Warner Bros. Nashville....

• *Above and Beyond* producer **Mary Matthews**

Coming November 8th in **MUSICROW**

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**SOUTHERN PRODUCTIONS**

has done recent clips for Mercury's **Sammy Kershaw** and **Brooks and Sharp**, new BNA artist **Lisa Stewart**, Curb's **Don McLean** and unsigned **Mike Dekle**. Director **Harold Jarobe** worked with Dekle for the song "Rockin' Ramona," shot in middle Tenn. **Tom Bevins** directed Stewart for her fun debut "Somebody's in Love," and the Karen Brooks/Randy Sharp piece "That's Another Story." Matthews and Kershaw directed Sammy's upcoming "Anywhere But Here" clip, shot in

N. Carolina and **Steve Boyle** directed "American Pie"-man **Don McLean** for his comeback, "Headroom".....

- **Flashframe** director **Jack Cole** has been spending time behind the TV cameras, directing a **Kenny Rogers** Christmas special. Director **Chris Rogers** and producers **Robin Beresford** and **Len Epand** filmed **Robert Ellis Orrall** for his debut RCA video "Boom It Was Over." The same team has been working on a **Vince Gill** long-form. **Flashframe's** Memphis connection, director **Marius Penczner**, is preparing to film **Tim Ryan** for his BNA debut, "Love On The Rocks"....

- St. Louisan **Rick Rykart** and Hot Records have hired director **Peter Carlos** and producer **Parvyn Tramel** to shoot a live clip for Rykart's "A Really Good Rocker".....

- The **Everly Brothers'** annual Central City, KY gathering, which also included performers

**The Kentucky HeadHunters, John Prine** and **Marty Brown**, was immortalized on celluloid this year by **Bob Cummings Productions**. Footage was directed by **Allan Stokes** and produced by **Bob Cummings**.....

- **Rainmaker Productions** has finished up **Dan Seals'** "We Are One" video, a comment on international unity, directed by **Wayne Miller** and produced by **Stan Strickland** for Warner Bros.....

- Door Knob artist **Bo Harrison** will appear in his first music video for the song "Lord Knows I'm Trying," a concept clip directed by **Sonny Flaherty** and produced by **Flaherty** and **Gene Kennedy**.....

Once a month *Video Vision* brings you the latest in video news. If you have something of interest for this column please contact *Music Row*, P.O. Box 158542, Nashville, TN 37215, 615-321-3617 by the 15th of each month.



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# First Run Unveils ADAT Format

BY SUSAN AVERY

## FACILITIES/EQUIPMENT NEWS

• **SANCTUARY SOUND:** New 24-track studio opened by former **SIXTEENTH AVENUE SOUND** Studio Manager *Barry Sanders* at 1216 16th Ave. S., former location of *Even Steven's* publishing studio **THE GARAGE**. *Sanders* moved his gear — including the Neotek Elan console, Studer A-80 recorder, Tube Tech CL-1A tube compressor, Pultec EQP-1A tube EQ, two API 550 EQs, and other equipment — from **SIXTEENTH AVENUE'S** Studio B, and he recently acquired a PCM-70 with Version 3 software. The studio features a large tracking room and iso room with a Steinway grand piano. Call 329-2294.

• **SIXTEENTH AVENUE SOUND:** Newly revamped Studio B includes the new D&R Avalon 32-input, 32-buss console and new Otari MX-80 tape machine...

• **FIRST RUN PRODUCTIONS:** New Alesis ADAT system features three eight-track units linked internally to provide 24-track digital recording. The studio "welcomes all new inquiries to come give the new ADATs a try." Call 871-0170.

## STUDIO REPORT

• **OMNISOUND:** *Steve Gibson* produced **Randy Travis** vocals/overdubs for Warner Bros. with *Rich Shirmer* engineering... *Paul Overstreet* mixed **Suzette Michaels**, also for WB, with *Keith Compton* at the console... *Bryon Lenox* and *Patrick Kelly* engineered mixes for New Haven's **Glen Campbell**, produced by *Ken Harding*, *Bergen White*, and *Jeff Thurman*... For Word, producer *Greg Nelson* and engineer *Bob Clark* mixed **Choral Project II**... For Benson, *Russel Maudlin* produced **Hi-Lo Tracks**, engineered by *Doug Sarrett*, and *Don Koch* produced overdubs on **Songs & Stories of Christmas** with *Lynn Fuston* at the board... *James Stroud* produced **Tracy Lawrence** song demos for Music Matters Management with *Jeff Geidt* engineering... *Jim DeMain* ran the board for **DeWayne Crews** and producer *Anthony Von Dollen* for Michael Campbell Management... *Robert Byrne* produced **Moffatt Brothers** vocals, engineered by *Pete Green*...

• **MUSIC MILL:** *Steve Gibson* produced tracks/overdubs on **Randy Travis** for a TNN movie soundtrack with *Rich Shirmer*, *Jim Cotton*, and *Todd Culross* at the board... *Jim Cotton* and *Joe Scaife* produced overdubs on **Billy Ray Cyrus'** upcoming Mercury album with engineers *Culross* and *Grahame*

*Smith*... *Buddy Cannon* and *Norro Wilson* produced **Sammy Kershaw** album tracks/overdubs... *Harold Shedd* and *Norro Wilson* worked on **Shania Twain's** debut Mercury album... For BNA, producer *Richard Landis* worked on **Tim Ryan** overdubs, engineered by *Smith* and *Csaba Petocz*, and **Doug Supernaw** tracks with engineers *Culross* and *Chuck Ainley*... *Barry Beckett* produced **Confederate Railroad** for Atlantic with *Smith* and *Jim DeMain* at the board, plus **Lane Brody** for Beckett Productions... Producer *Ron Chancey* mixed **Steve Cooper** for HoriPro Entertainment... *David Cooper* produced **Jack Houston**...

• **CREATIVE RECORDING:** With engineers *Jim McKell* and *Miles Logan*, producer *Brent Maher* completed work on **Kathy Mattea's** upcoming Mercury album and worked on a Sony project by **Great Plains**... *Danny Hilley* produced/engineered for **David Frizzell**...

• **SOUND STAGE:** *Jerry Crutchfield* and *Jimmy Bowen* produced **Cleve Francis** tracks for Liberty with *Miles Wilkenson*, *Paula Montondo*, and *Tim Kish* engineering... *Crutchfield* worked with engineers *John Guess* and *Marty Williams* on Liberty projects for **Glen Campbell** and **Palamino Road**... *Guess* and *Williams* also engineered a Christmas song by Liberty's **Suzy Bogguss** (self-pro-

duced), plus a **Gary Morris** Liberty project produced by *Chuck Howard*... *Howard* also worked on **Ricky Lynn Gregg** tracks for Liberty with *Guess*, *Williams*, and *Bob Campbell-Smith* at the board... Producer *Gail Davies* and engineers *Steve Tillisch* and *Craig Whitel* mixed **Mandy Barnett** for Liberty... For Giant, *James Stroud* and *Garth Fundis* produced **Rhonda Vincent** with *Lynn Peterzell* and *Julian King* at the console... For BNA, *Richard Landis* produced **Tim Ryan** with engineers *Chubba*, *Craig White*, and *Derek Bason*... *Tom Size* produced **Alison Brown** for Vanguard Records... *Rafe Van Hoy* produced **Deborah Allen**...

• **MASTERFONICS:** In Studio 6, *Jerry Crutchfield* produced tracks/overdubs on **Cleve Francis** with *Miles Wilkinson* engineering, plus Liberty's **Pearl River** with *Marty Williams* engineering... In the mix room, *BeBe Winans* and *Lewis Upton* sweetened a version of "Jesus Loves Me" by **Arista-NY's Whitney Houston** for the soundtrack to the movie **Bodyguard**; *Mike McCarthy* engineered... Producer *Tony Brown* and engineers *Guess* and *Williams* mixed **McBride & The Ride** for MCA... Producer *Richard Landis* and engineer *Chuck Ainley* mixed **Tim Ryan** for BNA... Engineers *Justin Niebank* and *Jim DeMain* mixed **Iguana** for MCA/Margaritaville... Producer *Bart Leland* and engineer *Bob Campbell-Smith* mixed the **Ridler Bros.** for Beatle Expo Productions...

• **RECORDING ARTS:** *Chuck Howard* produced overdubs on **Gary Morris** and



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Ricky Lynn Gregg, both for Liberty, with *Bob Campbell-Smith* engineering...*Dan Bradley* produced a Walt Disney World project by *Lee Greenwood* with *Jim DeMain* engineering...*Thom Schuyler* worked with engineer *Brad Hartman* on a self-produced Warner Bros. album...*Val Garay* produced/engineered sides on new Warner Bros. artist *Teresa*...Also for WB, *Gregg Brown* produced overdubs and vocal comps on *Judd Erickson* and *Daron Norwood*, both with *Rob Feaster* engineering...For RCA, *Rodney Crowell* and *Steuart Smith* produced *Lari White* with *Roger Nichols* and *Donivan Cowart* engineering...*Harry Stinson* produced RCA's *Tommy Lee James* with *Rocky Schnaars* at the board...Producer *Keith Hinton* and engineer *Brent King* mixed *Wichita Straits* for RCA...*Brian Tankersly* produced/engineered overdubs on *Petra*...*Carl Tatz* produced/engineered sides on *Loney Hutchins* for ARC Records...*Earl Richards* mixed *The American Cowboy Band* for Saratoga Music with *J.B.* at the board...Producer *Clyde Brooks* and engineer *Bob Bullock* mixed *Jerry Dugan*...*Pat McMakin* produced/engineered mixing on *Jay Eric* for Tree Productions...Producer *Anthony Von Dollen* and engineer *Jim DeMain* mixed *DeWayne Crews*...*Wayne Morgan* assisted on all projects...

• **JAVELINA:** Producer *BeBe Winans* and engineer *Mike McCarthy* worked on *Whitney Houston's* "Jesus Loves Me" project...*Ricky Skaggs* and *Paul Overstreet* worked on a Sony single, "Storm Ridin' Rodeo Podners", with *Skaggs* producing and *Alan Schulman* at the board...Producer *Keith Thomas* and engineer *Billy Whittington* mixed *Trey Lorenz* for Sony-Epic...*Mark Wright* produced *Billy Burnette* for Capricorn with *Warren Peterson*


engineering...*Peterson* engineered tracks/overdubs/mixing on a *Ronald McDonald* video travelog for children produced by *Peter Moore* for Turner Broadcasting...*Randy Rebold* produced *Skyline Media* with *Bob Clark* at the board...

• **QUAD STUDIOS:** Producer *Winans* and engineer *McCarthy* worked on *Whitney Houston's* project...For Liberty, *Chuck Howard* produced *Ricky Lynn Gregg* and *Palamino Road*, both with *Bob Campbell-Smith* at the board...*Randy Smith* produced *Sparrow's Steven Curtis Chapman* with *Brent King* engineering...*Scott Hendricks* produced *Larry Stewart* for RCA/BMG with *John Kelton* and *John Kunz* at the console... For EMI-NY, the *Monti Bros.* (age 10-12 years) worked on rock & roll tracks/overdubs with engineer *Ron Brookshire* and producers *Dan Huff*, *Dave Huff*, and *Mike Brignardello*...

• **SOUND EMPORIUM:** *Jerry Douglas* produced *Maura O'Connell* for Warner Bros. with engineers *Bil Vorndick* and *Linell*...*Mark O'Connor* worked on self-produced tracks for his upcoming WB album with the same engineers...*Josh Leo* and *Larry Lee* produced BMG album tracks on *Cowan, Lloyd, Simmons & Young* with *Steve Marcantonio* and *Jeff Geidt* at the board... *Gary Laney* engineered *Tracy Nelson* demos produced by *Tommy Goldsmith*...


• **IMAGINE SOUND:** A new Warner Bros. project by *Dan Seals*, produced by *Brian Abern* with *Donivan Cowart* at the board, featured players from the *Doobie Brothers* and *Little Feat*...*Neal Merrick* produced/engineered a project by *Nanette Malher*...*Malher* co-produced *Debbie Lan* with *Bryan Talbot* at the console...*Jonathan*

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*Croft* co-produced **Triad Band** with *Roy Cicala* and *Eric Paul* engineering...*Paul* and *Scotty Turner* produced **Todd Collins**...*Paul* also produced/engineered for **Joe Lester**...*Butch Curry* produced **Katie Wallace** with *Steve Tillisch* engineering...

• **THE MONEY PIT:** *Paul Worley* and *Ed Seay* produced **Ronny Cox** for Mercury... Producer *Doug Johnson* mixed **Gibson/Miller Band** for Sony with *Seay* engineering...Producers *Millard Powers* and *Bill Owsley* mixed two sides on **Semantics** for Geffen with *Mike Poole* at the board...*Seay* engineered tracks/vocals on **Lane Brody**, produced by *Barry Beckett* and *Eddie Bayers Jr.*...

• **SIXTEENTH AVENUE SOUND:** Producer *Mark Kibble* and engineer *Brent King* worked on tracks by **The Modern Jazz Quartet/Take 6** for Atlantic...*Gail Davies* produced **Mandy Barnett** with *David Hall* engineering...MCA's *Tony Brown* produced BMI writer **Stephanie Davis** with *Bob Bullock* at the helm...MCA's *Mark Collie* cut demos with his road band **The Lost Dogs** with *Paul Ebersold* engineering...*Ebersold* produced/engineered for the rock group **Dorcha**...*Scott Baggett* ran the board for Carlyle Productions' **Lynne Drysdale** and producer *Janie West*...Carlyle Management's **Bubba Bartosh** mixed tracks with producer *Jimmy Foster* and engineer *Bullock*; he also worked on overdubs with engineer *David Hall*...*Hall* engineered album tracks by **Denium Bleu**...*Joe Johnston* produced **Craig McDaniel**...

• **THE CASTLE:** *Garry Tallent* produced **Julian Dawson** for BMG-Germany with *Rob Feaster* engineering...Engineer *Mike Griffith* and producers *Joseph Nuyens* and *Jozef Nuyens*

mixed **Stan Lassiter's** new solo album for Castle Productions...Producer *Mark Heimerman* mixed D.C. Talk's album project for Forefront with engineers *Joe Baldrige* and *Steven Stewart Short*...*Gregg Brown* produced a Warner Bros. development deal for **Judd Erickson**...*J.D. Hicks* produced a song demo by *Roger Springer* engineered by *Tommy Dorsey*...

• **CHAMPAGNE STUDIOS:** *Alison Krauss* produced overdubs on **The Cox Family** for Rounder Records with *Randy Best* at the board...Producer/composer **Dale Herr** worked on an orchestra film score for an Access Group/Jaguar T.V. Productions interactive laser disk program; *Scott Martin* engineered...

• **BOBBE SEYMOUR STUDIO II:** Producer *Bobbe Seymour* and engineer *Alan Shipston* worked on a Venue Records album by **Jerry Shelly Band**...*P. Pennington* produced an RKS album by **Steve Hamby** with *Skip Mitchell* engineering...*Herbert Sanders* produced **Karen Hall** for A-Major Records of London...

• **MUSIC ROW AUDIO:** *Jerry Douglas* produced **Tim O'Brien** for Sugar Hill with *Bil Vorndick* engineering...*Jack Jezzro* produced **Creig Duncan** for Brentwood Music...*Bil Vorndick* produced **Dave Thompson**...*Don Hart* and *Joseph Cassell* produced **Jenny Hall**...*Jamie Brantley* and *Randy Gardner* produced **Casanova**...

• **FIRST RUN PRODUCTIONS:** *Tim Miller* engineered/co-produced First Run Records projects by **Pali Delveitt**, **Dean Power & Devon Rock**, and **Sandra Gaylord & One Way Ticket**; plus a Lazy Lane Records project by **Seve Ford** and an FRP Records project by **Jeff McComb & Jazzsters**...



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• **SANCTUARY SOUND:** *Clyde Brooks* produced **Kerry Franklin**, engineered by **Bob Bullock**, and **Greg Jimenez**, engineered by **Barry Sanders**. *Sanders* also engineered for **Blackbone**, produced by **John Hug** for Working Boy Records. *Chuck Howard* produced **Mickey Baker** with **Bob Campbell-Smith** engineering. Producers **Jim Wilson** and **Don Wharton** worked with engineer **Jack Howell** on tracks by **Edwin Ray** for Third Firkin Music's *Into Thy Hands* musical. Producer **Ed Kee** and engineer **Dan**

**Rudin** mixed rehearsal tracks for two Brentwood Music projects. **Scott Baggett** engineered demos on **Karen Sisson**, produced by **Glynn Martin**, plus ESP Music demos produced by **Even Stevens**...

• **MASTERLINK I & II:** For Time-Warner Television, **John McEuen** produced a score composed by **Dale Herr** for *Wild West*, a 10-hour miniseries to air next March; the session included a 27-piece orchestra, the **Nashville Mandolin Orchestra**, the **Nashville String Machine**, and authentic Native American Indian passages by **Bill Miller**. TNN On Stage work engineered by **Stan Dacus**, **Glenn Rieuf**, **Gary Laney**, and **Kim Raymer** included **Collin Raye** remixes and overdubs/remixes on **Marty Stuart**, **Nitty Gritty Dirt Band**, **Pam Tillis**, **Molly & The Heymakers**, **Confederate Railroad**, **Lacy J. Dalton**, **Sylvia Hutton**, **Ronna Reeves**, **Pirates of the Mississippi**, **Marty Brown**, and **Ian Tyson**...

*Raymer* and *Rieuf* worked on remixes for the **Oak Ridge Boys** and **Lorri Morgan** for TNN's *Jamboree In The Hills*. **René Goodman** and producer **Tony Goodman** worked on country music news spots with engineer **Stephen Foster**. **Charlie McCoy** produced a new **Barefoot Jerry** project. Other projects included **Laney Hicks**, produced by **Russ Hicks**; **Martina Marie**, produced by **Justin Dickens** and **Bob Phipps**; **Hope Parker**, produced by **Lamar Morris**; and **Roger Hicks**...

• **AUDIO PRODUCTIONS:** **Robert Porter** produced *Country In Concert* shows featuring **Vince Gill**, **Pam Tillis**, and **Mark Chesnutt**, plus **Cross Country Entertainment** specials showcasing **Alabama**, **Clint Black**, **Vince Gill**, and **Travis Tritt**. **Jim Della Croce** produced interview CDs for BNA artists **Lorrie Morgan** and **Lisa Stewart**. Radio specials by **Ron Huntsman Entertainment** included features on **Mary-Chapin Carpenter** and **Marty Stuart**, plus *Country America's Top 100* hosted by **Alan Jackson**...

• **STUDIO 19:** **Dave Matthews** engineered

**Velvet Apple Music** demos by **Dolly Parton**. **Larry Rogers** produced an album by **Paul Proctor** with **Matthews** at the board, plus demos on **Terry Dennis & Rhonda Parker** for Partner Music with **John York** engineering. **Rick Jenson** engineered **Glen Campbell Music** demos by **Bryan Culpepper**, produced by **Jeff Ross**. **John Kelton** engineered **Rustic Records** demos by **Holt Wilson**...

**Jeff Carlton** produced **Stroud**-a-arious demos with **Lee Peterzell** at the board. **Pete Green** engineered **Moffatt Brothers** demos produced by **Robert Byrne**. **Roger Springer** tracked demos for producer **James Dean Hicks**. **Anthony Von Dollen** produced demos for **Clyde Otis Music**. **Randy Hardison** produced **Rick Bentley** demos. **Matthews** and **Brian Long** engineered jazz demos by **Jonathan Kasper**...

• **EASTSIDE SOUND:** **Scott Baggett** engineered mixes for **Julie Doyle**, produced by **Jerry McGowan**. **Angel Pontier** recorded an original gospel project with **John Hurley** helping at the board. **Pontier** also engineered a **Crossfield Music** project by **Tricia Walker & Suzanne Elmer-King** and material by **Mike Ward** and **Debie Robbins**...

• **BEAIRD MUSIC GROUP:** Songwriter demos included **Eric Reymore**, **Lance Shaw**, **Phyllis Pitoni**, **Mark Beers**, **Harley Gallo-way**, **Ron Ecker**, **Ron Masterson**, **Jerry Caldwell**, **Russ Benson**, **Freeman Leonard**, and **Ken Green**...

### JINGLE PROJECTS

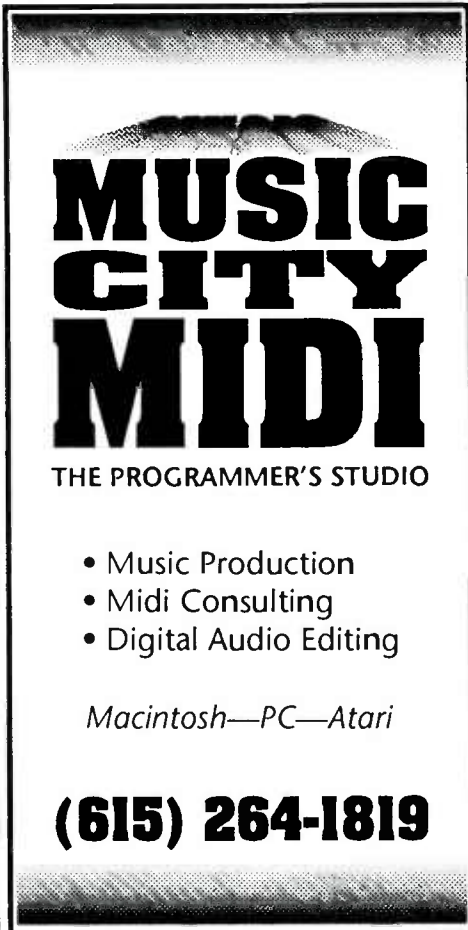
• **CREATIVE RECORDING:** **Dan Williams Music** jingles included **Taco Bell** with **Stacy Dean Campell**, **Coors Extra Gold** with **Steve Bassett**, and **Kraft Macaroni & Cheese**...

• **OMNISOUND & SIXTEENTH AVENUE SOUND:** **Mark Hammond** produced a **Coca-Cola** jingle for **Hummingbird Productions**...

• **BOBBE SEYMOUR STUDIO II:** **Bobbe Seymour** produced a **Bergmeister Beer** jingle for Europe featuring **The Nashville Rhythm Section**...

• **SANCTUARY SOUND:** **Randy Savage** and producer **Jimmy Hart** recorded theme music for the **World Wrestling Federation**. **Jody Williams** produced **BMI Awards Show** music. **Phil Copeland** produced **Brown & Williamson** cigarette jingles, plus **Eldrige/Bridge Spring Water** jingles. **John Garrett** produced a **WRTV** music package...

• **RECORDING ARTS:** **J.C.** mixed a **Salem** cigarette jingle for **Sidetracks Productions**.



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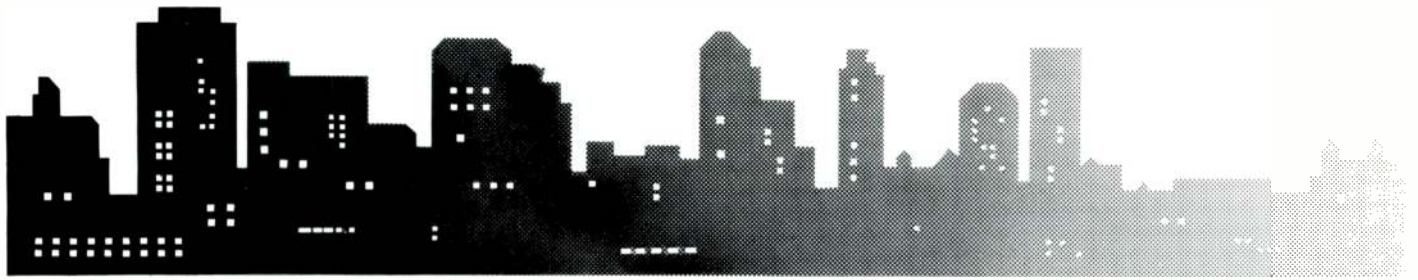
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# Coburn & Yelich Take Jackson Bookings In-house

## Billy Ray Album #1 For 17 Weeks

BY CARMEN MERCEDES

### LABEL AND ARTIST NEWS

Arista Nashville shined at the company's annual convention with honors going to **Allen Butler** (VP of Promotion and Artist Development), named MVP Employee of the Year; **Frank Hamlin** (Marketing Assistant), named Nashville Sales Person of the Year; and **Vanessa Adair** (Media Coordinator), named Rookie of the Year...**Bill Mayne** has been upped to Vice President of Promotion from his post as National Promotion Director for Warner/Reprise Records...Warner Bros. Nashville will release *A Children's Chanukah* album, featuring Cantor **Bernard Gutcheon** leading a children's chorus from Nashville...Step One Records (SOR) adds **Arnie Thies** to their Sales & Marketing department...

**Billy Ray Cyrus** made country music history when his quadruple-platinum album, *Some Gave All*, held the #1 position on Billboard's Top-200 Albums chart for 17 weeks, setting the record for the most consecutive weeks at #1 for a debut LP...**Ricky Van Shelton's** music video of "Wear My Ring Around Your Neck," featured in the film *Honeymoon in Vegas*, breaks ground as it becomes the first country music video to air on MTV...**Tanya Tucker's** latest video, "Two Sparrows in a Hurricane" casts the father of her two children, actor **Ben Reed**, along with

sons **Presley** and **Beau**, and **Mac Axton** who plays Tanya as an older woman....

**Beth Nielsen Chapman** will host an invitation-only Celebrity/Family evening to explore the Cumberland Science Museum's exhibit, "What Makes Music?" on Monday, Oct. 12. The exhibit runs from Oct. 3-Jan. 3...**Suzy Bogguss** is designing a line of leather jackets due in stores by Christmas...**Billy Burnette** has signed with Capricorn Records. His debut album is currently in production with **Mark Wright**, scheduled for a February 1993 release. Burnette was on location this month shooting the video for the first single, "Tangled Up In Texas."

....*Always*...**Patsy Cline**, conceived and directed by **Ted Swindley**, is a two-act musical based on the real-life friendship between the singer and one of her fans. Its run from Sept 1-19 at Atlanta's 14th Street Playhouse has been extended through Oct 3. Georgia Governor, **Zell Miller**, proclaimed Sept. 8 **Patsy Cline Day** in honor of what would have been her 60th birthday....Warner Chappell writer **Jim**

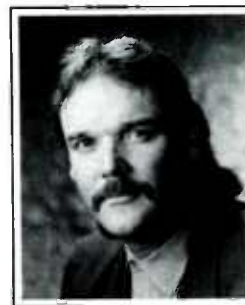


Lucy Diaz

**Photoglo**, also a member of the Del Beatles and Run C&W, makes public his intention to wed **Lee Ann Pack** of *Billboard Publications*...

### BUSINESS NEWS

The *Nashville Entertainment Association* will present **Jerry Kennedy** its highest honor at this year's Master Award ceremony scheduled for Wednesday, November 4. The award pays homage to pioneers of the "Nashville Sound" who've brought acclaim to Music City as a major entertainment center. As a musician, Kennedy's guitar stylized "Harper Valley PTA," "Rose Garden" and Roy Orbison's "Pretty Woman." A partial list of artists Kennedy has produced in his three decade-career includes **Jerry Lee Lewis**,



Bill Mayne

**Reba McEntire**, **Roger Miller**, **The Statlers**, and **Tom T. Hall**. He signed many others during his reign at Mercury from the 60's until 1984 when he opened his own JK Productions...

Former NEA rep **William W.**

**Beasley** has been hired by the *Nashville Area Chamber of Commerce* to coordinate efforts in promoting the city as an attractive location for music/entertainment related businesses....**The Nashville Symphony** begins its 1992-93 season financially flush as a result of its four-year effort "to return The Symphony to a stable and financially credible organization," according to Susan R. Russell, Chairman of the Board of Directors. Call 615-741-7777 for season tickets....This fall, baseball players will have competition for card collectors when *Sterling Cards* markets *Country Gold* trading cards featuring 100 country music artists...

Writer **Tom C. Armstrong** has a new book of poetry, *Word-Whys from the Would-Pile*, published by *Ad Hoc Books*...**Joe Kelly** joins *CDX*, which now provides single releases to over 2,050 radio stations...**Rod George**, graphic designer and copy writer, has now opened a graphics studio at 1710 Grand Ave. in Nashville...**Ann Chrisman**, formerly of *GerrieCo Video Promotions*, announces her own company, *Ann Chrisman Video Promotions*. *ACVP* will service over 130 video outlets in the U.S., Canada and Europe from offices at 1105 16th Ave. S., Suite B, in Nashville. Call 615-327-2127...

### BOOKING/TOURING NEWS

**James Yelich** is the President of newly formed *Chief Talent Corp.* which will book



Capricorn Records signs Billy Burnette. (L to R) Rick Rockhill, VP Country Promotion; Phil Walden, President; Burnette; and Vice President Don Schmitzerle.

Photo: Alan Mayor



**Alan Jackson, and The Bellamy Brothers.** Yelich, formerly with *Triad* will work closely with Jackson's management which currently provides custom spots for all Jackson dates. Yelich's executive assistant **Sally Adams** was formerly with the *William Morris Agency*. Chief Talent will also work closely with Ten Ten marketing/promotional director, **Donna Jean Kisshauer**. Chief Talent is located at 33 Music Sq. W #110; (615) 256-7101.

On the heels of bankruptcy proceedings, **Wayne Newton** recently announced plans for a new \$10 million theatre to be located in Branson, financed by Shenandoah South, Inc. where he will perform six months a year. Newton stressed none of his money would be invested in the venture...

## INTERNATIONAL NEWS

The Canadian Country Music Association (CCMA) Awards topped off CCMA week in Calgary, Alberta, September 20. **Garth Brooks** presented **Rita MacNeil** with the Bud County Music Fan Choice Entertainer of the Year Award. Other awards—**Single: Michelle Wright** "Take It Like A Man"; **Album: Everybody Knows by Prairie Oyster**; **Song: "Did You Fall In Love With Me,"** written by **Joan Besen**, recorded by **Prairie Oyster**; **Female Vocalist: Michelle Wright**; **Male Vocalist: Ian Tyson**; **Vocal Duo or Group: Prairie Oyster**; **Video: "Take It Like A Man"**; **Top Selling Album, Foreign or Domestic: *Robin' The Wind* by Garth Brooks**....



Will Beasley

## RADIO NEWS

**Garth Brooks'** fourth studio album, *The Chase*, which shipped multi-platinum with advance orders nearing 4 million, was previewed on *Live From Westwood One Studios* radio program September 21. The two-hour show, hosted by *ET's* **Leeza Gibbons**, premiered cuts and allowed for call-ins. The disc was available to the public Sept. 22....The 5th annual *Live From Nashville!*, produced by Ron huntsman Marketing, is scheduled to broadcast during County Music Week Sept. 29, 30, and Oct. 1. An 11 country station network will broadcast from the Union Station Hotel, Nashville, and share live artist interviews and news with their listeners back home...

WSM-FM was named Radio Station of the Year in the country music category and **Brent Stoker** was named Promotion/Marketing Director of the Year in the *Billboard* magazine awards....WSM's *Grand Ole Opry* radio show will be inducted into the Radio Hall of Fame at a black-tie celebration, Nov. 15 in Chicago. **Don Ameche** and **Casey Kasem** are among

## SIGNINGS

### BOOKING:

Alan Jackson, Bellamy Brothers ..... Chief Talent  
John Michael Montgomery ..... Monterey Artists

### PUBLISHING:

Butch Hancock, Ray Wylie Hubbard, Gene Levine, John Gorka,  
John Rey Reed, Michael Brown, Johnathan Cross, Sandy Emory ..... Bee Cave Music

other honorees...The corporate owners of rock station WKDF-FM will purchase classic rock WGFX-FM upon FCC approval. Recent loosening of ownership restrictions now allows for the purchase of two stations on each of the FM and AM bands in any one market. No programming changes are anticipated...**Flaco Jimenez** will be featured on WNYC public radio series *Celebration of Latin Music*....

## PUBLISHING NEWS

*Forerunner Music* announces the addition of **Matt Lindsey** to the staff as Professional Manager. Lindsey started in the tape room at *Tillis Tunes* where he had advanced to Professional Manager. He moved to *Forerunner* from *Wrensong Music*...**Phil May** and **Amy Wagoner** join the administrative staff of *Sony/Tree*...

*Little Shop of Morgansongs* has a #1 single in Hong Kong. Entitled "Quan Xin Ai Wo" (which translates to "Rise To The Occasion"), it was written by **Dennis Morgan**, **Simon Climie** and **Rob Fisher**...

*Calinoh Music Group* now has an office at 1208 16th Ave. South, Suite 8, Nashville, 



Photo: John Moran

Some of George Jones' friends got vocal on a recent session for the song "I Don't Need Your Rockin' Chair" from Possum's new album *Walls Can Fall*. (L to R) Alan Jackson, Travis Tritt, George Jones, Mark Chesnutt, Joe Diffie, Patty Loveless, Vince Gill, Clint Black, and Pam Tillis.





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*Bee Cave Music, Inc.* partners, **Dolly Pierce** (former general manager for *Bug Music* in Nashville), and **Mike Crowley** (owner of his own artist management company in Austin), offer their roster, which includes **Butch Hancock**, **Ray Wylie Hubbard**, and **Gene Levine**. The company, with offices in Texas and Tennessee, offers opportunities to hone performance skills in Austin and do business in Nashville...

#### BENEFIT NEWS

*Country Cares for Hurricane Relief* benefit concert, co-hosted by **John Anderson**, **Ralph Emery** and **Billy Dean** through *Feed the Children*, will be broadcast nationally from the Grand Ole Opry Oct. 1 to benefit victims in Florida, Louisiana and Hawaii...

**Pirates of the Mississippi** performed a recent benefit for the Coalition for the Homeless of New York City and participated in the *Grand Central Food Program* which distributes food to nearly 800 people a night....

#### CHRISTIAN NEWS

**Lucy Diaz** has been named Senior Director, Marketing and Artist Development for Sparrow Communications Group....

#### TV/FILM NEWS

The *Women of Country*, featuring **Suzy Bogguss**, **Mary-Chapin Carpenter**, **Emmylou Harris**, **Wynonna Judd**, **Patty Loveless**, **Kathy Mattea**, **Pam Tillis** and **Trisha Yearwood**, will be taped in Murfreesboro Oct. 6 for scheduled airing on CBS in late January. Proceeds benefit the Minnie Pearl Cancer Foundation's Race for the Cure...

**Travis Tritt's** *Return of the No Hats* pay per view live concert appears Oct. 9....**Confederate Railroad's** upcoming single, "Queen Of Memphis" was featured on the season premiere of *Northern Exposure*....**Kevin Welch** will be recording a song for the forthcoming movie, *The Thing Called Love*, due from Paramount in Oct. '93....

**Lionel Cartwright** and **Marty Stuart** recently filmed a series of TV spots for *Go Mart Convenience Marts*, a chain of stores covering Kentucky, West Virginia and Ohio. Go Mart research showed 65% of their customers prefer country music....

The BMI Foundation announced their fifth annual **Pete Carpenter Fellowship** competition for aspiring film composers under the age of 35. The winner receives \$2,000 for travel and living expenses in L.A. during the term of the fellowship. Contact BMI for details: BMI Foundation 320 West 57th St., New York, N.Y. 10019...



Photo: Barry Bond

"Wild" **Bill Catino** (L) got hyped into riding the bull at Billy Bob's in Fort Worth. Artist **Chris LeDoux** volunteered to give the Liberty promotion kingpin a riding lesson to insure that his next release "Cadillac Ranch" won't get thrown off the track.



Photo: Don Putnam

Metro codes inspectors, engineers and architects carefully watch Warner Bros. execs **Eddie Reeves** and **Jim Ed Norman** (with shovels) as they begin excavating the parking garage for the new WB building. Unconfirmed word is that ancient artifacts were discovered and all digging by machine was ordered to a halt by the Federal Bureau of Archeology. Reeves, who will now be in charge of the manual digging crew, took the news well and was heard singing, "Digging up bones, exhuming things better left alone."

## Recent Concert Grosses

\* two shows

Source: Pollstar

Artist	\$ Gross	Tix Sold/% Full	City, State	Date
Garth Brooks	495,000	27,500/100	Tinley Park, IL	8/28
Reba McEntire/Vince Gill	209,333	8,647/80	Holmdel, NJ	8/31
Clint Black	198,203	9,634/96	Birmingham, AL	9/6
Alabama*	172,339	9,683/100	Pendleton, OR	9/15
Hank Williams Jr.	140,739	6,102/41	Toronto, ONT	8/26
Willie Nelson	107,346	6,432/71	Lancaster, CA	9/4
Alan Jackson	100,988	5,843/65	Lancaster, CA	8/31
Billy Ray Cyrus*	99,039	4,924/100	Wheeling, WV	9/11
Oak Ridge Boys*	80,562	6,322/92	Mitchell, SD	9/13
Tanya Tucker*	78,832	6,730/56	Blackfoot, ID	9/11
Diamond Rio/Restless Heart*	75,556	6,457/54	Blackfoot, ID	9/9
Conway Twitty/Sawyer Brown	54,660	5,083/44	Sedalia, MO	8/29
Lyle Lovett	34,760	1,738/60	Upper Darby, PA	9/1

## State Fair Boasts Bumper Crop

For the first time in the 87-year history of the Tennessee State Fair, the fruit of Nashville's most vital industry is on display. This year, fair officials, responding to a suggestion box stuffed with pleas for more music, devoted time and space to songwriters and new artists for what has to be one of the largest and most diverse showcases ever. Tucked between the Agriculture and Future Farmers of America buildings, the Light Beer/WSM AG stage featured some 100 performers, from 68-year-old Danny Dill ("Detroit City") to very recent Mercury signee Craig Martin.

By design, most showcase audiences are loaded with music industry insiders. So the general public (civilians?) doesn't often get to hear music that hasn't been demo'ed, pitched, changed, cut, and packaged. This time they heard it straight from the writers' lips, no invitation required. And Mike Rogers (Buckhorn Music) hears from fair organizers that the show will be a permanent fixture. Looks like a bountiful harvest of home-grown goodies.

—Rusty Russell

## WCDB: Less Talk, More Music

Astute observers can often assemble a quick, accurate demographic breakdown of an audience just by looking at their headgear. **Charlie Daniels'** Volunteer Jam XV at Starwood Amphitheater was a parade of many hats, from the popular white Stetson, to the all-American baseball variety, to the occasional Greek fisherman's cap to the biker bandana—a cross-section of economic haves and have-nots and a mish-mash of musical tastes. Less people turned out this year (about three-quarters full) with advanced tickets priced at \$15 and \$25 (a portion to benefit the T.J. Martell Foundation). Radio ads on the day of announced a 2-for-1 general admission price, which may have boosted last-minute sales.

If Charlie is singled out for anything, it's for his fusing of rock and country (plenty to go 'round) and his outspoken political/sociological rhetoric (thankfully, kept to a minimum this year). Charlie's recent migration to Liberty Records apparently gave carte blanche to Liberty acts, with performances by **Eddie Rabbit**, **Suzy Bogguss**, **Pirates of the Miss.**, **Jo-EI Sonnier**, **Paulette Carlson**, new R&B addition **G.E. Smith** and the **Saturday Night Live Band** and developing acts like **Curtis Wright**, the **Cactus Brothers**, the impressive **Ricky Lynn Gregg** and others who were trying to "make the cut." Hot '70s rock bands **Poco** and **Little Feat** played, former **Marshall Tucker**-man **Toy Caldwell** came out for his 15th Jam, and guest appearances by **George McCorkle/Paul Riddle** (Marshall Tucker Band), **John Kay** (**Steppenwolf**) and 13-year-old slide sensation **Derek Trucks** (nephew of **Allman Bros.** **Butch Trucks**) made for a Southern rock revival.

**Hal Ketchum** was a Jam highlight, getting great response as he and his band offered their versions of Hal's hits, capping off the set with the insistent, train-like brush beat of "Past The Point Of Rescue" featuring **Scott Nuebert's** extended, note-perfect guitar solo. The **Pirates** geared the crowd up with **Rich Alves'** solo rock-guitar medley and the sing along "Feed Jake."

Octogenarian **Pee Wee King**, who started his music career in 1935, made a cameo to kick off Charlie's 90-minute set, singing his most famous co-write, "Tennessee Waltz." But the nicest surprise of all was special country guest **Willie Nelson**. Willie joined Charlie on stage to a nice outbreak of applause, wailing classics like "Blue Eyes Crying..." "You Were Always On My Mind" and "On The Road Again." Willie's distinct whine and sincere, if off-beat phrasing, was a real treat. Charlie's fiddle virtuosity shone bright through "The South's Gonna Do It Again" and "Devil Went Down To Georgia," by far the hottest numbers of the night!

Rapped backstage with Liberty's VP of Alternative Music **Charlie Lico**, who is establishing a pop/rock network for his roster. Looks like the bluesy, horn-heavy **G.E. Smith**, Music Director/guitarist with the **Saturday Night Live Band**, will be the next project out with the video/title track, "Get A Little," just about ready. They're marketing G.E. and the **SNLB** straight to AOR and MTV (say what?).

—Michael Hight

## 1992 Industry Events

### SEPTEMBER

- 21-27 International Bluegrass Music Association Trade Show and Fan Fest, Owensboro, KY, (512) 684-9025
- 24 International Bluegrass Music Awards, Owensboro, KY
- 26 T.J. Martell Golf and Bowl, 291-6770
- 27 NSAI Awards/Dinner, 256-3354
- 28 ASCAP Awards/Dinner, 742-5000
- 29 BMI Awards/Dinner, 291-6770
- 30 CMA Awards Show, Opry House, 244-2840 (televised on CBS at 8 pm. CDT)
- 30-Oct. 3 AMOA Convention Expo '92, Opryland Hotel, (312) 644-6610

### OCTOBER

- 1 SESAC Awards/Dinner, 320-0055
- 8-10 SRO '92, Concert and Booking Convention, Stouffer Hotel, 244-2840
- 12 ACM Celebrity Golf Classic, Burbank, CA, (213) 462-2351
- 23-25 Red Steagall's Cowboy Gathering/Western Swing Festival, Fort Worth, TX, (615) 356-8176

### NOVEMBER

- 4 NEA Master Award Ceremony, Stouffer Hotel, (615) 327-4308
- 4-6 14th Billboard Music Video Conference & Awards, Los Angeles, 212-536-5018
- 15 Radio Hall of Fame Awards, Chicago, Mike Hyland, (615) 321-5000

### MARCH, '93

- 17-21 South By Southwest Music and Media Conference, Austin Convention Center, (512) 467-7979

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# CMA AWARDS HONOR WEALTH OF TALENT

## Brooks and Gill Each Two Time Winners

BY DAVID M. ROSS

The 26th Annual CMA Awards displayed the exciting new wares that have helped catapult country music into the mainstream of American tastes. The leader of the charge, and chief defender of the rackjobbers, Garth Brooks, took two crystal trophies for Album and Entertainer, adding to his incredible success story which now includes over 20 million albums sold! After winning the Horizon Award in 1990, he quickly followed with Entertainer of the Year in 1991. Unfortunately, and understandably, Garth seems to be having trouble adjusting to his rapid success. In a recent national TV interview with Jane Pauley, he spoke of retirement, dissatisfaction with the industry and general unhappiness. Throughout he was crying and seemed seriously depressed. He has now announced an eight-month hiatus to spend time with his family (wife and new daughter) after the conclusion of this current tour. It's time off well deserved. Hopefully, it will give him a chance to put his personal and public life into perspective and inspire him to greater heights.

The other two-time winner was Vince Gill, who was crowned Male Vocalist and shared Songwriter honors with Max D. Barnes for "Look At Us." Vince smoothly handled the co-host duties with fellow Okie, Reba McEntire. Together they kept the pace moving and rarely seemed to be reading from cue cards, a virus which has often plagued past CMA hosts. The streamlined presentation concentrated on exposing the new music and featured over 16 musical numbers.

It's hard to mention the word virus without thinking of another "overnight" success, Billy Ray Cyrus. The muscular, tall, pony-tailed performer stormed the Opry stage, twisting, turning and giving off showers of energy which grabbed the crowd. Billy Ray's mega-selling song "Achy Breaky Heart" easily garnered the Single trophy, and the controversial new performer showed good instincts as he brought up songwriter Don Von Tress and his producers Jim Cotton and Joe Scaife to share the spotlight when accepting the award.

In the first-time winner categories, both Mary-Chapin Carpenter and Suzy Bogguss were genuinely taken aback as their names were called for the Female Vocalist and Horizon Awards respectively.

Kix Brooks saluted past duos as he and partner Ronnie Dunn gladly claimed the Duo Award—"There's an incredible duo tradition in country music from the Louvin Brothers to the Judds and we're proud to be a part of it."

"I never thought when I was help-

ing to build the Hall Of Fame that someday I would be in it," smiled a grateful Frances Preston to a crowd which had saluted her with a standing ovation. Preston's commitment and legacy is still expanding and even though she now spends the majority of her time in New York heading BMI, she continues to be one of Nashville's and country music's most ardent supporters.

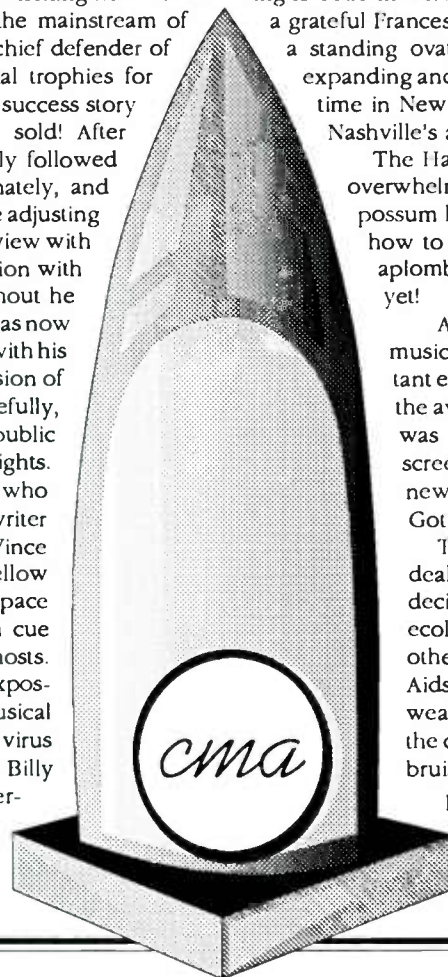
The Hall Of Fame Performer Inductee yielded another overwhelmingly applauded choice—George Jones. The possum has written many of the chapters in the book on how to sing country music, and wears his crown with aplomb and humility. He told the crowd he's not through yet!

Alan Jackson and Director Jim Shea won in the music video category, which was not deemed important enough to allow them to take the stage and accept the award. Jackson's performance early in the telecast was a highlight. It utilized large segmented video screens on either side of the stage which played his new video while he sang, "She's Got The Rhythm, I've Got The Blues."

The issue of red and green ribbons gathered a great deal of publicity before the show. The CMA had decided to feature green ribbons to spotlight the ecology cause. This breaks with the practice at all other award shows of wearing red ribbons to raise Aids awareness. Many of the performers ended up wearing both red and green ribbons. Unfortunately, the controversy probably caused more confusion and bruised feelings than anything else, but from another perspective, the added attention probably served both causes regardless. Kathy Mattea, while presenting one of the trophies, explained the significance of the two colored ribbons to the TV audience and further drove home the issue.

There was a local crowd outside the Opry house before the show testing Tanya Tucker who has agreed to lease her land as a landfill. Details were unavailable as we rush this to the press, but first reports were that it involved a deal being negotiated by her father.

Almost half of the awards given out were to first time recipients which further illustrates the rapid pace being adopted by country music. Radio has moved from playing current songs less than half of the time, to featuring new music more than half of the time. Mary-Chapin best sums up the mood of artists and industry alike when she sings—"I Feel Lucky."



Male Vocalist: Vince Gill  
 Female Vocalist: Mary-Chapin Carpenter  
 Vocal Duo: Brooks & Dunn  
 Album Of Year: *Ropin' The Wind*, Garth Brooks  
 Vocal Group: Diamond Rio  
 Musician: Mark O'Connor  
 Single: "Achy Breaky Heart," Billy Ray Cyrus  
 Vocal Event: Travis Tritt/Marty Stuart  
 Song: "Look At Us," Vince Gill/Max D. Barnes  
 Video: "Midnight In Montgomery,"  
 Alan Jackson; Dir.-Jim Shea  
 Horizon: Suzy Bogguss  
 Hall Of Fame: George Jones, Frances Preston  
 Entertainer Of Year: Garth Brooks



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