

MUSIC NOW

NASHVILLE PUBLICATION

ESTABLISHED 1981 • VOLUME 16 • #12 • JULY 8—JULY 22, 1996

\$3.50

TRACY LAWRENCE

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SONGWRITERS TREY BRUCE, GARY BURR, TIM JOHNSON,
GRETCHEN PETERS AND TOM SHAPIRO SPEAK OUT

HATS OFF!

PHOTOS AND FACTS FROM FAN FAIR #25



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- 1996 BEST NEW ARTIST AND SINGLE OF THE YEAR FOR "REBECCA LYNN"
Entertainment Radio Networks Country Radio Music Awards
- 1996 TOP NEW MALE VOCALIST
Academy of Country Music Awards
- 1996 BEST MALE NEWCOMER
Country Weekly's Golden Pick Awards
- THREE #1 SINGLES:
"Someone Else's Star"
"Rebecca Lynn"
"I'm Not Supposed To Love You Anymore"
- A GOLD DEBUT ALBUM, *BRYAN WHITE*

bryan

W H I T E



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

SUBSCRIPTION INFORMATION

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

One year subscription (23 issues)
U.S./Second class.....\$80.00
U.S./First class.....\$105.00
Canada.....\$80.00
Overseas (surface).....\$95.00
Overseas (air).....\$150.00

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

POSTMASTER: Send address changes to Music Row,
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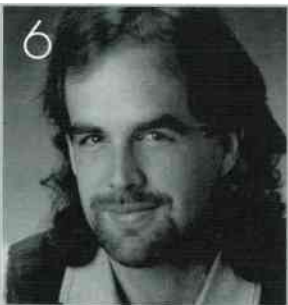


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COVER ARTIST



Artist Name: Tracy Lawrence
Label: Atlantic
Current Single: "Time Marches On"
Current Album: *Time Marches On*
Current Video: "Time Marches On"
Current Producers: Tracy Lawrence, Flip Anderson, Don Cook
Hometown: Foreman, AR
Management: Tracy Lawrence Enterprises

Booking: William Morris Agency
Recent Hits: "Time Marches On," "If You Loved Me"
Awards: 1992 ACM Best New Male Vocalist
RIAA Certs. To Date: *Sticks & Stones*—Platinum, *Alibis*—Double Platinum, *I See It Now*—Platinum
Birthdate: January 27, 1968
Birthplace: Atlanta, TX
Outside Interests: Fishing, skiing
Musical Influences: Keith Whitley

HOUSE AT POOH CORNER

In Memory of

Joseph Hughes

Words and Music by
KENNY LOGGINS

Moderately
F



and his son

Christopher



YOU LIT UP THE ROOM WHEN YOU WALKED IN.
YOU WILL BE MISSED.



MUSICAL CHAIRS

by LISA BERG

FRANK DEPARTS MERCURY NASHVILLE

FAST BREAKS

► **Bob Frank**, former Senior Vice President/General Manager of Mercury Nashville, has left the label to become President of New York-based Vel Vel Entertainment. Frank plans to retain his Nashville residence. Formed by CEO **Walter Yetnikoff**, one of Vel Vel's first moves was purchasing 50% interest in Razor & Tie Entertainment...

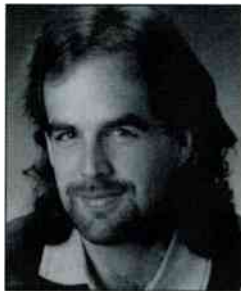
BUSINESS NEWS

When the 31st annual Academy of Country Music Awards was telecast April 24 on NBC, it won the night ratings-wise for the network and marked the first time during the 1995-96 television season that programming on NBC won every half-hour in prime time on a Wednesday night, including the household ratings and the key Adult 18-49 demographic. For its three-hour time period, the show averaged a 12.0 rating and a 21 share according to Nielsen Media Research, making it the highest-rated special for that week...

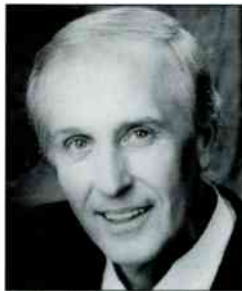
Country Music Foundation Board Officers for 1996-97 are: **Bruce Hinton**, Chairman; **Marty Stuart**, President; **J. William Denny**, Executive Vice President; **Kevin P. Lavender**, First Vice President; **Keel Hunt**, Secretary and **Tim Wiperman**, Treasurer. Newly-elected Vice Presidents include **Brian Hughes**, **Mike Curb**, **Rick Blackburn**, **Ken Roberts** and **Tim DuBois**...

The Woodshed, a new rehearsal/showcase venue located at 821 Woodland Street in Nashville, recently completed its "A" room and hospitality facilities. Two additional rooms were scheduled to be available in early June. 615-226-4492...

Nashville Nightlife has been renovated and officially re-opened its doors May 25. The theater features a 900 sq. ft. dance floor,



Bob Frank



Paul Randall



Sean Brennen

an 800 sq. ft. stage and a new sound and lighting system. 615-885-5201...

Reggie Mac has joined Associated Talent, Inc. as an agent. Formerly with The Talent Agency, Mac has been responsible for booking **George Jones**, **Janie Fricke** and **Tom T. Hall**...

Sean Brennen has been upped to Senior Director of Operations for Country Club Enterprises. He was previously National Promotion Director...

Peg Trobec will head the new Nashville-based concert promotion company, Jam Nashville, in association with Jam Productions of Chicago. Trobec has been involved in concert promotion for the past five years. 615-731-6289...

Former WSIX-FM personality **Paul Randall** has joined DATATEK International, an Internet service provider, as Public Relations and Marketing Director. 615-377-6029...

Timberwolf Artist Management, formed six years ago by **Valerie Minett**, recently relocated to Nashville. TAM has released two independent CDs for artist **Loretta Hagen**. 615-299-9661...

LVR, a full service video, audio and lighting equipment rental company with headquarters in New York City, has opened a satellite office in Nashville at 750 Cowan Street, inside the Soundcheck facility. 615-254-1145...

Donna Guillot has joined Top Shelf, a full-service event planning company. 615-255-5102...

Ken Spooner is planning to write a book about the late **Walter Hyatt**. Anyone with stories about Hyatt is urged to contact Spooner at 615-662-2456...

A fund has been set up for the family of **Joe Hughes**, who was recently killed in an automobile accident while returning home with his family from Summer Lights. His eight year-old son, Christopher, was also killed. Make contributions payable to "The Joe Hughes Memorial Fund" in care of Debbie Poling at The Curb Group, 47 Music Square East, Nashville, TN 37203...

Country fans watching the TNN *Music City News* Country Awards were able to join in the festivities and cyber-chat with stars and nominees backstage through America Online during the June 10 telecast. Among the



Shelly Maxwell



Steve Stewart



Chrysalis Music Group recently signed Vaughan Penn. (L to R) Chrysalis Professional Manager Stephanie Spence, Penn and Chrysalis Managing Director Lewis Anderson. Photo: Alan Mayor



Multi-platinum artists Jeff Foxworthy (R) and Alan Jackson (L) recently teamed up to film a video for Foxworthy's newest single, "Redneck Games."

SIGNINGS

BOOKING

Chris CummingsBuddy Lee Attr.
MANAGEMENT

Roger Brown.....Jackson Mgmt. Group
PUBLISHING

Craig CarothersCrossfire Ent./Almo-
Iving/Rondor

Chantel HarpMarch Music Inc.

Tom Kimmel.....Chrysalis Music Group

Jimmy MeltonCastle Street Music

Vaughan PennChrysalis Music Group

Tim WagonerMarch Music Inc.

RECORDING

Roger BrownDecca

Steven McClintock.....Laureate Records

artists slated to participate were **Bryan White, Terri Clark** and **Robert Reynolds** of **The Mavericks**...

The Soul Of A Writer, a new book which features behind-the-scenes industry stories and profiles of 30 top songwriters such as **Tony Arata, Jill Colucci, Kye Fleming, Mary Ann Kennedy** and **Jim McBride**, is now available at local bookstores or through Journey Publishing Company in Nashville. 615-353-9195...

Any businesses with job openings in Music Industry related positions are urged to make their needs known to the current class of Music Business graduates from Belmont University. The school is also accepting paid summer internships/jobs for current students seeking summer employment. Contact **David A. Herrera**, Music Business Intern Coordinator, at 615-460-6438...

LABEL NEWS

Rick Shedd has been hired as Senior Director of National Sales at Arista...

BNA Records has hired **R.G. Jones** as Administrator of National Promotion. Jones is a 22-year veteran of country radio, spending the last nine years as Music and Program Director of WQBE Radio in Charleston, WV...

TV/FILM NEWS

Peter Zavadil has joined high five entertainment as Vice President of Short Form Programming & Music Video...

Steve Stewart has been upped to Director of Network Administration at TNN. He began his career with TNN in 1993 as Manager of Network Administration...

Shelly Maxwell has been named Executive Producer at WNAB-TV Channel 58, Nashville's new Warner Bros. affiliate station. Maxwell was formerly Executive Producer of *Later Today Television News Group* at MGM Studios...

Choreographer **Barry Amato** has released an instructional video which includes four new dances. A national marketing campaign is set for June and July via television, direct mail and retail video outlets across the country...

ARTIST NEWS

Brooks & Dunn have been chosen as CMT's July Showcase Artist. Their newest video, "A Man This Lonely," will be shown exclusively on CMT during July in conjunction with their Showcase Artist honor...

When **Lonestar** recently appeared on TNN's *Prime Time Country*, they were surprised with two commemorative plaques—one for "No News" holding the #1 spot on the *Billboard* charts for three weeks in a row, and one for *Music Row's* Breakthrough Video Artist of the Year honors...

Alan Jackson was scheduled to perform a free concert June 15 at Floating Mill Recreation

Area on Center Hill Lake in Smithville, TN. The full production show marks the second time Jackson has offered the free concert at Center Hill Lake, 75 miles east of Nashville. The area is accessible by water only, and the 1994 show drew an estimated 2,500 boats...

When **James Bonamy** was on location in Arizona for his "I Don't Think I Will" video, the stylist hired for the shoot was detained. Without a stylist, Bonamy was also without clothes. Rather than scrap the shoot, Bonamy and the video director drove to a Wal-Mart fifteen miles away and arrived just as the store was closing. Fortunately, the manager was a
(continued on page 28)

**Saddle Up The Horses
Boys We're Goin' To
Swing City**

"Turn it up! Presenting the most refreshing sound from Nashville this year..." Robert K. Oermann - Music Row

"Great sound and another direction for the new generation of country music. A dream come true for east coast swingers." Alan M. Kohn, Cowboy Beat, Danbury, CT (Club Owner)

"Great West Coast Swing song. Lots of request for it. You certainly picked a winner on this one." John Bonebrake, Rock N' Rodeo, Bend OR

ROGER BROWN & SWING CITY

DECCA
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by Michael Hight

Trey Bruce,

When the typical music fan buys an album, they don't understand the complex procedure that goes into making it. They don't know how many hours the producer and engineer spent poring over a mixing board or how many hundreds of songs the artist listened to before choosing those few or how much wheeling and dealing went on before it was all said and done. They just buy it and they enjoy it or they don't. How ecstatically naive.

But we know better. We know it is a complex procedure, and as Nashville's music industry grows, so does the degree of complexity. There are many more people involved in an album project than ever before, from the front line A&R folks to the management company receptionist. The popularity of country music has placed an abundance of demands on the artists, so much so that their personal involvement in the recording process is often affected. The labels as well are feeling the pressure to keep sales up and programmers pleased.

So, how are we doing? The only correct response is "okay." Sales have slipped a bit from last year, but they're still relatively healthy. Radio ratings have been higher in the recent past, but there are still more stations playing country music than any other type. The booking and touring industry has been hit the hardest with many of the mid-level acts barely able to get by. And musically speaking, as it is in most any era, there are touches of innovative brilliance, but a hefty portion of redundancy as well.

Even though country radio has welcomed different-sounding artists like Alison Krauss, Bryan White and newcomer LeAnn Rimes, there are still ample samples of sameness.

Complaints from industry insiders have been mounting: "I was talking to Harlan Howard, who I got to know last year at his birthday bash," reports acclaimed songwriter and Imprint Records' artist Gretchen Peters. "He was talking about the ditties on the radio and he just said something to the effect of 'This too shall pass'—the voice of experience. There is some good music coming out, but there are certainly problems in the system."

"Nobody really wants to put out product they're not proud of," says songwriter extraordinaire Gary Burr. "The artist wants it to be the best and so does the label; the producer wants to impress someone to get more work. Nobody in the process ever has anything to be gained by doing less than their best. We just have to trust that."

Considering that the phrase "it all begins with a song" has become an unofficial Music City motto, it seemed time to discuss some key industry issues with a handful of the town's treasured writers. We wrangled Trey Bruce, Gary Burr, Tim Johnson, Gretchen Peters and Tom Shapiro to talk about the evolving business climate, heavy-handed publisher tactics, proliferation of new writing talent and the songwriter's responsibility.

Best If Used By...

One of the very first descriptive terms anyone will use when looking for artists is "fresh." Everyone wants someone who is different, yet accessible. It's the same with songs, yet often we see the same writer's names throughout the charts week after week. Is it because there just aren't enough talented newcomers? Do the powers that be overlook unfamiliar names in lieu of familiar ones? How do new writers get through?

"Nobody lets anybody through," says Trey Bruce. "We writers write our way through...we work hard and get heard. Instead of playing golf three times a week, we start writing two extra days and therefore we're in there hitting harder."

think tank

Gary Burr, Tim Johnson, Gretchen Peters and Tom Shapiro Speak Out

If you keep burning the clock longer than the next guy, then that's going to help your chance of getting one up on them. I think that works every time. I've had lots of cuts this year and sometimes I wonder how that happens. Then I remember, well, yeah, I've been working on Sundays half the time."

Tim Johnson *is* one of the fresh new faces on the songwriting scene. His first breakthrough cut was "I Let Her Lie," a recent smash for Daryle Singletary: "I think there are a lot of great writers that get caught up in not-so-great publishing deals," Johnson muses. "When a writer gets stuck in a deal and doesn't get attention, whether it's with a big or small company, they get lost. That kind of situation definitely affects the issue of the best songs getting heard and getting through.

"'I Let Her Lie' was four years old when it got cut, and it might still be laying in a catalog if I hadn't been in the right spot at the right time. I know there are a lot of great songs out there waiting to be found and artists could do themselves a favor by making calls to publishers and inquiring about new writer signings. Ask them about their new writers and why they signed them, because obviously there was a reason. Maybe artists could ask to hear a couple of songs from every writer, instead of just getting the whole catalog of their hottest writer."

Veteran hit spinner Gary Burr feels like the climate is ripe for new, talented songwriters: "If nothing else, the female artists today are so much more progressive and hipper than the male artists. They've got to find those interesting songs somewhere. They've got to go to the left-of-center, hipper, often newer writers. The more established acts and the traditional country acts can go to the same guys that have been writing that great country stuff and they can fill their albums. But someone, say like Martina McBride, who does the cool, left-of-center stuff has to look outside that circle, which means she's gonna tap fresh faces. I would think that there are artists out there now for the first time that will look at a tape and say, 'I've never heard of this guy,' and it's a positive, not a negative."

In the competitive and "glamorous" music industry, tons of people want to take part. With so many creative minds vying for attention, it simply becomes human nature for the influential decision-makers to seek out the services of those they trust and respect. But it's also true that for any industry to progress, new ideas and new players must be introduced.

Tom Shapiro, who has nearly thirty Top-10 singles and counting, feels that deserving new talent is ever-present, but development is essential: "I'll hear a song from a new writer and it may be a fabulous idea, but the melody isn't there. Or I might hear a fabulous melody, but I've heard the idea hundreds of times. The writer who has been doing it for a while reaches a point where they're still fresh enough (or have enough sense to write with younger writers who keep them fresh) *and* they've learned how to hone and craft a song. You'll notice that a lot of the writers you see getting cuts write with a lot of other writers. It helps them stay fresh and they can bring experience to the table.

"That's how I learned," Shapiro continues. "Those new, fresh writers are coming up all the time and, I might not want to admit it, but there will come a time when DiPiero and Burr and I will be over."

Anyone who has worked in the industry long enough knows its cyclical nature—people come and go, artists and writers have their run, song styles change. Can we compare music as a commodity with say, home electronics, where manufacturers can develop a new sound system, discontinue the old one and thereby dictate to the consumer what they will be using? Or do we as an industry simply monitor our consumer and react to their needs? What is the songwriter's responsibility in that regard?

"There are certainly writers who are reacting to the marketplace, aiming for what's proven to be successful," says Gretchen Peters. "The biggest complaint I have about some of our recent songs is that they sound like ad copy. They're almost like slogans. It's the songwriter's job to listen very closely to their insides—their highest instincts. If it all starts with the song, then yeah, that ought to direct the marketplace.

"I remember when I first came to town, it was so intimidating," Gretchen continues. "You say, 'I'll try anything.' I mean, I tried to write for the radio when I first came here, and I wouldn't begrudge anybody who did that. But if you're going to write something that will stand out, something you're going to be proud of, you have to listen to yourself. Virtually everything I've done that has worked has been something that I had some degree of fear about, or at least the fleeting thought that this will never work."

"Something I read years ago applies," Tom Shapiro explains. "Richard Rodgers said you can only write something you like, and if it turns out that what you like is what the public likes, you'll be successful. If they don't like what you like, then you won't be. You can try to write to the marketplace, and that can work if that's what you like. Is it our job to direct? No. It's our job to write songs that please us and there isn't any point in trying to copy what's on the radio. A publisher might say to a writer, 'you are writing fresh stuff and it's wonderful, but it's so out of the marketplace that you need to listen to the radio and maybe it'll help guide your writing for commercial value.' Sometimes it helps to figure out why a song was successful and find something in there that will improve your own abilities."

Gary Burr feels that the subjective effect of music makes writers both reactive *and* proactive: "I was recording a song once and it was a very strange song. It had a weird rhythmic feel to it—definitely not a traditional song. And Russell Smith came into the studio and he stood there a minute and he listened and with a half smile he said, 'It's country because we say it's country.' But, there are enough of us that write different things, that we also get directed by the buying and listening audience.

"We don't really lead the marketplace, but we can make suggestions," Burr believes. "If the American public doesn't want it, as slow as it takes a big boat to turn, it goes in the direction the American public wants. We can't create a fad no matter how hard we try. I don't think I can sit down and write a song that represents the next dance craze in the nation as a calculated exercise. I think I could write a song that cre-



GARY BURR *MCA Music*

Big Hits: "Can't Be Really Gone" (T. McGraw); "I Try To Think About Elvis," "A Thousand Times A Day" (P. Loveless); "In A Week Or Two" (Diamond Rio), "One Night A Day" (G. Brooks), "Sure Love" (H. Ketchum), "That's My Job" (C. Twitty), "What Mattered Most" (T. Herndon), "To Be Loved By You" (Wynonna).

Facts: In bands as a teen. Gary joined Pure Prairie League as guitarist/singer (1980-85). Started getting Nashville cuts in 1982, first with "Love's Been A Little Bit Hard On Me" (Juice Newton) and then "Make My Life With You" (Oak Ridge Boys). Moved to Nashville in 1989.

Awards: *Billboard* and NSAI Songwriter Of The Year (1994); ASCAP Songwriter of the Year (1995); *Music Row* Song of the Year (1996).



TIM JOHNSON *Giant Publishing*

Big Hits: "I Let Her Lie," "Working It Out" (D. Singletary); cuts with Diamond Rio ("Just Another Heart"), Joe Diffie ("Back To The Cave"), Clay Walker ("Loving You Comes Naturally To Me") and four with newcomer Mindy McCready.

Facts: Graduated from University of Oregon and moved to Tokyo to teach English, where he also formed a band and played original material. Moved to Nashville in 1989 and has had two Christian Country number ones with the group Seneca.



TREY BRUCE *Big Tractor Music (a division of Warner/Chappell)*

Hometown: Memphis

Big Hits: "Look Heart, No Hands," "Whisper My Name" (R. Travis); "A Little Bit Of You" (L.R. Parnell), "Someone Else's Dream" (F. Hill), "Faith In You Faith In Me" (D. Stone)

Facts: Played drums on Memphis club circuit before moving to Nashville in 1989. First hit with Shelby Lynne's "Things Are Tough All Over." Co-producer of Suzy Bogguss' latest album; producing Jon Brennan (both for Capitol).



GRETCHEN PETERS *Sony/ATV Music*

Hometown: Bronxville, NY

Big Hits: "Independence Day" (M. McBride), "Let That Pony Run" (P. Tillis), "You Don't Even Know Who I Am" (P. Loveless), "Chill Of An Early Fall" (G. Strait), "On A Bus To St. Cloud" (T. Yearwood)

Facts: Started writing poetry after her parents' divorce. As a teen, moved to Boulder, Colorado with mom. Influenced by Jackson Browne, Gram Parsons, Emmylou Harris, Dolly Parton, Leonard Cohen. Currently, she is an artist on Imprint Records.

Awards: CMA Song of the Year (1995)



TOM SHAPIRO *Hamstern Cumberland Music Group*

Hometown: Kansas City, MO

Big Hits: "It's What I Do," "Only the Wind," "You Don't Count The Cost" (B. Dean); "When Boy Meets Girl," "Better Things To Do" (T. Clark); "Wink" (N. McCoy), "Thinkin' About You" (T. Yearwood), "Walking Away A Winner" (K. Mattea), "Highway Robbery" (T. Tucker)

Facts: Studied music at Boston University and taught at the Berkeley School of Music. Enjoyed pop success in late seventies and moved to Nashville in early eighties. Also co-producer of Billy Dean's albums, including the breakthrough song "Somewhere In My Broken Heart," and producer of Dusty Springfield's newest recording. Has two cuts written with Neil Diamond on Neil's country LP.

Awards: BMI Country Songwriter of the Year ('93, '94), CMA Triple Play Award, *Music Row's* Top Country Songwriter ('95).

ates a dance craze that sweeps the nation and no one would be more surprised than I would. That's the way it works."

"We can help dictate to a certain extent," reports Trey Bruce. "When I hear writers and producers griping about a certain trend, I just don't give them any more of those songs. We can go another way. It's kind of hard when there are so many people to satisfy—you've got the plugger, you've got his or her boss, you've got at least one A&R person and a program director in Idaho, so it's hard to feel like it can get all the way back to the songwriter to effect change. But, if we quit slinging out what we're getting tired of hearing, those songs will quit getting cut."

Under The Influence

The practice of major publishers using their conglomerate-sized power and financial clout to influence artists and producers is as old as the hills. It has become common knowledge that some publishers have begun offering producers office space, but, more disturbing reports have surfaced that a couple of the "big guys" are flat out offering bonuses to producers who cut company songs. Whether or not anyone has accepted these offers is subject to debate.

"We know who's doing business that way," states Tom Shapiro. "As a producer, I'm not bonused or anything, nor do I have office space. If someone is cutting inferior songs just to get paid, the project

will probably miss and not do anyone any good. Now I can understand publishing companies wanting special consideration to really listen to the songs, but there is so much more than a bonus at stake.

"A producer will make a lot more money if he has a successful act—it would be a shame if a bonus was the only criteria to cut a song and risk an artist's career. You try to cut ten miraculous songs and that is incredibly difficult to do. Even some of the best albums, there are usually a core of four or five that might fit that description and then there are four or five that are good. The truly miraculous songs will definitely get through, bonuses or not. Maybe bonuses matter on the good songs, I don't know. If a producer cuts a song for a bonus—and that is truly the reason it was cut—then that producer won't be around for long."

"I've only recently heard of that where I actually thought it was happening," says Trey Bruce. "It was two major publishers and two record labels. My first thought is that if you're not cutting the right songs on an artist, it will eventually run out. I've always had this thought that in Nashville, if you're a songwriter/artist or a producer/publisher—or any of the incestuous combinations—if you cut an album and you don't believe that there are at

album for a little bit of chump change.

"We've got some very talented producers here. Everyone from Tony Brown to Barry Beckett to Gregg Brown, Don Cook, Scott Hendricks, etc.—look at these guys! Do you honestly think any one of them is going to put money in their pocket to cut a song? They love the industry too much and have too much invested in this town to take it down that road."

No Accounting For Taste

At some point, any means of making money gets old. Even a profession as ever-changing and challenging as songwriting has its frustrating, monotonous aspects. When a writer is just emerging—just getting those first tastes of recognition—the world is a wonderful place. After a few years, though, the ethereal creative process becomes a daily routine. How do successful songwriters deal with the inevitable lull? How do they continually rekindle that hunger to create?

"It's hard because most people don't write songs for the money," says Tom Shapiro. "For those fortunate enough to be successful, it can be lucrative, but everyone has to remind themselves that the reason they got into it was not for the money, but the music. The hardest thing for me is that I've

cess come the distractions and the people wanting interviews, the people wanting you to produce and come to parties and be here, be there, etc. You sit there in the office and it's write a line, answer the phone, write a line, answer the phone, write a line. The hunger to create never leaves, but the buffet table gets smaller."

Like many fellow writers, Tim Johnson often finds inspiration in Nashville's famous live writer scene: "I definitely keep my ear open to new talent and I still do writer's nights, partly to hear who else is out there and partly to see how the people I know are progressing. I heard a song from another writer recently and it's one of the best songs I've heard this year. Whenever I hear a great song, that inspires me to go out and try to write better. I'm always excited when I hear new writers and great songs because if it makes it to the radio, it increases listenership and makes it better for everybody."

Ours is not a black and white industry. In fact, it's the shades of gray that make it so interesting and alluring. There are many of us who work day in and day out for the betterment of our community and our music—if we gripe, it's because we care. But, how many of

"I can't **imagine** how short-sighted a producer would have to be to take **money** to cut a song that is going to bring down the **integrity** of the **album**."

least four better songs in this town than you can write, you're crazy.

"Those people get a little bit of ick on them," Bruce continues. "You hear about them cutting a project and you immediately get a feeling about it—'well, there's no point pitching for that project.' I don't dwell on it and I feel like it will run itself out one project at a time. Then when those people are working on things in the future, everyone will remember how they did things in the past."

Busy writer Gary Burr is also a producer who has developed several signed artists and is currently involved in an album for Disney that will feature hot country artists singing classic Disney film songs. What is Gary's experience?

"I can't imagine how short-sighted a producer would have to be to take money to cut a song that is going to bring down the integrity of the album. You might have some people with low moral turpitude that would cut it anyway just to line their pockets. Maybe I'm being Mickey Rooney about it, but I refuse to think that there are producers and artists in town that would cut a song not worthy of being on the

been writing for so long that every year or every song, I want to write something better. When I realize that I don't, a lot of times it's tough. Sometimes you think you've said everything you can say or you've written every melody you can think of. I'll go through times when I feel burned out and I know I'm repeating myself and I may feel lazy, but then I'll write something that really tickles me and gets me started all over again."

"I haven't really noticed much difference in myself," Gretchen Peters reveals. "My hunger to write didn't come from thinking I needed a hit as much as it came from, 'Boy I really need to say this. I have to figure out a way to say this.' The main challenge for me is keeping myself interested. Traveling is an inspiration, or if I see a great movie, hear great music or read a great book, it sparks that thing in me that makes me want to write. Mainly, it's trying to keep my brain and my soul loaded with quality stuff. Sure, I've written bad songs, but nobody hears them because I have more pride than I have sense."

Gary Burr points out the matters of time constraints: "With the visibility and the suc-

us actually buy the albums we make? We must always be mindful that we are not our audience.

"Yeah, we all have songs where we take pats on the back and then go home and want to wash between our shoulder blades," admits Burr. "You might think something is a waste of a song, but I'll tell you, there are people living in Omaha where that same song changed their lives. Who are we to say that we're right and they're wrong? That couple in Omaha might be dancing to that song and saying, 'Honey, that's our song.' That's why I finish every song I start even if I don't like it when it's done, because somebody might."

MP

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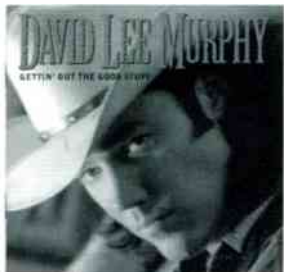
DAVID LEE MURPHY/ *Gettin' Out The Good Stuff*

(MCA 11423) *Producer: Tony Brown*

Prime Cuts: "Breakfast In Birmingham," "100 Years Too Late," "Pirates Cove"

Critique: I can't totally warm up to this album. Even though with each listen, I came to find something more to like in Murphy's songwriting ability and something admirably consistent and honest in his characters and viewpoints, I also found it hard to take the guy seriously as a singer. I mean, he does alright and he hits most of the notes and the style that turned his debut record Gold is all over *Gettin' Out The Good Stuff*. But, I didn't find myself drawn into these songs (with the exception of "Breakfast In Birmingham" and "Pirate's Cove"). I caught myself drifting; at times having to read the lyrics to see what I missed. I guess it's the repetitiveness in the meter of the lines and the unadventurous melodic direction of the songs that essentially left me uninterested. Redundancy becomes a problem on many totally self-written projects. Now, I won't fault David Lee for expressing himself with no regard for the status quo—Murphy is a "real, live genuine redneck" ("Genuine Rednecks") who doesn't "give a damn what anybody thinks" ("Born That Way") and is free to admit that "I've Been A Rebel (And It Don't Pay)." I just think some of these songs would have come alive in the hands of a better singer. As usual though, Tony Brown's production treatment injected some excitement into the mix—I would classify this album as a beautiful frame surrounding a rather average painting.

—Michael Hight



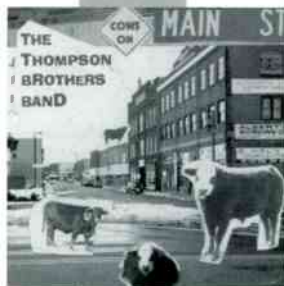
VINCE GILL/*High Lonesome Sound*

(MCA 11422) *Producer: Tony Brown*

Prime Cuts: "Down To New Orleans," "Worlds Apart," "High Lonesome Sound"

Critique: Just when you were getting tired of Vince's winning formula—heartfelt ballad, uptempo tune, heartfelt ballad #2 similar to #1—with *High Lonesome Sound* Vince seems to have second-guessed his audience by coming up with his most mixed bag yet. And though not everything works, it's great to hear him cut loose some from his musical moorings. The album's title track and lead single is an invigorating and deft blend of bluegrass and rock'n'roll, traditional instruments with Hammond B-3. On the song's reprise, Vince is joined by Alison Krauss and Union Station for a wonderfully straight bluegrass reading. On the rockier "One Dance With You," Vince uses the upbeat ditty as a showcase for his masterful guitar prowess, infringing a bit on Lee Roy Parnell's turf. And for a taste of something truly different, Vince tips his hat to Lowell George and Little Feat. You always knew he had heart, but "Down To New Orleans" (with great wailing back-up vocals by Bekka Bramlett) shows he's got soul, too. While "You And You Alone" (which offers Shelby Lynne's harmonies as warm as glowing embers) and "Worlds Apart" are the album's two big love ballads to add to his lengthy string, the folksy Guy Clark co-write, "Jenny Dreamed Of Trains" (previously cut by The Sweethearts Of The Rodeo), contains the album's best set of lyrics and the most natural magic. In fact, it would've been even more special had The Sweethearts been along for the ride. With *High Lonesome Sound*, Vince Gill proves he's no two-trick pony.

—Ron Young



JUNIOR BROWN/*Semi Crazy*

(MCG Curb 77843) *Producer: Junior Brown*

Prime Cuts: "Venom Wearin' Denim," "Semi-Crazy," "Surf Medley"

Critique: If it ain't broke...What worked for Junior on his first two releases—*Guit With It* and *12 Shades Of Brown*—as well as on last year's Grammy-nominated EP, *Junior High*, works its magic spell again. Brown's knack for clever wordplay, bodacious chicken-pickin' guit-steel licks and deadpan vocal delivery is a lethal combination. But it's his twists on traditional country icons and themes: truck driving songs ("Semi-Crazy"), prison ("Parole Board"), working-class blues ("Joe the Singing Janitor") and honky-tonk women ("Venom Wearin' Denim") that make his music even more special. Country radio needs Junior Brown, but Junior doesn't necessarily need country radio in order to survive, having already carved out a nice niche on the Americana format and by word-of-mouth based on his awe-inspiring concerts. Like Brown's earlier spark, "Highway Patrol," "Venom Wearin' Denim" may get some novelty rotation at country formats, but in this age of white cowboy hats, white-washed music and pale singers, the adventurous, funny and heartfelt music of Junior Brown sticks out like, well, just like that, really. On top of everything, Junior is to be commended for using his own band on the album. Guitar freaks should check out the super-charged boogie "I Hung It Up" and "Surf Medley," wherein Junior tackles the classic instrumentals "Pipeline" and "Walk Don't Run," as well as "Secret Agent Man." His best vocal performance comes on a nifty rendition of Hoagy Carmichael's "Hong Kong Blues." Then of course there's the raucous title cut, which features a duet between Junior and the West Coast answer to Dave Dudley and author of "Highway Patrol," Red "I'm A Truck" Simpson. Somewhere, I'm sure, Ernest Tubbs and Stevie Ray Vaughan are smiling.

—Ron Young

THE THOMPSON BROTHERS BAND/ *Cows On Main Street*

(RCA 07863-66840-2) *Producer: Steve Fishell*

Prime Cuts: "Has Been," "Cactus Wine," "Solitary Man"

Critique: At first glance, this trio appears to be making an attempt at grunge country. They certainly dress the part, and two of the songs were recorded at a club in Athens, Georgia, which is REM territory. But a quick spin of the CD reveals a band that is more suited for frat parties. In fact, they may be just the guys alternative bands love to hate. While alternative music addresses societal ills and youthful angst, the biggest concern here would likely be the keg running dry. In theory, their attempt seems worthy of attention, from the unique vocals to production that isn't run-of-the-mill Nashville. But it falls flat in the execution, creating music that lacks depth and soul. Perhaps these guys are getting the bubblegum material that Lorrie Morgan says she's now passing on. They seem to hop right through the Steve Earle cover "The Rain Came Down," oblivious to the emotion behind the song. (You can take my land, just don't take my Bud Light?) The more country "Shot Me Down (Bang, Bang)" is just plain annoying. The best cuts are "Has Been," an upbeat radio-friendly country number, and ironically, Neil Diamond's "Solitary Man." Lead singer Andy Thompson brings a credible and interesting vocal to the latter song. These guys need more seasoning to bring some substance and life experience to their music. Maybe listening to more Steve Earle and singing a little less of him would help.

—Beverly Keel



EDGE OF THE ROW

by RUSTY RUSSELL

"Real growth comes from checking out what's going on elsewhere..."

It wasn't all that long ago that women in mainstream country took a backseat to their male counterparts. Female singers in other styles had long been free to ply any number of talents and/or image strategies successfully; sex, virtuosity, virtue, sex, vulnerability, strength, sex, defiance, scandal, sex...Madonna sold a *bunch* of records and, eventually, so did Bonnie Raitt. But in country, ladies were expected to be, well... *ladies*. No boat-rocking, please. No va-va-voom, and no serious stuff. Sing pretty, be sweet, and above all, squeeze yourself into one of the classic molds of American Womanhood that a man could understand and appreciate.

Left ajar by the work of Loretta, Tammy, Dolly et al, the door to artistic freedom was torn from its hinges in the '80s—K.T. Oslin and her ilk were not to be denied. Today the field seems pretty level as far as who can do what. Maybe even slanted in the other direction; during a recent renaissance week when women occupied six slots in the top ten, Patty Loveless commented that "women can get away with anything, but men have to dress and sing and act a certain way." Hmm...

Some would say that women's march to musical equality helped push country to its current level of popularity. Some say it's the other way around. I believe these and other forward steps result from the gaping holes punched in stylistic barriers by all manner (and gender) of artists. Wynonna is quick to list Bonnie as an influence; Hootie & the Blowfish credit Rodney Foster as a songwriting model. Clearly, the friends & neighbors out there buying records aren't the only ones with broadening tastes. You can only learn so much from yourself, only so much more from your own circle. Real growth comes from checking out what's going on elsewhere.

Meanwhile, elsewhere...Ha! Finally! One of the most respected singers in Nashville for nearly a decade, **Jonell Mosser** has been packing local venues with unfailing regularity, singing demos for the songwriting elite and building a spectacular list of album credits (Bonnie Raitt, Etta James, B.B. King, John Prine, etc.). Every now and then, talk would burble up about an album project of her own, but, alas, nothing ever got off the shelf, and we

were all left to wonder just what it was going to take. What it took was way-cool label Winter Harvest, which has released *Around Townes*, Jonell's (hard to believe) *debut* solo outing. You may all now dance and sing and make merry—*really* merry, in fact, because this baby features *thirteen* tunes from Townes Van Zandt! How good can it get?! Van Zandt's gift for combining impressionism with stark reality proves the perfect vehicle for Jonell, who could make a soul anthem out of the most trite pop ditty (probably—she always seems to find great material). This is like one of those celestial events that people wait years for, then gather to share in wonder. Thank you, Winter Harvest.

With a simpler production style and a modern folk flavor, **Katy Moffatt's** *Midnight Radio* (Watermelon) is another treat from an under-recorded voice. Katy's writing, crafty if somewhat flowery ("O're the snail-horned churches, O're the three-legged horses..."), is prominently featured, as is co-producer Tom Russell's. Organic and sincere, Moffatt's sound is just the thing for a warm afternoon on a covered wooden porch. (Guess the flowery thing got to me.)

Now, I don't want to go overboard here and say that **Valerie Carter's** (man—talk about waiting it out!) *The Way It Is* is the VERY BEST album I've heard in a long, long time, but, well, it *is* Criteria, schmriteria—you name it, she's incredible for it. No wonder James Taylor's kept her in his band for so long. Not only is this possibly the best female voice on the planet, Carter's interpretive skills are ridiculously broad and deep. She wails, she wafes. She cranks, she cries. And, of course, she serves up plenty of the angelic, transparent background texture that is her trademark. Recorded at Jackson Browne's studio in Santa Monica, *The Way It Is* features eleven killer tracks (only ten are listed—let it play for a minute or so and you're treated to Earth, Wind & Fire's "That's The Way Of The World"...Yes!). Lots of space, lots of cool guests. It's on Countdown/Unity; hope they can get this sucker out there. We need it to live.

Whoa! Girl thing, huh? Next time: MEN. Big, strong guys with stubbled chins and bad attitudes. I promise.

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One Angel. RCA's new breakthrough artist, Mindy McCready made her Fan Fair debut singing her hit, "Ten Thousand Angels." During Lonestar's portion of the RCA show, keyboarder Dean Sams fell from the stage while climbing a ladder, but fortunately was not hurt. *Photo: Alan Mayor*



Youngest New Star with a Yodel. Curb's 14 year-old LeAnn Rimes performed "Blue" at the label's Tuesday morning show and proved her pipes are for real. Jo Dee Messina and Junior Brown were added highlights. *Photo: Alan Mayor*

HATS OFF! FAN FAIR TURNS TWENTY-FIVE

BY: DAVID M. ROSS

The Nashville papers ran daily quotes describing why fans love Fan Fair. Why not? It's named after them. But the 24,000 fans aren't the only ones enjoying this week. Legions of industry-ites also come out to take advantage of the chance to see both new and established acts perform. Until recently, female acts trailed behind the men in terms of sales and overall popularity. This year, with sultry Shania (7 million sales) leading the bevy of female talents, the ladies have clearly attained a more balanced status. Many observers attribute these gains to individuality and vocal uniqueness. An overwhelming number of male artists, on the other hand, have fallen into a pattern of

sameness described as "Hat Acts." It became clear as the week wore on that there are way too many male acts wearing hats. Not every man appears natural in a western Stetson. George Ducas, for example, tossed his hat into the crowd during his show and it was fascinating to see how much more his personality surfaced as a post-hatter.

Fan Fair also brings with it some great festive gatherings. Favorites this year included the 5th Annual Creative Artists Agency lunch and The Mercury post-show party held at the house of label head Luke Lewis. CAA star sightings included Faith Hill, Tim McGraw, Shania Twain, Paul Jefferson, Suzy

One Year Career Boost. At last year's Fan Fair Bryan White (Asylum) was only one of many talented hopefuls, but this year he got the full media treatment—network TV cameras and a legion of shutterbugs jockeying for his smile. White's youthful exuberance and mahogany tenor were especially evident on "Rebecca Lynn." *Photo: Alan Mayor*

Fan Fair's Hardest Workin' Man. Fans tumbled out of their seats cheering and screaming for a Neal McCoy encore after "You Gotta Love That," "No Doubt About It" and "Wink." The lanky Atlantic troubador ran from one stage to the other, climbed ladders, danced, rapped and was amply rewarded with standing ovations. *Photo: Beth Gwinn*





Most Anticipated Artist. Shania Twain showed why her LP has reached 7 times platinum as the leather-clad Canadian sang hits such as "Any Man Of Mine," "You Win My Love" and "Home Ain't Where His Heart Is Anymore." During a post-show fete at the home of label head Luke Lewis, Shania related that she had been active in rehearsing and arranging the 10-piece band which recreated her unique sound. *Photo: Alan Mayor*



That's My Brandt. Maybe it was the fans that inspired him, (or perhaps the Warner label brass sitting in the bleachers), but Paul Brandt made everyone feel at home. His oversized black hat, covered his face, but failed to conceal his quick wit and unique vocal talent. He saved his hit single "My Heart Has A History" for the end and the fans responded. *Photo: Beth Gwinn*

Bogguss and Keith Urban. Luke's soiree had great Louisiana eats including a boat load of crawfish, alligator gumbo, rice and other spicy fixin's. The fans also had their share of festive gatherings as record numbers of artists invited their fan clubs to special shows, breakfasts and picnics during the week. Fans love these private moments with their stars.

One of the joys of seeing the various label shows is the chance to catch new artists, early on, before they have a chance to evolve. Acts which made their Fan Fair debut this year included Curb's Jo Dee Messina and LeAnn Rimes; Mercury's Mark Wills and Harley Allen; Capitol's Trace Adkins; Giant's Chris Ward; Reprise's Paul Brandt; RCA's Mindy McCready and Keith Gattis; Atlantic's Mila Mason and Career's Tammy Graham.

Fans seemed less than enthusiastic towards the idea of moving the Fan Fair venue to the new arena or the still-to-be constructed football stadium. Change takes getting used to, however, if with the addition of a new venue the number of fan

tickets were increased that would definitely have a negative effect upon the availability of artist autographs and the length of lines to get those autographs.

Fridays have always been slow show days at Fan Fair in terms of attendance so this year they offered a power-packed Friday morning concert featuring the Beach Boys and a group of country artists involved in a new Beach Boys' tribute LP on River North Records. A record crowd of over 15,000 turned out to see the surfer legends plus special guests Sawyer Brown, Rodney Crowell, Lorrie Morgan, Collin Raye and more.

There is a sense of change sweeping across the country landscape—rumblings at retail, gridlock at radio, and reports from the fans of too much musical sameness. Exactly how these adjustments might re-configure country music is still unclear, but the lineup of Fan Fair '96 proved that the raw material with which to fashion success is abundant in great quantities!

(For more Fan Fair coverage, see Bobby Karl page 17.)

Party On, Dave. MCA's David Lee Murphy whipped up the crowd during Tuesday evening's MCA/Decca show which featured Vince Gill, The Mavericks, Trisha Yearwood, Mark Chesnutt, Frazier River, Rhett Akins and Trisha Yearwood. *Photo: Beth Gwinn*

Sans Hat. Capitol's George Ducas symbolically tossed his hat into the crowd just before singing his new single, "Every Time She Passes By." The fans seemed to enjoy his more accessible look. Artist Emilio and his brother Raul danced the Emilio shuffle during their performance much to the crowd's delight. *Photo: Beth Gwinn*





Break A Leg. (L to R) Giant Records label head/producer James Stroud, new artist Chris Ward and Daryle Singletary. Ward's soon to be released single, "Fall Reaching" was well received and he showed strong stage presence. Recovering from a broken leg, Daryle walked out on crutches and performed sitting down. Photo: Beth Gwinn

Holding On. Garth Brooks showed up unexpectedly at the Fairgrounds cattle barn and signed autographs through the night for 23 consecutive hours. Reportedly the dedicated superstar even went without a bathroom break. Photo: Alan Mayor



Baby, Your Love Amazes Me. John Berry made his entrance high up in the bleachers and then walked among the fans to the stage while singing and climbing up on walls and towers etc. His wife, Robin, who sings harmony, has returned to the band (backup vocalist) after having three children who were watching mom and dad from backstage. Photo: Kay Williams

Gettin' Picky. (L to R) Larry Carlton, Steve Wariner and Lee Roy Parnell jammed during the Arista show which boasted a capacity crowd. The show opened and closed with an Alan Jackson/Brooks & Dunn sandwich. In between the afternoon was packed with meaty performances from Pam Tillis, Diamond Rio, BlackHawk, Michelle Wright and Linda Davis. Photo: Beth Gwinn



A Platinum Rose. "It just happened last night and we haven't had time to make a plaque so I brought you a flower," laughed Atlantic label chief Rick Blackburn as he congratulated Tracy Lawrence on his new platinum LP, *Time Marches On*. Ricky Skaggs opened the Atlantic show which was hosted by Katie Haas. Photo: Beth Gwinn

Aural Ecstasy. Perhaps Fan Fair's musical crown jewel was the Trisha Yearwood/Collin Raye duet "Long, Long Time" performed during Thursday evening's Sony Show. The pair exchanged verses while building the tension and finally crescendoed with a virtual fireworks of tenor-voiced emotion. This song and pairing has CMA Vocal Event of The Year written all over it! Photo: NouVeau



Bobby Karl...

WORKS THE ROOM

CHAPTER 65

I wish people would stop writing articles about what an economic bonanza Fan Fair is. That's not the point.

The point is the ritual, the tradition it keeps alive in our music. Bonds between performer and audience, love, companionship, heart, soul, sentiment—these are not things that you can measure in dollars.

In addition, Fan Fair has become a ritual for the industry, a time when the titans from L.A., New York and Europe come to gaze in wonder at what twang hath wrought. Mercury Records hosted its president/CEO, **Danny Goldberg**, as well as **Jim Caparro** (prez of PGD distribution), **Rand Hoffman** (senior veep of biz affairs), Canada's Mercury president **Doug Chappell** and national vice presidents **Tom Nilsen**, **Curt Eddy** and **Van Fletcher**.

Soaking up Sony sun were **Fred Ehrlich**, senior v.p. of Sony Music and **Craig Applequist**, senior v.p. of Sony Distribution. **Doug Howard** was squiring **David Simone**, the North American president of PolyGram Music, who not only took in the music but plunged into the merry madness of the booth/autograph scene. Doug gets a gold star as a tour guide.

As usual, a full compliment of Warner execs attended Fan Fair, including regulars **Bob Merlis** (senior v.p. of media relations) and **Vic Faraci** (senior v.p. of marketing) as well as Warner Special Products president **Tony Pipitone**, senior A&R v.p. **Mark Leviton** and international A&R v.p. **Carla Perna**. The company doubtless had the most far-flung attendees, including **Pierre-Gregoire Dournel** of Warner Music France, **Greg Shaw** of Warner Music Australia and **Mike Wells**, who via Serengeti Records in the U.K. is the Warner licensee for Africa.

Ken Irwin and **Brad Paul** were both in for Rounder Records. Checking into the press room were ABC Radio's **Dan Gordon**, Westwood One's **George Achabes**, CNN's **Shari Mesulan** (*Show Biz Today*), *Day & Date*'s **Jenn Kasle**, **John Palacio** of *Good Morning America* and ex-Nashvillian **Miriam Longino**, now of the *Atlanta Journal & Constitution*.

MCA deserves a special salute. Some of their people liked Fan Fair so much that they came twice. **Ron Meyer** (prez of MCA, Inc.), **Howard Weitzman** (exec veep) and **Zack Horowitz** (prez of the MCA Music Group) flew in to watch Saturday's celebrity game at Greer Stadium (6/8), flew out Sunday for Seagran's meetings then flew back Tuesday for more Fan Fair fun, this time bringing **Doug Morris** (chairman & CEO of MCA

Music/Entertainment Group), **Mel Lewinter** (Doug's vice chairman) and the vice president of MCA Music/Entertainment p.r. **Bob Bernstein** (who, believe it or not, played steel guitar for Freddy Fender several lifetimes ago).

This year marked the 25th anniversary of this crazed fiesta of the proletariat and my 18th. Bought the T-shirt.

We started early with a dynamite **Marty Stuart** blast at the Ace of Clubs (6/7). **Alex Harvey**, **Paul Moore**, **Cathy Gurley**, **Steve Lassiter**, **Curt Allen**, **Kostas**, **Manuel** (natch), **Bonnie Garner**, **Beverly Keel**, **Susan Keel** and **Scott Borchetta** were there to hear the new album, the new edition of Marty's Rock 'n' Roll Cowboys band and the **Bruce Hinton/Tony Brown** presentation of a Gold Album for *Tempted*. "Marty Party" Attendee **Sam Moore** belted out "I'm a Dole Man" for guess-who later that weekend—in addition to this being in questionable musical taste, I doubt that Bob Dole, 72, is even aware of Sam's original "Soul Man." (The candidate also scored demerits for referring to Nashville's "Aaron Tiffin.")

The press room opened Monday (6/10) with a beehive of activity at the Fairgrounds as **Mandy Wilson**, **Jolene Mercer** and their fellow workers fielded hundreds of media requests. **Ray Crabtree** was dispensing the Warner/Giant show passes. That night backstage at the *TNN/Music City New Awards*, **Hazel Smith** put her palms on **Troy Aikman**'s big chest, saying, "I just want to put my hands where Lorrie's been." He ignored her. I told the queen of columnists that she was unbelievably tacky. Sawyer Brown's **Jim Scholten** confided that his very first musical heroes were **The Beach Boys** but that he was too shy to ask for their autographs when they performed together on the telecast. Jim! This is Fan Fair!

My first industry sighting when I arrived at the fairgrounds on Tuesday morning (6/11) was **Steve Buchanan**, who said that Shania was already autographing up a storm. **Walter Campbell** reported that he was nearly crushed by a Winnebago from Illinois en route. In the first building I hit, **Rick Trevino** and **Mark Luna** were signing away as **Ellen Pryor**, **Merle Kilgore** and **Bruce Feiler** observed and **Janet Williams** took care of business. **Paula Batson** was mothering **Clay Walker**, not far from where **Martina McBride** and **Benny Wilson** were stationed. Other early autographers included **Stonewall Jackson**, **John Hartford**, **Ronnie Prophet**, **Jeff Foxworthy**, **Suzy Bogguss**, **Bill Anderson**, **BlackHawk**, **Doug Stone**, **Lonestar**, **Daron Norwood**, **Confederate**

Railroad, **Sammy Kershaw** and **Ricochet**.

Anita Mandell was doing a brisk business giving out Decca rain ponchos. Said **Brian Mansfield** of his two-couch *New Country* booth, "I figure this furniture will come in real handy about Friday." The giant bass on the **Pam Tillis** fishing booth was most definitely an eye-catcher, as was the lifesize golden Elvis statue made by **Ronnie McDowell**. **Dave Nichols** gave me my first ride on a FF v.i.p. golf cart.

Garth Brooks arrived amid much security and hubbub to set up shop on the picnic tables outdoors. Meanwhile, **Vince Gill** ambled in unobtrusively, virtually unescorted, to do his duty. As surely the entire planet has been informed by now, Brooks signed for 23 hours without going to the bathroom.

Lee Roy Parnell, **Kenny Chesney** and **Mark Collie** were working the press room early, as **Jay Orr**, **Sandy Adzgary**, **Lisa Wahnish**, **Bobbette Dudley**, **Bob Paxman**, **Ed Benson**, **Harry Chapman**, **Shannon** and **Pat Harris** schmoozed. **Shania Twain** was out back walking her German shepherd dog.

Backstage at the Mercury show, **Ruby Lovett** (long overdue for stardom) told me her MCG-Curb album is ready to roll. **Tom Collins**, **Peter Cronin**, **Danny Petraitis**, **Doyle Brown**, **Jim Kemp**, **Rhett Harvey**, **Terry McMillan**, **Jack McFadden**, **Kevin Lane**, **Buddy Cannon**, **Bob Titley**, **Richie Albright**, **Julie Daniels**, **Jeff Green**, **Alan Mayor**, **Calvin Gilbert**, **C. Dianne Petty**, **Sandy Neese** and **Rusty Russell** worked the room. On stage, **Billy Ray Cyrus** not only introduced his bluegrass-flavored (!) *Trail of Tears*, but sweated up *Harper Valley P.T.A.* with **Tom T. Hall** on rock rhythm guitar. What a great country this is.

The Imprint Records invitation said that we were to relax with food and drink at their air-conditioned guitar pull. With only a Coke and five nacho chips as sustenance the whole day, I headed there for relief. **Wayne Halper** and **Tracy Gershon** practically yanked the food out of my hand and shoved me into a chair to listen. "You can always tell where there's free food you'll find the third estate," sneered Wayne, lacking both graciousness and accuracy (the press is the fourth estate). Later on, **David Ross** and **Chet Flippo** wisely headed for **Luke Lewis**'s party where the hospitality was gentler. I stayed behind out of love for **Al Anderson**, **Gretchen Peters**, **Bob Woodruff**, **Jeff Wood** and **Charlie Major**. So did **Ralph Murphy**, **Connie Bradley**, **Moon Mullins**, **Michael Hight**, **Daniel Cooper**, **Ed Morris**, **Jack Hurst**, **Mark Bright**, **Liz Thiel** and new booking partners **Reggie Mac** and **Eddie Rhines**.

I was practically fainting when we hit the MCA/Decca show. So instead of a relaxing buffet, I wolfed down stomach-turning FF pizza then plunged in. The backstage tent was full of fabulons, including **Robert Ellis Orrall**, **Roger Brown**, **Erika Wallom**, **Gerry Wood**, **Juan Contreras**, **Mary Del Scobey**, **Stormie Warren**, **Betty Rosen**, **Will Beasley**, **Evelyn Shriver**, **Jim Stanley**, **Frank Liddell**, **Garth**

(continued on page 30)



VIDEO REVIEWS

by LISA BERG

MAJOR LAUGHS FROM CHARLIE



CHARLIE MAJOR

Apologies to those of you left dangling at the end of last month's video review column. Due to a printing error, the last few words ran off the page. So for true closure, here's what you missed: "...better title for the video might be 'Sorry You Watched?'" We'll try to keep it all on the page this month, I promise.

Now then, talk about *deja vu* all over again...mere months after Doug Supernaw's "She Never Looks Back" video, Charlie Major takes another hilarious poke at the video industry in Jim Yukich's creative "(I

Do It) For The Money" piece. The director of many Phil Collins and Genesis clips, Yukich reworked a concept which he used years ago in a Collins video to fit the country genre. The piece begins with Major and three director-types discussing video treatments. When Major takes the stage to perform, each of the three begin to daydream, picturing him in clips such as Robert Palmer's "Addicted To Love," Michael Jackson's "Thriller" and Garth Brooks' "The Red Strokes"—even hitting the silver screen and munching on chocolates a la *Forrest Gump*. (Major plays all the roles flawlessly, to boot.) In the end, all parties agree that a video utilizing concert footage is the way to go, so we also see what Major is like on stage. Bottom line—this stellar video should serve as a fine introduction for the Canadian award-winner to the general United States audience.

Speaking of north of the border, Shania Twain's latest is also a winner. The piece opens with Twain and band members on a porch, and the first line of the song is done with live audio—a very nice touch. "No One Needs To Know" is included in the *Twister* soundtrack.

“...maybe we should have a ‘humor’ classification in this column, as we have two big-time parodies this month.”

so Twain's performance, in the midst of some mighty strong winds, is tastefully mixed with clips from the movie.

Twain receives double exposure this month, thanks to Cledus T. Judd's "If Shania Was Mine" parody. (In fact, maybe we should have a "humor" classification in this column, as we have two big-time parodies this month.) While Judd's clip will probably never be described as tasteful, keeping everything in context, it's good for a laugh. However, even with Alan Jackson by his side, Jeff Foxworthy's "Redneck Games" doesn't come off quite as well, seemingly being too goofy for its own good. But both clips are fun to watch when you're in need for a change from the norm—an area which the majority of these videos, unfortunately, fall under this time.

Frazier River's "Tangled Up In Texas" follows all the typical country music video rules—the band does their thing in an abandoned barn, the lead singer drives through Texas with his love interest at his side, etc. Prairie Moon Records' newcomer Steven Craig Harding fares a little better in "Tonight My Heart Rides Again," as we get a good look at him artist-wise the first time out of the box. But the plot, mixed with stock rodeo footage, features a woman being chased around the rodeo grounds by an amorous cowboy. As for Mandy Barnett's "Maybe," the vehicle she's tooling around in looks nice, but just how many shots can one video have of a woman driving a car? Enough to drive you "Crazy," maybe.

VIDEOREVIEWS

EYES GLUED

Charlie Major "(I Do It) For The Money"

high five productions; Dir—Jim Yukich; Prod Jim Jagels; Imprint

WATCHING

Suzy Bogguss "Give Me Some Wheels"

Studio Productions; Dir—Roger Pistole; Capitol Nashville

Ricky Skaggs "Cat's In The Cradle"

Dir—Skaggs, Strickland; Prod—Penczner, Strickland; Atlantic

Rick Trevino "Learning As You Go"

Dir—Jon Small; Prod—Tom Forrest; Columbia

Shania Twain "No One Needs To Know"

The Collective; Dir—Steven Goldmann, Jan DeBont;

Prod—Susan Bowman; Mercury

SNACKING

Steve Azar "I Never Stopped Lovin' You"

Pecos Films; Dir—chris rogers; Prod—Hunter Hodge

Steven Craig Harding "Tonight My Heart Rides Again"

Scene Three; Prairie Moon Records

Ty Herndon "Living In A Moment"

The Collective; Dir—Steven Goldmann;

Prod—Susan Bowman; Epic

Marcus Hummon "Honky Tonk Mona Lisa"

Film Xero; Dir—Brad Murano; Prod—Greg Hughs; Columbia

Cledus T. Judd "If Shania Was Mine"

Trailer Park Productions; Dir—Scott Ford; Razor & Tie Entertainment

The Mavericks "Missing You"

Planet Pictures; Dir—Gerry Wenner; Prod—Planet, Beresford; MCA

YAWNING

Michael Anderson "Be Not Afraid"

Southern Exposures; Dir—Tom Bevins; ForeFront

Mandy Barnett "Maybe"

Notorious Pictures; Dir—Norman Jean Roy; Prod—Marc Smerling; Asylum

George Ducas "Every Time She Passes By"

Dir—DJ Webster; Prod—Stuart Black; Capitol Nashville

Jeff Foxworthy "Redneck Games"

Studio Productions; Dir—Coke Sams; Warner Bros.

Frazier River "Tangled Up In Texas"

Planet Pictures; Dir—Charley Randazzo; Prod—Planet, Beresford, Browning; Decca

Tammy Graham "Tell Me Again"

The Collective; Dir—Thom Oliphant; Prod—Philip Cheney; Career



Pecos Films Director Chris Rogers, River North Nashville Artist Steve Azar and Pecos Films Producer Hunter Hodge on location in downtown Nashville for the filming of Azar's new music video, "I Never Stopped Lovin' You."



63.3 million households

1. Collin Raye • *I Think About You* • Epic
2. Toby Keith • *Does That Blue Moon Ever...* • A&M
3. Tracy Lawrence • *Time Marches On* • Atlantic
4. Sammy Kershaw • *Meant To Be* • Mercury
5. Mindy McCready • *Ten Thousand Angels* • BNA
6. Sawyer Brown • *Treat Her Right* • Curb
7. Paul Brandt • *My Heart Has A History* • Reprise
8. Reba McEntire • *Starting Over Again* • MCA
9. Patty Loveless • *A Thousand Times...* • Epic
10. Shania Twain • *No One Needs To Know* • Mercury

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30.5 million households

1. Mindy McCready • *Ten Thousand Angels* • BNA
2. Collin Raye • *I Think About You* • Epic
3. Tracy Lawrence • *Time Marches On* • Atlantic
4. Sammy Kershaw • *Meant To Be* • Mercury
5. Paul Brandt • *My Heart Has A History* • Reprise
6. Marty Stuart/Travis Tritt • *Honky Tonkin's...* • MCA
7. Sawyer Brown • *Treat Her Right* • Curb
8. Toby Keith • *Does That Blue Moon Ever...* • A&M
9. Patty Loveless • *A Thousand Times...* • Epic
10. Ricochet • *Daddy's Money* • Columbia
11. Shania Twain • *No One Needs To Know* • Mercury
12. Reba McEntire • *Starting Over Again* • MCA

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DISCLAIMER

by ROBERT K. OERMANN

YOU'RE NO LONGER IN KANSAS, HONEY.

I am in receipt of a snitty letter from a disgruntled religious-music person. The first paragraph is sarcastic and bitchy. The second is "yours in Christ." It's so schizo that I can't quite get a handle on it; but the gist of it is that I shouldn't review gospel product negatively in public. If I don't like something I should mail it to the person in private.

What?!

I don't care if you're a Buddhist, honey; if you mail a record to RKO you're gonna get honesty. In public. In print.

And honesty is what I found a lot of today. Two gospel acts, in particular, stood out. The rocking Third Day and the pop Patty Cabrera.

On the folkier side of things, there are tremendous albums now available by Jonell Mosser and **Judith Edelman**. Both are on Nashville labels (Winter Harvest and Compass, respectively). The latter wins this issue's **DISCOVERY Award**.

Honesty is, ideally, what you find in country music. Lately, the quality has been in short supply as things have become slicker, more predictable, more contrived, more packaged and more "safe." But I took heart this week because of the songwriting class evident in Ron Wallace's single, "Left Hand of God," the piercing vocal attack of Terri Clark and the hillbilly exuberance of Davis Daniel.

Three singles made the finals for **Disc of the Day**. The group entry comes from The Forester Sisters, who are singing as beautifully as ever and have acquired a stellar new producer in Gary Smith. The male entry is, no surprise, Tim McGraw, who continues to rise above the army of cowboy sound-alikes. If this is "the year of the woman" like they say, I guess it's logical that **Jo Dee Messina's** new effort was the one that nabbed the prize. I have a feeling I'm going to be enjoying "You're Not in Kansas Anymore" all summer long.

Thanks to the Ron Wallace and the Larry Stewart efforts, **Columbia Records** is hereby named **Label of the Day**.

But I'm polishing that crown up for another contest next time.

Until then, I remain your irreverent reverend.

SHENANDOAH "Deeper Than That"

Writers: Tim Mensy/Brenda Anderson; Producer: Don Cook/Shenandoah; Publisher: Full Keel/Second Wave/Songs of Timothy/Dixie Stars, ASCAP; Capitol CDX.

In anyone else's throat, the song would be a snooze. Marty makes it almost magic.

MINDY McCREADY "Guys Do It All the Time"

Writers: Bobby Whiteside/Kim Tribble;

Producer: David Malloy/Norro Wilson; Publisher: QMP/Willdawn/Brions Dream, ASCAP; BNA CDX.

Muddy sounding. Vocally amateurish. I remain unimpressed.

DAVIS DANIEL "I'm Not Listening Anymore"

Writers: Russ Zavitsan/Debbie Zavitsan; Producer: Ed Seay/Harold Shedd; Publisher: Millbouse/Tazmaraz, BMI; A&M CDX.

Rockabilly zest. Full of innocence, verve, vim and charm.

THE BELLAMY BROTHERS "Shine Them Buddes"

Writers: David & Howard Bellamy; Producer: Howard & David Bellamy; Publisher: Bellamy Brothers, ASCAP; Bellamy Brothers CDX.

I couldn't be less interested.

TERRI CLARK "Suddenly Single"

Writers: Tom Shapiro/Terri Clark/Chris Waters; Producer: Keith Stegall/Chris Waters; Publisher: Great Cumberland/Diamond Struck/Tom Shapiro/Sony Tree, BMI; Mercury CDX.

Her voice jumps out of the speakers like a hillbilly lightning bolt. There is fire and conviction and truth and honesty here. This is country music.

DEAN CHANCE "You Know How to Get to Me by Heart"

Writers: Terry Vonderbeide/Rob Harbin/Larry Williams; Producer: Ray Pennington; Publisher: Sony/ATV Tunes/Kim Williams/Kelly Well, ASCAP/BMI; SOR CDX.

Very simple, very sweet, very direct. Very, very good.

BROOKS & DUNN "My Maria" (dance mix)

Writers: Daniel Moore/B.W. Stevenson; Producer (remix): Brian Tankersley; Publisher: Duchess/Bug, BMI; Arista CDX.

Better than most dance mixes, thanks to some interesting percussion touches and acoustic guitar interludes, but still nothing to write home about. Doesn't anybody in this town listen to pop dance mixes or anything vaguely inventive in this field?

STEVEN CRAIG HARDING "Tonight My Heart Rides Again"

Writers: Frank J. Myers/Gary Baker/Mark Narmore; Producer: Frank Myers/Gary Baker; Publisher: Dixie Stars/Zomba/Rick Hall, ASCAP; Prairie Moon 8001.

He's quite good, but the whole thing sounds like rather like a movie soundtrack tune, right down to the "Spaghetti-Western" backing track.

JUDITH EDELMAN "Ride on a Train"

Writers: Judith Edelman; Producer: Bil

VornDick; Publisher: Dangerous Soup, BMI; Compass 742332 (track).

Simply delightful. I've always had a real special place in my heart for folkies, and this rippling little acoustic gem is as good as it gets in contemporary terms. Although her vocal is closer to Joni Mitchell than to Alison Krauss, bluegrass programmers might give this a left-field shot because of the deft picking. The rest of you out there in alternative and Americana land need to give her whole *Perfect World* CD your attention. For that matter, pay heed to everything on Music City's fine new Compass label.

TIM MCGRAW "She Never Lets It Go to Her Heart"

Writers: Tom Shapiro/Chris Waters; Producer: James Stroud/Byron Gallimore; Publisher: Great Cumberland/Tom Shapiro/Diamond Struck/Mike Curb, BMI; Curb 1258.

You know why he's a superstar? Because he's a unique stylist who seems committed to quality work with every golden-Gallimore release. It's that simple and that profound. The moment I heard him utter a note of this, I knew I wanted to hear it again. And again.

THIRD DAY "Nothing At All"

Writers: Mac Powell; Producer: David Mardis; Publisher: Class Reunion/Little Man Big Man/Gray Dot, ASCAP Reunion 7010117721 (track).

Dark and doomy, with a hypnotic (almost industrial) bottom-heavy rock sound. I dug it.

PATTY CABRERA "Take It Away"

Writers: Patty Cabrera/Boh Parr; Producer: Bob Parr; Publisher: Curb Songs, ASCAP; Curb 77798 (track).

Wahes of sythn and delicate, high acoustic guitar notes underlie her quasi-whispered verses. She gradually gets more emotive and soulful as the tune builds. The song was the Billy Graham Crusade's theme in Puerto Rico.

SMOKIN' ARMADILLOS "Miracle Man"

Writers: Val/Bird/Greg Barnhill; Producer: Chuck Howard; Publisher: Tri-Spectra/Mike Chapman/Bayou Liberty, ASCAP; MCG-Curb 1231.

It's a story song where mama runs away with a medicine-show huckster. Daddy puts a gun to the guy's head but forgives him. The kid provides the moral conclusion. You know what? I didn't care a thing about any of them.

BRYAN WHITE "So Much for Pretending"

Writers: Bryan White/Derek George/John Tirro; Producer: B. J. Walker Jr./Kyle Lehning; Publisher: Seventh Son/New Court, ASCAP/BMI; Asylum 9583.

Did they add echo to this for the single or something? It sounds different, a mite more aggressive, than I remember it from the album. Still, it's a cookin' little radio thing that will make dandy summertime listening.

THE FORESTER SISTERS "More Than I Am"

Writers: none listed; Producer: Gary Smith; Publisher: none listed; Warner Resound (track).

Delicious harmonies and an insistent rhythm, followed by a chorus that's positively celestial. Beautifully sung. Beautifully produced.

JOHN ANDERSON "My Kind of Crazy"

Writers: John Jarrard/Gary Nicholson/Delbert McClinton; Producer: James Stroud/John Anderson; Publisher: Alabama Band/Miss Blyss/Sony ATV Tunes/Four Sons/Delbert McClinton/Nasty Cat. ASCAP/BMI: BNA 64573.

John in his loopy, goofy, hillbilly-fun persona. In other words, impossible not to like.

SLEEPY LABEEF "I'm Coming Home"

Writer: Johnny Horton; Producer: Jake Guarahnick; Publisher: Golden West Melodies. BMI; Rounder 3142 (track).

This sounds like nothing so much as a classic Dave Dudley performance crossbred with a Sun Records rockabilly session. Veteran Sleepy is a master of the form. Americana programmers take note: This whole CD—*I'll Never Lay My Guitar Down*—is programmable.

FAITH HILL "You Can't Lose Me"

Writers: Trey Bruce/Thom McHugh; Producer: Scott Hendricks; Publisher: Big Tractor/WB Music/Kicking Bird/Thomabawk. ASCAP/BMI; Warner Bros. 8234.

The stinging, country-rock guitars are ultra contemporary. Her vocals have acquired a little huskiness and even more Wynette-ish country edge. The combination is cool.

JONELL MOSSER "All Your Young Servants"

Writer: Townes Van Zandt; Producer: Greg Humphrey/Ousley Manier/Jonell Mosser; Publisher: none listed; Winter Harvest 3308 (track).

It's hard to believe that this collection of Townes Van Zandt tunes (*Around Townes*) is this longtime Nashville diva's very first album. It's so listenable you could "drop the needle"

anywhere on the CD. I chose this track because of I've always dug the poetry and because it showcases the range-y quality that distinguishes her from the Bonnie Raitt followers. Harmony vocals are provided by the equally gifted (and almost as unheralded) Nashville great Johnny Neel.

GEORGE STRAIT "Carried Away"

Writers: Steve Bogard/Jeff Stevens; Producer: Tony Brown/George Strait; Publisher: Warner Tamerlane/Rancho Belita/Jeff Stevens. BMI; MCA 55204

A yawn.

SONNY BURGESS "Tiger Rose"

Writer: Bruce Springsteen; Producer: Garry Tallent; Publisher: none listed. ASCAP; Rounder 3144 (track).

Rockabilly legend Burgess essays a previously unrecorded Springsteen tune. But he needs a better production.

RON WALLACE "Left Hand of God"

Writers: T. Seals/E. Setser/J. Greenebaum; Producers: J. Scherer/R. Wallace/Paul Worley; Publisher: E. 64th St/WB Music/Yasa/Warner-Tamerlane/Major Bob. BMI/ASCAP; Columbia 78091.

Terrific song. Gritty, realistic and completely convincing working-man's lyric wrapped in a slick contemporary-Nashville production. It'll make you listen.

EVA YBARRA "Nos Has de Poder"

Writer: Maria Araiza Ybarra; Producer: Cathy Ragland; Publisher: Happy Valley; BMI; Rounder 6062 (track).

She's a real rarity, a female conjunto stylist. Scampering two-step accordion and romantic Spanish lyrics delivered with great

"heart" are the hallmarks here. A major Mexican-American alert.

JO DEE MESSINA "You're Not in Kansas Anymore"

Writers: Zack Turner/Tim Nichols; Producer: Byron Gallimore/Tim McGraw; Publisher: Coburn/Bro 'n Sis. BMI; Curb 1253.

Little Miss Personality bites into a lyric like no one else. This pounding slab of greatness will light up playlists like Fourth of July fireworks. A "no brainer." An unmistakable smash.

HONORABLE MENTIONS:

- The Geezinslaws**/Five Dollar Fine/SOR.
- Jeffrey Steele**/Roots of Country/Curb.
- Joe Nichols**/Half a Dozen/Intersound.
- Dwight Yoakam** Heart of Stone/Reprise.
- Jaci Velasquez**/If This World/Myrrh (track).
- Amy Morriss**/Devotion/Myrrh.
- Larry Stewart**/Why Can't You/Columbia.
- Molly & The Heymakers** Somebody.../Mouth Piece.

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ROW FILE...



BYRON GALLIMORE

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Byron Gallimore grew up in a musical household on a 200 acre farm in Puryear, Tennessee. Evenings around the family piano and listening to his sisters' trio work fueled a deep and lasting passion. "Music is all I ever wanted to do. I almost think I was born with that desire," muses Gallimore.

His sisters had him entering talent contests before he was in school. He joined his first band at 14, and by eighteen, led his own country/rock group. At the behest of his practical father, though, Gallimore went off to Murray State University and returned to the family farm with a degree in agricultural engineering. He eventually built a successful 1,200-acre ag business that allowed him to also build a recording studio at home. "The music was always there," he says. "All that time I was farming, I was still writing songs and playing on the weekends. It just all kept growing."

Indeed. His hard work and talent grew into a \$10,000 first prize in the 1979 Music City Song Contest, which soon grew into a songwriting deal with

Dick James Publishing. That in turn sprouted cuts by major artists, including George Jones, Tammy Wynette and Charley Pride. Gallimore also made an attempt as an artist, but discovered he liked engineering and producing better. "It's like taking a paintbrush and painting. It's like going fishing or playing golf. It's what I love to do."

Gallimore eventually put his songwriting on hold to run Pride's publishing company and produce the demos there. Through those demos he began to gain fame as a producer. Bobby Boyd of BMG had been so impressed with Gallimore's production skills, that when he was helping newcomer Tim McGraw find songs, he urged McGraw to call Gallimore. Gallimore immediately saw McGraw's potential and called his friend and inveterate producer James Stroud to co-produce. That partnership has created three records which have amassed more than eight million album sales and propelled McGraw to international superstardom in a short three years.

A longer cultivation process has been Gallimore's work with Jo Dee Messina, whom he discovered five years ago. His patience has just been rewarded with a top five hit. Gallimore is also producing sides on Philip Claypool, and with his buddy Stroud, Ty England's new record. "And," he says with a bit of proud mystery, "I've got four new acts that I'm waiting to show the world." Planting seeds.

What's next? "I want to continue here at Pride Music Group for a while...producing, bringing new acts. It's what I love doing. I like being independent, being able to work with the different labels. I'm probably gonna get an offer one day that'll drag me out of here, but 'til it's the right thing..." he pauses. "Til they give me a record label," he grins.

Planting seeds.

—Charlene A. Blevins



STUDIO REPORT

by STEVE HOOD

BACK ON TRACK AFTER FAN FAIR

Hope everyone enjoyed Fan Fair last month. For some it was a needed breather, but it looks like the recording studios and artists have wasted no time in getting back to work...Seventeen Grand hosted Atlantic's John Michael Montgomery and his new producer Csaba for overdubs and mixing, with engineer David Hall assisting...Terry Christian and Tim Coyle mixed up overdubs at the Sound Kitchen for MCA's Donna Summer with David Foster producing...Don Cook and Wally Wilson laid tracks at the Soundshop on Lonestar's latest RCA project with Mike Bradley and Mark Capps at the boards...And more tracks were captured for Trisha Yearwood's Garth Fundis-produced MCA album, with Chuck Ainlay and Mark Ralston working the controls.

Downstage Studio is undergoing major reconstruction, including Front Wall, Tech Power, Machine Room and EFX rack...Studio 23 is also remodeling with new carpet, lights and paint...Synchrosound has a new studio manager in Kellie Griggs. Keep 'em rollin' guys! See ya next month.



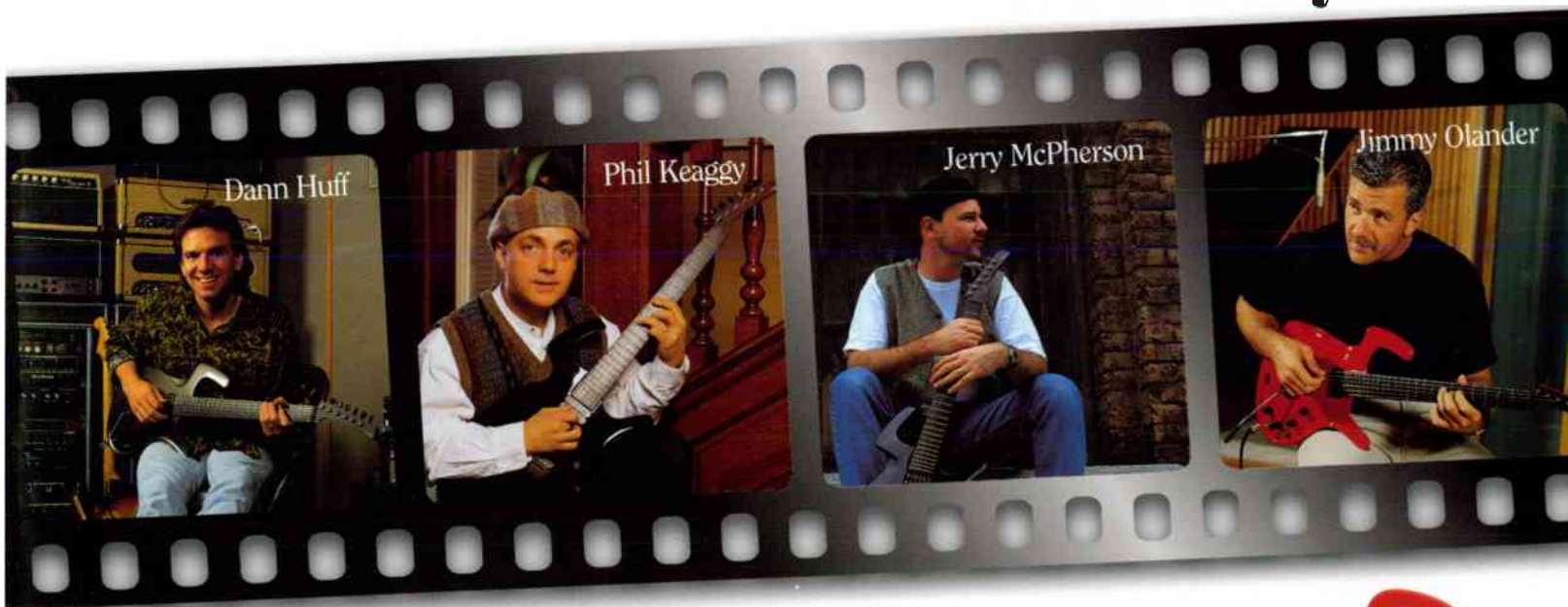
Asylum Records artists Bryan White and The Cox Family pose between sets during the recent Marketing With Country Music Seminar in Nashville. (L to R) Evelyn Cox, White, Willard Cox, Suzanne Cox and Sidney Cox. Photo: NouVeau

Artist	Producer	Engineer	Label	Project
BATTERY				
J.B. Rudd	J.B. Rudd	Eric Legg	EMI Pub.	demos
Curtis Wright	Curtis Wright	"	Famous	"
Big Al	Scott Baggett	Scott Baggett	Imprint	album
R. Maples	Robert E. Orrall	"	EMI	demo
Jim Martin	Clyde Brooks	Graham Lewis	—	"
Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	album
Baker & Myers				
➤	Hollandsworth	Lee Groitzsch	Zomba	demo
Max	Scott Rouse	"	Groove Grass	album
BENNETT HOUSE				
Various artists	Greg Nelson	McLean	Sparrow	trax/od's
COUNTY Q				
Robert E. Orrall	—	Rob Matson	EMI	trax/mix
Joe Collins	—	"	Split Pub.	"
Sam Hogin	—	"	Tree	"
Byron Hill	—	C. Pfaff/Cargile	MCA	"
Conley White	—	Tom Endres	Tree	trax
Mark D. Sanders	—	"	Starstruck	trax/mix
Rick Orozco	—	Buchanan/Hopkins	EMI	"
Desmond Child/Bob McDill	—	David Buchanan	EMI/Poly.	"
➤	—	"	Harlan Howard	"
Harlan Howard	—	Matson/Derrick	Polygram	"
Kostas	—			
CREATIVE RECORDING				
Kenny Rogers	Maher/McKell	McKell/Skaife	Magnatone	—
Rich McCready	"	McKell/Skaife	"	"
Mazda	Williams Music	Mills Logan	—	w/Marty Stuart
Bell South Mobility	"	"	—	—
Screen Actors Guild	"	Logan/Skaife	—	—
Claudia Church	Crowell	Coleman/Leffler	WB	—
DARK HORSE				
Amy Grant	Kirkpatrick	Dan Marnien	A&M	vocals
Robin Crow	Robin Crow	Clark Schleicher	—	od's
Strange Game	"	Eric Elwell	—	od's

Artist	Producer	Engineer	Label	Project
Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	"
Hosanna!	Don Harris	Eric Elwell	Integrity	trax
Annoited	Heimermann/Harris Tom Laune	—	Word	"
John Hiatt	John Hiatt	—	—	demos
Instr. Jazz	Mark Baldwin	Mike Psanos	Unison	trax
Voices of Bing	Hampton			
➤	Ken Harding	Randy Pool	New Haven	od's
DOWNSTAGE				
Hank Williams, Jr.	Ed Kalehoff	McGee	ABC Sports	Mon. Nt. Ftbl.
Gangsta Hustlers	Johnson	Jampol/Salas	custom	voc/mix/od's
Laura Anderson	Butch Dillon	Aaron Swihart	LA Records	trax/voc
Walt Wilking	Chip Young	Jampol/Wolak	BMG	trax/od's/mix
Jim Marten	"	Dave Dillbeck	"	"
Tin Angel	Rick Elias	Gregg Jampol	"	remix
EMERALD SOUND				
WhirlFloyd Cramer		Tim Waters	Stealth	mix
Floyd Cramer	"	Bogdan/Waters	RCA	"
Vince Hatfield	Clyde Brooks	G. Lewis	—	od's
The Beach Boys	Joe Thomas	Fritz/Foster	River North	"
Leslie McDaniel	Boudreaux	Bullock/Ditto	—	trax
Alabama	Gordy, Jr.	Martin/Waters	RCA	od's
Bryan White	Guerra	Dobbs/Weigleb	Asylum	brdcst. tour
Sister Morales	Steve Gibson	Ainlay/Ralston	RCA	trax
Crystal Bernard	Watson	Allen Ditto	River North	od's
Ray Vega	Josh Leo	Fowler/Ditto	RCA	od's/voc
Kevin Sharp	Chris Farren	Seay/Waters	Asylum	trax
FLATWOOD				
The Smashers	Gypsy Carns	Tabby Crabb	GCR	trax/od's/mix
JAVELINA				
Helen Darling	Wright/Omartian	Robert Charles	Decca	voc/od's/mix
Ronnie Rogers	Teddy Gentry			
➤	Rogers/Gentry	"	Maypop	trax/od's
Avalon	Charlie Peacock	Shane D. Wilson	Sparrow	string od's
Tim Wise	Norro Wilson	Joe Hayden	Norro Prod.	trax/mix
Con Hunley	"	Warren Peterson	—	mix
Crystal Bernard	David Rhyne	"	River North	trax/od's
Scarecrow	Monroe Jones	Jim Dineen	Curb	"
Cindy Morgan	Brent Bourgeois	Craig Hansen	Word	string od's
Albert Hill	Chuck Ainlay	Mark Ralston	Universal	trax/od's
The Guthrie Brothers				
➤	—	—	Next Horizon	vid shoot

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
702	Chad Elliot	Kevin	Motown/Bivio	mix	ABC-TV	"	Doug Currie	—	trax/od's
Charlie Daniels	Ron Griffin	P. Green/D. Boyer	Twin Pines	"	WZZM-TV	George Teren	John Wiles	—	trax/voc/mix
Ty Herndon	Doug Johnson	Doug Johnson	Sony/Epic	od's	Thrifty Car	Randy Wachtler	"	—	voc/mix
Scarecrow	Monroe Jones	J. Dineen/M. Jones		Curb	ABC Rosie O'Donnell	"	"	—	trax/mix
"					Ackerman McQueen	"	"	—	vocals
Jeff Wood	Bright	Beamish/Hagen	Imprint	trax/od's	A&E Network	"	"	—	voc/mix
Shaquille O'Neal/Busta Rhymes/SWV/Room Service					WHNS-TV	"	"	—	vocals
➔	All Star	Blakelock/Jones	Head Up	mix	History Channel	"	"	—	"
					Housenotes	O'Day/House	"	—	trax/voc/mix
STUDIO B					WOODLAND DIGITAL				
Jim Wise	Norro Wilson	Joe Hayden	Norro Prod.	od's	Bad Company	Josh Leo	Ben Fowler	Elektra	od's
Threk Michaels					Rich Mullins	Reed Arvin	Doug Sarnett	Casa de Pepe	"
➔	Threk Michaels	Tim Kish	—	trax/od's/mix	Beach Boys/BlackHawk				
Bryan White	—	Kevin Moore	Asylum	live radio	➔	Joe Thomas	Rick Fritz	River North	trax
Cedell Davis	Gary Gazaway	Joe Hayden	—	od's	Radio ID pkg.	Ben Freedman	Bob Bullock	CPMG Inc.	"
Dean Miller	—	—	Capitol	vid shoot	George Jones	B. Cannon/N. Wilson			
STUDIO 23					➔		Bullock/Tankersley	MCA	od's/mix
Bill Harris	Harris/Cumming	Cumming	—	demo	Warehouse	Steve Keller	John Jaszcz	Power Ent.	trax/od's
Laura Powers	Powers/Cumming	"	—	"	D.J. Fontana/Scotty Moore				
Sue Wilkinson	Wilkinson/Cumming	"	—	"	➔	Gary Tallent	Tim Coats	D'Ville	trax
Jim Moore	Cumming	"	—	"	Jerry Kilgore	Kyle Lehning	Jason Lehning	Asylum	od's
David Horn	"	"	—	"	Roger Brown	R. Brown/B. Tankersley			
Mark McClure	McClure/Cumming	"	—	"	➔		Brian Tankersley	Decca	mix
SYNCHRO SOUND					Billy Dean	Tom Shapiro	"	GBT	"
WJZY-TV	Rariek/Wachtler	John Wiles	—	trax/voc/mix	James Payne	A. Payne/M. Payne			
WFVT-TV	"	"	—	trax/voc	➔		Bob Bullock	Payne Prod.	"
The Family Channel					Fire Station Family				
➔	Joe Hogue	Currie/Madison	—	trax/od's/mix	➔	Scotty Turner	Eric Paul	—	trax/od's

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ALBUM CUT RESEARCH

*Album
Country*

TOP ALBUMS

STATIONS REPORTING: 29

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

TOP CUTS

6/23		7/8		ARTIST • Album Title • Label • Total Reports Preferred Tracks (# of Reports)
1	1			BROOKS & DUNN/BORDERLINE • ARISTA • (27) Mama Don't Get Dressed... (6); More Than A Margarita (6); A Man This Lonely (5)
2	2			GEORGE STRAIT/BLUE CLEAR SKY • MCA • (22) I Ain't Never Seen No One... (8); I Can Still Make Cheyenne (6); Do The Right Thing (3)
3	3			PATTY LOVELESS/THE TROUBLE WITH THE TRUTH • EPIC • (19) Tear-Stained Letter (11); She Drew A Broken Heart (3); Lonely Too Long (2)
4	4			TRACY LAWRENCE/TIME MARCHES ON • ATLANTIC • (16) Is That A Tear (10); Excitable Boy (4); Different Man (1)
6	5			TIM MCGRAW/ALL I WANT • CURB • (16) You Got The Wrong Man (5); Renegade (3); I Didn't Ask And She Didn't Say (3)
12	6			JO DEE MESSINA/JO DEE MESSINA • CURB • (15) You're Not In Kansas... (6); Do You Wanna Make Something (4); He'd Never Seen... (3)
5	7			GARTH BROOKS/FRESH HORSES • CAPITOL • (14) It's Midnight Cinderella (6); That Ol' Wind (3); Rollin' (3)
7	8			RICOCHE/RICOCHE • COLUMBIA • (14) Love Is Stronger Than Pride (7); Rowdy (2); I Can Dance (2)
14	9			VINCE GILL/HIGH LONESOME SOUND • MCA • (14) Pretty Little Adriana (5); You And You Alone (2); A Little More Love (2)
9	10			COLLIN RAYE/I THINK ABOUT YOU • EPIC • (13) What If Jesus Comes Back... (4); Sweet Miss Behavin' (3); Love Remains (2)
13	11			SAMMY KERSHAW/POLITICS, RELIGION AND HER • MERCURY • (12) Chevy Van (6); Vidalia (4); For Years (1)
10	12			WYNONNA/revelations • MCA/CURB • (10) Change The World (4); Somebody To Love You (3); Old Enough To Know Better (1)
8	13			JOE DIFFIE/LIFE'S SO FUNNY • EPIC • (9) Down In A Ditch (6); Life's So Funny (2); Never Mine To Lose (1)
11	14			BRYAN WHITE/BETWEEN NOW AND FOREVER • ASYLUM • (9) Sitting On Go (6); On Any Given Night (2); That's Another Song (1)
19	15			FRAZIER RIVER/FRAZER RIVER • DECCA • (9) I Don't Want To See You (4); Last Request (2); Everything About You (2)
◆◆◆	16			TOBY KEITH/BLUE MOON • A&M • (9) Every Night (3); Hello (2); She's Gonna Get It (2)
16	17			PAM TILLIS/ALL OF THIS LOVE • ARISTA • (8) Betty's Got A Bass Boat (6); Mandolin Rain (2)
22	18			TRACY BYRD/LOVE LESSONS • MCA • (8) You Lied To Me (5); Honky-Tonk Dancing Machine (2); Have A Good One (1)
24	19			HANK WILLIAMS JR/AKA WHAM BAM SAM • MCG/CURB • (8) Let's Keep The Heart In Country (4); Honky Tonk All To Hell (3); Been There... (1)
17	20			MARK CHESNUTT/WINGS • DECCA • (7) As The Honky Tonk Turns (4); The King Of Broken Hearts (1); Settling For What... (1)
18	21			MERLE HAGGARD/1996 • CURB • (7) No Time To Cry (4); Beer Can Blues (2); Sun City Blues (1)
26	22			JUNIOR BROWN/SEMI CRAZY • MCG/CURB • (7) Semi Crazy (3); Surf Medley (1); Gotta Get Up And Moving (1)
28	23			BLACKHAWK/STRONG ENOUGH • ARISTA • (7) Any Man With A Heartbeat (3); Bad Love Gone Bad (2); A Kiss Is Worth A... (2)
29	24			DOUG SUPERNAW/YOU STILL GOT ME • GIANT • (7) A Fire In The Rain (2); We're All Here (2); Country Conscience (1)
◆◆◆	25			KEN MELLONS/WHERE FOREVER BEGINS • EPIC • (7) Memory Remover (2); He'll Never Be A Lawyer (2); I Went Crazy For A While (1)
◆◆◆	26			RHETT AKINS/SOMEBODY NEW • DECCA • (7) Too Much Texas (2); Kissin' (2); Carolina Line (1)

6/23		7/8		ARTIST • Song Title (Writers)
1	1			PATTY LOVELESS • Tear-Stained Letter (Richard Thompson)
4	2			TRACY LAWRENCE • Is That A Tear (John Jarrard, Kenny Beard)
7	3			GEORGE STRAIT • I Ain't Never Seen No One... (R. Springer, B. Bouton, M. Chesnutt)
13	4			RICOCHE • Love Is Stronger Than Pride (Rick Bowles, Doug Johnson)
2	5			BROOKS & DUNN • Mama Don't Get Dressed... (Kix Brooks, Ronnie Dunn, Don Cook)
3	6			JOE DIFFIE • Down In A Ditch (Dennis Linde)
6	7			SAMMY KERSHAW • Chevy Van (Sammy Johns)
10	8			PAM TILLIS • Betty's Got A Bass Boat (Bernie Nelson, Craig Wiseman)
11	9			JO DEE MESSINA • You're Not In Kansas Anymore (Zack Turner, Tim Nichols)
14	10			GARTH BROOKS • It's Midnight Cinderella (Kim Williams, Kent Blazy, Garth Brooks)
◆◆◆	11			BROOKS & DUNN • More Than A Margarita (Kix Brooks, Chris Waters)
◆◆◆	12			BRYAN WHITE • Sitting On Go (Josh Leo, Rick Bowles)
◆◆◆	13			GEORGE STRAIT • I Can Still Make Cheyenne (Aaron Barker, Erv Woolsey)
◆◆◆	14			JOE DIFFIE • Tearin' It Up (Lee Bogan, Joe Diffie)
9	15			TRACY BYRD • You Lied To Me (Bill Anderson)
◆◆◆	16			VINCE GILL • Pretty Little Adriana (Vince Gill)
◆◆◆	17			BROOKS & DUNN • A Man This Lonely (Ronnie Dunn, Tommy Lee James)
◆◆◆	18			TIM MCGRAW • You Got The Wrong Man (Wayne Perry, Joe Barnhill)

TOTAL REPORTS BY LABEL	POINTS
MCA	73
EPIC	56
ARISTA	52
CURB	43
CAPITOL	35
COLUMBIA	28
ATLANTIC	26
DECCA	26
BNA	23
MCG/CURB	17
MERCURY	16
GIANT	13
RCA	12
ASYLUM	10
REPRISE	10
A&M	9
CAREER	6
POLYDOR	4
MAGNATONE	3
WARNER BROS	3
INTEGRITY	1
RIVER NORTH	1
ROUNDER	1

(Graph figured on total points each label received from all station reports)

* Denotes track scheduled for single release

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CHART TALK

by LISA BERG

TRACY MARCHES ON

Artist/Title/Label	R&R		CAM		Gavin
	June 7	Plays	June 7	Plays	June 7
Bryan White, "I'm Not Supposed..." (Asylum)	3-1*	+81	4-4	-159	1-21
Collin Raye, "I Think About You" (Epic)	2-2*	+22	3-3	-165	5-6
Toby Keith, "Does That Blue Moon..." (A&M)	4-3*	+34	5-2*	+56	4-2*
Tracy Lawrence, "Time Marches On" (Atlantic)	5-4*	+60	2-1*	+56	3-1*
Terri Clark, "If I Were You" (Mercury)	6-5*	+137	8-8*	+55	6-5
Mindy McCreedy, "Ten Thousand..." (BNA)	7-6*	+84	6-7	-130	12-14
Alan Jackson, "Home" (Arista)	8-7*	+278	9-9*	+146	8-3*
David Lee Murphy, "Every Time I..." (MCA)	9-8*	+253	10-7*	+336	7-4*
Jeff Carson, "Holdin' Onto..." (MCG/Curb)	10-10*	+276	12-12*	+110	10-7*
Reba McEntire, "Starting Over Again" (MCA)	11-11*	+106	19-20*	+140	11-9*
Shania Twain, "No One Needs To..." (Mercury)	14-13*	+331	11-11*	+155	16-13*
Sammy Kershaw, "Meant To Be" (Mercury)	15-14*	+267	17-16*	+201	13-10*
Sawyer Brown, "Treat Her Right" (Curb)	16-16*	+114	20-21*	+117	15-12*
Ricochet, "Daddy's Money" (Columbia)	18-17*	+219	15-14*	+331	20-18*
Paul Brandt, "My Heart Has A..." (Reprise)	17-18*	+133	18-18*	+253	22-20*
Patty Loveless, "A Thousand Times..." (Epic)	19-19*	+110	22-22*	+142	18-16*
Rhett Akins, "Don't Get Me Started" (Decca)	20-20*	+309	21-19*	+373	17-15*
Diamond Rio, "That's What I Get..." (Arista)	22-21*	+320	24-24*	+105	21-19*
LeAnn Rimes, "Blue" (MCG/Curb)	25-22*	+707	16-13*	+398	29-24*
M. Stuart & T. Tritt "Honky Tonkin's..." (MCA)	23-24*	+82	23-23*	+43	19-17*
L. Morgan & J. Randall "By My Side" (BNA)	26-25*	+201	29-26*	+167	34-33
Wade Hayes, "On A Good..." (DKC/Columbia)	27-26*	+217	27-25*	+209	25-26*
Clay Walker, "Only On Days That..." (Giant)	28-27*	+422	31-27*	+468	31-30*
Linda Davis, "Love Story In The..." (Arista)	29-28*	+135	36-34*	+175	24-25*
Neal McCoy, "Then You Can Tell..." (Atlantic)	31-29*	+179	34-30*	+237	27-28*
Trace Adkins, "There's A Girl In..." (Capitol)	30-30*	+103	35-31*	+268	28-27*
Lee Roy Parnell, "Givin' Water To..." (Career)	32-31*	+353	37-32*	+351	30-29*
Mark Chesnutt, "Wrong Place..." (Decca)	36-32*	+220	42-38*	+220	32-31*
Lonestar, "Runnin' Away With My..." (BNA)	39-33*	+406	39-36*	+353	42-40*
James Bonamy, "I Don't Think I Will" (Epic)	37-34*	+227	40-40*	+63	45-45*
Tracy Byrd, "4 To 1 In Atlanta" (MCA)	38-35*	+252	43-39*	+170	33-32*
Rick Trevino, "Learning As You Go" (Columbia)	42-37*	+364	44-41*	+297	50-44*
Pam Tillis, "It's Lonely Out There" (Arista)	44-38*	+475	47-43*	+354	48-36*
Mark Wills, "Jacob's Ladder" (Mercury)	45-41*	+193	48-47*	+142	38-37*
Aaron Tippin, "Everything I Own" (RCA)	48-45*	+151	55-55*	+96	49-47*

*-denotes singles with bullets

SINGLES

With the exception of wunderkind **LeeAnn Rimes'** "Blue" making significant noise on the charts (up 707 spins in *R&R* and five notches in *Gavin*), most of the singles this week don't show much movement one way or the other—gridlock has set in. The biggest upward swing is a mere six slots, courtesy of **Pam Tillis'** "It's Lonely Out There," "Runnin' Away With My Heart" by **Lonestar** and **Rick Trevino's** "Learning As You Go." Debuts which hope to break through the logjam include **BlackHawk's** "Big Guitar" at number 43 in *R&R* and 50 in *Gavin*, **Great Plains'** "Dancin' With The Wind" blowing in to *R&R* at number 48, and "Every Time She Passes By," courtesy of **George Ducas**, at number 49 in *Gavin*.

ALBUMS

Chagrin has set in within the *Billboard* 200 chart also, as only one country album out of the 26 listed shows upward movement, and it's a comedy one, at that. **Jeff Foxworthy's** *Games Rednecks Play* climbs eight to number 167. Everything else drops from a minimum of two slots to a maximum of 64. **David Lee Murphy's** *Gettin' Out The Good Stuff* is the sole country debut this week at number 104.

Billboard's Top Country Albums chart doesn't look quite as bad, instead, like the sin-

gles charts, it remains rather inactive. In fact, the most action comes from titles in the middle portion of the list. *Games Rednecks Play* takes a seven-spot hike for Foxworthy, landing at number 22, with his *You Might Be A Redneck If...* project moving up nine to number 43. Both **Ricochet's** self-titled album and **Hal Ketchum's** *The Hits* reach their highest mark on the chart, up five to number 31 and up nine to number 43, respectively. *Super Hits* by **Willie Nelson** makes the most noise, however, jumping thirteen notches to number 46. Debuting this week are Murphy's *Gettin' Out The Good Stuff* (also the chart's "Hot Shot Debut" king) at number twelve, **Junior Brown's** *Semi Crazy* at 32 and **Ricky Skaggs'** *Solid Ground* first checking in at number 72. Brown's *Junior High* EP also receives "Pacesetter" honors, rising four to number 68.

The Americana chart in *Gavin* is fairly gridlocked this week as well, with **Gillian Welch's** *Revival* and **Sam Bush's** *Glamour & Grits* again holding down the top two slots. *West Texas Heaven* by **Kimmie Rhodes** moves up three to break into the top five, while Brown's *Semi Crazy* vaults sixteen slots to land at number seven. Even more impressive movement comes from **Chris Hillman & Herb Pedersen's** *Bakersfield Bound*, soaring eighteen notches to number eighteen. New albums are **Willie Nelson's** *Spirit* at number 20, **Tammy Rogers'** self-titled project at 31 and *Acres Of Suede* from **Webb Wilder** at number 35.

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The Pros' Pick

MUSICAL CHAIRS

(continued from page 7)



March Music Inc. recently signed exclusive writing agreements with Chantel Harp and Tim Wagoner. (L to R) March's Creative Director Lee Bach, Harp and Wagoner. Photo: Kay Williams

country music fan who allowed Bonamy to purchase clothes for the next day's shoot, and everything went off without a hitch. Bonamy is also one of the artists involved in the national Wal-Mart Country Music tour...

Laura Lynch has left **The Dixie Chicks** in order to pursue other opportunities. The group celebrated their seven year anniversary earlier this year...

Curb recording artist **Ronnie McDowell** completed a lifesized sculpture of **Elvis Presley** and was slated to unveil it June 12 in his Fan Fair booth. The sculpture, made from cellu-clay, took McDowell three years to complete...

PUBLISHING NEWS

The Muy Bueno Music Group has appointed **LaTricia Allen** as Creative Manager. The

company has also acquired the catalogs of Venada Music and **Clay Walker's** Lori Jane Music, Sondaddy Music and Sondaddy Songs for administration...

New song pitching software, Professional Manager by Right Track Solutions, Inc., was recently introduced to over fifty local music industry professionals. With over 85 installations worldwide, the Right Track system is currently utilized in a dozen Nashville music publishing and record companies. 800-638-6878...

BOOKING/TOURING NEWS

Mary Chapin Carpenter and **Lyle Lovett** are scheduled to co-headline a major arena tour of the UK in September. They will perform separate sets with their own bands...



Emmylou Harris recently inked an exclusive songwriter agreement with Almo Music Corporation/Rondor Music International. (L to R) David Conrad, Vice President, Almo Music Publishing; Harris; Mary Del Scobey, General Manager, Almo Music Publishing; and Monty Hitchcock, Harris' Manager. Photo: Beth Gwinn

TOP OF THE CHARTS CHRISTIAN

Christian Hit Radio

"Take Me To Your Leader"

Newsboys • Star Song

Adult Contemporary

"If This World" • Jaci Velasquez • Myrrh

Inspirational

"Crucified With Christ"

Phillips, Craig & Dean • Star Song

Country

"Givin' Livin' Music" • Cross Country • Terajay

Mainstream Album Sales

Whatcha Lookin' 4

Kirk Franklin & The Family • GospoCentric

Christian Album Sales

Jars Of Clay • Jars Of Clay • Essential/Brentwood

(Source: June 3, 1996 issue of CCM Update.
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John Berry has teamed up with Dr. Pepper for "Southern Salute," a southeast regional promotion held in conjunction with his current tour schedule. The campaign, which will allow fans to meet Berry one-on-one through in-store appearances and acoustic performances in select markets, will promote the local concert events while increasing awareness of Dr. Pepper...

INDEPENDENT NEWS

Vanguard Records artist **John McEuen** has been chosen to "test fly" a new line of breakthrough acoustic guitars handmade of 100 percent graphite. He is already using one of the new instruments in his live appearances. The guitars are manufactured by RainSong Graphite Guitars of Maui, HI...McEuen is also scheduled for an upcoming cover feature in *Acoustic Musician* as well as a feature article in *American Songwriter's* September/October issue, which focuses on songwriters on independent labels...

Singer/songwriter **J.T. Blanton** was scheduled to release his debut solo album earlier this month, and he also joined in Tennessee's bicentennial spirit. On June 3, he put up 500 small Tennessee flags on 16th and 17th Avenues South. The state flag is also prominently displayed on his new album, *J.T. Blanton Live From The Bullpen...*

Wild Oats Records has released **Steve Haggard's** *Make Your Move* CD, which features nine Steve Haggard originals among its eleven songs. The album was recorded in Nashville and was co-produced, engineered and mixed by **Jack Howell...**

RADIO NEWS

Loretta Lynn was scheduled to receive the Legend Award at the third annual Country Radio Music Awards on June 11. Previous recipients of the award are **Johnny Cash** and **Merle Haggard**. The show, which features awards in eight categories, aired on over 250 stations nationwide...

WSIX Morning Team personality **Devon O'Day** has reached an exclusive agreement with Huntsman Entertainment Inc. The company is offering O'Day's voice-over work to radio on a special project or retainer basis. Contact Tom Samoray at 615-255-1100...

BENEFIT NEWS

The 1996 **Joe Diffie** Charity Golf Classic was held June 3 at The Golf Club of Tennessee in Kingston Springs. Diffie, the host of the tournament for the past five years, helped to raise \$35,000 this year for First Steps, a local organization whose educational programs help children and their families overcome the adverse effects of a disability or circumstance...

The 6th Annual Wrangler/City of Hope Celebrity Softball Challenge and Concert was held June 9 at Greer Stadium. The event, which has become the unofficial kick-off to Fan Fair week, has raised over \$650,000 to support the City of Hope National Medical Center and Beckman Research Institute in its commitment to prevent and cure cancer and a host of other life-threatening diseases. TNN is scheduled to air a special on the game August 7 at 7:00 p.m. (CT)...

The Hands For Fans celebrity hand print auction was slated for June 10 at The Wildhorse Saloon. More than 40 prints of custom-designed Nashville illustrations enhanced with actual hand prints and autographs of country stars were auctioned off. Proceeds from the event benefit Hands On Nashville, a non-profit organization that recruits, educates and coordinates a network of volunteers for diverse community service projects that promote interaction with and awareness of those in need...

CHRISTIAN NEWS

According to SoundScan figures, with sales in excess of 80,000 units, **dc Talk's Jesus Freak: The Single** AudioVision CD is the third best-selling enhanced CD, behind **The Rolling Stones' Stripped** and **Sarah McLachlan's EP, Jesus Freak: The Single** is the third ForeFront enhanced CD release, following in the footsteps of **Big Tent Revival's** Grammy-nominated self-titled debut and **Dana Key's Part Of The Mystery**. Previously only available in music outlets, the product will soon be available in computer/software retail outlets...

Sparrow recording artist **Margaret**



Country Weekly magazine celebrated its second anniversary by presenting its 1996 "Golden Pick Awards" to country performers, selected by its readers. (L to R) Steve Wariner, Favorite Instrumentalist; Tracy Lawrence, Editors Choice for The Platinum Pick; Aaron Tippin, Favorite Comeback Artist; Chely Wright, celebrity presenter; Terri Clark, Favorite Female Newcomer; Reba McEntire, Favorite Female Artist & Favorite Entertainer; LoneStar, Favorite New Group (members: Keech Rainwater, Richie McDonald, John Rich, Michael Britt and Dean Sams). Photo: Adele Starr

Becker was recently honored by the Episcopal church for her work to end world hunger and promote interfaith understanding. She was awarded a "Lifetime Fellowship" in the Episcopal diocese of Delaware. The award marks the first time the diocese has bestowed such an honor...

The American Bible Society and Mercy Ministries Of America have joined with **4HIM** and **Point Of Grace** to present their tour and raise awareness for their prospective organizations. Representatives from each organization have teamed with the gospel groups in the past to promote their ministries...

Paradigm...The Ambient Hits Collection is scheduled for release in July with the first three volumes in the series: *A Tribute To The Hits Of Amy Grant*, *A Tribute To The Hits Of Michael W. Smith* and *The Greatest Praise & Worship Choruses*. The Paradigm System "transforms the familiar into something new through ambient-driven remixes of Christian songs." Plans are in the works to continue the series in early 1997...

MoonStone Marketing, a publicity and marketing firm geared specifically for promotions in the Christian music industry, recently opened in Nashville. **Jeannie Neitzel**, previously a publicist for RSR Entertainment

Group, founded the company, whose initial clients include Big Tent Revival and Reaching The World Ministries. 615-731-0033...

Gaither Family Resources, a retail outlet carrying products and resources to enrich all areas of life, recently celebrated its grand opening in Alexandria, IN. The 2,500 square-foot store, located near Gaither Studios and Gaither Management Group offices, is subdivided into several thematic sections. Beverages and bakery items are also available. 317-724-8405...

E-MAIL/WWW ADDRESSES

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Timberwolf Artist Management

http://members.gnn.com/vwoflm/hagen.index.html

Wild Oats Records

http://home.aol.com/oatcentral

ADMIT ONE

ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY, ST.	DATE
Wynonna/BlackHawk	250,000	19,358	100	Starwood Amphitheatre	Antioch, TN	5/9
Alan Jackson/Patty Loveless	249,016	10,474	91	Edmonton Coliseum	Edmonton, AB	5/10
Hank Jr./CDB/Marshall Tucker Band	203,362	19,905	88	Star Lake Amphitheatre	Burgettstown, PA	5/4
Alabama/K. Chesney/Rick Trevino	181,030	7,964	39	Desert Sky Pavilion	Phoenix, AZ	5/16
Brooks & Dunn/David Lee Murphy	108,707	4,489	82	Elliott Hall, Purdue Univ.	W. Lafayette, IN	5/16
dc Talk/Audio Adrenaline	74,589	3,881	53	Hilton Coliseum, Iowa St. U.	Ames, IA	5/20
Billy Dean/Martina McBride	59,815	2,331	69	Star Plaza Theatre	Merrillville, IN	5/24
Joe Diffie/Neal McCoy/Rhett Akins	59,464	13,484	67	Walnut Creek Amphitheatre	Raleigh, NC	5/25
The Mavericks/Junior Brown	44,335	2,402	100	Riverside Theatre	Milwaukee, WI	5/18
Alison Krauss & Union Station	23,445	1,560	70	Bob Carpenter Ctr., U. of Del.	Newark, DE	5/5

source: amusement business



Bobby Karl... WORKS THE ROOM

(continued from page 17)

Shaw and **Mark Wright**. I was impressed with how much the crowd seemed to like young **Rhett Akins**. Host **Jerry Clower** boasted of his perfect attendance record at Fan Fair, and all of them while still on the same label. "Ain't this a great country?!" he bellowed.

The night was not through. In a week full of great music, new MCA signees **Big House** were simply breathtaking at their Ace of Clubs midnight show. Just ask **Larry Willoughby**, **Dan Einstein**, **Scott Moskovitz**, **Jody Williams**, **Kyle Young**, **Chris Blizzard**, **Al Bunetta**, **John Montgomery**, **Jules Wortman**, **Kay West**, **Rick Shipp**, **Todd Cerney**, **Katie Gillon**, **George Flanigen**, **Steve Goldmann**, **Bill Kenner** or **John Briggs**. Attendee **Renee Bell** told me she's signed **Jim Lauderdale** to RCA. **Phil Lachinsky** says he has talked rock guitar great **Les Dudek** into moving to Music City.

Capitol Records kicked things off bright and early Wednesday (6/12) with **John Berry** proving to be a particular crowd pleaser. I worked the room at the Warner/Reprise/Giant show that afternoon along with **Rod Essig**, **John Huie**, **James Stroud**, **Bob Witt**, **Neil Pond**, **Bill Mayne**, **Lydia Dixon Harden**, **Susan Niles**, **Russ Taff** (Tori is expecting a child this week), **Hugh Bennett**, **Bob Saporiti**, **Kerry Chater**, **Kevin Lamb**, **Miles Bell**, aspiring artist **Greg Rowles**, **Schatzi Hageman**, **Randy Scruggs**, **Eddie Reeves**, **Greg Humphrey**, **Pete Fisher**, Music City hopeful **Todd Pulse**, **Bob Colson**, **Coyote Calhoun** and **Jim Ed Norman**. The sublime-ly country **Daryle Singletary** performed seated, due to his busted leg from a recreation accident. "Isn't that nice?" I thought as **Doug Supernaw** climbed down from the stage to wade through the crowd during "You Never Even Call Me By My Name." Then he went over the wall, across the walkway, over the fence and up into the bleachers. It crossed my mind, "If he sees me here I'm dead meat." There was nowhere to run, nowhere to hide as he made a beeline for me and shoved the mike in my face. He had me make my Fan Fair singing debut so the crowd could "review" me. What a card. One of these days, I'll think of a way to get him back.

I returned to the buildings and wandered into **Dave DeBolt**, **Jean Shepard** and a marvelous "second generation" moment with **Hawkshaw Hawkins Jr.**, **Michael Twitty** and **Bobby Roberts**, the sons of Hawkshaw, Conway and Yodeling Kenny Roberts, respectively. Thanks to *TNN Country News*, I get stopped by fans occasionally, but never more so than this year. By late afternoon I'd signed autographs for people from 17 different states. Next year, the other 33!

In what I'll remember as my best Fan Fair time ever, I hosted the IFCO show at the

Ryman Auditorium that night. Can you imagine? Me? On stage announcing at the Ryman? Isn't this the greatest country on earth? I pretended I was George D. Hay at an Opry show of 50 years ago as I gave big build-ups for the reunited **Highway 101**, **Jeff Carson**, **Jo Dee Messina**, **4 Runner**, **Hal Ketchum**, **Victoria Shaw**, **Gary Morris**, **Baker & Myers**, **Terri Clark** and **Bryan White**. Some fun. **Loudilla**, **Loretta and Kay Johnson**, "Mama" **Mae Axton**, **Jason Petty**, **Susan Collier**, **Jim Hester**, **Marjie McGraw** and Miss Mary added warm backstage encouragement. Meanwhile over in the Fairgrounds grandstands, **Jon Randall** was making female hearts flutter at the RCA show.

By Thursday (6/13), photographer **Raeanne Rubenstein** was weeping about how sweet the stars were to the wheelchair-bound. It does kinda choke ya, but get a grip. **Atlantic** and **Asylum** teamed up for a fine morning show, then near-gridlock was achieved when the **Arista juggernaut** hit the crowd that afternoon. You could reach out and touch pandemonium.

That night it was the Columbia/Epic stable's turn. The company miscalculated badly with **Killer Beaz** as a host, since he had to read word for word from a script. Any member of the audience knew more about the acts than he did. **Woody Bomar**, **Emory Gordy Jr.**, **Joe Casey**, **Kimmy Wix**, **William Smithson**, **Rich Schwann**, **Cliff Audrech**, **Tommy Williams**, **Vince Melamed**, **Dan Hill**, **Jim O'Baid**, **Scott Siman**, **Danny Proctor**, **Vernell Hackett**, **Tom Roland**, **Chuck Flood**, **Ronna Rubin**, **Jack Lameier**, **Pat Higdon**, **Donna Hilley**, **Ron Baird**, **John Sturdivant**, **Mike Kraski**, **Jim Bessman** and the rest of the Fan Fair Olympians were working the tent.

Not all the action was at the Fairgrounds. I dropped over to Sound Check for Beach Boys show rehearsals Thursday afternoon and ran into **Joe Thomas**, **Henry Gross**, **Fred Vail**, **Susan Nadler**, **Norro Wilson**, **Mark Humphrey**, **Jill Wylly** and **Natalie Windsor**, as well as **Lorrie Morgan** and **Collin Raye**, plus an awesome band that included **Matt Rollings**, **Michael Rhodes**, **Brent Rowan**, **Mike Seivers** and **Sonny Garrish**. **Eddie Bayers** told me he's producing some new sides on longtime fave Lane Brody. Songwriter **Alan Ray** ("You Don't Love Me Anymore") reported that he's got a hot selling book called *America's Dumbest Criminals* that's a September syndicated TV special via Aaron Spelling. The durable Beach Boys were at the peak of their form vocally.

The next day they demolished 20 thousand screaming Fan Fair fans in concert. Is this a great country or what?



INDUSTRY EVENTS CALENDAR

JULY 6

Rock The Smokies, Forks Of The River Entertainment Show Park, Newport, TN

12

All Star Guitar Night, Cafe Milano, Nashville, TN 910-288-1000

13

Fruit Of The Loom 1996 All-Star CountryFest, Atlanta Motor Speedway, Hampton, GA

28-AUG 3

22nd Annual Christian Artists Seminar, YMCA Of The Rockies, Estes Park, CO

AUGUST 29-SEPT 1

International Country Music Expo, The Opryland Hotel, Nashville, TN 615-255-7881

31

9th Annual Central City, KY Music Festival, Central City, KY 800-666-1031

SEPTEMBER 6-9

Canadian Country Music Association's Country Music Week '96

27-29

IBMA's Bluegrass Fan Fest, English Park, Owensboro, KY 502-684-9025

OCTOBER 2

30th Annual CMA Awards, The Grand Ole Opry House, Nashville, TN 615-244-2840

3-5

SRO '96, Nashville Convention Center 615-244-2840

NOVEMBER 10-13

Christian Country Music Association's 4th Annual Convention, American Baptist College, Nashville, TN 615-742-9210

14

1996 CCMA Awards Show, The Ryman Auditorium, Nashville, TN 615-742-9210

15-17

Country Music Expo 1996, New Jersey Convention And Expo Center, Edison, NJ 201-772-6566

DECEMBER 9

1st Annual World Christian Music Awards, Nassau Marriott Resort, Nassau, Bahamas 809-323-2471

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Hamstein Cumberland Music Group staff: Jeff Carlton, Chip Hardy, Jan Perry, Janice Bane, Tim Hunze.
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2/1
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37212

Since June 1996 we at Hamstein Cumberland will be residing in our new building with our parent company Hamstein Music Group.

Hamstein Music Group staff:
Kim Jones, Jennifer Rainwater.
Fax (615) 320.7835.

We thank you for your patience and understanding during this expansion and move. We look forward to working together with you in our new facilities very soon.

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