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MUSIC ROW

NASHVILLE

PUBLICATION

Gary Allan

INDEPENDENTS DAY

BEYOND NASHVILLE'S MAJOR LABELS

BOOK REPORT

**Feiler Examines
The Nashville Dream**

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POLYGRAM
MUSIC

CELEBRATES
OUR
GRAMMY
AWARD
WINNERS

THANKS BOB,
MARTY & TIM, JEFF
AND ALISON!



BUTTERFLY KISSES

*Best
Country
Song*

WRITTEN BY
**RANDY
THOMAS**
&
BOB CARLISLE



LOOKING IN THE EYES OF LOVE

*Best Country
Performance By
A Duo Or Group
With Vocal*

PERFORMED BY
ALISON KRAUSS
& UNION STATION

WRITTEN BY
KOSTAS
&
TRICIA WALKER



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Staff Reporter

J. Mark Rodgers
Art Director/Prod. Mgr.

Chuck Aly
Features Editor

Robert K. Oermann
Single Reviews

Susana Ross
Administrator

Alan Mayor
Photography

Eileen Shannon
Receptionist

O'Neil Hagaman
Financial

Contributing Writers

Lisa Berg	Beverly Keel
Joey Butler	Otto Kitsinger
Robert Colson	Larry McClain
Paulette Flowers	Bob Paxman
Michael Hight	Rusty Russell
Steve Hood	Ron Young

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

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COVER ARTIST



Artist Name: Gary Allan

Label: Decca

Current Single: "It Would Be You"

Current Album: *It Would Be You* (release May 19)

Current Video: "It Would Be You"

Current Producers: Mark Wright, Byron Hill

Hometown: Huntington Beach, CA

Management: Lytle Management Group

Booking: William Morris Agency

Hits: "Her Man"

Special TV Appearances: *Farm Aid '97*

Birthdate: December 5

Birthplace: Montebello, CA

Outside Interests: Surfing

Musical Influences: Merle Haggard, Ernest Tubb, George Jones, George Strait, Mark Chesnutt

Favorite Album: Johnny Horton Boxed Set, Buck Owens Boxed Set, *Ernest Tubb's Greatest Hits*, *If You Ain't Lovin' You Ain't Livin'* by George Strait



MUSICAL CHAIRS

by CHARLENE BLEVINS

BMG Buys Hayes Street Titles; SRO On Hiatus

NEWS

BMG BUYS HAYES STREET—Through two acquisitions, BMG Music Publishing has acquired a portion of the Hayes Street Music catalog, owned by **Don Schlitz** and **Chuck Flood**, and the interest in Hayes Street songs owned by **Pat Halper**. The purchase will give BMG ownership of songs from various writers including Schlitz and **Allen Shamblin**. This deal marks BMG's 26th and 27th acquisitions in Nashville, called "a vital market for us" by BMG Worldwide Publishing President **Nicholas Firth**. BMG has also signed a deal to administrate **Richard Branson's** new music publishing venture, V2 Music Publishing, worldwide except in the UK and Australia. BMG is one of only five worldwide multinationals and is among the three largest music publishing groups in the world.

ACM'S HAT OFF TO PICKERS—The ACM has announced final nominees in the Instrumentalist categories for the "Hat awards." They are: Drums—**Eddie Bayers**, **Paul Leim**, **Dony Wyan**; Keyboard—**John Hobbs**, **Matt Rollings**, **Dwain Rowe**; Fiddle—**Stuart Duncan**, **Larry Franklin**, **Jimmy Stewart**; Steel Guitar—**Paul Franklin**, **Troy Klontz**, **Jay Dee Maness**; Bass—**Danny Ray Milliner**, **Michael Rhodes**, **Glenn Worf**; Guitar—**Charlie Crowe**, **Dann Huff**, **Tony King**, **Brent Mason**, **Brent Rowan**; Specialty Instrument—**Jerry Douglas**; Dobro: **Charlie McCoy**; Harmonica: **Terry McMillan**, Harmonica/Percussion.

PIRATES CHANGE WITH THE TIMES—The RIAA's year-end piracy statistics reflect that while cassette piracy has dropped 80% over the last five years, Internet and CD format piracy are increasing exponentially. As a result, the RIAA has dedicated substantial resources to combat the evolving forms of techno-piracy, and has lodged the organization's first civil lawsuit against three music archive sites that offer hundreds of downloadable unauthorized recordings for free. The organization also spearheaded the largest criminal bootleg investigation in its history, which resulted in the indictment of three international pirates and the confiscation of nearly one million CDs.

SRO MIA—The CMA's annual international entertainment expo, SRO, has been put on hiatus for 1998 and 1999 due to scheduling difficulties related to the CMA Awards. Support and participation for SRO, which in 1997 drew 800 participants, are dependent on its proximity to CMA week. "Unfortunately, the date for the CMA Awards is usually not confirmed until less than a year out from the

telecast," said CMA Executive Director **Ed Benson**, "and this makes it nearly impossible to secure proper facilities for an event of this scope." The CMA will reevaluate SRO for the year 2000, Benson said, and will continue to facilitate discussion of touring issues through other events and initiatives.

SESAC FIGHTS BACK—SESAC has filed a copyright infringement lawsuit against Pittsburgh-based radio group Renda Corporation and its President, Anthony Renda, owners or operators of more than a dozen commercial radio stations located in four states. SESAC alleges violation of copyright laws by three stations that over an 18-month period broadcast more than 300 unlicensed and unauthorized performances of five SESAC titles. According to the complaint, the defendants repeatedly refused to take licenses offered on the grounds that the stations played no SESAC music. However, after SESAC's BDS monitoring technology was extended to non-Latina radio formats, the organization was able to identify a pattern of unlicensed and unauthorized performance of SESAC catalog.

WHAT'S IN A DOMAIN—The New Jersey owner of an Internet pornography site wants to buy 400 domain names, including 60 country stars' names, from a California businessman, and return those names to their rightful owners.

According to *The Tennessean*, **Dan Parisi**, a Seacucus, NJ, Web page designer, turned his White House parody site into an adult video club site after the original site failed to make money. The trouble started, however, when California businessman **Jim Salmon** "pointed" dozens of Web names/sites to www.whitehouse.com, as a protest of the site. Those included linking the Web designators of celebrities like **Elizabeth Taylor**, **Oprah Winfrey**, **Alan Jackson**, **Tim McGraw** and **Terri Clark**. Internet users who typed in www.alan-jackson.com, for example, found themselves looking at a site featuring doctored parody shots of a dominatrix-clad Hillary Clinton tugging her husband's leash. An outcry from those users and the celebrities was swift, and most are examining legal options in the case.

Web entrepreneurs can "buy" domain names for \$100 by registering them with InterNIC, the official registry of World Wide Web

sites. Anyone can register virtually any name that is not trademarked with InterNIC on a first-come, first-served basis, and then resell them. Salmon has admitted his ploy yielded unintended results, but has refused to sell or return the hundreds of non-trademarked domain names, saying he wants to keep them available "for when I have something to say."

HONEST ENGINE—Albums by Nashville-based Honest/LINN artists **Claire Martin**, **Martin Taylor** and **Stephane Grapelli** made fast tracks to the No. 1 and No. 2 positions on the *Gavin Jazz Chart* in early March. Claire Martin's *Make This City Ours* took the No. 1 position on the chart in just under 5 weeks since its release to radio. The No. 2 slot belonged to *Celebrating Grapelli*, a tribute to the legendary violinist by Scottish jazz guitarist Martin Taylor, and featuring Claire Martin and Grapelli on 6 of the 12 tracks.

CHET'S STREET PARTY '98—The Second Annual Chet Atkins' Musician Days are scheduled for June 22-28 in Nashville. "Witness History II," the festival's centerpiece event, will feature **Mark Knopfler** at the Ryman Auditorium on June 24th. Tickets for the event, to benefit the Chet Atkins Music Education Fund, are \$35 and \$75, with a special \$125 ticket to include an after-show reception. They go on sale May 30 at Ticketmaster locations and the Ryman Box office.

"With the 1998 festival, we're going to improve on last year's successes and establish an event that honors the musician and educates our youth," said **Tom Morales**, President of TomKats, the festival's producer. In addition to presenting four days of free music at Riverfront Park, acoustic stage sites all over Nashville, Grammy sessions, and educational workshops for children, festival planners will expand the number of international artists...

(continued on page 26)



LYRICAL MIRACLES—Randy Owen and Joe Galante presented a check for \$270,000 to St. Jude Children's Research Hospital during RLG's General Jackson CRS show. Proceeds came from the label's *Make a Miracle* Christmas album. Pictured L-R: Galante, Dave McKee and Terri Watson of St. Jude, and Owen. Photo: Glen Rose

Can't tell a DVD from a BVD?

Help is on the way!

CMA and BellSouth present the second annual



Music Industry & New Technologies

From novice to tech-head - whether you're in records, publicity, music publishing, booking, management or any other facet of the music industry - MINT is packed with essential information to help you keep pace with rapidly changing technology. Learn from a variety of panels, presentations, exhibits and hands-on demonstrations featuring top industry leaders who will share their expertise on the Internet, websites, software technology, intellectual/copyright issues, on-line transactions and much more.

PANEL PRESENTATIONS INCLUDE A VARIETY OF MARKETING & TECHNICAL TOPICS:

Rights for Artists On-Line

Catching Publicity on the 'Net

Developing An Effective Internet Strategy

Licensing Music for The Internet

Getting the Most from Your Website

5.1 Audio and DVD Demonstrations

Property and Piracy

Webcast and Other Interactive Attractions

Internet's Impact on the Record Business

Getting Advertising and Sponsorship

Performing Rights and The Internet

...and several others!

DATE/REGISTRATION FEES/HOST LOCATION

DATE: Wednesday, May 13, 1998

REGISTRATION: \$175 until March 27; \$225 thereafter

(Note: Registration is limited to 300 delegates)

LOCATION: Nashville Arena, 501 Broadway, Nashville, Tennessee

PARTICIPANTS INCLUDE:

ASCAP • AES • BellSouth • BMI • Everest Technologies • Henninger Elite Post • Intel • InterAccess, LLC • Microsoft • Music Row Publications • Palantir • RADIO & RECORDS • RIAA • SESAC • TennNet • The Recording Academy • Traveller Information Services • twangthis.com • U.S. Customs Service • and many more!

FOR REGISTRATION INFORMATION:

One Music Circle South
Nashville, TN 37203
phone (615) 244-2840

fax (615) 726-0314; (615) 248-1007
www.countrymusic.org



HOSTED BY THE NASHVILLE ARENA



SPINS

Abe Lincoln **ROCKED** Community of Dreams

Music Row gets dozens of CDs every month. We literally have buckets of them, walls full and stacks everywhere. So it isn't every day we receive a package that really makes us sit up and take notice, but that's just what the recent "release" from Musicians United for Strong Internet Copyright (M.U.S.I.C.) did. Mailed to various media and every member of Congress, the striking cover image of Abraham Lincoln adorns a jewel box that contains no CD. The words "This CD Has Been Stolen" are your introduction to the organization's message concerning the perils recorded music faces in cyberspace. The effect is powerful and compelling.

M.U.S.I.C. is out to reaffirm the Constitutional importance of copyright and, in so doing, secure the passage of two new treaties negotiated at the World Intellectual Property Organization (WIPO) Diplomatic Conference in 1996. The agreements, currently before the House and Senate, would extend international copyright protection into cyberspace.

Inside the cover booklet is a list of the hundreds of recording artists, including many from Nashville, who comprise M.U.S.I.C. It also quotes Lincoln calling copyright and patent protections among the "six great steps in the history of liberty," and "the fuel of interest to the fire of genius." Yep, Abe definitely rocked.



—Chuck Aly



Imagine a small community on the outskirts of town with cottages and apartments scattered around a clubhouse and performance hall that is never quiet. The community is low-cost, and your neighbors are those with whom you've worked and been friends for decades.

Such a subsidized community might become a reality if the Country Music Retirement Center Task Force has its way.

"There's a lot of people who formed this business who never made any money," said Evelyn Shriver, a member of the Task Force. "And certainly not everybody working in it today has made a fortune."

The idea was born four years ago when Jimmy Bowen made a presentation to the CMA on the viability of such a community, modeled after the Screen Actors Guild community in Southern California. Since then, the 12-member Task Force, led by DreamWorks' Wayne Halper, has continued its viability studies, sent out an interest survey to about 4,000 music industry workers, and retained the services of a retirement community planning specialist. Next, the group needs only to definitively answer the question, "If we build it, will they come?"

"We're trying to balance the need, with the type of facility, with the financial responsibilities that go along with it," said Halper.

Happily, fundraising seems to be the least of the task force's worries. "There are record companies on hold who want to contribute money to the project, artists who are standing ready to give a piece of their live performances, and venues to give a piece of parking. Raising money for this kind of cause seems to take on a life of its own."

—Charlene Blevins

Falling Tide

In the first major label closing since A&M shuttered its Nashville offices in 1996, the Universal Music Group announced March 10 that it was closing Rising Tide Records, effective immediately.

Said the official statement: "The Universal Music Group has closed one of its Nashville-based labels, Rising Tide Records. A number of Rising Tide artists, to be announced in the near future, will be transferred to MCA/Decca, the industry's leading country music label.

"This decision was based on the recent proliferation of new Nashville labels and the current competitive conditions of the country music industry. With the Universal Music Group's ongoing dominance of the country music marketplace through its MCA/Decca label, this move will allow the company to better focus its resources and efforts and remain at the forefront of the industry."

The closing of the two-year-old label leaves 19 staffers out of work and the status of nine artists uncertain—Matraca Berg, Scott Emerick, Rebecca Lynn Howard, Jack Ingram, J.C. Jones, Delbert McClinton, Keith Sewell and Kris Tyler. Dolly Parton had a distribution and marketing agreement for her albums (on her own Blue Eye label) with Rising Tide, and McClinton was signed jointly with Curb Records. Nitty Gritty Dirt Band has already been picked up by Decca.

—Chuck Aly



RISING TIDE

THE BUZZ

MARCH MADNESS EDITION

El Nino, asteroids, middle fingers and Valparaiso in the Sweet 16—it's shaping up to be an interesting spring. So set down that coffee cup, check your watch and hold on for the ride.



SoundScan—It may be a bit early in the year, but are we the only ones worried that country sales are down again?



Rising Tide—If a rising tide lifts all the boats, country's falling sales ran this one aground—despite good music.



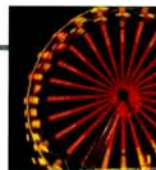
Multi-Platinum singles—There are two: Pop star sings a country song ("I Will Always Love You") and country star sings a pop song ("How Do I Live"). Do we see a pattern here?



Johnny Cash (v. 1)—We hate ourselves for not supporting you. No, really.



Johnny Cash (v. 2)—Outlaws don't care who they p.o., do they? Here's to calling 'em like you see 'em.



ACM NOMINATIONS

ENTERTAINER OF THE YEAR:

Garth Brooks, Brooks & Dunn, Reba McEntire, Tim McGraw, George Strait

CHARLENE: Garth will be hard to beat because of all the Central Park and *Sevens* hoopla. B&D and George Strait can't win *everything*. Tim deserves it, too, but he's still young. They're gonna go for Garth.

CHUCK: If not, I'll eat Pat Quigley's hat.

MALE VOCALIST: Alan Jackson, Tim McGraw, Collin Raye, George Strait, Bryan White

CHUCK: McGraw's been overlooked for years. No more.

CHARLENE: Picking a "best" here is like choosing between desserts. But based on singles and tracks, it'll be between McGraw and George Strait, with George by a nose. McGraw's singles landed at No. 1 and No. 22 for the year. George's at No. 2 and No. 3. He's still the big daddy.

NEW MALE VOCALIST: Rhett Akins, Kenny Chesney, Michael Peterson

CHARLENE: Peterson, hands down. "Drink, Swear, Still, and Lie" made such a splash, and landed at No. 16 on the year-end chart. And he's so *likable*.

CHUCK: Akins and Chesney are hardly new. Chesney, however, is coming off a Gold album and scored two hits with "She's Got It All" and "A Chance." Peterson is the better fit, though—newly Gold and two-for-two with singles from his debut disc.

FEMALE VOCALIST: Deana Carter, Patty Loveless, Martina McBride, LeAnn Rimes, Trisha Yearwood

CHUCK: Okay, I'm totally biased for a Yearwood sweep (CMA, Grammy, ACM). Still, she should win, except for the traditional ACM unpredictability. Call it wack-factor.

CHARLENE: It's a straw-draw between Yearwood and Loveless. I think, Trisha won the two Grammys, but Patty is such a favorite of critics and the west coast set, and that spectacular album got so much positive press. Trisha pulls the long one.

NEW FEMALE VOCALIST: Sara Evans, Lila McCann, Lee Ann Womack

CHARLENE: Lee Ann Womack. She and McCann are neck and neck in sales, but that youth thing could work against Lila. And Sara, great as she is, seems to have lost her momentum.

CHUCK: Lee Ann and Lila are both deserving. Womack's traditional leanings give her passionate country core support, but Lila is the left coast girl. Charlene picks Lee Ann, so I'll go with Lila—just to be contrary.

VOCAL DUET OR GROUP: Alabama, Brooks & Dunn, Diamond Rio, Lonestar, Sawyer Brown

CHUCK: At least B&D don't have their own category this year, but even against this strong competition they should get the nod.

CHARLENE: I wouldn't be surprised. But Diamond Rio's going to take this—"How Your Love Makes Me Feel" was just too good, and landed at No. 5 on the *Billboard* year-end Hot Country Singles chart.

NEW VOCAL DUET OR GROUP: Big House, The Kinleys, The Lynns

CHARLENE: The Kinleys. They've had *two* clips on *Entertainment Tonight* already...

CHUCK: So has the animal handler from *Mousehunt*. The Lynns could win on sentiment or the Bakersfield band could pull the coast vote. But with two top ten singles, The Kinleys will be hard to beat.

ALBUM: *Carrying Your Love With Me*—George Strait; Producer: Tony Brown, George Strait; MCA • *Come On Over*—Shania Twain; Producer: Robert John "Mutt" Lange; Mercury • *Everywhere*—Tim McGraw; Producer: Byron Gallimore, Tim McGraw, James Stroud, Curb • *Long Stretch of Lonesome*—Patty Loveless; Producer: Emory Gordy, Jr.; Epic • *Sevens*—Garth Brooks; Producer: Allen Reynolds; Capitol

PREDICTING THE WINNERS

by Charlene Blevins
& Chuck Aly

CHUCK: My pick—*Everywhere*. The winner—*Long Stretch of Lonesome*.

CHARLENE: While I don't think we can't count George out, McGraw and Loveless could split this and the vocal event category. If I have to pick: *Long Stretch* by a nose.

SINGLE RECORD: "Carrying Your Love With Me" George Strait; Producer: Tony Brown, George Strait; MCA • "How Do I Live" LeAnn Rimes; Producer: Mike Curb, Chuck Howard, Wilbur C. Rimes; Curb • "How Do I Live (from Con Air)" Trisha Yearwood; Producer: Tony Brown, Trisha Yearwood; MCA • "How Your Love Makes Me Feel" Diamond Rio; Producer: Michael D. Clute, Diamond Rio; Arista • "It's Your Love" Tim McGraw with Faith Hill; Producer: Byron Gallimore, Tim McGraw, James Stroud; Curb

CHARLENE: Trisha Yearwood's "How Do I Live." The Grammy win was a statement. I think, about how the business felt about all that competition between the two versions and the two singers. ACM will stand up and be counted for Trisha, too. And it's simply a fabulous song, which she nailed.

CHUCK: Pre-Grammys I thought the vote split would hurt "How Do I Live," but now I'm not so sure. Still, "It's Your Love" was the biggest-selling *country* single of the year. (Rimes sold more, but with pop airplay.)

VOCAL EVENT: "I'm So Happy" Toby Keith & Sting • "In Another's Eyes" Garth Brooks & Trisha Yearwood • "It's Your Love" Tim McGraw with Faith Hill • "What If I Said" Anita Cochran & Steve Wariner • "You Don't Seem To Miss Me" Patty Loveless & George Jones

CHUCK: The heavyweights are "In Another's Eyes" and "It's Your Love," but "What If I Said" sneaks in. Gotta love that wack-factor.

CHARLENE: ACM is more sentimental than wacky, and I'll weigh in for Patty and George, the sentimental factor tipping the scales. Although, Garth & Trisha took the Grammy, and a win for Mr. and Mrs. McGraw Hill would not surprise me.

SONG: "All The Good Ones Are Gone" Pam Tillis; Composer: Dean Dillon, Bob McDill; Acuff-Rose, PolyGram, Ranger Bob Music • "How Do I Live" LeAnn Rimes Trisha Yearwood; Composer: Diane Warren; Realsongs • "It's Your Love" Tim McGraw with Faith Hill; Composer: Stephony Smith; Publisher: EMI Blackwood • "Something That We Do" Clint Black; Composers: Clint Black, Skip Ewing; Blackened Publishing, Acuff-Rose Music • "The Fool" Lee Ann Womack; Composer: Marla Cannon, Charley Steft, Gene Ellsworth; Major Bob, St. Myrta, Castle Bound, Wild Mountain Thyme Music

CHARLENE: My pick: "All The Good Ones Are Gone"—it's the best song since "The Dance," a real woman's song and of course, the story of *my* life. But the winner: Black and Ewing for "Something That We Do."

CHUCK: Go with your heart Charlene. Even though "How Do I Live" should win, the split hurts again. The Tillis tune is a perfect country song.

COUNTRY VIDEO: "455 Rocket" Kathy Mattea; Producer: Susan Bowman; Director: Steven Goldmann • "A Broken Wing" Martina McBride; Producer: Joe Ramey; Director: Robert Deaton, George Flanigen • "Did I Shave My Legs For This?" Deana Carter; Producer: Clarke Gallivan; Director: Roger Pistole • "It's Your Love" Tim McGraw with Faith Hill; Producer: Sherman Halsey; Director: Sherman Halsey • "How Your Love Makes Me Feel" Diamond Rio; Producer: Joe Ramey; Director: Robert Deaton, George Flanigen

CHUCK: How is the Mattea Goldmann masterpiece "I'm On Your Side" not in here? Is there no justice?

CHARLENE: In film? Are you kidding? Deaton Flanigen win for Diamond Rio. And they deserve it.

INDEPENDENTS DAY

Beyond The Major Nashville Labels

by **Chuck Aly**



“What is a true independent label?”

asks Garry West, co-founder of Nashville's Compass Records. “Within the industry it's understood to be defined by the method of distribution. If you go through a major distributor it's hard to qualify yourself as an independent label.”

Well, yes. That definition is certainly valid, but when the *Music Row* editorial team looked at compiling information about labels other than Nashville's majors, we, for the most part, opted for inclusivity, rather than exclusivity. We went for labels we felt were actively involved in the Nashville music scene or were a proven outlet for Nashville artists. Further, we wanted working labels that actively sign artists.

“I can't believe you didn't include...” We can't either. Actually, almost 50 record labels were contacted for this listing, but many did not respond to our request for information. Still, we feel the 30 labels listed below comprise a fairly comprehensive list of the companies braving the increasingly corporate music business in the name of the music. We have included basic factual data on each company, and given them the chance to detail, in their own words, a mission statement, success story or whatever they would most like known about

COMSTOCK RECORDS

10603 N. Hayden Road #114
Scottsdale, AZ 85260
602-951-3115 Fax: 602-951-3074
info@comstock-records.com

Executives: Frank Fara, President; Patty Parker, VP Production

Roster: R.J. McClintock, Colin Clark, Grant Petersen, Nightriders, Paddy O'Brien, Paula MacAskill, Howdy

Distribution: Various

• We are the only USA label working full time with overseas country acts to further their careers both in Europe and the USA. This is Comstock's twentieth year as a label. Currently nominated for Label of the Year, ECMA Europe.

CROSSFIELD RECORDS

1311 16th Avenue South
Nashville, 37212
615-269-8661 Fax: 615-269-5999
www.crossfield.com

Executives: Suzanne Elmer-King, Owner; Tricia Walker, Owner

Roster: Cowboy Dan, Davis Raines, Tricia Walker

Distribution: Various

• We are passionate about this music and these artists. These records will move you. You will feel something. Honest.

DEAD RECKONING

Box 159-178
Nashville, 37215
615-292-7773 Fax: 615-383-9571
DeadReck@aol.com



Executives: J.D. May, General Manager

Roster: Kevin Welch, Tammy Rogers, Mike Henderson, The Blue Bloods, Kieran Kane, (upcoming) *live* Fairfield Four

Distribution: ADA in association with E-Squared

• We're still here!

DOOR KNOB RECORDS

3950 N. Mount Juliet Road
Mount Juliet, TN 37122
615-754-0417 Fax: 615-754-0417
www.doorknob-rec.com

Executives: Gene Kennedy, President; Karen Kennedy, VP

Roster: Don Sepulveda, Olan Miller, John Maines, Jr., Scott Hoff

Distribution: Eight different distributors, Web site

• We have been in business 22 years with 104 charted records in *Billboard* magazine. Our company was built on honesty, integrity and word of mouth advertising.

E-SQUARED

1815 Division Street #101
Nashville, 37203
615-320-1200 Fax: 615-327-9455
www.e2records.com

Executives: Jack Emerson, Co-owner, Operator; Steve Earle, Co-owner, Operator; Brad Hunt, LA office

Roster: Steve Earle, Ross Rice, V-Roys, Cheri Knight, 6 String Drag, Bap Kennedy

Distribution: ADA

• See artist roster.

GREEN HILL PRODUCTIONS/CUMBERLAND

2021 Richard Jones Road #180
Nashville, 37215
615-383-6762 Fax: 615-383-6632
greenhilldirect.com • greenhillmusic.com



Executives: Scott Chancey, President; Greg Howard, VP of Product Development & Marketing

Roster: Projects range from *Classic Movie Love Songs* to *Big Band Favorites* performed by artists including The Beegie Adair Trio, Jack Jezzro, David Davidson and David Hamilton, among others.

Distribution: In-house distribution to the gift market. Also distributes select EMI releases.

• Green Hill Productions is dedicated to creating the highest quality music exclusively for the gift market, ensuring style and distinction in every product. It is the second-largest music label in the gift market after only four years of operation.

HIGHTONE RECORDS



220 Fourth Street #101
Oakland, CA 94607
510-763-8500 Fax: 510-763-8558
www.hightone.com

Executives: Larry Sloven, Managing Partner; Bruce Bromberg, Partner; Darrell Anderson, Operations Manager; Vernon McNemar, Director Sales

Roster: Dave Alvin, Big Sandy & His Fly-Rite Boys, Buddy Miller, Julie Miller, Tom Russell, Chris Smither, Ramblin' Jack Elliott, The Blasters, Rev. Billy C. Wirtz, Redd Volkaert, Chris Gaffney, Kim Lenz & Her Jaguars, The Skeletons, Astropuppees, Bill Kirchen, Archie Roach

Distribution: Hightone—Rhino, WEA; HMG—Ryko Distribution Partners

• You've got a pal at Hightone!

HONEST ENTERTAINMENT

33 Music Square West, #100
Nashville, 37204
615-242-4452 Fax: 615-242-4453
www.onemusic.com

Executives: Jim Long, Chairman; Carolyn Cole, President; Tanvi Patel, Director Marketing & Promotion; Keith Gibson, Sales

Roster: Martin Taylor, Claire Martin, Toni Tenille, Jack Jones, Gerry Beaudoin Trio w/Bucky Pizzarelli & David Grisman, *Images From Kubla Khan* by Richard Hill featuring Ben Kingsley

Distribution: Honest/Linn distributed by Allegro Corporation, Honest distributed by DNA

• Claire Martin's *Make This City Ours* rose to No. 1 on the *Gavin Jazz* chart. Martin Taylor and Stephane Grappelli's *Celebrating Grappelli* peaked at No. 2 on *Gavin Jazz*. Ben Kingsley to appear at charity performance of classical music composed by Richard Hill called *Images From Kubla Khan* performed by the Young Musicians Foundation.

INNERWORKS MUSIC GROUP

1017 17th Avenue South #2
Nashville, 37212
615-321-2502 Fax: 615-321-2148

innwork@aol.com

Executives: Joe Lamont, President; Doug Stebleton, A&R/Film & TV; Kitt Lough, Office Manager

Roster: James Intveld, Rita Coolidge, Kyf Brewer, Mary Schneider, Nikky Jones, Little Creek

Distribution: EMD, Navarre, Ichiban

• We are interested in all styles of music.

INTERSOUND COUNTRY



1227 16th Avenue South
Nashville, 37212
615-327-0770 Fax: 615-327-1214
www.platinument.com

Executives: George Collier, Senior VP/GM; David Friedman, Manager National PR & Marketing

Roster: Bellamy Brothers, Earl Thomas Conley, Eddie Rabbitt, Ronnie McDowell, Crystal Gayle, Michael Johnson, T. Graham Brown, Jo-Ei Sonnier, Billy Joe Royal, Gatlin Brothers, Lynn Anderson, Banjomania, Tim Briggs (Intersound Country/Pro Records)

Distribution: Intersound Country is distributed through Intersound Distribution and is one of the few (if not the only) independent labels that distributes itself to the marketplace with their own national and regional sales staff.

• Intersound Country is Nashville's premiere, independent record label and has been since its inception in 1992. The label seeks to maintain a roster of successful, established country artists with a proven retail and radio track record and is very selective when signing new artists.

LITTLE DOG RECORDS

223 W. Alameda #201
Burbank, CA 91502
818-557-1595 Fax: 818-557-0524
littledogrecords.com

Executives: Pete Anderson, CEO/President; Michael Dumas, VP; Brian Kohn, Director of Marketing; Elissa Seguin, Senior Administrator

Roster: Joy Lynn White, Scott Joss, Jim Matt, Jeff Finlin, The Lonesome Strangers, Wooden Circus, Pete Anderson, *The Songs Of Dwight Yoakam—Will Sing For Food A Benefit for the Homeless/Various Artists*

Distribution: PolyGram Group

• Little Dog Records is a label founded on solid artistry, high quality production and artistic vision. We're committed to presenting music and artistry that withstands fads and the test of time.

OH BOY RECORDS/RED PAJAMAS RECORDS/BLUE PLATE MUSIC



33 Music Square West #102B
Nashville, 37203
615-742-1250 Fax: 615-742-1360
www.ohboy.com

Executives: Al Bunetta, President; Dan Einstein, Vice President; Ric Taylor, Controller; Ben Lewis, Director of Marketing & Sales; Dawn Bunetta, Art Director

Roster: Oh Boy—John Prine, Donnie Fritts, R.B. Morris, Heather Eatman; Red Pajamas—Steve Goodman; Blue Plate—Live From Mountain Stage Series

Distribution: DNA

• This has been a successful year for the company. We have been nominated for NARM's Small Entertainment Supplier of the Year; John Prine's album, *Live On Tour*, has been nominated as AFIM's Best Rock Album and was nominated for a Grammy for Best Contemporary Folk Album.

ORBY RECORDS

1625 Broadway #600
Nashville, 37203
615-242-4201 Fax: 615-242-4202
www.orbison.com

Executives: Barbara Orbison, Owner/President; Tanja Crouch, VP; John Johnson, Production Manager; Bobby Blazier, A&R

Roster: *A Celtic Christmas, Celtic Passion*

Distribution: DNA, Bayside

• Orby Records releases new artists and masters.

PALADIN RECORDS

1514 South Street #200
Nashville, 37212
615-255-7191 Fax: 615-255-5788
www.paladinrecords.com

Executives: Jim Zumwalt, Owner

Roster: Brian Wilson, Greg Garing, Jamie Hartford, Ricky Lee Phelps, R.S. Field, Steve Forbert

Distribution: WEA and ADA

• Paladin: An outstanding protagonist of a just cause.

**PINECASTLE RECORDS**

5108 S. Orange Avenue
Orlando, FL 32809
407-856-0245 Fax: 407-858-0007
pinecastle.com

Executives: Tom Riggs, President; Will Gailey, VP

Roster: Osborne Brothers, New Coon Creek Girls, Continental Divide, Rarely Herd, Eddie Adcock, Reno Brothers

Distribution: DNA, Record Depot

• Pinecastle produces high quality acoustic and bluegrass recordings by new and established artists.

PIONEER MUSIC GROUP

1420 Coleman Road
Franklin, TN 37064
615-595-9028 Fax: 615-790-7933

Executives: Charlie Lico, President/CEO; David Gales, Marketing; Tyler Bacon, Artist Development; Bernie Leadon, VP of A&R; Ron Thompson, Finance Administration

Roster: CeCe Winans, Judson Spence, Nancy Alan Kane

Distribution: WCD for Christian markets; WEA

• Our mission is to operate as a global entertainment company that is dedicated to artist development through maintaining a highly skilled and innovative management team that is committed to the integrity of relationships and artistic expression.

PUNCH RECORDS

909 18th Avenue South
Nashville, 37212
615-320-1250 Fax: 615-321-3912
www.punchrecords.com

Executives: John C. Maucere, Jr., CEO; Faith

Quesenberry, VP Marketing; Jeremy Morrison, GM

Roster: Ceili Rain, Ned Massey, Laura Powers, Gary Vincent and Swamp Honkys, Jack Curry

Distribution: Navarre (U.S.), Grapevine (U.K., Europe)

• Eclectic rock.

RIVER NORTH RECORDS

1227 16th Avenue South
Nashville, 37212
615-327-0770 Fax: 615-327-0011
www.platinument.com

Executives: Eddie Mascolo, GM/VP; Michelle Brown, Director Publicity; Grace Paden, Promotion Director

Roster: Juice Newton, Crystal Bernard, Kansas, Peter Cetera, Ronna, Dionne Warwick

Distribution: PolyGram Group Distribution

• We have changed our focus to AC/Pop format. For the most part, we sign artists that have fan recognition already and expand on past successes with new records.

**ROUNDER RECORDS**

One Camp Street
Cambridge, MA 02140
617-354-0700 Fax: 617-491-1970
www.rounder.com

Executives: Ken Irwin, Bill Nowlin, Marian Levy—Owners; John Virant, CEO; Duncan Browne, GM; Brad Paul, VP of Promotion

Roster: Alison Krauss & Union Station, Riders In The Sky, Wylie & The Wild West, Heather Myles, Ricky Skaggs

Distribution: DNA

STEP ONE RECORDS

1300 Division Street #304
Nashville, 37203
615-255-3009 Fax: 615-255-6282
www.steponerecords.com

Executives: Ray Pennington, President; Jeff Brothers, VP Marketing/Sales; Leslie Elliott, Administrative Assistant; Lynn Pennington, VP Operations

Roster: Gene Watson, Bill Young, The Whites, The Geezinslaws, The Browns, Celinda Pink

Distribution: Multiple independent distributors—Western, Anderson, Handleman, Select-O-Hits, Rock Bottom, etc.

• Works with established legendary performers while pursuing chart game with new artists.

SUGAR HILL RECORDS

P.O. Box 55300
Durham, NC 27717-5300
919-489-4349 Fax: 919-489-6080
www.sugarhillrecords.com

Executives: Barry Poss, President; Bev Paul, Director of Sales & Marketing; Rebekah Radisch, Publicity Director; Gail High, Radio Promotions Director; Traci Thomas, Grassroots Media (Nashville)

Roster: Massive. Includes James McMurtry, Tim O'Brien, Tina Adair, Aubrey Haynie, Kenny Smith, Dan Crary, Chesapeake, Donna the Buffalo and Austin Lounge Lizards.



Distribution: Koch

• Sugar Hill Records is a 20-year success story specializing in American roots music—Americana, country, singer/songwriter, folk, acoustic, roots rock, bluegrass and more. In that time, Sugar Hill has earned eight Grammy Awards (from 27 nominations) and amassed a slew of other industry awards. Sugar Hill offers the best in roots music.

VANGUARD RECORDS

2700 Pennsylvania Avenue
Santa Monica, CA 90404
310-829-9355 Fax: 310-315-9996
vanguardrecords.com

Executives: Kevin Welk, VP/GM Welk Music Group/Vanguard Records; Dan Sell, VP/National Sales Manager; Steve Buckingham, Sr. VP A&R; Lellie Pittman-Capwell, Director, Artist & Media Relations; Meg MacDonald, Director, Radio Promotions; Beth Sheldon, Sales & Marketing Coordinator; Jennifer Hoyt, Advertising Coordinator

Roster: Peter Case, Pam Gadd, John Jennings, Paul Kelly, Venice, Driving Blind, Ian Tyson, Rik Emmitt

Distribution: Direct to DNA, Valley, MS and Bayside

• Vanguard's goal is to continue the tradition from which it was founded—acoustic-based music—with the signing of new artists and development of our current roster. We provide a creative environment for the artists who feel they don't fit into the mainstream.

WEB IV RECORDS

1707 Division Street #200
Nashville, 37203
615-345-1000 Fax: 615-345-1043

Executives: Ilene Berns, Chairman; Brian Jackson, President/CEO; Larry King, Executive VP; Elroy Kahanek, VP of Artist Development

Roster: Monty Holmes, Sleepy's Theme, Brick, Miguel Salas

• Reincarnation of Bang Records (Paul Davis, Neil Diamond, Van Morrison, Brick, McCoys, Ema Franklin).

WESTERN BEAT RECORDS

P.O. Box 128105
Nashville, 37212
615-383-5466 Fax: 615-383-6333
www.westernbeat.com

Executives: Billy Block, President; Edward Tree, VP of A&R

Roster: Pork Chop Kelly, The Bum Steers, "Live" From The Western Beat Roots Revival

Distribution: South Coast Music Distribution, Miles Of Music, Bob Grady Record Distribution, mail order, direct mail

• Western Beat Records has made money on both of its releases. Niche marketing and persistence create label and artist awareness. "Hard work creates success." ♦



ALBUM REVIEWS



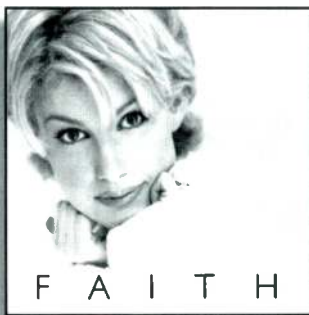
FAITH HILL/*Faith*

(Warner Bros. 46790) *Producer: Byron Gallimore, Faith Hill, Dann Huff*

Prime Cuts: "This Kiss," "You Give Me Love," "Let Me Let Go," "Love Ain't Like That," "The Hard Way"

Critique: There is a theory in college football that players make the greatest strides between their sophomore and junior years. If that tenet holds true in music, then Faith Hill's third album should come as no surprise. I am, nevertheless, completely blown away by this disc. The first song and single, "This Kiss," launches my stomach into my throat and, when the bridge hits, the euphoria is like main-lining adrenaline. Hill is obviously having a blast with the vocals and the fun shines through. (Enough already, I like the song.) She reassures an insecure lover on "You Give Me Love," then soars with Vince Gill on "Let Me Let Go." With the fourth song, "Love Ain't Like That," you realize that Hill's smoky and soulful vocals seem to have a new-found reservoir of purpose. There's a strength and peace to the album as a whole—happy, but real and knowing rather than silly and plastic. Even when a song or two falls just shy of what you hoped it would be, you sense she's reaching for something within herself that isn't quite translating. It certainly isn't because she's playing it safe. Actually, the most predictable song on the album features spouse Tim McGraw with an "It's Your Love" turn on "Just To Hear You Say." Even though you're expecting it, the song and performances are wonderful. Hill's growth could be attributed to the well-documented changes in her personal life, but I see no coincidence in the fact that my favorite albums of '98 are from artists (Hill and The Mays) who took '97 off. Therefore, I make this plea to managers and label heads: Let 'em off the hamster wheel and treat us all to more phenomenal albums like *Faith*. Then again, maybe that's not such a good idea. I'm not sure my heart can take it.

—Chuck Aly



KIERAN KANE/*Six Months, No Sun*

(DEAR 0008) *Producer: Kieran Kane, Harry Stinson*

Prime Cuts: "Kill The Demon," "Physical Thing," "Table Top Dancer," "J'Aime Faire L'Amour"

Critique: Addictions, strippers, destructive physical attractions, unrequited love, depression and suicide. With such subject matter, *Six Months, No Sun* is an appropriate title, I suppose, and one that first makes you wonder whether he's talking about this past half-year in Nashville or an internal dysphoria. At first cursory listen, you decide it's the latter, (maybe instigated by the former). But amid all the darkness and gloom there's something odd that happens. You find yourself tapping your toes and bouncing a bit to a shuffling melody with macabre lyrics like those in "Kill The Demon: *Kill The Demon, lay him to rest/Use all your muscle and put a knife in his chest/And if he twitches and he still ain't dead/Pull back the covers and cut off his head.* Ooookay! Then you realize he's saying: Quit. Do it. Stand up, take charge, so the message becomes positive. In "Table Top Dancer," the woman plays her patrons for chumps, saving her money for escape to a better life. Two exceptions, of course, are the morose title track detailing the hopeless feelings



of severe depression and "To Whom It May Concern," a suicide sonnet. On cut eight when Kane offers "What A Wonderful World," you can't help but wonder if it's presented for counterpoint in a bi-polar thought process or merely tongue-in-cheek cynicism. Either way, it's a straight-up beauty. Even the totally French "J'Aime Faire L'Amour," about loving making love, anywhere, anytime, has an urgent, dark sensuality to it. The heartening thing, however, is that the talented

Kane is able to address the dualities of emotions without sentiment, and express them here in comforting melodies that make you feel a little better about yourself, and oddly satisfied.

—Charlene Blerins

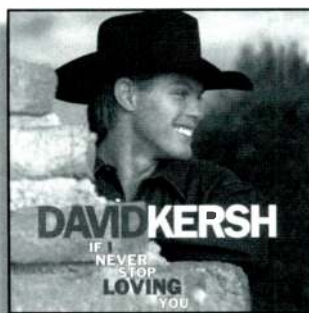
DAVID KERSH/*If I Never Stop Loving You*

(Curb 77905) *Producer: Pat McMakin*

Prime Cuts: "Anything With Wheels," "The Need," "I Breathe In, I Breathe Out," "As If I Didn't Know"

Critique: There is some pretty decent writing on this album. The title cut is a Skip Ewing co-write and deserving of an honorable mention here. Dean Dillon and Roger Springer penned a great sad song in "As If I Didn't Know." The words have a cool twist, but the song's delivery, both in arrangement and performance, was disappointingly weak. "Anything With Wheels" could be the best and most creative cut and McMakin did a credible job of drawing that longing, yearning, restless feel out of the studio musicians. Wonderful touch. "The Need" is a great radio ballad—the chorus builds strongly with some interesting chord changes, and lyrically delivers a sweet romantic love song. Sadly, it sounded like David was merely reciting the words off the sheet music for these nicely written songs. The press releases say his concerts are "wild, anything goes, throws himself into the audience events." I wish I heard some of that recklessness. "If I Never Stop Loving You" was so middle of the road safe. Overall—easy, predictable lyrics, mid/slow tempos, standard cookie cutter arrangements. Same ole, same ole. Now, Kersh has a nice tenor/baritone voice, but unfortunately sounds like a bucketful of other male hopefuls in country music. Do some digging, Dave! There is probably a better album in this artist, but until he sings what he *really means*, the greatest songwriters in the world can't save him.

—Tim Smith

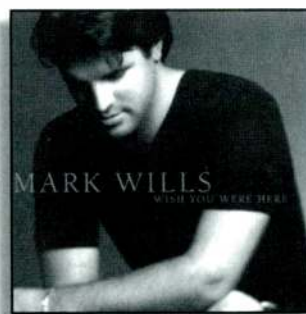


MARK WILLS/*Wish You Were Here*

(Mercury 314-536-317) *Producer: Carson Chamberlain, Keith Stegall*

Prime Cuts: "Love Is Alive," "Don't Laugh At Me," "Anywhere But Memphis"

Critique: *Wish You Were Here* is only Mark Wills' sophomore album, but in both vocal presence and choice of material he has matured and moved light years beyond most of the new young hat pack. While his debut effort delivered three strong singles, this time out producers Chamberlain and Stegall have loaded more ammunition in Wills' gun. Though "I Do (Cherish You)," the first single, treads once too often on the wedding song-paeon-to-undying-love formula, almost any of these 11 songs could be radio fodder. The songs range from the rock-tinged "Love Is Alive," wherein Wills pushes his voice to its impressive limits, to "She's In Love," a different take on the boy-loses-girl/girl-falls-in-love-with-someone-new/old-boyfriend-wants-her-back formula, that works mainly due to the sweeping harmonies and interesting arrangement. Other favorites include the exuberantly sung "It's Working," a novel



approach to the inner workings of a love relationship, the blues-flecked "Anywhere But Memphis," and the "Check Yes Or No"-like "Emily Harper." Only the maudlin title track, which will no doubt bring tears aplenty and mucho airplay, disappoints. However, the ace in the deck is the touching ballad by Allen Shamblin and Steve Seskin, "Don't Laugh At Me." The tune, which displays a gallery of society's so-called losers and highlights Wills' deep emotional commitment to

the subject matter, should strike a nerve both with programmers and listeners alike. If every artist's second album were as good as *Wish You Were Here*, country music would be in even better shape. Well, where there's a Wills there's a way.

—Ron Young



EDGE OF THE ROW

by RUSTY RUSSELL

"I just feel bloated and unattractive..."

I still can't get over it. I'm hanging out on a chilly Saturday night, tossing the occasional piece of popcorn to Annie The Wonder Dog (but for the lack of opposable thumbs and an occasional urge to chew the bat, she could have been a hall-of-fame outfielder), and I surf into Garth Brooks hosting *Saturday Night Live*. Now, lots of people have screamed about A) him being there in the first place; B) how well he pulled off the skit thing and C) the completely unexpected and torturously funny game-show bit where he was a WOMAN. Specifically, the G-man played an old French, um, hooker. Whatever your opinion of the man's music, you have to admit that dolling up like that and acting effeminate took some BIG brass...well, maybe that's not the best way to put it. Sure was a hoot, though. Good clean fun. Still, we need to be aware of the possible portent Garth's appearance holds for the Country Music Business. Think about it: hasn't he seemed to possess a sixth sense about what's going to sell like hotcakes? Well? Can we really afford to ignore what the 500-pound gorilla is loading onto his plate? Imagine what could be happening by, say, the year 2,000...

January: Clay Walker announces that he will open for himself on his upcoming tour, as "Clayette." Rumors swirl about his/her soon-to-be-released single, "Two, Three, I Love ME!" featuring classic '60s girl-group background vocals.

April: Arista Records releases the debut album of their recent signee, Alannis Jackson. The CD is pulled within days, however, due to legal problems involving its title, "I DID Shave My Legs For This." At month's end, she inks a huge endorsement deal with Victoria's Secret.

June: Tim McGraw, in an appearance on *Prime Time Country*, seems to be "showing."

August: LeAnn Rimes, Shania Twain, Patty Loveless and Deana Carter file a joint formal protest with the CMA over Vince Gill's Female Vocalist Of The Year nomination.

October: Tony Lama Boots unveils its new line of men's footwear. TV spots feature Chris LeDoux singing "This Cowboy's Heels."

November: TNN announces plans for a new daytime cooking show, "Someone's In The Kitchen With Merle." Hank Jr. is scheduled to guest on the premiere.

December: At a hastily-called press conference, George Strait says he is canceling all live appearances until further notice. "I

just feel bloated and unattractive." Strait tells reporters, "I guess I just need some 'me' time."

Whew! Sorta makes you want to fire up a Macanudo and watch some wrestling, huh? Of course, this is all probably just wild speculation. Then again, Cledus T. Judd's new "do" looks an awful lot like Lorrie Morgan's. Who knows what the future may hold? We'll keep you posted—meanwhile, let's zoom back a couple of decades...

Remember **Phil Ochs**? Think '60s folk scene, think protest songs and social comment. (Note: some songwriters used to write about stuff that was happening, like wars and this land being your land and my land and what not. These songs never got a "bullet," even though the writers occasionally did.) Sliced Bread Records (www.slicedbread.com) has gathered pretty much every remaining folk veteran (and a veritable wad of younger artists) for *What's That I Hear: The Songs Of Phil Ochs*. The two-disc set (28 songs!) includes some real classics, like "There But For Fortune" (Peter Yarrow, also Rex Fowler), "I Ain't Marching Anymore" (Arlo Guthrie), "Draft Dodger Rag" (Tom Paxton) and "The Bells" (The Edgar Allan Poe poem, The Roches). No, this isn't exactly a party record, but if you need a break from Young Country, this'll do it.

Kieran Kane's got another CD out, too, called *Six Months, No Sun* (Dead Reckoning). Curiously dark this time

around; the title cut and "To Whom It May Concern," a suicide-letter set to music, for example. Must have been a long winter. But Kieran also turns in "What A Wonderful World," which offers balance, and Johnny Bond's "I Wonder Where You Are Tonight," a slice of hillbilly heaven. All feature the earthy playing and production that have made D.R. a label with a real identity. Way good.

By the by, can anyone help me with this Memorial Day, Labor Day thing? When, exactly, is it okay to start wearing my white hiking boots? Next time: Ronnie Dunn and Wade Hayes reveal their most closely-guarded weight-loss secrets!♦

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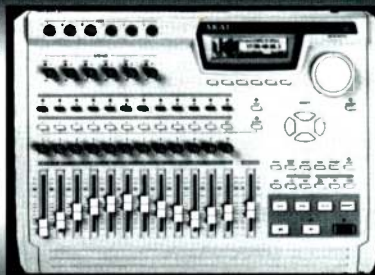
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VIDEO REVIEWS

by CHARLENE BLEVINS

Music & Television

On February 19, NARAS' Professional Education Series was a round table discussion of *The Future of Music Television Programming*, held at the lovely NARAS home on Wedgewood. Panelists included Martin Fischer, President and CEO of High Five Productions; Brian Hughes, Vice President of Programming, TNN; Jim Owens, owner of Jim Owens Productions and Producer of *Crook & Chase*; and Jeff Walker of AristoMedia. Scene Three's Kitty Moon moderated.

Early on, Woody Bomar wrestled an assurance of TNN's commitment to country music from Hughes, who talked about growing the country lifestyle group. When questioned by an audience member about the need to "urbanize," Hughes both affirmed that shows were in the works to appeal to a "more upscale audience," and refused to apologize for the country audience—a move, he said, that in the past has been seen as a snubbing of the nose at the core audience and had contributed to the attrition of country's numbers. Hughes also spoke of TNN's broader view of country music. "We don't take as myopic a view as radio, and we feel it's important to recognize all aspects of country music. We...have a charter to serve *all* the constituents," he said. This could be food for thought when brainstorming ideas to pitch, if your company looks to produce long forms or specials. But keep in mind that "networks like big names and big events."

All parties agreed that nationally, Nashville is still fighting the "Hee Haw stereotype," as a city, as a music, and as a people. Most participants agreed that once non-Nashvillians are introduced to the city and the professional community, that stereo-

type fades. Martin Fischer, however, moved High Five here from the west coast, in part, due to Nashville's "hipness," and has never found the name nor the locale a drawback. Jeff Walker further urged production companies to promote their services to other markets, citing a recent rock video shot in Nashville by a Denver production company for a New York Label. "Nashville is becoming a multi-format city," he said. Jim Owens, who recently returned from producing 101 *Crook and Chase* episodes in LA—50 at CBS and 51 at Universal—assured everyone he found Nashville's film tech pool of equal or greater skill than its west coast counterparts.

Billy Block, who's trying to find a support team for a television version of his Western Beat Roots Revival club and radio show, questioned where the money for music based television shows came from. After much verbal waltzing, the final answer came down to "sponsor underwriting." While TNN/CBS has helped finance development of shows in the past, Hughes states their current position as wanting "not to help finance, but to help market" a show. Hughes pointed out the huge returns labels realize from television, and professes TV to be a better value—dollar for dollar—than radio.

Hughes' overview of what television wants—besides big stars/big events—is product that "brings the personality of the artist to the viewer," which drew nods of agreement from the entire panel. CMT's Paul Hastaba, in the audience, asked a couple of questions that weren't really answered to my satisfaction, but were excellent questions and we'd all do well—writers, producers, directors, label commissioners, et al—to ask ourselves. 1: Shouldn't we examine the

product itself in the minds of the consumer, and; 2: What can we do to *elevate* music in the minds of the consumer? Brian Hughes underscored it: "The creative element is what puts eyeballs on the screen." Can I get an amen?

With that, to this month's batch. It's a bravo good one, too. **Dean Cain**—yes, Superman—directed Keith Harling's "Papa Bear" clip, and did a great job. I love those story clips, especially ones that expand on the song. But what if an end-twist in the visual storyline makes it antithetical to the song? It was odd, but made me watch. It's making viewers watch, too, and is among the top 11 requests on CMT's request line. The **Bacon Brothers** knocked my socks off with their "Boys In Bars" clip, which they both starred in, produced and directed. It was a seamless and seemingly endless bar full of characters. Loved it and have to give it the **Visual Interest** statuette, even if it is "pop" product (Bet we'll see it on CMT, though). **Michael McNamara** gets the **Fun** nod today for his Nitty Gritty Dirt Band "Bang Bang Bang" piece. The frolicsome sock hop included a from-the-bottom-of-the-barrel apple bobbing shot. McNamara always comes up with *something*. I have to say that **Mike Dixon** ran a close second in Fun for Wylie & the Wild West's remake of Del Reeve's 1965 hit "Girl On The Billboard" clip. Like the song, it was wonderfully goofy.

But, **Best Overall** has got to go to **Joe Murray** of Shadowrock Productions for the Randy Travis "Out Of My Bones" clip. Consider me, along with his legion of fans and practically every country radio program director in the USA, on the once-again-galloping Randy Travis bandwagon.

Randy Travis "Out Of My Bones"

DreamWorks; Shadowrock Productions; Director: Joe Murray; Producer: Jerry Sukys

All those acting roles have served Travis well, not that he ever really needed help in his video work. Here, he plays a cowboy in pain, and it's poignantly obvious in his face, which, by the way, looks fabulous. Director Murray does a more than admirable job on the outdoor rodeo shots, filmed in Santa Fe. Warm closeups sharp edited against sweeping panoramas give emotional movement to the steady, somber lyrics. Intercut shadowy images of the woman who needs to be expunged from the marrow are extremely effective in putting the viewer right in to the singer's dark and aching heart, privy to his tortured memories. The visual pulls you deeper into the lyrics than the song alone can, and the emotion remains with the song after the clip is gone. No MTV-style flash or "cutting-edge" techniques are employed here, just simple story-telling, bringing the personality of the character—and the artist—to the viewer. Beautiful photography, clear but expansive storyline, and compelling.



New Video Releases

The Bacon Brothers "Boys In Bars"

Bluxo Records/Longview Entertainment; Director: Kerin Bacon; Producer: S.A. Bacon

The Ranch "Clutterbilly"

Capitol; Studio Productions, Inc.; Director: Roger Pistole; Producer: Clarke Gallivan

NITTY GRITTY DIRT BAND "Bang Bang Bang"

Decca; McCommera Filmworks; Director: Michael McNamara; Producer: McNamara/Hicks

Wylie & The Wild West "Girl On The Billboard"

Rounder; Director: Mike Dixon; Producer: Snake River Jake

Jo-El Sonnier

"The Broken Hearted Side of New Orleans"

Intersound Country; Southern Exposures; Director: Tom Bevins; Producer: Southern Exposures

Michael Peterson "Too Good To Be True"

Reprise; The Collective; Director: Steven Goldmann; Producer: Bowman/Brooks

Keith Harling "Papa Bear"

MCA; Centre Films, Inc.; Director: Dean Cain; Producer: Winter Horton/Ivan Stoilkovich

Sammy Kershaw "Matches"

Mercury; Deaton Flanigen; Producer/Director: Deaton Flanigen

Chris Knight "Framed"

Decca; Studio Productions, Inc.; Director: Roger Pistole; Producer: Studio Productions
Alabama "She's Got That Look In Her Eyes" RCA; Southern Exposures; Director: Tom Bevins; Producer: Southern Exposures

Brad Hawkins "We Lose"

Curb/Universal; Hip Dog Productions; Director: Chris Kraft; Producer: Larry Holder

Joey Lawrence

"Never Gonna Change My Mind"

Curb/Universal; Director: chris rogers; Producer: Jannie Amos

Mark Wills "I Do"

Mercury; Deaton Flanigen; Director: Peter Zavadi; Producer: Deaton Flanigen

Lila McCann "Almost Over You"

Asylum; Shockwave Entertainment; Director: Kerin McVey; Producer: Scott M. Warner

Shane Stockton "What If I'm Right"

Planet, Inc.; Director: Gerry Wenner; Producer: Robin Beresford



63.3 million households

HOT SPOT

Alabama • She's Got That Look In Her Eyes • RCA

FAVORITE FIVE

Wade Hayes • The Day That She Left Tulsa • Columbia/DKC
David Kersh • If I Never Stop Loving You • Curb
Shania Twain • You're Still The One • Mercury
Clay Walker • Then What • Giant
Trisha Yearwood • Perfect Love • MCA



42 million households

1. Dixie Chicks • I Can Love You Better • Monument
2. Wade Hayes • The Day That She Left Tulsa • Columbia/DKC
3. Trisha Yearwood • Perfect Love • MCA
4. The Kinleys • Did I Shave My Legs For This? • Capitol
5. Bryan White • One Small Miracle • Asylum
6. David Kersh • If I Never Stop Loving You • Curb
7. Jo Dee Messina • Bye Bye • Curb
8. Anita Cochran • What If I Said • Warner Bros.
9. Trace Adkins • Lonely Won't Leave Me Alone • Capitol
10. Jim Brickman with Martina McBride • Valentine • Windham Hill
11. Clay Walker • Then What • Giant
12. Daryle Singletary • The Note • Giant

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Bobby Karl... Works The Room

The party train has slowed to a sluggish chug-chug lately, but this is no cause for despair.

Depressed because you don't have any new gold record plaques for your walls? Bereft because Roger Sovine hasn't shaken your hand lately?

Feeling out of the loop because you have no idea what color Tony Brown's hair is this month?

Here's my prescription. Do what I do: Take a fabulous babe to lunch.

My date for Midtown (3/11) was **Lisa Brokop**. I hadn't eaten there since Sunset Grill took it over. I'm happy to report that the artichoke and lemon soup is still on the menu and that the crowd is much less stuffy than it was. We lunched with **Bill & Jeri Carter** and **Janet Bozeman** and schmoozed **Larry Fitzgerald, Mark Hartley, Kip Kroner, Roger Murrah** and other fabulons. Brokop's upcoming album, by the way, is not only a showcase for that great voice, but is an introduction to a heretofore unseen songwriting gift.

The next day (3/12) I broke bread with **Terri Clark** at Way Out West, a terrific room that should be far more utilized than it is. With **Ben Payne** at our side, we schmoozed folks like **Scott Rattray** and **Elisha Hoffman** of Kim's Fable, who reports that the band is fielding several nibbles as a result of its Extravaganza appearance last month. By the way, Extravaganza faves **Shinola** also have news to report. At a Robert's Western Wear performance (2/21), the punchy little Americana combo said they've been in the studio backing, hello?, Dolly Parton. (She's bandmember

Richie Owens's cousin.) Anyway, back to the fabulous babe at hand: Clark's upcoming album features many more musical textures than her previous platters and is an enormous creative leap forward. You're going to love it.

Can't do lunch? Try dinner. **Ilene Berns** was the fabulous babe in question when Web IV Music staged an impromptu celebration to launch its record label. The movable schmooze (2/20) went from the company's Division Street offices to Valentino's Restaurant and included at various times **Steve Pope, Paul Davis, Elroy Kahane, Larry King** and **Monty Holmes**, the label's first signee.

Web IV is the parent of the legendary Bang Records imprint, the label that launched such stars as Neil Diamond ("Cherry Cherry"), The McCoy's ("Hang On Sloopy"), Erma Franklin ("Piece of My Heart"), The Strangeloves ("I Want Candy"), Van Morrison ("Brown Eyed Girl") and sonic wizard Paul Davis ("I Go Crazy"). Some track record, eh? And don't be misled by the credentials above—produced by Davis and Ed Seay, Holmes's debut album is hardcore country all the way.

If working the restaurants isn't your idea



ROSIE AND ROSIER—Reba McEntire holds the honor of being the first-ever co-host on the highly rated Rosie O'Donnell Show on February 16. In addition to assisting with interviews of guests Heather Locklear and Elmo, Reba performed "What If."

of a satisfying schmooze, try the studios. I headed for the SoundShop (3/12) to check out the progress on the upcoming polka album by gazillion Grammy winner **Jimmy Sturr**. He was there mixing The Oak Ridge Boys' guest vocals and mingling with **Danny Davis, Tom Pick** and Rounder's **Ken Irwin**.

Across the street at Masterfonics (3/12), **Brooks Arthur** was hosting a listening party for tracks he's produced on **Betsy Meryl Hammer**. Boy, was I glad I went. The snacks included portobello mushroom bits on toast, fruits galore, lox & cream cheese, quiche and a world of other finger food. I'm ashamed to report that I neglected to get the name of the caterer.

Anyway, Hammer's fine tracks included a cover of Brooks's 1963 Skeeter Davis oldie "Cloudy With Occasional Tears" as well as her own snappy, uptempo "Love I Like." Attendees included **Garth Fundis, Bob Paxman, Neil Spielberg, Mike Doyle, David Zimmerman, Toni Wine, Sandy Cohen, Curtis Young, Tommy Jacobs, Marilyn Arthur** and **Karen Hildebrand**. My favorite new people to meet there were **Gene & Ruthie Sacks**. He owns Cummins Station, is buying The Cannery and is a totally charming fellow. She hails from Colombia (the South American country, not the Maury County town), plays the accordion and is also a delightful conversationalist.

John Lomax III & Melanie Wells threw a party (3/6) for visiting **Rattlesnake Annie**. The Tennessee native has spent the



HUFF-N-PUFF—The Tennessean's Brad Schmitt and Anita Cochran share a laugh with Barbara Mandrell at the opening of Magnolias and Stogies Cigar Bar & Bistro. Photo: Glen Rose

past 15 years living on the Mediterranean coast of Spain and becoming a European and Japanese country celebrity with 11 overseas albums to her name.

Vernell Hackett hosted a luncheon at The Station Inn (3/12) to celebrate the new bluegrass releases by **Continental Divide** and **The Reno Brothers**. The CCM band **Big Tent Revival** staged a listening party for its upcoming Ardent/ForeFront collection *Amplifier* at Barbara Mandrell's new Franklin restaurant Magnolia's (3/9). **Thayer Wine** reports, f.y.i., that the fare there is delicious and pricey.

Truckers (and Steve Earle) call Nashville "Guitar Town," and there's been no shortage of events to earn that moniker lately. Jazz guitar great **Larry Carlton** celebrated his 50th birthday with a stunning show at Something Live in Printer's Alley (3/10) that featured **Stanley Clarke**, **Lenny White** and **Sam Lorber**. Then guitar gurus **Phil Keaggy**, **Scott Dente** and **Wes King** rocked Caffè Milano (3/12) with the pop-pop-popular **Out of the Grey** opening. More guitar news. The second annual **Chet Atkins** Musician Days festival was announced at a Hard Rock Cafe

breakfast (3/10) that featured Chester mingling with the likes of **Harry Warner**, **Tom Morales**, **Ray Crabtree** and **Tom Roland**. Mark Knopfler will star at the event's culminating concert, we learned.

At the nearby Planet Hollywood a second-anniversary open house was staged (3/5), although I swear the place hasn't been there that long.

As far as yer regular Music Row celebrations go, you can always count on Sony Tree to honor a chart topper. **Betty Hofer** rallied the troops (3/9) for **Brooks & Dunn's** latest, "He's Got You," cowritten by **Terry McBride & Ronnie Dunn**.

Warner Bros. celebrated **Anita Cochran's** No. 1 hit "What If I Said" (2/18) with a conference-room bash. The Wildhorse Saloon hosted **David Kersh's** Curb album-release show (2/20). PLA Media offered Cajun food at its party for **Eddy Raven's** new CD (2/19).

I hear that train a-comin'/It's comin' round the bend. It's the party train; and the springtime record releases, sales champions, concert tours and chart toppers are right around the corner. All aboard.♦

Here's my prescription. Do what I do: Take a fabulous babe to lunch.



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Pop/Rock, Thieves and Treason

The pop stars who live among us are finally turning up on Music City records. This particular stack of plastic contained contributions from Leon Russell, Adrian Belew and Kim Carnes. And that's a big "Bravo!" from this corner.

Carnes's contribution was to Forty Thieves, a band that winds up with this issue's **Discovery Award**.

As far as mainstream country goes, the pickin's are mighty slim. Only LeAnn Rimes and Daryle Singletary emerged from the pack to compete for **Disc of the Day**.

All four of the other nominees came from the pop/rock stack—the afore-mentioned Forty Thieves, Amy Grant, Rick Altizer and the winner, **Michael W. Smith**.

Our **Label of the Day** winner also comes from the non-country camp. With a lineup including Big Tent Revival, Eli and Skillet, that would be **ForeFront Records**.

Finally, the welcome mat goes out to yet another non-country enterprise. This issue marks the debut of Treason Records, an outfit dedicated to Nashville's rock scene. Live long and prosper.

COUNTRY

JASON McCOY "A Little Bit of You"

Writer: C. Wiseman/J. McCoy/S. Burgess; Producer: none listed; Publisher: 1996 Airstrip/Almo/Daddy Rabbit/Texas Wedge/Emdar; SOCAN/ASCAP; Universal (Canada) 9803.

Three times a winner. He's got that low-clip vocal thing that usually rings cash-register bells. The song's solid and the production is on the money, too.

GARTH BROOKS "Two Pina Colodas"

Writer: Shawn Camp/Benita Hill/Sandy Mason; Producer: Allen Reynolds; Publisher: Shawn Camp/Foreshadaw/Gooby/Good; BMI/ASCAP; Capitol 12344.

Don't you just wonder what Jimmy Buffett thinks of this?

PAMELA SUE WRIGHT "Everybody's Dancin'"

Writer: D. Huddleston/P. Wright/K. Sutton/D. Benson; Producer: none listed; Publisher: Red Sundown; BMI; Comstock 1042

Warning: This is what happens when you wear your jeans too tight.

LEANN RIMES "Commitment"

Writer: Tony Colton/Tony Marty/Bobby Wood; Producer: Wilbur C. Rimes; Publisher: Rick Hall/Monkids/Rio Bravo; ASCAP/SESAC/BMI; Curb 1445

The song's a swirling melodic masterpiece. The electric guitar chimes are perfect. The rhythm track cooks. Just one thing, dad: She's a world-class singer and simply does not need this much echo chamber. Otherwise, turn this baby up, up, up.

DARYLE SINGLETARY "That's Where You're Wrong"

Writer: Jeff Crossan; Producer: Doug Johnson/John

Hobbs; Publisher: Pugwash/Honest to Goodness; BMI; Giant 9212.

The boy's a country singer. A real country singer. God bless him. The Johnson Hobbs production takes off in the stratosphere and just keeps on going. Great record, boys.

SUZIE WESTON "Mercy"

Writer: Suzie Weston; Producer: none listed; Publisher: none listed; ASCAP; Comstock (602-951-3115)

Yikes. She is so flat she's practically under the pavement. Somebody get the license number of that steamroller.

AMY BETH "My Baby Thinks He's Elvis"

Writer: J. Welz/K. Parravano; Producer: Joey Welz; Publisher: Comettale/Parravano; ASCAP; Caprice 9798 (track) (717-627-4800)

I think I've gone past the point of no return. This woman's, er, "delivery" has all the subtlety of an oil drilling rig. The production is out behind the garage. The song is moronic. And you know what? I found myself liking it. There's a nutty, primitive charm at work here that is so far out of touch with contemporary record making that it's refreshingly enjoyable.

CHELY WRIGHT "I Already Do"

Writer: Gary Burr/Chely Wright; Producer: Tony Brown; Publisher: MCA/Gary Burr/Songs of PolyGram/Hen-Wright; ASCAP/BMI; MCA 72044.

This works its magic on you slowly. Give it time. It will get to you the way it got to me. Delicately lovely.

CACTUS CHOIR "It's Your Move"

Writer: Marty Adkinson/Jack Begley; Producer: Mark Bright/Tom Shapiro; Publisher: EMI-April/Green Home; ASCAP; Curb Universal 3021

It's pretty, if a little sweet for these tastebuds. If you were into CSN&Y, Firefall and Poco, you'll probably dig it.

KENNY CHESNEY "That's Why I'm Here"

Writer: Shaye Smith/Mark Alan Springer; Producer: Buddy Cannon/Norro Wilson; Publisher: EMI-Blackwood/Mark Alan Springer; BMI; BNA 65398.

This is a terrific set of lyrics. But I'm not at all sure this kid has the vocal maturity or interpretive skills to "sell" them.

JOE DIFFIE "Texas Size Heartache"

Writer: Zack Turner/Lonnie Wilson; Producer: Don Cook; Publisher: Sony-ATV; BMI/ASCAP; Epic 78873.

I'm afraid this does, indeed, have "heartache" written all over it. Joe needs a hit song and this ain't it.

BRYAN WHITE "Bad Day to Let You Go"

Writer: Bryan White/Derek George/Bob DiPiero; Producer: Billy Joe Walker Jr./Kyle Lebling; Publisher: Seventh Son/Behind the Beat/Self Reliance/Little Big Town/American Made; BMI; Asylum 9980.

Smokin.' Loved the way the low bass line con-

trasted with his jaunty tenor. Radio ready in the extreme.

CLASSICAL

JENS BOHLITZ "My Love's Concerto"

Writer: Ray Gay; Producer: Ray Gay; Publisher: Ray Gay; ASCAP; Normandy (cassette) (615-860-9514).

The melody is lush and delicious. The playing is wondrous; and the synth programming is done so well that it almost sounds like a real orchestra backing him. Writer and producer Gay is a Nashvillian; what a hidden treasure he seems to be.

POP/ROCK

AMY GRANT "Turn This World Around"

Writer: Keith Thomas/Amy Grant/Beverly Darnall; Producer: none listed; Publisher: Sony-ATV/Yellow Elephant/Age to Age/Annie Merle; ASCAP; Myrrb

Her soft-linen vocal touch is contrasted here against rough, gritty electric guitar work, slammed drumbeats and a dry-as-toast mix. Very effective.

REBECCA STOUT "The Liberator"

Writer: Rebecca Stout; Producer: Rebecca Stout/Daryl Sanders; Publisher: none listed; Treason 0001 (track)

The newest pop label in town is Treason Records. Veteran folk-rocker (of The Shakers), Stout is first out of the chute with a radically reworked style that features sharp vocal leaps, horn punctuations and a generally avant garde, jazzbo approach.

STONE DEEP "Rainy Day Women #12 and 35"

Writer: Bob Dylan; Producer: Stone Deep; Publisher: none listed; Treason 0001 (track)

Also Nashville rock vets, Stone Deep has long specialized in a wild fusion of hard rock and rap. On their Treason Records sampler track they turn Dylan's classic totally inside out. Very creative. Very cool.

MICHAEL W. SMITH "Love Me Good"

Writer: none listed; Producer: Mark Heimermann/Michael W. Smith/Stephen Lipson; Publisher: none listed; Reunion 40202 (track)

Afro-pop percussion, chanting chorus, layered production, personality vocal. Brilliant. Absolutely irresistible. I tumbled head over heels.

FORTY THIEVES "Madison"

Writer: Verges/Ednacot; Producer: Forty Thieves/Mark Ermlich; Publisher: Longitude/Wedgewood/Full Keel/Blakemore; BMI/ASCAP; Green (track)

The debut CD from this emerging Nashville band brims with memorable hooks, sing-along choruses and shimmering guitar work. The boys are joined by Kim Carnes on wafting harmony here, but they do just fine on their own as well.

JIM HORN "Lady Blue"

Writer: none listed; Producer: Jim Horn; Publisher:

none listed: *Rhythm 1001 (track)*

Saxman Horn's new *Hit List* collection showcases instrumental treatments of the huge pop hits he's played on over the years. We're talking work with the likes of Elton John, George Harrison, The Beach Boys, Steely Dan, U2 and George Benson, here. I chose this smoky, atmospheric track because both Jim and guest star Leon Russell are Music City folks.

TIFFANY SNOW "Island Dreams"

Writer: Tiffany Snow; Producer: Tiffany Snow; Publisher: SnowCat, BMI: Private Island (track)

This is a new age-y kinda thing, an album of ambient music with seagull noises and synth swooshes meant to celebrate the beauty of the seashore. The keyboard execution is a little klutzy, but the overall effect is rather charming.

CHRISTIAN

STONEHILL "The Hand of God"

Writer: Randy Stonehill; Producer: Rick Elias; Publisher: Stonehillian, ASCAP; Brentwood 83061-0436 (track)

With just an audio "goose" or two this could have been so wonderful. The song's there: so's his vocal. But it's inexcusably thin sounding.

SARAH MASEN

"Wrap My Arms Around Your Name"

Writer: Sarah Masen; Producer: Charlie Peacock; Publisher: River Oaks/Alright Bug, BMI: ReThink 1632 (track)

Why do all female Christian singers sound like such soprano wimps?

RICK ALTIZER "How Many"

Writer: Rick Altizer; Producer: Rick Altizer/Adrian Belew; Publisher: Broken Songs Papa Goose, ASCAP; KMG 1615-269-7000

Wow. This is one hellaciously exciting little slab of plastic. Twitchy rhythm, shuddering electric guitar quavers, percussion percolating all over the place, wailing vocal and sky-high production values by Music City's own Belew. This deserves to be a pop smash outta this town.

PETRA "If I Had to Die for Someone"

Writer: none listed; Producer: John & Dino Elefante; Publisher: none listed Word (track)

Rote, routine rock 'n' roll that simply plods with audio clichés.

ELI "Morning Has Broken"

Writer: Eleanor Farjeon/Cat Stevens; Producer: David Zuffaro; Publisher: Freshwater Island, BMI: ForeFront 25187 (track)

This has always been a deeply religious song. You just never noticed it before, did you? A very nice job on an apt oldie revival, Molly Felder, of Swan Dive and Russ Taff notoriety, sings backup.

BIG TENT REVIVAL "Star In the Book of Life"

Writer: Steve Wiggins; Producer: John Hampton; Publisher: Photon, BMI: Ardent-ForeFront 5186 (track)

Punchy. Accomplished. Beatlesque.

RAY BOLTZ "Caught In the Eye of the Storm"

Writer: Ray Boltz/Steve Miliken; Producer: none listed; Publisher: Shepherd Boy/Weddom & Reap, ASCAP; Straightaway 0194 (track)

From the kiddie chorus to the shallow rhythm track, this is a complete audio mess.

AMERICANA

BILLY VOSS "Sycamore"

Writer: Billy Voss; Producer: Billy Voss/Walker Bernard; Publisher: Billy Voss, ASCAP; Autonomous 313 (track)

So-o-o-o quiet and serious and self-pitying I just about nodded off. Think of a Velvet Underground ballad played at half speed while you're on decongestants and you'll have the general idea.

JOHN COWAN "At the Dark End of the Street"

Writer: C. Momian/D. Penn; Producer: none listed; Publisher: Screen Gems-EMI, BMI: Sugar Hill 9101 (track)

New Grass voice Cowan drips soul all over a crop of classics on his new *Soul'd Out* CD. In the mood for some thrills and chills? Drop this track into yer playlist and just let it sizzle.

HONORABLE MENTION

Anita Cochran Will You Be Here Warner Bros.

Mark Wehner Listen to Your Heart, Boy SHMG

David Kersh If I Never Stop Lovin' You (acoustic) Curb

Uncle Mingo Pins and Needles/Autonomous

Lynda St. John To Be With You Tonight Comstock

Redd Volkaert Strangers HMG

Skillet Hey You I Love Your Soul Ardent-ForeFront

Cledus T. Judd Wives Do It All the Time Razor & Tie

Blake & Brian Amnesia MCG-Curb



ROW FILE

Mike Borne

Owner, Allstar Audio Systems, Inc.
149 Space Park South Drive
Nashville, TN 37211
615-834-8242
Fax: 615-834-8266
E-mail: mborne4776@aol.com

Mike Borne has built Allstar Audio Systems from the ground up—literally. When he started the company in 1984, after serving five years as sound engineer for T.G. Sheppard, all the necessary equipment was stored in the basement of his house. "That made it easy in a way," Borne laughed. "All I had to do was look on the floor. If there was a piece of equipment left, I loaded it up, because I knew I needed it."

Allstar now operates in a 4,000 sq. ft. warehouse. The company is a full-service force, providing a wide complement of audio equipment—including boards, speakers and monitors—for its varied clientele. "Lately, much of our business has come from large corporations, like Phillips Petroleum and T.G.I. Friday's, for their conventions or regional meetings," Borne noted. "We do music tours, of course, and last year we contracted with VH-1 to be the supplier for the *Route '97* and *Route '98* TV specials." The company also donated all of the sound equipment for the recent Country In The Rockies concerts, benefiting the T.J. Martell Foundation.

Sound has been his predominant passion ever since Borne can remember. "I was a guitar player in high school, which meant that I was always fool-

ing with the sound," laughed the native of Independence, KY. "I wasn't much of a guitar player, but I got pretty good with the sound systems. In fact, I bought my first system in high school for about \$400 from a pawn shop." From that starting point, Borne continued to acquire equipment from bands and tours he worked with, as well as a small partnership in Cincinnati, which ultimately dissolved.

He chose the company name for logistical reasons. "I was adamant about wanting to be first in the Yellow Pages," he recalled. "I figured if I could get the call first, I might have a little advantage. A friend of mine said, 'Well, you work with all the stars, so why not call it Allstar?' That's how we got the name."

Fourteen years down the road, Borne has seen the growth of both his own company and the industry at large. "Our business has grown at least 15-25% each year," he said. "I think we've been able to do that because of our flexibility, working everything from corporate events to tours. Now, you need to diversify in order to survive. Nashville's become a little over-saturated in a lot of ways: production, talent, the number of artists. There are really only a few huge tours right now, so you have to adjust your business."

Back in 1984, Borne could count his clients on "less than one hand." Now, he'd need about twenty, but he's not taking a "sit-still" attitude. "We are continually moving forward," he says. "We have recently added lighting to our inventory, which makes us a truly one-stop shop. That helps us especially in the corporate environment, because generally those companies like to deal with only one vendor. We are also in the process of purchasing a new site, a 24,000 sq. ft. warehouse in Smyrna. Right now, we are pretty much stacked up to the ceiling."

"When I think of how much this has grown, it's unbelievable. It's been an incredible ride."

—Bob Paxman



Three Stars And The (Actual) Truth

Dreaming Out Loud Does Nashville Justice

The press kit that accompanied Bruce Feiler's remarkable new book about country music, *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes, And The Changing Face Of Nashville*, includes a funny one-sheet titled "Bruce Feiler vs. Larry Leamer, A Primer." It compares Feiler's book, head-on, with the most recent attempt at an all-encompassing look at boom town Nashville, *Three Chords And The Truth* (which would have been more aptly titled *Three Chords And What In The World Is He Talking About?*). What's funny is that Feiler and his publisher (Avon) would even feel the need to challenge Leamer's book, as *Dreaming Out Loud* is on a completely different plane.

An accomplished journalist and author of three acclaimed books, Feiler spent more than two years in Nashville researching, interviewing and experiencing the inner-workings of the country music industry. Unsure what Nashville would make of his arrival on Music Row, Feiler was surprised at his acceptance. He writes, "...the town embraced me. Sure, they wondered what I would write. Certainly they feared an exposé. But still they talked with me, openly and honestly. They invited

me backstage. They invited me to travel with them on the road—in the bus or on the jet."

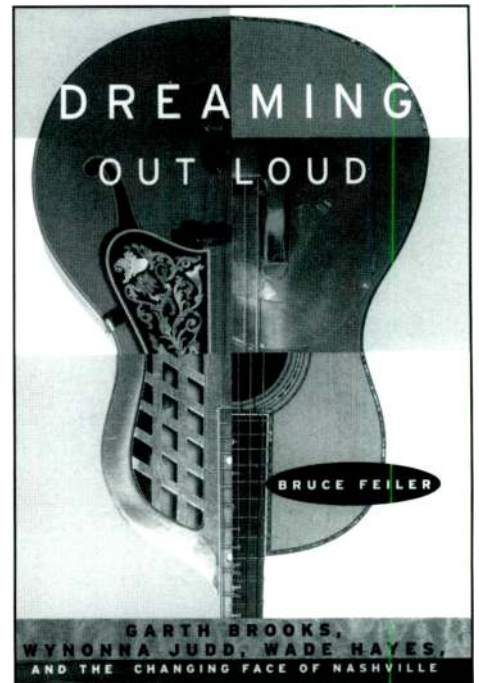
It is precisely that rapport and Feiler's reciprocating honesty about himself that makes this book work. A Georgian eager to leave the South of his youth, Feiler graduated from Yale, studied at Cambridge and taught school in Japan. Eventually, he found himself longing for home just as country music began to emerge as a powerful cultural force. "I tried to answer the question," he writes, "of what the changing nature of country music said about the changing nature of America: our values, our culture, our shifting sense of place."

As the book's title suggests, Feiler delves deeply into the worlds of Brooks, Judd and Hayes. Along the way, he chronicles the import of the Grand Ole Opry, the history of country music, and the evolution of Nashville. Crisp and compelling, Feiler's writing weaves what could be cumbersome background into more accessible passages about the three stars. In so doing, he successfully links country's explosion to the broader sociocultural changes taking place in mid-'90s America.

From an industry standpoint, Feiler's writing is believable for his vividly accurate portrayals of familiar music biz scenes including a recording session, photo shoot, Monday evening in the promotion department and load-in at an arena. In fact, a priceless two-page analysis of media bias towards country music should be blast-faxed to every journalist in New York and L.A. (I used to be a publicist, can you tell?) Feiler argues that country's boom negated establishment journalists' primary reasons for dismissing the genre—region and class. "The pop elite needed a new reason to ignore country, which it found soon enough: country, they said, had sold out its roots. This marked a dramatic shift. Suddenly, writers and critics who had never cared for Nashville decided they didn't like current country music because it didn't hold up to the old, which, of course, they hadn't liked in the first place, but now decided to embrace since it was no longer knocking at their door." Somebody send this man a check.

Feiler's only miss is his complaint about the record production process. He brushes by the fact that corporate label, publisher and producer ties influence song selection, and that most Nashville releases feature the exact same band, and instead chooses to harp on...digital editing? While he admits to being a "neophyte" to the technology, it seems unlikely consumers share his expectation that albums be recorded "live" in the studio.

Fans, obviously, will reach for this book because of the names on the cover, which,



at first, seem an incongruous grouping. Garth? Absolutely. No discussion of country music would be complete without him. Feiler gained the confidence of Garth & Co. and, in so doing, obtained unprecedented access to the king of country. What emerges from the book is a portrait of Garth largely in sync with other published accounts, but perhaps a bit more sympathetic. Genuinely brilliant and deeply conflicted, Feiler's Garth Brooks sincerely strives to be the mythical cowboy, but is, ultimately, incapable of attaining that ideal.

Wynonna? Feiler's take on her maturation—trying to escape the shadow of her mother while the belly button supplants the cowboy hat as country's fashion statement—is a fitting contrast to Garth's story. She is the source of most of the book's sensational revelations.

And while a glimpse at the psyche of those two stars seems proper for a book of this sort, Wade Hayes' name on the cover seems, frankly, odd. A fantastic talent to be sure, but nowhere near the name recognition of at least half-a-dozen other artists Feiler could have profiled. But, of course, therein lies the genius of *Dreaming Out Loud*. For it is in the passages about Hayes that Feiler captures the true essence of country, the business and its people. You can ride the emotional roller coaster with Wynonna and marvel at the sheer Garthness of it all, but more than both of them, Wade Hayes is country music in the post-boom '90s. The fact that Feiler leaves the reader with that impression reveals just how well he came to understand this business of country music.

—Chuck Aly

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STUDIO REPORT

by STEVE HOOD

Report Deadline Is Changing, Faithful Ones

The studios, artists and producers have been working overtime to ensure there will be plenty of CDs and cassettes to fill your Easter basket this spring as Gary Allan's sophomore Decca project underwent mixing procedures under the knowing hands of Greg Droman and Tim Coyle at the Sound Kitchen with Mark Wright in the producer chair...Capitol's red hot Steve Wariner produced tracks at Masterfonics with Randy Gardner and H.G. Hollans on the boards...Warren Peterson and Steven Crowder engineered demos and a video shoot project for Maypop's Alabama at Javelina...Higher Octave/Virgin Records artist Robin Crow's latest project was in the saddle at Dark Horse for overdubs with Eric Elwell at the reins...And those kids causing a buzz on the Row, the Wilkinsons, were cashing in at the Money Pit for mixes with producer Doug Johnson and engineers Ed Seay and Dean Jamison.

No new equipment news to report, but the Bennett House tells me their AMS CALREC UA 8000 mixing console is for sale. And one more piece of business for my Studio Reporter buds: Due to the recent realignment of Mars and Venus in our solar system, and its impending effect on the Earth's clocks leaving us with fewer minutes a year, **we are forced to up our Report deadline to the 4th of each month rather than the 10th.** Actually, it's to help us meet our current production demands and slick things up a bit. We appreciate your faithfulness and cooperation. Just remember the helpful catch-phrase: "Fax 'em by the fourth." Happy Easter Egg and see ya next month.

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
Self	Matt Mahaffey	Richard Dodd	Spongebath/DW	trax/od's
Rhonda Gunn	Billy Smiley	Ronnie Brookshire	Damascus Road	trax
Travis Cottrell	Travis Cottrell	Doug Sarrett	demos	"
Vanessa Williams	Keith Thomas	Bill Whittington	Sony	od's/mix
Steve Smith	David Hamilton	Shawn McLean	demos	od's/voc
Jon Secada	Keith Thomas	Bill Whittington	Sony Pictures	voc/od's
THE CASTLE				
Terri Clark	Keith Stegall	J. Kelton/P. Montondo	Mercury	mix
Brad Paisley	Frank Rogers	R. Barrow/M. Purcell	Arista	"
Chris LeDoux	Trey Bruce	Griffith/Buchanan/Purcell	Capitol	trax
➔	Don Walser/Mandy Barnett			
➔	Andy Paley	Mike Janas	Sire	od's

Artist	Producer	Engineer	Label	Project
COUNTY Q				
Miles Bell	—	T.W. Cargile/A.J. Derrick	—	voc/mix
Kerry Kurt Phillips	—	T.W. Cargile/C. Pfaff	API	trax/od's/mix
Richard Wold	—	T.W. Cargile/R. Matson	Warn.Chap.	"
Steve Seskin	—	"	Lit.Big Town	"
Byron Hill	—	"	MCA	"
Aimee Mayo	—	R. McGee/R. Matson	BMG	"
Stephony Smith	—	Rob Matson	EMI	trax
Kim Carnes/Greg Barnhill	—			
➔	—	Cargile/Endres/McGee	Pat.Jos./Chry.	trax/od's/mix
Tim Mensy	—	C. Pfaff/R. Matson	PatrickJoseph	"
Leslie Satcher	—	Chuck Pfaff	Island Bound	voc/mix
Sherrie Austin	—	"	Wrensong	trax/voc
Pat McMannis	—	Roddy Fischer	—	voc/mix

Artist	Producer	Engineer	Label	Project
CUPIT STUDIO				
Sound Creations	Fran Kawolski	Ron Treat	—	jingles
Dwight Christopher	Jerry Cupit	"	—	vocals
Shara Tew	"	"	—	"
Ken Mellons	"	"	—	demos
Tracy Reynolds	"	"	—	"
Cupit Music	"	"	—	"
Jon Nicholson	"	R. Treat/R. Cassity	—	"
Michael Packett	"	"	—	mix
Mark Leland	—	"	—	"
Amy Watkins	Jamey Whiting	Ron Treat	—	voc/od's/mix
Brett Lewis	—	"	—	demos

Artist	Producer	Engineer	Label	Project
CREATIVE WORKSHOP				
Rick Holt	Rick Holt	Joe Funderburk	inde.	demos
Brenda Russell	Brenda Russell	"	Swedish lbl.	"
Richard Allen Jones				
➔	Richard Allen Jones	"	inde.	"
Lowell Alexander	Lowell Alexander	"	Sony Tree	Chrstm.
Bertha Kanneman	Tommy Dee	"	TNT	demos
various	Ronnie Gant	"	HoriPro	"

Artist	Producer	Engineer	Label	Project
DARK HORSE				
John Micheal Talbot	Phil Perkins	Brent King	Troub./EMI	mix

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STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Cathedrals	Rodger Bennit	"	—	vocals
Brentwood Academy				
➔	Scott Williamson	Randy Poole	—	mix
Emily O'Hern	Debbie Beinhorn	Eric Elwell	—	trax
Robin Crow	Robin Crow	"	Higher Oct/Virgin	od's

EMERALD SOUND

Chad Brock	Buddy Cannon	Sherrill/Smith/Bullock/Waters	WB	trax/od's
➔				
Ty Herndon	Byron Gallimore	S. Marcantonio/T. Waters	Sony	mix
➔				
Deana Carter	Chris Farren	"	Capitol	trax/od's/mix
Paul Brandt	Josh Leo	B. Fowler/A. Ditto	WB	od's/mix
Lynyrd Skynyrd	Lynyrd Skynyrd	"	Legend	"

GREY HOUSE

Stephany Delray	S. Delray/B. Herzig	Billy Herzig	WB	demos
Willie Mack	Billy Herzig	"	—	mix
Eleven Eleven	A. Page/B. Herzig	Ande Page	Green Zebra	CD
Tim Gurshin	—	Chuck Pfaff	—	"

JAVELINA

God For Us	Tom Fettke	B. Clark/S. Crowder	Integrity	string trax/od's
Serious Christmas	"	"	Lillenas	"
Carols Of Christmas	"	"	"	"
demos	Steve Singleton	W. Peterson/S. Crowder	—	trax/od's
Christmas	Don Wyrzten	"	Word	string trax/od's
Alabama	Alabama	"	Maypop	demos/vid shoot
Danni Leigh	M. Wright/M. Knox	G. Droman/J. Hayden	Decca	strings
Mary Chapin Carpenter				
➔	Chet Atkins	Ainlay/Ralston/Crowder	Sony	trax/od's
Steve Wariner	Steve Wariner	R. Gardner/S. Crowder	—	string od's

MASTERFONICS

Terri Clark	Keith Stegall	J. Kelton/P. Montondo	Mercury	mix
George Strait	Tony Brown	C. Ainlay/M. Ralston	MCA	DTS mix
Lisa Brokop	D. Huff/P. Worley	J. Balding/M. Hagen	Sony	mix
Lari White	Dann Huff	"	Lyric Street	mix/od's/trax
John Michael Montgomery				
➔	Csaba	J. Chiccarelli/P. Murphy	Atlantic	mix
Steve Wariner	Steve Wariner	R. Gardner/H.G. Hollans	Capitol	trax
Ma'D-Chel	Csaba/D. Huff	Joe Chiccarelli	EMI	mix
KAI	Fitzgerald Scott	A. Nezmuth/P. Murphy	Geffen	"
Collin Raye	B.J. Walker/P. Worley			
➔		Mark Hagen	Sony	od's
Allyson Taylor	Larry Byrom	J. King/J. Saylor	Decca	mix
Betsy Meryl Hammer				
➔	Brooks Arthur	B. Bullock/G. Greene	—	od's

MASTERLINK

Jamie Anderson	John Anderson	S. Dacus/C. Hailey	—	trax
Evan York	Evan York	C. Hailey/H. Johnson	EMI	mix
Wayne Greer	Wayne Greer	Chad Hailey	—	trax/od's
Grogans Sausage	Billy Adair	"	—	trax/mix
Linda Gail Lewis	Stuart Colman	E. Paul/A. Frigo	Atlantis	trax/od's/slaves

MONEY PIT

Monty Holmes	E. Seay/P. Davis	E. Seay/D. Jamison	Web IV	mix
The Wilkinsons	Doug Johnson	"	Giant	"
American Country Countdown				



MORE MORaine—Veteran Songwriter Craig Bickhardt inks publishing deal with Brent Maher's Moraine Music Group. Pictured L-R: Moraine Creative Director Michael Martin, Bickhardt, Maher.

Artist	Producer	Engineer	Label	Project
➔	John Hobbs	Seay/Jamison/Breckling	—	trax/od's/mix
Tammy Jones	Paul Worley	C. Schleicher/E. Hellerman	Sony	trax/od's
➔				
Lisa Brokop	P. Worley/D. Huff	Clarke Schleicher	"	mix

SOUND KITCHEN

Buddy Guy	David Z	David Z/T. Gunnerson	Jive	mix
Gary Allan	Mark Wright	G. Droman/T. Coyle	Decca	"
Human	Billy Smiley	J.R. McNeely/Mat5t	Pamplin	"
Petra	J. & D. Elefante	"	Word	"
2 Or More	"	J.R. McNeely/T. Gunnerson	Pamplin	"
➔				
This Train	"	"	"	"
Jackson Finch	Jackson Finch	T. Christian/Mat5t	WB	"
Poor Skeletons	David Z	David Z/Gunnerson/Mat5t	ind	trax/od's/mix
➔				
Point of Grace	Brown Bannister	D. Marnian/H. Nirider	Word	mix
Trisha Yearwood	Tony Brown	C. Ainlay/M. Ralston	MCA	"
Vince Gill	"	S. Marcantonio/T. Coyle	"	od's
Thrasher Shiver	Justin Niebank	J. Niebank/T. Gunnerson	Asylum	mix
➔				

SOUNDSHOP

Aaron Boswell	Buddy Killen	John Dickson	Curb	mix
Tish Hinojosa	Jim Ed Norman	"	WB	trax
Lonestar	D. Cook/W. Wilson	M. Bradley/M. Capps	RCA	"
David Ball	Don Cook	"	WB	mix
Brooks & Dunn	D. Cook/Brooks & Dunn	"	Arista	"
➔				
Jimmy Sturr	Jimmy Sturr	T. Pick/J. Dickson	Rounder	"

SOUNDSTAGE

The Wilkinsons	Johnson/Zavitson/Hazelton			
➔		Rodney Good	Giant	od's
Clint Daniels	L. Pendergrass/J. Schearer			
➔		Chuck Ainlay	Arista	mix
Jeff Carson	Max T. Barnes	Craig White	Curb	"
George Fox	Kim Tribble	Steve Marcantonio	WB Canada	"
Terri Clark	Keith Stegall	John Kelton	Mercury	"
Ronna Reeves	Peter Cetera	Eric Rudd	River North	"
Allison Taylor	Larry Byrom	Herb Tassin	Decca	od's
Lane Brody	Ira Antellis	"	—	"

Artist	Producer	Engineer	Label	Project
Rick Stevens	Bob Bullock	Bob Bullock	—	trax/mix
Various	F. Wildhorn/F. Anderson			
↳		B. Carr/T. Bates	Atlantic	mix
Isle Delange	Barry Beckett	Pete Green	WB	od's
Chad Brock	Buddy Cannon	Billy Sherrill	"	mix

STUDIO 23

Nashville Weather	K. Martin/J. Pitcher	Bryan Cumming	ind	CD/mix
Laura Powers	Laura Powers	"	—	demos
Richard Campbell	Bryan Cumming	"	—	"
Hank Gensler	B. Cumming/H. Gensler	"	—	"
↳		"	—	"
Richard Stevens	R. Stevens/B. Cumming	"	—	"
↳		"	—	"
John Goodwin	J. Goodwin/B. Cumming	"	—	"
↳		"	—	"

WHISTLER'S

Ford	Steve Keller	Joe Costa	Whistler's	—
Jack Curry	"	"	Punch	trax
Wynonna	S. Keller/W. Jackson	Steve Keller	Curb/Univ.	dance mix
Chi Chi's	Paul Evans	Randy Poole	Whistler's	—

WOODLAND

Neville Brothers	Tommy Simms	Martin Woodlee	Columbia	trax
Tommy Simms	"	"	Universal	"
Shannon Brown	—	Brian Tankersley	Arista	mix
Lisa Angelle	A. Gold/L. Angelle	"	Lisa Angelle	trax/od's
Gary Nicholson	Justin Niebank	Justin Niebank	WB/NY	trax

Artist	Producer	Engineer	Label	Project
Collin Raye	Worley/Walker/Raye			
↳		Steve Tillisch	Epic Sony	"
Radney Foster	Darrell Brown	Niko Bolas	Arista Austin	"
Jeff Foxworthy	Doug Grau	Lee Groitch	WB	mix



A DAY AT THE BEACH—Ed Seay has been producing Web IV Records artist Monty Holmes with Paul Davis in Ocean Way Nashville's Sony Oxford Room. Pictured L-R: Engineer Joe Hayden, Seay and Assistant Engineer Dean Jamison.



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MUSICAL CHAIRS

[continued from page 4]

BUSINESS NEWS

Peavey Electronics President **Melia Peavey**, a native of Meridian MS, died of a heart attack on March 7. In lieu of flowers, contributions may be made to Peavey House, a home for abused and neglected children, PO Box 2898, Meridian, MS 39302...

Country FM, the only full-time Country Music radio station in the Netherlands, will begin broadcasting via cable in seventeen new municipalities on April 1, bringing Country FM's total potential audience to 1.5 million...

Thoroughbred Music has opened its 6th store in Nashville, the first outlet located outside the chain's home state of Florida. Thoroughbred, located on Gallatin Pike, features the largest Gibson Custom Guitar Showroom in the US, a specialty acoustic guitar room, Pro Audio, drums, band and music accessories departments, eight lesson rooms, a children's music play area and a 2,000 square foot performance hall...

K-tel International has acquired UK based direct response marketing firm Regal Shop International, purchasing the firm's long-term broadcast contracts in France and Belgium. "These new contracts, combined with our existing operations in Germany, the UK, Finland and Scandinavia, make K-tel one of the most formidable direct-response marketers on the continent," said K-tel's **David Weiner**...

ASCAP has opened a new on-premises demo studio for writer and publisher members. Studio time in the eight-track digital facility is free to ASCAP writers, with an engineer fee of \$20 per hour. **Mark Allen** is studio manager. 615-742-5000...



ROBERT J. BARONE

Robert J. Barone has been promoted to Vice President of Operations & Information Technology at BML...

Steve Canup has joined AmTrust



ROGER MURRAH

Mortgage as Branch Manager, specializing in home mortgages for music professionals and other self-employed individuals...

Roger Murrah has been elected to the Board of Directors for the Biblical Resource Center and Museum in Collierville, TN...

Derek Crownover, formerly with the law firm Zumwalt, Almon & Hayes, has opened a new office in the Renaissance Tower. He will focus on entertainment and sports law...

PLA Media has added four titles to its book publicity roster including *The Entertainers, Portraits of Stardom in the 20th Century* by **Timothy White**, *The King of Western Swing: Bob Wills Remembered* by **Rosetta Wills**, *Women on Top: The Quiet Revolution That's Rocking the American Music Industry* by **James Dickerson**, and *How to Be Your Own Booking Agent*, by **Jeri Goldstein** and edited by **Kari Estrin**...

The W.O. Smith School will hold its summer camp June 15-20 at Hillmont Camp and Retreat in White Bluff, TN. W. O. Smith students between the ages of 10-16 may apply. The cost of this week-long music program is only \$25 per student...

Robert K. Oermann will again host the annual International Fan Club Organization (IFCO) Fun Fest at the Ryman Auditorium on June 14. 615-371-9596 or <ifco@ifco.org>...

MTSU's Department of Recording Industry will host the seminar "Can They Really Sing That? Popular Music and the First Amendment," on Friday April 17 at MTSU's State Farm Lecture Hall. 615-898-5470 or <pfischer@frank.mtsu.edu>...

USA Networks has agreed to buy the



DEREK CROWNOVER

remainder of Ticketmaster Group Inc. for approximately \$400 million. The network, which also owns the Home Shopping Network, bought about half of Ticketmaster last July from **Paul Allen** for a reported \$235 million. USA Networks will swap 0.563 share for each Ticketmaster share, and plans to use the nation's largest seller of tickets to help boost expansion into on-line shopping. The agreement still requires approval by each company's board...

LABEL NEWS

Diane Zandstra has been named Southeast Regional Sales Manager for Intersound Records in Nashville...

Kira Florita has been promoted to Senior Director of New Product and Catalog Development at Mercury Nashville. **Kristi**



KIRA FLORITA



KRISTI BRAKE

Brake has joined the label as Senior Manager of Marketing. Brake was previously Senior Manager of Artist Development at Capitol Nashville...

ARTIST NEWS

LeAnn Rimes' single "How Do I Live" has been awarded Triple-Platinum status, making it the first country single to ever reach Multi-Platinum certification and Rimes only the second female ever, after **Whitney Houston**, to reach this milestone. Houston's Multi-Platinum status was awarded for her version of **Dolly Parton's** "I Will Always Love You..."

Pam Tillis will be on TV again this spring, appearing in episodes of *Diagnosis Murder* and *Promised Land*, back to back

ADMIT ONE	ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	Garth Brooks, Trisha Yearwood	\$1,290,129	60,885	100**	The Pyramid	Memphis, TN	3/5-7
	Alan Jackson, Deana Carter	\$257,842	11,540	100	Wright State University	Dayton, OH	2/15
	LeAnn Rimes/Bryan White	\$197,310	8,517	94	Greensboro Coliseum	Greensboro, NC	1/28
	LeAnn Rimes/Bryan White	\$190,831	7,789	100	Hirsch Memorial Coliseum	Shreveport, LA	2/21
	Clint Black	\$125,480	3,400	100	Star Plaza Theatre	Merrillville, IN	2/6
	Clay Walker, Kenny Chesney, David Kersh	\$96,207	4,693	94	Viking Hall Civic Center	Bristol, TN	2/28
	Tammy Wynette, Daryle Singletary	\$78,918	2,160	64*	Center for the Performing Arts	Cerritos, CA	2/27-28
	Steve Earle, Buddy & Julie Miller	\$56,250	2,500	100	Riviera Theatre	Chicago, IL	2/28
	Ben Folds Five, Robbie Fulks	\$41,233	2,501	100	Electric Factory	Philadelphia, PA	2/21
	Bela Fleck & The Flecktones, Jeff Coffin	\$27,144	1,379	100	Flynn Theatre	Burlington, VT	2/14

source: amusement business

*Two shows **Three Sellouts

THE SONG POWER INDEX

predicting new single success

THEY'RE LINING UP TO TESTIFY FOR SPI

In a world of projections, reflections and hype, the SPI gives a voice to the folks who consider it part of their job to listen to the music.

—Jay Morgan, WJCL-FM Savannah, GA

It's a useful first look at how the new releases stack up at radio. Because SPI reporters have to hear the records to give a Passion score, it's an additional way for us to get our songs really listened to by radio.

—Larry Hughes, VP of Promotion Mercury Nashville

We were fortunate enough to be put on the panel in the spring and I love it. Many times it's my only communication with the labels, and it's how I know how to gauge the marketplace.

—Bob Waters, WHYL-FM Carlisle, PA

SPI lends a voice to markets large and small, and shows that a one-size-fits-all mentality is self-defeating for country music.

—Mike Hays, WJMA Orange, VA

I already know where the records are added. [SPI] gives me a better understanding of what radio's "initial feel" is for a record. Not being on the front line, this information combined with the programmer comments keeps me better informed. Plus, I get to see Gregg Swedberg's name in print.

—Mike Dungan, Senior VP/GM Arista Records

I read it! I like it! I sleep with it! Honest comments from some pretty cool people, keep it coming.

—Mike Kennedy, KBEQ-FM Kansas City, MO

THE SONG POWER INDEX

predicting new single success

PAGE 1 OF 2

SPI		MONDAY • JANUARY 12, 1998 • #062			
THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION	
9.33	*	GARTH BROOKS/She's Gonna Make It/Capitol (45)	4.93	4.40	
8.51	*	TRISHA YEARWOOD/Perfect Love/MCA (45)	4.44	4.07	
7.98	7.14	JO DEE MESSINA/Bye Bye/Curb (40)	4.18	3.80	
7.90	*	ALAN JACKSON/House With No Curtains/Arista (43)	4.09	3.81	
7.78	*	TRACE ADKINS/Lonely Won't Leave Me Alone/Capitol (35)	3.89	3.89	
7.57	*	SONS OF THE DESERT/Leaving October/Epic (44)	3.89	3.68	
7.19	*	LONESTAR/Say When/BNA (42)	3.76	3.43	
7.19	*	MARTINA MCBRIDE/Valentine/RCA (33)	3.61	3.58	
6.89	6.94	JOHN ANDERSON/Takin' The Country Back/Mercury (45)	3.56	3.33	
6.64	*	RHETT AKINS/Better Than It Used To Be/Decca (39)	3.26	3.38	
6.17	6.07	PAUL BRANDT/What's Come Over You/Reprise (41)	3.32	2.85	
5.95	6.04	JEFF CARSON/Cheatin' On Her Heart/MCG/Curb (40)	3.05	2.90	
5.70	*	SHERRIE AUSTIN/Put Your Heart Into It/Arista (34)	2.79	2.91	
4.35	*	BILL ENGVALL/It's Hard To Be A Parent/WB (38)	2.11	2.24	

SPI = Add Factor + Passion. Songs ranked by SPI points. Ties ranked according to highest Add Factor Average. Methodology on page 2.

REALITY CHECK

We're kicking off a new year for *The SongPower Index* (SPI) with new readers and a fresh round of research confirming this sheet's hit-picking powers. For those of you who have just joined us, welcome! If you are searching for information about SPI methodology, or would like a look at the new research numbers, see page 2. Also, an in-depth explanation of how SPI works and a closer look at the research will appear in the February 8 issue of *Music Row*.

Garth Brooks christens the inaugural chart of '98 with the sixth 9+ song in SPI's history. "She's Gonna Make It" leads a chart full of new songs, with only four '97, Trisha Yearwood, Alan Desert, Lonestar and Martina McBride bound scores. In the return song of note, Jo Dee Messina is securing Highest Gainer status and propelling her to the third-highest score of the week.

Our on-going quest to tap the psyche of the nation's radio programmers hit pay dirt this week as SPI received a flood of comments from our panel. "The stars get starier and the new faces get to wait another week or more for re-consideration," says WBCT's Doug Montgomery as his English teacher rolls over in the grave. "Will this be the year of truth for a lot of our starter acts? Are there enough hit songs in Nashville to support newbies who don't write their own?"

METHODOLOGY/RESEARCH

The SPI number shows a new single's strength, as perceived by radio programmers, on a 2 to 10 scale. Our panelists rate each song up to five points for Add Factor (5=add), and up to five points for passion. Those scores are combined and averaged to compute the SPI score. The correlation between peak SPI number and ultimate chart success is shown below:

SPI PEAK	BILLBOARD SINGLES CHART REACH			
	TOP 40	TOP 20	TOP 10	TOP 5
8.5+	100%	96.6%	89.7%	75.9%
8—8.4	100%	90.9%	78.8%	60.6%
7.5—7.9	84.2%	52.6%	38.6%	31.6%
7—7.4	38.8%	14.3%	10.2%	6.1%
6.5—6.9	18.6%	2.3%	2.3%	2.3%

(Research sample 245 songs through 1/2/98)

9+ SPI songs with their Billboard peak: Tim McGraw, 9.34 "Everywhere" (No. 1); 9.14 "It's Your Love" (No. 1); George Strait, 9.18 "One Night At A Time" (No. 1); Alan Jackson, 9.00 "Everything I Love" (No. 9).

Recently completed research underscores the correlation between a song's SPI number and chances for future chart success.

MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

P.O. Box 158542 • Nashville, TN 37215
615-321-3617 • Fax 615-329-0852 • news@musicrow.com

MUSICAL CHAIRS

on April 23...

Trisha Yearwood will join **Sandra Bernhard, Paula Cole, Sheryl Crow, Joni Mitchell** and **Stevie Nicks** in "Stormy Weather '98," a Benefit for the Walden Woods Project and the new Thoreau Institute at Walden Pond. The show takes place on April 16 at LA's Wilmet Theatre...

Jo Dee Messina made her Grand Ole Opry debut on March 14...

Loretta Lynn wants to assure fans that tabloid rumors that she is undergoing cancer treatment and/or having cosmetic surgery are untrue. Ms. Lynn, who had a silicone implant in her left breast twenty-five years ago due to the removal of tumors and cysts, had surgery to correct problems from the leaking implant. She will begin a summer tour in May...

Lee Roy Parnell's jacket and cowboy boots and **Alan Jackson's** autographed jeans were included in a Grammy Window Showcase at Barneys New York on Madison Avenue. The display was part of a memorabilia display honoring BMG Entertainment during the Grammys...

Restless Heart has reunited for a greatest hits album (plus two new songs) and summer tour with **Vince Gill**...

Music Row Dogs & Nashville Cats, a photography book and album in progress, will feature country music stars with their pets as seen through the eyes of photographer **Karen Will Rogers**. The album will include a number of the artists from the book re-recording classic dog and cat songs or recording new material being written especially for the project. Celebrities participating include **Aaron Tippin, Dean Miller, Joy Lynn White, Sam Moore, Hal Ketchum, Johnny Cash, Trisha Yearwood** and **Robert Reynolds, Sawyer Brown** and **Michael Peterson**. Twenty percent of the proceeds from the project will be donated to the Nashville Humane Association and other animal rights groups. Artists who would like to participate (with their favorite pet, of course), should contact **Garth Shaw**, soon, at 615-780-2997 or <dogscats@songnet.com>...

Rhett Akins was recently recognized at the Georgia State Capitol by the 98th Session of the Georgia General Assembly for his work as national music industry spokesperson for the Boys & Girls Clubs...

Randy Travis is CMT's April Showcase Artist. Travis, who has sold more than 20 million records and placed 25 songs in the Top 10, will also be featured in TNN's *The Life And Times* series on April 29...

k.d. lang has released her first-ever live home video, *Live In Sydney*, featuring lang at the State Theatre in Sydney during her 1996 world tour...



DREAMROCKS—DreamWorks staff and friends played dress up for their screening of the Rocky Horror Picture Show during CRS29. Pictured L-R: DreamWorks Shannon Eagon; Universal Distribution's Diana Flaherty; DreamWorks' Suzanne Durham and Laurel Kilbourn; DreamWorks' George Briner; Universal's Karin McGeah; Bruce Adelman, Warner Bros. West Coast; DreamWorks' Scott Borchetta, Bruce Shindler, Rebecca Scarpati; and Bayliss Entertainment's Brian Montgomery. Photo: Alan Mayer

Warner Western artist **Red Steagall** has been awarded the Texas Literary Giant Award, presented at the second annual Houston Writer's Conference on March 21. Steagall, who is a musician, writer and poet, also announced his plans for the second annual Red Steagall Cowboy Celebration to be held June 5-6 at the George Ranch in Richmond, Texas. Proceeds from the celebration provide scholarships for children. Activities at the event include the poetry contests, a cowboy trading post, horsemanship clinics, roping demonstrations and cowboy music. 615-350-8970 or Ivoryhorse@aol.com...

Naomi Judd, who was diagnosed in 1990 with chronic Hepatitis C, spoke at the National Summit on Hepatitis in Washington, DC in late February and announced that she is now virus-free...

Ty and **Shanna England** welcomed their fourth child, **Mattie Garrett England**. February 25 in Oklahoma City...

Roy Clark was the featured entertainer for the United States Air Force Band's annual Guest Artist Series in February. Held at historic Constitution Hall in Washington, DC, the show was Clark's third consecutive performance with the USAF Band...

The 1998 Writers Showcase at Belmont University will be held April 4th in Belmont's Neely Dining Hall. **Jeff Bourque**,



MICHAEL PETERSON



ROBERT ALLEN

J. Matt Nolen, Matthew Garinger and **Jill Phillips** are the featured writers in the 6 and 8:30pm showcases...

PUBLISHING NEWS

Mike Whelan has been promoted to Director of Creative Services at OMG...

MCA Music Publishing has created a new Business Affairs department, appointing **Michael Petersen** Vice President and **Robert Allen** Senior Director. **Dana Milstein** joins as assistant to the department...

Carol Stanzione has joined Stoney Lonesome Entertainment as song plugger...

Greg England has joined API as Creative Manager...

Ned and **Jon McElroy** have been nominated for the Mississippi Institute of the Arts and Letters 1998 Awards for music composition for "Last Masquerade" and "She Drew a Broken Heart." Ned writes for Gary Morris Music/Logrhythm Music and Jon is signed to Millhouse Music...

peermusic has signed a world wide sub-publishing agreement with Harlan Howard Songs/Melanie Howard Music. peermusic will provide global representation of the catalog, excluding the United States...

BOOKING/TOURING NEWS

Clint Black, Martina McBride, Collin Raye, Sawyer Brown, Jo Dee Messina and **Sons of the Desert** are slated to perform at *Bahamas Country Bash '98*. The event, which has been called "country's answer to Woodstock," will be the highlight of a three-day extravaganza to begin in Miami Beach and travel via cruise ship to Blue Lagoon Island in the Bahamas. www.bahamascountrybash.com or 800-305-8712...

Jimmy Jay of Jayson Promotions in Hendersonville, TN has been nominated

their label. Not surprisingly, there are as many flavors, styles and approaches as there are listings.

Compass, for instance, targets its market with an eclectic array of roots music. "We think of our audience as people who listen to public radio," says co-founder Alison Brown. "A lot of them are professionals." Now in their third year of operation, Compass feels the opportunities are there for companies with good business sense. "The climate is generally good for independent labels, but not necessarily any better than it is for anybody else," West says. "The beautiful thing about the independent label scene is that it's the music that counts, it's grass roots and you have to think that way. It's really easy to spend money rather than work hard. We count on our artists to work just as hard as we do."

Honest Entertainment has been working hard. For one week in March, they owned not only the top slot, but Nos. 1 and 2 on the *Gavin* Jazz chart, a remarkable feat for an independent label. Still, business realities can be harsh. "We were distributed by Indie from 1994 up until last year," says President Carolyn Cole. "Losing

them was horrendous for us. Not only did we have a lot of inventory tied up in their bankruptcy, but here was a company that had worked with us for a number of years."

Cole remains bullish, however. "I look at someone like Ani DeFranco. What she has done for the independent label—it's mind boggling to me. There's still plenty of opportunity for the right kind of company with the right vision. For us it's been television—finding the over-50 audience of record buyers that in the past have perhaps not been serviced as well as the younger demographics."

Typically, independents strive to carve an underdeveloped niche in the marketplace, but recent start-up WEB IV Records feels it can thrive in the major labels' wheelhouse—mainstream country. Chairman Ilene Berns has worked overtime to uncover the perceptions within the industry about independent labels. "I've done nothing but talk to radio, distributors, retail accounts—there is no stigma," she says. "I've played [WEB IV's first artist] Monty Holmes for lots of major radio people and they say, 'I love it. You can probably get it in stores faster than the majors can, any-

way.'" She knows her label's status will be used against her, however. "We know that when I ship my single and get 170 stations out of the box the other promotion departments are going to bring up 'indie' to radio. It's very competitive out there. But the truth is, consumers don't walk into record stores and say, 'I want the new product on Arista.'" In that respect, Berns says small labels have just as much chance at success as the majors.

Ultimately, independent labels benefit from a much lower break-even point. "For us a successful record is 30,000 units," says Cole. "So when we get SoundScan showing us doing 300 or 400 units a week, we're thrilled." West agrees, saying major labels operate on a vastly different economic scale. "There are situations where acts that sell 100,000 units aren't good enough. The little piece of that going towards paying executive salaries is way too small," he laughs.

"For anyone out there who has a true love and passion for music, chances are somebody else is going to as well," Cole concludes. "Just because a major label doesn't come and put a lot of money down doesn't mean it's not great music."

DIRECTORY OF LABELS

AMERICAN HARVEST RECORDING SOCIETY

P.O. Box 68

Las Vegas, NM 87701

505-425-5188 Fax: 505-425-5110

Executives: Robert John Jones, President; Therese Melton, Office Manager

Roster: Don Williams, Vern Gosdin, Flying Burrito Brothers

Distribution: Select-O-Hits

• We like what's real and rhymes.

ARK 21

1211 16th Avenue South

Nashville, 37212

615-320-0706 Fax: 615-320-3068

www.ark21.com

Executives: Miles Copeland, CEO Worldwide; Anastasia Pruitt, Vice President, Nashville Division

Roster: Waylon Jennings, Leon Russell

Distribution: EMI Worldwide

• Miles Copeland, whose label I.R.S. Records set the standard for the independent record business and launched careers for some of the music industry's most influential bands (The Police, Squeeze, R.E.M., The Go-Go's, Fine Young Cannibals), has opened a new independent label, Ark 21.

BLOODSHOT RECORDS

912 W. Addison

Chicago, IL 60613-4339

773-248-8709 Fax: 773-248-8702

bloodshotrecords.com

Executives: Rob Miller, President; Nan Warshaw, Secretary; Kelly Hogan, Press Mule

Roster: Waco Brothers, Robbie Fulks, Old 97s, Grievous Angels, Moonshine Willy, Alejandro Escovedo, Neko Case, The Sadies, Trailer Bride, Sally Timms, Insurgent Country Compilation Series
Distribution: ADA, Select-O-Hits, Red Eye, CTS, CCS, Direct (UK), MNW (Scandinavia), Sonic Rendezvous (Benelux), IRD (Italy)

• We are determined to remain an alternative for people fed up with the status quo, next-big-thing mentality of corporate music. Timeless musical forms addressed in unorthodox manners are always welcomed.

BTM RECORDS

33 Music Square West #106A

Nashville, 37203

615-742-4800 Fax: 615-742-4803

www.btmrecords.com

Executives: Barry Beckett, Partner; Charles Tharp, Partner; Kimberly Kubalek, Director Sales, Marketing, Promotion; Ragen Ward, Director Production

Distribution: Select-O-Hits, Anderson Merchandising

• Very cool music!

CHECKERED PAST RECORDS

3940 North Francisco

Chicago, IL 60618

773-463-8103 Fax: 773-463-8013

www.checkeredpast.com

Executives: Larry Lipson, President; Yvonne

Schaefer Jones, CFO; Eric Babcock, Operations Manager

Roster: Old Joe Clarks, Tom House, Lonesome Bob, Paul Burch & the WPA Ballclub, Johnny Dowd, Tommy Womack

• There are a number of quality projects out there without obvious homes and we like different things. But all the projects we've done and the ones we're thinking about are firmly grounded in roots music.

COMPASS RECORDS

117 30th Avenue South

Nashville, 37212

615-320-7672 Fax: 615-320-7378

www.compassrecords.com

Executives: Garry West, co-founder; Alison Brown, co-founder

Roster: Victor Wooten, Alison Brown, Pierce Pettis, Kate Campbell, Farmer Not So John, Astral Project, Judith Edelman, Clive Gregson, Dana Cooper, Matt Flinner, Leslie Tucker

Distribution: Koch International

• "Compass Records is Nashville's 'Adult Alternative' record label. We are also a label of radio artists," says Brown, "public radio artists." Combining intelligent marketing with artistic values and sensibilities, Brown and West have created a home for an enviable array of roots, acoustic and jazz music. Now three-years old with 25 releases to its credit, Compass recognizes, elevates and celebrates thoughtful music of lasting quality.

for an ACM award in the talent buyer/promoter category...

Robert Stewart has exited the Tim McGraw tour management staff and is working to develop a marketing database venture within the entertainment industry. 615-665-8866...

INDEPENDENT NEWS

The late **Townes Van Zandt**, the subject of a 3/28 Austin City Limits tribute, can be heard in the closing credits of the Coen Brothers' *The Big Lebowski*...

Susan Dodes has been appointed to the newly created Senior A&R position at E.A.R. (Edel America Records) in New York...

OTHER FORMATS

Hip-hop magazine *The Source* will launch its first TV series this summer in a co-production deal with Access Entertainment Network (AEN), a new 24-hour cable channel created to meet the viewing needs of 18-19 year old entertainment enthusiasts, said **Bill Bernard**, president of AEN...

Rockabilly legend **Billy Lee Riley** has released a new album on Capricorn Records...

RADIO NEWS

Gene Dickerson, VP & GM of KRMD-FM/Shreveport, LA, winner of this year's Small Market Promotion of the Year award by the CRB, has been elected Secretary of the CRB Board of Directors...

SJS Entertainment is producing radio specials for a variety of country artists including **Jo Dee Messina**, **George Strait**, and **Randy Travis**, as well as "Spring Break Country Cruise," hosted by **Kenny Chesney** and featuring **Lorrie Morgan**, **Martina McBride** and **Mindy McCready**. 941-275-1111...

Country Radio Broadcasters, Inc. have taken over administration of the Country Music Disc Jockey Hall of Fame. Founded by **Chuck Chellman** in 1974, the CMDJ Hall of Fame is dedicated to the recognition of those who have made significant contributions to the country radio/music industry. Previous inductees include **Charlie Douglas**, **Mike Oatman**, **Bill Mack**, **Ralph Emery**, **Biff Collie** and **Cliffie Stone**.

The CRB is now accepting submissions for 1998 inductees, which will be honored at an invitation-only dinner at Nashville's Renaissance Hotel Ballroom on June 25. Submissions are due by April 10. 615-327-4487...

Country Radio Broadcasters is currently planning the CRB's fifth regional event, CRS Great Lakes, to be held in Cleveland, OH on August 28 and 29. 615-269-7071...

Writer's Notes



JEFF STEVENS

BIRTHPLACE: Alum Creek, West Virginia

YEARS IN NASHVILLE: 11

PUBLISHER: Warner Chappell

HITS/CUTS/CHART ACTION: "Reckless," Alabama; "Carried Away," "Carrying Your Love With Me," George Strait; "Big Love," Tracy Byrd; "I Fell In The Water," John Anderson; "Down In Flames," Blackhawk

FAVORITE SONG YOU WROTE: "One," written with Marv Green

FAVORITE SONG YOU DIDN'T WRITE: "Hello Darlin'"

ON WHAT INSTRUMENT DO YOU WRITE? Guitar

INFLUENCES: My wife Sandy, country radio from 1965 'til now, '70s rock and roll bands.

ADVICE TO WRITERS: Respect the country music audience and pay attention to what they want to hear. Go to a country music show. Go to a beer joint and listen to the jukebox. Be honest with yourself.

LITTLE KNOWN BIOGRAPHICAL FACT: Had many odd jobs in the first seven years here, including gluing hats on "Shotgun Red" dolls.

ISSUES FACING SONGWRITERS TODAY: Keeping fans interested in country music. If the fans don't care, then we no longer have a job.

MR asked Jeff to elaborate on how to keep the fans interested: Keeping in touch with the audience is hard for us to do here. It's too bad that we can't have a little more interaction with them like the artists do. We might grumble about artists when they turn a song down and say, 'well, what do they know.' Well, they just spent two hours last night with the audience.

Jeff wrote one of the biggest hits of '97 so we asked him what his secret is: I've really only been writing songs steadily for the last five years. I struggled with being an artist for a while. I wasn't cut out for it, but didn't really know it. When I realized that writing was my real call, almost immediately I starting getting cuts and hits.

BENEFIT NEWS

Tracy Byrd, **Mark Wills**, **Larry Stewart**, **Bill Engvall** and **Al Del Greco** are among the celebrities slated to participate in **John Michael Montgomery's** Celebrity Celebration to benefit the McDowell Cancer Foundation at the University of Kentucky Markey Cancer Center. Scheduled for May 18 & 19, the two-day golf and music extravaganza will be held at Montgomery's home golf course, The Champions Golf Club, in Nicholasville, Kentucky. 615-259-0035...

The 1998 MS 150 Bike Tour to benefit the National Multiple Sclerosis Society is scheduled for October 3 & 4, leaving Franklin and travelling to Lynchburg. For more information, contact **Molly Jennings**. 615-269-9055...

The Blue Suede Dinner, Auction and Concert, held at the Jackson Civic Center on February 28 raised over \$130,000 to benefit the Carl Perkins Center for the Prevention of Child Abuse. **Billy Ray Cyrus**, **Sylvia Razzzy Bailey**, **Baillie & The Boys**, **T.**

Graham Brown and **Skip Ewing** performed...

The stars are lining up for the 8th Annual Wrangler/City of Hope Celebrity Softball Challenge slated for June 14 at Greer Stadium. Signing up so far are **Clint Black**, **Bryan White**, **LeAnn Rimes**, **Neal McCoy**, **Deana Carter**, **Diamond Rio**, **Chely Wright**, **Rhett Akins**, **Michael Peterson**, **Kevin Sharp**, **Rick Trevino**, **Victoria Shaw**, **Amy Grant** and **Gary Chapman**. The game, co-sponsored by WSM and WSIX, has become the unofficial kick-off to Fan Fair week, and has raised over one million dollars to support the City of Hope National Medical Center and the Beckman Research Institute in its commitment to prevent and cure cancer and other diseases. 615-880-7347...

The Nashville Institute for the Arts Ensemble Board's annual Songwriters' Night to benefit the NIA's Wolf Trap program for at-risk preschool children is scheduled for April 30 at 328 Performance Hall. The show,

MUSICAL CHAIRS

sponsored by Ingram LeBrun Music, will feature songwriters **Gary Burr, Marcus Hummon, Gary Nicholson, Mike Reid, Wendy Waldman** and more. Tickets are available through Ticketmaster or through the NIA office at 615-241-6930...

TV/FILM NEWS

During March, CMT began telecasting the only music video in existence of country music legend **Patsy Cline**. The video for "Crazy" will air exclusively on CMT through mid June. The video network is also broadcasting a CMT Beat segment about Cline's current album release "Live at the Cimarron Ballroom." The rare live performance footage included therein was discovered at a garage sale in Florida years after it had been recorded. MCA Chairman **Bruce Hinton** called the Cline



BRENT CLENNEY

tape "kind of like the Holy Grail for country music..."

The Filmworker's Club has opened a second transfer suite and hired **Brent Clenney** as Senior Colorist...

Franklin producer/composer **Paul Mills'** work will be showcased in the film *Still Breathing*, starring Brendan Fraser and Joanna Going, due in theatres May 8. Mills, who has won a Dove Award and was named Christian Producer of the Year by *American Songwriter* magazine last month, has also scored the upcoming Miramax film *Nobody's Children*, a Disney Channel feature called *The Estate Sale*, and documentaries for NBC and the Discovery Channel...

Midtown Video has launched a new Web site in the design of a virtual edit station. <www.midtownvideo.com>...

The Outlaw Music Channel, founded by **Willie Nelson** and the Kickapoo Tribe in Kansas, went on the air February 14. The channel, carried on GE Americom GE1 Satellite, features an historic collection of classic country music TV shows from the

'60s, '70s and '80s, including *The Porter Wagoner Show*, *Pop! Goes The Country*, *The Dolly Show*, *Del Reeves' Country Carnival* and *The Gospel Singing Jubilee*. Negotiations are underway for uplink on additional cable systems...

CHRISTIAN NEWS

EMI Christian Music Group (EMI CMG) has announced the formation of EMI Gospel, a new wholly-owned label. EMI Gospel's first signing is **Lamar Campbell and Spirit of Praise**. EMI Gospel will operate from EMI CMG's corporate headquarters



KEN PENNELL



SHAWN TATE

SIGNINGS

RECORDING

Lisa Brokop • Columbia Nashville

PUBLISHING

Tim James • Hayes Street Music
 Ray Scott, Tommy Rocco • Opryland Music Group
 Rick & Janis Carnes • peermusic
 Wayland Holyfield • Ingram/LeBrun
 Craig Bickhardt • Moraine Music Group
 Elizabeth Cook • Bro 'N Sis
 Cal Sweat • Starstruck Writers Group
 Tom Shapiro • Sony/ATV Tree
 Buddy Cannon • Maypop Music
 Jay Knowles • Little Big Town

BOOKING

Lee Roy Parnell, Joe Diffie, Jeff Carson • Monterey Artists
 Kacey Jones • APA Talent

TOP OF THE CHARTS CHRISTIAN

Christian Hit Radio

"Five Candles" • Jars Of Clay • Essential
 Inspirational

"For Such a Time as This" • Wayne Watson • Word

Adult Contemporary

"Testify to Love" • Avalon • Sparrow

Country

"Singing in My Soul" • Sheri Easter • Spring Hill

Mainstream Album Sales

You Light Up My Life: Inspirational Songs • LeAnn Rimes • Curb

Christian Album Sales

WoW Gospel 1998: The Year's 30 Top Gospel Artists and Songs •

Various • Verity

Source: 3/9/98 issue of CCM Update.

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THE SONG POWER INDEX

predicting new single success

SPI MONDAY • MARCH 16, 1998 • #071

THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
7.60	•	LEE ANN WOMACK/Buckaroo/Decca (25)	3.76	3.84
7.54	•	LEANN RIMES/Commitment/MCG/Curb (24)	4.08	3.46
7.51	•	BRYAN WHITE/Bad Day To Let You Go/Asylum (16)	3.88	3.63
7.35	6.81	LORRIE MORGAN/I'm Not That Easy To Forget/BNA (32)	3.69	3.66
7.25	6.82	DARYLE SINGLETARY/That's Where You're Wrong/Giant (28)	3.54	3.71
7.22	6.90	TY HERNDON/A Man Holdin' On/Epic (35)	3.71	3.51
7.03	6.55	CHELY WRIGHT/I Already Do/MCA (36)	3.50	3.53
6.68	6.31	NEAL McCOY/Party On/Atlantic (34)	3.50	3.18
6.63	6.67	KEVIN SHARP/Love Is All That Really Matters/Asylum (37)	3.49	3.14
6.63	6.21	SHANE STOCKTON/What If I'm Right/Decca (33)	3.33	3.30
6.03	5.46	JIM COLLINS/My First, Last One & Only/Arista (32)	3.00	3.03
6.00	5.60	THE RANCH/Just Some Love/Capitol (35)	3.00	3.00
5.44	5.31	CHRIS CUMMINGS/I Waited/WB (32)	2.72	2.72
5.31	5.05	THE GREAT DIVIDE/Never Could/Atlantic (32)	2.59	2.72
5.05	•	EDDY RAVEN/Johnny's Got A Pistol/Capitol (23)	2.48	2.57

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

METHODOLOGY/RESEARCH SPI

The SPI number shows a new single's strength, as perceived by radio programmers, on a 2 to 10 scale. Our panelists rate each song up to five points for Add Factor (5=add), and up to five points for passion. Those scores are combined and averaged to compute the SPI score. The correlation between peak SPI number and ultimate chart success is detailed in the 2/8 issue of *Music Row*.

in Brentwood, and will be led by Managing Director **Ken Pennell** with **Shawn Tate** as Director of Marketing. Chordant will handle distribution to the Christian retail market while EMI Music Distribution will distribute the label to the general retail market...

Shawn McSpadden has been named Vice President and General Manager of Word/Idea Publishing. He was formerly head of creative at McSpadden-Smith Music...

Word Entertainment's Creative Services department won three Nashville Ad Federation Addy Awards for CD Retail Package, Promotional and Campaign Design...

Christian Entertainment, formerly a monthly magazine, has changed formats to a one page insert distributed to newspapers throughout the US by Universal Press Syndicate. 205-835-1961 or <disciple@quick-link.net>...

Amy Grant will bring her 67-city *Behind The Eyes* tour to Nashville for two shows May 7 & 8 at the Ryman Auditorium. Tickets are available at Ticketmaster or the Ryman box office...

Homeland Entertainment Group's new label has been named Journey Records, and "will be dedicated to new artists," said **Zane King**, Director of A&R for the label...

Dan R. Brock, President and CEO of ForeFront Records, and **Frank Tate**,

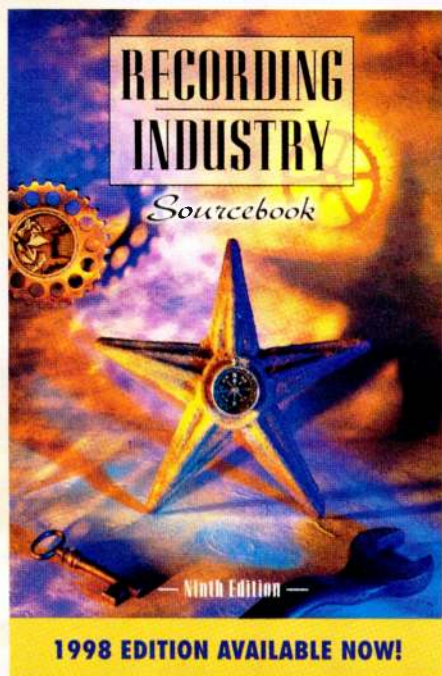


GIVIN' FOR LIVIN'—Jock Bartley, leader of the '70s group Firefall, recently hosted a sold-out all-star benefit for the Suicide Prevention Hotline and The Oasis Center at the Bluebird. Pictured L-R, seated: Victoria Shaw, Bartley; standing: Rusty Young, Razy Bailey, Michael McDonald, David Pack. Photo: Alan Mayor

President/CEO of 5 Minute Walk Music SaraBellum Records, have entered into an exclusive long term worldwide sales and distribution agreement. Under the terms of the agreement, ForeFront will develop and oversee sales and distribution functions

for 5 Minute Walk, with Tate maintaining ownership. Tate and his team will continue to perform A&R, marketing and creative duties from the label's home base in Northern California. ♦

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Don't Blame Radio

Dear Music Row, Specifically Robert K. Oermann,

I fight the urge to just tell you where to put it, Discman, but seeing as how I am a lady, I will explain the source of my complete frustration with your article in the Feb. 23 issue of *Music Row*.

I am not as old as you, nor have I lived in Nashville, hung out at concerts, shook hands with pasty-face, overindulged execs or had a completely inane article published in an industry earmark. I have, however, listened to, written and sang music all of my life and I have but one question: What the Sam Hill have you been smoking?

First of all, to award any kind of honor to Shania Twain's latest CD is almost like painting a moustache on the Mona Lisa—the music industry is a masterpiece and Shania is the token “babe” with questionable talent that keeps the eyeballs pacified. Her bee-bop, Spice Girls meet Ellie Mae image is enough to make me run from the entire industry and yet I stay because of artists like Trisha Yearwood, Linda Ronstadt, the Mavs—you know—the people with talent, not just cute booties and good production.

Second of all, Avalon is a Christian group and yes, I have to agree with you, they do rock. Sarah Masen is not a Sheryl Crow rip-off, she and most of the new Christian artists have a progressive, down to earth attitude that the genre has been missing. Let's face it, Christians have cruddy days as well and the old “Christian” music was so long wrapped up with the “inspirational” category that it made me want to become a female version of the Hobbit when I had an inappropriate thought. I think we need to thank artists like Masen, Charlie Peacock, Jars of Clay and Sara Jahn for making Christian music what all music must be to be successful: empathetic.

In conclusion, I just want to know how you can blame radio for the lack of innovation in music. Over the last 40 years we have become a public that has so blurred the lines between any kind of classification that I actually heard Rhett Akins just two nights ago do a cover of a Third Eye Blind song. It was frightening, ugly and disheartening. The realization that the most noticed form of art in the world is slowly becoming the most commercial is perhaps second only to the fact that the Spice Girls are referred to as “artists.” Don't blame radio, artists, or the public at large—we all share that same tragic flaw of humanness. We scream for originality and innovation, then punish those who offer it to us by ignoring them or taking their concept and mass marketing it until it is as big as rap or alternative music or the “Seattle Sound,” and just as tiring. How can we play music that we aren't receiving?

Oh, yeah, as for the new Rhett Akins song being junk...well, I suppose that all songwriters can only aspire to the depth and complexity of Shania's heart rocking, throat tightening hit “Don't Be Stupid.” In the words of the “most innovative” singer on the scene, “Relax, Max.” Whoa, I have goosebumps!

Jamie P. Hunt “Jami Paige”
Director of Promotions
Country 96 KWWR Radio
Mexico, MO



INDUSTRY EVENTS CALENDAR

APRIL

14-18—**Tin Pan South**, various venues, Nashville, TN 615-251-3472 or songs.org.nsa

16—**The Film+Music Workshop Soundtrack Seminar** with Sharyl Churchill and Patricia Joseph. Belmont University, Nashville, TN 615-297-4646

23-26—**Merle Watson Memorial Festival (MerleFest)**, Wilkes Community College, Wilkesboro, NC 800-343-7857 or www.merlefest.org

30—**The Nashville Institute for the Arts annual Songwriters' Night** to benefit the Wolf Trap program for at-risk preschool children. 328 Performance Hall, Nashville, TN 615-244-6930

MAY

8-10—**1998 Country Music Expo**, Edison, New Jersey 973-772-6566 or CntryRadio@aol.com

18-19—**John Michael Montgomery's Celebrity Celebration**, golf and music extravaganza for the McDowell Cancer Foundation at the University of Kentucky Markey Cancer Center. The Champions Golf Club, Nicholasville, KY 615-259-0035

JUNE

7-12—**NashCamp: Nashville Acoustic Music & Songwriting Camp**, Montgomery Bell State Park, Nashville, TN 615-386-9765

14—**IFCO Fun Fest**, Ryman Auditorium, Nashville, TN 615-371-9596 or www.ifco.org

14—**8th Annual Wrangler/City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville, TN 615-880-7347

15-20—**27th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville, TN 615-889-7503

22-28—**Chet Atkins Musician Days**, various venues, Nashville, TN

SEPTEMBER

23—**The 32nd Annual CMA Awards**, Grand Ole Opry House, Nashville, TN

OCTOBER

1-3—**Oklahoma's International Bluegrass Festival**, Guthrie, OK 405-282-4446

3-4—**1998 MS 150 Bike Tour** to benefit the National Multiple Sclerosis Society, Franklin, TN 615-269-9055

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