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# MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

SHANE  
STOCKTON

## MUSIC MAN

*Q & A WITH JAMES STROUD*

## LIVE

*GARTH, TRISHA & SHANIA*

Bang Records II's 30 years success  
continues with its country debut artist

# Monty Holmes

"Why'd We Start  
Lookin' So Good"

'Cause the record's  
a smash, and so is  
the album

All I Ever Wanted

Thanks Paul Davis  
for a great song

Produced by  
Paul Davis and Ed Seay

The Gang At Bang

**BANG II**  
records

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## COVER ARTIST



**Artist Name:** Shane Stockton

**Label:** Decca

**Current Single:** "Gonna Have To Fall"

**Current Album:** *Stories I Could Tell*

**Current Video:** "Gonna Have to Fall"

**Current Producer:** Mark Wright

**Hometown:** Breckenridge, TX

**Management:** Susan Burns/Dos Vocas & Erv Woolsey/Erv Woolsey Co.

**Booking:** APA/Rob Battle

**Hits:** "What If I'm Right"

**Special TV Appearances:** TNN's *Today's Country*

**Birthdate:** March 18, 1974

**Birthplace:** Ranger, TX

**Interesting Facts:** Wrote all 10 songs—only one co-write—on *Stories I Could Tell*, some of them when he was 16 years old. Had both football and theatre scholarships.

**Outside Interests:** Golf, Football, Texas Rangers Fan

**Musical Influences:** Roger Miller, Buck Owens, Beatles

**Favorite Album:** *Pancho & Lefty*

# Millennium Bomb

The May 4 issue of *Newsweek* included an informal survey of government and industry leaders charged with fixing the millions of older computer systems and applications that only recognize dates in this century. Asked to predict what awaits us in year 00, the experts offered up everything from recession and isolated supply/infrastructure problems on the conservative end to stock market free fall, depression and martial law.

So where does Music Row stand as far as Year 2000 (Y2k) compliance? "It could be interesting," says David DeBusk, BMI's Director of Information Technology. "The date situation has an impact, basically, on all accounting systems. You will have small islands of people who have PCs that are several years old and running spreadsheets that are going to hiccup. Most companies are addressing this by replacing old systems instead of trying to change what's there." Are the performing rights organizations compliant? "If they're not they will be shortly."

Skiff Wager, Manager of Label Services for Universal Studios Information Technology Group says MCA is ready. "With the acquisition of MCA by Seagram," he says, "we went through a couple of years of re-engineering and all of those issues were addressed."

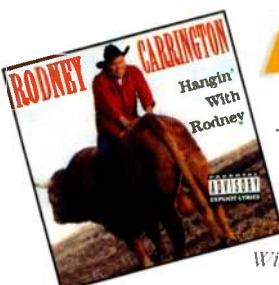


Likewise, the distribution system is up-to-date. "Universal is compliant. We have spent millions of dollars reworking our mainframe applications."

While the larger, domestic companies have done their Y2k homework, smaller firms, the government and the international arena could see problems. "I don't think it will be anything catastrophic like planes falling out of the sky," DeBusk says, but notes that "countries outside the US are a lot further behind in getting some of these systems taken care of, if they've even started. And the government is notorious for having nasty systems to begin with. The IRS, Social Security and the military will probably see some glitches."

Smaller companies can't afford to overlook the problem. "If you have custom applications written by small consulting firms or individuals I'd be very careful," Wager says. In fact, nobody should underestimate the millennium bug's bite. "Even if you're not on the information systems end, even if you're in a marketing or promotion department, you need to be asking these questions."

—Chuck Aly



## Ain't It Funny

Jeff Foxworthy's astounding success gave comedy a fresh, regional bent, but newcomer Rodney Carrington gives southern humor a bawdy twist. Foxworthy's new album *Totally Committed* and Carrington's debut *Hangin' With Rodney* are out now. A sampling:

*Catchphrase*

**JF:** I'd like a beer and I'd like to see something nekked.

**RC:** Sing You Bastards!

*Song*

**JF:** "Totally Committed"

**RC:** "Letter To My Penis"



*Children*

**JF:** Ever try to have sex in the same house with two little kids? My wife and I put our kids to bed, we're running down the hall pulling off clothes like we're hitting the beach at Normandy. Go, baby, go.

**RC:** If you ain't got kids and you're thinking about having them, go to Chuck E. Cheese on Saturday. By God, you'll leave there and go buy a dog.

*Discipline*

**JF:** Nowadays you can't even spank your kids. Gotta give them a time out. My dad would take time out of his busy day to blister our butts.

**RC:** Good place to whip your kids is Wal-Mart... There must be a little bell that goes off in that place, "Ding! Whip your kids!"

*Strange Noises*

**JF:** ...the official uniform of suspicious noises is underpants and a baseball bat. I don't know what we're hoping to find—some guy in the living room in his underwear with a ball.

**RC:** I was in bed with my wife the other night, she said, "You hear that?" [I said] I sure did, go see what it is. Take the gun. Oh sh—, leave the gun. He might get past you.

—Chuck Aly

## Monster Infringement?

After recently settling a trademark suit with Warren G, Garth Brooks may have a bigger problem with which to wrestle. A reader's six-year-old son (Nick Mansfield) noticed the resemblance between Brooks' *Fresh Horses* album art and the *Godzilla* soundtrack cover. Our money's on Garth.

—Chuck Aly



## THE BUZZ

### AND THE WINNER IS...

Our annual awards bash was a blast (thanks BMI!) even if Mother Nature had things cranked hotter than Brent Mason's fretboard. Next year we're gonna party like it's 1999...

**Millennium Bug**—“We'll have a fix by then,” they said. But “then” is 18 (yes, 18) months away. Oops. Migrant farm work, anyone?

**Seagram**—Word is they're distilling a new spirit for the anticipated pink-slipped thousands—Seagram's *Severance*.

**EMI**—The music's stopped and somebody needs a chair.

**Music Row Awards**—We schmoozed, ate free food and lost four pounds of water weight. It's the humility that gets ya.

**RIAA**—Sneaky bankruptcy bill insertion sucker punches artists. Shine a little light and now they're talking compromise. How big of them.

# Father & Son: Ricochet Takes A Chance

Sony Vice President of A&R Blake Chancey and his father, veteran producer Ron Chancey, are producing the new Ricochet album, due this Fall. It is, to say the least, an unusual situation and, like any family business, susceptible to complications. The two recently discussed the arrangement over musicians' rations (meat & three). As you'll see, the apple doesn't fall far from the tree.

**MR: The two of you are deep into your first collaboration. How is it working?**

(long pause, then laughter from both)

**Ron:** It's working well. The music's sounding really good—that's the main thing.

**Blake:** We work a little differently, but it's going well. I'm more on the technical side and Dad's more on the musician side. We don't work anything close to the same, though. Do we Dad?

**Ron:** No. But you're working more like me now. (both laugh) It's not as difficult as I thought it would be. When we started this project we were both kind of marking our territory, maybe a little bit too much. He was afraid I was going to pull the 'Daddy' deal on him.

**Blake:** Which you do.

**Ron:** Which I do not. He pulls the poor-little-wimpy-son deal on me now. (Blake laughs) As we've gotten maybe halfway in, it started being fun.

**Blake:** Yeah, it did because we got a system going and just started rocking.

**MR: (To Blake) Did you get into music because of your father?**

**Blake:** I got into it because I was always around it. When I was a kid, Dad was too cheap to get a baby sitter so he always made me go to the studio with him. We never worked together, but I think I engineered one thing for you.

**Ron:** You did the George Strait thing.

**Blake:** Let's not talk about that Dad...

**Ron:** You remember that?

**Blake:** I definitely remember that.

**Ron:** When Blake was in junior high school (Blake laughs) he had a studio down in the basement and was always making a bunch of noise. The police would come about once a month and tell him to be quiet. Even then he would always have some good looking girl over

there cutting a record.

**Blake:** Dad! (laughs)

**Ron:** I might tell you this little story.

**Blake:** Aw, Dad...

**Ron:** His first, what you might call, professional gig...

**Blake:** I'd done a bunch...

**Ron:** You'd done some small time stuff,



THE EARLY YEARS—Chancey and son saddle up.

Anyway, I'd just signed George Strait over at MCA and he was doing a live thing for Handleman at the Opryland Hotel. Blake heard me talking about needing someone to do live sound and it was, "Dad, let me do it. I can do it, I can do it." I said, "Naw, Blake this is too important." So anyway, I let Blake do it. He got all set up. George comes out and they say, "Ladies and gentlemen, MCA recording artist George Strait." And he's standing up there (strums an air guitar) and not a thing is coming out. I mean nothing.

**Blake:** I thought Erv was going to kill me.

**Ron:** I looked over and said, "Blake, you little #@!%, you better get out there and fix that right now." Sweat popped out on his head. (both laugh) In about ten minutes we had sound. Every time I'm with George he brings that up. "Tell Blake I love him. He nearly ruined my career, but tell him I love him."

**MR: Whose idea was it for you to co-produce?**

**Blake:** Actually, it was Ricochet.

**Blake:** The group wanted it to happen, so I went out on the road with them to make sure they were really serious. I told them, "We've never done this together and it's either going to work or it's really not going to work. Are y'all really serious or are you just saying it because I

work at the record label and you think you'll get more attention?" They really wanted to do it, so off to the races.

**MR: How has the band adapted to the team approach?**

**Blake:** They wanted to take a more country direction with this album. I'm the more country person in our family—is that safe to say, Dad?

**Ron:** (deadpan) Uh, yeah. (both laugh)

**Blake:** That's kind of where I got involved. I think we've achieved that—more steel, fiddle, a bit more of a live feel. It has been a lot of fun with the group too, because they enjoy watching us bicker. It's never a dull moment.

**MR: Have you two thought about doing this again?**

**Blake:** Honestly, I haven't. It's kind of nice to be able to go home and eat with your family without having to talk about work. It's actually been a lot easier than I had thought it would be. I figured I'd be at home on Saturday and he'd be getting on to me about something I did.

It would have to be the right thing. I know Dad wants to do it a lot more than me. Right Dad?

**Ron:** Oh sure. I can't wait. (both laugh)

**Blake:** If it works and we're successful with this one, we'd be foolish not to think of doing it again.

**MR: Both are sincere in saying the experience has been positive...**

**Blake:** I learned a lot. I thought that I'd watched him work and had learned as much as I could, but by working with him I learned a lot more.

**Ron:** And I learned a lot also. It was good for both of us.

(thoughtful pause)

**Blake:** I learned to suck up...

**Ron:** But he didn't learn to shut up. (both laugh).

—C buck Aly



HEY DAD, CAN I DRIVE?—Blake (left) and Ron behind the board during the Ricochet sessions.



# MUSICAL CHAIRS

by CHARLENE BLEVINS

## Seagram Gets Poly, RIAA Pulls A Fast One

### NEWS

**SEAGRAM BUYS POLYGRAM**—One of the world's leading liquor distributors is about to become the world's largest music company. Seagram Co. Ltd. agreed on May 21 to buy PolyGram for \$10.6 billion from Netherlands-based Philips Electronics in an 80/20 cash/stock transaction. With the purchase, Seagram will become a global entertainment leader, deriving some 72% of its revenue from music, movies and other entertainment, said CEO **Edgar Bronfman Jr.** Seagram has not yet decided who will run its music operation, said company officials. Seagram will help finance the deal by spinning off its Tropicana juice division, and will cut costs by combining efforts in its music divisions. The company already owns Universal Music Group, which encompasses Geffen, MCA, Universal and GRP; PolyGram will add Mercury, Island, Motown, A&M, Def Jam and Verve.

**LAWSUIT ALLEGES MISCONDUCT AT SONY**—A sexual harassment and gender discrimination lawsuit has been brought against Sony/ATV Tree and many of its executives by former songplugger **Amy McKeehan**. The 42-point suit named executives including **Dale Dodson**, **John Van Meter**, **Don Cook**, **Chris Waters**, **Walter Campbell** and **Donna Hilley** as either perpetrators of harassment or culpable of fostering an environment for such behavior. The suit seeks unspecified damages, back pay, front pay, damages for humiliation and distress, medical expenses, attorney's fees and all costs. Sony/ATV Tree President CEO Donna Hilley called the suit malicious and without merit and said, "These allegations are completely and utterly untrue."

**JAY BERMAN TO LEAD WORLD LABELS ORGANIZATION**—**Jason Berman** has been appointed Chairman and Chief Executive of the International Federation of Phonographic Industry, effective January 1, 1999. Berman will retire from his current position as Chairman of the Board of the RIAA at the end of this year. He relinquished his role as RIAA's CEO to **Hilary Rosen** in 1997.

Based in London, IFPI represents some 1,200 producers and distributors of sound recordings in 70 countries, campaigns for the improvement of copyright and related legislation, and coordinates the music industry's international anti-piracy activities.

**RIAA BANKRUPTCY BILL RAISES IRE**—The RIAA's insertion of provisional language in pending House bankruptcy reform legisla-

tion that would prevent a recording artist from using a bankruptcy declaration to break a recording contract has raised concern from pro-musician and artist groups. Recording artists are the only group singled out for this treatment in the pending bill: in all other bankruptcy cases, courts would have the authority to allow other debtors in such filings to reject burdensome contracts. The RIAA has been bombarded with criticism from groups such as AFTRA and AFM, unhappy that the RIAA had the provision inserted after subcommittee and full committee hearings had already been held on the bill, thereby disallowing public discussion of the issue. **Rep. Maxine Waters**, D-CA, has said that the provision seems very special interest and that, "They said they didn't sneak it in," but that they did not speak with her about it.

**IVEY SAILS THROUGH CONFIRMATION**—A unanimous vote of the Senate has confirmed **William Ivey** as Chairman of the controversial National Endowment for the Arts. Ivey, **President Clinton's** nominee and Director of the Country Music Foundation, was confirmed on May 21 without a hearing. "Mr Ivey possesses a deep understanding of and commitment to American creativity," Clinton said. "His demonstrated leadership in both the non-profit sector and the entertainment industry, combined with his extensive experience with the National Endowment for the Arts, makes him a tremendous asset to the agency and to American cultural life." Ivey started at the NEA on May 29. Associate



BILL IVEY

Director Kyle Young will serve as Interim Director until a formal search is completed. Young will be a candidate for the top slot, according to a CMF spokesman.

**CMA TURNS FORTY**—To commemorate its 40th anniversary as an organization, the CMA is planning the biggest reunion in country music history. All artists who've won a CMA Award and the members of the Country Music Hall of Fame will be invited to attend the gala celebration that will be turned into a two hour television special for CBS. The taping is set for Thursday, October 22 at the Nashville Arena, and will be produced for the CMA by **Walter Miller**.

**MUSICODE FINALIST IN DISCOVER AWARDS**—MusiCode, the audio water-

marking system used by SESAC for performance tracking, has been selected as a finalist in the Sound category for the 1998 *Discover* magazine Technological Awards for innovation. SESAC became the first performing rights organization in the world to utilize the revolutionary technology for performance detection when it signed an agreement with ARIS Technologies early this year. MusiCode will be featured in the July 1998 Awards issue of *Discover*.

**AFTER MINT**—Over 500 participants turned out for MINT '98, presented by the CMA and Bell South at the Nashville Arena on May 13. The overriding message of the day was "The Internet is a phenomenal business opportunity," according to Vanderbilt Professor and keynote speaker **Donna Hoffman**. Panel discussions included Impact of the Internet on the Music Business, and Internet marketing. Twenty-two exhibitors and 18 sponsors displayed such new technologies as 5.1 audio and high-definition television. Traveller Information Services was on-site to cover the event for the Web site <www.cmamint.com>.

**CMT INTERNATIONAL RELAUNCHED**—Gaylord Entertainment relaunched CMT International broadcast service for Australia and Asia on June 1, featuring local feeds tailored to the tastes and interests of the Australian market. "This bold move toward localized programming, coupled with our naming respected international manager **Cindy Wilson** as VP/GM of CMT International, underscores our commitment to growing the country music franchise in Australia, Asia, Latin America and around the world," said **Carl Kornmeyer**, President of the Gaylord Communications Group.

**OEN OFFICIAL**—On-Line Entertainment Network, Inc. officially launched its CD-quality Internet-based real-time audio-on-demand entertainment network (oen.com) on June 4 following its six-month beta test period. Remodeling of the network began in March, with changes and additions the result of worldwide e-mail comments and suggestions. OEN listeners can access music from major and independent record labels, plus, live concert performances from venues worldwide, including Nashville Nights, from Nashville's Douglas Corner Cafe, and live weekly comedy shows produced in conjunction with National Lampoon. **Irwin Roth**, OEN CEO said the network plans to finish Phase II within a year and "bring true 30-second high-resolution video to the network."

[continued on page 25]

# 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						PAGE 1 OF 2	
predicting new single success							
MONDAY • JANUARY 12, 1998 • #062							
SPI		ARTIST/TITLE/LABEL (# of reports)					
THIS WEEK	LAST WEEK					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 number. This 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, well come! 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 "98" song in SPI's history, "She's Gonna Make It," leads a chart full of new songs, with only four '97. Trisha Yearwood, Alan Jackson, Lonestar and Martina McBride sound scores. In the return of song of note. Jo Dee Messina securing highest Career 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 star-ier and the new faces get to wait another week or more for re-consideration," says WBCL'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? We're through 10 songs in Nashville to support newbies who don't quite 'make it'?"

### 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%

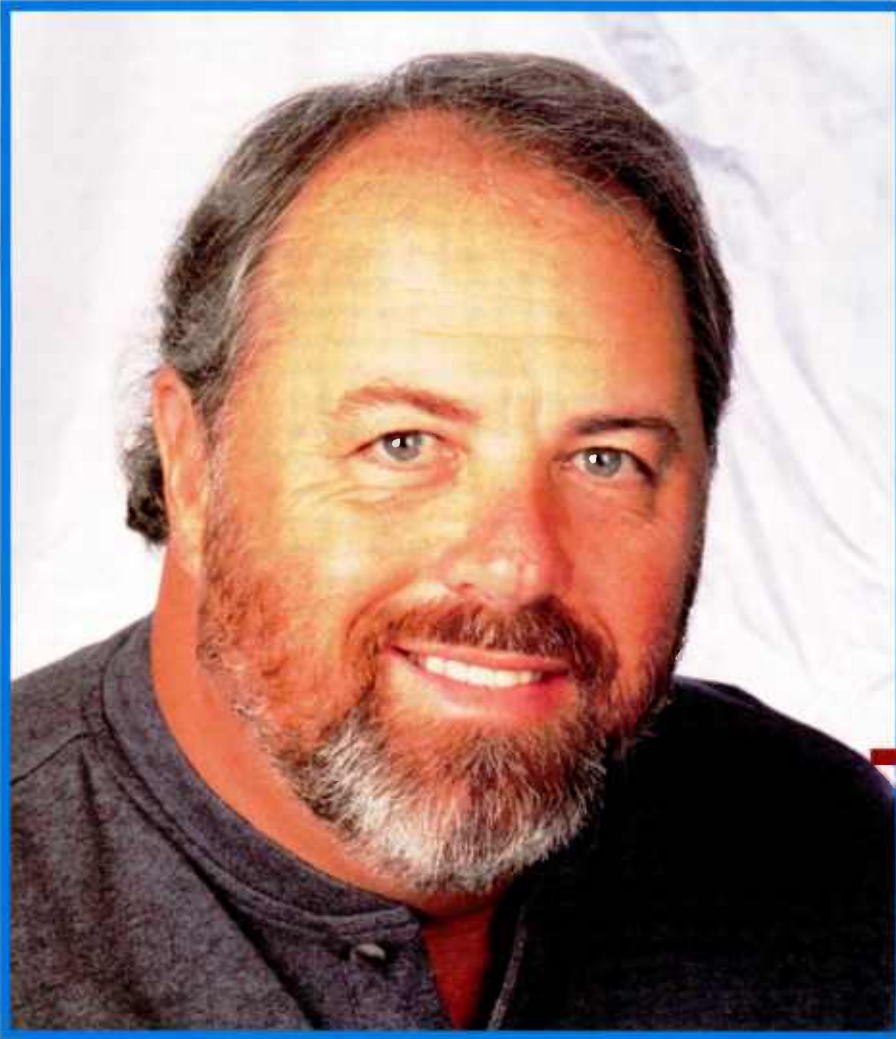
(Research sample 245 songs through 1/2/98)  
 9+ SPI songs with their Billboard peak: Tim McGraw, 9.34 "Everywhere" (No. 1); 9.14 "It's Your Love" (No. 1); George Strait, 9.18 "One Night At A Time" (No. 1); Alan Jackson, 9.00 "Everything I Love" (No. 9).

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



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# Music Man



## JAMES STROUD WORKS THE DREAM

BY CHUCK ALY

**I**f you had to identify a handful of industry leaders at the forefront of this decade's country boom, James Stroud would certainly be on the list. He has produced 114 top 10 singles, half of which have reached No. 1. Albums he has produced have sold more than 50 million units for artists including John Anderson, Clint Black,



## INSPIRATION FOUND

DreamWorks' first full-length animated feature, *The Prince of Egypt*, which tells the story of Moses, hits theaters on December 18. Preceding the film's release, DreamWorks Records will release two "inspired-by" albums—one will feature country artists, the other pop, gospel and R&B acts. A movie soundtrack of period music will also be released.

Executive produced by James Stroud, the country album will offer songs from artists including Vince Gill, Reba McEntire, Randy



Toby Keith, Tracy Lawrence, Little Texas, Tim McGraw, Lorrie Morgan, Randy Travis and Clay Walker.

Stroud's studio career actually began in Los Angeles and Muscle Shoals where he laid down drum tracks for pop and R&B luminaries like Bob Seger and The Pointer Sisters. After moving to Nashville, he played on projects for Ronnie Milsap, Reba McEntire and Travis. His transition to production first achieved success with Dorothy Moore's Grammy-nominated, Platinum-selling "Misty Blue" in 1978.

During the '80s, Stroud was one of Music City's most successful independent publishers as founder of The Writer's Group. He sold the company to EMI in 1987 and soon began a new venture as co-owner of Hamstein Cumberland Music Group. As the decade drew to a close, Stroud opened a new chapter on his career, becoming a staff producer and A&R executive first with MCA/Universal and then Capitol Nashville.

Stroud spearheaded the launch of Giant Records' Nashville division in 1992. Under his leadership, the label released the 1994 CMA Album Of The Year *Common Thread: The Songs Of The Eagles* and broke Clay Walker to Platinum-selling status. In August of last year, Stroud was tapped to open the Nashville branch of the DreamWorks SKG record arm. The label's first signing, Randy Travis, has enjoyed a successful launch for his new album. The first single, "Out Of My Bones," scorched its way to No. 1 and the album, *You And You Alone*, debuted in the top 10 on the sales charts.

*Music Row* recently sat down with James Stroud to discuss that success, the creative climate in Nashville and his vision of where country music is going.

**MR: Is country music healthy?**

JS: It's changing—rearranging itself. It's going through a period of some adjustment, but country music is alive and well. There

“...we've got this great machine with no gas...”

will be fewer labels with smaller rosters, but the artists and music will be of higher quality. We'll be able to focus on the great music and it won't be so scattered sounding.

**MR: Creatively, did we keep up with the industry's expansion—in terms of songs and artists?**

JS: No. Over the past eight years we caught a wave of growth that I don't think anyone has seen in the entertainment industry in a long time. We overextended the system with respect to artists and songs. We put the cart before the horse and now we've got this great machine with no gas. Again, we have to adjust—keep writing great music, cutting only the great music and signing only the great artists. That, of course, will shrink productivity, but in the long run it's going to expand our business. We may lose a little bit for a couple of years, but there is going to be a steady growth, a healthy growth. Let's stay creative and be true to the music. If we do that we're going to be fine.

**MR: You've worked in a number of corporate environments. What attracted you to the DreamWorks SKG team?**

JS: The people I'm working for are my heroes. My boss, Mo Ostin, who runs the record division in Los Angeles, was head of Warner Bros. for more than 23 years. He's probably the greatest music executive ever. Lenny Waronker, the greatest A&R guy in history, is with us and then Michael Ostin, Mo's son. David Geffen is the probably the most successful record man in history. Jeffrey Katzenberg literally took Disney animation and pictures to the forefront during his tenure there. Then you have Steven Spielberg who is the best ever at what he does. Three men who are the best at what they do, hired three men, Mo, Lenny and Michael, who are the best at what they do. I just couldn't say no. They came to me and said James we want to come to Nashville and we want to be committed to country music. We want you to put your team together using our philosophy of high standards and a high work ethic.

**MR: Have there been any obstacles or biases for DreamWorks to overcome as a new player in the country music marketplace?**

JS: So far, no. The entertainment community in Nashville has been nothing but supportive, informative and helpful, even though we're all competitors. There is no way this could have happened elsewhere. Nashville is just the very best place to make music.

**MR: Were there any lessons from your prior experience as a label head that you incorporated into the DreamWorks start up?**

JS: I had my list of things to never do again. I also had my list of things that I wanted to do if I had the right bosses and a shot to do it. So far it's working. DreamWorks has allowed me to put the together the team I

Travis, Clint Black and Wynonna. "It's one of the biggest events I've been involved in," Stroud says. "The artists and writers who have seen the film were so touched, inspired and motivated by it that the music being turned in right now is just stunning.

"The neat thing for our community is the music is for a film that's not the latest drive-by shooting or drug deal and isn't the kind of haystack, hillbilly goofy movie we sometimes get stuck with. It is an historic, spiritual epic, and not necessarily a children's movie. It's an animated version of *Lawrence of Arabia*. It's that vast."

And it isn't just the artists who have been inspired. Stroud's enthusiasm is palpable. "Jeffrey Katzenberg, Steven Spielberg, David Geffen—this is their project for DreamWorks to say, 'This is who we are; this is the standard we've set for our animated division.

"It is the most technologically advanced film ever made," he continues. "There are twice as many computer renderings as there were in *Titanic*. There is more computer work in four and-a-half

minutes of the parting of the Red Sea than all of the computer renderings in *Jurassic Park*. There are nine million drawings. There were more than 400 people working for four years to get one foot of film done a day. There are 600,000 drawings of slaves. There are two million locusts. They have spoken to and learned from over 500 bible scholars, religious theologians and historians about the story of Moses. They have shown it to the Vatican. The London Philharmonic did the soundtrack. Hans Zimmer, who did *The Lion King*, scored."

Has Stroud seen it? "Twenty-two times," he boasts. "Jeffrey Katzenberg flew down from Los Angeles with film and sound experts. He rented a theater and took an entire day to make sure it was perfect. Then they brought in each artist individually. Jeffrey personally took them through the making of the movie, showed them the film and then asked them for what he needed as far as inspired music. That's why I've seen it 22 times."

wanted and to take the time to create the music we feel will be competitive in our marketplace. We have the support of our home office and the rest of DreamWorks' entertainment entities which enables us to be a unique Nashville label.

**MR: DreamWorks has enjoyed a very successful launch with Randy Travis. How gratifying has his early success been?**

JS: I don't know if I can express it, but it's way beyond what we expected and dreamed. We knew Randy, being the superstar he is, would be a great signing. We wanted to make a statement when we opened the doors with standards and a level of quality that can't be questioned. We expected to have a great record, we expected it to do well, but you can't do better than No. 1. I'm so proud of, not only Randy, but our staff. You have to also give credit to this community, his fans and radio because they all came to the party and said, "We love Randy Travis, we just need a great song. You gave us one and we're going to run with it."

**MR: How do you maintain this momentum?**

JS: You have to keep the music good, that's the first thing. With DreamWorks as a company you have to keep that high standard. I'm fashioning DreamWorks after the direction Nashville is heading in. That is, small roster, but very high quality product. We will take the time and effort to set up and break each and every artist, then maintain that and follow it up, which DreamWorks as a label and DreamWorks Entertainment as a whole can do as well as anyone.

**MR: Re-establishing a proven performer is one thing, breaking an unknown artist is an entirely different matter. How will DreamWorks' new artists cut through the clutter?**

JS: DreamWorks is entering the market at a time when the clutter is going away, which is great for us. The number of new artists and labels in our market is shrinking. This allows us, having already established an artist, to step up and present new music in a way that is special. We're allowing ourselves the space to set up our artists in the correct manner, and we are giving them a chance to breathe with their product until we do something else.

**MR: What is next on the agenda for DreamWorks?**

JS: In our fourth quarter we're going to have the first product from DreamWorks that has to do with our film division (see sidebar). We're also working on a trio of ladies by the name of Redmon, Day and

***"I really want to learn to be a record executive—how to do it right—and I have the best teachers in my bosses."***

Vale. As you know, Linda Davis has a single on our label from the *Black Dog* soundtrack. Then we have Lisa Angelle, who just finished her project—very edgy, unique music she wrote herself. We recently signed Darryl Worley who is a traditional country singer. We also signed Mac McAnally who, in my opinion, is one of the greatest poets who happens to sing in our market. He's one of those guys you love to have on your roster and it says DreamWorks wants to make music that matters.

**MR: Would you consider producing and/or signing artists that don't exactly fit the country format?**

JS: Sure. Mac McAnally is a great example of that. Through the film division we're going to be doing quite a bit of work that may not be country music. It's going to be a challenge for us. But the thrust for DreamWorks Nashville is to concentrate on country music.

***"...don't try to make a radio record, try to make a great record..."***

**MR: Has establishing yourselves at radio and retail with the success of Travis paved the way for you to break new artists? Was that the plan all along?**

JS: That was the plan. We asked ourselves, "How can DreamWorks Nashville get on Jay Leno with its first record? How can we do David Letterman, Rosie O'Donnell, Regis & Kathy Lee?" The way to do that is to open the doors with an established artist who has been there before and can do it again. Randy was that person. We felt he could prepare the entertainment world for our new artists.

So far, knock on wood, it's worked.

**MR: Radio consolidation has led to smaller playlists. Will that weaken the appeal of country with fans?**

JS: We're going through a change with radio as well. Even though they may play less music, radio is going to be healthy. Truth is, we've given them too much music to play. When radio is inundated with that much product, there's no way for us to get it all through the system. As Nashville adjusts the amount of product, radio will improve their environment and we should end up with a better situation than we've had the past few years.

**MR: Some have suggested radio groups will skew their country stations older to lure young listeners towards other formats. Can country relinquish the youth market?**

JS: I don't know if that's going to happen. The big conglomerates own these stations for one reason—to make a great bottom line. Anything they feel will take away from making a profit they'll stay away from. They're going to do the research, analyze market to market, genre to genre and make the determinations that will ultimately make them stronger. Even if we have to adjust, it shouldn't hurt us that much. The country entertainment industry must keep a close watch on the developing radio situation to make sure they remain strong. When they're healthy, we're healthy.

**MR: Must Nashville find a way to break acts that doesn't depend on radio?**

JS: One day, someone is going to find a new way to market our product, but the way we're doing it now isn't bad at all. Our partners at radio have given us the benefit of the doubt with the amount of product we give them. They may have a hard time processing all of it, yet they give the best effort they can. They seem to be doing whatever they can to help us, because they know if we give them good product their stations will be healthy, we will sell records and tickets—everything is going to be in good shape. Even if we do find a new way of marketing, we still need to rely on radio.

**MR: How much do the prevailing winds at radio affect what you do in the studio?**

JS: In the past it's affected me more than now. Radio is telling us to give them real music, and if we do that, they'll do their best to play it. What that says to me is don't try to make a radio record, try to make a great record. I'm trusting radio when they tell me that and Randy is a great example. We feel like we made a great album and the

response has been terrific.

**MR: You've been a prolific producer over the years—are you producing the same number of projects as you used to?**

JS: No, for a couple of reasons. One is my commitment to DreamWorks. I really want to learn to be a record executive—how to do it right—and I have the best teachers in my bosses. Also, the time of making mass-produced product in this town is over. I've had a great run, and continue to, but there is no way anyone can do what we were doing five or six years ago. You can't make several albums at a time anymore—you have to pay more attention to the music. That's good and healthy, and says to me to pick three or four guys that you love making records with and that should be what you do. The standard of the records will hold.

**MR: Is this a time for expanding the musical and sonic boundaries on country albums, or for playing things safe and sticking with what has worked?**

JS: Playing it safe is the most dangerous thing this community could do. The one thing we can't do is forget our roots. That's not playing it safe, it's playing it smart. What got us here was great songs with great singers and that still holds true. It's not going to go away as long as we pay attention to those two things and keep pushing the boundaries a little bit.

**MR: Are you contemplating any new sounds?**

JS: We're going to have band music. It doesn't mean bands, but less slick music. You may have fewer musicians, but larger records because there is more space. If you listen to "Out Of My Bones," there aren't a lot of musicians on that record, but it's real. If a musician wants to step out and do something spectacular and creative, let that happen. It's going to be a little more raw; I'm going to allow records a few more mistakes if it's soulful. Perfection is dangerous to our business. It can get boring and isn't very emotional.

**MR: Are you finding that some of your artists are recording at home using new technology?**

JS: Clint Black did his vocals in his house on the current record. If the artist is inspired he doesn't have to book a studio, wait for an engineer, wait for tape, then spend a ton of money and, by the time he gets there, he's been in traffic and lost the will to sing. I'm all for recording wherever the artist feels comfortable and inspired. It's a good thing.

**MR: Professionally, what gives you the most satisfaction?**

JS: What just happened—to put a team

**“Perfection is dangerous to our business. It can get boring and isn't very emotional.”**

together, watch a record be created and let that record go to No. 1. DreamWorks Nashville has stepped up and said we're going to give the country fan music that will strengthen our market. It's a great statement for our community, and it's a feather in DreamWorks' cap. I'm just so proud of the people I work with.

**MR: What troubles you the most?**

JS: Probably the responsibility of affecting

artists' lives. And it's not only the artists, it's their wives, husbands, children, parents—it's the bus driver, the musicians and their families. You're affecting so many people beyond that artist, so when you sign something it better be a commitment to give it every ounce of effort. Thank God many of the artists I've worked with have been able to be successful.

**MR: What keeps you going?**

JS: The normal answer would be the music, but for me it's the people. We have the greatest writers and musicians, the greatest managers and artists; we have the greatest labels and publishers—the community as a whole supports one another. That fires me up. Every day I am around and can relate to someone who has the same job I do—to take their love of music and create, produce and market that music for people all over the world who love the same thing.♦

## PRIME CUTS

*Independent Song Plugging*  
**Dave Mack 292-7720**



The foundation of this issue remains the **Studio Fact Guide**, a comprehensive, newly updated FREE listing of Nashville studios, their personnel, services and equipment. This guide has become a key information source for the community and makes this issue of *Music Row* especially valuable. If your studio was not listed last year, call 321-3617.

**Coming July 23**



## DISCLAIMER

by ROBERT K. OERMANN

# Decca/MCA Take the Day

It's Graduation Day in the pages of Music Row for the spunky little Americana/No Depression/alt country format. For the first time, I believe, this playlist wins our first **Disc of the Day**.

Leave it to the noble folks at the always-classy Hightone Records to bring us an instant format classic from the enduringly great Blasters alumnus **Dave Alvin**. His song of a Vietnam vet who can't forget will haunt you with its lyric, its string-band setting and his countryfolk vocal. This, my friends, is a song.

Another interesting submission came from a Pennsylvanian named Karl Williams, who has put together a country CD sung by people with developmental disabilities (the "mentally retarded" in old parlance). The album, titled *Respect: Songs of the Self Sufficiency Movement*, is a long way from being commercially competitive or "professional" in the Music Row sense; but it is an example of how our music can be put to good purpose. Karl is using the music at self-advocacy conferences and to uplift gatherings of folks with such disabilities. He's at 717-238-0744.

Back to our reviewed product. I must point out to you (again) that much of our most creative stuff is happening outside the mainstream-country arena. Indeed, country sounds increasingly to me as though it is completely in a rut. Thus, I direct your attention to the CCM world's Jaci Velasquez, to inventive pop/rocker Mark Aaron James and to rootsy songwriter Roger Alan Wade, all of whom are Nashvillians.

The **DISCOVERY AWARD** also goes to someone from outside mainstream country. Music City's Alan O'Bryant has brought us the bluegrass **Gibson Brothers**, about whom I know nothing other than that they stole my hillbilly heart.

All of that said, when it came to selecting a **Label of the Day**, I really had to return to our community's No. 1 format. With a sparkling summertime single from Shane Stockton, solid work from Tracy Byrd and an absolutely awesome single by Vince Gill, the **Decca/MCA Records** family is easily issuing country's finest current crop of singles.

Fiesta season is upon us! Onward to Fan Fair, to CountryFest and to Chet Atkins Musician Days.

## COUNTRY

### TRACY BYRD

#### "I Wanna Feel That Way Again"

Writer: Jeff Stevens/Steve Bogard/Danni

Leigh; Producer: Tony Brown; Publisher: Jeff Stevens/Warner-Tamerlane/Rancho Belita/WB, BMI/ASCAP; MCA 72058.

Wistful regret, effectively sung and extremely well produced. It won't change your life, exactly, but it's mighty good listening.

### RODNEY CARRINGTON

#### "Dancing With A Man"

Writer: Rodney Carrington; Producer: Tom Griswold/Steve Allee; Publisher: Rodney Carrington Enterprises, BMI: Mercury 314558210-2 (track)

Most of Rodney's material is too blue for country radio, but his singing debut is a merry romp that you could actually get away with on the airwaves. And, surprise, he's a darn good country vocalist.

### LILA McCANN "Yippy Ky Yay"

Writer: Mark Spiro/Andrew Gold; Producer: Mark Spiro; Publisher: M.Spiro/Hidden Words/Quarkbrain, BMI: Asylum 1137.

Everything that's wrong with contemporary country music wrapped up in one little sonic mess of a banal dance song.

### HAL KETCHUM

#### "When Love Looks Back At You"

Writer: Jess Leary/Craig Wiseman; Producer: Chuck Howard; Publisher: Leary's Tavern/Song Matters/Famous/Almo/Daddy Rabbit, ASCAP; MCG-Curb 8582.

One of the prettiest melodies he's ever sung. Lace, orange blossoms, tossed rice and chapel vows. An electric 12-string and some wedding bells would have helped the rather ordinary production.

### CLINT DANIELS "A Fool's Progress"

Writer: Clint Daniels/Tony Martin; Producer: Laron Pendergrass/Jim Scherer; Publisher: Mamanem/Hamstein Cumberland/Baby Mae, BMI: Arista 3126.

It's a very good alcohol-recovery song. Too bad it's produced just like nine billion other Music Row records.

### MINDY McCREADY "The Other Side"

Writer: Mark D. Sanders/David Malloy/Bob DiPiero; Producer: David Malloy; Publisher: Starstruck/Malloy's Toys/MCA/Little Big Town/American Made, ASCAP/BMI: BNA 65457.

Clap hands and dance, it's summer.

### SHANE STOCKTON "Gonna Have To Fall"

Writer: Shane Stockton; Producer: Mark Wright; Publisher: We Don't Rent Pigs/Warner-Tamerlane, BMI: Decca 72060.

Ditto.

### VINCE GILL

#### "If You Ever Have Forever In Mind"

Writer: Vince Gill/Troy Seals; Producer: Tony Brown; Publisher: Benefit/Irving/Baby Dumplin', BMI: MCA 72055.

Leave it to Vince to lead us back to the path of righteousness. At first listen, it's the neo-classic production that grabs your ear. But if you hang with his performance, you'll flip over the bluesy/soulful/note-bending vocal. Somewhere, Patsy Cline, Marty Robbins, Floyd Cramer and Owen Bradley are smiling.

## POP/ROCK

### JASON & THE SCORCHERS

#### "This Town Isn't Keeping You Down"

Writer: Snider/Ringenberg; Producer: Warner E. Hodges; Publisher: Copyright Controlled/Jason Ringenberg, BMI: Mammoth 354980180 (track)

Frothing-at-the-mouth frenzy, Warner's guitar is up front with Jason spewing lyrics behind him. The new album, *Midnight Roads and Stages Seen*, is a live presentation of all the faves, plus this new song.

### MARK AARON JAMES "Mr. Wirehead"

Writer: James/Nardone; Producer: Rick Altizer; Publisher: Mark Aaron James/WolfSongs, ASCAP/BMI: Wider Man (track) (maj@nashville.net)

Clomp-clomp drum and spare electric guitar provide the marching orders while vocalist chatters, drawls and sputters rapid-fire lyric about (I think) a tabletop clock. Very quirky. Very cool.

### GLEN OR GLENDA "Suzanne"

Writer: Leonard Cohen; Producer: Kramer; Publisher: Sony-ATV, BMI: Shimmy Disc 5136 (track) (212-219-3006).

Those of you who know lead singer Tammy Lang via her risqué country parodies as "Tammy Faye Starlite" might be surprised to know that she has an alter ego back home in New York as the lead singer in a quasi-demented rock band. Then again, maybe you won't be. Anyway, you've never heard Leonard Cohen sound so "different."

## CHRISTIAN

### THE TALLY TRIO "Thankful For the Change"

Writer: Mark Chadwick/Landy Gardner/Mick Popham; Producer: Roger Talley/Jeff Collins; Publisher: Goss Chadwick/Havedidju/Tayken, BMI/ASCAP: Parable 800102 (track)

Horrid. Think *Lawrence Welk Show* whitebread vocalists backed by tinkling lounge piano, simpering strings and the Doc Severenson Vegas horns. For the life of me, I can't imagine what market this is aimed at.

#### JACI VELASQUEZ "God So Loved The World"

Writer: Chris Eaton; Producer: Mark Heimermann; Publisher: SGO. BMI: Word/Epic 69311 (track)

Nashvillian Velasquez is generally noted as a "teen sensation" in this market. This track and its parent album (self titled) are anything but "kiddie" products. She is a fully realized pop talent. Beautiful record.

#### THE KINGDOM HEIRS

##### "Ever Since That Wonderful Day"

Writer: Squire Parsons Jr.; Producer: none listed; Publisher: Safe Passage. BMI: Soulite 287 (track)

The Statesmen and the Blackwoods are spinning in their graves. This soulless pabulum is such a corruption of the gospel-quartet spirit.

### BLUEGRASS

#### THE GIBSON BROTHERS

##### "Another Night Of Waiting"

Writer: Leroy Preston; Producer: Alan O'Bryant; Publisher: Whiskey Drinkin'. BMI:

*Hay Holler 1341 (track) (888-232-7658)*

These guys completely captured my heart without so much as a nod to newgrass or the '90s—this is the pure stuff, the way bluegrass sounds best. Flawless harmonies, expressive echoing Dobro, light banjo rhythm and heartbeat upright bass.

#### UNLIMITED TRADITION "She's Gone"

Writer: Ray Craft; Producer: Tim Austin/Dan Tyminski; Publisher: Doobie Shea, BMI: Doobie Shea 4001 (track) (540-334-1118)

This skips along at a brisk instrumental pace. The vocals could use a little more mountaineer "attack," however.

### AMERICANA

#### DAVE ALVIN "1968"

Writer: Dave Alvin/Chris Gaffney; Producer: Greg Leisz; Publisher: Blue Horn Toad/Calhoun Street/Ensigna. BMI: Hightone 8091 (track)

### HONORABLE MENTIONS

Anita Cochran/Daddy Can You See Me/Warner Bros.  
Rhonda Gunn/I Wander If/Damascus Road  
Mike Helm/Yer Pal Mr. Snake In The Grass/Blue Jordan  
Brady Seals/I Fell/Warner Bros.  
Rager Alan Wade/The Pearl/R.A.W.

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## ROW FILE

### Paul Schatzkin

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National Online Music Alliance  
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615-298-1122  
E-mail: [perfesser@songs.com](mailto:perfesser@songs.com)  
Web site: [songs.com](http://songs.com)

"I moved to Nashville in 1994 from Los Angeles and immediately got my first job in the music business," Paul Schatzkin says proudly. "Well, okay, I was a tour guide on the Music City trolley working a six-hour shift. But I learned about the city, told stories and screamed out my country songs over the roar of the non-muffled trolley engine. The people loved it when I sang the big finale "You Never Even Call Me By My Name," as we careened down Broadway from Union Station."

Everybody's got to start somewhere, darlin', but these days Schatzkin is reaching audiences another way—through his online CD retail site, National Online Music Alliance (NOMA), dedicated to the promotion and marketing of independent musicians on the Internet.

"I had been using computers from the beginning and when I moved here I met a lot of talented people who were producing their own CDs without much distribution," says Schatzkin. "So I had what I call an 'entrepreneurial seizure' in February, 1995. The only antidote for which, Schatzkin says, was large quantities of capital.

Schatzkin's idea was to sell indie CDs over the Internet, also providing an artist bio, photo and a downloadable sound byte of the music. He sent the proposal to investor Bob Doyle, among others, and soon the site was up and running.

NOMA now has a roster of about 220 artists—including Janis Ian, Chet Atkins, Kevin Welch, Victor Mecsnyne, Kieran Kane and the "Perfesser" himself. Categories of music include Folk, Alternative Country, Children's, Instrumental and Jazz & Blues. Monthly specials encourage multiple buys, artist bios give additional info and Liquid Audio delivers crystal clear sound clips. The site moves about 1,000 units a month, with sales increasing roughly 20% every 30 days.

"We do all the middle-man work," Schatzkin says. "We stock and do the pick-up-and-pack. With only one degree of separation (unlike Kevin Bacon's six), we can price CDs at \$14 and pay the artist \$9.50." The site is promoted by numerous artist links, a newsletter that goes out every two weeks and a toll-free line, 1-800-BUY-MYCD, that artists plug at shows.

Sticky questions still abound surrounding digital downloading, including royalty payments and copyright issues, but Schatzkin sees digital downloading as the "Killer App" that will see online music into the next century.

"This is all about exposing people to the music," he says. "The highs outweigh the lows. The future is here now, it's just not evenly distributed. Our future goal is to have enough artists and sales to move a million units a year."

Business aside, Schatzkin still writes songs and plays out about once a year. His is not a particularly hurried career schedule, and Schatzkin is presently working on his first independent release, tentatively entitled "Savant." As he says in his NOMA profile, he is "writing new tunes at the average rate of one per decade and anticipates a release date sometime in the middle of the twenty-first century. Order today."

—Sandra Schulman

GARTH AND TRISHA ON STAGE:

## Quitcherbitchin, Oh Spindly-legged Ones

This night was a lot of firsts for me. My first time in the *fabulous* Nashville arena, my first Trisha show, and my first Garth show (May 8). Hard to believe, I know. Even though I work on The Row, I live in Franklin on a beautiful little farm, so weekends I head home and rarely leave the yard. Ah, but for these two, I had to make an exception.

Trisha Yearwood is a modern-day Goddess. She's not some belly-button-showing neophyte who's more about flash than pan, either. She's gorgeous and talented, and sends a message to girls of the world: "I am beautiful, just like I am." Yes, she is.

Furthermore, I'm officially declaring this The Year of Yearwood. She revealed at the Nashville Arena a depth of talent and a self-comfort that was simply joyful. Kicking off with "An American Girl," Yearwood sequenced into "She's In Love With The Boy," and by the time I could take my eyes off her, I noticed down front the first few rows clapping and swaying like it was choreographed. "Wrong Side of Memphis"

had us all clapping and snapping our fingers, bobbing heads like little spring-necked dogs in the back of a '63 Buick. But by the second word of "The Song Remembers



When," the entire 17,430 of us were quiet as church mouses so as not to miss one glorious note of that rapturous voice. She prefaced her new single, "There Goes My Baby" with "I have never recorded a song that goes this high...I don't know what I was thinking!" Her perfect

delivery betrayed the disclaimer; Yearwood didn't just hit the star notes, she brought them down and handed them to us in a silken cocoon. She then broke bad into "That's What I Like about You," which she dedicated to her husband, the adorable Robert Reynolds of Mavericks fame, performing in California that night. "This is the song that he said made him fall desperately, hopelessly, madly in love with me." Before an audience participation version of "How Do I Live" was over, all were madly in love with her, men chewing nails and we women full of Venusian admiration.

And now to Garth. I really don't know where to begin. The silver mesh stage had several geometric shaped things—big, warehouse-ramp-sized and angled "slices of pie," if you will. When the lights went up, a loud droning noise called us to attention. From the fly space descended the transverse of the "slices of pie," and met with their opposite to form, well, it was a spaceship, I tell you. It all ascended back into the fly space, leaving a clean two-tiered stage, out of which rose a white grand piano with a man seated at the bench. You think it's Garth, but then, out of the piano itself, he rises. Flash, yes. Effective? You bet. It was fun. It was entertainment.

What do I tell you now? That he's an exceptional talent that had the audience in the palm of his hand from the get-go? He is, and he did. Do I tell you that a mere look from the man to a particular section of the audience drew maniacal screams, and when the whole room was cheering it was literally painfully loud? It was. Do I tell you that from "Rodeo" through "Beaches of Cheyenne," through "The Thunder Rolls," that the joy in the room was palpable? It was. Garth thanked the crowd, time and again, "Thanks, I needed this." He made numerous "I love you" signs with his hands, and I believed him.

Do I try to relay to you the warmth I felt when the entire arena lifted it's collective voice on "Unanswered Prayers" to provide an exquisite moment that led me to begin to understand his popularity? It did. And when he proclaimed, "Y'all are cool!" I knew he meant it. We were.

I had binoculars, this night, and I watched the man, closely. When he was singing, when he was working the crowd (have *you* ever tried to connect with 20,000 people at once?), when he would

MEET THE MAN BEHIND THE MENU.

## Guillaume Burlion

Executive Chef, *The Wild Boar*

In his teens, Guillaume Burlion decided that to develop his taste for fine foods, he must first dine at only the best restaurants in Paris. The experience inspired Guillaume to create new dishes, original sauces, and pastries that have earned him world wide recognition as:

- Executive Chef, *Beaurivage* Restaurant, Malibu, CA
- Executive Chef, *Europa* Restaurant, Palm Springs, CA
- Chef, *Le Palais De L'Eysee* Annual Gala for President Francois Mitterrand, Paris
- Chef, *Patrick Lenotre* Restaurant, Paris
- Sous Chef, *Hotel Crillon*, Paris
- Chef de Partie, *Maxims* Restaurant, Paris
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interact with his band. If eyes really are the window to the soul, then I tell you there is no wonder this man is the biggest selling solo artist in the history of the world. There is a fire, a sense of fun, a determination, and a light that shines—and you know you're in the presence of a creative energy fully realized.

Brooks moved through most of his big early hits including "We Shall Be Free," and "Friends in Low Places," both of which drew audience participation, again. During "Friends," he announced they'd been recording the show for a live album, and invited the crowd to sing along—as if they needed the invitation. He also said he thought it would be appropriate to add that notorious "third verse," and the crowd responded with glee. It was fun.

Trisha returned to the stage to duet with Brooks on "In Another's Eyes," and then, the exquisite "Walkaway Joe." It was breathtakingly beautiful. The crowd—we—were thrilled.

So, will you explain something to me? Why has this man, who has done so much for our format, so much for our town, suffered such criticism? What, exactly, is the beef? I forget. Nashville press had a field day after the Central Park concert, many slamming the man because he denied them press credentials for the historical show. So, do you invite your antagonists to your house?

Now, before you start thinking that I've become starstruck, let me assure you that it would take a visit from Jesus to have me groveling and babbling (although I did gherm Lee Roy Parnell recently...). I know Garth Brooks is just a man. A talented, driven one. I've read all the books, heard the stories. Is he meglomaniacal? I don't know. Never met him. Could you be in his shoes without an ego? Is he a marketing genius? Yes, I believe he is. But why is it that we want to accept talent, but not ambition? Is that talent any less real? I think not.

Much has been made about his referring to himself in the third person—Garth Brooks talking about "Garth." My best friend the therapist tells me it's a "distancing technique." While it seems odd to most of us, such a move might actually be healthy. Think about it. It's the man trying to remain the man, to separate himself from the adulated, revered, hounded and yes, maligned, entertainer. Makes perfect sense to me. You go, Garth Brooks. And you go, Garth.

One thing I know for certain: in the final analysis, what matters is what the record and ticket buying public think, and they like what they see, and what they

hear. No—they love it. That we in the business find some hateful joy in belittling the grand speaks more to our small, fearful minds than to anything Garth has done or may wish to do. Instead of being pissed that he has set the bar higher than our

## *"why is it that we want to accept talent, but not ambition?"*

spindly legs can clear, we should send him a thank-you note for expanding our field of possibilities. Ego-villians can't wait for the fall of the master; they think maybe they'll get to take his place. Well, take some advice from somebody that loves you, too: Eat Your Wheaties.

Garth did his trademark "The Dance" as the closer for his show proper. It's perhaps the best song written by the uber-talented Tony Arata; one of the best songs ever written, period. Garth is fond of saying this song is how he wants to be remembered. But he doesn't mention Arata, the man who gave him the song.

Okay, that bothers me. I know it's not a usual occurrence, but Garth Brooks can afford to be generous.

So then he lumbers doggedly off the stage, but the stomps and hoots and cheers and lighters bring him back, with band, for a truly rollicking version of "Ain't Going Down ('Til the Sun Comes Up)." Now he staggers offstage. (Binoculars, remember). But the crowd is not yet satisfied. Garth and his Takamine return with a surprising but honorable version of Bob Seger's "Night Moves," and then rolls into the Don McLean ode, "American Pie." I'll tell you now, your education as a music person is incomplete until you've experienced an arena full of people singing—and beautifully, I might add—every word of this classic American song along with a classic American artist. It was yet another *moment* in the evening. Finally, I understood. What Garth gives, is Moments. Splendid moments.

What do you give?

And so, I'd like to dedicate a line from "Friends In Low Places," the last line, to all you Garth Bashers out there: "If you don't like it, you can kiss my ass."

—Charlene Blevins

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# FINANCIAL

by Craig Owens, CPA O'Neil Hagaman, A Professional L.L.C.

## Investing: Index Funds

With over 9,000 mutual funds in existence with combined assets totalling in excess of four trillion dollars, it's no wonder that the term "mutual fund" has become a part of our everyday lexicon. Among these mutual funds, however, is a fund type that is less known or understood by many investors, the index fund.

Most mutual funds are the "actively" managed variety, which accumulate securities the fund managers believe will outperform the rest of the market. In the mid 1970's the index mutual fund became available to the public. Index funds attempt to replicate the performance of an index of securities by either holding all or a sample of the securities in the index. Unlike an "active" management strategy, these types of funds are "passive" since there is no attempt to pick the individual securities the investment manager feels will outperform the market.

The investment world is full of indices. The index most investors are familiar with is the Standard & Poor's 500 Composite Stock Price Index (S&P 500) which represents approximately 70% of the total market capitalization of all US stocks. Other indices include the Wilshire 5000 Equity Index which represents all regularly traded US common stocks, and the Lehman Brothers Aggregate Bond Index which represents the entire US taxable bond market.

Let's look at some of the advantages and disadvantages of index fund ownership.

### ADVANTAGES

1) Index funds, typically, have a lower investment cost structure which in theory leaves more dollars at work for the investor. This lower cost structure is accomplished in two ways. First, the fund companies do not have to carry large research staff to figure out which securities or industries will outperform the "market" thus the need for advisory fees is negated. Secondly, index funds tend not to buy and sell securities as often as an active fund. This lack of "turnover" in the holdings of the fund reduces the transaction costs borne by the fund.

2) A lower turnover rate in many cases reduces the tax burden to the index fund shareholder. This lower turnover rate reduces the periodic capital gain distributions of the fund and reduces the shareholders' tax burden each year.

3) In most cases, index funds are fully invested in the "market." Cash reserves held by index funds are negligible when compared to the reserves held by actively managed funds. This means more of the investor's dollars are at work in the underlying benchmark securities. This can be a plus during times of stock market gains, but during times of market decline a fully invested portfolio can provide a drawback to index fund ownership.

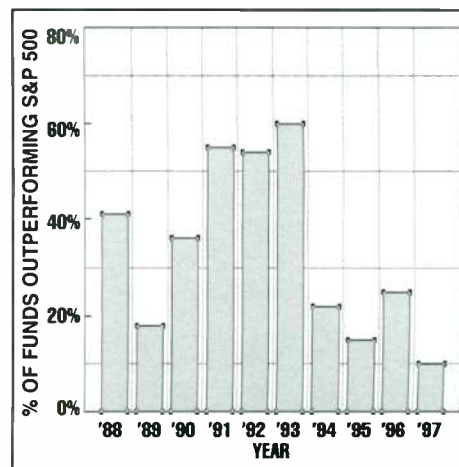
### DISADVANTAGES

1) As alluded to above, in times of steep market declines, the fully invested index fund may be more prone to big losses. For example, during the stock market sell-off occurring between September 1987 and November 1987, the S&P 500 Index fell by 32.1% versus the average general equity fund's decline of approximately 28.7%. The cash positions held by most actively managed funds cushioned the blow.

2) The goal of an index fund is to replicate the returns of a market benchmark, not outperform it. Your active fund manager may have the ability to pick the industries or individual securities that are going to outperform the market. Most actively managed funds have higher expense ratios for a reason; if the active managers are expected to beat the index then the investor must be willing in most cases to pay more for it.

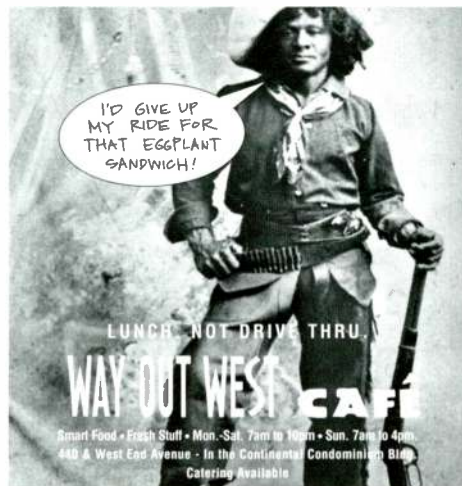
Finally, let's take a look at some historical data comparing the returns of the S&P 500 index to the actively managed equity funds. The following table presents the per-

centage of actively managed equity funds that out performed the S&P 500 during of each of the years presented.



During some years a majority of the actively managed funds beat the index and in other years the index won out. Only during three years did a majority of the active fund managers outperform the S&P 500 index. But before you rush out and dump all of your actively managed mutual funds, remember the above presentation is for only one 10-year period, and there is no guarantee this relationship will hold in the future. However, with hindsight, many people would have been better off during the last 10-year period investing in S&P 500 index funds rather than investing in actively managed equity mutual funds.

The above information is provided to offer you a better understanding of index mutual funds. Before making any investment decision, consult with your investment professional and consider your overall investment strategy. ♦



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## TY HERNDON/*Big Hopes*

(Epic EK 68167) *Producers: Doug Johnson, Byron Gallimore*

**Prime Cuts:** "Big Hopes," "It Must Be Love," "Thinkin' With My Heart Again," "Tears In God's Eyes"

**Critique:** You can't just say that this is the best album Herndon's ever made. That's too limiting. On the strengths of vocal timbre, tasteful production and mostly first-rate material, it's one of the finest albums you'll listen to this year. Begin at the most logical point, Herndon himself, who stands practically alone in terms of tone color and an art that seems to have gone the way of the Tyrannosaurus—tonal accuracy. You can understand every word he sings, and he gives each song its own definition. On the title cut, Herndon's the picture of poignancy and restrained longing. Following right behind is "It Must Be Love," where Herndon alternates between real happiness and insecurity (something like real life) through his expert phrasing. Single out some special praise, by the way, for the track's background singers, who have to play the more-or-less Greek chorus role. On "Somewhere A Lover," he shows a rocking side, further complemented by a sizzling guitar break, while "Thinkin' With My Heart Again" and "Tears In God's Eyes" prove he can handle intimacy without splashing on the syrup. The weaker moments come with "Hands Of A Working Man," a study in blue-collar cliché, and "No Brakes," the only cut where Herndon really doesn't register. For a song that evokes images of "daredevil," "hearts wide open," and "reckless," he never seems to get out of the safe center lane. But overall, the album creates a basically happy vibe, and credit the two producers for evidently agreeing on a unified sound.

—Bob Paxman



## SUZY BOGGUSS/*Nobody Love, Nobody Gets Hurt*

(Capitol 7243-8-53710-20) *Producers: Doug Crider and Suzy Bogguss*

**Prime Cuts:** "When I Run," "Nobody Love, Nobody Gets Hurt," "Moonlight And Roses," "Train of Thought"

**Critique:** Bogguss says she didn't set out to produce a showcase album of her talented friends, but that's just what happened. She gets harmony help on this, her seventh album, from the likes of Trisha Yearwood, Patty Loveless, Kathy Mattea and label-mate Garth Brooks. She also enlisted instrumental help from the late percussionist Carlos Vega, bassist Leland Sklar, guitar wiz Pat Bergeson—who plays harmonica on the wonderfully produced "Train of Thought"—and the ridiculously talented Darrell Scott, whose unpredictability in instrumentation added a refreshing originality to the arrangements, sort of an exclamation point to the fact that this record does not, by intention, sound like a product of the Nashville session machine. Plus, Scott's background vocals on the Tony Arata penned "I Wish Hearts Would Break," is an uncanny match to Bogguss' remarkable and distinctive bell-clear pipes. Even with all this talent, Bogguss is not overshadowed, and *Nobody Love, Nobody Gets Hurt* comes off a personal and moving compilation. The husband-wife production team chose material that suggests a love of the song—most are true emotional carriages, and production honors each of them instead of the rock-ed up preferences of country radio. These songs deserve to be heard on country radio, particularly the slice-of-life title cut, written by Bobbie Cryner. It's emotionally wrenching and made me weep the first few listens. A veteran producer told me recently that he missed the old sad songs that made you have to pull off the road. Well, here you go. Kudos to Bogguss for delivering a beautiful and honest collection, and welcome back.

—Charlene Blevins



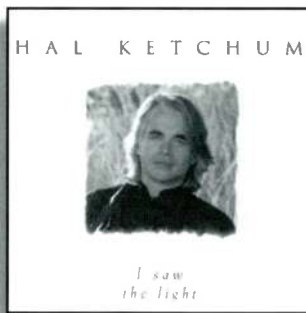
## HAL KETCHUM/*I Saw The Light*

(CURB 8518) *Producers: Stephen Bruton, Chuck Howard*

**Prime Cuts:** "I Saw The Light," "Long Way Down," "When Love Looks Back At You," "A Wave Of Your Hand"

**Critique:** You might think Hal's gone all religious on us with a title like "I Saw The Light," but it's not Hank Williams that Ketchum's been communing with, it's '70s pop radio staple Todd Rundgren. Recent remakes of '70s songs have been uneven, but smoky-voiced Ketchum takes on Rundgren's smooth-as-silk radio ditty and replaces the snaky electric guitar riffs with some sweet and swinging fiddle. He gives this rapturous song the right tone, the right attitude and the right timing. It's been a winding road for Ketchum to get to where he is now, but from the sound of this album he's happier, more energetic and more prolific than ever. During his absence from the industry spotlight the past few years, he divorced, straightened up, remarried and recorded *Hal Yes*, an unreleased acoustic album, in Austin with Bruton. Ketchum decided to go back into the studio after its completion to record new material that was lighter than the dark tracks from the Austin sessions. A few of those mostly acoustic tracks made the cut here, including "Tell Me," "Long Way Down" and "Too Many Memories." What's so refreshing about the ruggedly handsome Ketchum's work is that it always sounds like real people—real adults—talking and thinking in ways that are amusing, engaging, intelligent and poetic. His vocal timbre has always been distinctive, his work polished. This album veers more towards pop than twangy country, with its lush ballads, upbeat attitude and not a rural cliché in sight. Welcome back Hal, light it up.

—Sandra Schulman



## STEVE WARINER/*Burnin' The Roadhouse Down*

(Capitol 7243-4-94482-3-4) *Producer: Steve Wariner*

**Prime Cuts:** "Holes In The Floor Of Heaven," "Burnin' The Roadhouse Down," "A Six Pack Ago," "Big Tops"

**Critique:** Steve Wariner's first album for Capitol Nashville is that ultimate rarity: an artistic triumph that is also a smashing success at the wasteland known as Country Radio. After parting ways amicably with Arista, Wariner found a warm house indeed at Capitol with his old opening act, Garth Brooks, and new President and CEO Pat Quigley, the first person, Wariner says, to ever sit down with him and create a marketing plan for an album. The pairing with Brooks on TV appearances and on both the title track here and the similar "Longneck Bottle" on Brooks' *Sevens*, has gotten Wariner much-overdue media recognition. He is also a vastly underrated producer, with "Holes" being the only one of the 75 Country Singles listed on the May 23 *Billboard* charts in which the artist was the only credited producer. This album's unpretentious tone is set in the opening title track, which begins with a studio count-down before flying into Bob Wills-flavored Texas swing. The great country weeper "Holes" follows. Wariner co-wrote all but one of the 12 tracks over the last few years with a slew of Nashville's top songwriters. The one tune he didn't write—the "What If I Said" duet with Anita Cochran—also went to No. 1. The only thing missing from Wariner's fine solo albums the last few years was their airplay on Country Radio—and this CD has eliminated that final hurdle in style.

—Phil Sweetland





# EDGE OF THE ROW

by RUSTY RUSSELL

## "...'football' and 'shock absorbers' actually find a logical place in a lost-love song."

Some stuff you just don't end up using for its intended purpose. I have an ancient exercise gizmo, from way back before "abs" was a catchword, that's served as an ironing rack for a number of years. This makes pretty good sense, considering I use my iron mostly as weight for flattening photos, along with my trusty dictionary, which I don't use for looking up words very often, because I have a dictionary in my desktop computer, which I mostly use as a fax machine. My refrigerator functions primarily as an inbox—the front of it, anyway. (I think there are some frozen veggies in there somewhere, along with a little barbecue sauce and a few other cryogenic experiments). When you buy a new fridge, it should come with a couple pads of Post-It notes, along with the ice cube trays and butter dish. The door of mine is like a little nerve center, an informational hub where I can stick reminders, clippings, bills—all the stuff you might have on a desk, only I use my desk as a staging area for CDs.

Yesterday I cut out a photo from the newspaper and stuck it on the nerve center. It shows a sad-looking Steve Lawrence serving as a pallbearer for the late, great Frank Sinatra. Just a news shot, but it makes me think about all that was laid to rest with the Chairman of The Board; all he came to symbolize in American music. He was a prototype, a one-and-only, a defining icon we'll never, ever be ashamed of. Class. Depth. For comparison, conjure up an image from the Disco era, or the Urban Cowboy phenomenon, or the pop-ish country period that followed it. How about Glam Rock, or the line-dance craze, or the "roots" movement of the past few years—anything there evoke a similar, lasting sense of integrity? The new picture on my fridge makes me think about all the little projects I've got going right now. Which of them will matter in ten years? Can I be sure I'll never, ever be ashamed of any of them? What about the depth thing, what about class? It's enough to make you rewrite your to-do list. And maybe that's the lesson Sinatra leaves us; that working in the music, entertainment or media worlds can be about more than a fast buck and a brief period of notoriety. To wit:

**Jeff Black** writes music that'll make perfect sense a decade from now. Woulda sounded good ten years ago, too. *Birmingham Road* (Arista Austin) is a gorgeous showcase. Black's songs remind me of holograms; words and melodies evoke vivid visual images. What's more, Black

holds that artistic high ground without becoming inaccessible. His "That's Just About Right" is included, of course, along with "King Of The World." Both sparkle with a writer/messenger's intensity. "Carnival Song" is a jewel: *I've been quite alone, since I remember when/I turned my ultimatum into chips and cashed 'em in/I used to run the carousel, but, hell, that's just 'round and 'round/I never liked them ponies painted up and bolted down.* Stunning.

**Pierce Pettis** has a new one out on Compass, *Everything Matters*. Pettis writes and sings with a certain "masculine fragility," and gets a downright human sound out of his acoustic guitar. "God Believes In You" is sort of a thinking-person's gospel song, and "Just Like Jim Brown (She Is History)" is the only example I can think of in the entire world where the words "football" and "shock absorbers" actually find a logical place in a lost-love song. Cool!

And for something wholly different, check out *Telecracker*, from **Redd Volkaert**, on IMG/Hightone. Volkaert is an old-school six-stringer in the tradition of Roy Nichols, Jimmy Bryant, Don Rich and, to a degree, Danny Gatton. A sideman with Merle Haggard (perhaps the world's greatest gig), Redd bridges the gap between those founding stylists and the neo-trad sound staked out by Brent Mason.

Tomorrow I will clean the nerve center.

Not the inside, probably, as there is still much research going on in there. But I'll cull the out-of-date stuff tacked on the front, pay the bills, re-scribble some of the long-standing to-dos. Steve Lawrence will stay for a while, as a reminder. And then I'll put one of my old vinyl Sinatra records on my ancient turntable, which, I'm afraid, is mostly used as a what-not shelf these days. ♦



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Bobby Karl...

# Works The Room

You haven't lived until you've "worked the room" in a remote mining town north of Lake Huron. It wasn't exactly the tundra, but Sudbury, Ontario is better known for its nickel mines than it is for show biz. Yet that's where a group of semi-fabulons gathered for the first-ever fullscale concert by pop-country sensation **Shania Twain**.

Actually, my journey began in the megapolis of Toronto, which is the Canadian equivalent of Manhattan, except it's real, real white. My guide was Fleishman-Hillard publicist **Shari Schwartz**, who gave me a whirlwind one-day media tour. It began with dinner at Moische's (5/28) with **Carla Canizares** and **Richard Koson**, who produce "Craven A Today's Country," the nation's only national country radio show and its most international award-winning radio series of any kind. Rothman's Benson & Hedges execs **Loretta Levinson** and **Michael Ghesquiere** were our companions. Next, we schmoozed **Mark Dailey**, the country bass singer who hosts "Dailey Live Nightly" on CP24/CITY TV in Toronto.

Among our other northern hillbilly kin are **Cliff Dumas** at CISS-FM (do they play "This Kiss" or what?), who does U.S. voice-over work and co-produces the Canadian Country Music Association Awards Show. Great guy. Another country lover is **John Donnabie** at talk-radio CFRB's "The Entertainment Show." At the usually-stuffy CBS (think NPR) radio I found that **Joan Melanson** is a huge Emmylou Harris fan. We schmoozed 'em all (5/29).

On to Sudbury! The prop plane deposited us on the tarmac (5/29) just in time to rush to the 5,000-seat Sudbury Community Arena to meet the show-sponsoring guys from CIGM-FM, PD **Jim Hamm**, afternoon guy **Chris Johnson** and show emcee **Scott Overton**. Bear in mind that this is a far-north town of 90,000 surrounded by VAST northern wilderness (I never saw a single dwelling as we flew over an area the size of South Carolina to get there). Concert tours rarely stop there, never mind ones by artists who have the No. 1 pop single on earth. But "home girl" Shania was doing just that, for it's the closest city to her hometown of Timmins and she attended 5th to 9th grade in Sudbury. Were the radio guys grooving? Was the crowd excited? Was this the biggest thing to hit Sudbury in years? You betcha. While we waited for the doors to open, fans took turns singing Shania's songs at CIGM's

karaoke machine outside. There was even an imitator in one of the Sudbury bars billed as **Shania Twain**.

Despite the remote location, two fans greeted me who'd met me at last Fan Fair's IFCO show. There was a burly guy in the hall holding a sign that read, "Shania, I've come the whole way from Pittsburgh to sing with you." He lives two blocks from where



*"...a group of semi-fabulons gathered for the first-ever fullscale concert by pop-country sensation Shania Twain."*

I was raised. The bonds of country music make this a wonderfully small world. Also in the crowd were *The Tennessean's* **Tom Roland** and **Jared Lazarus**, *The Toronto Star's* **Jane Stevenson**, *The Toronto Star's* **Betsey Powell**, excellent music man **Andrew Flynn** of CP (their AP), six TV crews and 1,600 adoring folks from the gold-mining town of Timmins.

I know there are doubting Thomases and nay-sayers out there, but by any measure you'd have to score Shania's debut a vindication and a triumph. Sure, the vocal harmonies were piped in, her voice was run through a harmonizer or god-knows-what, live mixer **Mutt Lange** compressed the sound intensely, the volume was too loud, the production values were too pop and the whole thing sounded way too perfect for a

"live" performance. But, bless her heart, the woman sang and romped for two solid hours without a break and truly delivered the goods as a performer. I was thoroughly entertained.

The sweetest things about the show were the just-folks touches. "When I was growing up, the only way I could get up and sing was if the local band invited me up on stage," Shania recalled. "That's how I got my start." She introduced local singing contest winner **Suzanne Nault**, who hit a homer on "What Made You Say That." (The Timmins winner, scheduled to sing at the Sunday show [5/31] was **Margaret Manchester**, who screamed herself hoarse when she heard she'd won). During the show, Shania also picked little girls out of the crowd to sing with her, greeted high school friends and family members from the stage, gave away front-row seats to randomly-drawn ticket holders in the nosebleed sections, brought the high-school chorus up for "God Bless The Child," turned a big searchlight on wheels on groups of cheering fans, invited sing-alongs and had four teen marching-band drummers onstage for the pounding percussion breaks in "If You're Not In It For Love." It was all quite likable, endearing even.

"The lady you've come to see has brought the world with her," said Overton. "We think the world of her."

In addition to singing her butt off, Shania offered a number of nice stage effects. At one point, hidden onstage turntables twirled slowly, rotating her and the band members while the video screens were watercolors of stars, moons and galaxies. At another, every-

one walked against the rotations, creating a cool walking-without-moving-forward look. There were stage-spraying fireworks and laser lights. Her finale was a magic trick where she disappeared through the head of a giant bass drum, which was then shown to be empty.

During the encore, she reappeared on the floor of the arena, being carried on a litter. She was borne around the hall, waving to fans and shaking hands. Then she led a sing-along on "Any Man of Mine" that clearly indicated that she was feeling super charged.

"This is our first real show and I thought I was in shape for this, but you guys have given up a lot of energy," she said. "You are an amazing audience. It's been a blast."

Shania stayed long after the show, savoring her triumph, feeling strong and basking in

the attentions of her family, her old friends and her home town. I went back to the Four Points Hotel with the band. (The local paper had snapped her bus in the parking lot the day before, reporting its license plate number and the news that she was having a "campout" with local groceries with her family there). We had our own "campout" in the hotel bar with manager **Jon Landau** and Mercury Canada's **Russ Prowse**, **Donna Lidster** and PGD chief **Bill Ott**.

Before leaving the scene, I must report a couple of other things. One is that opening-act **Leahy** was adorable. They're nine brothers and sisters who play Nova Scotian fiddle tunes, sing angelic harmonies and step dance wonderfully (they're the ones in the "Don't Be Stupid" video). America is going to love this act. The Virgin Records group starred at an in-store at Sam the Record Man the next day (5/30).

The other is that at her press conference Shania announced that she and Mutt are moving to Switzerland. OK, fine. Be that way.

Oh yeah, one more thing. Shania's nine-piece band is awesome. Everyone doubles on a zillion instruments; and everyone is buff. It looks like they all must be into her rigorous exercise regime.

Back home in Tune Town, the brilliant **Mark O'Connor** showcased his new *Midnight On the Water* CD at Caffe Milano (5/26). **John Jarvis**, **Ellen Pryor**, **Edgar Meyer**, **Bill Friskies-Warren**, **Walter Campbell**, **Joan Furman** and **Kathy Dozier** were in hushed amazement, then on their feet in a standing ovation.

**Martina McBride** celebrated the Platinum status of *Evolution* with a bash at the Hermitage Hotel (5/28). **Ralph Stanley & The Clinch Mountain Boys** took over the Station Inn (5/27) to launch the all-star *Clinch Mountain Country* tribute CD. Good-guy **Bob Seger** showed up for the premiere party for *Hope Floats* at Planet Hollywood (5/19). **Gary Allan's** party for the release of *It Would Be You* was at The Merchants (5/27). **The Floating Men** showcased their eclectic, terrific pop CD *The Song of the Wind in the Pines* at The Exit/In (5/29).

Asylum Records introduced talented **Mark Nesler** with a Tex-Mex office lunch that Boss Ross characterizes as "intimate, touchy-feely" (5/27). He was joined by **Evelyn Shriver**, **Jack Hurst**, **Beverly Keel**, **Jerry Crutchfield** and **Susan Nadler**, among others. Not to be outdone, DreamWorks had a party at its office to celebrate the No. 1 success of its **Randy Travis** debut single.

When next we meet, I'll have news from the biggest party of them all—the one, the only Fan Fair. Until then, in the words of Ms. Twain, "I'm outta here." ♦

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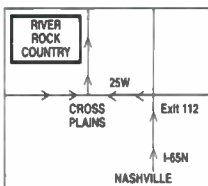
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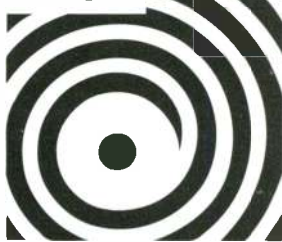
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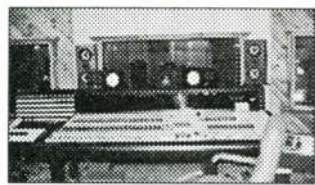
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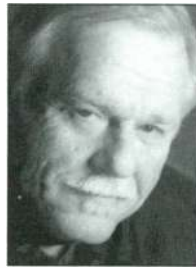
[continued from page 6]

## BUSINESS NEWS

Gaylord Entertainment has acquired a 10% interest in EdgeNet Media, an interactive media and Internet solution-provider firm based in Nashville. EdgeNet provides Internet services to several entertainment and music businesses, and developed the BMI MusicBot program that tracks music usage on the Internet. Their latest project is development of Internet software for turn-key, online communities. Robert Hendrick, Director of Marketing and Communications, says that EdgeNet's core businesses will not be affected by the investment, but that it will "allow EdgeNet Media to accelerate the development of network infrastructure and other strategic Internet software projects necessary to grow the business..."

NARAS is expanding its human service program by hiring a Nashville MusiCares case manager. Responsibilities will include conducting psychosocial assessments, monitoring recipient progress, networking with other music organizations and fulfilling administrative and public relations duties. A Master's Degree in Social Work plus three years post-master and chemical dependency assessment experience are required. Fax or mail resumes to MusiCares, 1904 Wedgewood Ave., Nashville, TN 37212, 615-321-3101...

StudioPro98, a two-day conference on



BARRY BECKETT



JOSH LEO

the technology and business of recording, will take place at the New York Marriott Marquis on June 25-26. StudioPro98 will offer a dozen workshops and panel discussions on topics of concern to studio personnel, producers, engineers and other audio professionals. Producers and engineers scheduled to appear include **Barry Beckett**, **Frank Filipetti**, **Josh Leo**, **Tommy LiPuma**, **George Massenburg** and **Don Was**, 510-653-3307...

The Nashville office of The Brokaw Company is now located at 2603 Westwood, Nashville, TN 37204. **Sharon Allen**, **Janet E. Williams** and **Nichole Oberbroeckling** can be reached at 297-8828...

**Tom Snell** has joined Sussman & Associates to oversee royalty and licensing administration for the firm's clients. He was formerly Director of Copyright and Royalties for Benson Music Group and Opryland

Music Group...

**Brian Mansfield** has been promoted to Nashville Editor at CountryNow.com, a daily music news and information service for country radio Web sites. Mansfield has contributed to the site as its Nashville correspondent since its launch in 1997. He also has covered country music for *USA Today*, *Daily Variety*, and was formerly the Nashville editor of *New Country*...

Womack Records & Music Publishing celebrated the grand opening of their Nashville offices at 1219 16th Ave. S. by announcing the following appointments: **Will Smith**, Director of A&R, **Dottie Langley**, Asst. A&R Director, and **Michelle Rogers**, staff writer and head of the publishing division. The organization is funded by entrepreneur **Jerry Womack** and has offices in New York, Las Vegas and Los Angeles...

**Jay Bell** has begun brokering label and distribution deals for artists and/or producers. His first placement was **Billy Joe Shaver** at New West Records, 221-5199...

**Dan Daley** has been named Business Editor of *Mix* magazine. He will be based out of both Nashville and New York City, 615-646-1100 or danwriter@aol.com...

## LABEL NEWS

**Jeri Detweiler** has joined Arista Nashville as Director of Regional Promotion.

# THOROUGHbred

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Tennessee's Largest Musical Instrument Dealer  
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Thoroughbred Music offers the best price guarantee in the music industry. At Thoroughbred, we will beat any price on identical musical merchandise. If you find a lower advertised price\* within 60 days from any of the 50 states, we will gladly refund the difference to you.

# MUSICAL CHAIRS

She was formerly Manager of Regional Promotion for Columbia Nashville. Detweiler replaces **Lynn Waggoner** who recently resumed his radio career in Oklahoma. Former Executive Assistant. **Anita Rabasca** has been appointed Manager of Artist Development. **Sheryl Chancellor** has been upped from Sales and Marketing Coordinator to Manager of Sales and Advertising Administration...

Platinum Entertainment, Inc. has announced the creation of a new label, Concert@Home, exclusively for DVD format music titles. Concert events starring Roger Daltrey, George Clinton and Luther Allison, plus previously unavailable episodes of the groundbreaking PBS series *Soundstage* are among the first DVD titles to be released by Concert@Home. *Nashville Sounds*, a behind the scenes look at the recording of *Stars & Stripes Vol. 1*, featuring the **Beach Boys**, **Willie Nelson**, and **Lorrie Morgan**, is the first country product to be offered on DVD through Platinum...

Intersound Country has hired **Kim Reinbold**, former RCA Media Assistant as Manager of Publicity. Former National PR & Marketing Manager **David Friedman** has been promoted to Director of National Promotion. In addition to overseeing *R&R*, *Billboard* and *Gavin* Promotions, Friedman will also coordinate all



DAVID FRIEDMAN

independent promotion and will retain marketing responsibilities as well. Both changes are effective immediately...

## PUBLISHING NEWS

RBI Entertainment has moved to 2814 12th Ave. S, Suite 202, 37204, 844-5680...

**Jim Roe** has been promoted to Director,



JIM ROE

National Sales at MCA Nashville. Based in Atlanta, Roe will be responsible within his territory for all MCA and Decca sales efforts with Universal Distribution, and will have primary responsibilities for specific accounts...

**Scott Haugen** has joined Wrensong as songplugger, and will be involved with the company's production efforts on their artist development projects...

Bug Music has appointed **Pamela Lillig James** as Director of Business Affairs, Film and Television. She was formerly Vice President of Music Creative Affairs for Sony Pictures Entertainment and Associate Director of Music for Universal Pictures...



PAMELA LILLIG JAMES

**Amy Gilles**, former Administrative/Executive Assistant at Life Music Group, has been promoted to Creative Manager. Gilles, a graduate of Michigan State University, was formerly with Favorite Songs, an independent songplugging company...

**Jane R. Snyder** has established Mighty Oaks, LLC to encompass her publishing companies, Nothing Plain About...this Jane! and See Jane Run!, as well as Mighty Oaks Management, a newly formed company that has signed Michael Conner Rogers to an exclusive contract. 2000 Grand Avenue, Suite 507, 37212. 615-342-0111...

MCA Music Publishing Los Angeles has announced a deal to administer the prestigious Henry Mancini catalog on an exclusive worldwide basis...

## ARTIST NEWS

**Randy Travis's** mother, **Mrs. Bobbie Traywick**, passed away in late May. In lieu of flowers, donations may be sent to The American Tradition, Inc., c/o the Haber Corporation, 16830 Ventura Blvd., Ste. 501, Encino, CA 91436. The American Tradition, recently formed by **Randy and Elizabeth Travis** and **Jon Voight**, provides food, clothing and shelter to the less fortunate...

**John Anderson**, **Kris Kristofferson**, **Marty Stuart**, **Travis Tritt**, **Gillian Welch** and **Dave Rawlings** are set to join **Mark Knopfler** to celebrate the music of **Johnny Cash** and **Waylon Jennings** at *Witness History II*, at the Ryman Auditorium on June 24th as part of Chet Atkins' Musician Days, scheduled June 22-28...

**Aaron Tippin** will be the first country artist ever to be on the cover of *Playgirl* magazine. The fully-clothed photos and interview will appear in the September issue, in stores August 6. Tippin, who says he was flattered they wanted him, was quick to state he'd "never done and won't ever do anything that my Mama wouldn't be proud of," and tells us that his mother, in fact, was at the shoot...

**Tim McGraw** has been named Honorary Zookeeper for the Nashville Zoo and the Wildlife Park at Grassmere. He will perform a few songs at the Nashville Zoo in Joelton on July 12, 2pm, as part of his "zookeeper duties." 615-833-1534...

CMT has chosen **Vince Gill** as the July Showcase Artist...

## BOOKING/TOURING NEWS

**Donna D'Errico** of the popular TV show *Baywatch*, will serve as co-host of the Bahamas Country Bash, to set sail from Miami for the Bahamas on October 2. Country stars aboard and in concert on Blue Lagoon Island will include **LeAnn Rimes**, **Clint Black**, **Martina McBride**, **Collin Raye**, **Sawyer Brown**, **Jo Dee Messina**, and **Sons of the Desert**. 800-305-8712...



SUZY BOGGUSS

**Michael Martin Murphey's** Colorado Westfest, set for July 3-5 at Silver Creek Resort, will feature **Deana Carter**, **Lyle Lovett**, **Mark Chesnutt**, **Junior Brown**, **Nitty Gritty Dirt Band**, **Dan Fogelberg**, **America**, **Jerry Jeff Walker**, **The Ranch**, **Dixie Chicks** and **Suzy Bogguss**. <www.westfest.net>...

ADMIT ONE	ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$2,773,080	69,954	100	Ohio Stadium	Columbus, OH	5/9
	George Strait, Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,813,825	45,486	100	Soldier Field	Chicago, IL	5/10
	Garth Brooks, Trisha Yearwood	\$1,105,009	52,290	100*	Nashville Arena	Nashville, TN	5/8-10
	Clint Black, Trace Adkins, The Kinleys	\$90,106	3,584	39	BSU Pavilion	Boise, ID	5/3
	Loretta Lynn, Matt Leavenworth, Jaye Coates	\$79,303	2,773	100	Lowell Memorial Auditorium	Lowell, MA	5/8
	Mel Tillis and Pam Tillis	\$70,206	4,147	80	Mel Tillis Theatre	Branson, MO	4/29
	The Statler Bros, Regina Regina	\$68,582	3,188	66	Bicentennial Center	Salina, KS	5/9
	Billy Dean, Kippi Brannon	\$66,735	4,468	42	Whitemore Center Arena	Durham, NH	4/26
	source: amusement business						

\*Three sellouts

**OTHER FORMATS**

The Ryman Auditorium's Tuesday Bluegrass Nights series returns to the historic stage this summer for its fifth season. Sponsored by Chevrolet, this year's series will feature acts including **Lonesome River Band**, **Alison Krauss & Union Station**, **The Del McCoury Band**, **Blue Highway**, **The Flatheads** featuring **Tim O'Brien**, **Jerry Douglas**, **Charlie Cushman** and **Jeff White**, and **Ralph Stanley and the Clinch Mountain Boys**. 615-871-5027...

The 11th annual Merle Watson Memorial Festival, hosted by **Doc Watson**, drew a record 51,000 people from more than 40 states and a dozen foreign countries to Wilkesboro, North Carolina the last weekend in April. Overall participation was up 13%, and more than 60% of advanced tickets were purchased through the festival's Web site. MerleFest, widely acknowledged as one of the best produced Americana music events in the country, brought a total economic impact to the region of more than \$8 million. The festival, which features a diverse roster of talent including **Ricky Skaggs**, **Peter Rowan**, **Tim O'Brien**, **Guy Clark**, **The Drifters**, **David Grisman**, **Laura Love Band**, **Leftover Salmon** and **Jim Lauderdale**, contributed over \$350,000 to the Wilkes Community College Endowment fund. Dates for MerleFest '98 are April 29 through May 2, 1999...

**Mike Rayburn** has been honored as the 1998 Entertainer of the Year—Small Music Venue by *Campus Activities Today* magazine, which boasts subscribers from every college and university in the United States. He was also voted Coffeehouse Entertainer of the Year for the third consecutive year by the National Association of Campus Activities (NACA). Rayburn, a former Sony/Tree staff songwriter, has released four CDs on his own Dry River

WRITER'S NOTES

**Jude Johnstone**

**BIRTHPLACE:** Bar Harbor, ME

**YEARS IN NASHVILLE:** None—I live on the California Central Coast.

**PUBLISHER:** Sajak Music

**HITS/CUTS/CHART ACTION:**

"The Woman Before Me," "Hearts In Armor," "The Nightingale," Trisha Yearwood; "Unchained," Johnny Cash; "The Girl Is On To You," Bette Midler; "Cry Wolf," Stevie Nicks

**FAVORITE SONG YOU WROTE:** The one I'm working on...

**FAVORITE SONG YOU DIDN'T WRITE:** "Yesterday"

**ON WHAT INSTRUMENT DO YOU WRITE?** Piano

**INFLUENCES:** The Beatles, Van Morrison, Glen Miller

**ADVICE TO WRITERS:** Keep the day job! And don't take success too seriously. Don't start talking about yourself in the third person.

**LITTLE KNOWN BIOGRAPHICAL FACT:** I was "discovered" by E Street sax player Clarence Clemons. We met on an airplane when I was 18 years old. He invited me to send him a tape. I did—and he responded by flying me to New Jersey while Springsteen was recording *The River*. He then set me up with Bruce's producer, Chuck Plotkin, in California, where I have lived and worked as a songwriter ever since.

**ISSUES FACING SONGWRITERS TODAY:** Balancing the need to get it right with your own desire to get it done.



Records, developed a Website that gets more than 2,000 hits per month, and won

the prestigious Harry Chapin Award in 1995 for his volunteer and humanitarian work in music...



**JUST DON'T SAY CHEESE**—The ACM Awards in April presented lots of photo ops and happy faces. (Left) Ronnie Dunn and Kix Brooks are all smiles at being named Top Vocal Duo; (right) presenter Chely Wright mugs with legend Buck Owens, whose Crystal Palace in Bakersfield was named Country Night Club of the Year. Photos: Ron Wolfson

**INDEPENDENT NEWS**

Crossfield Records has released **Davis Raines'** debut CD, *Big Shiny Cars*. The CD from the former death row prison guard captain sports some dark musical visages, interspersed with Raines' humor, and is available at Blockbuster Music, The Ernest Tubb Record Shop or by calling Crossfield at 1-800-485-0723...

**RADIO NEWS**

This year's regional Country Radio Seminar will be held in Cleveland, Ohio on August 28-29. 615-327-4487...

Country Radio Broadcasters (CRB) has named five inductees to the prestigious 1998 Country DJ Hall of Fame—**Bob Kingsley**, **Frank Page**, **Lee Shannon**, **Paul Simpkins** and **Marty Sullivan**—and will

# MUSICAL CHAIRS

honor **Chet Atkins** with the first ever Career Achievement Award at a special banquet hosted by **Brenda Lee** at Nashville's Renaissance Hotel Ballroom on June 25. 327-4487...

## BENEFIT NEWS

Actress **Ashley Judd** will make her singing debut when she joins her sister and mother on stage in a special performance during The Judd Family and Friends Celebrity Auction, set for June 14 at the Wildhorse Saloon. Items up for bid include Naomi's full length mink coat, stage costumes from **Kathie Lee Gifford**, **Kenny Rogers** and **Kathy Mattea**, passes for *The Tonight Show* and *TNN Music City News Awards*, plus "Spend the Day" packages with each of the Judd women. Other items have been donated by **Oprah Winfrey**, **U2**, **Morgan Freeman**, **Whoopi Goldberg**, **Arnold Schwarzenegger**, **Jay Leno**, **Tom**

**Jones**, **Mel Tillis**, **Darrell Waltrip** and more. Artists scheduled to perform include **Steven Seagal**, **Jo Dee Messina**, **Sons of The Desert**, **Tracy Lawrence** and **Gary Chapman**. Admission is \$10, and tickets may be purchased at the door or in advance, 251-1011. All proceeds from the event will go to The Naomi Judd Research Fund to support research to fight hepatitis...

The **John Michael Montgomery** Celebrity Celebration held at The Champions Golf Club in Nicholasville, KY last month raised close to \$100,000 for the McDowell Cancer Foundation's Markey Cancer Center. Artists participating either on the course or on the stage included **Steve Cropper**, **Mila Mason**, **Mark Wills**, **Ricochet**, **James Bonamy**, **Jim Collins** and **Gary US Bonds**...

## TV/FILM NEWS

TNN will telecast the Canadian Country

Music Awards Wednesday, September 16 for the sixth consecutive year. The awards program, to originate from Calgary, will be hosted by **Terri Clark**...

## CHRISTIAN NEWS

In late May, the National Religious Broadcasters Music Licensing Committee (NRBMLC) reached an accord with BMI in a two-year battle over licensing and term extension legislation. NRBMLC had joined forces with a coalition of restaurants, taverns, casinos and other parties dissatisfied with music licensing laws as leverage over member license fees. NRB sought to have reduced rates, blanket licensing or per-program fees for music broadcast on their member stations. With such agreements now in place with both ASCAP and BMI, the NRB will proceed to negotiations with SESAC. "The new blanket and per-program station licenses reflect the fact that NRB member

## SIGNINGS

**RECORDING**  
**Billy Joe Shaver** • *New West Records*  
**The Hot Club of Cowtown** • *Hightone*  
**Mukula** • *Essential Records*

**PUBLISHING**  
**Mark Germino, A.L. "Doodle" Owens** (re-signs) • *Magnatone*  
**Kathy Troccoli, Michael W. Smith** • *Reunion*  
**Karen Peck & New River** • *Spring Hill*  
**The Normals** • *ForeFront*

**MANAGEMENT**  
**Diamond Rio** • *Ten Ten Management*  
**Shane McAnally** • *International Management Services*  
**Love Circle Logic** • *The Horton Group*

**BOOKING**  
**Shane McAnally** • *CAA*

## TOP OF THE CHARTS CHRISTIAN

**CHRISTIAN HIT RADIO**  
 "Entertaining Angels" • *Newsboys* • *Star Song*

**INSPIRATIONAL**  
 "My Lips Will Praise You" • *Twila Paris* • *Sparrow*

**ADULT CONTEMPORARY**  
 "Adonai" • *Avalon* • *Sparrow*

**COUNTRY**  
 "Cross It Out" • *Lisa Dagg* • *Cheyenne*

**MAINSTREAM ALBUM SALES**  
*You Light Up My Life: Inspirational Songs* • *LeAnn Rimes* • *Curb*

**CHRISTIAN ALBUM SALES**  
*Live The Life* • *Michael W. Smith* • *Reunion*

Source: 5/25/98 issue of *CCM Update*. Reprinted by permission.

## THE SONG POWER INDEX

predicting new single success

SPI MONDAY • JUNE 1, 1998 • #082				
THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
7.92	•	<b>WILKINSONS/26 Cents/Giant (25)</b>	3.84	4.08
7.76	•	<b>TRACY BYRD/I Wanna Feel That Way Again/MCA (21)</b>	4.00	3.76
6.97	7.00	<b>DOUG STONE/Gone Out Of My Mind/Columbia (29)</b>	3.52	3.45
6.70	6.81	<b>MARK NESLER/Used To The Pain/Asylum (30)</b>	3.33	3.37
6.62	•	<b>NEAL MCCOY/Love Happens Like That/Atlantic (29)</b>	3.38	3.24
6.47	•	<b>SARA EVANS/The Crying Game/RCA (21)</b>	3.14	3.33
6.34	•	<b>HAL KETCHUM/When Love Looks Back At You/MCG/CURB (26)</b>	3.15	3.19
6.13	•	<b>CLINT DANIELS/A Fool's Progress/Arista (24)</b>	3.00	3.13
6.04	•	<b>SHANE STOCKTON/Gonna Have To Fall/Decca (26)</b>	2.92	3.12
5.96	5.52	<b>THE MAVERICKS/Dance The Night Away/MCA (27)</b>	2.89	3.07
5.96	•	<b>SHANA PETRONE/Heaven Bound/Epic (25)</b>	2.76	3.20
5.44	5.80	<b>CHRIS CUMMINGS/Til I See You Again/WB (27)</b>	2.63	2.81
5.35	•	<b>LILA McCANN/Yippy Ky Yay/Asylum (26)</b>	2.81	2.54
5.25	5.84	<b>CHRIS LEDOUX/Runaway Love/Capitol (24)</b>	2.54	2.71
4.00	3.67	<b>BELLAMY BROTHERS/Tough Love/Intersound (24)</b>	1.92	2.08
3.81	4.78	<b>GEORGE JONES/Wild Irish Rose/MCA (27)</b>	1.85	1.96
2.97	3.09	<b>OLIVIA NEWTON-JOHN/I Honestly Love You/MCA (30)</b>	1.40	1.57

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*.

**Country Weekly's  
FOURTH ANNUAL GOLDEN PICK AWARDS**

**READERS POLL WINNERS**

Entertainer: **George Strait**

Male Artist: **George Strait**

Female Artist: **Reba McEntire**

Duo: **Brooks & Dunn**

Group: **Alabama**

Instrumentalist: **Vince Gill**

Funniest Country Performer: **Jeff Foxworthy**

Male Newcomer: **Michael Peterson**

Female Newcomer: **Lee Ann Womack**

New Group/Duo: **The Kinleys**

Album: **Carrying Your Love With Me**, George Strait

Song: **"It's Your Love,"** Tim McGraw with Faith Hill

Video: **"It's Your Love,"** Tim McGraw with Faith Hill

Video Entertainer: **George Strait**

Line Dance Song: **"The Shake,"** Neal McCoy

Star With The Biggest Heart: **Vince Gill**

Living Legend Award: **Eddy Arnold**

**RIAA CERTIFICATIONS**

**MULTI-PLATINUM**

Garth Brooks/*No Fences*/Capitol (14M)

**PLATINUM**

Martina McBride/*Evolution*/RCA

**PLATINUM SINGLE**

Shania Twain/*"You're Still The One"*/Mercury

**GOLD SINGLE**

LeAnn Rimes/*"Looking Through Your Eyes/Commitment"*/Curb

**ALBUM RELEASES**

**J U L Y**

**CAPITOL**

Chris LeDoux—*One Road Man*—July 14

**COLUMBIA**

Lisa Brakop—*When You Get To Be You*—July 28

**DEAD RECKONING**

Fairfield Four—*Wreckin' The House*—July 7

Kevin Welch—*Kevin Welch* (Reissue)—July 7

Kevin Welch—*Western Beat* (Reissue)—July 7

**EPIC**

Collin Raye—*My Walls Came Down*—July 28

**INTER SOUND COUNTRY**

Billy Joe Royal—*Latest & Greatest*—July 28

**MCA**

Trisha Yearwood—*Where Your Road Leads*—July 14

**MERCURY**

William Topley—*Mixed Blessing*—July 7

William Topley—*Locusts & Wild Honey* (Reissue)—July 7

William Topley—*Prince of Deep Water* (Reissue)—July 7

**REPRISE**

Randy Scruggs—*Crown of Jewels*—July 14

**SUGAR HILL**

Laurel Canyon Ramblers—*Back On The Street Again*—July 21

Nashville Bluegrass Band—*American Beauty*—July 21

Jim Mills—*Bound To Ride*—July 21

stations have proven to be unique when compared to typical radio stations," said John Shaker, Sr, VP of Licensing for BMI...

CCM magazine was honored recently at the 1998 Evangelical Press Association convention with two EPA Higher Goals awards for excellence in the design and single theme issue categories. The Nashville-based Christian music magazine was awarded third place for Single Theme Section or Issue for its November 1997 tribute to late singer/songwriter Rich Mullins, and former CCM art director **Derek Wesley Selby** won first place overall for Publication Design...

**Stephen Yake**, known for his direction of live television, action adventure films and music videos, has begun filming **Carman's Mission 3:16** long form video. The production began in Nashville, and

will encompass an international crew shooting throughout the United States, Canada and Ireland...

Sonic Fuel Music Sales is the name of EMI Christian Music Group's newly formed distribution company. 800-859-6885...

The 1998 CBA International Convention will implement a fully categorized selling floor, according to a report published in *CCM Update*. For the first time, the convention, held July 11-16 in Dallas, will be divided in to four categories: Books, Bibles and Resources; Gift and Specialty Products; Music; and Retail Support...

Squint Entertainment artist **Sixpence None the Richer** was recently invited to take part in the upcoming Lilith Fair concert tour on selected dates, including Nashville on August 3...

*The Christian Advocate*, recently purchased by Schurz Communications, has ceased publication...

Correction: Fiddler **Aubrey Haynie's** name was misspelled in the 5/23 issue of *Music Row*. We regret the error.

Correction: *Music Row* misprinted Venus Mastering's phone number in a previous issue. The phone number should have read: 615-248-4024. Venus's clients include: Word Records/Unison, Sony Tree, Curb Records, Pioneer Music and The United States Marine Corps, Air Force & Navy Bands. Contact **Marina Falzone** for rates and information.

**Debbie Duker's** review in the 5/23 Disclaimer column listed the wrong telephone number. You can reach Ms. Duker at 601-782-9685. ♦



**MORE STILL WORKING**—Still Working Music Group's artist/writer Natalie Hemby signs with BMI. Pictured L-R (standing): BMI's Mark Mason and Roger Sovine, Still Working producer/writer Bobby Blazier; seated: Hemby and Barbara Orbison. Photo: Alan L. Mayor



# Mixing It Up

May 25, 1998

Dear Mr. Ross,

I just received your latest issue (Vol. 18 No. 9) of *Music Row Magazine* containing the 10th Annual *Music Row Awards*, and I am shocked and dismayed. Since I have been an Audio Professional for 26 years, I must tell you that your Top 10 Album All Stars award for engineers is an embarrassing sham. At first I thought that by missing my credits on Albums #10 and #24 you cost me this year's Number 1 slot (you missed several credits in last year's awards, also). However, after looking deeper at the awards it is obvious that your reporters Paulette Flowers and Michael Hight made a very serious error. Your magazine purports to report on the inner doings of the music community of Nashville and yet it is obvious that none of you have a real understanding of how a record is made, and who deserves what credit, and indeed, what these credits mean. Where are the album mixing credits?

The "Mixed by..." credit is the ultimate and most important of engineering credits. The most talented, experienced, respected and highest paid engineers are the mixers, and to become a mixer takes years and years of hard dedicated work. The career of an engineer starts as an assistant ("Assisted By..."), progressing to engineering overdubs (Additional engineering By...), then to engineering tracking dates (Recorded By...), and finally to be entrusted with the most important, difficult, (and creative) aspect of making a record: mixing. The "Mixed by..." credit is the one credit to which everyone on your engineer awards list aspires to. For your Top 10 Album All Stars Engineer Awards list to not include the names Chuck Ainley and John Guess, who mixed several of the 1998 Top Ten Album List (including CMA and ACM Albums of the Year) is as embarrassing as it is unbelievable. These two award winning engineer/mixers with over 30 combined years of making great records in Nashville deserve better. If you are going to continue to pose as a mirror for the recording industry in Nashville, please take the time to hire people who have at least a little knowledge of the business.

Sincerely,

Kevin K. Beamish

P.S. Wasn't John Guess nominated for a "Best Engineered Album" award at this year's Grammys for Toby Keith's "Dream Walkin," an album that John mixed?

**Editors Note:** *Music Row created the Engineer category three years ago to honor Nashville's talented engineers. To our knowledge we are still the only local voice that does so. No one has previously questioned our methodology for this category, but we will review our procedure for next year's tabulations.*



INDUSTRY  
**EVENTS**  
CALENDAR

**JUNE**

14—**IFCO Fun Fest**, Ryman Auditorium, Nashville, TN  
615-371-9596 or [www.ifco.org](http://www.ifco.org)

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

15—**The 1998 Joe Diffie Charity Golf Classic**, benefit First Steps, Inc., at Legends of Tennessee Golf Club  
615-742-4343

15—**32nd Annual TNN Music City News Country Awards**, Nashville Arena, Nashville, TN

15—**Music City Celebrity Luncheon & Fashion Show**, Opryland Hotel, Nashville, TN 615-256-2015 or [www.tjmartellfoundation.org](http://www.tjmartellfoundation.org)

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

20—**CountryFest '98**, Nashville Arena, Nashville, TN

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

**JULY**

2-4—**Mountain Dance & Folk Festival**, Downtown Asheville, NC 828-626-FOLK or [sbanjac@aol.com](mailto:sbanjac@aol.com)

8-11—**MusicWomen International's 5th Music Summit and Showcases** 615-860-4084 or [MWIBoss8@aol.com](mailto:MWIBoss8@aol.com)

**AUGUST**

3-4—**The Vinny Pro-Celebrity Invitational Golf Tournament**, Golf Club of Tennessee, Kingston Springs, TN 615-790-7755

28-29—**CRS-Great Lakes**, Cleveland, Ohio, 615-327-4487

**SEPTEMBER**

19—**Music Row Celebrity Tennis Tournament** to benefit the TJ Martell Foundation, Vanderbilt University, Nashville, TN 615-320-0055

20—**Sprint Music Row Celebrity Golf Tournament** to benefit the TJ Martell Foundation, Hermitage Golf Course, Nashville, TN 615-320-0055

21—**Bowling Bash and Billiards Tournament** to benefit TJ Martell Foundation, Hermitage Lanes, Nashville, TN 615-320-0055

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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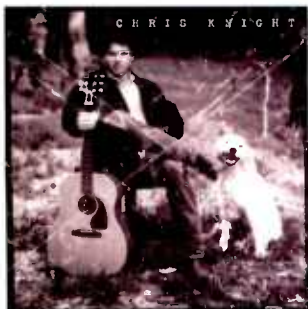
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