

May 2000

Vol. 20 • No. 6 • Est. 1981 • \$4

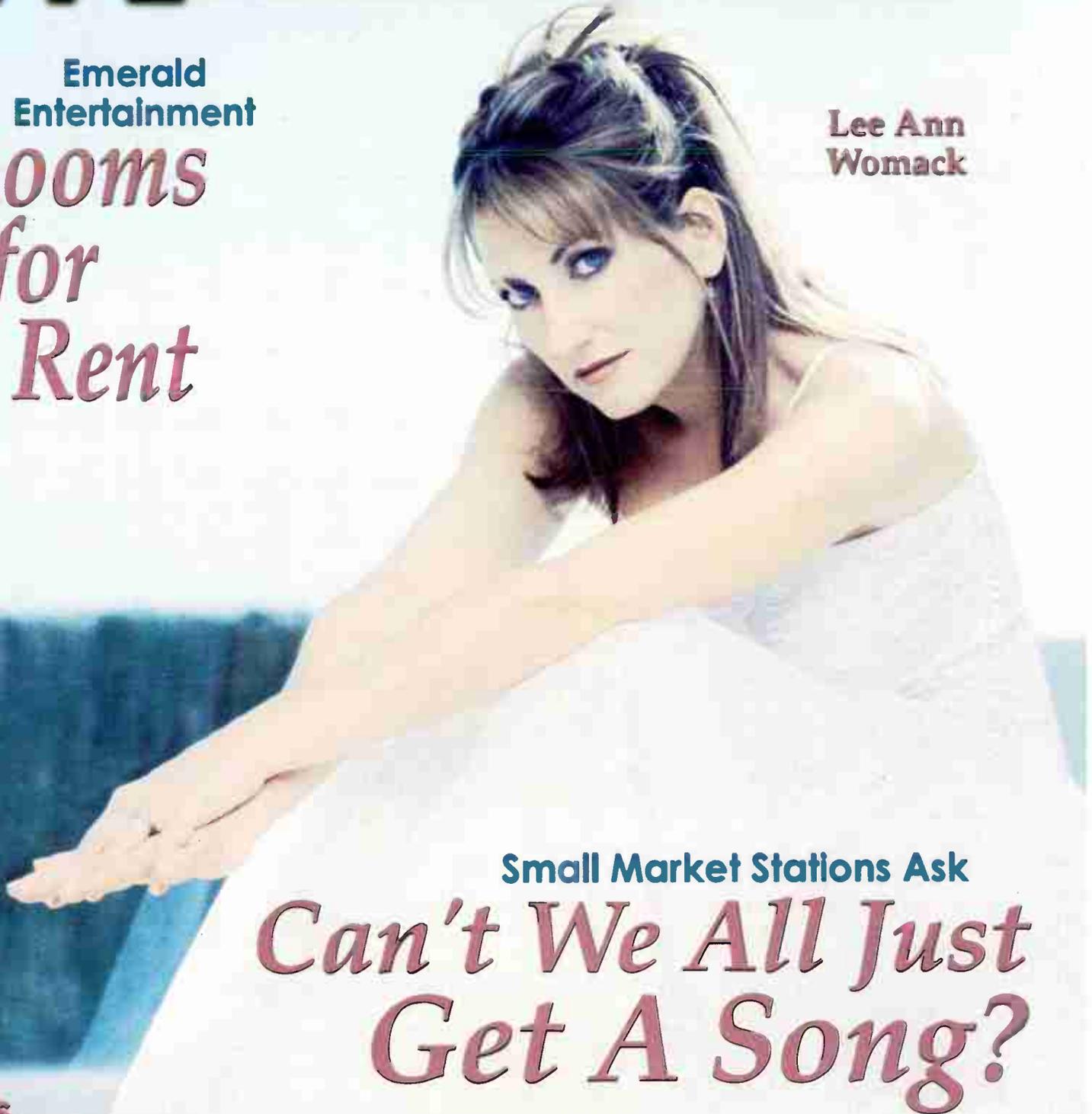
# MUSICROW<sup>®</sup>

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**Emerald  
Entertainment**

*Rooms  
for  
Rent*

**Lee Ann  
Womack**



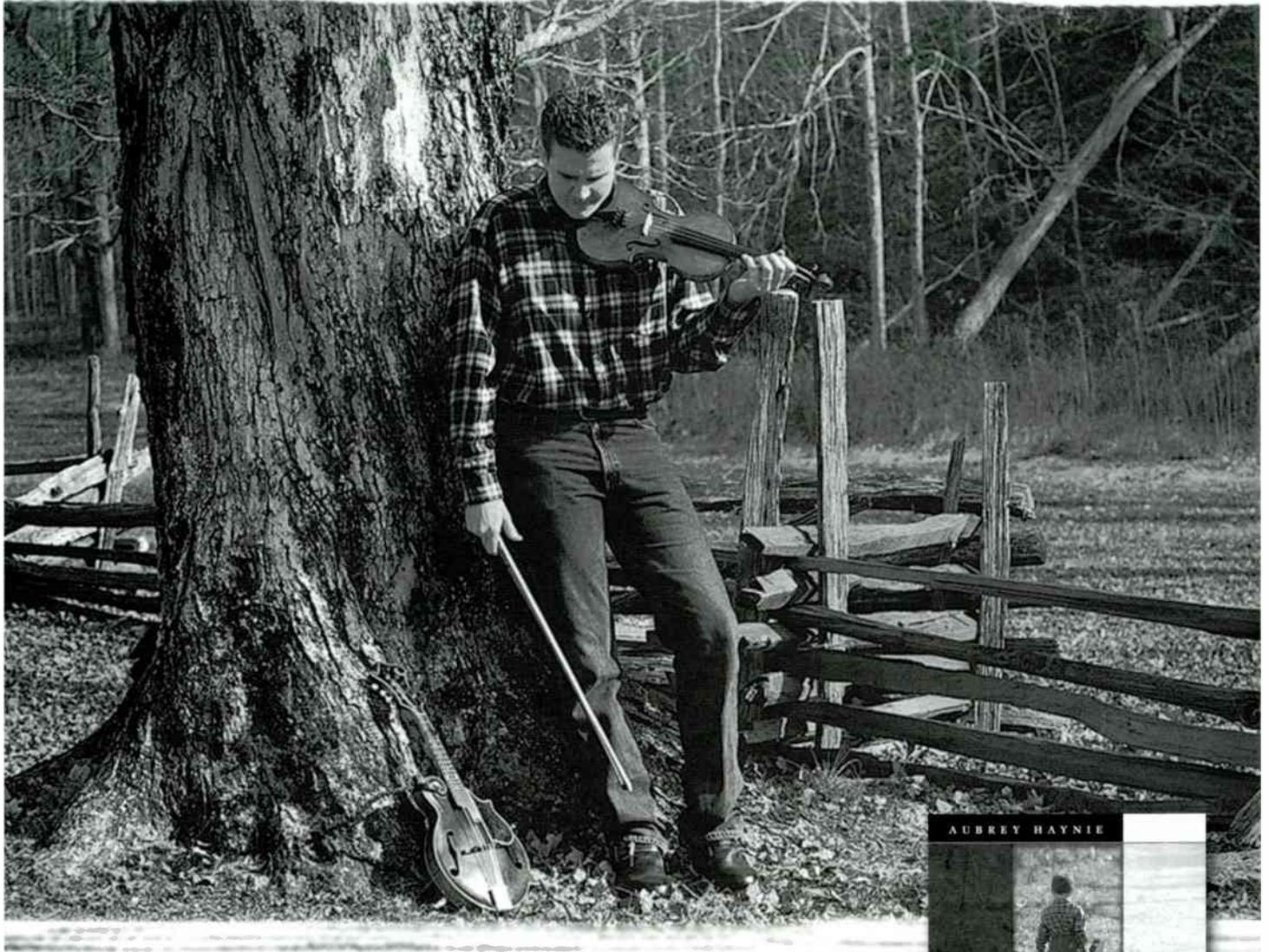
**Small Market Stations Ask**

*Can't We All Just  
Get A Song?*

**Plus**

**Dove Awards  
Craig Morgan  
Bono, Tarantino & Cash**

# Very Few People Have The Touch.



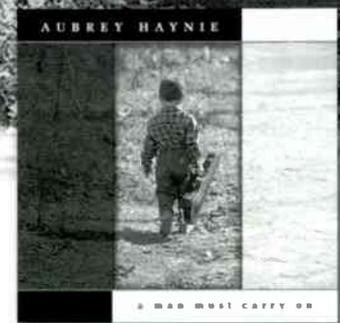
## Aubrey has it and then some.

By day he's busy playing fiddle in studios for artists like Shania Twain, Mark Wills, Jo Dee Messina, Tim McGraw, Tracy Byrd, Collin Raye, Wynonna, Lonestar, Travis Tritt, Bryan White, Faith Hill, Randy Travis and Martina McBride.

When he's not spicing up Nashville's biggest stars' music with his hot fiddle, Aubrey enjoys sawing away on music related to his first love - BLUEGRASS.

Thankfully Aubrey finds time to record his passion and with *A MAN MUST CARRY ON*, his second release on Sugar Hill, Aubrey has released another brilliant fiddle and mandolin showcase. Eleven of the sixteen tunes are Aubrey originals and this album carries on in the tradition of the fiddle greats that came before him.

**GUEST ARTISTS INCLUDE:** Bryan Sutton, Dennis Crouch, Rob Ickes, David Talbot, Bobby Hicks, Jerry Douglas, Carl Jackson, Kevin Haynie, Bela Fleck, Tim O'Brien, Scott Vestal, Ronnie Bowman, Dan Tyminski and more.



(SUG-3908)



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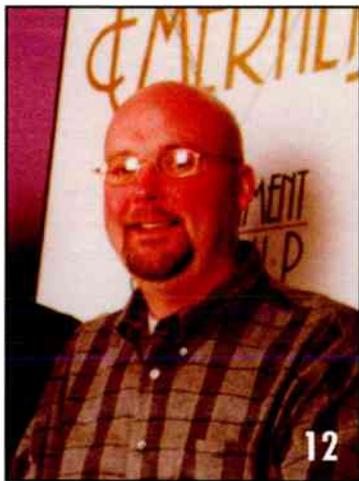
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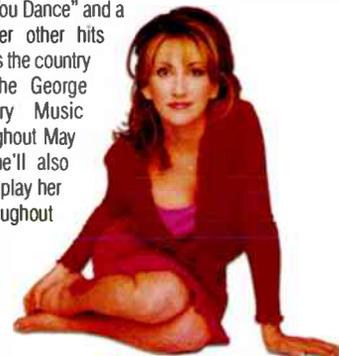


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## On the Cover Lee Ann Womack

**Label:** MCA Records  
**Current Single:** "I Hope You Dance"  
**Current Album:** *I Hope You Dance*  
**Current Video:** "I Hope You Dance"  
**Current Producers:** Mark Wright & Frank Liddell  
**Hometown:** Jacksonville, Texas  
**Management:** Erv Woolsey Co.  
**Booking:** Buddy Lee Attractions  
**Recent Hits:** "Little Past Little Rock," "I'll Think Of A Reason Later," "Now You See Me, Now You Don't" and "Never Again Again"  
**Birthdate:** Aug. 19  
**Birthplace:** Jacksonville, Texas  
**Interesting Facts:** *Country Music* named her the heir apparent to Dolly Parton; Performed harmony vocals on George Strait and Alan Jackson's "Murder On Music Row."  
**RIAA Certs. to date:** *Lee Ann Womack*, Platinum; *Some Things I Know*, Gold  
**Awards:** 1998 American Music Awards Top New Country Act; ACM Top New Female Vocalist; TNN Star of Tomorrow  
**Special TV/Film Appearances:** *CMT Artist of the Month, The Tonight Show, CNN Showbiz Today*  
**Outside Interests:** Reading, Aubrey, Anna Lise  
**Musical Influences:** Conway Twitty, Vern Gosdin, Tammy Wynette

During the past few years, songs like "Never Again Again," "Little Past Little Rock" and "Now You See Me, Now You Don't" have vaulted Lee Ann Womack into country stardom. Now her most recent release, *I Hope You Dance*, seems ready to take her career up another notch. The title track, a song of hope and courage for tomorrow, was barely in the hands of programmers before many began declaring it a career song. "When I heard that song, I knew I'd made the right choices about my life," Womack says. "For me, it reminded me of my girls and everything I wanted for them. But it was also a new beginning in my career with a new song, a new record and a new label...and in my personal life, there was my new husband, my new daughter and a new life." The album will hit stores on May 23. Womack's fans will get the chance to hear "I Hope You Dance" and a number of her other hits when she tours the country as part of the George Strait Country Music Festival throughout May and June. She'll also hit the road to play her own dates throughout the summer.



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**Music Row Publications Inc.**, P.O. Box 158542, Nashville, TN 37215  
 Tel: 615-321-3617 • Fax: 615-329-0852 • e-mail: news@musicrow.com • www.musicrow.com  
**MUSIC ROW®** (Issn 0745-5054) is published 14 times a year for \$159.00 per year by Music Row Publications, Inc., 1231 17th Avenue South, Nashville, TN 37212.  
 Periodical postage paid at Nashville, TN **POSTMASTER:** Send address changes to Music Row, P.O. Box 158542, Nashville, TN 37215.  
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# Warner drops MAP; Work-For-Hire hearing; MP3 to pay artists

## NEWS

**MAP GAP**—Consumers may soon be paying less for CDs due to a recent move by Warner Music Group. The company recently signed a consent decree with the U.S. Securities and Exchange Commission agreeing to eliminate its minimum advertised price (MAP) standards. Warner agreed, for seven years, not to tie the receipt of any funds for cooperative advertising of its product to the price or price level at which such product is advertised or promoted. The Federal Trade Commission, which has been investigating MAP since 1997, has not yet approved the decree. If passed, the agreement would allow outlets to set their own prices for CDs without being punished by the label for selling them at lower costs. Most labels penalize accounts that advertise music for less than MAP prices by withholding cooperative advertising money from them. Warner officials insist the MAP practice is lawful, but have opted to comply with the government. None of the three other major conglomerates have signed decrees despite government pressure.

**WORK-FOR-HIRE HEARING**—The RIAA and artist rights organizations will head to Capitol Hill May 25 to take part in a hearing before the U.S. House Intellectual Property Subcommittee to review a controversial four-line provision in the Satellite Home Viewers Act that allows sound recordings to be considered "works for hire." The provision is unrelated to the Satellite Act and was inserted into the bill in February at the last minute at the request of the RIAA. **Hilary Rosen**,

RIAA President & CEO, suggested the hearing in a letter to subcommittee chairman **Howard Coble**, R-N.C. In the letter, despite her willingness for a hearing, Rosen stood firm for the amendment. "I continue to believe that the clarifying provision added to SHVA simply restates existing law and industry custom and practice over the decades," she said. Opponents fear the amendment will dramatically change the rights of artists under the copyright law.

**YOU PAY, MP3PAYS**—MP3.com is allotting \$2 million during May and June for its Payback for Playback program, which pays artists based on the number of listens they receive. Under the Payback for Playback program, any artist or label making its music accessible on the website is eligible to earn a portion of the money. Artist paybacks are based on the popularity of the music with visitors to the site. Each artist has their own account where they can track their earnings online on a daily basis. In addition, the amount each artist earns will be available for viewing by directing any browser to the web site.

**CHICKS HIT THE ROAD**—The **Dixie Chicks'** highly anticipated *Fly* tour will kick off June 1 in Winnipeg, Manitoba, Canada. They'll perform four shows in Canada before kicking off their U.S. leg of the tour in Spokane, Wash., on June 9. Overall, the Chicks will visit 70 cities in 38 states from June through October. **Willie Nelson**, **Patty Griffin** and **Ricky Skaggs** will take turns opening the shows throughout the tour. **Luc Lafortune**, one of the set architects of Cirque de Soleil has

designed the Chicks' set. MusicCountry.com, a new website operated by Gaylord Digital, will sponsor the tour. A complete list of tour dates is available at the site.

**OPRY TURNS 75**—The Grand Ole Opry will kick off its 75th Anniversary Celebration June 10 at the Grand Ole Opry House. Weekly shows featuring top-name acts will be held on the Opry Plaza, just outside the Opry House during the summer to celebrate the milestone. Along with performances from some of country's top names, the shows will also feature fireworks and dancing. On July 15, the Opry will introduce OpryFest, three weekends of outdoor festivals saluting southern gospel, bluegrass and clogging music. The weekend of Oct. 13-15, the Opry will host a 75th Birthday Bash which is expected to draw people from around the world, as well as the biggest names in country music including **Loretta Lynn**, **Porter Wagoner** and **Bill Anderson**.

**MUSIC AWARD NOMINEES SOUGHT**—Leadership Music is accepting submissions for its Sixth Annual Nashville Music Awards. The awards consist of 33 categories encompassing the entire spectrum of Nashville's music scene—from rap to hard rock. Material for consideration should be sent to Leadership Music, 900 19th Ave. South, #503, Nashville, TN 37212. All packages should contain publicity information (bios, photographs, contact numbers) in addition to the product. The deadline is May 31. For more information call 615-321-2808. **MR**

## MUSICAL CHAIRS



Keith Stegall



Robert Beeson

Keith Stegall has been promoted to Executive VP of A&R for Mercury Records and will have his own imprint under the Universal Music Group for which he will scout non-country related artists...**Bev Paul** takes over as GM of Sugar Hill Records...**Robert Beeson** has been promoted to President of Essential Records...**Steve Phillips** joins Carnival Music as Creative Manager...**Molly Reynolds** has been named Creative Director at Universal Music Group/Nashville...**Steve Pope** is the new Creative Chief of Great American Songs...**Kim Wiggins** is the new Creative Manager at Acuff-Rose...EMI has promoted **Greg Hill** to VP of Writer/Artist



Glenn Middleworth



Greg Hill

Development and Glenn Middleworth to Senior VP/Creative...**SESAC** Senior VP Writer/Publisher Relations **Pat Rogers** has opened the PRO's L.A. office...**Kelly Fletcher** has been named Promotions Coordinator for Giant Records...**AristoMedia** and **Marco Promotions** have named **Emily Burton** as publicist and **Shelley Crow** as Media Specialist...**CMA** has named **Wendy Pearl** Director of Communications and **Sunny Hargis** Special Projects Manager...**Sony Music** has named **Shawn Williams** Associate Director, New Media...**Dave Kelly** has been named Marketing Representative for Music Meeting, **R&R's** online alliance with **Liquid Audio**...**John Martin** takes over as president of **Clear Channel Communication's** internet division...**Adam McKeown** is **Songs.com's**

new Special Projects Coordinator...**PitchSheet.com** has named **Valerie Main** as Director of Content...**Mike Moore** joins **WSIX** as PD...**Lee Hilliard** is the new GM at **The Castle Door**...**Steve Smitherman** joins **Frasier, Dean & Howard**...**Heather Garrett** joins **Hamstein Music Group** as Operations Assistant...**Chris Keaton** has been named the Nashville representative for the **Criterion Music Corp**...**David Crace** has been named VP of Marketing for **Chordant Distribution Group** and **EMI Christian Music**...**Amusement Business** has named **David Dykes** as Editor and **Jackson Vahaly** as Director of Sales & Marketing...**RLG** has named **Caryl Wons** Advertising and Promotions Coordinator, **Wade Hunt** Director of Creative Services, **Aaron Doerr** Senior Analyst Finance, **Dana Halvorson** Coordinator of Finance, **John Johnson** A&R Coordinator and **Lisa Martin** A&R Administrator. **MR**



## Familiar Faces Fly At Dove Awards



Steven Curtis Chapman



Michael W. Smith

The more things change in Contemporary Christian Music, the more they stay the same. At the 31st Annual Dove Awards, held April 20 at the Grand Ole Opry House, many of the genre's keystone artists took home top awards. Steven Curtis Chapman led the way with six awards followed by Michael W. Smith with three. Jaci Velasquez, Anointed, Chevelle and newcomer Ginny Owens all walked away with two awards. Here's a complete list of winners.

Song: "This Is Your Time," Michael W. Smith  
 Songwriter: Michael W. Smith  
 Male Vocalist: Steven Curtis Chapman  
 Female Vocalist: Jaci Velasquez  
 Group: Sixpence None the Richer  
 Artist: Steven Curtis Chapman  
 New Artist: Ginny Owens  
 Producer: Brown Bannister

Pop/Contemporary Recorded Song: "Dive," Steven Curtis Chapman  
 Pop/Contemporary Album: *Speechless*, Steven Curtis Chapman  
 Country Recorded Song: "Angel Band," Vestal and Friends  
 Bluegrass Recorded Song: "So Fine," Lewis Family  
 Southern Gospel Album: *God Is Good*, Gaither Vocal Band  
 Bluegrass Album: *Kentucky Bluegrass*, The Bishops  
 Country Album: *A Glen Campbell Christmas*, Glen Campbell  
 Traditional Gospel Album: *Healing-Live in Detroit*, Richard Smallwood with Vision  
 Contemporary Gospel Album: *Anointed*, Anointed  
 Contemporary Gospel Recorded Song: "Power," Fred Hammond and Radical for Christ  
 Southern Gospel Recorded Song: "Healing," Cathedrals  
 Inspirational Recorded Song: "I Will Follow Christ," Clay Crosse  
 Modern Rock/Alternative Album: *Candycoatedwaterdrops*, Plumb  
 Modern Rock/Alternative Recorded Song: "Unforgetful You," Jars Of Clay  
 Rock Album: *Time*, Third Day  
 Hard Music Album: *Point #1*, Chevelle  
 Hard Music Recorded Song: "Mia," Chevelle  
 Rock Recorded Song: "Get Down," Audio Adrenaline  
 Short Form Music Video: "This Is Your Time," Michael W. Smith  
 Long Form Music Video: "The Supernatural Experience," dc Talk  
 Inspirational Album: *Selah*, Selah  
 Instrumental Album: *Majesty and Wonder*, Phil Keaggy  
 Praise & Worship Album: *SONICFLOOD*, SONICFLOOD  
 Children's Music Album: *Larry-Boy: The Soundtrack*, Veggie Tales  
 Spanish Language Album: *Llegar a Ti*, Jaci Velasquez  
 Special Event Album: *Streams*, Various Artists  
 Musical of the Year: *A Christmas to Remember*, Claire Cloninger, Gary Rhodes  
 Youth/Children's Musical: *Lord, I Lift Your Name on High*, Karla Worley, Steven V. Taylor  
 Choral Collection: *High & Lifted Up*, Carol Cymbala  
 Enhanced CD: *Without Condition*, Ginny Owens  
 Recorded Music Packaging: *Streams*, Various  
 Urban Recorded Song: "Anything Is Possible," Anointed  
 Rap/Hip Hop/Dance Recorded Song: "They All Fall Down," Grits  
 Rap/Hip Hop/Dance Album: *Power*, Raze

—Jeff Davis

## Took The Job And Loves It

One of Tim Wiperman's first hits with Warner/Chappell was, ironically, David Allan Coe's "Take This Job And Shove It." Call it a twist, but this year he's celebrating his 25th anniversary with the company.

Now Executive VP/GM, Wiperman is one of the longest tenured publishers on Music Row. "I never imagined I'd be here this long," he says. "After 25 years, I still love getting up and doing what I do."

The Madison, Wis., native joined Warner Bros. Music in 1975, just one year after it opened. "We had three tape boxes and a secretary," he says. "There wasn't much to it."

These days, the company garners 18-20 percent of the *Billboard* country charts. "Things have really changed. We've gone from nothing to being the No. 1 publisher in Nashville," he says.

Through it all, Wiperman is most proud of his first Publisher of the Year award in 1978. Since then, business hasn't slowed down. Just last year, Warner/Chappell was named Publisher of the Year by BMI and *Billboard*. "That says something, being in the business this long and still winning awards on a regular basis. That let's you look back and see how lucky you are."

—Jeff Davis



**CELEBRATING A MILESTONE**—Warner Bros. recently held a roast for Tim Wiperman, Executive VP/GM of Warner/Chappell, in honor of his 25th anniversary with the company. Pictured L-R: Arista Records Senior VP/GM Mike Dungan; MCA Chairman Bruce Hinton; Mary Wiperman; and Wiperman.



## Leadership Music Hangs 10



"Ten years in, the most exciting thing is what lies 10 years out," says Warner/Reprise President Jim Ed Norman of Leadership Music, the organization he helped found. "It's a process not an event," he continues. "People come in understanding that they're not necessarily going to get answers to all their questions. The goal is to instill a sense of enthusiasm for continuing the exploration."

Each year, Leadership Music accepts between 36 and 40 industry executives for a course of education and interaction. On May 16, roughly 400 alumni will mark the program's tenth year with a reunion day focused on leadership. Event chair Jim Foglesong credits Kyle Lehning with the theme. "He said, 'Does being a president/CEO make you a leader?'" Foglesong recalls. "Everybody looked around the table and said not necessarily, and in most cases probably not."

Attending Leadership Music may not either, but after a decade of bringing Music City's decision makers together, it is certainly entrenched as one of the community's

unique strengths. "Hopefully," says Executive Director Tabitha Daly, "it builds a better connection and deeper conversation than just cocktail chatter."

—Chuck Aly

NOISE

# MAKERS

1. **Tammy Cochran** Epic newcomer building momentum with traditional debut "If You Can." RKO says, "...titanic vocal...back this gal with everything you've got." (@MusicRow No. 12)
2. **Dixie Chicks** Scanning approx. 100k units between two albums weekly. Total scans exceed 10 million.
3. **"What About Now"** Of Lonestar's latest, Oermann says, "...joy and rhythm. Turn this puppy UP!" SongPower Index: 8.37. (@MusicRow No. 16)
4. **"Some Things Never Change"** SPI: 8.86. Tim McGraw. Enough said. (@MusicRow No. 14)
5. **Come On Over** Scans approaching 13 million. (Scans!) Still moving 30k per week.
6. **Kenny Rogers** "Buy Me A Rose" hits top five on the singles charts. In this case, indie lightning strikes twice.
7. **Craig Morgan** "...a singer and songwriter whose country music roots run much deeper than some press kit blurb," according to MR's Larry Wayne Clark. (Review page 26.)
8. **"Blue Moon"** Curb newcomer Steve Holy debuts this tune on SongPower with a strong 7.58. (@MusicRow No. 16)
9. **"I Will...But"** SheDAISY racks up 7.87 SPI for latest. KBEQ's Mike Kennedy reports "...real phones, real early." (@MusicRow No. 15)
10. **"Shackles"** What Christian group has RKO dancing a jig? See reviews page 14 to find out.

# IMMINENT IMPACT: Craig Morgan

When Barry Coburn started as Atlantic Nashville's top executive, he was surprised to discover the label had nearly two dozen artists in various stages of development. "I had the task of going through and listening to all of the projects and trying to make a decision quickly," he recalls. "I'd been on the other side as a manager and publisher, and I didn't want to delay people's lives."

Coburn was impressed by demos of an artist named Craig Morgan. "I'd seen this highly energetic guy coming and going through the building," he continues. "It was just a question of was he really serious? A lot acts signed over the last four or five years want to be artists for the wrong reasons. It looks like a way to make some money—soothe their egos or whatever." Their first meeting convinced Coburn. "I love people who have an absolute desire," he says. "Craig had more of that than anyone I've found since Alan Jackson."

Serious, it seems, is an extremely appropriate description of how Nashvillian Craig Morgan approaches his recording career. On the self-penned first song of his self-titled debut album (in stores May 30), Morgan sings, "when you've been where I've been any kind of life is paradise." The former soldier and combat

veteran sounds like he knows what he's talking about, and his back-from-the-brink zest for life has a powerful effect on those who meet him.

Morgan's interpersonal appeal is a key component of the launch plan. "Craig's radio tour is a totally different approach," says manager Chrysty Beverley Fortner. Traditional conference room performances have been avoided. "It's more about getting to know Craig as a person," Beverley Fortner continues. "They either love or don't love his music. We have no control over that. We're not going to buy our way into people's hearts. Knowing Craig as a human being gets him into their hearts."

"He's a unique individual," says VP National Promotion Rick Baumgartner. "He said from the beginning, 'You're going to work hard, but I'm going to work harder.' For us to get in at midnight and leave for a station visit at 6 a.m. is not a problem for him." In fact, Coburn explains, Morgan seemed to be a step ahead throughout his radio tour. "He's always in the lobby of the hotel with his guitar and bag before they get there, no matter how early. And chances are he's already been for a three or five mile run."

Morgan will be running even more this summer to some 40 cities on a club tour

with WEA-family member Anita Cochran. His Website, [www.craigmorgan.com](http://www.craigmorgan.com), is building a database of fans, and military tie-ins and markets are a focus. "A lot of people try to contrive an artist to be something," says Beverley Fortner. "With Craig, what you see is what you get whether he's with his preacher, his family or his buddies." As always, however, airplay is key. Sums Coburn, "I'm hoping country radio will recognize that this is a real artist,

someone who will be good for the format."

—Chuck Aly



# BACK IN BLACK

## CASH RETURNS WITH THEMED SET

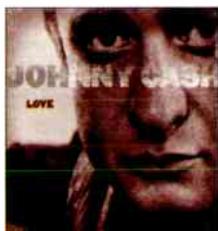


Johnny Cash and Columbia Legacy bring an innovative approach to the box set concept with the May 23 release of *Love, God, Murder*. The three-CD set—also available as individual albums—arranges portions of the Man in Black's five-decade body of work by theme. Venerable recordings including "I Walk The Line," "Ring Of Fire" and "I Still Miss Someone" anchor *Love*. "Why Me Lord," "The Great Speckled Bird" and "Swing Low Sweet Chariot" are featured on the *God* set, while *Murder* adds "Folsom Prison Blues" and "The Long Black Veil" to the collection. Carrying the intriguing concept further, Cash, wife June Carter Cash, U2's Bono and director Quentin Tarantino contribute liner note essays. Excerpts follow:

### Love

Carter Cash: John told me that after seeing me on stage that very first time in Nashville, he knew he was going to marry me. I guess neither one of us ever forgot that. We walked away from each other and we both made some bad choices in our travels. I wondered if he had as hard a time with my blue eyes as I had with his, and after he wrote "I Still Miss Someone," I think he might have really looked.

Cash: I remember when I fell into June's "Ring of Fire." There was a lot of showing it as well as saying it. Never has there been a deeper love than my



love for her. At times it was painful, but we shared the pain, so it was just half painful.

### God

Bono: Gospel music has a joy that in most hands comes off as sentimental; a sweetness so easily saccharine. Why is it in these songs the angels feel like they're 'round the corner from devils? We feel he has made a choice to "pitch his tent at the gates of Sheol." Johnny Cash doesn't sing to the damned, he sings with the damned, and sometimes you feel he might prefer their company...

Cash: To me, God likes a southern accent and He tolerates country music and quite a bit of guitar.



### Murder

Tarantino: I've often wondered if gangsta rappers know how little separates their tales of getto thug life from Johnny Cash's tales of back woods thug life. I don't know, but what I do know, is Johnny Cash knows.

Cash sings of men trying to escape. Escape the law, escape the poverty they were born into, escape prison, escape madness, escape people who torture them. But the one thing Cash never lets them escape is regret.

Cash: These songs are just for listening and singing. Don't go out and do it.

—Chuck Aly



## Berklee In Nashville

Ted Speaker knows what it's like to be a musician and a college graduate looking for work. It was only three years ago that he was a senior at Berklee College of Music on the verge of graduation and looking for employment.

His break came when he took part in the school's annual spring trip to Nashville to learn about the music industry. As a result of the excursion, he was hired as Facilities Manager by the Sound Kitchen.

Now, Speaker is on the other side of the table. During the Boston school's trip to Music Row this spring he was selected to give 100 students a presentation about and a tour of the Sound Kitchen.

"I remember being in their shoes. This trip will help them out a lot," Speaker said. "I got to know some producers and engineers who I still keep in contact with."

The annual event, sponsored by Warner/Reprise, BMI and ASCAP, occurred March 18-22

and featured clinics and lectures by industry professionals.

Casey Driessen, a senior fiddle player, said the trip gave students a first-hand look at how the industry operates and how professional artists, musicians and executives interact.

"It's a week-long show and tell about Nashville," he said. "It provided a good opportunity to see what it's like and what you have to go through to make it here."

The 55-year-old, 3,000-student college has done well in Nashville. Notable alumni include Natalie Maines, Mark Schatz and Gillian Welch.

—Jeff Davis



"We're trying to spread the message about the wonderful thing we have here, but we can't show it in our hometown," says Bluebird Cafe owner Amy Kurland about *Live From The Bluebird Cafe*, a show aired on the Turner South cable network.

The Nashville-produced show can't be seen in Music City because Intermedia Cable doesn't carry the channel. However, a group of supporters of the show, led by Kurland, are trying to change that. The coalition has instituted a letter writing campaign to persuade Intermedia to add Turner South to its line-up.

*Live From The Bluebird Cafe* features three prominent singer/songwriters in the round and airs at 7 p.m. (CT) Tuesdays on all cable systems carrying Turner South.

Intermedia says the network hasn't been picked-up because all of its basic channel slots are taken. "We have offered to carry them on a digital tier. They've said 'no' and that's all we have the capacity to offer," says D.J. Shugars, Regional Marketing Manager. Shugars says the digital tier costs more and has less subscribers.

David Rudolph, President of Turner South, says his company can't do anything more to get carried. "We've presented everything to them," he says. "All the proposals are on the table. It's a bit frustrating."

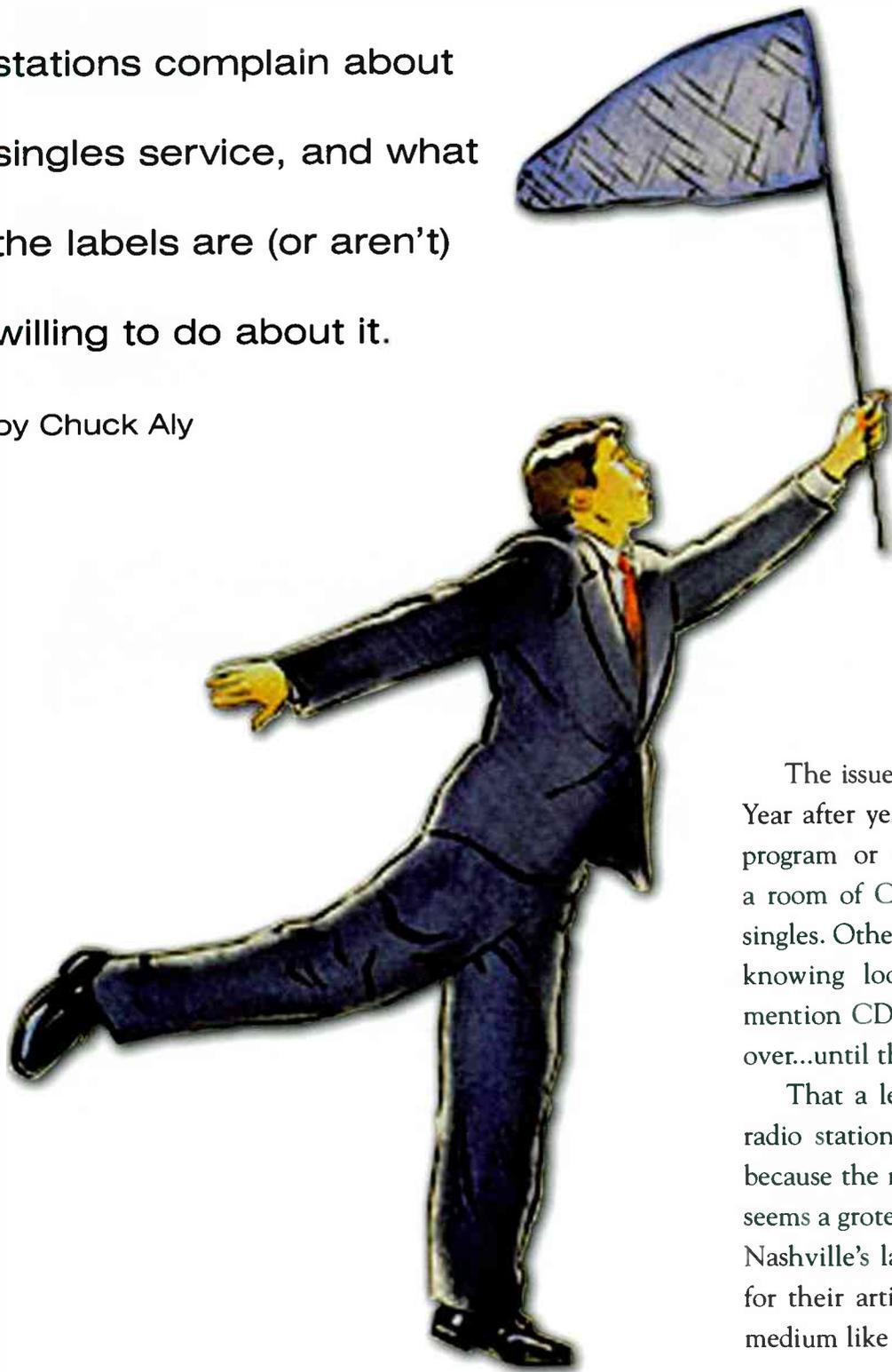
Letters to Intermedia can be sent to D.J. Shugars, Regional Marketing Manager, 660 Mainstream Drive, Nashville, TN, 37228.

—Jeff Davis

# Can't We All Just Get A Song?

Why small market radio stations complain about singles service, and what the labels are (or aren't) willing to do about it.

by Chuck Aly



The issue, at first glance, seems almost silly. Year after year, however, a brave small market program or music director will complain to a room of CRS attendees that they don't get singles. Other small market execs will exchange knowing looks, someone from a label will mention CDX, and the whole thing will blow over...until the next year.

That a legitimate country music-formatted radio station would be unable to play a song because the music has not been made available seems a grotesquely ridiculous notion. Certainly Nashville's labels would embrace any exposure for their artists, particularly through a proven medium like radio. Wouldn't they?

The truth is all country stations receive all country singles, with few exceptions. However, all stations are not treated equally by the labels—for obvious reasons. Stations reporting to the singles charts by which

on the individual label. They all, however, receive CDX.

Compact Disc Xpress, or CDX, is a nine-year-old company that mails a compilation CD of country singles every two weeks to all

“So I’m going to take care of legitimate stations reporting to those charts.”

“What we do for a living is work charts,” echoes Mercury promotion VP Michael Powers. “CDX is meant to cover those [non-reporting stations].”

Not all labels agree that cost is a deterrent to across-the-board singles service. Recently, Warner Bros. serviced Chad Brock’s “Yes!” to every country radio station. “We’re moving toward doing that more often,” Purcell says. His inclusive approach to service stems from his days in the label’s mailroom taking calls from single-seeking stations. “And then I started calling *Gavin* stations,” he says. “Suddenly, those stations that were calling for service became people I

## *Expecting a timely copy of a product radio stations will freely promote doesn’t seem too much to ask...*

promotion teams live and die receive a much different level of service. In a competitive business like radio, this is a problem. Listeners may not care which stations in their town report, but they do care which ones are playing the music they want to hear. Thus, the issue of singles service becomes a recurring theme for those most affected. *Music Row* spoke with industry professionals on both sides of the issue and discovered there are no easy answers. Help in the form of technological innovation, however, may be on the way.

### **A SINGLE BY ANY OTHER NAME**

A distinction must be drawn when a programmer says his or her station doesn’t receive singles. In some cases, stations fail to receive a copy of a song in any form. Usually, this is a case of a non-reporting, small market signal slipping through the database cracks. “The way we respond to that,” says Warner/Reprise Senior VP of Promotion Jack Purcell, “is by immediately sending a care package to get them caught up, and then getting them in our system. We then make sure CDX also has them on the list.”

Though rare, those occurrences are an inevitability when dealing with some 2,400 country outlets. “When we do a mailing the returns we get back are unbelievable,” Purcell says. “If stations would be more consistent in updating us with change of address, or even change of format, that would help considerably.”

The real question at the center of this controversy, however, is how one defines the word “single.” Is it an individual CD containing the music? Or is it simply a digital copy of the song, regardless of delivery method? Most radio complaints revolve around singles service—the jewel box copies of individual singles mailed directly from labels to stations. *Billboard*, *R&R* and *Gavin* reporting stations all receive label service. Beyond those stations, service varies depending

non-reporting radio stations that play any amount of country music. All major labels and many independents pay per track for the service, which is free to radio stations. CDX’s Paul Lovelace is aware of the complaints. “What you’re going to find are disgruntled radio people, pissed off because they’re not getting album service or a CD single,” he says. “I’m not sure why they think it’s important to get the CD single. Our system is much more convenient than regular singles. We put out a disc with 12 or 15 songs that takes the place of that many jewel cases. Most of the reporting stations would like to have CDX, but we don’t service them.”

Lovelace thinks bruised egos may play a part in programmer angst. “Some of these guys are not happy they’re not reporters and feel slighted,” he says. “But even if they don’t get the physical singles in their hands, they do get the songs. Probably 100 of the 2,200 stations we service feel they need the same treatment as the reporting stations. That’s not my call.”

### **COST PROHIBITIVE?**

“Every label in this building can’t service every single to all 2,400 radio stations and remain financially solvent,” says Sony’s Larry Pareigis, who fills the promotion VP role for imprint Monument. “Those aren’t exactly static costs. You could end up spending so much on mailings every year that you would thoroughly hamstring your ability to spend money in other departments.”

Theoretically, labels should promote their artists through every available channel. In practice, promotion departments are graded on the chart performance of their singles. “I want to win and have a presence on every chart that’s out there,” Pareigis says.

## *...labels have their own business realities to address.*

was calling for airplay. Some of the best relationships evolved out of those early years in my career. For me, it’s an investment in a relationship that could benefit you 10, 15, 20 years down the line.”

For most labels, however, the cost/benefit ratio seems too low, especially with CDX on the beat. “Like every business there are costs associated with every move,” Pareigis adds.





"What I generally ask them to do is fax me a request on letterhead. This is not to be difficult, but, quite frankly, there are a lot of people out there with record label numbers saying they're from WXYZ, please send 15 Kathy Matteas. If you show me you're a real radio station with a real tower, I will send what you need to put my records on your station.

"It takes some initiative on their part, too," Powers continues. "Here I am, you don't know me, can I get some service?" Maybe we can't put them on the regular service list, but if you want a record you can have it." Dee has seen it work. "It's a little bit of work for the MD or PD," he says, "but pretty much if you call them they'll send it to you." And soon, with the advent of broadband internet technology, cost-effective distribution of singles to 2,400 radio stations could be reality (see sidebar).

Until then, it appears this issue will continue to simmer, boiling over at least once each year at CRS. "I wish there were an easy answer," Hays says, "but the labels are right and the stations are right." Expecting a timely copy of a product radio stations will freely promote doesn't seem too much to ask, yet labels have their own business realities to address. Powers, whose career started in small market radio, learned to tolerate those realities long ago. "Both sides are absolutely right," he says. "Did I want the hot releases as soon as I could get them? Of course. And I worked hard to get them. Did I always get them first? No. Did I learn to accept where I was, where my market was?" That, for now, seems to be the only solution. **MR**

## Liquid Radio

A partnership between *Radio & Records* and online music company Liquid Audio has the potential to level the singles service playing field for radio stations. Music Meeting, as accessed through *R&R's* website [rronline.com](http://rronline.com), is slated to be a destination for program and music directors to preview and eventually download new music.

"If you're a commercially-licensed radio station you will have access to Music Meeting, regardless of format," says former WSIX PD Dave Kelly, now Nashville marketing rep for the new service. One of Kelly's first tasks has been to assess the internet capabilities of country stations. "If there is one thing consolidation has brought to radio, it's a quicker connection," he reports. "The majority of stations, probably 70 percent, are connected at the T1 rate. Their ability to stream and download files will be pretty significant."

The Liquid Audio download format will provide CD quality sound for stations with connections greater than 56kbps, and even those stations will see only a marginal decrease in sound quality. Liquid Audio also provides excellent encryption technology, which will allay labels' piracy fears. "The ability to download a song through this application and e-mail it out or make it available for someone to access from your hard drive doesn't exist," Kelly says.

Still in testing, Music Meeting is expected to go live in June, though the download function may not be immediately available. Interested PDs and MDs can preregister for the service at [rronline.com](http://rronline.com).



*"When you get an opportunity like this, you just have to let go of your inhibitions and go for it."*

## NashCamp 2000

Songwriting Week June 25-30

Bluegrass Week June 18-23

For all levels of writers, NashCamp offers an eclectic mix of songwriting classes and critiques by Music Row's hit writers. Topics include melody and lyrics, publishing, co-writing and business ethics. There is an emphasis on the world of commercial songwriting and every effort is made to have your song heard and critiqued by those deeply involved in the "Nashville machinery". Nights are filled with campfires and concerts, including the camper concert at the **Bluebird Cafe**.

\$795 includes deluxe cabins, all classes, concerts & meals

615-952-CAMP (2267) or 888-798-5012

[NashCampNow@aol.com](mailto:NashCampNow@aol.com)

[www.nashcamp.com](http://www.nashcamp.com)

*"This should be a fun business. But it's also a very serious business. You're dealing with people's dreams here. It's what they've wanted to do their entire lives and they finally got their shot. And they're only as good as their last album."*

During the past two years, Dale Moore, owner of Emerald Entertainment Group, has attempted to take the phrase "faster and better" to a new level in the music industry. Through recent expansions and purchases, Moore is pursuing a goal of completely servicing major labels from start to finish—from tracking and mastering to booking and promotion. "I want an artist to come in the back door, record their album and do everything they need associated with

the project before they leave," Moore says. "They can book their tour, get a corporate sponsor, promote the album and work with us on a Web site without ever leaving the company."

The concept is quickly becoming a reality via the smorgasbord of services made possible through Emerald's existing

four rooms at its 16th Avenue headquarters, the acquisitions of Digital Audio Post, The Workstation and Masterfonics, and its partnerships with the Breen Agency and Best Built Songs. Moore also operates broadcast, production, sponsorship and internet divisions within the 40-employee company.

Moore says the consolidation of recording amenities will expedite the album-making process and also save customers the expense and headaches of dealing with several different companies on projects. Although Emerald hasn't had a label project go through every division, an internal project with Emerald Production's artist Dave Wilson has.

"We did that in our dark time and it turned out real nice," says Emerald President Andrew Kautz. "We've got another internal project lined up to do."

Moore hopes labels, producers and artists embrace the concept. Patty Loveless came close, recording, mixing and mastering her project there, but stopped short of using Emerald's other divisions like sponsorship and booking.

As with any company involved in expansion, Emerald had its share of growing pains throughout early 1999. There were reports of hammering and

sawing during tracking sessions and problems with new boards during mixing. Moore says the problems are history. "It's beautiful now," he says. "We were going through renovations then and they were building the SunTrust bank behind us and made a lot of noise blasting. All the kinks are worked out now."

Despite his ardent interests in expanding Emerald, Moore, 39, hasn't always had his eyes focused on Music Row—or even production for that matter. He was born in 1960 in Missoula, Mont., and grew up in broadcasting. His father, Dale Sr., owned more than a dozen radio and TV stations under the Western Broadcasting moniker. With radio in his blood, Moore graduated from Eastern Washington University in 1983 before working for stations in Montana and Massachusetts. In 1982, his father died in a plane crash which resulted in his return to Missoula to take over Western Broadcasting. But after realizing his experience in radio didn't mirror that of his father, the family sold the company.

"I was suddenly out of work for the first time since I was nine-years-old," Moore said. "I had always dabbled in the music business. So I thought, 'here's my chance to give it a try.'"

In 1984, Moore relocated to Nashville and tried his hand at producing. Soon after, he met former MCA President Jimmy Bowen. "I told (Bowen) I wanted to start my own independent record label. He said 'you don't want to do that. If you're any good, I'll either buy you or smash you,'" Moore says.

"He said Nashville really needed a good studio."

Bowen told Moore if he built a quality studio, he would assure him MCA's business. Not long after, Moore purchased and renovated Emerald Sound Studio on 16th Avenue.

"Bowen fell in love with it and used it the first eight months of our first year," Moore says. "We hit the ground running pretty hard."

## ROOMS FOR RENT

### *Emerald Builds A One-Stop Shop*

by Jeff Davis



After a few years of operating Emerald, Moore took a break from the business to return to Montana to resurrect Western Broadcasting. He also wanted to be closer to his eight daughters, most of whom live in the Treasure State. During his hiatus from Nashville, he also formed Pro-Sign, a vinyl and point-of-purchase sign company.



Shania Twain  
at Emerald

The business now has 100 franchisees. He also acquired Rocke Gear, a clothing line featured in 20 Western retail stores and Japan.

In 1997, he again said adieu to Western Broadcasting—selling it to American Cities Broadcasting. The following year, he was lured

back to Nashville to purchase the bankrupted Masterfonics. Since then, Moore has added The Workstation and The Parlor co-venture to his arsenal.

What lies in store for Emerald's ongoing expansion? Moore plans to stick to the fundamentals that made the company successful—doing business with a serious approach combined with a playful attitude. "This should be a fun business. But it's also a very serious business. You're dealing with people's dreams here. It's what they've wanted to do their entire lives and they finally got their shot. And they're only as good as their last album." **MR**



Travis Tritt  
at Emerald

## EMERALD STUDIOS AT A GLANCE

### Headquarters

1033 16th Ave. S.

### Studio A

**Location:** 1033 16th Ave. S.

**Description:** Tracking and mixing studios

**Facilities/Gear:** Four isolation rooms

Formula Sound Q8 Cue system

7 foot Yamaha Grand Piano

Kinoshita/Hidley 24Hz monitors

Kerry Kopp modified SSL 4064E console with Ultimation,  
G computer and Total Recall

Sony 3348, Studer A800 MK 1.5 24-track analog and

Otari DTR-900 tape machines

**Of Note:** 1998-99 *Billboard Magazine* Country Music Studio of the Year  
Able to house a 30 piece orchestra

### Studio B

**Location:** 1033 16th Ave. S.

**Description:** Overdubbing, demos and small budget sessions room

**Facilities/Gear:** SSL 6048 E Console with G computer and Total Recall

Dynaudio M2 and Dynaudio ABES subwoofer system

Sony 3348, the Mitsubishi X-850 32 Track and

Studer A800 MK 1.5 24-track analog

**Of Note:** Built in 1997

### Studio C

**Location:** 1033 16th Ave. S.

**Facilities/Gear:** Mackie console and Pro Tools

Several ISDN codecs and a satellite earth station

### Studio 6

**Location:** 1033 16th Ave. S.

**Description:** Tracking, overdubbing and mixing room

**Facilities/Gear:** SSL 4056E/G with Total Recall and AT&T's Disq Mixing Core

Kinoshita/ Hidley 24 Hz monitors using TAD components

Formula Sound Q8 Cue system

Three isolation rooms

7 foot Yamaha grand piano

**Of Note:** Remodeled in early 1999

### The Workstation

**Location:** 10 Music Circle S.

**Description:** Primarily used for overdubs, digital editing and sweetening,  
mixing and mastering

**Of Note:** Purchased in 1999

Two mastering rooms

### Digital Audio Post Division

**Location:** 28 Music Sq. E.

**Facilities/Gear:** Integrated 5.1 Surround and lock-to-picture system

24, 32 and 48 track music recording and mixing to picture systems

APT 3d2 Direct Dial, Dolby Fax, and Telos Zephyr systems

Live Foley pits

On-line SFX library/database

### Masterfonics (Studio J)

**Location:** 28 Music Square E.

**Facilities/Gear:** Cello Performance-4 total (Bridged Mono each cabinet)

Kinoshita/Hidley 28 Hz Reference System

SADiE 24-96 Editing/Mastering system

Weiss EQ-1 Mark 2 24/96 Equalizer system

Weiss DS-1 Mark 2 24/96 Dynamics Control

Z-System z-q6 Six Channel Processor with Pow-r word length reduction

Millennia Twin Topology EQ NSEQ-2 Mastering Version

Prism DA-2/AD-2 Dream converter package 24/96

Apogee AD-8000 w/AES, TDIF, ADAT interface cards

Fiber Optic interconnect with other portions of building

Tascam DA-45HR 24bit recorder/player

Foxtex D-10 recorder/player

Studer A-80 MKIII Custom 1/4," 1/2"

ATR- 1/4," 1/2"

Tascam DA-38 w/Pac-Rat and Prism bit split 24 bit record/playback

**Of Note:** Three rooms

Other companies under the Emerald umbrella: **The Broadcast Division**, 1033 16th Ave. S., formed in 1996, allows artists to promote singles and albums to radio. **The Production Division**, 1033 16th Ave. S., signs and develops talent. **The Internet Division**, 1033 16th Ave. S., formed in January, provides content to websites. **Corporate Sponsorship Division**, 1033 16th Ave. S., signs promotional sponsors for artists, pitches publishing catalogs to corporate companies. **The Breen Agency**, 1033 16th Ave. S., booking agency co-venture with founder David Breen. **The Parlor**, 1317 16th Ave. S., 1999 joint venture between Emerald and Best Built Songs, primarily used for demos and overdubs.

## It's A Mountain Of Music



Goodness gracious. How did the review stack get so big?

Much music to discuss and very little space, so here we go. Label of the Day honors are shared by Audium Entertainment and FFE Records, both of whom are new this month and both of whom are committed to classic stylists.

The DisCOVERY Award winners are Kevin Briody (male), Allison Paige (female) and Mary Mary (group). And the Disc of the Day? Well, I broke that into categories, too—Charlie Robison (male), Terry Radigan (female) and Mary Mary (group, again).

Onward.

### COUNTRY

#### DANNI LEIGH "Honey I Do"

Writer: Stacy Dean Campbell/Al Anderson; Producer: Emory Gordy Jr./Richard Bennett; Monument

Cool as the breeze — a thumpin' backbeat and rock-steady production backs a personality-plus vocal. The tune was previously a 1995 single for its gifted cowriter, Stacy Dean Campbell.

#### PAT GREEN "Carry On"

Writer: Pat Green/Walt Wilkins; Producer: Lloyd Maines; Publisher: Greenhorse/Walt Wilkins, BMI; Greenhorse (track) ([www.patgreen.com](http://www.patgreen.com))

Green is a big deal down in Texas. Does he have the potential to go national? Only if he finds a more distinctive vocal sound than what's on display here. The production and instrumental work, on the other hand, are both first rate.

#### JIM WILLIAMS "One Star"

Writer: Jim Williams; Producer: Dave Hanner; Publisher: Silly Notion, no performance rights listed; Silly Notion (track) ([www.crosswinds.net/~jimwill](http://www.crosswinds.net/~jimwill))

This Pittsburgher got to me as a performer. But what's perhaps even more important is the commerciality of his song. I'd pitch this to any major-label player in town.

#### JEFF FOXWORTHY, BILL ENGVALL, MARTY STUART "Blue Collar Dollar"

Writer: Jeff Foxworthy/Bill Engvall/Doug Grau/Porter Howell; Producer: Doug Grau; Publisher: Max Laffs/Twins Spurs/You Scream/Boo-N-Bing/For Ice Cream/There's One, BMI/ASCAP; DreamWorks

Marty's hillbilly vocal is punctuated by Engvall's "here's your sign" and Foxworthy's "you might be a redneck" schticks. The canned laughter sucks, but you'll smile despite yourself.

#### CHARLIE ROBISON "Poor Man's Son"

Writer: Bruce Robison; Producer: Charlie Robison/Lloyd Maines; Publisher: Bruce Robison/Tiltawhirl, BMI; Lucky Dog

Love that little B-3 organ riff and the rock-ably guitar. He draws the blue-collar lyric with lotsa angst. This is what great country music is all about.

#### LEE GREENWOOD

##### "The Only Thing I Care About"

Writer: Allison Mellon/Jason Sellers/Keith Sewell; Producer: Jerry Crutchfield; Publisher: Bases Loaded/BMG Songs/Starstruck/Aubrie Lee/Coburn/Keith Sewell, ASCAP/BMI; FFE ([www.freefalls.com](http://www.freefalls.com))

Serious vibrato. We're talking trembling earthquake.

#### THE BELLAMY BROTHERS

##### "A Vertical Expression"

Writer: David Bellamy; Producer: Howard & David Bellamy/Randy Heibert; Publisher: Bellamy Brothers, ASCAP; Blue Hat/Bellamy Brothers ([www.bluehatrecords.com](http://www.bluehatrecords.com))

I'll always love these guys. Despite what you might think judging by the title, this is a lilting, swirling, dreamy slow dance in the dark.

#### KEITH HARLING "Easy Makin' Love"

Writer: Rivers Rutherford/Annie Tate/Sam Tate; Producer: Doug Johnson/John Hobbs; Publisher: Songs of Universal/Critter City, BMI/SESAC; Giant

The boy can sure sing and the song's a dandy. The production is a mite "thin," but I still vote a big "yes" on this.

#### RICKY VAN SHELTON "Call Me Crazy"

Writer: none listed; Producer: none listed; Publisher: none listed; Audium

Ricky has never sounded more passionate than he does here. He goes after this uptempo kicker with both barrels blazing.

#### ALLISON PAIGE "The End of the World"

Writer: Sylvia Dee/Arthur Kent; Producer: Chuck Howard; Publisher: Edward Proffit/Music Sales, ASCAP; Capitol-H2E

Awesome. One of my favorite oldies (1963, Skeeter Davis) in a lustrous new setting.

#### JOANIE KELLER "Three Little Teardrops"

Writer: Frank J. Myers/Buck Moore; Producer: Benny Brown; Publisher: Morganactive/Mama's House, ASCAP/BMI; Broken Bow

She's a terrifically poignant, by-gawd country vocalist. The song is the kind of instant barroom classic that most people on Music Row have forgotten how to write.

### POP/ROCK

#### JILL SOBULE "One of These Days"

Writer: Jill Sobule/Robin Eaton; Producer: Brad Jones/Robin Eaton/Jill Sobule; Publisher: Feel My Pain, /WB/Left Right Left/Bug, ASCAP/BMI; Beyond/BMG (track) ([www.beyondmusic.com](http://www.beyondmusic.com))

The "I Kissed a Girl" girl is back with another collection of ear-tickling pop recorded in Music City. Sobule remains one of the wittiest writers on the current scene, as this quirky ditty suggests. CD is titled *Pink Pearl* and it's highly recommended.

#### DIGNUS "New Way"

Writer: Randall S. Perkins; Producer: Diggy/Tim Coats; Publisher: Drop of Rain, BMI; WAMA (track) ([www.dignuswhq.com](http://www.dignuswhq.com))

Raw rock is alive and well in Nashville, thanks to this second CD by Dignus. Lead singer Randy Perkins shouts and wails over his heavy guitar work and a furious rhythm track; and it's slammin' yet catchy. Track is currently getting airplay on Lightning 100.

#### BUZZ CASON "Girl Do You Wanna Go Around Just One More Time"

Writer: B. Cason; Producer: Buzz Cason; Publisher: Buzz Cason, no performance rights listed; ArenA (track) (1-800-804-0365) ([www.musicnashville.com](http://www.musicnashville.com))

Cason can justifiably claim to be Nashville's original rock 'n' roller, since the native's band The Casuals is said to have been the town's first such group. This lead-off track to his *East of Nashville* CD has plenty of guitar oomph. It's enjoyable listening, even though his vocal is a little too far back in the mix. The album is a mixture of styles designed to illustrate his upcoming autobiography.

#### CINDY BULLENS

##### "I Gotta Believe in Something"

Writer: Cindy Bullens; Producer: Rodney Crowell/Cindy Bullens; Publisher: Mommy's Geetar, BMI; Artemis/Blue Lobster ([www.cindybullens.com](http://www.cindybullens.com))

Cindy's frequent sojourns in Nashville have resulted in an emotionally compelling rock outing, *Somewhere Between Heaven and Earth*. This single — produced by Rodney Crowell and featuring Bonnie Raitt and Beth Nielsen Chapman on backup vocals — has a rootsy, almost Neil Youngish quality that I found simply gripping.

#### THE JONES "Stomp"

Writer: Austin/Austin; Producer: Monty Powell; Publisher: Rebel Without Applause, no performance rights listed; Rebel Without Applause (track) ([www.the-jones.com](http://www.the-jones.com))

There's been a name change from Ravenheart, but the hard-rock sound is still somewhere back in the big-hair '80s. CD is titled *Showtime at the Apocalypse*.

#### MICHAEL SNOW "Here Comes the Skelly/Waters I've Known"

Writer: Michael Snow; Producer: Michael Snow; Publisher: Irish Eyes/Bug, no performance rights listed; Irish Eye (track) ([www.stormcreative.com/irisheye](http://www.stormcreative.com/irisheye))

The title tune to Snow's CD is the calling card for an extremely well produced set of Celtic folk-pop. Everything about this project sounds just right.

### TERRY RADIGAN "My Love Is Real"

Writer: Greg Garing; Producer: Kenny Greenberg/Justin Niebank/Terry Radigan; Publisher: none listed; Vanguard (track) ([www.vanguardrecords.com/radigan](http://www.vanguardrecords.com/radigan))

I raved about her CD in the last issue. Now it has a single, full of shuddering-tremeloe guitar, a brain-crazy rhythm track and her passionate, aching, arching vocals. In a word, sensational. Buy this record.

### KEVIN MONTGOMERY "Let's All Go to California"

Writer: Montgomery/Finlin; Producer: Dusty Wakeman/Michael Dumas/Kevin Montgomery; Publisher: none listed; Roadtrip (track) ([www.kevinmontgomery.com](http://www.kevinmontgomery.com))

Also back for a second review is Kevin, who has (1) miraculously funded a video for his indie internet project and (2) had it picked up by CMT International. This is the song, a "walking" tempo thing that contrasts his sweet/sad vocals with electric-guitar grinding.

## CHRISTIAN

### SCARECROW AND TIMMEN "Scarecrow and Timmen"

Writer: Jim Smith/Christopher M. Padgett; Producer: John & Dino Elefante; Publisher: Scarecrow and Timmen/Boisseau, BMI; Pamplin

([www.pamplinmusic.com](http://www.pamplinmusic.com))

Plodding, preachy, tuneless and boring.

### MARY MARY "Shackles"

Writer: Warryn Campbell/Erica Atkins/Trecina Atkins; Producer: Warryn Campbell; Publisher: EMI April/Nyrraw/That's Plum/It's Tea Tyme, ASCAP; Myrrh-Columbia

This gave me happy feet. I got up and bopped around the room, clapped my hands and got totally into its groove. Play it again.

### WATERMARK

#### "More Than You'll Ever Know"

Writer: none listed; Producer: Tom Lawne/Nathan Nockels; Publisher: none listed; Rocketown ([www.rocketownrecords.com](http://www.rocketownrecords.com))

Incredibly pretty. Sunny and bright.

### KJ-52 "The Hardway"

Writer: T. McKeehan/J. Sorrentino/T. Collins; Producer: Todd Collins; Publisher: Up in the Mix, BMI; Essential (track)

A pretty lame hip-hop Christian attempt. The singing parts are OK, but his rapping is rather unconvincing. Song comes from the dc Talk repertoire.

### NICOL SMITH "Different Light"

Writer: Nicol Smith/Chris Rodriguez/Lisa Rodriguez/Connie Harrington; Producer: Chris Rodriguez; Publisher: Curb/Still Working for the Man/Magnolia Hill, BMI/ASCAP; Curb (track)

Soulful, righteous, rocking. She's definitely got everything it takes to set you free. She's the lead singer of Selah, a group I also like quite a lot.

### TERRY MIKE JEFFREY "Let's Talk About God"

Writer: Terry Mike Jeffrey/Adam Jeffrey/Debbie Jeffrey; Producer: Terry Mike Jeffrey/Mak Kaylor; Publisher: none listed; Shadow (track)

Let's talk about stupid, banal songwriting.

## JAZZ

### TAKE 6 "All Blues"

Writer: Miles Davis; Producer: Take 6; Publisher: Jazz Horn/Sony ATV, BMI; Reprise (track)

The guys do a workout on this Miles Davis classic that's mind warping. It's all this wild vocalese standing in for instruments with nary a word in sight. Occasionally a piano plinks, but otherwise it's human throats, even that "trumpet" solo. And it's live.

### LARRY CARLTON "Fingerprints"

Writer: Larry Carlton/Michael Egizze/Paul Brown; Producer: Paul Brown; Publisher: Pal Dog/Me-N-Me/Songs of Universal/Yo Cats, ASCAP/BMI; Warner Bros. (track)

On the title tune to his new CD Carlton tickles the strings over a funk backbeat with a wash of strings and some flute wafting. Is there a more fluid electric guitarist recording today? I think not. When you pick this up (and you should), you'll find celeb guests like Matt Rollings, Vince Gill, Michael McDonald and Kirk Whalum scattered through the collection.

...continued on page 31

## TRIOVILLE

### Gwyneth "Dandalion" Seese

Music Director and Special Projects Coordinator  
WRKZ (106.7 FM)

919 Buckingham Blvd.

Elizabethtown, PA 17022

Tel: 717-367-7700 • Fax: 717-367-0239



On April 1, for the first time in 20 years, the nighttime airwaves in Harrisburg, Pa., were missing a familiar voice. Gwyneth Seese, known as "Dandalion" to her listeners, ended her acclaimed graveyard shift on WRKZ (106.7 FM) March 31 to take on the role of Music Director and Special Projects Coordinator for the station. "I was tired of getting up and going to work at 11 p.m.," she says. "I've worked nights for too long."

During her years at WRKZ, Seese, 62, did more than just spin the hits. Her work won her four

Gavin Music Director of the Year Awards, *Billboard's* Local Air Personality of the Year Award and ACM's Top DJ of the Year. Seese's career hit a peak in 1999 when she became one of the first females ever inducted into the Country Music Disc Jockey Hall of Fame.

"The awards and recognition I received were more about being an aggressive woman in a man's world," she says. "I wish more women would be aggressive in this industry."

Ironically, Seese's radio career didn't begin until she was 41. For 10 years, the Reeders, Pa., native

worked overnight shifts at the U.S. Postal Service. The job required she drive 100 miles round-trip a night, which resulted in her purchase of a CB radio to pass time on the road. "I started talking to truckers on a regular basis and started writing for trucking magazines. Eventually I wrote a book on trucker humor," she says. "To promote it, I went on a lot of overnight trucker radio shows."

In 1979, a host of one of the shows, John Trimble of WRVA, Richmond, Va., needed a substitute while he was on vacation and asked Seese to guest host. "The post office wouldn't let me take the days off to sub for John, so I quit." A few weeks later, she was hired full-time to work overnights on WIOV in Lancaster, Pa. In November 1982, she moved on to WRKZ. "I gave up a \$30,000 a year job to make \$150 gross a week."

Seese's radio nickname surfaced during her post office days

as her CB radio handle. "My daughter and I were sitting on my front porch swing one night and the yard was full of dandelions and she told me to go by 'Dandalion.'" During her career, Seese became so enamored with the name that she registered it as a trademark.

Throughout the years, Seese's style and on-air presentation have made her one of the most respected DJs in the country and a local celebrity. "She's a radio icon and a legend," says Sam McGuire, WRKZ's PD. "Her knowledge of not only Nashville and the industry, but of music here in central Pennsylvania is unbelievable."

Now that her nocturnal lifestyle is being completely turned around, Seese says the toughest part will be adjusting to working nine to five. "The hardest part of working days is putting up with traffic and people. Plus," she laughs, "I have to wear a bra and shoes."

—Jeff Davis

# eStudio Summit Planned



Maria "Midnight At The Oasis" Muldair and legendary rockabilly guitarist Sleepy LaBeef spent midnight at the Bayou tracking for MC Records with Mark Carpentieri in the production chair and George Clinton on the boards...Eddie Kramer, producer of such notable acts as Jimi Hendrix, Led Zeppelin, the Rolling Stones and KISS, was at Whistler's Studio last month to begin production on Fair Verona, a young rock band signed to local i.v. records. Eddie and Kent Madison shared engineering responsibilities...Whistler's also added a new staff writer in John Deaderick, who'll be touring with the Dixie Chicks on keyboard this year...Speaking of the Chicks, they were in Skaggs Place last month along with Joan Osbourne and John Fogerty, tracking for *Big Mon*, an upcoming release on Skaggs Family Records. The project is being produced by Ricky Skaggs and engineered by Brent King, assisted by Alex Anders...Nashville based Pro Audio sales company Primal Gear recently hosted a demonstration and listening session for the new T.C. Electronics System 6000, a new multi-channel processing system which is compatible with the latest 5.1 surround sound technology. The session was held at Sound Stage Studios on their new SSL Axiom-MT, which occupies the Back Stage studio. The all-day event attracted some of Nashville's most noted producers, engineers, and studio owners,

including Michael Wagener, Chuck Ainlay, Keith Thomas, Bill Whittington, Gary Paczosa, Bob Bullock and many others. The System 6000 combines elements of its predecessor, the M5000, with VSS technology, state of the art mastering technology, and a new multi-channel processing platform to create a unique new tool for multi-dimensional sound...SPARS (Society of Professional Audio Recording Services) and *Pro Sound News* are teaming up to co-sponsor the first annual eStudio Summit. The business conference and technology showcase is scheduled for May 19 and 20 at the Franklin Marriott Cool Springs Resort outside Nashville and will explore the future of the studio business in the Internet Age and feature the Nashville Surround Conference and Showcase. Topics will include, "Producer Power," "Internet Opportunities," and "Surround Sound & The Money Myth." Speakers will include: Graham Strong, Director of Technology, Priceline.com; Willy Henshall, Chairman/Founder, Rocket Network; Tomlinson Holman, TMH Labs; Scott McConville, Gateway Mastering; Scott Hendricks, Producer; and Matt Fine, VP Program Production, Audible.com. Those wishing to register online may do so at [www.spars.com](http://www.spars.com) or [www.prosoundnews.com](http://www.prosoundnews.com). For more information about attending or exhibiting at eSTUDIO contact Cristina Gallo at 212-378-0466 (email: [cgallo@psn.com](mailto:cgallo@psn.com)) or Margaret Sekelsky at 212-378-0491 (email: [sekelsky@psn.com](mailto:sekelsky@psn.com))...See ya next month!

Artist	Producer	Engineer	Label	Project
<b>615 MUSIC</b>				
"Haunted Key West"	Hall/Wachtler	Drew Rydberg	-	History Channel
"Angels"	Koch/Wachtler	"	-	Life&Times
"Hulk Hogan"	Rossi/Wachtler	"	-	Biography
615 Music Library	Herr/Wachtler	Skip Mitchell	-	'70s Funk&Soul

<b>BAYOU</b>				
-	Billy Adair	George Clinton	ABS Prod.	Jingles
Kenny Beard	Kenny Beard	"	Big Tractor	demos
Amber Dotson	Amber Dotson	"	Sony/ATV	"
Dean Dillon	Clay Bradley	"	Acuff-Rose	"
Bob Alan	Bob Alan	"	Whinco	"
Dave Loggins	Dave Loggins	"	Big Tractor	"
Con Hunley	Norro Wilson	"	Budro Music	trax
Jimmy Cole	David King	"	Ridgewood	"
Sleepy LaBeef/Maria Muldair	Mark Carpentieri	"	MC	trax/vocs
Susan Marshall	George Clinton	Barry Senter	GWC Prod.	"

<b>BACKSTAGE AT SOUND STAGE</b>				
Tracy Byrd	Billy Jo Walker	Ainlay/Green	RCA	mix
Mark Knopfler	Chuck Ainlay	"	Charis Court	"
John Anderson	Chancey/Worley	"	Sony	"
Billy Yates	Garth Fundis	"	"	"
Chely Wright	Tony Brown	Balding/Green	MCA	"

Artist	Producer	Engineer	Label	Project
<b>BENNETT HOUSE</b>				
Nicole Nordeman	Mark Hammond	Ronnie Brookshire	Sparrow	mix
Mandy Moore	Keith Thomas	Bill Whittington	Columbia	"
Gladys Knight	"	"	MCA	od's/mix
The New System	Richard Williams	Shawn McLean	Spongebath	trax
Ceili Rain	Brent Milligan	Shane Wilson	-	trax
Caedmon's Call	Ed Cash	Ben Wisch	Essential	"
Radael Lampa	Bougeois/Bannister	Gary Paczosa	Word	voc/guitars
Chely Wright	Tony Brown	Jeff Balding	WaltDisney	mix

<b>DARK HORSE</b>				
Kirk Whalum	Kirk Whalum	Gary Paczosa	Candied Yam	trax
Bare Jr.	Sean Slade	Paul David Hager	Immortal	od's
Nelson Miranda	Nelson Miranda	Gary Hedden	1st Assembly	mix
Don Stewart	Kathrine Styron	Ed Simonton	-	Trax
John Michael Talbot	Phil Perkins	Brent King	Troub.ForTheLord	mix
Bob Carlisle	Reggie Ham	Paul Jenkins	Provident	od's

<b>EMERALD</b>				
Patty Loveless	Emory Gordy, Jr.	Martin/Frigo	-	od's
Neal McCoy	E.Seay/J.Hobbs	E.Seay/J.Saylor	Giant	Christmas
Lonestar/Pam Tillis/Collin Raye	"	"	"	"
-	Dann Huff	Balding/Hagen	-	various od's
Chely Wright/Trisha Yearwood	"	"	"	"
-	Cannon/Brown	Sherrill/Piske	-	voc od's



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Artist	Producer	Engineer	Label	Project
Kenny Rogers	B.Maher/K.Rogers	McKell/Breckling	-	trax
Gaither Vocal Band	-	Greene/Boyer	-	trax
Del-Beatles	Leo/Lee	Fowler/Ditto	-	od's
Clay Walker	Blake Mevis	Williams/Rowe	Giant	trax
Lee Ann Womack	Barry Freeman	Graham Lewis	ABC Radio	showcase

## GREY HOUSE

Stephany Delray	-	Wendy Mazur	High Seas	demos
Matt Williams	-	Billy Herzig	-	"
Lou Hefferman	-	Herzig/Mazur	-	"
Diana Black	-	Mazur/Herzig	-	"
Tim Gurshin	-	Billy Herzig	-	custom CD

## MONEY PIT

Sara Evans	Paul Worley	Clarke Scheicher	RCA	trax
Pam Tillis	"	"	Arista	od's
Lisa Angelle	"	"	DreamWorks	"
Carolyn D. Johnson	"	"	Arista	mix
Dusty Drake	Worley/Crane/Schleicher	"	WB	trax
McDermott	Hellerman/Hachler	Erik Hellerman	-	mix
Jennifer Hicks	Paul Worley	Scheicher/Hellerman	Sony	od's

## RECORDING ARTS

Table Of Stone	Jeff Teague	Tutco/Greene	SGR	trax
South 65	Cannon/Wilson	Sherrill/VOID	Atlantic	voc
Grace Kinney	Bob Bullock	Bullock/Greene	-	mix
Sandle Cram	Del Markum	Carson/Hale	Satmo	"
Tim Wilson	Tim Wilson	Melton/VOID	Capitol	"

## ROCK QUARRY

Black On Black	Dargi/Katona	Dargi/Katona	BlackOnBlack	trax/od's/mix
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## SCRUGGS SOUND

EMI	Chet Biggers	Bob Bullock	-	demos
Starstruck	DeeAnn Dominy	Richard Barrow	-	"

Artist	Producer	Engineer	Label	Project
Starstruck	Wynn Varble	Richard Barrow	-	demos
EMI	Kelly Lovelace	"	-	"

## SEVENTEEN GRAND

Graham Elvis	Graham Elvis	Jake Niceley	-	5.1 mix/od's
Suzy Bogguss	Brad Colrick	Bonnefond/Turner	-	ad/trax/mix
Martina McBride	John McBride	Sandy Jenkins	RCA	mix
Alison Krauss	Alison Krauss	Gary Paczosa	-	"
Burlap To Cashmere	Steve Taylor	Russ Long	Word	mix/od's
Lisa Angelle	Paul Worley	Mike Poole	DreamWorks	od's
Schvilkus	Travis Salsig	Travis Salsig	-	mix/od's

## SOUND STAGE

Gattis	Malcolm Springer	Brocco/Niemiec	-	trax
Susan Ashton	Lana Thrasher	Tassin/Clute	RCA	"
Julie Reeves	Scott Hendricks	John Kuntz	Virgin	mix
Octavos	Rodney Mills	Poole/Jaszcz/Elsner	Benson	"
Willi Seitz	Rudi Muessig	John Jaszcz	BMG Ger.	trax/od's
No Authority	Jeff Savage	Aaron Swihart	Jason Sheesley	remix
Rick Farrell	James Stroud	King/DeLong	DreamWorks	od's
Eve	Sheldon	Swihart/DeLong	Def Jam	"

## STARSTRUCK

American Country Countdown	John Hobbs	Seay/Saylor/Rodriguez	-	mix
Bob Carlisle	Regie Hamm	Deaton/Chan/McConkey	-	Diadem
Reba McEntire	Reba/T.Brown	Niebank/Rodriguez	MCA	trax/od's/mix
Donna Summer	Craig Snyder	Salvo/Chan	-	Merc Benz ad
Tara MacLean	David Leonard	Leonard/McConkey	Capitol	mix
Bob Carlisle	Regie Hamm	Salvo/Rodriguez	-	trax
Amy Dowell	Steve Pippin	Boyer/Chan	-	trax/od's/mix
Jeffrey Steinberg	Jeffrey Steinberg	Prestidge/Rodriguez	-	trax
Billy Gilman	Malloy/Chancey/Cook	Bason/McConkey/Rodriguez	-	Sony
Earth Suit	David Leonard	Leonard/McConkey/Rodriguez	-	od's
		Sparrow	-	mix



**GET READY TO RUMBLE**—Lyric Street's newest signee, Chuck Wagon, recently joined label head Randy Goodman and Doug Howard, Senior VP, A&R, for some parking lot antics near Music Row. Pictured L-R: Carl "Cal" Pyle; Howard, Chuck Wagon; Goodman (why get the label chief in the shot?); and Sid Sequin.

# STUDIO REPORT

Artist	Producer	Engineer	Label	Project
<b>STUDIO 19</b>				
-	Travis Hill	Dave Matthews	Carnival	demos
Marcus Hummon	Marcus Hummon	"	BMG	"
Jameson Clark	Dave Matthews	"	"	"
Holly Lamar	Holly Lamar	"	SongGarden	"
Kayte	Brian Collins	Jim Pace	Brian Collins	album

Artist	Producer	Engineer	Label	Project
<b>STUDIO 20</b>				
I-40	Jason Spee	Jim Pace	-	demos
Gail Frye	Jim Pace	"	-	album
Patsy's Attic	J.Pace/Arntz	"	-	"
D'Arcy	Bob Holmes	"	Jordan	"
Teresa Edgell	Larry Rogers	Larry Rogers	-	demos
Cindy Enderlee	"	Jim Pace	-	"

Artist	Producer	Engineer	Label	Project
<b>STUDIO 23</b>				
Shari Taylor Hyde	Sparks/Cumming	Bryan Cumming	-	ind.
Linda Joseph	Jeff Pitcher	"	-	"
Kathy Johnson	Johnson/Cumming	"	-	"



**THE BOYS ARE BACK IN TOWN**—The Statler Brothers recently recorded their 39th album at The SoundShop in Nashville with long-time producer Jerry Kennedy. Pictured L-R: Jimmy Fortune; Don Reid; Mike Bradley, Engineer and SoundShop owner; Kennedy; Harold Reid; and Phil Balsley. Photo: Betty Hofer



**WHAT A CREW!**—Virgin Record's Clay Davidson recently made his debut on the Grand Ole Opry and met up with a few seasoned veterans after the show. Pictured L-R: Little Jimmy Dickens, Trace Adkins, Mark Wills, and Davidson. Photo: Alan L. Mayor

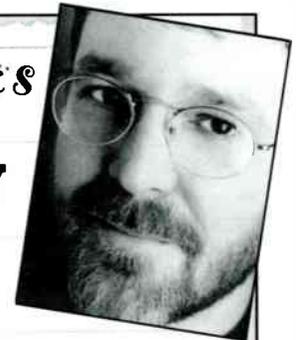
Artist	Producer	Engineer	Label	Project
Debbie Robbins/Greg McCoy	Robbins/McCoy	"	-	song demo
Jesse Wilson	Bryan Cumming	"	-	trax
Daniel Burton	"	"	-	song demo

## WHISTLER'S

Artist	Producer	Engineer	Label	Project
Fair Verona	Eddie Kramer	Kramer/Madison	I.V.	trax
Kim Keyes	Chris Parker	Jason Lehning	-	artist dev.
Siemen's	"	Madison/Parker	-	trax/voc/mix
Coca-Cola	Harris/Parker	-	-	ad campaign
Ford	Deaderick/Parker	Parker/Weller	-	trax/voc/mix
Simonton Windows	Heath Honaker	Kent Madison	-	snd design/edit/mix

## Writer's Notes

### Chris Lindsey



**BIRTHPLACE:** Las Vegas, Nev.

**YEARS IN NASHVILLE:** 6

**PUBLISHER:** DreamWorks

**HITS/CUTS/CHART ACTION:**

"Amazed," "Smile," Lonestar; "Place In The Sun," "Seventeen," Tim McGraw; "Titans' Theme," Various Artists; "Let's Make Love," Faith Hill & Tim McGraw; "Albuquerque," Sons of the Desert; "Your Everything," Keith Urban

**FAVORITE SONG YOU WROTE:** The last one.

**FAVORITE SONG YOU DIDN'T WRITE:** "Little Rock," written by Tom Douglas

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

**INFLUENCES:** Jimmy Webb, the Beatles, Willie Nelson, Elvis Costello

**ADVICE TO WRITERS:** Let your heart write your songs, not your mind.

**LITTLE KNOWN BIOGRAPHICAL FACT:** I used to have an imaginary friend named Marney who lived behind our deep freeze.

*Lindsey has had a very good year or so with his Lonestar, Tim McGraw and Faith Hill smashes. He's married to hit songwriter Amie Mayo, and the two are expecting a child. Given that he's soon to hear the pitter-patter, we wondered what Marney did when he came out from behind the deep freeze.*

*Mostly he would come out and I'd make my mother set a place for him at the table and he'd eat dinner with us. On a more serious note, what's the biggest mistake publishers are making these days, in your opinion? It doesn't happen at my publishing company, but I have seen publishers who give too much guidance to writers and their material. What a nice way of saying that. What about record labels—their biggest mistake? Follow the leader. Radio? Follow the leader. Why don't adults have imaginary friends, Chris? Because they're afraid to.*

—Charlene Blevins

## Timing the Sale of Your Catalog

At some point, most independent publishers and songwriters who have retained the publishing interest in their copyrights will consider selling their catalog. An important but extremely difficult question forms part of this decision: When is it the right time to sell?

In prior articles, we have addressed the techniques used to value catalogs and some of the characteristics buyers tend to prefer in catalogs they purchase. But looking beyond the factors pertaining to a specific catalog, the overall health and outlook for the country music economy can impact the value of music catalogs. The basis for any sale is the purchaser's assessment of future earnings from the copyrights. Therefore, the amount of those future earnings, and the risk that they might be less than anticipated, will be important factors in the purchase price. The seller wishing to maximize the catalog's value must consider whether this assessment is likely to be more or less favorable at some future date as opposed to today.

For most catalogs, the primary sources of earnings are mechanical and public performance royalties: current conditions in each of these areas are briefly described below.

**MECHANICAL ROYALTIES** are derived principally from album sales, and during the past few years, mechanical revenues in the country market have exhibited no growth. Unit sales for the country sector that peaked at 76 million in 1995 have fallen to 69 million in 1999. However, after taking into account the increases in the statutory rates, the total mechanical revenue produced from country album sales in 1999 is approximately the same as in 1995.

In addition to the absence of revenue growth, the well-publicized trend toward concentration of album sales in fewer artists means that the risk of owning (or buying) a catalog has increased. Happy days await the catalog owner whose songs are recorded by the "monster" artists, difficult times are in store for those whose songs miss out. The increased risk of ownership stems from future

earnings becoming more "all-or-nothing" in nature, and thus less predictable based on historical patterns.

**PERFORMANCE ROYALTIES** are collected primarily from radio stations in the country music format. Country's share of total radio listeners is actually less than it was in 1988, and has declined significantly from a peak in 1993, which might suggest that songwriters and publishers would have experienced reduced performance royalties over this period. However, radio has recently experienced substantial consolidation of ownership, and

it appears that many of the new station owners have made a decision to allocate more airtime to advertising. Since a large portion of performance royalties is derived from radio advertising revenue, total performance income has not suffered despite country music's decline in share of total listeners.

Naturally, one side effect of more advertising is less time for music. This, along with a trend toward tighter playlists, has made it even more difficult for a new artist to obtain radio airplay on country stations. As with the retail sales environment discussed

above, performance earnings are becoming concentrated among a smaller number of copyrights.

Timing the sale of a catalog for maximum financial benefit is an extremely tough call, and is especially challenging in today's economic climate. Of course, evaluating the prospects for maintaining or increasing revenues from the owned copyrights will be a key factor in the decision. But the seller must also take into account industry-wide conditions such as flat royalty growth, tendencies toward concentrated mechanical and performance earnings among fewer songs, and the as yet unknown effects of new developments such as label mergers and electronic distribution channels. Perhaps the question should be addressed in the following terms: "Do I have the confidence in the near-term future of the industry to grow my business and increase the value of my catalog, or are the uncertainties such that I would be better off selling my interest today?"

*...the overall health and outlook for the country music economy can impact the value of music catalogs.*



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# Bobby Karl...

I just love new musical births.

Apparently so do a lot of others, which explains the splendiferous turn-out to the Audium Entertainment launch party at Jimmy Kelly's (4/13). I hesitated before going, only because I recalled a coat-and-tie dress code on my only prior visit to the restaurant 20 years ago.

"Are you XX##@@ crazy!?", bellowed Nick Hunter jovially into the phone line when I called to inquire. "When was the last time you saw me in a suit and tie? Guess what I have on right now?"

"Um, jeans and a T-shirt?," I replied tentatively. After all, I've never seen him in anything else. "Right," Hunter barked, "and that's what I'm wearing." Alrighty then, off we go.

Bob Moody, Woody Bowles, Wade Jessen, Paul Kingsbury, David Ross, Mike Campbell, Mike Martinovich, Gerry Wood, Steve Dahl, Richard Helm, Simon Renshaw, Schatzi Hageman, Jay Orr, Chet Flippo and Lane Cross were milling around under the tent attached to the eatery. And so was the esteemed Audium roster.

Unquestionably the fashion champ of the night was Ricky Van Shelton, who looked totally hot in a black leather motorcycle jacket with his shaved head and moustache/goatee. His record is ready to go. The Kentucky Headhunters haven't changed their look, but Richard said their Audium CD will be their real "coming out" as Southern rockers.

Daryle Singletary has been self-producing his album with a bandmember and seemed delighted with what they've come up with. His singing wife Kerry, by the way, has landed a publishing deal and is warbling demos like crazy.

Even The Tractors are on schedule, believe it or not. "This album is taking less than a year, and you know what that means for us," said Steve Ripley. He added that Leon Russell is playing piano all over it. I didn't get to talk to Billy Swan, but his Sun-recorded *Like Elvis Used To Do* is already out as the label's debut release.

"My album is done," said Loretta Lynn. "Randy Scruggs produced it, and I've known

him since he was 13. Did you know that Owen [Bradley] used to get him out of school to play on my records?" Lynn asked for a guest appearance by Randy's dad, Earl Scruggs on her CD and got it. "But you watch his mannerisms and his looks," she offered. "Randy is much more like Louise. She booked me when I first came to Nashville."

All in all, a great schmooze.

Actually, it's been a month of them. The Ryman Auditorium hosted the Legendary Songwriters show (4/4) as part of the Tin Pan South festival. It attracted such fabulons as Marty Gamblin, Laing Martine, Paul Williams, Randy Sharp, Jim McBride, Gary Talley, Jim Sharp, James Dean Hicks, Bob Delevante, Gary Siera, Shawn Camp, Roger Nichols, Mark D. Sanders, Wayland Holyfield, John Scott Sherrill, Dene Anton and Van Simmons.

The show was a total blast. Charmingly hosted by Mac Davis, it kicked off with Eddie Snyder, 81, who tickled the ivories and warbled "Strangers In the Night" and his other classics. Mac put a buck in Ed's tip jar, then introduced an old L.A. buddy, Jerry Fuller: "He produced my first Columbia album—it was on a cylinder; you played it through a megaphone." Despite the humor, Fuller still looks incredibly handsome and he still sounds like the vocal star he should have been. He led off with his Ricky Nelson tunes, segued into his Gary Puckett trilogy and finished with his nifty Freddie Hart hit "Toe to Toe" and his Al Wilson chart-topper "Show and Tell." And that was just scratching the surface of this guy's incredible catalog.

You can count on an old folky to hold an audience with just a guitar or two. Tom Paxton demonstrated that with "Bottle of Wine," "Can't Help But Wonder Where I'm Bound" and "The Last Thing On My Mind." Then Mac took his turn, doing "In the Ghetto," "Memories" and "Watching Scotty Grow."

Strutting the stage like two grand old vaudeville hambones, Betty Comden, 80, and Adolph Green, 84, offered a little footwork, a little nostalgia, some cute schtick and a whole lot of showmanship as they romped through "New York New York," "Just In

# Works The Room

Time," "Make Someone Happy," "The Party's Over" and much more in their simply delightful set. The senior citizens stole the show with ease.

Bobby Braddock followed with a medley of his great country hits, then introduced guitar great Barry "Byrd" Burton to accompany him on his ode to the state of country music, "Same Old Song." You'll find it on the excellent upcoming Blake Shelton CD that Braddock has produced for Giant.

Loretta got a standing ovation before she even sang a note. As always, she was refreshingly candid and funny as she talked between her immortal tunes. What a night that was.

But it was only the beginning. The very next eve (4/5) the Ryman witnessed "Witness History," the third annual centerpiece of Chet Atkins Musician Days. The show paid tribute to Duane Eddy and his twangy guitar, and to Nashville Sound great Grady Martin. Dig this cast: Willie Nelson, John Fogerty, Marty Stuart, Doyle Dykes, Chet Atkins, Bonnie Bramlett, Tommy Emmanuel, Nanci Griffith, Muriel Anderson, Peter Frampton and an all-star band led by Dave Pomeroy including the likes of Larry Knechtel, Vince Gill, Dan Dugmore and Mickey Raphael.

Mayor Bill Purcell surprised Duane by presenting him with a certificate proclaiming him "The Titan of Twang." Fogerty presented Duane's Chettie Award to make amends for missing the twangster's Rock 'n' Roll Hall of Fame induction in the aftermath of the 1994 California earthquake. Josh Martin, who is also a guitarist, accepted the Chettie on behalf of his ailing dad Grady.

Gliding around backstage were Gail Davies, Bonnie Garner, Tony Stampley, Pino Squillance, Harry Warner, Harold Bradley, host Lisa Stewart, show producer Jerry McBee, a 35-pounds-lighter and dried out Phil Kaufman, Tony Brown, Amy Grant, Shannon, Carol Chase and event guru Tom Morales. I'd rank the sold-out twang-a-rama as one of my top-10 musical nights ever in Music City.

If you're talking pure party, sans concert, you'd tip your hat this month to SunTrust's branch opening on Music Row (3/8). In addition to catching Karen Clark, Brian Williams, Louis Glaser and the like in mobster/flapper "Roaring '20s" get-ups, you could star gaze at Lee Roy Parnell, Henry Paul, Martina McBride, Mandy Barnett, Robert Reynolds, Paul Deakin, Larry Stewart, Sara Evans, John Berry, Billy Yates, Point of Grace, Audio Adrenaline, Shannon Brown and Billy Dean. They announced the new country retirement home at the gig.

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**TOO MUCH FUN!**—The staff of BMG Songs recently took time off to clown around in their office with new signee, singer/songwriter Daryl Burgess. Pictured L-R: Michelle Berlin, Professional Manager; Karen Conrad, VP; Chris Oglesby, Senior Creative Director; Ron Stuve, Senior Director; and Burgess (front).

Figlio's tossing a reception (4/2) for Irish ambassador Sean O'Huiginn was certainly something different. Perhaps predictably present were Maura O'Connell, David Lee Murphy and Tim O'Brien. But what of Steve O'Cropper, Jonell O'Mosser, Ken O'Goddard and the like? Hey, it's a party: Enjoy. Delbert McClinton, Mary Matthews, fiddler Barbara Lamb, Sony's John Van Meter and state photographer Tim Dekle were among others greeting the diplomat.

Lee Ann Womack introduced her divine *I Hope You Dance* at a very groovy listening party at the Planetarium in the Cumberland Science Museum (3/15). They turned out the lights and we leaned back in our chairs to watch the sky show and listen. Walter Cambell, Pat Higdon, Bill Kenner, Merle Kilgore, David Haley, Mark Wright, Pat Finch, Noel Fox, Erv Woolsey, Frank Liddell, Dave Weigand, Dale Dotson and Glenn Middleworth were entranced.

Just as stunning was the unveiling of Leslie Satcher's superbly country Warner CD in live performance at Gibson's Caffè Milano (3/14). Tim Ryan, Angela Van Vracken, Paul Corbin, Stormie Warren, Denise Stiff, Jennifer Kemp, Julie & Brad Daniels, Jim Rushing, Larry Cordle, Traci Todd, Pete Fisher, Bobby Cudd and Mary Martin were dazzled. Pam Tillis and Alison Krauss made guest appearances. Said I to the diva's manager John Dorris: "I have seen the future of country

music and her name is Leslie Satcher. You can quote me."

Swan Dive premiered its delicious new Compass pop CD at a packed Bluewind Cafe (3/11). Working that room were Kristi Rose, Jim Hoke, Diana Johnson & Dwight Wiles, Jill Forbert, Nancy Montgomery, Bryan Cumming, famed author Cathy Peletier and Next Fest's Jason Wilkins.

Former Liverpoolian Andy West showcased at 3rd & Lindsley (3/23), drawing a who's-who including Mike & Mary Jean McCall, Mike & Phillis Hyland, Roger Cook and many of Nashville's other Brit expatriots. In the band were such all-stars as Clive Gregson, Michael Rhodes, Pat Buchanan

and legendary King Crimson drummer Ian Wallace, who has also moved here. West's juicy tunes ranged from a potential Chris Isaak mood adjuster to a lovely hillbilly waltz.

George Jones celebrated Gold and a Grammy at a WEA office bash (4/12). At the other end of the musical spectrum, SHeDAISY celebrated Platinum at Minnie Pearl's former home (4/6). ASCAP saluted "Smile" (3/21) and BMI honored "Amazed" (3/22) in the ongoing round of parties for Lonestar.

The TNN/Country Weekly breakfast at the Hermitage Hotel (3/16) to announce this year's fan-voted award nominees drew Ellen Wood, Fletcher Foster, Jennifer McVey, Jules Wortman, Bob Colson, Jeff Walker, Paula Szeigis, Dave DeBolt, Erin Morris, Ed Morris and many other hacks and flacks. Brian Hughes proclaimed it "high drama."

Eric Heatherly, Brenda Lee, Big Al Downing, Wanda Jackson and documentary filmmaker Beth Harrington made the trek to Jackson, Tenn., for the groundbreaking of The Rockabilly Hall of Fame and its accompanying "Rockabilly Fest 2000" (4/14-16). During the same weekend on the other side of the state, Dolly Parton hosted the opening of the season at Dollywood (4/14-16).

Edgar Meyer joined Mark O'Connor and Yo-Yo Ma at the Opry House (3/30) to perform their classical *Appalachian Journey*. In jazz news, George Yanok and his Indolent Jazz Hounds Company presented "To Jazz Is A Verb," a comedy about the artform, at the Mitchell Barnett Theatre (4/14-16). Jeff Coffin fused the two by performing with The Nashville Chamber Orchestra at Caffè Milano (3/25).

Jake Legs is becoming quite the showcase place. Baillie & The Boys staged a comeback show and 93.7 Phoenix broadcast there (3/20). John Cowan chose the same venue (4/10) and radio station to showcase his dazzling new Sugar Hill solo CD.

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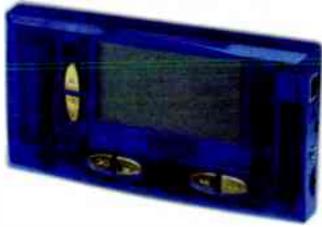
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# More Boom for the Buck

## Remote Solutions Personal Jukebox 100



In terms of economics, portable mp3 players don't make much sense. The typical portable mp3 player costs around \$250 and utilizes 64 MegaBytes of Flash RAM to store mp3 files. This equates to approximately one hour of music at a cost of \$4 per minute. Conversely, a typical blank CD (CD-R) costs slightly less than \$1 and stores 650 MB of mp3 files, which equates to a cost of about \$.002 per minute. However, the current generation of consumer audio electronics (car audio CD players and Walkman-type CD players) can not read mp3 CD-Rs, so my mp3s remain tethered to my desktop computer.

However, in terms of versatility and hip-factor mp3s make lots of sense. I could conceivably free my mp3s from their home if there was a portable mp3 player with a more economical storage media. Forty GigaByte hard disk drives can be purchased for as little of \$250, a cost even lower than blank CDs. In addition, hard disks can be rewritten (i.e., re-recorded) innumerable times. Hey! Somebody should put a hard disk drive in a portable mp3 player!

Enter the Remote Solutions Personal Jukebox 100 (PJB-100). The PJB-100 stores nearly 81 hours of music, or about 1,200 mp3s, on its internal 4.86 GB HDD. The unit retains its portability and small shape by utilizing a small 2.5" HDD (versus the 3.5" HDD found on most desktop computers). The result is a player that isn't much bigger than its competitors (5.9" x 1.0" x 3.1"), although it is significantly heavier (10.5 ounces).

There are several interesting engineering feats accomplished by this player. Unlike Flash RAM, a HDD is a moving mechanism. So in order to provide skip-free playback, the PJB-100 utilizes a 10 MB DRAM buffer. When a song is selected, the unit spools up the hard drive for a few seconds and loads the song into DRAM. Although I might be leery about taking the PJB-100 jogging, I was unable to get the unit to skip during testing. The buffering technique also conserves the rechargeable Lithium ion battery, allowing for about 10 hours between charges.

The biggest wow factor is the 128 x 64 pixel bitmapped front display. The display

is clear, easy to understand, and easily negotiable by six buttons on the front of the unit. The PJB-100 groups mp3s into "Sets", which are determined by the mp3's "Genre" ID3 tag. One of my few complaints about the display is that it is not backlit, rendering the display nearly useless at night.

Installing the PJB-100 and software on my desktop computer was fairly straightforward, even considering I had to rely on Window's "plug and pray" technology. The player comes equipped with content managing software (for arranging mp3s on the PJB-100), and a ripper/encoder that encodes the mp3s directly to the HDD in the PJB-100...very slick. The managing software was adequate, although it did crash on a few occasions. Fortunately, it didn't take Windows down with it, and the bugs never resulted in any data loss. I received the unit with all the

necessary cabling, a very nice set of Koss headphones, an AC adapter, a mini-to-twin-RCA adapter cable (for connecting to a home stereo), and a vinyl slipcase.

If you already have mp3s encoded using other software, you can download those mp3s into the PJB-100, also. The biggest drawback of all of this storage space is the time it takes to fill it up. Even with a USB connection, it still took me an hour to encode and transfer about thirty songs.

I have over 500 CDs in my collection, and that is about 490 more than I can carry with me. I would be a happy camper if I could keep just 100 of them in my jacket pocket. If your CD collection isn't as expansive as my own, you may not be able to justify the unit's \$799.99 price tag. Then again, once you've seen a Personal Jukebox, you may expand your CD collection just to get one. ■

<http://www.cmaworld.com>

**KEY PERSONNEL:** Jeff Green, Senior Director-Internet and New Business Development; Chris Felder, Manager-Internet Services

**FOUNDED:** April 1999

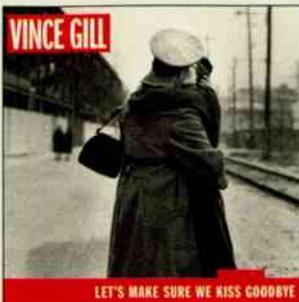
**PURPOSE:** To provide the industry with tools and services that enable professionals to maximize their business opportunities, while also assisting fans with information they need.

**HISTORY:** CMAworld.com strives to be a destination that facilitates networking and provides strategic alliances for its members. The website is very much a living entity, and over the course of the next year numerous enhancements will be implemented to further CMAworld.com's vision.

**BIGGEST CHALLENGE:** Working with limited resources. The CMA Board realizes the importance of CMAworld.com and is starting to expand those resources. The CMA is very sensitive to the rights of copyright holders and will not do anything to compromise those rights. CMAworld.com is anxious to expand its multimedia content once the proper copyright management framework is in place.

**ISSUES:** The perceived value of records is leading to new business models. Consumers may soon have access to music content subscriptions. Internet radio has some very interesting possibilities on the horizon, also. For years the industry has craved a closer interaction with country music's fan base, and now the industry is finally getting that interaction. Just a short time ago, the opportunities available to the industry today were unfathomable.





**VINCE GILL/Let's Make Sure We Kiss Goodbye**

(MCA) *Producer: Tony Brown*  
**Prime Cuts:** "One," "Feels Like Love," "Little Things," "For The Last Time"

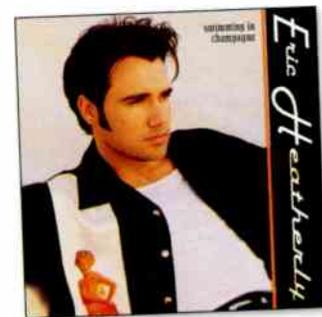
**Critique:** Vince Gill penned most of the songs on *Let's Make Sure We Kiss Goodbye* within the year prior to his highly publicized marriage to Amy Grant. And make no mistake about it, Vinnie

obviously had a gargantuan case of the "love bug" when doing so. Almost every cut on the album resonates like a love letter to Grant. The couple actually co-wrote "When I Look Into Your Heart" and "Look What Love's Revealing." The exuberant feel-good nature of the album is a welcome change from past Gill releases, in which we've been treated to a number of extraordinary, but somber songs. In typical Gill fashion, this album is filled mostly with slow and soothing numbers like "One," "Let's Make Sure We Kiss Goodbye" and "Look What Love's Revealing." He does include a couple of toe-tappers like "Feels Like Love," a song clearly written from his heart. In it he sings,

"feels like love wants a second chance," an obvious testimony regarding his new beau. A couple of melodies ("The Luckiest Guy In The World" and "When I Look Into Your Heart," his Grant duet) go a little overboard on sappiness, but they're still good. An unsuspected bonus is "That Friend Of Mine," where Gill's daughter Jenny provides harmony vocals and shows her presence isn't a case of nepotism. "Hey God," a moving tribute to Gill's late friend Payne Stewart, wraps up the project and will leave you questioning a loved one's death. With *Let's Make Sure We Kiss Goodbye*, Gill earnestly reminds us that he remains one of Nashville's most talented artists. **Grade: A**  
 —Jeff Davis

Haynie and friends walk the fence between following their hearts to impart a compelling bluegrass record and chasing their egos to deliver an album of rural Muzak. Most often they succeed. "Creek's A Risin'" elegantly blends a rootsy Celtic fiddle with a plucky southern banjo. "Tennessee Hardwood" hops from somber to playful without ever shifting tempo. Dobro player Jerry Douglas shines on "Thonotosassa," a playful tune reminiscent of Flatt & Scruggs. Still, my favorite tracks are three of the four containing vocals: "Homesick & Lonesome" (featuring Carl Jackson on vocals), "Can I Get An Amen" (Tim Mensy) and "A Man Must Carry On" (Ronnie Bowman). Very few instrumentalists have the ability to transcend the inherent obstacles in bringing a viable yet vocally sparse album like this to market. That Haynie comes close to that mark speaks well of his prodigious talent. **Grade: B**

—Dustin Schrimpscher

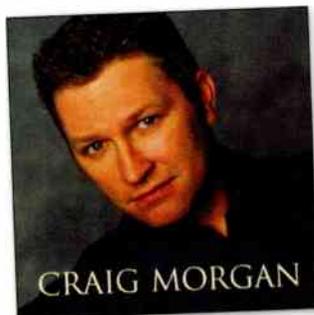


**ERIC HEATHERLY/Swimming In Champagne**

(Mercury) *Producer: Keith Stegall*  
**Prime Cuts:** "Flowers On The Wall," "Swimming In Champagne," "Wrong Five O'Clock"

**Critique:** Eric Heatherly spent years developing his sound in the honky tonks of downtown Nashville before signing a record deal with Mercury Records. All that hard work has paid off as Heatherly arrives on the country scene with a remarkably distinctive debut, *Swimming In Champagne*. He's being marketed as a young-country retro guitar slinger, and he lives up to the billing. His updated rockabilly version of the Statler Brothers standard "Flowers On The Wall" is already a top 40 hit at radio. Heatherly's revved-up remake breathes new life into the country classic, turning it into a hepcat hillbilly anthem. In the gorgeous title track he experiments with a Hawaiian guitar sound that brings to mind Chris Isaak. Slipping easily in and out of falsetto, Heatherly's vocals interplay with his guitar, creating a lushly textured sound that perfectly captures the intoxicating euphoria of new love. "Wrong Five O'Clock" is a country dance hit waiting to happen. This ode to late night fun will certainly fill the dance floor (Sweetheart Schottish or East Coast Swing), but should also work at radio. Heatherly veers into Tom Petty territory on "Didn't Mean A Thing," with a guitar intro very reminiscent of Petty's intro on "Last Dance With Mary Jane." The Chattanooga, Tenn., native reclaims the song, stamping it with his own style when he moans about things his woman told him that "didn't mean a thing." All in all, an impressive debut from Heatherly. Hopefully some other major labels will take note and begin signing more artists with actual personality. **Grade: B+**

—John Hood



**CRAIG MORGAN/Craig Morgan**

(Atlantic) *Producers: Buddy Cannon/Norro Wilson*  
**Prime Cuts:** "Paradise," "Hush," "I Wish I Could See Bakersfield"

**Critique:** Emergency Medical Technician, Army paratrooper, outdoorsman and dedicated family man, Craig Morgan lives life like he means business—and his music proves it. He's that rarity in today's imaged and consulted country scene—a full-grown man with a real story to tell, rather than another CMT posterboy wearing the hat du Jour. And tell that story he does, with robust authority, sensitivity and humor, leaving no question as to which side of the contentious country/pop line he's standing on. From the opening military snare rolls of the powerful "Paradise" (reminiscent of "Sink The Bismarck"-era Johnny Horton) to the final chords of the poignant "I Wish I Could See Bakersfield" (written by coproducer Cannon), Morgan emerges as a singer and songwriter whose country music roots run much deeper than some press kit blurb. This Tennessee native believes every word he sings and writes, and so will you. When guest artist Merle Haggard's Rushmore-sized recitation booms out on "I Wish I Could See Bakersfield" (dedicated to California songwriter Tommy Collins who has since passed away) its craggy realness might wither a lesser vocalist standing too near. Not Morgan. He resumes his own assured

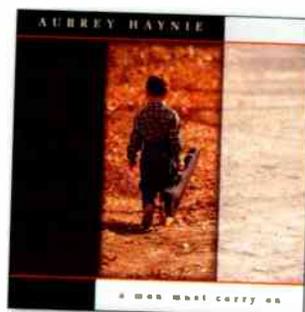
narrative like a man comfortable in the presence of friends (who just happen to be living legends). Wilson and Cannon handle the production chores masterfully (though this listener could have done with less of the candy-sweet female harmonies). Morgan's voice is a warm, supple baritone that, in its dark upper-register moments, carries a faint echo of Conway Twitty's soulful virility. And that's something today's radio airwaves could use a little more of. **Grade: A-**

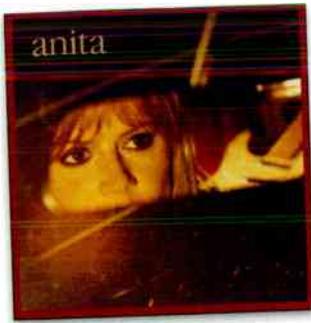
—Larry Wayne Clark

**AUBREY HAYNIE/A Man Must Carry On**

(Sugar Hill) *Producer: Aubrey Haynie*  
**Prime Cuts:** "Thonotosassa," "Creek's A Risin'," "Tennessee Hardwood," "Can I Get An Amen," "Homesick & Lonesome," "A Man Must Carry On"

**Critique:** An undisputed master of both mandolin and fiddle, Aubrey Haynie gathered a brilliant handful of musicians for this project including Jerry Douglas on dobro, Dennis Crouch on bass and Bryan Sutton on guitar. While *A Man Must Carry On* offers an interesting showcase for these top session players, Haynie also displays notable writing and arranging abilities with credits on 12 of 16 tracks. The thrust of this recording is instrumental music, seemingly made with players and audiophiles in mind as little consideration is given to reaching broader audiences. Alas, musical perfection can be tricky, especially so in a rustic medium like bluegrass.





## ANITA COCHRAN/*Anita*

(Warner Bros.) *Producers: Jim Ed Norman & Anita Cochran*

**Prime Cuts:** "For Crying Out Loud," "God Created Woman," "Everytime It Rains"

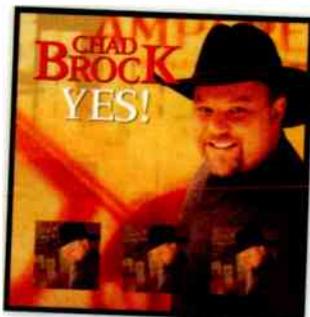
**Critique:** Even though it sounds like she's wanting to, it's got to be hard for Anita Cochran to stay on a country road when the prevailing attitude in Nashville would rather have her driving down a pop boulevard. Her latest album tries to travel down both roads and be one traveler. "For Crying Out Loud" is country, but it has enough of a contemporary country/pop sound that it should appeal to radio programmers. It's the kind of tune that initially baby steps and then explodes into leaps and bounds. Cochran's delivery is heartfelt and powerful. The soulful "God Created Woman" finds just the right balance—it's fun without being too hokey. A reality check for men, "God Created Woman" is an empowering tune that should resonate with women. The lead-off track, "Good Times," finds Cochran belting out a joyful tune about life and its often overlooked simplicities. "Everytime It Rains" is the most country track on the album, both thematically and musically. When Cochran sings "everytime it rains/your memory comes pouring in/and every drop that falls/it burns like alcohol/pouring through my veins," she resurrects the ghosts of country's best heartbreak singers. Steel guitar and Cochran's breaking voice intertwine in one of the best pure country ballads to come out of Nashville in quite some time. Cochran definitely has a country voice and when the production and instrumentation accentuate that, she's on solid ground. When her music veers toward pop she's less successful. Two roads diverged in a wood and Anita should have gone down the country road. That would have made all the difference. **Grade: B**

—Robert Gann

## CHAD BROCK/*Yes!*

(Warner Bros.) *Prod: Norro Wilson, Buddy Cannon*

**Prime Cuts:** "Yes!," "Young Enough To Know It All," "Love Lives (Events Of The Heart)," "This"



**Critique:** One of Chad Brock's first promotional gigs was an appearance on the wrestling show *Monday Nitro*. Quite frankly, I wasn't sure I could take the guy seriously after seeing him participate in fake beatings with the likes of Hulk Hogan. But thankfully, Brock's in-ring performances aren't indicative of his musical prowess. On his latest album *Yes!*, there's nothing phony at all about Brock or his songs. His candor and veracity shine ardently through, and the entire album is an honest look at relationships—both the good and bad sides. The Florida native nails the title cut, which is an energetic autobiographical account about how he met his wife. Brock's best performance is "This," which is co-written by Jim Collins and Stephony Smith. The pop-leaning radio-friendly tune begs comparison to "This Kiss." Brock, however, remains steadfast to country with twangin' songs like "Hey Mister" and "She Does." His non-fiction storylines are unmistakable in "Love Lives (Events Of The Heart)" and "Young Enough To Know It All," a song about the presumed invincibility of youth. His "A Country Boy Can Survive (Y2K version)" seems outdated for a May 2 release, but it's at least entertaining to reflect on the Y2K paranoia. Brock joins Mark Wills on "If I Were You," a tune co-written by Billy Dean and Verlon Thompson. Although the star-power of the duo is impressive, the song doesn't rank well with its fellow album cuts. Put that aside, and Brock presents a thorough album of meaningful songs chronicling the trials and tribulations of life and love. **Grade: B+**

—Jeff Davis

## RIVER ROAD/*Somethin' In the Water*

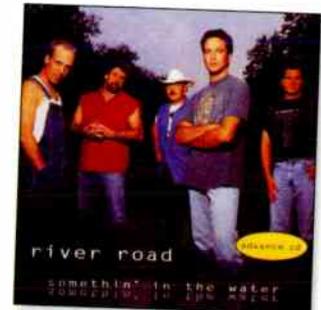
(Virgin) *Producers: Trey Bruce, Justin Niebank*

**Prime Cuts:** "Til Now," "It's A Man's Job," "Lost Without You"

**Critique:** To paraphrase my real estate agent, the key to success is material, material, material. And this time around River Road has the goods. It's been a long two years since this band's Capitol Records

debut, and since the Louisiana-based quintet made so little an impression, "Somethin' In the Water," their new one for Virgin, is a positive starting-over point. Wisely, co-producers Trey Bruce and Justin Niebank sifted through tons of material, finally opting for a good balance of flat-out rockers and sweet, stirring ballads supplied by a platoon of Music Row's first-call writers. The result is a mostly successful effort that perches River Road somewhere between Lonestar and the defunct Pirates of the Mississippi. With so many harmony bands already established at country radio, it's difficult to find a niche. But lead singer Steve Grisaffe's unique tenor helps set them apart from the rest. He's particularly outstanding on big love ballads such as "Now That I've Found Your Heart" and "Til Now." "Til Now," especially, is an engaging melody with a poetic lyric. Penned by Restless Heart's Larry Stewart and John Bettis, it's a smash waiting to happen. My only question is, how did Lonestar miss this one? "Lost Without You" and "I Did Not Swear" are the album's two most different tracks. The rockers include the hooky title cut, the break-neck speed "Breathless" (not the Jerry Lee Lewis classic), and "It's A Man's Job," the latter built around a cool Al Anderson guitar riff. The rest of the material is strictly blahsville. What these guys could've used is more gritty songs from, say, John Hiatt, Gary Nicholson or Delbert McClinton. Perhaps they will on their next outing. Until then...**Grade: B**

—Ron Young

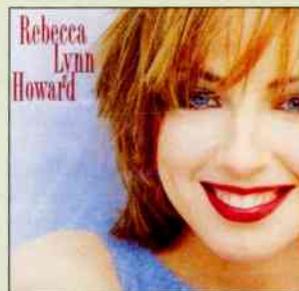


## REBECCA LYNN HOWARD Rebecca Lynn Howard

(MCA) *Producer: Mark Wright*

**Prime Cuts:** "Was It As Hard To Be Together," "Tennessee In My Windshield," "Believe It Or Not," "Heartsounds," "When My Dreams Come True"

**Critique:** Count Rebecca Lynn Howard among the encouraging crop of new country hopefuls. This Kentucky young-'un's self-titled debut is filled with personality and ear-catching vocal work, which is striking on the forgettable tunes and nothing short of mesmerizing on the killers. Peppered with two parts Patty Loveless and one part Trisha Yearwood, Howard demonstrates surprising control of her voice for a rural-raised 20-year-old. She is also a solid songwriter, lending her pen to 10 of these 12



tracks, plus separate cuts by Reba McEntire, John Michael Montgomery, Patty Loveless and Lila McCann. Rebecca Lynn Howard has been seriously pursuing music since she was 10-years-old and offers up a compelling mixture of power, restraint, sass and style. She injects an endearing, controlled falsetto touch into some songs ("Heartsounds," "You're Real," "Believe It Or Not") and does some engaging slide-note

phrasing on others ("Out Here In The Water," "Was It As Hard To Be Together"). Howard handles the artsy, if mismatched "Melancholy Blue" as aptly as the bouncy "When My Dreams Come True." She shows chameleon-like vocal character by tackling the light, pop quality of "You're Real," then immediately afterward, diving into the downright country "Was It As Hard To Be Together." If there's a short coming on this collection, it is just that—too much versatility and not enough individuality. It's clear, though, that when Rebecca Lynn Howard unleashes her inner emotional dexterity, as she does on the aforementioned Prime Cuts, she can run with the best of 'em. **Grade: B+**

—Michael Hight

## AFIM Indie Nominations; New Music from Peter Case, Stacey Earle, Ray Driskoll



AFIM's 2000 Indie Award nominations are: **Country:** *Lonely Planet*, Bellamy Brothers (Blue Hat); *She Rides Wild Horses*, Kenny Rogers (Dreamcatcher); *Sisters Wade*, Sisters Wade (Blue Hat); *Hillbilly Heights*, Roger Wallace (Texas Round-Up); *What I Deserve*, Kelly Willis (Rykodisc).

**Americana:** *Bloomed*, Richard Buckner (Slow River); *Press On*, June Carter Cash, (Risk); *Zeke & the Wheel*, R.B. Morris (Koch); *In Spite of Ourselves*, John Prine (Oh Boy); *Family Tree*, Darrell Scott (Sugar Hill).

**Bluegrass:** *The Mountain*, Steve Earle & the Del McCoury Band (E-Squared); *Meet Me By the Moonlight*, Dudley Connell & Dan Rigsby (Sugar Hill); *You'll Never Be the Sun*, Lynn Morris (Rounder); *Mountain Heart*, Mountain Heart (Doobie Shea); *The Grass is Blue*, Dolly Parton (Sugar Hill).

Brentwood's **Naxos** garnered six nominations in five categories: Children's Storytelling (*Famous People in History* by Nicholas Soames/Trevor Nichols); Classical Ensemble (*Britten: String Quartets, Vol. 2* by Maggini String Quartet); Classical, Orchestra (Walton: *Violin Concerto, Cello Concerto* by Paul Daniel & English Northern Philharmonia); Classical, Solo (*Cage: Piano Music, Vol. 1* by Sonia Rubinsky); and Acoustic Instrumental (*Because of the Rain* by James Wilkinson on White Cloud).

**Compass Records** won nominations in the Instrumental, Acoustic category for *Phillips, Grier & Flinner* by Todd Phillips, David Grier, Matt Flinner; in the Traditional Jazz category for Jeff Coffin's *Commonality*; in Pop for Eddi Reader's *Angels & Electricity*, and in the Cover Design category for Darol Anger's *Diary of a Fiddler*. Also nominated in that category is Guy Clark's *Cold Dog Soup* (Sugar Hill).

**Vanguard** is nominated in the Historical category for the Steve Buckingham-produced *From Spirituals to Swing* (various artists). In the Short Form Video Category, Blue Hat is nominated for the Bellamy Brother's "Ex-Files" and Charlie Daniels' "Devil Went Down to Georgia" while Dreamcatcher gets a video nod for Kenny Rogers's "The Greatest." Winners will be announced at AFIM 2000 Indie Awards Show in Cleveland May 6. [www.afim.org](http://www.afim.org).

### Overtones

• The Las Vegas new music showcase EAT'M (June 7-9) will likely deliver more than emerging artists this year, as MP3's Michael Robertson and RIAA's Hilary Rosen face

off on a music rights panel. Island Def Jam Chairman Jim Caparro will be Keynote Speaker at the three-day event. 702-837-3636 or [www.eat-m.com](http://www.eat-m.com).

• **Tonos** ([www.tonos.com](http://www.tonos.com)), the first online "music insider's network" founded by Carole Bayer Sager, Kenneth "Babyface" Edmonds and David Foster, debuted in April their online talent search known as Tonos Challenges. Aspiring talent can collaborate with and be mentored by established Hitmakers in a series of interactive contests, with the singing and songwriting challenges now in progress. The first of the Tonos Challenges are "You Sing The Hit" and "You Write The Hit" opportunities provided by the Tonocorder, Tonos' "Click, Sing, Send" music application. The Tonocorder allows users to record, mix, and create original musical and vocal tracks to accompany music created by Tonos' roster of Hitmakers. After creating their vocal or musical tracks, users click a button to send the recorded files back to Tonos where the Hitmakers, staff and users will listen to and evaluate it.

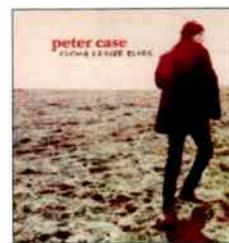
The seven new Tonos Challenges include: "You Sing the Hit," female vocal challenge to sing "How Do I Live" written by Diane Warren; Male vocal challenge to sing to Edmonds' "End of the Road;" Duo/Group vocal challenge to sing the Backstreet Boys hit "As Long As You Love Me," written and produced by Max Martin; pop songwriters to write lyrics to a track created by Foster; country songwriters to write lyrics to a track created by Byron Gallimore; rock songwriters can submit an original rock song to be reviewed by Matt Serletic, who will also select the winner.

• The Americana Music Association, which launched its first membership drive at SXSW, has announced membership levels and an interim board of directors. Interested parties can join as Associate (non-voting), Artist (qualified and voting), and Professional (voting). The interim board of directors includes: Dennis Lord, President (SESAC); Jon Grimson, VP (Counterpoint Music Group); Jack Emerson, Treasurer (E-Squared); Grant Alden, Secretary (*No Depression* magazine); J.D. May (Dead Reckoning Records); Al Moss (Al Moss Promotion); Scott Robinson (Arista Austin); Jessie Scott (Gavin); Van Simmons (Bank Of America); Tiffany Suiters (GTO Promotions); Traci Thomas (Grassroots Media); Greg Trooper (artist) and Steve Wilkison (Eminent Records). AMA has filed for 501(c)6 status with the IRS, and has organized as a Tennessee State non-profit corporation. [www.americanamusic.org](http://www.americanamusic.org).

### RecordViews

**Peter Case/Flying Saucer Blues** (Vanguard)

Peter Case says songs are his favorite art, and after listening to a few volumes of this master storyteller, he might just become your favorite artist. There's a depth, a mystery, an



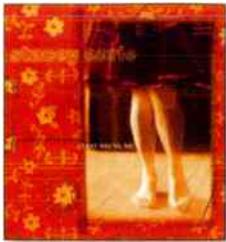
imagination to the art of Peter Case. The lore has it that he left home at 15, a few years later took a bus to Chicago where he got drunk, and then woke up in San Francisco. He

was a vagabond for a time, once living in a junked bread truck in a Northern San Francisco junkyard full of squatters. He went on to form the Nerves and then the power pop group Plimsouls. When that group disbanded, he embarked on a solo career at Geffen, and though his record company didn't "get" his debut, it was named by the *NY Times* as one of the year's best. With Vanguard since 1994, Case is (too) quietly making roots-based records that make you smile, make you wonder and make you think. *Flying Saucer Blues* is full of elegantly raw folk/pop/blues gems. In the opening cut, "Paradise etc." he laments: The road I've been on since I was two, well I just found out that it don't go through/painted past, my ship came and went/the apocalypse is over and I still owe rent/They say love is learned when the heart turns stone/prayer begins when you can't go on/my heart's been rocked, the road is blocked/is that rain I hear/?drip drop drip drop. Other numbers that get you somewhere inside yourself include the rollicking bluesy "Cool Drink O' Water," the melancholic "Blue Distance," the twangin' "Coulda Shoulda Woulda," written in Nashville with Duane Jarvis and Kevin Bone, and the sweet and uplifting "This Could Be The One." If what Case says is true, that there are only two kinds of music—good and bad—then this is the good kind. Very, very good.

**Stacey Earle/Dancin' With Them That Brung Me** (Gearle)

Can I use the phrase "elegantly raw" in reviews back to back? In this, Earle's second release, the raw refers to sparse instrumentation and the emotions evoked by her exquisite melodies and deceptively simple lyrics. It's a glorious little two-step, this record; listening to it gives me the same delighted awe as watching two expert dancers veritably float around the dance floor. Nary a mis-step can be detected, and there's a fluidity that makes you want to close your eyes and sway, dance

# THE PERIMETER



by yourself in your head. Whether it's a folk/pop groove like "Goodbye" or a traditional folk melody like the title track, or the stark, painfully honest ballads "Did I Say I'm Sorry" and "I

Ran," Earle shows clearly that her muse, her talent and skill have flourished in the dance of her life. She says the album revolves around all those folks who got her where she is now. It was obviously some fine and fruitful company.

## Ray Driskoll/Hello, This Is Ray & Ailin' (Skronk Bonk)

And now, it's my singular honor to introduce you to the most elusive country singer this world has ever known. A while back I was alphabetizing my growing collection of CDs that had gotten completely out of hand, when I ran across one I didn't recall ever seeing before: Ray Driskoll and the Homewreckers' *Hello, This Is Ray*. I asked myself, "Where'd this come from?," put it in the changer and hit play. And, well, I'll just say it: Ray Driskoll rocked my rural world. From the first cut, "I Let You Catch Me Falling," where Ray sings about falling in love, I was falling for Ray, and that's saying something for this jaded journalist. Cut two, a western swing-styled "The Past Ain't What It Used To Be," had me reeling for Ray's new-found joy and hope for the future. By cut three, "So Far, So Good, So What," I realized Ray's world was falling apart and I had to work hard to not get really depressed. By the final cut, "House of Pain," I had to call my mama.

The album's liner notes tells what little story of Ray was known at the time. Producers Brett Beavers and Mike Waldron were in Nancy, France, a few years ago when they happened upon Ray in a little cafe singing every country standard you can imagine, for

tips. Ray told them the story of how he had been a drifter since losing the love of his life. After reliving every painful detail, Ray stood up and was gone. Inspired by that heart-breaking tale, Beavers sat down and wrote the story of Ray's life in song. But of course, no one but Ray could sing them, so they sat, lonely as Ray, for years. And then, one night on lower Broad, right about the Ryman, there he was. Beavers and Waldron hauled Ray into the studio and they started recording about 2 a.m. By 10 o'clock the next morning, Ray had finished his vocal on the sixth track and said he had to go out for a bottle of Fighting Cock and some Pall Malls. And that was the last they saw of him. Until just recently.

By some stroke of luck, they finally found Ray Driskoll. Unfortunately, he's in prison. A talent like Ray's can't be denied, though, so the production duo, along with the help of Brett's brother Jim Beavers, were able to get a special dispensation, and they've recorded six more sides with Ray, telling the latest episode in the Saga of this poor

man's tormented existence. *Ailin'* weaves a sadder tale, if you can imagine, but does so through some raucous gospel ("Gonna Meet Jesus"), Sinatra-styled shuffles ("Someone Always Cries At Weddings"), outlaw country rock ("Speed In My Veins"), traditional country ballads ("Take Care of Hank") and the '70s-ish pop-country compendium "Over The Wall." *Ailin'* is due for release this month.



Ray Driskoll



Now, some cynics will tell you that these are just contrived concept albums, that Ray Driskoll doesn't really exist, that it's all just a tongue-in-cheek country soap opy, if

you will, but I'll never believe it. (Ray Driskoll, PO Box 8420, Hermitage, TN 37076, 615-742-4281 raydriskoll@hotmail.com).

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# FINAL WORD

Dear Bob [Oermann],

I am a fan of yours. I enjoy your writing. I admire your talents and knowledge, and like many others, I consider you a unique asset to Nashville's community. I am also a fan of the Dixie Chicks; when I hear them on the radio, I am invigorated by their inventiveness and refreshing sound.

As for their song "Goodbye Earl," containing as it does a portrayal of a wife killing her husband, and your categorization of those who object to it as lacking in "intellectual subtlety," well, Bob, you've certainly made a grand statement here. I invite you to consider the possibility that other factors may be at work here beyond "intellectual subtlety."

Perhaps songs really do have messages that influence those who listen; perhaps they really can inspire people, impact their emotions, improve their lives. Perhaps "entertainment" is too light a word for art that communicates to our souls. Perhaps there is a moral and spiritual dimension in the creative process beyond what media conglomerates print in their annual reports.

Pierce Pettis has a wonderful song that says "Everything matters if anything matters at all." We all make choices and affect other lives with our own. Deciding to record a song like "Goodbye Earl," is a choice; telling people who don't like it to "lighten up" is your choice. Seeing it differently and writing you is my choice.

Meanwhile, keep up the good work.

Bryan Cumming  
Nashville, TN



**CELEBRATING THE DEAL**—Songwriters Kostas, Gary Burr and Gordon Kennedy recently extended their association with Universal Music Publishing Group during a meeting with Universal Senior VP/GM Pat Higdon. Pictured L-R: Kostas, Burr, Higdon, and Kennedy. *Photo: Tim Campbell*



**THE SPIRIT OF LIFE**—Members of the City of Hope Executive Board recently honored Frances W. Preston, President & CEO of BMI, with this year's "The Spirit Of Life" Award. Pictured L-R: Neil Portnow of Zomba/JIVE; Kathy Nelson, President of Music, Buena Vista Music Group; Don Passman, Esq. of Gang, Tyre, Ramer & Brown; Phil Quartararo, President, Warner Bros. Records; Preston; Zach Horowitz, President & COO, Universal Music Group; and Bruce Resnikoff, President, Universal Music Special Markets. *Photo: Lester Cohen*

## INDUSTRY CALENDAR EVENTS

### May

- 1 3rd Annual City of Hope Music & Entertainment Industry Golf Tournament, Tarzana, CA, 800-544-3541 ext. 6540
- 1 Trisha Yearwood, *The Tonight Show With Jay Leno*, NBC
- 1 SGA Song Critique w/ Darin Lake, 5 p.m., 615-329-1782
- 2 Sixth Annual Sizzlin' Country Concert benefitting the Cystic Fibrosis Foundation, 7:15 p.m., Warner Bros. Studios Burbank, CA, 615-662-7917
- 2 Sixth Annual Indiana Country Music Expo
- 3 ASCAP Presents Starstruck Writer's Night, 6 p.m., Bluebird Cafe, 615-742-5000
- 3 35th ACM Awards, CBS, 7 p.m., Los Angeles, CA
- 3 ASCAP Presents Straight Talk, 615-742-5000
- 3 Alison Krauss, *Late Show with David Letterman*, CBS
- 4 Key West Songwriters Fest, (4-7), Key West, FL, 941-775-3390
- 8 BMI RoundTable, 401-2000
- 8 SGA Ask-A-Pro w/Mark Wright, Noon, SGA, 615-329-1782
- 9 Clay Davidson, *Donny & Marie*, check local listings
- 9 Vince Gill's Annual Golf Tournament, Nashville, TN
- 9 BMI Songwriters Workshop with Jason Blume, 2-5 p.m., 615-401-2000
- 10 BMI Demo Derby with Jason Blume, 2-4p.m., 615-401-2000
- 10 ASCAP Presents Straight Talk, 615-742-5000
- 12 3rd Annual AES Audio Masters Benefit Golf Tournament, Harpeth Hills Golf Course, Nashville, TN
- 13 Vince Gill's only 2000 concert, First American Music Center
- 15 The HoriPro Entertainment Invitational (15-16), Henry Horton State Golf Course, 615-329-0890
- 16 Leadership Music Reunion 2000, Franklin Marriott Hotel, Franklin, TN, 615-321-2808, Alumni only
- 17 ASCAP Presents Straight Talk, 615-742-5000
- 18 Trisha Yearwood, *JAG*, CBS
- 19 Hook, Line & Singer, 7 a.m.-6 p.m., Cedar Creek Yacht Club, Industry Only, 615-320-0466.
- 20 Vocal Master Class with Renee Grant-Williams, 9 a.m.-5 p.m., Gibson's Caffè Milano, 615-244-3280
- 20 Tracy Lawrence, *Walker, Texas Ranger*, CBS
- 22 Music Row Ladies Golf Tournament, Old Natchez Country Club, 615-373-3200
- 23 Alecia Elliott, *Donny & Marie*, check local listings
- 23 Randy Travis, *Donny & Marie*, check local listings
- 24 May TV Ratings Sweeps End (began 4/27)
- 24 ASCAP Presents Straight Talk, 615-742-5000
- 27 Alison Krauss, *Austin City Limits*, PBS
- 31 ASCAP Presents Straight Talk, 615-742-5000

### June

- 5 Miller Harris Memorial Golf Tournament, Temple Hills Golf Course, Franklin, TN, 615-329-1151
- 5 SGA Song Critique w/ Jason Morris, 5 p.m., 615-329-1782
- 7 Nashville Independent Film Festival (7-11), Regal Green Hills 16 Cinemas, 615-269-5772
- 7 EATM (Emerging Artists & Talent in Music) Conference (7-10) Las Vegas, NV, Sheri Goldberg, 818-905-5511
- 7 ASCAP Sponsors Publisher Writers Night at the Bluebird
- 10 Grand Ole Opry 75th Anniversary Kick-Off Party, 615-871-5055

(All times central)

## CLASSIFIEDS

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## AMERICANA

**STACEY EARLE**  
"Dancin' With Them That Brung Me"

Writer: Stacey Earle/Denise Draper; Producer: Stacey Earle/Mark Stuart; Publisher: Ten Ten/Buoy, BMI/SESAC; Gearle (track)  
([www.staceyearle.com](http://www.staceyearle.com))

This charming little hillbilly waltz is the title tune to a collection of gems by a lady who breathes honesty and authenticity with every note. The wheezing, old timey, rinky-dink accompaniment is simply perfect. (See review page 28)

**JOHNNY RUSSELL** "Act Naturally"

Writer: J. Russell/V. Morrison; Producer: Hugh Moore; Publisher: Sony ATV, BMI; OMS (track)

Johnny says he's always imagined his most famous song with bluegrass backing. You know what? It works splendidly, especially with Earl Scruggs on banjo and Buck Owens on guest vocals.

**KIMMIE RHODES** "Rich From the Journey"

Writer: K. Rhodes; Producer: Gabe Rhodes; Publisher: none listed, BMI; Sunbird (track)  
([www.kimmierhodes.com](http://www.kimmierhodes.com))

Ethereal and echoey, like the interior of a gothic cathedral.

**THE BROOKLYN COWBOYS**  
"Carolina Calypso"

Writer: Gram Parsons/Walter Egan; Producer: Al Perkins/Walter Egan/Fredro; Publisher: Cow's Milk/American Moosik, ASCAP; Leaps (track)  
([www.brooklyncowboys.com](http://www.brooklyncowboys.com))

Cowritten by Americana prophet Gram Parsons, this packs a potent country-rock punch. I like it, but I do have one question: When you've got Joy Lynn White in your band, why on earth does this wimp sing lead?

**THE TARBOX RAMBLERS**  
"Columbus Stockade"

Writer: traditional; Producer: Chris Rival; Publisher: public domain; Rounder Select (track)  
([www.tarboxramblers.com](http://www.tarboxramblers.com))

Raucous roadhouse fun from a Boston stringband. "Columbus Stockade" dates from 1928. These boys make it sound younger than yesterday.

**KEVIN BRIODY** "When No One's Watching"

Writer: Kevin Briody; Producer: Kevin Briody; Publisher: Tune-Me-Music, BMI; Tune Me  
([www.kevinbriody.com](http://www.kevinbriody.com))

This was one terrific discovery. He's a hellacious story teller, a top-drawer troubadour with an earnest, heart-filled folkie delivery. Seek this CD out and fall under its spell.

**HONORABLE MENTION:**

Billy Burnette/Are You With Me Baby/FFE  
Royal Wade Kimes/Ride/Wonderment  
Blue Highway/That Could Be You/Ceili

Lace/Could've Been Me/Warner Bros.

George Day/Beer on the Bar/GNJ

River Road/Breathless/Virgin

Grady Nations/Enough to Make a Grown Man Cry/GNI

Amazing Rhythm Aces/Rednecks Unplugged/Valley Entertainment

Holli Ammon/Makin' Love Across the Room/Rainmaker

Juice Newton/They Never Made it to Memphis/Renaissance

Scooter Lee/You're on Your Own/Southern Tracks

Williams & Ree/Bone of Contention/Sonic Sorbet

Damon Gray & Joanie Keller/Way Back Home/Broken Bow

Baillie & The Boys/The Road That Led Me to You/Synergy

John Sines Jr./The Horse That They Rode in On/A.N.A.

B.J. Thomas/You Call That a Mountain/Kardina

Joe Kidd Baker/Woodpecker/Raw

Perfect Stranger/Coming Up Short Again/Pacific

J.B. Bruck/Where Angels Fly/BuckTown

Billy Swan/Wooden Heart/Audium

Todd Dunford/Tennessee Rain/One-Eyed Owl

Highway 101/Bigger Than the Both of Us/FFE-Key Tone

Wild Bill Durkin/Hungry Kisses/Stand Up Guys

Stereo Deluxx/Hunger/Pamplin

Crystal Lewis/Only Fools/GospoCentric-Word

Ransom/Walkin' This Road/Empire

Winans Phase 2/Everyday Away/Myrrh-Columbia

Michelle Tumes/Heaven's Heart/Sparrow

Chonda Pierce/Silent and Still/Myrrh-Columbia

**DON'T GIVE UP YOUR DAY JOB:**

Amanda Pearce/Yesterday's News/Lil' Bit of Nashville

Greg Windham/In My Book/Barrister

Ian Daniel/The Day the Table Turned/LBW

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