

STRANCE MAN IN A STRANCE LAND Q&A with

Publisher David Ross DON'T GIVE UP YOUR DAY JOB! Best (& Worst) of Oermann COVERING HISTORY 20 Years of *MR* Covers



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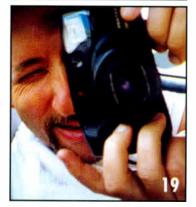


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august 2001 • volume 21 • number 9

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Label: Warner Bros. Nashville Current Single: "Austin" Current Album: Blake Shelton Current Video: "Austin" Current Producer: Bobby Braddock Hometown: Ada, Oklahoma Management: Hallmark Direction Co. Booking: William Morris Agency Birthdate: June 18 Birthplace: Ada, Oklahoma Interesting Fact: Collects pocket knives Outside Interests: Hunting and fishing Musical Influences: Earl Thomas Conley (co-wrote "All Over Me" with Shelton for new album), Dan Seals, John Anderson and Hank Williams Jr.

Blake Shelton was only 17 when his attention was steered east from Oklahoma toward Nashville by legendary songwriter Mae Boren Axton. Axton convinced Shelton that moving to Nashville was necessary for a successful singing career. So only two weeks out of high school, Shelton packed up and headed to Music City. After a few years of co-writing, a friend introduced Shelton to producer and songwriter Bobby Braddock, who agreed to produce Shelton's debut.

Now, as the album readies for release, Shelton is finding truth in Axton's advice. Shelton has already made his debut on the Grand Ole Opry stage, describing it as a "religious experience." "I had to walk around it, and on it to make sure I made my mark there," he says. And making his mark in country music is exactly what he is doing. "Austin," the first single off his debut, is causing the industry to take notice of Shelton's vocal range as well as the beautifully crafted songs on his debut (including four self-penned songs).



Here's to another 20 years! CONGRATULATIONS





country music television

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INSIDE **CMT MOST** WANTED LIVE

On May 28 CMT took a page from the playbook of their corporate companion MTV and launched CMT Most Wanted Live (MWL), modeled after MTV's wildly popular Total Request Live program. In its first month of operation MWL's total household viewership increased by 12 percent while viewers ages 18-24 increased by 44 percent.

"I wasn't surprised, I was delighted," says Kay Zusmann, CMT's VP Program Development and Production. "We knew we were going to be putting programming on that would satisfy some of our older demographic. But we knew this [MWL] would be something new, fresh and not seen before in country music."

Introducing new programming to a national network is always challenging, but Zusmann faced the additional pressure of a short lead time in launching MWL. "I had seven weeks from my first day to the first broadcast. We knew when and where the first broadcast would be, but beyond that it was wide open. For me the biggest challenge was time. To not have three, two, one, dead air.

"The biggest thing about the charge we were given was to make viewers feel like there is a reason to tune in every day," continues Zusmann. "I think we're doing that."

Tom Forrest and his production company, Taillight, produce MWL for CMT. He says his toughest task is coming up with new ideas for a daily show. "What is challenging is every day trying to keep the show fresh. We have to try and keep the copy fresh, keep Lance fresh, make sure the audience is excited and keep the energy of the show up."

The introduction of MWL was the first step in a major overhaul of CMT. The network has since announced Grand Ole Opry Live would move from TNN to CMT. The network also announced two new shows, CMT Crossroads and CMT Total Release.

According to Zusmann, the programming changes are part of the network's plan to make CMT the destination for country music fans. "We are all about the music. No matter what age you are, we're the place you want to watch. We're a general entertainment network for country music. If you like country, we're going to give you something that sings to you.'

John Hood



Music Row lost its greatest ambassador June 30 with the passing of Chet Atkins, known to fans worldwide as "Mr. Guitar." Atkins, 77, had fought a long battle with cancer and passed away at his Nashville home.

Born Chester Burton Atkins in the East Tennessee town of Luttrell, his talents touched every facet of the music industry. His resume included session guitarist, producer, label executive, artist, guitar designer and friend and mentor to artists of numerous genres.

Atkins, renowned for his finger-picking style, described himself in his early days as "brave and ignorant. I was an innovator and could pull it off pretty well. At the time I thought I was terrible, but that kept me improving."

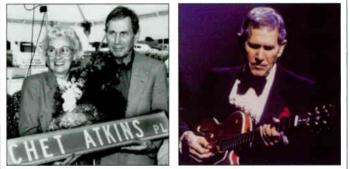
In 1957 he became Manager of Operations for RCA, where he produced and/or developed the Everly Brothers, Roy Orbison, Waylon Jennings, Dolly Parton, Charley Pride, Jim Reeves, Jerry Reed and Eddy Arnold, among others.

During his own performing career he was named CMA Musician of the Year nine times and accumulated 14 Grammys. He publicly handed over his last Grammy, for 1996's "Jam Man," to Steve Wariner, explaining that "he deserved it more." To those who were around him, he always displayed a laid-back charm, a giving personality and a quick wit.

To list all of his accomplishments and accolades would require a phonebook-sized manuscript. To list the lives he touched would require an even bigger one. As Atkins once said, "I try to live every minute like it's my last. I try to be nice to people and show my appreciation for the luck I've had in the last 40 years of my career."

He is survived by his wife, Leona (married in 1946); a daughter, Merle Russell; grandchildren, Amanda and Jonathan Russell; and sister, Billie Rose Shockley.

-Richard McVev II



Anniversary Edition

SUZZ



www.MUSICROW.com August 2001

Nashville's Newest Label

Much of the recent media coverage on Nashville's music industry has focused on the closing and consolidation of mainstream country labels. All that restructuring has left many former major label artists without a record deal. Dualtone, a new independent label formed by former Arista Austin executives Dan Herrington and Scott Robinson, plans to take advantage of the suddenly expanded talent pool. The label has already issued albums from Radney Foster, Chris Knight and Jim Lauderdale and this fall will release new music from David Ball.

"One of the main reasons we started this company was to provide a platform for artists who have been overlooked and underutilized by the majors," says Robinson. "There's so much great music out there being let go because of consolidation and closures. We want to find career acts and provide a home where they can continue their art."

Dualtone's distribution is currently being handled by Southwest. Robinson says the company has no plans to affiliate with a major label and has a different business model from their larger competitors. "We didn't set this company up to play the lottery. We didn't plan on signing seven acts and hoping one or two would pay for the others' failures. If a record is only going to sell 10,000 pieces we know that going in. We're going to develop it, so that the next record can sell 30,000 or 40,000 records. We're interested in maximizing the opportunities in the cracks."

Robinson also says Dualtone's smaller size makes it more nimble in a marketplace that is rapidly changing because of technology. "If we were tied to a major, there are certain parameters we would have to play within. There are no parameters the way we're set up. If we want to do MP3s we can do that. We can turn left or right in a heartbeat. We don't have to go through the bureaucracy some of the larger companies have to wade through. It's a great time to have a company and be able to do things very quickly."

-John Hood

Site Survey: Where The Industry Surfs



www.dassmates.com

A cool way to stay in touch with my high

school classmates fram 1965. I've found

a few ald friends I naw stay in touch with.

My daughter's Website, dedicated to her

favorite band Everclear. She lives with her

mom in N.Y. and it helps us communicate.

I couldn't get through the week without

checking out the country music scene.

My subscription comes by mail a week

late, so this gets me daily updates on the

It has done my heart a lot of good.

www.chemicalsmile.com

www.countrystars.com

www.billboard.com

really big news.

DAVID J. ROY President, Relentless Nashville



KEVIN LANE Sr. Director, Media Relations Mercury Nashville

www.newyorktimes.com

I get daily updates that link me directly to the site. It's free and a great source of news and information.

www.smarterliving.com

Every Wednesday they post Internet airline specials. Let's face it, we could all use a mini vacation.

www.google.com

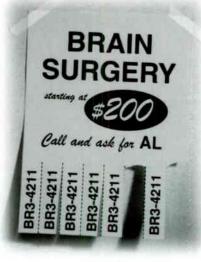
Great search engine.

www2.baconsmediasource.com

This is a subscription based site that is invaluable to me. It has all the data on every media outlet in the country and is updated daily.

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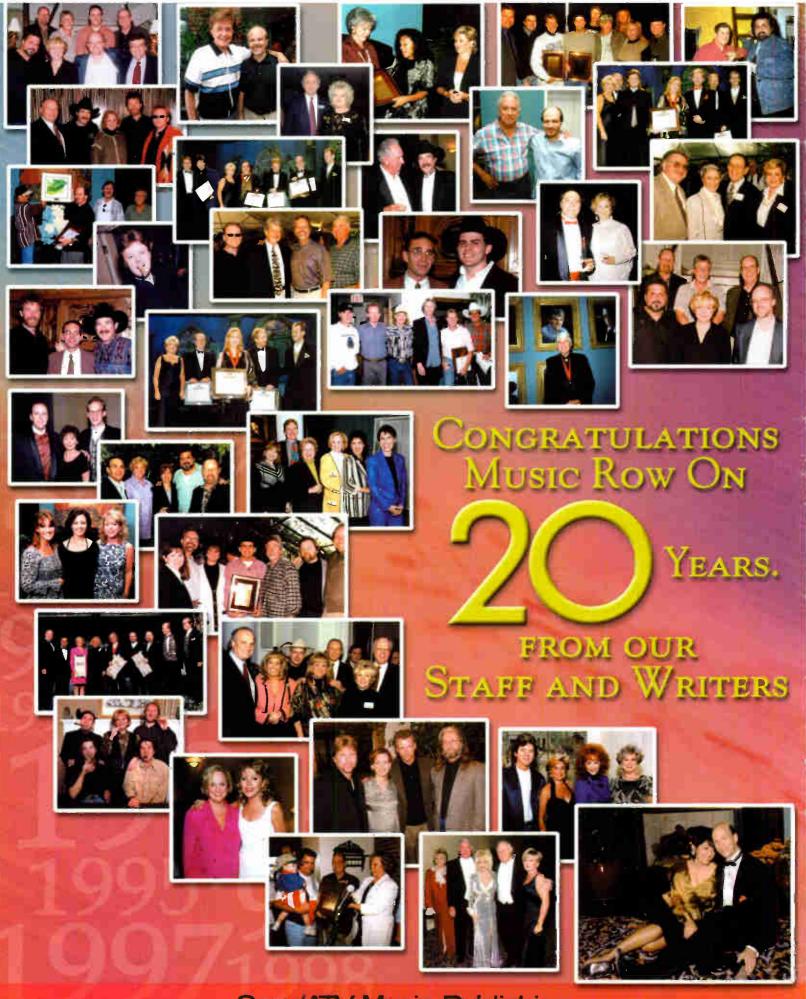
Credits include:

- Lee Roy Parnell—Tell The Truth
- Delbert McClinton—Nothing Personal
- Patti Page—Brand New Tennessee Waltz
- Judds—Judds Reunion Live
- Hank Thompson—Seven Decades
- Bonnie Raitt-Road Tested

Please call or e-mail for full discography and references

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Sony/ATV Music Publishing

Reprogramming CMT: Hall of Fame Inductees; BMI Christian Awards

NEWS

REPROGRAMMING CMT-CMT announced the addition to its lineup of Crossroads, a music show set to debut in mid-September. Crossroads will mix country artists with performers from other formats. The first segment will feature Hank Williams Jr. with Kid Rock. CMT also announced it will become the new cable home for Live At The Grand Ole Opry. Expanding from 30 to 60 minutes, the show will air three times each weekend instead of its current two times on TNN. "This is an exciting event for all of country music. Country is the only musical style with an internationally recognized home, and that home is the Grand Ole Opry. Now, the Opry will be part of the leading proponent of country music on television-CMT," said Carl Kornmeyer, President of the Music, Media & Entertainment Group of Gaylord Entertainment Company, which owns the Opry.

LAWYERS CHANGE FIRMS-The law firm of Bass, Berry & Sims has attracted six attorneys to expand its intellectual property and entertainment practice. Led by Nashville native W. Michael Milom, the group includes Christian A. Horsnell, Robin Mitchell Joyce, Jeff Biederman, Paige Waldrop Mills and David S. Crow. Several of the lawyers have national distinction in the areas of copyright, trademark and their application. The Milom group was formerly of Wyatt,



Biederman

Tarrant & Combs, and will remain in the same Music Row office at 29 Music Square East. "I have been a great admirer of Mike Milom and the group of lawyers practicing with him for many, many years," says Managing Partner Keith B. Simmons. "Their trademark, copyright and entertainment practice is the best in Nashville and is comparable to any in the country."

HALL OF FAME INDUCTEES-CMA announced the 12 newest inductees into the Country Music Hall of Fame. The 12 honorees include 10 special inductees selected earlier this year and two new members normally scheduled to be inducted for 2001. The 10 individuals eligible for the special induction had been final nominees for the Hall of Fame at least three times. The special inductees are: The Delmore Brothers, The Everly Brothers, Don Gibson, Homer and Jethro, Waylon Jennings, The Jordanaires, Don Law, The Louvin Brothers, Ken Nelson and Webb Pierce. Bill Anderson is the 2001 inductee in the Open Category and Sam Phillips is being honored in the Non-performer Category. Formal induction for the 12 new members will take place during special ceremonies at a dinner Oct. 4 in Nashville. The honorees will also be recognized during the 35th Annual CMA Awards, which air Nov. 7 on CBS.



JOHNNY RUSSELL PASSES-Grand Ole Opry member Johnny Russell died on July 3 at a Nashville area hospital following a life-long battle with diabetes. Russell, 61, was a noted songwriter, who penned "Act Naturally." "The Opry

has lost a dear friend in Johnny Russell," said Opry GM Pete Fisher. "Johnny brought his own irreplaceable brand of humor and entertainment to the stage. His warmth and laughter will be long remembered by his Opry family." Russell's funeral took place on July 6 at the Grand Ole Opry House. In lieu of flowers, the family requests donations be made to the Johnny Russell Scholarship Fund, c/o John Russell, Jr., 216 Centerview Dr., Suite 317, Brentwood, TN 37027.







took place June 25 at BMI's Nashville office. Yolanda Adams earned the BMI Crystal for Most Performed Christian Song of the Year as writer and publisher of "Open My Heart." With three award songs each, Steven Curtis Chapman and dc talk's Toby McKeehan led all writers to share the title of Christian Songwriter of the Year. A complete list of winners can be found at www.bmi.com

BMI CHBISTIAN AWABDS-The

BMI Christian Music Awards

AMA MEETING-The Americana Music Association will hold its 2nd Annual Membership Meeting and Conference on Sept. 14-15 at the downtown Hilton Suites Hotel. The twoday event will offer live music, informative panels and guests, as well as in-depth discussions

about all aspects of Americana and the music industry. Early registration rates are \$100 for members and \$150 for non-members before July 31. You can register for the conference at www.americanamusic.org

SONY VS. CHICKS-Sony Music filed a complaint against the Dixie Chicks in the U.S. District Court in New York. The suit claimed the Dixie Chicks were trying to leave the label on "sham" charges of underpaid royalties. The suit also asked the court to uphold a seven album contract the band renegotiated with the label in 1999. Sony issued the following statement on the suit: "We filed this complaint to confirm that the Dixie Chicks remain signed to an exclusive recording contract with Sony Music. We take great pride in the work we've done in establishing the Dixie Chicks as the most popular and biggest selling female country group of all time. We have tremendous respect for all of the Dixie Chicks, as well as for their extraordinary music." MR

MUSICAL CHAIRS

Mills

Artist management, film and production company Williams-Bell & Associates announced the addition



of Julie Devereux. Devereux previously managed Grammynominated blues singer Tracy Nelson and Sammy Kershaw. She is currently managing Moe Loughran and John Cox...EMI Music Publishing announced

the addition of Emmit Martin

Crow

as Creative Manager to its Nashville staff. He previously worked at Island Bound and N.E.M. Gaylord Entertainment Company (GEC) announced the appointment of Carter Todd as VP. General Counsel and Secretary. Todd previously was a corporate and securities partner in the Nashville office of Baker, Donelson, Bearman & Caldwell... R.G. Jones has been promoted to Associate Director, Promotion, RCA Label Group RLG/ Nashville. Jones has been with RLG/Nashville for five years...Lyric Street has hired Katie Dean as Promotion Coordinator. She was recently Label Relations Manager at Music.com in Nashville. Prior

to that, she was Manager of International Development for the CMA...Leigh Brannon has been hired as VP of Creative at Wrensong Publishing...Rhonda Christensen has joined Epic Records as West Coast Regional Promotion



Manager...Sara Twargowski has joined Warner-Chappell Music as A&R Assistant. She formerly served as A&R Coordinator at Giant Records... Country Music Magazine Associate Editor Nick Krewen has exited the company. MR

Praise Be, Here's Some Old Time Music



There are a number of interesting developments in this stack of platters. For the first time ever, we have enough recordings of old-time music in one listening session to create a category for them. Before,

the occasional disc in this genre was always lumped in with the bluegrass or Americana category. But, praise be, today we have LeRoy Troy, The Old Crow Medicine Show and The Wolfe Brothers all releasing records in this style at once. Is this fallout from the "O Brother" phenomenon? Let's hope so.

All three of those acts also qualify as contenders for the DisCovery Award. So do two of the four standouts in another cluster of releases, the instrumentalists. We've heard from stellar steel guitarist Joe Goldmark before. And fiddler Vassar Clements is a living legend. But this listening session also contained terrific new music from banjo man Jeremy Stephens and ace session fiddler Larry Franklin (www.larry-franklin.com), both of whom I commend to your attention.

In addition to the old-time music makers and those two instrumentalists, the others competing are The Pawtuckets, Sean Hogan, Swag and Denice Franke, all of whom are worthy. I'm going with Denice Franke for DisCovery honors. I always was a sucker for a writer-artist, and she's definitely got the goods.

Disc of the Day boils down to a race among Jimmy LaFave, Eliza Gilkyson and our winner, the ever-great John Hiatt.

The one area where there is no contest is Label of the Day. Hightone Records completely blows away the competition with its lineup of Tom Russell, the aforementioned Joe Goldmark and its compilations of drinking songs and Texas tunes.

AMERICANA

DENICE FRANKE/Personally

Writer: D. Franke; Producer: Eric Taylor; Publisher: De nICE gIRL, BMI; Certain (track) (www.denicefranke.com)

Denice ranks as one of the troubadour discoveries of this or any other year. As if her extraordinary songwriting gifts weren't enough, she has great talent as a vocal communicator. And in an embarrassment of riches, Eric Taylor's production touches of choppy acoustic percussion, plunked piano notes and sighing fiddle are a total revelation. A must listen.

JIMMY LaFAVE/On a Bus to St. Cloud

Writer: Gretchen Peters; Producer: Jimmy LaFave; Publisher: Sony ATV Tunes/Purple Crayon, ASCAP; Bohemia Beat (track) (www.jimmylafave.com)

Be patient with the long piano intro—it's setting a mood. Jimmy's tremulous delivery of this throat-catching lyric weaves in and out that enchanting keyboard. Add the very barest brushed percussion and acoustic guitar and that's all this disc needs to pull you under like the ebbing tide. CD is called *Texoma*, and it's a beauty.

JON MICHAELS/Miss Fannie

Writer: Jon Michaels/Paul Jefferson; Producer: Jon Michaels/Ray Herndon; Publisher: Check Please/ The Farm, ASCAP; Check Please (track) (www.jonmichaelsmusic.com)

Resonant singing, tight playing and earcatching songwriting. I've never seen him live, but if this set from Douglas Corner Cafe is an example of what he does, where do I buy a ticket?

ELIZA GILKYSON/Beauty Way

Writer: Gilkyson/Mark Andes; Producer: Gilkyson/ Mark Hallman; Publisher: GilkySongs/ Sounds Like Music, BMI/ASCAP; Red House (track)

Listen up—your sister is telling you the saga of her travels. And that tough little combo backing her means this is no bedtime story. Rootsy and righteous in the extreme.

TOM RUSSELL/Since Sinatra Played Juarez

Writer: none listed; Producer: Gurf Morlix; Publisher: none listed; Hightone (track) (www.hightone.com)

"Everything's gone straight to hell since Sinatra played Juarez" because all the old customs and ways went away, says Uncle Tommy. Album is called *Borderland* and it's full of goodies like this.

LUCINDA WILLIAMS/Reason to Cry

Writer: Lucinda Williams; Producer: Charlie Sexton/Lucinda Williams; Publisher: Warner Tamerlane/Lucy Jones, BMI; Lost Highway (track)

The Noo Yawk publicity machine behind this label seems determined to ignore the Nashville press corps, despite the fact that the entire roster resides here and that its only success, the "O Brother" soundtrack, is also a Music City project. As a result, I have no idea what is going on with this CD. I chose this track because it's Lucinda at her most tender and countrified. She can sure break your heart.

THE PAWTUCKETS/August in Arizona

Writer: Mark McKinney; Producer: Jeff Powell/ Paul Ebersold; Publisher: Hard Corn, BMI; Madjack (track) (www.bawtuckets.com)

It's Saturday night at the roadhouse and you're stepping all over each other's feet. Grab another longneck and have a good long howl, because the band makes ya feel so dang good. This tune is a blast.

TONY JOE WHITE/Rich Woman Blues

Writer: Tony Joe White; Producer: none listed; Publisher: Tony Joe White, no performance rights listed; Swamp (track) (www.tonyjoewhite.net)

His baby done wrecked her Mercedes Benz, but she's got a three-bedroom condo in Florida. Tony Joe's a "kept man," and he's drawlin' and whisperin' about it to the accompaniment of his womper-stomper guitar. He's so cool—one of music's great minimalists.

CHRISTIAN

WOODY ROCK/Testimony

Writer: none listed; Producer: Uncle Freddie; Publisher: none listed; Gospo Centric Intriguing—It's vaguely reggae in its herkyjerky way, but if pressed I guess I'd call it strippeddown hip-hop.

CINDY MORGAN/Good Thing

Writer: Cindy Morgan/Alex Alzamora; Producer: Brent Bourgeois/Cindy Morgan; Publisher: Word/Lola Max/Gracia y Paz, ASCAP; Word

Happy, happy, happy. How much sweet can you stand?

BLUEGRASS

VASSAR CLEMENTS with JOHN COWAN White Room

Writer: Pete Brown/Jack Bruce; Producer: Hugh Moore/Billy Troy; Publisher: Unichappell, BMI; OMS (track) (www.omsrecords.com)

Take a Cream tune, a wailing lead vocal and a fiddler of mind-warping ability. Wrap the whole thing up with banjo/bass/guitar propulsion. Whaddaya got? One of the coolest bluegrass performances of the year.

WILDFIRE/Maria

Writer: Curtis Allen/Marty Stuart; Producer: Wildfire; Publisher: Hanks Cadillac/Universal Songs of PolyGram, BMI; Pinecastle (track) (www.thewildfireband.com)

It's a Mexicali tale in a bluegrass setting. Dobro work is particularly noteworthy.

DEL McCOURY BAND/The Bluegrass Country

Writer: none listed; Producer: Ronnie McCoury; Publisher: none listed; Ceili (track)

His voice cuts through the air like a shiny razor. And it goes without saying that this band is breathtaking. The song is by Cindy Walker. Need I say more?

POP/ROCK

JILL KOSSORIS/I'm Not for Everyone

Writer: Jill Kossoris; Producer: Mike Hoffmann/Jill Kossoris; Publisher: Mystery Train, BMI; Mystery Train (track) (www.jillkossoris.webjump.com)

Sometime Nashvillian Kossoris says it best in her title. She may not be for everyone, but for anyone with a yen for smokey, ultra cool blueeyed soul, she's just the ticket. Track recorded on Music Row, although it sounds just like Memphis.

THIS MIDNIGHT STREAM/Midnight Stream (dance mix)

Writer: R. Earls; Producer: Robb Earls/Tommy Dorsey; Publisher: Factual, BMI; Sound Vortex (track) (www.soundvortexrecording.com)

Singer Carole Edwards and longtime Music City pop-rocker Robb Earls (Factual, Warm Dark Pocket, Big Bong Theory) have teamed up in a cool new electro outfit called This Midnight Stream. The band name is instructive — this is "dark wave" stuff, the last dance at the rave in purgatory.

SWAG/Please Don't Tell

Writer: Reynolds/McFadden/Powell/Coomer/Huff; Producer: Brad Jones; Publisher: Earl Wright/EMI/ Monk Family/Mike Curb/Dolce Vitunes/500 Foot Toe, BMI; Plug/Yep Roc (track) (www.yeproc.com)

Mighty fine. At times you'll catch a whiff of The Kinks, The Hollies or The Zombies. In other words, this is hook-heavy, back-to-basics pop/rock. Band is comprised of Robert Reynolds (The Mavericks), Ken Coomer (Wilco), Jerry Dale McFadden (Sixpence None the Richer), Tom Petersson (Cheap Trick) and Doug Powell (who makes dandy solo discs).

PETER CETERA/I'm Coming Home

Writer: Chris Pelcer/Katinka Hartcamp; Producer: Michael Omartian/Peter Cetera; Publisher: Million Suns/Riff Raff, BMI/PRS; DDE (track)

Frequent Music City visitor Cetera still has that same distinctive sound, even when he's cutting in Tennessee. I wish I liked it more, but it's pretty routine A/C fare.

JOHN HIATT/My Old Friend

Writer: none listed; Producer: Jay Joyce; Publisher: none listed; Vanguard (track) (www.vanguardrecords.com)

It's kinda like The Band, rumply and raucous with lots and lots of soul. This guy just might be the coolest artist in this city. All I know is, he just doesn't know how to make a bad record. And this reunion with The Goners holds its head up with his best. Buy *The Tiki Bar Is Open* at once.

PHOENIX RISING/Torn Glory

Writer: B. Brown; Producer: Dale Russell; Publisher: Fenix Rising, ASCAP; Phoenix Rising (track) (www.prising.com)

She's a belter and the song rocks. All that both of them need is a producer.

TONI PRICE/Something in the Water

Writer: Gwil Owen; Producer: Derek O'Brien/Toni Price; Publisher: Turgid Tunes, Earnest Whitney,

ROWEIRD

BMI; Antone's (track) (www.antonesrec.com)

Known in Austin as a soul shouter, this former Nashvillian shows here that she's got a soft side, too. She carresses this with the gentleness of a feather.

COUNTRY

JOHNNY RODRIGUEZ/Corpus Christi Bay

Writer: Robert Earl Keen Jr.; Producer: none listed; Publisher: Keen Edge, BMI; Hightone (track) (www.hightone.com)

Johnny still sings with immense heart. Backed by a solid country combo as he is here, and given a superb set of lyrics as he is here, he's just the best. Album is called *Texas Boogie: A Collection of Texas Songs* and also includes tunes from Dale Watson, Rosie Flores and Jimmy Dale Gilmore, among others.

JACKIE KING & WILLIE NELSON/The Gypsy

Writer: Reed; Producer: Teri Harllee; Publisher: Universal MCA, ASCAP; Indigo Moon/FreeFalls (track) (www.indigomoon.com)

He's never been cooler...or jazzier. Like mellow.

GARY STEWART/An Empty Glass

Writer: Gary Stewart/Dean Dillon; Producer: none listed; Publisher: Forest Hills/Tree, BMI; Hightone (track) (www.hightone.com)

If you're used to Gary's hair-raising voice, prepare to be pleasantly surprised. Here he applies his considerable power on a sad, midnight meditation instead of a full-bore honky-tonker. This magical performance is the title tune to an album of drinking songs by Marty Brown, Heather Myles, Dale Watson, Katy Moffatt, Hank Thompson and other esteemed talents.

SEAN HOGAN/Hijacked

Writer: Sean Hogan; Producer: Rick Hutt/Sean Hogan; Publisher: Sean Hogan, SOCAN; Barn Storm (track) (www.barndoor.bc.ca) I hear something very promising here. He has attitude and guts and is a sure 'nuff guitar slinger.

OLD TIME

THE WOLFE BROS./Uncle Henry's Gone

Writer: traditional/Casey Hash; Producer: Dale Morris/Jerry Correll; Publisher: none listed; Copper Creek (track) (www.coppercreekrec.com)

It's knee-patting old-time fiddle music with interjected sung passages, the way they used to do. String-band merriment.

THE OLD CROW MEDICINE SHOW/Raise a Ruckus

Writer: traditional; Producer: Chad Crumm/D. Morgan Jahnig; Publisher: public domain ; Old Crow (track) (www.crowmedicine.com)

Manic, joyous, rustic fun. I've seen these boys live and heard them on the Opry. You should, too. They make old-time tunes jump.

LEROY TROY/Down the Dixie Line

Writer: Marty Stuart; Producer: Marty Stuart; Publisher: none listed; Rounder (track) (www.rounder.com)

LeRoy romps through this with all the verve and spunk of Uncle Dave Macon in his prime. Old-time music is pre-country country music and acts like this prove that it still has oodles of charm.

Honorable Mention

Clarence Gatemouth Brown/Bogalusa Boogie Man/ Blue Thumb

David Allan Coe/Drink Canada Dry/Cleveland International

Josh Williams/Now That You're Gone/Pinecastle Joe Goldmark/Joe's Jump/Hightone/HMG All Around the World/Jesus You Alone/Sparrow Jeremy Stephens/The Scarlet Banjo/Rebel Dudley Connell & Don Rigsby/Another Saturday Night/ Sugar Hill

Claire Holley/Dh My/Yep Roc Larry Franklin/Now and Then/Rascal According to John/Song of Jabez/Nobox

Dale Moore Chairman/CEO, Emerald Entertainment Group 1033 16th Ave. S. • Nashville, TN 37212 615-846-5200• fax: 242-0101

Dale Moore is one of the few people in Nashville who has worn a cowboy hat for something other than fashion sense. Moore grew up on a cattle ranch in the wilds of Montana, where he spent much of his time fishing and riding horses. Ever the outdoorsman, he even labored for two winters as a ski instructor during his teen years. "I taught in exchange for a free ski lift ticket and a free



lunch," he says. "For a broke cowboy, it was good deal."

He became interested in the entertainment business early on. "I walked into a radio station one day and it was like a light went off over my nead," he recalls. "I realized that's what I wanted to do." So at 17 he got the first of several jobs as a disc jockey, working the midnight to 6 a.m. shift at an AM country station. In 1979 he pursued his education at the University of Southern California for one year, but later transferred to Eastern Washington University (EWU). "Going from a high school with a total of 125 kids to USC was a culture shock," he admits. Moore finished college in three years, graduating from EWU—where he managed the campus radio station—in 1982. "My father passed away while I was in college so I wanted to get out and help my mother. At the time my father had a broadcasting company, which had grown guite a bit."

Eventually the company was sold and Moore turned his attention toward the music business. "I met up with a country band and came to Nashville to produce a record. That's when I met Jimmy Bowen, who was President of MCA Nashville. He encouraged me to get into the studio business." In late 1984 Moore purchased Emerald Sound Studio and has since grown his business into a full service entertainment company, which includes Digital Audio Post, Masterfonics, The WorkStation, The Tracking Room, The Parlor, The Breen Agency, and a broadcast division.

When away from the office he likes to spend time with his eight daughters, who live in Montana with their mother. With kids ranging from ages 4-15, Moore jokes, "I have their pictures up so everyone can see who I work for and where the money actually goes. Seriously though, they're all wonderful." —*Richard McVey II* THE GOOD LIFE Chapter 156

Bobby Karl...

Mother Nature must love Alan Jackson. As if on cue, the stifling summer weather broke into the most gloriously balmy evening, just in time for the street party celebrating the lanky honkytonker's 35 million in sales.

The event was held on a Vandy parking lot (7/12) opposite RLG and just behind our magazine. Will Byrd and his staging crew were out bright and early, wondering if enough drinks would be on hand later in the day. Then came word that Alan had just gone on the radio and



invited the whole city to attend. Free beer for the masses!

"This was all his idea anyway," shrugged Joe Galante with a smile. "And l think it's pretty cool." It was. Tim Wipperman, David Ross, Mike Crawford, Robert Warren, Jimmy Dickens, George Jones, Trace Adkins, Lonestar, Phil Vassar, Blake Shelton and dozens of Music Row workers mingled with civilians while Larry Cordle & Lonesome Standard Time performed as barbecue and burgers were consumed.

The publication of a spectacular new book was celebrated at The Country Music Hall of Fame (7/11). Hatch Show Print has been making posters in Nashville since 1879, and now there is a volume that tells its story, illustrated in color on every page. Authors Jim Sherradin (who runs Hatch today), Elek Horvath and Paul Kingsbury autographed copies in the lobby amid folks like Denise Stiff, Kevin Gordon, Guy Clark, Bob Delevante, Bob & Kitra Moore, Duane Jarvis, Andy McLenon and Dave Pomeroy.

"I want to dedicate the book to all the musicians, past and present," said Sherradin. That would be a lot of people, since Hatch has crafted posters for everyone from Bessie Smith to Bruce Springsteen, not to mention every country star on earth. If you're looking for a coffee-table gift book that says "Nashville," look no further.

The Country Disc Jockey Hall of Fame banquet has evolved into a real highlight on the social calendar. This year's event (6/28) at The Renaissance Hotel was supported by virtually every promotion person on Music Row. The gathering also included celebs Earl Thomas Conley, Billy Hoffman, Jeff Carson, Leslie Satcher, Merle Kilgore and Charlie Walker.

lt's an "old home week" kind of thing, where you can reconnect with vets like B.J. McElwie, Bob Tubert, Bonnie Bucy, Gene Hughes,

Works The Room

Charlie Douglas, Tom Perryman, Frank Mull, Dandalion, Chuck Chellman and Ted Cramer, schmooze Allen Butler, Mike Dungan, Joe Galante and Harold Shedd, or yuk it up with David Haley, Scott Borchetta, Larry & Katie Pareigis, Doug Baker, Jack Lameier, Jimmy Gilmer, Phyllis Stark, Steve Gibson, Bill Mayne, Kim Leslie and LeAnn Photoglo.

Ed Salamon saluted Tom McEntee, a founder of Country Radio Seminar. Blair Garner introduced Great Empire's Mike Lynch as an honoree. Brad Paisley, Tammy Cochran, Sherrie Austin and Billy Yates paid homage to an ailing and absent Buck Owens with a medley of his tunes. Terry Buford (KFDI in Wichita, KS) was inducted into the Hall of Fame, as were Country Joe Flint (KSOP in Salt Lake City), Dale Eichor (KWMT in Ft. Dodge, IO) and my Atlanta buddy Rhubarb Jones, plus the deceased Chris Lane.

There have been big events for all of our musical styles lately. BMI sponsored "Rock Night" at the Exit/In (7/9), showcasing Charlie Degenhart, The What Four, Quinn Loggins (Dave's son), Katoorah Jayne, Antonia and Venus Envy.

The Tennessee Jazz & Blues Society presented its "Ladies of Jazz" concert (7/8) at Belle Meade Plantation, starring Connye Florance, Benita Hill and Sharon Moore. Over at Cafe 123, the Recording Academy partied in the same genre with Beegie Adair and Diana Krall (6/26).

Americana hero **Paul Burch** celebrated the release of his new CD at The Slow Bar (6/27). For comedy, you had **Shane Caldwell** live at TPAC (6/27). Gospel was honored at BMI's dinner for the most performed Christian songs (6/25).

But by far the coolest bash was the one Kevin Lane organized for Mercury's retiring Sandy Neese (5/23). Everyone who is anyone was there. And all who were are still talking about it.



CELEBRATING 20 YEARS—Freelancers and contributors celebrating our first year with offices on the Row (1985) at 1804 Grand Avenue. Some of the faces to recognize are: Robert K. Oermann, Mary Bufwack, Gregg Brown, Kerry O'Neil, Michael Snow, Jay Orr, Michael McCall, John Lomax, Ed Morris and photographer Alan Mavor.

Dreamcatcher Entertainment

Making Things HAPPEN



"After all these years, Kenny Rogers still has what it takes" to put together a hit song." BILL DOTSON, PD/KSSN

CRACK CALLARD CALL



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"Diamond Rio has such a distinctive groove! Every note and every sound, from their first album to the most recent, has their unmistakable signature!!" RENEE REVETT. PD/KXKC

SARA EVANS

"Sara is really one of the truly great female voices in country music today. She sings with real passion and sincerity." MIKE KENNEDY. PD/KBEQ



MARSHALL DYLLON

"This is country in the 'new' millennium." COYOTE COLLINS, PD/WBEE



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CONGRATULATIONS TO MUSIC ROW ON "MAKING THINGS HAPPEN" FOR 20 YEARS!



Wolf Opens Studio; Island Goes Digital

Wolf Music, helmed by composer/producer Leonard Wolf, has opened a new 2,000 sq. ft. studio at 803 Bradford Ave., 37204. Wolf's work can be heard in currently airing music packages for CMT's Most Wanted Live, The Big Ticket and CMT News...Island Studio has gone digital. The studio has replaced their two-inch

<u>Artist</u>	Producer	Engineer	Label	Project	Artis
AUDIO PRODI					DARI
Clay Davidson Lee Ann Womack Sara Evans Lonestar Gaylord Perry Bob Feller	George Achaves	Travis Turk Scott Goudeau " David Cherry	Capitol Countr MCA RCA BNA — Uni — Uni	y Cntdwn USA " v. Med. Center	Jerry D 4-Him Jennife Kirk W Andrew Audio
BAYOU Fly Billy Jason Rhoden Sarah Tyler Cindy Walker Kenny Beard Dean Greer The Shepherds Oshley Wieronski Rick Blair Stacia	Copeland/Tucker George Clinton Jerry Slone Fred Foster Pete Wade Louie Swift Chris Pappas Rick Blair David King	Barry Senter George Clinton	Big Tractor	voc's trax bg. voc's/mix demos trax " od's/mix voc's	EAST SHeDA Dean M Bering EMEI Cheste George Tracy L Janet F John M
BENNETT HO Mark Schultz Charlotte Church Petra Amy Grant	USE Monroe Jones Keith Thomas Dwayne Larring Keith Thomas	Jim Dineen Bill Whittington Marc Chevalier Bill Whittlington	Word Ent. Sony Classical Inpop A&M	trax editing trax voc's/od's	Stacy Virtue Collin Kevin I Shirley Moniq
BRUSH HILL Smokey White Ed Stinson Ray Barnette Damon Gray Kathy Chiovola Catherine Craig	Bizzack Smokey White Ed Stinson Harkins/Bird Langworthy/Bird Coffey/Bird Blount/Bird	Arvel Bird	— White Sparrow — — — —	trax album demos	Allyson Miss F Jewel SHeDA Michae NewSo Jeff & S. Curl Windsw
CREATIVE REP Chris LeDoux Tim Wilson Linda Gale Lewis The Swedish D. —	McAnałły/Schulman Tim Wilson Eric Paul Charlie McCoy	Alan Schulman Steve Melton Eric Paul Paul/Williams Bobby Bradley Mills Logan	Capitol Lantasi — Prism Music BMG	w/Jordanaires	Best B Kenny Richan Catfish Skip E Combu TNN/CM Kenny Ian Cro
DAN WILLIAN	AS MUSIC Dan Williams	Dan Williams II		Dr. Pepper Toyota Ethan Allen GM Tire	David Big Ba Tom Fo Susan Dream

machine and console with a full ProTools Mix3 System...Producer Dann Huff has been making the studio rounds. Huff was at East Iris remixing for SHeDAISY, at the Sound Emporium tracking for SHeDAISY, and at Emerald working on overdubs for the trio as well as Jewel.

oject	<u>Artist</u>	<u>Producer</u>	<u>Engineer</u>	Label	Project
n USA "	DARK HORSE Jerry Douglas 4-Him Jennifer Knapp Kirk Whalum Andrew Peterson Audio Adrenalin	Jerry Douglas Brent Bougeouis Tory Macenany Kirk Whalum Glenn Rosenstein Audio Adrenalin	Bill Vorn Dick Dave Schober Roy Hendrixson Ed Simonton " Joe Baldridge	Sugar Hill Word Gotee Warner Bros.	trax d's trax/od's trax mix
voc's trax 's/mix demos	EAST IRIS SHeDAISY Dean Miller Bering Straight	Dann Huff Tony Brown Brent Maher	Jeff Balding Maher/Logan Maher/Via	Lyric Street MCA	re-mix trax mix
trax " 's/mix voc's	EMERALD Chester White George Strait Tracy Lawrence Janet Pascal John McCabe Stacy Orrico Virtue	Sloas/Simon Brown/Strait Anderson/Lawrence Michael Sykes John Lello Mooki	Jeff Balding Ainlay/Sochor Carr/Piske/Bickel Green/ Beckett Bullock/Greene Julian Kindred Mooki	Word Music MCA Atlantic Banner Word	od's mix od's/mix trax/od's trax/od's/mix od's prog./od's
trax editing trax s/od's	Collin Raye Kevin Denney Shirley Caesar Monique Berry Allyson Taylor Miss Radio	James Stroud Leigh Reynolds Bubba Smith Brian Jacobs Taylor/Byrom SAE/Martin	Guess/Murphy Bason/Kidd Jaszcz/Greene Bob Bullock Bullock/Sochor Martin/Crooms	Sony Lyric Street Word B&M Prod.	trax od's trax mix od's/mix trax
trax album demos	Jewel SHeDAISY Michael W. Smith NewSong Jeff & Sherri Easter S. Curtis Chapman Windswept Pac. demos	Brown Bannister	Balding/Hackett "Fuston/Laune " Green/Beckett Kelly/Konshak Marcantonio/Kidd	Atlantic Lyric Street Reunion " Spring Hill Sparrow Windswept Paci	od's strings/od's strings trax od's ific trax
 Inaires	Richard Donahue Catfish Skip Ewing demo Combustion demo	Sheridan/Ruddy Cannon/Wilson Richard Donahue Dean Zorian Skip Ewing	Mike Konshak Sherrill/Saylor Saylor/Melnick Mike Konshak Glenn Spinner Fowler/Konshak	RCA Write! Combustion	trax/od's/mix od's mix od's trax/od's
Pepper	TNN/CMT/CW Awards Kenny Chesney Ian Cron David Phelps Big Band	Ed Seay Cannon/Wilson Phil Naish " Dan Rudin	Hobbs/Kidd Beamish/Piske Robbins/Konshak " Rudin/Bauer	RCA	trax/od's/mix mix strings/trax " trax
Toyota Allen M Tire Ford	Tom Fettke Susan Ashton DreamWorks Sndtx Yo-Yo Ma/Krauss	Tom Fettke James Stroud Grace Row	Clark/Kidd — Marcantonio/Kidd Harbutt/Paczosa	Capitol DreamWorks Sony	strings showcase trax/od's od's



STUDIO REPORT

<u>Artist</u>	Producer	<u>Engineer</u>	<u>Label</u>	<u>Project</u>
Mark Schultz Michelle Tumes Toby Keith Jewel Natalie Tidwell Kenny Rogers Coley McCabe Deric Ruttan	Monroe Jones Erickson/Biden James Stroud Was/Jewel Dwayne Raines John Guess Marty Williams Steve Bogard	Dilbeck/Robbins Guess/Murphy John Saylor Guess/Murphy Marty Williams	Word Sparrow — Amer. Sw. sou — Dreamcatcher RCA —	listening party strings/choir od's/mix indtrax mix od's mix mastering
GREY HOUSE Stephany Delray King Cone Frankie Moreno Jarnes Hinds Jason Pitts Sheila Benge	Stephany Delray Billy Herzig Moreno/Zig Billy Herzig " Rocky Thomas	Wendy Mazur Herzig/Mazur " Billy Herzig Herzig/Mazur Rocky Thomas	High Seas AH Primo — —	demos cd demos
ISLAND STUD	10			
Mark Collie Daniel Langlois Jaime Kyle Max T. Barnes Dean Miller Troy Seals	Jerry Wallace Max T. Barnes Ted Hewitt	Jeff Koval Daniel Kresco Jeff Koval " Daniel Kresco		album demos
MONEY PIT Martina McBride Ty Herndon Little Big Town Susan Ashton Dusty Drake Stewart/Winfield	Worley/McBride Worley/Watson Worley/Chancey Worley/James Worley/Crane/Schleiche Worley	Schleicher/Hellerman Poole/Hellerman Schleicher/Hellerman r [#] Poole/Hellerman	RCA Sony " Capitol Warner Bros.	mix od's r trax
SEVENTEEN G Shana Morrison S. Curtis Chapman SHeDAISY David Lee Murphy Matt King Kyle Long Mike Campbell	Steve Buckingham	Paczosa/Johnson Bishir/Nirider Jones/Clark Niceley/Scherbak Dave Cline Tutko/Frank David Cline	Vanguard Sparrow Lyric Street — —	trax mix radio spot trax/od's/mix mix trax
SOUND EMPO	RIUM			
SHeDAISY Mark Wills Phil Vassar Chris LeDoux Dede Day Bob DiPiero Jill Johnson Karyn Black J.D.S.C. Band Monique Novotny Lambchop Kim Patton Johnston	Dann Huff Carson Chamberlain Phil Vassar Alan Schulman Scott Paschall Bob DiPiero Jill Johnson Dave Pomeroy Marcus Arnold Terry Choate Mark Nevers Kim Patton Johnston	Balding/Hackett John Kelten Andrews/Jaskowiak Schulmar/McAnally (Dave Sinko Lowery/Grantt Scott Baggett Dave Sinko Rudin/Bower Richard Barrows Mark Nevers Matt Andrews	TN2 Ent. Sony ATV Bluewater Dave Pomeroy Silver Cornet F Crosswind Merge	
SOUND SHOP Kenny Chesney Aaron Tippin Kree Statler Bros. Joe Diffie Demos	Cannor/Wilson Watson/Braoley Wally Wilson Jerry Kennedy Cook/Wilson Carolyn Staubaugh	Sherrill/Capps Bradley/Capps " Bradley/Shapach Mark Capps Joe Tassi	RCA Lyric Street "	Christmas trax trax/od's trax/od's/mix trax/od's trax/mix
STUDIO 23 Ted/Mark Merthe Gloria Kay Hogman Les Kerr	Merthe/Merthe Kay/Leione Hogman/Cumming Kerr/Cumming	Bryan Cumming " "	 ONU Cł	demos CD hristmas album

Writer's Notes **Rivers Rutherford** Hometown: Memphis, Tenn. How Many Years in Nashville: 8 Publisher: Universal Music Publishing Hits/Cuts: "American Remains," The Highwaymen; "29 Again," Lorrie Morgan; "Shut Up And Drive," Chely Wright; "Man of Me," "Smoke Rings In The Dark," Gary Allan; "Unconditional," Clay Davidson; "A Good Way To Get On My Bad Side," Tracy Byrd/Mark Chesnutt; "Ain't Nothin' 'Bout You," Brooks & Dunn Favorite Song I Wrote: "Raise Him Up" and "Sure Sounds Right To Me"-neither have been cut. Favorite Song You Didn't Write: "Amazing Grace" What Instrument Do You Write: Guitar, piano Influences: Bob Dylan, Kris Kristofferson Advice to Writers: Don't try to write what you perceive the market to be. Issues Facing Songwriters: They're pretty much the same as they ever were-protecting, creating and exploiting copyrights. The Internet's a big issue, but in my mind it's no different than when cassette tapes first came out. Rivers Rutherford penned his first song at age nine with less than artistic intentions. "I was in the kitchen with my parents," he recalls. "My dad's a musician, so we'd been playing for a couple of hours, and he asked Mom, 'What do you want to hear?' She said, 'Nothing.' So to be a smart aleck I wrote a song called 'Nothing.' I've loved writing ever since." The good-humored Rutherford hails from Memphis and attended the University of Mississippi on a piano scholarship, graduating with a degree in English. He was even set to attend Memphis State's law school, but had a change of heart at the last minute. "I wake up on a Monday morning set to go to law school at 9 o'clock. At 8:15 I got dressed and went to work at a warehouse instead. I had prayed about it and just knew law wasn't what I was supposed to do." He continued sharpening his musical skills, even working at a piano bar making \$150 a night in tips. "I wasn't a very good piano bar guy," he admits. "I played a lot of originals." On the day he turned 21-June 17, 1988-he inked his first publishing deal with Memphis producer/songwriter Chips Moman's company, and within six months The Highwaymen cut his song "American Remains." It would be years before his next cut. In 1993, after trying his hand at selling real estate, he and his wife hitched their wagon for Nashville. "My parents thought it was great," he says of the move east. "But I don't think my in-laws were too sure about it. They love it now." To make ends meet, back in 1994, he worked at a plant nursery alongside fellow struggling songwriters Roxie Dean and Andy Griggs. In September 1996, however, he signed with Universal Music Group and eventually scored hits with Chely Wright, Gary Allan and most recently with Brooks & Dunn. Did you ever consider giving up? I got my first cut six months after my first publishing deal. It was eight years before I got another one. But I wrote something down on a little card that I keep with me. On 1/25/96 I accepted on faith that God has put me in the music business. If you could have anyone record one of your songs, Anything else you'd like to try in the music business? I've had a

business. If you could have anyone record one of your songs, who would it be? Dead, Elvis Presley; living, Ray Charles. Anything else you'd like to try in the music business? I've had a session career as a guitar player. I'm having a songwriting career. I'd love to make some records and I'd love to produce some records. Tell me about your family. I've been married nine years. We have three kids, with one on the way very soon. Have you seen any big checks yet? The old addage is the first check gets you out of debt. Did that. The second hit put us in a place where we started paying off the house and I took my wife to Hawaii. Then I bought myself a nice guitar. But with four children, I've got 16 years of college to pay for.

-Richard McVey II

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Thank You David for your 20 years of service to MUSIC ROW



AND IT'S ALL BECAUSE OF YOU!



1231 17th Avenue South Nashville, TN 37212 (615) 321-3617 fax: 329-0852 ross@musicrow.com

Dear Readers,

Successful magazine startups are few and far between and many factors have contributed to Music Row "beating the odds" for two decades. At least three components must align to create and sustain a successful publication-readers, advertisers and content. From the beginning, the Music Row community opened its heart and filled our first two needs, thereby leaving us to focus on providing content worthy of the industry's

High standards means long hours and hard work and fortunately my wife, Susana, high standards

is no stranger to either. Her creativity and hands on role has always been my strongest asset. Especially during the hard times, she always found a reason to keep going. Today, we have a phenomenal group of professionals that make the Music Row experience look easy: Eileen Shannon, receptionist (seven years); John Hood, Senior Writer; Christie King, Art Director; and Managing Editor Richard McVey. Our GM

of Operations, Chuck Aly now in his fifth year at Music Row deserves special mention.

His talented writing speaks for itself, but he also "makes me look good" by shouldering It also seems an appropriate time to thank John Lomax who masterminded the responsibility in a variety of areas too numerous to mention. methodology behind our Top Ten Album All Stars Musician Awards which we still use today. Lomax also created the New Act Scorecard and Producer and Songwriter Honor

Roll categories which served us well through 1998. I'm also especially proud that after 20 years our very first freelance writer Kerry O'Neil (O'Neil & Hagaman) continues

Realizing Music Row was turning 20, we decided to celebrate with a party in the to contribute his highly-read financial column. form of this 20-year retrospective issue. We hope you enjoy the historical parade of mag

covers, the Best (and Worst) of Oermann, Reader Quotes and the Behind The To all our readers, subscribers and advertisers: We owe you a tremendous debt of Publication interview with your Humble Scribe. gratitude. You've done more than support us, you've trusted us with your friendship...

and that means everything. Here's to another 20 years...

PROMOTIONS

Sincerely,

playlist

Dail an Rous

David M. Ross

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I've watched Music Row grow and evolve into a publication that has helped keep the Nashville music husiness informed of all the issues and events that shape

our industry. Whether or not you agree with every review, story or feature, you always have the assurance that every word is backed up with a passion for our music, our artists and our industry. A must read on my list. -Allen Butler, President/CEO, Sony Music Nashville

Music Row is the truthful indicator of Nashville's music business. I cannot imagine how we could survive without its unashamed analysis, investigation and in depth studies of what is really going on. I applaud you!

-Barry Coburn

I have been privileged to be involved with Music Row and its incredibly gifted and ever changing staff for most of the 20 years. Many of the graduates of the publication have continued with very successful careers on their own. As I think about the alumni roster. I am astounded. I don't know if David and Susana realized that, at the same time Music Row was telling the world about Nashville's magical music community, it was helping us come together as a family. I appreciate that the most. As Neil Young sang it, "Long may you run." I wouldn't be running without you.

- Alan L. Mayor, Photographer

David has been my neighbor on Music Row for 16 years and counting. He is the best neighbor on Music Row, bar none. Thanks for your constant support and friendship. Happy Anniversary.

PS. I know all of his secrets.

-Ree Guver Buchanar

My favorite memory is an Oermann singles review that simply said, "Someone's out in the barnyard strangling the plow mule." I love you, Bobby

-Wade Jessen, Billboard/Airplay Monitor

CREATIVE ARTISTS AGENCY

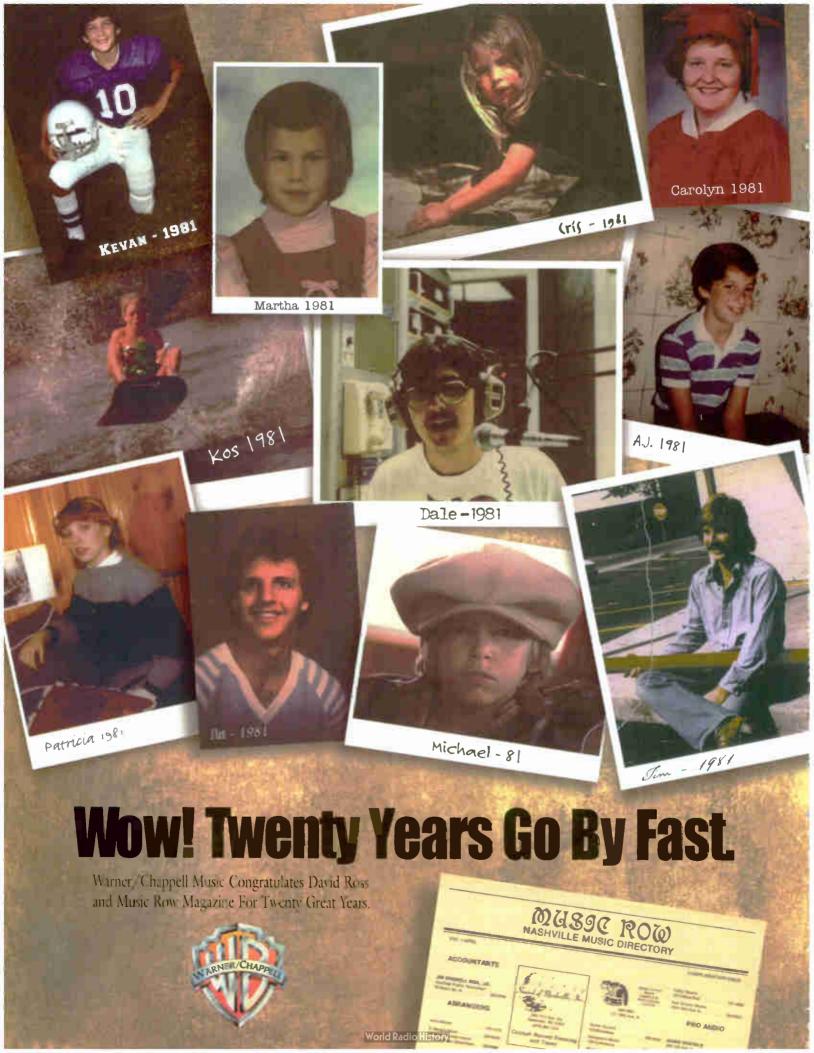
CONGRATULATES

DAVID ROSS

AND

MUSIC ROW

ON 20 AMAZING YEARS



STRANGE MAN IN A STRANGE LAND

Q&A with Music Row Publisher and Editor David Ross

by Chuck Aly

riting a lead article about the boss seems like a good idea on the surface. He does sign the paychecks, after all. But when you get right down to brass tacks with David Michael Ross, it's a little like going to the dentist.

"Why are we running all these pictures of me?" "Let me start that sentence over." "Can't we use staff photos instead?" "I don't want it to look like I'm running for President." "No one's going to be interested in all that personal stuff."

Oy vay.

Obviously, David's a lot more comfortable behind the tape recorder than he is in front of it. Which is why he's so good at what he does. And why we're marking 20 years of publication with this issue.

In the here-today gone-tomorrow world of magazine publishing, Music Row is an anomaly. A young David Ross, drawn to Music City from New England, built a publication that has not only survived two decades, but thrived. He didn't do it with sensationalism or by factoring in the lowest common denominator. Hard work, integrity, neutrality, trust and honesty were central to his vision, and characterized his dealings with the industry at large and the many staffers and contributors who have helped him achieve this milestone. So here, in his own words—and a bit reluctantly—is David's story:

Q: What did you want to be when you grew up?

David M. Ross: I never had a real plan. Started playing guitar at 13 and fell in love with music. I wasn't inspired in high school—got a degree in economics in college—but the continuing pull was music. Much to my parents' chagrin at the time, I set off on a musical odyssey after college and spent the next 10 years writing songs and playing in bands.

Q: What kind of music did you play?

DMR: There were all kinds of gigs—everything from solo, happy hour shows with sing-a-long songs and wild crowds to quiet little Holiday Inn lounges as a duo. There was a show band where I wore sparkle shoes and sang "When A Man Loves A Woman." (laughs) I also played in a four-piece disco band.

Q: What's your earliest memory of country music?

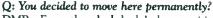
DMR: "The Gambler." Being in New England, country music was not a big part of my life. I sang the country stuff that was crossing over at the time pretty well because 1 had a lower voice. Toward the end of the '70s I realized it was probably going to take an act of Congress to get me on a major label and 1 didn't want to be doing the club scene another 10 years. I'd been writing a lot of songs and doing a magazine column about songwriting. On a whim 1 got the publication 1 was writing for to help finance a trip to Nashville. That proved to be a pivotal four days in my life—it was a huge catalyst for change.

I'm really a songwriter, but I'd like a job as a promotion person, too.

August 2001

WWW.MEIST

Q: How was your first trip to Nashville? DMR: I met with publishers for this article I was doing. David Conrad, Henry Hurt, Byron Hill and others—many of whom are still leaders in the community. Everybody was so giving of their time. I was absolutely moved. I remember walking up and down the Row and seeing all the signs on the little houses for the publishing and record companies. My eyes were big as saucers. Of course, during the interviews I would play a couple of songs and get their opinions. (laughs)



DMR: Even though I hadn't been writing

country music specifically, the lyric was so sacred here and the writing so advanced I thought there was a lot I could learn. I went back to Boston, wrote the article and spoke to my wife Susana. Six months later we took everything we owned, stuffed it in a U-Haul and dragged a beat-up Chevy Vega to Nashville. My family thought I was crazy.

Q: So you were a full-time songwriter?

DMR: Actually, I needed a part-time gig. Radio promotion looked like a pretty easy job. I figured I could probably do that. (laughs) So I called this guy Nick Hunter who was the head of promotion at Elektra. I told him I'm really a songwriter, but I'd like a job as a promotion person, too. Nick, in a very nice way, explained to me that being a promotion person is a terrible job and that it was not at all what I wanted to do. He put me in touch with a friend of his at Combine Music, Al Cooley. Within a day or two I was over there meeting with Al.

Q: And thus began the illustrious songwriting career.

DMR: When you first get to town you're so fragile and desperate for someone to believe in your songs. Al was so encouraging. I wasn't signed to Combine, but would bring my stuff to him and several publishers. I realized having an open door policy with those people was a real privilege. I tried to listen a lot more than I talked.

Q: Any cuts?

22 Minury

DMR: No. But I wrote songs with Kent Blazy. Al hooked me up with Bob DiPiero and we wrote a few songs together. Those were actually published by Combine and at this moment are deeply hidden in Gary Overton's catalog at EMI. Gary says he's going to get them cut sometime next year.

It seems like only yesterday David Ross was walking around the United Artists Tower handing out his newsletter. It was during those early years I met David and established a good friendship with him; so much so that in the mid-90's we put together the Music Row Industry Summit for three years at the Maxwell House Hotel—a joint venture between Music Row and AristoMedia. Music Row has certainly been an

influential force in the Nashville Music Industry for the past two decades. Its success no doubt reflects the efforts of David and his hard-working staff. I salute you all! —Jeff Walker, President, AristoMedia/Marco Promotions

In 1990 after accepting a job with Arista Nashville, but before moving here from Minneapolis, I met David Ross my first day on the job. I told him I had a great snow blower and didn't know if I should try to sell it in Minnesota or bring it to Nashville. He told me emphatically that I should sell it. After moving here a couple of months later, I ran into him again and he asked about the snow blower. I had decided to keep it. He shook his head and told me I would regret it. David and I became good friends in the following months and years, and I don't think there ever was a conversation when he did not bring up the subject of the snow blower and what an idiot I was for keeping it. A few years ago, Nashville was the recipient of the first decent snowfall since I had lived here, and I was thrilled. All of the businesses shut down, so from home I called David's office voice mail to brag that I had a snow blower and that as soon as I finished effortlessly removing the snow

from my driveway, I was going to drive over to his house to clean off his drive for a modest fee. Well, it wouldn't start. I ripped it apart trying to figure out what was wrong. I changed spark plugs, cleaned out the gas line—not for the purpose of clearing off my drive way, but for the sole purpose of sticking it up his ass. Frustrated, I finally just called David's voice mail again to leave a message saying, "F@#@ you."

-Mike Dungan, President/CEO, Capitol Nashville

People who get to peek "behind the curtain" in the music business tend to become cynical and, sometimes, even bitter. David Ross has seen the real story more often than most of us, but he still does his job with joy and enthusiasm. There's nobody with a better vision of what Nashville should be.

-Bob Moody, VP/Country, McVay Media

Music Row is a cool magazine, run by a cool guy, and I salute them on surviving 20 years. I think David Ross should host the CMAs when Vince quits. —Scott Siman

In my secret life as an adjunct professor of marketing in the music industry program at MTSU, I use several of your articles each semester as class handeuts. You guys are always current on the state of the industry and I always appreciate the added dimension you give my classroom. Happy 20th!

-Paul Allen



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Q: How did the magazine come about?

DMR: The savings I brought to Nashville was dwindling and I found out I was going to be a father. I really needed a part-time job. Somehow it dawned on me there was no real communication source within the industry. We had *Billboard*, *Cash Box* and *Record World*, but they were expensive to advertise in and really didn't service the small companies. So I came up with the idea to start this directory of goods and services. I took the concept to a few friends who all agreed it wasn't going to work,

but I couldn't come up with another idea I liked as much. The first issue, one sheet of paper on both sides, made about \$30.

Q: How did it become a full-fledged magazine?

DMR: I realized people would get tired of seeing the same thing every month, so we went to four pages and added a column about studios. We just kept adding things and the community was receptive. Eight months into it we were up to 12 pages and I made the decision to go full-time. Of course, there wasn't a huge line of people clamoring for my songs, so it wasn't that big a decision.

Q: How did the singles review column come about?

DMR: The community needed an honest voice. In the other trades it was very much a cheerleader mentality—nothing but positive reviews. But that didn't do the community a service. How could we expect to improve if we weren't willing to talk honestly about our work? Al Cooley volunteered to write the first column. It wasn't long before Al realized it could be harmful to his song plugger health, so he told me about this guy Robert Oermann who was working in the Country Music Foundation library. Over lunch, Oermann asked if I really wanted someone to say what they think. I said yeah, not knowing at the time exactly the kind of things Bob thought. (laughs)













Kim Wood Sandusky Vocal Consultant for Major Recording Artists and Artist Development

Credits include:

Beyoncé Knowles – Destiny's Child, Columbia Records Tom Keifer of Cinderella, Sony Records Kelly Rowland – Destiny's Child, Columbia Records Pam Tillis, Arista Records Michelle Williams – Destiny's Child, Columbia Records Mark Schultz, Myrrh/Word Records WhisperLoud, Reunion Records Jaci Velasquez, Word Records Hagfish, London Records Joey Kibble – Take 6, Warner/Reprise Records Sygnature, Columbia Records Beyoncé Knowles, Destiny's Child "Kim knows exactly what you need to get the results you need She has helped me tremendously."

Kelly Rowland, Destiny's Child "I've worked with Kim and after the first session I was amazed. I've noticed a big difference on tour with my voice stamina being stronger."

Michelle Williams, Destiny's Child "Kim bas belped me so much. I see a big difference in my voice."

Kim is also experienced in Artist Development or various Record Labels, Producers, and Managers.



PHONE: 615.327.2523

900 19th Avenue S., Ste. 1106 Nashville, TN 37212 www.kimwoodsandusky.com



JUSIC ROW COVERS: THROUGH THE DECADES

APRIL 1981-JULY 2001



APRIL 1981 1st Issue-2 sided



JU'NE 1983 1st 2-color Cover



SEPTEMBER 1984



DECEMBER 1985



JUNE 1981 4 Pages



AUGUST 1983



MARCH 1985



FEBRUARY 1986 Logo Update



AUGUST 1981 Ist Artist Cover-8 Pages



DECEMBER 1983



MAY 1985



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Music Row



APRIL 1984 1st Glossy Paper Issue



SEPTEMBER 1985



DECEMBER 1986



OCTOBER 1982



MAY 1 34



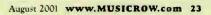
OCTOBER 1985



FEBRUARY 19, 1987 2 Issues Per Month

SEPTEMBER 1986

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MARCH 6, 1987



APRIL 23, 1985



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1st 4-color Cover



AUGUST 8, 1988



OCTOBER 8, 1987



JANU'ARY 23, 1988



APRIL 8, 1988



MARCH 23, 1959



JUNE 8, 1989



AUGUST 8, 1989





FEBRUARY 8, 1989

AUGUST 23, 1989

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MARCH 8, 1989





NOVEMBER 8, 1991 10-year Anniversary Issue



OCTOBER 23, 1989



JANU'ARY 23, 1991 New Logo Designer: Bill Johnson



JANUARY 23, 1992



FEBRUARY 23, 1990



FEBRU'ARY 8, 1991



APRIL 23, 1990



24 www.MUSICROW.com August 2001

OCTOBER 23, 1991





OCTOBER 23, 1990









FEBRUARY 23, 1993



APRIL 8, 1993



MARCH 8, 1994



OCTOBER 8, 1992

MAY 8, 1993



DECEMBER 8. 1992



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OCTOBER 8, 1994





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NOVEMBER 8, 1993

NOVEMBER 23, 1994

OCTOBER 8, 1995



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MARCH 3. 1996



SEPTEMBER 23, 1995

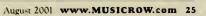




NOVEMBER 8, 1995

World Radio History

DECEMBER 8, 1995





JUNE 8, 1996



SEPTEMBER 8, 1996



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JUNE 23 1999



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DECEMBER 2000

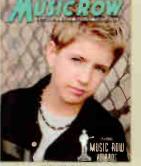




JANUARY 201



Workly @Music Row Begin



JUNE 2001





Heard about your 20th anniversary. Congrats!

LISA ANGELLE / JESSICA ANDREWS / EMERSON DRIVE / RICK FERRELL / JOANNA JANÉT JOLIE & THE WANTED / TOBY KEITH / MIKE WALKER / DARRYL WORLEY



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But it just cooked from the very beginning. People couldn't wait to see what Oermann had to say. On the flip side of the coin, I took a lot of heat. People weren't used to this kind of industry writing. Ultimately, people realized we had the community's best interests at heart. We didn't just criticize, but had tremendous positive passion as well.

Q: How did you develop the editorial voice?

DMR: I always envisioned us as a kind of Switzerland in the sense that we were neutral territory. If someone got a good review, bad review, coverage or no coverage, it wasn't because of politics. There were no conflicts of interest. We never got into [music] publishing, which I would have loved to do, because 1 knew it would cast shadows over our publication.



Billy & Jill Block and the Western Beat Family congratulate David & Susana Ross and Music Row Magazine on their 20th anniversary.

> Thanks for giving us our start in Nashville.



Q: The In Charge issue is by far the most sought-after. How did that start? DMR: In 1987, Ed Morris and I put together a

DMR: In 1987, Ed Morris and I put together a book of about 300 people. Unfortunately, it didn't sell very well. Distribution was the main problem. So we let it lapse until 1990 when we solved the distribution problem by including it in the *Music Row* subscription.

Q: You take some heat for it every year.

DMR: Every time you make decisions like that there are ruffled feathers. We do our best to use objective criteria, but there is a certain subjectivity. It's not a popularity contest. That being said, it's an imperfect exercise, though we try to do it perfectly.

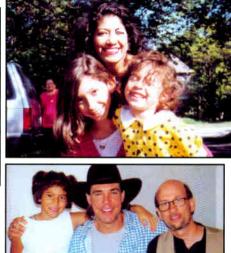
Q: You refer to your Crystal Ball in @MusicRow quite a bit. How do you nail those predictions and scoops?

DMR: Over the years, people have come to realize that if I talk with them off the record, I'll honor my word. A lot of times I hear about something and in one way or another verify the story, but agree to keep names out of it. I'm very proud of the fact that so many people in this industry feel confident enough to share things with me.

Q: What's the most rewarding thing about running this magazine?

DMR: I have the luxury of a job I love and am passionate about. I've been able to make a good living, work with people I respect, and have the town support it. That's the reward you get day after day. I take it seriously and run a little scared every month. I'm always asking if we're doing the best we can do.





Q: How is Music Row weathering country's downturn?

DMR: We have a special niche in the community. We're the little guy, the underdog. We're not a huge corporation and don't have the resources of our competitors. So we have to make sure what we do is unique. Nobody signs a lifelong pledge to be a subscriber. We have to make sure we're giving them plenty of reasons to need that subscription.

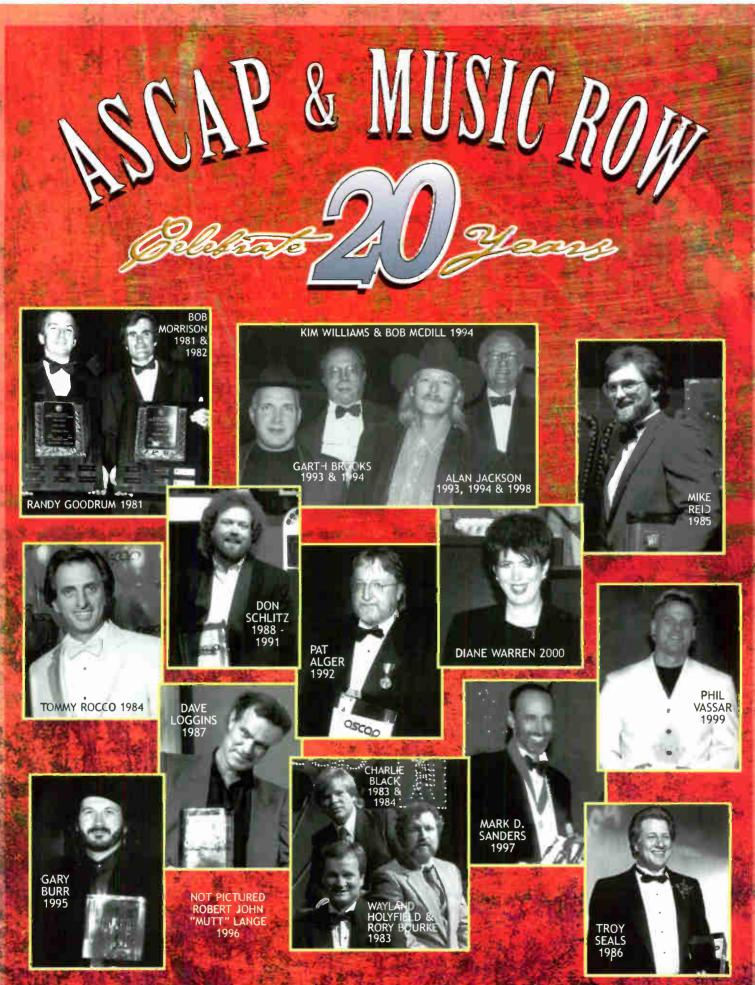
Technology has certainly helped us compete. We got into desktop publishing very early on, as well as database management. About 18 months ago we developed a Website that not only has a range of features for users, but also incorporates dramatic parts of our business in the back end of the site—invoicing, circulation, ad tracking. The site also allows our editorial team to post to the site without doing any HTML coding.

Q: Before the site went online, Music Row dramatically altered its publication cycle.

DMR: In 1981, Music Row came out monthly, and it was free. Several years afterwards we became subscription based. Later we went to two issues per month to remain more current. A few years back the nature of news and technology changed significantly and we couldn't be current with two issues a month. So we decided to go back to a monthly schedule and balance that with a weekly electronic report. [@MusicRow] allowed us to get breaking news out on Fridays, and we shifted the magazine emphasis toward analysis, trends and reviews. On a daily basis, we have the ability to get news out almost instantly through the Website and e-mail.

Q: What does the future hold for Music Row? DMR: It's been a very difficult time for everyone. Certainly we've had to carefully analyze what we're doing—keep costs down just like everybody else. We owe a debt of gratitude to the community for continuing to help us do our jobs. Fortunately, with our business model and reliance on technology, plus a little good luck, I am confident we'll come out the other side. And when the community starts its next upswing, which I think it is beginning to do, we'll be poised to jump into the new era.





ASCAP COUNTRY WRITER OF THE YEAR WINNERS 1981-2000



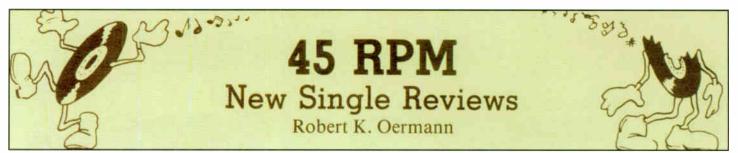


The **E**'s have it: Bobby **E**. Boyd and **BME**.

So should your Mark McGuinn single be called "That's E Plan"? Nah. **"That's A Plan"** works much better. Congratulations on the hit, Bobby. Our Writers Steven Bliss Bobby E. Boyd Alex Call Billy Davidson Tommy Partiam Rich Snyder

Jan Brewer | President John Dotson | Vice-President G.M.

SS Name Separate West + Radinable Tremenane 17783 + 198000 845-320-7555 + 14X 220-0607 + 1000 marair@aolarum



Above artwork by Robert K. Oermann debuted July 1982.



OOLLY PARTON "I Will Always Love You"

In the first place, Dolly has had this out as a single before (albeit as a B-side). In the second place, her remake of "Do I Ever Cross Your Mind" on the flip is a better production. In the third place, the strongest number on the *Whorehouse* soundtrack this comes from remains Carol Hall's "Hard Candy Christmas," and it should have been the single. And in the fourth place, Parton over-sings this monstrously. (8/82)

KENNY ROGERS "A Love Song"

Go straight to Vegas. Do not pass Go. (11/82)

STEVE EARLE & THE DUKES "Pink & Black" EP (4 songs)

l haven't been this excited about a record in years. Forget priss poseurs like The Stray Cats. As usual, Music City can do it better. If

The Best (And Worst) Of Oermann's Singles Reviews

Amazingly, **Robert K. Oermann** and I have attended to this DisClaimer column for almost 20 years with a near-perfect attendance record. It began in April 1982 using a yellow legal pad, a turntable and round 45 rpm vinyl discs. Although our current tools include CDs, computers and a database program, one aspect has remained constant—Oermann's uncanny critical genius.

Reading through these "best of" selections you will notice that artists such as Garth Brooks, Alan Jackson, Randy Travis, Vince Gill, Tim McGraw, Lonestar and Lee Ann Womack all have something in common—Oermann recognized their star-maker talents long before they achieved commercial success. You will also no doubt wince for those less-fortunate souls who suffered at the tip of his candid pen.

As someone who has observed, argued with, learned from, laughed with, gotten drunk with and been an editor to Bob for lo these many years, l continue to marvel. Oermann's incredible music history knowledge plus passion for music has been of immeasurable value to Nashville...and to this publication. Above all l'm especially proud to call him my friend.

—David M. Ross

Gibb have made a record company's dream disc.

If we were Billboard or Cash Box magazine, this

would enter the chart at #1. Simply heavenly:

REBA MCENTIRE "There Ain't No Future In This"

the Year next October, I'm resigning my CMA

membership. How much longer are we gonna

deny this sweet cowgirl the superstardom she's

deserved for so long? What a voice! What a

cheapest sort of entertainment stunt. Last month

1 panned sentimentality about motherhood:

This month I'm panning about patriotism. Get

LEE GREENWOOD "God Bless The USA"

the tar-and-feathers squad ready. (6/84)

If this babe doesn't win Female Vocalist of

l think wrapping yourself in the flag is the

play it again, Heatherly. (9/83)

you've never believed me before, believe me now: This boy is the rockabilly star of the '80's. For pure authenticity and musical conviction, the Discovery of the month. (12/82)

BILL ANDERSON "Thank-You, Darling"

Retire and collect songwriting royalties. (4/83)

T.G. SHEPPARD "Without You"

A brontosaurus lumbering into the tar pits. (4/83)

KENNY ROGERS "All My Life"

lt's gonna take a silver stake thru the heart to get rid of this guy, 1'm afraid. (5/83)

KENNY ROGERS WITH DOLLY PARTON "Islands in The Stream"

In a word: Magnificent! Rogers, Parton and

A CONTRACTOR OF CONTRACTOR OF

Kudos to David Ross, one of my absolute favorite success stories. Knowing where *Music Row* started and realizing where it has come today, your story serves as a model and an inspiration to us all. Thanks for your vision and your determination.

-Ed Benson, CMA Executive Director

David and *Music Row* Magazine are icons in this industry. Full of integrity and respect. Congratulations on 20 great years. And we thank you for it!

-Stephanie Orr, President, CountryWired

In the beginning was David. David Ross, who had more hair and the same beautiful wife, Susana. Early on, in order to learn, I would sit, stand or hover near David and Bob Oermann and listen. I still do. Every time I get *Music Row*, I am thankful for the one magazine that makes me want to sit down and read it. Great writers

with good info fills each page. Oermann's record reviews always make me laugh. At least there's still a few of us who know that real country music doesn't need to show body parts. Thanks David for a job well done and thanks to young Chuck Aly for a job well done.

song! (11/83)

-Hazel Smith

When I first decided to come to Nashville and try to become a songwriter, I found *Music Row* through a message board online. I immediately subscribed and received the Publisher issue. Cold-calling down the list, I was able to set about 15 appointments with publishers and song pluggers before I even arrived and had lots of vital information. When I got signed to Relentless Nashville in 2000, one of my first media visits was to *Music Row*, where David Ross and the staff were wonderfully supportive and cordial. I'll always consider *Music Row* Magazine essential and one of the tools that helped me achieve my drearn.

-Valerie De La Cruz

A lot can change mixenty years....



Gary O



Glenn



Greg



Jon



Emmit

EMI Nashville congratulates David Ross and the staff of

IBIS ROLL

for twenty years of the best open forum in the Nashville Music Community



TONY ALAMO "Quiet Nights of Quiet Stars"

Stomp it before it multiplies. Unintentionally funnier than Joe Piscopo imitating Frank Sinatra on downers. Decidedly NOT blessed with the divine light of inspiration: Even prayer couldn't help this platter. (2/85)

RANDY TRAVIS "On The Other Hand"

In regard to the musical question posed by George Jones this month: Youngsters like Randy Travis are who's gonna fill their shoes. The most exciting honky-tonk discovery since George Strait...and look at the songwriting and production talents surrounding him. (8/85)

VINCE GILL "Oklahoma Borderline"

Believe me now, or believe me later: This man is a superstar. Get on board or get left in the dust. (12/85)

VERN GOSDIN "Chiseled In Stone"

l wept the first time l heard it. l just wept again. This is the sound of loneliness. (8/23/88)

JIMMY JAMES "Three Time Loser"

The title says it all. (9/8/88)

GARTH BROOKS "Much Too Young"

By-God country to the core. A hurtin' vocal, chiming steel, sawing fiddle and toe-tapping hillbilly beat. I don't care who else comes along in this listening session: I can tell you right now, just six records into the stack, that Garth Brooks has my heart as DISCovery of the Day. Whadda guy. (3/8/89)

PAUL MAIN "Mama's Love"

Morosely addressed to his mother and dripping with pathos. After hearing this, she'll wish she'd practiced birth control. (5/23/89)

CLINT BLACK "Killin' Time"

Dangerous-sounding hillbilly picking, a snarling melody, a sidewinder rhythm. And on top of it all, a wailin' honky-tonk singer in peak form. Exciting. (7/23/89)

TRAVIS TRITT "Country Club"

Yay-hoo country with a good-time feel. I'd like to hear what this ol' boy could do with a non-novelty number. (8/23/89)

TWI salutes you

ŀ

GARTH BROOKS "If Tomorrow Never Comes"

This man has such a wonderfully intimate voice. I feel like he's sitting next to me singing. There's a special, genuine, believable quality here. That's a rare gift, folks, one that usually means stardom. And what a writer! Go to the head of the class, Mr. Brooks. (9/23/89)

ALAN JACKSON "Blue Blooded Woman"

By-God COUNTRY: Maybe the most delightfully down-home record l've heard all day. And 1 think 1 hear that same shiver of something that 1 felt the first time 1 heard people like Randy Travis and Keith Whitley. Welcome to Nashville, Arista. (10/23/89)

KATHY MATTEA "Where've You Been"

Exquisitely lovely and deeply affecting. Adventurous stark string arrangement, challenging subject matter, emotionally courageous. Most admirable. (11/8/89)

LESLIE "I Almost Wish You Weren't Gone"

If I were booked into a studio and couldn't manage a three chord melody any better than this, I think I'd throw myself out the window. (12/8/89)

ALAN JACKSON "Here In The Real World"

Moanin' the blues. Thus guy's gonna be a golden goodie one fine day: this fine ballad is one sure step toward it. (1/23/90)

DANNY DALE "These Blues"

Emphysema patient gasps for breath over a long distance telephone line. Painful listening. (2/23/90)

ARGIE DARNELL "This Might Be The Day"

This tone deaf creature is apparently a mere tot: 1 call it child abuse. (5/23/90)

ARGIE DARNELL "Mommy Do You Love Us Still"

Having spoken at length with her mother and received correspondence from same, 1 can assure you that this is the greatest entertainment talent to emerge in this galaxy during the past millenium. The six-year-old wonder of the ages returns in majesty. (7/23/90)

Trisha Walker International (615) 269-0856 e-mail: TWINASHVIL@aol.com

Gstaad Festival, Switzerland Mragowo Festival, Poland Craponne Festival, France London Music Festival, England and others

A squillion thanks to *Music Row* Magazine for supporting our many international tours and festivals for 20 years.

FLOOD BUMSTEAD McCREADY McCARTHY INC.

COMPREHENSIVE

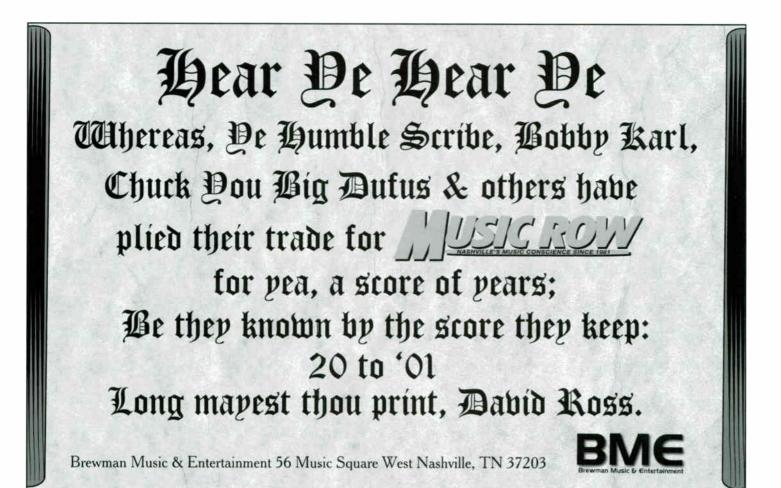
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MANAGEMENT

SPECIALIZED ROYALTY AUDITS

TAX PREPARATION

Our clients earn fortunes. We help preserve them.





WAYNE NEWTON "I Know So"

Carpetbagger. (11/23/91)

BILLY RAY CYRUS "Achy Breaky Heart"

Smart-ass country-rock, replete with grinding guitar, kicking backbeat and a bad-boy vocal. Dig it. (4/8/92)

BROOKS & DUNN "Boot Scootin' Boogie"

This adventurous dance-club remix is a wild ride of excitement. Let me on that dance floor! A thrilling, adventurous, spectacularly successful experiment in pleasure. You could even maybe edit this 7-minute workout at about the 3:50 mark and have yourself a left-field radio smash. (5/8/92)

DOYLE BATES "I Just Wanna Be Me"

The cow ate the locoweed and is making a terrible racket. (5/8/92)

COLIN CLARK "I'm Outta Here"

Presenting the first vocal ever recorded by someone with a candy apple stuck in his throat. On the plus side, the lyrics are so utterly doofus, they're great. (8/8/92)

STEVE DODGE "Iron Fist"

Somebody put him out of his misery. I hear that drowning is a fairly quiet way to go. (7/23/93)

TROY AIKMAN "Oklahoma Nights"

Get some lungs. Get a melody. Get a producer. Get a life...Oops: I wrote that and then David told me who it was. It turns out he does have a life—a big, big football life. Like I said, what a marvelous record, sir. (8/8/93)

TRISHA YEARWOOD "The Song Remembers When"

I hang on every line she sings. This is a town of superior vocalists. But, honestly, there are times that I think she just might be the best singer, male or female, currently working on Music Row. Yearwood is a true communicator. (10/8/93)

FAITH HILL "Wild One"

A tepid rehash of "She's In Love With The Boy." (10/8/93)

JOHN MICHAEL MONTGOMERY "I Swear"

I got a lump in my throat. If this ain't THE wedding song of 1994 there's not a star left in heaven or a moonstruck lover left on earth. The boy has got himself a monster. (12/8/93)

COLLIN RAYE "Little Rock"

Oh my God. What a song. What a performance. This isn't a record, it's a slab of real life, an aching epic of emotion and a pillar of fire vocal delivery. Mark my words, Collin Raye isn't half as big a star as he is going to be. If you've never been a believer before, this will make you fall to your knees quivering. I'll bet this cuts awfully close to the bone for an awful lot of recovery guys out there. And even if you've never been there, it's kinda hard to listen without getting a lump in yer throat. This is as good as it gets. (3/23/94)

MARTINA McBRIDE "Independence Day"

The story will make the hair on your arms stand up. The melody will take the top of your head off. The performances will leave you breathless. A powerful, powerful record with guts and integrity and conviction. The single of a superstar. (5/8/94)

TIM McGRAW "Don't Take The Girl"

A smash, plain and simple. Full of heart and hillbilly soul. I'm proud to say I've been in Tim's corner from the beginning and it makes me feel so good to see him finally being born as the star he deserves to be. (5/8/94)

TRACY BYRD "Watermelon Crawl"

I don't think it's a very good idea to build a career on novelty singles. (8/8/94)

BROOKS & DUNN

"She's Not the Cheatin' Kind"

When I grow up I want to sound just like Ronnie Dunn. And dig those slammin' drum pounds on the chorus. Get down tonight. (9/8/94)

SHANIA TWAIN

"Who's Bed Have Your Boots Been Under"

A title in search of a song. (1/23/95)





When I first came to town I got a job as a receptionist at a disc mastering studio. Every month I looked forward to receiving our copy of *Music Row*, and 16 years later *Music*

Row is still my major source for industry news. Congrats on 20 great years. May there be at least 120 more!

—Lisa Wysocky, GM, Scarlet Moon Records

David Ross' *Music Row* magazine is a classic example of a well-executed entrepreneurial vision. Can you imagine Nashville without it?

-Kerry O'Neil, O'Neil Hagaman

I remember when David Ross first started his "little" paper. I believe I took out one of the very first ads, while at Combine Music. Happy Anniversary.

-Bob Beckham

I have been in Nashville for just under four years. Reading *Music Row* has given me some insight into how all the facets of the Nashville music industry fit together and function as a whole, especially outside my area of expertise. Keep up the good work *Music Row!*

-Lisa Gladfelter Bell, LGB Media

The CMA moved me to town in September 1982. One of my first meetings was with a very articulate, enthusiastic and focused editor/publisher named David Ross. The only thing wrong with his plan was the product. He was presenting this one sheet of paper which appeared more mimeographed than printed. (For Billy Gilman and his peers, mimeograph is like a really bad Xerox.) Hard to read, hard to take seriously, easily misplaced, etc., etc. But I loved his vision, his interest in all facets of the industry and his ability to make his dream come true. Now, he is fast at work attempting to train us in e-news. Go for it.

-Cathy Gurley

I can remember being told I'd have to hang around Nashville for at least three years before anyone would take me seriously. It turned out to take longer than that! Thank goodness David chose to hang around for 20 years—we are all better off for it. David Ross has set a standard of integrity and dedication for those who consider themselves contributing members of this business. —Ron Huntsman, Huntsman Entertainment

I think David's success could be attributed to the same thing that made Michael Jordan successful—gotta be the shoes. Jordan said "Come fly with me." Ross would say, "Come unload your scoop. And pile it high." Congratulations on 20 years of achievement. I was proud to be there for a small but enjoyable part of that.

> —Jamie Meyerhoeffer, Acuff-Rose/Word Music Synchronization

PATTY LOVELESS "You Don't Even Know Who I Am"

Devastating. I felt drained and empty and terribly moved when she finished. And that is so righteous. This emotional wallop about the sad breakdown in communication between lovers is what great country music is all about. (3/23/95)

RODNEY CROWELL "Please Remember Me"

Oh my God! The top of my head just blew off and I'm sitting here in empty-headed awe. This is unquestionably the greatest single of his career. Jeez, it's practically the greatest single of anybody's career. A chorus as majestic as a mountain, full of swelling tenderness and magnificent heart. If this is how he says

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goodbye to a lover, break his heart more often. (5/8/95)

BENJAMIN "Until We Turn"

The whole contemporary Christian music industry is sure gonna be surprised at the Second Coming when the first lightning bolts that fly destroy all their synthesizers. (9/8/95)

VINCE GILL "Go Rest High on That Mountain"

So full of feeling that it fills your heart to bursting. I know that death is something we all must accept, but it still hurts like hell to face it. Vince just made it a little easier for us. Bless you, son. (9/8/95)

SHANIA TWAIN "I'm Outta Here"

If you thought she was sexy before, you ain't heard nothin' yet. This thing is a passion pit of rhythm, sensuality and heat. Shania alternately purts, pouts, snaps and snarls. And 1 defy you to sit still when Mutt mixes. It's already just about perfect, then they add the clicking heels, throaty sigh and slamming door to push you completely over the edge. Great record. This sizzles like a short order cook's griddle. (12/8/95)

LONESTAR "No News"

Punchy, percussive, potent. First "Tequila Talking" and now this? Mark my words, this is a superstar act in the making. (1/23/96)

BRYAN WHITE

"I'm Not Supposed To Love You Anymore"

Yipes. The boy has turned into a bite-intoit, passion vocalist. Gripping stuff. (3/8/96)

REBECCA ST. JAMES "God"

l guess l missed a trend. l wasn't aware that the Christian music industry was now recording seizures and releasing them as product. (5/8/96)

LeANN RIMES "Blue"

Lordy, a yodeler in this day and age. What a refreshing sound, sort of a cross between Patsy Cline and Patsy Montana, backed by a honkytonk band. Phenomenal pipes. (5/23/96)

VINCE GILL "World's Apart"

He has no equal. The greatest country star of our generation, period. (7/23/96)



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KENNY CHESNEY "Me And You"

Gawd! 1 am so sick and tired of positive country love songs 1 could puke! Stop the piano! Stop the strings! Stop it all! (8/8/96)

DEANA CARTER "Strawberry Wine"

Teenage sex in verse and rhyme. Sultry and drawling and memorable. 1 like it a whole, whole lot. Play it again. (8/8/96)

ERIC CLAPTON "Change The World"

A breathtaking performance. A pop-blues epiphany; and one of the most rightly deserved smash hits l've ever heard. All three writers are Nashvillians and the tune also appears on Wynonna's new album. Clapton's sublime reading comes from the soundtrack of the film *Phenomenon.* (8/23/96)

LeANN RIMES "The Light In Your Eyes"

This girl is an A&R emergency. She has such a great vocal gift, yet precious little of her output to date has been outstanding songs. This is merely so-so material. She deserves first class. (3/23/97)

GEORGE STRAIT "Carrying Your Love With Me"

Yearning hillbilly loneliness. His voice is aging beautifully, like fine wine or a grand cigar. 1 don't think he's ever sung better. (6/23/97)

BOB CARLISLE "Butterfly Kisses"

First of all, this song is more than a year old in the gospel field; it has even won a Dove Award. Where have you people been? Second of all, he is not a country singer. Third of all, it's sentimental claptrap. I fail to see what all the fuss is about. (6/23/97)

TOBY KEITH "We Were In Love"

A masterpiece. If this doesn't lift the top of your head off, you have no feeling for Nashville music. Thrilling work. (6/23/97)

LEE ANN WOMACK "The Fool"

l believe every word she sings. This whole album is so honest, so real, so full of country poetry. She is really something very, very special. And this is a gorgeous little song. (7/8/97)

JOE DON SILVERS "American Heroes"

You can wave the flag and yell like Lee Greenwood all you want. You still suck. (7/8/97)

DIXIE CHICKS "I Can Love You Better"

It's hard to believe that somebody thinks this fluff actually represents this band. I mean, there would be nothing really wrong about this single if this were some belly-button act. But the fact of the matter is that the Dixie Chicks are super insturmentalists, singers and performers with loads of country integrity. This conveys little of their talent. (11/8/97)

STEVE WARINER "Holes In The Floor Of Heaven"

He's the best, that's all. (3/23/98)

REBA & BROOKS & DUNN "If You See Him/If You See Her"

I've got an idea, let's have An Event with great singers and great producers and a great marketing plan. Song? What song? Who cares about the song? (5/8/98)

TRISHA YEARWOOD & GARTH BROOKS "Where Your Road Leads"

Overwrought and hyper ventilated. Gee, what a surprise. (10/8/98)

JODY MILLER "Supreme Decision"

Jody's still upset that the Supreme Court wouldn't outlaw flag burning 10 years ago. Read the Bill of Rights, honey. Then get a life. And a career. (11/23/98)

DIXIE CHICKS "You Were Mine"

I'm speechless. These girls just knock me out from top to toe. Gosh, this is just so powerful; maybe the sisters oughtta write more. (12/23/98)

MARK CHESNUTT "I Don't Want To Miss A Thing"

Oh goody. Another vapid Diane Warren ballad for the "country" fans. And as we all know, they are so stupid they've never heard of Aerosmith. I hated it as an omnipresent pop hit and I hate it even more as the cheapening of what was once a great country artist. Oh, one more thing: The strings are gag inducing. (1/23/99)



Has it REALLY been 20 years? We were among your first subscribers and have not missed an issue since. We salute David Ross and the entire *Music Row* team on keeping pace (even making a few fearless-forecasts) with the incredible change we've experienced in music, technology, marketing and communication. Congratulations on your first 20 years!

-Loudilla, Loretta & Kay Johnson, IFCO

In 1984 while working for Sweden Music in Stockholm and visiting Nashville on my yearly trip to the U.S., I found a copy of *Music Row* laying in an office of a publisher. I realized what a great publication *Music Row* was and an invaluable asset it would be to subscribe to it. I tracked David down, who was working out of the basement in his house. He very graciously took time to meet with me and I paid him cash for a one year subscription. This was the historic moment, because he jokingly said I was the first international subscriber and he didn't know how much to charge me. I paid him whatever he was asking right there. Since then I have eagerly read and absorbed every bit of information found in this invaluable publication. To see how David has taken his tiny magazine higher and higher on the ladder of success is wonderful and very encouraging. I wish him at least 20 more years of continued success.

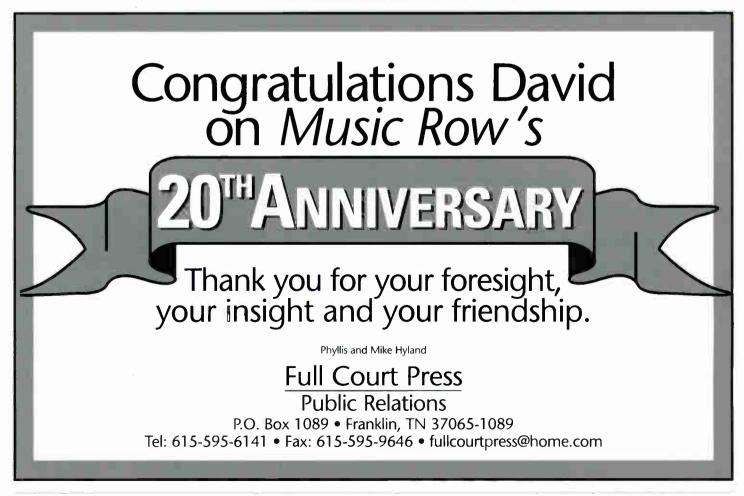
—Dan F. Ekbäck, VP Operations, Bluewater Music Corp.

When I came to Belmont University as a freshman, I knew I wanted to subscribe to one publication (I could only afford one) that would keep me up-to-date on all the Nashville music industry leaders and events. As a Christmas present that first year, my parents bought me a subscription to *Music Row*, and I've been reading it ever since.

-Karen Byrd, Karen Byrd Public Relations

Congratulations *Music Row* magazine on your 20 year anniversary. You've lasted longer than most Music Row marriages, and are older than a lot of the new interns! Thank you for always maintaining your high standard of quality reporting and great articles. I appreciate the way you've always supported Nashville, country music and, of course, the stars and unsung heroes—all the writers. Without you, I doubt that most of us would have a way of keeping up with what's going on. Congrats!

Mike Sebastian, Blacktop Music Group



KENNY ROGERS "The Greatest"

l hung on every line. You will too. This is one wonderful little baseball song and one understated, classy vocal performance. A home run. (4/8/99)

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TIM MCGRAW "Please Remember Me"

This song thrilled me when Rodney Crowell released it four years ago. It still thrills me. Gorgeous record, boys. (5/8/99)

LONESTAR "Amazed"

Richie McDonald is probably the most overlooked singer in this format. Ride with him on this one. (5/8/99)

BRAD PAISLEY "He Didn't Have To Be"

Hands down, the best country songwriting of the night. 1 believe in this artist so much. (10/8/99)

ON TO THE

NEXT 20!!!

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LEE ANN WOMACK "I Hope You Dance"

There are scarcely words in my vocabulary to describe how 1 feel about this. Mark played me the roughs in his office weeks ago and 1 have been unable to get it out of my mind ever since. After 1 got a finished copy at CRS 1 have played it daily, in the morning and the evening, as if it were a balm to ease the pain of the world.

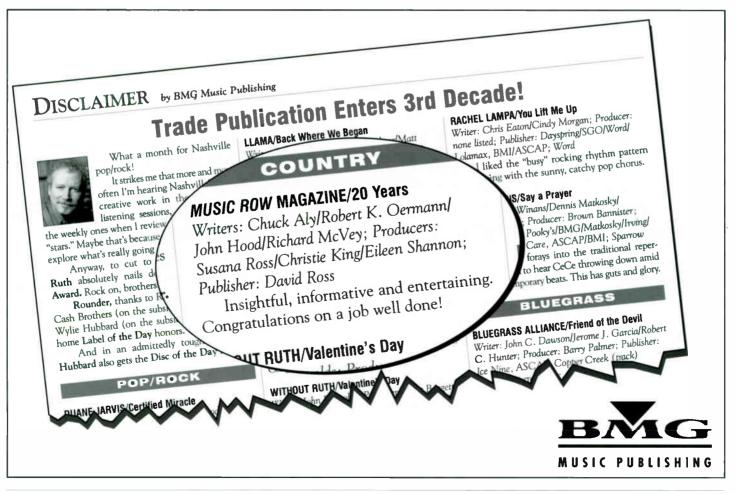
Lee Ann's vocal is a thing of crystal beauty. The contrapuntal "Greek chorus" of haunting harmony comes courtesy of Sons of the Desert. The song and its message are Nashville at its most poetic and profound. The production is awesome, with an intro and fade just artsy enough to perhaps catch the ears of other formats. In fact, I'm issuing a challenge to MCA, the label that dropped the ball on "From A Distance" 10 years ago. If Warners, Mercury and RCA can turn trifles like "This Kiss," "You're Still The One" and "Amazed" into pop smashes, it's up to you to restore our dignity as a community by making this wonderful song and performance a multi-format event. (3/10/00)

RASCAL FLATTS "Prayin' For Daylight"

Bouncy, bouncy, bouncy, plop. (3/24/00)

BILLY GILMAN "One Voice"

Just what 1 needed: A sermon from somebody who hasn't even gone through puberty yet. (5/26/00)



World Radio History

SARA EVANS "Born To Fly"

At a time when SHE needs a career song and a new beginning, Evans takes a radical left turn and hits one over the fence. This has the coolest little rhythm track and the tastiest production, managing to be ultra-modern, yet unmistakably rootsy. On top of everything else, the lyric rings with autobiographical honesty. (7/7/00)

JESSICA ANDREWS "Who I Am"

She's still my favorite of the country teen performers, but I think she's going to need a stronger song than this to break through. (10/27/00)

THE SOGGY BOTTOM BOYS "I Am A Man Of Constant Sorrow"

Despite the mournful lyric, this rocks you with a steady roll. It's the song that propels George Clooney to fame in the delightfully funny Coen Brothers' flick O Brother Where Art Thou. That's Union Station's Dan Tyminski doing the Clooney character's soulful lead vocal. If (1) there was still such a thing as a "country" chart and (2) if that chart included bluegrass like it used to, this would become a classic. As it is, the thing outshines just about anything on country radio nowadays. (12/00)



I remember the first *Music Row* magazine that came out. The annual subscription rate was \$12 per year. I thought, "This magazine is going to make it," because it was a cut above the rest. There was useful industry information then and that is still the case today, only more so. Keep up the great print David Ross and staff. Congratulations on your 20th anniversary!

-Peggy Bradley, Bradley Music Group

I remember David telling me his "little idea," which became such a big idea—a service directory for Music Row—at a time when local indie papers were folding as fast as they were founded. I didn't fancy his chances, but I hadn't reckoned on his drive. I remember turning in those early feature stories in longhand, on legal pads, then seeing them in print. It was all primitive, but a lot of fun; a cottage industry that outgrew the cottage! And it doesn't seem like 20 years. Congrats.

-Michael Snow

Congrats on 20, that's truly a remarkable feat for a publishing enterprise built around music in a two square mile area. Again, heartiest congratulations, warm feelings, hugs, etc.

-John Lomax III, Kinetic Management

It's been great working together. Music Row is a great source of industry information.

-Kim Wood Sandusky, Vocal Consultant

I remember bumping into this guy some 20 years ago in front of my office at Monument Records. He was peddling a legal size sheet of paper with information, calling it the *Music Row Directory*. In his unusual Northern accent, he was telling me how it would revolutionize the Music Row area by letting everyone know what's available in the vicinity. I thought he was crazy, and I still do, but that guy created his future and it has become *Music Row*.

-Mike Hyland, Full Court Press

Music Row-a bright light which I hope shines for 20 more years.

—Luke Lewis, Chairman Mercury Nashville

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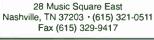
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World Radio History

ALBUM REVIEWS



K.T. OSLIN Live Close By, Visit Often (BNA)

Producers: K.T. Oslin, Raul Malo Prime Cuts: title track; "Somebody's Leavin' Somebody,"

"I Can't Remember Not Lovin' You"

Critique: I'm a sucker for K.T. Oslin. Her 'Damn the formats! Full speed ahead!' attitude and abundance of personality and talent pulls out the stops for her first recording since the 1996 gem My Roots Are Showing. This time she's hooked up with Mavericks frontman (and brother-in-arms) Raul Malo to co-produce one of the best albums out of Nashville this year. While Oslin has won past CMA and ACM awards for Female Vocalist of the Year ('87, '88), she's always had more in common with, say, Bette Midler than Trisha Yearwood. With, Live Close By, she's come up with a delicious mix of lyrically sophisticated songs that are by turns witty and mature as well as musically challenging. She's chosen a host of excellent co-writers in Malo, Al Anderson, Michael Smotherman and Kostas. The album is wonderfully produced and arranged, and throughout she brings the right amount of brass, class and sass. The clever, Latin-spiced title cut is muy caliente! Its Santana-like feel hits the bullseye for divorced women wanting a relationship with limits while "Mexico Road" is a fun sister-song. Another peristaltic groove permeates "Somebody's Leavin' Somebody," while Oslin's been-theredone-that sensibility rides the horn-driven rhythm. A pensive organ, acoustic guitar, sax arrangement punctuates the bittersweet "Drivin', Cryin', Missin' You," and a little-known Debussy-inspired Kris Kristofferson ballad "A Moment of Forever" is a perfect set-up for the moving "Maybe We Should Learn To Tango," itself a too-late lesson in relationship salvaging. The centerpiece is "Neva Sawyer," a rocky circus sideshow with Beatlesesque and jazzy touches about a bad girl. Her Grace Jones-meets-Rosemary Clooney take on "Come On-A My House" is made for the dance floor. Take a big bite of this one! Grade: A-

---Ron Young



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CECE WINANS CeCe Winans

(WELLSPRING Gospel) Producers: Brown Bannister, Robbie Buchanan, Tommy Sims Prime cuts: "Bring Back The Days Of

Yea And Nay," "More Than What I Wanted," "Heavenly Father," "It's Gonna Get Better" Critique: CeCe Winans first achieved fame on five award-winning albums recorded with brother BeBe. CeCe Winans is the singer-songwriter's



PATTY LOVELESS/Mountain Soul

(Epic) Producer: Emory Gordy, Jr. Prime Cuts: "Out Of Control Raging Fire," "Someone I Used To Know," "Cheap Whiskey" Critique: Considering Oh, Brother, Where Art Thou? and Dolly Parton's pair of award-winning bluegrass albums,

Patty Loveless' timing is perfect with *Mountain Soul*, a loving salute to her Appalachian roots. Although most of the 14 tracks are woe-filled tunes of unrequited love and tales of life as hard as Eastern Kentucky coal, there is a vein of haunting beauty that runs holler-deep throughout. Loveless' husband and producer Emory Gordy, Jr. has assembled a cast of

first-call pickers—Ricky Skaggs, Tater Tate, Rob Ickes, and Stuart Duncan, among others—to bring these wonderful arrangements to life. The material is a mixture of bluegrass and gospel standards like Ralph Stanley's "Daniel Prayed" and Reno & Smiley's "I Know You're Married" as well as new arrangements of "Rise Up Lazarus," "Pretty Little Miss" and a withering version of "Soul Of Constant Sorrow." There's a batch of great new songs as well that have the sound and feel of vintage tunes, including Darrell Scott's ominous coal-mining epic "You'll Never Leave Harlan Alive," the mournful "Sorrowful Angels," Loveless' own "Sounds of Loneliness," and Kostas' "The Richest Fool Alive," a sobering look at love gone wrong. The songs that have the best chance of getting airplay are the trio of duets, the first with Jon Randall on the Dolly/Porter bittersweet classic "Someone I Used To Know." Travis Tritt shares duties on the winning "Out Of Control Raging Fire" and "I Know You're Married." Patty's take on "Cheap Whiskey" (first cut on Martina McBride's debut disc) is awe-inspiring, as is her singing throughout this watershed album. **Grade: A**

-Ron Young

fourth solo CD and, as always, full appreciation demands that it be regarded as an act of ministry as much as a musical work (every song is annotated with a scriptural reference on the CD's insert). Working with three producers whose collective pop, R&B, dance, gospel and contemporary Christian credits are impeccable, Winans finds her soulful pipes wrapped in cool grooves, candy-sweet synths and, on five tracks, the majestic strains of the London Session Orchestra. If there's a complaint, it has to do with too many programmed and sequenced tracks-brilliantly arranged, perhaps, but one can't help but wish for more live rhythm players. Still, if the purpose of this CD is to spread the good word then it succeeds righteously, from the understated, slightly Beatles-esque jubilation of "Heavenly Father" to the anthemic, soulbrimming "Let's Bring Back The Days Of Yea And Nay." But there's more here than just hallelujah shouting. "It's Gonna Get Better," one of the CD's finest moments, is a heartfelt plea to a child contemplating suicide: "Please don't throw your life away/You're worth much more than gold/Even though you weren't told/Each day is a gift, so live/And watch your miracle unfold." Healing words from one of today's most passionate gospel messengers. Grade: B

—Larry Wayne Clark

3 OF HEARTS/3 of Hearts

(RCA) Producer: Byron Gallimore Prime Cuts: "6,8,12," "The Hard Way," "Wash Away This Kiss," "Baby, That's The Way"

Critique: Friends since junior high, Fort Worth natives Katie McNeill, Deserea Wasdin and



Blaire Stroud have a debut album that begs the question: How much more light-as-a-pompom cheerleader pop can country music abide? Not that they aren't good.

Harmonies are tight and producer Gallimore's trademark airplay-or-bust mastery is on shining display-but if you've heard Jessica, Lila, LeAnn and, especially, SHeDAISY, well, you've sort of heard 3 of Hearts. "Back To One" songwriter Brian McKnight serves up another ladle full of ear-friendly numeral soup in "6,8,12." "Wash Away This Kiss," perhaps the album highlight, succeeds as a refreshingly age-appropriate romantic valentine, but "Sugar And Daisies" ("your love baby/is sugar and daisies") is exactly the kind of silliness that's driving away male country listeners in droves. "You Break Me" has a Ricky Martin-esque latin pop groove that's quite enjoyable if you remove the words "country music" from the equation (perhaps the key to listening to this whole album). Gayla and Jeff Borders' "Baby, That's The Way" gives the album its "Amazed"-style power ballad-all crunchy guitars, vacuum-packed drums and breathy emotionalism building to a riproaring climax. Recently embarked on something called the Seventeen Magazine Prom Prep 2001 Tour (nope, I don't think Hank done it this way), 3 of Hearts clearly has some of the right stuff. What's needed is an album that lets them lose their baby teeth and find a distinct sonic signature. Grade: C

-Larry Wayne Clark

The Tax Relief Act of 2001—How Will It Impact You?

On June 7, 2001, President Bush signed the new Economic Growth and Tax Relief Reconciliation Act of 2001. This bill is focused primarily on the reduction of taxes paid by individuals and on related individual issues such as retirement and education savings. This month's article will discuss some of the major points of this new law and how you may benefit.

INDIVIDUALS

The most highly-touted and publicized provision of the new tax law is a reduction in the individual income tax rates which was made retroactive to January 1, 2001. This was accomplished by creating a new, lower 10% bracket and reducing the other tax-bracket rates by one-half percent each for 2001. Thus, the top tax bracket which was 39.6% for 2000 will be 39.1% for 2001. Further reductions in the tax-rate brackets will be made in 2002, 2004, and 2006. The result is that the full impact of the tax rate reductions is phased-in over a six-year period.

As an added bonus, the Treasury will be sending one-time refund checks beginning in late-July of this year to taxpayers which should range from a maximum of \$300 for taxpayers filing as single to \$600 for those filing as married/ joint in 2000. This is not intended to be a "rebate" or refund of your 2000 taxes, but it is an advance refund against your 2001 taxes. It is a "prepayment," if you will, of the savings for 2001 resulting from the new 10% bracket. Congress felt that there would be a greater economic stimulus created by giving taxpayers the benefit of this lower tax rate in one check, rather than having the savings received gradually through lower tax withholding from each paycheck for the remainder of the year.

There are other provisions of the new law which will have a more immediate impact on

the individual taxpayer. The child tax credit, which was enacted with the 1997 tax law, will be increased from \$500 per child in 2000 to \$600 per child in 2001 and will be subsequently increased to \$700 in 2005, \$800 in 2009, and \$1,000 per child in 2010. Further, the credit will not just offset the tax liability, but will become refundable to some lower-income taxpayers beginning in 2005.

Another provision of the new law which will have an immediate impact is an "extension" on the deduction of interest paid on a qualified education loan. Under prior law, interest on student loans was deductible only for the first 60 months for which payments were required. This time limitation has been eliminated so that the interest can be deducted on the loan payments made beyond the first five years of the loan.

There are other aspects of the new tax law which will reduce the amount of tax paid by individual taxpayers, but these provisions are not to become effective until the year 2005 or later. Beginning with the 2006 tax year, the limitations for higher-income individuals on the personal exemptions and itemized deductions will be phased-out. Also, in 2005, there will be phased-in changes to the tax brackets and standard exemptions which will work to eliminate the "marriage penalty" which causes married couples to effectively pay more tax than the couple would as individual single taxpayers. Some have expressed the fear, however, that because these provisions are delayed, Congress could possibly repeal them before they become effective.

EDUCATION AND RETIREMENT

Other changes in the tax law have been enacted in the areas of education and retirement savings. Beginning in 2002, certain taxpayers will be allowed to deduct qualified higher education expenses in determining adjusted gross income. The deduction in 2002 will be limited to \$3,000 for single taxpayers with adjusted gross income less than \$65,000 or married filing joint of less than \$130,000, and will increase to a maximum of \$4,000 after 2003. Keep in mind that the HOPE credit and Lifetime Learning credit are available for these same education expenses, and since you can't take both the deduction and the credit for the same expenses in a year, you should determine which will be more beneficial on an annual basis.

The education IRA, added with the 1997 tax act, has been expanded so that distributions from this IRA can be used to pay elementary and high school tuition beginning in 2002. Also, the amount which can be contributed to the education IRA will be increased from the current \$500 to \$2,000 per child per year after 2001. In the past, these contributions had to be made by December 31 for the year in which they were contributed, but that deadline will be extended to April 15 of the next year.

There have also been changes made in the area of retirement savings. The limitation on the amount you can contribute to an individual retirement account (IRA), including the Roth IRA, will increase from \$2,000 per year to \$3,000 in 2002; it will eventually increase to \$5,000 per year in 2008. Another significant change is that the contribution limitation under profit sharing plans, including SEPs, will increase from 15% to 25% of eligible compensation in 2002.

As always, you should consult with your tax advisor to determine how these law changes will affect you and your particular tax situation.



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Pictured left to right — Jim Casey, Sam Phillips, Dottie Rager, Knax & Jerry Phillips

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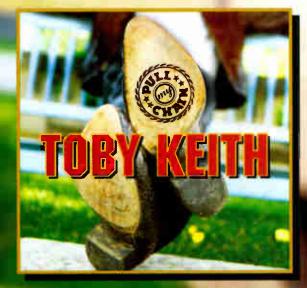
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