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# MUSIC // **ROW**

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**TIM  
WIPPERMAN**

Balancing Pitfalls  
& Profits

**VIDEO TECH**

The Letterbox Effect

**REVIEWS**

Music Videos, Albums,  
& Singles

**DOLLY  
PARTON**



# In Remembrance...



**Paula Kaye Evans**  
Vocals



**Joey Cigainero**  
Keyboards



**Tony Saputo**  
Drums



**Terry Jackson**  
Bass



**Kirk Cappello**  
Music Director & Keyboards



**Michael Thomas**  
Guitar



**Jim Hammon**  
Tour Manager



**Chris Austin**  
Fiddle/Guitar/Vocals

Certainly words cannot express the sense of loss being felt by all of us at MCA.  
Our hearts go out to the families and loved ones, as well as to the entire  
Reba McEntire organization in their time of sorrow.

**MCA**

World Radio History

# MUSICROW

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## All About the Cover

*Dolly*

I do believe this is the most creative and thorough album I have ever done," Dolly Parton reflects about her latest Columbia release *Eagle When She Flies*. "I hope it is appreciated in the spirit which it is given."

That's a pretty strong statement about one of 51 albums spanning 24 years of recording. Dolly's roots show through on *Eagle*, which includes 8 of her own co-creations and blends Appalachian folk, bluegrass, gospel and contemporary country in a style devoted to the mountain music with which she grew up.

Dolly was the fourth of 12 children born in Locust Ridge in the Smoky's of East Tennessee. Relying on her imagination for entertainment, Dolly began fantasizing about far away people and places and used her pen to express it. Soon she laid the groundwork for her entire future.

She moved to Nashville one day out of high school and quickly became accepted as a writer and artist garnering a record deal with Monument in 1967. After signing with RCA, Dolly began scoring hits both solo ("Coat of Many Colors," "Jolene," "I Will Always Love You," etc.) and with Porter



Wagoner ("If Teardrops Were Pennies," "Please Don't Stop Loving Me"). Her chart, concert, TV and movie success is evidence of her versatility—she always has some irons in the fire.

*Eagle When She Flies* marks Dolly's third project for Columbia Records, but her first with co-producers Steve Buckingham and band member Gary Smith. The current duet with labelmate Ricky Van Shelton, "Rockin' Years," looks destined for R&R's topten and the video is currently in heavy rotation at TNN and CMT. "This album as a whole has a certain strength and sensitivity to it," Dolly asserts. "I think women will relate to it and I think men will appreciate it."

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# HOT NEWS

- The Nashville Entertainment Association will debut its new Extravaganza spin off fund raising event, "Music City Music" on June 6,7. Two stages will be set at 328 Performance Hall for the unsigned country artists/groups who chose to pay the \$45 application fee (which also earns a one year NEA membership). Applicants will be chosen by an eight member NEA conclave with no business contacts to the acts in question. The chosen acts must then pay \$200 to help defray expenses. To apply, acts should call 615-327-4308 for details.

- Chip Peay has left the Moress/Nanas/Golden fold and reformed his own company. He is co-managing Ronnie Milsap with Moress/Nanas/Golden.

- Surprisingly, when the smoke cleared it was not Jimmy Bowen and/or Capitol Nashville Records that purchased the United Artist Tower on Music Row at absolute auction for the bargain basement price of \$435,000. Wouldn't it have been cute to have a Capitol Tower in Nashville almost like the one in N. Hollywood?

- Fletcher Foster recently promoted to head Sony's Nashville publicity department will be leaving on April 12th to do publicity for Arista Records from their Los Angeles office.

- Bruce Shindler who was recently traded from RCA to Mercury is now forming his own company. The Bruce Shindler Promotion Company can be reached at 615-327-0944.

- Kathy Mattea headlined the annual Master Series benefit for the W.O. Smith School, but it was Mark O'Connor and the New Nashville Cats who really stole the show. The wizard fiddler's segment featured such virtuoso hotshots as bassist Edgar Meyer, keyboardist John Jarvis and guitar picker Brent Rowan.

Mattea created a lush introspective mood as she sang through a generous portion of her large repertoire of hits. The crowd rewarded her with a standing ovation at the show's end.

## *A Science Of Mind Center* **Religious Science Of Nashville**

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## NSAI Songwriter Awards

The 24th Annual Nashville Songwriter Association International Achievement Awards were held at the Vanderbilt Plaza, Nashville on March 16. The newly-established President's Award went to Executive Director Pat Huber. Outgoing president Roger Murrah will hand the gavel to manager/songwriter Merle Kilgore for next year.

### SONG OF YEAR

**Where've You Been**, Jon Vezner, Don Henry  
**SONGWRITER/ARTIST**

**Vince Gill**, When I Call Your Name

**SONGWRITER—Jon Vezner**

### COUNTRY CATEGORY

**A Few Good Things Remain**, Jon Vezner, Pat Alger

**A Few Ole Country Boys**, Troy Seals, Mentor Williams

**A Ring Where A Ring Used To Be**, Gordon Eatherly, Robert Moulds, Kristian Bergsness  
**Ain't Nobody's Business**, James Witherspoon  
**American Boy**, Eddie Rabbitt

**Amy's Eyes**, Terry M. Brown, Jaima Prater Hunt

**Baby Walk On**, Matraca Berg, Ronnie Samoset

**Back In My Younger Days**, Danny Flowers

**Back Where I Come From**, Mac McAnally

**Brother Jukebox**, Paul Craft

**Chasin' That Neon Rainbow**, Alan Jackson, Jim McBride

**Come Next Monday**, K.T. Oslin, Rory Bourke, Charlie Black

**The Dance**, Tony Arata

**Friends In Low Places**, DeWayne Blackwell, Earl Bud Lee

**Ghost In This House**, Hugh Prestwood

**Here In The Real World**, Alan Jackson, Mark Irwin

**He Walked On Water**, Allen Shamblin

**I Meant Every Word He Said**, Curly Putman,

Bucky Jones, Joe Chambers

**I Watched It All On My Radio**, Lionel

Cartwright, Don Schlitz

**I'd Be Better Off**, Johnny MacRae, Steve Clark

**Jukebox In My Mind**, Dave Gibson, Ronnie

Rogers

**Love Without End, Amen**,

Aaron Barker

**Never Knew Lonely**,

Vince Gill

**Rumor Has It**, Bruce Burch,

Vern Dant, Larry Shell

**Seein' My Father In Me**, Paul

Overstreet, Taylor Dunn

**These Lips Don't Know**

**How To Say Goodbye**,

Harlan Howard

**This Ain't My First Rodeo**,

Vern Gosdin, Max D. Barnes,

Hank Cochran

**Til A Tear Becomes A Rose**,

Bill Rice, Mary Sharon Rice

**Too Cold At Home**,

Bobby Hardin

**Unanswered Prayers**,

Pat Alger, Larry B. Bastian,

Garth Brooks

**When I Call Your Name**, Vince Gill, Tim DuBois

**Where've You Been**, Jon Vezner, Don Henry

**You Lie**, Charlie Black, Austin Roberts, Bobby Fischer

**You've Got To Stand For Something**, Aaron Tippin, Buddy Brock

### ADULT CONTEMPORARY

**Crazy In Love**, Even Stevens,

Randy McCormick

**If We Knew Then What We Know Now**,

Robert Byrne, Richard Butler

**Too Cool To Fall In Love**, Jill Sobule,

Vince Melamed, Nicky Holland

**Where've You Been**, Jon Vezner, Don Henry

### POP/ROCK

**Child Of The Wild Blue Yonder**, John Hiatt

**Hearts Are Gonna Roll**, Johnny Van Zant, Robert Albin Johnson

**The Nature Of Love**, Jeff Silbar,

Van Stephenson

**One And Only Man**, Steve Winwood,

Jim Capaldi

**Stranded**, Jaime Kyle, Jeffry Lincoln

Harrington, Michael Gerald Lunn

### R&B

**When You Cry**, LeRoy Hyter, Carvin Winans

### GOSPEL

**Above And Beyond**, Bruce Carroll, Paul Smith

**Forever Friends**, Claire D. Cloninger,

Kathryn Holmes Frizzell

**His Strength Is Perfect**, Steven Curtis

Chapman, Jerry Salley

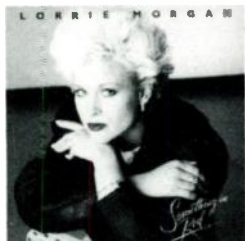
**In Heaven's Eyes**, Phil McHugh

**More To This Life**, Steven Curtis Chapman, Philip L. Naish

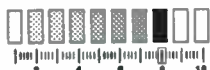


(L to R) Jon Vezner, NSAI Writer of the Year; Janis Gill accepting the Artist/Songwriter award for husband Vince; Don Henry co-writer on Song of the Year; and NSAI Executive Director Pat Huber.

# ALBUM REVIEWS



**LORRIE MORGAN**  
*Something In Red*  
RCA 3021-4-RD  
Producer:  
Richard Landis



**Highlights:** "We Both Walk," "Something In Red," "Tears On My Pillow," and "A Picture Of Me (Without You)."

**Critique:** In a February interview with this writer, Lorrie emphasized her overwhelming preference for recording ballads: a passion that heightens the impact she brings to the title song which, in turn, makes it a logical choice for an upcoming single.

Morgan's current single, "We Both Walk" is the most energetic performance here. We prefer it only slightly to Lorrie's remakes of Little Anthony and the Imperials' classic "Tears On My Pillow" and George Jones' standard "A Picture Of Me (Without You)."

A Lorrie Morgan-Dolly Parton duet ("Best Woman Wins") fails to fulfill expectations. For while it may be unintentionally in the spirit of the song, Dolly's overpowering vocals make the performance less a duet than an attempt by Lorrie to get a note in edgewise.

—Stacy Harris



**GEORGE STRAIT**  
*The Chill Of An Early Fall*  
MCA 10204  
Producer: Jimmy Bowen, George Strait



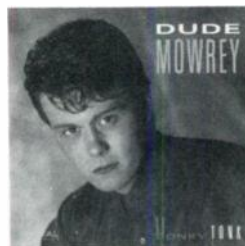
**Highlights:** "Chill Of An Early Fall," "I've Convinced Everybody But Me," "If I Know Me," "Milk Cow Blues"

**Critique:** Ok, so three of the selections end with "Me"—that doesn't mean Strait's turned egocentric or fan-weary. He's still delivering the goods, exactly the way listeners expect them, in a classic country voice that's as expressive as it is understated.

This latest effort has the material to match, embracing a mixture of emotions, striking identifiable chords on universal and personal levels. The album begins by tapping into insecurity with "Chill Of An Early Fall" (nice

dual symbolism), a declaration of heartbreak about to happen. "If I Know Me" and "Anything You Can Spare" speak to the pains that occur "after the fall." But it's not all Downer City. Strait continues to show his command and flair for Texas swing ("I've Convinced Everybody But Me," "Home In San Antonio"), and adds a lively two-stepper, "You Know Me Better Than That." The assimilation of styles puts this on a typically Strait course: no big surprises, just pleasurable quality music.

—Bob Paxman



**DUDE MOWREY**  
*Honky Tonk*  
Capitol Nashville 95085  
Producer: Jimmy Bowen, Dude Mowrey



**Highlights:** "Honky Tonk Song," "Heart-break Train"

**Critique:** Dude Mowrey looks good. Dude sings good (like Clint, Alan, Garth and every other new honky tonk hero.) He has Jimmy Bowen to produce him and Mell Tillis to manage him. So how did they come up with such an ordinary album debut?

The 19-year-old Tillis protege sings straight ahead, 1990's country with enthusiasm but little range of emotion. Maybe because he's only 19. Maybe because the songs are so ordinary and don't inspire him. Best of the lot is Tillis' own "Honky Tonk Song."

Maybe because the production and playing are so ordinary. Sounds like Jimmy and the boys took a short nap here or maybe



**SHADY DUDES.** Doug Stone and George Jones look out from behind lenses backstage during the recent outdoor Desert Star show in Centennial Park on Feb 23 in support of our troops in Saudi.

needed one.

Maybe Dude deserves better. Maybe not. We'll find out on his next album.

—Reno Kling



**KATHY MATTEA**  
*Time Passes By*  
Mercury 846 975-2  
Producer: Allen Reynolds



**Highlights:** "I Wear Your Love," "Time Passes By," "Harley" (pure fun and great fiddle), and "What Could Have Been" (a simply beautiful song).

**Critique:** While Kathy has been able to showcase her simple and eloquent voice on choice material in the past, on *Time Passes By*, something doesn't fit. She's still surrounded by a bevy of excellent writers (Don Henry, Jon Vezner, Pat Alger, Beth Nielsen Chapman), but overall, the rather unorthodox ideas and uninteresting melodies on this collection don't work. Two perfect fits—"I Wear Your Love" and "Time Passes By"—as well as the charm she brings to mediocre cuts like "Summer of my Dreams" and "Ready for the Storm" equal the intensity felt on many of the cuts from *Willow in the Wind*. She doesn't seem quite at home with the humorous "Whole Lotta Holes" or "Harley," but the Scottish presence on "From a Distance" is very enjoyable (any version of that song would warm this writer's heart).

I found it harder to draw the same energy from *Time...* as I did (and still do) from *Willow...*—that collection seemed more from the heart.

—Michael Hight



# DISC CLAIMER

BY ROBERT K. OERMANN

"Choke on it."

That was the feisty response from Kathy Watkins after she read my (ahem), shall we say less-than-complimentary review of her last single (Feb. 8). The note came with a garden-variety "gift," for which I salute her sass, brass and low class. I loved it.

T.G. Sheppard called to ask belligerently, "What do you have against me?" (re: March 8) "I don't have anything against you," I answered truthfully, "I just didn't like the record." Okay, I lied. I hated it.

"You sure made our day," penned Bob Heatherly and the Label-of-the-Day winning staff at Atlantic Records (also March 8). "Thanks a million." Don't thank me: Thank your music makers. I jest calls 'em as I hears 'em.

Orchids and onions; bouquets and brickbats; roses and thorns.....the beat goes on at *Music Row*.

This week's audio battle smoke has cleared and only a few are left standing in the trenches. **The Judds** are the clear-cut, undisputed **Disc of the Day** winners. Labelmate Aaron Tippin was the only serious challenger, so I guess that makes **RCA Records** the easy **Label of the Day** awardee.

The **DISCOVERY Award** winner of the issue was obvious from the very beginning of the fray. Send more records, **Glen Todd**. You sound like you've got what it takes to me.

## GLEN TODD "Why Didn't I Love Her?"

*Writers: Glen Todd; Producer: Kenny Jones; Publisher: Yojo/D&T, BMI; RCI 2420 (914-592-7983).*

Blam! A **DISCOVERY** candidate, right off the bat. Whadda way to start a listening session. Country, country, country, right down to his Southern-accented phrasing and galloping arrangement. He's wailin' the blues to a kick-ass beat and I'm wailin' along. Send more, Glen. You sound like a hillbilly dandy to me.

## AARON TIPPIN

### "I Wonder How Far It Is Over You"

*Writers: Aaron Tippin/Buddy Brock; Producer: Emory Gordy Jr.; Publisher: Acuff-Rose, BMI; RCA 2747.*

I have made no secret of my admiration

for this hard, *hard* country stylist. The competition pales by comparison with the sheer conviction and raw emotion in Aaron's delivery. This is dirt-under-your-fingernails, scars-on-your heart, rub-it-in-your-face Kountry. Bartender!

## JOHN BUTTERWORTH "Share Your Love With the World"

*Writers: Hardie W. Daniel; Producer: Hardie W. Daniel; Publisher: Hardie Daniel, ASCAP; Endeavor Starsong 208.*

Repellent, featherweight pop doggerel. Pat Boone is Ozzy Osbourne by comparison.

## CHARLIE DANIELS "Honky Tonk Life"

*Writers: C. Daniels; Producer: James Stroud; Publisher: Cabin Fever/Miss Hazel, BMI; Epic 34-73768.*

Rockin' and rollin' into the summertime with the CDB. Love the bottom end of this mix and the rumbling drive of the tune. Spin it.

## BANDIT BROTHERS "Women"

*Writers: Robert Byrne/Alan Schulman; Producer: John Range/Karl Shannon; Publisher: Screen Gems-EMI, BMI/ASCAP; Curb 76867.*

I get it: They all got drunk after hearing the Forester Sisters' "Men," hired an organist in Tijuana and borrowed somebody's 1956 reel-to-reel tape recorder. Totally stupid, terminally cloddish and a teensie hilarious. The answer-song composing team, by the way, also penned the Foresters' hit.

## PENNY GILLEY

### "The Line Drawn in the Sand"

*Writers: J. Randolph Smith/S. Robinson; Producer: Chuck Redden; Publisher: GSR, no performance rights listed; N-Joy 1016.*

D.O.A.

## THE JUDDS "One Hundred and Two"

*Writers: Paul Kennerley/Don Potter/Wynonna Judd; Producer: Brent Maher; Publisher: Irving/Littlemarch/Sheep In Tow/Kentucky Sweetheart, BMI; Curb-RCA 2782.*

A snakey groove, a smokey vocal, a steamy mood and a slowly bubbling arrangement that builds to a boil. Wear gloves when handling: This is too, too hot.

## T.K. HILTON "I'm In a World of Hurts"

*Writers: L.T. Hilton/T.K. Hilton; Producer: L.T. Hilton/T.K. Hilton; Publisher: none listed, BMI; Lightwater 1.*

Somewhere out on a lonesome prairie, there's a herd of cattle that would be a most appreciative audience for this.

## TINA MARIE "Ralse Up Our Flag"

*Writers: Bill M. Franks; Producer: none listed; Publisher: Eight Track, BMI; Sims 105.*

Is there a category below "Don't Give Up Your Day Job"? So appalling in every way, words fail me. The truly demented out there in radioland will find this essential listening. Only in country music.

## T.C. "Mama Say a Prayer for Me"

*Writers: Terry C. Bullock; Producer: Kenny Wallis; Publisher: Country Squirrel, BMI; SCAL 29386 (717-627-4800).*

This proves it: Patriotism is the last refuge of the truly untalented.

## CHARLIE WAITES

### "I'll Be Coming Home"

*Writers: Donnie Winters/Roger Grable/Charlie Waites; Producer: Donnie Winters; Publisher: Clovercraft, BMI; Badger 2012.*

Still *another* witless ode to Operation Desert Storm. This one was evidently recorded with a throat full of camel hair.

## ROB CROSBY "She's a Natural"

*Writers: R. Crosby/R. Bowles; Producer: Scott Hendricks; Publisher: Grand Coalition/Maypop, BMI; Arista 2180.*

Rob takes aim at country's female demographic and fires a bullseye. It's a little much for me, but women will probably melt over this.

## DAN SEALS "Ball and Chain"

*Writer: Dan Seals; Producer: Kyle Lehning; Publisher: Pink Pig, BMI; Capitol-Nashville CD 79674.*

Danny shows a darkly dramatic side. Brilliantly and subtly produced, Kyle.

## CLOCKHAMMER "Sun Goes Black"

*Writers: Clockhammer; Producer: Clockhammer; Publisher: Clockhammer, BMI; First Warning 003.*

Wandering through a shadowy, mysterious woods on an acid flashback with up-and-coming Nashville hard rock combo as pathfinder scouts. Swirling and stirring.

## MARIE OSMOND

### "Boogie Woogie Bugle Boy"

*Writers: Don Raye/Hughie Fields; Producer: James Stroud; Publisher: MCA, ASCAP; Curb CD (unnumbered).*

How unimaginative. My dear, this is not the only Andrews' Sisters hit; it is not the only boogie-woogie tune ever written; it is not the only Army/World War II lyric. Bette Midler made this hers 15 years ago; your hammy version adds nothing to either it or the original. Go find your own oldie.

### HIGHWAY 101 "Bing Bang Boom"

*Writers: Hugh Prestwood; Producer: Paul Worley/Ed Seay; Publisher: Careers/Hugh Prestwood, BMI; Warner Bros. CD 4763.*

I like it, but the new sound skids awfully close to the same label's Molly & the Hey-makers. Also: Is this the best piece of material they could come up with?

### JIMMY COLLINS "When Nobody Needs a Cowboy No More"

*Writers: Jimmy Collins/Tommy St. John; Producer: Hiram Posey/Lloyd Maines; Publisher: none listed; Platinum Edge CD (un-numbered) (1-800-368-8141).*

Nice vocal. Touching sentiment. Crummy melody. Boring production.

### T. GRAHAM BROWN "With This Ring"

*Writers: Luther Dixon/Richard Wylie/Antony Hester; Publisher: Vee Ve/Ala King, BMI; Producer: Barry Beckett/T. Graham Brown; Capitol-Nashville CD 79641.*

Radio-friendly beach music for the coming summer. The usual super T vocal performance and a crisp update of the 1967 Platters' oldie arrangement.

### BARBIE "Together We Can Do It"

*Writers: Watson Silverman; Producer: Jeff Silverman; Publisher: Angelterre/Palette, no performance rights listed; Rincon CD 90062.*

The famed fashion doll issues a socially-conscious pop confection. I mention this

largely because it features the always-delish Rachel Sweet's vocals and because Starwood Amphitheatre's Steve Moore is executive producer.

### BILLY MARTIN

#### "Dallas Nights and Honky-Tonk Lights"

*Writers: Dennis Barnes; Producer: Jay Riley; Publisher: Jay Riley, BMI; Buck Creek 29126.*

Texas dancehall music, distinguished chiefly by some solid fiddle work and a good lead vocalist. Generic song.

### THE FABULOUS FLAMES

#### "Mississippi Nights"

*Writers: Tim Barnes/Sammy Piazza; Producer: Frank Prins; Publisher: Excursion, ASCAP; Excursion 119 (415-373-6477).*

Deep in the swamp, a rock 'n' roll voodoo banshee wails: It's midnight and the bayou roadhouse is dripping with sweat. Deeply Southern.

### HONORABLE MENTIONS:

**Buck James**/Throw Back the Covers/PaJer.

**Marty Stuart**/Till I Found You/MCA.

**Ernie Ashworth**/Shamrock Motel/Badger.

**Gary Dale Parker**/Once and For Always/615.

**Statler Brothers**/Remember Me/Mercury.

**Johnny Anthony**/Tent Meeting Blues/CSA.

**Draper & Strandlund**/Train of Heartache/Warner Bros.

**John Penney**/She Went to Texas/NSD.

**Johnny Cash**/The Mystery of Life/Mercury.

**James Blundell**/The Blue Heeler/Capitol-Nashville.

**Joey Welz**/Rock-a-Billy/Caprice.

**Sharon Anderson**/Unbelievable Love/Capitol-Nashville.

**Kelly Willis**/Baby Take a Piece of My Heart/MCA.

**Tom Harrison**/Let Your Music Do the Talkin'/Buck Creek.

**Blake Emmons**/Dear Uncle Sam/Belt.

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

**Dave Cave**/Home to Me/CDC.

**Howard Crockett**/Make Me Understand/Neon Fire.

**Tandy Leigh**/Hurtin'/TLM.

**Joe Carlton**/Why Can't We Change/Tracker.

## 1991 Edition MUSIC ROW'S DECISION MAKERS



Coming April 23, 1991

## ROW FILE



**TONY CONWAY**

### President, Buddy Lee Attractions

Oversees daily operation including sales efforts, talent acquisition, travelling to show sites and meeting with potential buyers and promoters for three offices; Nashville, Kansas City and New York.

**Member:** CMA, ICMB, NACA, NEA, International Association of Auditorium Managers (IAAM), Int. Assn. of Fairs and Expos (IAFE). Licensed with AFM, SAG, AFTRA.

**38 Music Square East, Suite 300, Nashville, TN 37203, 244-4336.**

Having broken acts like George Strait, Garth Brooks and Ricky Van Shelton on the tour circuit and currently representing some 50 artists, Buddy Lee Attractions has become a definite leader in the Nashville booking game. And Tony Conway has been at the helm since 1987. "I knew since I was a kid that I wanted to be in the business end of music. I had a band and I handled the business side and the first person I had to pay was the agent. I thought that

might be a good business to get into."

On the advice of a client he was booking out of his own agency in Lexington, Kentucky, he plunged into Music City with a college degree and a smile. After a year or so of booking local acts, Tony ended up with Buddy Lee in 1974, eventually staging FarmAid I and II as well as the popular Highwaymen tours. He was married in '76 to Nancy Schaefer and they have two kids Matthew and Katherine. Last year, Tony was honored as Agent of the Year by the CMA.

"I'm blessed with a knack. 95% of the time I can hear a potential hit. With an act, we look at the music first, then the look, the personality and the willingness to dive into this big ocean called the entertainment business. When I sit down with someone and try to tell them what's involved, I can sense whether they're going to swim across that ocean or sink."

Tony believes that the nation's faltering economy won't affect the number of dates as much as it will affect attendance. "Most of our new acts and legendary acts continue to have product out, they're making national TV appearances and doing new and interesting things. Nowadays, some acts are going platinum in 6 months! In the touring business, if your selling records, your selling tickets."

BY MICHAEL HIGHT



# TIM WIPPERMAN

## Keeper Of The Catalogs

BY DAVID M. ROSS

*My job description is the art of applied schizophrenia... If you can help a writer to believe in themselves, the songs they will turn out will be exponentially better.*

Tim Wipperman entered the Nashville market as a trumpet player in 1970. The lack of session demand for brass prompted him to try his luck at plugging songs for Vector Music, then Cedarwood Publishing and in 1972 he moved to Combine Music under the tutelage of Bob Beckham.

Wipperman took over the reins at newly formed Warner Bros. Music in 1975 when there "wasn't much more than a few boxes of cassette tapes." Under his leadership, WB Music acquired House Of Gold in the early eighties and signed an innovative separate joint venture agreement with House Of Gold founder Bob Montgomery. In 1987, Warner Bros. (Warner Communications Industries) bought Chappell Music for a reported \$200 million thereby easily becoming the largest song giant worldwide.

"When I think of publishing and how to be a complete publisher I view it as this space into which you acquire writers and catalogs and songs to fill the vacuum. You don't want duplicates, so you try to encompass as many unique parts as you can," states Tim.

Officially the Sr. Vice President and Executive General Manager/Nashville of Warner Chappell Music, Tim Wipperman is nowhere near as formal as his title might indicate. When I arrived to talk with him he was shuttling back and forth between his office and the recording studio down the hall, where a Karaoke project was being mixed. (Karaoke is a new fun game being used in clubs and at gatherings. It is a combination video, sing-a-long with everything minus the lead vocal.)

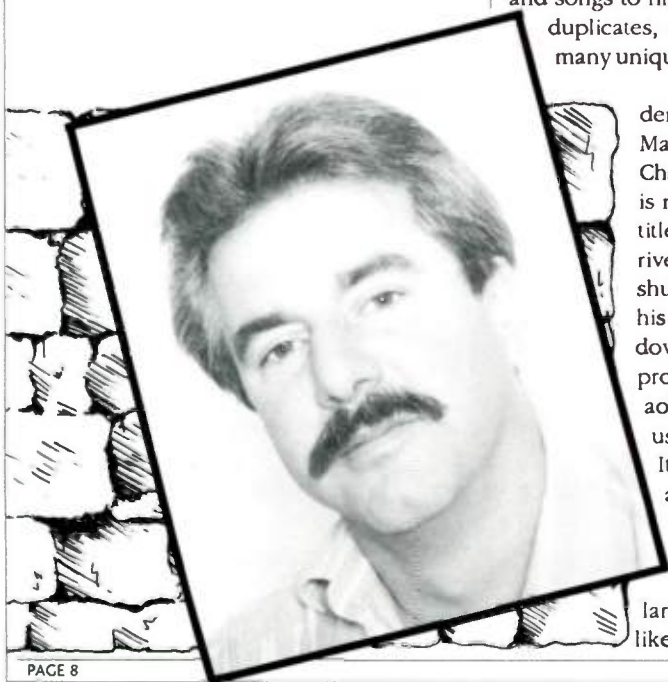
Tim's office contains an oversized fish tank with two large aquatic specimens that look like they might enjoy chewing on

a finger or two. For amusement, "relaxation" Tim has a Brazilian six foot blow gun complete with small wiry darts that he blows with amazing accuracy across the office and onto a small wall target. Dressed in a t-shirt, of medium height, with his salt and pepper hair pulled back in a pony tail, he is easy to talk to and obviously loves publishing.

**MR:** Because Warner Chappell has such a large established catalog of standards, is there a temptation to focus more on getting hits re-cut or are you still interested in new titles from new writers?

**TW:** It's a balance of both. You don't concentrate all your efforts in one area. We now have a two volume catalog compilation with over 700 top titles cross referenced by subject, chronology, etc. all on CD. It cost over \$1 million to create and of course is just for professional use. With this new tool we will probably be able to utilize the old catalog more effectively, because as a result of the mergers, the body of knowledge that contained what we could use was so diffused, it was hard to get a handle on it. This is our handle. It will make it a 100 times easier for us to exploit that old catalog. However, we are actively seeking new material, and our thrust here is new writers/artists and developing talent. That's why we put in that recording studio back there.

My job description is the art of applied schizophrenia. Dealing with songs, lawyers, discussing in the studio whether a melody should use a II minor or a IV chord, or helping a writer with the choice of one word over another. It is not mono-faceted.





**MR:** In a company this size is it possible to have enough support to adequately service all the writers?

**TW:** Yes. There are two kinds of writers really, the pure writer and the artist writer. Artist writers usually generate their own material for their own albums and occasionally get some outside cuts. But then there are pure writers who do not record and they need the most servicing. I try to keep my plugging staff to pure writer ratio at 5:1. We have roughly about 85 writers, but that includes some complete bands like Take 6 and Restless Heart. We are a service organization.

Some writers will perceive us in a light of being a huge inaccessible organization, which I think is inaccurate, but for them my perception is irrelevant. Everybody's personalities are different. So I've created joint satellite ventures that provide for those sorts of writers that need a closer environment to be comfortable in and work their best. They are smaller companies, yet part of our organizational wheel. Administratively, it makes my job more difficult because there's more balls in the air, but it's possible if there's not a lot of administrative overhead. Keeping it cost-effective can be a challenge because allowing for co-writing with writers from other companies it is possible to end up with very small percentages on some songs.

Currently we have joint venture deals with Barry Beckett, Randy Scruggs, Pat Higdon, Chuck Neese, and with WEA which Randy Talmadge ran but now Pete Fisher will take his place, since Randy has moved to RCA.

**MR:** Are there psychological pressures suffered by writers caught up in company mergers such as when you acquired House Of Gold?

**TW:** With the House Of Gold acquisition I learned a few things not to do. Writers and artists are thrown out of a protective environment, this womb that they write in, into an environment where there is no established pecking order and they don't know their future. Justifiably, it is a difficult time for writers and they tend to emotionally vapor lock on you.

Part of my job is to try and make the transition as painless as possible for the writers and let them know that there will be more staff to help them be represented properly. One of the main fears is that we will turn into this huge corporate behemoth that is insensitive and doesn't take care of their needs—with one plugger for 20,000 writers.

**MR:** If a new writer in town is getting good feedback and you decide to sign him, what

kind of draw or advance could he expect?

**TW:** If I sign someone exclusively, they will get some kind of a draw, it's not fair otherwise. Some of the expense may be in the form of production funds if they are an artist.

The bottom line is you can't expect someone to create and not eat. It rises from say \$5,000 a year plus more in the form of writer/artist development costs such as showcases and studio time. For a pure writer we might start with just a fixed dollar advance per completed song, until I feel they are developed enough that we can go out and get them enough cuts to justify a yearly advance and exclusive signing. If they're not at the point where you can get them records then you're fooling the writer and yourself.

If we own 100% of a writer's publishing our normal procedure is to absorb the first \$250 of demo costs for each song and then treat half the additional cost as an additional advance. The rationale is that up to a certain point the writer shouldn't have to bear the cost. But I can't be in the studio every day to oversee people, so if the writer ends up with the Iliad and the Odyssey on tape then they also have to bear part of the cost.

**MR:** What if a new about-to-be-signed writer still has some reservations about the size of the company and its ability to service his songs? How do you decide who will work with them?

**TW:** I tell a new writer who has questions, 'go talk to your peers.' Don't just ask me, because I don't think we are insensitive and too large. By asking around you'll get other opinions.

After we do sign a new writer, normally one of my professional staff will come to me because he or she is the one that has found them and wants to work with them. Sometimes, writers that write both country and pop will gravitate to two different people because the song plugging staff we have differs greatly with respect to how they hear things. So writers can gravitate by contact and by genre of the material.

**MR:** Is competition a big factor in winning exclusive writer services?

**TW:** The only time competition affects us is when a company comes in and starts giving writers advances that are completely out of line with reality. After 12 to 18 months the company accountants look at these guys who are getting maybe a \$50,000 draw and they see that so far

the writer has brought in .32¢. Before long the writer is back out on the street again and the advance curve returns to normal.

Negotiations for a writer have to be on a

win-win basis. I don't want to knock a guy down so he can't live and have a decent family life, because I wouldn't want that done to me. On the other hand, I have to project what the company might make from this writer. If the advances get too high, I won't compete by being stupid as a businessman—I'll pass.

With the established people in town like David Conrad (Almo Irving) and myself there's healthy competition, but usually the money isn't so much the question, it's the relationship with the staff and how they have developed those relationships. Most of

the writers are smart enough to realize that if you just go for the big bucks, in advances and assume that your artistry can't make more than that advance, then you're selling yourself short. What benefits a writer most over a 3 or 4 year period is the staff and the service.

**MR:** What is the writers share from performance royalties on a hit country song?

**TW:** Anywhere from \$40,000-\$80,000. It depends on the kind of artist. If they are a massive airplay artist with recurrent status it will accumulate higher. Other times you have a top 10 song with a new artist and it drops quickly off the chart.

Nashville and the pop business differ in terms of the earnings ratio. Nashville earnings ratios of performance to mechanical income can vary from 3:1 all the way to 10:1 (if you have a turntable hit artist who gets airplay but doesn't sell records). In pop, the ratio is more equal.

**MR:** For publishers, is the balance between signing writer/writers and writer/artists changing?

**TW:** The balance is swinging more towards the writer/artist because the percentage of available slots on the charts for outside material is shrinking drastically and the writer/artist doesn't need to rely on song pluggers—they record their own material. What that does is make you adjust the mix.

I don't get a chance to plug songs much anymore, which I love to do, it's a great joy to watch a song become a hit. Now the closest thing I have to that is signing an artist/writer and helping to develop them through the production end and getting the record deal. We're forced into the writer/artist de-

cont'd on page 17

## Negotiations for a writer have to be on a win-win basis.



# VIDEO VISION

## MUSIC VIDEO REVIEWS

BY BOB PAXMAN

Let's begin with some cheers and a few beers (we'll explain momentarily). The cheers go to CMT for its striking new logo (yes, someone finally burned the barn) and, especially, those wonderful promo spots that air throughout the day. What a radical attitude—hip, urbane, witty and most importantly, up front (one shows a 30-ish twosome declaring their unabashed love for country music without equivocation). Colorful graphics, offbeat humor and those little slice-of-life scenarios are bound to grab viewers' attention.

The beer barrel rolls out for a video producer in Atlanta named John Giles. In a kind and generous letter to this column (a rarity in itself), Giles praised our extensive coverage of the "Feed Jake" video, acclaiming as well the work of Deaton Flanigen, who produced the piece.

Giles went on to say, politely we might add, that his company produced a video for a song entitled "Twelve Pack," by Gary Ruffin & The Bumpkins, in 1989—in which the artists did not appear! As you might suspect, the storyline centers around an amiable goof whose wife took off with all his belongings, save for the titled "twelve pack" of his favorite suds. He, of course, treats it as a reasonable exchange. The clip premiered on TNN's

VideoCountry in October of that year, then was featured on Video Morning in January of 1990 (co-host Al Wyntor loved it).

Imagine my surprise. Giles did add that "Twelve Pack" received only limited airplay, as the band

does not have a record contract. We still consider "Feed Jake" a first, then, since the production was done for well-known artists on a major label, and is currently playing in heavy rotation.

But, hey, John, we encourage you to keep plugging away. For what it's worth, "Twelve Pack" was a little too broad for my taste in comedy, although I did enjoy the second video on the reel, "Two Steppin' Out On Me." Thanks for not being obnoxious about the matter. You folks deserve some credit.

Now on with this month's reviews.

### PLAY-IT-AGAIN

**CARLENE CARTER "The Sweetest Thing"**  
Planet Pictures/Director-Gerry Wenner/  
Reprise

Good to see another side of her, a contrast to the prevailing image of raucous rocker. She's done up in contemporary style and she photographs well (close-ups really bring out her blue eyes). The camera probably should have pulled back, though, when it reached the "Remembering" line—the quiver in her lips becomes too noticeable. Wistful, pretty mix of performance and concept.

**DAVIS DANIEL "Picture Me"**  
Sunrise Films/Director-Michael Merriman/  
PolyGram

Starts out with a type of digitized effect that slowly brings the artist into view, then proceeds to a more simplified format. Obviously bent on showcasing Daniel, who should make more than a few hearts throb in the night. Plays with different compositional forms—the corner of the picture frame in one close-up, an old-fashioned weighing machine to provide balance and an object of interest—without intruding on the artist. But was his signature necessary at the end; seems like Marketing overkill.

**THE HOLLANDERS  
"You Can't Blame The Train"**

Scene Three/Director-Larry Boothby/VCA

This, along with

their previous effort, has me intrigued. On one hand, they seem to be a tight, versatile band that you might like to see in concert because of their showmanship. At other times, you're reminded of the "Saturday Night Live" spoof, the young Caucasians. Anyway, they seem to enjoy acting in their videos and do a credible job. The silent movie, damsel-in-distress takeoff is pretty cute stuff. Didn't care for the opening sequence, but, after that, it's fun time.

### HAL KETCHUM

**"Small Town Saturday Night"**

Producer-Robin Beresford/Director-Jim McGuire/Curb

Ordinarily, I'd grouse about a video using old movie footage to fill in the blanks—that idea's getting stale. But here, it's OK. It doesn't appear to indicate any lack of thought. Plus, the movie of choice happens to be that riveting cult classic, "The Terror Of Tiny Town" (fits the song, more or less, right?), the first—and only—all-midget musical Western. Made in 1938, this novelty actually scored modest success at the box-office; sequels were even planned. But back to Ketchum: He looks good, he seems to have something going as far as charisma and personality. The clip is a fine introduction.

### KATHY MATTEA "Time Passes By"

Flashframe/Director-Jack Cole/PolyGram

It's like watching two people's lives pass before your eyes in about four minutes. Really love the way it cuts and swirls, almost dizzily, to interpret the song's message. Brings you one gorgeous shot after another (Mattea's look is terrific), with a superb transition from the musicians to the first time you see the elderly couple. The use of time distortion, normally a contrivance, is fitting in this case.

### MARK O'CONNOR & NEW NASHVILLE CATS "Restless"

Vivid Productions/Director-Bob Ganz/WB

A real "fan" video, the chance to see O'Connor, Wariner, Skaggs and Gill in a bang-up session. Doesn't overburden itself with lots of camera trickery, which might have been a tempting idea. It knows what the audience wants to see. Possibly one too many shots of instruments, but establishes a good feel, respects the talents of the musicians.

### WORTH-A-WATCH

**JAMES BLUNDELL "Blue Heeler"**

Producer-A Couple Of Cowboys/Director-Brett Clements/Capitol Nashville

Low-budgeter has a few moments in its favor. Little heavy on the backlighting, lyrics are hard to decipher.



Curb/Capitol Nashville's John Andrew Parks turns his good side to the camera for director Brett Darken of North Star Productions (R) and first AC Michael May (L) during a shoot for "Daddy On The Radio."



**JOHN ANDREW PARKS****"Daddy On The Radio"**

North Star Productions/Director-Brett Darken/Curb/Capitol Nashville

Shows off his unique voice and sensitive side. Would have preferred a more intimate setting, in keeping with the song, instead of that big, expansive field. Also getting tired of clips opening with someone hitchhiking.

**J.P. PENNINGTON "Whatever It Takes"**

Flashframe/Director-Marius Penczner/MCA

Its best points are in the visuals: Pretty imagery, shadow creeps in the beginning sequence, a cool overhead shot on the chair. They've positioned the artist in a tough spot, mainly in a corner, where he seems constricted and understandably uptight. No personality comes through.

**GEORGE STRAIT "If I Know Me"**

Bill Young Productions/Director-Bill Young

Sure to please the diehards, but some sort of involving storyline would have helped increase enjoyment. Bit downcast and somber, not much life to the photography or the concert sequences.

**TEXAS TORNADOS "Rosa De Amor"**

Sunrise Films/Director-Michael Merriman/Reprise

Contrasting film styles never quite mesh—and why all the hard cuts on this kind of song? Still, these guys remain fascinating to watch, because there's so much character and experience in their faces. A leading contender for *Music Row's* "Best Foreign Language Video" award.

**EJECT****FORESTER SISTERS "Men"**

Scene Three/Director-Larry Boothby/WB

At the risk of reviewing the song and not the video (of which we'll probably be accused anyway), we'll forget the reprehensible lyrics and the message they send. The clip itself doesn't insult men, but neither does it offer an enlightening depiction of womanhood. I mean, this lady walks into a dress shop, and the salespersons immediately start off on a male-bashing tirade. Besides, the humor's weak and the reaction shots recall those timelessly bad exchanges between Jack Webb and Harry Morgan on *Dragnet*.

**AARON TIPPIN****"I Wonder How Far It Is Over You"**

Producer-Stephen N. Angus/Director-Kort Falkenburg/RCA

He's singing everywhere throughout the storyline, on the back of a truck, at the ocean, at the campfire, then back to the truck and the ocean. It looks phony, contrived. Extremely literal interpretation.



BOB PAXMAN

# VIDEO CONFLICT



JIM BESSMAN

**KELLY WILLIS****"Baby Take a Piece of My Heart"**

The Film Syndicate/

Director—Mark Lindquist/MCA

**BESSMAN:** Uh, what's Belinda Carlisle doing in a Paul Simon video? Oh, this is Kelly Willis in Belize. Belize?

Hey, don't get me wrong! She's good-looking all right. Makes a glamorous pin-up in those swimsuits and brassieres. But there's something horribly exploitative in juxtaposing this beautiful white girl luxuriating in beach paradise singing a commercial country love-gone-wrong song with scenes of impoverished black natives strolling through shantytown playing ethnic music that is of their lives, that I guarantee is anything but "Baby Take a Piece of My Heart."

And the way she's so self-absorbed in her clothes and surroundings, Kelly doesn't look too upset over her breakup. What's really upsetting, though, is that this clip is bound to be a big hit—only because she looks so hot.

**PAXMAN:** Well, I certainly hope that was therapeutic. And while we're on the subject of therapy, I don't think this begs for the kind of analysis that you've just proffered. You were evidently looking for a linear approach, but that's not what the production had in mind. They're obviously pushing the glamor aspect, which country video has seemed reluctant to do in most cases, and I don't see a problem with it. The photography's tasteful (includes a variety of camera angles), she comes across as a singer who happens to be an attractive woman (not the other way around). What's also being pushed are the boundaries of traditional country videos, and that's always healthy. I disagree, too, about her attitude. There's an undercurrent of assertiveness here ("You're gonna miss my lovin'...", "I'll make it through..."). She's not *supposed* to look upset; she's unburdening herself, in a manner of speaking. Even allowing for its cutting edge style, I do feel that this was somewhat overdone, especially in the wardrobe department; like you, I can't begin to fathom the significance of that ethnic island band. You're correct about another point—it's going to be enormously popular for, perhaps unfortunately, the wrong reason.

**TRAVIS TRITT "Drift Off to Dream"**

Director-Sherman Halsey/WB

**PAXMAN:** This is one of those truly memorable times when I can't figure out what possible strategy went into the production. In one recurring vignette, for example, they've placed Tritt in a bar, a realistic setting (even if a bit overused), then took the realism away with the unexplainable effect of smoke billowing down the steps (I've heard of smoky bars, but...). No wonder nobody's in there! It'd be like drinking in Dr. Frankenstein's lab. That aside, "Drift Off" looks dirty, murky and totally unattractive. There's no reason for the grainy, high-contrast black-and-white that was selected for some scenes; if the song were a gritty, rough-hewn number, you could *almost* understand. Tritt is further victimized by overly harsh lighting and an awful glare on his face in a couple of those outdoorsy shots. Why would anyone want to do this to him—his success is partially due to his visual appeal. Maybe the production was aiming for an edge; I, on the other hand, found myself aiming the Fast Forward button at the VCR. Give it some points for editing and creating flow, otherwise, there aren't any real moments to savor.

**BESSMAN:** Welcome to Music Video 101, Bob. I'm Professor Bessman. The reason you can't figure out what possible strategy went into this clip is because there wasn't any. You see, it's *really* very simple: Unless you have a lot of money to produce a full-blown concept video, there's not a whole lot you can do other than have the singer standing (or sitting) there singing the song. The only question, then, is, "Where?"

Here they figured a variety of settings and angles and picture qualities would make what is essentially nothing better than a standard country ballad performance more visually interesting than just having Tritt in one place. Personally, I don't think it makes a whole lot of difference, but I will say I much prefer that "unexplainable" smoke billowing down the steps, agreeing with your comment that the realistic bar-room setting is way overused. For me, at least, it's the only real moment to savor, but nothing memorable.

# VIDEO REPORT

BY MICHAEL HIGHT

• "After our busiest years in the firm's history, we needed a bigger staff and more room," comments *Dream Ranch* owner **Greg Crutcher** on their recent move. "Our new space has the perfect feel to it; and being in a barn is so appropriate for us." The 3-year old video production company has added staffers Jay Self as production coordinator and Thom Oliphant, a new director who will base his exclusive *Dream Ranch* activities out of Los Angeles. Oliphant's credits include a number of award-winning short films plus music videos for **The Spin**, **Kris Wilkinson** and **hip hip goliath**....

• **Bill Young Productions** recently added a third Ampex Digital Output (ADO) unit to complete the equipment needed for their third on-line edit suite and their fifth audio studio....

• As rare as it is for an independent artist to premier their video on TNN, Kottage record-

ing act **Terry BarBay's** "Shimmer in the Night," produced by the *Neal James Organization*, made it's debut on Video-Morning in March. Congrats....

## ACTION!

• New projects from Capitol Nashville artists **Garth Brooks**, **Billy Dean**, **Glen Campbell** and the duet of **Lee Greenwood** and **Suzy Bogguss** should be hitting the airwaves this month. Some may remember that Garth Brooks' "Friends in Low Places" video was produced (*Music Row*, July 8, 1990), but never released. His latest is being shot by *High Five Productions*, director **Bud Schatzle** for the song "The Thunder Rolls." Barring difficulties, we'll soon see his first clip since last year's CMA Video of the Year "The Dance."

• **Bill Young Productions** closed off a portion of downtown Houston to capture **Billy Dean** for his latest vid "Somewhere in My Broken Heart." In addition to using helicopter shots,

producer **Suzanne Bell** and director **Bill Young** filmed some stormy beach scenes as well.

• An interesting blend of live action and animation was employed by *Kuenster Bros.*' director **Dan Kuenster** for **Glen Campbell's** "Living in a House Full of Love," in which cartoon characters act out the song....

• And *Scene Three* director **Marc Ball** and producer **Cynthia Biedermann** have shot footage for the forthcoming release from **Lee Greenwood's** duet LP *The Perfect Ten*.... "Hopelessly Yours," with **Suzy Bogguss**, was done in Nashville. The same team got together for the **Charlie Daniels Band's** newest clip "Honky Tonk Life" on Epic....

• Other Sony videos scheduled for production during April include a **Willie & Waylon** piece called "If I Can Find a Clean Shirt" and a clip from new artist **Collin Raye**, "All I Can Be (Is A Sweet Memory)." Details when available....

• In the world of *Planet Pictures* we find a new clip from Warner Bros.' **Highway 101**, "Bing Bang Boom," their first with new singer **Nikki Nelson**. The lighthearted clip was produced by **Tom Calabrese**, directed by **Gerry Wenner** and shot in Nashville. **Michael W. Smith's** latest Reunion release "Place In This World" was shot by the same team in California. And producer Calabrese with director **Jim Shea** framed Kenny Rogers' latest on Reprise. "Lay My Body Down" features Kenny's son and his new wife portraying the young couple....

• From RCA, **Lorrie Morgan** has a new disc coming out, *Something in Red*, with a new clip done by *Robert Small Enterprises*. "We Both Walk" was produced by **Jim Burns** and directed by **Bob Small**....

• **Deaton Flanigen** focused on teen Christian rap group **D.C. Talk** for their latest "Nu Thang" on ForeFront Records. D-F were recently enlisted by Los Angeles TV station KCAL, Channel 9 for a series of 6 spots called "We're All In This Together." The D-F team spent 2 weeks assembling the topical ads which touch on L.A. concerns such as crime, health, water conservation, etc and feature 30-year L.A. TV man **Jerry Dunphy**....

• Arista's **Alan Jackson** has finished recording a new LP and making the first video from that collection. "Don't Rock the Jukebox" was cranked out by *Nitrate Films'* director **Julien Temple** (filmmaker in his own right) and producer **Doug Halbert**. Several surprise guests are reportedly lurking within....

• The first **Bellamy Brothers** project for Atlantic is on the air. *Pollaro Media* producer **Joe Pollaro** and director **Richard Jernigan** shot a concept piece giving a glimpse of women through the ages for "She Don't Know That She's Perfect"....

# VIDEO POOL BREAKOUTS

## MARCH REELS

### SONG TITLE

SONG TITLE	TOTAL OUTLETS
<b>Reba McEntire/Fancy</b> • MCA	490
<b>Rosanne Cash/On the Surface</b> • Columbia	440
<b>Lee Roy Parnell/Mexican Money</b> • Arista	420
<b>K.T. Oslin/Mary &amp; Willi</b> • RCA	400
<b>Carlene Carter/The Sweetest Thing</b> • Reprise	360
<b>Goldens/Keep the Faith</b> • Capitol Nashville	360
<b>Dean Dillon/Holed Up In Some...</b> • Atlantic	320
<b>Diamond Rio/Meet in the Middle</b> • Arista	320
<b>Johnny Cash/Goin' By the Book</b> • PolyGram	290
<b>Clinton Gregory/(If it Weren't...)</b> • Step One	250
<b>Travis Tritt/Drift Off to Dream</b> • WB	250
<b>Dolly Parton &amp; Ricky Van Shelton/Rockin' Years</b> • Columbia	240
<b>Pirates Of The Mississippi/Feed Jake</b> • Capitol Nashville	230
<b>Clint Black/Loving Blind</b> • RCA	220
<b>Jann Browne/Better Love Next Time</b> • Curb	220
<b>Lee Greenwood/God Bless the USA</b> • MCA	220
<b>Patty Loveless/I'm That Kind Girl</b> • MCA	220
<b>Desert Rose Band/Will This Be The Day</b> • Curb/MCA	210
<b>Kevin Welch/True Love Never Dies</b> • Reprise	190
<b>Mel McDaniel/Turtles and Rabbits</b> • DPI	170
<b>Vince Gill/Pocket Full of Gold</b> • MCA	170

Video pools surveyed include: Lawrence Entertainment (150 country outlets, 50 AC outlets); ET/VideoLink (100 country, 100 AC); Special Promotions Inc. (70 country); Rowe Video Jukebox (70\* country); Wolfram (60 country, 80 AC, 500 mainstream); Telegenics (50 country, 300 AC); Sight & Sound (50 country); RockAmerica (40 country, 500 mainstream). For a complete tracking sheet with every video reported call Michael Hight (615) 321-3617.

\* Due to the pay-per-play nature of video jukeboxes, we've weighted Rowe's 200 outlets to equal 70.



## CMT TOP MUSIC VIDEOS

(Used by permission. ©CMT chart of 3/22/91)

1. Pirates Of The Mississippi • Feed Jake • Capitol Nashville
2. McBride & The Ride • Can I Count On You • MCA
3. Dolly Parton & Ricky Van Shelton • Rockin' Years • Columbia
4. Kathy Mattea • Time Passes By • PolyGram
5. Carlene Carter • The Sweetest Thing • Reprise
6. Vince Gill • Pocket Full Of Gold • MCA
7. Becky Hobbs • Talk Back Tremblin' Lips • Curb
8. Clint Black • Loving Blind • RCA
9. Travis Tritt • Drift Off To Dream • WB
10. Martin Delray • Get Rhythm • Atlantic

### New Releases Added

Davis Daniel • Picture Me • PolyGram  
 Highway 101 • Bing Bang Boom • WB  
 Joe Diffie • If The Devil Danced (In Empty Pockets) • Epic  
 Kentucky HeadHunters • Ballad Of Davy Crockett • PolyGram  
 Vaughn Brothers • Good Texan • Epic

## TNN TOP MUSIC VIDEOS

(Used by permission. ©TNN chart of 3/25/91)

1. Randy Travis • Heroes And Friends • WB
2. Billy Dean • Only Here For A Little While • Capitol Nashville
3. The Forester Sisters • Men • WB
4. Vince Gill • Pocket Full Of Gold • MCA
5. Patty Loveless • I'm That Kind Of Girl • MCA
6. Ronnie McDowell • Unchained Melody • Curb
7. Travis Tritt • Drift Off To Dream • WB
8. Reba McEntire • Fancy • MCA
9. Dolly Parton & Ricky Van Shelton • Rockin' Years • Columbia
10. Clint Black • Loving Blind • RCA

### New Releases Added

Rob Crosby • She's A Natural • Arista  
 Ray Kennedy • Scars • Atlantic  
 Highway 101 • Bing Bang Boom • WB  
 Joe Diffie • If The Devil Danced (In Empty Pockets) • Epic  
 Davis Daniel • Picture Me • PolyGram



Flashframe director Jack Cole and Reba McEntire on the "Fancy" set.

# VIDEO DIRECTORY

## CATERERS

**Ambrosia  
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254-3783

Excellent Industry References

## EQUIPMENT RENTAL

Allied Audio Visual Services, Inc.  
 401 Spence Lane ..... 255-1000

## EQUIPMENT SALES

Electra Distributing Co, Inc.  
 401 Spence Lane ..... 256-0800

## FILM/VIDEO SCORING

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 Syndavie ..... 385-2957  
 Scene Three, Inc.  
 1813 8th Ave. S ..... 385-2820

## ORGANIZATIONS

TN Film, Ent., Music Commission  
 320 6th Ave. N ..... 741-3456

## VIDEO PRODUCERS

ACME Pictures Inc  
 1016 17th Ave S #3 ..... 327-3377  
 Buzz Cason Prod.  
 2804 Azalea Place ..... 383-8682  
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 1200 Division, #100 ..... 242-6683  
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 Dream Ranch Pictures  
 219 Ward Cir. Suite 2 ..... 661-5520  
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 Video Productions Unlimited  
 Neal James Org. .... 726-3556  
 Bill Young Prod. .... 713-240-7400  
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## SCRIPTWRITING

Billy & Pat Galvin ..... 889-8127

## TALENT AGENCIES

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 Southern Productions  
 255 French Landing Dr. ... 248-1978  
 Studio Instrument Rentals (S.I.R.)  
 310 5th Ave., S ..... 255-4500

## VIDEO TAPE DUPLICATION

Allied Audio Visual Services  
 401 Spence Lane ..... 255-1000

## VIDEO TAPE EDITING

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 Nothern Telecom Media Group  
 200 Athens Way ..... 734-5776  
 Scene Three Inc.  
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 Southern Productions  
 255 French Landing Dr. ... 248-1978

# what's wrong with this

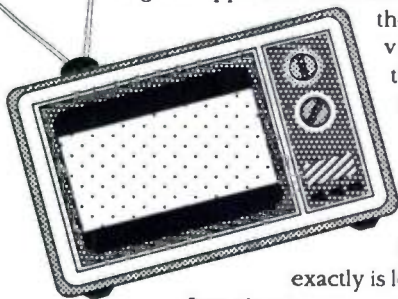
# PICTURE?

## THE LETTER BOX EFFECT

BY BOB PAXMAN

You're watching your favorite music video channel. A certain video appears on the screen—say Ricky Van Shelton's "I Meant Every Word He Said" or the new Donna Ulisse clip "Things Are Mostly Fine." Suddenly, the picture starts to look smaller as you see these black bars at the top and bottom of the frame.

Do not attempt to adjust the picture. Do not begin questioning the appliance store salesman's legitimacy of birth. Because there is nothing wrong with your television set. You're simply travelling through another video dimension—known as the "Letterbox" zone.



Actually, you won't come across this strange and relatively recent format (for music video) often, although many videos are now starting to employ the process. But what exactly is letterboxing, and why is it done in the first place?

Letterboxing is essentially a way to preserve the accurate height and width of the original film. It all has to do with "Aspect Ratios," in other words, the ratio of height to width of a projected image.

Even on the most sophisticated TV screens, the greatest aspect ratio that can be achieved is 1.33:1—1.33 inches of width for every one inch of height. Most videos are shot to accommodate that ratio. At times, however, a video director may want to shoot at a larger ratio—generally, 1.85:1 or 1.66:1—to include more wide screen detail or to achieve better picture composition (movies, for example, are projected at 1.85:1).

With that decision comes an immediate and obvious problem. How do you fit a piece that encompasses a 1.85 or 1.66:1 ratio into a screen that can only handle 1.33:1? The puzzle is solved through the letterbox process, cutting off height to preserve width.

Explains Jamie Campbell, president of Nashville's Elite Post studio, "Letterboxing involves shooting film to represent what a

wide screen version would look like. You crop into the picture, using a black-edged wipe (during the editing process). Basically, it focuses your eye on a more contained space. It gives a video more of a 'vista' look, it does what a movie screen does."

Campbell participates in the editing and post-production for a wide number of videos filmed in Nashville, and, as a result, is often one of the first to see a completed project. He finds the letterbox look "interesting," but feels that not all videos make judicious use of the process.

"A lot of it is done to make the video look like 35mm., when it really wasn't. They use it to achieve a more stylized look, and it comes across as a higher production value in the minds of a lot of people."

But when a scene isn't capturing any wide detail, or if there's nothing aesthetically pleasing inside the frame, the purpose of the format has fairly well been defeated. Campbell agrees, "If you're just doing closeups of the artist, then you really don't need to letterbox. It's just being done for effect."

Another reason for letterboxing, Campbell says, is to differentiate one particular video from its counterparts. "Most country music videos don't have ADOs or a lot of special effects, so this will kind of get one video out from the rest of the clutter, so to speak." The result can be "eye-catching," he adds. "It's a very subtle move, not real flashy, but it can work, especially when the letterboxed portion comes on in the middle of the video. It forces you to watch a little more closely because of the change in the picture. Letterboxing can do that without being intrusive or offensive, when it's done right."







# CLUB REVIEWS

## DIANA RAE

Ace of Clubs  
March 13, 1991



Contact: Paul Uhrig, 794-0076

**Musicians:** Diana Rae—vocals, guitar; Steve Brewton—drums; James Dean Hicks—rhythm guitar, harmonies; Tony Harrell—keyboards; Scotty Sanders—steel guitar; Paul Uhrig—bass, harmonies.  
**Musical Style:** Strong rhythms and a lean towards driving country.



### Performance Uniqueness:

Perhaps I caught a bad vocal set because everything else was tight, but in these quality-conscious days in country music, a distinct voice is a must. I didn't hear any unique emotion or strength in Diana's pipes. She is comfortable on stage, maintains movement and chats amiably in between selections, but her voice is rather generic. When the harmonies kicked in the group was full and bright. They showcased mostly original, mid-tempo, relationship-type songs, a couple of which hit home runs. I could see them as a successful radio group because they fit right in the middle.

**Crowd Reaction:** Diminishing at mid-set, but rousing after the closer "Read 'Em And Weep." The Ace was maybe half-full.

**Highlights:** The funky backbeat of "Read 'Em and Weep" ("Count the promises you didn't keep") and the Mary-Chapin-esque "No Turning Back."

—Michael Hight

## MICHAEL W. SMITH

TN Performing Arts Center  
Nashville, TN

March 17th, 1991

"Is it the music or the message?" I asked Michael W. Smith (MWS) backstage several moments before the show. "Hopefully both," he answered in a warm unaffected manner. "Music needs a good message to really connect." While some Christian artists punctuate their show with a heavy handed dose of religious rhetoric, Smith, who is attempting, with the help of Geffen Records, to enter the mainstream musical arena, wisely offers his upbeat message of hope in more universal terms.

Smith's album *Go West Young Man* is the first to be distributed under a new Reunion/Geffen agreement, and has already sold over 400,000 units worldwide. With a previous LP certified Gold and a Grammy on his mantle, Michael's star is ascending. The current single "Place In This World" has topped AC and CHR Christian radio charts, entered both the *Gavin* and *Billboard* AC charts, and just recently was released to Top 40 radio.

The "Go West Young Man" Tour has already grossed over \$2 million dollars and sold over 80,000 tickets in less than one month. Clearly something big is happening!

Nestled on a three-tier stage, lightly frosted under a smoky haze, Michael's band which includes two percussionists, bass, keyboard, guitars, horn player and more, worked together with orchestral majesty. The arrangements utilize a swirling array of vocal harmonies and melodic

**Michael W. Smith gets a lot of mileage out of his gifts**

Michael W. Smith



tensions blending smoothly with the pulsating laser lighting and rhythmic material. At times I heard passages which brought to mind such diverse artists as Sly & The Family Stone, Electric Light Orchestra, Earth Wind & Fire and a bit of the Beatles à la George Martin from the "Penny Lane" period.

Michael W. Smith is energetic as a performer and his tall, good looks don't hurt any. He made easy use of the stage by alternately playing keyboards, running over the sets (like he owned them), and doing some high stepping struts.

"You can get out of the shade and into the sun if you want to," he urged as an intro to "Seed To Sow," a song about the uniqueness that each person possesses.

At the end of the show he stood under a solitary spotlight in front of the cheering crowd, "If I have to choose one song that stands out for me tonight, it would be 'Seed To Sow.' Everyone needs to figure out where they fit in, what's their gift. I tell you I know that God's gifted us all and that my gift is no more important than yours. If I could leave you

with three things it would be with your heart encouraged, your spirit strengthened and knowing that you've got your own special seed to sow in this world."

The closer was a tender ballad "Friends Are Friends" which resulted in a standing ovation while the band members came down off the 3 tier sets and hugged each other center stage.

Can he make it in the pop world? Geffen seems to think so, and certainly by anyone's standards the Michael W. Smith package has a lot going for it: handsome, charismatic appearance, able to move and entertain on stage; and interesting song material which could easily attract a mainstream following. Perhaps the only chink in the MSW armor is the lack of a truly rich vocal instrument. Live and on the tracks of *Go West Young Man* there is a rough edge which all too often tries to pass for real vocal emotion but pales when compared with the likes of Lou Gramm, Rod Stewart, Steve Perry, or Don Henley. Regardless, Michael W. Smith gets a lot of mileage out of his gifts, and I promise that you will leave the theater with a smile and thoroughly entertained.

—David M. Ross





# GOTHAM GOSSIP

BY JIM BESSMAN

We were so wrapped up in the Grammys last month that we neglected to note the Valentine's Day celebration at the Cowgirl Hall of Fame featuring **Patsy Montana**—which we enjoyed so very much more than the Rock 'n Roll HOF.

Patsy performed, as did **Luce Amen**, who also has stagewear exhibited there. Afterward, the Cowgirl's own delightful cowgirl **Sherry Delamarter** presented Patsy with an old picture disc of "When I Gets To Where I'm Goin'," then presented a \$5,000 check to **Margaret Formby**, founder of the national Cowgirl Hall of Fame & Western Heritage Center in Hereford, Texas, with which Sherry's place has a licensing agreement. Meanwhile, a rep from the Florida Cattlewomen, Inc. and the Beef Council passed out "Real food for real people" magnets, which vegetarian quiche-eater **Gotham Gossip**, who neither eats real food nor is a real person, especially appreciated.

Earlier, Sherry staged a fab panel discussion hosted by Formby, who in 1975 founded the HOF—now a major research center on American Western women—when she realized that their role in shaping the west had been overlooked. Patsy, one of 107 current

inductees, was on the panel, as was 1982 Cowgirl Honoree **Faye Blackstone**, who in the '40s invented the extremely dangerous "Blackstone Reverse Fender Drag," where she more or less dangled from the side of a galloping horse!

Faye quit performing back in '51 "because I was 49." This was

her first time in Gotham since playing the Garden some 40 years ago. "The only thing that's the same is Times Square," she said. "I yelled when I saw it!" As we all do, dear.

Truly fearless, she and a pal she brought with her from Florida also braved the New York subway system. "People talked and helped us around, two women out and about with boots and Western wear. I can't believe how everybody was so friendly! (Neither can we, darlin'.) We also went to the movies. I loved *Dances With Wolves* and *White Fang*."

Commenting on the Hereford Hall of Fame, Faye said, "I feel like I got a home, where my trophies and things are." Patsy, who "never roped a steer or shot a cowboy," said that her induction was a career highlight. She now enjoys performing more than ever "because I've realized I don't have to do it." After her million-seller "I Wanna Be A Cowboy's Sweetheart," she said, her label wanted her to follow with something along the lines of "I

Found My Cowboy Sweetheart," or "Cowboy Sweetheart #2."

The final panelist was author **Joyce Roach**, who, when asked why she wrote *The Cowgirls* (U. of North Texas Press), answered: "Women such as you're seeing here." The "Western Myth," she conceded, was "first and foremost a male myth," but she added that while "there's no denying that women may not be ahead, they're certainly not far behind. One thing that's hard for New Yorkers to know is how vast the plains are, how lonesome the plains are. Ranch women could go two or three years without seeing

anyone but family. Women's lib began when the first woman mounted a good cow horse instead of walking behind it—when she got on a saddle and said, 'I like how the world looks from up here!'"

The New York Cowgirl HOF is mentioned in **Kinky Friedman's** fifth mystery novel *Musical Chairs*, the publication of which (it's about the serial murders of his **Texas Jew-**

boys band) was celebrated with a Roadhouse show. Kinky, also fresh from his *Stone* piece on **Willie** (he's since done a marvelous Op-Ed piece in the *Times* questioning the recent *Cowboy* Hall of Fame inductions of **Barry Goldwater**, **Chuck Connors**, and **James Drury**, and has a *Vanity Fair* assignment), was accompanied here by **Greg Trooper's Larry Campbell** ("a 'goldarn' Shostakovich of the violin!"); he would leave next day for a gig in L.A. (where he and **Aaron Spelling** are planning a TV series based on the books and starring him) with former **Texas Jewboys** **Billy Swan** and **Van Dyke Parks**.

Nearly unrecognizable fellow Texan author **Linda Ellerbee** was there, so were fictional and real life Kinky co-horts **Larry "Ratso" Sloman**, **Mike McGovern**, and colorful private eye **Steve Rambam**.

"Most people who read the books don't believe I'm real," said Rambam remorsefully. He was telling me about his new non-profit Bureau of Missing Persons, the first computerized case-referral system in the country, which will be made available to people who can't afford missing persons investigations.

"My average missing kid bill is \$17,500," said Rambam, who says there are hundreds of thousands of disappearances—kidnappings, runaways, parental abductions—annually. "I've already signed up 840 investigators from around the country who owe me a favor, who will donate 20 hours a year minimum. We'll have 2,500 within a year, linked together by computer E-Mail. That's

**Real  
food for  
real  
people**



A plaque containing CD covers of all 13 of **George Strait's** (C) MCA tonnage was presented during the Super Faces show at the Country Radio Seminar by label chief **Bruce Hinton** (L). Backstage **George** and **Bruce** are joined by manager **Erv Woolsey** (R).



# DON'T MISS THIS EVENT!

## MAY 10, 11, 12, 1991

### FRIDAY, MAY 10

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### SATURDAY, MAY 11

AWARDS PRESENTATIONS TO

**MICHAEL MASSER**

Hit Songwriter

**IRA JAFFE**

President, NEM Enterprises

**AL GALLICO**

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### SUNDAY, MAY 12

OPEN FORUM

5 PM - 7 PM

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## Please Note:

Due to the vagaries of life in show business, all events are subject to change

## FRIDAY, MAY 10

**REGISTRATION**  
Opens 9 AM

**LISTENING SESSIONS**  
Noon - 5 PM

**COCKTAIL RECEPTION**  
7 - 8 PM

**KEYNOTE ADDRESS**  
8 - 11 PM

**Friday Night Program**  
at the

**Sunset Ballroom**



**FRIDAY NIGHT  
PROGRAM EMCEE  
MAD DOG MADDOX**  
KCLA FM/KLAS  
Westar Radio Network

## FRIDAY LISTENING SESSIONS

12:00 - 1:30	Beverly Room	Sam Sapp/Polygram Records
12:00 - 1:30	Santa Monica Room	Wayne Edwards/Set Tu Music
12:00 - 1:30	Wilshire Room	Carla Berkowitz/Reata Music
1:45 - 3:15	Beverly Room	Denise Rendal/Chrysalis Music Group
1:45 - 3:15	Santa Monica Room	Tom Carolan/Atlantic Records
1:45 - 3:15	Wilshire Room	Jim Vellutato/Famous Music
3:30 - 4:45	Beverly Room	Lenny Sims/Almo Irving
3:30 - 4:45	Santa Monica Room	Candy Brown/Almo Irving
3:30 - 4:45	Wilshire Room	Harriet Schock/Hit Songwriter
3:30 - 4:45	La Cienega Room	Dan Howell/Criterion Music
7:00-11:00	Sunset Ballroom	

**COCKTAIL RECEPTION &  
KEYNOTE SPEECHES**



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Partner, Int'l Law firm of Loeb & Loeb

## SATURDAY, MAY 11

## DISCUSSION PANELS & LISTENING SESSIONS

10:00 - 11:30	Hollywood Room	<b>BMI Presents: Getting Your Songs into TV &amp; Film</b> Moderator: Doreen Ringer/BMI, Christie Barnes/Hollywood Pictures, Brad Rosenberger/Warner Chappell, Steve Schiff/Songwriter, Bob Hunka/Columbia Pictures, Peter Afterman/Inaudible Productions
10:00 - 11:30	Top of the Strip	<b>Legal Panel</b> Moderator: Kent Klavens/Attorney, Michael Perlstein/Fishbach & Fishbach, Mark Goldstein/Warner Bros. Records, Robin Smith/Warner-Chappell Music, Robert Gasper/Capitol Records
10:00 - 11:30	Beverly Room	<b>LISTENING</b> —James Leach/ATV
10:00 - 11:30	Santa Monica Room	<b>LISTENING</b> —Rodney Gordy/Avatar
10:00 - 11:30	Wilshire Room	<b>LISTENING</b> —Ronda Call/N E M
11:45 - 1:15	Hollywood Room	<b>The Changing Role of Music Publishers</b> Moderator: Ira Jaffe/N E M, Victoria Clare/Polygram-Island, Jim O'Loughlin/O'Lyric Music, Brian Rawlings/Leiber-Stoller, Rodney Gordy/Avatar Music, Richard Pancost/Dysharr Music, Sam Trust/Primat Music, Jerry Love/Famous Music
11:45 - 1:15	Top of the Strip	<b>A&amp;R — The New Realities</b> Moderator: Teresa Ensenat/MCA Records, Steve Barri/Impact Records, Dan Ashbrook/EMI Records, Wendell Greene/Giant Records, Joe Fleischer/A & M Records, George Daly/Zoo Entertainment, Ronnie Katz/Shankman De Blasio, Sue Landolfi/Charisma Records
11:45 - 1:15	Beverly Room	<b>LISTENING</b> —Wendell Greene/Giant Records
11:45 - 1:15	Santa Monica Room	<b>LISTENING</b> —Dan Ashbrook/EMI Records
11:45 - 1:15	Wilshire Room	<b>LISTENING</b> —Molly Ann Leiken/How To Make A Good Song A Hit Song
1:15 - 3:00		<b>Lunch</b>
3:00 - 5:00	Hollywood Room	<b>BMI Presents: The New Generation of African/American A&amp;R Executives</b> Moderator: John Brown/Virgin Records, Darryl Williams/Capitol-EMI Records/ Darryl Jones/MCA Records-Motown, Sam Sapp/Wing Records, Jerry Davis/Poetic Groove Records, Allison Ball-Gabriel/EMI Records, Yvette Whittaker/MCA Records, Cheryl Dickerson/Epic Records
3:00 - 5:00	Top of the Strip	<b>Independent Labels</b> Moderator: Stuart Love/Parr Entertainment, Lisa Fancher/Frontier Records, Dave Gimple/Nova Records, Gui Magniello/Priority Records, David Hansen/Dr. Dream Records, Dean Naleway/Triple X Records, Allen Johnston/Joey Boy Records
3:00 - 5:00	Beverly Room	<b>LISTENING</b> —Lynne Robin Green/Winston Hoffman-House Music
3:00 - 5:00	Santa Monica Room	<b>LISTENING</b> —Stuart Love/Parr Entertainment
3:00 - 5:00	Wilshire Room	<b>LISTENING</b> —Richard Pancost/Dysharr Music
7:00 - 10:00	Sunset Ballroom	<b>AWARDS DINNER</b>

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**Sunset Ballroom**



**SUNDAY, MAY 12**

**DISCUSSION PANELS & LISTENING SESSIONS**

10:00 - 11:30	Hollywood Room	<b>Copyright Administration</b> Moderator: Linda Komorsky/E.G. Music, Joan Schulman/Polygram Island, Lee Reed/Polygram Island
10:00 - 11:30	Top of the Strip	<b>The Nashville Connection</b> Moderator: Cliffie Stone, Jerry Fuller, Brian Rawlings/Leiber-Stoller, Ron Cornelius/Cornelius Group
10:00 - 11:30	Beverly Room	<b>LISTENING</b> —Jerry Love/Famous Music
10:00 - 11:30	Santa Monica Room	<b>LISTENING</b> —Allen Johnston/Jeey Boy Records
10:00 - 11:30	Wilshire Room	<b>LISTENING</b> —Jim O'Loughlin/O'Lyric Music
10:00 - 11:30	Los Angeles Room	<b>LYRIC WRITING WORKSHOP</b> Pamela Phillips Oland
11:45 - 1:15	Hollywood Room	<b>Hit Songwriters Panel</b> Moderator: Steven Wheeler, Tom Kelly, Billy Steinberg, Branda Russell, Allan Rich, Alan Roy Scott, Jeff Silbar
11:45 - 1:15	Top of the Strip	<b>Artist Management Panel</b> Moderator: Sandy Tanaka, Morey Alexander/Alexander Artists, Jerry Heller/Artist Heller, Ned Shankman/Shankman De Blasio, Jon St. James/Formula One Music
11:45 - 1:15	Beverly Room	<b>LISTENING</b> —Jerry Fuller
11:45 - 1:15	Santa Monica Room	<b>LISTENING</b> —Brian Rawlings/Leiber-Stoller
11:45 - 1:15	Wilshire Room	<b>LISTENING</b> —Brian Brinkerhoff/Eilymax Music
1:15 - 3:00		<b>Lunch</b>
3:00 - 4:45	Hollywood Room	<b>Legends in Music</b> Moderator: Michael Ochs, Michael Masser, Barry Mann, John Madera, P.F. Sloan
3:00 - 4:45	Top of the Strip	<b>Hit Producers Panel</b> Moderator: Tony Berg/Steve Mcir Co., Preston Glass, Tina Clark, Marti Sharon, David Foster/Gold Mountain Mgt., Bob Margouleff, Rhett Lawrence
3:00 - 4:45	Los Angeles Room	<b>Anatomy of a Signing</b> James Cardillo/Warner-Chappell Music, Stephen Zelenka/Marble Arch Mgt., Bill Berol/Attorney, Ten Inch Men/Artist
3:00 - 4:45	Beverly Room	<b>LISTENING</b> —Lita Gild/Geffen Music
3:00 - 4:45	Santa Monica Room	<b>LISTENING</b> —Darryl Jones/Motown Records
3:00 - 4:45	Wilshire Room	<b>LISTENING</b> —Beth Ann Buddenbaum/Polygram-Island
5:00 - 7:00	Top of the Strip	<b>OPEN FORUM</b>

**OPEN FORUM**

☆ At The ☆  
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**SUNDAY**  
**NIGHT**  
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## TIM WIPPERMAN

cont'd from page 9

velopment process because most record companies don't do much development any more. They want a complete package that's ready to go. There are a few exceptions, but a great deal of the A&R responsibilities have fallen upon the publishers and we are now a quasi- A&R department for record companies. They have to invest so much money in a new artist that it is easy to say no for any reason. They want an undeniable, irrefutable project.

**MR:** Are there any new answers to the home taping problem, which of course directly affects publishers?

**TW:** Everyone is scared to death. DAT was the object of that fear but now it's a new cassette deck by Phillips that uses a static head (not a rotating head like DAT) that can record and play back both digital and existing analog tapes — CDD its called. Same size cassette shell. That's the one that is the scariest. We figure that we lose one cassette for every one we sell as an industry.

more people in strategic places than the FBI!"

Bureau members also get to use the computer billboard to hookup with each other in conducting other investigative work, and gain instant access to immense data banks.

Kinky was funnier than ever—but you really had to be there, I guess, to cry laughing over his "If I Were A Carpenter" ("Would you marry me anyway, would you have a wooden baby?"). He ended with a sweetly sensitive "Waltzing Matilda," the most beautiful song ever written, he said, teaching me a lesson.

Another standout was **Mike Reid** at Greene Street—one of a number of intimate get-togethers with Sony Music branchers and accounts. Mike sure did emcee **Roy Wunsch, Joe Casey, Fletcher Foster, and Judy Turner** proud. Not only did he prove a great rep for country music (his rap about the "inclusionary" nature of country, such that "my songs aren't just about me but all of us," was really beautiful), but earned two extended standing-O's for connecting his songs so powerfully with his audience (one local dealer, **David Lang** of Compact Disc World, was overheard committing to making *Turning For Home* his stores' #1 priority).

Now what do you get when you send a bunch of New York reporters to Nashville? Answer: *48 Hours—A Song and a Dream*. I know, bad joke. And talk about getting thrown out of places like I did last month! **Richard Young** says that he and the other **Kentucky HeadHunters** almost got tossed

**MR:** Where is Nashville publishing headed over the next few years?

**TW:** Nashville is one of the last places where publishing has the leverage it has and is as integral and important a part of the development process for record companies. In L.A. a band goes out and a manager buys them, there is little or no development.

Here you find a group, do showcases, cut demo sides, take them out, and help them get the deal. It doesn't operate that way in other towns. So now the L.A., N.Y. and English offices are sending bands and writers here to immerse them in our developmental process.

People are coming here to work and discovering they really enjoy this environment. It isn't so spread out, and difficult to grasp. If you can help a writer to believe in themselves, the songs they will turn out will be exponentially better. But that's a difficult thing to accomplish when you don't have the closeness.

In the 90's the cross-pollination between Nashville and other music centers will increase, because its working.

out of the Plaza Hotel's Grand Ballroom, where they were tuning up for the fourth annual TNN advertiser's luncheon (also starring **David Hall, Tom Griscom, and Jerry Bailey**). Turns out there was a meeting of Iraqi bigwigs taking place there at the same time!

What did we miss while in Nashville for Radio Seminar? **Rosanne Cash** and **Darden Smith** at the Beacon and another great songwriter night at the B-Line (starring **Sonny Curtis, Janis Ian, Dion, and Marti Jones**). Speaking of CRS, we're hesitant to bring up (hushed tone) **Randy Travis's** incredible "Homosexual, no—Country, yes!" revelation at the CRS kickoff, but it provides much too tasty food for Gotham Gossip thought.

Like, how can anyone take seriously a story in a tabloid which sticks **Hussein's** head on a woman's body? And really, who cares what anyone else says, named or anonymous?

But once again I have to admit I'm from New York, where any woman will tell you that all men are either gay or confused, and where, whether or not a man really is gay means nothing so long as his check is good. Now, we all know **Randy's** sales and award nominations are down a few feet from the stratosphere, and they tell me that any fears he might have had that country radio is homophobic are legit, "because, after all, this is *country music*, remember!"

Well, I'm sorry, but that don't cut it anymore. Not if we *really* believe that our music and audience really is as sophisticated as we rightly give them credit for. Maybe I'm in the closet, but I really can't see the big fuss here,

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especially over one who's done so much for our kind of music!

You know, we're still chuckling over Kinky's uproarious homophobic twists, especially where he and a friend stopped in at a gay bar and saw two men kissing. "I'm a Texan, and when I saw that, I wanted to kill them both," drawled the Kinkster. "So I said to the guy I was dancing with..."

Last dance: We mentioned an ailing **Doc Pomus** last column, and in numerous ones prior. Doc died March 14, but not without leaving behind a song catalog that will surely outlive all of us.



# STUDIO REPORT

BY SUSAN AVERY

## NEW EQUIPMENT/FACILITIES

• **SOUND STAGE** has updated both of its SSL consoles with G Series mix computers and added outboard equipment: AMS RMS 16, Lexicon 300, Yamaha SPX 92, and Sony MUR 201 digital reverbs; Eventide H300SE Ultra Harmonizer; Publison Fullmost de-esser; Drawmer DS 201 gates; and Lydkraft Tube-Tech PE1C equalizer, CL1B compressor, and MP1A mike pre-amp...

• **STARGEM** has purchased a Panasonic DAT machine and Tannoy DMT System 10 monitors...

## STUDIO REPORT

• **Waylon Jennings** and **Willie Nelson** were tracking together at **THE BENNETT HOUSE** on a new Epic album for Sony Music with producer **Bob Montgomery** and engineer **Gene Eichelberger**...**Montgomery** and co-producer **Johnny Slate** mixed audio by Epic artist **Joe Diffie** for a TNN "On Stage" video...**Doug Johnson** produced and engineered vocals by **Doug Stone** for a new Epic LP...Also for Epic, **Bubba Wray** tracked an album with producers **Jerry Fuller** and **John Hobbs**...**Greg Nelson** produced **Steve Green** vocals for Sparrow with **Tommy Cooper** in charge of the board...**David Hamilton** produced keyboard overdubs on **Sandi Patti** with **Mike Sinose** engineering...**Clarke Schleicher** ran the board for **Carlton** and **David**

**Moody**, who were producing vocal overdubs on **The Moody Brothers** with **George Hamilton IV**...**Billy Smiley** produced **Word/Myrrh** album tracks by **One Bad Pig** with **Lee Groitzsch** engineering...

• At **RECORDING ARTS**, **Kyle Lehning** produced and engineered overdubs on a new **Randy Travis** LP for Warner Bros....**Gregg Brown** produced overdubs on **Travis Tritt** for Warner Bros. with **Chris Hammond** and **Mike Poole** at the board...**Alan Jackson** was in with producers **Scott Hendricks** and **Keith Stegall** working on his upcoming Arista album with **Hendricks** and **Carry Summers** at the board...**Stegall** also produced overdubs on **Mel McDaniel's** new LP with **John Kelton** and **Jeff Coppage** engineering...Development projects were underway for **Leighton Howerton**, produced by **Larry Lee**; **Tim Briggs**, produced by **Robert Byrne** and **Alabama's Ted Gentry**; and **Bill Brantley**, produced by **Byrne** and **Alan Schulman**...Publishing demos were tracked for **Zomba Music** and **Warner/Chappell**...

• **Randy Travis** and producer **Kyle Lehning** worked on vocals at **NIGHTINGALE STUDIO** with **Lehning** at the console...**Steve Buckingham** produced **Sweethearts Of The Rodeo** tracks for Sony Music with engineer **Marshall**...**Morgan** was also in charge of the board for tracks by MCA's **Lionel Cartwright**, who is co-producing with **Andy Bird**...**Holly Dunn** and producer **Chris Waters** worked on tracks and overdubs for Warner Bros. with engineer **Mike Psanos**...Also for Warners, **Gary Smith** and **Jack Smith** produced tracks on **Connie Smith** with **Gary Paczosa** engineering; and producers **Mark Bright** and **Thom**

**Schuyler** mixed **Marc Beeson** with **Tom Hitchcock** at the console...**Joe Bogan** and **Craig Karp** produced a mix on **The Spiders**...

• At **SOUND STAGE**, producer **James Stroud** mixed **Charlie Daniels** for Sony Music, **Marie Osmond** for Curb Records, **Robin Lee** for Atlantic, and **Shelby Lynne** for Sony Music. **Lynn Peterzell** ran the board for all four projects...**Stroud** also produced **Little Texas** for Warner Bros. with **Alan Schulman** engineering...**Jimmy Bowen** produced **Andy Williams** for Curb with **Mark Coddington** and **Bob Bullock** at the console; **Paulette Carlson** for Warner Bros. with engineers **Steve Tillisch** and **Tim Kish**; and **Suzy Bogguss** for Capitol with **Bullock**, **Marty Williams**, and **John Guess** engineering...Producers **Tom Hemby**, **Bubba Smith**, and **Reed Arvin** mixed **Trace Balin** for Word with **J.B. Baird** and **Marc Desisto** at the board...**Janie West** produced **Mandy Barnett** demos for Capitol...

• **Stroud** was also busy working at **DIGITAL RECORDERS** on Capitol projects by **Tony Toliver**, **Les Taylor**, **Jo-El Sonnier**, and **Branson**, with **Bob Bullock** engineering the mixes...**Barry Beckett** produced **T. Graham Brown** for Capitol, **Patty Smyth** for MCA New York, and **Brendan Coker** for Silverstone Records, all engineered by **Justin Niebank**...**Beckett** also produced **Don & Darrell Gatlin** for Sony with **Rob Feaster** engineering, plus projects by **Eddy Raven** and **Delbert McClinton**...**Jerry Crutchfield** produced **Lee Greenwood** for Capitol with **Scott Hendricks** at the console...**Tanya Tucker** did vocal overdubs on **Travis Tritt** with producer **Gregg Brown** and engineer **Alan Schulman**...**Jim Ed Norman** produced guitar overdubs on **Damn Yankees**...**Greg Barnhill** was tracking for Warner Bros. with producers **Michael Rhodes** and **Eddie Bayers**...**Jimmy Buffett** and co-producer **Mike Utley** worked on a film project...Producer **Mark Wright** and engineer **Lynn Peterzell** mixed **The Roys** for MCA...**Norbert Putnam** mixed **Eric Anderson** for Sony with **J.B.** engineering...**J.B.** also engineered mixes for **Daryl Shires**, produced by **Phil Johnson**, and for **Myrrh/Epic's** self-produced **Phil Keaggy**...Producer **Brian Jansen** and engineer **Penn Singleton** mixed **Sandi Patti** for Word...**Greg Nelson** mixed **ONE** with engineer **Jeff Balding**...**Bob Bullock** engineered a mix for **Louise Mandrell**...**Justin Niebank** produced and engineered a Warner Alliance project by **David Mullin**...Producer **David Clydesdale** and engineer **Bob Clarke** mixed a patriotic show for Walt Disney World...**Billy Smiley** mixed **JAG** for Benson with engineer **Lee Groitzsch**...**Cedric Caldwell** produced **Michael Wright** for Reunion with **Mike Poole** engineering...**Billy Gibbons** of **ZZ Top** and



(L to R) Producer James Stroud, and Epic labelmate Shelby Lynne join Les Taylor while working on his new LP *Blue Kentucky Wind*. Shelby duets with Les on "The Very First Lasting Love" which the two performed for the first time together at Fan Fair.



co-producer *Carl Marsh* worked on a project with engineer *Niko Lyras*...**The Jordanares** tracked background vocals on a **Threk Michaels** project...Other projects included **Phil Rucker**, **Michael Speck**, **Ron David Moore**, **GLAD**, **Kurt Kaiser**, **Tony Perez**, **Carman**, and **Jonelle Mosser**...

• At **MUSIC MILL**, guest artists overdubbing on the upcoming **BMG/RCA Roy Rogers LP** included **Kathy Mattea**, **Riders in the Sky**, and **K.T. Oslin**, with **Jim Cotton**, **Joe Scaife**, **Pete Greene**, and **Graham Smith** at the board. Producer **Richard Landis** also mixed the project...In addition, **Landis** produced **BMG's Earl Thomas Conley**...For **PolyGram**, **Harold Shedd** was producing **Jessica Boucher** and co-producing **Sammy Kershaw** with **Buddy Cannon**...**Joe Scaife** and **Jim Cotton** produced **Billy Ray Cyrus** for **PolyGram** with **Scaife**, **Cotton**, and **Butch Carr** engineering...Producer **Ray Baker** mixed **Donna Ulisse** with **Tom Harding** and **Paul Goldberg** at the board...

• **Josh Leo** and **Larry Lee** continued mixing work on **Earl Thomas Conley** for **RCA** at **MASTERFONICS** with **Steve Marcantonio** in charge of the board...**Leo** also mixed **Tom Kell** for **Warner Bros**...**Jimmy Bowen** mixed **Suzy Bogguss** for **Capitol** with **John Guess** and **Marty Williams** at the console, and did a remix on **Skip Ewing** with engineers **Steve Tillisch** and **Jeff Coppage**...**Bowen** also began tracking on new **Capitol** artist **Chris LeDoux**...**Tony Brown** and **Doug Johnson** produced mixes on **Mark Collie** for **MCA** with **Johnson** and **Russ Martin** engineering...**Justin Niebank** was producing/engineering for **WB's David Mullen**...

• **Mark Collie** and producers **Brown** and **Johnson** worked at **EMERALD SOUND** on tracks and overdubs for his **MCA** project...**Jimmy Bowen** produced **Capitol's Mandy Barnett** and also new **Capitol** artist **Clave Franch**...For both projects, **Bob Bullock** engineered with **Paula Montando** assisting...**Capitol's Paulette Carlson** worked on self-produced overdubs with **Jeff Coppage** at the board...**Widespread Panic**, produced by **Johnny Sandlin**, worked on their debut album for **Capricorn** with **Steve Tillisch** at the board...**"Nashville Live"** guests included **Tanya Tucker**, **Kentucky HeadHunters**, **Oak Ridge Boys**, **Sawyer Brown**, **Nitty Gritty Dirt Band**, **T. Gra-**



Suzy Bogguss gets surrounded by Harry Stinson (L) and Vince Gill (R) at Soundstage while singing backgrounds for her third **Capitol Nashville LP** **Aces** co-produced by Bogguss and Jimmy Bowen.

**Lee Brown**, and **Pam Tillis**...

• **Warner's Texas Tornados**, produced by **Bill Halverson**, were tracking at **SOUND EMPORIUM** with **Gary Laney** engineering...**MCA's Trisha Yearwood** and producer **Garth Fundis** worked on overdubs...**Fundis** also produced **George Fox**...Producer **Bill Halverson** mixed **Lucha Villa's** **Warner Bros.** album...**Bill Metoyer** produced **Intruder** for **Metal Blade**...

• At **THE MONEY PIT**, **Paul Worley**, **Ed Seay**, and **Anthony Martin** produced overdubs on **Tim Ryan**, for **Sony Music** with **Mike Poole** and **Clark Schliecher** engineering. **Worley** and **Seay** have also been producing tracks, overdubs and mixes on **Highway 101** for **Warner Bros.** with **Seay** at the board assisted by **Poole**, as well as tracks on **Stacy Campbell**...**Seay**

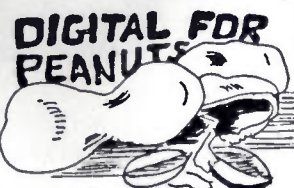
and **Harry Stinson** produced overdubs and mixes on **MCA's Lionel Cartwright**...**Steve Fishell** produced **Jann Browne** mixes for **Curb**...

• **Highway 101** also tracked vocals at **JAVELINA** with producer **Worley** and engineer **Schliecher**...**Ricky Skaggs** was in with producers **Ed Seay** and **Harry Stinson** doing background vocals on **Lionel Cartwright's** **MCA** project...For **Capitol**, **Jerry Crutchfield** produced tracks on **Mark Nesler** and overdubs on **Lee Greenwood** and **Tanya Tucker** with **Warren Peterson** and **Robert Charles** engineering...**Ray Benson**, **Asleep at The Wheel** and **Dolly Parton** tracked movie soundtrack overdubs with **Tom Harding** at the board...Producer **Jerry Kennedy** mixed **Mercury/PolyGram's Statler Brothers** and **DPI's Steve Douglas**...**Steve Dorff** produced overdubs on **B.J. Thomas** for **Warner Bros.** with **Eric Prestidge** engineering...**Tony Brown** produced vocals on **MCA's Marty Brown** with engineer **Michael McCarthy**...**Gregg Brown** produced overdubs on **Warner Bros.** artists **Travis Tritt** and **Deanna Cox** with **Chris Hammond** engineering...**Take 6** tracked a self-produced Christmas album for **Warners**...**Warren Peterson** and **Ronnie Rogers** produced **BMG/RCA's Eddie London**...**MCA** hosted a listening party for artist **J.P.**

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Solid State Logic's new "Ultimation" automation system for G Series consoles offers engineers three choices: it can work as a dedicated moving fader system, a dedicated VCA system, or a dual system that SSL says combines the best of both worlds.

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Pennington...Other projects at the studio included Kathy Burdick, Diane Susek, Maxx Records' Jeff Davis, Benson's GLAD, Starway's Susi Beatty, and Sparrow's Steve Camp...

• Jerry Kennedy produced tracks and overdubs on PolyGram's Statler Brothers at ELEVEN-ELEVEN SOUND with Rodney Good at the board...James Stroud produced tracks and overdubs on Shelby Lynne for Sony with Good and Lynn Peterzell engineering...Waylon Jennings tracked radio PSAs...Steve Ledet engineered vocals by Bernie Nelson...Paul Ott recorded a patriotic song with producer Fred Foster and engineer Billy Sherrill for presentation to President Bush...Foster and Sherrill also worked on Jonell Mosser overdubs...Larry Butler produced Mark Sexton and Kevin Pierce...Richard Butler produced Dave Gibson...Ron Chancey produced Terry McMillan...Kim Venable mixed Rick Christian with Joe Wilson and Steve Ledet engineering...

• At HOUSE OF DAVID, Capitol's Larry Gatlin worked on tracks with keyboardist David Briggs and engineer Tom Hitchcock...Tanya Tucker worked on lead vocals with producer Jerry Crutchfield...Pat Bunch and Larry Stewart of Restless Heart worked on song demos...Allison Taylor was also tracking...

• At OMNISOUND, Mark Bright and Thom Schuyler were producing Marc Beeson tracks and overdubs for Warner Bros. with Tom Hitchcock engineering...Dennis Ritchie engineered overdubs on EMI's Tom Astor, produced by Manfred Mann...Broun Bannister mixed Kim Hill for Reunion with engineer Jeff Balding...Producer Steve Gibson and engineer Rich Schirmer worked on Motown Bandy mixes and Allen Ball tracks, both for Dorshire...Billy Smiley produced One Bad Pig for Word Records with Lee Grotch engineering...Bret T. Garden ran the board for ForeFront's E.F.W., produced by Mark McCurdy...Brian Lenox produced and engineered Lori Webb tracks and overdubs for Starsong...Producer Don Koch mixed Steve Fry for Sparrow with Lynn Fuston at the board...Scott Baggett engineered A.M.S. demos by Webb Wilder...

• Glen Campbell was working on a new LP for New Haven Records at CREATIVE RECORDING with producers Ken Harding and Jonathan Brown...B.J. Thomas and producer Archie Jordan worked on a new LP with engineer Jim McKell...Robert Sterling produced Word's Michael W. Smith Youth Choral Collection with Doug Sarrett at the board...Brent Maher produced Great Plains...Royce Gray produced Georgio Longdo for Sound Achievement with Colin Whinnery engineering...Lee Peterzell engineered overdubs for the Mike Spec Choral





Producer Barry Beckett and Curb artist Delbert McClinton are back together again. The pair teamed up ten years ago on the biggest pop record of Del's career, "Givin' It Up."



CAUGHT IN THE MIDDLE AGAIN! Ole Bocephus and co-producers Warner Bros. label chief Jim Ed Norman (L) and Barry Beckett (R) display their Ampex Golden Reel Awards for Hank's *Lone Wolf* LP.

**Group**, produced by *Jim Gray* for Prism Music...*Ronnie Cox* and *Colin Whinnery* produced **Threese Martin**...*Neal James* produced **Matt Henson**...*Jack Jezzro* produced **Brentwod Jazz Quartet**...

- At **STARGEM**, *Wayne Hodge* produced Stargem tracks by *Sylvia Winters* engineered by *Danny Dunkelberger*...Producer *Robin Speer* mixed an EZ Keys project for Homeland Records with *Rick Salyer* at the board...*David Clydesdale* produced overdubs for **Royal Tapestry**...*James Williams* produced **Cindy Crowley**...*Timmy Tappan* produced overdubs for **Musicmatch**...

- **Paulette Carlson** cut a demo at **GA-RAGE SOUND** with *Even Stevens* producing...

- *John Wiles* at **SYNCHRO SOUND** engineered album projects by **Dean Scott**, produced by *Alex Harvey*, and **Jerry Cupit**...Demo work included **Don Arthur** and **Bill LaBounty** for Warner Chappell; **Marty Brown** for MCA; **The Brits**; and **Zomba Music**...*Tim White* produced tracks for an "Expressions in Photography" project...*Ron Kristy* of **Kristy Productions** was also working on various projects...

- At **BEAIRD MUSIC GROUP**, *Larry Beard* produced **Robert Metzgar** and **Milton Bougeois**, *Jani Jagers Cate*, *Delano Gregory*, *Mark Laforme*, *Carl Rupp*, *Johnny Beasley*, *John Stoeffler*, *Carl Davis*, *Hoyt Dorris*, *Shirley Lawhead*, *Charlie Moogalian*, *Angela Butler*, *Janice Baker*, *June Shultz*, *Rick Hile*, *Walt Morse*, *Randy Moomaw*, *Dee Gaskin*, *Liz Metz*, and *Joe Drawdy*...

- *Steve Thomas* at **LAKESIDE RECORD-**

**ING** produced demos by **Karen Staley** (AMR), **Marcus Hummon** and **Royce Porter** (BMG), **Mandy Hunt**, **Steve Yocum** (YoJo Music), **Bill Caswell** (Farmhand Music), **Carson Chamberlain**, **Terry Clayton** and **Terri Clark** (New Clarion Music), **Prentiss Miller** (New Well Music), **Don Gatlin**, **Charlene Jones**, **Rick Hogan**, **Jerry Vandiver** (Little Big Town), and for 1010 Music and Lakeside Productions...

- *Angel Pontier* of **GOLDEN ANGEL MUSIC** engineered demos by **Tricia Walker** and **Suzanne Elmer-King** (Crossfield Music); **Mike Hackett**; *Angel Pontier* (Peter Panic Music); **Dan Roberts**; and **Joel Lindsey**...

- At **CHAMPAGNE STUDIOS**, *Jerry Douglas* produced a Sugar Hill CD project on **Peter Rowan** with *Randy Best* engineering and *Judy Trenary* assisting...*Buddy Cannon* and *Jim Weatherly* tracked demos for PolyGram/

Island...*Jim Gaines* produced **Kostas**...

### JINGLE PROJECTS

- **T. Graham Brown** tracked a Taco Bell commercial produced by *Mark Keller* at **MASTERFONICS**...

- **Lee Greenwood** worked on a commercial at **HOUSE OF DAVID** for Bobby White-side Productions of Chicago...

- At **CREATIVE RECORDING**, *Dan Williams* Music produced jingles for Taco Bell, Miller Genuine Draft, Lorsch, Little Debbie, Krier Foods, DeBeers Diamonds, and Lean Cuts...

- *Randy Wachter* and *George Teren* of 615 Productions worked on various post-scores at **SYNCHRO SOUND**, including news campaigns featuring **Dave Loggins** and **Joey Scarbury**...



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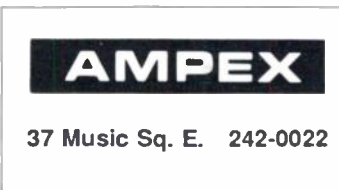
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# CONCERTS BOOKINGS

BY MICHAEL HIGHT

## BIG Names in Gatlinburg WestFest On The Road

In an effort to return country music to its birthplace, a private group known as Tennessee Entertainment, Inc. (TNE) has booked a summer's worth of shows at the 1,500-seat Mills Auditorium in the Gatlinburg Convention Center. Opening June 13 with four **Loretta Lynn** concerts, 300 headline performances will span the season, two shows nightly through October 31 with names like **Conway Twitty**, **Vince Gill**, **Ronnie McDowell**, **Tammy Wynette** and **George Jones** gracing the stage. The concerts are expected to draw an additional 350,000 people to the area. Among the TNE stockholders are TV personality **Charlie Chase** and **Bill Carpenter**, former director of the Gatlinburg Chamber of Commerce. Tickets for the shows are expected to average \$15. Assuming a successful season, plans are already underway for a new 3,500-seat hall for next year....

**John Hitt** is leaving the *William Morris Agency*. In a move negotiated when Hitt joined the booking conglomerate with the Jim Halsey Company merger, John will turn to managing **Roy Clark** full time. Hitt ran the Tulsa, Oklahoma branch of William Morris mostly concerned with booking fairs. That branch will now close.... *Top Billing* president **Tandy Rice** has formed a new consulting firm for medium-sized businesses with partners **Jeff Wilson** and **Charles McKellar**. *Rice Wilson McKellar* will operate separately from each of their other interests....

**Sawyer Brown's** lead guitarist **Bobby Randall** has announced his departure from the group to pursue other avenues, namely co-hosting TNN's new performance/contest program *Be A Star*. In addition, he's co-producing the new **Williams & Ree** LP for Curb Records. **Duncan Cameron**, former **Amazing Rhythm Ace** and session/tour player, will replace Randall for future Sawyer dates....

The old-fashioned atmosphere of the county fair can be experienced at the **Georgia Mountain Fair** August 7-18 with old-time food and craft exhibits, local contests, a giant midway and scheduled performances by **Billy Joe Royal**, **Mark Chesnutt**, the **Forster Sisters** and many more. Organized by the Towns County Lions Club near Lake

Chatuge in Hiawasee, the \$5 admission (children under 12 free) covers all 12 days. Attendance is expected to exceed 125,000....

### THE CIRCUIT

**Michael Martin Murphey** is loading up the WestFest wagon train to visit 8 cities this summer with a unique blend of authentic western food, art, dance and music. With over 150

exhibits, ancient Indian ceremonies, frontier camps and entertainment from the **Judds**, **Merle Haggard**, **Mark Chesnutt**, the **Texas Tornados** and Murphey himself, WestFest will appear most of the summer beginning in Houston, June 1-2; Indianapolis, June 7-9; Red River, NM, June 15-16; Reno, NV, June 21-23; Osage Beach, MO, July 4-6; Copper Mountain, CO, Aug 31-Sept 2; San Rafael, CA, Sept 21-22; and San Bernadino, CA, Sept 28-29....

**Rosanne Cash** and **Willie Nelson** are among the Nashville artists taking part in an

Earth Day 1991 concert called *Because the Earth Can't Wait*. Twelve ecological organizations will benefit from the April 20 show at Foxboro Stadium near Boston. Rent for the stadium has been waived and other performers include **Jackson Browne**, **Indigo Girls**, **Bruce Hornsby** and others to be added....

**Billy Bob's Texas** in Ft. Worth just celebrated their 10th anniversary April 1 with a free bash featuring Ft. Worth legend **Ray Wylie Hubbard** and video-taped birthday wishes from many of the 1,500 name acts that have appeared there. Billy Bob's April calendar includes **Waylon Jennings** the 12, **Pam Tillis** the 13, **Joe Diffie** 20, **Tanya Tucker** 26 and many more....

And numbers for Contemporary Christian artists on the road appear to be rising, with acts like **Michael W. Smith** and **Sandi Patti** grossing well over \$100,000 and others like **Steven Curtis Chapman** and **Michael Card** posting sell-outs. See concert grosses for exact numbers....



SMILE! FLASH! Immortalized on celluloid are (l-r) Ken Harding, head of New Haven Records; Glen Campbell; and Bill Gaither, executive producer for Glen's upcoming New Haven project. Campbell recently signed a multi-record deal with the Contemporary Christian label. No stranger to Christian music, Glen's 1986 *No More Night* LP earned him a Dove Award. "Ken has put together a great production team with Bill, Jonathan David Brown and Bergen White," commented Campbell. "Each person involved brings a certain strength to this project." Campbell will continue to record for Capitol Nashville as well.

## Recent Concert Grosses

\* two shows

Source: Pollstar

Artist	Gross	Tix Sold/% Full	City, State	Date
Clint Black (M. Haggard, L. Morgan)	257,419	13,676/100	Ft. Worth, TX	3/4
Michael W. Smith	189,660	13,080/100	Auburn Hills, MI	3/2
Clint Black	188,589	10,547/100	Ames, IA	3/6
Sandi Patti*	154,564	6,501/82	Anaheim, CA	3/14
Randy Travis	151,409	6,583/85	Anchorage, AK	3/1
C. Twitty, G. Jones, V. Gill	143,460	6,535/82	Fairfax, VA	2/17
Randy Travis	92,138	4,006/64	Fairbanks, AK	3/2
Michael W. Smith	80,994	4,568/79	Fairfax, VA	2/28
Rosanne Cash	31,388	1,395/100	New York, NY	3/8
Sawyer Brown	30,513	2,605/71	Kearney, NE	2/27
Steven Curtis Chapman	18,520	2,100/88	Chicago, IL	3/2
Buckwheat Zydeco	11,011	580/58	Chicago, IL	3/5
Jerry Reed	10,204	614/24	Wheeling, WV	3/2

# TOP ALBUMS

*Album Country*  
TM

#Stations Reporting: 43



**RADIO  
TIP SHEET**

Mac Daniels  
Music Director  
KPLX, Dallas, TX

## Single Picks

T. GRAHAM BROWN

"With This Ring" • Capitol Nashville

It's springtime and this sounds and feels like it. Some call it "Beach Music." I call it the definitive "Good Radio Record." Play it and pick up the tempo.

HIGHWAY 101

"Bling Bang Boom" • WB

No, this is not a song about Bing Crosby falling down stairs. It is however a nice first effort by new songstress Nikki Nelson. Country fans want to hear the "New Girl" so why not let them.

AARON TIPPIN

"I Wonder How Far It Is Over You" • RCA

What a great follow-up effort!! It has a great sounding hook and should be another block in the foundation of another landmark career...



Jay Phillips

Operations Director  
KXXY AM/FM  
Oklahoma City, OK

## Single Picks

MARK CHESNUTT

"Blame It On Texas" • MCA

Grows on you. Straight ahead country that makes you want more.

DIAMOND RIO

"Meet In The Middle" • Arista

Good audience response early on. Arista will hook another!

## Album Picks

GEORGE STRAIT

*Chill Of An Early Fall* • MCA

The new George Strait album has some really good cuts, but the best are "You Know Me Better Than That" and "I've Convinced Everyone." I am a personal fan of his "Lovesick Blues"

KATHY MATTEA

*Time Passes By* • PolyGram

Check these cuts on the new Kathy Mattea album "Whole Lotta Holes"—and the lyrics of "Asking Us To Dance" are sensational!

♦ Indicates New Entry

R Indicates Re-Entry

• Indicates Tie

ARTIST • ALBUM • LABEL • TOTAL POINTS

PREFERRED TRACKS (%=Degree Of Preference Within Each LP)

3/23 4/8

- |     |    |  |
|-----|----|--|
| 2   | ♦  | CLINT BLACK • <i>Put Yourself In My Shoes</i> • RCA • (51)                       |
|     |    | One More Payment 35%; This Night Life 25%; The Goodnight-Loving 10%              |
| 1   | 2  | MARTY STUART • <i>Tempted</i> • MCA • (48)                                       |
|     |    | I'm Blue, I'm Lonesome 23%; Get Back To...21%; I Want A Woman 13%                |
| 7   | 3  | SAWYER BROWN • <i>Bulck</i> • Curb/Capitol Nashville • (34)                      |
|     |    | My Baby Drives A Buick 24%; 48 Hours Till...24%; Superman's Daughter 12%         |
| 4   | 4  | JUDDS • <i>Love Can Build A Bridge</i> • RCA/Curb • (32.5)                       |
|     |    | This Country's Rockin' 53%; Calling The Wind 22%; Rompin' Stompin' Blues 16%     |
| 6   | 5  | DWIGHT YOAKAM • <i>If There Was A Way</i> • Reprise • (32)                       |
|     |    | Takes A Lot To Rock...19%; Send A Message To...19%; Let's Work Together 16%      |
| 3   | 6  | GARTH BROOKS • <i>No Fences</i> • Capitol Nashville • (31.5)                     |
|     |    | *The Thunder Rolls 52%; Wild Horses 16%; Mr. Blue 16%                            |
| 5   | 7  | PAM TILLIS • <i>Put Yourself In My Place</i> • Arista • (31)                     |
|     |    | Put Yourself In My Place 32%; Melancholy Child 26%; Maybe It Was Memphis 10%     |
| 8   | •  | PAUL OVERSTREET • <i>Heroes</i> • RCA • (31)                                     |
|     |    | Ball & Chain 52%; Straight And Narrow 13%; Love Lives On 10%                     |
| 18  | 8  | VINCE GILL • <i>Pocket Full Of Gold</i> • MCA • (30)                             |
|     |    | I Quit 23%; Look At Us 17%; Take Your Memory With You 13%                        |
| 15  | 9  | K.T. OSLIN • <i>Love In A Small Town</i> • RCA • (28.5)                          |
|     |    | Cornell Crawford 43%; Oo-Wee 18%; Mama Was A Dancer 14%                          |
| 16  | 10 | MIKE REID • <i>Turning For Home</i> • Columbia • (28)                            |
|     |    | Turning For Home 32%; I'll Stop Loving You 25%; As Simple As That 14%            |
| 12  | 11 | MARY-CHAPIN CARPENTER • <i>Shooting Straight In The Dark</i> • Columbia • (26.5) |
|     |    | Down At The Twist And Shout 65%; Going Out Tonight 12%; Halley Came...8%         |
| 17  | 12 | REBA McENTIRE • <i>Rumor Has It</i> • MCA • (26)                                 |
|     |    | Waitin' For The Deal...42%; Climb That Mountain High 38%; This Picture 15%       |
| 11  | 13 | ROB CROSBY • <i>Solid Ground</i> • Arista • (23)                                 |
|     |    | Solid Ground 30%; Still Burnin' For You 22%; *She's A Natural 17%                |
| ♦♦♦ | 14 | RONNIE MILSAP • <i>Back To The Grinstone</i> • RCA • (22)                        |
|     |    | All Is Fair In Love And War 32%; Turn That Radio On 18%; Back To The...14%       |
| 15  | 15 | AARON TIPPIN • <i>You've Got To Stand For Something</i> • RCA • (21)             |
|     |    | Up Against You 24%; Ain't That A...19%; The Man That Came Between Us 19%         |
| 10  | 16 | ALABAMA • <i>Pass It On Down</i> • RCA • (19.5)                                  |
|     |    | Moonlight Lounge 53%; Here We Are 32%; Until It Happens To You 5%                |
| 13  | 17 | GENE WATSON • <i>At Last</i> • Warner Bros. • (19)                               |
|     |    | You Can't Take It With...26%; You Can't Get Arrested...16%; Gifted Hand 16%      |
| 21  | 18 | CARLENE CARTER • <i>I Fell In Love</i> • Reprise • (18)                          |
|     |    | My Dixie Darlin' 28%; You Are The One 28%; One Love 17%                          |
| 20  | 19 | CONWAY TWITTY • <i>Crazy In Love</i> • MCA • (17.5)                              |
|     |    | When You're In Love...38%; Shadow Of A Distant Friend 31%; A Little Of You 13%   |
| ♦♦♦ | 20 | GEORGE STRAIT • <i>Chill Of An Early Fall</i> • MCA • (17)                       |
|     |    | I've Convinced Everyone... 24%; You Know Me... 24%; Milk Cow Blues 18%           |
| 10  | 21 | MARK CHESNUTT • <i>Too Cold At Home</i> • MCA • (16)                             |
|     |    | Your Love Is A Miracle 29%; Danger At My Door 18%; Too Good A Memory 18%         |
| 9   | 22 | RANDY TRAVIS • <i>Heroes &amp; Friends</i> • WB • (14)                           |
|     |    | All Night Long 29%; Waiting For The Light...21%; We're Strangers Again 21%       |

\* Denotes track scheduled for single release

Tie-breakers are determined by awarding a 1/2 point to the album with the highest number of total points on the previous chart. © Copyright 1991, Music Row Publications. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without written permission of Music Row.®





**Moon Mullins**  
President,  
Pollack Mullins Nashville

With the Spring book well under way, the labels have presented us with their strongest singles, and as of today 3/27, I have none to recommend. So, I turn to the long-play form for those of you who believe, as Jay Phillips has commented, "Your listeners don't know the size of the hole":

#### DOLLY PARTON

*Eagle When She Flies* • Columbia

All that time she was wasted on pop pabulum is revealed when you listen to the delectable country tunes on this excellent recording. Make amends to your women listeners for every sexist piece of scuzz you've aired in the past with this perfect description of WOMAN. She's your wife, mother, friend, daughter—all the great women you've known in one CD cut—the title song.

#### GEORGE STRAIT

*Chill Of An Early Fall* • MCA

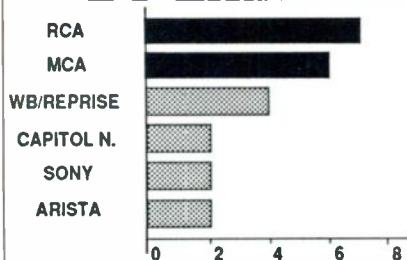
Written by former Denver deejay Green Daniel and his wife, Gretchen, George performs his usual wonders with the title cut. The Ace in the Hole Band backs up George with a great old up-tempo cut that will knock-out your newer listeners: "Milk Cow Blues." Someday you'll be playing another Aaron Barker-George Strait combo tune called "Is It Already Time." Why not start now?

#### PAM TILLIS

*Put Yourself In My Place* • Arista

With two smashes, Pam has proved to be another new contender from the ranks of "overnight successes". After years of performing wherever she could, her album is chock full of great songs to add to your variety. I like "Blue Rose Is" and if it's the next single, you've got a traditional smash heading your way. When is up to you.

### TOP ALBUMS BY LABEL



# TOP TRACKS

*Album Country*  
TM

#Stations Reporting: 43

♦ Indicates New Entry

R Indicates Re-Entry

• Indicates Tie

ARTIST • Song Title • # REPORTS • (Writers)

3/8 3/23 4/8

1	1	♦	CLINT BLACK • One More Payment (C. Black, H. Nicholas, S. Russell)	18
2	3	2	MARY-CHAPIN CARPENTER • Down At The Twist And Shout (M. Carpenter)	17
4	5	•	JUDDS • This Country's Rockin' (N. Judd, K. Sykes, R. Johnson)	17
1	2	3	GARTH BROOKS • The Thunder Rolls (P. Alger, G. Brooks)	16
6	4	•	PAUL OVERSTREET • Ball & Chain (P. Overstreet, D. Schlitz)	16
7	8	4	CLINT BLACK • This Night Life (C. Black, H. Nicholas)	13
6	8	5	K.T. OSLIN • Cornell Crawford (K.T. Oslin, J. Miller)	12
8	—	6R	MARTY STUART • I'm Blue, I'm Lonesome (B. Monroe, H. Williams)	11
9	—	•R	REBA McENTIRE • Waitin' For The Deal To Go Down (B. Fischer, A. Roberts, C. Black)	11
8	5	7	ALABAMA • Moonlight Lounge (R. Rogers)	10
—	6	•	PAM TILLIS • Put Yourself In My Place (C. Jackson, P. Tillis)	10
6	8	•	MARTY STUART • Get Back To The Country (N. Young)	10
—	8	•	REBA McENTIRE • Climb That Mountain High (D. Schlitz, R. McEntire)	10
New♦♦♦	8		MIKE REID • Turning For Home (M. Reid)	9
9	7	9	SAWYER BROWN • My Baby Drives A Bulck (M. Miller, R. Scruggs)	8
9	—	•R	PAM TILLIS • Melancholy Child (P. Tillis, B. DiPiero)	8
9	—	•R	SAWYER BROWN • 48 Hours Till Monday (M. Miller, G. Hubbard)	8
—	—	•R	JOE DIFFIE • New Way (To Light Up An Old Flame) (L. Wilson, J. Diffie)	8
6	7	10	JUDDS • Calling The Wind (C. Bickhardt, D. Schlitz, B. Maher)	7
9	8	•	TANYA TUCKER • Take Another Run (P. Overstreet, D. Schlitz)	7
9	—	•R	CONWAY TWITTY • Shadow Of A Distant Friend (S. Dean, R. Murrain)	7
New♦♦♦	•		MIKE REID • I'll Stop Loving You (M. Reid, R. Byrne)	7
New♦♦♦	•		ROB CROSBY • Solid Ground (R. Crosby, G. Burr)	7
New♦♦♦	•		RONNIE MILSAP • All Is Fair In Love And War (T. Nichols, R. Byrne)	7
New♦♦♦	•		VINCE GILL • I Quit (V. Gill, M. D. Barnes)	7

\* Denotes track scheduled for single release

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# MUSICAL CHAIRS

BY MICHAEL HIGHT

## BUSINESS NEWS

Opryland USA is preparing for its 20th season of operation opening from March 30 to November 3. **Louise Mandrell** will headline at the 1,600-seat Acuff Theater all season with shows daily at 2:30 and 6 pm. Throughout the summer, headliners like **Travis Tritt**, **Lee Greenwood**, **Ricky Skaggs**, **Holly Dunn** and many others will also perform in other areas of the park. Turning of the General Jackson paddlewheel has begun as performers such as **Steve Hall** and **Shotgun Red** have been booked for the year. Admission for the day cruises is \$12.95, additional \$8.95 for the buffet, and the evening cruises are \$34.95, which includes dinner. One-day admission to Opryland is \$21.95, two-day is \$32.95 and a special all-access weekend pass is available for \$79.95. Discounts for groups of 25 or more. Information at (615) 889-6611.....

A unique invitation-only fund-raising dinner to benefit the Davidson County Unit of the American Cancer Society is scheduled for

April 13 at the Stevens Aviation hangar at Nashville's International Airport. The 15th annual **April Evening 1991** will give \$125 ticket-holders the chance to dress up and appear on sets patterned

after *Gone With the Wind*, *Top Gun*, *Back to the Future* and *Casablanca*. Co-chaired by **Patsy Bradley** and **David Tune**, the evening will feature entertainment by the **David Humphreys Orchestra** and presentation of the John C. Tune Award, named after the founder of the event, to this year's recipient **Amy Grant**. Over the years, April Evening has raised over \$900,000.....

The **ACM Awards Show** is scheduled for April 24 on NBC-TV, telecast live from California with hosts **Clint Black**, **Kathy Mattea** and **George Strait**. Performers on the show are to include **Garth Brooks**, **The Judds**, **Kentucky Headhunters** and **Reba McEntire**, plus all of the new-comer nominees (see *Music Row*, March 23 for complete list). Dick Clark productions will present the show, produced by **Gene Weed** and **Al Schwartz**.....

An interactive program to introduce high school students to the entertainment industry was presented recently at Hillsboro High School. Created by NARAS, Grammy in the Schools featured **Garth Brooks**, **Take 6**, **Bill Monroe**, **Malcolm Mimms** and many others in seminar-type discussions with 600 students from around Nashville.....

*Country America* magazine, TNN's official program guide, has entered into a joint project with **Ron Huntsman Entertainment Marketing** to produce *The Oak Ridge Boys... The Unstoppable Story*. The syndicated 1-hour special will be available on compact disc free of charge for airing in June: Huntsman Entertainment, PO Box 292224, Nash 37229..... **Jim Sharp**, formerly director of Nashville Operations for *Cash Box*, has been named VP of the magazine by owner/publisher **George Albert**. Sharp, who began his music career in 1965 with CBS in California, will continue in his role as publisher of *American Songwriter*.....

One of Nashville's premier live music events, **Summer Lights**, has

been slated for the weekend of May 30-June 2. Celebrating its tenth year, Summer Lights will continue to expose up-and-coming talent as well as established acts in all formats of music, plus offer art exhibits and beacoups food.....In order to recognize the contributions of past artists to bluegrass music, The *International Bluegrass Music Association* (IBMA) is developing the Hall of Honor as part of the RiverPark Center in Owensboro, Kentucky. Plans call for three inductees to be honored this year.....A free concert by the **Belmont Bluegrass Ensemble** will take place at Belmont's Harton Concert Hall on April 30 at 8 pm. For this and other concert information call

Belmont's new musical events hot line 386-INFO.....

The *Songwriter's Guild of America* is holding a critique session headed by Sony Music A&R Associate Director **Margie Hunt**. SGA members are encouraged to present their unpublished

material on April 8 at 7 pm in the SGA office. The SGA Ask-A-Pro series has tapped famed Nashville producer **Allen Reynolds** to speak at their April 17 session.....The law firm of **Jack, Lyon & Jones** has added **Curtis Bowman** to their staff as an attorney specializing in tax and commercial law as it pertains to the entertainment industry. Bowman was most recently a Trial Attorney for the Tax Division of the US Department of Justice.....

Davis & Elkins College in Elkins, West Virginia will be the site of the **Augusta Heritage Arts Workshop** to be held July 7-August 9 featuring a series of "theme weeks" aimed at informing attendees about different types of traditional music. In addition, there will be music classes and 50 other workshops capped off by the 1991 Augusta Festival. Info at (304) 636-1903.....Stringed instrument enthusiasts are gearing up for **The Association of Stringed Instrument Artisans' 1991 Symposium** on construction and repair to be held this June 27-30 at Lafayette College. Info at (215) 759-2837.....

## LABEL NEWS

**Mary Martin** has resigned her position as VP of A&R for RCA Records, but will continue with the label in a consulting capacity. **Randy Talmadge**, most recently VP of Warner/Elektra/Asylum Music-Refuge Productions and formerly professional manager for Chappell Music L.A., will assume the post.....

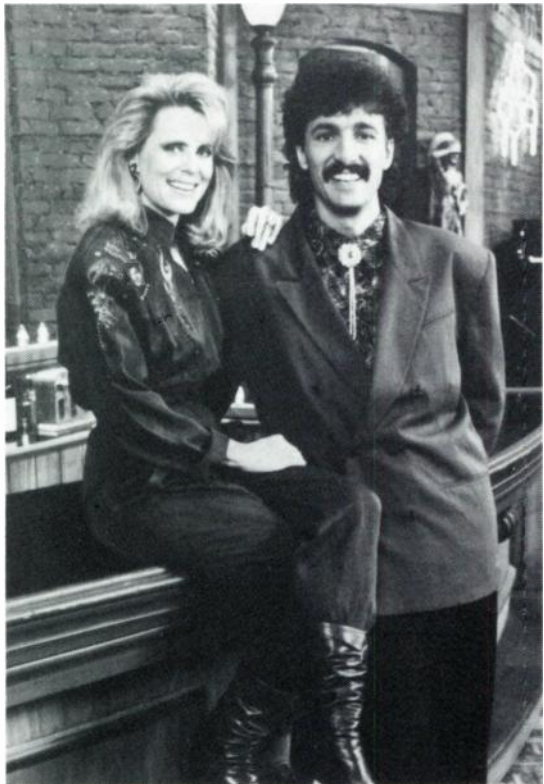
Volume II of Columbia Records' college-oriented *Hitchhiker Exemplar* series will be out in the near future featuring new



**Randy Talmadge**



**Larry Willoughby**



**Lisa Foster** and ex-Sawyer Brown member **Bobby Randall** on the set of TNN's new show *Be A Star*. The talent competition airs on Mondays at 7:30 p.m. ET.



cuts from **Mary-Chapin Carpenter**, **Rosanne Cash**, **Shawn Colvin**, **Rodney Crowell** plus a host of others. Carpenter, Cash and **Don Henry** will host the supporting project, *Hitchhiker College Radio Hour (Saga Three)*, which will be distributed to college and alternative radio....

**Airborne Records** has established a new board of directors and will attempt to take flight again as a Nashville independent. After a US Bankruptcy Court judge dismissed their bankruptcy petition filed last year, new board members **Owsley Manier**, chairman, **Lois Riggins-Ezzell**, secretary/treasurer, **David Ezzell** and **Norvell Rose Jr.** have begun reorganizing the label. Initial projects include a new LP from signed artist **Mickey Newbury** and alternative group **Headlights**....

Atlanta-based distributor **Intersound International** will distribute the latest release from **Ray Flacke**, *Untitled Island*, on **RJM Records**. Flacke is best remembered as lead guitarist in **Ricky Skaggs'** first band as well as his work with **Vern Gosdin**, **Kathy Mattea** and many others....

#### ARTIST NEWS

The tragic death of **Reba's** musical "family" shocked the country a few weeks ago when band members **Kirk Cappello**, **Paula Kaye Evans**, **Joey Cigaincro**, **Terry Jackson**, **Tony Saputo**, **Michael Thomas**, **Chris Austin**, and tour manager **Jim Hammon** all died in a plane crash. A family fund has been established at Third National Bank. Contributions will be accepted at any branch or by mail, 1025 16th Ave S., Nash, 37212. Checks should be made out to Trust Account for Families of the Reba Band Accident....

**The Nitty Gritty Dirt Band** is celebrating their 25th anniversary by putting together a live album from their March 13-15 stint at the Red Deer Theater in Alberta, Canada. **T-Bone Burnett** will produce the LP for Capitol Nashville, due out in the summer....**Penman Don Henry**, co-writer of the Grammy-winning "Where've You Been," steps up to the microphone as his debut Epic LP *Wild in the Backyard* will hit the streets soon....

**Katherine Dines**, known in the children's recording world as **K.D. Kiddie Korral**, has released a combination book/cassette, *Hunk-Ta-Bunk-Ta-Boo*, featuring 12 original songs. Katherine was a Grammy finalist for songs that appeared on *A Child's Gift of Lullabies* in 1987....

#### PUBLISHING NEWS

ASCAP Nashville has named **Larry Willoughby** to the post of Director, Membership Relations. Larry has had success as a songwriter, he served as Tour Manager for **Rodney Crowell** and **Rosanne Cash**, plus as Professional Manager for Criterion Music. Larry will coordinate efforts with ASCAP's

Southern writers with emphasis on the pop market....

Speaking of pop, **Dennis Morgan**, president of *The Morgan Music Group* is enjoying success with **David Lee Roth's** newest single "Sensible Shoes" as well as the **Barry Beckett**-produced **Feargal Sharkey** cut "I've Got News For You"....

**Copperfield Music Inc.** has entered into a distribution agreement with TV advertising marketeers **K-Tel International**. Copperfield has been working with gospel/country group the **Chuckwagon Gang** expected to be the first product affected by the new venture....

#### GOSPEL NEWS

**Lulu Roman**, best known for her long-running role on *Hee Haw*, has signed an exclusive recording agreement with the **Benson Music Group**. Her debut project *Best Friend* will be out in May. In addition, Benson recently signed two Christian rock acts **JAG** and **Age of Faith**....

#### TV/FILM NEWS

**Ray Benson**, of **Arista's Asleep at the Wheel**, will make his TV debut with **Dolly Parton** in an upcoming NBC Movie of the Week tentatively titled *T*. To be produced by Dolly's production company **Sandollar Productions** this spring in Austin, the movie will feature a musical score written by **Parton** and **Benson**....

**Jim Owens Productions** has begun taping episodes for the **Statler Brothers** variety

## SIGNINGS

#### BOOKING:

Shelby Lynne, Jann Browne ..... Buddy Lee Attractions

#### RECORDING:

Ron David Moore ..... Alliance/Warner Bros.

Lulu Roman, JAG, Age of Faith ..... Benson Music Group

The Roberts Sisters ..... Comstock Records

#### MANAGEMENT:

River Road Band ..... Tim Rand Management

#### PUBLISHING:

Sandy Knox ..... Bluewater Music Corp.

show which will air on TNN this fall. **Janie Fricke** and **Rex Allen Jr.** will star as regular performers on this weekly series and guests for the first few programs include **Conway Twitty**, **Barbara Mandrell**, **Reba McEntire** and many more....**The Music City News** Country Songwriter's finalists were recently announced at a live TNN press conference at the Vanderbilt Plaza Hotel. They are: "Friends in Low Places" (writers, Bud Lee, DeWayne Blackwell); "He Walked on Water" (Allen Shamblin); "Here in the Real World" (Alan Jackson, Mark Irwin); "I Meant Every Word He Said" (Joe Chambers, Curly Putnam, Bucky Jones); "If Tomorrow Never Comes" (Kent Blazy, Garth Brooks); "Killin' Time" (Clint Black, Hayden Nicholas); "Love Without End, Amen" (Aaron Baker); "Til a Tear Becomes a Rose" (Bill and Mary Sharon Rice); "Wanted" (Alan Jackson, Charlie Craig); and "When I Call Your Name" (Vince Gill, Tim DuBois). The winner will be announced on the telecast April 29 at 9 pm....



**BMI HOSTS DIFFIE #1 AT BENNETT HOUSE STUDIO.** "If You Want Me To" hit the chart apex, and BMI was there to help Diffie and co-writer **Lonnie Williams** (seated) cheer. (L to R standing) **Glenn Middleworth**, **Harry Warner**, **Bob Montgomery**, **Johnny Slate**, **Roy Wunsch**, **Jack Lameler**, **Tony Harley**, **Danny Morrison**, **Roger Sovine**.

## Editorial

### What Is Music Video?

WHAT IS A MUSIC VIDEO? Think about this question for a moment. Why do most record labels continue to refer to "MUSIC VIDEOS" primarily as quote "A marketing tool." If this statement were the whole truth then MTV, VH1, TNN, and CMT might be nothing more than non-profit marketing arms for the record labels. Heaven forbid let the truth be known that these video-oriented channels are in the entertainment business to make a profit! No matter what record labels and video channels say to the press or public, videos, by nature of their end use, are ENTERTAINMENT PROGRAMMING and should be treated as such.

Now follow my line of reasoning: If music videos are entertainment programming, with a unique and intrinsic value as such, then why are they being supplied to television for FREE?

What exists is an interesting paradox partially created by the record labels themselves, who now find themselves in the business of being television programming suppliers without the television business acumen to make it pay off. By that I mean that record companies are in the business of selling recordings; they do not have the staff or the background to sell television programming.

First of all we hear some of the record labels moaning about growing music video production budgets and the associated costs of producing and distributing all this new product. Well there is a simple way to alleviate or at least off set these costs and that is to start charging for this new product. It's not as radical an idea as some might think. All other entertainment programming rights are paid for by the television industry, why not music video?

The record labels just need to change their mindset in order to make the process work. As an example, each label could set up a small television sales department with a specialist to negotiate licensing fees with the video channels based on a number of factors such as the artist "STAR" status, the quality and uniqueness of the product, and prior audience response. Or the labels could hire an independent sales force just like the independent television syndicators around the country.

This new source of income could cover the cost of production and distribution for most music videos and offset the production costs of those special high budget videos that crop up every so often. I don't profess to be an expert on television programming sales. The examples that I've used are meant to be starting points for an open discussion on the subject. The idea is to find a formula that works for the record labels, the video channels and the creative music video production community so that our business expands in a healthy way.

It's time for more of the music community to understand and appreciate this truly unique product they have, and learn to utilize it as source of revenue, receiving their fair share of television proceeds, as well as a tool for marketing. Let's call music videos by their real name—entertainment programming. It's at least a start in the effort to change their status in the communications industry. And benefit the record and related music video industries for the longterm.

—Jack Cole  
*Flashframe Films*

**"time to...  
appreciate  
this truly  
unique  
product"**

### SoundScan and BPI Merge POS Info

BPI Communications, Inc. has entered into an agreement with SoundScan Inc. whereby the two companies will combine their point-of-sale (POS) information to provide an accurate picture of actual national sales figures. BPI, the parent company of *Billboard*, has acquired an equity position in SoundScan and will eventually base *Billboard's* sales charts on these new figures. Retailers and rackjobbers who will supply their sales numbers to BPI and SoundScan represent 80% of those retailers equipped to provide on-line POS data, a total of 2,275 stores. Included are Musicland, Trans World, Camelot, Record Bar, Music Plus, and others.

Both SoundScan and BPI had been competing for information sources and jockeying for a dominant position in the retail sales data market. "By virtue of this merger, *Billboard* is insured that its retail charts will continue to be the definitive yardstick for the industry to measure the success of its artists," state *Billboard* publisher Howard Lander.

### Benefit Concert For Reba's Band

Kenny Rogers will headline a benefit concert for the Reba McEntire Band Fund Monday, April 22 at Nashville's Municipal Auditorium. The cost of the building plus most of the production elements will be donated. Other confirmed performers include T. Graham Brown, The Oak Ridge Boys, Patty Loveless, Willie Nelson, Gary Morris and Exile with more artist expected. Tickets are already on sale, \$18.50 available at TicketMaster. The concert has a reported grossing potential of \$200,000 and all proceeds will go to assist the families of those killed in that tragic accident. Additional donations are being accepted at all Third National Bank branches made out to Trust Account for Families of the Reba Band Accident.....

### CD Longbox To Disappear

In a major conservation move, six of the leading RIAA record manufacturers have agreed to dispose of the CD longbox. At the 1991 NARM convention recently staged in San Francisco, Warner/Elektra/Atlantic upset some of the other labels who are still studying various alternatives by announcing their intention to switch to a cardboard container called Ecopak that will replace the longbox and the plastic jewel box.

### Music Square Rounds Out Roster

Shenandoah, Carlene Carter and J.P. Pennington (all managed by Bill Carter) have signed exclusive booking agreements with Music Square Talent. A production company, to be headed by Patrick Logan, has also been established which will provide full service production and promotion for their artists. Music Square General Manager Allen Whitcomb also announced that agent Jim Dallas and office manager Peggy Bradley have joined the company.



Album Cut Charts ★ Music Video Section ★ Independent Singles Survey  
Candid Reviews ★ Studio Report

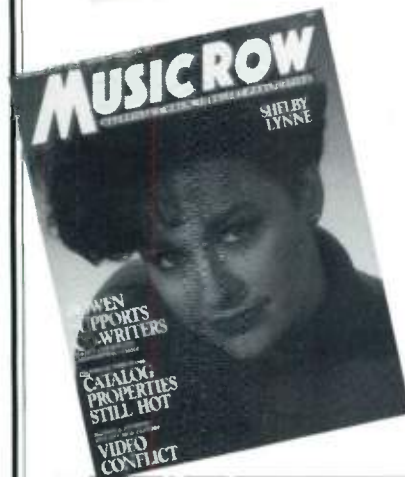
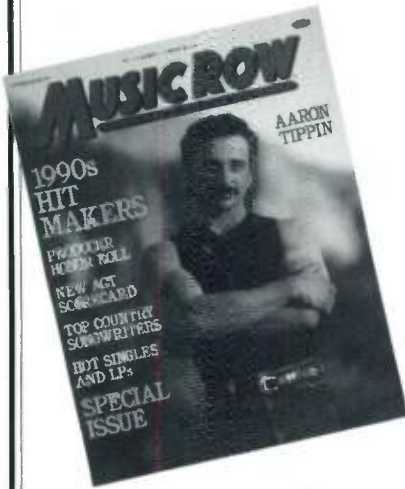
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