NASHVILLE SINGLE, ALBUM & VIDEO REVIEWS

MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

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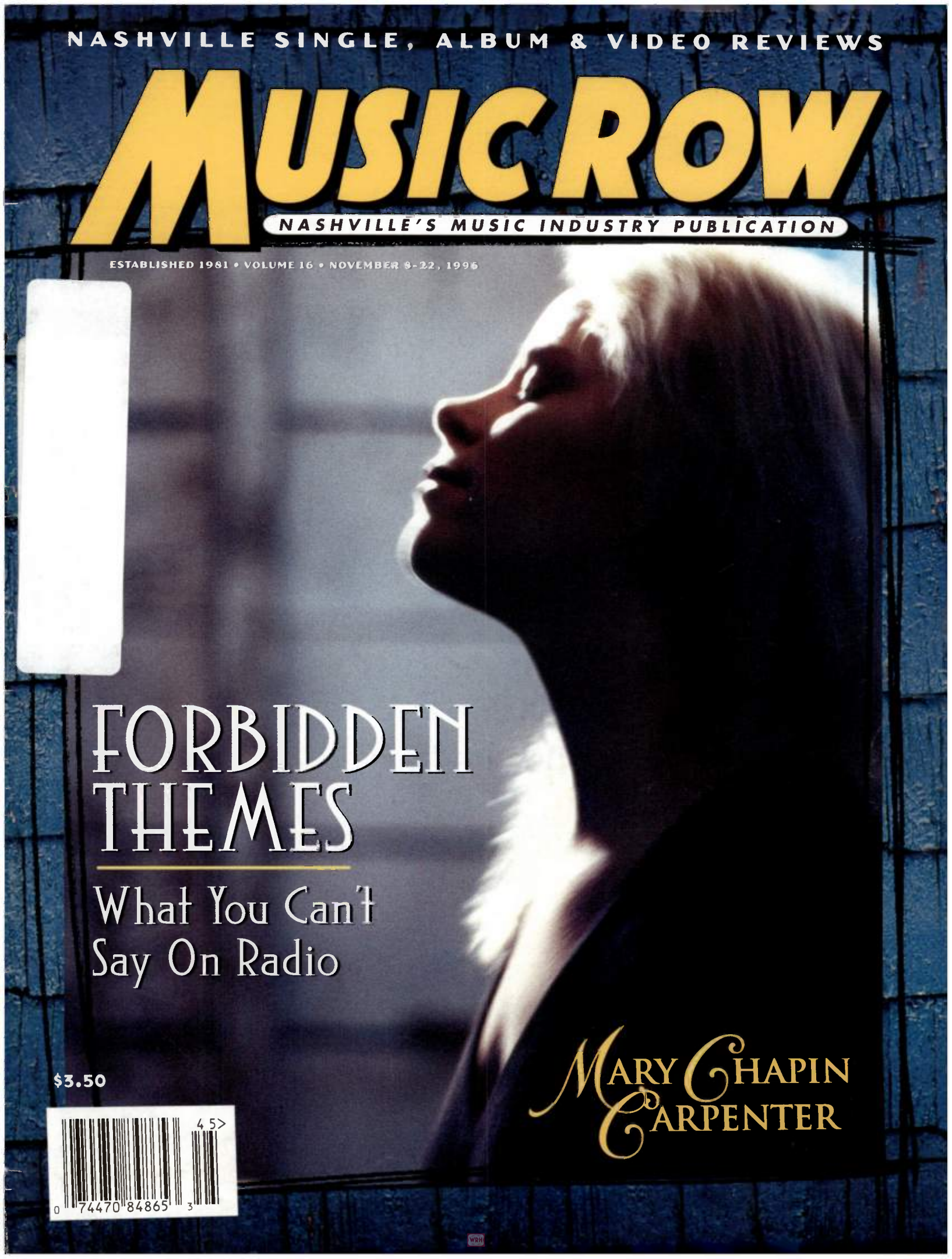

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Dolly Parton
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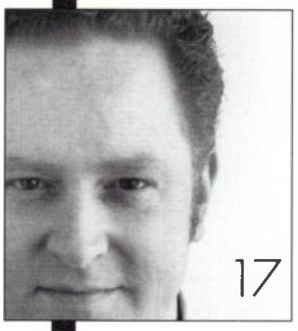

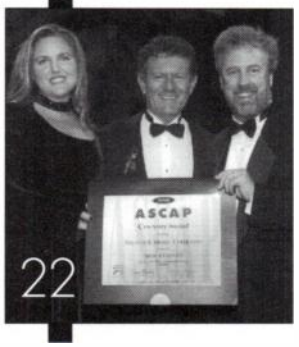

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MUSIC ROW
NASHVILLE'S MUSIC INDUSTRY PUBLICATION

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COVER ARTIST

Artist Name: Mary Chapin Carpenter
Label: Columbia
Current Single: "Let Me Into Your Heart"
Current Album: *A Place In The World*
Current Video: "Let Me Into Your Heart"
Current Producers: Mary Chapin Carpenter, John Jennings
Hometown: Washington, D.C.
Management: Borman Entertainment
Booking: William Morris Agency
Recent Hits: "Tender When I Want To Be," "Shut Up And Kiss Me," "I Take My Chances," "He Thinks He'll Keep Her"

Awards: Grammy—Best Country Vocal Performance Female for "Down At The Twist And Shout" (1992), Best Vocal Performance Female for "I Feel Lucky" (1993), Best Country Vocal Performance Female for "Passionate Kisses" (1994), Best Country Album for *Stones In The Road* (1995), Best Country Vocal Performance Female for "Shut Up And Kiss Me" (1995); CMA—Female Vocalist (1992, 93); ACM—Top New Female Vocalist (1990)
RIAA Certs. To Date: Platinum—*Stones In The Road, Come On Come On* (3x), *Shooting Straight In The Dark;* Gold—*State Of The Heart*
Birthdate: February 21

MUSICAL CHAIRS

by LISA BERG

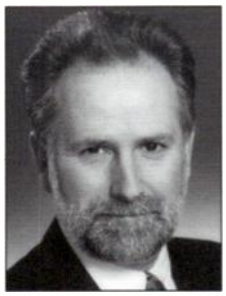
CMA AWARDS WIN THE RATINGS WAR

BUSINESS NEWS

The 30th Annual CMA Awards, telecast live on CBS October 2, topped the night in ratings with a 14.9 rating and a 24 share—the highest-rated Wednesday night CBS has had since November 16, 1994. The broadcast won every half-hour among households and key adult demographics and surpassed last year's ranking in households by +14%. In addition, the special was up over last year among women 25-54 (+9%), men 25-54 (+1%), adults 25-54 (+7%), women 18-49 (+9%) and adults 18-49 (+6%)...

Hal Durham, General Manager of the Grand Ole Opry from 1974-1993 and President of Gaylord Entertainment Company's Grand Ole Opry Group for the last 3 years, has announced his retirement effective November 1st. He will be replaced by **Bob Whittaker,** who has run the Opry's day-to-day operations under Durham's guidance since 1993...

Donna Hilley



Tim DuBois

New directors and officers were recently elected to serve on the 1996-97 board of the CMA. **Donna Hilley,** President & CEO of Sony/ATV Tree Publishing, has been named Chairman of the Board, and **Tim DuBois,** President of Arista Nashville, has been elected President. By category, new directors elected by CMA's members are: *At-Large:* **Jimmy Gilmer,** EMI Nashville Productions; **Scott Hendricks,** Capitol Nashville; **Roger Sovine,** BMI; *Advertising Agency/PR:* **Dick Gary,** The Gary Group; *Artist/Musician:* **Mindy McCready;** *Composer:* **Tom Shapiro,** Hamstein Cumberland Music; *International:* **Bruce Allen,** Bruce Allen Talent; **Richard Wootton,** Byworth-Wootton U.K.; *Music Publisher:* Donna Hilley, Sony/ATV Tree; *Personal Manager:* **Stan Moress,** Moress Nanas Entertainment; *Publications:* **Richard Krumme,** *Country America; Radio Management:* **Alan Box,** EZ Communications, Inc.; *Radio Programming:* **R.J. Curtis,** Aftermidnite Entertainment; *Record Company:* **Eddie Reeves,** Warner/Reprise Nashville; *Record/Video Merchandiser:* **Charles Anderson,** Anderson News Corporation; *Talent Agent:* **John Huie,** Creative Artists Agency; *Talent Buyer/Promoter:* **Larry Frank,** Frank Productions, Inc.; *Television/Video:* **Paul Corbin,** Gaylord Entertainment Co.; **Kitty Moon,** Scene Three, Inc.; Officers are: *President:* Tim DuBois, Arista Nashville; *Executive Vice President:* **Rick Blackburn,** Atlantic Records; *Senior Vice President:* **David Conrad,** Almo/Irving Music; *Vice Presidents:* **Jerry Bradley,** Opryland Music Group; **Allen Butler,** Sony Music Nashville; **Barry Coburn,** Ten Ten Management; **Mike Curb,** Curb Records; **Larry Fitzgerald,** The Fitzgerald-Hartley Company; **Lon Helton,** *Radio & Records;* **Bruce Hinton,** MCA Records Nashville; **Dick McCullough,** E.H. Brown Advertising, Chicago; **Rick Shipp,** William Morris Agency; **Evelyn Shriver,** Evelyn Shriver Public Relations; **E.W. Wendell,** Gaylord Entertainment Co.; **Tim Wipperman,** Warner/Chappell Music; *International Vice Presidents:* **Paul Fenn,** Asgard Promotions, London; **Thomas Stein,** BMG Ariola Musik, Munich, Germany; *Secretary:* **Paul Hastaba,** Country Music Television; *Assistant Secretary:* **Rusty Walker,** Rusty Walker Programming Consultants; *Treasurer:* **Wayne Halper,** Imprint Records; *Assistant Treasurer:* **Marc Oswald,** Warner/Avalon Entertainment; *Sergeant At Arms:* **Coyote Calhoun,** WAMZ Radio; *Historian:* **Merle Kilgore,** Hank Williams Jr. Enterprises; *Assistant Historian:* **Dene Hallam,** KKBQ Radio, Houston, TX...

Marc Oswald, Co-managing Partner of Warner/Avalon Entertainment, was presented with the Connie B. Gay Award (presented in recognition of an individual's outstanding service to CMA in the past year) during the CMA's annual membership meeting, held October 3 at the Nashville Convention Center. The Jo Walker-Meador International Achievement Award, which recognizes outstanding achievement by an individual or company in advocating and supporting country music's market development outside North America, was given to **Bob Saporiti** of Warner/Reprise Nashville. Outgoing CMA President **Kitty Moon** gave President's Awards to **Rick Blackburn** of Atlantic Nashville and **Jeff Walker** of AristoMedia. The honor is presented only when CMA's President feels an individual, through outstanding service to CMA, merits recognition. Two CMA honors were presented prior to the membership meeting. **Mark Hagen** of VH-1 Europe received the Wesley Rose Foreign Media Achievement Award, which recognizes outstanding achievements in the media that contribute to the development of country music outside the United States. **Tisi Aylward,** Director of Talent for E! Entertainment, was honored with the Media Achievement Award in recognition of her longtime support of country music at numerous television productions...

At midyear, the domestic wholesale market for sound recordings showed modest improvement, according to figures released by the RIAA. Compared to the first six months of 1995, the net number of CDs, CD singles, cassettes, cassette singles, LPs, vinyl singles and music videos shipped to record retailers, record clubs and mass merchants grew 6.8 percent. The value of that product (calculated at suggested list price) increased 5.8 percent over the same period...

Platinum Entertainment recently purchased Double J Music Group. Double J Music will now join River North Nashville, River North Records, House of Blues Music, Light Records and Distribution, CGI Records and REX Records under the Platinum umbrella. In the last twelve months, Double J Music Group has had three number one singles: **Diamond Rio's** "Love A Little Stronger" and **George Strait's** "You Can't Make A Heart Love Somebody" and "Check Yes Or No..."

Music Genesis and Love Shack Recording Studios have moved into new facilities at 909 18th Avenue South. The new Music Genesis phone number is 615-327-2750 and Love Shack's is 615-327-2711...

Whistler's Music, Inc., a Nashville-based music production company, is moving their studio and offices to Music Row at 1600 17th Avenue South, effective November 1. The new phone number is 615-460-7044...

Legendary fiddle player and talent agent **Jerry Rivers** passed away October 4 at Summit Hospital in Hermitage, TN. Rivers began his musical career as one of **Hank Williams, Sr.'s Drifting Cowboys** and played on all of Williams' MGM recordings after July 14, 1949. In 1968, Rivers became an associate of Buddy Lee Attractions, Inc., and continued to work between touring for the next 28 years, during which time he also toured with **Hank Williams, Jr...**

J. Aaron Brown and **David R. Lehman** have released a new collection of music for children titled *Love Songs And Lullabyes For Daddy's Little Dreamer,* which features a male vocalist singing all-original songs expressing a father's love for his child. The cassette or CD comes embedded in an illustrated "Puzzle Piece" presentation box, with a full-color booklet of lyrics. The project, along with the other five titles in the line, is available in fine gift, toy and juvenile product stores and catalogs...

Blues All Around Me: The Autobiography Of ***B.B. King*** is now

(continued on page 9)

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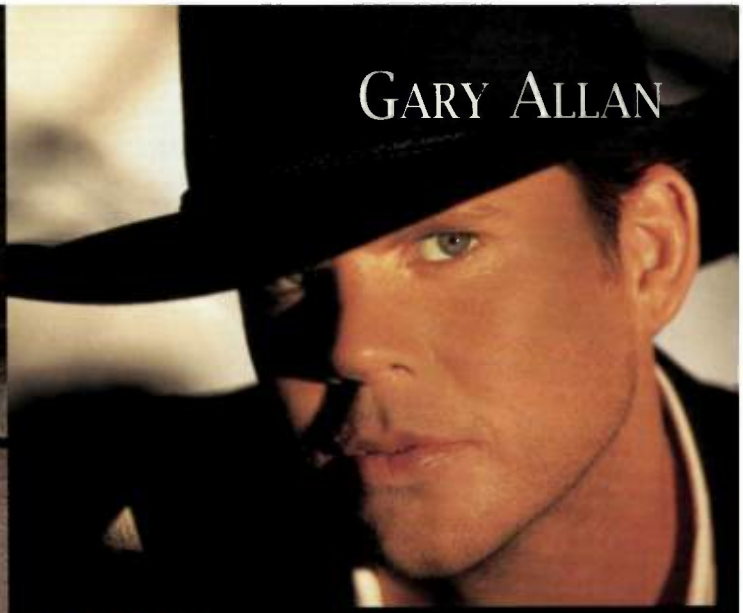
GARY ALLAN

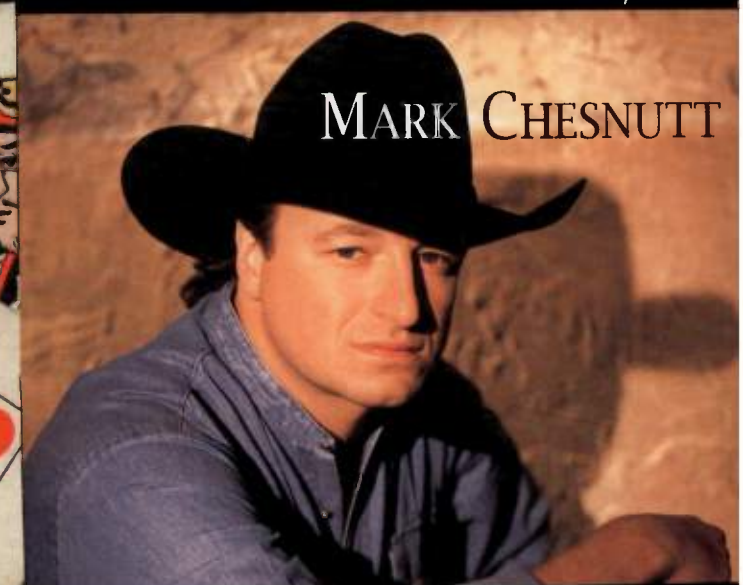


Current Single **"Her Man"**
from the album "Used Heart for Sale"

RHETT AKINS

Current Single **"Love You Back"**
from the album "Somebody New"

MARK CHESNUTT



Current Single **"It's A Little To Late"**
from the upcoming "Greatest Hits" album

THE SONGPOWER INDEX

MUSIC ROW
NASHVILLE'S MUSIC INDUSTRY PUBLICATION

MONDAY • OCTOBER 14, 1996 • #003

Songs are ranked by total Add Factor points.
Ties are ranked according to highest
Add Factor and Passion Averages.

THIS WEEK	ARTIST/TITLE/LABEL	# OF REPORTS	ADD FACTOR TOTAL	ADD FACTOR AVERAGE	ADD FACTOR PREVIOUS AVG.	PASSION TOTAL	PASSION AVERAGE	PASSION PREVIOUS AVG.
1	ALAN JACKSON/Little Bitty/Arista	37	177	4.8	4.2	164	4.4	4.1
2	FAITH HILL/I Can't Do That Anymore/Warner Bros	39	169	4.3	3.9	152	3.9	3.7
3	RICK TREVINO/Running Out Of Reasons.../Columbia	39	160	4.1	3.8	146	3.7	3.6
4	JAMES BONAMY/All I Do Is Love Her/Epic	37	150	4.1	•	140	3.8	•
5	MARK WILLS/High, Low And In Between/Mercury	39	143	3.7	3.4	138	3.5	3.1
6	BLACKHAWK/King Of The World/Arista	39	138	3.5	3.4	115	2.9	2.8
7	BILLY DEAN/I Wouldn't Be A Man/Capitol	38	135	3.6	3.4	135	3.6	3.5
8	TRACY LAWRENCE/Is That A Tear/Atlantic	33	133	4.0	•	132	4.0	•
9	BURNIN' DAYLIGHT/Love Worth Fighting For/Curb	38	122	3.2	3.1	118	3.1	3.0
10	TY HERNDON/She Wants To Be Wanted/Epic	31	114	3.7	3.7	111	3.6	3.6
11	AARON TIPPIN/How's The Radio Know/RCA	39	113	2.9	3.2	92	2.4	2.7
12	JEFF WOOD/You Just Get One/Imprint	36	112	3.1	3.0	109	3.0	3.1
13	MARTY STUART/You Can't Stop Love/MCA	36	111	3.1	•	112	3.1	•
14	STEVE AZAR/Nights Like This/River North	39	109	2.8	2.5	105	2.7	2.5
15	CARYL MACK PARKER/Better Luck.../Magnatone	37	105	2.8	2.7	99	2.7	2.5
16	CONFEDERATE RR/The One You Love.../Atlantic	34	96	2.8	2.6	89	2.6	2.5
17	THRASHER SHIVER/Closer/Asylum	33	87	2.6	2.4	91	2.8	2.5
18	CRYSTAL BERNARD/Have We Forgotten.../River North	34	86	2.5	2.6	95	2.8	2.7
19	STEPHANIE BENTLEY/Dead Ringer/Epic	38	82	2.2	•	74	1.9	•
20	RAY VEGA/Remember When/BNA	25	77	3.1	•	82	3.3	•
21	ROYAL WADE KIMES/Leave My Mama.../Asylum	26	55	2.1	2.3	59	2.3	2.4
22	MICHELLE WRIGHT/The Answer Is Yes/Arista	21	52	2.5	•	55	2.6	•
23	GENE WATSON/Change Her Mind/SOR	25	46	1.8	1.9	58	2.3	2.2
24	KEITH PERRY/All I Give A Darn About Is You/Curb	17	32	1.9	•	32	1.9	•
25	JIM AUSTIN/My Hats Off To You/MCG/Curb	8	17	2.1	•	15	1.9	•

SPI REPORTERS

BRAD HANSON	KASE	ANDY OATMAN	KVOO	DRU LABORDE	WKTF
MIKE KENNEDY	KBEQ	LIA KNIGHT	KXDD	MATT MCCANN	WKXK
TONY STEVENS	KFKF	KELLY THOMPSON	KXKC	KERRY WOLFE	WMIL
JAY PHILLIPS	KFMS	ERIC LOGAN	KYCY	BOB MOODY	WPOC
JEFF WINFIELD	KHAK	JOHN ST.JOHN	KYGO	KEVIN MASON	WQMX
CARRIE DUNN	KIKF	TIM WILSON	WAXX	CHRIS O'BRIEN	WRCY
DENE HALLAM	KKBQ	SELINA LUTHIER	WAYZ	DANDALION	WRKZ
TERESA WHITNEY	KPLX	DOUG MONTGOMERY	WBCT	PAUL JOHNSON	WSOC
MICHAEL BAILEY	KRRV	T.J. PHILLIPS	WEZL	RYAN DOBRY	WTCM
LINDA O'BRIAN	KSCS	J.D. CANON	WFMS	DAVE POOLE	WTCR
MIKE SHEPARD	KSON	CHUCK COLLIER	WGAR	SHANNON O'NEAL	WTVY
DEBBY TURPIN	KSOP	MARE CARMODY	WGH	MATT AUSTIN	WVLK
MARK HARPER	KTCS	JOHN PELLEGRINI	WGTY	DEAN MCNEIL	WUSN
SHELBY T.	KTFX	BROTHER WEEMS	WIOV	JOHN SAVILLE	WWYZ
WARREN MCDONALD	KTTS	LES ACREE	WIVK	JOHNNY GRAY	WYAY
STEVE GARY	KVET	MIKE HAYS	WJMA	•• ADDED ••	
				TOM MARTINEZ	KNFT
				TEDDY WALLACE	WHIY

REALITY CHECK

No, it's not true that Dene Hallam danced the Macarena to the music of "Achy Breaky Heart" for a recent KKBQ-TV commercial. But it is true that he was already playing "Friends" from the new John Michael Montgomery LP even before Atlantic made the decision this week to immediately begin working the song as a second single. The first release, "Ain't Got Nothin' On Us," seemed destined to reach Top Ten status, but the song wasn't heating up listener phones, nor was it driving sales. "It's important for us as an industry to create some different-sounding records," said Atlantic label head Rick Blackburn. "But songs still have to make an emotional connection with the listener."

Talking about emotional connections, LeAnn Rimes' LP sales jumped a whopping 40,000+ units after her appearances on last week's CMA Awards. Her sales eclipsed all the other country artists, totalling 103,311 units for the week. Label execs routinely watch the post-CMA SoundScan numbers with expectations of healthy upward sales bumps. Clint Black was firmly in second place, jumping from 56,748 to 64,290. Artists occupying the next three highest sales spots were George Strait 27,733 to 37,840; Brooks & Dunn 17,488 to 30,126; and Shania Twain (after 87 weeks on the chart and 8 million units sold) 28,120 to 29,310. A few other interesting jumps included Deana Carter (not on the show) 15,780 to 18,737; Bryan White 8,593 to 14,368; Vince Gill 10,041 to 16,719 and Trace Adkins 5,519 to 8,428.

Not surprisingly, Alan Jackson and Faith Hill are the heavy hitters on this week's SongPower chart. But the Epic/Columbia team is also making a strong showing with releases from Rick Trevino, James Bonamy and Ty Herndon.

Perhaps one of the week's most unique offerings is "Remember When" by Ray Vega. Some programmers will *remember when* Ray was on MCA as one half of the Vega Brothers during the mid-eighties. Our panel seems polarized about Ray's single, with individual station reports varying widely. However, Vega's Passion average is higher than its Add Factor average, which could mean good things. BNA has released a five song EP boasting shimmering augmented chords underneath a rich vocal

PASSIONPARADE

• TOP PASSION AVERAGES •

ALAN JACKSON/Little Bitty 4.4
TRACY LAWRENCE/Is That A Tear 4.0
FAITH HILL/I Can't Do That Anymore.....3.9
JAMES BONAMY/*All I Do Is Love Her*.....3.8
R.TREVINO/Running Out of Reasons.....3.7
TY HERNDON/She Wants To Be Wanted.....3.6
BILLY DEAN/I Wouldn't Be A Man 3.6

REGIONAL ANALYSIS

Artist/Song Title
(listed by region)

	# OF REPORTS	ADD FACTOR TOTAL	ADD FACTOR AVERAGE	PASSION TOTAL	PASSION AVERAGE
central					
ALAN JACKSON/Little Bitty/Arista	10	49	4.9	43	4.3
FAITH HILL/I Can't Do That Anymore/Warner Bros	11	47	4.3	45	4.1
JAMES BONAMY/All I Do Is Love Her/Epic	10	42	4.2	39	3.9
RICK TREVINO/Running Out Of Reasons.../Columbia	11	42	3.8	39	3.5
BLACKHAWK/King Of The World/Arista	11	42	3.8	37	3.4
MARK WILLS/High, Low And In Between/Mercury	11	40	3.6	38	3.5
BURNIN' DAYLIGHT/Love Worth Fighting For/Curb	11	39	3.5	41	3.7
east					
ALAN JACKSON/Little Bitty/Arista	10	46	4.6	44	4.4
RICK TREVINO/Running Out Of Reasons.../Columbia	11	46	4.2	40	3.6
FAITH HILL/I Can't Do That Anymore/Warner Bros	11	44	4.0	36	3.3
BILLY DEAN/I Wouldn't Be A Man/Capitol	11	41	3.7	40	3.6
MARTY STUART/You Can't Stop Love/MCA	10	39	3.9	38	3.8
MARK WILLS/High, Low And In Between/Mercury	11	39	3.5	37	3.4
TRACY LAWRENCE/Is That A Tear/Atlantic	9	37	4.1	37	4.1

Regional Analysis continued in next column.

REGIONAL ANALYSIS, cont

	# OF REPORTS	ADD FACTOR TOTAL	ADD FACTOR AVERAGE	PASSION TOTAL	PASSION AVERAGE
southeast					
AARON TIPPIN/How's The Radio Know/RCA	5	23	4.6	12	2.4
ALAN JACKSON/Little Bitty/Arista	4	20	5.0	20	5.0
FAITH HILL/I Can't Do That Anymore/Warner Bros	4	20	5.0	16	4.0
RICK TREVINO/Running Out Of Reasons.../Columbia	4	20	5.0	15	3.8
BURNIN' DAYLIGHT/Love Worth Fighting For/Curb	4	18	4.5	15	3.8
MARK WILLS/High, Low And In Between/Mercury	4	18	4.5	15	3.8
BLACKHAWK/King Of The World/Arista	4	18	4.5	13	3.3
southwest					
ALAN JACKSON/Little Bitty/Arista	8	38	4.8	36	4.5
JAMES BONAMY/All I Do Is Love Her/Epic	8	35	4.4	36	4.5
TRACY LAWRENCE/Is That A Tear/Atlantic	8	34	4.3	33	4.1
FAITH HILL/I Can't Do That Anymore/Warner Bros	8	33	4.1	32	4.0
RICK TREVINO/Running Out Of Reasons.../Columbia	8	32	4.0	32	4.0
BILLY DEAN/I Wouldn't Be A Man/Capitol	8	31	3.9	33	4.1
JEFF WOOD/You Just Get One/Imprint	8	29	3.6	28	3.5
west					
FAITH HILL/I Can't Do That Anymore/Warner Bros	5	25	5.0	23	4.6
ALAN JACKSON/Little Bitty/Arista	5	24	4.8	21	4.2
JAMES BONAMY/All I Do Is Love Her/Epic	5	22	4.4	23	4.6
MARK WILLS/High, Low And In Between/Mercury	5	22	4.4	20	4.0
BLACKHAWK/King Of The World/Arista	5	21	4.2	19	3.8
TRACY LAWRENCE/Is That A Tear/Atlantic	5	20	4.0	22	4.4
RICK TREVINO/Running Out Of Reasons.../Columbia	5	20	4.0	20	4.0

blanket which evokes warm memories of Roy Orbison. "Tested on the morning show—mega phones!" reports Shannon O'Neal at WTVY. "Tremendous talent," writes Bob Moody, WPOC. But one programmer countered with "Too many new artists, when will it all stop?" Check out "Only Sometimes," the last cut on the EP.

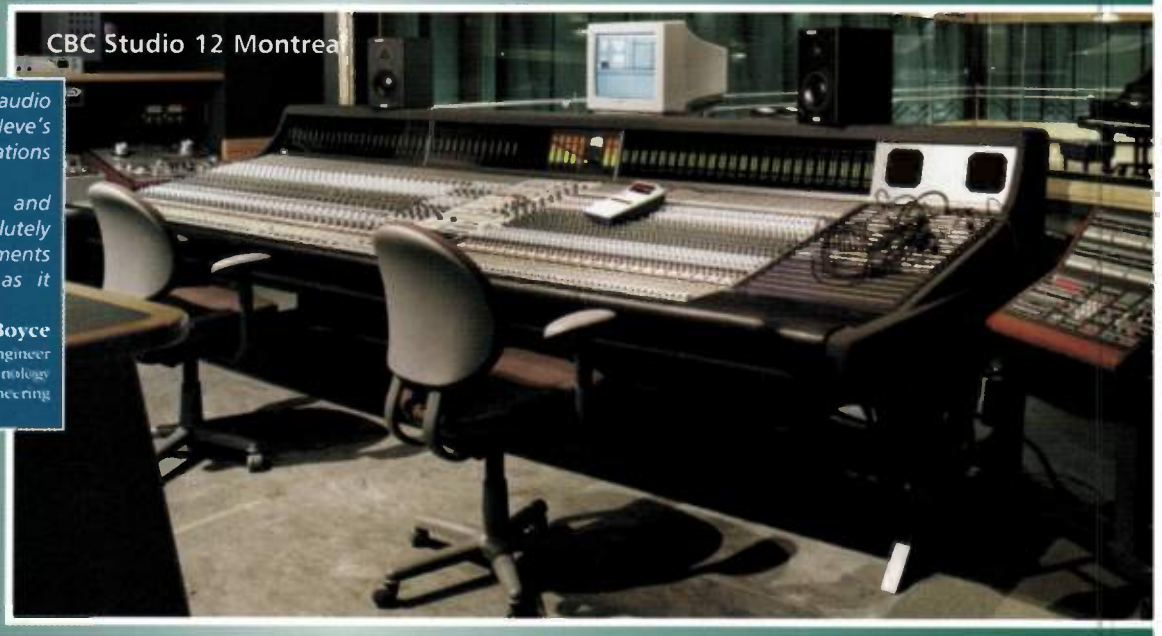
There was no dissention on Jackson's new "Little Bitty." "Straight out of Bayou country," calls Scott Bryant, KRRV. "Fun, infectious song," cheers WTCR's Dave Poole. "It's stuff like this that shows why Tom T. Hall is one of the all time great songwriters. Alan delivers the goods," adds WAXX's Tim Wilson.

Some miscellaneous responses: Royal Wade Kimes, "Leave My Momma Out of This"—"What a hook, killer tune with some twang-thang vocals," Mike Hays, WJMA; Stephanie Bentley, "Dead Ringer"—"Country missed big on her last single, don't miss this one. Stephanie deserves a chance to be a star, she has all the tools and a great album," Mike Kennedy, KBEQ.

POWER TRIPPING

After months of industry speculation, John Anderson is now officially at Mercury Records. Word is he will be produced by Keith Stegall•••Jennifer Kimball is, we believe, the first-ever writer to be awarded by both ASCAP and BMI for Country Song of the Year. Kimball, who co-wrote "I Can Love You Like That" with Steve Diamond and Maribeth Derry, was at ASCAP when the song was written, but is currently licensed by BMI•••Warner Reprise artist Michael Peterson has signed with Falcon Management and will be produced by Josh Leo and Robert Ellis Orrall•••

Can you afford to miss the Rupert Neve experience?

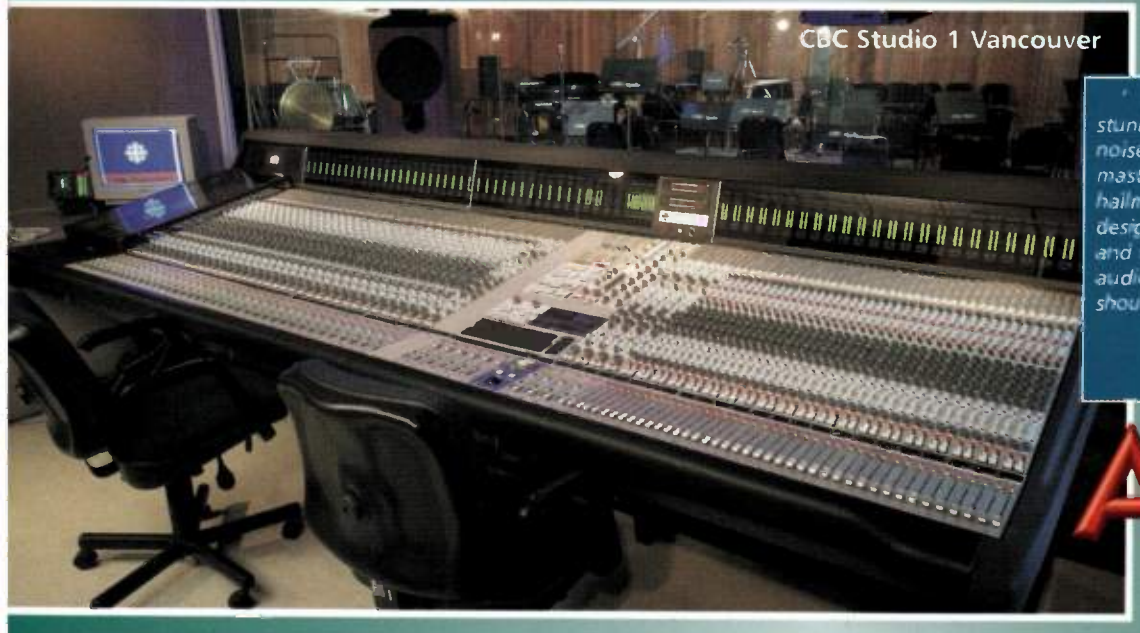


'CBC has tested many high-end audio consoles and we find that Rupert Neve's 9098 has the best technical specifications of any we have measured.

Noise floor, dynamic range and distortion characteristics are absolutely superb and far exceed the requirements of digital recording technology as it presently exists'.

Tony DuBoyce
Senior Engineer
Production Technology
CBC Engineering

Rupert Neve *in person* will be showing the 9098 in Nashville on Nov 20th and 21st - call Josh Thomas on 615 662 8939 to arrange your personal invitation.



' The 9098's sonic performance is stunning, being silent, transparent and noiseless and with that unbeatable masterful character which is the hallmark of a traditional Rupert Neve design. This console is a dream to use and is the standard to which all other audio equipment manufacturers should aspire'.

Don Pennington
Technical Director
CBC Radio British Columbia

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(continued from page 4)

available from Avon Books. The project takes a look at King's life, from his birth in the heart of the Mississippi Delta to international acclaim...

To commemorate the 30th anniversary of **The Beatles'** last tour, *A Ticket To Ride: An Extraordinary Diary Of The Beatles' Last Tour* can be found at bookstores or by calling 800-409-7277. The 160-page scrapbook takes the reader from Chicago to The Beatles' final performance in Los Angeles...

An expansion this year to the Opryland Hotel means Christmas 1996 will be even brighter than in years past. The hotel is increasing its outdoor holiday light display to two million bulbs, and it has a new 4.5-acre indoor garden area to decorate for the first time. The lights in front of the hotel are scheduled to be turned on November 1 in a special ceremony to inaugurate "A Country Christmas." Grand Ole Opry star **Porter Wagoner** will flip a single switch to turn on all two million lights that day...

James-Ben: Studio and Galleries in historic downtown Franklin, TN is currently displaying "Visual Diaries: The Natchez Trace Cycle," featuring paintings in oil by Nashville artist **Nancy Hall.** The final one-person show for 1996 runs through November 16 in the Galleries' Exhibition Hall. The "Glamour Trash Trunk Show," which featured "wearable art" (jewelry made from recycled phonograph records) by New Orleans artist **James Jensen,** was recently at the Studio and Galleries, as well. 615-791-8721...

LABEL NEWS

Kevin Herring has been upped to Vice President of Promotion at River North Nashville and will oversee all aspects of the label's promotion operations. He joined River North in August of 1995...

Denise Nichols was recently upped to Senior Director, National Promotion at Career Records. Nichols, who formerly held the position of Director, National Promotion, will continue to head the Career regional staff and be based in Nashville...

Denise Nichols

Capitol Nashville is now using CD ROMs to distribute color photographic images of their artists. After a series of tests and many discussions about the available technologies, Capitol Nashville's Vice President of Artist Development **Susan Levy** decided to make the change to CD ROM...

Former A&M Northeast regional/former WDSY APD and MD, **Chris DeCarlo,** has joined the promotion team of Step One Records. He will handle the Northeast region and will be based out of Pittsburgh...

Arista/Nashville has released a Christmas album titled *Star Of Wonder, A Country Christmas Collection*—the first Christmas compilation album the company has ever released. Almost the entire Arista/Nashville and Career Records roster recorded traditional and new selections for the project...

ARTIST NEWS

John Anderson has signed a long-term recording contract with Mercury Records/Nashville. **Keith Stegall** will produce Anderson's first album for the label, which Anderson is expected to begin recording in December. Most recently with BNA Records, Anderson recorded four albums for that label between 1992 and 1996, including the double-platinum *Seminole Wind*...

Collin Raye recently received his fourth consecutive platinum album for *I Think About You*. Raye becomes only the eighth artist in country music history (following **Garth Brooks, The Judds, Alan Jackson, Dwight Yoakam, Travis Tritt, Brooks & Dunn** and **Clint Black)** to have their first 4 releases achieve platinum status...

Singer/songwriter **Mark Collie** will make his acting debut opposite international superstar **Steven Seagal** in the upcoming Warner Bros. action-drama, *Fire Down Below*. The movie is now filming on location in southeastern Kentucky...

John Michael Montgomery has been selected as CMT's November Showcase Artist. He will be profiled on *CMT Showcase,* the 30-minute weekly interview and video program. A different episode of the show will be telecast each week throughout the month...

On October 3, the Country Music Hall of Fame and Museum inducted **Bryan White, Lucille Starr, Suzy Bogguss, James Burton, Tracy Byrd, Lane Brody, Toby Keith, Yodeling Slim Clark** and **Sawyer Brown** into its Walkway of Stars. The Walkway honors more than 400 musicians, songwriters, recording artists and important members of the country music community...

David Lee Murphy was recently named the Amusement & Music Operators Association's Rising Star for 1996. The AMOA Jukebox Awards are given annually in 12 categories. Artists, songs and CDs are nominated and voted on by members of the AMOA, who own and operate half of the nation's 250,000 jukeboxes...

The Nashville Branch of the Arthritis Foundation honored **Vince Gill** at its eighth annual tribute evening October 8 at Loews Vanderbilt Plaza. Themed "A Night to Play With Vince," the black-tie event combined the honoree's Grammy Award-winning career with his love for the sport of golf, while supporting the goals of arthritis research in sports medicine...Gill was also the official CMA spokesperson for Sam Goody and Musicland, the largest specialty chain of music and movie stores in the U.S. He recorded 60-second radio spots for Sam Goody that aired in twelve markets, had a special recorded message for the frequent buyer club customer service line and was scheduled to make personal appearances

(continued on page 28)

The Music Row Celebrity Tennis Tournament co-hosts, Helen Darling and Radney Foster, recently led more than 80 players in raising funds for the T.J. Martell Foundation. The weekend of events, which included the tennis tournament, a golf tournament and a bowling bash and billiards tournament, raised over $235,000 to benefit the Frances Williams Preston Laboratories, a division of the T.J. Martell Foundation at the Vanderbilt Cancer Center.

Photo: John Lee Montgomery III

SIGNINGS

BOOKING

Tony Toliver .....Buddy Lee Attractions

MANAGEMENT

Crawford/West .....Balmur Entertainment
Michael Peterson .....Falcon Management

PUBLISHING

Harley Allen, Roger Cook
.....Island Bound Music/EMI Music
Terry Clayton, Chris Gantry, Craig Gore, Phoenix Stone, Lisa Scott
.....Smith Haven Music
Sarah Evans.....Sony/ATV Tree
Susan Longacre.....Famous Music
Billy Maddox, Paul Thorn
.....Bugle Publishing Group
David Malloy .....Starstruck Writers Group

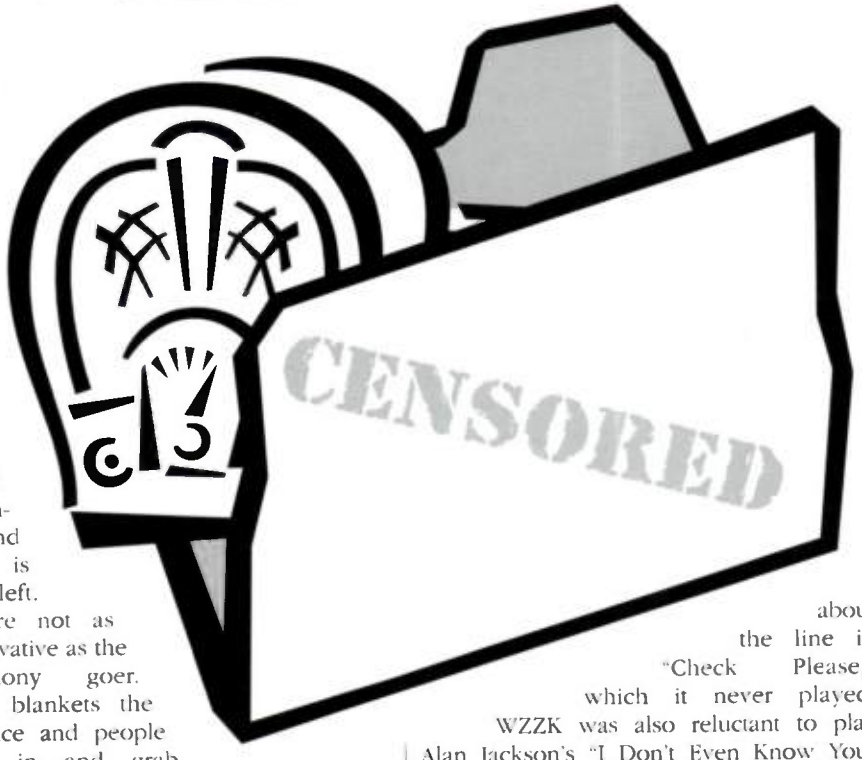
RECORDING

John Anderson .....Mercury Nashville
Sarah Evans.....RCA Records

FORBIDDEN THEMES

By Beverly Keel

What Radio Won't Let You Hear



While pop, R&B and rap music continue to stretch the boundaries of radio with explicit lyrics and content, country radio programmers have successfully kept the airwaves free of songs that its listeners might find offensive in any way. Although societal and broadcast standards have relaxed over the last two decades—with words like "ass" and "bitch" regularly rolling off the tongues of DJs, late night and sitcom stars—some country radio stations still resist songs with any profanity, including "damn" and "hell," as well as lyrics with sexual innuendos.

These radio decisions have had a chilling effect on labels, publishers, artists and songwriters because they are all dependent upon radio for their livelihoods. Radio restrictions have resulted not only in artists refusing to cut songs with questionable lyrics or themes and labels not releasing such songs as singles, but songwriters not bothering to pursue an idea for a song that they know would never be played. One of the current criticisms of country is that it all sounds alike, and some songwriters feel these restrictions only encourage a sameness in both artists and songs. Country music is considered the music of the rural, and now suburban, working class, but these restrictions make that true only if these listeners don't curse, cheat or drink.

If rap music is considered the NC-17 of the music world, country would earn a G-rating, perhaps being only slightly racier than public radio. Decca Records' Mark Wright says the format itself has created the boundaries, and since radio programmers believe they appeal to a Southern conservative audience, it must remain conservative. But that reasoning may need to be expanded beyond the Southern bounds since country is the most programmed format in the nation. "If you started on a conservative scale, left to right, public radio is on the right and country is right of center," Wright says. "Pop is left of center and rap is way left. We are not as conservative as the symphony goer. Music blankets the audience and people reach in and grab what's best for them. We're the Republican format."

One station that's quite rigid is KIIM in Tucson, AZ, and station owner Jim Sloan says he's been criticized so heavily for his decisions that he won't discuss them further. The station will not broadcast songs that contain the words "hell" or "damn," or songs with religious or sexual references. The station turned down the Garth Brooks' song "Much Too Young (To Feel This Damn Old)," and George Strait's "I Know She Still Loves Me" because it had the line, "God, it's been a while," referring to the last time he made love to his wife. It refused to play Paul Jefferson's "Check Please," because the light-hearted song about a woman who declines her date's sexual advances until marriage spells out "s-e-x." KIIM wouldn't play a Younger Brothers' song called "Nothing But The Radio On," because of its reference to nudity. It didn't play two Tracy Lawrence singles, "Time Marches On," which mentioned dope smoking, and "Texas Tornado," which contained the word "hell."

But this isn't the only station to restrict songs at face value. KYGO in Denver didn't air a parody of the song "Bigger Than The Beatles" because it said a woman had a "butt bigger than the Beatles." WZZK in Birmingham, AL also said it was concerned about the line in "Check Please," which it never played. WZZK was also reluctant to play Alan Jackson's "I Don't Even Know Your Name," waiting about two weeks before adding the song that said "hell" several times. Several stations balked at playing Martina McBride's "Independence Day," because it was about an abused woman who finally ended the abuse by burning down the house and killing her husband.

A survey of 15 *Billboard* reporting stations found that none had an official policy on restricted words or themes and they judge it on a song-by-song basis. Many say they don't have problems with any of the songs coming out of Nashville. "People are being a little too sanctimonious or PC," says John Saville, music director of WWYZ in Hartford. "They need to lighten up. It's like movies. Is what's on the screen really reflecting life? No."

The majority of the stations surveyed described their stations as "family oriented." The Disney-owned KSCS in Dallas has the policy, "Don't say anything you wouldn't say in front of your kids or your mother," says Linda O'Brien, music director.

But some of these kids can easily find much more explicit lyrics by merely changing the radio dial. They might not be able to hear the word "sex" spelled out on their country station, but a quick flip to the pop station could produce songs like "I Want Your Sex" and "Like A Virgin," not to mention "When I Think About You I Touch

Myself." You might not be able to hear about a butt bigger than the Beatles on a country station, but it wasn't hard to find the song "Baby Got Back," an ode to women with well-endowed posteriors, on the local pop station. Several country stations were uncomfortable with Larry Stewart's "Why Can't You," because he asked, "If the Lord can forgive me, why can't you." Another question referring to God, "What If God Was One Of Us," launched singer Joan Osborne's career on the pop side.

"My personal guideline to my clients, whether it's music or on-air talent, is would you want your target demographic parent to be listening to what you say or play while their 7- or 11-year-old is along for a ride in the car?" explains Craig Scott, a Memphis-based radio consultant who works with about 20 stations, including the syndicated radio show "After Midnite With Blair Garner." "That is the smartest criteria. This is one of the few formats that has the family potential in terms of marketing and selling, so I am personally very considerate of the family aspect. As time marches on, we are seeing more and more evidence that this is going to return to a slightly older format. The younger end is not available, so country radio has really got to focus on the adult family aspect. That doesn't mean we're old and boring. It just means we don't do things in poor taste and not suitable for both parents and children to hear."

New York-based consultant Keith Hill says he won't play songs that discuss racial hatred or death. He recommended that his stations not play the Western Flyer single "Cherokee Highway," because it was about the battle between the races. He reluctantly added CMA Song of the Year "Go Rest High On That Mountain," a song Vince Gill wrote about his late brother. Hill added the song late and pulled it after two weeks. Some of his stations never added the song. Using this guideline, the George Jones' song "He Stopped Loving Her Today," considered by many to be the greatest country song ever written, may have never made it on the air today.

"I personally thought it was a bad record for the format because it was a four-minute radio funeral," Hill adds. "It's not appropriate and it turns off listeners. We are paying taxes and 50 percent of all marriages end up in divorce. We've got stresses at work and relationship problems. The radio needs to be an escape from those."

Hill uses a "mood code" to rate his records, ranking them in a positive or negative manner. The five-part scale is: My Dog Is Dead, My Dog Is Sick, Everything Is OK, Everything Is Good and Party Orgasmic.

Like other programmers, Hill considers the context of the song. If it is humorous and upbeat, it's more likely to make it on the air. For instance, he recommended "I'd Be Better Off (In A Pine Box)," because it didn't address death seriously. "Positive uptempo" is the mantra that radio keeps repeating to labels and acts. "I believe the radio needs to be a positive place of fun," Hill says. "We give away trips. It's not, 'Come over and we'll beat your head in.'"

Several radio and label executives feel the music must remain mainstream because their listeners are mainstream and wouldn't relate to songs that are edgy or overtly sexy. Almo Sounds' Larry Pareigis says country fans are living healthier, cleaner lives than in the past. "Country as a format was a very ethnic format, in regards that you were hearing it in a lot of bars and real ass-kicking venues," Pareigis states. "You weren't getting it in mainstream America. A lot of the classic virtues that country was built upon, drinking and screwing around, those are sort of being weaned out of the system.

"People don't know what they want until they get it," Pareigis adds. "My classic example of that is the Apple computer. The most dangerous thing we can do is always let radio dictate the lead of what we're doing because it's stifling. All great change comes from the fringe. It never comes from the mainstream."

The stations believe that they are giving their listeners what they want, and if they want something more, they'll turn the dial. "You have Madonna singing 'Like A Virgin,'" says Travis Moon, music director of KEEY in Minneapolis. "It wouldn't connect at country at all. If there were a country song that used those terms, no one would play it. Country would have a problem with that because the song and content don't match the country lifestyle. It would be, 'What's she singing about and how does this relate to me?'"

But songwriter Gary Nicholson ("One More Last Chance") believes country radio would attract more listeners if it would take more chances. "I know what radio's agenda is," Nicholson explains. "It's to sell advertising, and they don't want to turn off any listeners. At the same time, if they could loosen up a little bit, there's a certain attraction to having things that are left of center and more challenging. It might actually draw listeners in who'll want to hear it again."

It would also likely attract the younger listeners, who helped create the country boom and are now leaving the format. But radio is less interested in the younger audience because it focuses on an older demographic.

"I am saddened by the way our format has distilled itself over the past 10 years, particularly as it relates to the subject matter that it's willing to deal with," says Thom Schuyler, senior vice president of A&R for RCA Labels Group. "It has a narrowing effect on the format. I'm not just talking about language, but the acts themselves. Ergo, one of the results of that is the sameness in the sound of our singers and records that we've been talking about over the last several years. That is a result of of distillation process."

> **"...the majority of writers in Nashville, they definitely have the radio gargoyle sitting on their shoulder..."**

Several radio stations say restrictions are relaxing slightly as a reflection of society becoming more liberal and accepting. But if anything, country programmers now may be getting more conservative in song selection because of recent changes in the country music industry. Record sales were down 11 percent for the first half of 1996, and country radio listenership has dropped 20 percent since the 1993 industry high. This means that radio now wants to play it safer than ever so it can hang on to listeners. In addition, those same music programmers are also concerned about their own jobs since so many stations are now being sold as a result of changes in federal law. "They are being as safe as they can possibly be because their new bosses don't care about their past efforts," notes Chart Attack's Stan Byrd. "They're trying to impress their bosses."

Some question whether songs like Conway Twitty's "I'd Love To Lay You Down" or Tanya Tucker's "Would You Lay With Me (In A Field Of Stone)" would be heard on radio today.

The main complaint record and publishing companies have with radio restrictions is that the stations are not consistent with their decisions. Several label executives say they have no problem with KIIM's strict guidelines because they are consistent across the board, applying to both new and established acts. Other stations don't apply the same formula to everyone.

The biggest double standard is with stars and new acts. "Naturally if it becomes a huge hit, we would be more apt to add it," says Chuck Collier, music director of WGAR in Cleveland. "It can't be black and white. It depends on how big the infraction is."

Radio let Joe Diffie "bitch about a dollar" and McEntire had a hit with "She Thinks His Name Was John," a song about a woman with AIDS. Alan Jackson's "I Don't Even Know Your Name" has the line, "Where the hell am I and just who the hell are you?" Keith Hill says stars have halos over their heads and new acts begin with

clouds. And the darker the cloud, the less likely radio stations are to add their records. In fact, those questionable lyrics or themes alone could be reason enough for a station to reject the song, and not because they are truly worried about the content.

Hill says the word or theme can give radio the excuse it needs to say no. "When we say, 'I'm not going to play Ruby Lovett because I don't like her,' the label will whine and cry and say, "Why not?'" he says. "But if we can give them a solid objection that they cannot counter, 'Well, she says 'damn," it's very seldom the labels are going to pull the single and remix it with the word 'darn.'"

This weighs heavily on the minds of labels, publishers and writers because there are more country labels than ever trying to break acts. They know radio is looking for any reason to say no, so they're trying to eliminate anything that could possibly be offensive, including edgy lyrics. For instance, the name of Lorrie Morgan's new album is *The Best Damn Thing,* but when the label released the title song to radio, it had been re-edited to "The Best Thing." MCA changed a line in Steve Earle's "Guitar Town" from, "I've got a two-pack habit and a Jap guitar," to "I've got a two-pack habit and a cheap guitar." You won't hear the last verse of the Garth Brooks' song "Friends in Low Places" unless you go to his concert because it includes the phrase, "kiss my ass." In the Alan Jackson song, "I'll Try," the line "we both know damn well," was changed to "we both know too well" for the CD single. And The Charlie Daniels Band has two versions of "The Devil Went Down to Georgia," one with "son of a bitch" and one with "son of a gun."

However, sometimes these actions are useless because the very stations for whom they are remixed won't air the new versions either. KIIM will not air a single if the listener can't purchase that version in the store.

These radio restrictions have a chilling effect on labels, who will either not cut potentially offensive songs or not release them as singles, thus denying songwriters the chance to earn performance royalties. If it's just a matter of one word, labels will often ask the writer to change the line, so it's up to the songwriter to determine if this limits his artistic expression. Thom Schuyler rewrote a line of his song "My Old Yellow Car" at the request of the producer, who didn't like the line, "You can see where poor Billy threw up on his date and where Larry and Sandy could no longer wait."

Wright produced a song with the line, "I've been an S.O.B. right down to the letter," and he admits that he wouldn't have touched the song if it had said, "son of a bitch."

Talbot Music Group asked writers Jimmy Stewart and George Teren to rework the lyrics of "Mr. Right Now" because the publisher was afraid the song was too sexual. So the writers changed it from a woman singing about desire to a woman singing about her desire for a commitment. The old bridge says, "I want him to hold me, kiss me, dance me across the floor. He says he'll touch me, ooh, love me, till I can't stand it anymore." The new, less sexual line is, "He says he wants to get to know me and show me he isn't just a one-night stand. Lord knows I want to trust him and love him, but only on the lifetime plan."

Songwriter Bobby Braddock has remained determined to get his song, "Selling Her Body," cut the way he wrote it, despite being asked to remove one word. Oddly, no one has a problem with the mention of a woman selling her body. It's another term that has scared them away from the song. The line is, "If she was selling her body I would take out a loan, if she committed armed robbery she could hide in my home, if she caught a disease I would nurse her to health. I would love her if I learned she was the devil herself." It's the word "disease" that everyone has shied away from because of its reminder of AIDS.

"I just write the songs," Braddock says. "If there is anything that's wrong with it or doesn't work, it's up to the record company to decide that. If it gets past them, then it's up to radio. I know there is an area that you don't go out of the realm of. It's what I do by the living, so I just play by the rules.

"You don't use profanity," Braddock continues. "If I have an option of whether to use or not use a 'hell' or 'damn,' I'll automatically not use it. Sometimes a word gets in there, and if I feel it's essential to the song, I'll use it. I guess I have been doing it for so long that I have sort of a sixth sense about it. You just know how far you can go."

Chely Wright's "The Other Woman" is a song that a label had intended to use as a single until radio balked at its content. It contains the phrase, "putting you through hell." "As soon as that line came off, a light went off in the music programmer's head, 'Well, I don't know about that," says Tom Moran, formerly with Polydor Records.

While he doesn't think about what radio will accept when listening for songs, Sony Music executive vice president Paul Worley says he tends to like songs that have a positive or redemptive outlook. "'Why Can't You' is uplifting spiritually," he says. "It's a man owning up to his mistakes and asking for forgiveness.

"I don't really record anything that I think shouldn't be listened to by general audiences. I'm not interested in recording songs that aren't appropriate for children to listen to." But that doesn't mean Worley always plays it safe. The next Collin Raye single is "What If Jesus Comes Back Like That," which asks, what if Jesus came back as a homeless man or a crack baby. "I want to challenge radio with thoughts and ideas," he adds. "If they choose to reject it, that's their choice, but it won't stop me from trying to challenge.

"When I say that I look for songs for general audiences, I would include that song," he says. "I think that popular art carries along with it a responsibility. If you are expressing a behavorial or moral idea to the mass public, along with it comes some responsibility. Country music leads the way in that.

"With lyrics in gangsta rap, I shrug my shoulders at that and wonder how some of those artists can feel OK about saying that."

Scott Borchetta, MCA senior vice president of promotion, says MCA, like most labels, has had a big problem with lyrical content. "We're not singing about heroin," he says. But MCA hasn't let radio restrictions stand in the way releasing singles. "We look at the artistic credibility of a 'Go Rest High On That Mountain' or "She Thinks His Name Was John,'" Borchetta says. "If certain people can't stand reality, stay in the closet."

One of the best examples of the restrictions' impact on country is the significant decrease in the number of drinking songs that are now recorded and released to radio. Long gone are the live hard, party hard days of Waylon and Willie. Labels now think twice before releasing songs about drinking, and now the ones they release have humorous undertones. "It's the era of political correctness," says consultant Moon Mullins. "People are more aware of it. As a listener, I wouldn't say, 'Hey, they are talking about drinking.' I think it's a sign of the times. Everybody is looking for something that could be offensive now. You have to tip-toe. That could be good, but it could also be bad. Some people are overthinking to the point that they are miserable."

Polydor had difficulty launching the single "You Ain't Much Fun (Since I Quit Drinkin')," even though it was about sobriety. Moran says the promotions staff had to remind radio of other drinking songs they had played in the past to convince them to play this one.

Marty Stuart and Travis Tritt had a song called "The Whiskey Ain't Workin'," but it implied that since the alcohol was no longer effective, it was time to try something else.

When Martina McBride sent out her single, "Cheap Whiskey," it was accompanied by a public service announcement touting the dangers of drinking.

"Very few cheating songs can get cut, and even fewer drinking songs," explains PolyGram Music's Doyle Brown. "Radio is telling the record companies, 'Hey, we'll play this and we won't play this, so there's no need cutting it.' And it affects what I pitch. I have to pitch what I think they'll play on radio. I don't have any means of getting songs heard if they're not played on radio. It gives songwriters one less subject matter to write about. Obviously, Bob McDill isn't going to write about drinking if they're not going to play it on radio."

Perhaps the most frightening result of the restrictions is its chilling effect on songwriters. They often don't bother to pursue an idea, no matter how much they like it, if it won't stand a chance at radio. They make their living through commercial means, whether it's performance or mechanical royalties, so some view it as a waste of time. Or if they do write it, they don't ever play it for anyone. Producer/songwriter Mark Wright says he has a few songs that he won't play for his publisher or acts because the material isn't suitable for radio.

Sandy Knox spent several years looking for a co-writer to help her complete her idea for "She Thinks His Name Was John." She was turned down by about five writers before Steve Rosen agreed to help her finish the song. "One of the main reasons Steve Rosen wrote it with me is that he was so young, he hadn't been tainted by the limits of the music industry," Knox says. "Everyone else thought of the consequences. They didn't think it was a lucrative song to write.

"It's almost like they thought it was like a haunted house. 'Do you want to go in there and see what happens?'" she says. "'No, I don't want to waste my time.' Some of your greatest songs in the world, if they had gone by radio standards, would not have been written.

"For the majority of writers in Nashville, they definitely have the radio gargoyle sitting on their shoulder, making them think about what and how they should write," Knox says. "The majority of writers think, 'Will it play at radio?'"

Schuyler says there are two schools of songwriters in Nashville, those who are driven by an idea, regardless of what it is, and those who write for the marketplace. While one is writing from the heart and the other is writing from the wallet, neither one is necessarily better than the other and usually they're not mutually exclusive.

For those who make a living from songwriting, it's virtually impossible to ignore the rules of the marketplace. "There are certain boundaries that are obvious," Nicholson says. "If you are going to jump over a certain fence, you are going to be out in a pasture by yourself with nobody willing to listen. I hate to cripple a song by putting in something that I know radio isn't going to let get by. But at the same time, I hate to sacrifice expressing a certain emotion, or even something funny, because of radio."

Sometimes the format for which Nicholson is writing will dictate the material. He released a song on his own R&B album called "The '90s Is The '60s Turned Upside Down," which has also been cut by Dion and Marshall Chapman. He says he wouldn't have attempted the country route, with the exception of pitching it to Garth Brooks because he tends to take chances, because it talks about massacres in Vietnam, LSD and crack babies.

Most writers aren't outraged by the limitations placed on them in country. They just accept it for what it is. Or as Schuyler says, "If you want to be writing songs about drug-induced transvestite Martians, chances are you weren't coming to Nashville to write country songs. A good portion of the songwriters are here because they found something in the format to which they related. If you write a 'Smuggler's Blues,' you'll have to find a home for it in another format."

Songwriter Frank Myers ("I Swear") supports some of the stringent rules because he believes songwriters should be responsible for what they write. "Regardless of what we think, people's lives are affected by what we write," Myers explains. "I think it should start with the songwriter. They should be responsible about what they are saying and realize there's a 7-year-old out there listening to the radio."

The biggest problem songwriters seem to have is being prohibited from using what have now become everyday expressions. Gary Baker, Myers' partner, just finished a song that says he left the house this morning "madder than hell," and someone asked him if he could change it to "madder than heck." "When we both left for work today, we were both mad as heck? he asks. "No, we were both mad as hell. That's how we felt and that's what I'll say. Maybe it'll get cut and maybe it won't.

"It's so crowded out there today that they are giving excuses for anything—it's too slow, it's too fast, it's talking about Indians," Baker says. "It makes you mad sometimes. You do the best you can do and hope somebody is going to like it. I'm not going to take 'hell' out of a song if it needs to be there."

Curiously, when the pop group All-4-One wanted to record his song, "These Arms," they asked him to make it a little sexier. "The pop field spends a little more time in bed," Baker explains. "There isn't a boundary you can cross, I don't think. The way we wrote it would have never gotten cut country.

"If I really wrote something that was a little out there, it wouldn't be accepted and that does bother me," he continues. "When you create something, it's part of you. You might create something that somebody isn't going to like. It bothers me to know we have to hold things back, especially in the country field. There's nothing wrong with that. But sometimes you really have to pull it back."

Baker admits that he probably wouldn't bother writing a controversial lyric unless it was extremely personal. "Other than that, I would say, 'They're not going to like it and play it, so let's go after something else.'"

Of course, not all writers feel this way. Songwriter Carl Jackson ("No Future In The Past") believes it's a mistake to let radio drive the music industry. "I would absolutely write it because whatever is not flying at radio today may fly tomorrow," Jackson says. "When you have a great idea, there is one best way to write it. If you back off that, compromise and try to please people, you'll end up displeasing as many as you'll gain. Trying to get everyone in America to buy a country record isn't going to happen."

by LISA BERG

COMEDIC CAPERS

chris caps off the clips

With no shortage of projects designed to tickle the funny bone this month, it sometimes becomes difficult to compare such outlandish jocular videos with those meant to be taken seriously. However, no matter what the vein, Chris LeDoux stands out and scores big with his "Five Dollar Fine" beauty.

Michael Salomon's entertaining clip takes a look at the goings on at a bar where whining of any kind must be rectified by paying a five dollar fine. All the characters inside the bar play their roles marvelously, and even the fight scene "action" shots look extremely realistic. When the brawl spills outside, holding a mug of beer and ready to leave the rowdiness behind is none other than Garth Brooks. Witnessing the rough-and-tumble action, he remarks, "Man...thought *I* had friends in low places." LeDoux appears and asks him if he's whining, to which Brooks says no, sets down his mug and takes off running. LeDoux looks right in the camera and scoffs, "Sissy." Kudos to all involved in this fun one.

"It's A Little Too Late" by Mark Chesnutt tells the story of a poor sap who pays no attention to his "better half" until it's truly too late. The movers come in and take everything out from underneath our hero while he is engrossed in a fishing show on television. In the end, he's left only with his prized catch—not the girl, but a cold-blooded vertebrate animal (hey, *you* try to come up with another word for "fish") and a sofa on the front lawn. As it begins to rain, Chesnutt plunks down on the couch beside him, and both admire the aforementioned fish. This one brings to mind BlackHawk's "Goodbye Says It All" clip, but without all the personal item sabotage by the ex.

A video not going for the humor, but equally as entertaining, is "High, Low And In Between" by Mark Wills. Let's award some bonus points to the Mercury newcomer for the stunning stunt plane acrobatics that dominate his clip. A really clever idea that fits with the song, and a nice touch at the end with Mark's name appearing via skywriting.

While we're handing out bonuses, put Chris Metzler and Jeff Springer on the list. They're USC film students (not "professionals") participating in a unique work study program, and they did an impressive job producing and directing Third Day's "Consuming Fire" piece.

Crystal Bernard fares well both as a producer and performer in the thoughtful "Have We Forgotten What Love Is." It's a nice story with well-flowing editing choices made throughout. "West Of Crazy" from Lisa Brokop has symbolism to spare, and BR5-49 receives the "burning up the phone lines" special effect award for "Cherokee Boogie."

John Michael Montgomery's "Ain't Got Nothin' On Us" project utilizes a myriad of circus/carnival performers as a sideshow in addition to Montgomery giving us his take on the song, but unfortunately, this is another clip that he simply seems to be sleepwalking through.

Joe Nichols' "Wal-Mart Parking Lot Social Club" features him singing on a stage in a Wal-Mart parking lot, then singing in a truck as he drives. The lone exception is towards the end of the piece, when a group of females decide to get involved and perform a synchronized shopping cart shuffle, for lack of a better explanation. The action is similar to the synchronized lawn mower push/swimming pool choreography segments in Pam Tillis' "Betty's Got A Bass Boat" clip, but at least Pam and the female lead do some nice acting so the "Betty" video doesn't seem quite as goofy.

VIDEOREVIEWS

EYES GLUED

Chris LeDoux "Five Dollar Fine"
Dir—Michael Salomon; Prod—Kimberly Lansing; Capitol Nashville

WATCHING

Crystal Bernard "Have We Forgotten What Love Is"
August First Productions; Dir—Steven R. Monroe; Prod—Crystal Bernard, Bill Berry; River North
Big Tent Revival "If Loving God Was A Crime"
Pecos Films; Dir—Ken Carpenter; Prod—Julie Johnston; Ardent/ForeFront Communications Group, Inc.
Mark Chesnutt "It's A Little Too Late"
Notorious Pictures; Dir—Richard Murray; Prod—David Pritchard; Decca
Paul Jefferson "I Might Just Make It"
Planet, Inc.; Dir—Jim Shea; Prod—Browning, Beresford; Almo Sounds
Lonestar "When Cowboys Didn't Dance"
Deaton Flanigen Productions; BNA
LeAnn Rimes "One Way Ticket"
Honest Images; Dir—chris rogers; Prod—Jamie Amos; MCG/Curb
Third Day "Consuming Fire"
Planet Inc./Equipo Pantalones; Dir/Prod—Chris Metzler, Jeff Springer; Reunion Records
Mark Wills "High, Low And In Between"
Picture Vision; Dir—David Abbott; Prod—Mark Kalbfeld; Mercury

SNACKING

Carolyn Arends "I Can Hear You"
Hoodoo Films; Dir—John Fawcett; Prod—Michael Rosen; Reunion Records
BR5-49 "Cherokee Boogie"
Pecos Films; Dir—Michael McNamara; Prod—Maureen A. Ryan; Arista
The Beach Boys With Doug Supernaw "Long Tall Texan"
Notorious Pictures; Dir—Sara Nichols; River North
Lisa Brokop "West Of Crazy"
Pecos Films; Dir—Michael Merriman; Prod—Bryan Bateman; Capitol Nashville
Mary Chapin Carpenter "Let Me Into Your Heart"
The Collective; Dir—Steven Goldmann; Prod—Susan Bowman; Columbia
Pam Tillis "Betty's Got A Bass Boat"
Pictu e Vision, Inc.; Dir—Michael Salomon; Prod—Tom Forrest; Arista
Caryl Mack Parker "Better Love Next Time"
Planet Pictures, Inc.; Dir—Gerry Wenner; Prod—Mark Kalbfeld; Magnatone
Rick Trevino "Running Out Of Reasons To Run"
Think Pictures; Dir—Martin Kahan; Prod—Venetia Mayhew; Columbia
Jaci Velasquez "Un Lugar Celestial"
Dir/Prod—Chuck Shanlever; Myrrh Records
Hank Williams Sr. "Cold, Cold Heart"
High Five Entertainment; Dir—Buddy Jackson; Prod—Peter Zavadil; Mercury

YAWNING

Brooks & Dunn "Mama Don't Get Dressed Up For Nothing"
Meta Films Inc.; Dir—Michael Oblowitz; Prod—Jeff Tanner; Arista
Roger Brown & Swing City "Swing City"
Pecos Films; Dir—Ken Carpenter; Prod—Julie Johnston; Decca
Burnin' Daylight "Love Worth Fighting For"
Cloudland/Honest Images; Dir—chris rogers; Prod—Tom Calabrese; Curb
Dixie Cadillacs "My Future Ex Wife"
Perception Films; Dir—Rick Cowan; Prod—Scott Birkett, Rick Cowan; Calf Creek Records
Neal McCoy "Goin' Goin' Gone"
Think Pictures; Dir—Martin Kahan; Prod—Venetia Mayhew; Atlantic
John Michael Montgomery "Ain't Got Nothin' On Us"
Think Pictures, Inc.; Dir—Martin Kahan; Prod—Venetia Mayhew; Atlantic
Joe Nichols "Wal-Mart Parking Lot Social Club"
Southern Exposures; Dir—Tom Bevins; Prod—Lee Ogle; Intersound
Dolly Parton "Just When I Needed You Most"
The AV Squad; Rising Tide
Daryle Singletary "Amen Kind Of Love"
Dir—Jeffrey Phillips; Prod—Venetia Mayhew; Giant
Randy Travis "Would I"
Planet; Dir—Jim Shea; Prod—Mark Kalbfeld; Warner Bros.

The Lonestar gang takes a break from filming their latest video, "When Cowboys Didn't Dance," produced by Deaton Flanigen Productions. (L-R) Lonestar's Michael Britt, George Flanigen, Lonestar's Richie McDonald and Keech Rainwater, Robert Deaton, and Lonestar's Dean Sams and John Rich.

TNN
THE NASHVILLE NETWORK

63.3 million households

1. **Vince Gill** • *Worlds Apart* • MCA
2. **David Lee Murphy** • *The Road You Leave Behind* • MCA
3. **Travis Tritt** • *More Than You'll Ever Know* • Warner Bros.
4. **Patty Loveless** • *Lonely Too Long* • Epic
5. **Kenny Chesney** • *Me and You* • BNA
6. **Billy Ray Cyrus** • *Trail of Tears* • Mercury
7. **John Berry** • *Change My Mind* • Capitol Nashville
8. **John Michael Montgomery** • *Ain't Got Nothin' On Us* • Atlantic
9. **Trace Adkins** • *Every Light In The House* • Capitol Nashville
10. **Deana Carter** • *Strawberry Wine* • Capitol Nashville

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CMT
COUNTRY MUSIC TELEVISION

34.7 million households

1. **David Lee Murphy** • *The Road You Leave Behind* • MCA
2. **Sammy Kershaw** • *Vidalia* • Mercury
3. **Kenny Chesney** • *Me and You* • BNA
4. **Vince Gill** • *Worlds Apart* • MCA
5. **Billy Ray Cyrus** • *Trail of Tears* • Mercury
6. **John Berry** • *Change My Mind* • Capitol Nashville
7. **Tracy Lawrence** • *Stars Over Texas* • Atlantic
8. **Travis Tritt** • *More Than You'll Ever Know* • Warner Bros.
9. **Paul Brandt** • *I Do* • Reprise
10. **Shania Twain** • *Home Ain't Where His Heart Is (Anymore)* • Mercury
11. **Patty Loveless** • *Lonely Too Long* • Epic
12. **John Michael Montgomery** • *Ain't Got Nothin' On Us* • Atlantic

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by ROBERT K. OERMANN

AND THE WISHNER ISH...

Goodness gracious, little **Asylum Records** is certainly kicking some tail this week. Three singles. Three winners. Party on, guys. Here's a **Label of the Day** award to set the mood.

One of those singles, the Thrasher Shiver release, was also a contender for Disc of the Day. For the life of me, I cannot understand why someone in marketing or artist development didn't make them change their name to something you can pronounce out loud on the radio without shtumbling all over your lipsh and teethsh. They make great music, but imagine anybody on any awards broadcast anywhere in the English speaking language opening an envelope and saying "Thrasher Shiver."

That takes us to our other Disc of the Day contenders. They come from widely diverse musical styles. In the folk-country Americana division, lend **Sam Bush** your ears. He has some terrific tracks on *Glamour & Grits,* not the least of which is the item reviewed below. In rock, the **Steve Forbert** track has a great deal to recommend it. In mainstream Music Row country, you can't deny **Bryan White** (Asylum, again).

And then there's **Michael English.** You won't find a finer pop production in this town or anywhere else on earth than "Freedom." Listen and believe.

Since none of these records compete with each other, all four are **Discs of the Day.**

The **DisCovery Award** nominees are Keith Perry, Asylum's Royal Wade Kimes, Three Crosses and my winner, **Celeste Krenz.** I picked her because she's the non-Nashvillian and the most completely unknown to me.

This column is going to change its look soon—in weeks to come I'll be separating releases by genre and/or format to reflect the increasing diversity of Music Row's output. Your input is welcome.

JOHN CAMPBELL
"Nothing Between Us at All"
Writer: M. Todd; Producer: E. Stevens; Publisher: Doorknob, BMI; Seaside 096-014.

Oh you poor thing. Why did you send this? Didn't they warn you I'd make mincemeat of your tone-deaf performance? By all means, don't give up your day job.

JEFF CARSON
"Betty's Takin' Judo" (dance mix)
Writers: none listed; Producer: none listed; Publisher: none listed; MCG-Curb CDX.

Betty kicks Joe's bossy butt in a bar, while the drum machine goes ballistic, the piano player tickles the ivories and the guitarists snap, crackle and pop. Kinda fun.

MICHAEL ENGLISH "Freedom"
Writers: Laythan Armor/Bunny Hull; Producer: Tommy Sims; Publisher: BMG Songs/Leigharm/BrassHeart, ASCAP/BMI; Curb 77847.

Already one of the most added records on the A/C charts, this is unquestionably the greatest Music Row pop production of the year. A stunning amalgam of everything that Phil Collins, Sting and their counterparts aspire to, it also boasts one hellacious singer and a choir (our own Angelo & Veronica) that pushes the whole thing right over the top. In a word, awesome.

TY HERNDON
"She Wants to Be Wanted"
Writers: Steven Dale Jones/Billy Henderson; Producer: Doug Johnson; Publisher: BMG Songs, ASCAP; Epic 78448.

I hate it when men sing about the way women supposedly feel. It's so presumptious and condescending.

HELEN DARLING "Full Deck of Cards"
Writers: Melanie Dyer/Kostas; Producer: none listed; Publisher: Fanetta/Songs of PolyGram, ASCAP/BMI; Decca CDX.

A splendid country-rock song, performed in classic style. Linda and Emmylou will smile the smile of recognition. So would I, if I could only remember where I've heard this before...

LORRIE MORGAN
"I Can Buy My Own Roses"
Writers: Skip Ewing/Victoria Shaw; Producer: James Stroud; Publisher: Acuff-Rose/WB/Maverick/Minka, BMI/ASCAP; BNA CDX.

Womanly. Wise.

JACI VELASQUEZ "Un Lunar Celestial"
Writers: none listed; Producer: none listed; Publisher: none listed; Myrrh.

Typical, boring, white-chick Christian pop, but with Spanish sprinkles.

PETER ROWAN "Bluegrass Boy"
Writer: Peter Rowan; Producers: Peter Rowan/Jim Rooney; Publisher: Sea Lion, BMI; Sugar Hill 3859 (track).

Celtic and Appalachian and minor-key haunting. Late-night Americana to conjure up the spirits of our ancestors.

JAMES BONAMY
"All I Do Is Love Her"
Writers: Skip Ewing/Wayland Patton; Producer: Doug Johnson; Publisher: Acuff-Rose/MCA Music/Delta Kappa Twang, BMI/ASCAP; Epic 78396.

When his album sold out at Fan Fair, we should have sensed something. When "I Don't Think I Will" went to No.1, we should have paid attention. When he performs live, he captivates a crowd. Those are the clues so far. This single is another. The kid's a star.

CRYSTAL BERNARD
"Have We Forgotten What Love Is"
Writers: Billy Dean/Crystal Bernard; Producers: Biff Watson/David Rhyne; Publisher: EMI-Blackwood/BTK/Girl Next Door/Warner Tamerlane, BMI; River North 51416-4592-2.

So sincere you'll beg for a dose of Megadeth. Overproduced pop for a TV star (*Wings*) who evidently aspires to musicianship.

BILLY DEAN "I Wouldn't Be a Man"
Writers: Mike Reid/Rory Michael Bourke; Producer: Tom Shapiro; Publisher: BMG Songs/PolyGram/Songs DeBurgo, ASCAP; Capitol 30525.

He doesn't exactly erase the memory of Mike Reid's masterful original, but Billy does better than you might expect with this meaty, mighty song.

ALAN JACKSON "Itty Bitty"
Writer: Tom T. Hall; Producer: Keith Stegall; Publisher: Hallnote, BMI; Arista 3048.

Um, er, well...it's not exactly the deepest thing I've ever heard, begging your pardon, Mr. Jackson, sir. "Itty Bitty" pretty well says it all.

SHEILA LAWRENCE
"Every Now and Then"
Writer: Sheila Lawrence; Producers: Sheila Lawrence/Jerry Holland; Publisher: She Songs, ASCAP; Red Roads 040 (track).

This soulful Nashville pop singer has been doing this number in the clubs for several seasons. Now she has her own album on the market at last. Every single track is a gem, but this one is special to all of us who have always loved her.

CELESTE KRENZ 'Highway Highway"
Writer: Stephen Allen Davis; Producers: Tim O'Brien/Bob Tyler; Publisher: Red Brazos, BMI; Emergency Q13 (track).

The purest folk voice I've heard in years. And that little catch in her throat gives it just a touch of hillbilly soul. I was so enchanted I practically held my breath. You need to hear this, too. Co-producer O'Brien is a Nashvillian. Maybe he has copies.

KEITH PERRY
"All I Give a Darn About Is You"
Writers: Jim Foster/Mark Petersen; Producers: Nelson Larkin/Mike Hollandsworth; Publisher: Zomba/Millhouse, BMI; Curb 1304.

Any song that starts with, "I don't give a rat's behind/If the credit cards don't get paid on time" is OK with me.

AL DeLORY "Classical Gas"
Writer: Mason Williams; Producer: Al DeLory; Publisher: Irving, BMI; Music Makers 001 (track).

Salsa in Nashville? Well, yes and no. Unless my ears deceive me, those are synth horns rather than the real deal. All in all, it's awfully "blanca."

THREE CROSSES
"The Stone Was Rolled Away"
Writers: Three Crosses/Dan Haseltine/Charlie Lowell/Steve Mason/Matt Odmark; Producers: Kenny Greenberg/Barry Beckett; Publisher: Lifesong/Pogo Stick/Paragon, BMI/ASCAP; Benson 10-96 (track).

Chunky, rhythmic Christian alterna-pop. Quite listenable.

RIDERS IN THE SKY "Sioux City Sue"
Writers: Freedman/Thomas; Producer: Joey Miskulin; Publisher: Capano/Edwin H. Marks, ASCAP; Rounder 0410 (track).

Swing-y, innocent and charming, right down to the accordion, muted trumpet and scampering fiddle.

ROYAL WADE KIMES
"Leave My Mama Out of This"
Writers: Royal Wade Kimes/Monty Holmes/Kent Blazy; Producer: Michael D. Clute; Publisher: Mama's Blessing/Spit and Shoelace/In the Air/Blue Lake/Careers-BMG/A Hard Day's Write, ASCAP/BMI; Asylum 9621.

"You can tell me where to go or what to kiss/But leave my mama out of this." Only in country music can you find a couplet like that. And make no mistake, this boy is c-c-c-c-country to the core.

GENE WATSON "Change Her Mind"
Writers: Danny Mayo/Paul Nelson/Larry Boone; Producer: Ray Pennington; Publisher: Hamstein Cumberland/Larry Boone, BMI; SOR 510.

These three writers have had some of the biggest names in Nashville sing their songs. Now they've had The Best. If I were them, I'd count this as a career milestone. No one, but no one, can sing a country song like the Watson man can. From his smoky introduction up to the top of his range on the chorus, Gene is in heart-stopping form here. Great stuff.

MICHELLE WRIGHT
"The Answer Is Yes"
Writer: Rodney Crowell; Producers: Jim Scherer/Tim DuBois; Publisher: Sony-ATV/Cross Keys, ASCAP; Arista 3053.

The answer is "no." A waste of time.

SAM BUSH "All Night Radio"
Writer: Tim Krekel; Producer: Sam Bush; Publisher: Mighty Nice, BMI; Sugar Hill 3849 (track).

I see no reason on earth why this couldn't be played on mainstream country, Americana and A/C all at once. It's a marvelous lyric that recalls the glory days of broadcasting; the record's brilliantly arranged and produced; the harmonies are thrilling and the energy is absolutely contagious. If the masses were exposed to this, they'd go wild for it.

MARTY STUART "You Can't Stop Love"
Writers: Marty Stuart/Kostas; Producers: Tony Brown/Justin Niebank; Publisher: Warner-Tamerlane/Marty Party/Songs of PolyGram/Seven Angels, BMI; MCA 55270.

Cool production, full of bass and drama. This should sound groovy on radio. Live, too.

STEVE FORBERT
"Moon Man (I'm Waiting on You)"
Writer: Steve Forbert; Producer: Brad Jones; Publisher: Rolling Tide, ASCAP; Paladin/Revolution 24663 (track).

Still one of America's finest troubadours, Nashvillian Forbert teams up with Wilco for a slight alterna-rock edge here. His little vocal rasp is surrounded by spare, funky stuff that works pretty well, although I found myself wishing for a little more clarity for his lyrics. Americana stations note that you can "needle drop" virtually anywhere on this CD and come up with quality audio.

THRASHER SHIVER "Closer"
Writers: Kim Williams/Kent Blazy/Neil Thrasher; Producers: Justin Niebank/Neil Thrasher/Kelly Shiver; Publisher: Sony-ATV/Kim Williams/ Careers-BMG/A Hard Day's Write/Rio Bravo, ASCAP/BMI; Asylum 9694.

OH YES, YES, YES! Everly Brothers harmony, country-rock percussion, super sexy lyrics, thrilling melody and heart-pounding production. PLEASE make this be a hit.

EDDIE ADCOCK "Lost at Sea"
Writer: Alan O'Bryant; Producer: Eddie Adcock; Publisher: O'Banyon, BMI; Pinecastle 1058 (track).

On his new collection, instrumental great Adock surrounds himself with some of the finest vocalists in bluegrass. Here, it's Alan O'Bryant on a heart-tugging song that deserves widespread attention and mucho airplay. Elsewhere on the CD you'll find Ricky Skaggs, Jim & Jesse, Mac Wiseman, Buck White and other notables.

BRYAN WHITE "That's Another Song"
Writers: John Paul Daniel/Monty Powell/Doug Pincock/Jule Medders; Producers: Billy Joe Walker Jr./Kyle Lehning; Publisher: High Steppe/Acuff-Rose/Locust Fork/Sony-ATV, BMI/ASCAP; Asylum 9687.

A yearning, youthful heart that beats in time with ours. One of the best things that has happened to this industry in ages.

HONORABLE MENTIONS:

Dixie Cadillacs/My Future Ex-Wife/Calf Creek.
Tanya Tucker/It Hurts Like Love/Capitol.
Jennifer Raynor/Rodeo Queen/Cactus Beach.
Baker & Myers/A Little Bit of Honey/MCG-Curb (dance mix).
Carrie Newcomer/You Can Choose/Philo.
Iris DeMent I'll Take My Sorrow Straight/Warner Bros.
John Mellencamp/Key West Intermezzo/Mercury.
Continental Divide On the Divide Tonight/Pinecastle.
Chris LeDoux $5 Fine for Whining/Capitol.
The Freight Hoppers/Four Cent Cotton/Rounder.
Jay Patten Let's Do Some Old Ones Tonight/Flamingo.
Kathy Kallick Call Me a Taxi/Sugar Hill.
Tony Toliver/He's On the Way Home/Rising Tide.
Balfa Toujours/Deux Voyages/Rounder.
Tony Vincent One Deed/Starsong.
Mike Henderson & The Bluebloods/Hip Shakin/Dead Reckoning.
Special Consensus/Ten Mile Tennessee/Pinecastle.
Osborne Brothers/Deep Dark Waters/Pinecastle.
Mindy McCready/Maybe He'll Notice Her Now/BNA.
Seldom Scene/Bad Moon Rising/Sugar Hill.

ROW FILE...

TOMMY DORSEY

Mastering Engineer, Masterfonics
28 Music Square East
Nashville, TN 37203
615-259-4452 • Fax: 615-242-0101

We all watched this summer as athletes and notable individuals carried the Olympic torch clear across America. Tommy Dorsey carries a torch, too. As a mastering engineer, you might say that he is an Olympian; one of the newest to be chosen to carry the flame to the point where the games begin. Like the athletic games, it takes a person with special ears to attain the level of proficiency necessary to join the select few engineers at one of Nashville's—actually, the country's—best mastering labs.

Tommy Dorsey played the organ when he was young, and that instrument "had a whole palette of sounds," that he could use, he says, "and all of those sounds got me interested. And then synthesizers came along and I played in all different kinds of bands. With the synthesizer, I was sculpting, creating the way things sounded." Thence was born a lifelong fascination: What makes things sound the way they sound?

Having multiform abilities, Dorsey made a living in the Nashville music industry. He entertained, played on recording sessions, worked for production companies, became an engineer. He was a Fairlite programmer, and a bandleader.

Yes, Tommy Dorsey, Bandleader. Okay, so he's not *that* Tommy Dorsey (he good-naturedly rolls his eyes at that proclamation).

Dorsey spent much of his career freelancing, and a number of years working at The Castle. "So many different kinds of artists came through there; such a diverse range of music. I engineered, played, met a lot of fascinating musicians and learned from them. It was a constant opportunity. That has really helped me here. People come in with different projects, different needs. They may need vinyl cut, or a cassette single, or a CD compilation. There are always new challenges. Its exciting."

Dorsey joined Masterfonics three years ago as part of the mastering support team, and is quick to give credit to his mentors. "A good bit of what I've learned has been through trial and error, and other things I've had taught to me. I've been very fortunate to have the benefit of a couple of masters." He seems tailor-made for the job he has now, as he's mastered a wide range of projects including Bananarama, Shooter Jennings' industrial project, some jazz for Disney, "a heavy metal thing," and most recently, an orchestral Christmas record. And country, of course. Working at the apex of the recording industry, I had to ask if he sees any trends. "Styles are crossing over boundaries and boundaries are becoming less defined."

Besides technically tuned and manifold ears, what does it take to be a mastering engineer? "So much of it is helping the client see their vision. Helping them reach that final stage and be on target when it comes down. It's all about listening. Listening to the client, to the artist, to the voice; listening to what it is that is trying to happen. We help maintain whatever that magic is...trying to elevate the artist's expression to its fullest...I continue to carry that torch on through to the end."

There. He said it himself. And he has another flame that's burning brightly now. He's a newlywed.

—Charlene A. Blevins

ROOTS ON THE RIVER, MARY AT MILANO AND A CREW AT THE CORNER

NO CHAFF FOR CHAPE

Nothing less than ethereal. That's the first of many positive adjectives I'd use to describe **Mary Chapin Carpenter's** "coming out" party, an occasion held at Caffe Milano (10/3) to commemorate the "coming out" of her latest Columbia disc, *A Place In The World*. I'd go on to say high-impact, energetic, musically tight, emotional—you get the idea. Chape and the band were on target with a new crop of songs that, in typical Chapin fashion, explore the many facets of human relationships from her own unique storytelling perspective.

Those with a keen eye will note the date of this event was the day after the celebrated CMA Awards, but even staying out 'til 3:30 the night before didn't detract from my enjoyment of this top-notch musical event. *Tennessean* columnist **Brad Schmitt** ("Brad About You") was one of the last people I saw CMA night and, as chipper as I had left him, he warmly welcomed Caffe partner **Ellen Daros** and myself to his table up front. After a heartfelt introduction from **Paul Worley** and a personal glimpse of Carpenter expressing her thoughts about *A Place In The World* via the Electronic Press Kit, the group emerged and plunged into the Memphis-flavored current single, "Just Let Me Into Your Heart."

A few of us media types commenced to swaying in our seats when Carpenter and crew went into "Shut Up And Kiss Me." They kept the tempo hot for new tunes like "I Want To Be Your Girlfriend" and "Heroes In Our Own Home Town," but also locked into Chapin's introspective, quiet side on "Sudden Gifts Of Fate" and "Naked To The Eye." A standing ovation nudged them out for an encore that included the *Music Row* award-winning song "He Thinks He'll Keep Her" and a cover of Van Morrison's "Real, Real Gone."

This was one of the year's concert highlights for me. It was a smaller venue, Mary Chapin's songwriting and vocal expression has never been better, this band has never been tighter and, even though it only amounted to half a show, there wasn't one moment of down time. Caffe partner and manager **Pino** and sound guru **Philip Harris** agreed. The Sony brass was all smiles, especially since they were riding high on Patty Loveless' Female Vocalist win from the night prior. And we got fed, too—what a life!

—Michael Hight

DAVIS AT DOUGLAS

Davis Raines is one cool cat. He sounds kinda like Billy Joe Shaver meets Johnny Cash, writes with the realism of Kris Kristofferson and spins a yarn like Tom T. Hall. Industry luminaries like **Blake Chancey, Scott Paschal, Tommy Williams** and **Cliff Audretch** attended Raines' most recent Douglas Corner gig and sat tight for most of the 17-or-so-song set. Crossfield Music's **Tricia Walker** and **Suzanne King** have lent their time and support to expose Davis to Music City.

Full of tangible, real-life traits, Davis Raines' characters have histories and names and dilemmas and decisions. His songs enter the lives of these people and keep you interested in what happens to them. Like the detective in "Working Homicide" who walks a morbid beat, or the happy-go-lucky candy bar hawker in "Truck Driver From Mars;" smile at the small-town big shot who calls himself "The Sheik Of Mountain Creek;" or wince at the life of a prisoner on the "Limestone Chain." Davis' retro appeal spices up the commercial "In Record Time" as much as the stone country beer-wailer "Just Whiskey For Me."

For a wholesome dose of politics, parables and poetry, scour the paper for the name Davis Raines. His honest, off-the-wall, gripping musical storytelling is worth the trip.

—Michael Hight

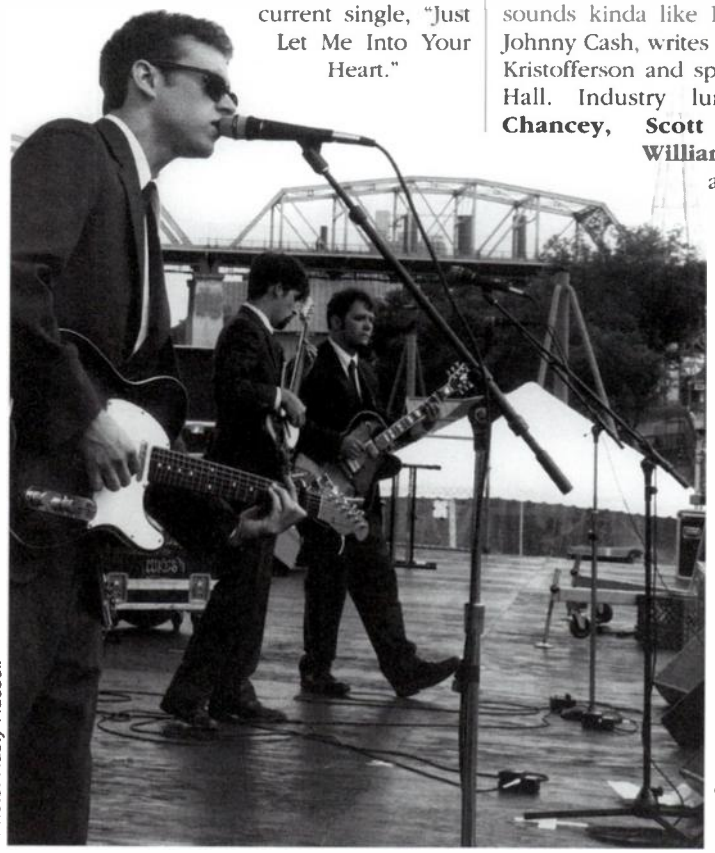


Photo: Rusty Russell

The V-Roys play at Rock 'N' Roots

SEEDS PLANTED, ROCK 'N' ROOTS LOOKING TO GROW

Despite a pesky list of glitches—rainy forecast; last-minute logistical changes; several versions of the schedule in local media and a late-night sound outage—organizers of the Rock 'N' Roots festival should consider their baby's debut a smashing success. The Sept. 21st concert at Riverfront Park featured a roster packed with Music Row stepchildren, including **Steve Earle, Gillian Welch, Greg Trooper, Jeff Black** and **Robert Earl Keen.** "Southern Mods" **the V-Roys** kicked things off mid-afternoon with an energetic romp before a still-thin (but enthusiastic) crowd. **Kim Richey** was a twilight highlight, later joining pal **Radney Foster** for his understated set. Gillian Welch held forth on a small side stage, no doubt intended to tighten set changes. (Bag it next year—we'll gladly wait a few more minutes for a good view.) Killer shows from Trooper, Keen & Black, too. While Earle's final spot made him the official headliner, **Los Lobos** may have stolen that thunder. By the time they hit, the crowd filled the hillside and concrete mote in front of the stage, grooving mightily through the band's 90-minute set. (You wouldn't believe how well *and* how badly some twenty-somethings can *polka*.) Beautiful fall night. What a band.

Rock 'N' Roots is the product of a Music-City consortium that includes Steve Schnur, Luke Lewis, Chris Stacey, Ron LaSalle, Angie Gore, Jon Peterson and John Conlon, who hope to expand the event to a traveling festival, a la Lollapalooza or H.O.R.D.E. Next year's concert oughta be a dandy.

—Rusty Russell

Bobby Karl.... WORKS THE ROOM

CHAPTER 72

If the Lord loveth a cheerful giver, he must "loveth" Music Row's workers all to pieces—the woods have been full of benefits, charities and do-good activities lately.

I have no idea what **Phil Kaufman**'s relationship to the Higher Power is, but I do know that the Road Mangler Deluxe has some pretty celestial friends right down here on earth. A bunch of 'em gathered at the Ryman Auditorium (10/8) to raise money for Kaufman's cancer treatment; and he walked away with $25,000.

"I am here tonight as a cancer victim, but thanks to you I am coming back as a cancer survivor," the beloved Mangler told the crowd. The jokester turned serious to give an eloquent speech about prostate cancer, and the importance of testing, awareness and early detection.

Gavin's **Rob Bleetstein** flew in from San Francisco especially for the gig, explaining that the lineup was "an Americana wet dream." It was—**The Delevantes, Rodney Crowell, Pat McLaughlin, Guy Clark** (introducing a new tune called "Parking Lot"), **John Prine, Nanci Griffith** (introducing "Two for the Road" from her upcoming February CD), **Barry & Holly Tashian, Steve Earle, BR5-49, Riders in the Sky** (doing a Gene Autry medley that included "That Silver Haired Mangler of Mine"), **Bob Woodruff, Sweethearts of the Rodeo, Trisha Yearwood, Marty Stuart** (doing Byrds oldies) and an unannounced **Vince Gill.**

For the finale, **Sam Bush** came out with **Al Perkins** to perform "Sailing Shoes" with **John Cowan** singing harmony. Then the rest of the **Nash Ramblers** rambled out—**Roy Huskey Jr., Larry Atamanuik** and **Jon Randall** (sporting a short haircut). Yearwood reappeared to sing "What You Don't Know" with Randall, then **Emmylou Harris** put the cap on the night with an assist from **Buddy Miller** and an all-star group-sing on "Wheels."

Mary Martin, Jim Sherradin, Walter Carter, John Lomax III, Joe Sun, Jim Rooney, Brenda K. Russell (love that middle initial), **Mike Dunbar, Richard Dobson & Susie Monick, Barry & Jewel Coburn, Jack Emerson, Hank DeVito, Kirke Martin,** host **Austin Church** and organizer supreme **Tracy Gershon** were among the fortunate witnesses to this extraordinary night of melody.

Just two days earlier, the good people of Music Row were lending their voices to the battle against AIDS at the 4th annual "Music City CARES" concert, staged at War Memorial Auditorium (10/6). The divine **Benita Hill** crooned at the swellegant cocktail party sponsored by Absolut at the Hermitage Hotel (all hail the generous **Chuck Bader**!). Over at the auditorium, **Clint Black** and **Devon O'Day** hosted while **Pam Tillis, Kathy Mattea, Mandy Barnett** and **K.T. Oslin** strutted their stuff, the last named in her first concert appearance in five years. More than $50,000 was raised.

Working the event and/or working the room were **Fletcher Foster, Stan Moress, Mike Robertson, Robert Eva, Joe Galante, Susan Charney-Moore, Tom Roland, Marjie McGraw, Marilyn & Brooks Arthur, Rick Will, Gillie Prudence-Crowder, Marc Dottore, Lisa Neideffer, Jules Wortman, Kevin Lane, Ed Cassidy, Ray Pilzak, Ken Smith, Mike West, Rhonda Forlaw, Kevin Sharp, Mike Martinovich, Hazel Smith** and **Tim DuBois.**

Beau Haddock & Highland Rim played the equally lovely AIDS Walk sponsors' party (10/5) at MPL Event (all hail the generous **Leslie Turner**!).

I know this is hard to believe, but within the same seven-day timespan as the AIDS and "Manglerdesh" concerts, yet another group of musicians came together, this time to raise $100,000 for "Kids on Stage" at **Aubrey Preston**'s Daisy Hill Barn Party in Williamson County (10/13). The "cheerful givers" included performers **Larry Carlton, John Hiatt** and newlyweds **Tim McGraw** and **Faith Hill.**

Tim and Faith had married just days earlier in Rayville, La. (10/6) and definitely still had that ga-ga look in their eyes. I thought it was so sweet of them to give their time to this cause, and even sweeter to be willing to do media interviews before their show. **Danny Petraitis** and **Janie Osborne** shepherded a throng of curious journalists into the tack room of Aubrey's barn — I saw **Shannon Parks, Brad Schmitt, Harry Chapman, Jan Scarborough** and **Brad Wingett** on the job, with **Beverly Keel, Frank Sutherland, Freeman Ramsey** and **Ted Powers** hovering nearby.

The event was one of those dreamy harvest-moon things that featured Outback Steakhouse ribs, haybales for seats in the loft, a bonfire down by the catfish pond, picnic tables with candles, cornstalk-and-pumpkin decor and a breathtaking countryside setting. The charity, "Kids on Stage," is an arts program for the Hillsboro School in Leipers Fork. The money went toward building a children's theater there.

Mingling in the fall air were **Brian Prout, John Huie, John & Beth Stein, Matt Williams, Bridget Petraitis, T. Graham Brown, Gene Cotton, Matt Rollings** and some 500 others.

Charlie Lico is a neighbor, so he didn't have far to come. He reports that his Pioneer-funded label will probably set up shop in the CoolSprings region, between Nashville and Franklin. **Ann Collie** lives across the street from Aubrey's farm, so she was handy, too. Husband Mark was unable to attend because he and Alex Harvey are filming their roles as bad guys in *Fire Down Below*, directed by Steven Seagal.

Mark Collie was on hand, however, for his annual charity car race for diabetes, as well as its Gold Circle Party at the Wildhorse Saloon (10/8). A "stomp revival" was conducted at 328 Performance Hall by **BonePony** as a benefit show for the homeless (10/6). **Diamond Rio** held its Celebrity Golf Classic for the American Lung Association at Hermitage Golf Course (10/3). Vince was honored by the Arthritis Foundation at Loew's Vanderbilt Plaza (10/8).

Some of us have been doing business. After all, we have to make money every now and then if we're going to keep doing benefits. So **Greg Trooper** celebrated his album release at 12th & Porter (10/9); **Bryan White** was feted for a No.1 at ASCAP (10/11); **Del McCoury** did an in-store at Tower Records (10/12), as did Clint (10/5). **Eddie Rhines** opened the 16th Avenue Cafe (9/25). On the same day, **Travis Tritt** (a non Nashvillian) announced his support (non investing) of our arena football (a non sport) at Planet Hollywood (a non restaurant).

Meanwhile at the Southern Festival of Books, music folks **Ronnie Pugh, Charles Wolfe, Chet Flippo, Raeanne Rubenstein, Paul Kingsbury, Mary Bufwack, Fred Collier, Daniel Cooper, Patsi Bale Cox, Jim Glaser, Tom House, Jackson Leap, Alan Ray, Kay West, Lee Wilson, Joyce "Earth Mama" Rouse, Lindy Gravelle, Wayland Patton, Kate Wallace, Tricia Walker, Kent Blazy, Rory Bourke, Will Campbell, Willadeene Parton, Jay Orr** and **Tommy Goldsmith** did promotional appearances in Legislative Plaza (10/11-13), as did **Kareem Abdul-Jabbar, Dom DeLuise, Dixie Carter, Jack Palance** and **Waylon Jennings.**

We "loveth" them all.

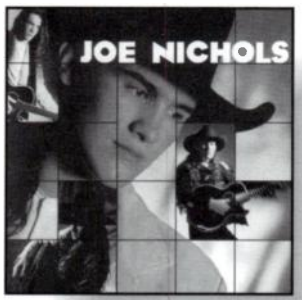
ALBUM REVIEWS

JOE NICHOLS/Joe Nichols

(Intersound 9197) *Producers: Todd Wilkes, Randy Edwards, Lee Ogle*

Prime Cuts: "I Hate The Way I Love You," "Independent Girl," "Wal-Mart Parking Lot"

Critique: This guy could be the next Rick Trevino. But he also sounds like a lot of other young (he's 19) hat acts who cut their teeth on Garth. I like his smooth delivery, his warm tenor voice. And much of his material is good, but nothing special. The feisty "Independent Girl" and his tender take on the ballad "I Hate The Way I Love You" are particular standouts, as is "Old Cheyenne," another rodeo song a la Strait. But it's the overly cute ditty "Wal-Mart Parking Lot" by Troy Seals, Marty Raybon and Bud McGuire that should garner the most attention. The tune itself is a cross between Tim McGraw's "Down On The Farm" and Garth's "American Honky Tonk Bar Association." In other words, another Goober-esque anthem that should rack up lotsa jukebox plays. Three low self-esteem numbers in a row ("She Could Care Less," "In Spite Of Myself," "Six Of One, Half A Dozen (Of The Other)") don't do anything to create a well-defined positive image, either. Maybe I'm just tired of too many songs that state phrases such as "I swear I don't know what she sees in me..." or "I must be the luckiest man alive/'Cause she loves me in spite of myself...". Despite all of the above, just like the women in those songs, I like Joe Nichols, and with some slightly stronger material and a more definite image, I think he could be around for a while. The production by Wilkes, Edwards and Ogle is the best yet from this label.



—Ron Young

JOHN MICHAEL MONTGOMERY/What I Do The Best

(Atlantic 82947-2) *Producer: Csaba Petocz*

Prime Cuts: "Ain't Got Nothin' On Us," "A Few Cents Short," "Lucky Arms," "How Was I To Know"

Critique: This album won't rock your world, but it'll make it a little more pleasant. "Ain't Got Nothin' On Us" kicks things off (gently) with a lilting dose of sleepy contentment gilded with fiddle and Dobro. The old-timey piano may tempt you to do a little soft-shoe, but just stay in that porch swing and sip your iced tea; no use breakin' a sweat. Mining the same vein of nostalgic charm is "Lucky Arms," a zippy little honky-tonker about the man who got the girl who got away. "A Few Cents Short" and "I Miss You A Little," both written or co-written by Montgomery, pack ten times the emotional wallop of the big, boffo ballads also included here. The former's near-miss scenario is heart-rending, and the latter, written for his father, is an honest expression of loss and longing. "How Was I To Know" is simply gorgeous, a jewel of a song somewhere between Foster & Lloyd and Roy Orbison (a tip of the hat to writers Blair Daly and Will Rambeaux), and Montgomery tackles the vocal leaps with aplomb. So who's the chucklehead that chose to follow this moment of beauty and grandeur with a glob of aerosol cheese like "Paint The Town Redneck?"

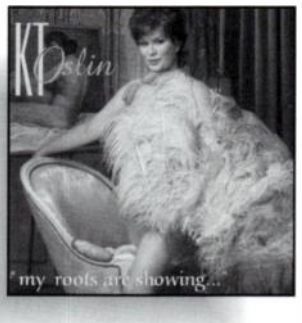
—Rebecca Luxford

K.T. OSLIN/"My Roots Are Showing..."

(BNA 07863-66920-2) *Producers: K.T. Oslin, Rick Will*

Prime Cuts: Do I have to pick? "Silver Tongue And Goldplated Lies," "Sand Mountain Blues," "(I'll See You In) Cuba," "Pathway Of Teardrops," "A Heart Needs A Home"

Critique: The diva returns triumphant. K.T. connects the dots from Broadway to Appalachia to the mighty Mississippi (with a brief jaunt to pre-Castro Havana, darling) to fashion a joyous celebration of music and life you can put on a honky-tonk jukebox or play at your next champagne-and-martinis affair. The songs come from such disparate composers as Irving Berlin, The Louvin Brothers and Richard Thompson, but Oslin owns every damn one of them now. The lead-off track, "Silver Tongue And Goldplated Lies," chugs out of the speakers like a hobo-friendly freight train. The production is simple, almost stark, leaving lots of room for silence. Each instrument has its own discrete space, so Jay Joyce's guitar skronk can blow through "Down In The Valley" like a tumbleweed. Oslin's hushed, world-weary delivery of "Sand Mountain Blues" is embellished with equal parts Memphis B-3 and Kentucky mandolin, and on "Tear Time" she gets a little help from The Jordanaires to evoke that 3 a.m. closing-time melancholy, but she wipes those tears away for a romp through the Berlin chestnut "(I'll See You In) Cuba." Throughout the album, she whoops and cackles, plainly having the time of her life. Oslin's roots may be showing, but she's woven them into a beautiful, shimmering braid.



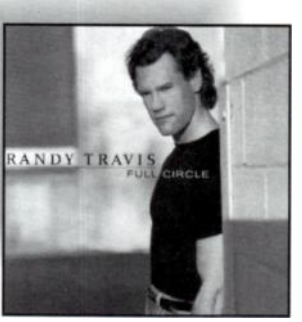
—Rebecca Luxford

RANDY TRAVIS/Full Circle

(Warner Bros. 46328) *Producer: Kyle Lehning*

Prime Cuts: "Would I," "Long On Lonely (Short On Pride)," "Price To Pay," "King Of The Road"

Critique: One of the truly great and inimitable voices in modern country music hasn't made his presence felt on the charts in a while, and judging by the lukewarm reception to his recent single "Are We In Trouble Now" (penned by Dire Straits leader Mark Knopfler), Randy Travis may have to wait out this storm. Only a decade ago his debut disc, *Storms Of Life,* became the fastest-selling debut album in country music history. But by today's platinum standards and with the shift from trad country to pop country on radio, Travis seems like a dark horse at best. Still, *Full Circle,* which as Randy's liner notes explain derives its title from the fact that "music goes in cycles (away from country—back to country)," is one of Travis' career best, alongside 1994's short-shrifted *This Is Me,* and easily one of the year's most solid country albums. "Highway Junkie" kick-starts the ride with Randy rockin' on down the highway a la Dave Dudley, and the album ends 11 songs later with "Ants On A Log," a witty and insightful look at life and the things that really matter. In between there are gems such as "Price To Pay," the downside of his earlier hit "On The Other Hand," and "Long On Lonely (Short On Pride)," just a great apology song. He also does a fine job on the Joe Stampley number "If It Ain't One Thing It's Another" and the funky, loose-limbed "Would I" (the newest single). Too, he proves that his own pen is still sharp as ever with "The Future Mister Me," "I Wish It Would Rain" and "I Can Almost Hear Her Wings." His cover of Roger Miller's classic "King Of The Road" is done faithfully and marvelously. As usual, the team of Travis and producer Kyle Lehning turn in a platinum effort. May they be justly rewarded.



—Ron Young

EDGE OF THE ROW

by RUSTY RUSSELL

"S'matter, you lose the remote?"

The youngster turned the shiny new CD jewel box over in his hands, admiring the cover art. "Gee, Dad, this guy looks bummed out." His father smiled knowingly:

"He *was* bummed out, son. That's Johnny Paycheck, way back before you were born, and he was having a tough time right about then."

"How come?"

"Oh, just life, I guess. He had a honky-tonk life, and he sang songs about it."

The boy looked up. "You mean like on TV, where they wear all kinds of shiny stuff and dance in a line and…

"No, not like that…" The man let out a deep sigh. "Things were different then. Lots of people were bummed out."

"That was before they had cable, huh?"

"Uh, yeah…way before cable," said the man, looking at his watch. "Wow! It's almost eight—you'd better get upstairs and modem in your book report before bedtime. Run along now, son."

Sometimes I feel like one of those guys who actually *miss* being in the army. They tell you about how terrible things were, the horror of battle, the absolute *wrongness* of violent solutions, the endless discomfort of those days. And yet, there is often a nostalgic glimmer in their eyes. Bad as the times were, they spark memories of a sweet sense of reality and being alive, of camaraderie and youth and urgency. Stay with me here. No doubt there's a point to all this, and I'm pretty sure I can find it.

I was (fortunately) too young to participate in the special brand of debauchery Paycheck sang about in the 60's, but I sure like some of the music it produced. Nothing like a good knee-crawlin' drunk or a night in the pokey to get the creative juices flowing, I guess. Sure, it's sick. And sad. But just like good blues, there's something about hearing it in a song that helps exorcise the demons, and it leaves you feeling good. Hair of the dog, as they used to say.

Just in time for the roots movement, Country Music Foundation Records has released a *very* cool **Johnny Paycheck** compilation, *The Real Mr. Heartache: The Little Darlin' Years*. Buddy! It doesn't get much sicker or sadder or deliciously real than this: *"…Now everybody's wonderin'/Just who's the lonely guy/So will the real Mr. Heartache/Please stand up and cry."* Take *that* to your watermelon festival, line dancers! Of course, not every one of these 24 songs is a masterpiece, but there's plenty of great stuff here—like Paycheck's own "Apartment #9" (co-written by Bobby Austin) and Joe Poovey's "I'm Barely Hangin' On To Me." Extra treat: classic steel playing from Lloyd Green throughout. Pull up a barstool, pretend your Evian is a gin & tonic and give this one a listen.

Also pretty dark (and deep) is **Tom Ovans'** *Nuclear Sky*, a compilation culled from his last three albums (Demon Records/NSR Sound Recordings). Tom has one of those "saltines under a workboot" voices; sort of like what you'd expect if you computer-tuned Bob Dylan. By choosing his nouns and verbs carefully, he's able to create evocative images with sparse lyrics—"Early Morning" and "Need I Say More" are good examples. At other times ("Those Days," "Crazy"), Ovans is more the storyteller (have a seat—"Crazy" runs well over five minutes). These are black & white snapshots of mostly urban/modern scenes; a focused poetic style. This time, pretend you're swilling herbal tea.

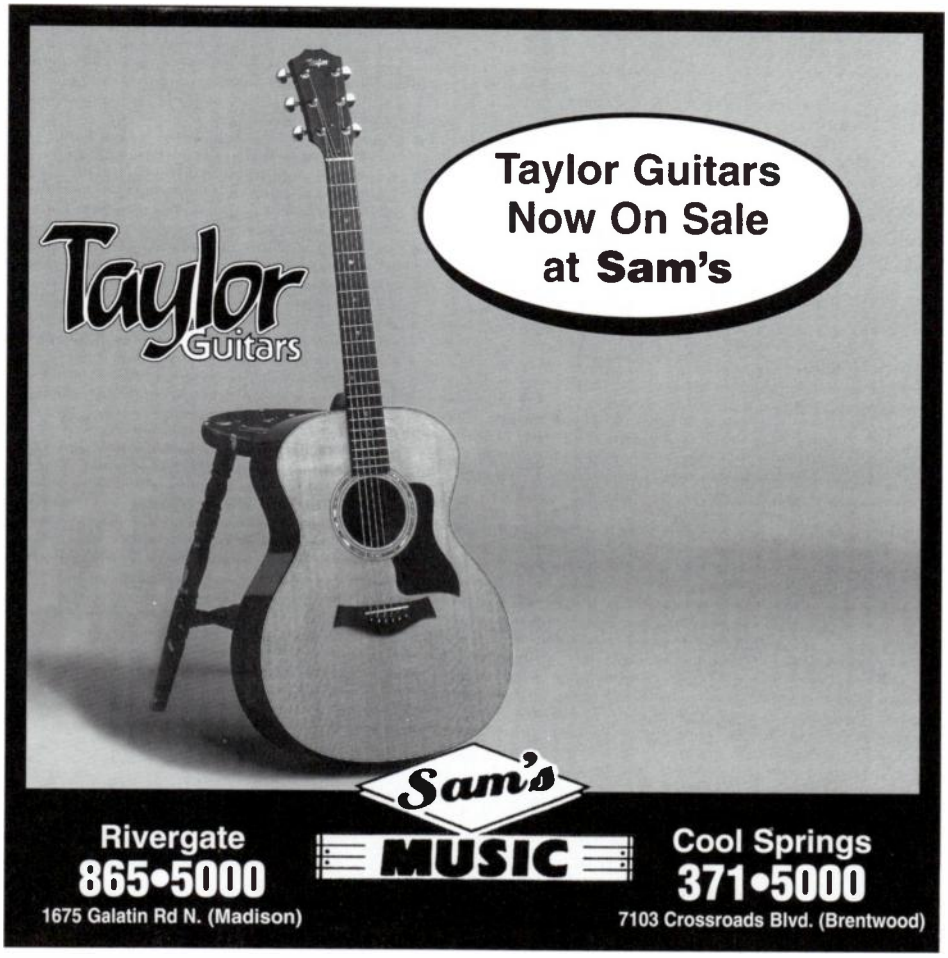
The final trickle in this installment's stream-of-semi-consciousness: *Stories Told And Untold*, from **Bad Company**. Yup, Bad Company. These stalwarts of straight-ahead British rock hunkered down in Nashville last spring with producer Josh Leo for their first-ever American recording (Eastwest Records). Their unmistakable sound is tastefully updated (sounds like something you'd do to your living room, doesn't it?), and the Comp'ny retained a few notable sub-contractors, including Vince Gill, Alison Krauss, Barry Beckett and Timothy B. Schmit. Check out their version of Gill's "I Still Believe In You." (Fitting, huh?) Also cool re-works of "Oh Atlanta" and their mondo-hit, "Can't Get Enough." Leo & the boys did a great job on *Stories*. Good for them, good for Tunetown.

"Dad?" The youngster appeared on the landing. "I finished my homework. Can I watch a little tube with you?"

"Sure son. Walk over there and dial up channel eight, would you?"

"S'matter, you lose the remote?"

—Rusty Russell



PEOPLE WATCHER

by DAVID M. ROSS

Maverick's Lionel Conway:

CHARTING A COURSE TO SONG CITY

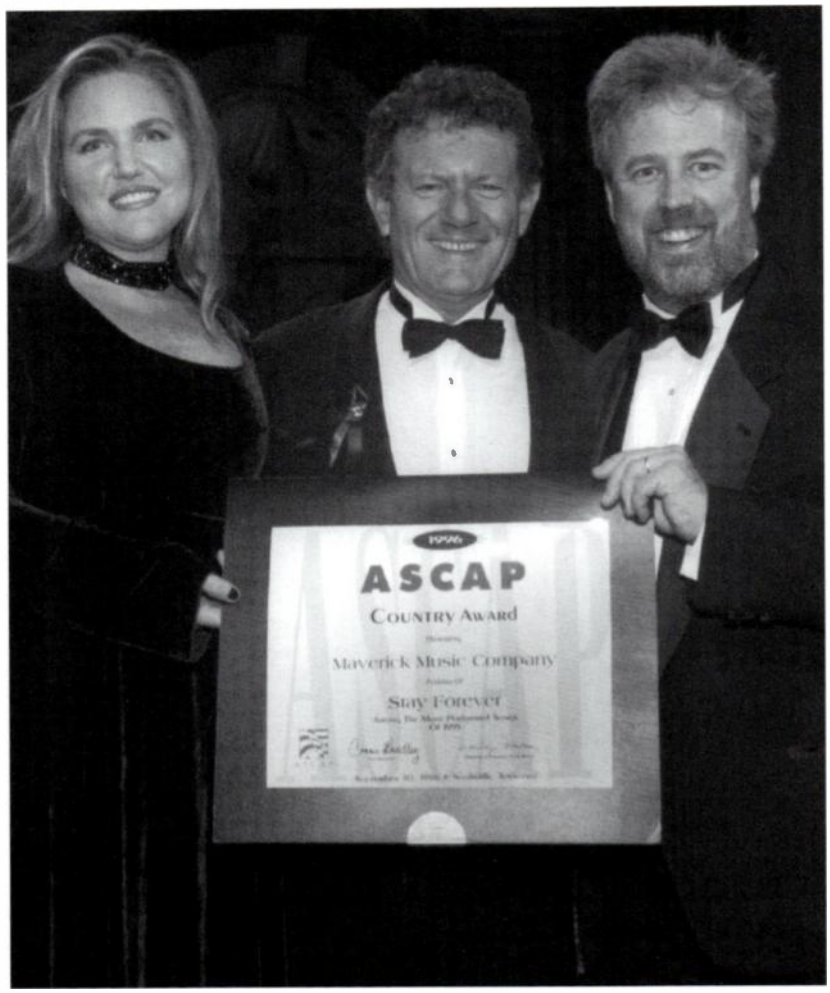
Lionel Conway's compass has always had a penchant for following the music. He moved from London to Los Angeles around 1975 because "basically there were no songwriters; I came to L.A. and the place was loaded with them. Billy Joel, Carly Simon, James Taylor, I'd go to the Troubadour and it was this amazing place." Now Conway has again set a course to follow the songs and the songwriters by establishing a Nashville office for Maverick Music in June of 1995. "Nashville has that talent, so I love coming here, because I love songwriters and I love songs," Conway states unabashedly.

Conway's career has been nothing short of extraordinary. He first worked in the print business, based in London, pitching to performers in live radio and vaudeville-type situations. A co-worker named Dick James started his own publishing company in the '60s and hired Lionel. One of the first acts the company signed was The Beatles. Throughout the sixties Conway served as Professional Manager for Dick James Music and worked closely with many of the exploding Liverpool sound groups, including Gerry & The Pacemakers, Billy J-Kramer and of course, John, Paul, George and Ringo. In 1969 he took on the task of managing and helping to co-produce an album for an unknown performer named Elton John. "He truly didn't look like a star at that time. I was unable to get any interest—all the agents passed. Since we were friends, I gave him back his contract."

Next stop was Island Music, where he resided for almost twenty years as President of its publishing arm, in both London and Los Angeles. During those years, Conway was responsible for signing acts such as Cat Stevens, Robert Palmer, U2 and Jimmy Cliff. When Maverick was formed in 1992 as a co-venture between Freddie DeMann, Madonna and Time Warner, the company brought Conway on board as President of its publishing arm, Maverick Music.

"Maverick began as a film, TV, record and publishing company," Conway explains. "When it started, everyone thought it was a plaything for Madonna, but it was always intended to be a business. The whole company only totaled 12. But success came very soon. I had signed Lucinda Williams and in 1993 she won a Grammy; the label signed Candlebox and their disc sold 3.5 million copies—so it wasn't long before expansion started. Alanis Morrissette came in 1994. The tape was sent to our head of A&R and he played it for me and we both knew it was sensational. The rest of the industry had turned it down. We were her last shot, I think. I made the first phone call to the lawyers to ask, 'Who is this girl?' The rest is history. Her record has sold 12 million domestically and 8 million internationally and is still going strong. It sells between 250,000 and 400,000 every week. So Time Warner is very thrilled with this venture. The next thing was to hone in on Nashville, which is the most important territory for me."

Maverick Music began having Nashville activity even before establishing an office there. Lucinda's "Passionate Kisses" had won a Grammy and they had signed Victoria Shaw, who delivered three #1 Garth Brooks cuts. Peter Cronin, who now plugs songs and heads the Nashville office, first met Conway at lunch. Cronin was working for *Billboard,* and the two were meeting to prepare a story about the opening of the office. Lionel confided that he still hadn't met the right person to run things, and Cronin exclaimed, "Yes you have—me!" Months later, Whitney Daane was added. A native Nashvillian, Daane had lived in L.A., where she worked for Maverick Films, and returned home.



(L TO R) Whitney Daane, Creative Director; Lionel Conway, President/Maverick Music; and Peter Cronin, Creative Director, accept an ASCAP Award for "Stay Forever," written by Benmont Tench. *photo: Alan Mayor*

MR: What are your short-term/long-term plans?

Lionel Conway: I found that the writers who I first signed weren't the only ones we needed, because they were recording artists and were writing songs mostly for themselves. We weren't getting enough songs to pitch, so we added another 4 staff writers and now we have nine Nashville writers. We are in a building phase at the moment. We're just getting the roster right, and obviously we need those cuts desperately. It's tough, but I feel we have the tools now. Eventually I'd like to do some production. I don't think the plan is for Maverick Records to be here, but anything could happen if I found the right act.

MR: Is the publishing business different in Nashville?

LC: There's one basic difference. In L.A., we are

"There will be adjustments, but we'll all get through it. I hope no one presses the panic button. Just be patient."

banks. We give advances to bands and never see them again until the next advance. There's no sort of writer/ publisher relationship. Advances have gone haywire. Lawyers doing the best for their clients are jacking up the prices and publishers are paying. Bands with a major record deal might command anywhere from $250-$500,000 per LP. That means they have to sell between 600,000 and one million units to recoup. There are content clauses which are usually 75%, but they get co-publishing and reversion rights as well. It is scary. For a small company like ours you have to be right. Nashville is the one place in the world where relationships between publishers and songwriters are important.

MR: Does Lionel interact much with Nashville?
Whitney Daane: Lionel brings a lot to the table, so when he comes into town there can be some great creative interaction between him and the writers. It gives the company a feel that everyone is participating.

Peter Cronin: When he hears a great song he'll say, 'Now that's a copyright.' It really means a lot.
Lionel Conway: With some of the majors there isn't a lot of inter-company play. But I am the company and some of the songs I hear in Nashville I take back to L.A.—where there are films being made and acts looking for country songs that have an R&B feel. In fact, we're going to demo a song this weekend which I think is a natural for Rod Stewart. We'll cut it with more of an R&B sound. I'm always thinking Los Angeles and Europe. A lot of the companies here don't have those active pipelines.

MR: What is your perspective on the current climate in Nashville?
LC: Maybe A&R and radio have a problem, but there are definite signs that it will return to where it was several years ago. LeAnn Rimes certainly shocked the entire pop world. It is not just country people that are buying that record. And Deana Carter is a new country act that is starting to happen big. There will be adjustments, but we'll all get through it. I hope no one presses the panic button. Just be patient. Overhead is high because the industry was blossoming and over-employed with very high wages. So as sales begin to decline, there has to be a fallout. One concern I have is that if radio stations see country is declining and they switch to other formats, that could be a real killer for publishers.

MR: Do you expect a rash of catalog acquisitions?
LC: There are a lot of catalogs available now, some asking for 18 times multiples. The biggest problem with country catalogs is that the music doesn't sell outside the U.S., so you have to rely on strictly domestic income sources. With pop you know there will be income arriving from all over the world. Also, very few country standards are being written. I don't see how 90-95% of the songs in the charts today, will be around in 5-10 years. In most of these catalogs 2% of the material makes about 80% of the income! I don't know how they can justify those kind of multiples, but they are.

STUDIO REPORT

by STEVE HOOD

CHECK IT OUT, PILGRIMS

The studios were giving thanks and gobblin' up some good stuff from both old and new pilgrims on the Row last month...New Capitol group River Road tracked down overdubs at Dark Horse with Scott Hendricks and Gary Nicholson producing and Clark Schleicher at the boards...New artist J.D. Meyers had his Asylum album in pre-production at the Boardroom with producers Michael Knox and Michael Lunn and engineer Tom Hitchcock...While on the more mature side, legendary songwriter Harlan Howard produced demos at Creative Recording with Mills Logan and Paul Skaife on the controls...And another legend, Hank Thompson, began recording and producing a tribute album at Sound Emporium along with Bill Millet and engineers Chuck Ainlay and Mark Ralston. The album will feature guest performances by major artists, with remakes of classic Thompson numbers such as "Six Pack To Go" and "Wild Side Of Life", as well as some new material in the honky tonk vein. Hank is in his 6th decade as a recording artist.

The Sound Kitchen has installed a new Neve VR60 along with a new floor and art-deco fabric, ingredients for a 'good vibe' recipe...Studio 23 is adding a Tascam DA-38, increasing their capacity from 8 to 16 tracks...Top Tracks has a new P & G Master Fader in their "A" Room...And Recording Arts is researching and evaluating a new high-end "Big Monitor" system install, as well as welcoming Anthony Kogok as the newest house assistant. You pilgrims keep up the good work, and may all your turkeys be edible. See ya next month.

Artist	Producer	Engineer	Label	Project
BENNETT HOUSE				
John Prine	Dan Einstein	Bob Bullock	Oh Boy	live alb.
R.D. Morris	R.S. Field	Mike Corbett	—	demos
Blair Quartet	Butch Curry	Brent King	First Com	movie trx
Trey Bruce	Trey Bruce	D.Buchannon	Big Tractor	demos
THE BOARDROOM				
J.D. Myers	M. Knox/M. Lunn			
➥		Tom Hitchcock	Asylum	pre-prod.
Paul Pace	Paul Pace	"	McFadden	demos
Jim Photoglo	Jim Photoglo	Herb Tassin	Maverick	"
Phillip Russell	P. Russell	Clark Schleicher	—	"
Warren Honeycutt				
➥	W.Honeycutt	Steve Lowery	—	"
THE CASTLE				
Farmer's Daughter				
➥	Monroe Jones	Justin Niebank	SJM, Inc.	mix
Brent Mason	J. Kelton/B. Mason			
➥		John Kelton	Mercury	"
Jason/Scorchers	W. Hodges/J. Johnson			
➥		M. Janas/M. Purcell	Mammoth	trax/mix
K. Roads	J. Nuyens	J. Kunz/M. Purcell	Castle	trax/od's/mix
Hal Ketchum	S. Bruton	D. Bosworth/Purcell		
➥			Curb	trax
Thompson Bros.	Bill Lloyd	R. Feaster/Purcell	RCA	"
COUNTY Q				
Jim Collins	—	R. Matson/T.W. Cargile	EMI	trax/od's/mix
Curtis Wayne/Aaron Barker				
➥	—	Chuck Pfaff	O-Tex	trax
Greg Barnhill/Jim Daddario				
➥	—	Rob Matson	Tree	trax/od's/mix
Mark Nesler	J.Crutchfield	"	MCA	"
Porter Howell	—	"	Hamstein	"
Byron Hill	—	T.W. Cargile	MCA	"
Trey Bruce	—	"	Big Tractor	od's/mix
David Knutson	—	"	Co Q	trax/od's/mix
Tom Damphier	—	"	"	"
M. D. Sanders	—	T. Endres/T.W. Cargile	Starstruck	"
Gary Harrison	—	David Buchanan	Patrick Joseph	mix
Rob Crosby	Crutchfield	T.W. Cargile/R. McGee		
➥			Glitterfish	trax/od's/mix
CREATIVE RECORDING				
Mike Speck Choral Book				
➥	Lari Gross	Brent King	Word	spec. proj.
Harlan Howard Songs				
➥	H. Howard	M. Logan/P. Skaife	H. Howard	trax/mix
Sony Tree	T. Harwell/J. Daddario			
➥		"	Sony Tree	"
Rainbow Dreams				
➥	S. Harris	"	Edisto/Papil.	album
John Deere	Dan Williams	"	D. Williams	master
The Warren Bros.	Jim McKell	Mills Logan	—	demos
Toyota	D. Williams	"	D. Williams	master
Mazda	"	Willie Pevear	"	"
Wellness Plan	"	Dan Rudin	"	"
DARK HORSE				
John Hiatt	John Hiatt	David Lohr	Capitol	od's
River Road	S. Hendricks/G. Nicholson			
➥		Clark Schleicher	"	"
Robin Crow	R. Crow	"	—	mix
Glory of Spring	T. Howard	Dave Schober	Sight&Sound	"
Hymns from the Ryman				
➥	G. Chapman	Eric Elwell	Reunion	"
Jack Jones	Jim Long	Brent King	Honest Ent.	"
The Hemphills	Lari Gross	"	Homeland	"
FLATWOOD				
K.J. Allen	Conrad St. Clare	Tabman	—	mix
Little Nemo	D. Vaughn	"	Evatone	trax/mix
Goose Creek Symphony				
➥	R. Albright	Greg Kane	—	od's
KnifeWing	"	"	—	trax/mix
JAVELINA				
—	T. Howard	D. Schober	Sight&Sound	soundtrack
Janet Paschal	Phil Johnson	Warren Peterson	Spring Hill	mix
River Road	S. Hendricks/G. Nicholson			
➥		Justin Niebank	Capitol	trax/od's
Bill Kenner	Bill Kenner	W. Peterson/T. King		
➥			Polygram	"
Lee Ann Womack				
➥	M. Wright	G. Droman/R. Charles	Decca	od's
Keith Gattis	Norro Wilson	Peterson/Hayden	RCA	trax/od's
LOUD RECORDING				
Rebekah Del Rio	J. Stroud	J. King/R. Cobble	Giant	od's/mix
Little Texas	Stroud/Grau/Dinapoli			
➥		R. Cobble/T. Kish	WB	od's
Jim Collins	J. Stroud/W. Wilson			
		King/White/Cobble	Giant	trax/od's
Clay Walker	J. Stroud	J. King/C. White	"	trax
MASTERFONICS				
Megadeth	Dann Huff	J. Baldin/M. Hagen		
➥			Capitol	trax
Delbert McClinton	E. Gordy,Jr./G. Nicholson			
➥		Russ Martin	Rising Tide	mix

Artist	Producer	Engineer	Label	Project
Jars of Clay	Jars of Clay	Jim Rondinelli	Silvrtne/Zom.	"
Buffalo Club	B. Beckett	P. Greene/D. Boyer		
➥			Rising Tide	"
Charlie Daniels	Ron Griffin	"	Sparrow	"
Larry Stewart	B. Rowan	M. Williams/C. Rowe	Antelis	od's
Terri Clark	—	—	Mercury	list. party
Michael McDonald				
➥	Tommy Sims	M. Woodlew	WB	"
Life Care Centers	B.J. Goss	Teegarten/Davie/Bates		
➥			Media Res.	od's
Blane Gauss	B. Gauss	S. Tillish/B. Hardin		
➥			—	mix
Rick Orozco	M. Bright	Csaba/D. Hall	Arista	"
Doug Supernaw	D. Supernaw			
		C. Ainlay/M. Ralston	Gridiron	"
MASTERLINK				
Fishbone Fred	Josh Noland	Eric Paul	—	mix
Brad Absher	J. Oldaker	Chad Hailey	Cherry St.	trax
Rhythm Gypsy	"	"	"	"
Gary Vincent & The Swamp Honkies		The Swamp Honkies		
		R. Nichols/C. Orange	—	trax/od's
Joe Louis Walker	S. Moore			
➥		C. Hailey/C. Orange	Verve	mix
Paul Burlison/Billy Burnette/Rocky Burnette				
➥	Jim Welder	"	Sweetfish	trax/od's
Tracy Lawrence	—	"	Atlantic	mix
Mike Gallaher	M. Gallaher	J. Hayden/J. Garner	—	trax
MIDTOWN TONE & VOLUME				
Brent Rose	M. Clute/B. DiPiero			
➥		M. Clute/P. Miskinis	—	mix
BlackHawk	M. Clute/M. Bright			
➥		"	Arista	pre-prod.
Karen Staley	Mike Clute	"	WB	trax/od's/voc
Tammy Graham	B. Beckett	P. Green/D. Boyer	Arista	od's
Gary Burr	Gary Burr	G. Kane/M. Svobodny		
➥			MCA Pub.	trax/od's/mix
MUSIC MILL				
Carman	D. Huntsinger	Fuston/Castle/Parker		
➥			Sparrow	mix/od's
Doug Stone	P. Worley	C. Schleicher/T. Castle		
➥			Sony	od's
Sherrie Austin	E. Seay/W. Rambeaux			
➥		E. Seay/D. Jamison	Arista	"
Delbert McClinton/Lyle Lovett				
➥	E. Gordy, Jr.	R. Martin/G. Smith	Rising Tide	"
Brian McComas	L. Medica	S. Reynolds/T. Castle		
➥			Mercury	trax/od's
OZ AUDIO				
Bill DeMain	Jim DeMain	Andy Gerome	—	demos
Walton Prods.	J. Walton	"	Walton	album
Libby Floyd	Duncan Rowe	D. Rowe	—	demos
Steve Knox	D. Arrowood	Steve Knox	—	"
Andy Gerome	A. Gerome	"	—	od's/mix
Cox Family	Al Perkins	Jim DeMain	Sparrow	"
RECORDING ARTS				
Carol Colton Fisher	Frost/Horton	Rocknoid	—	album mix
Jeff Foxworthy	Scott Rouse	J. Jaszcz/D. Smith		
➥			WB	"
Colin Scotts	"	"	Auzi	dance mix
Tracy Byrd	Keller/Jackson	"	MCA	"
Tony Tolliver	"	"	Rising Tide	"
Neil Diamond	"	J. Jaszcz/G. Parker	Sony	"
Etta James	B. Beckett	David Hall	Private Music	voc comps

Purple reigned when Capitol Nashville recently became the first major record label to take over TNN's *Prime Time Country.* At the time of the taping, the show was still 90 minutes long, allowing for performances from seven Capitol Nashville artists. (L-R Seated): Deana Carter; Scott Hendricks, President and CEO/Capitol Nashville; Billy Dean; and Trace Adkins. (Standing): Walt Wilson, Executive Vice President and General Manager/Capitol Nashville; Emilio; Suzy Bogguss; George Ducas; John Berry; RAC Clark, Producer/*Prime Time Country;* and Laurens Glass, Segment Producer/*Prime Time Country.* *Photo: Alan Mayor*

Famous Music recently acquired 230 copyrights from the catalog of hit Nashville songwriter Susan Longacre, who simultaneously signed with the publishing company. (L-R, Seated): Ira Jaffe, President of Famous Music; Longacre; and Irwin Z. Robinson, Chairman and Chief Executive Officer of Famous Music. (Standing): Curtis Green, Famous Music Creative Director; and Pat Finch, Famous Music Senior Creative Director.

MCA Records artists and executives gathered to celebrate at Nashville's Hard Rock Cafe following this year's CMA Awards. (L-R): Ron Meyer, President & COO, MCA Inc.; Zach Horowitz, President, MCA Music Entertainment Group; Doug Morris, Chairman & CEO, MCA Music Entertainment Group; Mel Lewinter, Vice Chairman, MCA Music Entertainment Group; Tony Brown, President, MCA Records/Nashville; George Strait; Norma Strait; Vince Gill; and Bruce Hinton, Chairman, MCA Records/Nashville.

Artist	Producer	Engineer	Label	Project
Jill Rilley	Steve Tillisch	S. Tillisch/A. Kogok		
➥			—	album mix
Tommy Jones	Bill Piburn	J. Hunly/A. Kogok	—	"
David Bryant	Roger Nichols	Nichols/Kogok	Beantown	"
Jill Block	Billy Block	C. Brocco/Kogok	Western Beat	"
Ray Vega	Josh Leo	B. Fowler/Kogok	RCA	vocals
Farmers Daughter	Monroe Jones	J. Niebank/Kogok		
➥			MCA	album mix
Erin O'Donnel	C. Rodriquez	Salvo/Void	Cadence	"
Brooklyn Tabernacle Choir		Neal Joseph		
➥		B. King/A. Kogok	War.-All.	"
Ray Hood	R. Boudreaux	M. Psanos/A. Kogok	Curb	"

SCRUGGS SOUND

Trace Adkins	S. Hendricks	Bill VornDick	Sparrow	masters
Maypop Music	Teddy Gentry	Richard Barrow	—	demos
MCA Music	J. Leap/Lewis	Graham Lewis	—	"
Maypop Music	R. Barrow	R. Barrow	—	"

SEVENTEEN GRAND

Alison Krauss	A. Krauss/Union Station			
➥		Gary Paczosa	Rounder	od's
Ricky Van Shelton	Steve Buckingham			
➥		"	Blue Eye	mix
Osborne Bros.	Scott Rouse	"	Decca	"
Prime Time Country Band				
➥	Edgar Struble	Jake Nicely	Peter Panic	"
Sally Barris	Larry Lee	G. Paczosa/J. Niceley		
➥			WrenSong	"
Isaac Hayes	I. Hayes	R. Christopher/J. Niceley		
➥			Geffen	mix/edit

SONIC EDEN

Bada Bing Bada Boom	David Boyer	D. Boyer	—	trax/od's/mix
Lisa Scott	Lisa Scott	"	War/Chap	trax/mix

Artist	Producer	Engineer	Label	Project
Eric Teplitz	Eric Teplitz	"	—	master
The McCarters	J. McCarter/D. Boyer			
➥		"	Wild Hare	od's/mix

SOUND EMPORIUM

Robert Lee	Steve Fishell	Mike Poole	Rising Tide	od's/mix
Ryan Reynolds	"	"	Imprint	trax/od's
Bekka Bramlett/Billy Burnette				
➥	Garth Fundis	Dave Sinko	Almo	od's/mix
Mark O'Connor	M. O'Connor	"	WB Pict.	trax
Brad Paisley	Frank Rogers	Billy Sherrill	—	od's
Hank Thompson	B. Millet/H. Thompson			
➥		C. Ainlay/M. Ralston	—	trax
Radney Foster	M. McAnally/R. Foster			
➥		A. Schulman/K. Bruce	Arista	mix
Danny Williams	Gary Heyde	B. Willis/M. Andrews	—	trax
Debbie Nelson	Harlan Smith	C. Schleicher/M. Andrews		
➥			Royalty	"
Russ Taff	Doug Grau	Doug Grau	WB	od's

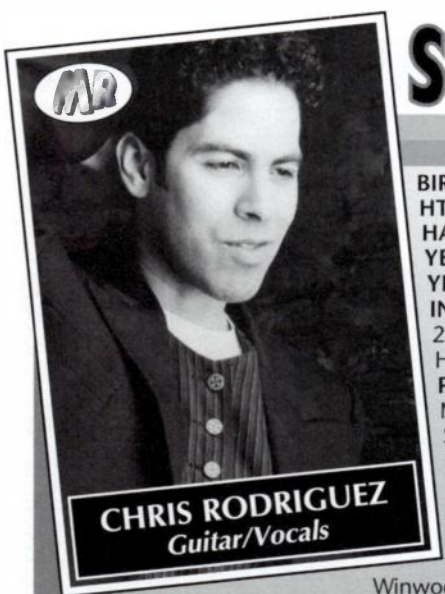
SOUND KITCHEN

Beth Nielsen-Chapman	Rodney Crowell			
➥		D. Thoener/D. Roudebush	WB	mix
Barry Manilow	M. Omartian	Christian/Thomas/Parker		
➥			Arista	"
Petra	John & Dino Elefante	Thoener/Baldridge/Roudebush		
➥			Word	od's/mix
Micheal McDonald	Tommy Simms			
➥		G. Rubin/T. Coyle	WB	mix
Robert A. Jones	R. A. Jones	M. Griffith/T. Coyle	—	trax
Lee Anne Womack	Mark Wright			
➥		G. Droman/T. Coyle	Decca	mix

STUDIO B

Shawn Galloway	S. Galloway/B. Sanders			
➥		Chris Davie	—	od's

STUDIO CARD



BIRTHPLACE: New York, NY
HT: 5'11" **WT:** 153 **AGE:** 36
HAIR: Brown **EYES:** Brown
YEARS IN NASHVILLE: 18
YEARS PLAYING: 25
INSTRUMENTS: Favorite—Fender Tele. I've got 2 Fernandes strats, 1 Zion strat, 1 Banez strat, a Hamer Artist and 3 beautiful Taylor acoustics.
FAVORITE GEAR: Roland GP-100, PRO-CO Rat, MXR Dyna-Comp, VOX Wah-Wah, E-Bow, Boss SE-70, Peavey Classic (50 watts, 4-10 speakers) amps, an old Ampeg Reverborocket and Jim Dunlop ceramic slides.
FIRST MASTER SESSION: Rich Mullins—"Do Right" on Reunion Records
RECENT SESSIONS: Vocals on Stevie Winwood, Michael Bolton, Peter Cetera and Amy Grant; Guitar on Michael McDonald, Anointed, Beth Nielsen Chapman and J.D. Souther Duet.
CAREER HIGHLIGHT: Singing and playing guitar with Kenny Loggins over the last 4 years. We played "Earth Day" in 1993 at the Hollywood Bowl, and I got to be part of the "Hey Jude" choir for Paul McCartney.
MUSICAL INFLUENCES: The Beatles, Stevie Wonder, Marvin Gaye, Jeff Beck, Todd Rundgren, and of course Jimi.
FAVORITE ENGINEER: Geoff Emerick
HOBBIES: Jogging, reading music biographies

Artist	Producer	Engineer	Label	Project
Billy Ray Cyrus	—	W. Peterson	Mercury	radio promo
K.K. Faulkner	—	Scott Baggett	Mid Summer	od's/mix
STUDIO 23				
Jim Moore	J. Moore/B. Cumming			
➥		B. Cumming	ind.	Chrstms. alb.
Laura Powers	L. Powers/B. Cumming			
➥	"		—	demo
Helen Bowman	B. Cumming	"	—	"
Jim Hartline	J. Hartline/B. Cumming			
➥	"		ind.	solo proj.
Kris Saliski	K. Saliski/B. Cumming			
➥	"		"	"
Teresa Neal/C.C. Couch	Neal/Couch/Cumming			
➥	"		—	demo
TOP TRACKS				
Odell Savage	Tom Pallardy	David Boyer	—	CD master
Erin Williams	"	"	—	Chrstmas song
Danea Mitchell	"	"	—	demos
Tony Pritchett	"	"	—	"
Jamie Champa	"	Joe Weber	—	trax/voc/mix
McCarter Sisters	David Boyer	D. Boyer	—	voc/od's/mix
Betsy Hammer	B. Hammer	"	—	demos
Tony Ramey	Sharon Higgins			
➥	"		Brumley	"
Tommy Jarreld	T. Jarreld	"	—	"
Bada Bing Bada Boom	—	"	—	Chrstms. CD
Bob Regan	B. Regan	Michael Hopkins	—	demos

Artist	Producer	Engineer	Label	Project
WOODLAND				
Indigo Girls	Peter Collins	David Leonard	Epic	trax/od's
Vanessa Hill	Mark Paul	"	WB	"
Addison Steel	A. Steel	Bob Bullock	—	"
Katrina Richey	P. Richey/S. Colman			
➥		Eric Paul	Richey	trax/od's/mix
Sam Ocampo	S. Ocampo	"	—	trax/od's
George Jones/Nissan	Kyle Lehning			
➥		Kevin Beamish	Sick As A Dog	jingle
Pam Tillis	—	Brian Tankersley	GBT	mix
Jennyanykind	Roger Moutenot			
➥		R. Moutenot	—	"
Leo Kottke	David Z	David Z	Private Mus.	trax/mix
Phil Vassar	Greg Hill	Chris Stone	EMI	demos
Alison Krauss	A. Krauss/G. Paczosa			
➥		Gary Paczosa	Rounder	od's

(continued from page 9)

October 23 and 24 in Sam Goody stores in St. Louis and Indianapolis...

Bobbie Cryner was slated to speak at The Songwriters Guild of America (SGA) Ask-A-Pro session on October 21. The SGA Ask-A-Pro sessions are free for SGA members and a minimal cost for non-members...

James Bonamy's wife, **Amy Jane,** is expecting a child in March. The couple plans to keep touring together, as Amy Jane sings in the band. James is scheduled to appear in an upcoming 2-page spread in *People* magazine, as well as do some surfing for a segment on *Entertainment Tonight*...

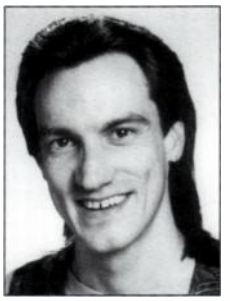
Oak Ridge Boy **William Lee Golden** recently welcomed granddaughter **Elizabeth Golden** to the family. The child was born to William's son **Chris,** who plays guitar in the Oak Ridge Boys Band, and his wife **Kim Atwell Golden,** who works for **Wynonna's** business management company...

During a black-tie dinner and awards show recently held at the Georgia World Congress Center, several performers were inducted into the Georgia Music Hall of Fame. **The Atlanta Rhythm Section** was inducted in the Performer-Groups category, **Mac Davis** in the Performer category, **Rodney Mills** in the Non-Performer category and **Joe Galkin** received the Mary Tallent Pioneer Award...

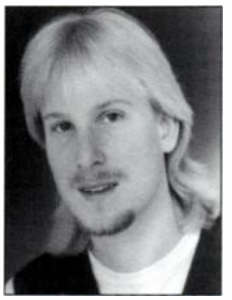
The Dead Ringer Band, winners of the 1996 Mo Award for Best Country Group, recently won an A.R.I.A. Award for Best Australian Country Release. The award came for their most recent album, *Home Fires,* issued by Sydney indie, Massive Records. The honors, given by the Australian Recording Industry Association (A.R.I.A.), are the "down under" equivalent of the Grammy Awards. The Dead Ringer Band recently completed a two-week tour with Irish stars **Daniel O'Donnell** and **Mary Duff.** The band is currently working on their fourth album and is slated to make their first visit to Nashville in late November...

PUBLISHING NEWS

Rod Parkin and **Jayson Wyatt** have been promoted at Life Music Group. Parkin, a former Professional Manager for the company, was upped to Creative Director, while Wyatt, who joined the company in 1995 as a Song Plugger/Publishing Administrator, has been named Creative Manager...



Rod Parkin



Jayson Wyatt

Jerry Smith and Warner/Chappell Music have formed Smith Haven Music, a joint venture in the areas of publishing, production and artist development. 615-248-9648...

Famous Music has acquired 230 copyrights from the catalogue of **Susan Longacre.** The award -winning writer simultaneously signed with the publishing company. The Famous acquisition contains such hits as "Is There Life Out There," "That Was A River," "Wild Man," "Leave Him Out Of This" and "Time Passes By..."

Fish Music Group, a New York-based independent publishing company, has purchased an interest in the four Nashville catalogues of **Mick Lloyd,** containing copyrights written both by Lloyd and others. Included in the purchase are more than a dozen charted country tunes. As part of the purchase agreement, the catalogue will continue to be administered out of Nashville. Artists who have recorded songs in Lloyd's catalogues include **Loretta Lynn, Johnny Lee** and **Dave & Sugar...**

INDEPENDENT NEWS

Nashville's CORE Entertainment kicked off the fall season with releases by **Rocky Burnette** *(Tear It Up,)* **Six Million Dollar Band** *(Huge),* **Dirk Hamilton** *(sufferupachuckle)* and **The Canadian Brass & Star Of Indiana** *(Brass Theater II)*...

"Preparing for an expected boom in the Brazilian market," Brazilian independent label Paradoxx Music, in connection with Nashville producer **Doug Wayne** and Nashville engineer **Dennis Ritchie,** is producing country covers of flashback rock hits in order to ease familiarization for radio listeners in Brazil. Paradoxx is scheduled to produce Brazilian recording artist **Vera Negri** in Nashville, as she records her first country release in Portuguese. The company also plans to hire country line dance instructors to live and work in Brazil...

OTHER FORMATS

Winners at the International Bluegrass Music Association Awards, held September 26 in Owensboro, KY included: **Del McCoury**—Entertainer and Male Vocalist of the Year; **Lynn Morris**—Female Vocalist of the Year; **Third Tyme Out**—Vocal Group of the Year; **Del McCoury Band**—Instrumental Group of the Year; "Mama's Hand" (**Lynn Morris,** artist; **Hazel Dickens,** songwriter)—Song of the Year; *It's A Long, Long Road* by **Blue Highway** on Rebel Records—Album of the Year; **Eddie Stubbs** (WSM, The Grand Ole Opry)—Broadcaster of the Year; and **Wayne Bledsoe** (*Bluegrass Now* magazine)—Print Media Personality of the Year. 1996 Hall of Honor Inductees were: **Peter V. ("Pete") Kuykendall** and **The Classic Country Gentlemen.** The program was hosted by **Ricky Skaggs** and featured winners in more than 20 awards categories. There was also a special tribute to the late **Bill Monroe** during the show...

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Artist	$Gross	Tix Sold	%Full	Venue	City, St.	Date
George Strait/Terri Clark	950,472	41,628	*100	America West Arena	Phoenix, AZ	9/27-28
Garth Brooks	800,510	39,592	**100	Halifax Metro Centre	Halifax, N.S., CAN	9/12-15
Alan Jackson/Wade Hayes	246,217	12,911	100	Blossom Music Center	Cuyahoga Falls, OH	9/21
B.&Dunn/D.L. Murphy/J.D. Messina	244,550	10,080	81	Concord Pavilion	Concord, CA	9/22
Wynonna/BlackHawk	226,831	10,527	100	The Puyallup Fair	Puyallup, WA	9/21
Vince Gill	188,372	10,430	100	York Inter-State Fair	York, PA	9/7
Tim McGraw/Faith Hill	173,245	8,224	78	The Puyallup Fair	Puyallup, WA	9/19
L. Morgan/P. Tillis/C. Carter	163,958	10,086	66	Pine Knob Music Theatre	Clarkston, MI	9/13
Alabama/Kenny Chesney	160,713	8,096	78	York Inter-State Fair	York, PA	9/13
Travis Tritt/Marty Stuart	133,783	6,861	65	The Puyallup Fair	Puyallup, WA	9/15
Mark Chesnutt/PRCA Rodeo	133,359	12,474	100	Arena, State Fair of OK	Oklahoma City, OK	9/28

source: amusement business

RADIO NEWS

Two new members were added to the CRB Board of Directors during CRS MidWest in Kansas City: **Alan Box,** President of EZ Communications and **Brian D. Ongaro,** VP/GM of WMIL/WOKY in Milwaukee, WI. In addition, CRS West Coast is scheduled for September 19-20, 1997 at the Radisson Resort Hotel in Sacramento, CA...

Marco Promotions recently expanded its Impact Stations roster to 150 stations. In compiling the panel, Marco reviewed market potential, station ratings and power, in addition to selecting input from national and regional promotion managers regarding the importance of the non-reporting stations to the particular marketplaces...

Jones Satellite Networks has changed the name of FM Lite to NAC, in order to properly reflect the format. NAC is heard on more than 20% of all commercial, NAC-programmed radio stations in the United States...

BENEFIT NEWS

The second annual Operation Smile Celebrity Concert benefiting the Tennessee/Kentucky Chapter of Operation Smile, a not-for-profit organization devoted to providing surgical care and advocacy for underserved children and young adults with facial deformities, is scheduled for November 12 at the Grand Ole Opry House. The show is slated to include **Brooks & Dunn, Rosanne Cash, Steve Earle, Tracy Lawrence, Lyle Lovett, Mark Luna, LeAnn Rimes, Shania Twain, Wynonna** and others. **Marty Stuart** and **Ashley Judd** will co-host the concert. Tickets may be purchased through TicketMaster at 615-255-9600, with VIP gala tickets obtainable by calling 615-385-5652...

Ricky Lynn Gregg will once again coordinate a major shipment of supplies such as books, school desks, television sets, health and beauty aids, clothing, computers, toys, blankets and other necessities that will be donated to Native American communities across the country. Scheduled to begin November 11 and running through November 16, Gregg is to accompany five semi tractor trailers as they make their way to reservations across the midwest. Gregg, who is part Cherokee, started his "Trail Of Hope" last spring and delivered $300,000 worth of supplies last June, making the delivery total for 1996 in the neighborhood of $800,000...

Bryan White recently hosted a special concert and radiothon benefit at the Oklahoma Opry in Oklahoma City, OK to raise money to provide scholarships for children who lost a parent or were injured in the Oklahoma City bombing. White, a native of Oklahoma City, performed for the children and their families at the invitation-only event. All proceeds from the 90-minute radio broadcast will benefit the Federal Employees Education Assistance Fund, which provides current and future college tuition for 211 touched by the April, 1995 bombing...

Steve Cropper, writer of such classics as "Sittin' On The Dock Of The Bay," "Midnight Hour" and "Knock On Wood," was slated to celebrate his 55th birthday in style October 26 at a Riverboat Casino Party at the Opryland Hotel. Proceeds from the public event, known as "The Southern Gala," are earmarked for the T.J. Martell Foundation...

Neal McCoy, Bryan White, Troy Aikman, Dallas Cowboys special teams coach **Joe Avezzano,** "American Country Countdown" host **Bob Kingsley** and others banded together during a recent benefit for the East Texas Angel Network at the Longview High School Coliseum. This year's event netted almost $150,000 for the organization, which provides financial assistance for medical treatments and related costs to families with children suffering from serious diseases...

(continued on page 31)

PHOTO OPS GALORE!

Music City Digital celebrated its grand opening on Music Row recently with a wine and hors d'oeuvre tour of its state-of-the-art 5,000 square-foot post-production facility. On hand to take a look at the new digs were (L-R): Martin Fischer, President of High Five Entertainment, MCD's parent company; Stephen Elsky, HFE's Chief Operating Officer; Ricky Skaggs; and Bret Wolcott, HFE's Senior Vice President.

The Nashville Network and the dick clark company-nashville marked the selection of Gary Chapman as the new host for *Prime Time Country*, the network's flagship weeknight show, at a recent music industry gathering. Among those celebrating were (L-R): TNN Vice President-Programming Brian Hughes, TNN Vice President-Music Industry Relations C. Paul Corbin, Chapman and *Prime Time Country* Executive Producer Dick Clark.

Epic artist Stephanie Bentley recently inked a new co-management deal with Stephanie Maynard and Corlew-O'Grady Management Inc., in addition to signing with the William Morris Agency for booking. (L-R): William Morris' Steve Hauser, Maynard, Bentley and David Corlew.

Terri Clark saddles up and rides the television range with Riders In The Sky during an episode of *Riders Radio Theater: The Television Show*, which aired recently on TNN. (L-R): Woody Paul, Clark, Ranger Doug and Too Slim.

INDUSTRY EVENTS CALENDAR

NOVEMBER
12
2nd Annual Operation Smile Celebrity Concert, The Grand Ole Opry House, Nashville, TN • 615-255-9600

7th Annual Celebrity Basketball Game And Concert, Striplin Gymnasium, Belmont University, Nashville, TN 615-460-VINCE

13-17
Western Music Festival/Tribute To Rex Allen, Holiday Inn, City Center, Tucson, AZ • 520-825-6621

14
1996 CCMA Awards Show, The Ryman Auditorium, Nashville, TN 615-742-9210

15-17
Country Music Expo 1996, New Jersey Convention And Expo Center, Edison, NJ • 201-772-6566

DECEMBER
9
1st Annual World Christian Music Awards, Nassau Marriott Resort, Nassau, Bahamas • 809-323-2471

JANUARY
25-28
54th Annual National Religious Broadcasters Convention And Exposition, Anaheim Convention Center, Anaheim, CA

29-Feb 2
Country In The Rockies '97, Crested Butte, CO 615-383-9388

FEBRUARY
12
3rd Annual Nashville Music Awards, The Ryman Auditorium, Nashville, TN

19-22
Extravaganza '97, Nashville, TN 615-327-4308

MARCH
5-8
28th Annual Country Radio Seminar, Opryland Hotel And Convention Center, Nashville, TN • 615-327-4487

12-16
South By Southwest Music And Media Conference, Austin, TX 512-467-7979

(continued from page 29)

Del, brother of **Diamond Rio's** drummer **Brian Prout,** shot a hole-in-one and won a 1996 convertible Chevrolet Camaro during the fifth annual Diamond Rio Celebrity Golf Tournament held at Nashville's Hermitage Golf Course. The event raised more than $45,000 for Middle Tennessee American Lung Association...

The third annual **Louise Mandrell** Celebrity Shoot, held the last weekend of September, raised $200,000 for the Boy Scouts of America. The event is scheduled to air as a one-hour TNN television special on January 4, 1997...

Icehouse Dancin' In The District, the outdoor alternative venue which presents an eclectic mix of bands free to the public on Thursday nights throughout the summer, completed its most successful year in 1996 and shared that success with charitable contributions to The Charles Davis Foundation and Child Abuse Prevention of Tennessee. In its four years of existence, Icehouse Dancin' In The District has given back approximately $50,000 to the community...

Earlier this year, internationally renowned artist **Manabu Kochi** created the original artwork promoting the 38th annual Grammy Awards ceremony. In conjunction with NARAS, Kochi and South Florida's StarArt Foundation have published limited editions of the Grammy art in several forms. All items in the Kochi/StarArt Collection are individually signed and/or numbered by the artist himself. A portion of the proceeds will support StarArt charities and MusiCares, a charity established by NARAS. To order or request a catalog, call 1-800-STARS-4-U...

TV/FILM NEWS

Stephen Elsky

Stephen Elsky has been named Executive Vice President and Chief Operating Officer of High Five Entertainment, responsible for all of the company's business and financial affairs. Elsky was formerly a Senior Vice President at Hearst Entertainment, Inc...

Corinne ("Coco") Vallis has joined Scene Three Inc. as Producer/Director. As the Director of Programming, Production and Promotions, Vallis was responsible for the launch of NCN—the New Country Network (now CMT Canada) in January of 1995...

CMT has now expanded into the countries of Spain and South Africa, boosting the total number of countries the network reaches to 50. CMT will be brought into Spain through Cablevision and will be carried in South Africa on MultiChoice DSTV service, a leading pay-TV subscriber management company...

Mary Chapin Carpenter and **Lyle Lovett** are scheduled to be featured November 27 in *The Big Swiss Ticket,* a 60-minute performance and interview special taped in Gstaad, Switzerland by CMT. It marks the first time CMT has produced a concert program from outside the United States...

Warner Reprise Video was recently slated to release **Jeff Foxworthy's** *Crank It Up,* a home video collection including "Redneck Stomp," "Party All Night," "Redneck Games" and the single "Redneck 12 Days Of Christmas..."

Mary Chapin Carpenter's "Let Me Into Your Heart" video post-production work was completed in a state-of-the-art Quantel D-1 (Edit Box) uncompressed video editing suite at Henninger Elite Post. The new edit suite, at the company's Music Row location, is the first of its type in Nashville and offers HEP clients options in non-linear editing previously available only in New York, Los Angeles, Chicago and Atlanta...

CHRISTIAN NEWS

The Zomba Group has acquired Reunion Records from Arista Records Nashville, a division of BMG Entertainment. Reunion is currently distributed in the Christian retail market by Word Records, but as of January 1, the distribution will move to Brentwood Music. In the mainstream retail market, BMG will continue to handle Reunion's distribution as part of its general North American distribution arrangements with all of Zomba's labels...

The 54th Annual National Religious Broadcasters Convention and Exposition is scheduled for January 25-28 at the Anaheim Convention Center in Anaheim, CA. The event will include a keynote address by **Wellington Boone,** various musical guests, over 40 educational sessions and more than 196 exhibitors in NRB's largest exposition ever...

V. Keith Mason has been named Label Director of Brentwood Music's Brentwood Kids Company. Mason has run his own company, Music House, for the last six years...

As part of a special advance marketing campaign for **Tony Vincent's** sophomore project, *One Deed,* Star Song is scheduled to release the title cut, "One Deed (The Single)," to retail with an MSRP of $3.99 CD and $2.99 cassette. The CD and cassette will include the album version and a special remix of "One Deed" plus two Top 5 hits from Vincent's debut project. Also included will be a free poster offer and a coupon good toward the purchase of the full project, which releases in January...

Jars Of Clay recorded an original song for *The Long Kiss Good Night* movie soundtrack instead of a remake of **David Bowie's** "Heroes." The new piece titled "The Chair" will be broadcast during the closing credits of the action-adventure, which stars **Geena Davis** and **Samuel Jackson,** and is on the MCA Records soundtrack now available...

Artist/songwriter **Lynne Drysdale** recently joined **Bruce Carroll, Rivers And Owens, Ken Holloway, Terri Lynn, Mid South** and others for "Fishnet Country 1996," the 2nd Annual All-Christian Positive Country Festival held in Front Royal, VA...

CeCe Winans recently filmed a television commercial for BellSouth Telecommunications' Memory Call plan. Winans is one of six celebrities in the company's largest campaign ever, which also features **Naomi Judd, Muggsy Bogues, Courtney Cox, Daisy Fuentes** and **Nestor Torres...**

TOP OF THE CHARTS
CHRISTIAN

Christian Hit Radio
"People Get Ready...Jesus Is Coming"
Crystal Lewis • Myrrh
Adult Contemporary
"Keep The Candle Burning"
Point Of Grace • Word
Inspirational
"That's How Much I Love You"
Kathy Troccoli • Reunion
Country
"Somebody Was Prayin' For Me"
Charlie Daniels • Sparrow
Mainstream Album Sales
Whatcha Lookin' 4
Kirk Franklin & The Family • GospoCentric
Christian Album Sales
Life, Love & Other Mysteries
Point Of Grace • Word

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Guys, this is what you get for having so much fun!

1996 CMA Award Winners:
Entertainer of the Year
(first duo in CMA history)
and
Duo of the Year
(for a record-breaking 5th consecutive year)

Congratulations Kix and Ronnie

ARISTA
NASHVILLE

Management: Titley/Spalding & Associates