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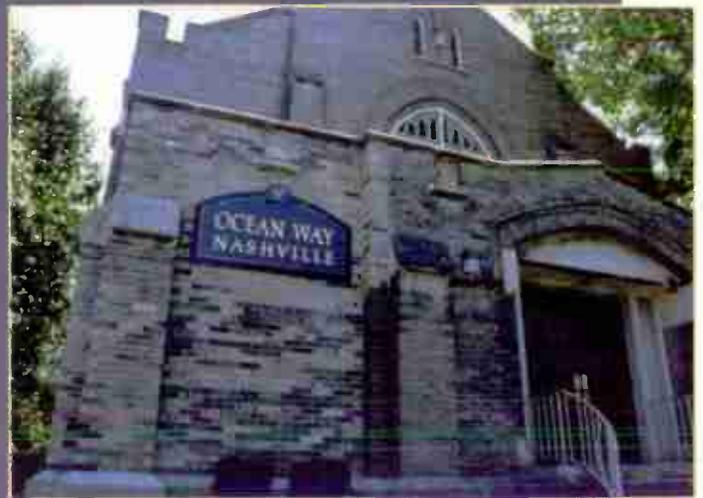


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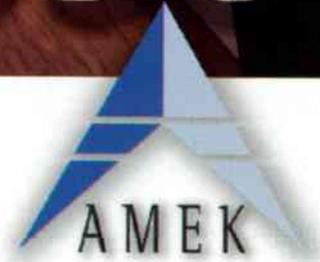
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SUBSCRIPTION INFORMATION

Send name, address, and payment to:

Music Row Publications Inc.

P.O. Box 158542

Nashville, TN 37215

Tel: 615-321-3617 • Fax: 615-329-0852

e-mail: news@musicrow.com

www.musicrow.com

One year subscription (23 issues)

U.S./Second class \$99.00

U.S./First class \$129.00

Canada \$99.00

Overseas (surface) \$115.00

Overseas (air) \$165.00

MUSIC ROW® (ISSN 0745-5054)

is published semimonthly except for January (23
 times per year) for \$99.00 per year by

Music Row Publications, Inc.

1231 17th Avenue South, Nashville, TN 37212.

Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row,
 P.O. Box 158542, Nashville, TN 37215. ©1999 Music
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ON THE COVER: MONTGOMERY GENTRY



Label: Columbia Nashville

Current Single: "Lonely and Gone"

Current Album: *Tattoos And Scars*

Current Video: "Lonely and Gone"

Current Producers: Joe Scifo

Hometown: Eddie—Lancaster, KY;

Troy—Lexington, KY

Management: John Dorris, Hallmark Management

Booking: Monterey Artists

Birthdate: Eddie—September 30; Troy—April 5

Outside Interests: Eddie—Hunting, fishing, motorcycle riding, sports, horseback riding; Troy—Outdoor sports, hunting, fishing, horseback riding, motorcycle riding

Musical Influences: Eddie—Lynyrd Skynyrd, Hank Jr., Charlie Daniels, Willie, Waylon and Merle; Troy—George Jones, Randy Travis, Hank Jr., Merle Haggard

Montgomery Gentry was long a favorite in their hometown of Lexington with their self-described "hillbilly honky tonk." The duo set fire to every roadhouse in town and made no apologies for it. And the attention from the group's large and loyal crowd made so much noise that it could be heard all the way to Nashville, and perhaps more importantly, in Sony President Allen Butler's office. At their first industry showcase in Music City the guys

received a standing ovation from a hard-to-win crowd of music professionals—and a recording contract with Columbia Records.

The live act that bagged the boys their deal is as rowdy as they come.

"We do get kind of wild on stage," admits Eddie, "so sometimes when we play in new places with the type of music that we're doing, people are like, 'Wham! Hold on, boys, I don't know if we want to go that far or not.' We like to play music that sort of dares us, 'Can we step on this side of the fence or not?' Just good ole boys doing a little more than the law will allow...that's us!"

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World Radio History



NAS/SGA Merger; AFM/Provident Complete Signatory Agreements

NEWS

NAS AND SGA MERGE—In a move designed to strengthen the position of the nation's songwriters, the Songwriters Guild of America and The National Academy of Songwriters have merged. The move comes after months of meetings in New York, Nashville and Los Angeles. The NAS' Los Angeles office has closed and NAS operations are now being handled from the SGA's office there, which for a time will be called SGA/NAS. "NAS membership will be honored by SGA," said SGA Executive Director Lewis M. Bachman, "and we will continue to study the various programs offered by the two organizations and implement the best of both." New general membership renewals will drop to \$55 a year for non-published members, and all songwriters now receiving royalty statements can take advantage of SGA's royalty collection plan, and self-published songwriters and catalog owners can utilize the SGA's catalog administration service. Randy Sharp, NAS President, is expected to join the SGA board and stated "NAS has a long history of servicing the educational needs of songwriters and creating an environment of encouragement and support of which we can be proud. Teaming up with SGA will allow the songwriting community to continue those efforts as well as efforts to strengthen the song writer's position on the legal, legislative and international scenes." The organization will continue to be called the Songwriters Guild of America, and the NAS' approximately 2,000 members brings the joint group total to about 7,000.

AFM/PROVIDENT SEAL PACT—The American Federation of Musicians (AFM) and Provident Music Group companies, Brentwood Music, Inc. and Benson Records, Inc., have signed agreements for musicians working under the AFM Phonograph Record Labor Agreement. The new agreement covers Brentwood Records, Brentwood Jazz, Brentwood Kids Company, Essential Records, Sublime Records, Watershed Records, Ransom Records, Diadem Music Group, Benson Records, RiverSong and Tattoo Records. Provident Chairman/CEO said "This action demonstrates Provident's support of its artists by enabling them free choice of musicians, consistent with the advantages offered by our major competitors, Word and EMI Christian Music Group. We have appreciated the AFM's efforts to maintain positive discussions concerning all of the Provident companies and look forward to continuing the sound relationship in the future." The recently reached accord, which put an end to months of negotiations between the two entities, expires January 31, 2002.

AHRA SUFFERS IN RIO DECISION—An Appeals Court last month ruled against the RIAA in an action that would have halted the sale and distribution of Diamond Multimedia's Rio MP3 player, and dealt a blow to the Audio Home Recording Act (AHRA). Last fall, the RIAA sued Diamond and attempted to obtain an injunction barring the importation and distribution of the Rio portable MP3 player on the alleged grounds that it violated the AHRA. The U.S. District Court refused to stop the Rio's sale. RIAA appealed, and Diamond countersued. The Appeals Court concluded that the Rio is not a "digital audio recording device" covered by the AHRA. This exclusion is based on the fact that the Rio does not record anything directly

but simply accepts the transfer of files from a computer's hard drive. The court stated that hard drives are expressly exempted from the AHRA, even when they contain music files. The court further declared that this exemption "extends to any copying from a computer hard drive," including the copying of music files, and that the AHRA was written to afford this particular loophole. Reportedly, the RIAA's key compromise in 1992 was the exclusion of any program on a computer hard drive. An RIAA post-defeat comment cited misinterpreted congressional intent, and raises the possibility that the industry may seek to have Congress "clarify" the AHRA to provide for enforcement.

SDMI DEALS SPECS—The Secure Digital Music Initiative (SDMI) announced late last month a common specification for portable devices for digital music. More than 100 companies from the music, consumer electronics and information technology industries adopted a two-phase system. Phase I is the adoption and ratification of the SDMI specs. Phase II is scheduled to begin when a screening technology is available to filter out pirated music. During Phase I, SDMI compliant portable devices may accept music in all current formats, whether protected or unprotected. When Phase II begins, consumers will be urged to upgrade their Phase I device to Phase II in order to play or copy that music. The upgrade will incorporate a screening technology that permits playback of all content except pirated copies of new music releases. In both phases, consumers will still be able to rip songs from their CDs and download unprotected music, just as they do now. The complete text of SDMI's Portable Device Specification Version 1.0 is posted at <www.sdmi.org>.

[continued on page 56]

MUSICAL CHAIRS

Capitol Records President **Roy Lott** has been named President and CEO of the new Capitol Records Group, which includes EMI Christian Music Group, Capitol Nashville, and Virgin Nashville...**Peter Strickland** was named National Sales Director for Warner/Reprise Nashville...**Liz Morin** has been promoted to Midwest Regional Promotion Manager at Platinum Nashville. Other staff changes include **Kim Reinbold** adding artist development and creative marketing duties, and **David Friedman** adding Mid-Atlantic promotion duties to his position as Manager of National Promotion... Former Network Ink publicist **Kim Fowler** has joined Sugar Hill Records as Manager of Artist and Media Relations. She will be based in Nashville.



David Friedman

Moraine Music Group has named **Michael Martin** Vice President...**Chuck Tennin** was named to the Board of Directors of Kosary Entertainment Group, Inc. Tennin will also serve as consultant for their newly formed Country Music Division. **Clint Higham** has been promoted to VP of International Management Services at Kaledoscope Media... **Alan Hall** has left his position as VP of Corporate Communications for Gaylord Entertainment... **Angela Ramler** has departed Jerry Duncan Promotions.



Alan Hall

Former Dale Morris & Associates/International Management Services associate agent **John Robinson** has joined Bridgestone/Firestone, Inc. as Product/Promotion Coordinator... Handleman Entertainment has appointed **Arnie Gross** as VP/GM of the K-mart Customer Team; **Tom Quinn** as President of Electronic Commerce; and **Ron**

Lund, VP of Merchandise Planning.

Joanne Scaife has been named Administrative Advertising Director at CCM Media Services. **Jeni Waldrop** will serve as Administrative Advertising Assistant; **Jim Shanahan** joins CCM as Regional VP of Operations-West and **Dave Williams** has taken on the role of Advertising Manager...Ray Griff Enterprises has new contact info: P.O. Box 100144, Nashville, TN 37224; 615-449-9383...Redline Entertainment (**Buzz Stone** and **Wes Mayers**) have new numbers. Phone 615-340-0056, Fax 615-340-0066. The address is still the same.



Rick Taylor

Country Weekly magazine has announced the following promotions: **Rick Taylor** to Managing Editor; **Larry Holden** to Senior Editor; **Wendy Newcomer** to Senior Reporter.

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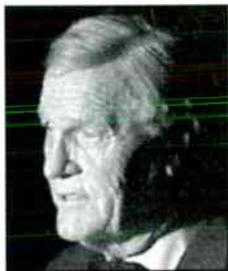
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HONORING RADIO

Reverence was the mood of the evening at the Country Music DJ Hall of Fame banquet as standing ovations were the rule rather than the exception.

A video presentation preceded the awarding of the Career Achievement plaque to Eddy Arnold. Moved to tears by the outpouring of affection, Arnold went to the podium and soon had the crowd in stitches. "I have a feeling that this honor you're about to give me comes because you couldn't find anyone older," the 81-year-old Arnold joked.



STAND UP GUY—Eddy Arnold takes the stage after being introduced as the Career Achievement Award winner. "You haven't given it to me yet," the empty-handed crooner pointed out to much laughter. "I just thought I should say something in case someone tried to slip out of the room with it."

After Arnold's remarks, DJ Hall of Fame inductions began. Receiving the honor were Ted Cramer, WDAF in Kansas City; retired DJ and executive "Pappy" Dave Stone; singer and radio personality Rosalie Allen; Raymond "Cousin Ray" Woolfenden, WPWC in Dumfries, VA; and the late Joe Rumore, a wildly popular Alabama DJ. The final induction of the evening was for arguably the most-awarded woman in the history of country radio—Gwyneth "Dandalion" Sesse of WRKZ in Hershey, PA. An early supporter of Garth Brooks, Sesse was surprised when the Artist of the Decade stepped on stage to present her plaque.

Brad Paisley closed the event with song, and the audience joined him in singing Arnold's classic "Make The World Go Away." It was a fitting end to an emotional evening.

—Chuck Aly



PERFECTLY BLUNT—Garth Brooks recalls a time in 1996 "when my record label told me my career was over" and he began calling friends for advice. One of those calls went to Dandalion. Her response? "Tell them to kiss your a**."

BETTER THAN PAY PER AD

"CMA Awards Backstage Pass," a pay-per-view telecast scheduled for September 21, hopes to entice country fans to pay \$9.95 for performances and a behind-the-scenes look at preparations for the next night's awards show. But as with successful PPV predecessor "Alabama: For The Record," the special aims to do more than merely rake in viewers' cash.

Because satellite systems and local cable operators share in pay-per-view revenues, they have a vested interest in promoting the events—running what could potentially amount to millions of dollars in ads at no cost to show producers. And if those producers seek to raise the profile of a similar event or product (like a completely free, network broadcast the next night, for instance), then viewers tuning into the pay broadcast become little more than icing on a very sweet cake. In Alabama's case, the strategy worked to perfection: *For The Record*—the album—is double platinum following PPV concert-boosted awareness. If CMA Awards ratings are similarly inflated, "Backstage" producers Warner/TBA will have scored big—regardless of the pay-per-view's outcome.

—Chuck Aly

HEY BATT BATT—VOTE BATT

How do you know CMA ballots are on the way? Easy—your mailbox fills with elaborately designed and packaged promotional pieces. The fun started early this year as unusually-shaped envelopes hit *Music Row* desks during the nominations round, rather than waiting for the final ballot. Among the entrants, RCA Record Label Group deserves a nod for the most imaginative—and funniest—mailing we've seen in a while. Their "RLG All Star 1999 Lineup" set of mock baseball cards transplants the heads of their roster of artists onto the bodies of baseball players. The back of the cards feature vital stats including hits, home runs (No. 1s) and nominations. Our favorite is Sara Evans' card, complete with bulging biceps and hairy forearms. Does she chew tobacco, too?

—Chuck Aly



The Buzz

Studio Edition
Room managers brush up on their Darwin ("survival of the fittest") a studios experience second straight year of decline.

- "Backstage Pass"**—Trojan Horse marketing strategy has cable systems promoting CMAs. Ain't we sneaky?
- Promo Mailings**—No matter how much we love them, they never influence our vote. The case of beer was a nice touch, though.
- Project Studios**—Why use a commercial studio instead of the basement? Uh, piles of dirty laundry, ping pong table for a desk & kids stomping upstairs.
- Dell**—Computer giant moving to Nashville. Suddenly, music types are old money. Go figure.
- SDMI**—New digital music standard hopes to quell piracy. Stands for "Security Deleted by Mediocre Intelligence."

1999 STUDIO SURVEY

“More Studios, Not Much More Work”

by Chuck Aly

Growth continues, according to studio owners and managers, but at the slowest rate in the eight years *Music Row* has undertaken this studio survey. More than 40 questionnaires were returned for the study, which is admittedly more perceptual than scientific. Still, it is hard to deny the sixth-straight year of declining numbers as growth fell to 10% from 1998's figure of 13%.

Last year, respondents reported a generally positive outlook, this year they're expecting "about the same." Rates are basically flat and the consensus seems to be that the upturn many expected after an abysmal 1998 has yet to materialize. "There are definitely more studios," says Sound Stage's Michael Koreiba, "but not much more work. It's gotten more competitive, but that just raises the quality of what we're all trying to do." Laron Pendergrass at Boardroom says his business is good, but agrees, "There are probably too many studios in Nashville. Over the last two years it's definitely more about having long term clients than having new people come in."

For Song Cellar's Jackie Cook, it's time to get out of the studio business. "This is actually, gross, my best year," Cook says, but the successes are due to his

production services, not room rental. "People come here for me. I sort of got in the studio business without wanting to. I had the space and thought it might bring more income. About the time I did, everybody else decided they could do it too." Now, Cook is looking to get out of his building. "I think I can rent studios cheaper than I can operate one."

On the other end of the spectrum, Bayou Recording just celebrated its first year in business. "We're doing really well," says Studio Manager Susan Clinton. "Probably what's keeping us busy is word of mouth by the musicians that work here. We were starting up in a sea of pessimism, but we have an optimistic attitude." Downstairs Sound's Mark Stacy says, "It's been up and down. Sometimes we have too much work, sometimes not enough."



Jackie Cook

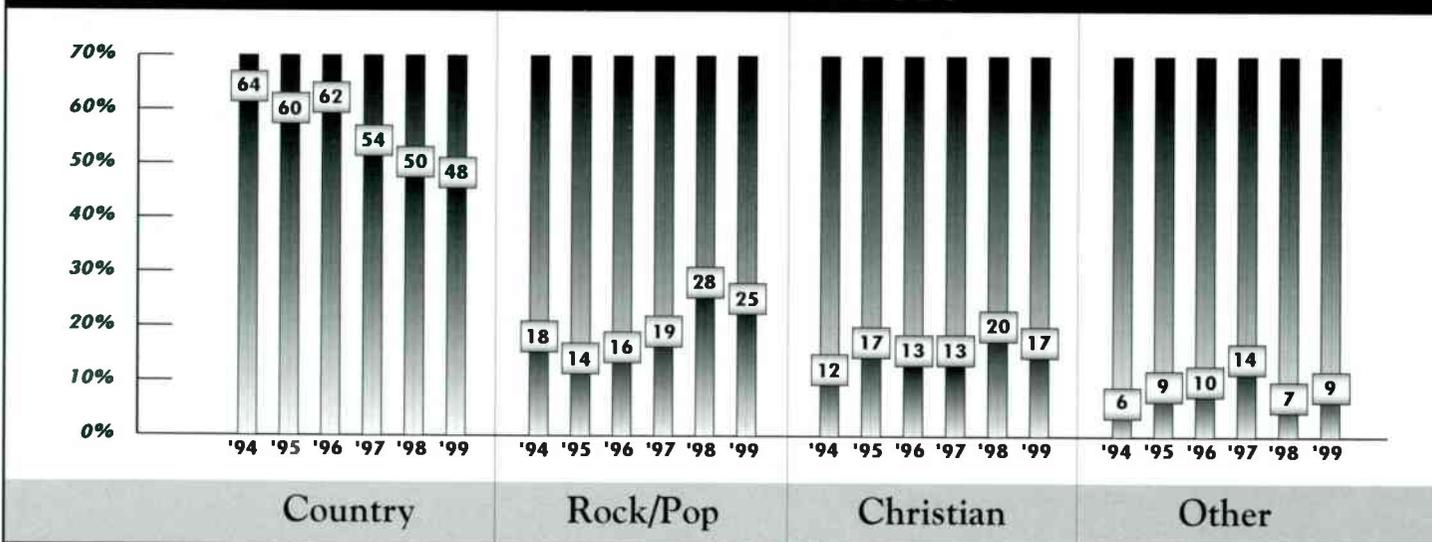


Susan Clinton



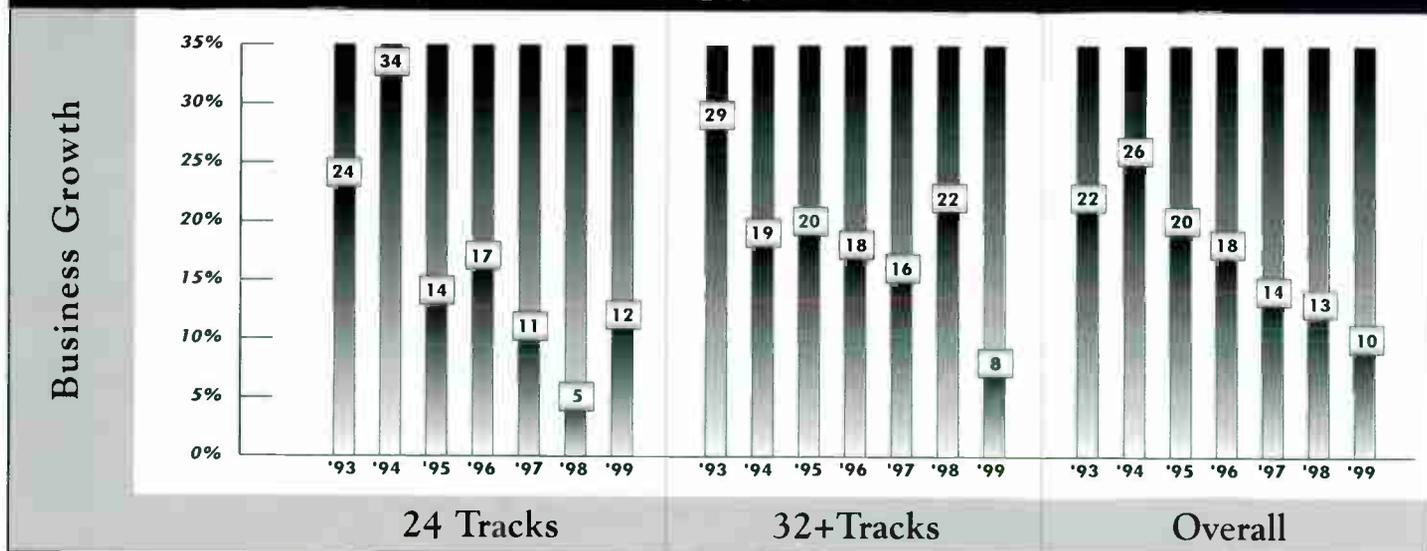
Andrew Kautz

FORMAT ANALYSIS





STUDIO BUSINESS ANALYSIS



Emerald Entertainment, which has enjoyed an explosion of growth, has been aggressive in the face of the storm. "It's been a slow process up until the end of last year," explains President Andrew Kautz, "then we really jumped. Emerald was always a one room facility—up to about '93 or '94. Until the end of last year, we were four rooms and now we're 10 with the addition of Masterfonics. And we're in the process of adding yet another room.

"Business is actually really good," Kautz continues. "The downturn has a lot of repercussions, but the studio market was extremely overbuilt and I you're seeing a natural progression."

THE RATING GAME

A hot topic of conversation a year ago was the pressure to cut rates in order to be competitive or at client request. This year we see the issue shaped by technological changes. "No one is calling a client in another studio trying to take them away," Koreiba explains. "It's not that kind of battle at all. Newer technology has made it affordable for people to buy used SSLs or

PROJECT ANALYSIS

studio size	8-24 track	32+ track
Demos	38%	25%
Masters	41%	57%
Soundtracks	6%	1%
Jingles	4%	6%
Other	11%	11%

Neves and open up rooms without the big note payment. It makes for a great \$1,200 a day room. As technology gets better you're going to see better used equipment and better studios."

"Last year it was a little bit that way with us," Pendergrass admits. "Clients that would have been in a \$600 a day room were getting a \$900 to \$1,000 room for closer to that rate. That has affected mid-sized rooms—being able to jump into an SSL room

at a lesser rate."

Emerald, with its varied assortment of rooms, is putting together price competitive packages for clients. "We're trying to take projects from start to finish," Kautz says. "We'll discount each segment based on the entire revenue if we know we've got them for tracking, overdub, mixing and then move on to broadcast and promote the record. We've adapted. We're not just going to play the rate game with everybody else."

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THE DIGITAL VERSATILE DISK

Auditory Elixir Or Added Consumer Cost?

by David M. Ross

Will DVD usher in a new era of audio prosperity? Can it expand the range of human hearing beyond the 20Hz to 20kHz thresholds? Is the combination of greater frequency sampling and increased bit

depth an auditory elixir that will give us whiter teeth and more zesty lives?

Predictably, the jury is out on all the above questions save one—DVD should generate mucho dinero.

"The path is clear for the DVD platform to be the next

standard," says Seventeen Grand co-owner Jake Niceley, who has a 5.1 facility.

"Long range, if history follows what happened with the introduction of CDs, most likely DVD will be the format that everything is released on," agrees Georgetown Masters President Denny Purcell who also has begun investing in the new technology. "And in ten years CDs will be dead."

"The DVD player will also play CDs, so why would anyone spend money on a CD player alone?" asks Master Vision partner Tracy Martinson. "The new DVD disc will also expand to the computer market and replace CD-roms as well."

The Digital Versatile Disk (DVD) comes in many flavors, but essentially there are three main varieties. DVD-Video, DVD-Audio and DVD-Data. Presently, DVD computer drives and DVD video players are commercially available. The recent publication of the new DVD Audio standard paves the way for the introduction of DVD Audio players. Most insiders believe the DVD-A players will be followed almost immediately by a universal DVD player which will handle all formats of this remarkable new storage device.

In the most basic sense, DVD-Video allocates most of its disc space to video information leaving less area for audio content. Conversely, DVD-Audio utilizes almost all its storage for high resolution audio signals leaving a relatively small area for other content.

Hardware manufacturers will benefit as consumers upgrade to the new players and CD players are phased out; software providers (i.e. record labels and movie studios) should enjoy watching sales of old catalog dressed in the new format; and engineers and recording studios are counting on sharing the bounty by helping





to remix those vast catalogs plus record/mix new projects.

But questions abound, especially regarding DVD-Audio which features 5.1 Surround mixes to six discrete audio channels.

"DVD-Audio has a tough time ahead of it," says JamSync Chief Audio Engineer K.K. Proffitt. "It may well remain an audiophile format unless they do something radical. Few consumers are going to change their home theater to some kind of super audiophile DVD-Audio setup. There are a lot of theories about how many speakers you should use. Some technical people are thinking that maybe you need ten speakers including one on the ceiling. The DVD-Video however, with dolby or DTS audio compression will continue to get more popular as will DVD for computers. So DVD is not going away. A great DVD-Video can be like writing an interactive book with multiple camera angles and menu choices. It can be incredibly complex to author and expensive to make. That's why record labels are hesitant to jump in. It was a no-brainer for the movie industry to embrace the format and just replay films. But for movie studios to really take advantage of the new medium will be another story entirely."

"Early DVDs (video) used data compression for audio which sounds good," admits Niceley, "but the DVD platform had the ability to do full bandwidth linear pcm (pulse code modulation) tracks across all six channels. So the standards group (Working Group 4) decided to have two versions of DVD, one that used most of the space for video and one that used most of the space for audio. That's the difference—how the disc is authored. The physical disc itself is the same, just a big hunk of real estate.

"We actually started working on DVD a little over two years ago when we built our second room," Niceley continues. "For the last two years I've spoken at conferences all over the country learning and educating others about how to mix 5.1. I've likely done more 5.1 mixes than anybody in town for everything from

music to live performance to Imax theaters to TV. Does 5.1 surround really Sound that much better? Yeah, there is no comparison. It makes a CD sound like a cheap cassette."

While audiophiles agree the new format offers untold audio riches, record labels appear to be waiting for the hardware players to become available before venturing into the costly remix waters. Unfortunately, consumers are also likely to postpone new hardware purchases until software becomes available.

"Record companies are coming around to the fact that new product needs to be mixed with forethought for new formats which means higher resolution and in Surround Sound," says Martinson. "It's a lot less expensive to do a Surround mix at the same time as you are doing a stereo mix than to get the master tapes back out at a later date and have to remix the entire project. There are some mixing boards that can actually derive a stereo mix at the same time you are making a surround mix."

DVD has yet to make its presence felt in Nashville, but a variety of facilities are banking on its adoption. "I have a room next door," Purcell offers, "that has been sitting a year and a half waiting for the floodgates to open. There are a handful of other rooms in town, but I can tell you that people are calling me looking to find business. However, there are some projects being done."

"RCA brought us *For the Record* from the band Alabama to mix in 5.1.," says Niceley. "It's basically the same show that was broadcast on pay-per-view with all kinds of added menu choices. You can watch the show and listen to comment tracks from the band about how they wrote the songs and there are little pieces of history about the guys. For Alabama fans it is a 'must have.' I'm also working on a DVD audio project for Bela Fleck for Warner Bros. and it will contain a limited amount of video. We are still on the DVD frontier, but it is finally coming to fruition and people are actually looking at DVD as a viable marketing tool." *

INSPECTING THE SPECS

"CD resolution is 16 bits at a frequency sample of 44.1 kHz," explains Jake Niceley. "If you want something better then you have to record it that way. (Old analog recordings are also inherently high resolution because of the nature of analog.) If it's a digital recording you are locked into whatever sampling rate and bit depth you have on tape."

"96 kHz/24 bits is what people can do with normal DVD-Video," says Purcell. "The new spec says DVD-Audio can be 192 kHz or anything below. Ideally though—and for some time to come—the audio should be done at 88.2 or 176.4 kHz. Why? Because when you go from 44.1 it's an even number. If you use uneven numbers you have to insert a method to get there that changes the sound. For example, if I get something recorded at 176.4 and the label says we'd like a two channel version at 44.1, then the math is even numbers with no uneven bits. That will be important when remixing catalog over the next ten years or so. The labels seem to agree that if we are going to release new formats, once and for all we should add a lock to protect the music. They've done watermarking and signal embedding testing at my place and the results were good in terms of people not being able to easily tell what was there. Philosophically, I don't agree with the idea because we went to all this trouble to get the highest resolution audio that mankind has ever heard and now we are going to do something that could possibly hurt it."

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THE ETHICS OF RECORDING Is Perfect Really Better?

by Charlene Blevins

Last fall while visiting some friends and relatives in Colorado, my friend Linda and I were watching CMT, an on came a video by one of the format's most successful female stars.

"I saw her in concert a few months ago," said Linda, lowering her voice a bit, "and you know, she really can't sing that good."

Linda is a big country music fan, not a musician, and wouldn't know flat from fuschia. But she sure can tell when someone "can't sing that good." I asked her why she went to the show.

"I liked her album," said Linda. "I bought it. I like her songs on the radio. And she sounds great on CMT. But, boy, she's not that good a singer in real life." Linda shook her head from side to side and had a quizzical look on her face. She just wasn't quite sure what to make of the situation.

What Linda was hearing is the result of computer enhancement and manipulation of music, utilizing a myriad of electronic and digital components—ProTools, Sonic Solutions, and more—collectively known as "workstations." These workstations offer practically endless options at manipulation, including fixing pitch, moving phrasing, and comping—making one composite performance from innumerable takes.

"We're perpetrating a hoax on the public," calmly declared one local engineer who wishes to remain nameless. "We're taking people who couldn't get a job singing in their local honky tonk, and making stars out of them through artificial means."

While that statement may seem a bit harsh, Linda's recent discovery and her dubiety of the matter makes me wonder if more record-buying, concert-going Lindas are out there getting the same education in modern record production—or music marketing, depending upon your attitude. This point of view leads us to the question: Is there an ethical component to record production?

Producer Paul Worley says resoundingly, "No," and puts things in perspective for us. "When I first started recording in the business, 16-track had just become available. And people were going, 'I remember back in the days when it was mono, and you just had to put it down.' People were calling it the great satan of the day. It was going to ruin music as we knew it. But then it became another tool to everybody. And then, I had the same conversation with

artists in the seventies when we figured out about comping. I remember artists saying, 'Oh, that's so artificial. I'll never do that. I just don't believe in it.' Now, everybody does it and has for years."

Workstation maven Marty Williams essentially built his business on computer enhancement. He was one of the first in town to offer a full range of correction services, and is believed to be the first to pull together a variety of products into a complete workstation. He believes the widespread use of workstations is mere evolution.

"Once you put it in that historical perspective," says Williams, "in terms of technical growth, it seems like a natural progression."

Yes, it does. But back to the engineer's charge of hoax perpetration. Is it cheating the record buyer, or at least, the concert goer?

"Not any more than if you saw somebody in a film and thought they were a great actor, and then you saw them in a play and they were terrible," says Williams. "Was the difference in the director's skill, or the number of takes they were able to do?"

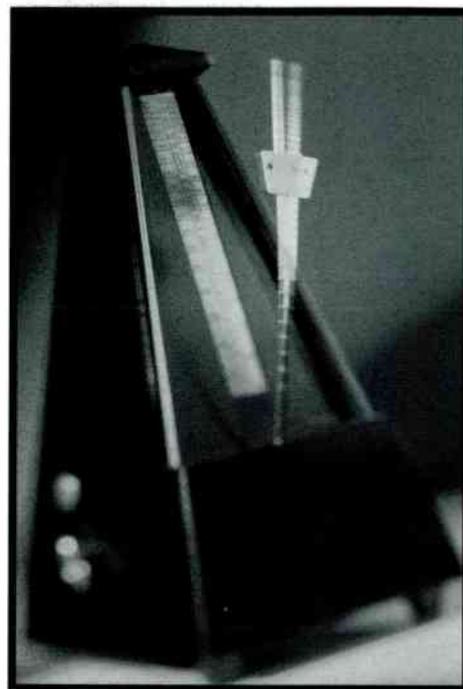
NATURE VS. NURTURE

"From the purist's standpoint," says Garth Fundis, "you should be able to record an album in 40 minutes. That's not reality, unless it's a live recording. There are no rules—and every piece of equipment is built so you can manipulate the sound." And even though he's among the group that utilizes extreme restraint in the use of workstations, Fundis believes the whole process of recording is artificial. "A singer walks in to a studio and the first thing they do is cover up their ears. There's nothing natural about it. Some people talk about a 'natural sound' or an 'organic sound'—that's just a catch phrase. The whole process is artificial—it's entertainment."

And Paul Worley agrees. To a degree.

"To me, it's a question of art, of musical taste. While you can use this equipment to make sure something is perfectly in tune, some of my favorite vocal performances over the decades by artists from George Jones to Mick Jagger, are not in tune."

Engineer Chuck Ainlay cautions that discretion is the better part of valor. "I have nothing against the judicious use of workstations, but it takes a discretionary ear not to



take away from the performance. Sometimes, the subtlety can be lost."

PERFECTION VS. PERFORMANCE

Ainlay says simply and pointedly, "Perfection is not always musical."

"What is perfection?" asks Worley. "Perfection is creating music that creates an emotional impact. Pitch is part of that, pocket is part of that. Volume, level, tone, all of that is part of what you use to make music."

"The way it's used has a lot to do with the artist," reminds Ainlay. "A little bit of tuning helps, but sometimes it takes away. Sometimes you can get into perfection of pitch, instead of the intent of the singer."

"You've heard that old saying," cautions Laron Pendergrass, "that you can polish an apple until it doesn't shine? So when do you say when?"

"It's not an analytical, logical thing," says Worley. "I don't sit and make sure a vocal is in tune, any more than I sit and listen to a drum performance to analyze that every snare beat is exactly on the beat or the same tone. I just don't crawl that far down into it. Some people do. There's a very successful producer of a very, very successful artist in our format who is completely scrupulous about scrubbing every note and beat totally clean."

Reportedly, the fellow looks at the wave forms as much as he listens.

"And he makes very successful and wonderful music," Worley continues. "I don't do it that way. Everybody is different. The elements that make people love music are eternal. And it's not about pitch. It's about emotion. Music is an emotional language."

Now we're getting somewhere. So the emotional aspect of it would be the judicious benchmark?

"Yes," says Worley. "Quite often I've tried to fix something, only to find out it didn't fix it, it took the feeling away. As long as I'm smart enough to undo that fix, and stay in touch with the music, then I'll be making music I like. You try not to let the technology lead you."

THAT'S ENTERTAIN.....MENT

"I've used computers to tune some things," says Fundis. "But I try to work with artists who can carry their own. I can't make their dream for them. I can get it on record for them, and I'll do that with whatever technology I need to get there. But I don't want to become the artist."

Williams, who thinks perfection is an honorable pursuit, also believes we should not be so myopic about vocal quality.

"People believe the older artists were better singers—Johnny Mathis, Patsy Cline and the like. They really were great singers, of course. But, there are a lot more [singers] around today. And there's more focus on other things than just being a great singer. Part of it is about the fact that these people are entertainers—not just vocalists. So if people are going to criticize [computerized enhancement of music], then they'd have to take away the same enhancements in other fields: photography, film; Steven Spielberg using computers to generate dinosaurs—whatever."

But is that part of country's, if not the entire music industry's problem—that technology is allowing those without the true skill, the depth of talent necessary, to enter into a game for which they are naturally unqualified? Is that what's causing the glut of artists, muddying the waters, overtaxing the country radio program director? Would some of these artists get deals if there weren't a producer who took them to the studio and polished up their "talent?" Remember, if albums can be tuned, so can demos.

It's an issue Williams thinks deserves a look. "At some point, the record label has to become aware whether they have a true singer. If somebody takes an artist development project to them, and they don't thoroughly investigate how good a singer that person is, then they're not doing the due diligence they need to do."

In fact, some artists rely so heavily on tuning they are now taking "the black box"—a piece of equipment that fixes pitch before it hits the loudspeakers—on the road with them.

Which brings up the core issue for Fundis. "I'm more troubled with the fact that we're more concerned with the package than with the talent. Unless you're young, sexy, pretty... 'oh, and they sing great too.' It's Hollywood! And how did we get there?"

Fundis answers his own question. "People want to copy what's successful. It's difficult to be original. Think about how few original artists there are. Johnny Cash, for instance, is an American icon. Who else is on that level? That's what the consumer is looking for. And there's a difference between that and just entertaining people."

TIME MARCHES ON

"In the early days, I thought that [tuning] was polishing the apple a little too much," says Fundis. "Some of my favorite records are quite flawed. I go back and listen to old Van Morrison records—he was such a soulful guy—and those records are full of flaws."

It is revealing to realize not only did we not hear such blemishes, we were simply drawn into aural bliss. But, while our ears have become educated, has the record-buying public's ears matured also—do they demand this perfection sought by sonic technocrats?

"The public is not demanding any tuneup of notes," says Fundis. "I've seen unsuccessful projects that go through so much manipulation. It's not necessarily going to make it a better record, it's going to satisfy the person in charge of making that record. The

ultimate judge is the person that buys the record or buys the ticket. All we can do is make the best record we can, and sometimes the hardest part is letting the product go when it's done."

And let us not forget that technology can preserve. Specifically, we can save one of those rare musical moments that purists live for.

"Occasionally, you find a performance—a vocal or an instrument—that is particularly great...but [substantially] flawed," explains Worley. "And to ask the performer to re-perform it, you'd never get that level of emotion again. If you can simply fix that one flaw, you can end up with something that is truly wonderful and emotional."

The key to music production, as Worley sees it, is the same as the key to life—moderation. "Overdoing anything is not the musical thing to do."

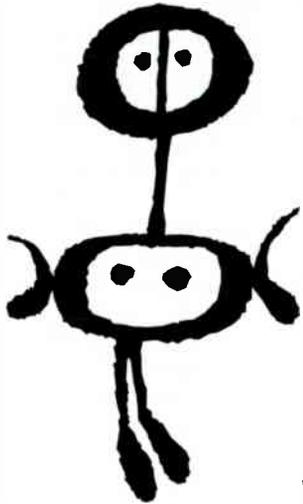
Finally, Worley, like Fundis, has his priorities clear. "I think everybody is making too big a deal out of it," he says. "In every way. It's new so people are going to overuse it. I think people overemphasize its impact on music, positive or negative. And I think if we got back to worrying about songs and great performances of songs, we'd all be in better shape." *



TRACK TO THE FUTURE

A 21st Century Recording Session

by Rusty Russell



Maybe you're one of those people who puts a great deal of stock in dreams. Not me. In fact, with a few notable exceptions—there was that time on the beach with all those Victoria's Secret models—I hardly ever

even remember my dreams. The following nightmare stuck with me, though. And as luck would have it, I took my little virtual field trip just in time for *Music Row's Studio Issue*. What are the chances?

It all started on a hot afternoon during Fan Fair. Having missed lunch, I grabbed a bag of peanuts from a vendor while dashing to an interview. Later, I tossed the half-eaten bag in my glovebox. Several weeks passed before I remembered the aging goobers (no offense, Kenny Rogers!) while

stuck in a traffic jam. Ha, I thought. Just the ticket to stave off the ol' pangs 'til dinner time. They were a little funky, kind of stale-tasting, but I polished 'em off by the time I got home. Within an hour or so, I was feeling queasy. Light-headed. I began to sweat. Then I started to hallucinate—the walls pulsed in and out, the air around me turned to an orange and red and turquoise swirl, and a publicist called to say that her artist's new CD was pretty much like the last one, so she wouldn't be sending it to me and preferred that I not mention it to anyone. Wow! I was *whacked!* My knees felt weak. Finally, everything went black.

I awoke—or so I thought—standing in the middle of 16th Avenue. I think it was 16th, anyway. All around me, people were whizzing by in these little...well...*capsules*, kind of eggplant-shaped gizmos that hovered a few inches off the ground. I made a mad dash for the curb. Panting, I looked up at the

lettering on the polished steel facade that loomed above me: "Studio B7205."

As I stepped closer, a door-sized panel slid silently to the side. I stepped in... "You must be the guitar programmer," said the woman sitting at the small, oval desk. "You're late. They're waiting for you in room 107C." I think she thought I was staring at her shaved head, but I was focused on the calendar-screen behind her: August, 2025! Yikes! Down a long hallway to my right I heard the whisper of another door-sized panel. The woman pointed. Dazed, I

started down the hallway, still looking over my shoulder at the calendar-screen.

As I walked through the second panel, a voice from somewhere above me cracked: "You're just in time for the run-through." In the large, smooth-walled room, six thin pedestals were arranged in a semi-circle. Behind all but one sat

"Baby since you're gone this pod just ain't a home..."



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youngish men wearing headsets with little antennas. Otherwise, the room was entirely empty-sterile, like a hospital's operating room. In back of the men, on the other side of a huge window, some fifty people sat in theater-style, terraced seats. One of the youngish guys waved toward the one empty pedestal. I sat down and put on my headset, then gazed at the pedestal-top in front of me. Rows of buttons glistened with soft, green light. Under each button was a caption; "RHYTHM, COUNTRY... RHYTHM, EASY... RHYTHM, ROCK... PAD..." A second row was marked similarly for "FILLS," and a third was labeled "SOLO." On the right, two thumbwheels poked above the surface: "GROOVE/INTENSITY" and "INDIVIDUALITY."

The voice crackled again: "Vocal, give us a level." In my headset, I heard a monotone voice: "Baby since you're gone this pod just ain't a home..." Again, the crackling voice: "Humanize, please," and the second voice returned, this time with melody and a twang: "Baby, since you're gone... this pod just ain't a home..." "Let's run one," came the crackle.

One of the youngish guys poked at his console, and I heard four clicks. Everyone else in the room started poking at their consoles, too, so I made a stab: "RHYTHM/COUNTRY." An intro blared through my headset. Then a verse, and a panel atop my console started blinking: "FILL." I poked appropriately. Like magic, the song progressed through another verse, then a chorus. When the panel blinked "SOLO," I was ready. I jabbed at a button on the third row and eased the INDIVIDUALITY wheel up a notch. (Hey, it's my dream, right?) A third verse followed, then a chorus. As the last diamond faded, all the youngish guys looked up at a big panel above the door. The voice crackled: "Focus group?" Behind the huge window, fifty index fingers jabbed at little handsets. The big panel blinked: "KEEPER, KEEPER, KEEPER..."

Later, after we'd cut two more tunes, we all stuck our thumbprints on the sensor (a panel blinked: "\$6,537.14 has been added to your account"). The youngish guys all headed off for lunch in their egg-plant gizmos, but I was feeling a little dizzy. Maybe just some bottled water and a light snack from the vending machine. Hmm...peanuts? *



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Studio Fact Guide

Facilities are listed in alphabetical order; rates are hourly unless otherwise noted.

3D AUDIO, INC.—64 track Digital

216 Fairfax Ave., 37212, 591-3433 •
(FAX 591-6665) • www.3daudioinc.com

Contact: Lynn Fuston, Owner

Basic Rate: \$150

Clients: Amy Grant, Andy Griffith, dc Talk, Russ Taff, Pam Tillis, Cindy Morgan, 4Him, Faith Hill, Jodi Benson, Larry Stewart, The Newsboys, Michelle Shocked, Gaither Vocal Band, BJ Thomas, First Call, The Martins, Carman, Bob Carlisle and Roots Rock Action Figures.

Special Services: Check out our Web site for discography, client list, services offered, and interactive recording forum.

615 MUSIC STUDIOS—

24 track analog, 40 track digital

1030 16th Ave. S., 37212, 244-6515 •
(FAX 242-2455)

Contact: Laura Palmer, Manager

Basic Rate: \$1,200, \$600

Clients: NBC, CBS, A&E, The Rosie O'Donnell Show, ABC Sports, The History Channel, TriStar Pictures, Good Morning America, Dateline NBC

Special Services: Brand new Russ Berger designed studio; 2 SADIE digital editing suites, 2 CD-laser cutters, on-site mix-to-picture, scoring for film & television. Over 65 local and national awards.

ALLISONGS STUDIO—

12 & 24 track digital

1603 Horton Ave., 37212, 292-9899 •
(FAX 327-4204)

Contact: Jim Allison, President

Basic Rate: \$25; Call

ANGELLO'S SOUND STUDIO—

24 track analog, 32 track digital

526 E. Iris Dr., 37204, 383-0888 •
(FAX 383-0888)

Contact: Bob Angello, Owner; Stacy Kostas, Manager

Basic Rate: \$50/hour, \$500/day

ANTARCTICA—Two-32 track analog/ digital, 24 track analog/digital

1217 16th Ave. S., 37212, 615-860-8556 •
antarct@telalink.net

Contact: John A. Trevethan, Owner

Basic Rate: \$70/\$50

Equipment: Studio A—John Trevethan: Mastering engineer/sound designer. Features ProTools system with a full complement of TDM plug-ins.

ARCHER PRODUCTIONS, INC.—

two 8 track digital, 16 track digital

3212 West End Ave. #303, 37203, 297-3787 •
(FAX 297-8056)

Basic Rate: \$110

Equipment: 8 track ProTools, Mackie 24/8, Marantz CD recorder, AVID AVR 75, DEC Alpha 3D animation, 3D2 fiber optic lines, internet delivery of audio.

Clients: Primus, Manchester Tank, Hamilton-Ryker. Produced "Building The Wrecking Ball" Emmylou Harris PBS video, TLC documentaries "Stories Of Miracles," audio books for Naomi Judd, Barbara Mandrell, Dave Ramsey's "Financial Peace."

Special Services: Video room features Craig Culver with Avid, DVCam, BetaSP

ATLANTIS STUDIO—

24/48 track analog/digital

194 Cherokee Rd., Hendersonville 37075,
822-7648 • (FAX 822-7648)

Contact: Voytek Kochanek, Owner/Engineer

Basic Rate: \$50

Equipment: SSL 4048 E/G Computer, Telefunken MI5A 2" 24/16 track machine; Sony 3348, ADATS, Tascam DA88; Neumann, AKG, Sennheiser, EV mics; Neve, API, Manley mic pre's; UREI 1176, dbx, Valley People; Yamaha, Lexicon, Eventide H-3000 signal processors; Yamaha NS-10, UREI monitors; Panasonic SV-3700 DAT; full MIDI Workstation with Atari Mega II and Power Mac computers; Korg, Roland, E-MU keyboards.

Clients: Record labels, publishers, songwriters, TV/film post-production companies.

Special Services: Scenically located on the edge of Old Hickory Lake in Hendersonville. The studio is just minutes away from downtown Nashville yet offers gorgeous lake views and a relaxed atmosphere. Full production and development packages are offered.

AUDIO PRODUCTIONS—

two 24 track digital, 16 track digital

1102 17th Ave. S. #200, 37212, 321-3612 •
(FAX 321-5770) • www.audioproductions.com

Contact: Jim Reyland

BATTERY STUDIO—32 track digital, 24 track analog

916 19th Ave. S., 37212, 329-0600 •
(FAX 321-4616)

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David Herrera/Music Business Intern Coordinator



Contact: Lee Groitzsch, Manager

Basic Rate: \$1,100/day

Equipment: 4 DBx160, 2 LA4A, 3 UREI 1176 64 input Neve 8068 with GML automation, GML EQ, Medici EQ, 32 track Mitsubishi, 24 track Otari MTR 90 II, 2 ADL compressor, 480L with Lark remote, Rev 7 AMS rev. AMS delay, SPX 90, SRV 330, PCM 70, PCM 42, Roland SRO 2000.

BAYOU RECORDING—24 track analog

1708 Grand Ave., 37212, 340-9000 • (FAX 340-9009)

Contact: Susan Clinton, Manager

Basic Rate: \$65

Equipment: Owners George Clinton, Kenny Beard and Joe Spivey have teamed up to create a facility which provides full production services, featuring a Trident 80 console, Otari 24-track analog, (Studer 48-track digital also available), Mackie Cue System, Total isolation, uptown automation, a Yamaha C-7 grand piano, lounge, kitchen and a great atmosphere for recording. Installation by John McClure.

Clients: Opened in May, 1998, clients so far include Trace Adkins, Sony/ATV Tree, Warner Bros., Norro Wilson, Buddy Cannon, Muy Bueno, Chad Brock, Monk Family Music, many songwriters and artist projects.

BEAIRD MUSIC GROUP, INC.—

24 track digital

107 Music City Circle #314, 37214, 889-0138 • (FAX 329-0852) • beairdmusicgroup.com

Contact: Larry Beaird

Basic Rate: \$50 or per song

Special Services: We provide professional demos for the serious songwriter. Our most common pricing structure is on a cost-per-song basis. As of June 1999, our basic rate for a six-piece band with lead vocal and two harmonies is \$475 per song. Other rates are available on an hourly basis. Please check out our web site at beairdmusicgroup.com.

BEECHWOOD STUDIOS—24 track analog

1709 Beechwood Ave, 37212, 386-3984 •

(FAX 386-3984)

Contact: Eric Pittarelli, Owner

Basic Rate: \$30

BENNETT HOUSE—48 track analog

134 Fourth Ave. N., Franklin 37064, 790-8696 •

(FAX 790-9034)

Contact: Daryl Bush, Manager

Basic Rate: Call

BLUE PLANET STUDIO—24 track digital

377-0480 • s.allen@mindspring.com

Contact: Steve Allen, Owner

Basic Rate: \$35

BOARDROOM RECORDING STUDIO—

24 track analog

1616 16th Ave. S., 37212, 292-1616 • (FAX 385-9817)

Contact: Laron Pendergrass, Owner

Clients: Arista, MCA, Epic, Columbia, Mercury, Warner Bros. and others.

Special Services: Located in a newly renovated inside and out arts and crafts style house. Very comfortable and convenient.

BOOMTOWN RECORDERS—

64 track digital, ProTools

1300 Clinton St. #204, 37203, 327-1000 • (FAX 327-1070) •

boomtownrecorders@home.com

Contact: David Pinkston, Steve Rossi

Equipment: ProTools 24-bit recording & mixing. Also, full video production services. Audio is mobile, allowing recording at artist's preferred location.

BRADLEY'S BARN—48 track analog & digital

P.O. Box 120838, 37212, 244-1060 •

(FAX 726-2945)

Contact: Michael Bevington Sayles, Manager

Basic Rate: Call

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- *Miss Angie*, Myrrh/Word Records
- *Lacy Bailey*, Atlantic Nashville Records
- *Jimmy Chandler*, J. Gary Smith Full Circle Music
- *Hagfish*, London Records
- *John Chisum*, Three Fold Records

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Nashville, TN 37212
www.kimwoodsandusky.com

**CAPSTONE STUDIOS—24 track analog**

5505 Cottonport, Brentwood 37027, 837-7324

Contact: John Conner, Creative Director

Basic Rate: \$50

CASTLE RECORDING STUDIO—**Two 56 track analog/digital, 24 track digital**

1393 Old Hillsboro Rd., Franklin 37069,

791-0810 • (FAX 791-1324)

Contact: Jozef Nuynens, Owner; Mike Janas, Studio Manager

Basic Rate: A: \$175, B: \$75, C: \$50

Special Services: The Castle is a truly unique recording studio—its physical plant was once a rest stop for the Roaring Twenties' most notorious figure, Al Capone. "Legend has it Ed Welch (The Castle's original owner) had a Mafia connection with Capone. They needed a gambling casino, a place to hide criminals, and a retreat from pressure," said a local official. The building has seen various incarnations, including an elite restaurant and bootleg distillery. The "hits" tradition was reborn when The Castle opened in 1983. It is still a retreat from pressure located on 34 acres just 15 minutes south of Nashville.

CHAMPAGNE STUDIOS—24 track**analog, 8 track ProTools**

54 Music Sq. E., 37203, 251-0287 •

(FAX 255-8549)

Contact: Randy Best

Basic Rate: \$75, \$500 block booking

CHELSEAMUSIC—32 track pro digital,**24 track analog, ADAT**

7118 Peach Ct., Brentwood 37027, 373-5222 •

(FAX 661-4538) • www.chelseamusic.com

Contact: Chuck Haines, Mark Montgomery, Neil Einstman

Basic Rate: Call

Equipment: Studio: Mitsubishi X850, 32 track digital recorder with Apogee filters and Labarre modifications. Studer A80 Mk III 24 track analog. Modified MR3 console with automation. Wadia stereo A/D converters. Mastering Suite: Sonic Solutions digital editing system, Valley 730 Dynamap digital compressor, Sony CDW-900E PMCD recorder. Chelsea remote: vocal tuning,

sampling and MIDI services featuring ProTools, Digital Performer and Studio Vision.

Clients: Curb, Warner Bros., Mercury, Intersound, Word, MCA Music, Balmer Ltd., BMG, Morningstar Publications

Special Services: CD and Cassette replication services. Art direction, photography, printing, special packaging. Internet services: Web site design, secure transfer, online sales.

CINDERELLA SOUND—24 track analog and digital

1108 Cinderella St., Madison 37115, 865-0891

• (FAX 612-2400) • barefootjerry.com

Contact: John or Wayne Moss

Basic Rate: Call for rates

CLASSIC RECORDING—24 track analog and digital, 32 track ADAT

130 Seaboard Lane, Suite A-1, Franklin 37067,

370-3790 • (FAX 370-3793)

Contact: George Cumbee, Owner/Aimee

Birdwell, Office Manager

Basic Rate: \$90

COMANCHE SOUND—24 track analog

11 Music Cir. S., Suite 201, 37203, 254-6820 •

(FAX 248-3472)

Contact: Bill Holmes, Engineer/Producer

Basic Rate: \$50

Equipment: Kurzweil keys Mark 10, C-3 Hammond, Rhodes keys, Manley Voxbox, T.C. Finalizer, ATR-1 vocal tuner, MCI 600 console, J.H. 2" recorder, MCI 2 trk 1/2" recorder, 2 DATS, vintage gear and mics

COUNTY Q PRODUCTIONS—**Three 24 track analog/digital**

P.O. Box 40228, 37204, 298-1434 •

(FAX 269-6241)

Contact: Patze Fischer, Studio Manager

Basic Rate: \$85

COWBOY ARMS HOTEL AND RECORDING SPA—24 track analog

3405 Belmont Blvd., 37215, 383-0330 •

(FAX 292-5685)

Contact: Niles Clement, Studio Manager

Basic Rate: Call

CREATIVE RECORDING—**24 track analog, 32 track digital**

2806 Azalea Pl., 37204, 385-0670 •

(FAX 297-7319)

Contact: Leigh Ann Graham, Booking

Basic Rate: \$95/\$135

CREATIVE WORKSHOP—**24 track analog**

2804 Azalea Pl., 37204, 383-8682 •

(FAX 383-8696)

Contact: Peggy B. Cason

Basic Rate: \$40 plus engineer

Special Services: Buzz Cason's Southern Writers Group USA (SWG) is Nashville's first writer-owned group of publishing companies, and was founded in 1970, the same year Cason built Creative Workshop to produce in-house published acts. Jimmy Buffett's second album and Carl Carlton's "Everlasting Love" were two of the studio's early projects. The SWG catalog contains songs by the late Kent Robbins and Bobby Russell, Mac Gayden, Richard E. Carpenter, Debbie Hupp and Randy Goodrum, in addition to the Buzz Cason Publications catalog. New writers include Jason Manning and Gary Gibson. BMG International is SWG's sub-publisher outside the United States.

CUSTOM MASTERING INC.—**Mastering studio**

54 Music Sq. E., Suite 100, 37203, 244-8132 •

(FAX 244-8191)

Contact: Hollis L. Flatt, Owner/President

CYPRESS ROOM—24 track analog,**24 track digital**

P.O. Box 110911, 37222, 834-2826 •

(FAX 781-9176)

Contact: Don King, Owner

Basic Rate: \$50, \$35

DARK HORSE RECORDING—**24, 32, 48 track analog and digital**

2465 Old Charlotte Pike, Franklin 37064,

791-5030 • (FAX 791-5800)

Contact: Ed Simonton

Basic Rate: \$1200/day-Lodge, \$675-Cabin,

\$275-Barefoot Room

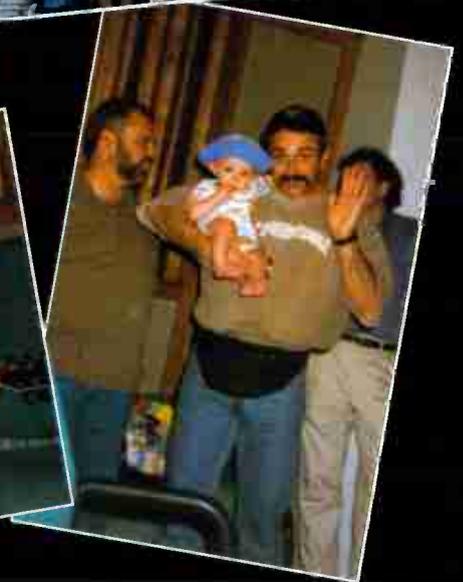
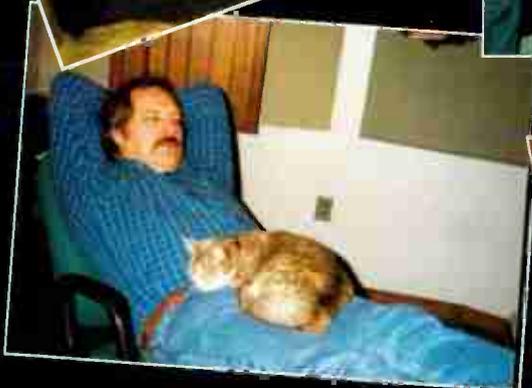
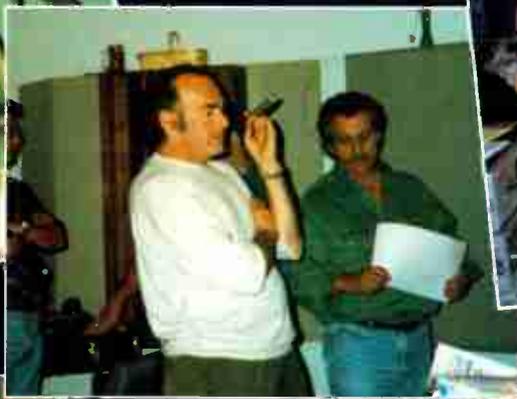
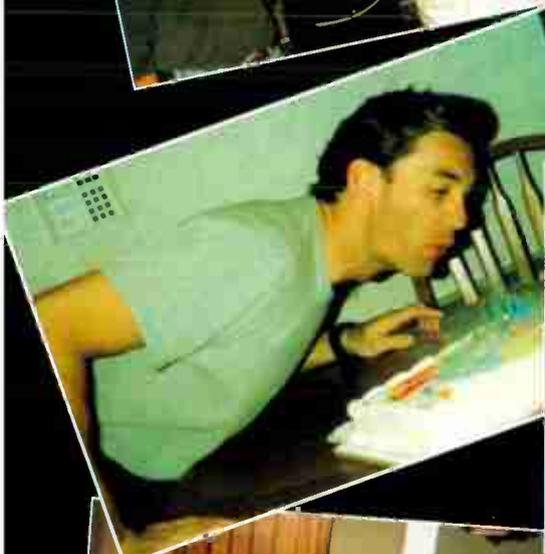
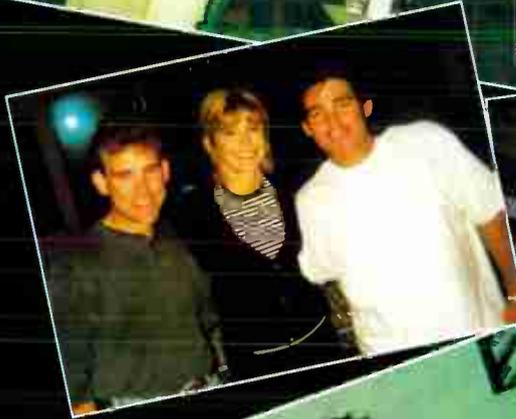
Equipment: The Lodge features a 48 input Trident series 80 console modified by Bud Wyatt, with a 24 channel Martech ACX side car enabling 72 channels of AMS/Neve Flying Faders automation. The Cabin houses the twin sister of the Lodge's Wyatt-modified Trident. Each room has an extensive outboard equipment collection. "The Barefoot Room," is our overdub studio. The studio can be configured either with a DDA CS3 32 input console or a Yamaha O2R.

Clients: Neil Diamond, Larry Carlton, Michael McDonald, Alison Krauss, John Anderson, CeCe Winan, Martina McBride, Trace Adkins, Faith Hill, Amy Grant.

Special Services: Atmosphere, Atmosphere, Atmosphere. Did we mention the Atmosphere?



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DENNY'S DEN—24 track analog

3325 Fairmont Dr., 37203, 269-4847 •
(FAX 297-7733)

Contact: John E. or Pandora Denny, Owners
Basic Rate: \$40

DIGITAL ASSOCIATES—32 track digital, cassette duplication service

300 12th Ave. S., 37203, 742-1221 •
(FAX 742-0649)

Contact: Rick Horton, Owner/Elaine Bolduc, Secretary
Basic Rate: \$100

DIGITAL AUDIO POST—24 track digital

1033 16th Ave. S., 37212, 321-0511 •
(FAX 329-9417)

Contact: Michael Davis, President
Equipment: Our equipment includes: Solid State Logic ScreenSound and Akai DD-1000 workstations. ProTools. Yamaha 02R and Promix 01 digital consoles. Genelec and JBL monitors. Fostex D-30 timecode DAT, DA-88 multitracks w/video sync card, DA-98 multitrack w/video sync card, DA-38 multitrack, Alesis ADATs w/BRC, Sony 9850 3/4" video recorder. Other formats available as needed. Sony 32-inch TV monitor. TC Electronics M5000 Digital Effects processor, dbx 900 Series effects rack, Dolby Surround encoder and decoder, Drawmer

limiters/gates, SSL Logic FX Series mic pre-amps, dbx 166 compressor/gate. Extensive collection of microphones including vintage tube collection. ISDN-Telos Zephyr and APT direct dial, Symetrix phone patch, Denon 9000 Carousel compact disc player. Extensive synthesizer/scoring setup.

Special Services: Digital Audio Post, Inc., located in the Emerald Entertainment complex on Nashville's Music Row, is an audio suite specializing in production and postproduction for film, television, music and multimedia. DAP offers a full-featured range of services including Sound Design, ADR and Foley, sweetening, mix to picture w/Dolby Surround, show assembly with EDL autoconform, vocal pitch correction, music scoring/arranging and remote live recording and audio supervision. Our facility includes an extensive on-line SFX library/database for fast and creative sound design as well as an extensive music setup for integrated music scoring. Laybacks are possible to any video or audio format. In addition, tie-line links within the Emerald complex allow 24, 32 & 48-track music recording/mixing to picture utilizing the Emerald studios with SSL 4064E-G series consoles. ISDN/3D2 direct dial and Telos Zephyr systems allow full-bandwidth digital hookup worldwide for audio recording and transfers.

DIGITAL EDITING & MASTERING—Mastering Facility

395 Barrywood Dr., 37211, 400-8987 •
(FAX 333-8313)

Contact: Frank Green, Mastering Engineer
Basic Rate: Call

DISC MASTERING—Mastering facility

30 Music Sq. W., 37203, 254-8825 •
(FAX 254-8826)

Contact: Randy Kling, President/Christine Rothel, Manager
Basic Rate: \$175

DOGHOUSE

356-5992 • (FAX 352-9889)
Contact: Marshall Morgan

DOWNSTAIRS SOUND—24 Track Digital

P.O. Box 121415, 37212, 333-1750 •
(FAX 834-6019) • www.phonorec.com

Contact: Mark Stacy
Basic Rate: \$40 includes engineer

EAST IRIS—48 + tracks analog/digital

518 East Iris Dr., 37204, 777-9080 •
(FAX 777-1170)

Contact: Randy Allen, Studio Manager
Basic Rate: \$2200/day, \$500/day

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- Relaxed environment • Beautiful sounding Baldwin SD-10 (9' concert grand piano)
- Reasonable rates
- Helpful staff • Isolation from "The Row" • In-house clock-lock transfers and safeties available



EASTSIDE SOUND—24 track analog

P.O. Box 160004, 37216, 227-0057 •

(FAX 227-0036)

Contact: Angel Pontier, Owner/Engineer

Basic Rate: \$55 w/engineer

ECLECTIC PRODUCTIONS—

24 track analog, 64 track digital

910 Woodmont Blvd., 37204, 383-5440 •

(FAX 383-5440)

Contact: Nick Sparks, Owner

Basic Rate: \$45

EMERALD ENTERTAINMENT

BUILDING 1—two 48 track analog/digital

1033 16th Ave. S., 37212, 321-0511 •

(FAX 329-9417)

Contact: Graham Lewis, Director of Studio Operations

Basic Rate: \$200, \$125

EMERALD ENTERTAINMENT

BUILDING 2—two 48 track analog/digital

28 Music Square E., 37203, 259-4452 •

(FAX 242-0101)

Contact: Milan Bogdan, Sales Manager

Basic Rate: \$200, \$150, \$210

EMERALD ENTERTAINMENT

BUILDING 3—48 track analog/digital

2 Music Circle E., 37203, 244-8899 •

(FAX 255-5144)

Contact: Scott Phillips, Studio Manager

Basic Rate: \$300

FILMWORKERS CLUB—Post Production

1006 17th Ave. S., 37212, 615-322-9337 •

(FAX 322-9344)

Contact: David James Bennett, VP/GM

Special Services: The Filmworkers Club is a full-service 10 bit digital film and television post facility. We offer two film to tape transfer suites, two avid off-line suites and a highly advanced D-1 composition on-line suite. Housed in a beautifully renovated 1901 arts and crafts style house in the heart of Music Row. The Filmworkers Club is as well known for its service and friendliness as it's known for the excellence of its work.

FINAL STAGE MASTERING—

Mastering facility

10 Music Cir. S., 37203, 256-2676 •

(FAX 259-2942)

Contact: Randy LeRoy

Equipment: GML 9500 mastering eq, Manley mastering compressor, Sonic Solutions workstation, Sony 1630 PCM, etc.

Clients: Jon Randall, Bruce Robison, Montgomery/Gentry, Jesse Winchester, Del McCoury Band, Grits, Arista, Sony, EMI, WB Records, Provident

Special Services: Final Stage Mastering has been a part of the music row community for over eight years. We offer quality mastering and experience at affordable rates. Last year four Grammy-nominated projects were mastered here.

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FIRESIDE RECORDING STUDIO—

24 track analog, 24 track digital
813 18th Ave. S., 37203, 329-1487 •
(FAX 329-0454)

Contact: Eugene Moles, Manager

Basic Rate: \$50 w/engineer

Equipment: MCI console, Otari 24 track 2", Alesis ADAT, DATs include Panasonic and Tascam; Neumann U47s, 87s, 84s; Sennheiser, EV, Shure and Accurate Sound Corp Mics. Outboard gear includes Valley, Yamaha, dbx, Teletronics, BBE, Aphex, Eventide, Alesis, Roland; Steinway Grand.

Special Services: Hourly, day and block rates-budgets to fit your need. We also offer artist deal prep packages. Large comfortable studio, well known for its sound, and without the sterile atmosphere. Within walking distance of anywhere on Music Row.

FIRST RUN STUDIOS—24 tracks analog/digital

2807 Azalea Pl., 37204, 269-7656 •
(FAX 269-7898)

Contact: Timothy Miller, Owner

Basic Rate: \$70

FLATWOOD STUDIO—24 track analog, 32 track digital

P.O. Box 310, Gladeville 37071, 444-0171 •
flatwood@bellsouth.net

Contact: T.C./Gloria, Owners

Equipment: Flying Faders Soundcraft DC 2000 console, MCI 24 track 2" JH16/24, ADATs, DATs, Pentium CD-R, Soundforge, 5 gig, Lexicon, TC, Neumann, AKG, Drawmer, 4 ISO, huge rooms, 5 holes golf, great outdoors, bbq, etc. 30 minutes east in Cedars of Lebanon Forest. Visit <http://questx.com/flatwood/> for a look-see.

Clients: Thanks again to: Hank Cochran, Clinton Gregory, Billy Don Burns, David Allan Coe, QuestX Webs, Robinson Entertainment, The Amazing Rhythm Aces, The Ranch, Downtown Larry Brown, Greenhouse 27, Andy May, Gypsy, Randy Blevins, Shyne, Bugle Music, Freddy Wall, Hassell Teekell, Greg Kane, Jennifer Kane.

GEORGETOWN MASTERS—

Mastering facility

33 Music Sq. W., #108, 37203, 254-3233 •
(FAX 254-3237)

Contact: Denny Purcell, Owner; Don Cobb, Manager; Cassandra Strahan, Studio Assistant

Equipment: Analog mastering room with custom analog console, digital mastering room with Muse digital console, two edit rooms with three Sonic Solutions editing systems. Equipment for rent: six Pacific Microsonics Model One HDCD encoders, six Sony PCM-9000 recorders, Genex GX 8000 recorders; various (you name 'em, we got 'em) AD/DA converters.

Clients: Every major label, many independent labels, encompassing all musical genres.

Special Services: 5.1 Mastering—already completed 10 projects. Golden ears, groovy personae, guitar-o-rama, over the top java—what do you need?

GERMANTOWN RECORDING—

24-bit 32 track digital, 24-bit 96 track hard disk

1209 4th Ave. N., 37208, 244-8019

Contact: Mike Bridges

Basic Rate: Call

GHL AUDIO—24 tracks digital, digital

editing and mastering

5216 Waddell Hollow Rd., Franklin 37064,
794-0550 • (FAX 790-1029)

Contact: Gary Hedden, Owner

Basic Rate: \$95

Special Services: With our new Sadie Artemis D.A.W. we can now handle overdubs, compiling, tuning, and serious processing on multi-track elements. We continue to feature excellent mastering at reasonable cost. 36 years experience in pro audio.

GREY HOUSE STUDIO—32 track digital

1009 17th Ave. S., 37212, 320-6071 •

(FAX 320-7842) • greyhouse@home.com

Contact: Billy Herzig/Anderson Page

Basic Rate: \$40

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Equipment: Tascam DA-88s, Mackie board, mics, keyboards, house drum kit, six isolation booths, outboard gear, CD burner, kitchen.

Special Services: We cut demos for many songwriters and publishers. We can book players, do charts, book singers if necessary. We also cut guitar/vocal and piano/vocal demos and custom CD projects with full production.

GROUND ZERO—Post Production

1011 16th Ave. S., 37212, 322-9927 •
(FAX 322-9786) • grnd0@ix.netcom.com
Contact: Sunshine, Office Manager

HENNINGER ELITE POST—Interformat digital film and video editing services

1025 16th Ave. S., Suite 302, 37212, 327-8797 •
(FAX 321-5051)

Contact: George Betts, Co-owner/VP Sales & Marketing

Equipment: State-of-the-art digital video gear w/ brand names of Sony, Rank, DaVinci, Accom, DFX Composium, Delta, Edit Box, Avid and Flint, to name a few.

Clients: First call independent production companies, major labels, corporate groups and ad agencies, the backbone of our success.

Special Services: Elite Post offers a highly creative and experienced staff of people day, night or weekends who interact and work to help complete your project. Talent combined

with services such as digital or analog film-to-tape transfer, S16, 16 or 35mm, two identical full digital-interformat on-line edit suites, computer composite graphics and animation, non-linear off-line editing, editing, duplication and closed-captioning. Complete CD-ROM capabilities for enhanced CDs, interactive and Web site technologies.

HILLTOP RECORDING STUDIOS—Two-24/32 track analog and digital

902 Due West Ave., 37115, 865-5272 •
(FAX 865-5553)

Contact: John Nicholson, Owner/Manager
Basic Rate: \$55, \$45

Equipment: The A room features a Mitsubishi Westar with Uptown moving fader automation, Sony 3324 digital and Sony APR-24 analog machines, and a nine-foot Steinway grand piano. The B room features a Neotek Elan with Uptown moving fader automation and a Sony APR-24 machine. An abundance of outboard gear and ADAT XT is standard in both studios.

Clients: All are appreciated and satisfied.
Special Services: Hilltop offers a unique asset with its location; we're away from downtown situated on four quiet acres of space. A large deck is included for outside activities. A state-of-the-art facility at affordable rates.

HOT TRAX RECORDING—

24 track digital

611 Woodland St., 37206, 244-4008 •
(FAX 244-4008)

Contact: Brenda and Harold Smith, Owners
Basic Rate: \$50

HOUSE OF DAVID—24 track analog, 32 track digital

1205 16th Ave. S., 37212, 320-7323 •
(FAX 329-1304)

Contact: David Briggs, Owner; Nancy Tuck, Manager
Basic Rate: Call

INGLEWOOD SOUND BARN—8 track analog

P.O. Box 160830, 37216, 262-0607
Contact: Jordan Chassan

ISLAND BOUND STUDIO—24-trk analog

1204 17th Ave. S., 37212, 320-5413 •
(FAX 320-0849)

Contact: Todd Otwell, Manager
Basic Rate: \$450/day M-F; \$300/day Sat.; \$200/day Sun.

Equipment: 32/64 Otari 54 Series Console w/Full Disk mix 3 automation Otari MTR 90III 2", Lexicon 480L, Lexicon PCM80 reverb, AKG C-12, Yamaha Grand piano, Tube Tech CL1B, Focusrite voice box, Avalon M2 MK2, Tube Tech LCA2B



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Seventeen Grand's Euphonix control room



Love Shack's Trident control room

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Studer D-827 48 trk digital

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w/Uptown Automation
Otari DTR 900 II 32 trk digital
Otari MTR 100 24 trk analog



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Ph.: 615-327-9040; Fax: 615-321-9666

Seventeen Grand Recording: Call
Jake Niceley for rates &
availability. 615-327-9040.

Love Shack Recording:
Call Grant Fowler for rates &
availability. 615-327-2711.



909 18th Ave. S., Nashville, TN 37212
Ph.: 615-327-2711; Fax: 615-327-0750



Clients: Gram Parsons Project, David Paich, Steven Dale Jones, Gary Harrison, Roger Cook, Carson Chamberlain, Harley Allen, Austin Cunningham, Leslie Satcher, The Clark Family Experience, Gary Cotton, Murrah Music, Bobby Carmichael, Kicking Bird Music, Bob DiPiero, Windswept Pacific, The Wiggins, API, Anthony Smith, Carl Jackson, Larry Cordle, Jerry Salley.

Special Services: Control room, tracking area with four isolation booths, lounge and kitchen area. ProTools available.

JACK'S TRACKS—24 track analog

1308 16th Ave. S., 37212, 385-2555 • (FAX 385-2611)

Contact: Mark Miller, Chief Engineer and Manager

JAMSYNC—64 track analog/digital, 24 track digital

1232 17th Ave. S., 37212/Mail: Box 2379 Hendersonville, 37077, 320-5050 • (FAX 340-9559) • www.jamsync.com

Contact: Joel Silverman/Marketing & Communications

Equipment: 128 track/64 voice expanded ProTools/24 MIXplus system, dual Yamaha 02Rs, Dolby569/562 AC3 encoder/decoder, DA88, ADAT, Otari MTR90III, Lexicon outboard processing

Special Services: Specializes in mixing, mastering, editing, audio post and sound design. We have tape baking ovens for archiving and recovery.

JAVELINA RECORDING STUDIOS—

24, 32 and 48 track analog and digital
PO BOX 120662, 37212, 242-3493 • (FAX 777-3496)

Contact: Warren Peterson, Owner

Basic Rate: \$200 hr. (5 hr. minimum)

Equipment: A.P.I. Legacy console with Uptown Automation, Studer A827, Studer D827, 12 channel private queue system, 9' Yamaha Grand piano with MIDI, Neve VR rack, Gates tube limiter.

Clients: Everybody.

Special Services: Very large recording space, excellent for large orchestras, tracking dates and vocal overdubs; fabulous console, vintage mics, EMT plates.

JAY'S PLACE—24 track digital

1508 17th Ave. S., 37212, 269-5826

Contact: Jay Vernali

Basic Rate: \$50

LAKESIDE PRODUCTIONS—

32 track digital

329-1119

Contact: Steve Thomas, Owner

Special Services: Lakeside Productions has been serving some of Nashville's top songwriters and publishers for over 10 years. We specialize in demos and custom projects and can accommodate

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both live tracking sessions and programmed drums. We also have a service for transferring song catalogs to CD. Some recent clients include Almo/Irving Music, Balmur Music, BMG Songs, EMI/Famous, New Clarion Music, Chrysalis Music, PolyGram, Warner/Chappell, Richard Leigh, Layng Martine, Jr., Kenny Beard, Tom Kimmel, Chris Crawford, Fred Knobloch, Bucky Jones, Freddy Weller and John Jarrard. The atmosphere is comfortable and we can assist in putting all the necessary pieces together for your project.

LEGENDS—24 track analog, 32 track digital

646 West Iris Dr., 37204, 297-9100 •
(FAX 297-6423)
Contact: David Boyer, Manager
Basic Rate: \$60

LOUD RECORDING—48+ track analog/digital

50 Music Sq. W. #100, 37203, 321-5683 •
(FAX 327-0568)
Contact: Joli Hummel, Manager
Basic Rate: \$1,750/day, \$800/day
Equipment: Studio A: SSL 4000 E/G computer, Lex 480 L, 224 XL, Neve 33609, Fairchild 670, AMS, EMJ 2050, API 550 A/560 B, GML EQ, Pultec EQP-1A3, DBX 160, 160X, 165, LA2A, UREI 1176, H3000
Clients: Clint Black, Tim McGraw, Neville Brothers, Toby Keith, Lorrie Morgan, Clay Walker

LOVE SHACK RECORDING STUDIOS—24 track analog, 32 track digital; 48 track digital

909 18th Ave. S., 37212, 327-2711 •
(FAX 327-0750)
Contact: Grant Fowler, Manager
Basic Rate: \$80, 24 track analog, 32 digital; \$120 48 track digital
Equipment: Trident 80C with Uptown moving faders; Otari DTR-900II 32 track digital with AES options, Otari MTR-100 24 track analog, Otari MX-80 24 track analog (B Room), 3 ADAT XT-20 w/BRC, 48 track digital available.
Outboard: Focusrite, GML, Telefunken, Lexicon, Summit, Tube-Tech, UREI, etc. **Mics:** Neumann, AKG, Sennheiser, Audio Technica, EV, etc. **Monitors:** Steven Durr Custom Mastering monitors.
Clients: Barry Beckett, BlackHawk, Mark Bright, Clyde Brooks, Suzy Bogguss, Confederate Railroad, Doug Crider, Csaba, Steve Diamond, Diamond Rio, Emory Gordy, Jr., Chris Farren, Steve Fishell, Kenny Greenberg, Dann Huff, George Jones, Josh Leo, Lonestar, Patty Loveless, David Malloy, Michael McDonald, Allison Moorer, Nitty Gritty Dirt Band, Rick Orozco, Lee Roy Parnell, David Pack, Collin Raye, Thrasher Shiver, Paul Worley
Special Services: Over the past three years, Love Shack's great location, comfortable listening environment, exceptional gear, reasonable rates, personalized service and incomparable privacy have made it a top choice for tracking, overdubs and mixing for a variety of projects.

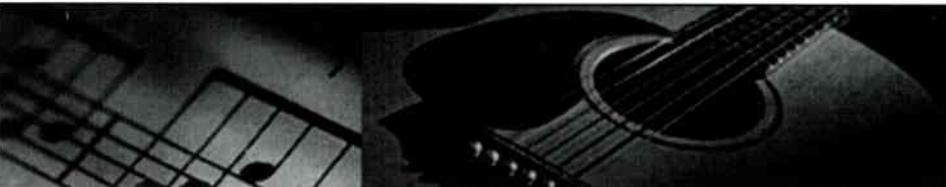


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The AT4047/SV gives you a perfect blend of classic sound and modern precision engineering. We call it a contemporary replication of vintage condenser technology. You'll call it amazing.

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MAGIC TRACKS—Two 24 track analog
2712 Larmon Dr., 37204, 292-5950 •
(FAX 292-9148)

Contact: Alan Jones, President
Basic Rate: \$60, \$40

Equipment: Trident 80C automated console
in "A" Room. 24 tracks of ADAT.

MAKIN' MUSIC STUDIO—
32 track digital

1230 17th Ave. S., 37212, 269-6770 •
(FAX 385-9310)

Contact: Tyler Bell, Studio Manager

Basic Rate: Call for unbeatable rates

Equipment: Mackie 32 x 8; 32 trks. Tascam
DA-88's; Sony DAT; Marantz CD Recorder; Full
array of outboard; mics, kitchen & amenities.

MASTER MIX—Mastering studio

1921 Division St., 37203, 321-5970 •
(FAX 321-0764) • mastermx@telalink.net

Contact: Sandy Lee, Ronnie Thomas

Equipment: Handbuilt Class-A analog consoles
by Gordon Electronics. Analog signal processing
by Avalon, Sontec, API, Manley, and Pacific
Microsonics. Digital consoles by Daniel Weiss
Engineering. 88 2/96 k conversions by db
Technologies and Pacific Microsonics (HDCD).

Digital editing and restorations by Sonic Solutions.

Special Services: Multichannel mastering and
encoding for Dolby Digital 5.1 or Dolby Prologic

Surround. MPEG-2 video encoding and authoring
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provider.

MASTERLINK STUDIO—48 track analog

114 17th Ave. S., 37203, 244-5656 •
(FAX 242-2472)

Contact: Chad Hailey

Basic Rate: \$1000/day

Equipment: Console: Neve V3-60 with Flying
Faders and Legend 2 Mix; Recorders: 2 Otari
MTR-100 with Synchronization, Otari MTR-15TM
1/4" with Synchronization; Ampex ATR-102 1/2";
Headphones: 10 Formula Que 8 Active Stations;
Microphones: AKG, Altec, Audio-Technica, Beyer,
Calrec, Countryman, EV, Microtec-Gefell,
Neumann, Sennheiser, Shure, Sony; Outboard
Gear: AMS, Aphex, API, Avalon, Countryman,
Demeter, EMT, Eventide, Gatex, Lexicon, Neve,
Sontec, Summit, SSL, Teletronics, Tube Cube;
UREI, Valley, Yamaha; Mic Pres: API; Calrec PQ-
1061; GML 8304; Neve 1066; 1073; 1081;
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15+ Distripalyzer, Horita BSG 50 NTSC & PAL
Blackburst, Otari EC 201 SMPTE readers,
Panasonic SVHS, Sony 3/4" Umatic.

MIDI MAGIC—32 track digital

7176 Somerset Farms, 37221, 646-7440

Contact: Gerry Peters, Owner

Basic Rate: \$40

MONEY PIT—24 track analog,
32 & 48 track digital

622 Hamilton Ave., 37203, 256-0311 •
(FAX 259-4541)

Contact: Jim Burnett, Manager

Basic Rate: \$650-\$750 per day plus machine

Equipment: Sony 3348 48 track, Mitsubishi
X-850 32 track, Otari MTR-90II 24 track
recorders, Trident Series 80 console, 40 I/O
with Disc-Mix moving fader automation, Baldwin
SD-10 concert grand piano, EMT 250 & plate
reverbs, Apogee 20 bit A/D converters, lots o'
good mics, ProTools 4, Micro-Lynx synchronizer,
Otari universal format converters.

Clients: Sony, RCA, BMG Canada, Arista,
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Special Services: 32 to 48 track digital trans-
fers and safeties made. Digital editing, vocal
enhancements, CD mastering & one-offs.
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MUSIC MILL—24 track analog,
32 & 48 track digital

1710 Roy Acuff Pl., 37203, 254-5925 •
(FAX 244-5928)

Contact: Steve Henning

Basic Rate: \$1,300/day

Equipment: Studio A: Focusrite studio console,
GML automation, Sony 3348; Outboard: GML,
Focusrite, Lexicon, Lydcraft, T.C. Electronics;

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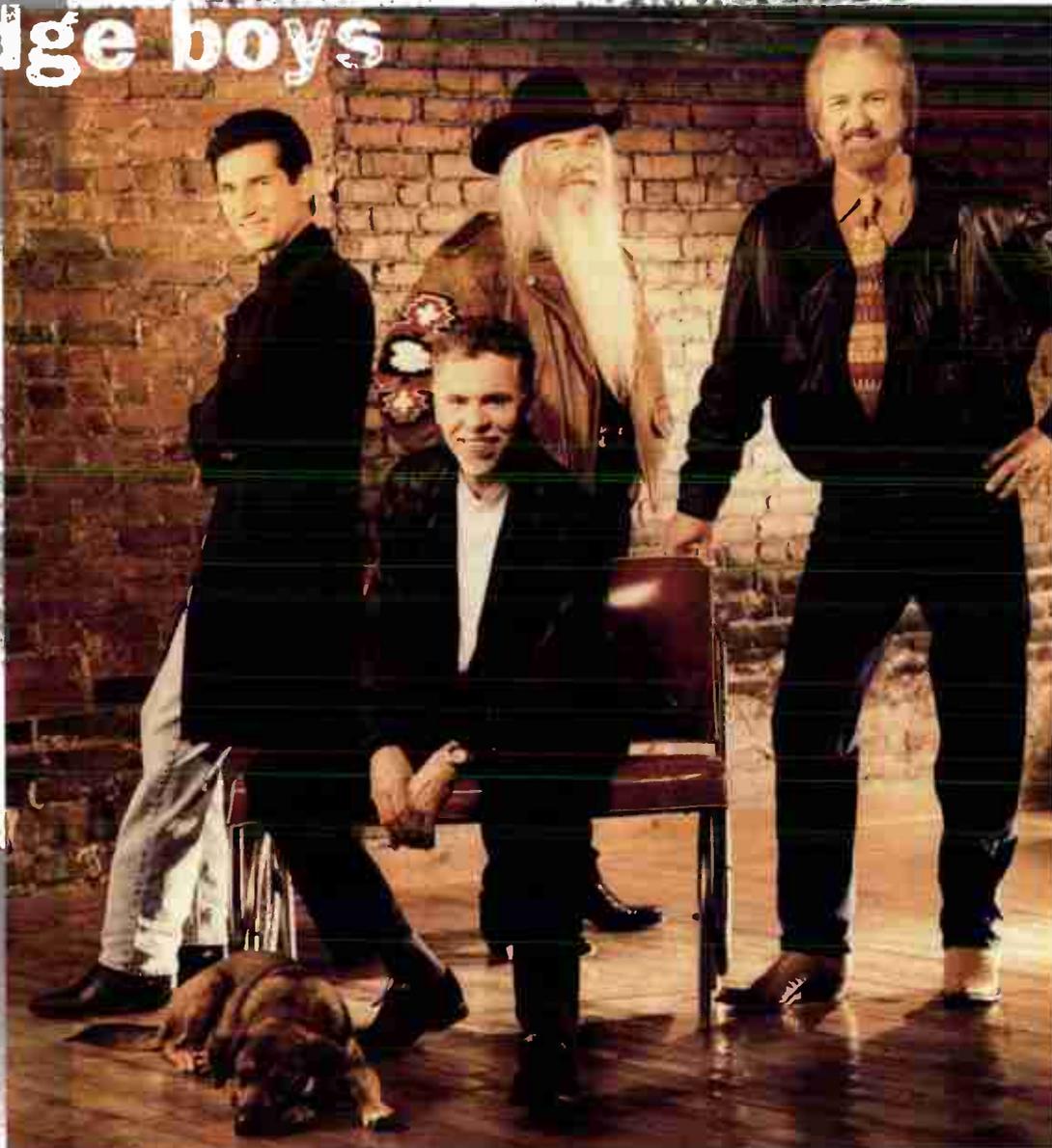
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Bill Anderson,
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Dennis Linde,
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Studio B: API Legacy console, GML automation, Sony 3348; Outboard: GML, API, Lexicon, T.C. Electronics

Clients: Collin Raye, Sherrié Austin, George Jones, Kinleys, Martina McBride

MUSIC WORKS PRODUCTIONS—

60+ track digital

1010 16th Ave. S., 37212, 259-3103 • (FAX 256-5440) •

www.musicworksproduction.com

Contact: Warren B. White, Owner

Basic Rate: \$20 plus engineer; block rates available

Equipment: 32 track Hard Disc Recording, 24 Track ADAT, Yamaha 02R fully automated digital 40-input console, DAT mastering, vocal tuning, CDR recording, Kurzweil K-2500 R, MOTU MTP AV, EMU ProCussion, Alesis QSR, Mackie 824 reference monitors, Yamaha NS 10M monitors, Yamaha Maple Custom Drums, Drum Kat 3.5; Korg 1212 I/O, Lexicon LXP-15; AKG, Audio Technica, Rhode and Shure mics. Pre-production, arranging, chart writing; turnkey production available on request.

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Contact: Jeff Brock, President

Basic Rate: \$75, \$45

Equipment: Amek console, three iso. booths

Special Services: New all-wood live room ranked best drum recording room in Nashville by many top drummers and producers. 3 iso-booths; Sony multi-track; Amek console; Neumann; Lawson; Sony; AKG mics; Yamaha C7 acoustic grand; Yamaha recording drum set with cymbal set included in hourly or daily price; Lock-to-picture; phone patch; Genelec 1031A and Tannoy System 10; CD burner; Digital Editing Suite; Non-smoking studio

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3843 Priest Lake Dr., 37217, 361-7229 •

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Contact: Tim Hayden, Owner

Basic Rate: \$30

NIGHTINGALE STUDIO—24 track

analog, 32 track digital

1815 Division St., Suite 115, 37203, 329-4009 •

(FAX 321-0247)

Contact: Joe Bogan, Owner; Genevieve Bogan, Manager

NRP MASTERING—Mastering facility

469 Chestnut St., 37203, 259-4200 •

(FAX 726-3284)

Contact: John Eberle, Studio Manager/George Ingram, President

Equipment: Our two CD mastering suites each feature a Sonic Solutions CD mastering workstation and lots of digital and analog gear. For digital processing we have the Valley 730 Dynamap dynamics processor, the Weis 7-band digital parametric equalizer, Lexicon 300 digital effects processor, Sony 1630, Mytek A/D and D/A converters (including 20 bit), Sony 2500 and 2700 R-DAT recorders and Z systems sampling rate converters. Analog: the classic Sontec MES-430 Parametric Equalizer, Sphere graphic EQ and more. Monitors are KRK powered by Bryston amps.

Clients: Labels: Step One Records, CMH Records, Pinecastle/Webco, Popular Records,

Rebel Records, Zion, Jericho, Daywind and more. Artists: Tim Graves & Cherokee, the Osborne Brothers, Eddie Adcock and the Masters, the New Coon Creek Girls, Gene Watson, Bryan Smith, Samantha Fox, Alexia, Koko and Red 5.

Special Services: We care about your music! Our approach to mastering is to maximize the sonic potential of music to enhance its success in the marketplace. We also provide mastering for vinyl and offer complete CD, cassette and vinyl manufacturing services.

OAK VALLEY SOUND—

32 and 24 track digital

105 Oak Valley Dr., 37207, 262-2600 •

(FAX 226-4070)

Contact: Kevin McManus, President

Basic Rate: \$85, \$55

OCEAN WAY NASHVILLE—Three

rooms; 24 track analog, 32 and 48 track digital

1200 17th Ave. S., 37201, 320-3900 •

(FAX 320-3910)

Contact: Brett Blanden

Basic Rate: Call

OMNISOUND—Two 24 track, two 32 track, analog and digital

1806 Division St., 37203, 321-5526 •

(FAX 321-5527) • www.omnisoundstudios.com

Contact: Steve Tveit, Manager

Basic Rate: \$110/50

PALMER PLACE PRODUCTIONS

P.O. Box 121931, 37212, 297-1721 •

(FAX 297-1721)

Contact: Ray Methbin, Owner

POPPI STUDIO—24 track analog/digital

527 8th Ave. S. Suite #313, 37202, 251-6814 •

(FAX 251-6814)

Contact: Dixie Carroll, Manager

Basic Rate: \$60

Equipment: Just off Music Row. 1600 sq. ft. tracking room, Soundworkshop 34C console (automated), MCI JH-16 2" 16 track tape machine (Quior). ProTools 16 Track, Steinway piano, Hammond C3, Fender Rhodes; Mics include AKG, Neumann, Audio Technica, Sennheiser, Shure, EV; Outboard includes Teletronix, UREI, Drawmer, Empirical Labs, dbx, Alesis; effects include Lexicon, Yamaha, Ibanez, Roland, Alesis.

QUAD STUDIOS—Four rooms, 24,

32 and 48 track analog and digital

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(FAX 321-0046)

Contact: Kelly Pribble, GM

Basic Rate: \$65, \$75, \$90

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Contact: Lou Johnson

Equipment: SSL 4000G Plus with Ultimatum; Mitsubishi X850 digital 32 track w/Apogee filters; Otari MTR90 24 track analog; Sony 3348 digital 48 track; Fostex D-10 DAT; Denon DTR-2000 DAT; Panasonic SV-3700 DAT; Aiwa AD-F1000 cassette recorder; full Sony Color Monitoring System throughout entire studio; Lexicon 480L, (2) PCM 70, Prime Time, PCM 42; Eventide H3000SEV; Klark Technic DN780; Roland SRV 2000, DEP 5, Dimension D; Yamaha REV 7, SPX90 II, Teletronics LA-2A; (3) URIE 1176, (2) URIE LA-4; (3) dbx 160x; Drawmer DL241; Valley People 440; (2) Focusrite 110; Adam-Smith Zeta Three; Alesis D4, JL Cooper PPS; Neumann U87 mod.; AKG 414EB, 451; Sennheiser 421 (4), 441 (2); Shure SM57 (3); all Bryston amplification; Studio City Sound Vocal Splicer; Denon DCD 2560 CD player; Judenus headphone boxes; Dynaudio M3 active large monitors, NS10 Studio monitors, Loftech TS-1; Alpatron PC-100 Phase Checker. **Clients:** Shania Twain, Trisha Yearwood, Dolly Parton, Faith Hill, John Michael Montgomery, Dusty Springfield, Jeff Foxworthy, Hugh Padgham, The Kinleys, The Wilkinsons **Special Services:** The studio features one of the only two new SSL 4000 G PLUS consoles in Nashville. These consoles are a dramatic sonic improvement over older E and G series designs. Weekly bookings include full-body massages by our internationally licensed proprietary massage staff. Gourmet meals can be prepared in house by our four star French chef. Extraordinarily comfortable studio with superb monitoring. Chosen as one of the top ten studios in Nashville by *Mix* magazine.

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Contact: Rich Henry

**REFLECTIONS RECORDING
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Contact: Shelley Miller

**RISING SON RECORDING STUDIO—
24 track digital**

9 Music Sq. S., #175, Nashville 37203,
860-0723 • (FAX 860-0723) •
GoodsonMG@aol.com

Contact: Kent Goodson, Owner
Basic Rate: \$40

Equipment: Tascam 24 track DA-88, DA-30 DAT, Mackie 24x8 console, Lexicon LXP-15(s), dbx 166A compressors, Behringer enhancer, D-4, set of Rogers drums, Roland A-90 keyboard, Roland and Yamaha keyboard modules, AKG 414s, 451, D112, various EV, Sennheiser & Shure mics, Tannoy and Audix monitors.

Clients: Sony Tree, Sunrise Productions, songwriters and publishers from London, KY to London, England

Special Services: Demos, jingles, production projects, independent masters. Rising Son Studio is also the home of Digitracks Demo Service, an established international mail order songwriter demo service.

**SCENE THREE AUDIO—
two 32 track digital**

2600 Franklin Rd, 37204, 345-3000 •
(FAX 345-3100)

Contact: Nick Palladino, President
Basic Rate: \$225

Equipment: The audio post-production suite includes both analog and digital multitrack mixing with synchronization to any videotape format. Equipment includes: AMS Audiofile Digital Audio Workstation with six-hour storage, Logic 3 32-channel digital console w/full dynamic recall, Adam Smith 2600 A/V audio editing system with six machine control, Studer analog multitrack recorders, two R-DAT digital 2-track recorders with timecode Ensoniq ASR sampler and a variety of high-tech outboard gear, noise reduction and mics; Dolby Pro Logic, 5:1 mixing. **Clients:** Sony Records, Pecos Films, Think Pictures, NBC, Saatchi & Saatchi/DFS, Campbell-Mithun & Esty, Emshell, Notch Bradley, Filmhouse, Ericson Comm., Gaylord Syndicom, Krage & Co., Atlantic Records, Cinema Concepts.

Special Services: Pre and post music scoring, audio tape prep for music videos, radio and TV spots.

**SCRUGGS SOUND STUDIO—
32 track digital, 24 track analog**

2828 Azalea Pl., 37204, 383-7994 •
(FAX 297-8369)

Contact: Holly Brown, Studio Manager
Basic Rate: \$75/hr, \$750/day

**SECRET SOUND—64 track digital,
ProTools Mix Plus System**

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(FAX 791-8241)

Contact: Chas Sandford
Basic Rate: Call

SEISMIC SOUND—48 track digital

3201 Dickerson Pike, 37207, 329-8005 •
(FAX 329-9006)

Contact: Tom Davis, President
Basic Rate: Call

Equipment: Fairlight MFX3, Euphonix CS-2000, D2, DA88

Clients: High Five Entertainment, TNN, MTV, VH1, CBS Cable

Special Services: Complete post audio facility for film and television sound design and mixing.

**SEVENTEEN GRAND—24 track
analog/48 track digital**

1001 17th Ave. S., 37212, 327-9040 •
(FAX 321-9666)

Contact: Jake Niceley, Co-owner
Basic Rate: \$150

Equipment: Studio 1: 60-frame Neve VR Legend; Flying faders; Recall Automation. Features: Studer D-827 24-trk; 4 iso booths; Steinway concert grand. Studio 2: 104-fader Euphonix CS3000; Hyper-Surround; Snapshot Recall. Features: Dynaudio Acoustics monitors; Studer D827 48-trk; Sony PCM 800 8-trk; ProTools; Large selection of mics and peripheral equipment; separate lounges with kitchens. **Clients:** Arista, Asylum, Atlantic, Disney, DreamWorks, Electra, Fox, Geffen, Giant, HBO, MCA, RCA, Rounder, Showtime, Sony, TNT.

**SONG CELLAR PRODUCTIONS/
STUDIO BLUE—24 track analog,
16 track digital**

PO Box 121234, 37212, 383-7222 •
songcell@bellsouth.net

Contact: Jackie Cook, Owner
Basic Rate: \$45/\$35

Equipment: Otari MX-80 24 track 2", Mackie 32 input console, PCM 70 and PCM 80 Lexicon effects, 2 DAT machines, 4 large isolation rooms, Hammond B-3, two Leslies, new mics including Audio Technica-4033.

Clients: John Scott Sherrill, Karen Staley, Wendell Mobley, Lindy Gravelle, Chuck Neese, J. Aaron Brown & Associates, Buddy Killen Music, Gary Harrison, Jim Robinson.

10 Music Circle South, Nashville, TN 37203. 615.256.2676. fax: 615.259.2942
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SOUND CONTROL—24 track analog, 32 track digital

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Contact: Mark Moseley/Andy Moseley

Basic Rate: \$60 w/engineer, \$40 without engineer

Equipment: 35 input Sphere with automation, 24 track Studer, 32 track DA-88, lots of room and outboard gear

Clients: Leon Russell, Porter Wagoner, Gary S. Paxton and many, many more

Special Services: CD duplication and one-off CDs, cassette duplication and one-off cassettes.

SOUND EMPORIUM—24 track analog, 32 track digital

3100 Belmont Blvd., 37212, 383-1982 • (FAX 383-1919)

Contact: Scott Paschall, Manager

Basic Rate: A: \$150 analog, \$200 digital; B: \$70 analog, \$120 digital

Equipment: A: Neve 8128 console with flying faders, Otari DTR 900II 32 track, Otari MTR 90 III 24 track recorders; B: Trident 80 B console, Otari MTR 90 II 24 track, Mitsubishi X850 32 track recorders, Formula cue 8 system, both rooms.

Clients: Vince Gill, Pam Tillis, BR5-49, Gillian Welch, Sam Bush, Don Williams, Point of Grace, Twila Paris

Special Services: Full kitchen, conference room.

SOUND KITCHEN—Six studios, 24 track analog, 32, 48 track digital, 8 Radar II 24 Track systems

112 Seaboard Ln., Franklin 37067, 370-5773 • (FAX 370-1712)

Contact: Jennifer Rose, Manager

Basic Rate: Call

Equipment: Neve VR72 Legend w/flying faders and dynamic metering, Neve VR60 Legend w/flying faders, 2 SSL G+ 64 Input with total recall, Neve V3, Neve 8108 w/flying faders.

Every studio comes with an extensive selection of outboard gear, the largest mic selection in Nashville, 24 hour on-site tech support, and a private and fully stocked lounge for each studio.

Clients: Elton John, Garth Brooks, Jimmy Buffet, Wynonna, Amy Grant, Vince Gill, Donna Summer, Dixie Chicks and many more.

Special Services: The Sound Kitchen's main priorities are client services and technical perfection. Our on-site chef prepares homemade breakfast for all studios, as well as dinners in our elegant dining room, all at no additional charge. Six studios, from tracking an 80-piece orchestra to mixing and overdubs, we have one to fit every budget. Once you have had "The Sound Kitchen Experience," you will find no other studio comparable.

SOUND STAGE STUDIO—Three rooms, 24, 32, and 48 track analog and digital

10 Music Circle S., 37203, 256-2676 •

(FAX 259-2942)

Contact: Michael Koreiba, Manager

Basic Rate: \$125, \$175, \$250

Equipment: Sound Stage Studio is a three room state-of-the-art recording facility. With service being the key to our reputation, we offer a full time staff and 24 hour tech support. Each studio enhances the comfort zone by having a private lounge for those interested in a little R&R. Frontstage (The A Room), features the 80

input SSL 9000 J-Series. Backstage (The B Room), features the 72 input SSL 4000 E with G computer. 2nd Stage (The C Room), features the 56 input SSL 4000 E with G computer.

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1307 Division St., 37203, 244-4149 •
(FAX 242-8759)

Contact: Rose Johnson, Studio Coordinator
Basic Rate: \$1,500/day, \$1,000/day
Equipment: Studio A: Large room with five isolation rooms, 16 channel cue system and great mic selection. Studio B: The best bargain in town! Small main room with four isolation rooms, 8 channel cue system, great mic selection, good outboard selection. 48 track digital, all for \$1000/day.

**SPOTLAND PRODUCTIONS—
32 track digital**

2000 21st Ave., 37212, 385-2957 •
(FAX 386-3638) • spotland@mindspring.com
Contact: Deborah Trimble, Ben Holland

Basic Rate: Call
Equipment: Three digital ProTools studios including two 32 track 24-bit systems and a total of five isolation booths. Gear includes Neumann, AKG, GML, API, UREI, Tannoy and Otari. Post production facilities include 3/4" video, TC DAT, TC two track and Lynx synchronizer. ISDN systems include 3D2 (APT-X), Telos Zephyr and DG Systems.
Special Services: Top quality people and equipment for: post production, audio sweetening, radio show production, industrial presentations, books on tape, sales presentations, radio

commercials, on-hold messages, audio duplication and one of the largest music and sfx libraries on the planet.

**STARSTRUCK STUDIOS
24 & 48 track analog/digital**

40 Music Sq. W., 37203, 259-5200 •
(FAX 259-5202)
Contact: Melissa Brannan, Studio Manager
Basic Rate: Call
Equipment: Starstruck Studios is a two-room, world class, state-of-the-art recording facility. The Gallery and The Pond are fully comple-

mented, each with their own Sony 3348 digital multi-tracks, as well as Studer 24 tracks, and Sony 9000 Magneto Optical recorders. Both rooms have a full array of outboard gear and are further accessorized with a complement of 135 microphones. New for 1998 are 32 tracks of 24-bit ProTools per room.
Special Services: The studio complex also houses Starstruck Broadcast, a fully equipped facility specializing in Media Satellite Tours.



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who live in the hearts
they leave behind.*





**STILL MUSIC GROUP INC.—
32 track digital**

1649 Pinkerton Rd., Brentwood 37027,
776-5762 • (FAX 776-3277) •
www.stillmusicgroup.com

Contact: Rob Still, Owner

Basic Rate: \$600/day, \$200/day

Equipment: Large, modern cutting room
(24x20) w/14' vaulted ceiling. Four iso rooms
off studio A. Neotek Series III, DA-88s, large
mic assortment, PCM-80.

Clients: In-house studio for Still Music Group
(Ad music), Nike, Wal-Mart, Payday, Nissan,
Bennigans.

Special Services: 3/4 video lock-up, full
kitchen and living accommodations (weekends
only). ProTools, CD prep, T.C. "Finalizer." Low
weekend rates.

**STUDIO 19—24 track analog,
32 track digital**

821 19th Ave. S., 37203, 327-4927 •
(FAX 327-4928)

Contact: Larry Rogers, Owner

Basic Rate: \$75

STUDIO 20—24 track analog

823 19th Ave. S., 37203, 327-4927 •
(FAX 327-4928)

Contact: Larry Rogers, Owner

Basic Rate: \$55

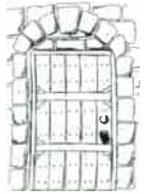
STUDIO 23—16 track digital

466 Sunliner Dr., 37209, 356-7916

Contact: Bryan Cumming, Owner

Basic Rate: \$30

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Contact: Ken Lewis, Studio Manager

Basic Rate: \$900/day

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30 Music Sq. W., #150, 37203, 259-2346 •
(FAX 259-7852)

Contact: Fred Bogert, Owner

Basic Rate: \$75, \$60

Equipment: Studio C Productions features
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Platforms in both studios have always featured
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("Land of Heroes", "Christmas"), Mike Utley
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Reel"), Vassar Clements ("Little Big Band"), and
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Special Services: Please contact us about
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STUDIO X—24 track digital

383-9602

Contact: Bob Krusen

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P.O. Box 210272, 37221, 646-4900 •
(FAX 646-7402)

Contact: Richard Adler, Owner/Manager

Basic Rate: \$65

SUNDANCE RECORDING—

24 track digital

9 Music Sq. S., #398, 37203, 868-1373

Contact: Beau Garrett, Owner

SWANEE RECORDING STUDIO—

24 track analog

3950 N. Mt. Juliet Rd., Mt. Juliet 37122,
754-0417 • (FAX 754-0424)

Contact: Gene Kennedy, President

Basic Rate: \$65

THE REC ROOM—24 track digital

198 Bonnalee Dr., Hermitage 37076,
889-4592 • (FAX 889-4592)

Contact: Terry Ballard, Owner

Basic Rate: \$25, w/engineer

TOMBSTONE—24 track analog

2813 Azalea Pl., 37204, 292-9028 •
(FAX 297-0055)

Contact: Tom Harding, Owner/Jason Cousins,
Manager

Basic Rate: \$40 hour, \$400 day

TOP TRACKS—24 track analog

113 17th Ave. S., 37203, 742-1555 •
(FAX)

Contact: Tom Pallardy, Owner

Basic Rate: \$60

TRACKING STATION—24 track analog

50 Music Sq. W., #410, 37203, 327-2922 •

Contact: Danny Bailey, Manager

Equipment: 24 track analog w/automation,
grand piano, B-3, great outboard gear. Contact
Danny Bailey, Lea Jane Berinati or Michael
Webb.

TRAVIS ALLEN PRODUCTIONS—

32 track digital

9 Music Sq. S. #260, 37210, 851-0420,
399-3889 • (FAX 851-0420)

Contact: Travis Allen, Owner

Basic Rate: Call

**TREASURE ISLE RECORDERS,
INC.—24 track analog**

2808 Azalea Pl., 37204, 297-0700 •
(FAX 297-1024)

Contact: Tori Molle, General Manager

Basic Rate: \$100

TREE STUDIOS—24 track analog,

24 track digital, 48 track digital

8 Music Sq. W., 37203, 726-8300 •
(FAX 244-6387)

Contact: Pat McMakin, Manager; Debbie

Tenpenny, Studio Coordinator

Basic Rate: A: \$900/day; B: \$45/hr.

Equipment: Console: Sony 3056-56 input
console with uptown moving fader automation,
featuring onboard 10 API 212S mic preamps,
10 API 550S equalizers, 4 John Hardy MPC
3000 mic preamps; Tape machines: Sony PCM
3324S digital multitrack with sound memory and
AES/EBU interface, Otari MTR 90II-2 inch analog
tape recorder, Sony PCM 7030 DAT with time
code; Monitoring: control room mains: Genelec
1035B; Formula sound que-8, 8 channel cue
system; 2 stereo cue systems; Available Sony
48 track digital; Microphones: Fet 47,
Telefunken U48, Cameron Modified U87, Sony
C800G, Schoeps CMC6U, Studer SKM5U,
Neumann KM 100, Audio Technica 4033 and
more; Outboard: Tube Tech CL1B compressor,
Manley "variable MU" stereo compressor,
Manley "Electro-Optical" compressor, UREI
1176 limiter, CLX stereo compressor, BSS DPR
901 dynamic equalizer, Teletronix LA3A L/C,
DBX 160 L/C, Focusrite 2 channel pre/EQ
(model ISA215), GML transformerless mic pres,
GML 8200 stereo EQ, Sontec stereo EQ, and
more; EFX: Sony R7 reverb, Sony D7 delay,



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44 Music Sq. E., #114, 37203, 252-8753 • (FAX 252-8754)

Contact: Marc Harris, Studio Manager

Basic Rate: \$75

Equipment: Conversion software for most multi-media and computer telephony formats. Hard disk recording on Pentium 200 MHz computer. Phillips CDR, Tascam DAT, Mackie console, Cakewalk, Sound Forge Audio Technica AT4033/RE 20/AGK 414 microphones. **Special Services:** Custom CDs, internet mastering recording and digitizing for computer telephony, voice over for radio production and song demos.

VENUS MASTERING—Mastering facility

209 10th Ave. S., #418, 37203, 777-6790 • (FAX 777-6791)

Contact: Jim Falzone, Engineer

Basic Rate: \$65 mastering, \$50 editing

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2714 Westwood Dr., 37204, 298-5256 • (FAX 298-5273)

Contact: Tony Castle, Manager

Basic Rate: Call

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1701 Church St., 37203, 320-1444 • (FAX 320-0750)

Contact: Chris Parker

Basic Rate: \$300-\$650/day

Equipment: Whistler's Music, Inc. and its affiliate i.v. records operate a three-studio complex two blocks from Music Row. Our studios can accommodate 24 track analog, ADAT, Tascam D-88 and ProTools. We have a wide assortment of outboard gear including Neve preamps, Joe Meek compressors, Telefunken V-72, NTI EQ, Distressors, SSL compressor, UREI 1178 and AMEK 9098s. Also included for additional charge are MIDI programming and demo productions services.

WILDWOOD RECORDING—

24 track analog

6318 Panorama Dr., Brentwood 37027, 661-4948

Contact: Brendan Harkin, Owner

Basic Rate: \$60

Equipment: Trident 80C 32/24 console; Yamaha O3D Digital Mixer; Otari MX 80 2" 24 track recorder; Panasonic SV 3500 and 3700 DATs; Two HHB CD Recorders; Otari MX5050 2 track with Dolby SR Noise Reduction; Sound Designer/Sound Tools digital mastering; editing software for Mac Centris 650; extensive MIDI gear and sequencing capabilities; Meyer HDI

and Yamaha NS 10 monitors; Yamaha C-7 FD2 grand piano (the nicest in town); Neumann, Sanken, AKG, Sennheiser, Beyer, EV and Shure mics; Yamaha, Lexicon, dbx, UREI, Symetrix, Valley and Wendel outboard.

Clients: Many Nashville record companies, publishers, songwriters and producers.

Special Services: Production and production packages, contracting, original music, sequencing.

WOLF MASTERING—Mastering facility

1024 16th Ave. S., 37212, 251-9653 •

(FAX 742-9653)

Contact: Erik Wolf, Owner

Basic Rate: \$75

Equipment: Custom mastering studio offering the finest in digital and analog sonic treatment. SADiE Mastering System with GML 9500 and Focusrite Blue 315 isomorphic mastering equalizers, NTI EQ3 sound enhancement system, Spatializer Retro 3-D audio processor, Giltronics custom vacuum tube line amplifier, Apogee D/A & A/D converters, Apogee UV22 Super CD, Meyer Sound HD-1 audio monitors, balanced power and Mogami cable throughout. **Clients:** Numerous major label and independent album projects, including the Grammy-winning dc Talk "Welcome To The Freak Show" album. **Special Services:** 20 years mastering experience—all types of music. Lots of magazines and a really comfortable couch.

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209 10th Ave. S. #434, 37203, 254-4828 •

(FAX 254-4884)

Contact: Brian Kelly, Manager

Basic Rate: \$100, \$75

Equipment: (1) ProTools 24, Apogee AD-8000, Waves Gold, Auto Tune, 27+ Gigabytes Hard Drives, DataDAT Backup, three 16-bit ProTools/Digital Performer workstations, iso booth, Hammond B-3, Kimball grand, numerous synths, samplers, two DA-88s, video lock, Time Code DAT, Sound Effects, 3/4" video, S-VHS.

Clients: CMT, HGTV, Garth, Tractor Supply, O'Charley's, BAMA (Welch's), GE, V-Chip.

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"Take a good whiff—I smell a star!"

A six pack of artists pushed their way towards the top of this week's *SongPower Index*. The convoy was led by Andy Griggs' "I'll Go Crazy" which increased its SPI number to 7.91.

Close behind was "Home To You" by John Michael Montgomery. "The best thing he's had out in over a year," says Lance Houston at WXTX. "Another home run for JMM," says D.C. Cavender at WBYB. WMIL's Kerry Wolfe adds, "This is what he does best." Stephen Giuttari at KKQB says, "One of the top three or four albums of 1999 without a doubt. This is the first of many great songs from the album."



ANDY GRIGGS

Highest Gainer is Jason Seller's "A Matter Of Time." Tony McCullough at KYKX calls it, "Rock solid music. Perfect song for this time of year, and he just nails the vocals. Soul!" Carrie Dunne at KIKF says, "Groove. This song has definite groove." Cavender says, "The best I've heard from him. A real summertime feel-good record."



JOHN MICHAEL MONTGOMERY

Like women's soccer fans, our panel is coming out for Yankee Grey. "Country needs more bands," proclaims WYRK's John Paul. "These guys are great and have awesome harmonies." Lisa Allen at WFRE describes the group as, "A winning combination of high energy and tight harmonies." Ted Turner at WSTH says, "Yankee Grey rocks!" WXBQ's Bill Hagy adds, "Listeners are diggin' this band." Kris Richards at KPLM says, "Dynamite debut effort for the new guys." Houston offers, "Yankee Grey has an awesome sound that reminds me of Little Texas when they had some great songs."

Deryl Dodd's "Sundown" makes its first SPI appearance this week. "Different than Lightfoot's original?" asks WXKI's Teddy Wallace. "Not really. But it was never broken, thus never needed fixing. Hats off to you, misters Dodd, Young and Chancey for realizing that." Turner says, "I don't usually like remakes, but I like this song and Deryl's touch on it. It's sultry, sort of steamy." Hagy says, and with some authority, "It's a hit. We've already played it as a current. Now it's a recurrent." Ken Boesen at KSKS says, "Sorry to hear that it took putting a rope around Jack Lameier's neck to get this released, but it's great to have it. Listeners are already calling our station. At least now I'm not violating



DERYL DODD

any laws." Allen adds, "Loved the enclosed pictures of Jack Lameier!"

THE SONGPOWER INDEX

predicting new single success

MONDAY • JULY 12, 1999 • #138				
SPI		ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
THIS WEEK	LAST WEEK			
7.91	7.49	ANDY GRIGGS/I'll Go Crazy/RCA (35)	3.97	3.94
7.83	7.38	JOHN MICHAEL MONTGOMERY/Home To You/Atlantic (35)	4.03	3.80
7.42	7.11	COLLIN RAYE/Start Over Georgia/Epic (36)	3.81	3.61
7.39	6.82	JASON SELLERS/A Matter Of Time/BNA (34)	3.71	3.68
7.36	6.89	YANKEE GREY/All Things Considered/Monument (34)	3.68	3.68
6.91	7.13	LEE ROY PARNELL/She Won't Be Lonely Long/Arista (34)	3.50	3.41
6.73	6.37	THE WILKINSONS/Yodelin' Blues/Giant (37)	3.41	3.32
6.66	6.76	SHANE McANALLY/Are Your Eyes Still Blue/Curb (38)	3.42	3.24
6.54	•	DERYL DODD/Sundown/Columbia (31)	3.19	3.35
6.52	•	JERRY KILGORE/Love Trip/Virgin (29)	3.14	3.38
6.08	6.70	SONS OF THE DESERT/Albuquerque/Epic (37)	3.00	3.08
5.94	5.95	ANITA COCHRAN/For Crying Out Loud/WB (34)	2.88	3.06
5.79	5.98	REBECCA LYNN HOWARD/When My Dreams.../MCA (38)	2.95	2.84
4.44	•	LISA ANGELLE/I Wear Your Love/DreamWorks (27)	2.22	2.22

SPI = Add Factor + Passion. Songs ranked by SPI points. Ties ranked according to highest Add Factor Average.

Newcomer Jerry Kilgore's "Love Trip" drew a flurry of positive response. "Jerry Kilgore appears to have it all together," says Mike Thomas at KFAV. "Early tests show our listeners are ready to take a 'Love Trip.'" KZKX's Brian Jennings says, "Good song, incredible album! The best stuff on the album dwarfs this one. Take a good whiff—I smell a star!" Holiday agrees, "Thank goodness for Jerry Kilgore. This project is loaded with great songs. We're playing it." Thompson draws, "If any of y'all still play true country music, this guy is the real deal. No AC or CHR crap with this guy." Cavender says, "Been there, done that. I mean, who hasn't felt this way? Great hook, fun record."

Lisa Angelle's "I Wear Your Love" generated some interesting comments. "Here's my theory," says Dewey Boyton at KXDD. "The less you're wearing on the outside, the more you're covering up what's on the inside. Musically speaking, of course." Thompson says, "Saw the video for this and didn't know what to think. The women in the office hated it, the guys thought it was almost pornographic." Holiday tested the song, "Listener comments were all negative. The jury is still out." WFMB's Mark Phillips says, "Here's proof that there are way too many new female artists out right now." WRSF's Jeri Holm, on the other hand, says, "Just different enough to chart. Grabbed my ear with its Cajun attitude and presentation.

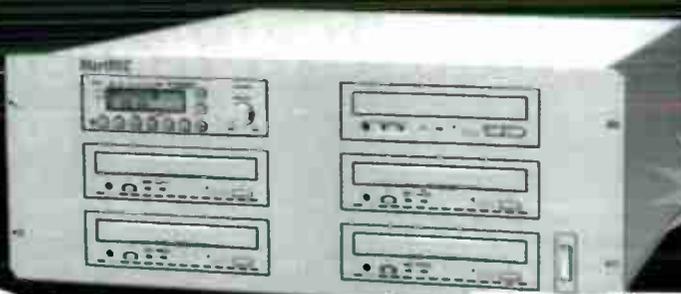
Okay, the video didn't hurt either. (Is she available for a station visit? Soon?)" Dan Lundy at KOYN says, "This is one of those toe-tappin', head-bobbin' songs that makes listening to music fun. I love her in-your-face delivery, too. Send the album, I've got to hear more."

FLASH TRAFFIC

• CRB is seeking nominations for the 2000 artist humanitarian award, to be presented at CRS. Previous recipients include Kenny Rogers, Joe Diffie, Vince Gill, Garth Brooks and most recently, Reba McEntire. Send recommendations, presentation and related material to: Ed Salamon—President, Programming; Westwood One 1700 Broadway, Floor 9 New York, NY 10019. Deadline: July 19. Direct questions to WW1's Pam Green, 212-641-3088. *



YANKEE GREY



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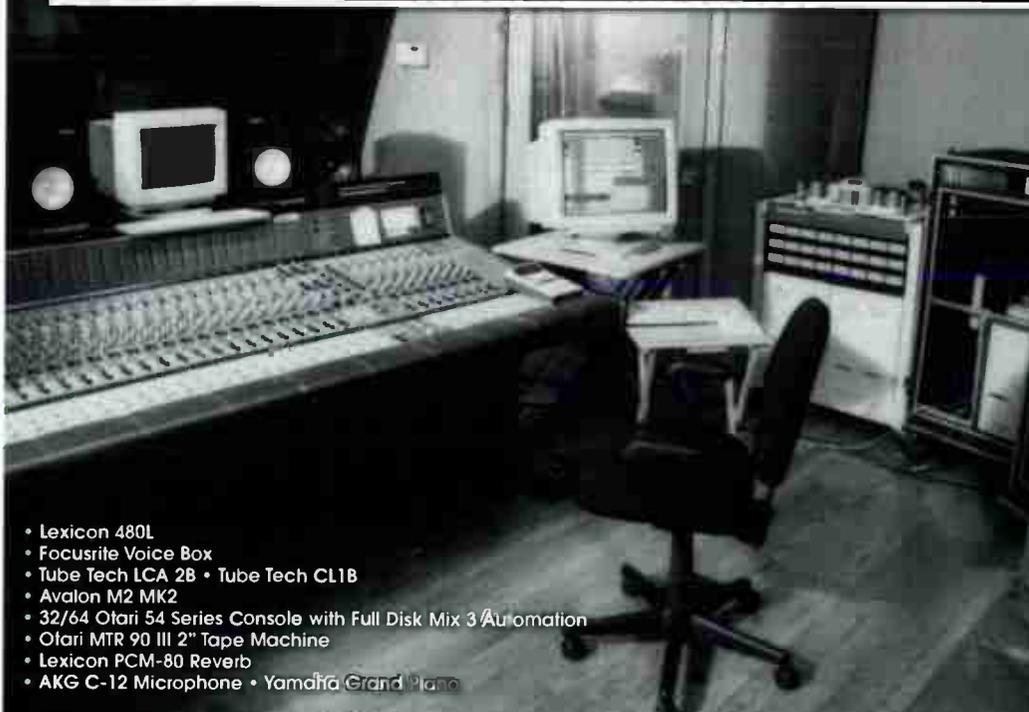
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- "10,000 Angels"* Mindy McCready
- "That's How Your Love Makes Me Feel"* Diamond Rio
- "I Said A Prayer"* Pam Tillis
- "I Know How The River Feels"* Diamond Rio
- "You Still Shake Me"* Deana Carter
- "You Get What You Pray For"* Jeff Silvey
- "One Night At A Time"* George Strait

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The induction ceremony for the Country Music DJ Hall of Fame has turned into one of our coolest annual events.

It used to be buried in the Deejay Convention, but since becoming a stand-alone banquet last year a remarkable thing has happened to the once lowly gig. Staged at the Crown Plaza (6/24), the event drew a capacity crowd of industry moguls, some artists and a whole lot of "old home week" conviviality. There was lots of label support via table buying.

Vets like **Bonnie Bucy, Bonnie Lou Bishop, Joe Allison, Jo Walker Meador, Betty Cox, Tom Perryman, Frank Mull, Smokey Stover, Charlie Douglas, Charlie Walker, Liz & Casey Anderson, Ken Kittinger, Billy Deaton** and **Bill Denny** mingled with upstarts like **Danni Leigh, Bill Mayne, Evelyn Shriver, Larry Pareigis, Eddie Mascolo, Tom Sgro, Jessie Scott, Jamie Matteson, Doug Baker, Stan Byrd, Marjie McGraw, Jack Lameier, Bruce Shindler, Dave DeBolt, Lon Helton, Jeff Walker** and **Paul Allen**.

Knox Phillips came with **Dianne Dickerson**, whom I haven't seen in ages. I was tickled to finally meet **Margaret Everly**. I congratulated **Brian Switzer** on being the heir apparent at Atlantic.

The ceremony had many emotional high points. **Ed Salamon** gave the President's

Award to **Mike Oatman**. **Bob Kingsley** broke up when presenting the Career Achievement Award to **Eddy Arnold**. Eddy made a plea for the induction of pioneers such as **Carson J. Robison** and **LuluBelle & Scotty** into the Country Music Hall of Fame. To which I can only add, "Amen."

Chuck Chellman said of **Rosalie Allen**, "Ladies and gentlemen, this is a national radio treasure." For 13 years she ruled the country airwaves of New York City, "for two hours, six nights a week with a clear channel to New England, New Jersey, Pennsylvania and all the sailors at sea," as she put it. Her "Prairie Stars" show was the single most important country showcase in the Northeast in 1944-56.

"I want to thank my heavenly Father for his miracles, because this IS a miracle," said Allen, 75, who deservedly became the first female inductee into the DJ Hall of Fame that night.

Next up was the genial 82-year-old **Cousin Ray Woolfenden**, a 53-year broadcasting vet. "Sing, sing, sing, no matter what your worries might be," the Virginia DJ advised the crowd. "If you need a friend, you can call on me." There's a museum to him at WPMC's studios in Dumfries, VA. Honest.

Pappy Dave Stone, 85, was unable to attend. In 1953 he established KDAV in Lubbock, Texas as the world's first fulltime

country radio station. The deceased inductee was **Joe Rumore** of Birmingham, AL. During his heyday he was said to be as popular in Alabama as **Bear Bryant**. So there.

Countrypolitan pioneer **Ted Cramer** got whistles and cheers when he was announced. He estimated that in his travels to 15 markets he's played 343,200 records.

Her CB handle was **Dandalion** when she worked for the postal service, and that's the name **Gwyneth Seese** retained when she went on the air. "I'd like to see a little more power to the people who are answering those damn phones and bringing the music to the people, the disc jockeys," said **Garth Brooks** in inducting her. To which I can only add, "Amen."

"It don't get much better than this," said the second female inductee and the most honored woman in the history of country radio. "Thank you for allowing me to chase a dream and catch it." **Dandalion** is still No. 1 in the Hershey/Harrisburg/Lancaster/York/Lebanon, PA market.

Brad Paisley dedicated "Make the World Go Away" to Eddy, then closed the evening with "Thank God For The Radio." Take my advice, book this event on your calendar for next year.

Author **Charles K. Wolfe** signed copies of *A Good Natured Riot: The Birth of the Grand Ole Opry* at Davis-Kidd (6/29). Banjo player



VOICES OF THE AIRWAVE—Country music's great radio announcers were honored at the June 24 CRB DJ Hall Of Fame Awards Dinner. Pictured L-R: (front row) **Garth Brooks**, Honorees "Cousin Ray" **Woolfenden** and **Rosalie Allen**; (back row) **Westwood One President Ed Salamon**, President's Award winner **Michael Oatman**, Honorees **Ted Cramer**, **Gwyneth "Dandalion" Seese**, Career Achievement Award honoree **Eddy Arnold**, Family of the late **Vic Rumore**, ACM President **Fran Boyd**, Arista Nashville artist **Brad Paisley**. Photo: *cj Shelker Photography*.

Dave Cannon led his old-time string band **The Rocking Reelers** as the event's soundtrack. Superb a cappella ballad singer **Carol Ponder** also performed.

Working the room were **Kyle Young, Michael Gray, Paul Kingsbury, Robey Cogswell, Sandy Lyle, Chris Dickinson** and **Dolly Carlisle**. Buy this book. It's not only essential to your understanding of our roots, it's a heckuva good read. Shamefully, no one from the present Opry attended.

Whoever schedules **The Sutler** struck on the perfect **Bobby Karl** booking. I refer to the night (6/25) when titanically talented youngster **Mike Ireland** opened for Bakersfield queen **Bonnie Owens**. Great country music, young and vintage, is what it was. **Steve Betts, Billy Block, Jimmy Snyder, Audrey Winters, Nancy Russell** and **Joyce Symans** whooped it up. That weekend (6/27) Joyce threw a party at her home for Bonnie where **The Strangers** jammed late into the night.

In album-release news, **Kevin Welch** smoked the **Exit/In** (6/22) for *Beneath My Wheels*. **Nick Kane's** *Songs In the Key of E* got its kick-off at **Caffe Milano** (7/1). **The Mike Plume Band** chose 12th & Porter to showcase its *Song & Dance Man* CD (6/30). **Austin Cunningham's** album made its bow at **The Exit/In** (6/25).

Bluegrass newcomer **Nancy Moore** had the best site of all, **Tom T. Hall's** living room (6/9). "It's been awhile since we had a party at **Fox Hollow**," said Hall. "This place is full of a lot of people who made me what I am today—old." Let's see, that would include attendees **Jimmy C. Newman, Ralph Emery, Jerry Kennedy, Earl & Louise Scruggs, Nancy Anderson, Jack Hurst, Tom Collins** and **Bill Littleton**.

We dined on **Clarence Sellman's** fried turkey and Florida shrimp. Moore performed tunes from her *Local Flowers* CD, produced by **Dixie Hall**.

DreamWorks Records had a video-release party for "You Go First" by **Jessica Andrews** at

BMI (6/9). Admiring the adorable clip were **Kerry & Lynn Chater, James Stroud, Roger Sovine** and multitudes.

You could spot **K.T. Oslin, Matt King, Emmylou Harris, Paul Kennerley, Mila Mason, Phran Galante** and **Brad Schmitt** at **Sunshine Grocery** (6/5), washing dogs to make money for the **Act Now** charity.

More than 1,000 fabulons attended the first **Recording Academy** block party (6/8). Designed to recruit new members, the event featured music by **Margaret Becker, Bela Fleck & The Flecktones, BR5-49** and an "all star" band featuring **Delbert McClinton, Randy Scruggs, Kris Wilkinson, Tony Brown, Eddy Bayers, Dez Dickerson, Rod Magaha** and **Joe Moscheo**, all of whom serve on the **Nashville** board.

It roared. More than 200 signed up as new members. "I was thrilled," said **Nancy Shapiro**. "Next year I'm going for 500." *



THEY CAN SING GOOD TOO—Bekka Bramlett and Delbert McClinton shake a leg at the first **Recording Academy** block party on June 8. Photo: *cj Shelker Photography*.



AFTER YOU—The **Santa Monica Pier** was the site of **Jessica Andrews's** video shoot for "You Go First." Blowing kisses are, L-R: **Picture Vision's Chandra La Plume, director Trey Fanjoy** and **Mark Kalbfeld**; **Andrews**; **DreamWorks' John Rose** and **Scott Borchetta**; **rpm management's Mark Hurt** and **Scott Siman**. Photo: *Annmaria Disanto*.

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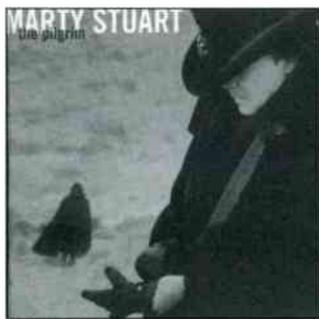
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(MCA 00574) Producers: Marty Stuart, Tony Brown

Prime Cuts: "Red, Red Wine And Cheatin' Songs," "Draggin' Around These Chains Of Love," "The Observations Of A Crow"

Critique: Neo-traditionalist Mary Stuart's first album since his 1996 release *Honky Tonkin's What I Do Best* is well worth the wait—and the journey. The epitome of "Americana music," it's an expansive and imaginative trip not unlike Willie Nelson's 1975 classic *Red Headed Stranger* and one that takes side roads down every musical base from bluegrass to honky-tonk, sundrenched rock 'n' roll, blues and Appalachian folk music. At the core of *The Pilgrim*—a blood-soaked episodic tale of undying love, death and redemption—is the soul, voice and vision of the multi-talented Stuart. Many of the characters are cast in the voices of Emmylou Harris, George Jones, Johnny Cash, Pam Tillis and Ralph Stanley. Obviously, this is no paint-by-numbers Music Row album and MCA and executive producer Tony Brown are to be commended for taking this risk since there are only a couple of obviously radio-friendly single choices: the souped-up shuffle "Red, Red Wine And Cheatin' Songs" and the Rolling Stones-inspired "Draggin' Around These Chains Of Love." The project already has garnered plenty of critical acclaim and Stuart no doubt will be rightfully honored with another Grammy nomination for his efforts. When it would have been so easy for him to release another album in order to appease the label and the radio-driven country format, Stuart stood tall and gave himself time while he honed to perfection this most excellent project that will surely be rated as the finest of his career, and among the best albums of the 1990s.

—Ron Young



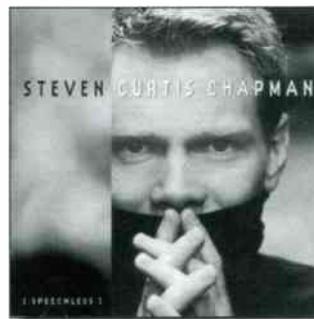
THE ROGER SPRINGER BAND
The Roger Springer Band

(Giant 2-24711) Producer: John Hobbs, Ed Seay

Prime Cuts: "Don't Try To Find Me," "The Last Dance," "I Feel For You," "Daddy Never Had A Chance In Hell"

Critique: In an age when country has traded its roots for Hollywood razzle-dazzle, it's refreshing when someone digs in their spurs and stays planted. The Roger Springer Band's self-titled debut on Giant is definitely no chew 'em up and spit 'em out radio candy for the evening drive home. This album goes deep. The trio—lead vocalist Roger Springer; lead and harmony singer Shara Johnson; and Joe Manuel singing and picking his cajun fingers off—taps the well of everything that made this town great. And that's something they're proud of. Roger, Shara and Joe leave it on the table in "We Owe Them More Than That," which gives a Stetson-tippin' to the group's musical heroes. If that's not enough, Merle Haggard himself (the personal favorite of all three) shows up in the third verse singing about fellow legend Lefty Frizzell. Lyrics like *some sing their praises, others tip their hat/But it seems like we owe more than that* pretty much wrap up the attitude of the project. Springer's songwriting is a strength. With previous cuts by names like Strait and Chesnut, Springer brought his downhome signature to eight of the album's eleven solid songs. Unfortunately, this business is ultimately about selling plastic, and the new tradition seems to be no tradition at all. Hopefully, artists like The Roger Springer Band can keep the music anchored in the foundations of real country. And hats off to those—like the Roger Springer Band—who still make music for people who actually like country music.

—Josh Deere



STEVEN CURTIS CHAPMAN
Speechless

(Sparrow 51695-2) Producers: Brown Bannister, Steven Curtis Chapman

Prime Cuts: "Be Still And Know," "Fingerprints of God," "Next Five Minutes," "What I Really Want To Say"

Critique: The three year absence of Steven Curtis Chapman was far from an emotional vacation. During his sabbatical from recording, Chapman was forced to deal with the tragic shooting at his high school alma mater in Paducah, Kentucky, and the loss of a close family friend. His return, and the recorded result of those losses, was just what you would expect from a writer like Chapman. He dug through the pain and suffering he was dealing with on a personal level and delivered a cutting edge project celebrating life. The album is filled with song-gems like "Fingerprints of God," written to help Chapman's daughter deal with the pressures of being a teenage girl. *The person in the mirror/doesn't look like the magazine/Oh, but when I look at you/it's clear to me that/I can see the fingerprints of God.* "Next Five Minutes" is a subtle, thought-provoking uptempo that showcases Chapman's amazing ability to take a heavy message and deliver it in a light, non-preachy tone. He opted to forego the use of studio musicians for this project. Instead, for the first time, he recorded the entire album with his touring band. The experiment worked well and gave Chapman the chance to showcase his extraordinary musical ability on the guitar, mandolin, and Dobro. The grooves are infectious, the vocals soar, and the songwriting is moving. Pick up this record and listen to it after you read the morning headlines. I promise you, no matter what's on the page, the world will seem like a better place.

—Emilie Marchbanks-Patton



SUSAN ASHTON
Closer

(Capitol 7243-4-97745-2-0) Producer: Emory Gordy, Jr.

Prime Cuts: "Can't Cry Hard Enough," "You're Lucky I Love You," "Shot For The Moon," "Supernatural"

Critique: Susan Ashton has already developed a following as a Contemporary Christian artist and sold more than a million albums. And while she has sung on albums by Garth Brooks, Patty Loveless, Collin Raye and Martina McBride, this is the Houston native's first solo country effort. Ashton can certainly put across a song. She explores a variety of moods and grooves on *Closer* and makes each sound as if it came from her own pen and heart. But she only co-wrote one song out of twelve, which, by itself, proves Ashton is not just a "singer." Her wispy falsetto on "Can't Cry Hard Enough" is moving. She sounds comfortable in the melodic melancholy of "I Ain't Gonna Fall For Love Again," made more haunting by Vince Gill's harmony. Ashton offers up her best performance on the Matraca Berg/Sharon Vaughn song "Shoot For The Moon," which portrays the quiet anguish of a love mismatch. And while she sounds more at home on the ballads, the clever, catchy "You're Lucky I Love You" and the railroad rhythm of "Closer" leave a listener with altogether different impressions. Ashton slightly revisits Christian themes with Diane Warren's "Faith Of The Heart" and the lyrically interesting "Supernatural"—*I'm a rainmaker in the desert, she sings to her lover, Dance and coax those clouds to cry/Put the bloom back in the meadow/Flood the faith back into your eyes.* Yet, even with the wonderfully textured production and top-notch songs, her lack of vocal distinction and fall-through-the-cracks musical style may make it tough to break her into an ever-tightening marketplace.

—Michael Hight



Koch Comes Back To Town; Mecyssne Does The Ballet

Koch Records reportedly will fund Audium Records, a new Nashville-based label to be owned by several seasoned Music Row executives. Details were unavailable at press time. You'll remember that Music City-based A&R chief **Steve Wilkison** moved up to the New York office late last winter, and GM **John Porter** exited the label in May. Stay tuned.

In other interesting local news, acoustic jazz/blues/swing/undefinable-really great **Victor Mecyssne** will collaborate with **Paul Vasterling**, Artistic Director for Nashville Ballet, on a new work to premiere at the Tennessee Performing Arts Center February, 2000. Vasterling will choreograph 4 or 5 of Mecyssne's songs—which Mecyssne and his band **The Ragtops** will perform live with the dancers. This is the third such project that Nashville Ballet has done—the first with Nanci Griffith, and this year featuring the music of Jonell Mosser. "Needless to say," says Mecyssne, "I'm honored to be in such esteemed company." Mecyssne is putting the finishing touches on his latest album, *Skimnybones*, which he's recording at Blue Planet Studio with co-producer **Steve Allen**, The Ragtops and a host of special guests. Fresh out of his Sweetfish deal, Mecyssne is searching for a label.

OVERTONES

•Rebel Records will release a **Jim Lauderdale/Ralph Stanley** collaboration mid-September. *I Feel Like Singing Today* will be traditional bluegrass, and seven of the 15 tracks are originals written or co-written by Lauderdale.

• **Pure Prairie League**, the band that introduced **Vince Gill** to the world in the late '70s, has reunited. The 1999 edition stars veterans **Craig Fuller**, **Gary Burr**, **Mike Reilly** and **Michael Connor** and new members **Rick Schell** and **Fats Kaplin**.

•Vanguard artist **David Wilcox** is currently on a Wild Oats and Alfalfa's store tour throughout the U. S. A vegetarian, cyclist and environmentalist, Wilcox is promoting his new album, *Underneath*, produced by **Steve Buckingham**, as well as good nutrition and fitness while touring the markets. Through the donation of co-sponsors K2 Bikes, eight bikes will be given away in an "enter to win" contest at all store locations. This marks the first time that Wild Oats and Alfalfa's has sold music in its chain-wide locations.

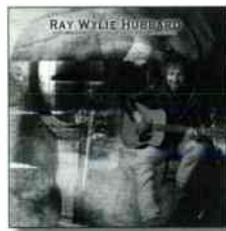
•The Verve Music Group has launched its official web site, www.vervemusicgroup.com. The site is a giant clearinghouse of information regarding the Verve, GRP, Impulse!, and Blue

Thumb record labels and artist rosters. The site contains exclusive features, track lists, liner notes, CD graphics, song samples, discographies, contests, and more for artists ranging from **Herbie Hancock** to **George Benson** to **Clarence "Gatemouth" Brown**. A searchable tour itinerary, the group's upcoming release schedule and a bulletin board where fans can interact with each other and with label staff, are also available.

•**Merle Haggard** releases his first live album in over 10 years, *Live At Billy Bob's Texas*, on July 27. The new album, which was recorded at Billy Bob's Texas in early 1999, features special guests **Johnny Gimble**, **Jimmy Belkin** and **Bonnie Owens** along with Merle's band, **The Strangers**.

•**ARTISDirect** has launched an online music competition, *Born On The World Wide Web*, on its flagship site www.ubl.com. Musicians can submit two songs in either the MP3 or Microsoft MS Audio 4.0 format, along with biographical information, through September 18. A panel of music industry executives, journalists and artists, including Atlantic Chairman **Val Azzoli**, Counting Crows' **Adam Duritz** and producer **Rick Rubin**—as well as fans who visit the site—will act as virtual judges. Grand prizes will include demo deals with label participants. Categories for submission are: alternative, rock, hip hop, pop, and electronic.

RECORD VIEWS



For those of you who are fans of the folk/country/rock poets, an album not to be missed is Texas singer/songwriter **Ray Wylie Hubbard's** latest, *Crusades Of The Restless Knights* (Philo). Even if you're not a fan of Texas troubadours, but appreciate the esoteric concepts of dreams, angels, devils and other ecumenical symbols, the brilliant "Conversation With The Devil" alone is worth the price of admission. In this talking blues number, Hubbard gives the what-for to the Christian Coalition, murderers, rapists, politicians, cops on the take, anybody who hurts children, country program directors and Nashville record executives. It is wickedly funny, and fundamentally wise—the closing line: *Some get spiritual cause they see the light and some cause they feel*



TOTALLY GOAT—The Billygoats, this year's Nashville Music Awards' "Unsigned Artist Of The Year," recently completed their first tracking session with legendary record producer **Brian Ahern** at The Sound Kitchen. Pictured L-R (seated): Ahern; Engineers **Rocky Schnaars** and **Melissa Matthey**; (standing): Assistant Engineer **Noland O'Boyle**; Goats **Fred Schreck**, **Brian Glass**, **Albert "Zippy Zampino"** and **Christopher Nolen**.

the heat. No matter how clever and funny, though, he treats the subject matter here with respect, and the result is not so much a rag-tag cosmic cowboy version of spirituality, but a serious poetic look at the darkness on the edge of our souls, and the hope of the light within, even if it's only a glimmer. The entire album bears a somewhat dark countenance, if a stalwart one. From "The Messenger," which also gives a nod to Townes Van Zandt: *Now I have a mission and a small code of honor/To stand and deliver by whatever measures/And the message I give you I got from this old poet, Rilke/He said, 'Our fears are like dragons guarding our most precious treasures.'* This album is indeed a treasure.



Debbie Davies, that blusiest of all women, has released her fifth solo album, *Tales From The Austin Motel* (Shanachie). The disc features the rhythm section from **Stevie Ray Vaughan's**

Double Trouble band, bassist **Tommy Shannon** and drummer **Chris Layton**. Recorded at Austin's Hit Shack studio, Davies said she wanted to go to Texas just "to get that vibe." She succeeded. If you are already a blues aficionado, you no doubt are familiar with Davies' soulful voice, her wigglin' searching, heart-toned guitar. If you've missed her, don't miss this one. It's 44 minutes of a blues bounty drawing on the fountains of Willie Dixon, as well as her own very liquid and deep writing skill. Put this gem on, and you'll know that you have, as the first cut so richly predicts, "Just Stepped In The Blues." *



Claypool, Capitol And Comedy

You can add the name **Philip Claypool** to the list of new artists with the potential to save country music, alongside folks like Deryl Dodd, Lee Ann Womack, Brad Paisley, Bruce Robison, Mark Wills, Heather Myles and Andy Griggs. Claypool's "Perfect World" is just about perfect—a flawless blend of traditional elements with an "open," very hip production. It won my heart as **Disc of the Day**.

Capitol Records has a lovely Steve Wariner outing as well as a hilarious Tim Wilson NASCAR single. That counts for a **Label of the Day** prize in these pages.

There is a woman named Tammy Lang in New York City who occasionally comes to Music City to perform her lewd versions of country hits. She's not for everyone, mind you, but I found her six-song CD, er, "refreshing." Her **Tammy Faye Starlite** character is, um, "different" enough to earn her a **DISCOVERY Award**. Don't say I didn't warn you.

COUNTRY

ANITA COCHRAN "For Crying Out Loud"

Writer: Tommy Rocco/Bob McDill; Producer: Jim Ed Norman/Anita Cochran; Publisher: Milene/PolyGram/Ranger Bob, ASCAP; Warner Bros. 9834.

Hooky, female-attitude country-rock. She delivers with loads of personality and the chiming electric-guitar work is shimmering.

ALISON KRAUSS "Forget About It"

Writer: Robert Lee Castleman; Producer: Alison Krauss; Publisher: 16 Stars, BMI; Rounder/Mercury CDX.

Oh my God—acoustic instruments. This pretty thing is like breathing pure oxygen after years of choking on Music Row's gag-inducing '70s rock electric guitars and pounding "young country" rabies rhythms.

DON EMERSON "You Got Your Way"

Writer: Don Emerson Stan Senter; Producer: Don Emerson; Publisher: Luzzy Logger, BMI; Malta CDX.

Poorly recorded, lamely written, sloppily played, weakly sung. Should I go on?

PHILIP CLAYPOOL "Perfect World"

Writer: Philip Claypool; Producer: Chris Leuzinger/Philip Claypool; Publisher: Curb, BMI; Curb 7931 (track)

Expressive and then some. I not only got into the hillbilly heart in the vocal, but the swing-groove song and the wonderful humanity in the session players' approach. Steel, echoey guitar, fiddle and everyone else involved deserve a standing ovation.

OLD DOGS "Still Gonna Die"

Writer: Shel Silverstein; Producer: Bobby

Bare/Brien Fisher; Publisher: Evil Eye, BMI; Atlantic CDX.

Led by the wry vocals of Bobby Bare and Jerry Reed, this thumping Shel Silverstein country rocker is one big irreverent grin.

TRACY K. HOUSTON "Count Me Out"

Writer: LaDonna Brewer-Capps; Producer: Bill Ernst/Jamie Haage; Publisher: Beachin' Songs, ASCAP; Baytown 1001 (track) (www.tkhouston.com)

She's hitting the notes. Next, vocal lessons on projection and sustaining her tone. Houston writes that she's a long-haul trucker; that should give her plenty of practice time.

COLLIN RAYE "Start Over Georgia"

Writer: Collin Raye/Scott Wray; Producer: Paul Worley/Billy Joe Walker Jr./Collin Raye; Publisher: BritSar, BMI; Epic 42136.

The man is such a truly great singer that he can "sell" any kind of composition. That's why it is so gratifying to hear him using his power to convey simple hillbilly heart.

LEE ROY PARNELL "She Won't Be Lonely Long"

Writer: Bob McDill; Producer: Ed Cherney; Publisher: PolyGram/Ranger Bob, ASCAP; Arista 3175.

Yelping like a romping puppy, kicking up dust like a mustang on the loose, soaring like an eagle on the hunt. This jingle-jangle stomper just rocks my world.

STEVE WARINER "I'm Already Taken"

Writer: Terry Ryan/Steve Wariner; Producer: Steve Wariner; Publisher: Fleetside/Steve Wariner, BMI; Capitol 14407.

Incredibly, Steve wrote this when he was still a teenager. In 1978 it became his debut single. Lo these many years later, his guitar work and vocal on it have burnished it to a golden patina.

HILLBILLY COMEDY

TIM WILSON "Dale Darrell Waltrip Richard Petty Rusty Awesome Bill Irvin Gordon Earnhardt Smith...Johnson, Jr."

Writer: Timothy Wilson/Dean Daughtry; Producer: Michael Clark/Steve Allee; Publisher: Lowery/Timothy Wilson, BMI; Capitol CDX.

I smiled from ear to ear. I can't imagine any NASCAR, or country, fan not being totally charmed by this.

TAMMY FAYE STARLITE

"God Has Lodged A Tenant In My Uterus"

Writer: Lang; Producer: Eric Ambel; Publisher: La Pucelle, BMI; KKOK.

This New York hillbilly parody act has to be heard to be believed. Here Tammy moans a ballad against abortion, preceded (of course)

by a diatribe against the women's liberation movement interrupted by her backup vocalist's nonsense assertion, "I have four cats." The six-song CD is strung together like a twisted moderne radio barn dance with a cast of naughty trailer-park bizarros. She plays The End in Nashville on August 13. Be there.

RED NECKERSON & THE 4 SKINS "Ugly Early"

Writer: none listed; Producer: Dick Head; Publisher: none listed; X Cuse Me 9801-2 (track) (www.xcuseme.com)

As long as we're on the topic of "adult" material, let me direct your attention to Red Neckerson. Most of the country-parody material on this CD is way too blue for airplay. The two-step "Ugly Early" is an exception. It's about barroom "scoring." The participants wish to remain anonymous. The contact is Phil at Douglas Corner Cleaners.

AMERICANA

KATE CAMPBELL "Rosaryville"

Writer: Kate Campbell/Ira Campbell/Johnny Pierce; Producer: Kate Campbell; Publisher: Large River/Cedarson, BMI; Compass 4276 (track)

I can't think of very many Nashville troubadours whose albums I look forward to more eagerly than Kate Campbell's. This title tune to her latest is yet another fascinating trip down the backroads of Dixie, to the accompaniment of a slapped snare, trilling mandolin, B-3 organ and massed male harmony vocals. It's a meaty sound and a lyric to get lost in. You need this woman's music in your life. You are getting drowsy. You will remember none of these instructions when you wake up. Go to your record store right now. Buy all three of Kate Campbell's albums. Take them home and love them.

HUNTER & SUZY OWENS "One Of Those Days"

Writer: Hunter & Suzy Owens; Producer: Hunter & Suzy Owens; Publisher: none listed; Seahorse 002500 (track) (owensfam@one.net.au)

He's a rather limp vocalist, but the song has a sing-songy folkie likeability.

KAZUHIRO INABA "Dixie"

Writer: Daniel Emmett; Producer: Kazuhiro Inaba; Publisher: public domain; Copper Creek 0166 (track)

Great bluegrass tenor. The only oddity is his Japanese accent.

THE HOT CLUB OF COWTOWN "Emily"

Writer: Whit Smith; Producer: Dave Stuckey; Publisher: Calhoun Street, BMI; Hightone 8104 (track) (www.hightone.com)

This is an original tune by this nouveau western swing combo. It's pretty weak compared

to the Bob Wills number "I Laugh When I Think How I Cried Over You" later on the CD. Play that instead.

POP/ROCK

CHRIS DICROCE "Runaway Friend"

Writer: Chris DiCroce; Producer: Chris DiCroce; Publisher: Ten Ten Music Group, BMI/ASCAP; Flyboy (track)

Percussionist-singer-songwriter DiCroce has long been one of my fave non-country club performers. Finally he has a CD to showcase his passionate Jerseyboy sound. Under his urgent vocal there's a steady thumping rhythm section, ringing guitars and some very cool raggedy background vocal support. This indie project has been picking up underground steam for weeks; the boy belongs on a major label. CD is titled *Brand New Fool*. Check it out.

TOM KIMMEL "Poetic Justice"

Writer: Kimmel/Buddy Mondlock; Producer: Cliff Goldmacher/Tom Kimmel; Publisher: Marada/Global/Drala/Major Bob/Winning Circle/Sparking Gap, ASCAP; Point Clear 0003 (track) (www.songs.com/tk)

One simple acoustic guitar, one softly conversational vocal, one sighing string quartet and one poignant, wistful song. I was transfixed.

DONNA SUMMER "Love Is the Healer"

Writer: N. DiGesare/D. Summer; Producer:

Nathan DiGesare/Barry Harris/Chris Cox; Publisher: Sweet Summer Night/Nathan DiGesare, ASCAP/BMI; Epic 69910 (track)

Tied to her VH-1 special, this track is proof that she's still the diva of disco.

CHRISTIAN

GINNY OWENS "Free"

Writer: Ginny Owens; Producer: none listed; Publisher: BMG Songs/Above the Rim, ASCAP; Rocketown (615-595-9040)

Alterna-chick pop with lyrics about how free being a Christian makes you. Superbly produced.

TAKE 6 and CECE WINANS "One And The Same"

Writer: Kyle Matthews/Pete Carlson; Producer: Mark Kibble/David Thomas/Cedric Dent; Publisher: BMG Songs/Above the Rim/New Spring, ASCAP; Reprise 9835.

The most soulful devotional I believe I've ever heard. These people sing their faces off. Gorgeous record.

CLAY CROSSE, BEBE WINAN & BOB CARLISLE "I Will Follow Christ"

Writer: Crosse/Winans/Carlisle; Producer: Pete Bunetta/Rick Chudacoff; Publisher: Anything For the Kids/Word/Fifty States, ASCAP; Reunion 0008 (track) (www.claycrosse.com)

Well, you certainly can't argue with the star vocal power assembled here. It would help if the song had a more memorable melody.

FOLK

CYNTHIA WYATT "Apples in Winter/The Monaghan Jig"

Writer: none listed; Producer: Craig Duncan; Publisher: none listed; Green Hill 5150 (track)

Backed by subtle pipes, pennywhistles, dulcimer and the like, longtime Nashville harpist Wyatt essays 12 Irish tunes on the soothing, enjoyable CD *Celtic Harp Traditions*. Airy, relaxing evening music.

ALISA JONES "Rights Of Man"

Writer: traditional; Producer: Mark Howard; Publisher: public domain; Green Hill 5155 (track)

Grandpa Jones' daughter Alisa is one of America's finest hammered dulcimer players. Here she is sometimes overshadowed by whistle, concertina, piano and Stuart Duncan's fiddle. But when she gets in the audio spotlight, she shines on this lilting *Irish Dreams* collection.

HONORABLE MENTIONS:

Billy Hoffman/Livin' Right/Citter
Darol Anger/Melt The Teakettle/Compass
Yankee Grey/All Things Considered/Monument
The Martins/Your Love Amazes Me/MCA
David Amram/Tennessee Waltz/Chrome
Michael Jonathon/Cyber Bubba/PoelMan
Victoria Shaw/Waikiki Cowboy/Taffeta
Jorma Kaukonen/Home Of The Blues/Relix
Teresa/Brave New Girls/BNM
Johnny Dिल्s/Acres Of Heartache/HMG
Elizabeth/Soldier/Empire Arts
Miss Angie/Dancing In My Head/Myrrh
Aaron Sprinkle/Solace/Organic
Marshall Tucker Band/Singing With The Saints/Era
John Berry/Love Is For Giving/Lyric Street

TROW TITLE

Chuck Neese

Proprietor/The New Company Song Group
21 Music Square E.
Nashville, TN 37203
615-254-8777
Fax: 615-726-1353



Whether he's seen it all might be a subjective matter, but to say that Chuck Neese has practically done it all is no stretch. In 30-plus years on Music Row, the Paris, Tennessee native has experienced life as a booking agent, media exec (an editor for *Record World*), songwriter ("Red Necks, White Socks And Blue Ribbon Beer," for one) and song publisher.

In 1987, Neese started one of Nashville's first publishing co-ventures, when his own New Company Song Group joined in a partnership with Warner/Chappell Music Publishing. He acknowledges an affinity for songwriters, dubbing them (and perhaps rightfully), "The most interesting characters on the Row." At the same time, he feels

that what takes them interesting is being stifled by the changing nature of the business.

"For years, there was a symbiotic relationship between the creative sides and radio, based on the companies creating product and radio needing some programming," Neese begins. "It worked both ways. But the process has been bastardized so much that we are now creating product at radio's request. They're drawing the formula out for us by saying, 'This is what we want, and you guys make us some of that.' Radio is too involved in the creation of our music."

It's all based on research, of course. Whatever the audience liked in the past is dictating what radio

requests in the present. But Neese says, "My contention is that the audience doesn't always know what it wants. They don't know what they can appreciate. Radio is repeating the successes of the past and it can't keep doing that. If we remain in this mode, we are bound to bore our listeners."

The situation is especially tough on a publisher, who must encourage creativity while keeping an eye on the marketplace. "When all they tell us to do is repeat, the process trickles down to the writers and publishers," he concedes. "We're instructing writers not only how to write, but now what to write. I catch myself doing that, and I don't like it. Once in a while, the writer has to go out on that limb. We can't tell them to discard originality. But that's the real trap we're in."

No easy solution exists, though Neese does envision light at the end of the winding tunnel. "We have to be a little more innovative in finding new ways to get buyers for our product," he says. "We need to be

looking in places we've never looked before, and take more charge of the situation. I think we'll get smart and find these new avenues."

Neese's relationship with Warner/Chappell marks one of the Row's true success stories, not merely surviving but actually flourishing. New Company songs have been chart singles for the likes of Alabama, John Berry, Trisha Yearwood and, most recently, Kenny Chesney, whose "How Forever Feels" claimed *Billboard's* top spot for six weeks.

"It has been a great partnership," Neese agrees. "I think this is the longest-standing publisher/publisher co-venture in the industry, as we're now in our twelfth year."

He'll tell you that the driving force is the music, and, more importantly, the people behind it. "Money has never been the motivator for me," Neese says. "What keeps me excited is a passion for the music and an absolute love for songwriters."

—Bob Paxman



DO YOU SPI?

Deep inside Fortress Radio, a hardy band of patriots dares to reveal radio's plans for new singles. If you haven't been attuned to SongPower Index dispatches, here's what our SPIes have been saying:

"Should do very well—at AC."

"Don't tell me it's *too* country."

"Yeah, yeah. It's practically a Barry Manilow record."

"He never went away, we just got stupid at radio."

"Ordinary, formulaic, Nashville writing machine drivel."

"You blame radio? That's like feeding the piranha raw steak and being upset when they strip the flesh off your arm."

"I'm still trying to figure out which Partridge Family song was the model for the guitar and organ lines."

"I shaved my back just to feel the chills go up and down my spine."

"You've got to be kidding. Don't talk in the songs—no talking!"

"Should I be looking for her to flip me off in a trade ad?"

"It'll debut in the top 10 and stay at No. 1 forever."

"I'm dancing like a little leprechaun."

"Somebody *please* give me some tempo."

"Jello wrestling? Referee? Count me in!"

"Lock the consultant out and plug this in."

"Toby is a man among sheep."

"Anyone seen my coat?"

NEW research confirms our SPIes deliver more than great quotes—they also pick the hits with better than 80% accuracy.



SPI ACCURACY RESEARCH

Billboard Singles Chart Reach

SPI Peak	Top 40	Top 20	Top 10	Top 5
8.5+	100%	100%	100%	90.9%
8—8.4	100%	83.3%	59.5%	54.8%
7.5—7.9	91.7%	64.6%	41.7%	35.4%
7—7.4	51.2%	29.3%	26.8%	19.5%
6.5—6.9	19.6%	13%	8.7%	6.5%

(Research sample: 314 songs, Jan. 98 through Jan. 99)

Every major label, hundreds of radio stations and scores of Music Row decision makers SPI. Do you?



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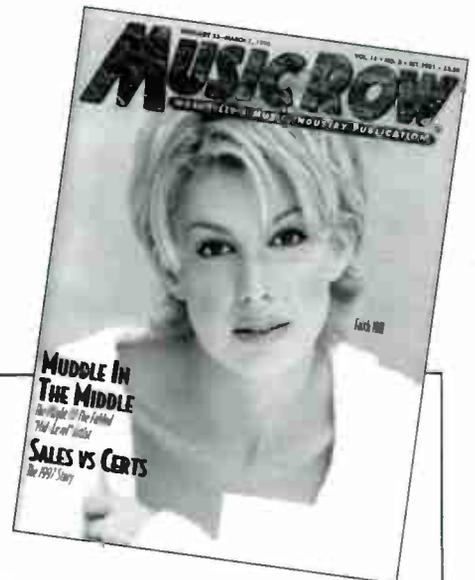
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BUSINESS NEWS

The Academy of Country Music has announced new board members for 1999-2000. They are: **John Briggs, Collin Raye, Wayne Holder, Chris Farren, Rhubarb Jones, Scott Siman, John Hobbs, Tim Wiperman, Wade Jessen, Cathy Gurley, John Blassingame, Tim DuBois, Gayle Holcomb, Fran Romeo, and Rac Clark...**

Opryland Hotel has laid off 160 of its 4,600 employees, Gaylord Entertainment Co. announced. Officials said the layoffs were done to redirect savings into new, undisclosed opportunities and expand existing businesses. Those laid off include both managerial and hourly employees in several departments...

ASCAP has passed the 1,000 mark in issuing music performing rights licenses to internet web sites. ASCAP was the first U.S. performing rights organization to distribute royalties for internet performances and remains the only one to do so on a regular basis...

Henry E. Juskiewicz, Chairman and CEO of Gibson Guitars, has been named winner of the Ernst & Young Industry Entrepreneur of the Year/Southeast Manufacturing...

The International Entertainment Buyers Association honored **George Moffett** with the Talent Buyer of the Year Award, **Clarence Spalding** was named Artist Manager of the Year and **Ben Farrell** won the award for Concert Promoter of the Year. **George Strait** was presented with the Award for Festival, Fair or Special Event of the Year for the George Strait Festival...

The Society of Professional Audio Recording Services (SPARS) will hold an exclusive SPARS Statue of Liberty Gala at the 107th AES to celebrate its 20th anniversary. The event will be held Saturday, September 25 in New York City...

CRS-GulfCoast will take place August 27-28 at the Adam's Mark Hotel, Mobile, Alabama. 334-438-4000...

Four nominees from a slate of eight will be honored September 19 at ceremonies hosted by the Nashville Songwriters Foundation at Loew's Vanderbilt Plaza Hotel. The nominees are **Liz Anderson, Hal Blair, Tommy Collins, Jimmy Driftwood, Wayne Kemp, A.L. Owen, Glenn Sutton and Billy Edd Wheeler...**

Contacts '99, a music industry conference and showcase will be held in Nashville November 8-13. The conference theme is "Marketing Your Music." 615-860-4084 or Mwiboss8@aol.com...

Jones Radio Network has signed an agreement to acquire Seattle-based Broadcast Programming from Broadcast

Writer's Notes

Charley Steff



BIRTHPLACE: Homestead, PA

YEARS IN NASHVILLE: 15

PUBLISHER: Wild Mountain Thyme Music

HITS/CUTS/CHART ACTION: "The Fool," Lee Ann Womack; "The Visit," George Jones; "Everytime That It Rains," Garth Brooks; "Walk Outside The Lines,"

Marshall Tucker Band; "Give What It Takes," MidSouth

FAVORITE SONG YOU WROTE: "We Can Do This," written with Marla Cannon Goodman and Gene Ellsworth

FAVORITE SONG YOU DIDN'T WRITE: This is an incredibly hard question. Of all time? I don't know. How about "Wicked Path Of Sin," Bill Monroe and "I Don't Know Why," Mack Gordon and Harry Warren. In recent memory it would be "On A Bus To St. Cloud," Gretchen Peters.

ON WHAT INSTRUMENT DO YOU WRITE? Guitar. I used to write on piano but I'm limited on that instrument.

INFLUENCES: Townes Van Zandt, Nanci Griffith and Guy Clark are my songwriting heroes. Ever since I first heard them back in the '70s, I've been in awe. As writing partners, I'm heavily influenced by Marla Cannon and Gene Ellsworth. Also the great Larry Bastian—he is the bomb. When I was young I loved to read the historical novels of Robert Graves and Taylor Caldwell. Townes turned me on to Allen Eckert's *The Wilderness Empire* and *The Wilderness War*. *Master And Man* by Leo Tolstoy and *A Moveable Feast* by Ernest Hemingway also stand out in my mind as the epitome of the use of vivid imagery in writing.

ADVICE TO WRITERS: Write. Read. Have fun.

LITTLE KNOWN BIOGRAPHICAL FACT: I opened for Townes at Douglas Corner in 1989. It was, is, and will be the high point of my career. I was so nervous, I sucked. Guy was there—and John Prine—so you can imagine how petrified I was. Another time, I got to do sound for Townes in Huntsville, Alabama. The sound board was a PA head, behind a tiny stage, so he asked me to sit there on the back of a milk carton and make sure that he didn't feed back. I felt like a little kid sitting at the feet of the master of songwriting. It was very humbling and inspiring at the same time. Also, I'm finishing up a historical novel right now, sort of a Balkan romance, which takes place in the 15th century, leading up to the conquest of Constantinople. Its working title is *A Wretched God In Chains*, a line I stole from Aeschylus, in *Prometheus*.

ISSUES FACING SONGWRITERS TODAY: Unfortunately, songwriters—me included—tend to become complacent, buried under the barrage of changes in the industry today. I'm very thankful that we have an organization like NSAI to bring these issues to the forefront. I challenge every songwriter in Nashville, professional or wannabe, to join NSAI in order to strengthen our ranks.

As a man whose writing spans the gap from modern country to historical novels, we had to ask who he'd have over to dinner: Keith Richards, Hank Williams, Muddy Waters. I think that would be a fantastic conversation, and I'd just sit back and listen.

Electronics Inc. The transition is expected to close by mid-summer...

K-tel International, Inc. has acquired control of over 30,000 new music titles from U.K. based Marathon Music International. The expanded collection is expected to double K-tel's licensing income over the coming year...

Two constitutional amendments specifically targeting the music and entertainment industries have been defeated in the House of Representatives. An amendment proposed by Rep. **Henry Hyde** would have made it illegal to sell anything of an explicitly sexual or violent matter to a minor. The other proposal, proposed by Reps. **Zach**

Wamp and **Bart Stupak**, would have required that music, movies, video games and television use the same rating system...

Online retailer Amazon.com launched a new music service that offers free downloads of songs in the MP3 digital format. The Seattle-based leader in online book sales hopes to use the digital freebies as a teaser to set the stage for a pay-per-song format. Songs are available in both the MP3 files, popular with internet music bootleggers and in Liquid Audio which makes downloaded music hard to share. Amazon.com will continue to offer both until industry leaders settle on a common standard...

Travis Tritt has taken advantage of

First Union National Bank's Royalty Collateralization Investment program. The program is a loan/investment plan that will sustain itself over decades. First Union has developed a multi-million dollar loan package secured by and repaid out of royalties generated by song catalogs. In turn, the loan amount borrowed from First Union is invested on the writer's behalf, generating a return on the monies invested...

Leonard Nimoy will be producing Y2K preparedness Public Service Announcements targeted for national airplay on CMT, TNN and MTV. The PSAs are part of a public outreach campaign by the citizen action group Nashville PREP 2000 (Promoting

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Shania Twain, Leahy, Shane Minor	\$6,82,317	20,904	100	Riverport Amphitheatre	Maryland Heights, MO	5/15
Alan Jackson	\$247,040	7,933	92	Blossom Music Center	Cuyahoga Falls, OH	5/22
Brooks & Dunn, Trace Adkins, Deryl Dodd	\$214,718	9,263	90	Coca-Cola Starplex Amphitheatre	Dallas, TX	5/15
Volunteer Jam: The Charlie Daniels Band, The Marshall Tucker Band, Molly Hatchet	113,517	4,526	64	Chastain Park Amphitheatre	Atlanta, GA	5/31
Alabama, Lorrie Morgan	\$137,260	6,201	60	Bryce Jordan Center	University Park, PA	6/5
Deana Carter, David Lee Murphy	\$107,933	3,949	56	Chastain Park Amphitheatre	Atlanta, GA	6/4
Mary Chapin Carpenter, Shawn Colvin	\$88,158	4,068	66	Greek Theatre	Los Angeles, CA	6/6
Faith Hill	\$76,955	1,732	89	Beacon Theatre	New York, NY	6/3
Lucinda Williams, Patty Griffith	\$15,326	749	92	The Odeon	Cleveland, OH	5/13

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Chet Atkins' Musician Days is set for October 6-9, in Nashville...

RCA Records has released a comprehensive three-CD/three-cassette box set, *Elvis Presley—Artist of the Century*, containing 75 of his greatest hits covering his entire career, from "That's All Right," "Good Rockin' Tonight" and "Lawdy Miss Clawdy" to "Reconsider Baby" and "An American Trilogy." The package includes three separate booklets featuring quotes about Elvis from the likes of John Lennon, Leonard Bernstein, Rod Stewart, George Bush, Bruce Springsteen and Bill Wyman, among others. Notes on each of the individual songs are compiled from selections made by

hundreds of critics, experts, musicians and fans around the world...

First-quarter radio spot-rates were up 14% over first quarter 1998, and national radio billings should hit \$3.76 billion this year, a nine percent gain over 1998, according to Bob Coen, Senior VP at advertising giant McCann-Erickson. Local radio sales figures are expected to reach \$12.6 billion, also a 9 percent gain over last year...

LABEL NEWS

TBA Entertainment has launched TBA Records. The first artist on the new label is Merle Haggard...

PUBLISHING NEWS

Stephanie Cox has teamed up with Steve Seskin to create a new independent publishing company...

Writers from BMG, DreamWorks Music, Big Tractor and Warner/Chappell joined together to record a compilation CD for major record labels, managers, producers and artists. The CD titled *March*, marks the first time songwriters have teamed up as recording artists to showcase their music. Six of the 12 tracks on the project have been cut...

ARTIST NEWS

Charley Pride was inducted into the Hollywood Walk of Fame last month...

Tracy Byrd and Mark Chesnutt were on hand in Beaumont, Texas when local officials unveiled plans to build a \$50 million entertainment complex...

The Bellamy Brothers recently participated in a USO Tour, entertaining over 10,000 American troops serving in the Mediterranean and Bosnia...

The Trisha Yearwood Story will air on United Stations Radio Network the weekend of August 7...

Sherrié Austin passed out 1,500 samples of her new Austin-tatious Lipstick, designed by Mary Beth Felts, during Fan Fair. Austin is donating a portion of the income from her new line of lipstick to the cancer-support organization Gilda's Club...

Congratulations to Theresa and Travis Tritt on the recent birth of Tristan James...

Ricochet's Junior Bryant and wife Trish are the proud parents of baby boy Colton Reid...

Billy Ray Cyrus and his wife are expecting a baby due in 2000...

Brad Paisley recently kicked off the baseball game between the Baltimore Orioles and the New York Yankees by singing "The Star Spangled Banner" at Camden Yards...

Lila McCann went online with Country.com to celebrate being named CMT's Artist Of The Month...

John Michael Montgomery is the CMT Showcase Artist for the month of August...

Collin Raye will host the 17th annual Academy of Country Music Bill Boyd Celebrity Golf Classic on October 11 in Burbank, California...

Tim McGraw was featured in the article "Tennessee Two-Step" in a recent issue of TIME magazine...

Dwight Yoakam has signed with publisher Hyperion to write a novelization of his movie *South of Heaven*...

Andy Griggs recently made his Grand Ole Opry debut...

Alan Jackson will headline the CMT International-sponsored Barretos Rodeo on August 21 in Brazil...

RIAA CERTIFICATIONS

June

PLATINUM

Dixie Chicks—*Wide Open Space*—Monument (6M)

Shania Twain—*Come On Over*—Mercury (11M)

Martina McBride—*Evolution*—RCA (2M)

Tim McGraw—*A Place In The Sun*—Curb

Mark Wills—*Wish You Were Here*—Mercury

GOLD

The Kinleys—*Just Between You And Me*—Epic Nashville

Lucinda Williams—*Car Wheels On A Gravel Road*—Mercury

Sixpence None The Richer—

Sixpence None The Richer—Squint

TOP OF THE CHRISTIAN CHARTS

CHRISTIAN HIT RADIO

"Speak" • The Waiting • Sparrow

INSPIRATIONAL

"And Your Praise Goes On" • Chris Rice • Rocketown

ADULT CONTEMPORARY

"Hold On" • Michelle Tumes • Word

ROCK

Sixpence None The Richer •

Sixpence None The Richer • Sparrow

GOSPEL SALES

Nu Nation Project • Kirk Franklin • Gospo Centric

CHRISTIAN SALES

Speechless • Steven Curtis Chapman • Sparrow

GENERAL MARKET ALBUM SALES

Speechless • Steven Curtis Chapman • Sparrow

Source: CCM Update 7/5/99. Reprinted by permission.

UPCOMING ALBUM RELEASES

July 27

Susan Ashton—*Closer*—Capitol

White Mansions—*Jesse James (Re-issue)*—Mercury

August 3

Kim Richey—*Glimmer*—Mercury

Alison Krauss—*Forget About It*—Rounder

August 10

Sherrié Austin—*Love In The Real World*—Arista

Mindy McCready—*One In A Million*—BNA

Asleep At The Wheel—*Ride With Bob*—DreamWorks

Matraca Berg—*Lying To The Moon And Other Stories*—RCA

Jim Lauderdale—*Onward Through It All*—RCA

August 24

Linda Ronstadt & Emmylou Harris—*Western Wall*—Asylum

Clay Walker—*Live, Laugh, Love*—Giant

Jack Ingram—*Hey You*—Lucky Dog

Michael Peterson—*Being Human*—Reprise

August 28

Garth Brooks—*In The Life Of Chris Gaines*—Capitol

August 31

Shana Petrone—*Something Real*—Epic

Dixie Chicks—*Fly*—Monument

Yankee Grey—*Untamed*—Monument

SIGNINGS

RECORDING

Jenai Wagoner • Marine Music Group

J.B. Rudd • Acuff-Rose

Neal Coty (re-signs) • Murrah Music

Adam Mitchell • peermusic

JD Myers • Earnest Whitney Entertainment/Dan Goodman Music Group

Bobby Pinson • Sony/ATV Tree

MANAGEMENT

Geoff Moore • The Ambassador Agency

Linda Davis • Dreamcatcher Management

STEVE WARINER
Blind Faith
RANDY TRAVIS
Leave the Days
CHAD BROCK
EVANGELINE

FAITH
Dixie Chicks
TRAVIS TRITT
GREATEST HITS
MIDTOWN PRINTING
TIM WILSON
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RANDY SCRUGGS
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ARTISTS PERSONAL MANAGERS RECORD COMPANIES
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 SPONSORS PUBLIC RELATIONS

Ray Stevens has undergone surgery as part of his treatment for prostate cancer. The surgery, performed at Johns Hopkins University Medical Center, was a success...

BOOKING/TOURING NEWS

The 18-city **George Strait Festival** has grossed \$32 million and was attended by almost one million fans...

Pemmincan Beef Jerky has become the title sponsor of **Montgomery Gentry's** 1999 concert tour...

Trace Adkins will join **Brooks & Dunn's** current tour, set to run from mid-August through October...

A bill was passed on the senate floor in Michigan that requires promoters and/or venue operators to include Parental Advisory language on advertisements if an artist has had an album with a Parental Advisory label within the last five years and is performing in the state...

Amusement Business reports that on average, concert grosses are up 18% and total attendance per show is up 9% for the first half of the year...

BENEFIT NEWS

Trini Triggs will perform August 7 in his hometown of Natchitoches, Louisiana to raise funds for the Children's Miracle Network...

A performance by **Billy Ray Cyrus** raised \$35,000 for the International Entertainment Buyers Association auction which benefited Belmont University's Harry "Hap" Peebles Scholarship Fund...

BlackHawk recently participated in the inaugural Run on the Row. The proceeds from the race, sponsored by SunTrust Bank and Arista Records will benefit cancer research at Vanderbilt University...

John Daly will join **Vince Gill** and other pro-golfers and celebrities August 2 at the 7th edition of The Vinny. The Vinny has generated more than \$1.5 million for junior golf and youth programs in Tennessee in the last 6 years. www.thevinny.com...



Y'ALL COME—Bill Anderson showed up to help Mark Willis celebrate the platinum status of his sophomore CD, *Wish You Were Here*. Anderson co-wrote the No. 1 title cut with Skip Ewing and Debbie Moore. Photo: Dan Loftin



THAT'S A BIG HIGH FIVE—Songwriters Tony Mullins, (L) and Wendell Mobley (C) are recognized for their song "How Forever Feels" by New Company Publishing President Chuck Neese at Nashville's NASCAR Cafe. The song was only the third in 22 years to hold the No. 1 position in *Billboard* for six weeks. Photo: Alan Mayor.

Sawyer Brown, Great Divide and **Doug Supernaw** joined the list of performers who donated their talents to **Toby Keith's** Tornado Relief Jam held recently in Oklahoma City. Other artists on the bill included **Bryan White, Ronnie Dunn** and **Wade Hayes**...

Steve Wariner and **Bill Anderson** teamed up together in Commerce, Georgia at the 3rd Annual City Lights Concert to build a performing arts center for the local high school...

Proceeds from the annual **Deana Carter** fan club breakfast went to the Nashville chapter of the National Kidney Foundation...

Collin Raye recently traveled with the Catholic Relief Services to Kosovo to distribute food and clothing to the former refugees...

TV/FILM NEWS

Gary Burr, Bob DiPiero and **Mike Reid** have been booked as the first three performers to appear on *Live From The Bluebird Cafe*, a new music series set to air on Turner South network beginning October 6...

TNN's *Prime Time Country With Gary Chapman* will telecast from the Wildhorse Saloon for four weeks beginning August 30...

Dwight Yoakam and **Sheryl Crow** will play supporting roles in the movie *The Minus Man*, scheduled for a mid-August release...

Souvenir Entertainment and KingWorld have joined up to collaborate on a mini-series or made-for-TV movie based on

Janet Dailey's book, *The Calder Series*. Nashville artists involved with the project include **Mark Collie, Pam Tillis, Clint Black, Reba McEntire** and **George Strait**...

CHRISTIAN NEWS

Steven Curtis Chapman sold 51,461 copies of his new album *Speechless* in the first week of its release. Chapman also performed at Dallas radio station KLT's annual "Celebrate Freedom" concert on July 3, which drew over 114,000 people to Dallas's Southfork Ranch, according to Dallas Police and Southfork officials. Sparrow Label Group press called it the largest single-day concert in Christian music history...

The Trinity Broadcast Network (TBN) recently premiered *The Michael English Show*, a 30-minute talk show hosted by contemporary Christian and Gospel artist **Michael English**. The show is currently taping 13 segments for its first season...

Crosswalk.com, Inc. has acquired the Christian retail web site TrinityZone.com...

RPJ Christian Arts Group has announced the formation of RPJ Records, a new label focused on producing worship music and resources for contemporary churches...

By request of England's royal family, **Sixpence None The Richer's** "Kiss Me" was featured during the worldwide broadcast of Prince Edward's wedding at Windsor Castle. The group performed their new single, "There She Goes," on *The Late Show With David Letterman*, *Live With Regis & Kathie Lee*, *The Tonight Show With Jay Leno* and *The Late, Late Show With Craig Kilborn* throughout July. *

JACK DANIEL'S



MS 150



TO JACK AND BACK



NORTEL NETWORKS

Every week 200 people are diagnosed with multiple sclerosis, that's more than one person every hour. In the Middle Tennessee Chapter area alone, over 5000 people are affected by this disease that randomly attacks the nervous system.

The National MS Society and the Jack Daniel's Distillery have teamed up to fight this unpredictable disease with a two-day cycling event that will raise money to fund reasearch in hopes to find a cause and a cure.

For participation information, donations, sponsorship opportunities, or to sponsor a cyclist please call: (615) 269-9055 • (800) 269-9055.

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Exporting Independent PR



Holly Gleason

At a time when media interest in country is ebbing, it's logical to look to firms beyond Nashville. After all, if a firm represents acts that are pop, rock or Latin-based—even hip-hop—then chances are their calls are getting taken.

Makes sense, right? Except for the few key flaws to this reasoning. There is one major television booker who can't understand the point of most NY- and LA-based country pitches. "If I hear 'They're hot' one more time..." they lament. "That doesn't make any sense for my needs."

The needs of TV bookers, like national print editors, aren't something people on the coasts are more dialed into. When it comes to making a case for getting country mainstream opportunities, NY and LA firms may not know what makes a country artist special...they're going by chart position and what they think is important.

Thinking and knowing are very different. Jo Dee Messina was with an excellent non-Nashville firm before coming to Joe's Garage, but wasn't getting some of the high profile media she (like everyone) wanted. We addressed what made her special, how she fit into a much larger picture—and work tirelessly bringing those elements to an awful lot of people's attention. Slowly.

Since then, she's done two stints on *Regis & Kathie Lee*, a *Tonight Show*, two *CBS This Mornings*, a major feature in *TV Guide*, a guest shot on *Nash Bridges*, CBS' *The 40th Anniversary of the CMA*, and there's more to come. It didn't happen overnight—and it's still growing.

It won't happen at once. Those days—unless someone is pulling major favors—are over for now. Because of staging and union fees, music costs the networks money a comedian or an actor doesn't. With music not testing well in focus groups, it becomes harder for bottomline executives to sign off on the expense unless it's Ricky Martin or Shania Twain who have proven reach in the mega-millions.

But let's talk about favors. It's very exciting to share a firm with a Madonna, a Dave Matthews, or a Bruce Springsteen caliber artist. There's that thrill of association. But if the firm isn't built on country, when they have to decide where to put that "favor" for placing their superstar, will it go to the country act that probably won't be a cornerstone of their operation in years to come, or to the developing pop/rock/whatever superstar of tomorrow? And what about the fall-out from the many turn-downs the superstar issues?

When a booker or editor is looking to trust an opinion, are they more likely to buy into a firm that has always stood for quality in country music, someone they know knows this genre, or someone who's got an act because someone in Nashville thought the publicist in question has a better rolodex?

Remember, too, the Nashville aesthetic sense is often at odds with the New York/LA reality—and a record produced for very little money that is raw and rough will resonate harder with those editors and bookers than will a top-selling Nashville star. In that jaded world, authenticity is what they're after...and things that test well at radio tend to be fairly processed.

Certainly the music is part of it. But so is knowing what to do with it. Don't be dazzled by the client list—and know that context is as important as contacts!

Patience. Reasonable expectations. Hard work. It's not flashy—but it's something Nashville publicists do every bit as well as NY and LA publicists.

The moral of the story: be savvy...and look beyond the marquee for a true sense of understanding. What you find may make a major difference for someone you care about: the artist who's charged you with realizing their dream.

Holly Gleason,
Nashville, TN

INDUSTRY EVENTS CALENDAR

JULY

23-25—The Songwriters Guild and Foundation's Building A Songwriting Career '99, Union Station Hotel, Nashville, TN 615-329-1782

AUGUST

- 2—7th Annual "Vinny" Golf Tournament**, Nashville, TN, www.thevinny.com
- 2—Song Critique with Clay Myers**, The Songwriters Guild, Nashville, TN 615-329-1782
- 9—Ask-A-Pro with Tom Long**, The Songwriters Guild, Nashville, TN 615-329-1782
- 23—Hit Song Analysis with Bob Feldman**, The Songwriters Guild, Nashville, TN 615-329-1782

SEPTEMBER

- 3—1999 Italian Street Fair**, to benefit the Nashville Symphony. Centennial Park, Nashville, TN 615-255-5600
- 3-9—Music Expo and Showcase**, Nashville, TN www.singerexpo.com or 1-877-SINGER-9
- 18—BMG Entertainment Music Row Celebrity Tennis Tournament**, a TJ Martell benefit, Brownlee O. Currey, Jr. Tennis Center, Vanderbilt University, Nashville, TN 615-256-2002
- 19—Sprint Music Row Celebrity Golf Tournament**, a TJ Martell Benefit, Governors Club, Nashville, TN 615-256-2002
- 20—ASCAP Country Music Awards**, Opryland Hotel, Nashville, TN
- 20—Music Row Celebrity Bowling Bash**, a T.J. Martell Benefit, Hermitage Lanes, Nashville, TN 615-256-2002
- 21—47th Annual BMI Country Music Awards**, BMI, Nashville, TN
- 22—33rd Annual CMA Awards**, Nashville, TN
- 23—SESAC Country Music Awards**, SESAC, Nashville, TN

OCTOBER

- 6-9—Chet Atkins' Musician Days**, Various venues, Nashville, TN
- 8-17—Georgia Mountain Fall Festival**, Hiwassee, GA 706-896-4191 or gamtfair@stc.net
- 15-17—MusicBiz 2005 Futurist Music Conference**, Ex'pression Center for New Media, Emeryville, CA 415-227-0894
- 18-24—IBMA World Of Bluegrass**, Louisville, KY 1-888-GET-IBMA or www.ibma.org
- 26-27—6th Annual Mark Collie Celebrity Race and Motorsports Festival**, Nashville, TN 615-354-0532



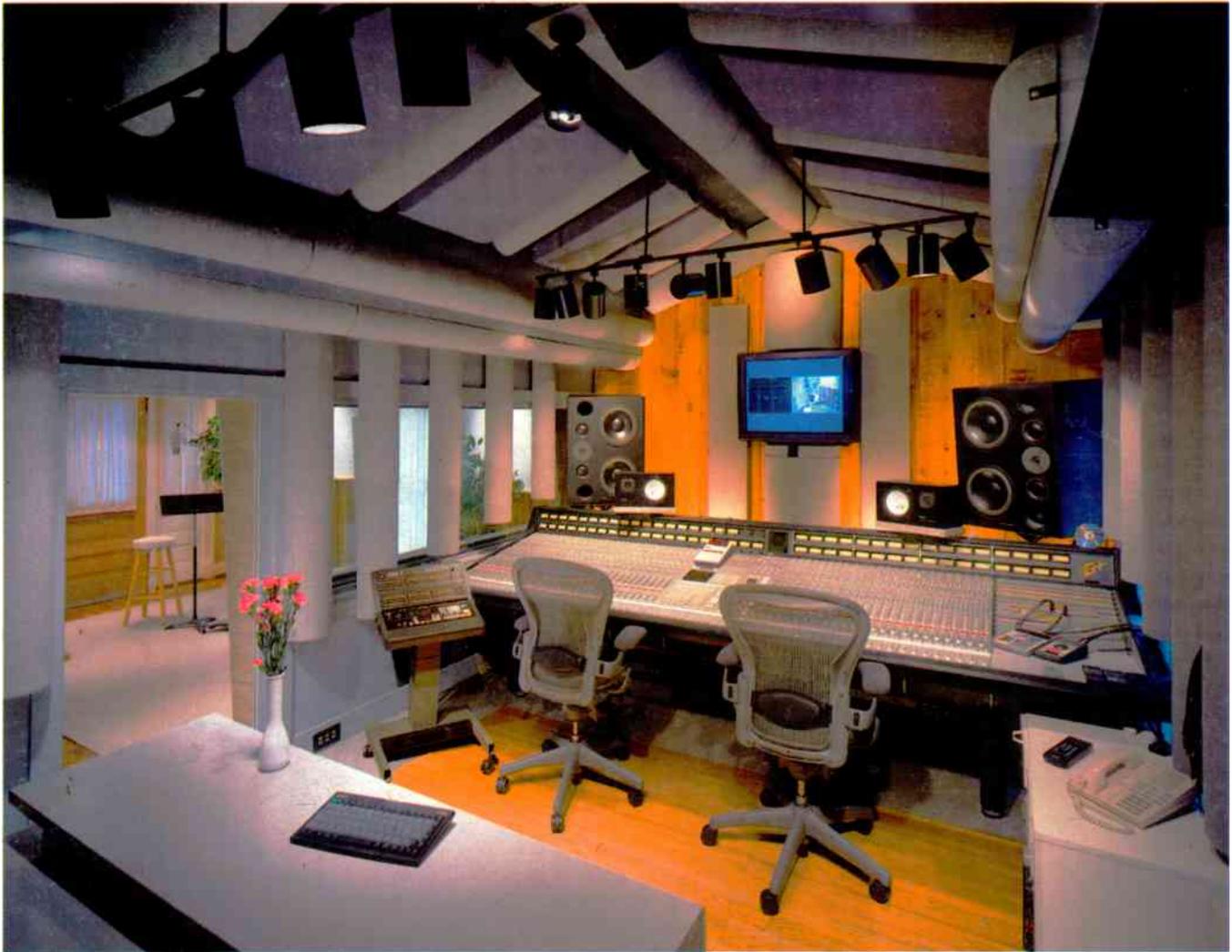
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