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MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

**GEORGE
STRAIT**

CREATIVITY

- **Who's Responsible For Being More Creative?**
- **Coloring Outside The Lines**

NOTEWORTHY

Coburn Crosses To Atlantic

CMA NOMINATIONS

M is for Music



George Strait • Chely Wright • Vince Gill • Trisha Yearwood

Congratulations to our CMA nominees with eleven nominations.

MCA
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A UNIVERSAL MUSIC COMPANY

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World Radio History

AMAZED

EVERY LITTLE
THING THAT
YOU DO,



Lonestar

WE'RE AMAZED BY YOU!!!

CONGRATULATIONS ON A METEORIC SUMMER:

- 2 CMA Nominations
Vocal Group of the Year &
Single of the Year for "Amazed"
- Six weeks - and counting - at #1, "Amazed" has set a new benchmark for any country artist at **Radio and Records** and is the first single by a group or trio to spend more than four weeks at #1 in **Billboard** in 40 years
- **Lonely Grill** CD platinum in just 10 weeks

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David M. Ross
Publisher/Editor
 d.ross@musicrow.com

Charlene Blevins
Managing Editor
 c.blevins@musicrow.com

Chuck Aly
Features Editor
 c.aly@musicrow.com

Susana Ross
Administrator
 s.ross@musicrow.com

Christie Duke
Art Director/Prod. Mgr.
 c.duke@musicrow.com

Eileen Shannon
Receptionist

Emilie Marchbanks-Patton
Editorial Assistant

Robert K. Oermann
Single Reviews

O'Neil Hagaman
Financial

Alan Mayor
Photography

Contributing Writers

Lisa Berg, Paulette Flowers, Craig Havighurst,
 Steve Hood, Bob Poxman, Rusty Russell,
 Janet Williams, Ron Young

SUBSCRIPTION INFORMATION

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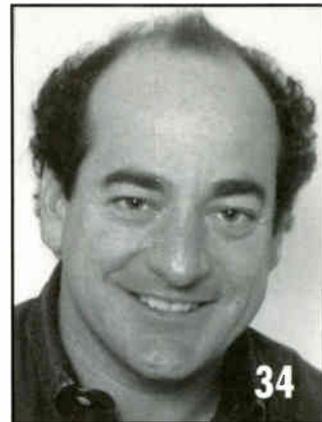
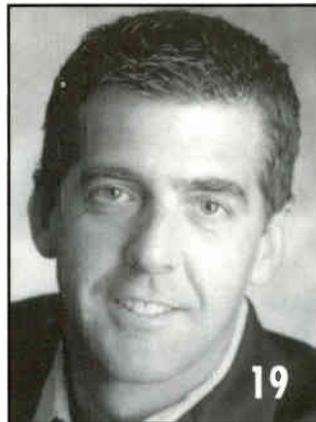
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ON THE COVER: GEORGE STRAIT



Label: MCA

Current Single: "What Do You Say To That"

Current Album: Always Never The Same

Awards: Strait has been named the Country Music Association's "Male Vocalist of the Year" five times and is the only artist in history to have earned that title in two different decades. He has garnered more CMA nominations than any artist in history and has received more than 40 other major show business awards.

RIAA Certifications: All 24 MCA releases (including Always Never The Same) have been certified gold, platinum or multi-platinum.

Current Producers: George Strait, Tony Brown

Hometown: Pateet, Texas

Management: Erv Woolsey

Booking: Erv Woolsey Agency

Birthdate: Mcy 18, 1952

Outside Interests: Steer-roping, hunting, fishing, skiing, and golf

Musical Influences: Bob Wills and his Texas Playboys, Hank Williams, George Jones, Merle Haggard, Frank Sinatra

George Strait became a top regional act in Texas from 1976 to 1979 while working as a foreman on a cattle ranch. In 1980 he was signed to MCA Nashville and released his debut single "Unwound" early the next year.

Over the last 20 years, Strait has surpassed each of his goals and gone on to set new ones. Ocean Front Property made history as the first country album to debut at No. 1, and Strait Out Of The Box is the biggest selling boxed set in country music. Strait holds more than 20 attendance records at venues across the United States and is second only to Mariah Carey as radio's most played artist during the past five years.



MONTGOMERY 'GENTRY

**CMA NOMINEES
VOCAL DUO OF THE YEAR**

*A Little Bit More Than
The Law Will Allow...*





Tim McGraw is the most nominated artist for the 33rd Annual CMA Awards, receiving seven nods in categories including Entertainer, Male Vocalist, Album, Single and Song. Host Vince Gill received five nominations, Dixie Chicks snared a coveted Entertainer slot and Jo Dee Messina landed in the Female Vocalist grouping. Winners will be announced live during the awards show telecast on CBS, September 22. Let the vote courting begin.

ALBUM

- ❖ *A Place In The Sun*, Tim McGraw, Curb Records; Produced by Tim McGraw, Byron Gallimore and James Stroud
- ❖ *Always Never The Same*, George Strait, MCA Nashville; Produced by Tony Brown and George Strait
- ❖ *The Key*, Vince Gill, MCA Nashville; Produced by Tony Brown
- ❖ *Two Teardrops*, Steve Wariner, Capitol Nashville; Produced by Steve Wariner
- ❖ *Where Your Road Leads*, Trisha Yearwood, MCA Nashville; Produced by Tony Brown and Trisha Yearwood

SINGLE

- ❖ "Amazed" Lonestar, BNA Records; Produced by Dann Huff
- ❖ "Choices" George Jones, Asylum Records; Produced by Keith Stegall
- ❖ "Don't Laugh At Me" Mark Wills, Mercury Nashville; Produced by Carson Chamberlain
- ❖ "Please Remember Me" Tim McGraw, Curb Records; Produced by James Stroud, Byron Gallimore and Tim McGraw
- ❖ "Wide Open Spaces" Dixie Chicks, Monument Records; Produced by Paul Worley and Blake Chancey

VOCAL EVENT

- ❖ Waylon Jennings, Mel Tillis, Bobby Bare, Jerry Reed *Old Dogs*, Atlantic Records
- ❖ Sara Evans (With Guest Appearance By Vince Gill) "No Place That Far" RCA Records
- ❖ Vince Gill with Patty Loveless "My Kind Of Woman/My Kind Of Man" MCA Nashville
- ❖ Emmylou Harris, Linda Ronstadt, Dolly Parton *Trio II*, Asylum Records
- ❖ Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, Dwight Yoakam "Same Old Train" Columbia Records

SONG

- ❖ "Don't Laugh At Me" Allen Shamblin/Steve Seskin; Built On Rock Music/David Aaron Music/Love This Town Music
- ❖ "Husbands And Wives" Roger Miller; Sony/ATV Songs
- ❖ "If You Ever Have Forever In Mind" Vince Gill/Troy Seals; Vinny Mae Music/Irving Music/Baby Dumplin Music
- ❖ "Please Remember Me" Rodney Crowell/Will Jennings; Blue Sky Rider Songs/Sony ATV Tunes

- ❖ "This Kiss" Annie Roboff/Robin Lerner/Beth Nielsen Chapman; Puckalesia Songs/Nomad-Noman Music/Warner-Tamerlane Pub./Almo Music/Anwa Music/BNC Songs

MUSIC VIDEO

- ❖ "Don't Laugh At Me" Mark Wills; Directed by Jim Hershler
- ❖ "How Forever Feels" Kenny Chesney; Directed by Martin Kahan
- ❖ "I'll Go On Loving You" Alan Jackson; Directed by Steven Goldmann
- ❖ "Just To Hear You Say That You Love Me" Faith Hill (with Tim McGraw); Directed by Jim Shea
- ❖ "Wide Open Spaces" Dixie Chicks; Directed by Thom Oliphant



Tim McGraw



Dixie Chicks



Vince Gill



Shania Twain



George Strait

ENTERTAINER

- Garth Brooks
- Dixie Chicks
- Tim McGraw
- George Strait
- Shania Twain

MALE VOCALIST

- Vince Gill
- Alan Jackson
- Tim McGraw
- George Strait
- Steve Wariner

FEMALE VOCALIST

- Faith Hill
- Martina McBride
- Jo Dee Messina
- Shania Twain
- Trisha Yearwood

HORIZON AWARD

- Kenny Chesney
- Sara Evans
- Jo Dee Messina
- The Wilkinson
- Chely Wright

VOCAL GROUP

- Alabama
- Diamond Rio
- Dixie Chicks
- Lonestar
- The Wilkinson

VOCAL DUO

- Brooks & Dunn
- The Kinleys
- The Lynns
- Montgomery Gentry
- The Warren Brothers

MUSICIAN

- Eddie Bayers
- Paul Franklin
- Dann Huff
- Brent Mason
- Randy Scruggs

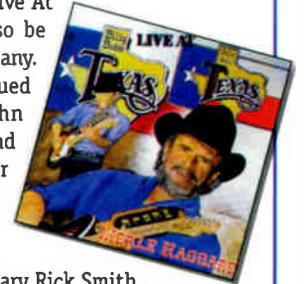
(Recorded) Live At Billy Bob's

With 100,000 square feet, 40 bar stations and 6,000-person capacity, Billy Bob's Texas is known as "The World's Largest Honky Tonk."

With the debut of the Live At Billy Bob's Texas label, it may also be the world's most unusual record company. The venue's live CD series has already issued albums from artists including John Conlee, Pat Green, Merle Haggard and Eddy Raven. Before year's end, plans call for releases from Roy Clark, and the long-awaited reunion of Moe & Joe (Bandy & Stampley).

Executive producer and project visionary Rick Smith brings an extensive music distribution background to his company's partnership with Billy Bob's Texas. The series, which can include up to 20 albums during each of the next five years, is available in stores including Wal-Mart, Tower Records, Musicland and many others. Smith reports that more than 200 radio stations have spun selections. "We have six albums coming out this year," Smith says, "and can do as many as we want. Our five-year agreement with the club can be expanded to 13. We want to assemble and present one of the biggest libraries of currently-recorded, live country music."

—Michael Hight



The Buzz

Diggin' Y2K

Survivalists are prepped for computer crash-induced anarchy. For those starting late, here's what every label needs in their Y2K bunker.

- 0 10 **Analog Master Tape & Cassettes**—CDs will be most useful as coasters. Or sharpen the edges and go squirrel hunting.
- 0 10 **'69 Dodge Dart**—Computer controlled Lexi and Suburbans become gigantic paper weights.
- 0 10 **Vocal Talent**—Note to producers: ProTools will be of no help.
- 0 10 **Lots Of Toilet Paper**—In a bank-free society, could be the next payola.
- 0 10 **Hat Acts**—No more than two per label. But if there's room, stock up—the firewood could run out.

Movin' Up, Movin' Out

With Mercury Nashville's imminent relocation to 16th Avenue (next to sister label MCA), a prime piece of Music Row real estate is coming open. Here are our suggestions for the space.

Top 10 Uses For The Former Mercury Building

- | | |
|--|----------------------------------|
| 10. Short midriff tops shop | 6. Country music wax museum |
| 9. Halfway house for dropped artists | 5. "Somebody Slap Me" S&M Parlor |
| 8. Extra storage for Raul Malo's ego | 4. Used CD store |
| 7. Swingin' pad for <i>Music Row</i> mag staffers. Yeah, baby! | 3. Starstruck Helipad |
| | 2. Achy Breaky Steak & Shakey |
1. The new Capitol building



Photo Courtesy of Country Music Hall of Fame

Anita Carter

1933-1999

Anita Carter, youngest of the legendary Carter Sisters, passed away at her home on July 29 after a long battle with rheumatoid arthritis.

Carter was born into the first family of country music on March 31, 1933, in Maces Spring, Virginia. She was the first sister to join A.P., Sara and mother Maybelle in the Carter Family band, making her

performance debut at age five on a Texas radio broadcast. Sisters Helen and June joined the group a year later, and soon the young girls were performing their own radio shows combining Carter Family songs with hits of the day.

Carter, who sang soprano and played bass for the successful trio, also scored hits on her own. In 1951 her duet with Hank Snow, "Down The Trail Of Achin' Hearts," went to No. 2.

The Carter Sisters and mother Maybelle became permanent fixtures on the Grand Ole Opry stage in the 1950s. During 1956 and 1957 the sisters opened for Elvis Presley and went on to join the Johnny Cash road show in 1961.

The Sisters continued to play together and, in 1988, recorded *Wildwood Flower*, with Carlene Carter.

Anita Carter is survived by her son, Jay Davis, and daughter, Laurie Bennett.

—Emilie Marchbanks-Patton

Running Stars For Fly

Wide Open Spaces was released in January 1998. By July it had reached top 10, and within a few weeks was solidly in the top five. Helped by a CMA Awards push last September, the album landed at No. 2 and has held a virtual lock on the spot ever since—denied No. 1 only by multi-format phenomenon Shania Twain. Most labels would let this kind of hugely successful album run its course before bringing another to market. Monument, however, is releasing the Chicks' second album, *Fly*, on August 31.

"We started putting the plan together three months after the launch of the first album," says Sony Music Nashville President Allen Butler, "once we had a sense of how big these girls were going to be." The early start allowed significant blocks of time to be set aside for recording, not to mention creating the possibility of two Dixie Chicks albums residing in the top five during the Christmas selling season.

For manager Simon Renshaw, promoting the current album and working on the new project had to coexist. "The problem you have is trying to strike that balance," he says. "I am blessed to have them as clients because they know themselves, what they can and can't do and what they need time for."

Dixie Chicks cut three sides in July of 1998, then went back into the studio in

September and worked through year's end. "We wanted to go farther to the left and farther to the right—spread the scope from a song standpoint," says Sony A&R VP Blake Chancey, who co-produced the album with Paul Worley. "But we still wanted to keep it very commercial and very Dixie Chicks sounding—very dry, very little reverb." The Chicks contributed five songs, and a lot of old favorites made the album as well. "There were a lot of songs Paul, the girls and I had always wanted to cut," Chancey continues. "Some of them are 20 years old. It's very strange when you call a songwriter and

tell them they got a cut on a song they wrote that long ago. It's like little gifts from God."

From a marketing standpoint, setting up an album for a group as hot as the Chicks is its own gift. "It's not as though you have to go out there and chase it," Renshaw admits. "It came together very organically. I wish we could say there was some sort of magic formula we applied." Butler cites TV opportunities and endorsements as a major factor, and predicts a prominent slot on the CMA Awards telecast. On the non-traditional side, *Fly* will be positioned in clothing stores and other outlets that don't typically sell music. Though the label is not yet finished taking orders, the count already stands at 1.8 million units.

As quickly as Dixie Chicks jumped into work on their second release, you might expect plans to be underway for their third, but that's not the case. The album launch and continued development of overseas markets take precedence, then in November the trio begins a six-month hiatus. Besides, as Chancey says, "It's kind of like having a baby—let's not talk about another one yet. Let's get this one out of diapers."

—Chuck Aly



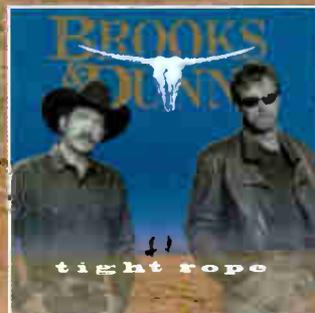
BROOKS & DUNN

what keeps them together. what sets them apart.
t i g h t r o p e



the new album featuring
"missing you"

IN STORES SEPTEMBER 21



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World Radio History



Coburn Tapped As Atlantic Chief; Gene Weed Passes

NEWS

COBURN CROSSES TO ATLANTIC—Barry Coburn has been appointed President and CEO of Atlantic Nashville. The announcement was made

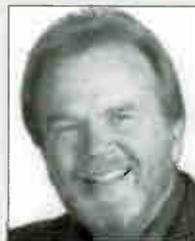


Barry Coburn

by Atlantic Group Co-Chairman/Co-CEO Val Azzoli on August 3. At the same time, it was announced that Rick Blackburn, who has served a President of Atlantic Nashville since 1993, has been named Chairman Emeritus of the division, a newly created position. Blackburn has headed Atlantic's Nashville office and country division since 1989. Coburn, a native of New Zealand, was a concert promoter there and in Australia before moving to the US in 1984. He formed Ten Ten Management Company here and has guided the careers of Lacy J. Dalton, Holly Dunn, Alan Jackson, Suzy Bogguss, Diamond Rio and BR5-49. Coburn and wife Jewel Coburn also own and operate Ten Ten Music Group, a publishing company which has garnered over 220 major album cuts and 25 country single releases. President Jewel Coburn will continue to operate the publishing company. At press time, Bob Heatherly, Brian Switzer and Debbie Bellin had exited Atlantic. The Atlantic Group is a Warner Music Group company, a division of Time Warner.

WEED PASSES—Entertainment industry veteran Gene Weed succumbed to cancer August 5 at his home in Chatsworth, California. He was 64. As Senior Vice President of Television at Dick Clark Productions, Weed developed, produced and directed major television series, specials and annual events, including *The Golden Globe Awards*, *The ACM Awards* and *The Soap*

Opera Digest Awards. He was the creator of *Prime Time Country*, as well as many other country music related specials and series. He was recently elected President of the ACM, a position he held twice in the 1980s. He also served as Chairman of the Board of the ACM seven times during the past 27 years. Weed's critically acclaimed productions also include the 1992 Olympic Welcoming Gala at the Georgia Dome, and the 1994 World Cup launch special.



Gene Weed

Weed was born April 12, 1935 in Dallas, and began his career as a disc jockey while attending North Texas State University. He went on to become an honored deejay, holding over 50 percent of the afternoon drivetime audience in Los Angeles during 1964-65. Before joining Dick Clark Productions, Weed was a pioneer in directing and producing a new art form he called "song films," better known today as music videos.

Weed is survived by his wife of 23 years, Toni, and children Tyler, Chelsea Christine, Kendall Courtney, Kent, Kymberli, Julie and Adam. In lieu of flowers, his family has established a fund to benefit The Children's Transplant Association, Inc. and The Association of Jesuit Colleges and Universities. Send donations to: The Gene Weed Memorial Fund, 2018 N. Vine Street, Hollywood, CA 90028.

HOUSE OF BLUES BUYS SEAGRAM CONCERT CONCERN—House of Blues Entertainment is to purchase Universal Music Group's live music unit for \$190 million. The move is part of a sell-off of some assets by Universal Concerts owner Seagram Co., which is trying to raise cash and reduce debt after its \$10 billion

purchase of PolyGram. The sale is expected to close by the end of September. The deal will nearly quadruple the number of concert venues for House of Blues. The Los Angeles-based company now has seven House of Blues sites around the country. Universal owns, operates or has exclusive booking arrangements for 20 concert sites in the United States and Canada, including Molson Park in Toronto, the Blossom Music Center in Cleveland and The Gorge near Seattle. The deal includes Universal's interests in 19 of those venues. Seagram will retain ownership of the Universal Amphitheatre on the lot of Universal Studios Hollywood and lease the concert site to House of Blues. The deal also gives Universal the option to buy up to one percent of privately owned House of Blues. GetMusic.com, operated by Universal and BMG, also will have an online partnership with House of Blues web efforts.

RIO SUIT SETTLED—Diamond Multimedia, The Recording Industry Association of America and the Alliance of Artists and Recording Companies have settled all pending litigation related to Diamond's Rio portable internet music player. All three parties have dismissed their legal actions and announced the "mutually satisfactory resolution of outstanding legal issues," according to an RIAA statement. Terms of the agreement were not disclosed.

SDMI SELECTS WATERMARK TECHNOLOGY—The Secure Digital Music Initiative (SDMI) has selected an audio watermarking technology for use in the initial screening function to be included in the next generation of portable devices for digital music. SDMI selected the technology developed by ARIS Technologies, subject to final approval of a definitive licensing agreement at the next SDMI plenary.

[continued on page 34]

MUSICAL CHAIRS



Brian Mansfield

Cyndy Turner, formerly of Dale Morris & Associates, has joined Entertainment Services as Senior Publicist... Brian Mansfield has been named Country and Gospel/Christian Music Senior Editor for CDNow and will continue his work at *USA Today*...

Kymerly Nelson has joined The Box Music Network as Director of Advertising Sales... Dreamcatcher Entertainment has added Anne Weaver as Director/National Promotion and Don Kamerer as Director of

National Sales... Chaz Corzine has been upped to GM and Senior VP of Blanton/Harrell Entertainment; Jennifer Cooke has been named VP of Artist Development... Jennifer Insogna has been promoted to Sr. VP of General and Copyright Administration at EMI.



Chaz Corzine

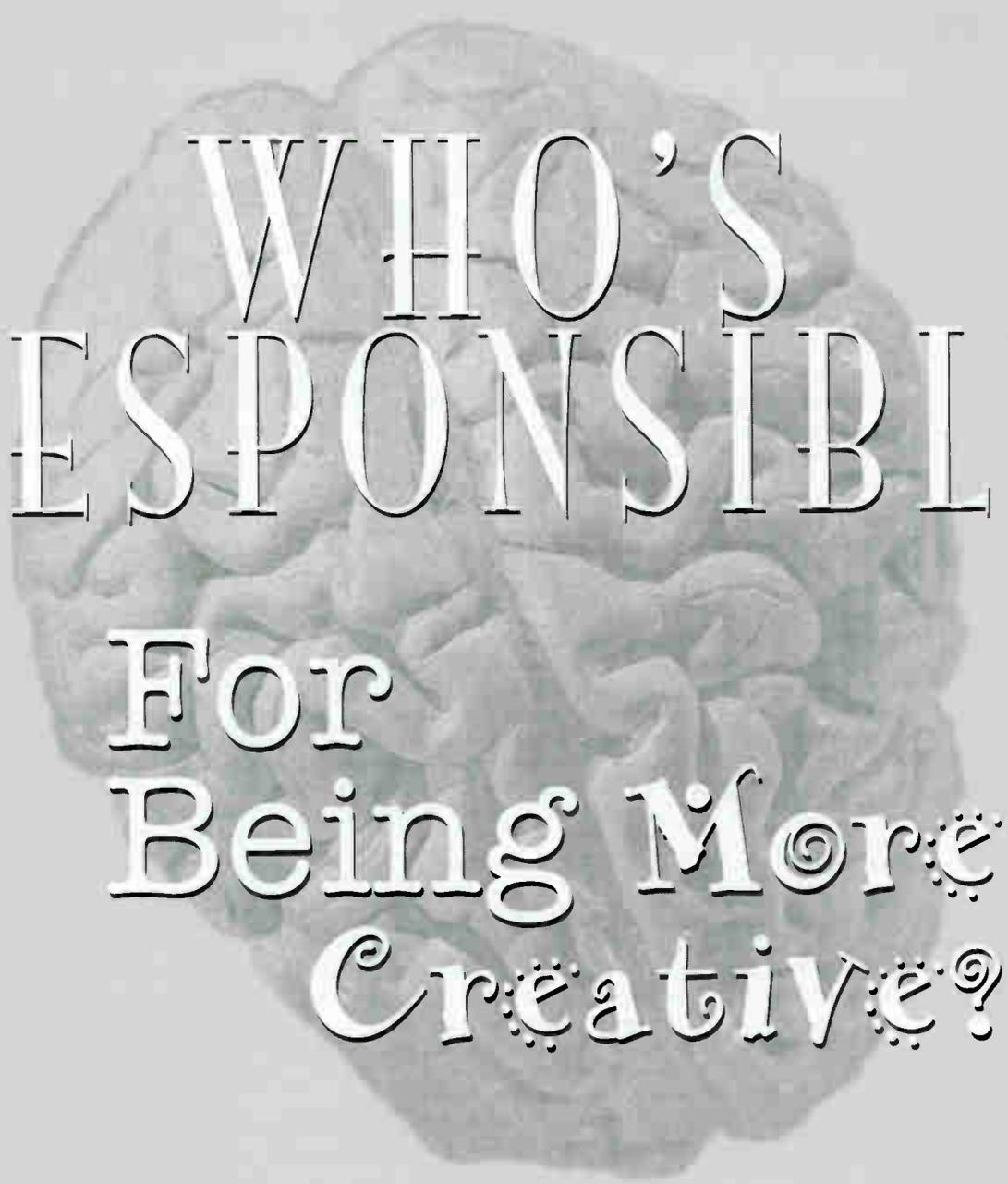
Sheree Latham has joined Country Radio Broadcasters as the CRS Agenda Coordinator and Assistant to Executive Director Paul Allen. Latham comes to CRB from Speer Communications where she was Staff Accountant... Brandy Reed-Whitaker formerly of PLA Media, has formed RPR Marketing and Public Relations and is currently



Jennifer Insogna

working with The Great Divide. 615-327-9394.

Provident Music Distribution has promoted Mark Paulson to Retail Marketing Coordinator... Matt Williams has joined Myrrh Records as Director of Media Relations, Rachel Murphy will serve the label as Manager of Public Relations. Jill Brothers has been added as Manager of Regional Promotions, James Riley has been promoted to National Promotions Manager, Amy Davis will take on the role of National Promotions Coordinator and Wendy Miller has been added as Executive Assistant to Myrrh VP/GM Jim Chaffee.



WHO'S RESPONSIBLE

For Being More Creative?

BY CAROLYN J. SULLIVAN

it's midnight, and Joe is still at his desk, the keys of his calculator gummed up with pizza and Diet Coke. He's crunching numbers, wondering how Jane Up-And-Coming-Artist is possibly going to make a ripple when all that's left of the marketing budget is enough for breakfast at Shoney's...

It's 10 am the next morning, and four marketers are in a brightly lit room, laughing, drinking coffee and downing pastries; firing off idea-after-idea for the launch of Jane Up-And-Coming-Artist's debut album.

It's lunchtime, and the grumbling has begun. "How can they expect us to do anything when they're tying our hands behind our backs?" "It's all about the money." "Radio won't..." "The labels don't..." "They don't want the good stuff..."

At 3 o'clock, resignation sets in. "Well, we'll just

have to be more creative..." "You guys have just got to be more creative..."

Okay, now you've watched the video—here's the pop quiz: who's really responsible for coming up with a creative solution? Surely it can't be the manager's responsibility—he was hired for his financial know-how and attention to detail. So what about the creatives? Well, yeah, they're great at coming up with ideas, but they're so...well... impractical. You can't let them out of your sight for very long; they're liable to blow the whole budget on sushi for 1000! So who's going to transform "being more creative" from a mandate into results?

Yes, it's a trick question. The answer is: everybody. The responsibility for creative problem solving can no longer be dumped in the lap of the "creative type." To produce the kinds of results the music industry—and virtually all other

organizations—are looking for, creativity has to be seen as a process that involves many different types of thinking, acting, and being.

In the 1970s, Dr. Michael Kirton, a British psychologist, discovered that each individual has an innate, preferred style of creativity. From this discovery, he developed the "Adaptation/Innovation Theory," also known as KAI, which describes a creativity style continuum, with "High Adaptors"—those who enjoy making an existing system better—at one end, and "High Innovators"—those who enjoy making an existing system different—at the other. We have no choice as to where we appear on this continuum. It is a function of our personality, of who we are.

Organizations at the leading edge of innovation are beginning to work with individuals' strengths within the framework of the creative process, rather than adhering blindly to titles and job descriptions. Encouraging creativity in an organization is two-fold: individuals must be allowed to develop and exercise their own creative process, and the corporation must be open to doing everything differently. This doesn't mean ignoring risk, but strategists need to be willing to consider every angle, no matter how outlandish. The wildest ideas often lead to quite elegant solutions. Conversely, high innovators need to test their ideas for practicality before diving into the next challenge.

SOME SUGGESTIONS FOR "DOING IT DIFFERENTLY"

From an organizational standpoint, creativity and innovation need a planned, sustainable approach that includes all key stakeholders. Some suggestions:

- Benchmark other industries or companies who are known for their innovation. Joyce Wycoff's "Innovation Network" [Ruth Ann Hattori, Executive Director: 303-604-1981/creativeiq@aol.com] is a good source of information for who is doing what on the leading edge of innovation.
- Visit a Creativity Lab—there are several, both within companies and independents [e.g. The Creativity & Innovation Lab. Suzanne Merritt, Sr. Creatologist, 617-574-0066/srmerritt@hotmail.com].
- Use your company's Intranet to host an "idea forum" so that all members of the company can contribute strategies in a non-judgmental atmosphere. Evaluate those ideas periodically and recognize contributors as their ideas progress.

In addition to these and other strategies for encouraging a creatively effective culture, many organizations are beginning to include customers, representatives from major distributors as well as end users, in their new product development teams. One well-known company in the food industry recently engaged a cultural anthropologist to teach them how to interview customers about their experience of dinner in order to reinvigorate a waning brand, rather than relying entirely on market research and consultants. Imagine pairing a marketing executive and an A&R rep and having them spend time at an individual's workplace, or riding around in the cab of a truck, observing how, why and when their customers turn the radio on—or up! These experiences produce a depth of understanding that leads to undreamt-of creative solutions, which, in turn, lead to positive impact in the marketplace—and put the responsibility for creativity firmly where it belongs: with everyone in the organization.

*Carolyn Sullivan is a writer, coach and trainer specializing in Creative Effectiveness. Her clients have included Polaroid Corporation; Brodeur, Porter, Novelli Public Relations; and Adelpia Business Solutions. 615-876-8850, or <cjsassoc@telalink.net>. **

The Creative Process

First Insight. A challenge presents itself. We ask: "What do I want to create? How can I solve this dilemma?" Mode of thinking: What we often think of as "creative." Looking at possibilities without judgment; examining all angles.

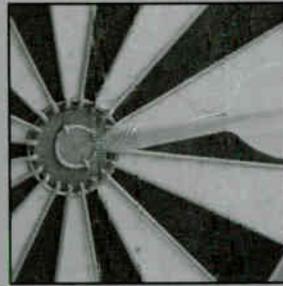
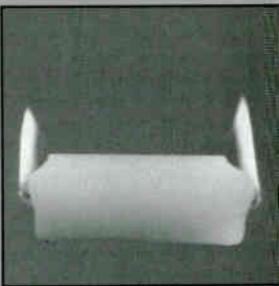
Saturation. This is where information to do with the challenge is gathered, categorized, analyzed. We ask "What do I know?" Mode of thinking: This phase is largely analytical and linear.

Incubation. Once all pertinent information has been gathered, and before a strategy or solution can be implemented, it's time to hand the reins over to the subconscious. We ask "What connections can be made from all this data?" Mode of thinking: The best thing to do is to give the challenge no conscious thought. Ironically, even though this is perhaps the most mysterious phase of the process, it's often helped along by traditionally "left-brained," non-challenge-related tasks. Dr. Betty Edwards, author of *Drawing on the Artist Within*, claims that what she calls "L-mode" (left-brain) thinking is so boring to the creative parts of our brain that our "R-mode" (right brain) floats away and begins to make connections the literal L-mode never would or could.

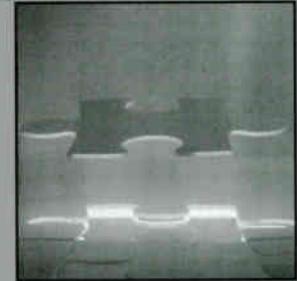
Illumination. Illumination, or the famous "Aha!" moment, is only possible after the period of Incubation, where the R-mode has had a chance to synthesize the data that's been collected. This kind of insight can't be forced, though it's tempting! (Note: Most individuals and organizations get themselves into trouble by jumping straight from Saturation to the next phase, Implementation, thereby not allowing ideas to "ferment.")

Implementation. It's crucial that the ideas we've generated be tested and proven feasible. We ask "Will it work?" Mode of thinking: Analytical, L-mode. Here again, many of us—especially the business types—feel most comfortable in this phase, because we feel we're "in control" again. No longer are we set adrift in a sea of infinite possibilities. *

Outside The Lines



Inside The Machine



By Bob Paxman

CREATIVITY

Susan Bowman, Co-owner and Executive Producer of The Collective video firm, remembers a long-ago conversation with a makeup artist. "She said she would never be a producer," Bowman recalls with a laugh, "because she wanted to work in the *creative* end of the business." After stifling the urge to kill, either with brass knuckles or a brassy comeback, Bowman wondered why people thought of producers as only number-crunchers. Everyone can be creative in their own idiom, whether or not they have access to special effects computers.

Creativity, in fact, often does not involve bells and whistles. It's more like listening to the alarms in your head. "The fun, the adventure, comes when you realize that, 'OK, this route is not going to work.' So, there must be an alternative," Bowman says. "What can I dream up that *will* work? That is one of the skills a producer must have, the ability to think outside the box,

even on the business or procurement side of music videos."

The Collective has produced acclaimed and award-winning music videos for Faith Hill, Martina McBride and several other stars. Like other film companies, The Collective also feels the need to branch out into commercials and related media. But, how do you get your name in that pot?

"We went out and found companies that could represent us in certain areas," Bowman responds. "We could also represent them in turn. The companies haven't merged, but we are sharing and helping each other. We were doing that within a year of the company's founding in November of 1995." Creative marketing, in other words.

In the same vein, the process of engineering a recording might seem more technical than creative. Engineer Jeff Balding counters that position. "A lot of

people—producers, even some artists—have the technical knowledge to run the gear in the studio," Balding says. "The engineer knows *how* to use the equipment from a creative standpoint to get the sound that the producer's hearing."

That may not sound overly radical or represent off-the-wall thinking. But that's not always the working definition of "creativity."

"Being 'revolutionary' is not necessarily being creative," says Capitol Nashville President and CEO Pat Quigley. "Creativity is being 'inventive,' taking a more interesting approach. As we like to say, *don't bore anybody.*"

Quigley cites a past experience when he worked for Lange Ski Boots. "It was one of the ugliest boots in the world," he says matter-of-factly. "Our job in marketing was to give the boot a better image. We went into a joint venture with Ferdinand Porsche

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blood harmony,
it sounds like family”



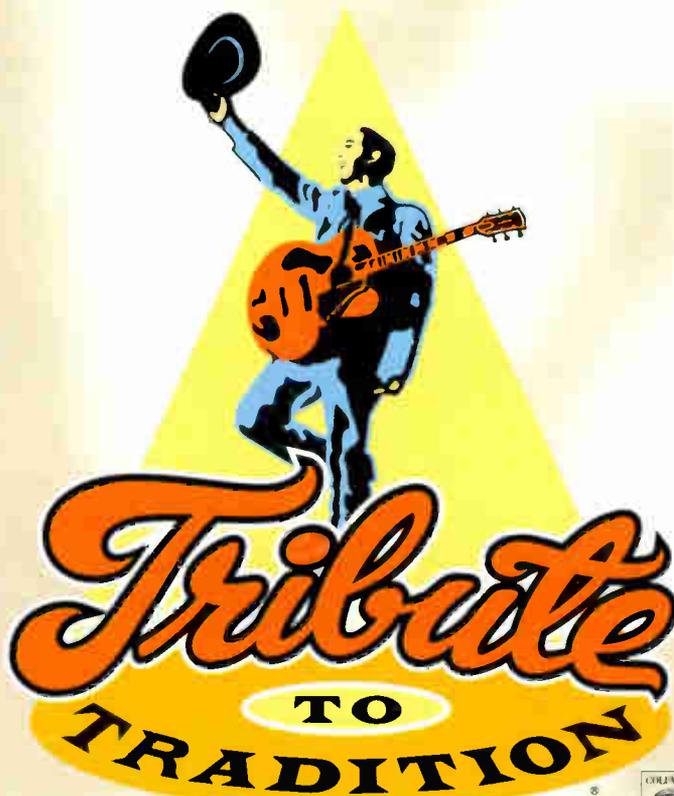
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SAME OLD TRAIN

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Merle Haggard, Emmylou Harris,
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Randy Travis, Travis Tritt
and Dwight Yoakam.*

*“The truth of country music...
the real stuff...will prevail,
generation after generation.”*





Susan Bowman



Jeff Balding



Pat Quigley



Tony Conway



Kerry O'Neil



David Conrad

and let that company design a new boot. Now, it's the most fashionable boot on the market, and, about 13 years later, is still the most preferred ski boot in its category."

In the record business, or any business, the demographics tell you when to jump outside the box, Quigley adds. "There are three customers to every sale," he says. "One is the core customer. You have to stay inside the lines with that market. Then, there's the fence-sitter, who's heard of your product but isn't sure if he wants it. You don't go too far outside the lines. Where you take new approaches is when you're trying to reach the new customer, who's never heard of your product."

Lisa Shively, President of The Press Network publicity firm, is on a constant quest for that new customer. Her company has to think differently because most of its clients, such as Kevin Welch or Jim Lauderdale, do not travel down the mainstream path. Representing "alternative" acts practically makes alternative routes a given.

"We try to get feature stories on our artists not only in fan magazines, but also in culture or lifestyle magazines," Shively points out. "Our audience is a bit older, and those are the publications they might be looking at. We have even approached National Geographic Explorer magazine, which covers world music as part of its philosophy."

Finding these new avenues is time-consuming and involves a lot of research, but it has to be done, Shively says. "Alternative acts have to compete with all the mainstream stuff and they often get squeezed out when it comes to big national magazines or network television."

An obvious new avenue for creative thinking has come with the internet, and all its myriad web opportunities. "We can define our communities on the internet," notes Shively. "They are older, more literate, and computer-savvy, so this is a way of reaching them. They are buying from CDNow, the Barnes & Noble website, all different places."

Buddy Lee Attractions looks to the

internet to serve another purpose, says agency President Tony Conway. "We have hired some programmers to develop ways for promoters to get information from us faster," Conway says. "When it's all in place, promoters can use our password to pull up an artist's discography, see photos and ad slicks of the artist and look at videos of a contract. You might say that's merely servicing the customer, but it will also help buyers actually *enjoy* dealing with the agency," Conway adds with a laugh.

In other words, creativity may often involve nothing more than enhancing your relationships. "Creativity comes as a response to being a good listener," says Kerry O'Neil of O'Neil/Hagaman, a firm that specializes in contract negotiations and financial planning. "For a deal to work, there has to be a balance between all parties."

David Conrad, President of Almo/Irving music publishing, observes that creativity can result from encouraging employee input. "There is a way to involve everyone in the music, to where they feel they have a stake in the company. We tell the guys in the tape room, for example, 'Give us your input. You're not just down here in the cellar making tapes.' You'll be amazed at what people can come up with."

Pat Quigley agrees. "A lot of major companies are pushing for people to think like an 'intreprenuer' within the company." Balding observes, "Many seasoned producers

will ask for input from all the parties involved. There are a lot of assistant engineers who have worked with great people, and they have valid ideas to offer a project as well."

At times, a "creative" solution becomes one that seems to go against the very fabric of career success. Says Conway, "I have been talking with managers and labels about actually cutting back on an artist's tour schedule. The mindset seems to be that they must work all the time, but there's no rule to that. The competition on the road is so incredible now, and they're also burning out the artists with touring hundreds of dates a year. This is the only format I know that has artists tour so extensively."

And sometimes, our creative juices just need to be refreshed by good old fashioned rest. Conrad often suggests a break in the action for writers who are blocked or on the verge of burnout. "Sometimes, they just need to quit for a month," Conrad says. "Go home, read books, go to movies, whatever it may take, but you need a break." He makes an additional, and certainly reasonable, point to the creativity issue. "Songwriters have to deal with a lot of things—boredom, fatigue, confusion, frustration. It's our job as managers and heads of companies to recognize and address that. You can't tell people how to write or what to write. The bottom line is—you can't legislate creativity." *



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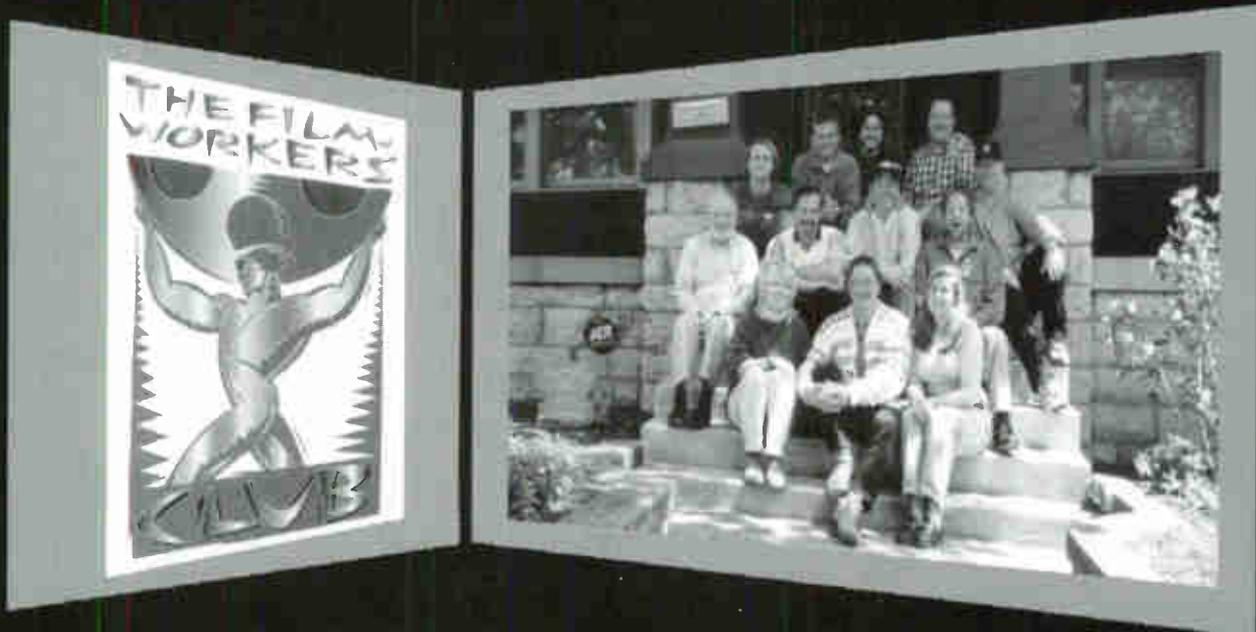
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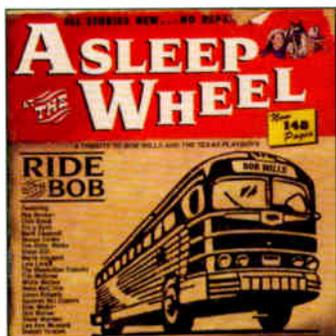
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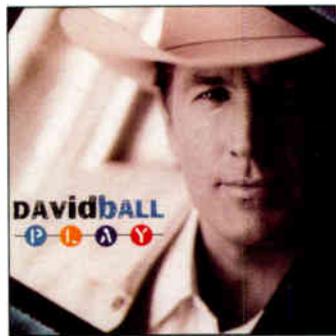
(DreamWorks 50117)

Producer: Ray Benson

Prime Cuts: "Faded Love," "Goin' Away Party," "Roly Poly," "Bob Wills Is Still The King"

Critique: When I stumbled across Asleep At The Wheel's first Bob Wills tribute album in 1993, it became an instant favorite. I finally understood why my grandparents' eyes twinkled when they reminisced their dancin' days. And this tribute is everything the first one was, and more. It captures the nostalgic age that would forever mold the Texas tunesmiths. AATW couldn't have picked a better cast to cover these swinging treasures. I mean, how can you beat Lyle Lovett and Shawn Colvin singing "Faded Love?" And that's just one of many. Mark Chesnutt's "Stay All Night" is awesome; Lee Ann Womack's vocals on "Heart To Heart Talk" are possibly the best she's ever done—and she was 7 months pregnant during the recording. The Dixie Chicks' "Roly Poly" is a blast. Willie Nelson and The Manhattan Transfer's "Going Away Party" almost made me cry. And Merle...God bless you, Merle. When I first saw that the popular pop/swing group Squirrel Nut Zippers were on the project, I thought, "Okay, I can handle one modern, trendy Bob Wills cover." I ate my words. The Zippers' "Maiden's Prayer" may be the record's best reflection of an era, and Katherine Whalen nails the vocals. And for all you Lone Star natives, Tracy Byrd and Ray Benson singing "You're From Texas" is so "blue bonnet" it hurts. Texan or not, this album is simply a ball to listen to. And, as Clint Black (in the words of Waylon Jennings) so eloquently put it, "Bob Wills is still the king!"

—Josh Deere



DAVID BALL/Play

(Warner Bros. 47270) Producers: David Ball, Ben Fowler, Don Cook

Prime Cuts: "Going Somewhere To Forget," "Watching My Baby Not Coming Back," "When I Get Lonely"

Critique: First, it's great to hear David Ball's clenched-teeth delivery again on the radio. Talk about your one-of-a-kind sound. Secondly, he's like the ball player who gets to the plate and hits a grand slam his initial at-bat—his 1994 Warner debut, *Thinkin' Problem*, was that platinum homer. Sadly, his second album, *Starlight Lounge*, was merely good, yielding only a pair of singles, with runners left stranded. Needless to say that for his third Warner's outing, Ball had to knock it out of the park. Unfortunately, Ball blotches the *Play*. Like *Starlight Lounge*, *Play* has its highlights but mostly is a mediocre album that feels compromised with Ball the singer and Ball the co-producer trying too hard to please radio, Music Row and himself. If the album's first single, the chugging "Watching My Baby Not Coming Back" is your strongest lead, you know you're in trouble. And maybe it's me, but if George Strait releases a single from his current album I wouldn't think there'd be a prayer for the same tune on my new album. In this case, the melodic, Dobro-driven love ballad "What Do You Say To That," with which Ball does an excellent job, is the victim. And while "Grain Of Salt" is a nice little metaphor that reminds me of Gary Stewart's "Whiskey Trip," it's also too close to "Thinkin' Problem." The Jim Weatherly co-write "Going Somewhere To Forget" contains some of Ball's most heartfelt singing. Another Ball co-write that's a keeper is James House's raucous teaser "When I Get Lonely." That said, gee, it's great to hear David Ball again.

—Ron Young



SHERRIE AUSTIN Love In The Real World

(Arista 07822-18881-2)

Producers: Ed Seay, Will Rambeaux

Prime Cuts: "That's No Way To Break A Heart," "Little Bird," "Heart Hold On,"

Critique: I dug into this album with high expectations. Sherrie Austin's first project, *Words*, was a wonder from Down Under. But at first bite, I sensed another ultra-progressive pop record riding on a country label. And for a traditionalist, that's hard to swallow. But then I figured it out. The key to enjoying *Love In The Real World* is to pretend it's not country ('cause it ain't) and just let it ride. With an open mind, it is quite enjoyable. Austin's alt-country caters more to Sheryl Crow than to honky tonkin', but that's nothing new. Welcome to Lilith Fair country. The album reflects the hip college vibes of Suzanne Vega and Natalie Imbruglia ("Little Bird"). While the record does push the envelope, it could create a signature sound for Austin. And, honestly, how many times was Austin picked up by "Bubba" in a pick-up truck back in Australia? One also wonders if fellow Aussie Olivia Newton-John was an influence. The similarities on "That's No Way To Break A Heart" are almost eerie (especially the high vibrato). The songs are loaded with creative lyrics, and Austin wrote or co-wrote all but one of the cuts. At times, however, the ingenuity was almost too much, as I longed for simplicity to keep it grounded. "Wish" was as close as it came, but the song yawned right around the end of the first chorus. Overall, kudos to producers Ed Seay and Will Rambeaux for a fresh sound. It fell short of Austin's debut, but *Love In The Real World* should still raise some eyebrows.

—Josh Deere



SUZY BOGGUSS Suzy Bogguss

(Platinum 9358) Producers: Doug Crider, Suzy Bogguss

Prime Cuts: "Goodnight," "Love Is Stronger," "Love Is Blind," "Hammer And Nail"

Critique: It's a testament to her strength and artistry that Suzy Bogguss lasted a decade at Capitol Nashville through its various management and name changes. She finally parted ways with the company after release of her critically acclaimed but otherwise ignored 1998 beauty *Nobody Love, Nobody Gets Hurt*. It didn't take a lot of shopping for her to land at Platinum Nashville, where her long-time advocate George Collier had moved from Capitol LA. In as good a voice as ever, Bogguss' song sense also remains as right on the money as when she delivered us chestnuts like "Outbound Plane" and "Souvenirs." On the eponymous *Suzy Bogguss*, she gives us new gems including the summertime starlight singalong "Goodnight." She's cut two songs from Tony Arata including the splendid "Love Is Stronger," about the resilience of love through hard times. The centerpiece of this loveliest of all the beautiful Bogguss records is "Love Is Blind,"—a duet with labelmate T. Graham Brown and a heartfelt testament to lovers who have a bond others cannot see. Most satisfying, though, is "Hammer And Nail," a co-write with Gary Scruggs and an exquisite tale, swathed in dobro and harmonica, of being ready to emerge from an ocean of sadness. It is sophisticated—deceptively simple—and heart-wrenching. Partially recorded at the Bogguss/Crider home studio, *Suzy Bogguss* stands sonically shoulder-to-shoulder with the rest. Artistically, this might be the best Suzy Bogguss record yet.

—Charlene Blevins



mark wills

MAY 1998

Releases second album and scores first #1 single with "I Do (Cherish You)"

AUGUST 1998

Wish You Were Here reaches #1 on Billboard's New Artist album chart

OCTOBER 1998

"Don't Laugh At Me" hits #1 and eventually receives eight awards and nominations

JANUARY 1999

Wills added to the George Strait tour for 18 dates

APRIL 1999

"Wish You Were Here" single reaches #1 and remains there for three weeks

MAY 1999

Wish You Were Here album certified Platinum

MAY 1999

Wins ACM Top New Male Vocalist award

AUGUST 1999

Receives three CMA Award nominations for "Don't Laugh At Me"

SINGLE OF THE YEAR

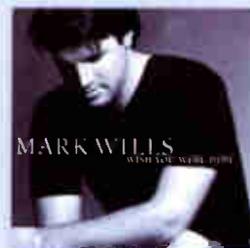
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You Call It Country, I Call It...

The DISCOVERY Award winner is easy. The only good record by a newcomer in this stack belongs to **Tamara Walker**. But she only won the prize because the true career-making record by a newcomer belongs to Jessica Andrews, who has already had singles on the market. Similarly, Chalee Tennison and Lisa Angelle, who also have fine new discs, have also been in these pages before.

So have Sixpence None The Richer and Andy Griggs. Both of them have the distinction, however, of coming off hugely successful debut singles. They're competing in a crowded field for **Disc of the Day** against such worthy folks as John Michael Montgomery, **Dixie Chicks**, Deryl Dodd and The Kinleys. Its a tough call. I'm going with the Chicks.

You'd think that Sony would have nailed down **Label of the Day** with three of its four products in this issue in contention for disc du jour. But that fourth one, Ty's, is such a clunker that I just can't do it.

Wait a second. Looky here—Andy Griggs, Martina McBride and Mindy McCready. All terrific. All **RCA/BNA**. We have a winner, after all, don't we?

I'm not going to do any ranting and raving this time around. The Geezinslaws, the first record below, say what's on my mind more eloquently than I ever have. And they're a helluva lot funnier.

COUNTRY

THE GEEZINSLAWS "Bad Rock And Roll"

Writer: Sonny Throckmorton; Producer: Ray Pennington; Publisher: Ryman, ASCAP; SOR CDX.

I laughed out loud. "You call it country; I call it bad rock 'n' roll." Hilarious musical "quotes," lyrics that skewer everything about the current scene, commenting chick background vocalists. This says it ALL, brothers and sisters.

TY HERNDON "Steam"

Writer: Lewis Anderson/Bob Regan; Producer: Joe Scaife; Publisher: Sony ATV/BMG Songs/Yessiree Bob, BMI/ASCAP; Epic 40342.

And this is exactly what they're talking about. I call it bad rock 'n' roll.

DIXIE CHICKS "Ready To Run"

Writer: Martie Seidel/Marcus Hummon; Producer: Paul Worley/Blake Chancey; Publisher: Woolly Puddin'/Careers-BMG/Floyd's Dream, BMI; Monument CDX.

Deliciously funky. I particularly liked the fiddle and Dobro work, not to mention their trademark creamy harmonies. Whatta sound.

LACE "I Want A Man"

Writer: Rick Giles/Tim Nichols/Gilles Godard; Producer: Chris Farren/Humberto Gatica; Publisher: Careers-BMG/Sontanner/EMI Blackwood/Ty Land/QMG, BMI; Warner Bros. 9863.

Shallow, junky girl-pop.

GEORGE STRAIT "What Do You Say To That"

Writer: Jim Lauderdale/Melba Montgomery; Producer: Tony Brown/George Strait; Publisher: Laudersongs/Mighty Nice/Caroljac, BMI; MCA CDX.

This has a nursery-rhyme, sing-song melody that I find simplistic and saccharine. But he's had huge success with dumber stuff, so what do I know?

JESSICA ANDREWS "You Go First"

Writer: Kerry Chater/Lynn Gillespie Chater/Cyril Rawson; Producer: Byron Gallimore; Publisher: Chater Songs/Paddy's Head/Balmur/SKG, BMI/SOCAN; DreamWorks CDX.

Youthful, innocent, joyous and completely adorable.

DERYL DODD "Sundown"

Writer: Gordon Lightfoot; Producer: Chip Young/Blake Chancey; Publisher: Moose Music, SOCAN; Columbia CDX.

Poor Deryl. His illness cost him his slot on the Tim McGraw tour. You stomped on his fine earlier singles. The boy must feel lower than a snake's belly. But the cloud has a silver lining and hopefully the story has a happy ending. This is a hit production, a great vocal and a classic song.

LILA McCANN "Crush"

Writer: Cathy Majeski/Stephony Smith/Sunny Russ; Producer: Mark Spiro; Publisher: Chrysalis/Songs for Debin/EMI Blackwood/Singles Only/Starstruck Angel/Missoula, BMI/ASCAP; Asylum CDX.

Love the castanets in the verses. I'd have made the choruses a little less "busy" and a lot crisper. But all in all this is a dandy little disc.

KEITH PERRY "I'm Gonna Hurt Her On The Radio"

Writer: Mac McAnally/Tom Brasfield; Producer: Nelson Larkin/Mike Hollandsworth; Publisher: Beginner/Colgems-EMI, ASCAP; Curb CDX.

Omigod. How did this sneak by Music Row's "tastemakers?" A real country record on a major label. What won't they think of next? Song is a Charley Pride oldie.

THE KINLEYS "My Heart Is Still Beating"

Writer: Bobby Braddock; Producer: Tony Haselden/Russ Zavitsos; Publisher: Sony ATV, BMI; Epic CDX.

Misty-eyed heartache, underscored by wistful dobro and a heartbeat effect that's really cool. I love their sound.

BOBBY SEALS "What's This Ol' Country Boy Doing"

Writer: none listed; Producer: David Frizzell; Publisher: none listed; Nashville America (615-320-0150).

Trite lyrics, frothing-at-the-mouth rhythm section, undistinguished vocalist. A waste of time.

CHALEE TENNISON "Handful Of Water"

Writer: Allison Mellon/Jason Sellers/Austin Cunningham; Producer: Jerry Taylor; Publisher: Bases Loaded/BMG Songs/Starstruck/Aubrie Lee/Song Matters/Famous, ASCAP; Asylum 1372.

This lady is a sure 'nuff country singer. And this is one tough little record.

SAMMY KERSHAW "When You Love Someone"

Writer: Keith Stegall/Dan Hill; Producer: Keith Stegall; Publisher: Smash Vegas/November One/If Dreams Had Wings, BMI; Mercury 250.

More co-dependent pop balladry. I, for one, have had more than enough of this kind of songwriting.

ANDY GRIGGS "I'll Go Crazy"

Writer: Andy Griggs/Lonnie Wilson/Zack Turner; Producer: David Malloy/J. Gary Smith; Publisher: Sony ATV, ASCAP/BMI; RCA 65803.

Superbly produced and sung. A backbeat that won't leave you alone, a melody that soars. I loved every second of it.

SUZY BOGGUSS "Goodnight"

Writer: Charlie Black/Dana Hunt; Producer: Doug Crider/Suzy Bogguss; Publisher: EMI Blackwood/Flybridge Tunes/Neon Sky/Check Yes, BMI/ASCAP; Platinum 9358.

A dreamy, languid Southern groove. Bluesy. Cool.

BROOKS & DUNN "Missing You"

Writer: Mark Leonard/Charles Sanford/John Waite; Producer: Byron Gallimore/Ronnie Dunn/Kix Brooks; Publisher: Markmeem/Sony ATV/WB/Paperwaite, ASCAP/BMI; Arista 3179.

John Waite's 1984 original is one of my favorite pop singles ever. Ronnie doesn't exactly ruin it, but I could've done without the remake.

MINDY MCCREADY "All I Want Is Everything"

Writer: Matraca Berg/Marshall Chapman;
Producer: none listed; Publisher: none listed,
BMI; BNA.

A female "attitude" song that gallops along like a wild mustang. In a word, exciting.

TIM MCGRAW "Something Like That"

Writer: Rick Ferrell/Keith Follesé; Producer: Byron Gallimore/James Stroud/Tim McGraw; Publisher: Mr. Noise/We Make Music/Bud Dog/Follazoo, BMI/ASCAP; Curb 1529.

Not up to his usual standards, song-wise.

JOHN MICHAEL MONTGOMERY "Home To You"

Writer: Arlos Smith/Sara Light; Producer: Garth Fundis; Publisher: Arlos Smith/Good Ol' Delta Boy/Mamalama, SESAC/ASCAP; Atlantic 9012.

A simply lovely lover's sentiment. He's singing better than ever. And Garth Fundis constructs the most exquisite tracks in town.

MARTINA MCBRIDE "I Love You"

Writer: Tammy Hyley/Adrienne Follesé/Keith Follesé; Producer: Paul Worley/Martina McBride; Sony ATV/Scott & Soda/Bud Dog/Follazoo, ASCAP; RCA 65820.

Pink cotton candy.

POP/ROCK**LINDA RONSTADT & EMMYLOU HARRIS "Sweet Spot"**

Writer: Emmylou Harris/Jill Cunniff; Producer: Glyn Johns; Publisher: none listed; Asylum 1355.

This thudding folk rocker features Emmy almost exclusively. And she's collaborating with, surprise, rocker Jill Cunniff of Luscious Jackson. Americana or country programmers might want to spin the duo's version of Patty Scialfa's "Valerie" or Bruce Springsteen's "Across The Border." Landmark, long awaited duet album is titled *Western Wall: The Tucson Sessions*.

SIXPENCE NONE THE RICHER "There She Goes"

Writer: L.A. Mavers; Producer: Steve Taylor; Publisher: Go! Discs Music, BMI; Squint/Elektra (310-545-4032) (www.squinterland.com)

Jingle-jangle joy. Pretty dang hooky and practically irresistible. Call it two for two by Nashville's hottest little popsters. At the risk of patting myself on the back, this column has been singing this act's praises from Day One.

LYNYRD SKYNYRD "Edge Of Forever"

Writer: Johnny Van Zant/Rickey Medlocke/Jim Peterik; Producer: Ron Nevison; Publisher: L & K/BobNal/Jim Peterik, ASCAP/BMI; CMC International 86272 (track).

Recorded in Nashville by the remnants of what was arguably America's greatest rock band in its heyday. Good news. They still rock.

AMERICANA**JUNE CARTER CASH "Losing You"**

Writer: June Carter Cash/Helen Carter Jones; Producer: J.J. Blair/John Carter Cash; Publisher: Song of Cash/House of Cash, ASCAP/BMI; Risk 4107 (track)

We should all mourn the death of Anita Carter. But this summer saw the renaissance of another second-generation member of country's royal family. June's *Press On* CD—her first in 25 years—is totally charming from start to finish. And this witty little toe tapper is one of the reasons why. Put it on and smile for those who still live and who create such vital music.

HONORABLE MENTIONS

David Ball/I Want To With You/Warner Bros.
Lisa Angelle/I Wear Your Love/DreamWorks
Tim Herman/Bridge That Just Won't Burn/ Royalty
Tamara Walker/Giants/Curb
Lorrie Morgan/Here I Go Again/BNA
Sisters Wade/How Much Longer/Blue Hat
Pam Tillis/After A Kiss/Arista

BROWNFIE**Ken Robold**

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If you think you have a lot on your plate, put yourself in Ken Robold's shoes, circa 1997. He was already up to his eyebrows working full time as Senior VP of Finance and Administration for Mercury Nashville, while simultaneously taking a full load of classes for an MBA at Vanderbilt's Owen School of Management. Then word came down that Mercury, and its parent company PolyGram, were being sold to Seagram and absorbed into the Universal entertainment empire. It was too late to take a break in the curriculum, and he loved his job, so what was already shaping up as "the most intense two years of my life" became "insane," Robold says. "My whole second year [of school] was full of merger documents and spreadsheets."

The merger put Robold in a unique position. While Mercury and MCA, Universal's key Nashville country label, were left as separate labels with their own creative teams, many of the back office functions of these Nashville megalabels were brought together under one roof—Robold's roof. As Head of Shared Services, he manages finance, administration, production, A&R administration, and marketing administration for each company as separate entities, answering to both Bruce Hinton, MCA's Chairman, and Luke Lewis, President of Mercury Nashville.

"On a day to day basis, my job is to make sure that both labels are operating as efficiently as possible," Robold says. That means keeping checks on promotions

budgets, recording budgets, and the all-important overhead. He also gets involved in licensing out repertoire for Mercury. But the item that stimulates the most discussion is marketing. "That's the one variable you can really control," he says. And with artists looking for every edge in promoting themselves in the media-saturated 1990s, it's the variable where he most often has to be the bad guy. "That's how bean-counters get their reputation," he says laughing. "But if we can control overhead costs, then maybe we can say 'yes' to things they want on the marketing side."

Robold's role in deal analysis finds him projecting the album sales necessary to break even on a new project, given the costs of record production and marketing. "That's where I come in as the referee," he says, but he's not all that far from the creative decision-making process. "There are a lot of times when I maybe should say 'no' but I won't because I think this is a cool project, and it's worth rolling the dice."

Robold landed in the music industry while working as an auditor (and hating it) in New York, soon

after graduating from Hofstra University with a major in accounting. It was the early 1990s, and nobody was hiring on Wall Street, where he thought he'd like to work. So Robold visited a headhunter, who learned of his interests in sports and music. "One day he said, 'I can get you an interview at PolyGram Records.' I said, 'Go for it.'"

After two years of accounting at Mercury's pop label in New York, Robold's boss brought him down to Nashville to acquire experience in budgeting, planning, and forecasting. That was five years ago, and while country music isn't what he was raised on, immersion in it both at the label and in live venues around town has been "a tremendous learning experience."

At 34 years old, Robold has no master plan. He's happy in Nashville, with its easy access to outdoor sports like cycling, and he says he's more and more interested in the music industry's strategic planning process as the internet changes the business. Whatever the coming years hold, they can't be as brutal as the last two.

—Craig Havighurst

"Imagine the sexual energy of Elvis Presley mixed with the night-piercing screams of Robert Plant and the musical virtuosity of Earl Scruggs... that's the future of country music, and it's called the Dixie Chicks."
-The Atlanta Journal-Constitution

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**VOCAL GROUP
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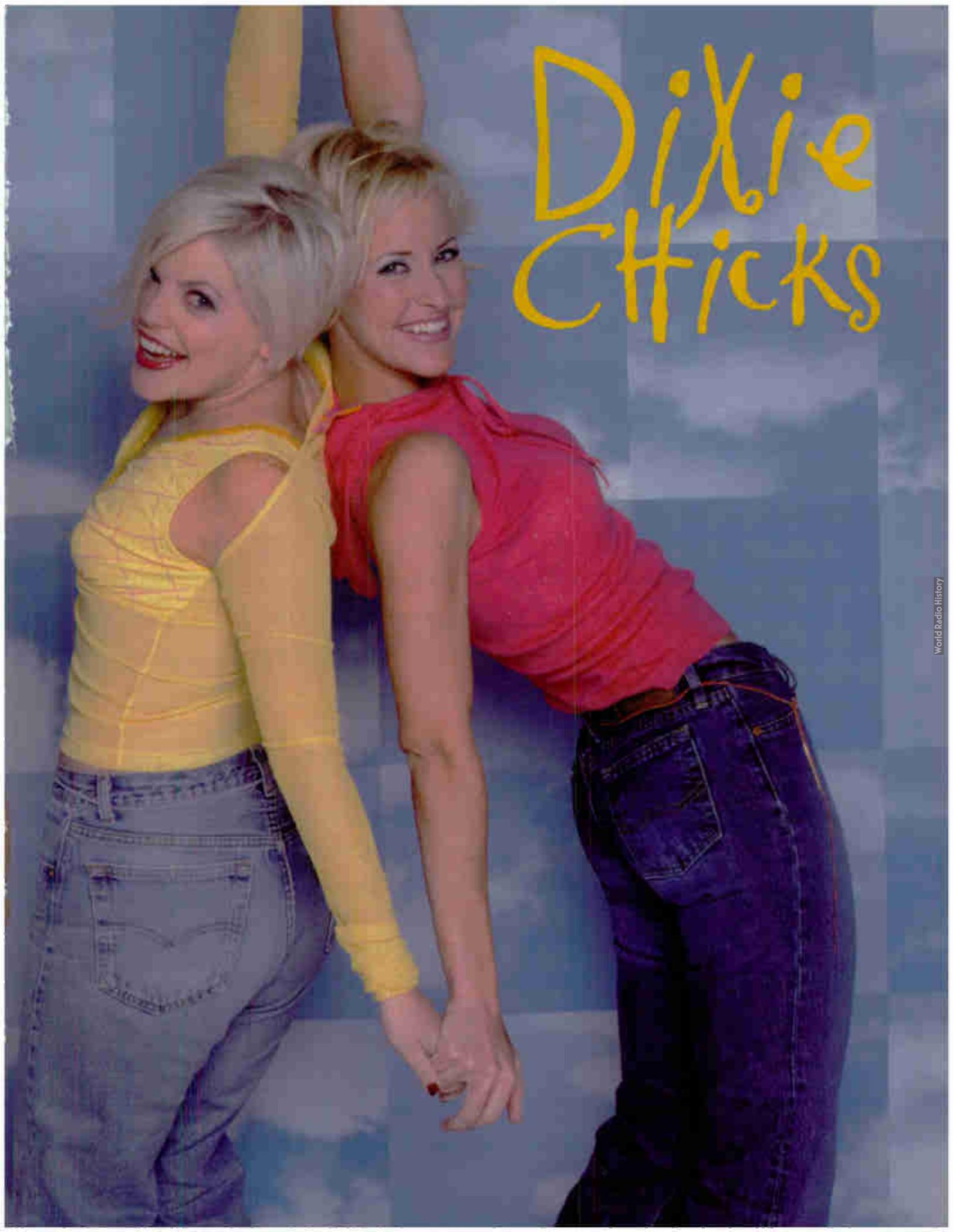
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Why do we do it?

There are a number of rituals we go through each year that seem to have lost their symbolic significance. One of them is the annual press conference announcing the CMA nominees. Every year they summon us to the Opry House courtyard. Every year we go, even though it is horribly out of the way, there's no real hospitality and the drama is minimal.

"You could have stayed home and got all the nominees from CountryCool.com," said **Chuck Aly**. I replied, "Nominees? I'm not here for nominees. I'm here to make smartypants wisecracks about the industry." And yea, verily, the industry attended the ritual (8/3). As always. Indeed, if you'd dropped a bomb on the site, publicity would cease to exist.

Anita Mandell, Kay Clary, Wes Vause, Lisa Wahnish, Kevin Lane, Fletcher Foster, Martha Moore, Debbie Holley, Melissa Miggo (formerly Matthews), **Lorie Lytle, Janet Bozeman, Sandy Neese, Jules Wortman, Craig Campbell, Jenny Alford, Megan Gurley** and **Holly Gleason** were just a few of the faithful who gathered to buzz messages back to their respective hives via cell phone.

Where there are flacks there are hacks—**Brad Schmitt, Pat Harris, Jack Hurst, Kimmy Wix, Michael Gray, Tom Roland, Calvin Gilbert, Chris Parr, David Preston, Janet E. Williams, Peggy Whittaker, Sarah Trahern, Ed Benson** and **Walter Miller** were also milling around out there.

Why do we do it? In the words of the

Mousketeers, "Why? Because we like you."

Brenda Lee, Brad Paisley and **Sherrie Austin** read out the nominees. And I must say that the CMA voters have given us the most intelligent slate in recent memory. The Entertainer contenders are, rightfully, the five biggest current stars in the format. Tim finally got the recognition he deserves. Emmylou, Dolly and Linda got their due for an enchanting album. Mel, Jerry, Bobby and Waylon got a nod for their Shel swansong. Chart-topping irritations like "How Forever Feels" and "Just To Hear You Say That You Love Me" were passed over in song and single categories in favor of quality compositions and performances like "Don't Laugh At Me," "Choices" and "Please Remember Me."

Nine acts got their first CMA nominations—**Wills, Chesney, Lonestar, Montgomery Gentry, Dann Huff, Sara, Chely, The Wilkinsons** and **The Warrens**. Seven of the major nominees were not notable radio successes (hooray!). Dolly, Conway and Johnny Bond are going into the Hall of Fame. God's in His heaven; all's right with the world.

Is there something in the water or is the summer "baby season" upon us? It's a girl for **Victoria Shaw** and **Bob Lochnar** (6/22), a boy for **Radney Foster** and **Cyndi Hoelzle** (7/18), a boy for **Lari White** and **Chuck Cannon** (7/20), a girl for **Tanya Tucker** and **Jerry Laseter** (6/25), a boy for **Travis & Teresa Tritt** (6/16) and a boy for **Ricochet's Junior & Trish Bryant** (6/22). **Billy Ray & Trish Cyrus** are expecting.

The cycle of life goes on; the seasons wax and wane—but the Album Release Showcase endures. Miss Mary and I were among the lucky attendees of the Rounder Records night at The Station Inn (7/29) that presented the new music of **Jones & Leva** and **The Stevens Sisters**. The former opened with a set of fiddle/guitar old-time music.



CAN'T GET MUCH CLOSER—Susan Ashton and Friends celebrate the release of her album *Closer* with a party at Nashville's Castle Door. Pictured L-R: Capitol Executive VP Bill Catino, Bob Doyle & Associates' Gary Voorhies, Manager Kelly Brooks, Ashton, Capitol President/CEO Pat Quigley, Capitol Sales VP Bill Kennedy, Bob Doyle, Capitol VP of A&R Larry Willoughby. Photo: Alan Mayor

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But it was the latter that held us in thrall. Beth and April Stevens play banjo, fiddle, mandolin and guitar brilliantly. Those Dixie Chicks better be looking over their pretty shoulders, 'cause this East Tennessee bluegrass twosome cooks with hot sauce. They told cute jokes, had the sweetest personalities and harmonized like twin Dollys. The album includes everything from Parton's "Tomorrow Is Forever" to Steve Earle's "My Old Friend The Blues." You've gotta hear these women.

Among those who did were **Rod Essig, Mike Milom, Chris Skinker, Tom Collins, Terry Choate, Bobby Roberts, D.J. McLaughlin, Traci Todd, David Grier, Mike McCall, Jay Orr, Bill Friskics Warren, David Skepner and Glenn Sutton.** The showcase was broadcast live on the internet, by the way. Is this a first?

If you haven't been to The Station Inn lately, let me advise you that the venue has an excellent t-shirt selection these days, including a Bill Monroe memorial one and a "Bluegrass Police" number, as well as a nice design advertising the venue itself. **J.T. Gray** will be glad to fit you in one, or sell you ballcaps, CDs and the other dandy souvenirs of his soulful beer bar.

Among the many fine events surrounding the NAMM convention, we chose the "Starfest II" showcase sponsored by St. Louis Music at 12th & Porter (7/24). Most of the attendees were there for guitar god **Phil Keaggy**, who was, no surprise, electrifying. Fiddler **Daryl Silberman** and bassist **Victor Wooten** were also on the bill, both of whom are also awesome.

But the discovery of the night was a guy named **Monte Montgomery.** In addition to being a tremendous player, Montgomery writes and sings the most extraordinary roots-rock songs. This boy is a Star. Just ask **John Peets, Ronna Rubin** or **Wendy Stamberger**, all of whom were gasping in astonishment and admiration. Peets, who works with Mike Robertson, went backstage to court Montgomery for management. I understand that Monte has a small-label CD; I'm going to find it.

Notch 8 debuted its new *Let It Go* CD at The Exit/In (7/28). **Austin Cunningham** has a new CD, too. He sang *Let That Poor Boy Sing* at Radio Cafe (7/30). **Vestal Goodman** celebrated her new duets project at The Sound Kitchen (7/20). **George Jones, Carman, Dolly Parton, Andrae Crouch** and **Deb Barnes** were there. "I love to be with Vestal, whether we're singing together or not," said Dolly. "We talk about the Lord, and cookin'. Mostly cookin'."

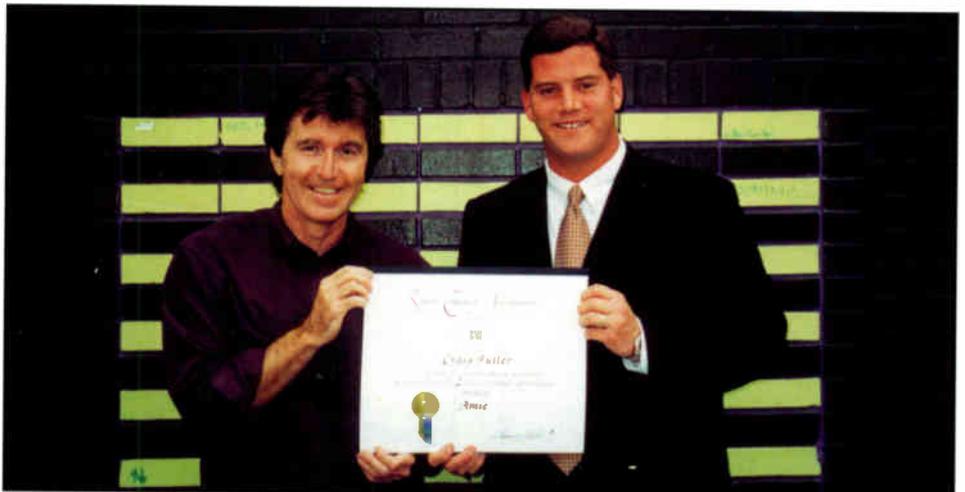
RCA/BNA/RLG/whatever welcomed **Coley McCabe** to its family with an event at its Chapel (7/27). **James Dean Hicks** took over (7/26) as the "house act" at the rechristening of The Bullpen Lounge (bye-bye Manhattan's). Austin diva and former Nashvillian **Toni Price** returned to play Douglas Corner and do a Tower Records in store (7/23). Onward. *



MIRROR IMAGE—Billy Ray Cyrus recently rested his guitar and mic to star in his first leading role in the upcoming independent film *Radical Jack*. Cyrus plays ex-CIA gun runner Jack Reynolds, and stars with Dede Peifer. Cyrus is shown here with his stunt double on the set.



MARK IT UP/WRITE IT DOWN—ASCAP threw a party recently to honor songwriter Dana Hunt and her deceased co-writer Kent Robbins for their recent number one "Write This Down," performed by George Strait. Pictured L-R: Mary Del Scobey and David Conrad of Almo Music Group; Robbins' widow Kathy Robbins; Hunt; ASCAP's Connie Bradley; Latricia Allen of Neon Sky Music and Producer/MCA chief Tony Brown. Photo: Alan Mayor



TWO MILLION AMIES—Songwriter Craig Fuller (left) gets a Special Citation of Achievement from BMI's Mark Mason for two million airplays of Pure Prairie League's "Amie." The single hit the charts in 1975. Fuller, an original member of Pure Prairie League, is touring with the band this summer. Photo: The Press Office

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NEW ALT.COUNTRY GUIDE; KIM RICHEY AND GRIEVOUS ANGEL RETURN



Modern Twang: An Alternative Country Music Guide & Directory; Dowling Press/464 pages/\$22.00

I very much wanted to insist that this book should go on the desktop of every decision-maker who claims to be involved with something called "country music," so that label heads, promoters, radio programmers, and their many minions could browse through its catalog of original music-makers and reinvigorate mainstream country with the sense of adventure it sorely lacks. But to do that, it would have to include a substantial number of artists undiscovered or overlooked by other country music guides and encyclopedias.

While this is an impressive volume and a labor of love for its dedicated author, a fan turned archivist, it will be more a supplement than a replacement to the references I already use. Because while alternative country has been abused by radio, it has been treated kindly through the years by critics—the very people who edit and write encyclopedias. Thus, *Modern Twang* could never have hoped to corner the market on bios and discographies for people like Junior Brown, Jimmy LaFave, or Rosie Flores. Moreover, while *Modern Twang's* 600 or so write-ups are crisp and full of good cross references, it offers only selected album titles, not capsule reviews as other guides do.

What you will find in *Modern Twang* that you

won't find anywhere else are notices on more obscure, regional, or recent acts who fill clubs and small arenas around the country, making it a valuable scouting report for Music Row. Artists like the Mollies out of Tucson, AZ, the Freight Hoppers from Bryson City, NC, or local boy Paul Burch deserve the exposure they get here, even if they are still works in progress.

Another feature—one that artists and promoters of roots music will find invaluable—is an impressive catalog of venues, festivals, radio stations, web sites, and record labels that cater to the alt country crowd in the U.S. and Canada. Nashville comes out looking like a great live music town, with eleven venues mentioned, and something more than its reputation as a dead radio zone, with WRVU's Sunday bluegrass show, Billy Block's Western Beat Roots Revival, and much of WSM-AM's broadcast day included. WRVU's wonderful Saturday night "Highbilly Jamboree" is mis-associated with WSM.

In trying to put boundaries around alternative country, Goodman will touch off stimulating arguments. He deftly includes important artists from other genres with country overtones, like Bruce Springsteen and the Byrds. He includes country legends mistreated in old age, like Johnny Cash and Don Edwards. But he overlooks many influentials snubbed by the mainstream view of history, like Clifton Chenier and Wanda Jackson. I'd also take him to task for leaving out the Dixie Chicks, who were an Americana/Western Swing sensation for ten years before making it big.

But of course, you could argue these things all night. Suffice it to say that Goodman has lent definition and historical heft to an important and ongoing grassroots musical movement that's more about the music than the moolah. I expect my copy will be good and dog-eared before long.

—Craig Havighurst

OVERTONES

- EMusic.com has entered into a licensing agreement with Thomson Consumer Electronics Sales GmbH for an extensive portfolio of patents covering the MP3 file format. The agreement will allow EMusic to openly encode, distribute and sell music in the MP3 format. Redwood City, CA-based EMusic.com features an expanding catalog of alternative, blues, hip-hop, jazz, pop, punk, techno and indie rock music through its direct relationships with artists and exclusive licensing agreements with over 85 independent record labels, such as Epitaph, Rykodisc, and King Biscuit. From its 10,000 tracks, EMusic.com offers complete albums for \$8.99 or individual tracks for 99 cents.

- Condolences to **Billy Joe and Eddy Shaver** on the death of **Brenda Shaver**, wife and mother, on July 30. Mrs. Shaver passed in an Austin, Texas hospital after a lengthy battle with cancer. Burial was held in Waco, Texas August 2.

- The King of the Blues is set to salute the King of Swing—**B.B. King** puts the finishing touches on a new album tribute to the late great Louis Jordan. Due for release on October 5, *B.B. King—Let The Good Times Roll: The Music Of Louis Jordan* will arrive in stores just as King ends his B.B. King Blues Festival 1999 tour, which began August 3 in Salt Lake City and concludes October 3 in St. Louis. The BBBlues



GENTLEMEN OF GREAT MUSIC—Singer/songwriter Jesse Winchester, center, takes a break during the recording of his (fabulous) new Sugar Hill album, *Gentleman Of Leisure*. Flanking him are his producer, (left) Jerry Douglas, and engineer Bil VornDICK.

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Fest makes a stop in Nashville at Riverfront Park on August 29. Tour line-up include **Kenny Wayne Shepherd, Taj Mahal, the Robert Cray Band, Tower Of Power, Indigenous, Susan Tedeschi and Buddy Guy.**

• **Music Choice**, the world's first provider of commercial-free digital music, has partnered with Arista Records in the "Search for the Ultimate Diva" contest, seeking the next female singing sensation. Entrants have until August 31 to submit a demo track in any musical genre along with a personal bio to Music Choice. The winner will be selected by representatives from both Music Choice and Arista Records and announced in September. The winner will record a track with a producer selected by Arista Records and the single will be aired on the *MUSIC CHOICE Unsigned* show in the fall. www.musicchoice.com.

• **Diane Sward Rapaport**, author and music business pioneer, has recently released the fifth edition of *How To Make And Sell Your Own Recording: The Complete Guide To Independent Recording*. The book, long considered the ultimate musician's bible, is published by Prentice Hall. The updated version includes info on the impact of the internet.

• **Michael Martin Murphey's** Colorado Westfest is slated for September 4-6 in Vail, Colorado. Confirmed performers include **Lonestar, The Lynns, Pam Tillis, Hal Ketchum, Suzy Bogguss, Ian Tyson, Don Edwards, Waddie Mitchell, Sons of the San Joaquin, Riders in the Sky, Bill Miller** and more. The festival includes a special performance at the Gerald Ford Amphitheater of Murphey's Sagebrush Symphony. WestFest this year will also include a series of workshops teaching Western-related skills like Roping, Rawhide Braiding, Horsehair Hitching, Buckskin Tanning as well as musical pursuits. All are accredited by the University of New Mexico-Taos. 1-877-WESTFEST...

• **Indie Music Week/Contacts '99** will be held November 8-13 in Nashville. This is the 8th music industry conference hosted by MWI. Showcase spots are open to all kinds of music. The event attracts artists, bands and industry executives from all parts of the U.S., Canada and Europe. Individuals wishing to attend the conference and/or showcase should contact MWI immediately at 615-860-4084.

REcordVIEWS

Gram Parsons, that Harvard hillbilly who is credited with "inventing" country rock in the mid-sixties, was doubtless a musical visionary who seemingly had no choice but to honor his personal haunted muse. That vision, along with

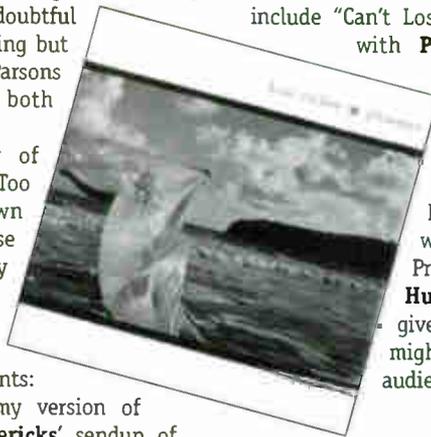
his achingly vulnerable voice and penchant for writing songs that shone a light on our own emotional edge, rendered him a post-mortem icon to nearly every roots-oriented musician and songwriter and song lover. (Parsons died of a drug overdose in 1973). When I heard that *Return Of The Grievous Angel—A Tribute To Gram Parsons*, (Almo Sounds) was in the works, I had mixed feelings: hopeful that different voices and modern sonic

textures might bring back to light this hero's stunning talent; doubtful that anyone could do anything but muddy that swift and clear Parsons stream. I was right on both accounts.

I did miss the power of Parson's own stark voice. Too often herein, full-blown production seemed grandiose against the stunning simplicity of the song—and took it out of its time and place unnecessarily. But there were also several high points: the **Cowboy Junkies** dreamy version of "Ooh Las Vegas," **The Mavericks'** sendup of

"Hot Burrito #1;" a truly honorable "High Fashion Queen" by **Chris Hillman** and **Steve Earle**; the wrenching "Juanita" performed with so much heart by **Sheryl Crow** and **Emmylou Harris**, (who was Parsons' protegee and executive produced the project); and **Whiskeytown's** "A Song For You," which brings home that heartbreaking vulnerability and my favorite of the set. While a most honorable pursuit here, if you're going to buy a Gram Parson's record, I'd suggest *GP* or *Grievous Angel*.

With *Glimmer*, (Mercury) **Kim Richey** has struck a pleasing balance between modern musicality—alt-whatever—with the foundation of memorable music: melody. Highlights include "Can't Lose Them All, a co-write with **Paul Thorn** and **Maia Sharp**, "Lay It Down," co-written with **Tom Littlefield**, the solo-penned "Hello Old Friend;" and "If You Don't Mind," co-penned with **Chuck Prophet**. Produced by the legendary **Hugh Padgham**, *Glimmer* gives us hope that Richey might finally reach the wider audience she deserves. *



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World Radio History



"His latest has our phones belching fire after minimal spins."

For the second consecutive week, **Randy Travis** occupies the top *SongPower Index* position with "A Man Ain't Made Of Stone." The tune jumped more than a half point, managing to stay ahead of the hard-charging entry from **Gary Allan**. Though our panel of programmers seems to have found a lot to like about the song, **Bill**

Reed's automotive harmonizing has been severely curtailed. "Randy's vocals stay in the lower register too long on this one, making it difficult to sing along with," the **KXXY** programmer says. **Ted Turner** at **WSTH**, on the other hand, has better range than Reed. Travis, he says, "just keeps getting better." **John Saville** at **WWYZ** adds, "He's so great it's frightening."

Speaking of better, Allan's latest, "Smoke Rings In The Dark," is getting the kind of radio reaction that could lead to his biggest single yet. "Spooky, sultry, sooo good," coos **Karen Williams** at **WCOW**. "This is it for Gary Allan!" **Mike Thomas** at **KFAV** remarks, "What a pleasant surprise. 'Smoke



Gary Allan

Rings' has one of those haunting melodies that sticks with you long after you play it. Very well done." **KZSN's Dan Holiday** says, "Gary Allan may have a career record. What a great song! Just what we need." **Kelly Thompson** at **KXKC** is, "Sure glad MCA stuck with this guy. Great phones after one week of play." **WCUL's Mike Hays** joins ranks with his fellow reporters saying, "Sultry, yet still rooted in pure country tradition. Call it a hit! This guy deserves all that, and a hot cup of Java."

"Live, Laugh, Love" by **Clay Walker** has **KGEE's Boomer Kingston** offering up this vivid comment: "His latest has our phones belching fire after minimal spins. Will be a hit in the southwest!" **Rob Carter** at **KKAJ** shuns the noxious imagery, calling the tune, "The perfect summer song. A drink umbrella and grass skirt should be included." Reed has *deja vu*. "Is this Then What: Part 2?" he asks. **Jeri Holm** at **WRSF** likes the song, "even though Clay seems to



Clay Walker

THE SONGPOWER INDEX

predicting new single success

MONDAY • AUGUST 9, 1999 • #142				
SPI		ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
THIS WEEK	LAST WEEK			
8.55	7.92	RANDY TRAVIS/A Man Ain't Made Of Stone/DreamWorks (47)	4.40	4.15
8.08	7.24	GARY ALLAN/Smoke Rings In The Dark/MCA (50)	4.08	4.00
7.68	7.15	CLAY WALKER/Live, Laugh, Love/Giant (50)	3.92	3.76
7.42	7.10	SAMMY KERSHAW/When You Love Someone/Mercury (50)	3.90	3.52
7.42	•	PAM TILLIS/After A Kiss/Arista (36)	3.78	3.64
7.29	7.11	LILA McCANN/Crush/Asylum (49)	3.80	3.49
6.18	5.47	MULLINS BLACK/You Didn't Did Ya?/Atlantic (40)	3.05	3.13
6.16	6.11	DAVID BALL/I Want To With You/WB (50)	2.98	3.18
5.90	5.97	THE KINLEYS/My Heart Is Still Beating/Epic (48)	2.98	2.92
5.90	•	MATT KING/Rub It In/Atlantic (44)	2.95	2.95
5.84	6.19	CHALEE TENNISON/Handful Of Water/Asylum (50)	2.84	3.00
5.83	5.76	SONYA ISAACS/On My Way To You/Lyric Street (42)	2.90	2.93
5.73	5.79	LORRIE MORGAN/Here I Go Again/BNA (44)	2.89	2.84
5.60	5.33	MANDY BARNETT/The Whispering Wind/Sire (45)	2.62	2.98
5.56	•	REDMON & VALE/Squeezin' The Love.../DreamWorks (32)	2.72	2.84
5.30	5.36	SUZY BOGGUSS/Goodnight/Platinum (47)	2.62	2.68
5.23	5.10	TERESA/Brave New Girls/BNM (40)	2.65	2.58
3.97	•	TAMARA WALKER/Giants/Curb (35)	1.97	2.00

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



Pam Tillis

thing is clearer. Such an honest song." "Terrific," says **Stephen Giuttari**. "It's an add at **KKBQ**. Best I've heard from her since 'All The Good Ones Are Gone.'" **Holiday** says, "Very excited that **Pam Tillis** is back. Great song!" **Tom Jordan** at **KBUL** says, "Wow. I don't need to walk out and back to make my mind up on Pam Tillis. A kiss would be nice, though. Smash!"



David Ball

be stuck in the Caribbean recently (not that it's a bad place to be stuck)."

The week's highest debut belongs to **Pam Tillis** and "After A Kiss." "Who couldn't relate?" wonders **Brian Jennings** at **KZKX**. "After a kiss, every-

thing is clearer. Such an honest song." "Terrific," says **Stephen Giuttari**. "It's an add at **KKBQ**. Best I've heard from her since 'All The Good Ones Are Gone.'" **Holiday** says, "Very excited that **Pam Tillis** is back. Great song!" **Tom Jordan** at **KBUL** says, "Wow. I don't need to walk out and back to make my mind up on Pam Tillis. A kiss would be nice, though. Smash!"

David Ball's "I Want To With You" saw a slight point increase this week. "If you're tired of slurping your music through

a straw, chew on this," instructs **Jennings**. "David delivers a great country record."

Matt King's version of "Rub It In" is new on SPI this week.



Matt King

"It was No. 1 25 years ago this week," **Saville** says, "and was country's first real summer beach song. The time is right for it to be a hit again." **Kingston** says okay, but enough's enough. "He updates the **Crash Craddock** version and

does a nice job improving on the original, but please, no more remakes for a while."

Lyric Street's Sonya Isaacs enjoys a strengthening SPI score for "On My Way To You." "Everything is right about this record," cheers **Tim Wilson** at **WAXX**, "the song, the performance, the vocal quality and production. Wow!" **Lisa Allen** at **WFRE** says, "She has a nice voice, but the production seems to overpower it." **Hays** adds, "A little more to the pop side than I care for, but what an angelic voice—plus the unmistakable backup vocal of **Vince**." *



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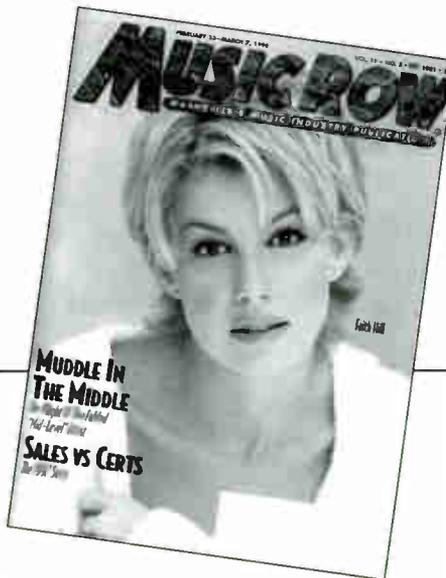
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"Should do very well—at AC."

"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?"

SPI ACCURACY RESEARCH

SPI Peak	Billboard Singles Chart Reach			
	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)

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BUSINESS NEWS

Gaylord Entertainment Company has acquired majority interests in eight-month-old Christian music e-commerce company Musicforce.com, and 3-year old Lightsource.com for \$15 million. Musicforce.com and Lightsource.com will serve as the base for Gaylord's internet division, GETdigitalmedia, that will be used to create new internet businesses and enhance the operations of its existing companies...

Gaylord Entertainment has also acquired the naming rights to the Nashville Arena from the National Hockey League's Nashville Predators. The facility is now named the Gaylord Entertainment Center. The arrangement is for 20 years and involves a first-year fee in excess of \$2 million. With an annual escalation, the package will total approximately \$80 million. The relationship also includes a ticket and luxury suite commitment, interior and exterior sign identification and promotional opportunities...

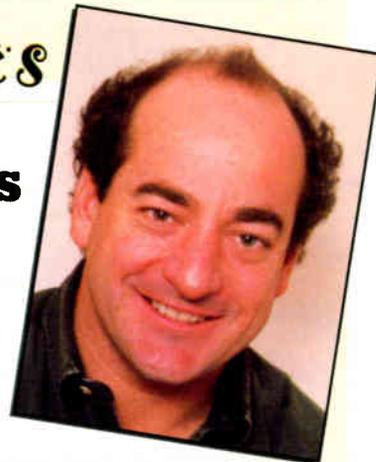
The Canadian Country Music Association (CCMA) is gearing up for its 18th annual Canadian Country Music Week, which begins September 10 in Ottawa, Ontario. Artists, musicians, media and music industry professionals will gather for four days of panel discussions, seminars, workshops and showcase performances through September 13 at the Ottawa Congress Center. For more information contact Shelia Hamilton at 905-250-1144...

CMT Canada has entered into a sponsorship as the presenter of Canadian Country Music Week 1999. The Canadian Music Awards will be broadcast September 13 on CBC Television and rebroadcast September 14 on CMT Canada. This will mark the first time that two television networks have presented an awards show in Canada...

The Nominations for the CCMA Awards are: CMT Maple Leaf Foods Fans/Choice Award: **Justin Austin, Paul Brandt, Terri Clark, Prairie Oyster, Shania Twain.** Single of the Year: "26¢"—**The Wilkinsons**, "Canadian Sunrise"—**Prairie Oyster**, "That Don't Impress Me Much"—**Shania Twain**, "That's The Truth"—**Paul Brandt**, "You're Easy On The Eyes"—**Terri Clark.** Album of the Year: *Famous First Words*, **Gil Grand**; *How I Feel*, **Terri Clark**; *Nothing But Love*, **The Wilkinsons**; *That's The Truth*, **Paul Brandt**; *What Is This Country?*, **Prairie Oyster.** SOCAN Song of the Year: "26¢," written by **Steve Wilkinson** and **William Wallace**; "Canadian Sunrise," written by **Joan Besen**; "Cried All The Way Home," written by **Jamie Warren** and **Naoise Sheridan**; "That Don't Impress Me Much," written by **Shania Twain** and **Mutt Lange**; "That's The Truth," written by **Paul Brandt** and **Chris Farren.** Video of the Year: "26¢," **The Wilkinsons**; "Already In Way Over My Heart," **Stephanie Beaumont**; "Canadian Sunrise," **Prairie Oyster**; "Everytime I Cry," **Terri Clark**; "That

Writer's Notes

Steven Dale Jones



BIRTHPLACE: Florence, Alabama

YEARS IN NASHVILLE: 8

PUBLISHER: Island Bound Music

HITS/CUTS/CHART ACTION: "I Know How The River Feels," "She Misses Him On Sunday The Most," Diamond Rio; "Ten Thousand Angels," Mindy McCready; "Little Things," Tanya Tucker; "She Wants To Be Wanted Again," Ty Herndon; "Without Strings," Sammy Kershaw; "Sinkin' In," John Michael Montgomery; "No Time For Tears," Jo Dee Messina; "After A Kiss," Pam Tillis—in the current film *Happy, Texas*

FAVORITE SONG YOU WROTE: "Every Other Friday At Five"

FAVORITE SONG YOU DIDN'T WRITE: Depends on my mood.

ON WHAT INSTRUMENT DO YOU WRITE? Guitar, piano

INFLUENCES: Mac Davis, Jim Croce, Jimmy Buffett

ADVICE TO WRITERS: Write true to yourself, write what you know.

LITTLE KNOWN BIOGRAPHICAL FACT: Had a ten year banking career to justify the expense of a finance degree from Auburn University.

ISSUES FACING SONGWRITERS TODAY: I have no major concerns or complaints—I've had a real job!

Jones grew up around the hallowed musical ground of Muscle Shoals, Alabama. Music Row asked how that affected him as a writer. I

think we always felt isolated and kind of like the underdog, and it made you try harder. In the early days, it was such a small group of writers, and in that group there were about four out of ten that were on the charts all the time. You had access to all of them. And Rick Hall (Fame Music owner) was my publisher and he worked us hard. He said 'I'll either put you in the business or out of it.' And there are probably 15 writers here in town now that came through there. He's the reason I'm here. **Is there something in the water down in Muscle Shoals that makes the music bred there so soulful?** In the early days the first hits were the black artists, and you kind of grew up playing black music. It wasn't really a place for country, it was basically R&B...soul music. **Were you writing songs that decade you were a banker?** Yes. The last five years of my banking career, I was having a few songs cut each year. It just so happens the bank I worked at was just down the street from the publishing company. I took a lot of two hour lunches to do demos. **If you could have any three people from anytime in history over to dinner, who would they be?** Don Knotts, Mac Davis and Tennessee Williams. **Don Knotts??** The character of Barney in the Andy Griffith Show—my whole life I grew up laughing at Barney. I'd like to know what playing that character was like.

Don't Impress Me Much," **Shania Twain.** Top Selling Album: *Double Live*, **Garth Brooks**; *Faith*, **Faith Hill**; *How I Feel*, **Terri Clark**; *If You See Her*, **Brooks & Dunn**; *Wide Open Spaces*, **Dixie Chicks.** Female Artist of the Year: **Stephanie Beaumont, Lisa Brokop, Terri Clark, Shania Twain, Michelle Wright.** Male Artist of the Year: **Julian Austin, Paul Brandt, Bruce Guthro, Jason McCoy, Jamie Warren.** Group or Duo of the Year: **Farmer's Daughter, Johner Brothers, Leahy, Prairie Oyster, The Wilkinsons.** Wrangler Rising Star Award: **Lorrie Church, Beverly Mahood, Shirley**

Myers, Rick Tippe, The Wilkinsons...

Beginning with the October 5 issue, *Country Weekly* will be published bi-weekly. The new magazine will also sport a paper stock upgrade, 25% more pages, an expanded Table of Contents and several new features in a completely re-designed format...

BMI recently announced that their composers and copyright owners are paid about 82 cents of every dollar collected. The remaining 18 cents covers administrative expenses, educational programs, and the development of new songwriting talent...

The International Music Joint Venture (IMJV), composed of performing rights societies ASCAP, the Netherlands' Bum/Stemra and UK-based MCPS-PRS Alliance, has made significant advances in their mission of creating a Shared Service Center to streamline international music publishing and performance rights activities. IMJV has adopted the database networking initiative Protonet, an internet browser-based tool which allows copyright societies to link information using the Common Information System (CIS) standards. The IMJV, which is open to all qualified music rights societies, is now on schedule with its third planned phase of development...

The Soundshop studio has been purchased by longtime manager **Mike Bradley** for \$1.6 million. The facility, with two rooms at 1307 Division Street, was previously owned by Buddy Killen. **Don Cook** joins Bradley as a 25-percent minority partner in the purchase...

Forty-two new members have been named to participate in the eleventh class of Leadership Music. The new participants are: **Barry Beckett**, Producer, Beckett Productions; **Billy Block**, President, Western Beat Entertainment; **Debbie Brazier**, Program Director/Operations Manager, KILT FM; **Frank Breeden**, President/CEO, Gospel Music Association; **Mark Bright**, Owner/Producer, Teracel Music; **Tanja Castor**, VP, First Union National Bank; **Brad Daniel**, Owner, Island Bound Music; **Stuart Dill**, President, Refugee Management International; **Debbie Doebler**, Business Manager, Real World Tours, Inc./Possum Tracks Tour Co.; **Tom Douglas**, Songwriter, Sony/ATV Tree Music Publishing; **George Ducas**, Singer/Songwriter, Lucas Music/Coast To Coast; **Holly Dunn**, Songwriter/Recording Artist, Holly Dunn Enterprises; **Debi Fleischer-Robin**, Owner, Robin Enterprises; **Kira Florita**, Sr. Director of Marketing, Mercury Nashville; **Ben Fowler**, Engineer/Producer, Ben Fowler Recording; **Ed Harper**, President, Harper & Associates; **Christian Haseleu**, Chair, Department of Recording Industry, MTSU; **Daniel Hill**, Publisher; **Michael Joyce**, Songwriter/Musician Gershon Music Group; **Henry**

Juszkiewicz, CEO, Gibson Guitar Corp.; **Dan Keen**, Nashville Director of Membership Relations, ASCAP; **Page Kelley**, Sr. Director, Business & Legal Affairs, Arista Records; **Liz Kiley**, VP/Radio Affiliations, The Box Music Network; **Dale Libby**, VP, Sales, Sony Music; **Eric Logan**, Operations Manager, WQYK Radio; **Jamie Matteson**, Country Editor/Nashville Bureau Chief, *Gavin*; **J.D. May**, GM, Dead Reckoning Records; **Phil May**, VP, Publishing Administration, Sony/ATV Music Publishing; **Chris Moise**, Executive VP, Idea Entertainment; **Susan Niles**, VP Publicity, Warner/Reprise Nashville; **Chris Parr**, Director of Programming, CMT; **Scott Paschall**, GM/Partner, Sound Emporium, Inc.; **Steven Roads**, CEO, TappedInto.Com; **Debbie Schwartz**, Director, Artist Development/BNA, RCA Label Group; **Eddie Schwartz**, Songwriter/Producer, Melody Hill Music/Big Picture Entertainment; **Russ Simons**, Sr. VP/GM, Nashville Arena; **Stephony Smith**, Songwriter, EMI Music Publishing; **Shawn Tate**, Director, Marketing, EMI Gospel; **Rick Taylor**, Managing Editor, *Country Weekly*; **Teri Watson**, Director of Radio & Entertainment Marketing, St. Jude Children's

Research Hospital; **Shawn White**, District Manager, WhereHouse Music; and **Karen Winkelmann**, Musician, Nashville Symphony...

The Nashville Songwriters Association International Performance Seminar is set for September 24-25 in Nashville. Songwriters scheduled to participate include: **Jeff Black**, **Dana Cooper**, **Tom Kimmel**, **Donna Michael**, **Hunter Moore**, **Nancy Moran**, **James Reilly**, **Steve Seskin** and **Jana Stanfield**. Industry participants include: **John Allen**, **John Condon**, **John Dotson**, **Suzanne Elmer-King**, **Cliff Goldmacher**, **Chris Keaton**, **Amy Kurland** and **Paul Schatzkin**. **Jason Blume** and **Beth Anne Musiker** are the featured speakers. For more information contact NSAI at 615-256-3354...

The inaugural Country Music Marathon directed by Elite Racing and the Nashville Sports Council, is slated for Saturday, April 29 in downtown Nashville. Those interested in performing during the race should contact Jules Wortman at 615-259-0035...

The Tennessean will be sponsoring "The Brad—Be There Or I'll Write About You" Golf Tournament on September 13 at the Hermitage



MY FUTURE'S SO BRIGHT—Tracy Byrd and company take a break from the bright lights at Emerald Sound during work on Byrd's first set for RCA. Pictured L-R: Producer Billy Joe Walker, Jr., Hamstein Productions Coordinator Ginny Johnson, Byrd.

ADMIT ONE

ARTIST	\$GROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
Shania Twain, Leahy	\$637,570	20,000	100	The Gorge	George, WA	6/26
Tim McGraw, Dixie Chicks	\$408,173	13,890	60	The Gorge	George, WA	7/11
John Michael Montgomery, Lee Roy Parnell, Montgomery Gentry	\$155,833	13,542	89	Pine Knob Music Theatre	Clarkston, MI	8/8
Faith Hill, Jessica Andrews	\$143,401	7,701	100	Meadow Brook Music Festival	Rochester, MI	7/14
Clay Walker, Lila McCann	\$126,325	15,274	100	Pine Knob Music Theatre	Clarkston, MI	7/15
Wynonna, Rodney Foster	\$69,932	2,159	79	Westbury Music Fair	Westbury, NY	7/8
Lorrie Morgan, Sammy Kershaw	\$51,513	4,527	60	Bi-Lo Center	Greenville, SC	7/14
Terri Clark, Ty Herndon	\$34,700	1,300	38	Star Plaza Theatre	Merrillville, IN	7/9
Mac McAnally	\$6,360	424	57	Variety Playhouse	Atlanta, GA	7/9

source: amusement business

Golf Course. Proceeds will benefit the NeAR Foundation. Call Anita Hogin, 615-329-9394...

Solomon Financial Inc., a music industry business management and financial services firm, recently opened for business in Franklin, TN. 615-794-3261.

TECHNOLOGY

Panasonic Consumer Electronics Company, the first company to show DVD-Audio players in the United States earlier this year, has announced delivery dates and suggested pricing for two models, the Panasonic-brand DVD-A7 and the Technics DVD-A10. Beginning this October, both models will be shipped to dealers nationwide. The Panasonic DVD-A7 has a manufacturer's suggested retail price of \$999.95. The Technics DVD-A10 carries a manufacturer's suggested retail price of \$1,199.95...

Nashville-based internet strategist 37212 has

launched OnTheRow.com, a full service music internet site, and www.WOTR.net, a multi-channel, multi-format internet radio station offering music and children's programming...

BDS (Business Data Services), has announced its collaboration with barnesandnoble.com on the company's online music store. BDS will assist in creating the back-end database that services the online music store. The database enables visitors to access information on virtually every available recording—over 240,000 music recordings to date. "BDS' efforts on barnesandnoble.com's music site, as well as on other areas of their electronic commerce site, has been driven by their goal to provide customers with useful, accurate data. It's an approach that will shape the music site into a dynamic and content-rich environment," said Jack Hughes, Chairman of BDS.

LABEL NEWS

Lori Hartigan, Director, West Coast Regional Promotion, Arista Nashville has started her own web site: <http://yahoo.geocities.com/Nashville/Bluegrass/1336/Aristaqueen.html>. In an effort to provide ultimate service to the country radio programmers within her territory, this web site contains urgent news, single ship and add dates, contest schedules and current chart positions on Arista/Nashville artists...

PUBLISHING NEWS

In a deal that closed July 28, the Windswept Pacific catalog was purchased by EMI Music for \$200 million from owners Fujisankei Communications of Japan. EMI has acquired 40,000 songs in the deal but not the Windswept Pacific name or staffers. Evan Medow, President of Windswept in Los Angeles, will reportedly continue to run Windswept as an entity of Fujisankei. EMI will be the sub-publisher of Windswept in all key world markets with the exceptions of the U.S., Canada, the U.K. and Southeast Asia...

Pam Lewis has opened Winning Circle Publishing, and signed as staff writers Alan Miller and Rich Wayland. Mark Meckel, founder and president of Street Singer Music, will be running the company, and also currently represents Gary Nicholson, Randy Sharp and Karla Bonoff. 615-327-4425...

Charlie Daniels' publishing company Wooley Swamp Music has changed its name to CDB Music following Daniels' return as a writer to the company. Charlie Daniels Jr. remains Creative Director. 615-327-5474...

Tony Haselden, Russ Zavitsou, and Leslie Tomasina have formed Song Planet Publishing. Brad Basar will take on the role as Project Manager. 615-742-1234...

Shane Adams, Bennie Boling, April Holbrook, Emmett Martin, Shannon Martin and Adam Wheeler have formed The Hit Pack, a songpluggers group. 615-742-8894...

Shar'n Clark has opened an independent songplugging company and represents Mike O'Rear Publishing, Zamalama/Mamalama Music, PHOEBOB Music and RaeWorks Music. 615-320-0031...

Kevin Welch has affiliated with SESAC...

ARTIST NEWS

Sons of the Desert and Epic Records have parted ways...

"Lost In You," the first single from Garth Brooks' *In The Life Of Chris Gaines*, was the most added song on Top 40 and Adult Contemporary radio stations across the nation on its first week in release...

The Mavericks have moved from the MCA roster to Mercury Records and are planning a November release...

Alan Jackson recently took part in the 1999 American Celebration at Ford's Theatre...

Mark Wills is scheduled to sing the

SIGNINGS

RECORDING

Barry Martin • Platinum Entertainment

PUBLISHING

Larry Butler • Sony ATV/Tree
Dave Clark • Brentwood-Benson Publishing
Harley Allen • Ten Ten Music
Sue Dodge • Wright Music

BOOKING

Hal Ketchum • APA, Inc.

UPCOMING ALBUM RELEASES

August 24

Linda Ronstadt & Emmylou Harris—*Western Wall*—Asylum
Clay Walker—*Live, Laugh, Love*—Giant
Merle Haggard—*For The Record*—RCA
Michael Peterson—*Being Human*—Reprise

August 31

Dixie Chicks—*Fly*—Monument
Yankee Grey—*Untamed*—Monument

September 7

Confederate Railroad—*Rockin' Country 20 Pack*—Atlantic
Doug Stone—*Make Up In Love*—Atlantic

September 14

Mindy McCready—*I'm Not So Tough*—BNA
Martina McBride—*Emotion*—RCA

September 21

Jack Ingram—*Hey You*—Lucky Dog
Jerry Kilgore—*Love Trip*—Virgin

September 28

Mullins-Black—*Mullins-Black*—Atlantic
Garth Brooks—*In The Life Of Chris Gaines*—Capitol
Shana Patrone—*Something Real*—Epic
John Berry—*Wildest Dreams*—Lyric Street
Jason Sellers—*A Matter Of Time*—RCA

October 12

William Tapley—*Spanish Wells*—Virgin

October 19

The Kinleys—*The Kinleys*—Sony
Roy D. Mercer—*How Big A Boy Are Ya Volume 6*—Virgin

RIAA CERTIFICATIONS

JULY

PLATINUM

Mindy McCready—*Ten Thousand Angels*—BNA (2M)
Shania Twain—*Come On Over*—Mercury (12M)
Clint Black—*Greatest Hits*—RCA (2M)
Faith Hill—*Faith*—Warner Bros. (3M)
Alabama—*Dancin' On The Boulevard*—RCA
Clint Black—*Nothin' But The Tailights*—RCA

GOLD

Kenny Chesney—*Everywhere We Go*—BNA
Lonestar—*Crazy Nights*—BNA
Lonestar—*Lonely Grill*—BNA
Collin Raye—*The Walls Came Down*—Epic
Terri Clark—*How I Feel*—Mercury
Alabama—*Super Hits*—RCA

TOP OF THE CHRISTIAN CHARTS

CHRISTIAN HIT RADIO

"Out Of Eden" • River • Goatee

INSPIRATIONAL

"Jesus, King Of Angels" • Fernando Ortega • Myrrh

ADULT CONTEMPORARY

"Take You At Your Word" • Avalon • Sparrow

ROCK

"Chase The Sun" • The Supertones • BEC

GOSPEL SALES

Nu Nation Project • Kirk Franklin • Gospo Centric

CHRISTIAN SALES

WoW • Various Artists • Integrity

GENERAL MARKET ALBUM SALES

Voice Of An Angel • Charlotte Church • SNYC

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National Anthem at the NAPA 500 Winston Cup Race in Atlanta on November 21...

"Someday Soon," recorded by **Suzy Bogguss**, was selected to use as a wakeup call on the recent space shuttle Columbia expedition in space...

Doug Stone has recently been named volunteer national spokesperson for the American Heart Association...

Vince Gill, Tim McGraw, Dixie Chicks, Faith Hill, Trisha Yearwood, Garth Brooks, George Strait and **Martina McBride** are among the stars featured in the The Official 2000 Calendar of the Country Music Hall of Fame and Museum. The calendar can be purchased by mail or phone order directly from the Hall of Fame. www.halloffame.org...

BENEFIT NEWS

Over \$25,000 was raised in less than eight hours by music industry employees to provide air conditioners to those in need during Nashville's recent heat wave. Those still wishing to contribute can send checks to MDHA c/o Charlene Murphy, PO Box 846, Nashville, TN 37202. Reference "music industry" so your donation will be placed in that fund...

Over \$400,000 was raised for Junior Golf and youth programs earlier this month at the seventh annual Vinny golf tournament, held at the Golf Club of Tennessee. Thousands of spectators crowded the course to see celebrities ranging from **Vince Gill** and **Steve Spurrier** to **Amy Grant** and **Deana Carter**...

The Muscular Dystrophy Association is currently seeking volunteers from the Nashville area to help with the Jerry Lewis MDA Telethon set to air September 5-6. 520-529-5317...

The 6th annual Mark Collie Celebrity Race For Diabetes Cure has been set for October 27 at Nashville Speedway USA. Celebrities confirmed to participate include **John Michael Montgomery, Matt King, Claudia Church, Kix Brooks, Ronnie Dunn, Aaron Tippin, Rodney Crowell, Gary Chapman** and **Miss America, Nicole Johnson**. The event is sponsored by Eli Lilly, Gibson Guitars, Vanderbilt, Coca-Cola and BMI...

Dixie Chicks and radio station 96.9 Kat Country raised over \$100,000 for St. Jude Children's Research Hospital at a recent sold out concert in Charlotte, North Carolina...

Clint Black recently performed at the 8th annual Mercedes-Benz Cup "A Night At The Net" charity spectacular at the Los Angeles Tennis Center to help raise money for MusiCares, the Recording Academy's charitable foundation...

Triple Play, the third volume of baseball song collections, inspired by the love of baseball, music and helping others, has recently been released. Artists appearing on the project include: **Dan Bern, Chuck Brodsky, Greg Brown, Christine Lavin, Los Straitjackets, John McCutcheon, Tom Russell** and **George**

Winston. The proceeds from *Triple Play* will provide funding for programs for inner city children. 1-888-843-0933..

TV/FILM NEWS

An antitrust class action suit was filed July 21 by the Fairness Alliance of Independent Retailers (FAIR) claiming Blockbuster's revenue-sharing deals with major vendors are part of a conspiracy to monopolize the video rental and purchase market. Defendants include Viacom, which owns Blockbuster and Paramount Pictures, and the home video branches of Paramount, Disney, Time Warner, Columbia, Universal and 20th Century Fox...

The season premiere of the HBO comedy *Arliss*, featuring **Travis Tritt** as a country star who wants to play baseball, debuted earlier this month...

Amy Grant will make her acting debut starring in a made-for-TV movie, *Music From The Heart*, scheduled to air September 26 on CBS...

CHRISTIAN NEWS

Responding to label requests, the Christian Music Trade Association voted to create an Inspirational and Rap chart, as well as limit an album's ability to appear on more than one genre breakout chart. The moves are part of an ongoing effort to improve the effectiveness of SoundScan information in the Christian music industry...

Winans Phase 2 recently finalized negotiations on a clothing endorsement with Zero Casualties, Inc. The endorsement is part of an aggressive marketing campaign and mission statement dedicated to reaching youth through the vehicle of contemporary urban music...

Family Christian Stores have signed on to be the exclusive sponsor of **Steven Curtis Chapman's** upcoming *Speechless* tour...

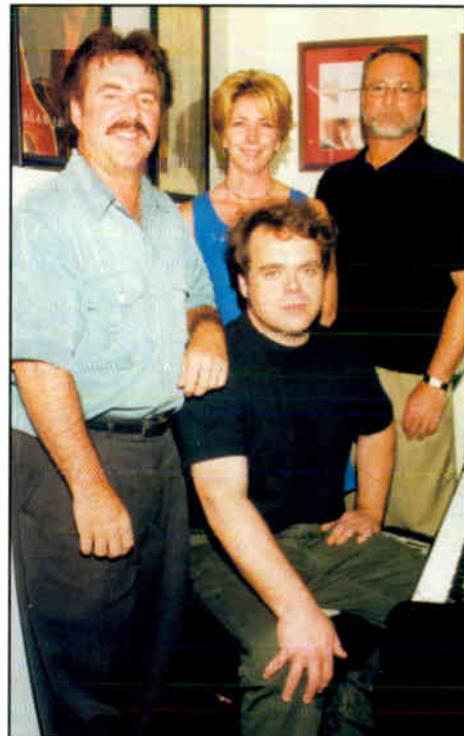
Members of **Caedmon's Call** recently returned from a trip to Haiti with Compassion International, a ministry of Christian child development. The members met the children they sponsor through Compassion, as well as had the opportunity to visit Compassion-sponsored schools and missions, and perform for the children...

Kingdom Bound Ministries, producers of Kingdom Bound Christian music festivals at Six Flags Darien Lake and The Great Escape Splashwater Kingdom, has added a third festival at Spirit of the

Suwannee Music Park in Live Oak, Florida. The festival will take place March 10-12, 2000...

KMG Records has moved all of the label's product to Provident Distribution. Pamplin had previously distributed most of the label's product, except for select titles. KMG EVP Kent Songer cited convenience as the reason for the move, according to *CCM Update*...

The W's, Five Iron Frenzy, The Insyders and **Justin McRoberts** have embarked on "The Holy Roller Tour," a 35-city concert tour held at rollerskating rinks across the country. *



Warner/Chappell recently signed Arista Austin recording artist **Jeff Black** (seated) to an exclusive songwriting agreement. Pictured L-R: Warner/Chappell's **Tim Wiperman** and **Barbara Behler, Black**, attorney **Steven Gladstone**. Photo: *Alan Mayor*



MR. LUCKY—New Curb recording artist **Shane McAnally** not only rolled seven by winning an opening slot on **Diamond Rio's** Las Vegas Hilton show, he also got a standing ovation from the crowd. Pictured L-R: **Diamond Rio's Marty Roe, McAnally, DR's Brian Prout**. Photo: *Kaleidoscope Media*



COUNTRY BOYS ALL—Rhett Akins recently had the thrill of having one of his major musical influences produce his record—Charlie Daniels. Akins used his road band and invited the co-writer of one of the songs, Shawn Camp, to play as well. Pictured L-R: Brian Gary, Camp, Engineer Patrick Kelly, Akins, Daniels, John Jump, John Stacy, Darryl Preston. Front: Charlie Whitten, Sid Walker. *Photo: Lisa Boullt*



TEACHING WRITERS—The 19th annual ASCAP Foundation Country Songwriters Workshop was moderated by Gretchen Peters. Guest panelists from across the country music spectrum discussed various topics regarding songs and songwriters. Pictured L-R: ASCAP's Mike Doyle, guest panelist Pat Higdon of Universal Music Publishing, Peters and ASCAP's John Briggs. *Photo: Alan Mayor.*



BUTLER'S BACK—Music Row veteran producer and songwriter Larry Butler has signed a new songwriter and production deal with Sony ATV/Tree. All smiles at the signing with Butler (seated) are Chris Waters, (left) and Donna Hilley.



SONGBIRDS—Pam Tillis recently joined Jason Sellers in the studio to record the George Jones/Tammy Wynette classic "Golden Ring" for Seller's forthcoming project *A Matter of Time*, due September 28. Pictured L-R: Sellers, producer Walt Aldridge, Tillis.

INDUSTRY EVENTS CALENDAR

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
- 8—BMG Entertainment Music Row Celebrity Tennis Tournament**, a TJ Martell benefit, Brownlee O. Currey, Jr. Tennis Center, Vanderbilt University, Nashville, TN 615-256-2002
- 18—ASCAP Country Music Awards**, Opryland Hotel, Nashville, TN
- 19—Sprint Music Row Celebrity Golf Tournament**, a TJ Martell Benefit, Governors Club, Nashville, TN 615-256-2002
- 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**, Hiawassee, GA 706-896-4191 or gammfair@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

CLASSIFIEDS

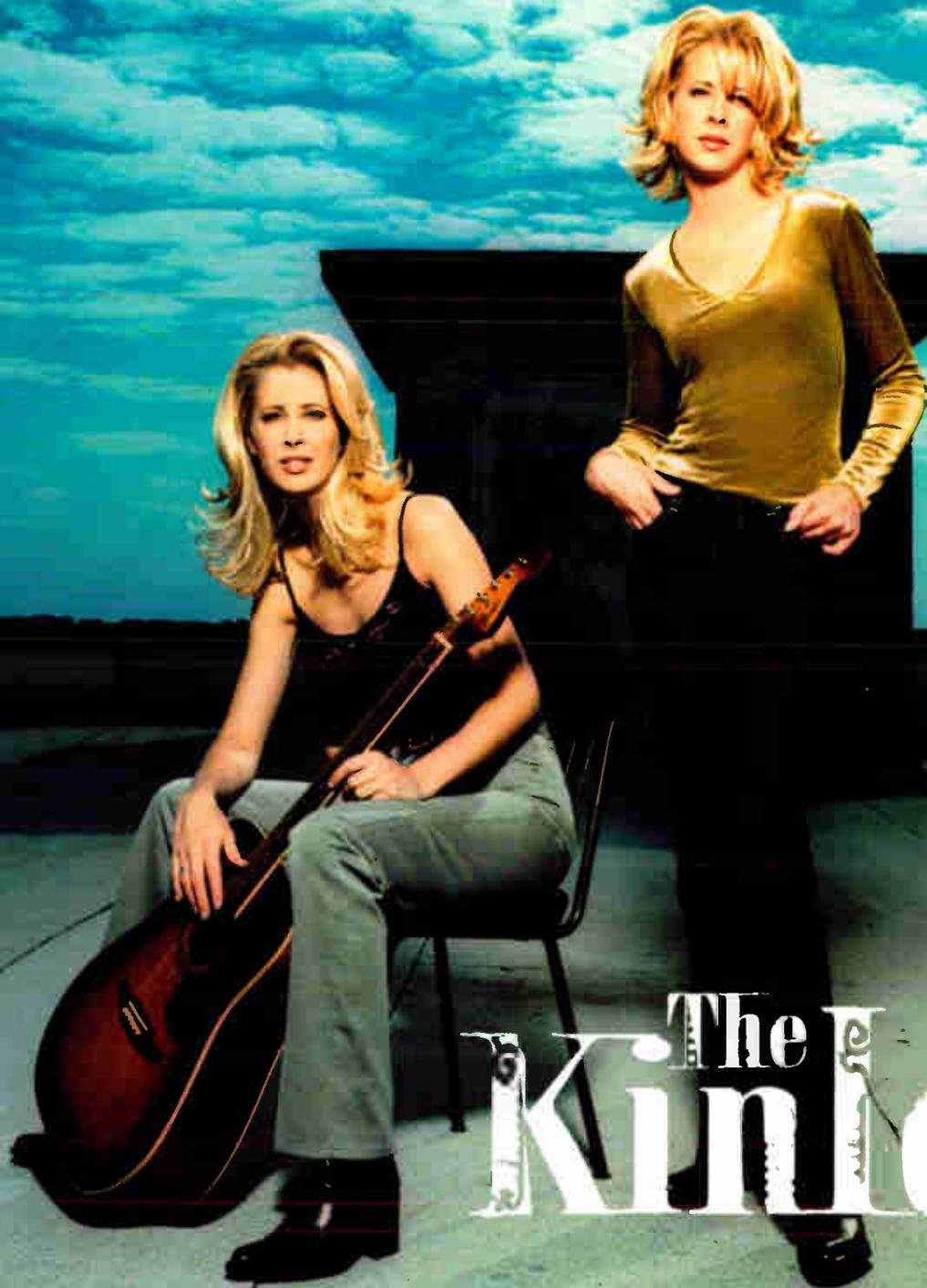
For Lease—Project studio/office space near music row for lease, \$70,000 build out includes kitchen + storage—ideal for publisher/writer or producer's overdub room. (615) 254-4828

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Mary Chapin Carpenter

party doll and other favorites

Featuring the top 20 hit
"Almost Home"



"Almost Home" scores the highest at marrying lyrical introspection and rhythmic yearning, one of the benchmarks of her graceful, if circuitous, career."

- Entertainment Weekly

"Party Doll & Other Favorites, a cool retrospective of live cuts, soundtrack nuggets, Number One country hits and a couple of new tunes, tells her story well."

- Rolling Stone

"Mary Chapin Carpenter is a woman of extraordinary character, whose thoughtful, heartfelt songs touch emotions resonating deep within the soul."

"Party Doll & Other Favorites offers 17 glimpses that prove time and again that Carpenter's genius is a joy to behold."

- Country Weekly



MID-MONTH EDITION

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