

# MUSICROW

MUSIC INDUSTRY PUBLICATION

ESTABLISHED 1981 • VOLUME 16 • #6 • APRIL 8—APRIL 22, 1996



**paul brandt**

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*Between Now And Forever*

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endless possibilities,  
and infinite gratitude.

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- A gold debut album, *Bryan White*
- CMT 1995 Rising Video Star of The Year
- ACM Awards 1996 nomination for New Male Vocalist
- *Music City News Awards* 1996 nomination for Male Star of Tomorrow



"I'm Not Supposed To Love You Anymore"  
the premiere single on country radio,  
CMT and TNN from his second album  
*Between Now And Forever*



WILLIAM MORRIS AGENCY, INC.

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APRIL 8, 1996 VOLUME 16 NUMBER 6

# MUSIC ROW

NASHVILLE MUSIC INDUSTRY PUBLICATION

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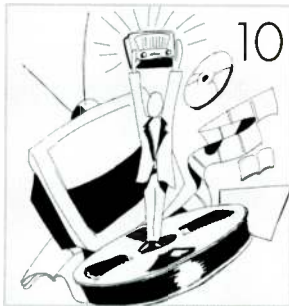
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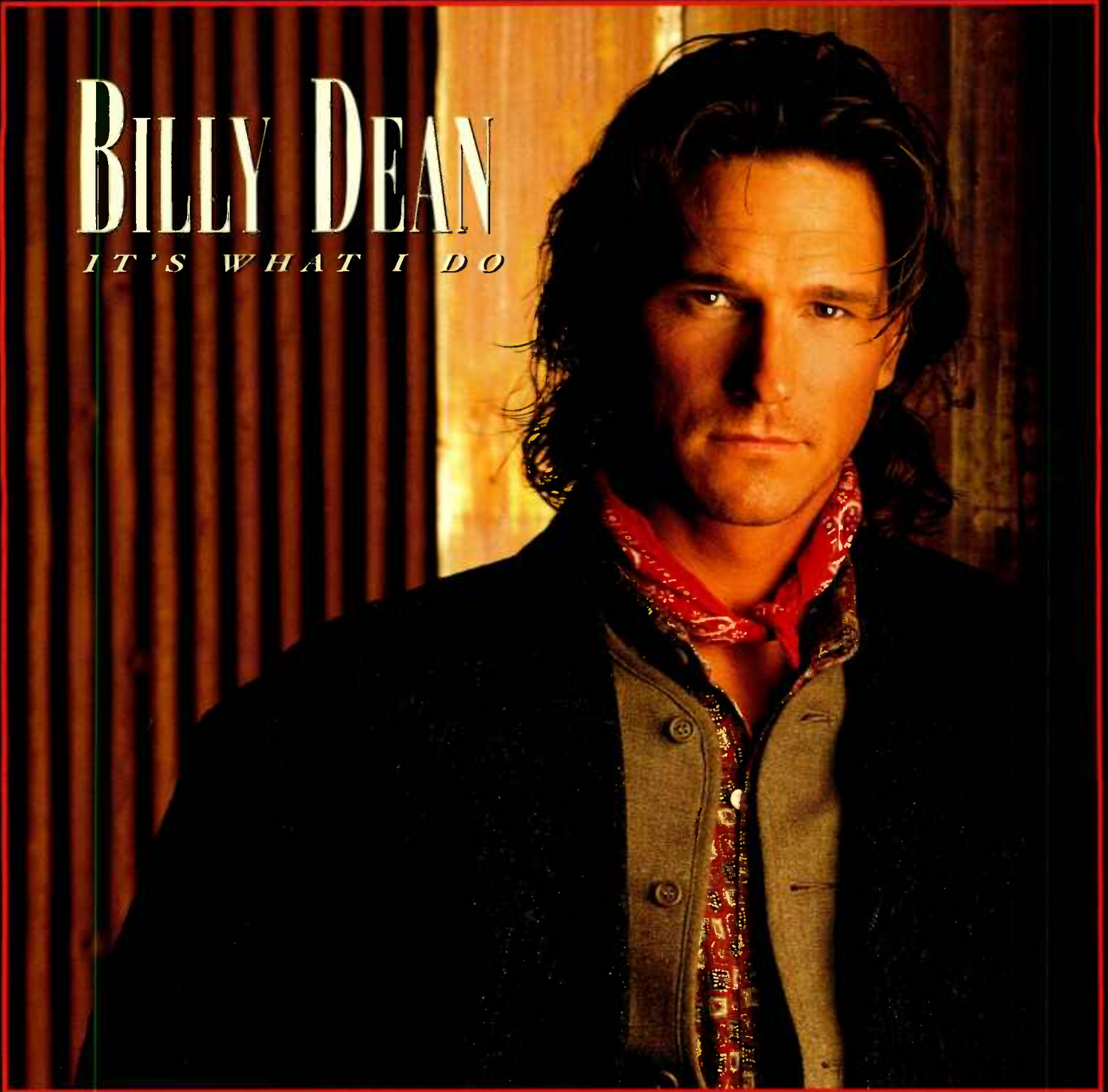


**Artist Name**: Paul Brandt  
**Label**: Reprise  
**Current Single**: "My Heart Has A History"  
**Current Album**: *Calm Before The Storm*  
**Current Video**: "My Heart Has A History"  
**Current Producer**: Josh Leo  
**Hometown**: Calgary, Alberta Canada  
**Management**: Creative Trust, Inc.—Pete Fisher and Dan Raines  
**Booking**: William Morris Agency—Ginger Anderson  
**Awards**: "Calm Before The Storm"—Best Original Song by SOCAN

**Special TV/Film Appearances**: *Faith Hill and Little Texas: Turn Your Radio On*—TNN special airing April 16  
**Birthdate**: July 21  
**Birthplace**: Calgary, Alberta Canada  
**Interesting Facts**: He became a pediatric nurse in 1993, working at Alberta Children's Hospital  
**Outside Interests**: Basketball, hiking, mountain biking  
**Musical Influences**: Randy Travis, Buck Owens, George Strait, Dwight Yoakam  
**Favorite Record**: Buck Owens, *Johnny B. Good*—live recording

# BILLY DEAN

*IT'S WHAT I DO*



BILLY DEAN, DOING WHAT HE DOES BEST ON THE NEW ALBUM

*IT'S WHAT I DO*

In Stores April 2



© 1996 Capitol Nashville



# MUSICAL CHAIRS

by LISA BERG

## BROOKS CLAIMS SALES CROWN

### FAST BREAKS

►The RIAA recently named **Garth Brooks** the best-selling male artist of all time in the United States, with total domestic album sales exceeding 58 million. He takes the lead over **Billy Joel** (57 million), **Elton John** (51.13 million), **Michael Jackson** (48 million) and **Elvis Presley** (41.35 million). Brooks' current *Fresh Horses* album has reached triple-platinum status...

►**George Strait's** *Strait Out Of The Box* was recently certified triple-platinum by the RIAA, giving him the best-selling country box set of all time. Strait also claims the best-selling country soundtrack of all time, *Pure Country*, which is at five million...

►**Carol Fox** has been appointed Executive Director of NSAI. A graduate of Vanderbilt Law School, Fox has worked in both public and private sectors in Washington D.C. as an attorney and lobbyist...

►Conductor composer and former ASCAP President **Morton Gould** recently passed away suddenly in Orlando, FL at the age of 82. Gould was visiting the Disney Institute in Orlando as an artist-in-residence. He was honored the evening before his death with an all-Gould program performed by the U.S. Military Academy Band. He attended the concert and received a standing ovation...



Henry R. Kaufmann

### BUSINESS NEWS

On February 27, six employees resigned from International Management Services and its booking agency division, Dale Morris & Associates, Inc. The two companies handle management, booking and or public relations for **Alabama, Confederate Railroad, Kenny Chesney, Chely Wright** and **Louise Mandrell**. Employees tendering their resignations included Vice President **Eddie Rhines**, Sales Director **Jeff Norris**, Agent **Clint Higham**, Contract Supervisor **Sherry Hohimer**, Publicist **Rachel Hartline** and Assistant to the Vice President **Sheree Pyle**. According to a press release, the aforementioned will be forming a new entertainment company...



Carol Fox

**Colin Stewart** has been named Chief Operating Officer for Speer Communications, Ltd., a Nashville-based telecommunications and multimedia distribution company. Stewart was previously Chief Operating Officer of Magnatone Entertainment, a Speer Communications affiliate music company...

**Henry R. Kaufman** has been appointed Senior Vice President and General Counsel of SESAC. Kaufman was previously General Counsel of the Libel Defense Resource Center, a coalition of more than six dozen national broadcast, cable and print organizations. He will be based at the performing rights organization's New York office...

**Olivia Dunn** has been named Director, Performing Rights at BMI. Dunn joined BMI's Nashville staff in 1977 and was promoted to Associate Director, Performing Rights in 1990...**Misha Hunke** has been promoted to Associate Director, Performing Rights at BMI. She was previously an administrator in the Writer Publisher Relations Department...



Misha Hunke

First Media Communications, Inc., a fully-integrated music production, publishing and marketing company, has made the following

appointments for its new Nashville-based offices: **James Lawrence Berk**, formerly of Multimedia Entertainment, New York, becomes President and CEO. Veteran producer **Harvey Jay Goldberg** has been chosen as Director of A&R. **Mark L. Joseph, CPA** most recently Controller at Curb Records, becomes Controller. Director of Promotion, **Jay Harper**, joins First Media from Special Promotions, Inc., where he consulted on corporate-sponsored entertainment events with various clients...



Colin Stewart

**Paula Batson** has been named Vice President at Network Ink Public Relations. Most recently, Batson served as Senior Vice President Public Relations and Special Projects Development at the MCA Music Entertainment Group in Los Angeles, where she directed both corporate and artist public relations for five years...

The Press Office has promoted **Terri Houck** to the rank of Publicist. Formerly an Assistant Publicist for the company, Houck is currently assigned to new Epic Records artist **Stephanie Bentley**. She also handles national tour press for **John Anderson** and **Steve Wariner**...

**Roy Giorgio** has been named General Manager for Henninger Elite Metro Center in Nashville. Giorgio has been a Senior Editor at Henninger Elite on Music Row since 1990. **Sally Green** has been promoted to handle scheduling at the Metro location. She was formerly the Office Manager for the Music Row facility...

**Kathy Cooper**, formerly of Starstruck Transportation, has opened the 6th office of Suddath Transportation Services in Nashville. She will be responsible for all entertainment transportation for STS. 615-754-7800...

Songwriter **Fred Koller** was slated to open The Songwriter's Store, a comprehensive resource center for the songwriter, on April 1. The store, located in a space under the Bluebird Cafe, will feature used books from Koller's collection along with new titles for songwriters and poets of all levels. Hours of operation are 6 to 10 p.m. from Thursday to Monday. 615-460-0074...



Paula Batson

**Leonard Wolf**, composer-arranger of Wolf Music, has relocated with his staff to Cummins Station in downtown Nashville. Wolf Music provides music scoring, mix to picture, video sweetening and many audio services. 209 10th Avenue South, Suite 434, Nashville 37203. 615-254-4828...

The final nominees have been announced in four more ACM categories: **Radio Station:** KZLA, Glendale, CA; WQYK, Tampa, FL and WSIX, Nashville, TN. **Disc Jockey:** Gerry House, WSIX, Nashville, TN; Carl P. Mayfield, WSIX, Nashville, TN and Tom Rivers, WQYK, Tampa, FL. **Night Club:** Billy Bob's, Fort Worth, TX; Crazy Horse Steak House & Saloon, Santa Ana, CA and Grizzly Rose, Denver, CO. **Talent Buyer/Promoter:** Larry Frank, Frank Productions, Madison, WI; George Moffett, Variety Attractions, Zanesville, OH and Bob Romeo, Don Romeo Agency, Omaha, NE...

**Tim McGraw, Shania Twain** and **Tracy Byrd** lead the pack with three nominations each in the third annual Country Dance Music Awards. **Wade Hayes** and **John Michael Montgomery** received two nominations each. Over 1,000 country dance instructors and DJs across the nation were polled to select this year's nominees. Winners will be determined via a consumer balloting campaign from over 350 participating dance clubs nationwide. **Little Texas** lead singer **Tim Rushlow** is scheduled to host the awards show April 10 at Nashville's Wildhorse Saloon. The Country Dance Music Seminar will be held April 8-10 at the Stouffer Renaissance Hotel. 615-256-5600...



Terri Houck

The 2nd Great British Country Music Awards were scheduled for March 21 at the BBC Pebble Mill Studios, Birmingham. **Martina McBride, Ty England** and UK artists **Sarah Jory** and **West Virginia** were to perform

on the show...

Country music artists and the Nashville music industry are mobilizing their influence in an effort to increase voter registration and awareness. The campaign is called "Country Rocks The Vote," and it will work closely with Rock The Vote, which has had enormous success since 1990 in bringing young citizens to the polls. The campaign will begin with a series of television and radio PSAs, which were to be produced at the recent Country Radio Seminar by journalist **Robert K. Oermann** and video producer/director **Michael McNamara**. Artists taping spots include **Pam Tillis, Billy Ray Cyrus, Charlie Daniels, Terri Clark, Kim Richey, Sawyer Brown, Sammy Kershaw, Doug Stone** and **Wade Hayes**. CMT and TNN will air the PSAs, and tables will be set up for the distribution of literature and registration pledges at various upcoming country music-related events...

According to a press release, Gibson Musical Instruments has become the first instrument manufacturer to offer its entire product line directly on a World Wide Web site. Customers shopping "The Gibson Internet Mall" can purchase guitars, drums, synthesizers, parts, accessories and Tour Wear. The site can be accessed at [www.Gibson.com](http://www.Gibson.com)

Virginia-based Walcoff & Associates, Inc. took its Internet expertise on the road to the recent Country Radio Seminar in Nashville. From the CRS exhibit hall, Walcoff placed seven country artists, including **Tracy Byrd, Lorrie Morgan**



**Olivia Dunn**

and **John Berry**, in "virtual auditoriums" on the Internet, where fans from around the world could make comments and ask the artists questions. The company videotaped the sessions and plans to digitize portions that will be added to the transcript and remain available on the World Wide Web indefinitely at [www.cyberstar.walcoff.com](http://www.cyberstar.walcoff.com)

Ticketmaster Corporation has purchased the ownership rights to its Middle Tennessee regional licensee from TPAC. Ticketmaster is now positioned as the exclusive ticketing service for all TPAC events and is providing all new hardware and complete software upgrades for the TPAC box office, TPAC administration and secondary box offices, such as the Nashville Symphony and the Tennessee Repertory Theatre...

The RIAA issued a cease and desist letter on March 4 to AudioNet, which provides an Internet service known as AudioNet Jukebox where users can listen to over 100 full-length albums from a variety of musical genres. The RIAA contends that the service is offering digital performances of copyrighted sound recordings via this interactive service without the authority of various sound recording copyright owners...

A one-day entertainment law seminar presented by the law firm of King & Ballou, enti-



Gathered at Universal Studios Hollywood following the announcement of nominations for the 31st annual Academy of Country Music Awards are (L to R) Country radio personality Bob Kingsley, Producer Al Schwartz, Dick Clark, Leeza Gibbons, Producer/Director Gene Weed, A&M's Chely Wright, Curb artist Tim McGraw and ACM Executive Director Fran Boyd. Photo: Ron Wolfson

itled "The Greatest Hits Collection," was to take place March 28 in the South Central Bell Building auditorium. Current trends in copyright law, protecting assets, trademarks, right of publicity and parody and fair use were among the topics addressed. Speakers included **R. Eddie Wayland, Lynn Morrow, J. Thomas Warlick IV, Stephen F. Peluso, D'Lesli M. Davis** and **Christopher M. Kato...**

Woodland Studios has opened Digital Editing & Mastering, a full-service facility located in the Woodland Studios, 615-262-2222...

A Blockbuster Music "concept" store (a larger store with additional amenities) recently opened its doors in Nashville at 2312 West End Avenue. The store spans 15,000 square feet, carries 60,000 titles from a variety of music genres, has a "History of Nashville" wall full of memorabilia from national and local acts, Blockbuster Music's only "Top 10 Country" wall and a "Wall of Fame" to capture the handprints of the stars...

Monster Cable Products Inc., manufacturer of high-end speaker cables, audio video cables and accessories, has developed a new Web site featuring product information and helpful hints on buying and proper hookup of cables. The Web address is <http://www.monstercable.com/>

ABC recently contacted Dallas-based Russ Berger Design Group to specify and implement new audio and video equipment for their corporate screening room. ABC uses the 150-seat

room for previewing new product and for maintaining quality control...

## LABEL NEWS

**Larry Willoughby** has been upped to Senior Director of A&R at MCA Records Nashville. He was most recently Director of A&R for the label... **Jules Wortman**, previously Director of Publicity, becomes Senior Director of Publicity; **Sarah Brosmer**, formerly Associate Director of Publicity and International Liaison, has been promoted to Director of Publicity and International Liaison; and **Toni Miller**, previously Publicity Coordinator, becomes Mgr. of Publicity for the label...

**Steve Schnur** has joined the staff of Arista Nashville as VP of Artist Development. He moves from Arista New York where he held the position of VP of Rock Promotion... **Scott Cosby** has been upped from Administrative Assistant to Promotion Coordinator. Before joining the label, Cosby was road manager for **Stacy Dean Campbell...**

**Rick Henegar**, formerly a Marketing Coordinator for Warner Reprise Nashville, has been promoted to Product Manager New Media Services for the labels...

RCA Label Group has joined its retail partner, K-Mart, in sponsoring the Kranefuss Haas racing team for the 1996 NASCAR Winston Cup season. Artists from both RCA and BNA Records will have their names blazed across the body of the K-Mart/Little Caesar's Ford Thunderbird driven by **John Andretti** during different races...

## ARTIST NEWS

**Shania Twain's** first Fan Appreciation Event, held February 10 at the Mall of America in Minneapolis, broke records for attendance with an estimated 20,000 Minnesotans rallying for a look and/or an autograph. Twain signed autographs for four hours and climbed to the top of her video monitors for a sing-along on several occasions. Other Fan Appreciation Events are being planned and will be announced at a later date...

# MUSICAL CHAIRS



EMI Music recently held a gala party for the music industry following the Grammy Award ceremonies. (L to R) President/CEO of Capitol Nashville Scott Hendricks, Faith Hill, Chairman/CEO of EMI-Capitol Music Group North America Charles Koppelman, Liza Minelli and Songwriter Bruce Roberts.

A party celebrating the gold certification of **Bryan White's** self-titled debut and the upcoming release of his second Asylum Records album, *Between Now And Forever*, recently took place in Nashville. A proclamation was also sent by Oklahoma City Mayor **Ron Norick** and Governor **Frank Keating** making February 26 "Bryan White Day" in the state of Oklahoma and in Bryan's hometown...

**Charley Pride** was an award recipient at Turner Broadcasting System, Inc.'s Fourth Annual Trumpet Awards saluting African-American achievement in a ceremony televised as a 90-minute special February 29 on TBS. Pride is currently taking a break from touring and performances at his Charlie Pride Theater in Branson to make time for his annual Spring Training workout with the Texas Rangers in Port Charlotte, FL...

**Alan Jackson** played himself and sang "Mercury Blues" on the February 20 episode of *Home Improvement*. The show won its time slot for the evening, reaching over 25 million viewers. It received a 16.5 rating with a 24 share, an impressive increase over the previous week's 14.5 rating and 22 share...

**Diamond Rio** has been chosen as CMT's April Showcase Artist. The cable television network will be the exclusive telecaster of Diamond Rio's newest video, "It's All In Your Head," during April...Nashville Mayor **Phil Bredesen** pro-

claimed February 22 "Diamond Rio Day." A press conference held at the Wildhorse Saloon revealed details of the group's "Fast, Fast, Fast Tour '96," and a kick-off concert at the Ryman Auditorium followed later in the evening...

After appearing as CMT's January Showcase Artist, album sales for **The Mavericks' Music For All Occasions** jumped 41% in the United States for the week of January 15. The group's previous album, *What A Crying Shame*, increased in sales 20% for the same time period...

Close to 1,000 people showed up at a Walmart in Austin, TX recently to see **Terri Clark** prior to her concert with **George Strait**. The following day, a similar event at a Hastings store in Abilene drew a crowd of over 500 people...

**Rhett Akins** officiated an actual wedding ceremony February 14 at the Macaroni Grill Restaurant in Kansas City. KBEQ radio sponsored the event and had Akins ordained a minister by the Universal Life Church of Modesto, CA. Akins also renewed the vows of another couple and spent the rest of his Valentine's Day calling other radio stations across the country, where he made marriage proposals on the behalf of radio listeners. In total, Akins made over thirty proposals...

**The Flying Burrito Brothers** recently returned from a three-week tour of Spain. Led by **John Beland**, **Brian Cadd** and **Gib Guilbeau**, the band is slated to return in the fall

for a more extensive tour of most of Western Europe...

**Mel Tillis** recently opened a studio located inside his theater in Branson, MO. The control room houses a Euphonix 32-input console and updated outboard equipment. The new recording studio is near his dressing room and adjacent to his 4,000 square-foot apartment, which is part of the theater complex. Dallas-based Russ Berger Design Group, Inc. was hired for acoustical consulting and architectural design of the studio...

Singer/songwriters and Watermelon Records labelmates **Hugh Moffatt** and **Eric Taylor** were slated to perform April 3 at Nashville's Bluebird Cafe...

**Adam Dorsey**, a 19 year-old Los Angeles native and country music singer/songwriter, performed as one of six acts from the state of Tennessee in this year's BMI Artist Showcase held at the Electric Ballroom in Knoxville, TN. Dorsey was the only country act among the rock-dominated event...

A memorial service for former RCA recording artist **Gus Hardin** was held March 5 at Belmont Church in Nashville. Hardin was killed Feb. 17 in a two-car collision in Oklahoma...

## PUBLISHING NEWS

**Chuck Bedwell** recently opened Janal Music. The company will represent the catalogs of **Dave Gibson**, **Steve Dorff**, **Todd Cerney** and **Janice Huneycutt**. 615-321-0743...

**Bob DiPiero**, **Amy Grant**, **Wayne Kirkpatrick**, **Gary Burr**, **Julie Gold** and **Hugh Prestwood** were slated to perform during a "Bluebird Cafe" night as part of the Disney Institute's Grand Opening Dedication March 1-3 in Florida...

Several Nashville songwriters, including **Jon Ims**, **Hugh Prestwood**, **Angela Kaset**, **Ralph Murphy** and **Rick Beresford**, participated in a pro-teaching cruise February 19-23 to benefit the NSAI Legislative Committee. Classes were taught in the mornings while the ship cruised from Florida to Cozumel, Mexico...

Los Angeles Attorney **Kevin Anderson** was slated to be the featured speaker at the National Songwriter's Academy's March 12 meeting in Franklin, TN. Meetings are held on the second Tuesday of the month in Franklin and last for two hours. 615-302-0501...

## BOOKING/TOURING NEWS

**Reba McEntire** began her 1996 tour March 5 in Louisville, KY with special guests **Billy Dean** and **Linda Davis**. The new tour includes a stage that stretches the length of the arena floor

# CONCERT GROSSES

source:  
amusement  
business

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Vince Gill/Patty Loveless	170,337	7,732	100	University Arena, Ball St. U.	Muncie, IN	2/23
Alan Jackson/Wade Hayes	154,857	6,690	100	Kiefer UNO Lakefront Arena	New Orleans, LA	3/1
M.W. Smith/Jars Of Clay/3 Crosses	103,587	5,775	77	Fargodome	Fargo, ND	2/16
John Berry/Kim Richey	31,568	1,403	100	The Roxy	Boston, MA	2/23
Big Sandy & The Fly-rite Boys	3,105	345	81	Great American Music Hall	San Francisco, CA	2/9



# SIGNINGS

**PUBLISHING**

**Jeb Stuart Anderson**  
McGraw Music, Inc.

**Tommy Barnes**  
McGraw Music, Inc.

**Gary Burr**  
MCA Music Publishing

**Ron Hemby**  
Chrysalis Nashville

**Jackson Leap**  
MCA Music Publishing

**Bat McGrath**  
Terry Rose Music

(up to 200 feet long) and incorporates three separate performance areas. Sixteen trucks, seven buses and one jet will haul 96 people and 40 tons of equipment and lights across the United States...

**Johnny Paycheck** and **Merle Haggard** recently wrapped up their first-ever tour together. The tour boasted sold-out crowds in Wichita, KS; Tulsa, OK and Ft. Worth, TX...

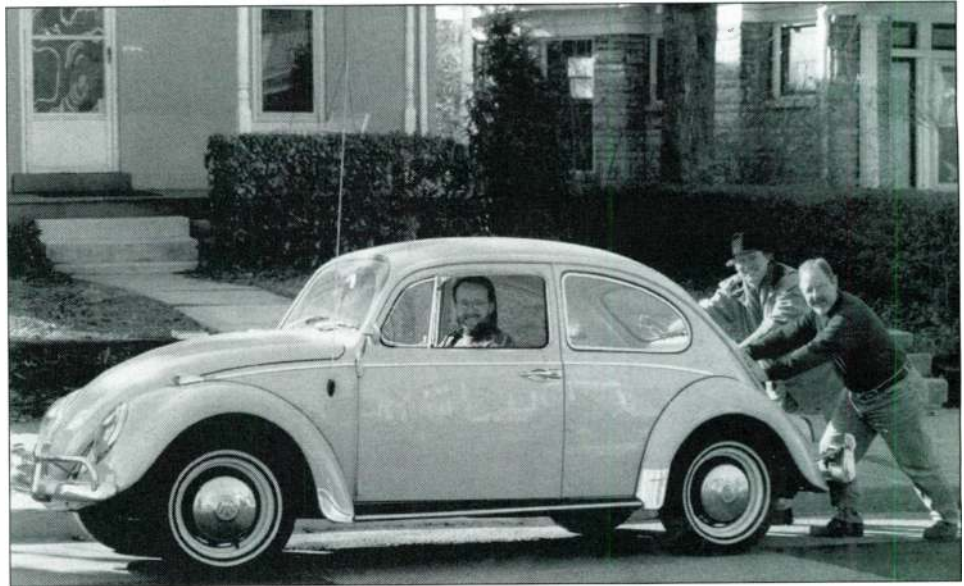
Postcards offering a free ticket to "Rock The Smokies," the 10-hour outdoor concert extravaganza featuring **Hank Williams Jr.**, **Travis Tritt**, **The Charlie Daniels Band**, **Marty Stuart**, **.38 Special** and **The Marshall Tucker Band**, are available in more than 180,000 retail outlets across the country and in national magazines. The concert is scheduled for July 6 at Forks of the River Entertainment Showpark in Newport, TN...

Buddy Lee Attractions, Inc. has added three members to its Nashville staff: **David Kiswincy**, formerly Vice President and Director of Operations at World Class; **Steve Peck**, formerly with Fantasma Productions in West Palm Beach, FL; and **Jon Folk**, a recent graduate of the University of Southern Mississippi...

**OTHER FORMATS**

"Casual Classics," the Nashville Symphony's informal, unique two-concert series, was scheduled to return this season with the first performance taking place March 7 at the Ryman Auditorium. A second performance is slated for April 11. Music Director and Conductor **Kenneth Schermerhorn** conducts both concerts. Tickets are available at all Ticketmaster locations...World-renowned guitarist **Christopher Parkening** was to appear with the Nashville Symphony at TPAC March 13-14 in a presentation of **Joaquin Rodrigo's** "Concierto de Aranjuez." In a collaboration with the Symphony and TPAC, the Nashville Institute for the Arts offered the performance to nearly 2,000 Metro Nashville school students...Parkening was also scheduled to appear with the Symphony in "Spanish Nights" March 15-16, the eighth concert in the 1995-96 Classical Series...

After bringing together some of the world's most successful musicians in a Scottish studio last fall, jazz group **The Prodigal Sons** have released the resulting album—*Stranger Things Have Happened*. The project is the first release



Little Big Town Music Group partners Woody Bomar and Kerry O'Neil recently presented Terry Wakefield with a fully-restored 1966 Volkswagen Bug. Wakefield just signed a new long-term contract with the company.

on Nashville's Next Horizon label and is available nationwide from Music Direct at 800-797-MUSIC...

**RADIO NEWS**

CRB elected officers for 1996-97 are: President—**Ed Salamon**, Westwood One Radio Networks; Vice President—**Sheila Shipley Biddy**, Decca; Secretary—**Gene Dickerson**, KRMD, Shreveport, LA; Treasurer—**Jeff Walker**, AristoMedia and Marco Promotions...

**Michael Cruise**, Program Director at Nationwide's WCOL-FM in Columbus, OH,

has resigned his position in order to pursue a career in radio programming consulting. Cruise also announced his first client station—WCOL-FM in Columbus. **Rusty Walker** will remain as consultant...

**BENEFIT NEWS**

The 9th annual Music Row Ladies Golf Tournament is scheduled for June 3 at Old Natchez Trace (formerly Woodmont Country Club). Sponsored by ASCAP, Capitol Records  
*(continued on page 36)*

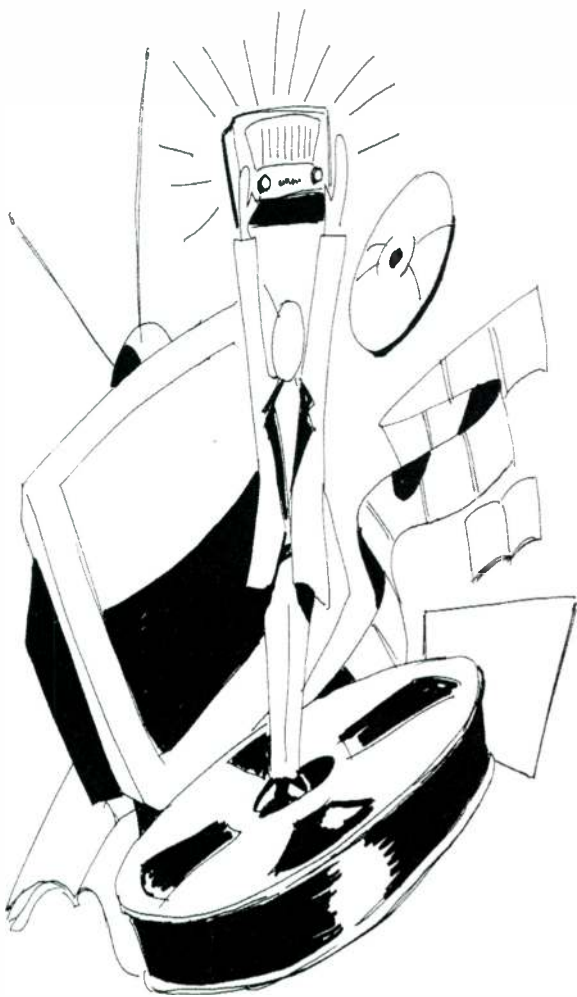
# Grammy Award Winners

The 38th annual Grammy Awards were held February 28 at the Shrine Auditorium in Los Angeles. Awards were handed out in 88 different categories. Notable recipients included:

- Country Album:** *The Woman In Me*, Shania Twain
- Country Song:** "Go Rest High On That Mountain," Vince Gill
- Male Country Vocal Performance:** "Go Rest High On That Mountain," Vince Gill
- Female Country Vocal Performance:** "Baby, Now That I've Found You," Alison Krauss
- Country Performance By A Duo Or Group With Vocal:** "Here Comes The Rain," The Mavericks
- Country Collaboration With Vocals:** "Somewhere In The Vicinity Of The Heart," Shenandoah with Alison Krauss
- Country Instrumental Performance:** *Hightower*, Asleep at the Wheel
- Pop-Contemporary Gospel Album:** *I'll Lead You Home*, Michael W. Smith
- Southern Gospel, Country Gospel Or Bluegrass Gospel Album:** *Amazing Grace—A Country Salute To Gospel*, Various Artists
- Rock Gospel Album:** *Lesson Of Love*, Ashley Cleveland
- Gospel Album By A Choir Or Chorus:** *Praise Him...Live!*, Carol Cymbala, Choir Director
- Contemporary Soul Gospel Album:** *Alone In His Presence*, CeCe Winans
- Traditional Soul Gospel Album:** *Shirley Caesar Live...He Will Come*, Shirley Caesar
- Bluegrass Album:** *Unleashed*, The Nashville Bluegrass Band
- Traditional Folk Album:** *South Coast*, Ramblin' Jack Elliott
- Contemporary Folk Album Vocal Or Instrumental:** *Wrecking Ball*, Emmylou Harris
- Mexican-American Performance:** *Flaco Jimenez*, Flaco Jimenez
- Musical Album For Children:** *Sleepy Time Lullabys*, J. Aaron Brown and David R. Lehman, Producers

# media maven musings

by Larry McClain



## P.R. PROS IN COUNTRY MUSIC ADAPTING IN A WORLD OF DIZZYING CHANGE

Some of the world's most knowledgeable public relations professionals work in the country music industry, yet they bear little resemblance to the fabled "flacks" in Manhattan and L.A. who publicize IBM's latest laptop computer or help oil companies atone for their sins after an oil spill.

Unlike their counterparts on the coasts, most Music Row P.R. practitioners don't feel the need to get out and network with their peers in organizations like the Public Relations Society of America. "I work plenty of 13-hour days," says Kathy Gangwisch, president of Gangwisch & Associates. "The last thing I need is another meeting."

Contact with clients is also much warmer and more direct in Nashville than in other media centers. In New York, the bigwigs at Colgate-Palmolive probably don't even know when their P.R. account exec is in the building. But on Music Row, the public relations team deals almost daily with label executives, artists, and managers. There's no luxury of invisibility. "There are basically just two forms of marketing in country music—a hit single and publicity," says Evelyn Shriver, president of Evelyn Shriver Public Relations. "There's constant pressure on the P.R. people to deliver."

We recently spoke with some of the Row's top publicists and communications execs to discuss trends in television bookings, print coverage, the Internet as a P.R. vehicle, and more.

**MR:** *How has the P.R. climate changed since country music's big boom in 1990-1994? For example, is it harder or easier to get a country artist booked on The Tonight Show, David Letterman, and other network programs?*

**Elizabeth Thiels:** Those shows are not giving any indication that country has peaked or is "over with." But once you get past the top artists, the talent bookers have a hard time distinguishing one country artist from another. The women have an easier time of it than the men. The female artists have clearer identities.

**Jennifer Bohler:** If you're not talking about someone of the stature of Reba, it's getting much more difficult to get them booked on Letterman or Leno. You still get the response from talent bookers: "Oh, we already have one country artist booked this week." My response to that is, "We certainly wouldn't want TV sets across America exploding



Evelyn Shriver



Kathy Gangwisch



Jules Wortman



Elizabeth Thiels



Lynn Shults

**Evelyn Shriver** is President of Evelyn Shriver Public Relations. Clients include Randy Travis, George Jones, Willie Nelson, Bobbie Cryner and Daryle Singletary.

**Kathy Gangwisch** is President of Gangwisch & Associates. Clients include the Smokin' Armadillos, Perfect Stranger and Hank Williams, Jr.

**Jules Wortman** is Senior Director of Publicity for MCA Records.

**Elizabeth Thiels** is President of Network Ink. Clients include Wynonna, Sammy Kershaw and John Michael Montgomery.

**Lynn Shults** is Vice President, Media for Atlantic Records.

because there's too much country." Then you have talent bookers who look at all acts from Nashville—even artists like Amy Grant—as being country. It's still an uphill battle to get a new-comer or a midlevel act booked on the late-night shows.

**Evelyn Shriver:** They're still open to the same artists they've always been open to. But I think they're getting bored to death with country. There's never any rest between singles and between albums. Every minute we're going back to the press with the same story. And the music all sounds the same. It's getting very difficult to get somebody on Letterman just because they're platinum. The Letterman show views itself as a rock & roll show, and they never hesitate to tell you that. So having a #1 country song—especially if it's a novelty song—doesn't make 'em jump up and down.

**Lynn Shults:** People that book Letterman and Leno—and the ones who decide on the cover stories at celebrity magazines—are generally not from the country culture. They jump for your Michelle Pfeiffers, your Charlie Sheens. It's more about fashion and looks. They look at John Michael Montgomery a bit differently than they do other country artists. He's kind of like George Strait in that he has this whole other life outside country music, and that interests them. The last time John was on *Entertainment Tonight*, they had him in a domestic situation and he was very funny.

**Susan Niles:** It's definitely more competitive, and the TV bookers are becoming more and more

selective. But I think they're always ready to embrace a superstar. The *Letterman* show shared our vision of Faith Hill very early on: we had a booking right after the release of Faith's debut record. They continue to ask her back. Another example would be Jeff Foxworthy, who has appeared on *The Tonight Show* 14 times. Overall, the trend I find most alarming is the tabloid mentality. In the past two years, both print and television have become very intrusive in artists' personal lives. They have no reservations about asking questions that the masses would deem in poor taste.

**Sandy Neese:** When I started in P.R. eleven years ago, getting an artist on *The Tonight Show* was a dream. That's not the case anymore. There's an article about country music in the current issue of *New Republic*, and it's entitled, "The Voice of America." And that's what country has become. In sales and popularity, country music is bigger than rock & roll ever was. The talent bookers know this, and they pay very close attention to the chart numbers.

**Jules Wortman:** SoundScan has made a big difference. We don't have to hawk what we're doing. Before the boom, you'd see Randy Travis or Dwight Yoakam on those shows and that was about it. Now there's an average of two country acts per week on network TV.

**Lisa Shively:** I did publicity for Lucinda Williams' Rough Trade albums in the late '80s and nobody would touch them. Now there's a much greater receptivity to the full spectrum of

country music, including artists like Steve Earle and Billy Joe Shaver who aren't mainstream country acts.

**Jim Della Croce:** The gravy train is slowing down a little bit on national TV. But the late-night shows aren't the only exposure worth seeking. For example, the best TV interview John Anderson ever had was with Tom Snyder on CNBC. Both of them had been through major career comebacks, and Snyder did a great interview.

### A Celebrity Shortage?

**MR:** One of the complaints about country music in the last two years is that it's getting formulaic again—with not enough genuine celebrities. What's your take on that?

**Evelyn Shriver:** I did a project recently with The Beach Boys, and I wondered to myself: "What songs from today are going to be remembered in 20 years?" These songs don't last long enough. I live and breathe country music, but sometimes I can't even tell you what was #1 last week. What country music is really lacking these days are stylists. When Willie Nelson comes on the radio, boom—there's no confusion. Within a note or two, you know who you're listening to. There was a moment when all the journalists and media people thought we were great, but the tide is turning. For instance, there was a recent *GQ* article about country music called "The Bland Played On."

**Jules Wortman:** There's always the danger that

(continued on page 24)



Lisa Shively



Jennifer Bohler



Susan Niles



Jim Della Croce



Sandy Neese

**Lisa Shively** is President of The Press Network. Clients include the Dead Reckoning roster, Steve Earle and Billy Joe Shaver.

**Jennifer Bohler** is Vice President, Starstruck Entertainment. Clients include Robi McEntire, Joe Diffie, Linda Davis, Aaron Tippin and Billy Dean.

**Susan Niles** is National Publicity Director for Warner/Reprise Nashville.

**Jim Della Croce** is Co-owner of The Press Office with Erin Morris.

Clients include John Anderson, Martina McBride and Steve Wariner.

**Sandy Neese** is Vice President of Communications for Mercury Records.



## VIDEO REVIEWS

by LISA BERG

# A SUPE-R EFFORT FROM DIRECTOR DOUG

Ah, yes—Spring Training. A time when rookie ballplayers take to the fields of Florida and Arizona in hopes of impressing the scouts enough to win a ticket to "The Show." The fertile music video fields of Nashville showcased five newcomers (in various forms of rookie-dom) this month, and it looks like most of our candidates will be spending time in Double-A ball. However, first-time director Doug Supernaw should head straight to the major leagues on the basis of his "She Never Looks Back" piece.

Beginning with his debut video, "Honky Tonkin' Fool," Supernaw has always had a tremendous amount of input in his projects. After reading several video treatments for his current single, Supernaw felt that the same old, stereotypical country music video shots and ideas were being pitched to him. He thought about not doing a video altogether, then came up with the idea to put together a clip incorporating those same time-worn, cliched images. Never one to be shy, Supernaw approached the powers-that-be at Giant Records with his idea, and was basically given a budget and told to go for it. Shot at various locations around Supernaw's home outside of Houston, the result is an inventive tongue-in-cheek look at the "typical" country video. It's very Supernaw, and it's very imaginative.

Jeff Silvey's "A Little Bit Of Faith" is another entertaining piece and something which we all can relate to. Silvey sings and plunks away at the piano while the video's lead actor continues his "bad day" pratfalls—past due bills, car trouble, a traffic ticket, etc. Watch for Silvey again near the end of the clip making cameos as both the policeman and the truck driver.

Martin Kahan gets the minor league salary major league performance trophy for Kieran Kane's "Cool Me Down" work of art. Made for under \$10,000, the video is better than some projects costing ten times as much. Done in black and white with a '60s kind of feel, Kahan utilizes a camera shutter-type of effect along with numerous silhouette images for the clip.

Courtesy of the Nashville Convention & Visitors Bureau, Marty Stuart's "Magic Town" video certainly serves its purpose and allows Marty to be himself. Major Nashville-area tourist attractions and Tennessee "high points" are displayed via an uptempo tune and inoffensive editing tricks. The well-done piece is currently airing on TNN, CMT and CMT Europe; is in use at the Economic Development Center and is being distributed to a wide variety of video outlets.

Similar somber performances (and corresponding lighting) pervade the double-play combination of Toby Keith's "Does That Blue Moon Ever Shine On You" and Bryan White's "I'm Not Supposed To Love You Anymore." Downfalls are the Christmastime-look of Keith's video and White's odd priest-like attire. Minor flaws though, as both definitely remain worth watching.

Three newcomers step up to the video plate for the first time and make it to the "snacking" category. Baritone-to-spare Reprise artist Paul Brandt leads off with an interesting clip, albeit in an odd sort of way. Various people file into photo-taking booths (you know, the ones with the adjustable stool and sliding curtain) and basically "let their hair down." "Little Drops Of My Heart" finds RCA's Keith Gattis performing in a cave, while Questar Mission's Thom Shumate makes his initial impression with a basic, easy-to-follow video for "Holy Eyes."

Unfortunately, Avex-Critique's MC Potts doesn't belong in the same league on the basis of her "Back When" video. Crude, construction paper-like elements such as a sun, moon and clouds make it look like she's standing in front of a bad, '70s-era weather map at one point.

Big hitter Tim McGraw's "All I Want" clip again employs neck-breaking camera movements and Video Toys 101 editing tricks, similar

## VIDEOREVIEWS

### EYES GLUED

**Doug Supernaw "She Never Looks Back"**

Dir—Doug Supernaw; Prod—Brent Hedgecock; Giant

### WATCHING

**Aaron♦Jeffrey "After The Rain"**

Pecos Films; Dir—Ken Carpenters; Prod—Julie Johnston; Star Song

**Kieran Kane "Cool Me Down"**

Dir—Martin Kahan; Prod—Laura Chmielewski; Dead Reckoning

**Toby Keith "Does That Blue Moon Ever Shine On You"**

Scene Three; Dir—Marc Ball; A&M

**Jeff Silvey "A Little Bit Of Faith"**

Dir/Prod—Michelle Weigle Brown; Brentwood Music, Inc.

**Marty Stuart "Magic Town"**

Scene Three; Nashville Convention & Visitors Bureau

**Bryan White "I'm Not Supposed To Love You Anymore"**

FM Rocks; Dir—Jeffrey Phillips; Asylum

### SNACKING

**BlackHawk "Almost A Memory Now"**

Planet, Inc.; Dir—Jim Shea; Prod—Robin Beresford; Arista

**Paul Brandt "My Heart Has A History"**

The Collective in assoc. with Cloudland Filmworks; Dir—Thom

Oliphant; Prod—Philip Cheney; Reprise

**Keith Gattis "Little Drops Of My Heart"**

The Collective in assoc. with Cloudland Filmworks; Dir—Thom

Oliphant; Prod—Philip Cheney, Diane Hrechko; RCA

**Reba McEntire "Starting Over"**

High Five Entertainment, Inc.; Dir—Bud Schaetzle; MCA

**Thom Shumate "Holy Eyes"**

Cherokee Film Works; Dir—Eric Haymes; Prod—Daren Thomas;

Questar Mission Records

### YAWNING

**Joe Diffie "C-O-U-N-T-R-Y"**

Deaton Flanigen Productions; Epic

**Tim McGraw "All I Want"**

Dir/Prod—Sherman Halsey; Curb

**MC Potts "Back When"**

Above & Beyond Pictures; Dir—David Blood;

Prod—Trey Fanjoy; Avex-Critique

somewhat to his "I Like It, I Love It" piece. In addition, the chest pounding and fist shaking gets old after a while—we caught the gist of the attitude early on.

Not even another appearance from the infamous "dead guy" or cameos by Porter Wagoner, Sam Moore and Little Jimmy Dickens are able to save Joe Diffie's latest, "C-O-U-N-T-R-Y." The mishmash of people jumping around, dancing and singing throughout most of the video, and brief glimpses of historical country music footage appearing near the end don't translate onto the playing field. Foul ball!



Scene Three Director Marc Ball (L) and A&M artist Toby Keith (R) review the next take for Toby's new music video, "Does That Blue Moon Ever Shine On You." A small theater in downtown Nashville was the location for the shoot.



THE NASHVILLE NETWORK

63.3 million households

1. Daryle Singletary • *Too Much Fun* • Giant
2. Linda Davis • *Some Things Are Meant...* • Arista
3. Junior Brown • *My Wife Thinks...* • MCG/Curb
4. Clay Walker • *Hypnotize The Moon* • Giant
5. Diamond Rio • *Walkin' Away* • Arista
6. Lonestar • *No News* • BNA
7. Alabama • *It Works* • RCA
8. Pam Tillis • *The River and The Highway* • Arista
9. Billy Dean • *It's What I Do* • Capitol
10. Shania Twain • *You Win My Love* • Mercury

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30.5 million households

1. Diamond Rio • *Walkin' Away* • Arista
2. The Mavericks • *All You Ever Do Is Bring Me...* • MCA
3. Tracy Lawrence • *If You Loved Me* • Atlantic
4. Linda Davis • *Some Things Are Meant...* • Arista
5. Lonestar • *No News* • BNA
6. Clay Walker • *Hypnotize The Moon* • Giant
7. Alabama • *It Works* • RCA
8. Martina McBride • *Wild Angels* • RCA
9. Daryle Singletary • *Too Much Fun* • Giant
10. Billy Dean • *It's What I Do* • Capitol
11. Lorie Morgan • *Standing Tall* • BNA
12. Shania Twain • *You Win My Love* • Mercury

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

### SCRIPTWRITING

Joyce Harrison 356-4585

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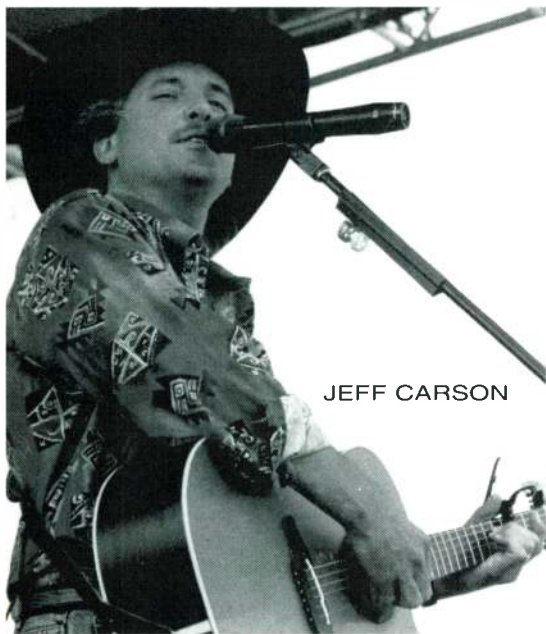


# CARSON CARAVAN TO CLARKSVILLE

## CARSON CARAVAN TO CLARKSVILLE

I admit that I was a bit skeptical about traveling to Clarksville on a bus with publicist Susan Collier to see **Jeff Carson** perform at the *Red Roper* (2/23), particularly because it seems like every time I go into one of those honky tonks, I always seem to attract the attention of mean guys named "Jerry" who think that I am there to steal their girlfriends. Yes, I've seen my share of bars and funky ole beer joints, but no, I was not there not to satisfy my appetite for women with big hair, hear Jeff Carson play a full concert set.

After a warm reception by the bar staff and a waitress named Anna, we settled in for what



JEFF CARSON

turned out to be a great show and exciting performance. The crowd was packed full of Carson fans who danced and cheered to the likes of "Yeah Buddy," "Not On Your Love" and several other songs that he first sang demos on earlier in

his career. As one might expect, "The Car" was a showstopper and clinched what turned out to be a very solid and acoustically profound showcase of Carson's talents. I found myself thinking during the song that this guy has the voice, instrumental talent and terrific personality—essentially the entire package, and that if anyone deserves to be a star, then it has to be Mr. Carson. On top of that, I don't know of any prison records, broken marriages or drug abuse, so he's already halfway there in my book.

Backstage after the set, I congratulated Jeff on a fantastic performance, talked about our home state of Arkansas and asked him if he could tell me how to take the top off my new Jeep (since he has one also), to which he replied, "Yeah Buddy." We bonded that instant, and I walked out of the club (unscathed) with this story and a decent buzz, but mercifully without ever catching a glimpse of "Jerry" or his flirtatious girlfriend.

—Shawn Bullard

## TALKIN' ABOUT de TALK

It's been a good day when you can say that you survived a Lounge Flounders performance, got a free meal at Shoney's and got to catch one of the cooler acts Nashville has to offer. Municipal Auditorium was packed straight out, mostly with hyperactive 15 year olds, but nonetheless packed for **de Talk** (3/7).

Now I realize that when I mention de Talk, some readers might cringe because that whole Christian rock thing just doesn't swing on the Row, but to close your mind and discredit a band that rocks out just ain't right. I've been in the mosh pits at Living Colour, seen the spiritual glow around Stevie Ray Vaughn and stood about 10 feet away from Janet Jackson in all her glory, and to be honest with you, these guys can rock the house.

The Freak Show began with an onslaught of funk-rock-alternative-pop that would have left Susan Powter gasping for air. Bodies were flail-

ing into the air, using Sugarbear, a literal round mound of bass, as a catapult. These guys just never let the intensity give. And just when you thought it was going to be too much too soon, they broke into a relaxed living room acoustic set, prefaced by an intro regarding the struggle between the courtship of fame and the desire for God, as outlined in the song "What If I Stumble?"—a nice change.

After the acoustic set was finished, the groove began to thicken like my momma's homemade gravy. Highlights were a slammin' romp through the last album, stage diving, a vicious game of Sega baseball, stage diving, Kevin's dancing (what's up with that?) and more stage diving....When band member Toby McKeehan climbed up the lighting rig ladder, then proceeded to jump off the cross-field monitors, about 15 feet above the crowd, into the mosh pit....IT RULLED!!! Stage antics aside, it's not very often that I dig an established act doing cover tunes, but I really got into a couple these guys ripped off. REM's "It's The End Of The World As We Know It" (with lyric sheet in hand) and Charlie Peacock's "In The Light" were the coolest; teasing me with "Purple Haze" for 15 seconds was NOT cool. The Nirvana-esque "Jesus Freak" was most definitely the BOMB!!!

As I headed backstage in the midst of 500 fifteen year-olds, I realized that these guys just aren't in the Christian scene, they're what the Christian scene should be. And in the immortal words of the two kids that sat behind me, "ROCK ON!!!"

—Jeffrey Smith

## FARMER AND CROSSFIELD'S HIT HARVEST

Has anybody noticed how progressively better the sound has gotten at Douglas Comer? I've been in there a half dozen times this year and **Mervin** has tweaked the place cleaner each time. The story was no different at the recent Crossfield Music evening (3/6) that featured **Steven Farmer**, the underrated and relatively untapped songwriter who pioneered the famous Monday night writer's show at the Commodore Lounge nearly ten years ago. (That show has since moved to Henry's Coffee House on Broadway, running every Monday at 7:30.)

Billed as a *song* showcase, the crackerjack band and Steven's spirited delivery topped many *artist* showcases I've seen. From the get-go (the radio-friendly "Nothin' But Good") Farmer grabbed the crowd, who paid particular attention to the wistfully touching "Making Love Last," a highly appropriate wedding song. The straight-ahead, country-rocking "Sparks Still Fly" and the intricately arranged "I'll Be Waiting Here For You" (both co-written with **Tricia Walker**) demonstrated the wide dynamic range of Farmer's writing and the band's abilities. Guest singer **Kate Wallace** took the stage to sing her co-write, "Don't Taste The Whiskey," and the infectious, uptempo closer, "Every Man Needs A Woman Like You" (by Farmer, **Joe Collins** and **Mark Irwin**), left everyone in a good mood.

Be sure to catch a Monday night at Henry's Coffee House, where Steven's talked-about writer's series begins a new decade.

—Michael Hight

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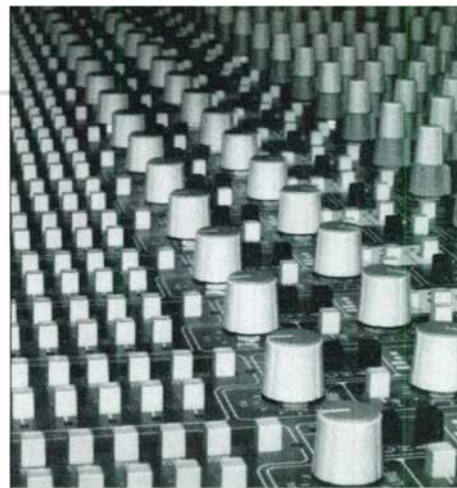
# ORGANIC OFFERINGS FROM THE DIGITAL DOMAIN

You might expect a conversation with Mike Clute to be an exercise in tech-talk. After all, as producer and engineer of Diamond Rio's *IV*—the first album recorded direct-to-hard-disk in Nashville—he's helped Music City take the last few glorious steps to the summit of the state-of-the-art heap. At the helm of his Fairlight MFX-3 and Otari Radar 24-track systems, able to affect microscopic manipulation of every note, Clute easily qualifies as one of the Row's premiere gadget gurus. Here is a man, you would think, keenly focused on the technical aspects of the recording process. Think again.

"The only people who can really perceive a significant *sonic* difference in the kind of advances we've seen lately are the ones who are truly into it," Mike declares. "We're

the whole thing. When you're going to hard disk, you don't have to piece things together at the performance level. If you blow a word or drop a phrase, you can keep going, and we'll pull it from the last pass where you really nailed it. That's very different from punching in."

Clute sees hard-disk technology as particularly friendly to self-contained groups. Nashville's session players, he notes, are renowned for their ability to get a perfect track in one or two takes. Typically, groups take more time: "These guys are out on the road all year, playing the same twenty-or-so songs every night. They're great players, but they don't concentrate on coming up with a new idea and then instantly doing a perfect take. That's a very specific skill. A band is



anything that's gone before. We can just do more with it now."

Mike rejects out-of-hand the occasional complaint that hard-disk recording, with its hyper-tweaking capabilities, makes it possible for mediocre performances to be transformed into masterpieces: "When people talk about how magical the old, unmanipulated recordings are, they're remembering the relatively small percentage that were brilliant. We tend to forget the other thousands that just *bit*. We can do incredible things now as far as making up for performance shortcomings, but that's going to come off sounding insincere. It's like a friend of mine told a singer once—'I've done everything I can short of you singing it right.' You can't get around it. Those things will be thinned out by the consumer. I still believe they know when somebody's real."

—Rusty Russell



the only ones who really notice that stuff. The main advantage, sound-wise, is that now we're dealing with detail at the very bottom end of the spectrum. Real low-level stuff. And that gives us an even wider dynamic range to play with. I believe in holes, in leaving spaces. It's so much more dramatic—like painting in black and white instead of everything being a color snapshot. Joe average—the consumer—he just likes a song or he doesn't. But better technology gives us more creative range, and that's something he *can* hear."

The "composite" capability of hard-disk tracking—where parts of different passes can be flown in seamlessly—is one of its greatest advantages. Again, Clute cites the creative implications: "It really shows up with singers. You don't get a great emotional performance in little bits and pieces. A singer needs to sing the *story* of the song, and that means singing

more used to playing something through and letting it evolve. Along the way, you'll get these magical little moments, and with hard disk, you can keep them."

Mike believes that most new technology is best seen as an addition to existing methods rather than as a replacement for them. Every piece of gear, he is quick to remind, has its own color: its personal sonic stamp. So while his hard-disk setup now serves as his basic palette, he hasn't forsaken all the other available hues.

"Frank Zappa once said that sequencing was like painting a '747 with a Q-tip. I love that. And that's sort of what we're able to do with this. I can EQ or add reverb to a *single note*. That's an amazing thing, but it's not the only thing. I use tube input devices because I like the way they sound. If I want to hear something really saturating a piece of tape, I'll put it *on* tape and fly it in. We haven't lost



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## DISCLAIMER

by ROBERT K. OERMANN

# DWIGHT MAKES THE MUSIC OF HIS LIFE

There are far too many formulaic, sounds-just-like-the-last-hit singles in this stack. Why don't we just go ahead and put the I'll-love-you-forever ballad and the ain't-this-cute dance disc in an alternating loop that plays forever and be done with it? Think of all the money the radio industry could save on consultants, satellites and programmers. Then we could make dimpled cowboy and cute/country Miss America holograms and put them on TV and on the road. Think of all the money Music Row could save on talent scouts, agents and managers.

That way we could have the perfect country-music format. Empty, soulless and profitable.

I looked and listened all night for those springtime spirit rousers that are supposed to come along around this time of year. Alas, they were few and far between. Is creativity that moribund in this industry or is it just me?

Oh, don't get me wrong—I found lots of records that I liked. But they all had the same thing in common—all will be uphill battles at radio, despite their obvious merits as pieces of music. I refer to the new singles by Mark Luna, Gretchen Peters, Karla Bonoff & The Nitty Gritty Dirt Band, Mark Collie, Jars of Clay, Dwight Yoakam and newcomer Jeff Moore. Two others sound like they have a fighting chance, the similarly named Rhett Akins and Trace Adkins.

The last named would have been a walk as **DISCOVERY AWARD** winner. If only Trace hadn't reminded me that he had a single in 1985 that I reviewed. Thank goodness I liked it—the guy is 6'-6" and looks like he could really kick butt. Anyway, that leaves Luna, Moore, Peters and the delightfully retro **Dave and Deke Combo**. I bestow my new-talent prize to the last-named.

The list above also contains my **Disc of the Day** contenders. Each and every one has something to recommend it. I'll take **Dwight Yoakam**, simply because I know he has an entire album that's just as good as "Sorry You Asked."

The Jars of Clay disc comes courtesy of Essential/Silvertone, marking that label's debut in the column. The Gretchen Peters single is the maiden offering of Imprint Records. The Dave and Deke Combo record for Heyday. Welcome to all of you.

But for quantity and consistency, this issue's **Label of the Day** award goes to **Curb Records**, which brings us Jeff Moore, Hank Jr. and Ray Hood in this stack of wax.

Hope springs eternal in the human heart and in the music lover's ears. I eagerly await fresh sounds and warmer temperatures next time.

### ALAN HALL "Ball and Chain"

*Writers: Craig Clark; Producer: Mary Curbo Boswell/Ben Shau; Publisher: In The Green, BMI; MCB.*

Didn't you think those guys who played at your high-school hop had real jobs by now?

### MARK LUNA "I'll Probably Be Too Old"

*Writers: Chuck Cannon; Producer: Buddy Cannon/Mark Luna; Publisher: Wacissa River Taste Auction, BMI; Polydor CDX.*

Rock-folk delivery works for me, as do mandolin chops, electric guitar raving, steel break and percussion punch. Veers way over toward pop, but with something this groovy, who's counting? Play it.

### JOHN MICHAEL MONTGOMERY "Long As I Live"

*Writers: Rick Bowles/Will Robinson; Producer: Scott Hendricks; Publisher: Maypop/Makin' Cheerys/Will Robinsons, BMI; Atlantic CDX.*

It's one of those mushy Music Row love ballads (calculatingly) crafted with the memorable hook and the wedding ceremony in mind. I'd probably really, really like it if I hadn't already heard 500 of them already, several of them from this same artist.

### BRIGITTE BURKE "Love Tournament"

*Writers: Brigitte Burke; Producer: Patty Parker; Publisher: none listed, BMI; Comstock 1018 (602-951-3115).*

The idea here is that love is like a dart tournament in a bar. Maybe so, but it couldn't possibly be aimed this poorly. This stuck in the wall somewhere in the Target next door.

### LINDA DAVIS "A Love Story In the Making"

*Writers: Al Anderson/Craig Wiseman; Producer: John Guess; Publisher: Mighty Nice/Al Andersons/Alma/Daddy Rabbit, BMI/ASCAP; Arista CDX.*

The trucker and the waitress fall in love and the record rocks. No brainer.

### RONNA REEVES "My Heart Wasn't In It"

*Writers: Neal Coty/Pat Terry; Producer: Joe Thomas; Publisher: Murrab Music/Castle Street/Ears Last, BMI/ASCAP; River North CDX.*

Stop shouting. You've got nothing to shout about; the record's not that great.

### JARS OF CLAY "Liquid"

*Writers: none listed; Producer: Adrian Belew; Publisher: Pogostick/Bridge Building, BMI; Essential/Silvertone 5573.*

Real rock excitement. And, unlike so much contemporary Christian product, it actually is contemporary-sounding. These dynamic music makers are superstars in my book. If you're even casually interested in this field of music, give this your undivided attention. It just might change your life.

### BILL HANFF "Miss Goody Two Shoes"

*Writers: Tommy Curry/Larry Rainwater; Producer: Michael Sykes/Joe Messina; Publisher: Bug/Cbubu, BMI; Virginia 1170.*

Isn't it enough that it's so poorly written? Do you have to sing it this badly on top of it?

### DWIGHT YOAKAM "Sorry You Asked?"

*Writers: Dwight Yoakam; Producer: Pete Anderson; Publisher: Coal Dust West, BMI; Reprise 7996.*

Get outta that chair and gallop around the room. When the Mexicali trumpets kick in, shriek for joy at the top of your lungs. This whole album is a total masterpiece and this nouveau-Buck performance is one of the greatest things on it. Indeed, it's one of the most brilliant country singles of the past decade. Please listen! The man is making the music of his life, here.

### PAUL BRANDT "My Heart Has a History"

*Writers: Sanders Brandt; Producer: Leo; Publisher: Starstruck/Mark D. Music/Warner-Tamela/Pollywog, ASCAP/SOCAN/BMI; Reprise CDX.*

Great production, nice melody. But he sounds almost completely uninvolved and practically uninterested as a vocalist. If you don't care, how am I supposed to?

### PAULA MCCALLA "Blush"

*Writers: Paula McCalla/Kendal Franceschi/Keth Durham; Producer: Ron Cornelius; Publisher: Robin Sparrow/Bridgeway/Laura Bout That Music/Fifty-Grand, BMI/SENAC; Gateway 9601 (615-321-5333).*

"Our morals gather dust." If the alternative is listening to you preach at me in your bleating I'm-so-sincere soprano, bring on the cobwebs.

### KARLA BONOFF & NITTY GRITTY DIRT BAND "You Believed in Me"

*Writers: Karla Bonoff/Wendy Waldman; Producer: Micheal Omartian; Publisher: Longitude Spirit Line/Seagrape, BMI; MCA CDX.*

Swirling and enchanting. Their voices are like clouds' twin shadows flickering across the landscape and the textures in the keyboard/harmonica mandolin instrumentation are just awesome. Brilliantly arranged, produced and mixed.

### RAY HOOD "Freedom"

*Writers: Bill Rice/Sharon Rice/Mike Lawler; Producer: Clyde Brooks; Publisher: BMG Songs/Bash Cooter/emo, ASCAP; Caption Curb.*

Terrific production, tough guitar keyboard work, muscular rhythm and decent biker lyric would be helped immensely by a singer with more "outlaw" grit. Still, it's quite listenable.

### THE DAVE & DEKE COMBO "Henpecked Peckerwood"

*Writer: Dickerson; Producer: Cousin Tim Maag/Brother Wally Herson; Publisher: Frantic Teen, BMI; Heyday 040.*

An Ernest Tubb groove and some bent alterna-country attitude are a recipe for fabulous retro country somewhere to the left (!) of Junior Brown. Spare honky-tonk/swing sound is totally charming. Americana programmers—get hip to this, but quick. These plowboys have an album out called *Hollywood Barn Dance*; the packaging, alone, is enough to merit an award.

### GRETCHEN PETERS "When You Are Old"

*Writers: Gretchen Peters; Producer: Green Daniel; Publisher: Sony/ATV/Times/Purple Crayon, ASCAP; Imprint 19000.*

One of Nashville's greatest living lyricists makes her single debut with a tender meditation



on aging backed by eloquent strings and piano. You'd have to have a heart of stone to resist it.

**JENNIFER LeCLERE**  
**"I Would've Been There By Now"**

*Writers: T. Tucker; Producer: Robert Metzgar; Publisher: Capitol-EMI, no performance rights listed; Platinum Plus 1123 (800-767-4981).*

"You pushed me over the line a long time ago," is how she begins this flacid country-rocker. She pushed me over the line right away with those 10 tuneless words. By the time she got to the chorus she was even flatter and I was even nutsier.

**JEFF MOORE** "She's Over You"

*Writers: Kim Williams Clay Walker Randy Boudreaux; Producer: Randy Boudreaux; Publisher: Sony-ATV; Tunes Kim Williams Linda Cobb Lori Jayne That's a Snash, ASCAP/BMI/MCG-Curb 1230.*

I'm a sucker for a Saturday-night waltz sung by a hillbilly singer. This one's a dandy. The boy can flat-out bend those notes and the band is locked into this swaying steel guitar like they're in dreamland. I certainly was.

**THE THOMPSON BROTHERS BAND**  
**"Cactus Wine"**

*Writers: Andy Thompson Michael Woody; Producer: Steve Fishell; Publisher: none listed, ASCAP; RCA 66840.*

Rock 'n' roll trash masquerading as country.

**BRUCE HAYNES** "Last Call"

*Writers: J.B. Haynes Kim Trimble Chuck Leonard; Producer: Bobby All; Publisher: Centergy Brains Dream Will Darrn, ASCAP; Cheyenne CDX.*

The tempo is too fast. He tries every pseudo-country vocal lick in the book.

**WILCOX & PARDOE**  
**"On a Ring and a Prayer"**

*Writers: A. Wilcox Dave Clark Jerry Salley; Producer: R. Frazier; Publisher: Panagon John T. Benson First Verse Sidekick, ASCAP/SESAC; Light CDX.*

I'm sorry: You just got defeated in the local preliminaries of the Descenex Country Music Talent Showdown Competition Roundup. Next time, try taking a breath between lines.

**RHETT AKINS** "Don't Get Me Started"

*Writers: Akins Sam Hogin Mark D. Sanders; Producer: M. Wright; Publisher: Sony-ATV Songs Stanstruck Mark D., ASCAP/BMI; Decca 55166.*

Energetic, yelping, heart-in-hand, country-boy vocal sounds just like young romance on Lovers' Lane. Lyric makes cute use of religious imagery to convey his fervor. I got into it.

**TRACE ADKINS** "There's a Girl In Texas"

*Writers: Trace Adkins Vip Vipperman; Producer: Scott Hendricks; Publisher: none listed; Capitol Nashville 10311.*

Vocalist has a marvelously robust resonance and the harmonies are right on the money. Dig that twitch-yer-hips backbeat. This one's got a monster groovomatic thang going on and the chorus is one of those walk-around-all-day-humming-it things. Gee, I just liked everything about it. I think this might be the sound of a superstar being born.

**HARD HAT DAVE & THE HONKY TONK KNIGHTS**  
**"Double Bogey Blues"**

*Writer: Dave Gillon; Producer: Gillon Howard Took; Publisher: Dixie Line, ASCAP; DLP Wreckers 2378.* Standard blues riff No. 21.

**DON WALSER** "Texas Top Hand"

*Writers: Ray Benson Don Walser; Producer: Ray Benson T.J. McFarland; Publisher: Paw Paw, BMI; Watermelon 1048.*

Lotsa cowboy fun, right down to the loosey-goosey yodel.

**PETER & DEBORAH KAYE** "American Farmer"

*Writers: Peter & Deborah Kaye; Producer: Kenny Wilson; Publisher: Cal-Jess, ASCAP; Gam-Am CDX.*

The American family farm really is in trouble if

your wimp vocal is all we can muster to save it.

**MARK COLLIE** "Lipstick Don't Lie"

*Writers: Mark Collie Trey Bruce; Producer: James Stroud Mark Collie; Publisher: MCA/Mark Collie/WB Big Tractor; BMI ASCAP; Giant 7791.*

Arguably the most expressive performance of his career to date. This has an awful lot going for it—killer melody, dynamic-tension production, splendid electric guitar work, earthy lyrics and drawling, next-to-you vocal. Support this with all your heart.

**LISA DAGGS** "Two True Believers"

*Writers: Russ Cunningham; Producer: John Dino Elefante; Publisher: Stanstruck Angel MCA Larry Acres, BMI ASCAP; Cheyenne CDX.*

She has a certain hand-clapping Jody Miller Linda Ronstadt country-rock quality that I found attractive. Listenable.

**HONORABLE MENTION:**

- The Sky Kings** Picture Perfect Warner Bros.
- John Anderson** Long Hard Lesson Learned BNA
- Todd Snider** I Believe You MCA-Margaritaville
- Somerset County** I'll Be Lonely/Ennassor
- Bob Jarres & Cornerstone** Kid With the Arrow Foxglove
- Guthrie Brothers** That's For Her to Know Next Horizon
- Duke Michaels** Rockin' to the Radio Six One Five
- Hank Williams Jr.** Houston We Have a Problem MCG-Curb
- Paul Q-Pek** Touch the Ground Absolute
- Skip Gorman** Colorado Trail Rounder
- Peggy Seeger** If You Want a Better Life Rounder
- Keith Gattis** Little Drops of My Heart RCA
- Kim Richey** From Where I Stand Mercury
- Terri Lynn** No Shadow Intersound

**ROW FILE...**



**DR. DENNIS WELLS, D.D.S.**

Member: The American Academy of Cosmetic Dentistry  
 105 Powell Court, Suite 101  
 Brentwood, TN 37027  
 615-371-8878

Ever wonder where those artists get that million dollar smile? Meet Dr. Dennis Wells, who is more than deserving of the title, "Dentist To The Stars." Among this doctor's patients are "Dolly Parton, Pam Tillis, Tom Wopat, CeCe Winans and a whole host of up-and-coming young artists."

Dr. Wells came to Nashville in 1987, following his 1983 graduation from dental school at the University of Tennessee (Martin) and three years of practicing in his Arkansas home town. Working primarily from word of mouth (forgive the pun), Dr. Wells says that he has seen his practice grow as the music industry has grown. "There has definitely been a surge of emphasis in appearance," he says. "Not just in teeth, but the entire presentation. It has certainly spilled over into what I do. We have music executives and managers contacting us

from time to time and wanting us to present a new look to an up-and-coming performer. Certainly as country music has grown, that has become very much a part of it."

Dr. Wells, in an ironic twist, admits that he was actually nervous before meeting one patient—Dolly Parton. "Her specifically, I was nervous until I stepped into the room, and she's such a wonderful person and makes you so much at ease to be around that immediately there was no fear. Certainly taking the responsibility for someone who makes their living with their appearance and changing that in some way is an awesome responsibility."

Like so many in town, Dr. Wells is also a former musician. In fact, he sounds like a passionate artist when describing his love for his work. "I've known from the first year of dental school that aesthetic dentistry was what I was going to do," he affirms, "but I didn't realize there would be such a non-monetary reward involved in watching people's whole life change for them."

As the only dentist in Nashville who is accredited by the American Academy of Cosmetic Dentistry, Dr. Wells, with the use of the "latest technology," says that "generally, within two visits we can transform about any problem that we encounter." He concludes, "The one thing that I'm so intent on is creating undetectable smiles. With the country music industry, we are a real group of people and we aren't the Hollywood flash, so I'm real intent on making gorgeous looking smiles that look as though they grew there."

—Richard McVey

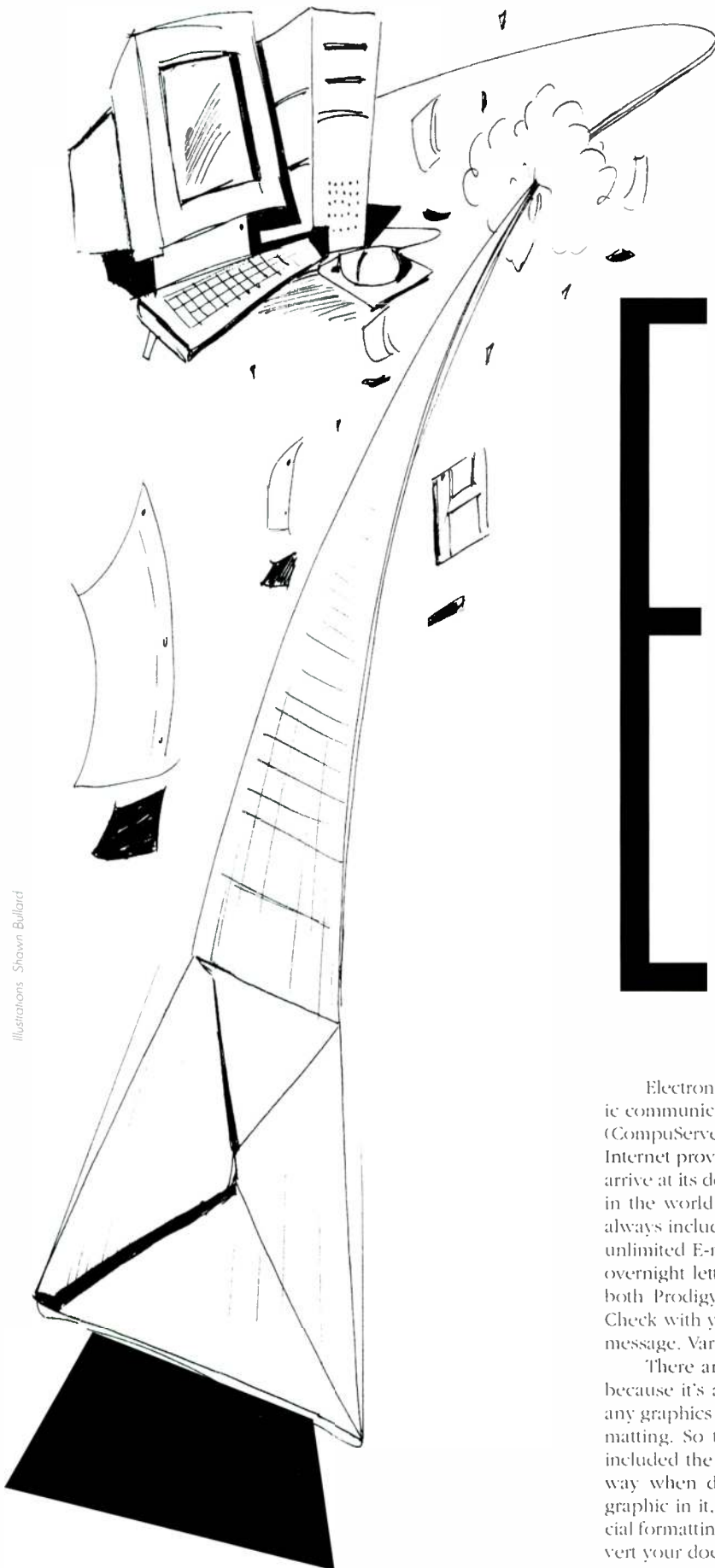
How to use  
the Internet's  
most popular  
service.

# E-MAIL

By Randy Benjamin

Electronic mail (E-mail) is the most widely distributed form of electronic communications in the world. It's available through all the major services (CompuServe, Prodigy, America Online) as well as through virtually all Internet providers. When you send a letter using E-mail, you can expect it to arrive at its destination in a matter of minutes, sometimes seconds, anywhere in the world. If you're connected directly to the Internet, E-mail is almost always included in the basic service. This means that you'll have worldwide, unlimited E-mail service at no extra charge. Compare that to the cost of an overnight letter, and you'll understand why E-mail is so popular. Currently both Prodigy and CompuServe offer Internet E-mail for an extra charge. Check with your service. E-mail may be free or they may charge you by the message. Various plans are available, one should fit your needs.

There are a few drawbacks to E-mail. One of the reasons it's so fast is because it's a text only medium. This means you won't be able to include any graphics in your letter. You also won't be able to include any special formatting. So the memo you wrote with your favorite word processor that included the fancy graph and the underlined sub-titles won't show up that way when delivered by E-mail. Don't even try sending anything with a graphic in it, it won't work. If you really need to include graphics and special formatting in your letter, most E-mail providers include a program to convert your documents into a binary format that can be sent over the electron-



Illustrations: Shawn Bullard

ic highway. Its nickname is FTP (file transfer protocol) and it's included free from most services when you subscribe.

#### **E-MAIL ADDRESS: THE KEY TO GETTING WHERE YOU WANT TO GO**

One of the most confusing things to new E-mail users is writing the recipient's address. E-mail addresses are much like actual street addresses. While we would use the person's name, street, city, state and zip in a regular postal address, E-mail addresses use something called domains. The most confusing thing about the address is that all the E-mail providers use different addressing schemes.

Here are some examples of how you would go about sending a message to *Music Row* from one of these services. The Internet address is [news@musicrow.com](mailto:news@musicrow.com). Anytime you see the @ character in an address, it means that it's an Internet address, not a commercial address like CompuServe or GENie.

**Internet:** If you're online directly with the Internet and you want to send a message, you would type the address in the To: section of your mailing program and hit the send icon. That's all that's needed. Example: To: [news@musicrow.com](mailto:news@musicrow.com)

**MCI Mail:** To send mail to someone at MCI Mail, add @mci-mail.com to the end of the person's name or numerical address. For

allows you to compose your message off line. The software will ask for the person's Internet address, in this case type [news@musicrow.com](mailto:news@musicrow.com) and press the send key.

To send mail to someone at Prodigy, just add @prodigy.com to the person's user ID. For example [jdoe@prodigy.com](mailto:jdoe@prodigy.com).

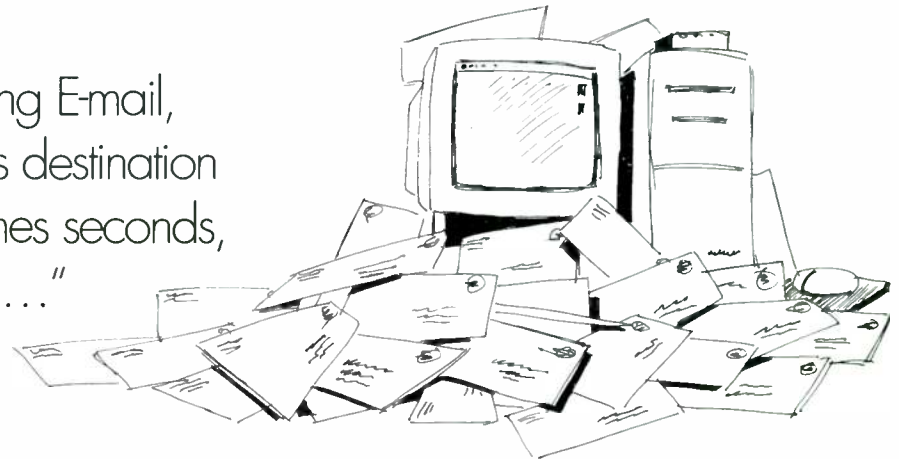
**America Online (AOL):** From AOL, all you have to do to send mail to the Internet is to put the recipient's name in the To: field before composing your message. To: [news@musicrow.com](mailto:news@musicrow.com)

To send mail to an AOL account, first remove any spaces in the person's AOL user name and add @aol.com to the address. Example: [j\\_bdoe@aol.com](mailto:j_bdoe@aol.com).

**CompuServe:** To send a message from CompuServe to someone on the Internet, use this format: >INTERNET:[news@musicrow.com](mailto:news@musicrow.com). Both the ">" and the ":" are required in the address.

CompuServe users have numerical addresses like 2345.456. To send mail to a CompuServe user, add @compuserve.com to his user name. The previous example would look like this: [2345.456@compuserve.com](mailto:2345.456@compuserve.com).

**GENie:** To send mail to someone from GENie to the Internet, use the person's Internet address plus @INET=. *Music Row's* address would look like this: [news@musicrow.com@INET=](mailto:news@musicrow.com@INET=).



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example: [jdoe@mciemail.com](mailto:jdoe@mciemail.com) or in case of a numerical address, you would type 812-2345@mciemail.com.

To send a message to *Music Row* from an MCI Mail account, you'll need to go through a couple of extra steps. MCI has a special mail program. After you compose your message you go to the To: section. Here you key in the person's name and type (EMS). At the resulting "EMS:" prompt, type INTERNET. At the resulting "MBX:" prompt, type the recipient's Internet address, in this case, [news@musicrow.com](mailto:news@musicrow.com).

**Prodigy:** To send mail to someone on the Internet from Prodigy, you'll first need to download the Mail Manager Software if it's not already installed for you. It can be downloaded directly from Prodigy. This software

To send a GENie subscriber a message, add @genie.geis.com to the subscriber's name. Example: [jdoe@genie.geis.com](mailto:jdoe@genie.geis.com).

E-mail can be more than just a way to send messages. You can subscribe to special-interest news groups, receive electronic magazines, download information and files, even mail a letter to the President right from your keyboard. E-mail is one of the most heavily traveled roads on the information highway. Learn to use it and you'll have access to a wealth of on-line resources.

For a more detailed look at the possibilities E-mail has to offer, check out the Internet section of your local bookstore. There are several books devoted entirely to E-mail.

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*Keith Gattis*

**d e b u t s i n g l e ,**

*"Little Drops of My Heart"*

**from the self-titled  
debut album coming  
A p r i l 1 6**



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World Radio History





## LISA BROKOP/*Lisa Brokop*

(Capitol 7243-8-33875-2-6) *Producers: Jerry Crutchfield, Josh Leo*

**Prime Cuts:** "She Can't Save Him," "Now That We're Not A Family," "West Of Crazy"

**Critique:** This Canadian's sophomore effort shows an impressive amount of maturity, both in vocal performance and song selection. At the ripe old age of 22, she's got a deep, rich voice that combines the stylings of both Kathy Mattea and Patty Loveless. She showcases it best here with "At The End Of The Day," where she harmonizes with the song's co-writer, Steve Wariner. But what's really noticeable about this project is her boldness in picking songs that deal with tragic situations, despite the fact that it will likely leave radio programmers scampering next to the boots under their beds. "She Can't Save Him," which describes the limitations of even a woman's love when her man is an alcoholic, would have been perfect for the *Leaving Las Vegas* soundtrack. "Now That We're Not A Family" is an unrelenting look at divorce from the eyes of the true victim, the child. The message cuts so deep that it takes your breath away. What's lacking in this album is the attention-getting uptempo songs. The Kostas-penned "Language of Love" seems to drag. It's too bad producer Jerry Crutchfield couldn't bring some of the energy from his Tanya Tucker sessions to liven this up. We know Brokop can sing. Even her worst is far ahead of the average bear-able country singer. She just needs to lighten up a little, tease us and have some fun. She does get a little sexy with "I Know Too Much," and relaxes on the upbeat "West of Crazy." She does a good job with "I Know A Heartache When I See One," but it's hard to top Jennifer Warnes' original version. With *Lisa Brokop*, she establishes herself as a serious singer. Now she just needs to work on the subtleties and emotion. And that's not bad for someone who's barely legal.

—Beverly Keel

## HIGHWAY 101 & PAULETTE CARLSON *Reunited* (Intersound 9173)

*Producers: Larry Butler, Paul Worley, Ed Seay*

**Prime Cuts:** "Texas Girl," "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart," "All The Reasons Why"

**Critique:** It's fitting that one of country music's first enhanced CDs should belong to "Information Super" Highway 101, who has rejoined forces with Paulette Carlson after a five-year hiatus to record *Reunited*. Unfortunately, the interactive CD required too much memory for my poor little Macintosh, so let's focus on the audio. Paulette's voice is as gorgeous as ever, adding a golden touch to songs like "The Bed You Made For Me." Unfortunately, over-production seems to suck the life out of the instrumental performances, which sound too slick. But hello!—the album changes gear at the halfway point with "Texas Girl" and "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart," where Paulette lets her roots show (this is good for musicians, bad for hairdressers). Set the Wayback Machine for the Ryman on any Saturday night in 1957. The final cut, a cover of Bryan Adams' "Have You Ever Really Loved A Woman," is a wonderful surprise. Highway 101 does it right, dropping Adams' bullfighter schmaltz and treating the song as the pretty Spanish ballad that it is. They need to drop the Flamenco-wannabe guitar licks, though. It may have been said before, but it's true: *Reunited* and it feels sooo good.

—Joey Butler

## STEVE AZAR/*Heartbreak Town*

(River North-1172) *Producer: Joe Thomas*

**Prime Cuts:** "Heartbreak Town," "What Are We Waitin' For," "You Don't Even Have To Try"

**Critique:** Singer-songwriter Steve Azar possesses a rich, mellifluous, passion-filled baritone and a penchant for penning songs that are more personal and perceptive than much of what gets played on country radio. There are a dozen songs on Azar's debut disc, *Heartbreak Town*, eleven of which he either wrote or co-authored with some of Music Row's finest; few of them are truly memorable. Producer Joe Thomas serves Azar well by keeping the production simple and clean. On romantic ballads such as "Nights Like This," he cushions the singer's voice behind a mix of single violin, acoustic guitar, steel and piano; while on "Someday," the first single, and "What Are We Waitin' For," another rocker, he captures each song's urgency in a manner that would make John Mellencamp smile. I enjoyed the hooky, propulsive rhythms of "Dreams Of A Dancer," which pulls the listener in for a tale about a young woman's passion for her music over romance; the intimate ballad "You Don't Have To Try" (the album's only analog track, which was produced by Azar's brother Joe for an engineering project at Belmont College); and the haunting, melancholy title cut. However, there are several obvious failures including "Thunderbird," a piece which comes off like "Thelma And Louise on Deadman's Curve" and the swampy "As Long As Harley gets To Play"—with lines like "Harley Walker's got a fiddle, Harley's brother's got a gun," the less said about this one, the better. Then there's the remake of Paul Davis' '80s pop hit "I Go Crazy." (Why?) Finally, "Caught Between the Rock and the Roll" comes off as bad Neil Diamond. And who needs more of that? All in all, *Heartbreak Town* does make a few personal statements with Azar coming off as a cosmetic rebel. He's a passionate singer, though as an edgy rocker he lacks the no-holds-barred quality of, say, Steve Earle. Azar may get lost in the record label shuffle if he chooses to remain on the middle ground.

—Roni Young

## RICH MCCREADY/*Rich McCready*

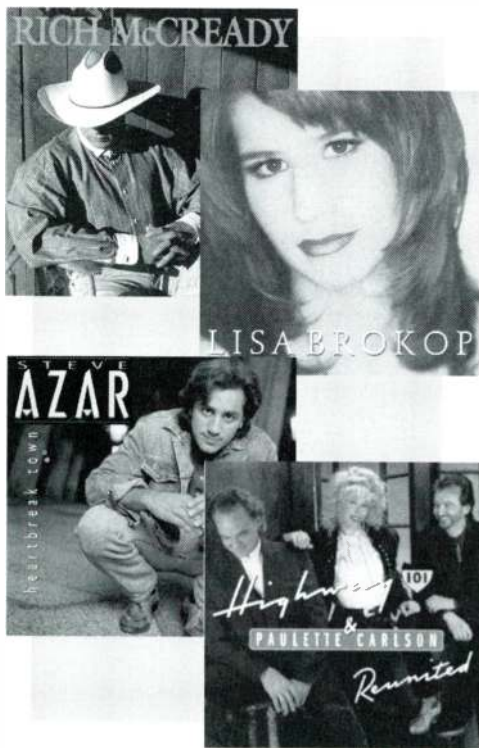
(Magnatone MGT 104-2) *Producer: Brian Maber*

**Prime Cuts:** "Hangin' On," "All American Cowboy," "Thinkin' Strait," "When Hell Freezes Over"

**Critique:** Rich McCready appears to be Magnatone's answer to the George Strait Chris LeDoux singing rodeo cowboy hunk. He even sounds like a mixture of LeDoux and Strait with a little Charlie Daniels thrown in on the more rock-oriented songs—which, all things considered, is not necessarily a bad thing, since he doesn't look like any of them. McCready

has his name on seven of the ten cuts on the disc, including "Hangin' On" and "Thinkin' Strait." The album is a collection of mostly rodeo cowboy tunes which, for the most part, are well written and well rendered. Only the politically incorrect "Mostly Likely To Succeed," which tends to glorify teenage drinking, turned me off. The rest of the cuts were noble attempts at overworked themes, like "Big Time Talk In A Small Town," which fails to measure up to Hal Ketchum's "Small Town Saturday Night," or The Sweethearts Of The Rodeo's "Midnight Girl in a Sunset Town," both of which drive the "small town" theme home a bit stronger. McCready's singing is sincere and expressive, though his voice and styling aren't going to light any fires. The thing I liked most about this album was the production. The swing tunes were tight and bouncy and the instrumentation varied and imaginative. I particularly liked the work on the two bluesy ballads, "Just Like Me" and "Takes One To Know One." To my ears, "All American Cowboy" is going to be the best bet for breaking this artist.

—Robert Colson





## EDGE OF THE ROW

by RUSTY RUSSELL

"Nothing like a good, rambling hissy fit to really get the old juices flowing, I always say..."

I got it. Finally figured out what's bugged me about radio pop for the last fifteen years or so. Here I've been going around beating myself up, thinking I was just getting too old to really bond with new music, thinking I was stuck, like millions from previous generations, in a dogmatic embrace of "the good stuff"—which is, of course, the stuff I heard growing up. That's what most people consider "the good stuff," you know; music that served as a soundtrack for their coming of age. For most of us, the biggest dilemma at that time in our lives was not running out of beer money before Friday. And somehow, as we aged and got more hung up with real-world, adult pursuits, pop music lost some of its bite. It's a little harder to bond with a tune you first heard while tiptoeing through your first tax audit than with the one that wafted from the Mustang radio when of What's-Her-Name planted that first serious smooch. I was resigned.

I now realize, however, that my loss of connection with pop radio's offerings wasn't all my fault. Whole chunks of it simply *didn't sound like anything*. A fan, maybe. Or a blender; you turn it on, and it runs. Same speed, same level, one long, droning continuum. Euech. Of What's-Her-Name would have been lulled into unconsciousness before she could manage a pucker. So I, like many of my contemporaries, gravitated to other sounds; country, jazz...anything with some hills and valleys and emotion.

All of this comes up not only in the interest of total word count (always a consideration), but also because I just heard **Jeff Finlin's Highway Diaries** CD (Little Dog Records). Finlin's music definitely *sounds like something*. You want comparisons? Okay, imagine Steve Earle with three cups of espresso and a thesaurus. Bob Dylan, Lou Reed and John Prine also come to mind—clips from his promo pack are speckled with those names, and with good reason. Bone-deep lyrics; a little moody, a little dark, but presented in a sparkling musical environment. Who knows how much of the overall effect is Finlin's singular vision and how much is

owed to co-producer Laron Pendergrass and Little Dog founder Pete Anderson. (Who cares? Isn't that what producers are for?) Here's a taste of my favorite cut, "Hammer Down": *He flew in from Chicago on the -18 She picked him up like litter for the children's sake/No she never let them know. Ob the line that she towed Or the rust that she chromed. For their happy home...Huh? Well? Scoot yer boot to THAT! Picked him up like litter? Substance alert! Now we're gettin' somewhere. Finlin's emergence is very heartening. All hail the return of a singer-songwriter with something to say.*

Nothing like a good, rambling hissy-fit to really get the old juices flowing, I always say. I feel much better. Good enough, in fact, to listen to some blues. I'm staring at a stack of CDs sent to me by a man I've known since high school, **Fred James**. For the better part of his two decades in Nashville, Fred has been quietly carving his niche as Music City's blues mogul. (Okay, mogul *LITTLE*—nobody's getting rich here.) An accomplished guitarist and songwriter, Fred's career as a performer has taken a back seat in recent years to his mission of producing, preserving and reviving the music he loves. I'm not sure that even he could unravel the web of small labels and licensing agreements that he juggles each day through his Bluesland Productions (P.O. Box 68096, Nashville, TN, 37206). Last year's purchase of master-tape catalogs from the Poncello, Champion and Ref-O-Ree labels promises to increase his already substantial European distribution platform. From the fifties through the early seventies, these tiny Nashville-based labels were home to legendary blues, R&B, gospel and soul artists like The Fairfield Four, Gene Allison, Rudy Green, Roscoe Shelton and Earl Gaines. Thanks in large part to James' efforts, Music City is building a reputation as an important blues center—at least in some pockets of the overseas market base. Wouldn't hurt for *us* to take notice, too.

Tune in next time, when Annie The Wonder Dog lists her top ten fractured phrases from the country charts. And, oh yeah...anybody know where I can get a radio for a '65 Mustang?

# Coming April 23rd...

# IN CHARGE '96

MUSICROW

(continued from page 11)

the 18 to 24 demo is going to start pulling away from country music if we get too safe. Some of the alternative acoustic groups like Hootie & The Blowfish and The Gin Blossoms are really like first-cousins to country music. That's why we really need artists like The Mavericks that stand out from the pack.

**Sandy Neese:** Billy Ray Cyrus is a good example of someone who's a celebrity in the minds of the media—or else *The Nanny* wouldn't have had him guesting during the ratings sweeps. He's been very quiet at radio for the last year, but we're probably looking at a fall release. And then there's Shania Twain, who was just featured in *Interview* and *Esquire*—and her next big push will be in the women's magazines. There's something very special about her music. Radio was initially a little resistant, but then "The Woman In Me" started lighting up the deejays' phones everywhere. Country music is still producing celebrities.

**Lynn Shults:** Part of the problem is we run our country artists to death. You don't see that in the rock world. I call it the "gerbil in the cage" syndrome. We have them doing the syndicated radio shows, the publications, the cable shows. When artists get tired, they sometimes go on "auto-pilot" and the press doesn't get their best stuff.

**MR:** What are some of the trends in print media?

**Jules Wortman:** Ten years ago, there were very few journalists covering country music. Now there are quite a few, and their work appears in highly respected magazines like *Vanity Fair* and *Musician*.

**Jennifer Bohler:** Because Reba has been on the cover of all the top women's magazines, we recently put Linda Davis in a showcase situation in New York—and many of the editors from those magazines showed up. The successful track record with Reba definitely helped set the stage for Linda.

**MR:** Are any of your artists following *George Strait* and *Reba* into the actor's spotlight?

**Lynn Shults:** We get calls every now and then from the soap operas wanting one of our artists to do some acting. I think Neal McCoy would be a natural, and Tracy Lawrence's videos show that he can do much more than music. But so far the scheduling has been a problem.

**Jennifer Bohler:** Billy Dean recently appeared in *Lois & Clark* as an actor, not as a cameo. But Billy approaches acting just like Reba does: it's challenging, but still a sidebar to the music.

### Innovative Alternatives

**MR:** The whole world doesn't revolve around *The Tonight Show*. What are some other vehicles that are effective?

**Jennifer Bohler:** Cable, cable, cable. Plus we also pay close attention to the morning shows and noon shows in large markets. There's a Dallas show called *Good Morning, Texas* that's extremely effective. If you're on *The Tonight Show*, you get 3 1/2 minutes, plus an extra minute on the couch if you're lucky. But on *Good Morning, Texas*, you might get 10-15 minutes.

**Lisa Shively:** Dead Reckoning's Kevin Welch and Kieran Kane were recently on National Public Radio's *Mountain Stage*. There are also some great online magazines ("e-zines") like *No Depression* and *Turangit* that help spread the word about roots music on the Internet.

**Susan Niles:** We had gotten coverage for David Ball in *Newsweek* and *Entertainment Weekly*, but I knew he was very funny and articulate, so I booked him on Comedy Central's *Politically Incorrect*. He was the first country artist to appear on that program, and he stole the show. We also had David and Little Texas on *Live From The House Of Blues*, and they garnered that show's highest rating.

### Is The 'Net Just Hype?

**MR:** Speaking of the Internet, what are you doing to harness the power of the Information Age?

**Lynn Shults:** We're not really pushing for anyone to do Web sites right now. Tracy Lawrence has one because he's really interested in it. He has a laptop that he takes on the road, and he goes online to chat with fans. But in my opinion, the World Wide Web has a lot of shaking out to do.

**Jim Della Croce:** I'm taking a back-to-basics approach right now. I think that syndicated radio, print coverage, and award shows have a greater impact on record sales. One great performance on the ACM Awards is as good as a year's worth of Internet activity.

**Lisa Shively:** We're in the process of building a Web site that will have links to Rounder Records' Web site. (Rounder distributes Dead Reckoning product.)

**Elizabeth Thiels:** We're looking closely at the Internet, but not everyone has the necessary hardware and software right now. It's similar to the battle over CDs and cassettes. At one time, half the reviewers wanted cassettes, while the other half wanted CDs. Now it's all CDs. It was a process, and so is the shift to the Internet.

**Sandy Neese:** PolyGram has a Web site containing bios, snippets of music, and itineraries.

**Susan Niles:** Warner Reprise has a weekly interactive talk show called *Cyber-Talk*. Little Texas was the first country act to tap into this resource. We have two Web sites—one for Warner Bros. artists and another for Reprise artists—that are a joint venture between the Burbank office and Nashville. We include bios and sound video bites—and a journalist can even pull an image from the site that's comparable to an 8 x 10 from a press kit.

**Jules Wortman:** I think the Internet and multimedia will impact us, but it's way down the road for country music. Most country listeners don't get their artist information this way. It's going to take a few more years.

**Kathy Gangwisch:** Our artists' Web sites are maintained by their fan clubs. In addition to bios and photos, they're also selling merchandise on the Internet.

**Evelyn Shriver:** I mainly use my computer for word processing and Solitaire. I'm being dragged into the Internet era. There's no doubt, though, that it's going to be very important.

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# CAFARO SETS HIGH STANDARD FOR NASHVILLE'S A&M IMPRINT

A&M President and CEO Al Cafaro was recently in Nashville to help smooth the transition or "merger" of Polydor Records to A&M. Of course it's dangerous to generalize about a person after meeting with them for only a short time, but during our interview and then later at an intimate A&M reception at the home of Nashville President Harold Shedd, I got a chance to observe this man who has successfully steered the A&M machine for over five years. Recent artist success stories include Sheryl Crow, Blues Traveler, The Gin Blossoms and Soundgarden. Established A&M artists also prospering encompass Bryan Adams, Sting, Amy Grant and Barry White.

Cafaro possesses a charismatic smile, and it only takes a few moments to realize he is an executive who gets turned on by the music, not just the bottom line. Lots of CEOs don cowboy boots when they arrive to inspect their Nashville divisions, but the following questions and statements illustrate that Cafaro has a sense of this community and wants to become a part of it. He also made no bones about expecting the Nashville division to become a top-flight label.

The New York/New Jersey native first joined A&M about 19 years ago as a local promotion manager. In 1987 he moved to Los Angeles to become Vice President of Promotion. He was promoted to Senior Vice President in 1989, and a year later rose to General Manager. "We've tried to keep a broad approach," he states. "To create a lyric and melody that can fuel the intellect and touch the heart is a great achievement. In my view, none of the arts resonate with the power of a song."

**MR:** We've heard rumors about A&M coming to Nashville for several years. Why now?

**AC:** The timing is interesting. Prior to my involvement, A&M had flirted with coming down to Nashville, and certainly during the 5 or 6 years I've been running the company it has always been in the back of my mind. I personally enjoy country music, and not being able to partake of that has at times been frustrating. But frankly, with the proliferation and quality of so many operations here, the competition was a daunting reality. Given the fact that Mercury and Polydor were here, I didn't feel that there was a legitimate opportunity for A&M to come down here nor did I think that my boss, Alain Levy would take kindly to a request for additional investment in Nashville.

However, it was Alain's brainstorming that made this happen. In an effort to consol-

idate the executives reporting to him directly, he decided to have Polydor report to me. Rather than just have it be Polydor Nashville reporting in, Alain and I felt it was a definitive statement to change the name to A&M Nashville to indicate clearly to everyone that this was a substantial commitment in terms of going forward. By bringing Harold Shedd under the banner of A&M, we can provide him with additional resources plus someone to bounce things off of and have a sort of partnership with. I'm very much a person that focuses on opportunities, and we have an opportunity with Harold's creative vision and the expertise of the people here combined with the continuity that A&M can provide to go out and make some things happen. It's a vote of confidence that's been extended.

**MR:** Are you planning staff and/or roster changes and how active do you intend to be in day-to-day operations?

**AC:** Although I enjoy country and love much of it, I don't profess to be an expert in this genre. Therefore, my involvement here will be one of providing additional resources to help the existing staff get the job done and to make sure that this repertoire and artistry gets a real opportunity to be successful. Also, to provoke a sense of focus and forcefulness behind the approach to the marketplace on behalf of this repertoire, I believe there needs to be a portion of the roster given to new and developing situations combined with the right 'of-the-moment' opportunities that will have to be pursued very aggressively in the short term.

There is a terrific repertoire currently in place, I trust Harold in this area, and it isn't for me to get into specifics. But I do view Toby Keith as being one of those opportunity records that we should be very aggressively pursuing and expect to be as successful in the big picture as you can possibly be with an artist. I'll be there to provoke a dialog with Harold, I'm going to take my time, I'm not going to reinvent the wheel, because although it is the music business it is unique because it is country music, and I expect that I'm going to learn as we move forward as well.

**MR:** A&M Nashville currently has 11 artists on its roster. Do you expect that number to remain constant?

**AC:** It's hard to break new artists. There are many opportunities for people to get distracted, so it's crucial that we stay focused. My general sense is that less is better. Rosters



should grow as the ability of an organization grows to make those artists happen. It's very difficult for me to comment on the roster size given that many of Harold's acts are developing artists. We'll have to see how they unfold.

**MR:** Will A&M Nashville sign acts from formats other than country?

**AC:** We have to be able to compete within the existing parameters of what is known as country music. Once that happens then we could entertain looking at something else, but that is such a pipe dream. Frankly, we're here to be seriously involved in the country music business. Far be it from me to come down here and redefine what that is.

**MR:** What are your expectations for the Nashville operation?

**AC:** It's Harold's operation. He has accomplished a lot in his career; I trust him. He is a man to be respected and to be given the space that he needs to do the job. Having said that, categorically what I expect is that this operation will be as good as it can possibly be. I expect a tight, cohesive, focused group of individuals who are aggressively exploring every opportunity on behalf of the artists, communicating aggressively with one another, so that everyone is on the same page at the same time, and taking this agenda to their outlets in the market place whether it be radio, retail, press, video, etc. in a manner that's professional and aggressive.

How that will shake out insofar as accomplishing those goals...well, the best case scenario is that everyone here rises to the occasion and makes it happen. Everybody deserves an opportunity to make it work. But one thing is certain, and that is that we will have the best group of people communicating in as tight and as focused a fashion as is possible on behalf of our artists.

—David M. Ross



## Bobby Karl....

# WORKS THE ROOM

### CHAPTER 60

"How many of these things are there a week in this town?" asked novice schmoozer **Michael McNamara**. "Oh, four or five, I guess," I replied. "Give or take a few dozen." The occasion was the **Jeff Stevens** showcase at the Music City Mix Factory (3/12). Since this is Chapter 60, that makes it roughly the 500th party/event of this column's life. Gee, you could make a career out of this, except for the pay. But as sage agents **Rob Battle** and **Bob Kinkead** pointed out during an evening at Green's Grocery (2/23), "It's minimum wage, but all you can eat." Look on the bright side.

The cats at the Jeff Stevens gig were of the salsa-and-chips variety. **John Huie** made the mistake of walking too near a salsa ladle, the end of which hooked onto his sportcoat pocket. As he walked away, it dribbled tomato stuff down his clothes. "You can dress him up, but you can't take him out," I commented, thankful that it hadn't happened to me. Just then, **Jayne Rogovin** walked up, shook her head and said, "Well, you can dress him up, but you can't take him out." Anybody else care to comment?

Actually, there was comment a-plenty about how much we love Stevens and his songs. My favorite was "Girl Down South," the first country song to rhyme "Texas" and "Lexus," which I quickly pointed out to Jeff's publisher **Tim Wiperman**, our host for the evening. Label heads **Mike Curb** and **Ken Levitan** were checking out our boy, as were **Steve Fishell**, **Glen Middleworth**, **Mary Del Scobey**, **Gerri McDowell**, **Rick Alter**, **Mike Siris**, **Kevin Lamb**, **Beverly Ross**, **Keene Garrett** and **Chuck Neese**. I ran into my old buddy **Byron Gallimore**, hugged him extra big and told him that he was on his way to becoming one of the greatest producers in Music City. Byron's **Tim McGraw** and **Jo Dee Messina** works speak for themselves.

The Mix Factory is a cool room in a cool building. But it needs some audio doctoring before it's a great showcase space. Anyway, I hope Jeff gets a deal out of the night, because he deserves it.

All you can eat? You betcha. We snacked on delish Trilogy Restaurant hors d'oeuvres at the **Linda Davis** fete celebrating her first top-10 hit (3/6). I huddled with **Rusty Russell**, **Pete Loesch**, **Jennifer Bohler**, **Brian Mansfield**, **Narvel Blackstock**, **Brad Schmitt** and **Jesse Schmidt**, sharing memories and cocktail-party insights. Veteran **Pat Harris** made me feel good when she told me a Minnie Pearl anecdote. Linda was so warm and sweet to remember **Vernell Hackett** as

the Music Row scribe who'd written her very first bio when she was a 15-year-old kid from Texas recording for the late Phil Baugh's Sound Factory Records. I ask you, how often does anybody recognize a media worker from the stage? Vernell's a good soldier and deserves that pat on the back.

The event was also memorable in that it featured live music (!) Linda sat at the piano with talented hubby **Lang Scott** backing her on guitar and harmony vocals to do some of her new CD's tunes. "This takes me back," commented Linda. "The only thing missing is the tip jar." It took me back, too.... to 1987 when Bob Montgomery and I were having a nightcap in the Sheraton Music City's piano bar and guess-who was entertaining there. Bob and Bobby Karl agreed that she was a star and she wound up on Epic, then Capitol, then Arista..... You know, one of those 10-year overnight successes. No wonder they were partying.

It was all-you-can-eat in the CMA Lobby, too. Only this time it was breakfast food. The occasion was the CMT announcement of its sponsorship of the **Tim McGraw/Faith Hill** road show (3/8).

"CMT is going to see the impact it's had on country music," predicted La Hill. "We only have one problem so far," Tim interjected, "and that's the extra bus we have to have for Faith's shoes." It's a girl thang.

The 100-date cross-country jaunt is billed as "The Spontaneous Combustion Tour" and will run from this month until year's end. The fan parties and impromptu star stuff does sound like fun. "You ought to come out with us," Faith said to me later. "We'll show you a real good time." I just might take her up on that invitation one of these days.

**Ed Morris, Marilyn Arthur, Mike Jones, Ron Huntsman, Jeff Green, Dave DeBolt, Jerry Bailey, Jama Bowen, Chuck Thompson, Stacy Harris, Jim Stanley, Mandy Wilson, Janis**

**Azrak, Ray Crabtree, Will Beasley** and TNN's mighty **John Rose** and **Marty Gilbert** were among the folks working the room. Remind me to tell you sometime how the great Rose saved my life one night at the Opryland Hotel. The guy is a sure-nuff prince among men.

**Paul Hastaba, Mark Hurt** and **Steven Yanovksy** offered words of wisdom to the press. "It's revolutionary!" editorialized **Janie Osborne**. I don't know if I'd go that far, but I dearly love a good publicist, don't you?

Hey, are you hip to how cool the Ernest Tubbs Midnight Jamboree has been lately? **Tracy Byrd** attracted a capacity crowd to the Lower Broadway ET Record Shop for his midnight appearance (2/2). **Curt Koehn** and **Nancy Lee Anderson** were there representing co-sponsor *Twang*, which is a hip new country magazine out of Texas. And the crowd featured everyone from Music Row fabulons to street people. Some fun. **Travis Tritt** reportedly rocked the same joint the week before (2/24).

To return to our original query, "How many of these are there a week?" Well, **Gold City** scheduled theirs at the Union Station Hotel (3/18). ASCAP celebrated "The Beaches of Cheyenne" by **Bryan Kennedy, Dan Roberts** and **Garth Brooks** at its Music Row office (3/11). BMI hosted **Stella Parton** for "A Woman's Touch" (3/19). SESAC's turn came with Karen Taylor-Good's "Not That Different" (3/1). **Brad Alford** is this year's winner of the Jim Beam National Country Music Talent Search (that's a mouthful), so he booked his day in the sun at 12th & Porter (3/6), with a boost from **J.P. Pennington** and **Judi Turner**. Reunion Records offered **Third Day** at Ace of Clubs (3/4).

The Exit/In was the site of the album-release party by **Geronimo III**. Ya gotta love a guy who titles his record *My Heroes Have Always Killed Cowboys*. Mississippian **Cissy Kitchens** (say that three times, fast) chose the Bullpen Lounge for her showcase (3/7). Sugar Hill Records presented **Chesapeake's** new sounds at The Station Inn (3/7). The Crossfield Music showcase was at Douglas Corner (3/6). An act called **CASH** ("pure unhibited Appalachian rockin' country boogie") showcased at Ace of Clubs (3/6), and the invitation promised, "refreshments served." See what we mean? Minimum wage, but all you can eat. And hear.



Johnny Cash gathers with Bug Music employees at LA's House Of Blues to celebrate signing an administrative publishing agreement. (L to R) Bug's Creative Director Eddie Gomez and President Fred Bourgoise, Cash, June Carter Cash, Bug Chairman/CEO Dan Bourgoise and Senior VP Garry Velletri and VP of Business/Legal Affairs David Hirshland.

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# STUDIO REPORT

by STEVE HOOD

## FLATWOOD STUDIO COMES TO TOWN

Hope everyone enjoyed CRS '96 here in Nashville, and South-By-Southwest if you were lucky enough to have gone Texas-way last month. Now that everyone has recovered from those two events, we can get back to concentrating on studio activity—and there was plenty. For one, Digital Atomics' Roger Nichols did some archival work for acts such as Wynonna and the late Roy Orbison, as well as some mastering for River North's Jim Messina, produced by Joe Thomas...Helen Darling tracked her second Decca project with Mark Wright and Michael Omartian directing and Greg Drummond on the knobs at Javelina, while Barry Beckett and Csaba also worked there on Kenny Chesney overdubs for his next BNA album...Robert Tassi and Tim Roberts engineered pre-production and demos for Warner Brothers' Victoria Shaw at the Loft...and Giant's Daryle Singletary had overdubs going down at Loud Recording with Kevin Beamish and Ricky Cobble at the boards.

There is yet another studio in town, owned by T.C. Roberts (aka Tabby Grabb) and Gloria Parmentier. T.C., once the pedal steelist with Mickey Gilley, Johnny Lee and the Urban Cowboy Band, and Gloria have spent most of the past two years building Flatwood Studio, a large recording space designed to be comfortable and basically indestructible. With some 5,000 square feet of native Tennessee hardwood floors and walls, one unique feature is the studio's door handles, made mostly of quality guitar necks from Taylor, Martin and Gibson. Flatwood features both analog and digital recording, outboards and the console from Blank Tapes in NYC (used by Madonna, Whitney Houston and the Spinners), and even has its own golf range on the old 40-acre farm it calls home...And Top Tracks' B-room format will now be 24-track digital Tascam DA-88 and will offer in-house mastering with Pro Tools...That about 'dubs' it. See ya next month.



Jackson Leap, writer of the top five hits "Have I Got A Deal For You" for Reba McEntire and "I Want You Bad" for Collin Raye, recently signed a publishing deal with MCA Music/Nashville. (L to R) MCA Music Publishing VP Stephen Day, Leap and MCA Music Publishing President Jody Williams. Photo Alan Mayor

Artist	Producer	Engineer	Label	Project
<b>BENNETT HOUSE</b>				
Steve Green	Greg Nelson	Balding/McLean	Green Min.	trax/od's
Various artists	"	"	Sparrow	prog/print
Ralph Van Manen	Hank Pool	"	Artica Prod.	trax/voc
Jeffrey Steele	Chris Farren	McLean/Costa	Curb	trax/od's
The Bennett Twins	Thomas	Whittington/McLean	Yel. Ele. Mus.	"

Artist	Producer	Engineer	Label	Project
<b>COUNTY Q</b>				
Cledus T. Judd	—	T.W. Cargile	Razor&Tie	album
Holly Dunn	—	Tom Endres	Hamstein	trax/od's/mix
Mark Sanders	—	Cargile/Endres	Starstruck	"
Rick Orozco	—	"	EMI	"
Greg Gaines	Bucky Baxter	R. Matson/Pfaff	Giant	"
Lewis Anderson	—	Pfaff/Buchanan	Chrysalis	"
Stephony Smith	—	Rob Matson	EMI	"
Gretta Gaines	—	"	Giant	od's/mix
Russ Taff	Doug Grau	Chuck Pfaff	WB	trax/od's/mix
Aaron Barker	—	Pfaff/Cargile	O-TEX	"
Tim Johnson	—	David Buchanan	Giant	od's/mix
Greg Barnhill/Kim Carnes	—	—	—	—
—	—	Rob Matson	Pat. Joseph	trax/od's/mix
Freddy Weller	—	Buchanan/Cargile	Young World	"
Joe Diffie/Michael Higgins	—	—	—	—
—	—	A.J. Derrick/C. Pfaff	API	trax/od's/mix

Artist	Producer	Engineer	Label	Project
<b>CREATIVE RECORDING</b>				
Steve Mandile	Mandile	Mills Logan	Magnatone	album
Shawn Michaels	Jeff Gordon	Maher/M. Logan	"	"
Kenny Rogers	McKell/B. White	McKell/Scaife	"	"
Stephanie Beaumont	—	—	—	—
—	Harris/Prescott	M. Logan/Scaife	BMG/Can.	"
Toyota/Pic-n-Pay	—	—	—	—
—	Dan Williams	"	—	master
Franks Nursery/Detroit News/Farm	—	Bureau/Sizzler	—	"
—	"	"	—	"
Mazda/Marty Stuart	"	"	—	"

Artist	Producer	Engineer	Label	Project
<b>DARK HORSE</b>				
Amy Grant	Kilpatrick	Dan Marnien	A&M	vocals
Robin Crow	Crow/Schleicher	Clarke Schleicher	—	od's
Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	"
Hosanna!	Don Harris	Eric Elwell	Integrity	trax
Buddy Greene	Buddy Greene	Brent King	Fortress	od's
Claudette	Toni Clay	Gary Hedden	—	vocals

Artist	Producer	Engineer	Label	Project
<b>DIGITAL ATOMICS</b>				
Jim Messina	Joe Thomas	Roger Nichols	River North	master
Beach Boys	"	"	"	pre-master
Roy Orbison	—	"	Still Working	archive
Kim McFarland	Ken Wishner	"	CGI	master
All Day Thumbsucker	Revisited	—	—	—
—	Tommy LiPuma	"	Blue Thumb	dig. arch.
Wynonna	Tony Brown	"	MCA	"

Artist	Producer	Engineer	Label	Project
<b>EMERALD SOUND</b>				
Jon Randall	Emory Gordy, Jr.	R. Martin/T. Waters	RCA	trax
Patty Loveless	"	Howard Steele	Full Circle	od's/Ryman
Ricky Skaggs	Ricky Skaggs	"	"	"
Cable News Network	—	—	—	—
—	Bill Tullis	Schirmer/Waters	—	trax/mix
Floyd Cramer	Cramer	Waters/Dobbs	RCA	trax
Vince Gill	Tony Brown	C. Ainlay/G. Lewis	MCA	mix
Perfect Stranger	Bob Guerra	Stephen Dobbs	Curb	Artist Brdct. Tour

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Michael McDonald (shown) and Larry Carlton recently performed a benefit concert at Green's Grocery in Leiper's Fork. The event, which also featured Michael Rhodes, Matt Rollings, Chester Thompson and Randy Handley, raised \$5,000 for Kids On Stage.

Artist	Producer	Engineer	Label	Project
Deana Carter	Chris Farren	Marcantonio/Waters	Capitol	trax
Neal McCoy/William Topley				
➔	Barry Beckett	Csaba/Hall/Dobbs	Mercury	mix
Ray Vega	Josh Leo	Marcantonio/Davie	RCA	"

### FLATWOOD

Vernon Rust/Keith Urban				
➔	Keith Urban	Greg Kane	Illegal Songs	demo
Steve McComb	Lobo	Tabman	Boo Music	"
Audra Coldiron	Audra Coldiron	"	"	"

### JAVELINA

Tanya Tucker	Tanya Tucker	Warren Peterson	NASCAR	trax/od's/mix
Con Hunley	Dillon/Wilson	"	"	demo
Michael McDonald	Drew			
➔	Thompson/Landis	"	Leadership	trax
➔	Gary S. Paxton	"	"	"
Gary Burr	Gary Burr	Greg Cain	MCA	trax/od's
The Moffatts	Gentry/Rodgers	Robert Charles	Disney	trax
Gina Dylan	Lance Thrasher	Barry Sanders	Major Bob	"
Helen Darling	Wright/Omartian	Greg Drummond	Decca	"
Rhett Atkins	Mark Wright	"	"	listen. party
Kenny Chesney	Barry Beckett	Csaba	BNA	od's
Travis Tritt	Don Was	Rik Pekkonen	WB	trax/od's
Point Of Grace	Phil Nash	Ronnie Brookshire	"	trax

### THE LOFT

Anita Cochran	Jim Ed Norman	R. Tassi/T. Roberts	WB	voc/od's
Chris Cummings	J.E. Norman/R. Scott	"	"	"
Victoria Shaw	Norman/A. Byrd	"	"	pre-prod/demos
Fairfield Four/Elvis Costello				
➔	L. Olsen/R. Tassi	Tassi/Roberts/Young	"	trax/voc

### LOUD RECORDING

Chris Ward	Stroud/Huff	King/Hagen	Giant	mix
Neville Brothers	Stroud	Hagen/White	A&M	"
Terry McMillan	"	Ricky Cobble	Giant	od's
Daryle Singletary	Stroud/Malloy	Beamish/Cobble	"	"
Teresa Farris	Gallimore	Lord-Alge/Hagen	"	trax/mix

### MASTERLINK

Trisha Yearwood/Mark Chesnutt/Aaron Tippin/Riders In The Sky/Chet Atkins				
➔	Fred Tattashore	S. Dacus/C. Hailey		
➔		MCA/Decca/RCA/Rounder/Col.		mix
Emmylou Harris/Ray Stevens/Shelby Lynne/David Ball/Mark Chesnutt				
➔	"	"		
➔		Asylum/Magna/WB/Decca		"

Artist	Producer	Engineer	Label	Project
Chuck Garrett	Stillwell/Dacus	"	"	trax/od's/mix
JingleABS Prod/B. Adair		Chad Hailey	"	od's/mix
Jerry Braxton	Bronson	Chris Orange	"	od's
Fred Delp aka (Fishbone Fred)				
➔	Josh Noland	Paul/Orange	"	trax/od's/mix
Rick Crocker/Mary Huddleston		"	"	"
➔	"	"	"	"

### MONEY PIT

Marcus Hummon	Monroe Jones	Jim Burnett	Columbia	CD burn
Lane Brody	Eddie Bayers, Jr.	"	River No.	od's
David Ball	Seay/Buckingham	Ed Seay	WB	"
Lacy J. Dalton	Janie West	Gregg Jampol	"	demos
Ty Herndon	Doug Johnson	Ed Seay	Epic	trax
Pub. demos	Fred Foster	Ed Simonton	Co-Heart	demos

### MUSIC MILL

Eddie Reick	Loudermilk Prod.	Loudermilk, Jr./Castle	"	od's/mix
Sherrie Krenn	Seay/Rambeaux	Seay/Jamison	Arista	mix
Davis Daniel	Seay/Buckingham	"	A&M	dance mix
4 Runner	Shell/Cannon	Richey/Smith	"	trax/od's
Steve Maynard	Shedd/S. Hennig	Cotton/Scaife/Clark	"	trax

### OMNISOUND

Tish Hinojosa	Jim Ed Norman	Bryan Lenox	WB	mix
4 Him	Brent Bourgeois	Craig Hanson	Benson	trax/od's
Western Flyer	Western Flyer	Bill Warner	"	trax
Geoff Moore	Jimmy Sloas	T. Laune/R. Biggs	Forefront	trax/mix
4 Him	Don Koch	Bill Deaton	Benson	trax/od's
Stephanie Davis	Stephanie Davis	Gene Eichelberger	Recluse	mix

### OZ AUDIO

E. Humperdink	"	Andy Gerome	Core	trax
Dobie Gray	"	"	"	trax/mix

### RCA STUDIO B

Gina Dylan	Lance Thrasher	Barry Sanders	Major Bob	od's
Randy Moore	Cooper/Sanders	"	"	trax/od's
Big Al Anderson	Scott Baggett	Scott Baggett	Imprint	od's
Velcro Pygmies	"	"	"	mix
Dean Miller	"	"	Blue Water	demos
Ronnie Wolfe	Ronnie Wolfe	Howell/Sanders	"	od's/mix

### RECORDING ARTS

Doug DeForrest	Gary Heyde	White/Roudebush	"	voc
Soul Mates	R.C. Bannon	Roudebush	Sony Tree	trax/mix
Chris Cummings	Norman/Scott	Jaszcz/Roudebush	WB	mix
Smokin' Armadillos	Steve Keller	"	Curb	dance mix
David Kersh	"	"	"	"
Ty Herndon	Doug Johnson	Doug Johnson	Sony	album
Larry Carlton	Larry Carlton	Dan Rudin	Heads Up	guit. od's
db West	Brown/Batteau	Daryl Roudebush	Arista	dev. demos

### SCRUGGS

Maura Fogarty	Randy Scruggs	Ron Reynolds	"	od's/mix
Iris Dement	"	Chuck Ainlay	WB	album
Amanda Fogarty	"	Ron Reynolds	"	demos
Mickey Cates	"	Richard Barrow	Maypop Music	demos

### SOUND EMPORIUM

PFR	Sloas/Bannister	Bishir/Meadows	Sparrow	od's
Marty Stuart	Brown/Niebank	Hutton/Meadows	MCA	trax/od's
Pub. Demos	Bluewater Music	Scott Baggett	"	demos
Sherry Faulk	Jeff Baggett	David Murphy	"	trax
Catt Gravitt	Garth Fundis	Sinko/Meadows	Almo	"
Pub. Demos	Terry Choate	Dennis Ritchie	"	demos
Dave King	Pete Bordonali	Alldaffer/Meadows	"	trax
Prairie Oyster	Oyster/Poole	Poole/Hutton	BMG/Canada	"

### SOUND KITCHEN

Gretchen Peters	Green Daniel	S. Marcantonio	Imprint	mix
Doug Swander	Josh Leo	"	"	"



Mercury recording artist Shania Twain and MCA recording artist Vince Gill gear up for the Sixth Annual Wrangler/City of Hope Celebrity Softball Challenge, scheduled for June 9 at Nashville's Greer Stadium. (L to R) City of Hope Executive Board Member and Chairman of MCA Nashville Bruce Hinton, Twain and Gill. Photo: Andy Goetz

Artist	Producer	Engineer	Label	Project
Ray Vega	"	Jay Massina	RCA	mix/od's
Michael O'Brien	Williamson/Evensburger	Salvison/Jansen	Benson	trax/mix
4 Him	Omartian	Terry Christian	"	"
All Dogs Go To Heaven II	Mark Wright	Brian Tankersley	Angel	mix
D.B. West	Brown	Greg Droman	Arista	trax
Twila Paris	—	David Thoener	Sparrow	mix
Beth Nielsen-Chapman	Rodney Crowell	"	WB	"
Wynonna CBS TV Special	Brett Wolcott	Don Worsham	High Five	"
Nuvojon & Dino Elefante	Dino Elefante	Dino Elefante	Benson	"

### STUDIO BLUE/SONG CELLAR

John Scott Sherrill/Michael McDonald	John Scott Sherrill	Jackie Cook	Little Bg Twn	demos
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Artist	Producer	Engineer	Label	Project
Karen Staley	—	"	—	"
Little Texas	Doug Grau	"	WB	pre-prod.
Wendel Mobley/Lindy Gravelle/Curtis Green/Chuck Neese	Chuck Neese	"	New Co.	demos
Lisa Palas	Lisa Palas	"	—	demo od's/mix
Marty Haggard	Konkland/Mac	"	—	single

### SYNCR0 SOUND

WGBH-TV	Hogue/Currie	Currie/Ritchie	—	od's/mix
DDB Needham	Hogue/Wachtler	Doug Currie	—	trax/od's/mix
KCAL-TV	"	J. Wiles/D. Currie	—	trax/mix
Hal David	Miede Appel	John Wiles	—	"
Bill Gauden	Jeff Shannon	"	—	mix
Stacy Dean Campbell	Campbell	Tom Hitchcock	—	trax/od's/mix

### TOP TRACKS

Al Elias	Elias/Pallardy	David Boyer	—	voc/mix demos
Robert O'Gwynn	Tom Pallardy	"	—	demos
Tony Pritchett	"	Boyer/Hopkins	—	demos/various
Frans Maritz	"	Michael Hopkins	—	voc/mix/CD
Mark Wicker	Mark Wicker	"	—	mix demos
E. Marie	E. Marie	Rob Matson	—	"
Will Rambeaux	Will Rambeaux	"	—	voc/mix
Devin Douglas	Tom Pallardy	Rich Cohan	—	dev. proj.
Tony Hayes	Tony Hayes	"	—	voc/CD
Kostas	Jeff Hanna	Cohan/Hopkins	Polygram Pub.	demos

### WOODLAND DIGITAL

Connie Francis	Stuart Colman	Frank Green	Jolman Prod.	master
The Crickets	"	Chris Stone	"	mix/master
Crawford West	Brian Tankersley	Brian Tankersley	WB	trax/mix
Ricochet	Ron Chancey	"	GBT Music	mix
Brian Duncan	Dan Posthama	Paul Salvesson	Myrrh	"
Tom Astor	Klaus Lohmer	Eric Paul	T. Astor Prod.	trax/od's
K.T. Oslin	Oslin/Will	Rick Will	RCA	trax
Helen Darling	Omartian/Wright	Greg Droman	Decca	mix
Jon Randall	Emory Gordy, Jr.	Russ Martin	RCA	od's
Waylon Jennings	Randal Jamail	Donnell Cameron	Justice	mix/od's

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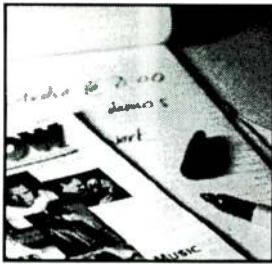


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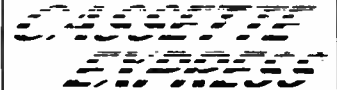
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# ALBUM CUT RESEARCH

*Album  
Country*

# STATIONS REPORTING: 30  
 ▶▶▶ Indicates New Entry or Re-Entry  
 • Indicates Tie

## TOP ALBUMS

## TOP CUTS

3/23	4/8	ARTIST • Album Title • Label • Total Reports Preferred Tracks (# of Reports)
2	1	<b>PATTY LOVELESS/THE TROUBLE WITH THE TRUTH • EPIC • (25)</b> She Drew A Broken Heart (7); Lonely Too Long (6); Tear-Stained Letter (5)
5	2	<b>KEN MELLONS/WHERE FOREVER BEGINS • EPIC • (23)</b> Memory Remover (8); He'll Never Be A Lawyer (8); I Went Crazy For A While (3)
1	3	<b>GARTH BROOKS/FRESH HORSES • CAPITOL • (18)</b> It's Midnight Cinderella (7); That Ol' Wind (4); The Old Stuff (4)
4	4	<b>JOE DIFFIE/LIFE'S SO FUNNY • EPIC • (18)</b> Down In A Ditch (10); Whole Lotta Gone (4); Never Mine To Lose (2)
7	5	<b>MARK CHESNUTT/WINGS • DECCA • (18)</b> As The Honky Tonk Turns (8); Wrong Place, Wrong Time (6); The King Of Broken Hearts (3)
8	6	<b>TRACY LAWRENCE/TIME MARCHES ON • ATLANTIC • (15)</b> Is That A Tear (6); Excitable Boy (4); Time Marches On (3)
11	7	<b>WYNONNA/revelations • MCA/CURB • (15)</b> Somebody To Love You (3); Old Enough To Know... (3); Heaven Help My Heart (3)
14	8	<b>RICOCHE/RICOCHE • COLUMBIA • (15)</b> Daddy's Money (7); Love Is Stronger Than Pride (3); Rowdy (1)
9	9	<b>COLLIN RAYE/I THINK ABOUT YOU • EPIC • (14)</b> What If Jesus Comes Back Like That (5); On The Verge (3); Sweet Miss Behavin' (3)
16	10	<b>PAM TILLIS/ALL OF THIS LOVE • ARISTA • (12)</b> Betty's Got A Bass Boat (6); Mandolin Rain (4); Sunset Red And Pale Moonlight (1)
24	11	<b>NEIL DIAMOND/TENNESSEE MOON • COLUMBIA • (12)</b> Tennessee Moon (3); Can Anybody Hear Me (3); Blue Highway (2)
6	12	<b>TIM MCGRAW/ALL I WANT • CURB • (11)</b> Renegade (3); You Got The Wrong Man (2); Great Divide (2)
10	13	<b>TRACY BYRD/LOVE LESSONS • MCA • (11)</b> You Lied To Me (7); 4 To 1 In Atlanta (1); Don't Need That Heartache (1)
13	14	<b>MARTINA McBRIDE/WILD ANGELS • RCA • (11)</b> Two More Bottles Of Wine (5); Phones Are Ringin... (3); You've Been Driving... (2)
18	15	<b>BLACKHAWK/STRONG ENOUGH • ARISTA • (11)</b> Big Guitar (6); Bad Love Gone Bad (2); Any Man With A Heartbeat (1)
19	16	<b>DOUG STONE/FAITH IN ME, FAITH IN YOU • COLUMBIA • (11)</b> Enough About Me... (8); You Won't Outlive Me (2); I Do All My Crying (1)
21	17	<b>RICKY SKAGGS/SOLID GROUND • ATLANTIC • (10)</b> Callin' Your Name (3); Cat's In The Cradle (3); Cry Cry Darlin' (2)
15	18	<b>AARON TIPPIN/TOOL BOX • RCA • (9)</b> Ten Pound Hammer (3); You've Always Got Me (3); You Gotta Start Somewhere (2)
20	19	<b>REBA McENTIRE/STARTING OVER • MCA • (9)</b> Please Come To Boston (4); You're No Good (3); 500 Miles (1)
22	20	<b>ALABAMA/IN PICTURES • RCA • (9)</b> Sunday Drive (7); Heartbreak Express (1); Say I (1)
17	21	<b>WADE HAYES/OLD ENOUGH TO KNOW BETTER • COLUMBIA • (8)</b> Steady As She Goes (4); Don't Make Me Come To Tulsa (2); Kentucky Bluebird (1)
23	22	<b>LEE ROY PARNELL/WE ALL GET LUCKY • CAREER • (8)</b> We All Get Lucky Sometimes (4); Saved By Grace (2); If The House Is Rockin' (1)
12	23	<b>CLAY WALKER/HYPNOTIZE THE MOON • GIANT • (7)</b> Bury The Shovel (5); I Won't Have The Heart (1); Only On Days That End In "Y" (1)
▶▶▶	24	<b>JOHN ANDERSON/PARADISE • BNA • (7)</b> The Band Plays On (2); 30,000 Feet (2); My Kind Of Crazy (2)
▶▶▶	25	<b>MERLE HAGGARD/1996 • CURB • (7)</b> No Time To Cry (3); Beer Can Blues (2); Solid As A Rock (1)

3/23	4/8	ARTIST • Song Title (Writers)
1	1	<b>JOE DIFFIE • Down In A Ditch</b> (Dennis Linde)
5	2	<b>KEN MELLONS • Memory Remover</b> (Dale Dodson, Ken Mellons, Jimmy Melton)
6	3	<b>MARK CHESNUTT • As The Honky Tonk Turns</b> (Mark Chesnutt, Roger Springer, Tommy Nixon)
▶▶▶	4	<b>DOUG STONE • Enough About Me</b> (Bill LaBounty, Rand Bishop)
▶▶▶	5	<b>KEN MELLONS • He'll Never Be A Lawyer</b> (Miller, J. Cupit, Lea Reynolds, Corbitt, Brasseur, M. Cupit)
3	6	<b>TRACY BYRD • You Lied To Me</b> (Bill Anderson)
4	7	<b>GARTH BROOKS • It's Midnight Cinderella</b> (Kim Williams, Kent Blazy, Garth Brooks)
11	8	<b>PATTY LOVELESS • She Drew A Broken Heart</b> (Jon McElroy, Ned McElroy)
12	9	<b>RICOCHE • Daddy's Money</b> (Bob DiPiero, Steve Seskin, Mark D. Sanders)
▶▶▶	10	<b>ALABAMA • Sunday Drive</b> (Ray Kennedy, Dak Alley)
▶▶▶	11	<b>BLACKHAWK • Big Guitar</b> (Henry Paul, Henry Gross)
▶▶▶	12	<b>MARK CHESNUTT • Wrong Place, Wrong Time</b> (Jimmy Alan Stewart, Scott Miller)
▶▶▶	13	<b>PAM TILLIS • Betty's Got A Bass Boat</b> (Bernie Nelson, Craig Wiseman)
▶▶▶	14	<b>PATTY LOVELESS • Lonely Too Long</b> (Mike Lawler, Bill Rice, Sharon Rice)
▶▶▶	15	<b>TRACY LAWRENCE • Is That A Tear</b> (John Jarrard, Kenny Beard)

### TOTAL REPORTS BY LABEL

EPIC	94
COLUMBIA	63
MCA	42
RCA	37
ARISTA	31
ATLANTIC	29
DECCA	29
CAPITOL	28
CURB	21
GIANT	18
BNA	11
ASYLUM	10
WARNER BROS	10
CAREER	8
MERCURY	8
MAGNATONE	6
REPRISE	6
INTERSOUND	1
MCG/CURB	1

(Graph figured on total points each label received from all station reports)

\* Denotes track scheduled for single release

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# CHART TALK

by LISA BERG

## BROOKS, LAWRENCE, LOVELESS SHARE TOP HONORS

Artist/Title/Label	R&R	Plays	CAM	Plays	Gavin
	March 9		March 9		March 9
Garth Brooks, "The Beaches Of..." (Capitol)	1-1	-127	1-2	-172	1-4
Patty Loveless, "You Can Feel Bad" (Epic)	5-2*	+116	2-1*	+73	3-2*
Tracy Lawrence, "If You Loved..." (Atlantic)	6-4*	+159	7-4*	+245	2-1*
Wynonna, "To Be Loved By..." (MCA/Curb)	8-5*	+447	8-5*	+282	6-5*
Diamond Rio, "Walkin' Away" (Arista)	7-6*	+312	6-3*	+155	4-3*
Clay Walker, "Hypnotize The Moon" (Giant)	9-7*	+321	9-6*	+219	7-6*
Daryle Singletary, "Too Much Fun" (Giant)	11-8*	+549	10-7*	+322	10-8*
Neal McCoy, "You Gotta Love That" (Atlantic)	13-9*	+445	12-11*	+168	9-7*
Lonestar, "No News" (BNA)	14-12*	+303	11-10*	+155	14-11*
Mark Chesnutt, "It Wouldn't Hurt..." (Decca)	15-13*	+347	15-16*	+164	11-9*
Lee Roy Parnell, "Heart's Desire" (Career)	16-14*	+296	16-12*	+362	12-10*
Ricochet, "What Do I Know" (Columbia)	18-15*	+325	18-17*	+293	19-16*
Shania Twain, "You Win My..." (Mercury)	19-17*	+420	14-13*	+317	22-15*
Lari White, "Ready, Willing And..." (RCA)	20-19*	+217	22-21*	+101	16-12*
Aaron Tippin, "Without Your Love" (RCA)	21-20*	+296	24-22*	+136	25-20*
Tracy Byrd, "Heaven In My..." (MCA)	23-21*	+310	20-18*	+203	18-13*
Billy Dean, "It's What I Do" (Capitol)	24-22*	+331	28-25*	+167	23-19*
J.M. Montgomery, "Long As I Live" (Atlantic)	30-25*	+673	35-24*	+620	30-23*
Faith Hill, "Someone Else's Dream" (WB)	27-26*	+609	30-20*	+579	32-25*
Tim McGraw, "All I Want Is A Life" (Curb)	32-27*	+902	31-23*	+563	39-29*
Jo Dee Messina, "Heads Carolina..." (Curb)	31-29*	+291	34-28*	+476	26-22*
Blackhawk, "Almost A Memory..." (Arista)	35-32*	+300	37-34*	+253	31-28*
Stephanie Bentley, "Who's That Girl" (Epic)	40-34*	+259	45-43*	+178	37-33*
Terri Clark, "If I Were You" (Mercury)	42-36*	+588	47-38*	+486	47-37*
Joe Diffie, "C-O-U-N-T-R-Y" (Epic)	46-37*	+211	46-41*	+324	49-38*
Toby Keith, "Does That Blue Moon..." (A&M)	43-38*	+501	50-46*	+258	50-43*
Bryan White, "I'm Not Supposed..." (Asylum)	47-39*	+610	49-42*	+377	44-36*
Mindy McCready, "Ten Thousand..." (BNA)	41-40*	+219	42-39*	+227	Deb 50*
Collin Raye, "I Think About You" (Epic)	Deb 43*	+796	55-44*	+550	Deb 49*
Shenandoah, "All Over But The..." (Capitol)	49-45*	+248	51-50*	+131	41-35*
Jeff Carson, "Holdin' Onto..." (MCG/Curb)	Deb 46*	+258	59-52*	+115	Deb 46*

\*-denotes singles with bullets

### SINGLES

Garth Brooks' "The Beaches Of Cheyenne," "You Can Feel Bad" by Patty Loveless and Tracy Lawrence's "If You Loved Me" each claim the number one position in a different trade this week, with Diamond Rio's "Walkin' Away" possibly looking to fill those shoes next week. The "movers and shakers" list begins with "Long As I Live," which propels John Michael Montgomery up the chart in leaps and bounds, gaining 6-3 spins in R&R and eleven notches in CAM. Tim McGraw and Faith Hill show similar impressive movement, with "All I Want Is A Life" acquiring 902 plays in R&R and "Someone Else's Dream" taking a ten-spot CAM jump. It's still early, but look for Terri Clark's "If I Were You," Bryan White's "I'm Not Supposed To Love You Anymore" and Collin Raye's "I Think About You" to make some serious noise in the upcoming weeks.

### ALBUMS

Looking at the Billboard 200, Neil Diamond's *Tennessee Moon* shines at number 19, up five from last week. The self-titled albums

from Montgomery and White edge up a notch to number 97 and number 137, respectively. Lonestar makes the big move for the country genre after a mere two weeks on the chart, vaulting fifteen spaces to number 185. Christian acts gain acclaim in the 200 as well, with the "Hot



Shot Debut" going to Newsboys' *Take Me To Your Leader* at number 35. dc Talk's *Jesus Freak* moves four to number 88, while the self-titled *Jars Of Clay* album vaults 38 spots to number 113, its highest point on the chart. Michael W. Smith's *I'll Lead You Home* reaches number 151, up five from last week.

On the Billboard Top Country Albums chart, Shania Twain's *The Woman In Me* remains at number one, followed by Wynonna's *revelations*, Alan Jackson's *The Greatest Hits Collection*, Diamond's *Tennessee Moon* and *Fresh Horses* by Brooks. "Pacesetter" honors go to Lonestar, as they move up six notches to their highest mark on the chart at number 29. Columbia's *NASCAR: Hotter Than Asphalt* collection receives "Greatest Gainer" status after a mere two weeks on the chart, roaring up 29 spaces to number 38. Lee Roy Parnell's *We All Get Lucky Sometimes* jumps seven to number 43, while Charlie Daniels' *Super Hits* gains six at number 63. Sammy Kershaw's *The Hits Chapter 1* re-enters the chart at number 72.

Steve Earle's *I Feel Alright* takes the Gavin Americana chart crown this week, up from number five. Mike Henderson's *The Edge Of Night*, the *notfadeaway* Buddy Holly tribute, Terry Allen's *Human Remains* and *Mortal City* by Dar Williams round out the top five. Merle Haggard's *1996* takes a nine-spot jump and checks in at number 6, while *Jackpot* cashes in for *The Derailers* at number 16, up seventeen from last week. New on the chart at 36, 37 and 38 are Hugh Moffatt's *The Life Of A Minor Poet, Limited Edition* by the David Nelson Band and *The Rankin Family's Endless Seasons*.

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Ransom Records and Word Music Publishing recently hosted a premiere performance of Jeff Silvey's *Little Bit of Faith* at the Bluebird Cafe. (L to R) Songwriter Robert Ellis Orrall, Silvey, artist Lisa Stewart, ASCAP's Dan Keen and Giant recording artist Chris Ward.

and TNN, the event is expected to draw more than 250 music industry executives. Proceeds go to United Cerebral Palsy of Middle Tennessee. 615-742-5043...

The **Tracy Lawrence** Celebrity Golf Tournament is slated for June 14. The tournament is not open to the public—golfers and sponsors will be given guest passes for family and friends. There will be two shotgun starts—a morning and an afternoon. A band will be hired to entertain at the post-tournament bash (instead of holding a concert as in previous years) and the silent auction will be geared more toward sports enthusiasts this year. 329-0900...

**Michael McDonald** and **Larry Carlton** recently performed a benefit concert at Green's Grocery in Leipers Fork. The event raised \$5,000 for Kids on Stage, a performing arts/esteem-building program designed to enhance primary subjects such as English and Science with creative courses including songwriting and sound recording. Joining McDonald and Carlton were **Michael Rhodes**, **Matt Rollings** and **Chester Thompson**. **Randy Handley** opened the night's festivities...

**T.J. Baden** of Taylor Guitars was scheduled to present a \$10,000 check to the Leukemia Society of America March 1 during a lunch reception in the BMI Building in memory of **Richard Cotten**. Cotten, a jazz musician and proprietor of Cotten Music Center in Hillsboro Village, lost his battle with

the disease on July 26, 1995...

Many of Nashville's restaurants and food and beverage vendors will join American Express and Calphalon to present three events in April to benefit Share Our Strength's "Taste of the Nation." Scheduled events are a champagne brunch on April 14, preview dinner on April 15 and a food and beverage tasting on April 28. The annual Taste of the Nation event is a month-long series of food and wine tastings and dinners held in more than 100 cities across the U.S. and Canada. Eighty percent of the proceeds raised from the Nashville events will go to four Tennessee organizations: The Second Harvest Food Bank, Nashville's Table, MANNA and The Tennessee Hunger Coalition; the remaining amount will benefit national and worldwide hunger relief efforts. Tickets to all the events are available at participating restaura-

rants or by calling 615-251-7772...

**TV/FILM NEWS**

TNN's *Prime Time Country* series is now taping for telecast, rather than telecasting live. **Brian Hughes**, TNN Director of Programming, stated, "The show will still be taped live, without stopping the cameras for changes or re-takes. It'll continue to be spontaneous and unpredictable. The advantage to taping earlier in the day is for our guests, who will now have their evenings free..."

Beginning this spring, the "Rising Stars" featured on CMT will be featured on the CMT Top 12 Countdown, a weekly 90-minute program spotlighting the top 12 music videos of the week. The weekly Rising Star feature will include an interview segment and video by the selected artist. **Junior Brown**, **Bobbie Cryner**, **Jo Dee Messina**, **Paul Brandt**, **Mandy Barnett** and **Rich McCready** have been chosen as Rising Stars for 1996...

Hosted by **Ricky Skaggs**, *CMT Presents Monday Night Concerts*, the concert series telecast on TNN, is scheduled to begin April 8 at 7:00 p.m. CT. The series features pairings of country, pop, bluegrass and R&B artists performing at the Ryman Auditorium and highlights behind-the-scenes documentary footage of the artists and country legends. The Monday night series is the successor to TNN's *At The Ryman* series. **Wynonna**, **Michael McDonald**, **Vince Gill**, **Bruce Hornsby**, **Bela Fleck**, **Sawyer Brown**, **Mac Anally**, **Pam Tillis**, **Kim Richey** and **Marcus Hummon** will join Skaggs on shows airing this month...

MCI and the Grand Ole Opry are using modern technology to educate audiences in the Grand Ole Opry House about the 70 year-old radio show. Under the sponsorship agreement, MCI is the exclusive presenting sponsor of a special 7 1/2 minute video on the Opry's storied history. Plans are to show the video to all in-house audiences prior to Opry performances and to Grand Ole Opry Museum visitors. The video, which Ericson



Songwriter Gerald Smith was recently certified a BMI Million-Air—twice, for his compositions "Every Second" and "What Part of No," both published by O-Tex Music. (L to R) BMI's Clay Bradley, O-Tex Music's Connie Woolsey, Smith and BMI's Harry Warner. Photo: Beth Gwinn

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Send your news, press releases and comments to:  
[news@musicrow.com](mailto:news@musicrow.com)

**MUSICROW**  
THE MUSIC INDUSTRY'S VOICE

Marketing Communications and Scene Three are producing for the Opry, will feature **Little Jimmy Dickens** and **Vince Gill** reminiscing about the Opry. Historic audio, still photography and video footage of classic Opry performances are included in the video...

**Dave Pritchard**, co-founder of Nashville set design company, Deko, has become Think Pictures' Executive Producer...**Martin Kahan's** video for **John Michael Montgomery's** "Sold (The Grundy County Auction Incident)" has been nominated for Video of the Year at the upcoming ACM Awards...

Pecos Film Company's team of Producer **Bryan Bateman** and Director **Michael Merriman** have garnered Video of the Year nominations from the ACM and the **TNN Music City News** Country Awards for their work on **Travis Tritt's** "Tell Me I Was Dreaming" clip...

615 Music Productions, Inc. recently received the Mobius Award during the 25th annual Mobius Advertising Awards presentation at the Chicago Cultural Center and Museum of Broadcast Communications. The award was presented to **Randy Wachtler** and **Joe Hogue**, composer and producer of the winning original theme score for the History Channel. The duo wrote the "ID Network Signature" melody, then wrote over 30 individual arrangements for the History Channel—show opens, promos and main title themes. The music was recorded and mixed by **Dennis Ritchie** at Nashville's SyncoSound Studios...

Notorious Pictures has opened a Nashville branch. **Kevin Marcy** will represent the Notorious Nashville directors, who include **Richard Murray**, **Guy Guillet** and **Norman Jean Roy**. 615-872-8368...

The movie *100 Proof*, photographed by Nashville Director/Cinematographer **Jarboe**, was scheduled to be shown during the March South By Southwest event in Austin, TX...

CHRISTIAN MUSIC NEWS:

NEWSBOYS GO MAINSTREAM WITH VIRGIN RECORDS

BUSINESS NEWS

Star Song's **Newsboys** recently signed with Virgin Records for mainstream distribution. Newsboys' "Take Me To Your Leader" is scheduled to be released by Virgin on March 29. Both labels are connected to EMI...

Questar, Inc. has signed an agreement with Warner Alliance, the Christian music division of Warner Bros. Records, Inc. With the agreement, Questar's new Christian music label, Questar Mission Records, becomes a Warner Alliance affiliate label and will be distributed by Warner Christian Distribution. The first music product to be released through this affiliation will be the April debut album from Questar/Mission Records artist **Thom Shumate**, entitled *Promise Of Love*. Warner Christian Distribution will also handle distribution of video product from Questar Video...

Essential Records Brentwood Music has partnered with sister label Silvertone Records to market the self-titled debut of **Jars Of Clay** to mainstream consumers through extensive promotion and distribution. No changes were made in packaging, musical or lyrical content for introduction to the mainstream marketplace...

Since its release in July, the Grammy-winning *Amazing Grace: A Country Salute To Gospel* has sold approximately 400,000 units and remained in the Top 25 of *Billboard's* Top Country Albums chart for more than 33 weeks. One third of the royalties from album sales, more than \$50,000 to date, has been donated to the Gospel Music Association for use in creating educational programs designed to encourage and equip developing Christian artists and songwriters and to preserve the heritage of gospel music...

**Stephen Prendergast**, former VP International at Zoo, has been named Vice President of Artist Development for Reunion Records...

**Scott Mills**, formerly National Promotion Coordinator for Sparrow Communications Group, and **Jeff Chandler**, former Production Coordinator for Chordant Distribution Group and Director of National Promotion for Diadem Music Group, have formed The Chandler-Mills Agency, Inc. The company provides radio and tour promotion services to the Christian music marketplace. The initial client roster includes labels such as Sparrow Communications Group, CPI/Curb Records,

**TOP OF THE CHARTS**

**Christian Hit Radio**  
"Reality" • Newsboys • Star Song

**Adult Contemporary**  
"After The Rain" • Aaron\*Jeoffery • Star Song

**Inspirational**  
"In The Middle Of It All" • Pam Thum • Benson

**Mainstream Album Sales**  
*Alone In His Presence* • CeCe Winans • Sparrow

**Christian Album Sales**  
*Take Me To Your Leader* • Newsboys • Star Song

(Source: March 11, 1996 issue of *CCM Update*.  
Reprinted by permission)

re:think Records and Questar/Mission Records. 800-958-HITS...

**Wes Farrell**, CEO of New York-based Music Entertainment Group, passed away February 29 at his home in Coconut Grove, FL due to complications from a battle with spinal cancer. Farrell was involved in the music industry for nearly four decades as a songwriter, publisher, producer and businessman. Music Entertainment Group, Inc. is a music conglomerate that owns several publishing and record companies, including Benson Music Group and Diadem Music Group, Inc...

ARTIST NEWS

**4HIM** and **Point Of Grace** are slated to co-headline a nationwide 40-city arena tour beginning this fall. Both acts will be releasing new albums this summer, as well...

Christian rockers **Petra**, **Whiteheart**, **Johnny Q. Public** and **Grammatrain** were scheduled to kick off their 30-plus city Salt Box spring tour on March 15. Nearly eight tons of lighting and audio gear will be used on the tour...

**Bruce Carroll**, known for his folk and roots-tinged pop music and storytelling songwriting style, has signed a multi-project recording contract with Benson Records. His first Benson project will be produced by **Reed Arvin**, and is slated for a summer release...

**David Robertson** has completed his second solo project, *Someone Who Cares*. Produced by **Paul Mills**, the album is scheduled for an April 4 release. Robertson is currently on a 35+ city tour with **Ray Boltz** through June...

**Steve Brock**, best known for his work as a soloist with evangelist **Benny Hinn**, recently signed a recording contract with New Haven Records. Brock's current project, *On Jordan's Banks*, will be distributed by New Haven and is scheduled to be released in May...

E-MAIL/WWW ADDRESSES

**Gibson Musical Instruments**

www.Gibson.com

**Monster Cable**

www.monstercable.com/

**Music Row**

www.musicrow.com/musicrow

**Network Ink**

networkink@aol.com

**Newsboys**

www.newsboys.com

**Rock The Vote**

www.rockthevote.org

**SESAC**

sesac.com

**Walcoff & Associates, Inc.**

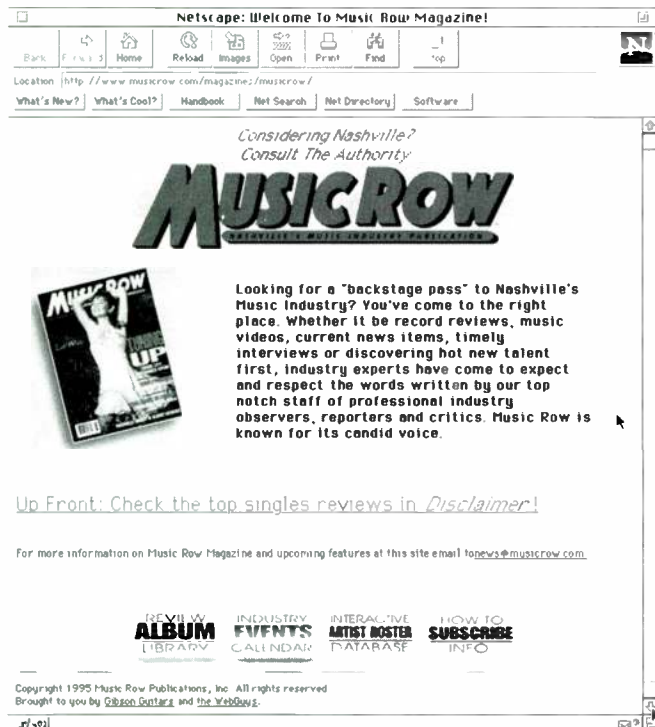
www.cyberstar.walcoff.com



## FINAL WORD

<http://www.musicrow.com/musicrow>

# A MUSIC ROW TOUR—WEB STYLE



*notch staff of professional industry observers, reporters and critics. Music Row is known for its candid voice."*

Visitors are greeted with a row of interactive buttons, as well as a chance to click on the cover of the latest magazine (see photo).

The **Album Review Library** contains all the albums reviewed in 1996 arranged in alphabetical order by artist name. A nifty interactive alphabet index allows a letter to be chosen and then takes the reader directly to that section of the library. Each review also contains a CD jacket graphic.

The **Industry Events** button presents an updated list of events which users can download and print. The unique **Interactive Artist Roster Database** page (still under construction) promises to be one of the site's most popular attractions. Based upon the information from our annual September 23 Artist Roster issue, users will be able to select acts from a roster list and then view detailed industry information about them. Management, booking agents, hometown, current LP, producer, label and brief bio sketches are just some of the fields represented in this tightly-packed database. Because the Web has such wide potential, company and support team phone numbers and addresses will not be available on the Web as they normally are in the printed Artist Roster issue.

The **What's Up Front** page is reached by clicking on the magazine cover and will offer several articles taken from each issue. Currently featured is Rusty Russell's *Edge of the Row* column and Robert K. Oermann's *Disclaimer* singles reviews.

Other niceties include a handy subscriber order renewal form which will soon be capable of safely taking credit card numbers using Cybercash, and a link which presents surfers with a pre-addressed form to direct comments to us via e-mail.

Although the Web is still very much in a primitive "covered wagon" stage, clearly the future will bring great changes which may result in an interactive, continuously updated digital magazine which could reflect industry changes, even on an hourly basis!

We invite you to check out our site. Please do drop in and send us an e-mail note before you leave.

—David M. Ross

*Final Word is presented as an open forum to express opinions and ideas about the content of this publication, or any topic dealing with the industry in general. If you are interested in contributing to this column please contact Music Row, P.O. Box 158542, Nashville, TN 37215, (615) 321-3617, Fax (615) 329-0852. E-mail, news@musicrow.com*

## INDUSTRY EVENTS CALENDAR

### APRIL 7-9

Country Dance Music Seminar,  
Stouffer Hotel, Nashville, TN 615-256-5600  
**16-20**

Tin Pan South, Various Nashville venues  
615-251-3472

### 24

The 31st Annual Academy of Country  
Music Awards, Universal Amphitheatre,  
Universal City, CA

### 25

The 27th Annual Dove Awards,  
The Grand Ole Opry House, Nashville, TN  
**25-27**

Crossroads Music Expo,  
Memphis, TN 901-526-4280

### 25-27

Gavin Country Seminar, Universal Hilton,  
Universal City, CA 615-329-3231

### MAY 8-10

"Marketing With Country Music" Seminar,  
The Opryland Hotel, Nash, TN 244-2840  
**9-12**

CMT's Starfest '96, The Fairplex,  
Los Angeles County Fairgrounds,  
Pomona, CA 310-358-0900

### 27-28

The Music City Tennis Invitational,  
Brownlee O. Currey Jr. Tennis Center,  
Vanderbilt University, Nashville, TN

### JUNE 3

9th Annual Music Row Ladies Golf  
Tournament, Old Natchez Trace, Nashville,  
TN 742-5043

### 7

Leadership Music's "Let's Talk Radio...The  
Sequel" seminar, Loew's Vanderbilt Plaza,  
Nashville, TN

### 9

6th Annual Wrangler/City Of Hope  
Celebrity Softball Challenge, Greer  
Stadium, Nashville, TN 615-737-4849

### 10-16

25th Annual International Fan Fair,  
Tennessee State Fairgrounds, Nashville, TN

### 14

Tracy Lawrence Celebrity Golf Tournament,  
Hermitage Golf Club, Hermitage, TN

### 29-30

Russian River Blues Festival, Johnson's  
Beach, Guerneville, CA 707-869-3940

### JULY 6

Rock The Smokies, Forks of the River  
Entertainment Show Park, Newport, TN

### 13

Fruit of the Loom 1996 All-Star CountryFest,  
Atlanta Motor Speedway, Hampton, GA

### 26-27

Independent Label Festival, Chicago, IL  
312-341-9112

**1965**  
*(Breakfast at Tiffany's)*

**1981**  
*(The Power Lunch)*

**1996**  
*(Dinner at Morton's – The Steakhouse)*

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