

ESTABLISHED 1981 • VOLUME 17 • #10 • JUNE 8—JUNE 22, 1996

MUSIC ROW

NASHVILLE'S MUS ON



**MARTY
STUART**

12/96 4846 11
TRACY GERSHON SONY/TREE
PO BOX 1273
NASHVILLE, TN 37202

\$3.50



THE CASSETTE CONUNDRUM

**SELF-FULFILLING PROPHECY OF
DOOM OR MARKETPLACE REALITY?**



Technical Excellence Creativity

*This is the stuff that pretty much defines Tony Brown...
especially when he uses a Solid State Logic console.*



Photo taken by the Recording Product of Masterworks Nashville

CONGRATULATIONS TONY, ON CAPTURING NASHVILLE'S FIRST-EVER "RECORD PRODUCER" TEC AWARD

from SSL and the MCA family



MCA
NASHVILLE

© 1995 Solid State Logic,
LTD & MCA Records, Inc

Solid State Logic

Music & Film

International Headquarters: Begbroke, Oxford,
England OX5 1RU • Telephone: (01865) 842300
Paris (1) 34 66 46 66 • Milan (2) 612 17 20
Tokyo (3) 54 74 11 44 • New York (212) 315-1111
Los Angeles (213) 463-4444
U.S. Toll Free + 1-800-343-0101



COUNTRY
 TODAY...
 AND
 TOMORROW



bring the whole family to the asylum records show

 featuring

BRYAN WHITE • THE COX FAMILY • THRASHER & SHIVER • MANDY BARNETT

at the Fan Fair Showcase Stage

JUNE 13, 11:30 AM - 12:30 PM.

Bryan White, The Cox Family, Mandy Barnett, Thrasher & Shiver, Kevin Sharp, Curtis Day, JD Myers, and Jerry Kilgore will be signing autographs and taking pictures at the Asylum Records booth #507. Come by our booth for schedule.

contents

JUNE 8, 1996 VOLUME 16 NUMBER 10

MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

David M. Ross
Publisher/Editor

Lisa Berg Editorial Assistant	Robert K. Oermann Single Reviews
Shawn Bullard Art Director	Alan Mayor Photography
Susana Ross Administrator	Eileen Shannon Receptionist
Jeffrey Smith Sales & Marketing	Kerry O'Neil Financial



THE BIG STORY

- 8 **THE CASSETTE CONUNDRUM**—Self-fulfilling prophecy of doom or marketplace reality?

THE STREETS

- 6 **MUSICAL CHAIRS**: Reeves rises at Warner/Reprise
37 **CHRISTIAN NEWS**: Word ups Balman
38 **EVENTS CALENDAR/CLASSIFIED ADS**
38 **FINAL WORD**: Remembering Walter Hyatt

FEATURES

- 15 **PEOPLE WATCHER**: Radio guru Tim Riley
26 **BOBBY KARL WORKS THE ROOM**: Chapter 63
17 **ROW FILE**: Decca's John Lytle
28 **STUDIO REPORT**: Fan Fair in the air
18 **NASHVILLE BEAT**: Sounds of Hank, Notes from GMA Week, Nathan Brown benefit



REVIEWS

- 24 **ALBUM REVIEWS**: BR5-49, Toby Keith, Jo Dee Messina, Gretchen Peters
16 **SINGLE REVIEWS**: Imprint makes a lasting impression
25 **EDGE OF THE ROW**: Listen up, you transplants!



CHARTS

- 23 **ALBUM CUT RESEARCH**: No Tears for Tracy
22 **CHART TALK**: Brooks & Dunn, John Michael Montgomery hold down the fort

VIDEO VISION

- 20 **VIDEO REVIEWS**: Paul and Patty are prime
21 **TNN/CMT TOP VIDEOS**
21 **VIDEO DIRECTORY**: Goods & services for the video industry

COVER ARTIST



Artist Name: Marty Stuart
Label: MCA
Current Single: "Honky Tonkin's What I Do Best"
Current Album: *Honky Tonkin's What I Do Best*
Current Video: "Honky Tonkin's What I Do Best"
Current Producers: Tony Brown, Justin Niebank
Hometown: Philadelphia, MS
Management: Bonnie Garner Management
Booking: William Morris Agency
Recent Hits: "Love & Luck," "That's What Love's About," "The Likes Of Me," "If I Ain't Got You"
Awards: 1992 CMA Vocal Event of the Year (w/Travis Tritt), 1993 Grammy—Vocal Collaboration (w/Travis Tritt), 1993 TNN/*Music City News* Vocal Collaboration (w/Travis Tritt),

1994 Grammy—Best Country Instrumental (Bob Wills), 1995 Tex Ritter Award
RIAA Certs. To Date: *Tempted*—Gold
Special TV/Film Appearances: *The Grand Ole Opry Musical Salute To Minnie Pearl*, *America's Music: The Roots Of Country*, *Marty Party I-V*, *The Tonight Show With Jay Leno*, *Mike & Maty*, *Prime Time Country*, etc.
Birthdate: September 30, 1958
Birthplace: Philadelphia, MS
Interesting Facts: Currently Nashville's Ambassador of Tourism, Marty has a Music City trolley named after him in addition to the *Marty Party In Space* comic book and downtown souvenir store—Marty Party Headquarters.
Outside Interests: Photography

Contributing Writers

Randy Benjamin	Steve Hood
Charlene Blevins	Beverly Keel
Joey Butler	Otto Kitsinger
Robert Colson	Larry McClain
Paulette Flowers	Bob Paxman
Michael Hight	Rusty Russell
Ron Young	

Published by: **Music Row Publications Inc.**
1231 17th Avenue South, Nashville TN 37212
Tel: (615) 321-3617 • Fax: (615) 329-0852
e-mail: news@musicrow.com
http://www.musicrow.com

SUBSCRIPTION INFORMATION

Send name, address, and payment to:

MUSIC ROW
P.O. Box 158542
Nashville, TN 37215

One year subscription (23 issues)

U.S./Second class.....	\$80.00
U.S./First class.....	\$105.00
Canada.....	\$80.00
Overseas (surface).....	\$95.00
Overseas (air).....	\$150.00

MUSIC ROW® (ISSN 0745-5054) is published semimonthly except for January (23 times per year) for \$80.00 per year by Music Row Publications, Inc. 17th Avenue South, Nashville, TN 37212. Second class postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row, P.O. Box 158542, Nashville, TN 37215 © 1996 Music Row Publications. Nothing may be reproduced without the written permission of the publisher.

Music Row® is a registered trademark of Music Row Publications, Inc.

Neal
McCoy

In Stores June 4th



82907



MUSICAL CHAIRS

by LISA BERG

REEVES RISES AT WARNER/REPRISE

FAST BREAKS

► **Eddie Reeves** has been promoted to Executive Vice President/General Manager of Warner/Reprise Nashville. He was previously Senior Vice President/General Manager of the label. In his new position, Reeves takes on the day-to-day management of Warner Reprise Nashville's country operation, as well as assuming a team-leader role with the company's department heads...

► **Keene Garrett**, former President of Keene & Co., has joined Pecos Films as an Executive Producer, bringing with her four directors she represents: **Michael McNamara**, **D.J. Webster**, **Lynn Spinnato** and **Jayne Rogovin**...

BUSINESS NEWS

The TNN *Music City News* Country Awards, hosted by **Lorrie Morgan**, **Martina McBride** and **Mark Miller**, are slated for June 10 at the Grand Ole Opry House. Among the country artists vying for the fan-voted awards in fourteen categories are **Vince Gill** with seven nominations, **George Strait** with five and **Alan Jackson** with four. TNN will produce an hour-long pre-awards show at 6:00 p.m. (CT), and **Katie Haas** will host a live post-awards special immediately following the awards at 9:30...

Michael Eck has been upped to Vice President of Information Systems at SESAC. He was previously Director of Information Systems...

First American National Bank has promoted **Jennifer McKinney** to Senior Commercial Banking Representative within the Music Industry Division. McKinney, who joined First American in 1992, is a member of the divisional team which serves music industry clients in meeting their financial and banking needs...

Mike Dimond, Senior Vice President of Marketing for the Opryland Hospitality and Attractions Group of Gaylord Entertainment Company, has been inducted into the Hospitality Sales & Marketing Association International Hall of Fame. The HSMIA Hall of Fame recognizes lifetime achievement and is considered one of the highest honors in the hospitality industry...

The Women In Music Business Association has appointed **Valerie Minett** as Nashville Membership Coordinator. Minett is President of Timberwolf Artist Management and also creates web sites and pages for the music industry. 615-299-9661...

Trifecta Entertainment was recently honored at the 9th Annual Small Business Awards as Nashville's 1996 Small Business of the Year in the category of 1-25 employees...

Associated Talent, Inc. and its sister company, Score Management, are now responsible for management, booking and public relations for **Confederate Railroad**, **Chely Wright**, **Don Cox** and **Branscombe Richmond**. The activities of the companies are overseen by CEO **Phillip Bare** and led by President **Eddie Rhines**; Agent **Tracy**



Keene Garrett



Eddie Reeves

For Musicians
Who Bought
The Other
Digital Multitrack
SORRY.



Jones, Publicist **Rachel Hartline**, Office Manager **Sherry Hohimer** and Assistant to the President **Shelly Collins**. The new offices are located at 118 16th Ave. S., Suite 201. 615-254-8600...

Balmur Ltd. will now be known as Balmur Entertainment and will be headed by newly-appointed Executive Vice President and Chief Operating Officer **Tony Baylis**. Balmur Entertainment will encompass both the Toronto and Nashville offices...

David Preston and **Sharon Williams** have been named to oversee NeA's *Extravaganza '97*, a series of live showcases and concerts spotlighting performers in all styles of music. The event is scheduled for Feb. 19-22, 1997...

Margaret Ann Warner, owner of Margaret Ann Warner Public Relations, is celebrating her tenth anniversary in business this year. Once Promotion Director of Multimedia Entertainment, Warner started her own business in 1986—Multimedia becoming her first client...

AFTRA, SAG Nashville has moved into its new building at its old location at 1108 17th Ave. S...

DaSBro Enterprise has released its 1996 annual catalog containing over 5,000 titles. The company is a mail-order retail concern which has been specializing in country music and bluegrass compact discs since 1988, but acoustic folk, Christian country, cowboy, instrumental, old timey, rockabilly, Southern Gospel, traditional and western swing compact discs are also offered. 718-933-0633...



Margaret Ann Warner



Jennifer McKinney

LABEL NEWS

Bob Reeves has joined River North Nashville as Northeast Regional Promotion Manager...

Elvis 56, which was released simultaneously worldwide on April 17, celebrates the 40th anniversary of the year that **Elvis Presley** catapulted into the national spotlight with his first RCA single release, "Heartbreak Hotel." The album includes 22 tracks from 1956 that shaped Elvis' career, including a recently discovered outtake of "Heartbreak Hotel." *Elvis 56* is available in three configurations: Deluxe CD with "The Collector's Edition," a 28-page hard bound, CD-sized book of photos; standard CD and cassette...

ARTIST NEWS

Neal McCoy has been selected as GMT's June Showcase Artist. McCoy's third album, a self-titled project, is scheduled to be released in conjunction with his Showcase Artist honors...

Martina McBride is one of the performers included in Cinemark Theatre's New Music Series, a program that features music from artists of every genre. The New Music Series is the first program of its kind in the theater industry, focusing all promotion on one artist at a time. It is specifically designed to enhance the entertainment experience of Cinemark customers, and over 70 million moviegoers will be exposed to the New Music Series annually. Over 1,200 theaters across the country will feature the custom-narrated artist audio, which will play between movies and continuously in the lobbies...

Faith Hill is launching a nationwide campaign along with Time Warner
(continued on page 34)



Tony Baylis

**For The Rest Of You
YOUR TIME HAS COME.**

Now you can have the digital multitrack you really want. Designed specifically for musicians, the DA-38 is packed with new features and uses the same award winning Hi8 format and technology as TASCAM's highly acclaimed DA-88. The same quality, durability and dependability. And the same great sound. The DA-38 is completely compatible with the Hi8 machines used by post-production pros. Pros who can afford anything — but won't settle for less than the best. Till now, the best has had its price. But for the musician, your time is here. At \$3,499* Hi8 is priced for you. So get to your dealer and buy your first DA-38. You won't be sorry!

TASCAM
FAXBACK
1-800-828-8888

INFORMATION/SPECS VIA FAX
800 • 827 • 1266
DOCUMENT 48940

TASCAM
Take advantage of our experience.

© 1996 TEAC AMERICA, INC. 7733 TELEGRAPH ROAD, MONTERELO, CA 95040 (213) 726-0303 TEAC CANADA LTD.,
349 BRUNEL ROAD, MISSISSAUGA, ONTARIO L4Z 2C2 CANADA (905) 890-8008 *MSRP

World Radio History

THE CASSETTE

Self-fulfilling
prophecy of doom
or marketplace
reality?

by David M. Ross

Hidden inside its small plastic shell are two reels winding a thin analog magnetic tape. Sometimes the mechanism jams and the tape gets ruined.

Fast forwarding and rewinding to find specific tracks can be confusing, especially if you aren't sure which side you are on. But, in the cassette's defense, it is the most economical of all the music formats, is not any more fragile than vinyl and/or CDs and commands wide hardware penetration. Until recently, cassettes were the configuration of choice for country music consumers, but times are a' changin'...



CONUNDRUM

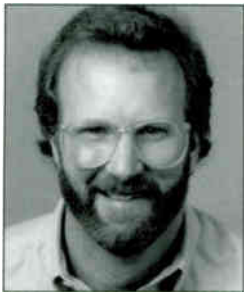


The music industry has been reacting this year to a glut of returns from mass merchandisers who are undergoing severe marketplace adjustments. Country music is perhaps harder hit than some other formats because a large percentage of its sales (approximately 50%) take place in the mass merchant outlets (Kmart, Target, Wal-Mart, etc.). At the same time, country consumer preferences are changing, and the cassette, long a staple of the country sales profile, has been steadily losing ground.

"It's not unlike what we went through with vinyl and 8-tracks," says Warner Reprise Vice President of Sales, Neal Spielberg. "The minute the retailer sees consumer demand shift from one configuration to another, they begin to adjust their inventories accordingly. A number of things are happening all at once. You've seen and read about accounts that are closing stores—that's from over-retailing and profit crunching. It results in a narrowing pipeline, causing shipments from the manufacturers to go way down. Product also comes back from those stores that are closing. In addition, as the penetration of CD players both in autos, home units and Walkmans continues to increase, we see the cassette format start to dwindle and the mass merchants and specialty retail firms begin adjusting their inventories accordingly. So the tendency would be for a retailer to recycle its CD inventory into its existing stores as best they can while reducing their cassette inventory (reflecting consumer demand) at an exaggerated pace. That's what we're seeing. In 1994, SoundScan sales of the Top 75 Country albums were 51% CD and 49% cassette. In 1995, cassettes dropped to 45%. My best guess is that the cassette will continue to fall and the consumer will continue to shift towards new technologies. Eventually the selection will drop to the point where the consumer will get frustrated, throw up their hands and just make the conversion."

Lew Garrett, Vice President of Buying and Merchandising at Camelot Music, places the ratio of CD to cassettes at about 70/30 for business overall. However, his country business is slightly stronger for the cassette—66/33. Is Camelot anxious to get out of cassettes? "No. Cassettes generally carry a higher margin than CDs, so as a retailer we have good reason to keep them," Garrett states. "You tend to merchandise what you sell, so what we elect to put in our stores is based on historical and forecasted sales patterns. You make adjustments based upon those issues and not whether something fits in a rack or not. Our returns will probably level out and be about equal with last year," Garrett anticipates. "We've made some system improvements that should offset any anticipated store closings."

Regardless, Garrett sees a diminishing role for the small plastic music delivery system. "Just about every car that rolls off the line has a cassette deck, and there is still a huge Walkman business. On the other hand, you can't ignore the fact that buyers for this medium are getting fewer and fewer. What's interesting is that we have never been a one configuration industry—never, ever. We had 45s and LPs, LPs and 8-tracks, 8-tracks and cassettes.



John Grady



Mike Kraski



John Rose



Neil Spielberg



Dave Weigand

Now we have cassettes and CDs. I don't believe we are going to go to a CD-only industry."

Sony Vice President of Sales, Mike Kraski, has uncovered some interesting consumer data. "We've been doing research and seeing a higher ratio of CDs to cassettes in the early stages of an album release, but then when you get about 6 months into the life of the album, you start to see a higher percentage of cassette sales (SoundScan). It tells us that the older demographic needs that second and third single before they will be convinced to make a purchase. And that ties in with what you would expect from an older demo. Our concern is that because the CD/cassette ratio has already established itself, retailers

seeing accounts cut down on the number of titles they carry and the depth of stock," Kraski asserts. "We are also seeing people reconfigure their stores to accommodate more CDs and less cassettes, and that, combined with the hundreds of store closings in the past year, has created a big return issue for all genres of music. I'm not ready to shovel dirt on the cassette. But it's a fine line. You want to be aggressive and support the configuration, but you don't want to be creating returns, because that and theft are the two highest costs involved in music today. I was selling 8-tracks in West Virginia when the industry prematurely bailed on the configuration. It really cost the industry a tremendous amount in sales and probably drove some people out of

we have, hardware wise, that was anywhere near 100% penetration.

"It is a self-fulfilling prophecy," Grady continues. "Retailers say that cassette sales are going down, but they don't put them out like they used to. If you stock only 30% of the cassettes that you did 2 years ago, it's no surprise you are going to sell a lot fewer units. I would like to see cassettes become a disposable item, like paperback books, and have the cost go down to around the same price as a six pack of beer. The cassette will stay alive as long as there are players in cars. I have no interest in hastening its demise; cassettes play a major role in country music."

John Rose, VP of Sales at Capitol Nashville, also sees plenty of life remaining in

"We still have some releases on the radio that are not available as singles. Frankly, in our opinion, that is pretty short-sighted."

may be creating a self-fulfilling prophecy by only having one or no cassettes in their stores at a time in the life of the LP when the demand for cassettes is on the rise. We're going to do more research and then show the data to the sales accounts. Once we get into the third single from an album, buyers need to take another look at cassette stock."

Kraski is in no hurry to stop shipping cassettes, but acknowledges these are difficult times of adjustment for retail, and consequently, the music industry as well. "We're


music purchasing for some period of time."

"If you look at the industry as a whole and compare the first four months of 1996 to 1995, then we are off about 6% in cassette sales which equates to about 9 million units, which is a lot of product," cites MCA Nashville's VP of Sales & Marketing, Dave Weigand. "MCA Nashville's cassette business is off about 12% comparing 1996 to 1995 for the first four months. But we have made that up in CDs! We are seeing more cassette units being returned and a swing towards the CD, so we're trying to be more aggressive in promoting our cassette line. I'm not buying a tux for the funeral. There is still a lot of cassette business out there, but I'm afraid that retail is going to do a knee-jerk reaction and start pulling them out of their inventory. We need to let the consumer know that cassettes are still available."

Mercury Vice President of Sales, John Grady, points to the cassette's strong consumer penetration and has some ideas on ways to extend its life. "On a big hit country record it might be 60/40 (CD to cassette) or maybe 70/30, but numbers on cassettes are sliding a little more every year. Yes, it is technology and user-based, but cassette erosion has been accelerated more by our industry than anything else. It hasn't been that many years since they became the only technology

the enclosed plastic, twin-hubbed format. "The indicator we think is a real detector and determines the market is cars produced with standard CD players," says Rose. "By the year 2,000, Detroit still projects that only 25% of its models with have standard CD players. That bodes well for the cassette. Overall, the labels have done a good job at putting into the marketplace the right ratio of product, but some of our mass-market artists have to be supported with more cassettes. For example, Garth is still selling 30% of his SoundScan units in cassette. John Berry sells 26%, Chris LeDoux 40% and Billy Dean 25%. So it depends on the artist and to whom they appeal.

"Everyone's aware that retail is overbuilt. You've also got companies that have been aggressive—trying to gain market share. When they scale back their growth plans, it narrows a part of the pipeline built in to keep returns down. So if you lose that growth and have stores closing at the same time, those two problems converge making the industry very return heavy. It isn't a direct reflection on the music, but at the same time we'd be naive if we didn't realize that we are competing against a lot more items—computer software, the internet, video, etc. We have to make sure the present generation grows up with music the way we did, as opposed to computer



ACTION HOMES

DANNY SIMMONS

OFFICE 615-459-8000
HOME 615-833-0978

SPECIALIZING IN HOMES FOR PEOPLE IN THE MUSIC INDUSTRY

games. We have a "strongest will survive" type of situation. Eventually we'll have a stronger industry. The weaker stores will be gone, and that will increase productivity. The cassette is a third of our business, so we can't afford to watch it just go away. We'll fight for it as long as it remains a major part of our business, and based upon what we know, it is going to be around for a while."

Anderson Merchandisers Country Music Buyer, Dave Watland, confirms much of what the label sales execs have said. "We're Wal-Mart, and cassettes are a big part of our life. Our country sales in 1995 were 47% CD and 53% cassette. However, so far in 1996, cassettes have dropped way down to 43%! After January and February is when we feel configuration changes each year as more folks get their new CD players. We've always been extremely strong in country and used that strength to get the consumer into the store.

ed that 45 rpm vinyl singles were marketing tools only, and not to be confused as profit centers. As the large hole format was phased out, Nashville labels decided to concentrate more on the bottom line and selling albums. Over time, the cassette single began to appear, first as a test and then with more frequency. Today, the cassette single is still a controversial item. A quick glance at *Billboard's Hot Country Singles & Tracks* chart shows that only about 50% of the top 10 songs are available as cassette singles.

"We do a lot of cassette single business on hit singles," states Mercury's John Grady. "We had the only gold single out of Nashville last year, Shania's 'Any Man of Mine.' If you have a hit single, you will also have a hit cassette single. I can tell you as a flat out fact that we do make money on cassette singles and release them on over 90% of our singles. In other genres of music, cassette singles are

"Retailers say that cassette sales are going down, but they don't put them out like they used to."

Now we are getting more aggressive with other genres, which are more CD-driven. We've restructured our purchasing department into genre buying and expanded our store's CD space to accommodate its broader appeal."

Watland explains that Wal-Mart's traditional older buyers will likely stick with cassettes for some time, but indicates that the stores are also trying to satisfy and attract the younger consumer. "We're now just really getting that younger age group which leans toward CDs," he describes. "Wal-Mart is middle America, where mom and dad always shopped, but we're getting bigger in terms of the selections offered, even outside of the music shop. These changes are bringing in the younger demos, and when they are buying music overall, they favor CDs."

SINGLING OUT THE CASSETTE

In the past, conventional wisdom dictat-

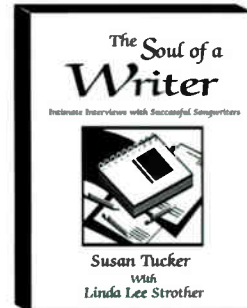
ed as a marketing tools, but we watch our numbers very closely. We can go into production in a hurry, make a limited amount, sell through and they're gone."

MCA's Weigand has less enthusiasm for the cassette single. "We have shied away from cassette singles this year," he contrasts. "A lot of the retailers are selling them at 99c and want you to give them attractive discounts, so it hasn't been a profitable item for us. We're exploring the CD-5 business." (CD-5 is an expanded single version with about 5 songs and 16 minutes of music.)

"As country has attracted a younger consumer and tries to bring them into the fold we've added the cassette and CD single business," confirms Warner Reprise's Neal Spielberg. "Every act is different, but we will usually release cassette singles on the first, second and sometimes third singles into an album. It's an artist development tool which

"...WORTH MORE THAN ALL OF THE HOW-TO BOOKS YOU COULD EVER READ!"

Debbie McClure, Regional Director,
The Songwriter's Guild of America



This 300 page book includes interviews, bio's and pictures of thirty successful songwriters.

Gary Burr (*To Be Loved By You*), Tony Arata (*The Dance*), Kye Fleming (*Give Me Wings*), Jill Colucci (*No One Else On Earth*), Jim McBride (*Chatahoochie*) and others discuss writer's block, creativity, co-writing, inspiration and a host of other topics that cut to the heart of songwriting.

The writers included in *The Soul Of A Writer* have over 60 number 1 hits to their credit and numerous awards including People's Choice, Billboard, Tony, Emmy, Golden Globe, BMI, ASCAP and CMA honors.

"Your chance to eavesdrop on some of the most creative thinking people in the music business!"

James Stroud, President, Giant Records

"Anyone interested in the creative process will benefit from reading this book!"

Frances Preston, President, BMI

"...this book is an extra dose of inspiration!"

Pat Rolfe, Writer Representative, ASCAP

To order: send check or money order for \$21.95 + 2.50 S&H to Journey Publishing / Dept 207 / P.O. Box 92411/ Nashville, TN 37209.

*TN residents add 8.25% sales tax.

Allow 2-4 weeks for delivery. ISBN 0-96517 05-2-7

**Allstar Audio
Systems, LLC**

**"Touring, Concerts
Festivals &
Corporate Events"**

Professionals Staffing & Touring Support with over 12 years experience!

Consoles: Midas • XL 3, 48, 40, 24, 16
Speaker Systems: EAW • KF-850, KF 300, SM 222, SM 200
All Crest Powered

Our Customer Service Pledge... "From the initial bid through the final performance, we offer a 100% customer satisfaction guarantee. Your satisfaction and future business are our most important goals." Mike Borne

For quotes call Mike Borne (615) 834-8242 • Fax (615) 834-8266
149 Space Park South, Nashville, TN 37211



Nashville's
Premier Store for
Custom, Handmade
Boots, Belts and
fine apparel.

Fleming's
WEST END

2922B WEST END AVE. • NASHVILLE, TN 37203 • 615.327.1252 • M-S 10-6 AND BY APPOINTMENT

SOUND CONTROL STUDIO

LOCATED IN NASHVILLE, TENNESSEE
WITH TWO 24-TRACK STUDIOS TO SERVE YOU BETTER

NEWLY RELOCATED TO A BRAND NEW STUDIO
14 YEARS ON AZALEA STREET IN BERRY HILL

ROOM 1

- SPHERE CONSOLE
- STUDER 24-TRACK MACHINE
- MORE THAN ENOUGH OUTBOARD GEAR
- MICS, GATES, LIMITERS, AND EFFECTS
- SONY APR 5000 2 TRACK
- DOLBY SR AND DAT (USE AT NO EXTRA CHARGE)

ALL OF THIS FOR ONLY \$45.00 PER HOUR
OR \$55 PER HOUR WITH ENGINEER

ROOM 2

- SOUNDCRAFT 2400 SERIES CONSOLE
- MCI 24 TRACK MACHINE
- KEYBOARD ROOM
- OUTBOARD GEAR
- 2-TRACK & DAT USE AT NO EXTRA CHARGE

A GREAT STUDIO FOR GUITAR/VOCAL DEMOS VOICE
OVERDUBS OR MIDI PROJECTS
\$25.00 PER HOUR OR \$35.00 PER HOUR WITH ENGINEER

IN-HOUSE CDR'S—24 HOUR SERVICE

Sound Control Studio-2814 Azalea Place-Nashville, TN 37204
Call (615) 292-2947 or 383-1645 For Appointment

allows a newer artist to be tasted or experienced if the consumer isn't ready to make the full album purchase. I'd rather get them into buying something from that artist. On new artists we'll send the single out a good 8-10 weeks before the LP. It becomes the first sign beyond radio airplay that people are willing to plunk down money to buy this artist."

According to Spielberg, single sales numbers vary greatly. "My Maria' is #1 with about 10,000 units this week," He relates. "The #10 single probably sold only about 1,500 units. Once you get past that, the numbers aren't gigantic. They sell at a list of \$3.49, but you'll find some on sale for less. Some people are experimenting with maxi singles that contain additional snippets of songs to give you an advance taste. My personal feeling is I don't like hearing only 20 seconds of a song. Give me two songs, and if I like the artist I'll go back and invest in them."

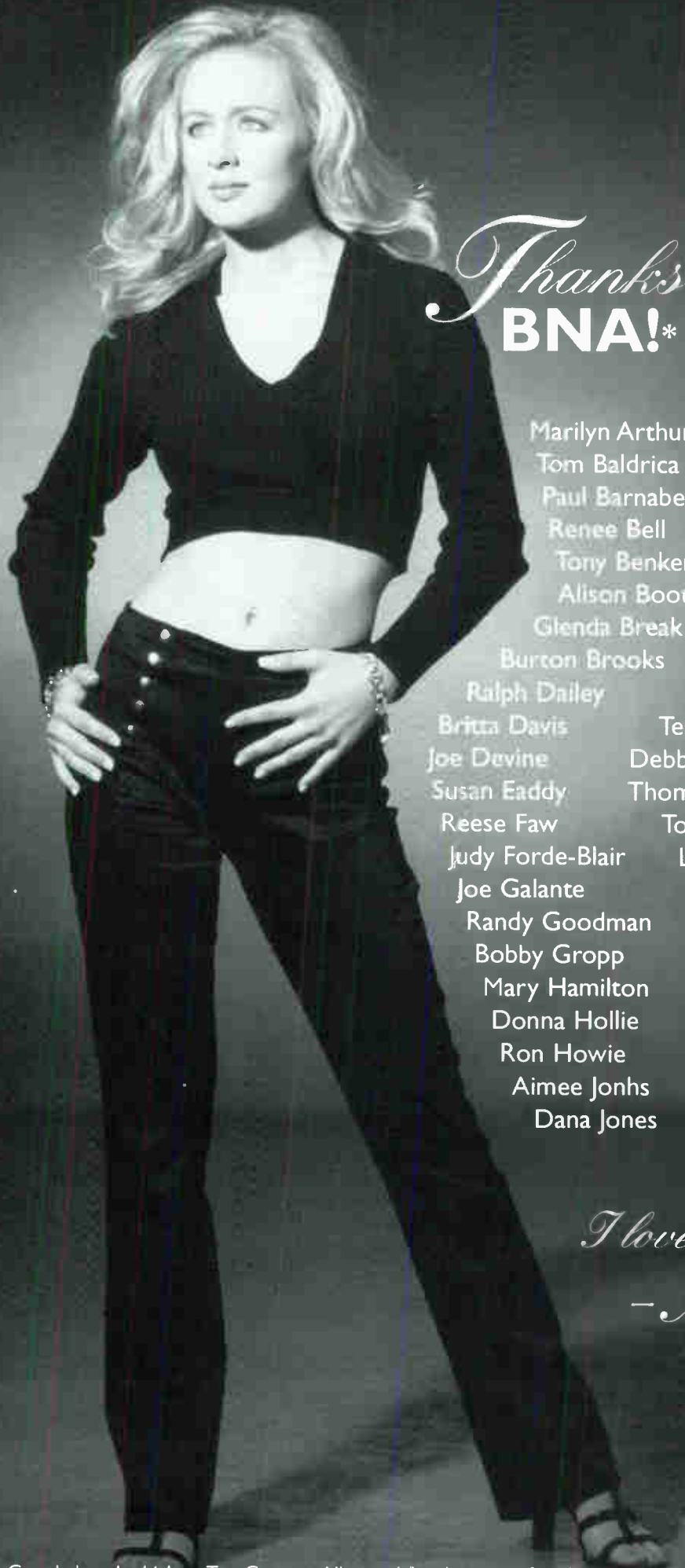
Sony's Mike Kraski also characterizes the cassette single as experimental. "We've been on again, off again," he states. "I'm still a firm believer that you don't dictate to the marketplace, you let it dictate to you. There are consumers that only want a cassette single with that one song. My philosophy is that not making it available can be a short-sighted decision. We all began as music purchasers by buying singles. We were kids with limited resources and wanted to buy music. If singles weren't available I might never have gotten into the habit of buying music. It is a long-term issue."

Kraski also agrees that there is money to be made with cassette singles, but it must be managed carefully. "As long as we are judicious there is a thin margin, and if you can keep returns to 25% or lower you can make money on singles. Of course if a song is wildly successful, you've found something that is going to add profit to your bottom line."

Camelot's Lew Garrett is a strong supporter of cassette singles. "We still have some releases on the radio that are not available as singles," Lew complains. "Frankly, in our opinion, that is pretty short-sighted. There is a customer out there that can't afford a full-length cassette or CD. In particular we think there is a younger consumer that wants to buy music, and we have to let them buy it without pricing them out of the market. If you look on the *Billboard* charts you will find numerous examples of top ten songs that are not available as singles, which tells that consumer that they have to buy the album—but the younger consumer may not have the \$12-14 to buy the full-length CD. If we don't get the younger consumer into buying music now, what are you going to do—wait until they are 40? There are some important market considerations here that need to be addressed."

MR





Thanks
BNA!*

Marilyn Arthur	Chandra Laplume
Tom Baldrica	Lawrence Loring
Paul Barnabee	Amy Macy
Renee Bell	Heather Mcbee
Tony Benken	Scot Michaels
Alison Booth	Aubrey Parker
Glenda Break	Sam Ramage
Burton Brooks	Greg Rohloff
Ralph Dailey	Christi Royer
Britta Davis	Teresa Russell
Joe Devine	Debbie Schwartz
Susan Eaddy	Thom Schuyler
Reese Faw	Tom Sgro
Judy Forde-Blair	Lesly Sommerville
Joe Galante	Greg Stevens
Randy Goodman	Christian Svendsen
Bobby Gropp	Chuck Thagard
Mary Hamilton	Chuck Thompson
Donna Hollie	Dale Turner
Ron Howie	Ken Van Durand
Aimee Jonhs	Marion Williams
Dana Jones	

I love Y'all.
- *Mindy*

*"Mindy McCready has the highest Top Country Albums debut by a new female country artist since Trisha Yearwood" (WADE JESSEN/BILLBOARD).

World Radio History



MUSICROW
NASHVILLE MUSIC INDUSTRY PUBLICATION

Now hear this, baby...

Attention Nashville Studios—If your studio was not listed in last year's Studio Fact Guide, call 321-3617 and request a free form to be included in the 1966 edition. The advertising deadline is June 19 and the street date is July 23rd...

1 4 T H A N N U A L
THE STUDIO
SPECIAL

World Radio History



SUPPORT THE MEDIA THAT GOT YOU THERE—RADIO

Success on Music Row is often about finding a niche and developing it, a formula which has paid dividends for Tim Riley's multi-faceted radio companies, American Network Radio, Starliners and TR & Associates. "These days, everyone is that much more aware of the money they are spending on marketing," says Riley. "It's our responsibility to stay on top of what the possibilities are and then respond to each label as they are adjusting. Because we are focused on radio every day, hopefully we can tell them how to best use whatever marketing dollars they want to give to that area."

Riley got his music biz start in Memphis in 1969 when he went to work for Pepper Records. His first employer, Marty Lacker, was a member of Elvis' inner circle, and so young Riley was afforded access into the eye of the then-booming Memphis music whirlwind. "In those days you did everything—sales, promotion, marketing and artist travel," he remembers. "It was also

fun to learn the biz from the studio level, being there while hits for Elvis, The Boxtops, Neil Diamond and B.J. Thomas were being recorded (many of those incredible players are now in Nashville earning triple scale). I stood around with my eyes wide open at sessions like 'Suspicious Minds' and 'In The Ghetto.' It gave

me studio appreciation."

While learning the ropes, Riley took a new B.J. Thomas record, "Raindrops," over to powerhouse station WHBQ to play it for his close friend, the music director, and after one listen the record was immediately added to the playlist. When Riley reported back that he had gotten this major station to add the disc out of the box, his boss almost "fell out of his chair." Later that week a check for \$100 appeared with the inscription "for independent record promotion."

"At the time I had no clue what that meant. So I called my boss, Steve Tyrell, and said 'Hey, thanks for the check, but I've got one question—what is indie promotion?' He started laughing. Needless to say, after I discovered what it was, a week later I was in business for

myself and have been ever since.

"The Memphis music scene in the '60s and '70s was really hot—I gained a great background and lots of street knowledge. It was nothing to pick up James Brown to take him over to WHBQ and then the next day get Elton John at the airport. It was a wonderful time period when the decisions made at record companies were controlled primarily by creative people. But the Memphis thing played out and it was time to move on..."

Around 1984 Riley found himself in the Nashville office of then CBS Records chief Roy Wunsch, asking him to give Starliners a chance.

"After being very persistent, Roy granted me an appointment. He said, 'If you think stations will use these liners, then do some research, call me, and we'll sit down again.' Ten days later I walked into a meeting with a big bundle under my arm and had letters from every reporting radio station detailing what they wanted the artists to say and how many times a week they would air it! For the next two years, all I did was Roy Wunsch's artist liners. That also grew into our five minute audio profiles."

The acceptance of the Starliner concept gave Tim the confidence to expand and create other new niche ideas. "I knew I wanted to do other really special things," Tim acknowledges. "One day at CBS I noticed some artwork that said *Home For Christmas with Dolly Parton*, and I thought wouldn't it be fun to do a radio show with her? I was granted access to Dolly to do Starliners, so at the session I gave her a pre-written script for a radio special and explained, 'I just want you to tell stories about Christmas.' The show turned out to be an amazing piece of art that stations still air around Christmas, with heartwrenching, detailed accounts of Dolly as she grew up and how her family celebrated the holidays.

"I came up with the idea of producing radio specials and sending them to radio with no national commercials—meaning they were purely revenue generators and stations didn't have to barter or give up inventory. Since that time we've done maybe thirty-five or so of these special events, and clear 700-800 radio stations. They're not market exclusive and programmers are not locked into a specific time; they have flexibility. Recently, with the help of Curb Records and Dennis Hannon, we got the wild idea to try some of these specials live, and on September 18, we did an incredible event with Tim McGraw to celebrate his album release. For the first time in the history of Music Row we broadcast live around the world on Armed Forces Network, Country Music Radio Europe, shortwave bands, AM bands, FM bands, satellite delivery



TIM RILEY

internationally on the same date. It was a major event and a breakthrough for our company."

As Riley's participation in radio events and marketing decisions at various labels grew, it seemed logical to begin researching other radio marketing opportunities. What began as a specific project for one label has grown into Riley's newest division—American Network Radio—which buys syndicated radio spots in large volumes at a discount. "Most of the labels have cut back some on video and are looking for other places to better spend their marketing dollars," Riley explains. "To me it is a no-brainer to support the media that got you there, and that is radio. We've put together an extremely concise book that shows a label what they pay for a spot and how much money we can save them on the same spot. So we pass on the savings and get our commissions from wherever we purchase the time. We saved one label \$300,000 in their last quarter of radio advertising alone. Savings can run from 14-50% depending upon a lot of variables, but the neat thing about ANR is that we're called in on the front end now to help plan how radio might fit into a label's marketing puzzle and how to best use those radio dollars. We can customize any or all of our services and develop an entire marketing plan."

With technology and the marketplace evolving at ever-spiraling rates, change may be the only thing that stays the same. Some of the newer areas that Riley and his team have begun actively exploring include micro marketing time buys in local radio markets and *Good Morning Country*, which allows artists to travel on a "digital tour" and appear live on radio stations across the country without ever leaving Nashville.

Recently Riley named Barry Gould as Vice President of ANR. Gould served as Marketing Director with the Canadian Consulate General, has a strong computer background and "is passionate about songs and music publishing," another start-up area which is on the company's future planning agenda.

Riley sums up his company's niche-building approach in simple terms. "The company has had good and bad times, but we've always worked through and gained knowledge. We need to continue to prove to the Row that our main goal is quality, not quantity. We're going to retain our boutique atmosphere which fosters a personal/confidential repour with each individual client."

—David M. Röss





DISCLAIMER

by ROBERT K. OERMANN

IMPRINT MAKES A LASTING IMPRESSION

The meek shall inherit the earth—lowly little **Imprint Records**, the new kid on the block, wins **Label of the Day** for this issue. That's thanks to a one-two punch of excellent efforts by Charlie Major and Gretchen Peters.

And since we're speaking Biblically, I must point out that some of the strongest discs in this stack of platters came from Nashville's Christian industry. Notable standouts amid the heathen were Benson's Commissioned and Nouveau, Starsong's Brian Barrett and Two Or More, and Warner Alliance's World Wide Message Tribe and Billy & Sarah Gaines. A tip of the *Music Row* cap to all concerned.

It was also a strong day for Canadians. In addition to the afore mentioned Mr. Major, there were first-rate efforts from Patricia Conroy and James Owen Bush, neither of whom have yet enjoyed the U.S. attention they deserve.

As was the case last week, there were many contenders for the **DISCOVERY Award**. This is a good thing. I agonized among Mercury's Mark Wills, Crooning Loon's Beau Haddock, Smokehouse's Electric Range and Career's Tammy Graham, all of whom have captivating records. But in the end the sheer force of Decca's western swinger **Roger Brown** was undeniable. You go, boy.

Tammy, Roger and Beau were also in the running for **Disc of the Day**. Other contenders included Pam Tillis and Los Straitjackets. You're all gonna think I'm nuts (again), but I truly felt that the most outstanding thing of the eve was the totally twisted "Low Class Love Affair" by **Tim Wilson** on Atlanta's dinky Southern Tracks label.

Like I said, the meek shall inherit the earth.

GEORGE DUCAS "Every Time She Passes By"

Writers: Ducas/Michael P. Heaney; Producer: Richard Bennett; Publisher: PolyGram/Veg-o-Music/Bantry Bay, ASCAP/BMI; Capitol 10308.

Go-for-the-throat contemporary rockabilly. Plenty of jangle, plenty of jump, plenty of thump. Go for it.

SUSAN MARSHALL "I Used to Hate Honky Tonks"

Writer: Mark True; Producer: Scott Tutt; Publisher: Good Token, ASCAP; Reptile 2040 (track).

A real throwback performance, one that recalls the late '50s. Spare backup, nice steel work that echoes her phrases and a pure-country delivery are the hallmarks here. So pure it's almost unbelievable.

JAMES OWEN BUSH "Steady As She Goes"

Writers: Stewart Harris/Randall Prescott/Billy Charles; Producer: Randall Prescott/Stewart Harris; Publisher: Edisto Sound/Sony/ATV Songs, BMI; Rescue (Canada) (613-256-4852).

Man, oh man. This boy can flat sing. I felt these blues all the way down to my toes. Burmin' and moanin' and hurtin' in all the right places. If there's any justice in the world at all, this guy will land a U.S. deal, put this out stateside and get a massive hit.

MARK KNOPFLER "Nobody's Got the Gun"

Writer: Mark Knopfler; Producer: Mark Knopfler/Chuck Ainlay; Publisher: Almo, ASCAP; Warner Bros. CDX.

So laid back it's practically somnolent.

BRUCE CARROLL "Here I Go Again"

Writers: none listed; Producer: Reed Arvin; Publisher: none; Benson (track) (615-742-6968).

Aimless, hookless.

BOBBIE CRYNER "I Didn't Know My Own Strength"

Writers: Sonny LeMaire/Bobbie Cryner/Kent Blazy; Producer: Barry Beckett/Tony Brown; Publisher: EMI-Blackwood/O-B-O Itself/Ticket to Ride/Ensign/Lonesome Dove/Careers-BMG/Hard Days Write, BMI; MCA 11324.

I love her dearly, but for the life of me I can't see any wisdom in releasing a single with the exact same title as a Lorrie Morgan smash of a year ago.

TINA ARENA "Heaven Help My Heart"

Writers: McTaggart/Arena/Tyson; Producer: David Tyson; Publisher: Dean McTaggart/Tina Arena/EMI-April/Into Wisbin, ASCAP; Epic 67533 (track).

You wanna know where Wynonna got it? Check out the new pop CD by this Aussie star. Potent stuff.

GRETCHEN PETERS "I Ain't Ever Satisfied"

Writer: Steve Earle; Producer: Green Daniel; Publisher: WB, ASCAP; Imprint 19004.

When a writer this gifted covers another's composition, you can bet it's an event. Gretchen somehow sounds both world weary and rebellious as the band kicks up dust behind her. Wonderful listening.

CHARLIE MAJOR "I Do It for the Money"

Writers: Charlie Major; Producer: Steve Fishell; Publisher: Grimes Road, BMI; Imprint CDX.

The chorus is so irresistible and so full of verve it doesn't matter what the rest of it does. Lotsa blue-collar fun.

PATRICIA CONROY "What Else Can I Do"

Writers: Tony Arata/Scott Miller; Producer: Mike Wanbic/Justin Niebank; Publisher: Pookie Bear, ASCAP; Intersound CDX.

The lyric isn't exactly cosmic, but her performance will pin your ears back, the production will make your heart beat and the sound will enthrall you. Applause from this corner.

TIM WILSON "Low Class Love Affair"

Writer: Tim Wilson; Producer: none listed; Publisher: Lowery/Timothy Wilson, BMI; Southern Tracks 0069 (404-325-0832).

I guarantee you that this is the most unusual lyric you'll hear in country music this year. "She got dressed for the wedding in a service-station restroom" is the opening line and it gets even better thereafter. This saga of the romance between a convict and a prostitute is the most fabulously bent thing I've encountered in years. Essential listening.

P.J. GILLY "That's What I Don't No More Of"

Writers: Glenn Warren; Producer: Bobby G. Rice; Publisher: Iron County/Jim Carter/Bulls Run/Emdar/Texas Wedge, ASCAP; Midland 1001 (track) (615-776-2060).

All the grace of a rhino doing the polka.

KAREN BANACH "Love Broke Down"

Writers: none listed; Producer: none listed; Publisher: Peer Music, BMI; Warlock 178.

She's got vocal ability, but the song and production are worthless.

TAMMY GRAHAM "Tell Me Again"

Writers: Walt Aldridge/Terry A. McBride; Producer: Barry Beckett; Publisher: Rick Hall/Watertown/Songs of PolyGram/Songs of McRide, ASCAP/BMI; Career 2953.

A perfect emotional bullseye any way you look at it. She penetrates perfectly; the production is eloquently understated and the songwriting is elegantly simple. A lovely, lovely disc.

THE ELECTRIC RANGE "All That Remains of Love"

Writer: J. Alden; Producer: R.Meisner; Publisher: Feathereasy, BMI; Smokehouse 3715 (track).

Alterna country-rock with plenty of beer-soaked charisma.

LOS STRAITJACKETS "Lonely Apache"

Writers: E. Angel; Producer: B.Vaughn; Publisher: Eddie Angel Music, BMI; Upstart 031 (track).

Kinda like a "spaghetti-western" Clint Eastwood soundtrack played by The Ventures. The cool instrumental of the summer. Label is a Rounder subsidiary.

ROB CROSBY "Fallin' In and Crawl'n' Out"

Writers: Rob Crosby/Ronnie Godfrey/Kim Morrison; Producer: Jerry Crutchfield; Publisher: MCA/Santee River/Killen Songs, BMI; River North 514164562.

Loud and overbearing.

BILLY & SARAH GAINES "Just Like Me"

Writers: none listed; Producer: Michael Omartian; Publisher: none listed; SoundHouse/Warner Alliance 46266 (track).

This couple could be Nashville's sweetest sounding soul singers. His Marvin Gaye tenor and her Tammi Terrell soprano get a snappy, slappy rhythm track here that's simply delicious. As fizzy as a cherry Coke.

Innovative ideas for the products which make Nashville's Music Row famous?

PrineDesign specializes in providing the music industry with affordable graphics & marketing services which show your customers that image is not irrelevant to the music itself.

367-1858

Call now for rates, consultation or services.

prine design
graphics & marketing

TWO OR MORE "He's There"

Writers: none listed; Producer: John & Dino Elefante; Publisher: none listed; Starsong 7242620058 (track).

Outstanding Christian pop-rock, laced with world-beat touches, layered harmonies and mucho danceability. A star act is born?

**THE WORLD WIDE MESSAGE TRIBE
"Sweet Salvation"**

Writers: Pennells/Porter; Producer: Porter; Publisher: Perfect Music/Alliance Media, no performance rights listed; Warner Alliance 46136 (track).

I know you're not gonna believe this, but it's Christian house music. Think of the C&C Music Factory with a slight industrial edge and gospel lyrics. Who needs Ecstasy?

COMMISSIONED "Irreplaceable Love"

Writers: none listed; Producers: Maxx Frank/Mitchell Jones/Steve Grissette/Sbairn Patrick Stockman/Wanya Morris; Publisher: none listed; Benson (track).

Sinuey, sensuous, Stevie Wonderish r&b in the service of You-Know-Who. Very well done.

**JEFF FOXWORTHY & ALAN JACKSON
"Redneck Games"**

Writers: Jeff Foxworthy/Scott Rouse/Ronny Scaife; Producer: Rouse; Publisher: Max Laffs/Sbabloo; Songs of PolyGram/Virgin Timber, BMI; Warner Bros. 8152.

Unfunny. A definite miscalculation on Alan's part.

CHELY WRIGHT "The Love He Left Behind"

Writers: Steven Dale Jones/Bobby Tomberlin; Producer: Ed Seay/Harold Shedd; Publisher: BMG Songs/Career-BMG, ASCAP/BMI; A&M 100.

She's maturing with every effort. I particu-

larly like the way she uses her lower register in the intense verses of this moody ballad.

PERRY GUY "Running Like a Rabbit"

Writer: Perry Guy; Producer: Rhonda Lohmeyer; Publisher: Perry Guy; Perry Guy 1001 (track).

Who besides your mama told you that you could sing?

**ROGER BROWN & SWING CITY
"Swing City"**

Writers: Roger Brown/Luke Reed/Buck Ramsey; Producer: Brian Tankersley/Roger Brown; Publisher: WBM/Golden Hook/Buck Ramsey, SESAC/BMI; Decca 3708.

Yowsah! Turn it up! Presenting the most refreshing new sound from Nashville this year. It's a big fat western swing band, complete with sawing fiddles, steel guitar and a few blazin' horns. These boys will scorch your ears and make you feel like you're at the hottest party in town. I dare you to sit still while this one's pumping through your woofers and tweeters.

BEAU HADDOCK "Distant Hills"

Writers: B. Haddock; Producer: Beau Haddock; Publisher: Crooning Loon, BMI; Crooning Loon 35671 (track).

Nashville folk-popster employs bagpipe, harmonica and very groovy percussion into his Highland Rim sound. Vocally he's somewhere in James Taylor territory with some rootsy J.J. Cale tossed in for Southern spice. This whole album is enchanting.

MARK WILLS "Jacob's Ladder"

Writers: Tony Martin/Cal Sweat/Brenda Sweat; Producer: Carson Chamberlain/Keith Stegall; Publisher: Hamstein Cumberland/Baby Mae/Co-Heart, BMI; Mercury 117.

It's that ages-old, poor-boy, rich-girl thing retreaded once again. But he's got undeniable energy and heart. Impressive debut.

PAM TILLIS "It's Lonely Out There"

Writers: Bob DiPiero/Pam Tillis; Producer: Pam Tillis; Publisher: Little Big Town/American Made/Sony Tree/Ben's Future, BMI; Arista 0505.

"Thrilling" is the only word that will do.

HONORABLE MENTIONS:

Doug Supernaw/You've Still Got Me/Giant.
Steve Wariner/Guitar Talk/Arista.
Red Steagall/He Was There/Warner Western.
Billy Dean/That Girl's Been Spyin' on Me/Capitol.
B.J. Thomas/Home Where I Belong/Warner Bros.
Rick Trevino/Learning As You Go/Columbia.
Brian Barrett/I Know Where I'm Goin'/Starsong.
Ricky Van Shelton/I Wouldn't Take Nothin' For My Journey Word.
Lari White/Wild at Heart/RCA.
Steve Tilston/And So It Goes/Flying Fish.
Clay Walker/Only on Days That End in "Y"/Giant.
Todd Hervey/Borrowed Time/Rite.
The Wendt Brothers/Letting Go/WMI.
Tommy Clawson/The Foot of the Cross/Centerstage.
Albert Brumley Congregation/Love of the Lord/Memory Valley.
Seneca/Real True Love Can Wait/Ransom-Brentwood.
The Guthrie Brothers/Eyes of My Dad/Next Horizon.
James R/The Pitty Pattern/Serpent.
Various Artists/Atlanta Reel '96/MCA.
Nouveau/Maybe Tomorrow/Benson.
Amber Dawn Fleury/I Will Wait for You/Royalty.

ROW FILE...**JOHN LYTLE**

VP, National Promotion
 Decca Records
 60 Music Square East
 Nashville, TN 37203
 615-244-8944
 Fax: 615-880-7475
 Member: ACM, CMA

Portland, Texas native John Lytle had aspirations to be a doctor, but a job as a paramedic in college showed him that maybe medicine wasn't to be his calling. His love of music led him to try and figure out how to get into the business, so he found Belmont College and made a deal with his dad: he'd get an in-state degree first, and dad would help him get to Belmont to give the business of music a shot. Lytle graduated from Texas A&M with a degree in Business Management, then moved to Nashville. He quickly won an intern slot in the MCA marketing department.

In 1990, an administrative job opened, vacated by Lori Hoppers who moved to the publicity department, and who, eventually, became Mrs. John Lytle. For nearly four years, Lytle was the administrative liaison with the west coast, pushing papers on the Nashville operations, including the major task of administering the construction of their 16th Avenue building.

When MCA drafted Sheila Shipley Bidy to re-open Decca Records in 1994, Bidy shipped Lytle back to his home state to direct southwest

promotions. This time Lori followed John, and opened her own music PR company in Dallas. Barely a year later, Decca needed a national promotions director, and Bidy threw Lytle's hat into the ring. Unbeknownst to Bidy, Capitol was restructuring and was talking to Lori about returning to Nashville as VP of Publicity. It was a sleepless week for the Lytles, which ultimately ended with Lori's appointment coming in on Thursday night and John's on Friday morning. *R&R's* headline that week said "Big Week For the Lytles."

Under John's direction, Decca scored a number one chart and platinum success with Mark Chesnutt, a number one with Rhett Akins and the successful launch of *notfadeaway*, the Buddy Holly various-artist tribute. This February, the 29-year-old Lytle was promoted to Vice President. His roster also includes Helen Darling, Frazier River, Gary Allan and Roger Brown.

Breaking a new artist is a daunting task in this conservative country radio climate, a truth nobody knows better than Lytle. "Programmers are in a tough position," he laments. "Suddenly their stations are worth tons of money. And if they take a few chances that make their station lose a tenth or two of a point, that's hundreds of thousands of dollars. They're taking a few less risks. However, we're always preaching: 'Taking those risks is what brought us here.'"

"I deal in a very coarse world. Everything is about what's happening this week. And what I do, promotion, is way overrated. It's 99% music."

And how does one balance the immediacy of this coarse world with re-building a label with Decca's history?

"Our ultimate goal is to return to that stature...for this little label to grow back into the Decca name. The main thing we've got to do is just bring great music to the table every time."

—Charlene Blevins



HANK LIVES ON IN MUSIC CITY

HANK LIVES!

As musical tribute, *Lost Highway—The Music & Legend Of Hank Williams*, which opened at the Ryman May 2, would fill anyone's Stetson to the brim. You only need to listen to the more than 20 Hank standards, including "Hey Good Lookin'," "Why Don't You Love Me," "Lovesick Blues" and "I Saw The Light," to appreciate his contributions to American music. But as far as understanding the man himself, *Lost Highway*, while not exactly failing the course, has to be given an "Incomplete."

For certain, this isn't an "Up With Hank" whitewash. *Lost Highway* can be broken

in fits of marital difficulty with wife Audrey, drug dependency and otherwise irresponsible behavior. But the play never really gets inside his head. What was causing the turmoil, what led him to abuse every known evil substance? It's not enough for the script to just say he was depressed and tortured.

Aside from the music, the best reason to travel the *Lost Highway* is the cast. **Jason Petty**, the physical embodiment of the artist, renders Hank's tunes with the right passion and wail. Amazingly (because Petty's on stage nearly every second), his performance stays consistent and doesn't drift off into impersonation. But the supporting players also make the most of their characters, particularly **Margaret Bowman**, who nearly steals the piece as Hank's hard-working, straight-shooting mom.

Aubrie Washburn (Audrey Williams) draws laughs with some delightful (and difficult) off-key singing and attempts to finagle her way onstage with Hank. This overly perky characterization, though, seemed a bit curious. From all accounts, Audrey Williams was a tough, nail-spitting firebrand. Here, she mainly comes off as the original carrier of Lucy Ricardo Syndrome.

Overall, *Lost Highway* tackles a complex subject (Hank was probably the musical version of Willy Loman) in an entertaining way. It may fall short for those seeking a slice of sociology. Hank fans and general music buffs will exit humming.

—Bob Paxman

JUMPIN' GMAS

It's very possible that the music industry is beginning to look at Christian music as

music, rather than a bunch of artists pushing religious theocracy down everyone's proverbial throats. Case in point, **Jars Of Clay's** blossoming modern rock success over the last couple of months and the show I caught as a precursor to GMA week at the Exit/In (4/21).

To my surprise, Sparrow's **The Walter Eugenes** opened up for local rockers **Love Circle Logic** and a mediocre rockabilly band, **Girl**. I think I flashed back to kindergarten nap time during Girl's set. Anyway, The Eugenes would do good to take their stage show into the studio. I listened to their album about a month ago and never gave it a second chance. The songs "I Need You" and "Clear My Head" were excellent songs live, but the album versions lack hipness. Peter Gabriel-meets-Robert Smith vocals and an incredible rhythm section give this band a post-modern cutting edge; my opinion would be to check these guys out live before you buy the album.

Love Circle Logic could possibly be the next rock act to break in Nashville. These guys are just bursting with potential. Vocalist/guitarist Paul Tyson has such a unique voice, their melodies are superb, and they do something that's become rare in today's rock—intelligent, intense songs. In the right hands, this band could explode. Might I say these guys are still unsigned!

Sarah Masen, from **Charlie Peacock's** new re:think label, opened up Monday's (4/22) Sparrow showcase at the Hard Rock Cafe. I'm sure Sarah will be a wonderful performer with a little maturity and experience, but right now she's just trying to hard to perfect her Alanis Morissette stage antics.

On the other hand, **Dogs Of Peace** put on a whale of a performance. Jimmie and Gordon were bursting at the seams with energy, and the entire audience started bouncing off the walls. Add a bunch of funky songs to all that talent, and you've got one excellent band.

I've heard so much about **PFR**, who



Jason Petty

down into *The Rise* (Act One) and *The Fall* (Act Two), with the first half devoted to Hank's early life and eventual Opry debut. In Act Two, Hank's world comes tumbling down

BELMONT UNIVERSITY



THANK YOU MUSIC ROW!

The Belmont University Mike Curb Music Business Program extends thanks to all companies participating in the Music Business Intern Program. Thank you for your involvement and investment in the future of these Music Business students.

Your participation allows these students to become stronger from their intern experience, both as students and as future industry professionals.

This year we received an unusually large number of intern requests. To those companies not yet receiving student interns, we would like to thank you for your patience. We thank you -- and our students thank you!!

Robert E. Mulloy
Associate Dean Music Business

David A. Herrera
Coordinator/Intern Services

1900 Belmont Boulevard Nashville, TN. 37212 Music Business Intern Office 615-385-6438

performed after Dogs Of Peace. Dry performance, average vocals, average songs. I felt sorry for these guys having to play after the Dogs. After about four songs it all started sounding the same.

Wednesday (4/24) the hardest ticket in town was Essential Records' showcase at Cafe Milano. Even after the place was packed, people were still lined up for at least two blocks trying to get in. **Imagine This**, minus Tambri Hunt, didn't really do anything for me. Once again, average songs, average performance. Next band, please.

Eric Champion's performance with **Spin Cycle** was a great surprise. He's changed his sound to a kind of pop/alternative vibe, colored his hair (a very cool raspberry shade), and he's belting out some rockin' songs. Eric even had the nerve to crank out Amy Grant's "Every Heartbeat" ala Sex Pistols! Cool! Anyway, Eric and Spin Cycle never dropped a single beat, and I never felt the groove leave the room.

I've been waiting to see **Jars Of Clay** for the last month or so, digging organic modern rock and with the single "Flood" all over the radio, I went in with great expectations. Although feedback problems plagued the show, "Flood," "Liquid" and a Beatlesque ballad of "Crazy Train" were very cool. Who would have thought a GMA crowd would get all excited over an Ozzy song? Jars, out of all the bands this week, did the best job of breathing life into their album. Surely we'll be seeing a lot more of these guys in the near future. By the way, congratulations to the GMA audiences. You weren't near as docile as you were last year.

—Jeffrey Smith

SHARE AND SHARE ALIKE

In many places, sharing seems to be a long lost art. The giving of one's time and talent is so often dependent on a tangible return. Thankfully, in Nashville, there are numerous singers and songwriters who are willing to give their time and talent unconditionally, which is what took place at 12th & Porter (5/9) when Epic artist **Teresa**, Sony writer **Stephanie Jones** and **Claire Louise Davidson** put on a benefit show for **Nathan Brown**, an aspiring Nashville visual artist.

Nathan is the son of Tammy Brown, Paul Worley's assistant and confidant to many Nashville writers. Nathan's work has earned him acceptance to the prestigious Art Institute of Atlanta, but, as a single mom, Tammy can't give the economic support Nathan needs to achieve this dream. Enter Claire, Stephanie and Teresa, three artists who realize true success comes from helping others.

Hosted by MOO 102's **Donna Rice**, Claire led off with a set full of guts and class. With full accompaniment, she belted out the uptempo "I Wonder" (which she co-wrote with Mark Irwin) and then sounded especially Patsy Cline-ish on the nostalgic "Blue Radio."

Ms. Jones explored her Tex Mex family heritage with the Spanish-flavored "Shakin' Things Up," which featured Wy's keyboardist, Tim Lower, on accordion. Steph brought up rising song star John Tirro to sing harmony on



Magnatone recording artist Rich McCready and BNA recording artist Mindy McCready (no relation) spent some time getting to know each other recently at the St. Jude's Radiothon sponsored by WIL in St. Louis.

"Shifting Sands" before explaining that her song "Painting Pictures" was inspired by Nathan's artwork, which he paints on scrap plywood.

Then the compelling Teresa took the stage, raging into "Fantastic Fire Of Love" and easing into "Way Down Under" with equal intensity. T's ever-insightful eye offered up two views of love in "She Learned It On The

Playground" and the soaring "Niagara Falls." Her debut Epic LP is slated for release in late summer/early fall.

For the curious, Nathan's paintings will be exhibited at the new Doissonnault Gallery (83 Arcade on 5th).

—Michael Hight

ILLUSTRATIONS & GRAPHICS
 CALL FOR BROCHURE
 303-937-9656



VIDEO REVIEWS

by LISA BERG

PAUL AND PATTY ARE PRIME



PAUL JEFFERSON

Something old, something new...Not sure about the borrowed or blue items (actually, we saw blue a couple of months ago, courtesy of Toby Keith), but this month's videos include a 16-month-old piece that shows no signs of aging and a couple of fresh production techniques for a debut artist. First though, let's get back to the basics...

Patty Loveless' lovely "A Thousand Times A Day" clip was shot at a historical place called The Mermaid in Topanga, CA. It's a no-frills piece which basically features Loveless in a conversational-type mode, but Squeak Pictures' Nigel Dick utilizes nice out-of-focus shots and slow

dissolves, as well as stunning use of color and setting to make this one a winner.

Jarl Olsen from Above & Beyond Pictures gets a little more high-tech with newcomer Paul Jefferson's hilarious "Check Please." Instead of Jefferson's character having flashbacks, Olsen created visual "flash forwards" to simulate the ensuing anxiety attacks. The video was shot in "black limbo" in order for the lighting to punctuate those specific moments. Keep a close eye on the cast of characters as the video progresses—George Lunn, Chet Atkins' road manager, plays a key role in the clip.

Moving on to a completely different concept, Lari White's "Wild At Heart" video features her and a roomful of other patients rocking out in the juvenile ward at the abandoned Middle Tennessee Mental Hospital, a la *One Flew Over The Cuckoo's Nest*. Tactfully done, the clip successfully walks the fine line between good taste and offensiveness, with the characters portrayed in a good light while genuinely enjoying themselves. In addition, the numerous shots of the stunned granny character sans dentures are priceless.

"Workin It Out" by Daryle Singletary inventively and symbolically uses sand to depict the amount of turmoil in a young couple's relationship. No real symbolism or even a true connection to the song in Shelby Lynne's "Another Chance At Love" clip; just a neat glimpse at Gibson's rare "Flying V" guitar, which carries a price tag of \$10,000. Band members and friends don the orange suits for the video, which was filmed at the former Tennessee State Prison in Nashville.

Artist performance and emotion make Bobbie Cryner's "I Didn't Know My Own Strength" and James Bonamy's "I Don't Think I Will" worth watching, while seemingly serving as the downfall for Rebecca St. James' "God" clip. The video itself is well done, with several nice special effects thrown in for good measure. But St. James carries the emotion a bit too far for comfortable viewing.

Wade Hayes' "On A Good Night" features a running gag about a clumsy female. It's funny for a while, but gets old by the end of the piece. "What Else Can I Do" by Patricia Conroy is apparently an oldie but a goodie, with the video actually made in February of 1995, according to the slate. That accounts for the no-longer-accurate production company/director matchup.

Remember the orange suits in the Shelby Lynne video? The Big Tent Revival members dress in similar outfits for "Somethin' Bout Jesus," while playing the role of garbage collectors. Why? Bone-jarring edits and camera work don't help the piece, either. Confusion also reigns supreme in the seven-minute, fifteen second "Sorry You Asked?" epic from Dwight Yoakam. It's reminiscent of his "Try Not To Look So Pretty" piece from a couple of years back, but this current one is even harder to follow. Song aside. —a



PATTY LOVELESS

VIDEO REVIEWS

EYES GLUED

Paul Jefferson "Check Please"

Above & Beyond Pictures; Dir—Jarl Olsen; Prod—Trey Fanjoy; Almo Sounds

Patty Loveless "A Thousand Times A Day"

Squeak Pictures; Dir—Nigel Dick; Prod—Mark Fetterman; Epic

WATCHING

Audio Adrenaline "Never Gonna Be As Big As Jesus"

Dir—Kerri Steuart, Jodi Moore; Prod—Jarboe; ForeFront

James Bonamy "I Don't Think I Will"

Buffalo Bob Films; Dir—Greg Crutcher; Prod—Buffalo Bob Witte; Epic

Bobbie Cryner "I Didn't Know My Own Strength"

The A.V. Squad; Dir—John Lloyd Miller; Prod—Selby Miller; MCA

Emilio "I Think We're On To Something"

Think Pictures, Inc.; Dir—Martin Kahan; Prod—Dave Pritchard; Capitol

Shelby Lynne "Another Chance At Love"

Studio Productions, Inc.; Dir—Roger Pistole; Magnatone

Daryle Singletary "Workin' It Out"

Dir—Jeffrey Phillips; Prod—Venetia Mayhew; Giant

Lari White "Wild At Heart"

Picture Vision; Dir—Michael Salomon; Prod—Tom Forrest; RCA

SNACKING

Patricia Conroy "What Else Can I Do"

Hoodoo Films/High Five Productions; Dir—Steven Goldmann; Intersound

Wade Hayes "On A Good Night"

The Collective; Dir—Steven Goldmann; Prod—Susan Bowman/Ivy Dane; Columbia/DKC

Paul Overstreet "Even When It Don't Feel Like It"

Pearson/Taylor Prod.; Dir—Ben Pearson; Prod—Sabrina Jackson; Scarlet Moon Music/Integrity Music Inc.

Rebecca St. James "God"

Pecos Films; Dir—Michael Merriman; Prod—Bryan Bateman; ForeFront

YAWNING

David Ball "A Circle Of Friends"

Film Xero; Dir—R. Brad Murano, Steve Miller; Prod—Ken Byrnes; Warner Bros.

Big Tent Revival "Somethin' Bout Jesus"

Studio Productions; Dir—Jeffrey Phillips; Prod—Catherine Fleming; ForeFront

Neal McCoy "Then You Can Tell Me Goodbye"

Think Pictures, Inc.; Dir—Martin Kahan; Prod—Dave Pritchard; Capitol

Great Plains "Dancin' With The Wind"

Planet, Inc.; Dir—Gerry Wenner; Prod—Vicki Mayer; Magnatone

Dwight Yoakam "Sorry You Asked?"

L.L. Films; Dir—Dwight Yoakam; Prod—Lian Lunson; Reprise



Director Michael Oblowitz and Kix Brooks decide on the best path for Kix and his horse to ride through the ghost town of Lajitas, TX during the making of the video for "My Maria."

TNN

THE NASHVILLE NETWORK

63.3 million households

1. Shania Twain • *You Win My Love* • Mercury
2. Jo Dee Messina • *Heads Carolina...* • Curb
3. Bryan White • *I'm Not Supposed To Love...* • Asylum
4. Brooks & Dunn • *My Maria* • Arista
5. Collin Raye • *I Think About You* • Epic
6. Toby Keith • *Does That Blue Moon Ever...* • A&M
7. Teri Clark • *If I Were You* • Mercury
8. BlackHawk • *Almost A Memory Now* • Arista
9. Tracy Lawrence • *Time Marches On* • Atlantic
10. Doug Supernaw • *She Never Looks Back* • Giant

Used by permission © TNN

CMT

COUNTRY MUSIC TELEVISION

30.5 million households

1. Brooks & Dunn • *My Maria* • Arista
2. Bryan White • *I'm Not Supposed To Love...* • Asylum
3. Toby Keith • *Does That Blue Moon...* • A&M
4. BlackHawk • *Almost A Memory Now* • Arista
5. Collin Raye • *I Think About You* • Epic
6. Mindy McCready • *Ten Thousand Angels* • BNA
7. Tracy Lawrence • *Time Marches On* • Atlantic
8. Tim McGraw • *All I Want* • Curb
9. Sammy Kershaw • *Meant To Be* • Mercury
10. Joe Diffie • *C-O-U-N-T-R-Y* • Epic
11. Paul Brandt • *My Heart Has A History* • Reprise
12. Sawyer Brown • *Treat Her Right* • Curb

Used by permission © CMT

VIDEO DIRECTORY

ACCOMMODATIONS

Spence Manor Suites
11 Music Sq. E. #601 259-4400

AUDIO POST PROD

DIGITAL AUDIO POST

at Emerald

Postproduction for Film & Television
Audio Production
1033 16th Ave. South
Nashville, TN 37212
(615) 321-0511 • Fax (615) 329-9417

FILM/VIDEO SCORING



MUSIC AND SOUND DESIGN

615/244-6515 in LA. 818/846-1615
FAX 615/242-2455

Filipiak Music255-1602

NUNOYZ

MUSIC/SOUND

SCORING & SOUND DESIGN
for TV, Film, and Multimedia

615.320.5506

Wolf Music
1025 16th Ave. S. #302 254-4828

INFOMERCIALS

REEL PRODUCTIONS, INC.

Film/Video Production, Distribution,
Marketing & Consultation

- Infomercial Expertise
- 5 Times Platinum Video Sales
- NIMA Nominations
- Awards of Excellence

MARIAN GEORGE • (615) 297-5036

ORGANIZATIONS

Nashville Film Office, Dir. Darrah Meeley
214 Second Ave. N. 862-6020
TN Film, Ent., Music Commission
320 6th Ave. N. 741-3456

TAPE & ACCESSORIES

Have Inc., Hermitage, TN 37076
1060 Jackson Valley Rd. 889-9292

VIDEO DIRECTORS

Bell-Jarboe Films
1925 21st Ave. S. #B1297-0648
Pecos Films, Michael Merriman
1212 16th Ave. S. 327-1400

VIDEO PRODUCERS

Above & Beyond Pictures
PO Box 121426, 37212 255-3203
Bob Cummings Prod. Inc.
1204 Elmwood Ave. 385-4400
George Deaton Prod. 1-800-725-7710
Deaton Flanigen Prod.
1014 17th Ave. S. 329-2095
Gary Musick Productions
912 Twin Elms Ct. 259-2400
Gibbe Productions, 3101 N. Fitzhugh,
Dallas, TX 75204 214-520-8222
Mark Gray, 5763 Bird Rd.
Miami, FL 305-665-4750

High Five Prod./Nashville 321-2540
L.A. 213-964-9555

Jim Owens And Associates, Inc.
1525 McGavock St. 256-7700

Keene & Company
2014 19th Ave. S. 292-1441

Laura Tate Films, El Paso 915-532-2860
Lippsync Inc. 327-9888

Mega Media
2910 Woodlawn Dr. 292-0300

Notorious Pictures, 615-872-2773
.....212-725-0907/310-399-7394

Northern Sky, 777 N. Jefferson St.,
Milwaukee, WI 53202 414-226-2225

Pearson/Taylor Productions
PO Box 150888, 37215 298-1450

Pecos Films, Bryan Bateman
1212 16th Ave. S., Nash. 327-1400

Picture Vision
209 10th Ave. S. Ste. 425 615-244-2060

Planet Nashville
1315 16th Ave. S. 386-9909

Rainmaker Productions
815 18th Ave. S. 320-7267

Reel Image Films
19 Music Sq. W. 256-0580

Reel Productions, Inc.
972 Greenland Dr. 297-5036

RIVER ROAD STUDIO

Full Service Audio/Video &
Film/Music Production
(615) 822-4997
(615) 386-0283

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

Studio Productions
4610 Charlotte Ave. 298-5818

Toppics 1-800-925-1232
Wharf Rat Productions, Box 31093,
Halifax Nova Scotia, Canada B3K5T9
902-466-5799

Bill Young Prod., 750 Park Two Dr.,
Sugarland, TX 77478 713-240-7400

VIDEO PROMOTION



VIDEO DISTRIBUTION

PROMOTION & MARKETING
ALL FORMATS

—JEFF WALKER—

615-269-7071

VIDEO STUDIOS

Nash. Cartage & Sound 386-3700
Scene Three, Inc.

1813 8th Ave. S. 385-2820
Studio Instrument Rentals (S.I.R.)

310 5th Ave. S. 255-4500
Z Music Television

2806 Opryland Dr. 615-871-7858

VIDEO STYLISTS

Norma Crisp Inc.; Hair/make-up artist
605 Davis Dr. 754-7200/754-0073

VIDEO TAPE DUPLICATION

Castle Technology 361-5140
Detail Disc Manufacturing

1-800-737-7624/352-2852

VIDEO TAPE EDITING

Edit Ed Ltd.
2017 Linden 386-3437

Elite Post
1025 16th Ave. S. 327-8797

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



CHART TALK

by LISA BERG

BROOKS & DUNN, MONTGOMERY HOLD DOWN THE FORT

Artist/Title/Label	R&R Plays		CAM Plays		Gavin
	May 3		May 3		May 3
J.M. Montgomery, "Long As I Live" (Atlantic)	3-1*	+190	4-5*	+110	2-2*
Brooks & Dunn, "My Maria" (Arista)	7-2*	+638	2-1*	+459	8-1*
Faith Hill, "Someone Else's Dream" (WB)	5-3*	+313	6-4*	+359	7-5*
Jo Dee Messina, "Heads Carolina..." (Curb)	4-4*	+216	3-2*	+216	3-3*
Billy Dean, "It's What I Do" (Capitol)	6-5*	+367	9-6*	+373	6-4*
George Strait, "Blue Clear Sky" (MCA)	9-7*	+495	5-3*	+387	9-7*
Bryan White, "I'm Not Supposed..." (Asylum)	10-8*	+547	11-9*	+309	11-9*
Collin Raye, "I Think About You" (Epic)	11-9*	+454	12-8*	+361	13-11*
The Mavericks, "All You Ever Do Is..." (MCA)	12-10*	+503	17-13*	+309	10-8*
BlackHawk, "Almost A Memory Now" (Arista)	13-11*	+399	18-15*	+297	12-10*
Terri Clark, "If I Were You" (Mercury)	15-13*	+261	20-18*	+211	14-12*
Toby Keith, "Does That Blue Moon..." (A&M)	16-14*	+240	15-12*	+260	15-13*
Tracy Lawrence, "Time Marches On" (Atlantic)	18-15*	+276	13-10*	+375	17-14*
Vince Gill, "High Lonesome Sound" (MCA)	20-19*	+313	19-17*	+183	19-18*
Alan Jackson, "Home" (Arista)	26-20*	+509	27-20*	+632	24-22*
David Lee Murphy, "Every Time I..." (MCA)	25-21*	+333	24-23*	+328	18-16*
Jeff Carson, "Holdin' Onto..." (MCG/Curb)	27-24*	+314	29-27*	+197	21-20*
Wynonna, "Heaven Help My..." (Curb/MCA)	30-25*	+684	31-25*	+761	29-27*
Sawyer Brown, "Treat Her Right" (Curb)	29-26*	+370	34-31*	+406	25-24*
Sammy Kershaw, "Meant To Be" (Mercury)	31-27*	+422	33-29*	+329	26-25*
Patty Loveless, "A Thousand Times..." (Epic)	33-28*	+472	37-33*	+359	30-29*
Paul Brandt, "My Heart Has A..." (Reprise)	32-30*	+209	32-30*	+139	36-33*
Martina McBride, "Phones Are..." (RCA)	34-32*	+350	42-38*	+242	33-32*
M. Stuart & T. Tritt "Honky Tonkin's..." (MCA)	36-33*	+353	40-36*	+268	31-30*
Rhett Akins, "Don't Get Me Started" (Decca)	35-34*	+251	39-35*	+291	28-28*
Ricochet, "Daddy's Money" (Columbia)	40-35*	+629	41-34*	+596	42-37*
L. Morgan & J. Randall "By My Side" (BNA)	38-36*	+400	43-39*	+311	43-39*
Diamond Rio, "That's What I Get..." (Arista)	44-37*	+555	49-40*	+440	41-35*
Linda Davis, "Love Story In The..." (Arista)	39-38*	+252	46-43*	+265	32-31*
Trace Adkins, "There's A Girl In..." (Capitol)	41-39*	+340	45-41*	+238	38-34*
Ricky Skaggs, "Cat's In The Cradle" (Atlantic)	45-41*	+202	50-48*	+121	40-38*
Neal McCoy, "Then You Can Tell..." (Atlantic)	47-42*	+428	Deb 47*	+733	48-40*

*-denotes singles with bullets



BROOKS AND DUNN

SINGLES

This week, I'll let you chew and digest the chart information on your own. Let's instead take a look at some new singles that will shortly be making an impact on said chart. **Shania Twain's** "No One Needs To Know" debuts at number 44 in *R&R* and is already up 915 spins and 20 notches in *CAM* to number 42. The first single from **Wade Hayes'** forthcoming album, "On A Good Night," gains 578 *CAM* plays and 15 slots to land at number 46. "Say I" has **Alabama** debuting at 46 in *R&R* and 55 in *CAM*, while **David Ball's** "Circle Of Friends" rounds up 141 more *CAM* spins and five notches at number 50. *Gavin* debuts include **Emilio's** "I Think We're On To Something" at number 47, **Keith Stegall's** "Fifty Fifty" at 48 and **Smokin' Armadillos'** "Thump Factor" pounding at number 49. Worth Mentioning: **Brooks & Dunn's** "My Maria" is the only country product on *Billboard's* Hot 100 Singles chart, checking in at number 89, up seven from its debut position last week.

ALBUMS

Three country albums debut on the *Billboard* 200 this week—Brooks & Dunn's *Borderline* with an impressive showing at number five, **Toby Keith's** *Blue Moon* at number 51 and **Jo Dee Messina's** self-titled album at number 158. A mere six titles show upward movement from last week, with the largest gains coming from **Terri Clark's** self-titled album (up 18 to number 92 and a "Heatseeker Impact" crown) and **Lee Roy Parnell's** *We All Get Lucky Sometimes* (up 16 to number 173).

Billboard's Top Country Albums chart has a decidedly different look this week, as Brooks & Dunn's *Borderline* debuts at number one, knocking **Twain's** *The Woman In Me* from the top slot, where she has been perched for 25 weeks. **Tracy Lawrence's** *Time Marches On* collects "Greatest Gainer" status at number five, its highest point on the chart so far. Keith's *Blue Moon*, the only other debut this week, arrives at number six. Clark's self-titled album makes its best showing to date and acquires "Heatseeker Impact" status at number fourteen, while Messina's work receives "Pacesetter" status at number 22, moving up ten slots after just the second week.

Gavin's Americana chart has a familiar name at the top, with **Steve Earle** and *I Feel Alright* remaining at number one. **Gillian Welch's** *Revival*, **Subdudes'** *Primitive Streak*, 1996 by **Merle Haggard** and **Bill Morrissey's** *You'll Never Get To Heaven* round out the top five. Debuting this week are *Glamour & Grits* from **Sam Bush** at number 17, **BR5-49's** *Live From Robert's* at 22, **Don Edwards'** *West Of Yesterday* at number 30, *Superball* by **The Iguanas** checking in at number 33 and **Robin & Linda Williams'** *Sugar For Sugar* at 39.

SIGNATURE MORTGAGE COMPANY

SPECIALISTS IN SERVING MUSIC PROFESSIONALS

Steve Canup • Jennifer Reedy



Celebrating our 5th year in Nashville - Thanks!!!

Finally lenders who understand you!

2416 - 21st Ave. S., Suite 207, Nashville, TN 37212 • Phone: (615) 297-6463 • Fax (615) 292-7631

ALBUM CUT RESEARCH

*Album
Country*

STATIONS REPORTING: 29

◆◆ Indicates New Entry or Re-Entry
• Indicates Tie

TOP ALBUMS

TOP CUTS

5/8	5/23	ARTIST • Album Title • Label • Total Reports Preferred Tracks (#of Reports)
2	1	BROOKS & DUNN/BORDERLINE • ARISTA • (25) A Man This Lonely (6); Mama Don't Get Dressed Up... (5); More Than A Margarita (3)
6	2	GEORGE STRAIT/BLUE CLEAR SKY • MCA • (22) She Knows When You're... (6); I Ain't Never Seen No One Like You (4); Carried Away (4)
9	3	RICOCHET/RICOCHET • COLUMBIA • (21) Love Is Stronger Than Pride (7); Rowdy (4); Ease My Troubled Mind (3)
4	4	GARTH BROOKS/FRESH HORSES • CAPITOL • (19) It's Midnight Cinderella (6); The Old Stuff (5); Cowboys And Angels (3)
1	5	PATTY LOVELESS/THE TROUBLE WITH THE TRUTH • EPIC • (18) Tear-Stained Letter (7); Lonely Too Long (4); Everybody's Equal (4)
5	6	JOE DIFFIE/LIFE'S SO FUNNY • EPIC • (17) Down In A Ditch (8); Whole Lotta Gone (3); Never Mine To Lose (2)
3	7	TRACY LAWRENCE/TIME MARCHES ON • ATLANTIC • (17) Is That A Tear (9); Excitable Boy (4); I Know That Hurt By Heart (2)
8	8	COLLIN RAYE/I THINK ABOUT YOU • EPIC • (14) What If Jesus Comes Back Like That (5); On The Verge (3); Love Remains (2)
15	9	WYNONNA/revelations • MCA/CURB • (14) Old Enough To Know Better (4); Somebody To Love You (3); Change The World (3)
7	10	KEN MELLONS/WHERE FOREVER BEGINS • EPIC • (13) Memory Remover (4); He'll Never Be A Lawyer (3); Don't Make Me Have To...
10	11	TIM MCGRAW/ALL I WANT • CURB • (13) You Got The Wrong Man (4); Renegade (3); She Never Lets It Go To Her Heart (2)
25	12	BRYAN WHITE/BETWEEN NOW AND FOREVER • ASYLUM • (12) Sitting On Go (5); So Much For Pretending (4); On Any Given Night (2)
◆◆	13	SAMMY KERSHAW/POLITICS, RELIGION AND HER • MERCURY • (11) Chevy Van (4); Vidalia (3); Politics, Religion And Her (2)
◆◆	14	JOHN ANDERSON/PARADISE • BNA • (10) The Band Plays On (5); They Spent Forever (2); Bad Weather (1)
12	15	MARK CHESNUTT/WINGS • DECCA • (10) As The Honky Tonk Turns (7); The King Of Broken Hearts (2); Settling For What...(1)
◆◆	16	MERLE HAGGARD/1996 • CURB • (10) No Time To Cry (5); Beer Can Blues (4); If Anyone Ought To Know (1)
14	17	TRACY BYRD/LOVE LESSONS • MCA • (10) You Lied To Me (9); Honky-Tonk Dancing Machine (1)
21	18	FRAZIER RIVER/FRAZER RIVER • DECCA • (9) I Don't Want To See You (3); Last Request (2); Everything About You (2)
13	19	PAM TILLIS/ALL OF THIS LOVE • ARISTA • (9) Betty's Got A Bass Boat (6); Mandolin Rain (2); Sunset Red And Pale Moonlight (1)
24	20	BILLY DEAN/IT'S WHAT I DO • CAPITOL • (8) That Girl's Been Spyin' On Me (4); Play Something We Can... (2); I Wouldn't Be A Man (1)
18	21	CLAY WALKER/HYPNOTIZE THE MOON • GIANT • (8) Bury The Shovel (5); I Won't Have The Heart (1); Let Me Take The Heartache... (1)
22	22	HANK WILLIAMS JR/AKA WHAM BAM SAM • MCG/CURB • (8) Let's Keep The Heart In Country (3); Honky Tonk All To Hell (3); Been There Done That (1)
16	23	NEIL DIAMOND/TENNESSEE MOON • COLUMBIA • (8) Blue Highway (4); Tennessee Moon (1); Gold Don't Rust (1)
◆◆	24	CHRIS LEDOUX/STAMPEDE • CAPITOL • (7) Five Dollar Fine (4); Stampede (1); Fathers And Sons (1)
20	25	DWIGHT YOAKAM/GONE • REPRISE • (7) Baby Why Not (3); Never Hold You (2); Heart Of Stone (1)
◆◆	26	KEITH GATTIS/KEITH GATTIS • RCA • (7) Back In Your Arms (3); Real Deal (1); Only Lonely Fool (1)

5/8	5/23	ARTIST • Song Title (Writers)
2	1	TRACY LAWRENCE • Is That A Tear (John Jarrard, Kenny Beard)
5	2	TRACY BYRD • You Lied To Me (Bill Anderson)
3	3	JOE DIFFIE • Down In A Ditch (Dennis Linde)
◆◆	4	RICOCHET • Love Is Stronger Than Pride (Rick Bowles, Doug Johnson)
8	5	MARK CHESNUTT • As The Honky Tonk Turns (Mark Chesnutt, Roger Springer, Tommy Nixon)
9	6	PATTY LOVELESS • Tear-Stained Letter (Richard Thompson)
◆◆	7	BROOKS & DUNN • A Man This Lonely (Ronnie Dunn, Tommy Lee James)
4	8	PAM TILLIS • Betty's Got A Bass Boat (Bernie Nelson, Craig Wiseman)
1	9	GARTH BROOKS • It's Midnight Cinderella (Kim Williams, Kent Blazy, Garth Brooks)
◆◆	10	JOE DIFFIE • Tearin' It Up (Lee Logan, Joe Diffie)
◆◆	11	GEORGE STRAIT • She Knows When You're... (Wayne Kemp, Mack Vickery)

TOTAL REPORTS BY LABEL	POINTS
EPIC	62
MCA	46
ARISTA	34
CAPITOL	34
COLUMBIA	29
CURB	23
DECCA	19
ATLANTIC	17
ASYLUM	12
MERCURY	11
BNA	10
GIANT	8
MCG/CURB	8
RCA	7
REPRISE	7

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

* Denotes track scheduled for single release

© Copyright 1996, Music Row Publications, Inc. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without permission of Music Row.®



BR5-49/Live From Robert's

(Arista 10800) Producers: Jozef Nuyens, Mike Janas

Prime Cuts: Not a bad one here

Critique: Country music for the slacker generation? Or, keepers of the hillbilly flame? BR5-49 can have it both ways. For the past 18 months, the five-man band known as BR5-49 (the handle comes from the phone number of hick comic Junior Samples' used car lot on *Hee Haw*) helped to keep alive the pure and crazy sounds of traditional country music (honky tonk, Western swing, early rockabilly, truck drivin' songs and hillbilly) and rekindled not only the passion that is sometimes lacking in modern country, but also the interest in Nashville's historic downtown section known as Lower Broadway. This six-song sampler, recorded on three different wild night at Robert's Western World (the group's home base), captures perfectly BR5-49 in all its beer-bottle-breaking, hell-raising glory; and serves as an enticing appetizer for the much-anticipated full-length studio album. The EP's opening salvo, "Hillbilly Thang," serves as a semi-formal intro to these New Age hayseed plowboys. It's Jethro Bodine with a degree from the Berklee School of Music. It's a musical fusion of the hip and the hick that should not polarize either audience. Both worlds collide on three originals: "Me 'N' Opie (Down By the Duck Pond)," a hilarious tale of sexual depravity and drug abuse that features some of Mayberry's best-loved characters all set to a jaunty '90s spin on "White Lightnin';" "Bettie Bettie," a ribald, rockin' reference to '50s pin-up queen Betty Page; and the ominously chooglin' Dave Dudley send-up/salute, "18 Wheels & a Crowbar." But just when you think they're only smart-alecky retro-billys with tongues planted firmly in cheeks, thumbs planted lazily in overall straps, they deliver a dead-on version of the Louvin Brothers' classic, "Knoxville Girl," and an energetic reading of Maddox Bros. and Sister Rose's "Ole Slewfoot," sure to please the "Midnight Jamboree" fans. Whether BR5-49 is the Stray Cats of the '90s is anyone's guess. But it will be Big Fun watching to see what happens.

—Ron Young

TOBY KEITH/Blue Moon

(A&M 314 531 192-2) Producers: Nelson Larkin, Toby Keith

Prime Cuts: "The Lonely," "Closin' Time At Home," "She's Gonna Get It," "Hello"

Critique: At a time when being "average" isn't only permitted but apparently desired, *Blue Moon* takes a wrecking ball to country's Bell Curve. Keith, who wrote or co-wrote nine of the ten cuts, has opted for material where the ballads have depth and the fun stuff is clever. *Blue Moon* doesn't always find Toby standing alone, without a dream in his heart, but when those moments arrive, they're shattering. "The Lonely," written by Mark Jones, Lari White and Chuck Cannon (backing vocals by Chuck and Lari), conjures up the bleakest of images that'll have you paging Kevorkian for a house call. "She's Perfect" belies its title by telling an ironically sad tale. On the up side, the fine tempo changes on "She's Gonna Get It" actually smack of—dare we say it—musical sophistication, while the closing "Hello" is Buffett-inspired craziness not always identified with this artist. But it's Keith's little songwriting twists that keep you listening. He's developed a knack for taking standard title phrases, such as "A Woman's Touch" and "Lucky Me," and putting a different spin on them, never leading you down an obvious path. "Every Night" and "Me Too" are a bit more

straightforward, but no less sensitive in their own ways. You hear a lot of talk about artists reaching for that nebulous "next level"—Keith may have just found his blue sky with *Blue Moon*.

—Bob Paxman

JO DEE MESSINA/Jo Dee Messina

(Curb 77820) Producers: Byron Gallimore, Tim McGraw

Prime Cuts: "I Didn't Have To Leave You," "Every Little Girl's Dream," "You're Not In Kansas Anymore,"

Critique: Jo Dee begins her debut walk down the yellow brick road with the cautionary song hook, "You're not in Kansas anymore." In fact Dorothy and Toto might never have even tried to leave the Emerald City if this red headed twister was performing there. Like two dedicated tailors from the old country, producers Gallimore and McGraw have fashioned a musical garment befitting the importance of the moment for this new Curb artist complete with well stitched songs, crisp sonic fabric and a wrinkle free crystalline voice. Jo Dee makes you so angry at the wicked witch who returns to ruin her ex's new relationship that you want to smack the toad in "I Didn't Have To Leave You." "Every Little Girl's Dream" explores the wonder and discovery of first love and the rites of passage, complete with some wisdom from "momma." This LP from the woman who has already scaled the airplay charts with "Heads Carolina, Tails California" is soft, sultry, ragged and full of heat. One listen will knock the ruby red slippers off anyone's feet.

—David M. Ross



GRETCHEN PETERS/ The Secret Of Life

(Imprint 10000)

Producer: Green Daniel

Prime Cuts: "This Uncivil War," "Over Africa," "Border Town," "Circus Girl"

Critique: Gretchen Peters is widely and deservedly considered a gem in the Nashville songwriting community. Songs like "Independence Day" (Martina McBride) and "You Don't Even Know Who I Am" (Patty Loveless) have established her as a thought-provoking, cut-to-the-chase crafter. Now, as the centerpiece of a dynamic disc full of vocal vibrance, stirring arrangements and production extras, Peters can rightfully be considered a recording artist as well. Gretchen's detailed character studies put the listener right in the midst of someone's life—you can't help but sympathize with the lonely "Circus Girl," shudder at the intensely chilling "This Uncivil War," or feel aflutter in the touching "When You Are Old." "Over Africa" is the freshest devotion song I've heard in a long time. She walks a round-about route to the Lord in "I Was

Looking For You." Peters' songs also often extend to make statements about humanity as a whole—our timid curiosity and "follow the flock" nature are explored in "Waiting For The Light to Turn Green" (co-written with Suzy Bogguss) and on the title cut, "the secret of life is nothin' at all." I applaud the idea of including a cover tune, but the less-than-inspirational remake of Steve Earle's "I Ain't Ever Satisfied" doesn't quite fit Gretchen's delicate voice—alas, the only blemish. Otherwise, bravo! This disc also contains interactive visuals for those with a CD-ROM drive. You can see the music video for "When You Are Old," along with Gretchen's bios and lyrics and a few photos.

—Michael Hight



EDGE OF THE ROW

by RUSTY RUSSELL

"We are no bunch on poor hicks sitting around on hay bales strumming C chords..."



kay, it's official; I'm peeved. Torqued, even. I've had it up to here with a certain group of transplanted twangsters, and I'm not the only one. I have no problem with the transplant thing—most of us came here from somewhere else at some time. And most of us, I would hope, came with the attitude that we had something to offer and a lot to learn. Great. That's what it's about. But during the last couple of years, a cadre of buddies from out west (let's not get nasty and name names...we'll just say it's a place with lots of earthquakes and movie stars and traffic jams and palm trees) have moved into town, having pretty much made a mess of their own back yard, and they've brought along a truly annoying, insouciant vibe. Very industrious bunch, though, especially when it comes to schmoozing (they call it "networking," I say "network" is and should remain a noun).

At a party some weeks ago, one of their number told me how excited she was to be working on her first Nashville album. Great, I said. Can't wait to hear her ideas realized by some of the local talent. Well, no, she said, she was using some pals from (that other place). Oh. Well, um, cool. Bet she's looking forward to working in one of our top-flight studios. Yeah, she says—although it took her forever to find an engineer with ears good enough for her project. Really? Wow. And another thing, she added—no whiny steel guitars or any of that other comy crap. Not on her album. So what she's really excited about was finally reaping some of Nashville's considerable credibility for her own.

Alright, that's it. Sit down, wipe the milk and honey off your chin, and hear this: Nashville didn't just pop up one morning out of nowhere like a mushroom. We are no bunch on poor hicks sitting around on hay bales strumming C chords, and we haven't been waiting for you to come along and save us from ourselves. The hard-won diversity, world-class recording scene and friendly, creative atmosphere that are today's Tune Town are the result of three generations of hard-working, talented and (mostly) giving people. We may not like everything we hear, but we support honest effort,

and we have a genuine reverence for those who put this place on the musical map. Moving here, buying a pair of boots and piecing together bits of clichéd lyric into your "own" songs does not make you a Nashville act. No doubt you brought something valuable with you. Please remember that you're not the first.

Now, speaking of hard-working, speaking of honest effort, speaking of creative...**Webb Wilder** has a new CD out. Life just got better. "The Olde Elephant Man" opens the set; "He became the toast of old London town/because a pachyderm slapped his mamma down...he took a lick from the ugly stick/it made the people of London sick..." Just exactly what's going on in that mind, and how do I get some of it? "Scattered, Smothered and Covered" (in love) is brilliant. (If you don't get the yuk in that title, you'd better get home and water your palm tree.) "Fall In Place" is a classic western ballad, in the older sense of the word—when Webb gets serious, it's, well, serious. Can't decide which is more satisfying; the ridiculously juicy guitar tones, killer '60s grooves or the overall impression. Extremely musical, equally goofy. We need this. All hail Webb Wilder. (Watermelon Records)

Tammy Rogers also has a new disc out, and as you'd expect (she's part of the coolest label going, Dead Reckoning), it's artfully recorded. The songs aren't on a par with those of label-mates Kieran Kane, Kevin Welch and Mike Henderson (whose are?), and Tammy's vocals, pretty as they are, lie within a surprisingly narrow emotional range, but there is much here to like. She's not only one of the most sensitive fiddlers anywhere, she also has a knack for getting a big, gorgeous tone on tape. A pleasant mixture of Celtic, country and trad elements—just needs a little more bite. (Dead Reckoning)

Lastly, check out the latest from Austin oddities **Brave Combo**. Girl, their collaboration with Tiny Tim (no foolin'!) is absolutely surreal. Where else are you gonna find "New York, New York" and "Stairway To Heaven?" Huh? This is the strangest thing I've heard in a long, long time.

Hark! Suntanned infidels are at the gates, and they're brandishing cellular phones and tofu cookbooks. Battle stations, everyone!

• o n e •

The secret of life
is a good cup
of coffee

INSTANT HOT POT SOUP



Bobby Karl....

WORKS THE ROOM

CHAPTER 63

What this town needs is a first-class party planner. No, let me amend that. What **Garth Brooks** needs is a first-class party planner. If it could go wrong at his 60 Million Party at Sunset Studio (5/21), it did.

We'd been instructed to wear '60s outfits in keeping with the 60-million celebration, and the decor was loaded with references to the decade. Go-go girls. Psychedelic lights. Very cute.

But I sensed trouble on arrival when the line to get to the valet parkers stretched all the way down to Murphy Road. Not good.

Perhaps we were supposed to shun alcohol out of respect for **Sandy Brooks'** pregnancy. I certainly don't recall the decade being dry. Maybe we were supposed to have brought drugs. We were allotted a glass of champagne during the presentations and speech making. Thank you.

I also don't recall the decade as having particularly bad food. Perhaps fondue pots were a mistake, but were roast beef sandwiches made of gristle part of the groovy decade? The event was a world of inedible stuff.

The sound system played '60s hits, hardly any of which were recorded by Capitol Records. Hello? Did anyone think about the label that was hosting the bash? During the '60s, Capitol/Liberty/UA/Imperial had The Beatles, The Beach Boys, Nat King Cole, Buck Owens, Rick Nelson, Jackie DeShannon, The Band, Glen Campbell, Canned Heat, The Classics IV, Bobby Darin, The Hollies, Wanda Jackson, Jan & Dean, Bobby Vee, Jay & The Americans, The Kingston Trio, Billy J. Kramer & The Dakotas, Johnny Rivers, Tex Ritter, Peggy Lee, Linda Ronstadt, Sonny James, Peter & Gordon, Nancy Wilson, The Lettermen, Gary Lewis & The

Playboys, The Seekers, Lou Rawls, Faron Young and The Ventures, not to mention Irma Thomas, Dick & DeeDee, Timi Yuro, Patty Duke, Gene McDaniels, The Rivingtons and The Exciters. I just thought you'd like to know.

More gaffes: Can anyone please tell me what more important events the Governor and the Mayor had to attend than honoring the biggest selling solo artist in the history of music? **Marsha Blackburn** and **Jennifer Hills** attended in their steeds. Bad form.

Having said all that, we did have fun. The '60s costuming idea made the room a merry one to work, despite the dual challenges of darkness and people in unfamiliar costumes. Most chose tie-dyed t-shirts, so the folks with imaginations really stood out. **Mike Martinovich** was resplendent in a white Nehru jacket. **Chris Blizzard** came as an excellent Black Panther. **Bill Catino's** caftan was a shriek. **Pat Embry's** polyester powder blue tuxedo with velvet trim was marvelous, as was the "Superfly" outfit on **John Rose** and the "Merry Prankster" look of **Walt Wilson**. Several were truly vintage, including **Tony Coway**, who tie-dyed his shirt himself....in the '60s. **Mary Bufwack's** madras-print Granny dress, **Bob Colson's** Vietnam combat gear and **John Lomax's** dashiki were also nostalgic.

I dusted off beads and a hippie shirt that has, alas, become way too tight. "It looks OK," said **Michael McNamara** helpfully, "just suck in your gut." "I already AM!" I replied.

Lon Helton pointed out that Garth was wearing a St. Louis Brown's baseball uniform. If so, what does this have to do with the '60s? The Browns left St. Louis in 1953. I just thought you'd like to know.

Journalist **Bruce Feiler** stole the show dressed head to toe in astroturf as "the grassy knoll." Checking out the strolling John Wayne, Marilyn Monroe, Barney Fife, Jackie Kennedy and Patsy Cline look-alikes were **Patsy Cox**, **Ray Sells**, **Kristin Wilkinson**, **Kim Williams**, **Bonnie Taggart**, **Eddie Mascolo**, **Tom Sgro**, **Lisa Stewart**, **Cathy Gurley**, **Joey Miskulin**, **Allen Reynolds**, **Sandy Mason**, **Chet Flippo**, **Mike Jones**, **Karen Oertley**, **Jon Small**, **Johnny Counterfeit**, **Joyce Rice**, **David Ross** and **Brian Williams**.

Jim Foglesong, who signed Garth, hosted. **Charles Koppelman**, **Scott Hendricks** and **Jay Berman** lauded the superstar's undeniable monumentality. The CMA gave an original watercolor. Berman presented a plaque. Scott gave a tractor and a crystal trophy that read, "His message is personal; his impact is global." Amen to that. "Here's to The Dream," toasted Garth. Amen to that, too.

Lorrie Morgan unveiled her new stage show at the Ryman (5/8) before an audience of fabulons that included **Ed Benson**, **Jeff Green**, **Greg Crutcher**, **Richard Head**, **Kirke Martin**, **Ron Huntsman**, **Dale Turner**, **Jon Randall** and, according to **Patsy Bruce**, "four ex Swan Ball chairmen." I told **Bill Denny** that I owned an antique Opry cushion from the '50s. "Did I sell it to you?" he inquired. During his Vandy student days he left the frat house on weekends to hawk cushions to Ryman audiences. The other Vandyites laughed at him at the time. They wouldn't if they'd ever had their butts on those pews.

When Lorrie appeared in that glittering-rhinestones costume, I said to Miss Mary, "Now *that's* a country-queen's dress." Everything about Lorrie's new set and show is superb. For the first time in her career, she truly looks like a superstar.

A lot of those in the audience were attending the CMA-sponsored "Marketing With Country Music" conference. When I worked the Opryland Hotel Ballroom (5/9), I found **Ellen Pryor**, **Kitty Moon**, **Steve Hauser**, **Stan Moress**, **Doug Casmus**, **Shannon Heim**, **Jimmy Gilmer**, **Rick Alter**, **Barry Freeman**, **Ree Geyer**, **Dave Debolt**, **Rich Krumme**, **Dick Gary**, **Michelle Myers**, **Marty Gamblin**, **John Huie** and hundreds more soaking up info. The keynote address featured some cool vintage TV ads to illustrate how far we've come. In addition to Lorrie, **Wynonna**, **BlackHawk** and **Bryan White** were among those dazzling 'em with music.

It looked to me like a lot of what went on was "preaching to the choir" (Fruit of the Loom, Wal-Mart, Frito, Miller, Coke, Wrangler, etc.) But this is nevertheless a promising launch of an annual event that I hope will eventually attract the unconverted as well.

The "Joyful Noise" musical saluting **The Fisk Jubilee Singers** premiered in the college's chapel (5/9). **Sanchez Harley**, **Lisa A. DuBois**, **Clara Hieronymous**, **Martha Ingram** and **Martha Sundquist** were sprinkled in the capacity crowd. **Beth Howse**, the great granddaughter of original Fisk diva Ella Sheppard, was there to see the marvelous **Helen M. Shute-Pettaway** portray her ancestor. But it was the contemporary Singers, themselves,



Riders in the Sky pose for a photo during the filming of commercial spots for the Opryland Themepark 1996 Silver Anniversary Season. (L to R) Too Slim, Producer Joann Fish, Woody Paul, Director Randy Towers and Ranger Doug.

who stole the show as they made the famed Edmund Havel portrait come to life.

The next night (5/10), we hastened to The Exit In for the **Foster & Lloyd** reunion show. What an event that was. **The Thompson Brothers** were so splendid as an opening act that they were an evening all by themselves. **Michael McCall, Joe & Phran Galante, Brian & Marion Williams, Scott Rattray, Jay Barron, Erin Morris, Alison Auerbach, Matt Williams, Mary Hamilton, Ralph Murphy** and **Marilyn Arthur** were among the groove patrol. And the lid simply came off the place when **Radney & Bill** took the stage with **Garry Tallent, Rusty Young, John Cowan** and the rest of their all-star band.

The "Fabulous Russell Street Block Party" in Historic Edgefield (5/11) raised \$15,000 for Nashville CARES, thanks to performers **Marcus Hummon, Kate Wallace, Amanda Hunt-Taylor, Cathy Stamps** and **Bob Millard** and an army of volunteers, food vendors and decorators.

As the show's writer, assistant director and companion-book author, modesty forbids me telling you just how fabulous the premiere party for *America's Music: The Roots of Country* was at the Vanderbilt Stadium Club (5/15). I'll only say that producer/director **Tom Neff** has delivered a six-hour masterpiece to Turner. Just ask **Marty Stuart, Mac Wiseman, Bill Anderson, K.T. Oslin, Joe Talbot, Mae Axton, Donna Hilley, Laurie Lewis, Jo-El Sonnier, Roni Stoneman, Ben Sandmel** or any of the others in attendance. They gave a screening of show excerpts a stand-

ing ovation. The six-hour documentary airs in two-hour installments during prime time the first three Sundays in June on TBS. I just thought you'd like to know.

RCA Records and the Chamber of Commerce sponsored a "Boots & Suits" mixer on the Arena parking lot (5/16) that mingled Music Row with the mainstream biz community. **Will Beasley** was Mr. Schmooze, helpfully putting folks together who normally don't cross paths. **Lorrie, Lonestar, Lari White** and others did a meet-and-greet that sorta turned into Fan Fair autograph time. **Randy Goodman** and his Nipper pals worked the room.

Mercury Records flew a small army to a Scottsdale, AZ hotel/spa to showcase its acts (5/17-5/19). Among the media mavens taking the bait were the ubiquitous BKWTR faves **Janet Williams** and **Marjie McGraw** as well as **Sandy Adzgery, Hazel Smith, Bob Allen, Geoffrey Himes, Tracy Rogers, Brian Mansfield, Alanna Nash, Henry Beck, Fran Boyd, Curt Koehn, Sandy Lovejoy, Chuck Dean** and **Jennifer Meyer**. The label presented an educational panel discussion about facing the future. Actually, I think we'll still be there in the future: It lasted two hours. But if you were dying to hear **Bill Lardie, Dene Hallum, Jim Pitt, Bob Glasco, David Sokol, Jeff Walker** and too many more, there was your chance. Even panelist **Gary Overton** yawned at the dias, which gives you some idea of how gripping it was.

We were really there for the music. **Brent**

Mason was predictably dazzling on his instrument. Despite some pitch problems, **Harley Allen's** sincerity was winning. **Mark Wills** had the honky-tonk commercial groove down pat. But it was veteran **Keith Stegall** who stole the first night's showcase. I felt like screaming at the radio guys applauding. "If you think it's so great, why don't you PLAY it?!"

I'd been hyping **Neal Coty** to anyone who would listen throughout the weekend. He didn't disappoint. The boy's set was a life changing experience and got a standing ovation. Also on the second night were **Kim Richey** and **Terri Clark**, both of whom had us dancing on the tables.

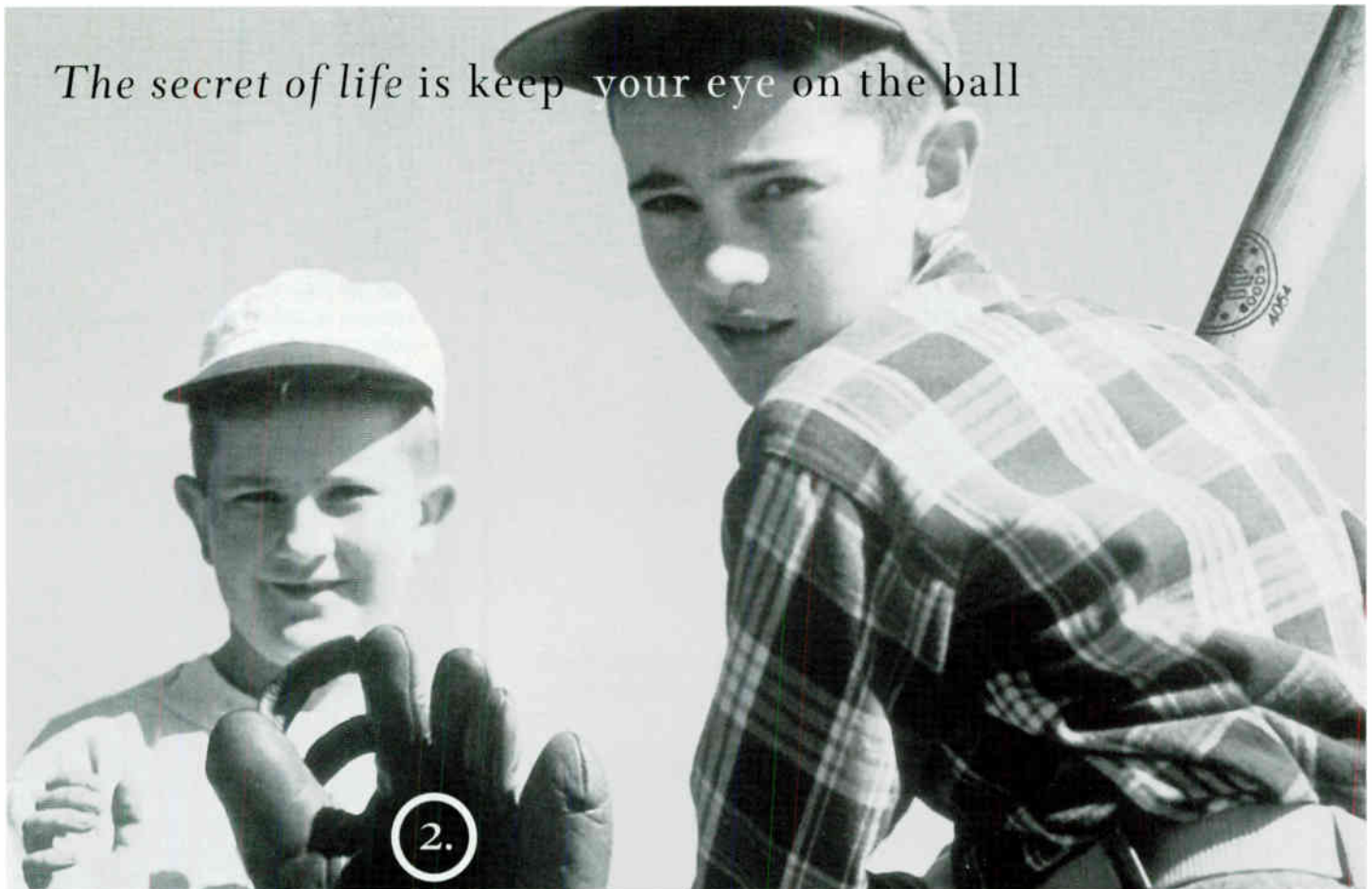
Bopping back home around the Row, you could sample new sounds from **Steve Wariner** at BMI (5/15), **Cledus T. Judd** at Shoney's (cute) (5/21), **Wade Hayes** at 12th & Porter (5/15), **Dignus** at the same venue (5/7), **Robin & Linda Williams** at The Station Inn (5/9), the reunited **Amazing Rhythm Aces** at 3rd & Lindsley (5/10), **David Ball** at Warners (5/7) or **Bill Miller** at same (5/6).

I just thought you'd like to know.

Event
Management,
Light, Sound
and Stage



P.O. Box 121026, Nashville, TN 37212
Phone: 615-333-2850 Fax: 615-333-8634





STUDIO REPORT

by STEVE HOOD

FAN FAIR IN THE AIR

Hey, Fan Fair's in the air and the stars are everywhere! (I should be a songwriter, eh?) Some of them stopped at the studios to lay down some tunes last month and we've got the scoop...Midtown Tone and Volume hosted Brett James, with producers Mike Clute and Steve Bogard overseeing tracks, overdubs and pre-production for James' second Career project...Doug Johnson produced tracks while Ed Seay ran the knobs at the Money Pit for Ty Herndon's Epic album...Ed was also busy mixing with fellow engineer Dean Jamison at the Music Mill for Sony's Rick Trevino offering, produced by Steve Buckingham and Doug Johnson...And Curb's Perfect Stranger layed overdubs at October Studios with Clyde Brooks producing and Rocky Schnaars engineering.

Emerald Sound is happy to announce that *Countryline USA* has been added to their broadcast clients. *Countryline* is a syndicated radio program based out of L.A. They will now use Emerald as their Nashville hub. The union has already brought listeners shows with Peter Frampton, Joe Diffie, and Brooks and Dunn...The Sound Kitchen has added a Sony 48 track recorder to their menu...Hilltop Studio has added Uptown Moving Fader Automation to its existing Mitsubishi Westar console and its new Neotek console along with Demeter, TL Audio and Neve preamps, as well as Genelec monitors. Kevin Ward has been added as an engineer and Bill Greer is now on staff...Nicole Cochran, formerly of Emerald Sound, has launched her own PR company, Nic Of Time Communications, and will concentrate on creating marketing material, studio photo ops, press release servicing and working with studios to maximize their advertising budgets. Good luck, Nicole! Keep 'em rollin' guys, and try not to run over any fans on your way to the row. See ya next month!

Artist	Producer	Engineer	Label	Project
BATTERY				
Rich Mullins	Reed Arvin	Tom Laune	Reunion	album
MOC 96	Tom Howard	David Schober	musical	soundtrack
J.B. Rudd	J.B. Rudd	Eric Legg	EMI Pub.	demos
Jason Sellers	Jason Sellers	"	Starstruck	"
J.P. Pennington	Pennington	Lee Groitzsch	Zomba	"
BENNETT HOUSE				
Various artists	Greg Nelson	McLean/Parker	Sparrow	trax/print/od's
Steve Green	Phil Naish	Naish/McLean	"	od's
Monty Powell/Terry McBride	Monty Powell	Dineen/McLean	Opryland	trax
COUNTY Q				
Ed Hill	—	Buchanan/Cargile	AMR	trax/od's/mix
Roger Cook	—	"	Isl. Bound	"
Chris Faulk	The Team	David Buchanan	—	pre-prod.
Karen Taylor-Good	—	"	Warn/Chap.	trax/od's
Dickey Lee	—	T.W. Cargile	Polygram	"
J.D. Hicks	—	"	On The Mantle	trax
Kostas	—	Cargile/Derrick	Polygram	trax/od's/mix
Steve Seskin	—	Buchanan/Cargile	Little Big Twn.	"
Sherrie Austin	Rambeaux	Matson/Endres	Arista	pre-prod.
Robert Ellis Orrall	—	Matson/Buchanan	EMI	trax/od's/mix
Stephony Smith	—	Rob Matson	"	trax/mix
CREATIVE RECORDING				
Kenny Rogers	Maher/McKell	McKell/Skaife	Magnatone	master
Sean Michaels	Maher/Gordon	Logan/Skaife	"	"

digidesign
DIGIDAYS

WORLD TOUR

CLINIC
Tuesday June 4, 6:30 PM
(Brentwood Location)

• ProTools for PCI • Masterlist CD 1.3 • Waves, IQ, QX/TDM, Tool Belt & More From Digidesigns Development Partners

Rivergate
865•5000
1675 Gallatin Rd N. (Madison)

Cool Springs
371•5000
7103 Crossroads Blvd. (Brentwood)

Sam's MUSIC

RUSS BERGER DESIGN GROUP INC

4006 BELTLINE SUITE 160 DALLAS TEXAS 75244
214/661-5222
FAX 214/934-3935

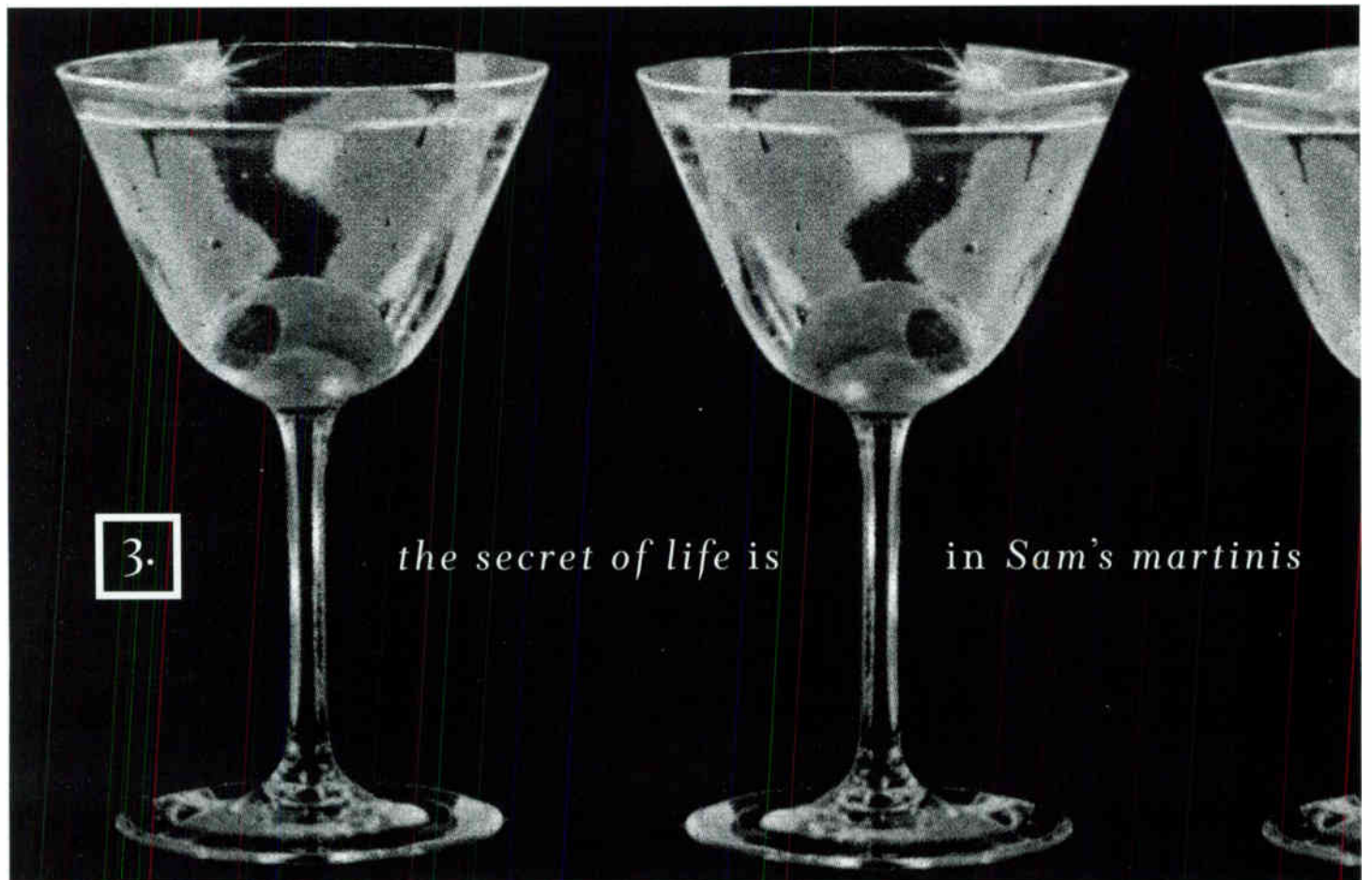
INDEPENDENT CONSULTANTS SPECIALIZING IN:

- RECORDING AND BROADCAST FACILITY DESIGN AND PLANNING
- ARCHITECTURAL ACOUSTICS
- NOISE AND VIBRATION CONTROL
- TECHNICAL SYSTEMS DESIGN

Nashville is Parker Country.

See page 35 for details.

Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
Great Plains	Brent Maher	Logan/Skaife	"	live mix/WNAB	FLATWOOD				
Rich McCready	"	McKell/Skaife	"	"	Gypsy	Gypsy Carns	Tabman	—	trax/mix
Stewart Harris	Harris	Logan/Skaife	Edisto	pub. demos	Olive Branch	Greg Kane	Greg Kane	—	"
Northgate Mall					HILLTOP				
↳	Dan Williams	Music Mills	Logan	—	Dry Branch	Ken Irwin	Steve Chandler	Rounder	od's/mix
AAA	"	"	—	—	Vestal Goodman	Goodman	"	—	solo album
Target	"	"	—	—	The Strayhorns	Alan Jackson	John Nicholson	—	album
Texaco	"	"	—	—	Deborah Allen	Anderson/Johnson	"	Sony/Tree	demos
Kelly Assisted Living					TNN	Mike Johnson	"	Reid Land	theme
↳	"	Bryan Talbot	—	—	Continental Divide				
DARK HORSE					↳	D. Parmley/S. Vestel	"	Pinecastle	album
Amy Grant	Kirkpatrick	Dan Marnien	A&M	vocals	Colors of the Cross				
Dolly Parton	Buckingham	Gary Paczosa	Rising Tide	"	↳	Darell Freeman	Bill Greer	—	"
Robin Crow	Crow/Schleicher	Schleicher	—	od's	Peter Tata	Harrison Tynes	"	Adonda	"
Alison Krauss	Alison Krauss	Gary Paczosa	Rounder	"	Kirk Talley	Gary Jones	Nicholson/Ward	Sonlite	trax/voc
Hosanna!	Don Harris	Eric Elwell	Integrity	trax	Stephanie Davis	Davis	Ben Seratt	—	mix
Anointed	Heimermann/Harris	Tom Laune	Word	"	B. Joe Shaver	Earl Neal	Earl Neal	—	trax/od's
Cindy Epstein	Mark Baldwin	Mike Psanos	—	"	Razzy Bailey	Razzy Bailey	Nicholson/Greer	—	mix
Danny Brown	Stelluto/Lyman	Jason Stelluto	—	od's	JAVELINA				
Voices of Bing Hampton					Gary Burr	Gary Burr	Greg Kane	MCA	trax/od's/mix
↳	Ken Harding	Randy Pool	New Haven	"	Helen Darling	Wright/Omartian	Greg Droman	Decca	trax/od's
EMERALD SOUND					Gary Allen	Wright/Hill	Droman/Charles	"	od's
Eddie Mitchell	Ian Taylor	Taylor/Greene	Polydor/Fr.	trax	The Miracle of Christmas	Sndtrk			
Tracy Byrd	Tony Brown	Tillisch/Hardin	MCA	"	↳	Tom Howard	David Schoberg	Sight&Sound	trax/od's
Britt Hammond	Fred Morris	Nick Sparks	—	mix	Ty Herndon	Doug Johnson	Robert Charles	Sony/Epic	od's
Brooks and Dunn	Bob Guerra	Dobbs/Weigleb	Arista art. brdct.	tour	E. Humperdinck	Steve Gibson	Rich Schirmer	Core	"
Jo Dee Messina	"	"	Curb	"	George Jones	Wilson/Cannon	Warren Peterson	MCA	"
Rapp and Jenness	—	Howard Steele	—	od's	Julie Reeves	Shane Keister	"	Wake	demos
Various	Howard Steele	"	Ryman 96	"	Laura Bodwell	Gary Smith	"	—	"
Whirl	Floyd Cramer	Tim Waters	—	trax/mix	Steve Kolander	Buddy Cannon	Billy Sherrill	River North	trax/od's



STUDIO REPORT



Reprise recording artist Victoria Shaw and seven-time Emmy Award-nominated composer/pianist Earl Rose co-wrote "All For The Sake of Love," a song for CBS-TV's *As the World Turns*. As recorded by Shaw, the song will be heard regularly on the show.

Artist	Producer	Engineer	Label	Project
Tammy Pierce	Greenbaum	"	—	"
Trey Bruce	Trey Bruce	"	—	demost

LOUD RECORDING

Regina & Regina Stroud/Wilson	King/White	Giant	trax/od's/mix
Rebekah Del Rio	James Stroud	"	trax/od's
Daryle Singletary	Stroud/Malloy	Beamish/Hagen	mix
Little Texas	Stroud	Beamish/Cobble	WB od's
John Berry	Chuck Howard	Smith/Cobble	Capitol "

MAKIN' MUSIC

Mitch Malloy	Mac McAnally	Alan Schulman	—	od's
Jeff Williams	—	Bart Busch	Murrah	demost
Roger Murrah	—	"	"	"
Blazon Pearl	Ray Harrington	"	Marshland	od's

MASTERFONICS

John Berry	Chuck Howard	Csaba/Hall/Greene/Boyer	Capitol	mix
Thrasher/Shiver	Justin Niebank	Niebank/Davie	Asylum	"
Tanya Tucker	Gregg Brown	Feaster/Davie	Capitol	trax
Alabama	Emory Gordy, Jr.	Martin/C. Davie	RCA	"
Confederate Railroad				
	Barry Beckett	Greene/Boyer	Atlantic	mix
Kenny Chesney	"	"	BNA	"
Etta James	"	David Hall	Private Music	od's
Collin Raye	John Hobbs	Seay/Jamison	Sony	trax
William Topley	Barry Beckett	Csaba/D. Hall	Mercury	od's

MASTERLINK

Jingle	ABS Prod/Adair	Hailey/Orange	—	trax/mix
--------	----------------	---------------	---	----------

Artist	Producer	Engineer	Label	Project
THE JUKEBOX				
Randy Howard	Randy Howard	Bil VornDick	—	trax
Clive Gregson	Garry West	"	Compass	od's
Judith Edelman	VornDick	"	"	album
George Pinkard	Pinkard	Willie Pevear	—	od's/mix
Karen Craft	Toole/DuBois	Howard Toole	—	pre-prod.
Carole Fisher	Frosty Horton	"	—	od's
Amy Melinda	Ray Doggett	"	ESU	od's/mix



Dave Mattingly
Sound Construction
 Licensed General Contractor

- ▲ Custom Studio Design
- ▲ Residential & Commercial
- ▲ Equipment Racks
- ▲ References Available

180 Crawford Hill Rd.
 Goodlettsville, TN 37202 **(615) 672-5075**

1-800-7-COYOTE
 (1-800-726-9683)

The Coyote is known for its cunning. You will be too, when you call to receive a FREE special gift (worth several bucks on the open market) PLUS our 20 page colorful catalog. It's filled with exclusively designed items for the record and broadcasting industry. Get on our mailing list and receive quarterly updates on what's hot in promotional and premium items. Our references include some of the best in the business: RCA/BMG, Atlantic Records, Elektra Entertainment, CNN, Westwood One, and Jones Satellite Networks.

SO BE CUNNING...
 Call 1-800-7-COYOTE Today!

Adobe Graphics & Design
 NEW YORK • DENVER • LOS ANGELES • SANTA FE

MUSICROW

STUDIO CARD



HARRY STINSON
 DRUMS/ BACKGROUND VOCALS

BIRTHPLACE: Nashville, TN **AGE:** 43
HT: 6'1" **HAIR:** Brown
WT: 170 **EYES:** Blue

YEARS IN NASHVILLE: All but 10
YEARS PLAYING: 25
INSTRUMENTS: TAMA ARTSTAR drums
FAVORITE GEAR: My voice (it requires no cartage)
FIRST MASTER SESSION: 1972-73—Sammi Smith background vocals
RECENT SESSIONS: Iris Dement, Tracy Byrd, Jon Randall, Rhett Akins
CAREER HIGHLIGHT: Dispelling drummer jokes by writing, singing on, playing on, and producing number one records
MUSICAL INFLUENCES: The Fab Four, Jim Keltner
FAVORITE ENGINEER: Peter Coleman, Chuck Ainlay, Brian David Willis
HOBBIES: History, travel and tinkering with my old DeSoto

MUSIC CITY'S
REALTOR ON THE ROW
Tune Time Tim...

...is playing your song when it comes to buyin' or sellin' your home!

TIM BREWER
 824-8008
CRYE-LEIKE

TIM BREWER
 Affiliate Broker

Artist	Producer	Engineer	Label	Project
Michelle White	White/White	"	—	od's
Muffins/Little Honda	Starletts			
↳	Mike Curb	Hailey/Quinn	Curb	mix
Intimidator/Monte Carlo	Wins/Labontes			
↳	Ron Chancey	Farmer/Hailey	—	od's/mix
Aaron Tippin/Junior Brown/Mark	Collie/Mickey	Gilley/Johnny	Paycheck	
↳	Fred Tattashore	Dacus/Hailey		
		↳RCA/MCG/Giant/Bransound		"

MIDTOWN TONE & VOLUME

Brett James	Clute/Bogard	Mike Clute	Career	trax/pre-pro.
Duane Steele	"	"	Polygram	mix
Brent Rose	Clute/DiPiero	"	—	trax/od/mix
Wade Kimes	Mike Clute	"	Imprint	trax
Gary Burr	Gary Burr	Gregg Kane	MCA	trax/od's/mix

MONEY PIT

Butch & Sam	Worley/Butler	Seay/Schleicher	Columbia	od's/mix
Prairie Oyster	Poole/Prairie Oyster	Mike Poole	BMG Can.	mix
Ty Herndon	Doug Johnson	Ed Seay	Sony Epic	trax
Wynn Varble	Wynn Varble	Clarke Schleicher	Starstruck	demos
Mud Brothers	Erik Hellerman	Erik Hellerman	—	trax
Darryl Dodd	Blake Chancey	Burnett/Martin	Sony Columbia	dig. edit

MUSIC MILL

George Jones	Cannon/Wilson	Sherrill/Smith	MCA	od's
Steve Kolander	Buddy Cannon	"	River North	"
John Houston	Hal Sacks	Sacks/Castle	Fresh Start	"
Rick Trevino	Buckingham/Johnson	Seay/Jamison	Sony	mix
American Country Countdown				
↳	John Hobbs	"	—	od's
David V. Williams	Ed Seay	"	Sony	"

Artist	Producer	Engineer	Label	Project
Collin Raye	John Hobbs	"	"	"(Chrstm.)
Baker & Hankins	Paul Worley	Schleicher/Castle	"	"
Wonders Of His Love				
↳	Bob Clark	Todd Culross	Praise Gather.	"
4 Runner	Shell/Cannon	Sherrill/Bullock/Smith	A&M	"
Eddie Reick	Loudermilk.	John Loudermilk	—	"

OCTOBER STUDIOS

K.T. Oslin	K.T. Oslin/Will	Rick Will	BNA	od's/mix
The Borrowers	Jay Joyce	"	EMI	mix
Heather Nova	Peter Collins	"	Big Life	"
Amy Grant	Wayne Kirkpatrick	Dan Marnien	A&M	trax
Perfect Stranger	Clyde Brooks	Rocky Schnaars	Curb	od's
Kid Lonesome	Orrill/Allmand	Marcantonio	WB	trax
Ray Boltz	Steve Millican	JB	Word	mix
Andrea Crouch	Eric Wyse	C. Young	WB	voc

RECORDING ARTS

Jeff Foxworthy	Scott Rouse	Jaszcz/Smith	WB	mix
Jeff Carson	Keller/Jackson	"	Curb	"
Steve Harding	Baker/Myers/Schnaars	Rorknoid/K. Hutton	Dun	"
Charles Robeson	Josh Leo	Marcantonio/Roudebush	WB	vocals
IGS	Sanchez Harley	Daryl Roudebush	Aleho	mix
Laura Lees	Matt Rollings	Tillisch/Roudebush	—	"
John Hulich	John Hulich	Monger/Roudebush	—	"
Lee Robins	Ken Burken	Schulman/Roudebush	—	trax
Don Craner	Bill Rosendoshe	Mizyalot James	Calderone	mix

SCRUGGS

Maura Fogerty	Randy Scruggs	Ron Reynolds	TBA	—
Iris Dement	"	Chuck Ainlay	WB	album
Maypop/John Jarrard	Jarrard	Barrow	—	demos



STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Vern Gosdin	Ron Oates	Ron Reynolds	—	od's

SEVENTEEN GRAND

Faith Hill	Hendricks	Tankersley/Parker	WB	od's
John Houston	Hal Sacks	Hal Sacks	Fresh Start	"
Randy Travis	Kyle Lehning	Lehning/Lehning	WB	mix
Jerry Kilgore	"	"	Asylum	"
Brent McDonald	Edgar Struble	Dave Cline	—	"
Bryan Duncan	Dan Posthuma	Garcia/Parker	Myrrh	trax

SOUND EMPORIUM

Rick Tippe	Pomeroy	Dave Sinko	Moon Tan	mix
Trisha Yearwood	Garth Fundis	Ainlay/Ralston	MCA	od's/mix
Richard Leigh	Chris Laytham	Dave Sinko	EMI	demos
Kim Sherman	Jerry Kimbrough	Steve Tviet	—	trax
Miss DeMeanor	Brian Willis	Brian Willis	—	"
Porter Howell	Christy DiNapoli	"	Hamstein	demos
Connie Smith	Stuart/Niebank	Niebank/Hutton	WB	trax
Jim Wise	Norro Wilson	Sinko/Meadows	—	"

SOUND KITCHEN

Ray Vega	Josh Leo	Marcantonio/Coyle	RCA	mix
Charlie Roberson	"	Marcantonio/Thomas	WB	"
Bad Company	"	Fowler/Thomas II	Electra	od's
Gary Allan	Mark Wright	Droman/Thomas	Decca	mix
Crawford West	Marcantonio	Marc./Thomas II	WB	"
Jeni Varnadeau	"	"	"	"

SOUNDSHOP

Matt King	GMorris	Bradley/ Capps	Atlantic	trax/od's
Shenandoah	Don Cook	"	Capitol	Christ. trax

Artist	Producer	Engineer	Label	Project
Greg Holland	"	"	Sony	mix
James House	"	"	"	trax/mix
Victoria Shaw	Norman/Byrd	John Dickson	WB	trax/od's

STUDIO B

Gary Allen	Mark Wright	Greg Droman	Decca	od's
Big Al Anderson	Scott Baggett	Scott Baggett	Imprint	"
Bill Lloyd	Bill Lloyd	"	War/Chap.	demos
Randy Moore	Cooper/Sanders	Barry Sanders	—	od's/mix
Donny Quinn	Jimmy Young	"	—	demos

STUDIO 23

David Grimm	Cumming	Cumming	—	inde. tape
Bert Toms	"	"	—	demo
Harold Hill	"	"	—	"
Laura Powers	Powers/Cumming	"	—	"
Sue Wilkinson	Wilkinson/Cumming	"	—	"
Mark Jordan	Mark Jordan	"	—	"

WOODLAND DIGITAL

Kathy Mattea	Ben Wisch	Ben Wisch	Mercury	od's
The Borrowers	Jay Joyce	Giles Reaves	Angel	trax/od's
American Country Countdown	"	"	"	"
↳	John Hobbs	Ed Seay	—	"
Charlie Robison	Josh Leo	Steve Marcantonio	WB	"
Bad Company	"	Ben Fowler	Elektra	od's
Point Of Grace	Omartian	Terry Christian	Rhema	trax/od's
Baker/Myers	Hollandsworth	Snake Reynolds	Curb	mix
Baker/Myers	"	Brian Tankersley	GBT	"
Faith Hill	Scott Hendricks	"	WB	"
Peter McCann	Peter McCann	Eric Paul	EMI	od's

come play...

The **Jukebox**

**State-of-the-Art Recording
In a Relaxed Atmosphere**

Two 24 track Rooms

Raindirk and Harrison
Automated Consoles

297-9100

Get noticed on the 'Net

We specialize in Music
Industry websites

615 833 4125

TroppoJams!

Internet Publishing

High impact
design and marketing
for world wide exposure

<http://www.nashville.net/~troppo>



EARS
ENGINEERS, ASSOCIATES & RECORDING SERVICES

API·LYDKRAFT(TUBETECH)·EMT·
DAKING·MICROTECH GEFELL·AF
ANTHONY DEMARIA LAB·GML·
LYDKRAFT(TUBETECH)·EMT·MRL
VALLEY·QUANTEC·MICROTEC
GEFELL·MRL·FOUNDA SOUND·
MILLENNIA MEDIA·MARTECH·G
MANLEY·JOEMEEK·VALLEY AUD

In today's world of
high technology,
engineers still rely
on Ears.

809 18th Avenue South Nashville, TN 37203
(615) 327-0805 **sales** (615) 327-0701 **rental** (615) 320-0903 **fax**

.five.



in stores june 4th

Imprint
records

© 1996 Imprint records

MUSICAL CHAIRS

(continued from page 7)



MCG/Curb's Smokin' Armadillos weren't blowing smoke when they handed out the award for "Favorite New Dance Step of 1995" to choreographer Parry Spence for Jeff Moore's "Fever." (L to R) Smokin' Armadillos, Spence (at the microphone), Ultimate Cowgirls and Moore. Photo: Beth Gwinn

Companies, The American Library Association and several other organizations to combat illiteracy worldwide. The Faith Hill Family Literacy Project, slated to begin May 1, will feature Hill in public service announcements in several formats...

Riders In The Sky are featured in a multi-media campaign for Opryland Themepark's Silver Anniversary season. A series of eight ads on broadcast and cable television, radio, newspaper and outdoor advertising focus on numerous aspects of Opryland's 25th season...

Bill Monroe has been diagnosed as having suffered a mild stroke. "The Father Of Bluegrass" was originally hospitalized in early April. He has been undergoing diagnostic tests and treatment for circulatory disorders and has had a pacemaker implanted. Currently he is in stable condition at Tennessee Christian Medical Center in Madison, TN...

Daryle Singletary recently suffered a broken right leg as the result of an all-terrain vehicle accident on his wife's family ranch in Texas. He canceled three concert dates, but was to resume his touring schedule May 18...

A&M recording artist **Chely Wright** and

her band were involved in an accident while returning to Nashville from a show in Branson, MO. An oncoming truck traveling on the wrong side of the road hit Wright's tour bus head-on, and the impact was so hard that the bus was lifted into the air. The driver of the truck was killed instantly, while Wright and her band and crew suffered only minor cuts and bruises. Just one day later, Wright's tour bus collided with a vehicle that was knocked across the road by an 18-wheeler. No one was in the vehicle at the time of the accident, and no one on Wright's bus was injured. The bus received moderate damage, but was able to make it back to Nashville...

RCA artist **Keith Gattis** and Southwest Regional Promotion Manager **Suzette Tucker** narrowly escaped injury while traveling to KYKR radio in Beaumont, TX. An oncoming car jumped the median into their lane and crashed into a petroleum tanker truck directly in front of them. Tucker slammed on the brakes to avoid the accident, and then called 911 while Gattis jumped out of the car to check on the occupants of the vehicles. There were no serious injuries...

Alecia Elliott recently finished recording four sides with producers **George Tutko**

and **David Briggs** at the House of David Studios. She sang the National Anthem March 16 at the Nashville Knights hockey game, then played a post-game show with **Darryl and Don Ellis** at the Bullpen Lounge...

Robert Earl Keen and his band were scheduled to play May 24 at Green's Grocery in Leiper's Fork, TN. Keen is currently on tour in support of his sixth and latest release, *No. 2 Live Dinner*, on Sugar Hill Records and has been signed to Arista/Texas...

The new autobiography by **Tim McGraw's** mother, **Betty Trimble**, is scheduled to be in book stores June 10. *Tim McGraw: A Mother's Story* will retail for \$24.95...

The Country Music FANS Hall of Fame Museum in Myrtle Beach, SC was slated to hold its Grand Opening on June 1...

PUBLISHING NEWS

Kimberly Schiera has joined **Josh Leo's** office to handle day-to-day activities and independent songplugging duties for Leo's catalog. Schiera was previously Creative Director of Dream Catcher Music and Little Gila Monster Music...

Whitney Daane has joined the staff of Maverick Music as Creative Director...

Katie Dalton has joined PolyGram Music Publishing as receptionist. Dalton formerly worked in the offices of Nashville voice coach **Renee Grant-Williams**. Additionally, recording artist **Gordon Kennedy** of the group **Dogs Of Peace** and songwriter **Cris Moore** have re-signed with PolyGram...

Hamstein Cumberland Music Group and the Nashville office of its parent company, Hamstein Music Group, have relocated to a newly-renovated building at 914 18th Ave. S. The two companies will be sharing office space at the new building and a main telephone number, 615-320-7835...

MCA Music Publishing has purchased a piece of Music Row property that will house its Nashville operation. The site, located at 12 Music Circle South, was formerly owned by **Ronnie Milsap**. MCA will immediately begin renovation on the office space and exterior, with completion expected late this summer...

Lori Fischer, a Nashville songwriter turned New York actress, opened in the comedy *Cowgirls* in early April. She is the daughter of Nashville songwriter **Bobby Fischer** and **Helen Fischer**...

ADMIT ONE

source: amusement business

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Garth Brooks	1,228,400	66,400	*100	Kemper Arena	Kansas City, MO	5/2-5
Reba McEntire/Billy Dean	365,360	12,159	100	Centrum In Worcester	Worcester, MA	4/21
Tim McGraw/Faith Hill	231,878	10,525	100	Rose Garden	Portland, OR	5/4
Brooks & Dunn/T. Byrd/D.L. Murphy	182,241	7,764	66	Frank Erwin Center	Austin, TX	5/3
Alan Jackson/Wade Hayes/Emilio	180,665	8,264	100	Dane County Expo Center	Madison, WI	5/4
Lorrie Morgan	147,405	4,389	**100	Fox Theatre	Ledyard, CT	4/26-28
Confederate Railroad/Cledus T. Judd	119,385	7,983	***68	Whittemore Center Arena	Durham, NH	5/4
dc Talk/Audio Adrenaline	105,488	6,149	65	Kemper Arena	Kansas City, MO	4/29
Wynonna/BlackHawk	95,110	4,091	90	Bob Carpenter Center	Newark, DE	4/30
The Mavericks/Junior Brown	85,670	2,926	100	Fox Theatre	Ledyard, CT	5/3-4
Clay Walker/Bryan White	67,925	3,575	89	Tupelo Coliseum	Tupelo, MS	5/5
Carman	39,108	9,777	76	Centrum In Worcester	Worcester, MA	5/3

*four sellouts

**three sellouts

***two shows

BOOKING/TOURING NEWS

The Bellamy Brothers' Snake, Rattle & Roll Jam is scheduled for October 19 at One Pasco Center in San Antonio, FL. Along with The Bellamys, **Ken Mellons**, **Smokin' Armadillos** and **Spare Change** are slated to appear. The Jam has raised over \$300,000 for a variety of organizations since its inception in 1989. For more information, call 904-588-3054...

The 6th Annual **Red Steagall** Cowboy Gathering is slated for October 25-27 at The Ft. Worth Stockyards in Ft. Worth, TX. The event offers exhibitions of western culture, music, food, ranch rodeo, equestrian showmanship, swing dance, western trappings and cowboy poetry. Attracting over 25,000 people annually, the festival benefits the Texas Extension Homemakers Association, providing adult scholarships for continuing education. 800-433-5747...

Daryle Singletary was slated to perform at the Dollywood Celebrity Theatre May 25-26, two shows per day. The fourth single from his self-titled debut album, "Workin' It Out," is currently on the charts with an accompanying video...

INDEPENDENT NEWS

J.T. Blanton *Live From The Bullpen* was scheduled to be released in May. The album was recorded in its entirety during a sold-out performance at Nashville's Bullpen Club. Blanton, the album's producer, wrote or co-wrote nine of the thirteen songs on the album...



Career Records artist Brett James recently signed an exclusive writer and co-publishing agreement with EMI Music Publishing Nashville. (L to R) James' Manager, Trey Turner; Executive VP/GM of EMI Music Publishing Nashville, Gary Overton; James; and Executive VP of EMI Music Publishing Worldwide, Bob Flax. Photo: Beth Gwinn

Doyle Dykes' *Fingerstyle Guitar* was slated to be available May 28. Eleven of the thirteen songs on the CD were composed by Dykes, who recently signed with Step One Records...

Razor & Tie Music has produced a collection of **Little Jimmy Dickens'** music titled *I'm Little But I'm Loud: The Little Jimmy Dickens Collection*. For information, contact Marc Fenton at 212-473-9173...

OTHER FORMATS

D'Ville Record Group has released *In Your World*, a new project from Nashville trio **Dignus**. **Garry Tallent** produced the album, which features appearances by **Bruce Hornsby**, **George Marinelli, Jr.** and **Steve Conn...**

Slack, an all-original pop/punk/rock trio formed last year in Music City, was scheduled to perform June 1 at Nashville's Summer Lights event. Band members are 17 year-old

Nashville is Parker Country.



Nashville. Long hailed as the capitol of country music, it's now home to a host of other music styles, too. And more and more, the Parker Fly is finding a home with some of Music City's hottest, most versatile players. Find out why. Play a Parker today.



©1996 Parker Guitars, 89 Frost St., Westbury, NY 11590. Fly Guitar is a registered trademark of Parker Guitars.

MUSICAL CHAIRS



Almo Sounds artist Gillian Welch recently celebrated the release of her debut CD, *Revival*, at Nashville's Station Inn. (L to R) Mercury artist Kim Richey, Welch. Photo: Dan Loftin

Chris Spoltore, 15 year-old **Nick Spoltore** and 18 year-old **Curt Pintenich**. Slack is slated to release a CD in August...

RADIO NEWS

Gary Krantz, Vice President/General Manager of MJI Broadcasting, will serve as Agenda Committee Chairperson for the 1997 Country Radio Seminar. He will head a 29-member group responsible for setting the seminar's agenda and providing an educational and entertaining curriculum. The 28th Annual Country Radio Seminar is scheduled for March 5-8, 1997, at the Opryland Hotel...

After conducting phone surveys and assessing news articles indicating a strong need for country music in its New York Metropolitan area listening market, WFDU-FM 89.1 changed its overnight weekday format to country. Effective at midnight on April 29, WFDU-FM unveiled "New York's Country 89..."

BENEFIT NEWS

Ricky Lynn Gregg, who is part Cherokee, will be involved in a major shipment of supplies that will be donated to three Native American groups across the country. Employees of the Perrigo Company, several Middle Tennessee manufacturers and Gregg

have pooled their resources to send two 48-foot semi trucks loaded with supplies to three locations: Cherokee Nation headquarters in Tahlequah, OK. Sisseton-Wahpeton Sioux Tribe in Agency Village, SD and Circle of Nations School in Wahpeton, ND...

The Friends of Kevin Warner Foundation was slated to hold a benefit concert and celebrity silent auction May 26 at The Cannery. All proceeds raised went to seven year-old cerebral palsy patient **Kevin Warner** to help with expenses for a specialized biofeedback treatment which may allow him to walk for the first time in his life. Concert performers were to include **Susan Marshall & The Electric Range**, **Dignus**, **The Billy Goats** and **Hank Flamingo**. 615-646-9118...

TV/FILM NEWS

Allen Coulter has joined Picture Vision's roster of directors. Based in New

York, Coulter has been directing for more than ten years...

Darla Roll will serve as Creative Services Producer for Nashville-based film and video production company, The A.V. Squad. Roll, who also serves as Creative Services Manager and Songplugger for Makin' Music and as Executive Producer for Makin' Pictures, will represent Director **John Lloyd Miller** and Producer **Selby Miller** for commercials, music videos, television and long form projects. 615-269-6770...

615 Music recently finished composing a new on-air theme music package for The Weather Channel. **Joe Hogue** and **Randy Wachtler** scored over 30 new instrumental themes to a new on-air graphic look for the cable network. 615 Music also recorded new themes for The Family Channel and recorded and produced the new *Rosie O'Donnell Show* launch theme for Warner Bros. Domestic TV...

Dwight Live, **Dwight Yoakam's** first television special, premiered on The Disney Channel May 5. The show features Yoakam performing at San Francisco's Warfield Theater as well as conversational interludes with friend **Dennis Hopper**. *Dwight Live* is a high five entertainment production in association with Tribune Entertainment. Executive produced and directed by **Bud Schaetzle**, the special was produced by **Martin Fischer**...

CHRISTIAN NEWS

Loren Balman has been upped to Executive Vice President of the Record and Music Division of Word, Inc. Formerly Senior Vice President of Artist and Creative Development, Balman will now direct all product labels, including Word Records, Myrrh Records, Everland Entertainment, Word Gospel, Word Nashville and Word Maranatha...

Jeff Brown has joined Myrrh Records as Manager of National Promotion. Prior to accepting this position, Brown worked for WXIR radio in Indianapolis for eight years,

SIGNINGS

PUBLISHING

Chad Brock.....McSpadden-Smith
 Billy Falcon.....PolyGram Music
 Randy Hardison.....Maverick Music
 Jeff Huskins.....PolyGram Music
 Danny O'Keefe.....Bluewater Music
 Zack Lyle.....Life Music Group
 Brian McComas.....PolyGram Music

RECORDING

Doyle Dykes.....Step One Records



Almo/Irving's Mike Reid and MCA Music Publishing's Gary Burr were recently honored during a reception at Nashville's Trilogy restaurant. Reid and Burr penned Wynonna's number one song, "To Be Loved By You." (L to R) Almo/Irving Vice President David Conrad, Reid, Wynonna, Burr and MCA Music Publishing President Jody Williams. Photo: Alan Mayor

serving as Program Director, Production Director, Music Director, afternoon drive DJ and weekly video host...

Star Song recently announced the following promotions and new additions to its staff: **Jill Landess** has been upped to Executive Director, Marketing and Promotions. Landess formerly held the position of Director, National Promotions. **Jonathan Watkins**, previously Director of A&R, was promoted to Executive Director of A&R. **Velvet Rousseau**, formerly Director of Media Relations/Corporate Communications, has been upped to Executive Director of Media Relations/Corporate Communications. **Steve Ford**, previously Director of Marketing Development, was promoted to Executive Director of Marketing Development. **Vicki Dvoracek**, formerly A&R Administrator, has been upped to Director of A&R. **Sonya Hairston** has been hired as Director of Gospel Marketing. She was formerly National Director of Sales and Marketing at Tyscot Records. **Mark Nicholas** was promoted from Manager of Special Projects to Director of Special Projects. **Amy Bishop Kyker**, formerly Publicist, was promoted to Manager of Publicity. **Dana Salsedo**, previously Creative Services Administrator, has been named Manager of Marketing Services. **Stephanie Waldrop**, formerly Retail Promotions Coordinator, has been promoted to Manager of Retail Development...

Regie Hamm was named SESAC's Christian Songwriter of the Year during recent ceremonies held at a reception at Henry's Coffeehouse in Nashville. McSpadden-Smith, which holds Hamm's copyrights, was named SESAC Christian Publisher of the Year...

In celebration of their 20th anniversary, Sparrow Communications Group and Star Song Communications are joining forces to release the limited-edition CD sampler, *Hear And Beyond*. The labels plan to give away more than 400,000 units free with the purchase of select Sparrow and Star Song titles in Christian retail outlets this summer, and the sampler, which includes includes 17 songs and more than 70 minutes of music from artists such as **CeCe Winans**, **Newsboys**, **Charlie Peacock**, **Lisa Bevill** and **Brian Barrett**, will also be available at select mainstream outlets nationwide. *Hear And Beyond* is scheduled to ship June 15 and remain available throughout the summer months, or as long as units last...

Essential Records/Brentwood Music plans an extensive marketing promotion surrounding the August release of *The Essential Video*

Collection, which features music videos from **Jars Of Clay**, **Eric Champion** and **Imagine This**, with unique concept videos from *Hymns In The House*, *Rhythm Of Creation* and other Essential projects; and *The Essential Remix Collection*, which contains club/techno mixes of songs by each of the label's artists as well as previously unreleased session material from Jars Of Clay...

Christian Direct, Inc., a distribution company which opened its doors May 1, will provide a direct ordering service for over 40,000 items via the internet and a toll-free number 888-ABC-DIRECT. Bibles, books, CDs, cassettes, videos, computer software, accompaniment tracks, gifts and more will be offered...

**CHRISTIAN
TOP OF THE CHARTS**

- Christian Hit Radio**
"The Vow" • Geoff Moore & The Distance • ForeFront
- Adult Contemporary**
"Mighty Love" • Bob Carlisle • Diadem
- Inspirational**
"Crucified With Christ" • Phillips, Craig & Dean • Star Song
- Mainstream Album Sales**
Whatcha Lookin' 4 • Kirk Franklin & The Family • GospoCentric
- Christian Album Sales**
Where I Stand • Twila Paris • Sparrow

(Source: May 13, 1996 issue of CCM Update. Reprinted by permission.)

SONY®

Professional Recording Products

Now thru March 31st,
purchase a **C-800G
Microphone** and
recieve a **C-800 mic**
FREE
(a \$3000 value)



8-channel Digital Audio Recorder

PCM-800

Features

16-bit 8-channel Digital Recording

Employing the Hi8 video cassette tape format, the PCM-800 records and reproduces 8 channels of digital audio for 108 minutes in 16-bit linear with an NTSC standard '120' tape.



C-800G

The sound all professionals have longed for-The ultimate in sound performance from a high quality vacuum tube.

Particularly suitable for critical vocal recording in recording studios and in film post production houses

hifi buys

IN HOUSE SERVICE DEPARTMENT

**3724 Nolensville Road
Hours: Mon.-Sat. 10-7 p.m.**

832-3121

As Nashville's Pro Audio Equipment Specialist, We Also Carry:

Digital Processors, Pro Cassette Recorders, Portable & Rack Mount DATS, Monitors, Wired and Wireless Microphones, and Audio Tape from...

**TASCAM • PANASONIC • TANNOY • AZDEN • AUDIX •
AUDIO ALCHEMY • SONY • MARANTZ PROFESSIONAL**

**E-MAIL/WWW
ADDRESSES**

- Amazing Rhythm Aces<http://members.aol.com/thah/>
- BMI<http://bmi.com/>
- DaSBro Enterprisewww.webcom.com/jhodgson/dasbro/
- Miller Freeman Booksmfbbooks@mfi.com
- Movie Snapshotwww.moviesnapshot.com/
- Razor & Tie Musicrazmtie@aol.com
- Warner Resoundwww.wbr.com



WALTER HYATT 1949-1996



photo: Debbie Coughlin

The way people describe Walter Hyatt is he was one of the "good guys." In retrospect we were all able to recognize his creative talent. Everyone stood ready to exploit it, should it "happen." But the business of music, as we all know, is a bit short on morality where hard work and fair play are concerned. For your trouble you gain nothing other than the title of "good guy." Walter suffered more from this affliction than most I have seen.

Unique, Walter Hyatt. True to his craft, Walter Hyatt. Gentleman, Walter Hyatt. Affable, Walter Hyatt. Compliant, Walter Hyatt. Good father, Walter Hyatt. Tragic, Walter Hyatt...

I am not blaming anyone for Walter's struggle to succeed, but I am having trouble understanding what sort of karma Walter Hyatt and his family carried with them to deserve such an end.

—Tony Gottlieb, *Morningstar Management Hendersonville, TN*

Walter Hyatt was one of my first musical friends and co-writers in Nashville. To those who never met him, I have to say he was everything and more that folks are saying about him now. A true gentleman, a fine musician, and an ARTIST of the highest caliber.

For those of us lucky enough to have shared both good and hard times with Walter and his beautiful family, we are better off for it. For those who will not get the opportunity, I urge you to seek out this man's artistry. It is also my hope that the record labels MCA and Sugar Hill will make your search for Walter's albums highly successful.

—Ken Spooner, *Spoonytunes Nashville, TN*

Editor's Note: Nashville singer/songwriter Walter Hyatt, 46, was one of the 110 passengers on the ValuJet flight that perished May 11 in the Florida Everglades.

A native of Spartanburg, SC, Hyatt moved to Austin, TX where he emerged as one of the founders of the city's now-legendary music scene. In 1970 he formed the critically acclaimed Uncle Walt's Band, which included David Ball and guitarist Champ Hood. Hyatt soon met and befriended Lyle Lovett. Starting out as a concert opener for Uncle Walt's Band, Lovett later returned the favor and had Hyatt tour with him. Lovett also produced Hyatt's 1990 MCA Master Series album, *King Tears*. Hyatt's second solo album, *Music Town*, was on Sugar Hill Records in 1993. He was currently working on songs for a third solo album. Hyatt had also written songs for artists such as Jerry Jeff Walker, B.J. Thomas, Gary P. Nunn and Shake Russell.

Hyatt is survived by his wife Heidi, 6-year-old son Taylor, 8-month-old daughter Rose, 20-year-old daughter Haley, his sister, brother and mother. A fund has been set up to help the family. Make checks payable to Second Presbyterian Church and note on the memo line: "Walter Hyatt Memorial Fund." Donations should be mailed to: Reverend Steve Hancock, Second Presbyterian Church, 3511 Belmont Boulevard, Nashville, TN 37215.

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

JUNE 7-10

IEBA 1996 Annual Meeting, DoubleTree Hotel (Downtown), Nashville, TN 615-244-0628

9

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

10

TNN Music City News Country Awards, The Grand Ole Opry House, Nashville, TN

10-16

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

14

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

21-23

3rd Annual Dottie West Music Fest, McMinnville, TN 615-473-6535

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

12

All Star Guitar Night, Cafe Milano, Nashville, TN 910-288-1000

13

Fruit Of The Loom 1996 All-Star CountryFest, Atlanta Motor Speedway, Hampton, GA

28-AUG 3

22nd Annual Christian Artists Seminar, YMCA Of The Rockies, Estes Park, CO

AUGUST 29-SEPT 1

International Country Music Expo, The Opryland Hotel, Nashville, TN 615-255-7881

SEPTEMBER 6-9

Canadian Country Music Association's Country Music Week '96

27-29

IBMA's Bluegrass Fan Fest, English Park, Owensboro, KY 502-684-9025

OCTOBER 2

30th Annual CMA Awards, The Grand Ole Opry House, Nashville, TN 615-244-2840

3-5

SRO '96, Nashville Convention Center 615-244-2840

NOVEMBER 10-13

Christian Country Music Association's 4th Annual Convention, American Baptist College, Nashville, TN 615-742-9210

14

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

15-17

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

"This is the real thing"

Robert Scovill

--Winner, TEC Award 1992 & 1993,
"Best Sound Reinforcement Engineer"



Robert Scovill knows microphones. Named by his peers "Best Sound Reinforcement Engineer" worldwide for two years running, he has mixed for acts like Rush and Def Leppard.

His first choice in microphones is Neumann.

"During the pre-production stages of a tour, an incredible number of decisions are placed in my hands. Neumann has made some of these decisions very easy, indeed. There are a lot of look-alikes out there, but Neumann is the real thing."

Introducing the KM 184 - a small diaphragm condenser microphone designed for critical recording and live sound applications. With 20Hz to 20kHz frequency range and 138dB maximum SPL the KM 184 is particularly useful for percussion, cymbals and brass instruments. It is also excellent for capturing the subtle nuances of acoustic guitar and orchestral performances with its extremely quiet (16dB A-weighted) self-noise. Best of all, it has that *Neumann Sound*.

Now, with the KM 184, you have hand-built, legendary Neumann performance for less than \$600.*
Neumann... the choice of those who can hear the difference.

Neumann | USA

6 Vista Drive, PO Box 987, Old Lyme, CT 06371
Tel: 203.434.5220 • FAX: 203.434.3148

West Coast: Tel: 818.845.8815 • FAX: 818.845.7140



* MSRP
Subject to change
without notice

Neumann's new
KM 184 Microphone
shown actual size

MERCURY ROW

MERCURY NASHVILLE • A POLYGRAM COMPANY

*If you play it once,
you will play it again...
and again...*

His debut album,

Mark Wills

Featuring

"Jacob's Ladder"

In stores

June 11th

Produced by Carson Chamberlain
& Keith Stegall

**Mark
Wills**

Mercury
NASHVILLE