

MAY 23—JUNE 8, 1998

VOL. 18 • NO. 9 • EST. 1981 • \$3.50

MUSIC ROW

NASHVILLE PUBLICATION



10TH ANNUAL MUSIC ROW AWARDS

SPINS:
Fred's Filibuster
Finally Europe?
The Buzz

Reba McEntire



SOMETHING
THAT
YOU
DID

C O N G R A T U L A T I O N S

CLINT BLACK
& SKIP EWING

FOR "SOMETHING THAT WE DO"

MUSIC ROW'S
SONG OF
THE YEAR



Major League



BACK TO THE MINORS

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

- Philip Claypool** "Looking Up From A Long Way Down"
- Smokin' Armadillos** "Wakin' Up Behind The Wheel"
- Ruby Lovett** "Little Bitty Crack In His Heart"
- Sawyer Brown** "Small Talk"
- Scatman John** "Steal The Base"
- Hank Williams Jr.** "You Won't Mind The Rain"
- Reverend Horton Heat** "Baby I'm Drunk"
- Bachman-Turner Overdrive** "Takin' Care Of Business"
- Tamplin** "Turning Japanese"
- Takaaki Ishibashi, Dennis Haysbert & The Jay Miley Band** "Oye Como Va"
- Sister Hazel** "So Long"
- Alabama** "The Cheap Seats"

Score Composed by **Robert Folk** "Dugout"

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

- Alabama
- Alabama
- Bachman-Turner Overdrive
- Hank Williams Jr.
- Philip Claypool
- Reverend Horton Heat
- Ruby Lovett
- Sawyer Brown
- Scatman John
- Sister Hazel
- Smokin' Armadillos
- Tamplin



World Radio History

Soundtrack In Stores Now!

NASHVILLE MUSICIANS

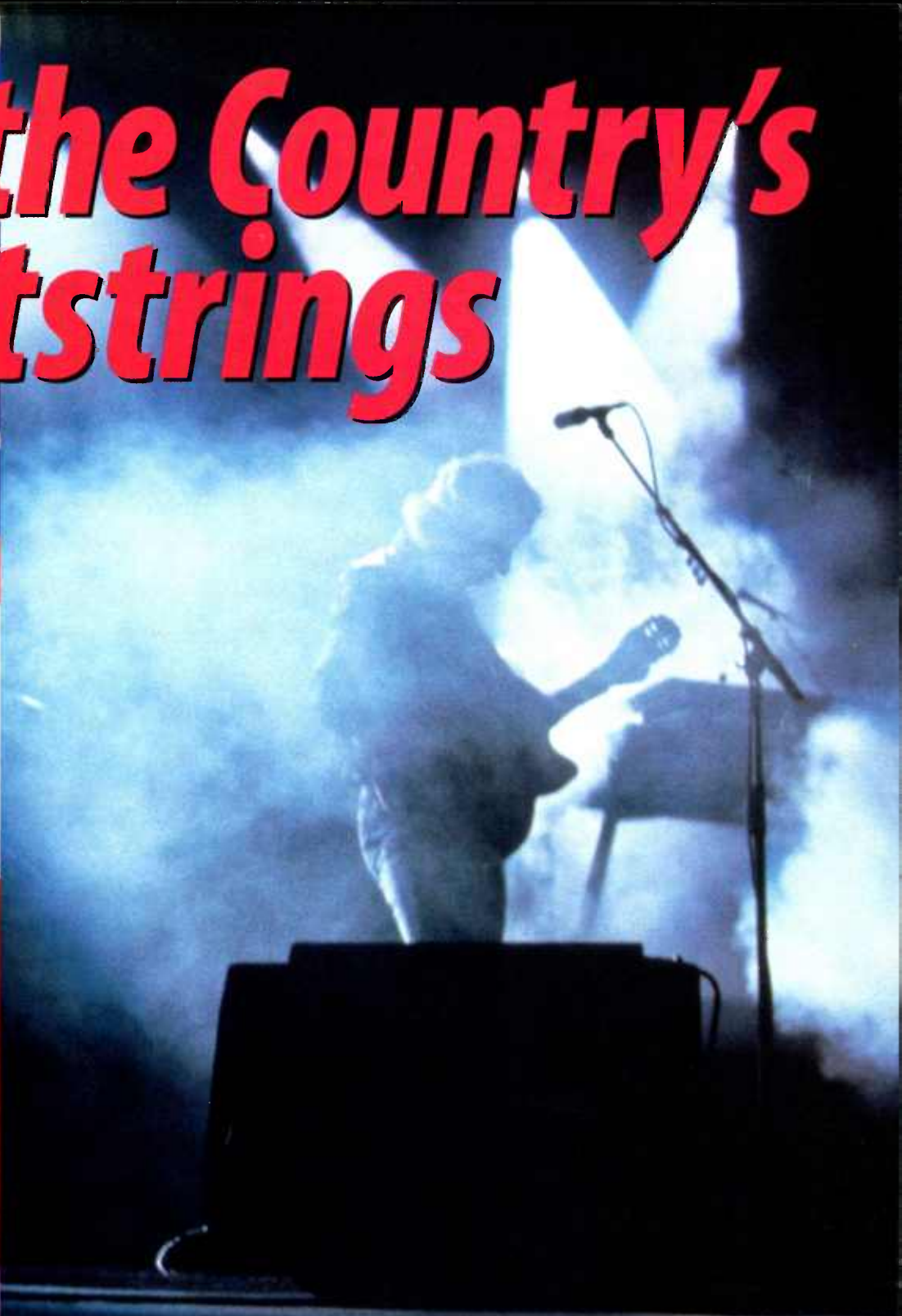
*S*YMBOLS *of* EXCELLENCE

JAMES STROUD
PRODUCTIONS
900 DIVISION STREET ■ NASHVILLE, TN 37203



World Radio History

Play the Country's Heartstrings



Over 77 million households* in North America call TNN home. Because they don't just tune into country. They love it. They live it. They are country.

Stars shine on TNN—the country powerhouse that delivers your artists maximum exposure before the largest, most loyal audience. Anywhere.

If you want to play country, play it big time. Play it on TNN. America's Country Home.

TNN

America's Country Home

Visit our Web site at www.country.com

CBS CABLE

* Nielsen March 1998. Mediastats November 1997.

© 1998 CBS Cable. All Rights Reserved. TNN is a registered service mark, and AMERICA'S COUNTRY HOME is a service mark, of Network Enterprises, Inc.

EMI

PRODUCTIONS

WOULD LIKE TO THANK

The Great Studio Musicians

FOR THEIR TIMELESS
CREATIVE ENERGY

EMI Productions Artists

David Ball

Brad Paisley

Mark Chestnutt

Darryl Worley

Melodie Crittenden

Ma-D'Chel

Noah Kelley

Julie Wood

James Nichols Band

EMI Production Staff

Mark Bright *Gary Overton*

Csaba Petocz *Dann Huff*

Frank Rogers

CONTENTS

MAY 23, 1998 • VOLUME 18 • NUMBER 9

MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

David M. Ross
Publisher/Editor

Charlene Blevins
Staff Reporter

J. Mark Rodgers Jr.
Art Director/Prod. Mgr.

Chuck Aly
Features Editor

Robert K. Oermann
Single Reviews

Susana Ross
Administrator

Alan Mayor
Photography

Eileen Shannon
Receptionist

O'Neil Hagaman
Financial

Contributing Writers

Lisa Berg	Beverly Keel
Robert Colson	Larry McClain
Paulette Flowers	Bob Paxman
Michael Hight	Rusty Russell
Steve Hood	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
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.
Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row,
P.O. Box 158542, Nashville, TN 37215. ©1998 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.



13

THE BIG STORY

13 10th ANNUAL MUSICIAN AWARDS

Music Row honors this year's Top Ten Album Allstars—the session musicians who put the music in Music City.

MUSIC ROW AWARDS

To acknowledge excellence and outstanding achievements, this year's honorees were chosen by a consensus of *Music Row* critics and editors. And there were no injuries at the critics' pow wow. Eligibility was from March 1997 through February 1998.

- 25 SONG OF THE YEAR
- 26 BREAKTHROUGH SONGWRITER
- 28 BEST VIDEO
- 29 MARKETING ACHIEVEMENT



25

THE STREETS

- 10 **MUSICAL CHAIRS:** NARAS Backs Greene, *New Country* Hiatus?, Cybersquatter Sued
- 32 **NASHVILLE BEAT:** Tin Pan Tempest
- 42 **LP RELEASES:** June
- 44 **CHRISTIAN NEWS:** 29th Annual Dove Award Winners
- 46 **FINAL WORD:** The intellectual property rights fight escalates; here's how you can help.
- 46 **EVENTS CALENDAR/CLASSIFIED ADS**

FEATURES

- 8 **SPINS:** Mavericks Gallop Through Europe, Legislative Wrangling, Monty Holmes, The Buzz
- 31 **ROW FILE:** Ocean Way's Sal Greco
- 33 **BOBBY KARL WORKS THE ROOM:** Chapter 102
- 36 **FINANCIAL:** Dying Without A Will
- 37 **THE DIRECTORY:** Goods and Services for the Music Industry
- 44 **WRITER'S NOTES:** Hamstein's Chuck Jones

REVIEWS

- 30 **SINGLE REVIEWS:** No Gray Area
- 34 **ALBUM REVIEWS:** Shane Stockton, Gary Allan, Big House, Brad Hawkins
- 35 **EDGE OF THE ROW:** "Tired of posers with way more attitude than actual skill or talent?"

CHARTS

- 42 **THE SONGPOWER INDEX**



31

COVER ARTIST



Artist Name: Reba McEntire

Label: MCA

Current Single: "If You See Him/If You See Her"

Current Album: *If You See Him*

Current Video: "If You See Him/If You See Her"

Current Producers: David Malloy—Album; Tony Brown/Tim DuBois—single

Hometown: Nashville

Management: Starstruck Entertainment

Booking: Starstruck/CAA

Recent Hits: "What If," "Fear of Being Alone," "I'd Rather Ride Around With You"

Awards: Reba is one of the most awarded entertainers in the history of country music. Since taking both the ACM and the CMA Female Vocalist of the Year awards in 1984, she has won more than 60 honors, including two Grammys, being named among the Top 10 Female Vocalists in the 1988 Gallup Youth Survey and Top Three Female Vocalists in *People* magazine. She has won 10 ACMs, 6 CMAs and 8 People's Choice awards, and holds the distinction of

being the only woman to win four consecutive Female Vocalist of the Year awards from the CMA (1984-1987).

RIAA Certifications: Quadruple Platinum: *Greatest Hits Volume II*; Triple Platinum: *Greatest Hits Volume I*, *For My Broken Heart*, *It's Your Call*, *Read My Mind*; Double Platinum: *Rumor Has It*; Platinum: *Whoever's In New England*, *Merry Christmas To You*, *The Last One To Know*, *Reba*, *Sweet Sixteen*, *Reba Live!*, *Starting Over*, *What If It's You*; Gold: *Best Of Reba McEntire*, *My Kind Of Country*, *Have I Got A Deal For You*, *What Am I Gonna Do About You*

Special TV Appearances: *Tremors*, *Little Rascals*, *North*, *Buffalo Girls*, and the recent *Forever Love*.

Birthdate: March 28

Birthplace: McAlester, OK

Interesting Facts: Last year's co-headline tour with Brooks & Dunn was the highest grossing tour in the history of country music.

Outside Interests: Movies, Broadway plays

Musical Influences: From Patsy Cline to Three Dog Night; Dolly Parton to Steve Perry.

Country Mavericks Invade Britain

"We have to go back to the '70s to find Nashville-signed acts having this level of success in the UK," says London-based publicist Richard Wootton. He's referring to a resurgence of Music City talent on the UK's sales charts.

LeAnn Rimes' version of "How Do I Live" has enjoyed an extended top 10 run on the pop charts, selling more than 250,000 copies—the US equivalent of 1.25 million. Shania Twain's "You're Still The One," also a top 10 UK smash, has sold roughly 200,000 singles as well. Her album, *Come On Over*, has been certified silver for 60,000 unit sales.

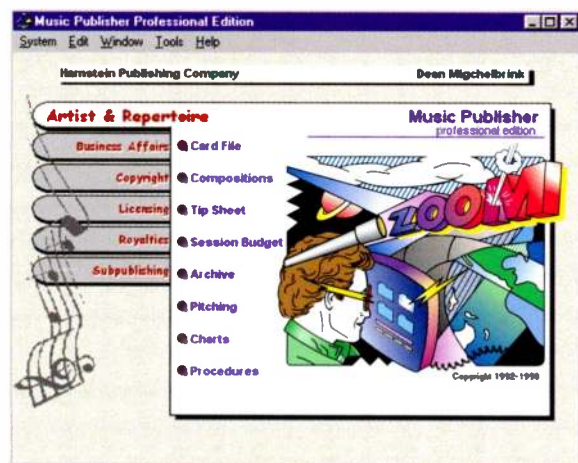
It is The Mavericks, however, who are at the forefront of this Nashville invasion. On April 26, their single "Dance The Night Away" entered the pop charts at No. 9, selling 43,000 units its first week, and subsequently climbing to No. 8 the following week. Their album, *Trampoline*, has already certified



silver (60,000 units), but is very close to gold (100,000), rising from No. 13 to No. 11 on the sales charts. An April tour swing was met with sold-out shows and widespread media exposure. The reaction was such that the band extended their tour and announced a return trip in September.

Has Nashville finally achieved its long-sought European acceptance? Not quite. "This is all about country artists having pop success and not about country music breaking through," Wootton says, calling the timing "coincidental." Still, there is an upside as UK "record companies, retailers, radio and TV now have confidence in those Nashville artists with a look and sound that can crossover in the UK."

—Chuck Aly



YEAH! Solutions
Music Publisher
 Professional Edition

Yeah. It's Powerful.
Yeah. It's Simple.
Yeah. It's Affordable.
Yeah. It's Here.

voice 512.347.9324 · fax 512.347.9325 · email info@yeahsolutions.com



THE BUZZ

COLD SPRING

Normally a time of blossoming and growth, there's no denying the chill on Music Row. Here's hoping for a blazing summer because if we must rely on a monster fourth quarter release like last year, country may come up short.



In Charge—The 480+ who made it love us. Everyone else... Hey, how's this supposed to work again?



ACM Awards—Performances translate to sales spikes, but no host?



Europe—Finally, big numbers from across the pond. Just don't call it country.



Washington—Old Buzz: Reasoned, discerning lawmakers see value of intellectual property. New Buzz: Money hungry (or just plain hungry) legislators pander to restaurant lobby.



Viagra—Maybe this wonder drug can prop up country's flaccid sales.

Intellectual Property Rights in Peril

Songwriters, publishers and the creative process suffered a serious defeat in March when the Copyright Term Extension bill (Life plus 70) was tied together with the Fairness In Music Licensing Act (The Restaurant Bill) in a political maneuver by Rep. Jim Sensenbrenner (R-Wis.), and passed The House. Under the terms of the bill, songwriters and publishers will get a twenty-year extension on their copyrights—bringing the US term in line with the rest of the world—but will lose millions of dollars in payments for their music played in restaurants and retail establishments.

Opponents of the combined bill maintain that Term Extension is merely a trade issue, and the current term, Life plus 50 years, undermines not only the value of the copyrighted material, but the balance of US trade, and is one of the few areas where the US has a trade surplus. The United States produces approximately 40% of the world's music.

The bill is now in the lap of the senate judiciary committee. Two key senators, Fred Thompson, who sits on the committee, and Orrin Hatch, a songwriter and chairman of that committee, are strong allies. Thompson vowed that a Term Extension bill containing the restaurant exemption would not pass in the senate, and said he and Senator Frist would filibuster, if necessary, if faced with such a bill.

Bart Herbison, Executive Director of NSAI and a leader in the fight for intellectual property rights, has said there will be attempts for a compromise before killing the bill outright, which would result in some copyrights falling into public domain. "We're hoping to avoid that, so I want to emphasize that our strategy is to work it out," said Herbison. "If not, then at some point we may have to consider no bill for this year." (See *Final Word*, page 46).

—Charlene Blevins

IMMINENT IMPACT: MONTY HOLMES

Making quality country music is not the exclusive domain of Nashville's major labels. Successfully mass marketing said music to mainstream consumers, however, has been. In the past few years, the number of times a truly independent label (without major distribution) has seen across the board success can be counted on one hand—uh, make that one finger. So, with the odds clearly stacked against him, how has Bang II's Monty Holmes managed to become one of the most talked-about new artists of the year?

"The buzz is on the street," admits Bang II Chairman Ilene Berns. Not only is there a good buzz, but prominent music industry types are walking the talk. Atlantic Records veterans Larry King and Elroy Kahane left the major label stable to join Bang II. Famed singer/songwriter Paul Davis, who hadn't been in the studio in years, signed on as the album's co-producer with Ed Seay. Marketer Mike Martinovich is involved with the project and Jacor's Jaye Albright is a supporter. What should be a hard sell has turned into a bandwagon full of people. "The booking agencies are calling us," Berns marvels.

It would take a significant talent to make seasoned professionals look past the obstacles (real or imagined) facing Bang II. Monty Holmes, as his debut *All I Ever Wanted* proves, is just that kind of talent. An established hit songwriter for Lee Ann Womack, George Strait and John Michael Montgomery, among others, Holmes first attracted the attention of Bang II President/CEO Brian Jackson while singing a demo. "I told Ilene she had to hear this guy," Jackson says. "His voice

is very distinctive."

Berns, who was looking for the right artist to lead the reincarnation of Bang Records (original home to Neil Diamond, Van Morrison and Davis, among others), knew she'd found her man. "We fell in love with him as a person, his voice and his songs," she says. "The toughest part of this whole set up was getting Paul Davis to make a commitment to go back in the studio. I have the highest respect in the world for that man—he's the most talented writer/producer on the planet. Of course, I'm biased."

Not only did Holmes' talent attract Davis, but country radio has been very receptive. The first single, "Why'd You Start Lookin' So Good," was the most added from a new artist the week of its debut. With radio on board, the focus turns towards consumers and the album's June 9 street date.

"We have a sensational team," Jackson says, "MS Distributing, a 57-year-old company located in Chicago. They have a great team of salespeople most

of whom come from majors." Berns says independent distribution is actually preferable. "It's nice," she says. "When you're ready to put out a record, you put it out instead of waiting for quarterly openings. I can ship as many as I want, Federal Express them if I need to, drop a single when I please—it's the most refreshing feeling."

For the country music industry, continued success for Monty Holmes and the little label that could would be refreshing, indeed. "The enthusiasm and the passion is here," Berns says. "You can't ask for much more than that."

—Chuck Aly





MUSICAL CHAIRS

by CHARLENE BLEVINS

NARAS Backs Greene, New Country On Hold, Cybersquatter Sued

BUSINESS NEWS

NARAS & GREENE VINDICATED—The executive committee of the National Academy of Recording Arts and Sciences has submitted a report to the NARAS board of trustees giving a "unanimous vote of confidence" to President/CEO **Michael Greene** in the wake of charges of financial mismanagement (*Music Row* 3/23). The report calls stories in the Feb. 22, 24 and March 6 editions of the *Los Angeles Times*, "substantially inaccurate." The newspaper reports alleged mishandling of MusiCares funds, sexual harassment and a hostile working environment. The outside accounting firm of Tate and Tryon studied NARAS' '95-'96 books and concluded that MusiCares spent "67% of its reportable revenues for charitable purposes," not the "less than 10%" reported by the *Times*. The Tate and Tryon study contends that the *LA Times* erroneously used gross revenue numbers from MusiCares fundraising events, instead of the net proceeds, as the basis for its allegation. Tate and Tryon also found that NARAS used appropriate IRS filings, and that the organization's employee statistics are in line with other like organizations, including the out-of-court settlement of one sexual harassment suit. Greene refused to apologize for his \$757,000 salary, saying "The NARAS board votes on paying me what they think I'm worth." Both the *LA Times* and staff writer Chuck Philips, who covered the story for the newspaper, insist on the accuracy of the reports. The NARAS board meets next month in Miami, at which time it is expected to discuss, then shelve, these issues.

LOST COUNTRY—*New Country* magazine will cease publication with the monthly's July issue. Editor **Bob Cannon** said the official word is that the 4-year old country music magazine-with-CD has "suspended

publication before relaunching as a bi-monthly in the fall." Cannon, who took the editorship of *New Country* and moved his family to Nashville last year, is freelancing and can be reached at 591-8059.

AUDIO-PHILE—AT&T's a2b music, a leading provider of digital music distribution technology, has announced the availability of advanced flexible licensing and co-branding capabilities for marketing and distributing music via the Internet. a2b's enhanced online music delivery platform allows music labels to deliver songs independently of the licensing software, giving the capability to easily change licensing without having to alter the original music file. Additionally, with the a2b music player, a piece of software that listeners download onto their desktop in order to access digital music, artists' cover art or label logo can be included. a2b's compression technology allows a three minute song to be downloaded in about 10 minutes with a 28.8 Kbps modem, versus 21 minutes using competing technologies. In conjunction with launching this new platform, a2b has also introduced mastering software to allow labels and artists to digitally prepare their music for Internet distribution.

An independent study published in *The Journal of Audio Engineering* (March 1998) found that the technology used in the a2b music platform offers the best quality sound on the Web. a2b customers include Atlantic Records, BMG/RCA, N2K's Music Boulevard, Tower Records and the Rock and Roll Hall of Fame and Museum.

RADIO-FILE—Liquid Audio has announced a new method to streamline distribution of singles to radio using its secure server Website. A label encodes the single using Liquid Audio technology and then posts the file on the secure Website. Radio stations can download the file and then "burn" the

file to CD-R, creating a Red Book standard CD that is ready for airplay. Giant Records became the first company to use the new system when it downloaded "Your Imagination" by Brian Wilson to four stations on April 21.

CYBERSQUATTER SUIT—A lawsuit that could prove to be a precedent-setting case in the Internet domain name arena has been filed by 27 country artists in US District Court in Los Angeles. The suit, filed April 6 against Jim Salmon and called *McGraw vs. Salmon*, claims trademark infringement, violation of the right of publicity and unfair competition. A motion was also filed for a preliminary injunction, pending trial assignment. The suit claims that Jim Salmon has registered as Internet domain names, the names and variations of the names of each of the artists' plaintiffs—including Tim McGraw, Trisha Yearwood, Pam Tillis, Faith Hill, Vince Gill, Alan Jackson, Reba McEntire, Randy Travis, Martina McBride, Sawyer Brown, Toby Keith, Steve Wariner, Charlie Daniels, Patty Loveless, Deana Carter, Mindy McCready and Lee Roy Parnell. (*Music Row* 4/8). Parnell said that he has effectively been banned from reaching his fans via the Internet because his name has been usurped.



TIM MCGRAW

The suit alleges that Salmon linked those domain names to several Web sites, including a pornography site and a commercial site. It seeks to enjoin Salmon from using plaintiffs' names and to direct him to surrender registration of the domain names. The suit also seeks punitive and compensatory damages.

[continued on page 48]

Flamboyant country music pioneer Rose Maddox died of kidney failure on April 15. She was 71.

In 1937 at the age of 11, Rose and her four brothers began appearing on KTRB in Modesto, CA as The Maddox Brothers and Rose. The group began touring after World War II, billing themselves "The Most Colorful Hillbilly Band in America," and entertaining with a mix of old-fashioned hillbilly, new country, Western Swing and Gospel music, and most especially, humor. Maddox, known for her colorful Western costumes, once shocked a Grand Ole Opry audience by appearing on stage with a bare midriff. Her reputation as a spirited and passionate woman came in part from such antics, and from songs with titles like "Hangover Blues," "Pay Me Alimony," and "Conscience, I'm Guilty." Maddox and the broth-



Photo Courtesy of Country Music Hall of Fame

Rose Maddox 1926-1998

ers disbanded in 1956, but not before playing the Las Vegas Strip, the Grand Ole Opry, the Louisiana Hayride, and touring with Elvis Presley, Hank Williams, and Marty Robbins. Rose continued with a solo career, and garnered dozens of chart hits for both Columbia and Capitol records.

Maddox continued to record and perform through the next three decades, touring with Buck Owens, among others. In 1996, she received her first Grammy nomination for her CD *\$35 and a Dream*. The title song was about an Alabama sharecropper family who during the Depression sold everything they owned for \$35, hitchhiked to Meridian, Mississippi, where they caught a freight train for California in search of a better life. It was the true life story of Rose Maddox.

MERCURY NASHVILLE

Would like to congratulate

BRENT MASON

Music Row's #1 Guitar Player

Top 10 Album All-Stars

KATHY MATTEA

Music Row's Video of the Year

"I'm On Your Side"

*Thanks to all the musicians...
you are all stars in our eyes.*



GREG MORROW • BRENT MASON • CARL MARSH • STUART DUNCAN • JOHN CATCHINGS • TOM ROADY • CONNI ELLISOR
 RICHARD BENNETT • SCOTT SANDERS • MIKE BRINGNARDELLO • JOHN WILLIS • SY
 ART SMITH • DAN DUGMORE • BIFF WATSON • ROB HAJACOS • KELLY BACK • GLENN WORF • LONNIE WILSON • LA
 RY FRANKLIN • HARRY STINSON • JOHN HOBBS • JEFF KING • STEVE NATHAN • STEVE

THE ESSENTIALS



John Marshall

CAN'T DO

WITHOUT EM'

1998 TOP TEN ALBUM LIST

In alphabetical order

1	Trace Adkins	Big Time	Capitol Nashville
2	Trace Adkins	Dreamin' Out Loud	Capitol Nashville
3	Alabama	Dancin' On The Boulevard	RCA
4	Clint Black	Nothin' But The Tailights	RCA
5	BlackHawk	Love And Gravity	Arista Nashville
6	Garth Brooks	Sevens	Capitol Nashville
7	Brooks & Dunn	Borderline	Arista Nashville
8	Brooks & Dunn	Greatest Hits Collection	Arista Nashville
9	Deanna Carter	Did I Shave My Legs For This?	Capitol Nashville
10	Kenny Chesney	I Will Stand	BNA
11	John Denver	Best Of...Live	Legacy
12	Diamond Rio	Greatest Hits	Arista Nashville
13	Dixie Chicks	Wide Open Spaces	Monument
14	Bill Engvall	Here's Your Sign	Warner Bros.
15	Wade Hayes	When The Wrong One Loves You	Columbia
16	Alan Jackson	Everything I Love	Arista Nashville
17	Toby Keith	Dream Walkin'	Mercury
18	Sammy Kershaw	Labor Of Love	Mercury
19	Alison Krauss & US	So Long So Wrong	Rounder
20	Patty Loveless	Long Stretch Of Lonesome	Epic
21	The Mavericks	Trampoline	MCA Nashville
22	Martina McBride	Evolution	RCA
23	Lila McCann	Lila	Asylum
24	Neal McCoy	Greatest Hits	Atlantic
25	Tim McGraw	Everywhere	Curb
26	Jo Dee Messina	I'm Alright	Curb
27	Lorrie Morgan	Shakin' Things Up	BNA
28	J.M. Montgomery	Greatest Hits	Atlantic
29	Collin Raye	Direct Hits...Best Of	Epic
30	LeAnn Rimes	Blue	Curb
31	LeAnn Rimes	Unchained Melody/Early Years	Curb
32	LeAnn Rimes	You Light Up My Life	Curb
33	Sawyer Brown	Six Days On The Road	Curb
34	Kevin Sharp	Measure Of A Man	Asylum/143 Records
35	George Strait	Blue Clear Sky	MCA Nashville
36	George Strait	Carrying Your Love With Me	MCA Nashville
37	Pam Tillis	Greatest Hits	Arista Nashville
38	Shania Twain	Come On Over	Mercury
39	Clay Walker	Rumor Has It	Giant
40	Bryan White	The Right Place	Asylum
41	Lee Ann Womack	Lee Ann Womack	Decca
42	Wynonna	Collection	Curb
43	Wynonna	The Other Side	Curb
44	Trisha Yearwood	Songbook—A Collection of Hits	MCA Nashvilleville
45	Dwight Yoakam	Under The Covers	Reprise



BY PAULETTE FLOWERS & MICHAEL HIGHT

It may all start with a song, but radio would get pretty boring if all singles were done a cappella. Bet there wouldn't be nearly as many albums or concert tickets sold either. And while the stars get the glory, the music industry depends on the guys who lay down those nice intros so the disk jockeys have time to announce the song before Garth or Clint or Alan start singing.



No new cuts on albums #42; no listings on #24 and #14. Music Row wishes to thank Billboard for its assistance in compiling the above list of albums which entered the Top 10 of its Top Country Albums chart between May 1, 1997 and April 30, 1998.

KILLER CHOPS

A SHOWERING THANKS

TO ALL THE TALENTED AND DEDICATED MUSICIANS

WHO PLAY ON OUR RECORDS

TONY BROWN & MARK WRIGHT

So once again, it's time for *Music Row* to pay tribute to all the great session musicians who work hard all year to make the hits and who hardly ever have strange women throw motel room keys at them. (Note to musicians: Union scale for "tribute" is your name in print in a type size that can actually be read by the human eye.)

But First, A Word From The Bean Counters

As always, please remember that this is a quantitative, not a qualitative, survey. That means we don't clutter up people's mail boxes with reminders to vote and then hire an accounting firm to keep the results locked up in a briefcase until the big moment when a couple of accountants in suits can look supremely uncomfortable being on camera on network television. The "votes" in our survey were cast by the producers who made the calls and by the album buying public.

What we did is make a list of all the albums appearing in the top 10 on *Billboard's* Country Albums Chart between May 1, 1997 and April 30, 1998. Then we read all the liner notes and gave each player one point for each album on which he or she performed. We added up the points. And here you have it—a list of which Nashville musicians appeared most frequently on these hit albums.

Oh, and just so you'll know who's getting credit for what, we've included a numbered list of the albums surveyed, in alphabetical order by artist, and put those numbers next to each musician's name. In other words, "Hargus Pig Robbins 16, 18" means that the A-teamer played keyboard on both Alan Jackson's *Everything I Love* and on Sammy Kershaw's *Labor Of Love* albums.



Fiddle

STUART DUNCAN



NAME	ALBUMS	TOTAL
STUART DUNCAN	1, 4, 16, 18, 20, 22, 23, 25, 27, 35, 36, 37, 38, 39	14
LARRY FRANKLIN	9, 15, 16, 22, 27, 28, 29, 30, 34, 38, 41	11
ROB HAJACOS	1, 2, 6, 7, 8, 10, 33, 38	8
JOE SPIVEY	5, 16, 18, 27, 38, 39	6
GLEN DUNCAN	10, 25, 26, 38	4
AUBREY HANEY	38, 40, 43	3
ALISON KRAUSS	4, 19	2
RANDY HOWARD	6, 10	2

THOROUGHbred
J MUSIC
NASHVILLE

Tennessee's Largest Musical Instrument Dealer
One of the Top 10 Music Retailers in the US • 2.5 Million Dollar Inventory



35,000 sq ft. of
GUITARS
PERCUSSION
PRO AUDIO
RECORDING STUDIO GEAR
BAND/ORCHESTRAL
ACCESSORIES
AND MUCH, MUCH MORE!




860-7475
1647 Gallatin Pike North



Thoroughbred Music offers the *best price guarantee* in the music industry. At Thoroughbred, we will beat any price on identical musical merchandise. If you find a lower advertised price* within 60 days from any of the 50 states, we will gladly refund the difference to you.

THANK YOU, MUSICIANS.


BYRON GALLIMORE
GALLIMORE PRODUCTIONS

Nine "greatest hits" collections made the top 10 this year, but we only give credit to musicians who played on *new* cuts on those albums. That means no credit was given for Wynonna's *Collection* because it contained no new material. But the musicians who played on the new cuts on Neal McCoy's *Greatest Hits* don't get credit here because, unfortunately, they didn't get credit there either. Likewise, no musicians were listed on Bill Engvall's *Here's Your Sign* for the little recorded music that appears on that album.

Due to LeAnn Rimes' phenomenal success, you may see some unfamiliar names on our lists this year because many of the cuts on her albums were recorded several years ago using out-of-town players, engineers and studios. Jimmy Kelly and Kelly Glenn, for instance, landed high on keys based on that work alone.

As you can see, we depend on the liner notes for both credits and accuracy. That's not to say that we couldn't have missed someone along the way. Forty-five albums made the top 10 this year, and all but two had a lot of folks we needed to count on them. Heck, Wynonna's *The Other Side* lists 50 musicians, singers and engineers; Martina McBride used 49. Garth's *Sevens* used 44 (hey, Garth-man, couldn't you have found five more guys so you'd have 7 X 7?), and Patty Loveless used 43. That's a lot of "Nashville Cats" to keep track of.

If we left somebody out, we apologize. And, if you'll call us up and not yell or anything, we'll give you the credit in a future issue. If you yell, we'll make you count the beans next year.

And The Award Goes To

Besides building shelves for all his awards, Brent Mason



Keyboards

**STEVEN
NATHAN**



NAME	ALBUMS	TOTAL
STEVEN J. NATHAN	3, 9, 10, 17, 25, 26, 27, 28, 29, 30, 32, 33, 36, 37, 39, 40, 41, 44	18
MATT ROLLINGS	1, 2, 4, 10, 13, 22, 25, 27, 33, 35, 36, 43, 44	13
JOHN HOBBS	9, 20, 23, 22, 29, 30, 34, 38	8
JOHN JARVIS	1, 3, 8, 15, 20, 37, 38, 43	8
DENNIS BURNSIDE	7, 8, 21, 23, 40	5
JIMMY KELLY	30, 31, 32	3
KELLY GLENN	30, 31, 32	3
BOBBY WOOD	6, 44	2
CLAYTON IVEY	17, 33	2
HARGUS PIG ROBBINS	16, 18	2
MIKE LAWLER	20, 33	2
MIKE MCLAIN	30, 31	2
PAUL GOAD	30, 31	2
ROBBIE BUCHANAN	4, 22	2

if you want to be the best,

you've got to work with the best.

we're proud of our association

with the musicians of nashville -

the best of the best in the business.

ARISTA
NASHVILLE

WHERE THE
FUTURE
LOOKS
BRIGHT



© 1998 Arista Records, Inc., a unit of BMG Entertainment

We Love

to hear you play!

THANKS

TO ALL

THE MUSICIANS

FOR SHARING

YOUR TALENTS

WITH US.

JIM ED NORMAN AND YOUR A&R FRIENDS
AT WARNER/REPRISE NASHVILLE



HEARING IS BELIEVING



PLAY IT AGAIN

World Radio History

found the time to play on 21 of this year's top 10 albums, from bouncing on The Mavericks' *Trampoline* to finding Wynonna's *Other Side*. Once again, he takes top ax honors. Congrats on the CMA and the ACM, Brent. Whether plugged in or unplugged, Larry Byrom appeared almost *Everywhere* to land in second with 15 points, followed closely by Dann Huff with 14. Dann, by the way, did double duty for Shania Twain and Martina McBride, playing bass as well as guitar on their albums, and must have an interesting collection of instruments because he got credit for everything from an electric 12-string to an electric sitar. Biff Watson, who played guitar on 12 albums, also added keys to George Strait's *Blue Clear Sky*.

Acoustic specialist Mark Casstevens, who played a "high-string guitar" on one album, lands in fifth place with 9 points. Brent Rowan went *Dancin' On The Boulevard* to rack up 7 points, followed closely by Steve Gibson with 6. By the way, Steve, just what is a "quatra" guitar?

Hit songwriter Michael Spriggs proved he could pick 'em too, tying with Billy Joe Walker, Jr. at 5 points each. And welcome to Michael Landau, who's new to our lists this year, with 4 points. We note that both Paul Worley and Chris Farren sometimes took off their producers' hats and picked up their guitars—Paul for the Dixie Chicks, Martina McBride, and Collin Raye and Chris for Deana Carter and Kevin Sharp. Finally, if we had to pick the guitar session of the year, it would have to be one of Clint Black's. Among the guitar credits on his album: Steve Wariner, Chet Atkins, Larry Carlton, Mark Knopfler, Fred Tackett, and Hayden Nicholas.

In what may be a first, the steel players stayed in the same order as last year. Paul Franklin, who tied for ACM Steel Player



Guitar

BRENT MASON



NAME	ALBUMS	TOTAL
BRENT MASON	1, 2, 7, 8, 10, 15, 16, 17, 18, 20, 22, 23, 26, 27, 35, 36, 38, 39, 40, 41, 43	21
LARRY BYROM	4, 10, 17, 23, 25, 26, 27, 29, 37, 38, 39, 40, 41, 43, 44	15
DANN HUFF	4, 5, 9, 17, 22, 23, 25, 26, 28, 29, 30, 34, 38, 43	14
BIFF WATSON	9, 10, 20, 22, 25, 29, 34, 35, 36, 38, 41, 43	12
MARK CASSTEVENS	3, 6, 7, 8, 13, 15, 21, 40, 44	9
BRENT ROWAN	3, 9, 17, 25, 27, 30, 39	7
STEVE GIBSON	8, 10, 20, 35, 36, 44	6
BILLY JOE WALKER, JR.	13, 22, 29, 37, 40	5
MICHAEL SPRIGGS	1, 2, 28, 30, 32	5
MICHAEL LANDAU	17, 25, 26, 27	4
DAN DUGMORE	9, 20, 22	3
DEAN PARKS	4, 22, 45	3
JERRY MATHENY	30, 31, 32	3
PAUL WORLEY	13, 22, 29	3

Musicians,

You're The Ones Who COOK!

Thanks, DON



SILENT SOUND STUDIOS



**RUSS
BERGER
DESIGN
GROUP
INC**

4006
BELTLINE
SUITE 160
DALLAS
TEXAS
75244
972/661-5222
FAX
972/934-3935
WWW.RBDG.COM

- RECORDING AND BROADCAST FACILITY DESIGN AND PLANNING
- ARCHITECTURE/INTERIORS FOR ACOUSTICAL SPACES
- NOISE AND VIBRATION CONTROL
- ROOM ACOUSTICS AND SOUND ISOLATION

GUESS WORK PRODUCTIONS

For several years now I've known that Nashville has the best rhythm musicians in the world. I recently discovered it also has the best orchestral musicians as well. We've got it all and I thank all of you for making my job so easy.

—JOHN GUESS

of the Year with Jay Dee Maness, played on over half the top 10 albums this year, sliding into first place with a whopping 24 points. Bruce Bouton became a specialist in Brooks, playing on Garth's album as well as both of Brooks & Dunn's, to wind up with 11 points. Dan Dugmore slides down that *Long Stretch of Lonesome* with Patty Loveless and went *Dream Walkin'* with Toby Keith to land in third place, followed closely by Sonny Garrish, who found *The Right Place* for a ped-a-bro for Bryan White, in fourth.

Like the Energizer bunny, Glenn Worf just keeps going and going and going on bass, taking our top spot for the seventh time with 14 points as well as taking home another ACM award. But producers also know that if the bass player's name isn't Glenn, it's probably Mike, since Michael Rhodes and Mike Brignardello tie for second with eight points apiece. The two even traded off licks on Clint Black's *Notbin' But The Taillights*. Joe Chemay headed off into the *Wide Open Spaces* with the Dixie Chicks and helped Kevin Sharp take the *Measure of a Man* to leap into third place with five points. Brent Mason, Curtis Randall, David Hungate, and Mike Chapman (another Mike!) are in the best company possible, though, because they share a fourth place tie with the late Roy Husky, Jr. Roy's final touches to the Music City landscape were for Trace Adkins on *Big Time*, Kenny Chesney on *I Will Stand*, and Alan Jackson on *Everything*.

As many of you know, Roy was one of Emmylou Harris's famed Nash Ramblers. Recently mandolin pro and former Nash Rambler Sam Bush teamed up with Jon Randall Stewart (another former Rambler) to pen "Song For Roy," which appears on Sam's new album *Howlin' At The Moon*. The song's lyrics recall the interesting way Roy himself perceived notes and chords as colors—something all us non-musicians can't even begin to understand. But Roy was one of the greats in our business and we'll all miss him.

Just in case you tuned in late to these awards, we can't tell the difference between a violin and a fiddle by looking, so we let the folks who write the liner notes do that for us. A fiddle is a fiddle if they say it is. And there was a lot of fiddling around in the fiddle category this year.

Stuart Duncan leaps back into first

place, where he's certainly no stranger, with 14 points. Stuart also would have placed high in Miscellaneous Instruments if we still had that category (more on that topic later). Larry Franklin garnered 11 points to move up to second place. Larry helped Deana Carter figure out her personal grooming questions and may have even figured it was worth shaving his own legs for the ACM Award he took home this year. Last year's winner Rob Hajacos spent *Six Days On The Road* with Sawyer Brown and answered when Shania Twain said *Come On Over* to rack up eight points. Joe Spivey also answered Shania's call, as well as helping out Sammy Kershaw on his *Labor of Love* to land in fourth place with 6 points.

In another repeat from last year, Steve Nathan, Matt Rollins, and John Hobbs land 1,2,3, on keys. Hobbs shares the number three spot with John Jarvis this year, while Matt again took home the ACM Award for keyboards. Steve's making everybody work harder, though, because this year he put eighteen points on the scoreboard, including Joe Dee Messina's *I'm Alright* and Lee Ann Womack's self-titled album.

Drummers Lonnie Wilson and Eddie Bayers switched places, with Lonnie landing at the top with 15 points to Eddie's 13. Eddie, of course, won last year, as he has for many years in the past, while Lonnie is repeating his 1996 win by adding hot licks to Wade Hayes' *When The Wrong One Loves You Right* and Martina McBride's *Evolution*, among others. Tom Roady kept the beat for Brooks & Dunn, Clay Walker, and Bryan White to tally seven points. Bryan, of course, can para his own diddles, and did play drums on one cut of his album. Paul Leim beat his way to fourth place with 5 points followed by a tie between Greg Morrow and Terry McMillan with 4 credits each.

Curtis Young, Dennis Wilson, and John Wesley Ryles continue to be neck and neck (and neck?) in the vocals category. This year, Curtis "Mr. Harmony" Young leaps back into the top spot with 11 points, followed by Dennis with 10 and John with 9. Liana F. Manis added her harmony to both of George Strait's albums, as well helping Patty Loveless, Martina McBride, and Lila McCann on theirs to tie with John for third place.

Celebrity guests in this category include "The Ordinaires" (Allen Reynolds, Garth Brooks, and Bobby Wood) on Garth's *Sevens*, Mary Chapin Carpenter on Patty Loveless's album, and Vern Gosdin on Lorrie Morgan's. And speaking of versatility, how 'bout that Steve Wariner? The multi-talented Steve co-wrote hits for Clint Black, Garth Brooks, and Bryan White, sang back-up on Bryan's album, and played guitar on both Garth's and Clint's. Oh, and of course found time to turn out a hit for himself, too. Not to mention Raul Malo, who handled guitar, keys, bass, vocals and string and horn arrangements for The Mavericks.

Of course, several others proved they were "multi-dudes" too. Chris Farren is equally at home on guitar, keys, mandolin, and vocals; Dan Dugmore handled electric dobro, guitar, and steel guitar; Johnny Mulhair can engineer as well as play guitar and steel guitar; and Milo Deering doesn't care if it's a fiddle, a steel, or a guitar—he'll play it.

Now for the guys who make all this work—the engineers. This year we've credited the overdub/vocal engineers and we have a horse race, folks. Four-time winner Mike Bradley shares top honors this year with Julian King. (Mike should get a special prize for sharing the board with Kix Brooks on Brooks & Dunn's *Borderline*. We assume that the equipment was heavily insured first.) Kevin Beamish, Mark Capps, and Ricky Cobble



Steel Guitar

PAUL FRANKLIN



NAME	ALBUMS	TOTAL
PAUL FRANKLIN	1, 2, 4, 16, 17, 18, 20, 22, 23, 25, 26, 27, 29, 30, 32, 33, 35, 36, 38, 39, 40, 41, 43, 44	24
BRUCE BOUTON	1, 6, 7, 8, 15, 28, 30, 38, 39, 43, 44	11
DAN DUGMORE	9, 17, 20, 22, 23, 27, 33, 39	8
SONNY GARRISH	10, 23, 25, 26, 29, 37, 40	7
MILO DEERING	30, 31, 32	3
JOHNNY MULHAIR	30, 31	2



Background Vocals

CURTIS YOUNG



NAME	ALBUMS	TOTAL
CURTIS YOUNG	1, 2, 17, 25, 26, 28, 35, 36, 39, 40, 41	11
DENNIS WILSON	1, 2, 7, 8, 15, 17, 29, 30, 32, 40	10
JOHN WESLEY RYLES	1, 7, 8, 15, 16, 18, 22, 29, 41	9
LIANA F. MANIS	8, 15, 20, 22, 23, 35, 36, 40, 41	9
VICKI HAMPTON	6, 20, 21, 22, 43	5
ROBERT BAILEY	6, 21, 22, 43	4
CURTIS WRIGHT	17, 25, 39	3
GENE MILLER	22, 29, 41	3
HARRY STINSON	20, 37, 40	3
KIM FLEMING	21, 22, 43	3
MAC MCANALLY	20, 33, 40	3
MARY ANN KENNEDY	22, 30, 32	3
SUSAN ASHTON	6, 20, 22	3
CHRIS FARREN	9, 34	2
CHRIS RODRIGUEZ	26, 43	2
CRISTA CARNES	30, 31	2
JOHN COWAN	6, 27	2
JOY MCKAY	30, 31	2
KAYLA POWELL	30, 31	2
KIM RICHEY	20, 22	2
LISA CRISS	30, 31	2
MICHAEL BLACK	20, 32	2
NEIL THRASHER	22, 40	2
PAM ROSE	30, 32	2
PERRY COLEMAN	30, 31	2
STEVE REAL	4, 22	2
TRISHA YEARWOOD	6, 44	2



Drums/Percussion

LONNIE WILSON



NAME	ALBUMS	TOTAL
LONNIE WILSON	3, 7, 8, 9, 10, 15, 16, 22, 23, 25, 26, 27, 37, 40, 41	15
EDDIE BAYERS	1, 2, 4, 10, 16, 18, 20, 30, 35, 36, 39, 40, 43-leg slap & foot stomp	13
TOM ROADY	7, 13, 22, 39, 40, 41, 43	7
PAUL LEIM	29, 34, 38, 40, 44	5
GREG MORROW	9, 13, 30, 32	4
TERRY MCMILLAN	5, 26, 30, 43	4
FARRELL MORRIS	10, 21, 35, 21	3
BRAD BILLINGSLEY	30, 31	2
FRED GLEBER	30, 31	2
JOHN ROBINSON	4, 22	2
MILTON SLEDGE	6, 44	2
OWEN HALE	17, 20	2



Bass Guitar

GLENN WORF



NAME	ALBUMS	TOTAL
GLENN WORF	1, 2, 7, 8, 9, 15, 16, 18, 30, 35, 36, 37, 39, 40	14
MICHAEL RHODES	4, 7, 13, 15, 32, 40, 43, 44	8
MIKE BRIGNARDELLO	4, 17, 22, 23, 25, 26, 28, 41	8
JOE CHEMAY	13, 22, 29, 34, 38	5
BRENT MASON	15, 16, 40	3
CURTIS RANDALL	30, 31, 32	3
DAVID HUNGATE	7, 8, 21	3
MIKE CHAPMAN	6, 30, 44	3
ROY HUSKY, JR.	1, 10, 16	3
BARRY BALES	4, 19	2
BOB SMITH	30, 31	2
OANN HUFF	22, 38	2
OAVE POMEROY	16, 27	2
LARRY PAXTON	3, 10	2
PAUL GOAD	30, 31	2



JamSync

<http://www.jamsync.com> (615) 320-5050

Specialists in Surround ✓

share second place honors with five albums each, and Marty Williams and Steve Tillisch tie for third. It's a four-way tie for fourth place, among Csaba Petocz, Ed Seay, Greg Hunt, and famed rock engineer/producer Chris Lord-Alge who cut his country chops on Tim McGraw, Jo Dee Messina, and Lorrie Morgan. After that it's a seventeen-way tie, but we note with pleasure that Billy Sherrill went back behind the board for Kenny Chesney and the Dixie Chicks, proving that they know an expert when they see one.

ALL THE OTHER STUFF

Now, we know you're wondering what happened to "Miscellaneous Instruments." Well, we've never been too happy with a category that pits an accordion player against a trumpet player and both of them against the entire Nashville String Machine. So we're not actually giving an award in that category.

If we were, the ever changing members of the Nashville String Machine would, of course, land in first place. Stuart Duncan (who can play anything with strings it seems) would be in second with 7 points, followed by the Denis Solee, who played clarinet, sax, and flute, trumpet-man George Tidwell, Mark Casstevens on mandolin and banjo, and harmonica king Terry McMillan, all tied in third.

Wynonna wins the prize for strange album credits this year. Eddie Bayers proved he doesn't actually need a drum kit by adding "leg slap and foot stomp," while Terry McMillan took over the washboard. Hunter Lee provided a rare appearance of uilleann pipes, while Bridgett O'Lannerghy and Cliff Downs earned their only musician credits by clapping along. Wonder if they got paid scale?

Kevin Sharp got credit for clapping on his own album. Paul Worley got credit for "thumping on Billy Joe's guitar" on Martina McBride's album. Presumably, Billy Joe wasn't playing it at the time. We weren't quite sure how to credit Mike Clute for his "phantom perc." on BlackHawk's album. With, we're sure, a nod to Mother Maybelle, Will Smith played autoharp on Collin Raye's album. Finally, we'd like to applaud Richard Bennett for adding some Mexican Mariachi flavor when he played the "requinto" on The Mavericks' album.

Well, that's it for another year. Thanks to all the great musicians who work day in and day out behind the scenes to put the music in "music business." They come in the studio, blow everyone away with their phenomenal talents, and go quietly home without scaring small children and horses on the way. They're all winners.♦

Engineers



JULIAN KING



MIKE BRADLEY

NAME	ALBUMS	TOTAL
JULIAN KING	4, 17, 25, 22, 27, 39	6
MIKE BRADLEY	1, 2, 3, 7, 8, 21	6
KEVIN BEAMISH	4, 22, 23, 37, 40	5
MARK CAPPS	3, 7, 8, 13, 21	5
RICKY COBBLE	4, 17, 25, 27, 39	5
MARTY WILLIAMS	5, 9, 26, 43	4
STEVE TILLISCH	29, 35, 40, 43	4
CHRIS LORD-ALGE	25, 26, 27	3
CSABA PETOCZ	5, 28, 32	3
ED SEAY	22, 29, 34	3
GREG HUNT	30, 31, 32	3
BILLY SHERRILL	10, 13	2
BOB CAMPBELL-SMITH	30, 32	2
BRIAN TANKERSLEY	33, 38	2
CLARKE SCHLEICHER	13, 22	2
GARY PACZOSA	4, 19	2
JASON LEHNING	37, 40	2
JEFF BALDING	38, 44	2
JOHN KELTON	16, 18	2
JOHN KUNZ	1, 2	2
JOHNNY MULHAIR	30, 31	2
MARK MILLER	6, 44	2
MICHAEL CLUTE	5, 12	2
MIKE MCLAIN	31, 32	2
SCOTT HENDRICKS	1, 2	2
STEVE LOWERY	16, 18	2
STEVE MARCANTONIO	9, 36	2
TOM HARDING	9, 34	2

come play...

The Jukebox

STATE-OF-THE-ART RECORDING
IN A RELAXED ATMOSPHERE

24 TRACK ANALOG
32 TRACK DIGITAL

RAINDIRK AND HARRISON
AUTOMATED CONSOLES

615-297-9100

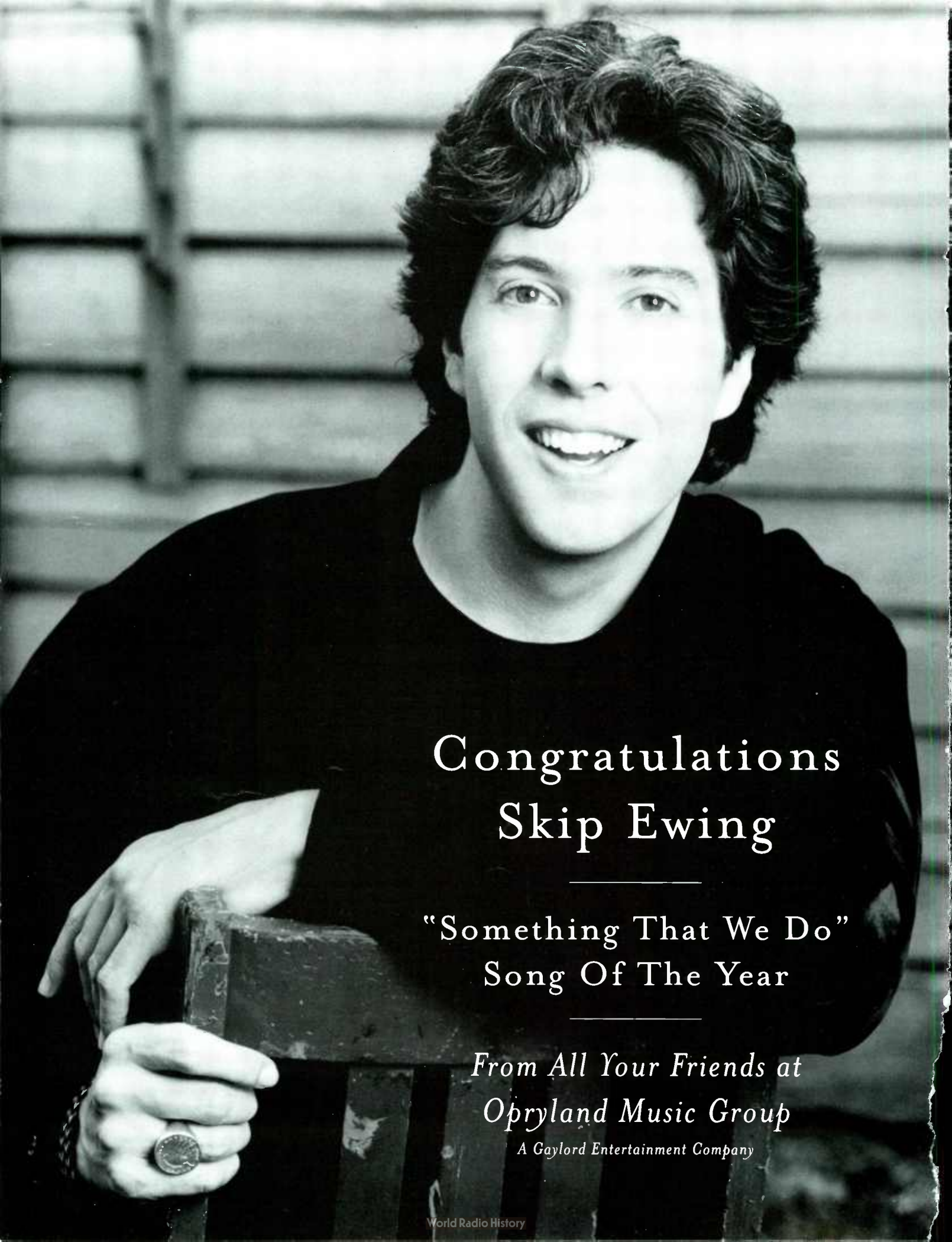
Michael Morris Music Service

Arranging, Orchestration, Scoring, and Music Direction

Adding a new dimension to music for, among others:

Composers Bruce Hornsby, Mike Reid, Mark O'Connor, & Dennis DeYoung
Producers Don Henley, Keith Thomas, Brown Bannister, & Wayne Kirkpatrick
BIG - The Broadway Musical, Tennessee Repertory Theater, Gaylor Entertainment

812 Shenandoah Drive • Brentwood, Tennessee 37027 • Phone/Fax: (615) 661-9992



Congratulations
Skip Ewing

"Something That We Do"
Song Of The Year

*From All Your Friends at
Opryland Music Group
A Gaylord Entertainment Company*



SONG OF THE YEAR

"Something That We Do"

Writers: **Clint Black & Skip Ewing**

Publishers: **Blackened Music & Opryland Music Group**

To honor a writer and publisher based on the craft of songwriting, not necessarily chart position.

"Even though I do write or co-write all my own stuff," Clint Black says, "I have more respect for the Nashville songwriters than any others, and with good reason. They probably have the most challenging job, because unlike any other genre, you have to be so concise while remaining poetic. In all the other genres you can be esoteric in so many ways, but in Nashville you really have to hit the nail on the head."

He and co-writer Skip Ewing did just that. In the critics meeting where *Music Row* staff and contributing writers decide on our Song Of The Year, one of the comments about "Something That We Do" was that there isn't a wasted word in the entire song. It was the clear choice for the award.

"Clint and I had talked about writing for years and somehow never put our schedules together," Ewing says. A year ago, the planets aligned and Ewing flew to Los Angeles for the two days of writing from which "Something That We Do" was born. "We basically wrote a song and developed a really cool friendship at the same time," Ewing continues. "As we talked, we gained some confidence in each other and developed enough trust to really feel comfortable talking openly about relationships."

"I read a book about 15 years ago that said you should look at love as a verb, not a noun," Black relates. "That digested itself into, love isn't something that we have, it's something that we do."

"I loved that thought," Ewing says. "I woke up really early the next day, went down to the studio and started messing with a guitar idea. By the time he got up I was able to kind of show him a little bit of an idea. We wrote all day long."

Did they know what they had when they finished? Ewing: "I don't think you ever know. It felt really honest and I was very excited about it. You always hope it will touch somebody."

Black says the feeling is more internal, rather than certainty the song will translate into widespread acceptance. "I know, I know, *I know* this is

as good as I'll ever get. That sort of thing. But I've learned over the years that some of the songs I've loved the most weren't universally embraced or revered, even if they were hits."

Though his *Notbin' But The Tailights* was already done, RCA held it back to allow "Something That We Do" to be recorded and added to the album. The rest, as they say...

"I was very impressed with Clint," Ewing says, "he shared a lot of his heart. We really had to dig in and talk about real relationships. I have to thank Lisa for being good enough to Clint that he could help me write that song. Opryland Music Group has helped me for a significant length of time and they continue to give me their belief and support. RCA worked very hard and I appreciate their efforts."

"I want to thank a lot of people who believed in my ability, inspired me, shared their time and energies, were role models, and helped me learn how to be the kind of writer I would like to be. I very much appreciate the Nashville community because it helps us grow if we let it."

Black has some people to thank, as well. "Obviously Skip," he says. "This is the first time in my career when I can look around and not feel like there's something missing—Mark Hartley, Maria Brunner, my press agent Maureen O'Connor, my band and touring staff, Charles Sussman my business manager. RCA is working harder than they've ever worked on my career. Radio has been the biggest, most consistent supporter I've had. They're the reason I'm still around after 10 years."

"As far as the recognition," Ewing says, "It means a lot to be recognized by our peers and knowledgeable people in the industry."

Black: "What can I say? Thanks. You guys only have to look at about 300,000 works of art a year. I'm very honored."

—Chuck Aly

Runners Up: "We Were In Love"—Chuck Cannon/Allen Shamblin, Publishers—Wacissa River Music/Built On Rock Music/Famous Music

"To Have You Back Again"—Annie Roboff/Arnie Roman, Publishers—Almo Music/Anwa Music/WB Music/Romanesque Music/Annotation Music



CLINT BLACK



SKIP EWING

KIM WOOD-SANDUSKY

VOCAL COACH

Vocal Technique For Singing
An Associate of Seth Riggs

Kim's credits include
artists with:

Arista, Capital, Virgin,
London, Epic, Word, and
Myrrh Records

(615) 327-2523

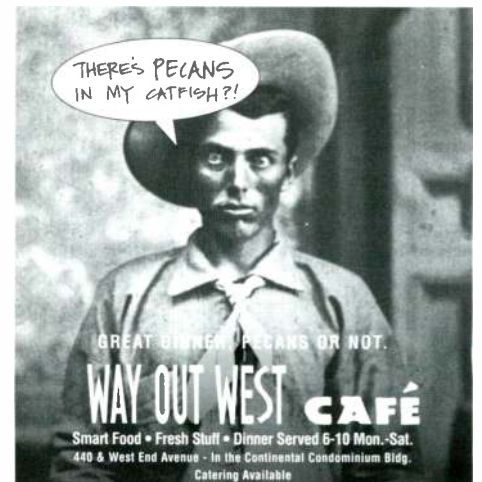


**DIGITAL EDITING
DIGITAL MASTERING
REFERENCE CD'S
PRE-MASTER CD'S**

FAST AND AFFORDABLE

909 18TH AVENUE SOUTH
NASHVILLE, TN 37212

Van O'Dell Owner
(615) 340-0062





BREAKTHROUGH SONGWRITER

Harley Allen

"Everything I Love" • "Between The Devil And Me"

To honor a Nashville writer who, for the first time in their career, wrote or co-wrote a song that climbed into the top 10 on the Billboard, R&R or Gavin singles chart.

Harley Allen's tunes have a fundamental simplicity to them, one idea developed through a kindred musical landscape. Part of this is because he grew up listening to those classic writers whose style was simple, and partly because he is himself soft spoken, and direct. When we talked about this particular award, he said simply, and sweetly, "This is awful cool. Thank you."

But don't mistake this man of simple lyrics for a man of few words. Since his professional writing



career began in 1989, he's written—and demoed—more than 300 songs. And he's had more than a dozen significant cuts in the last few years, by the likes of Garth Brooks, Linda Ronstadt and Hal Ketchum. But it wasn't until Alan Jackson heard two of Allen's songs and put them both on his 1996 record—and ultimately released both as singles—that the numbers started to add up. "Everything I Love," became the title track of Jackson's CD, and the single peaked at #4 in *R&R* on March 14, 1997. The album's other Allen cut "Between The Devil And Me" reached *R&R* and *Billboard* charts' top spot this January.

"It was kind of a true story, actually," admits

Harley,

We are so proud Music Row magazine named you the 1998 Breakthrough Writer of the Year. The rest of the world is learning what we have always known... you are a tremendously gifted songwriter. We look forward to sharing many more magical moments with you.

Congratulations!



Island Bound Music

EMI MUSIC PUBLISHING

© EMI Music Publishing, A member of The EMI Group

“To write simply is the hardest thing to do.”

Allen, about the writing of “Everything I Love.” “I got up one day—I’d been out partying too much—and I looked in the mirror and I thought, ‘everything I love is bad for me.’ And this light bulb went on... So I sat down and wrote a chorus and a verse. I got together the next day with Carson Chamberlain, who was producing me for Mercury at the time, and I played it for him, and he thought it was cool. He said, you know, that’d be stronger if it was ‘everything I love is *killing* me.’ And I went, ‘yeah, man.’ So we changed it to that and wrote the second verse.”

The writing duo traded places on “Between The Devil And Me.” Chamberlain came in with the idea. “We had the title but we didn’t really have a direction,” said Allen. “So we talked about it, and figured out the thing that can stand between you and the devil, if it ain’t the Lord, is the love of a good woman. So I just took off on this kind of dark feel on the guitar, and it was pretty quick work.”

Not so quick was Allen’s trek to Nashville and drive to pen a chart topping song. He grew up playing in his family bluegrass band through the seventies, fronted his own groups through the eighties and recorded some fifteen albums on various independent labels in the process. He started writing songs at age 12, but it wasn’t until 1989 when he moved to Nashville from Dayton, Ohio that his poignant and honest writing style began to be noticed by others. Getting a publishing deal *was* quick, though—Allen almost immediately landed a publishing deal with Ten Ten Music. He moved to Island Bound in 1996.

Part of Allen’s writing style comes from being natural, and part from intention. “I try to write the way I would speak to somebody in person,” he says. “All the writers I’ve admired over the years, Hank Williams, Merle Haggard, and my father [famed bluegrass Red Allen], they wrote the way they

talked. And I just kind of grew up hearing that.” But as Harley himself admits, simple writing is not as easy as it sounds. “To write simply is the hardest thing to do.”

To be sure. But Harley Allen doesn’t have as much trouble as some. Consider his comment on Carson Chamberlain, co-writer, producer and friend: “Carson is a real good buddy. He’s into the real stuff, and I wish there were more like him in town.”

Still, even in simplicity, a story must be told, a scene must be set. Even when he’s not writing songs, Allen is apt to speak in descriptive terms, like when he talks about the difference between writing and per-

forming. “Performing and recording are more mechanical, whereas writing is more mystical. When I’m writing, I’m farthest away from all the other aspects of music as I can be. I try not to think too much and just let the song come out—like that thing in the movie *Alien*, only not as messy.”

—Charlene Blevins

Runners Up

Bat McGrath, “Come Some Rainy Day”

Michael Peterson, “‘Drink, Swear, Steal And Lie,’ ‘From Here To Eternity’”

SONY

Professional Recording Products



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

C-800G

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



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.



DPS-V77

Digital Multi-Effector for Studio or Live Use

400 presents, 2 effects blocks, morphing (cross-fade) from block 1 to block 2 in real-time! Digital I/O and 24-bit 64x analog input. Midi Parameter control in Real-time.

“I Love This Piece...” —Nick Paladino, *Scene Three*



PCM-R300

Sony's Lowest Priced Semi-Pro DAT

3 motor transport. RCA Analog I/O with 24-bit A/D and SBM*. Remote control and rack mount included. Toslink and S/PDIF Digital I/O. SCMS (ID6) Defeatable.

MDM-X4

MiniDisc Multi-track Recorder. A Home Recorder's Dream.

4-track digital recording on Mini-Disc with 4 channel mixer and stereo input. 36 minutes at 4 tracks. 72 minutes at 2 tracks. **In stock.**



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 • M&K SOUND • SONY • MARANTZ PROFESSIONAL



BEST VIDEO

"I'm On Your Side"

Kathy Mattea • Director: Steven Goldman, The Collective

To honor the overall best video of the year with regard to song, artist performance, visual interpretation and how those elements interact. Awarded to artist and video director.

"Unlike so many of Kathy's songs, the reason she recorded 'I'm On Your Side' wasn't immediately apparent to me," says director Steven Goldman, "other than the fact that it had a wonderful hook and seemed like a lot of fun." He is relating the story of how he came up with the idea for one of the most creative, if under-exposed, music videos country music has ever seen.

"For Kathy, it was all about standing by your friends," he explains. "With that in mind, suddenly the music started to scream to me and it brought to mind The Monkees, The Beatles, '60s country rock. Then, a couple miles from home, I pulled the car over and started laughing to myself. I thought, sticking by your friends forever—it's a band. They all stuck together no matter what the changes were in the times, no matter what Kathy went through. It was our little tribute to *Spinal Tap*. We would show Kathy and her band throughout her 40-year career, though she's not yet 40."

Featuring interview segments and narration from Lionel Cheese (Tap's own Michael McKean), the clip traces Mattea's "career" from her days as one of "The Four Fabs," through her hit TV show *Kathy*, into her disco phase and eventually the snarling hard rock posturing of "Matteahead." Choosing it as *Music Row's* Best Video was an expedient and uncontested process.

"I was howling," Mattea says of her reaction to Goldman's idea. "Steven delights in thinking up ways to push my envelope. He's made me dress up like a rodeo clown and sing backwards. I had a beehive in the '455 Rocket' video. We've developed a working relationship where he'll sort of throw the gauntlet down and challenge me and I've learned to trust his judgement over the years."

More than 26 hours of work went into the two-day shoot in and around the Los Angeles area. "The airport is a complete steal," Goldman says of one scene. "We ran in hoping the security people wouldn't show up so we could shoot in front of the plane," Goldman points to the commitment of all involved as key. "Every video is a team effort, but this was way beyond that because there was so much passion involved."

He thanks Executive Producer Susan Bowman, Producer Trey Fanjoy, Production Manager Don Lepore, Assistant Director Dwayne Shattuck, Director of Photography Giles Dunning, Art Director Eric Campbell, Wardrobe Stylist Gretchen Patch and Hair/Makeup Artist Cynthia Bachman.



KATHY MATTEA



STEVEN GOLDMAN

"The experience was one of the few times where I felt like we went on this adventure," Goldman says, noting Mattea and the actors cast as her band truly hit it off. "Kathy and the band really did bond. After two days you would have thought we'd been together two months."

Opening and closing interview segments between McKean and Mattea were mostly ad-libbed, Goldman says. "We only had scripted points. Kathy's joke about the Betty Ford Clinic is all her own."

"What is most wonderful about the video, for me," Goldman adds, "is the continued blossoming of Kathy Mattea as an actress and improvisational comedian. When I look at 'I'm On Your Side' I see a really focused actress. She embodied each of those characters."

"It's something I feel I have a knack for," Mattea admits. "I'm not really concentrated on channeling that energy into any direction. At different times I've flirted with the idea and read for parts. For the most part, I'm not interested in the roles they want to give me. The other thing is it takes so much time away from music and I get so much back from music. I don't want to give that up; it just feeds me."

Unfortunately, the single's lack of success at radio precluded much exposure for the video on CMT. "The big disappointment for me is that it didn't get seen in its original form for as long as I wish it could have," Goldman says. "I wish CMT had looked at it and said, 'This is special. Let's get behind it.' MTV does. VH-1 does. They will pick and choose a *cause celebre*. It would have been the perfect video for CMT to prove that radio didn't matter."

For Mattea, the limited run of the video was difficult to accept. "It's the best video I'll ever make, probably," she says. "That was very hard."

"What has always tempered that sadness is the fact that the community let me know they thought I had done something special," Goldman says. In addition to affirming comments from members of Nashville's creative community, the video was nominated for a Nashville Music Award and recently garnered a Telly.

There have been hints the video may be reincarnated. "Kathy and I have dreamt of doing the half hour version, because we have so much footage," Goldman says. In the end, however, it may remain a dream. "We do it, but then what do we do with it? Maybe we need to put our energy into doing the next thing," Mattea concedes, though she'd hate for some of that footage to never see the light of day. "There's about 15 or 20 minutes of completely ad-libbed interview with Michael McKean that's absolutely hilarious."

—Chuck Aly

Runners Up: "Perfect Love"—Trisha Yearwood, Director—Gerry Wenner; "Another Side"—Sawyer Brown; Director—Michael Salomon



DAVIDSON AMPLIFIER REPAIR

19 B Music Square West • Nashville • 742-1253

OPEN DAILY SINCE 1993

Regular customers include The Castle, BR5-49, and Judy Wright.

Young-Olsen

& Associates, LLC

Independent Record Promotion

"Radio's partners on Music Row"

1114 17th Ave. S. Suite 103 • Nashville, TN 37212

Phone: 615-321-4433 Fax: 615-321-4430

www.young-olsen.com

Curb Records

LeAnn Rimes • "How Do I Live"

To recognize excellence in successfully conceiving and executing a creative marketing plan. Past winners have included RCA's *Clint Black Greatest Hits* plan (1997), MCA's *Joe Ely Hour At Tower Train Tour* (1996), Warner Bros./Reprise's "Redneck Stomp" Jeff Foxworthy Promotion (1995), MCA's *What It Is Campaign* (1994), Mercury Records for its *Billy Ray Cyrus Dance Club Promotion* (1993) and MCA Records for its *Marty Brown High And Dry Backroads Tour* (1992).

LeAnn Rimes had recorded "How Do I Live" for the *Con Air* soundtrack and the Curb Group was planning to use the song to set up her fall album release, when suddenly, things changed. With little warning, the film's producer decided to use a version of the same song by Trisha Yearwood.

Label Chairman Mike Curb told *Music Row* earlier this year (11/8/97), "Both versions got released to country at the same time, but LeAnn's 'The Light In Your Eyes' was going top 5 that week, so we had to sit and hope that radio would finish off 'Light' and then play our version of 'How Do I Live.' Unfortunately, it became obvious to us the day we released the record that we were not going to have the hit at country radio."

Realizing that country radio had decided to go with Yearwood's version, the Curb team had several options: go head to head and fight for more country airplay; bury the record; or experiment by taking the song to other formats. Their decision made all the difference.

"Trisha is a marvelous artist who is well established at country radio," says Mike Curb. "It would have been a mistake for us to fight—we would have lost more than we gained. Country radio pretty much made up its mind, so I felt it gave us an opportunity to try something different and see if we could grow LeAnn's audience. We never dreamed it would end up being as big as it was. Her base is country, she is a country artist and we want to keep her closely tied to country radio."

Curb Executive VP/GM Dennis Hannon also saw a silver lining behind the clouds. "The song was so incredible that we didn't feel right letting it go. It wasn't a crossover issue because we didn't leave someplace to go someplace else, it was a question of mainstreaming. LeAnn is a country artist who was blessed to have country and mainstream acceptance. It was a win for country music to have two versions of a smash record, both by country artists."

"It became my job to educate a new consumer, outside of country, while our pop promotion team was busy educating the people at radio," recalls Director of Marketing Brad Holliday. "LeAnn had

already crossed over in the media, so this effort was a natural bridge. We advertised in mediums outside of the norm—*People* magazine, a full page in *USA Today*, cable networks and even some spot market buys on network shows—things that aren't targeted just for country artists. We gave our retailers a commercial single with the pop/film mix, and asked, 'Put this up front for all of your buyers not just in the country section. This is a pop song, rack it with the other pop stuff.'"

As the song became a huge hit, the Curb team tried another experiment. "After the single had gone through the top of the charts on AC, CHR and other formats we came back and created a dance mix," adds Holliday. "We released a CD-maxi and a 12-inch. That was well into the life of the project, but it sustained momentum because many stations playing the regular mix then jumped on that. It also received club play."

Rimes' version of "How Do I Live" has become the longest running top 10 record (32 weeks) on the Hot 100 chart in the history of *Billboard*. The song spent five consecutive weeks at No. 1 on the *R&R* AC chart and ten consecutive weeks at No. 1 on the *Billboard* AC chart. Thanks to its innovative dance mix, LeAnn's name also graced the peak position on *Billboard*'s dance chart as well. As we go to press, the record is being awarded a Gold record in the U.K.

Most importantly, the single has sold more than three million units according to SoundScan, becoming the second largest selling single by a female artist behind Whitney Houston's, "I Will Always Love You."

Naturally, the single's success built momentum for LeAnn's Fall album release which debuted at No. 1 on the *Billboard* Top 200 Album Chart, but Curb also took pains to be sure that point-of-purchase materials emphasized the two existing catalog albums as well.

"Ultimately it comes down to the song and the music," states Holliday. "You can have the greatest marketing plan, but if people don't hear it on the radio and they aren't talking about it then it's not going to matter. Once we have momentum and see a reaction with the consumer, it's my job to maximize that reaction and their association with an artist and a song."

"I've never experienced more disappointment on one record and more elation," sums Mike Curb. "We were so depressed when we realized we were going to lose this song to Trisha, and we ended up being so excited to learn we would have the first triple Platinum country single."

—David M. Ross



MIKE CURB



LEANN RIMES

Steve Lehner
Precision
Piano Tuning
292-2950

FIRST SIGNATURE MORTGAGE

Celebrating our 7th year
in Nashville - Thanks!!!

Finally, lenders who understand you!
2416 21st Ave. S., Suite 207
Nashville, Tennessee 37212
(615) 297-6463 • Fax: (615) 292-7631

DAN BOWEN MUSIC, INC.
the songs of Roger Alan Wade



1601-A 18th Avenue South
P.O. Box 128139
Nashville, TN 37212
phone 615-292-8778
fax 615-383-4371



DISCLAIMER

by ROBERT K. OERMANN

No Gray Area

The world of music is usually a world in shades of gray. But every so often you get one of those listening sessions where things stand out in black and white.

This has been one of those evenings.

There is no question in my mind that the finest single in this stack of discs is the new one from **Dwight Yoakam**, thus my **Disc of the Day** award.

There is also no question that **Mark Nesler** is the **DISCOVERY Award** winner.

And no one could match **Mercury Records** for overall quality of product. We're talkin' Toby Keith, Rodney Carrington and the Shania Twain/Bryan White duet here. We're also talkin' **Label of the Day**.

That said, let me hip you to some cool stuff outside the "Nashville country" format, namely the Newsboys single, the albums by Jeff Black and Victor Mccysne, the bluegrass vocals of Larry Sparks, the songwriting of Davis Raines and Laurie Lewis, newcomer Chris Taylor and R.S. Field's work in RRAF.

And within the country corral? Take Jo Dee Messina, Deryl Dodd and Doug Stone out for some spins. And just for refreshment, play the Marty Martel song about radio shafting country's old guard.

COUNTRY

GIL GRAND "Famous First Words"

Writer: Byron Hill/J.B. Rudd; Producer: Byron Hill; Publisher: MCA/Brother Bart/Sold For a Song/EMI Tower, ASCAP/BMI/SOCAN; Monument CDX.

Galloping rhythm and chiming guitars. It sounds like good times and summer, even though his vocal seems a mite bland.

JO DEE MESSINA "I'm Alright"

Writer: Phil Vassar; Producer: Byron Gallimore/Tim McGraw; Publisher: EMI April/Phil Vassar, ASCAP; Curb 1452.

I dare you not to tap your toe. And like so much of the material on this album, this track has terrifically "real" lyrics. She makes you feel like she's actually addressing you when she sings.

RODNEY CARRINGTON

"Sing You Bastards" sampler

Writer: none listed; Producer: none listed; Publisher: none listed; Mercury CT 100 (cassette)

He's a hillbilly comic, all right, but definitely not of the "family values" variety. Raunchy or not, I laughed all the way through. Do we have room in this genre for acts that carry a "Parental Advisory" sticker? Why not, if they're this talented?

SETH MATTHEWS "I Like the Sound of That"

Writer: James Peters/Laura Peters; Producer: Ron Treat/Jobanna Edwards/Seth Matthews; Publisher: Air Deluxe/Eran, BMI/ASCAP; Sureshot CDX

Talent-contest reject.

TOBY KEITH "Double Wide Paradise"

Writer: Paul Thorn/Billy Maddox; Producer:

James Stroud/Toby Keith; Publisher: Bugle/Yo Man/Fame, BMI; Mercury 204.

I'll tell you what: You listen to *Dream Walkin'* alongside every other country CD that's up for Album of the Year. Then look me in the eye and tell me this guy isn't being robbed blind. His growth as a music maker from album to album has been like strides across the countryside like the Jolly Green Giant. Can I get a witness here?

THE BULLOCK SISTERS "I Don't Do Lonely"

Writer: David Malloy/Tim Johnson/Kim Williams; Producer: Cliff Maag; Publisher: Malloy's Noise/Big Giant/Kim Williams/Sony Cross Keys, BMI/ASCAP; Recordlab CDX (435-753-1795)

It bounces right along, everybody bopping righteous and loose. Stuttering guitar, swing fiddle, steel touches and barrelhouse piano back her saucy, feisty delivery. Worth your attention.

TRAVIS HENRY "9,999,999 Tears"

Writer: Razyzy Bailey; Producer: Razyzy Bailey; Publisher: Louery, BMI; S.O.A. (track)

He hits the notes of this Dickey Lee classic just sharp enough to be slightly irritating.

DERYL DODD "Time On My Hands"

Writer: Deryl Dodd/Sbane Decker/Caren Day; Producer: Chip Young/Blake Cbancey; Publisher: BMG Songs/EMI April, ASCAP/BMI; Columbia CDX.

The band is kicking up some serious honky-tonk dust. Dodd's got hillbilly vocal chops to spare. The lyric is clever/cute...and oh-so-faintly lewd. Gotta love it.

MARK NESLER "Used to the Pain"

Writer: Mark Nesler/Tony Martin; Producer: Jerry Crutchfield/Kyle Lebning; Publisher: Glitterfish/MCA/Hamstein Cumberland/Baby Mae, BMI; Asylum 1120.

I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Waylonesque backbeat and you've got charisma on plastic.

DWIGHT YOAKAM "Things Change"

Writer: Dwight Yoakam; Producer: Pete Anderson; Publisher: Coal Dust, BMI; Reprise 9256.

Sensational. Potent with shuddering guitar chords, midnight echo, lush melody and throbbing rhythm. His vocal soars and the guitar solo is straight from heaven. He puts all the Nashville stay-pressed, toothpaste-smile cowboys to shame.

KIMBER CLAYTON "Addicted to Love"

Writer: Robert Palmer; Producer: Steve Keller; Publisher: Island, no performance rights listed; SFL 27 (track)

One of the most slammin' dance tunes of the '80s just got a stompin' Wildhorse reworking. The line dancers will flip for this.

SHANIA TWAIN/BRYAN WHITE

"From This Moment On"

Writer: Twain/Lange; Producer: Robert John "Mutt" Lange; Publisher: Songs of PolyGram/Loon Echo, ASCAP/BMI; Mercury 207.

An amazingly well produced pop track.... and pretty dang vocally impressive. Can't wait to see 'em try this on the CMA Awards.

BIG HOUSE "Faith"

Writer: Monty Byrom/Scott Hutchinson; Producer: Peter Bunetta/Monty Byrom/David Neubauser; Publisher: MCA/Shinin' Stone Cold/BMG Songs/Secret Pond, ASCAP; MCA 72052.

Dreamy; quietly seductive.

MARTINA McBRIDE "Happy Girl"

Writer: Annie Roboff/Beth Nielsen Chapman; Producer: Martina McBride/Paul Worley; Publisher: Almo/Anwa/BNC, ASCAP; RCA 65455.

Giddy. Sunny. Bright. Joyous.

DOUG STONE "Gone Out of My Mind"

Writer: Gene Dobbins/Michael Huffman/Bob Morrison; Producer: Jerry Kennedy/John Guess; Publisher: Key of B/Someplace Else/Love This Town/Green Room, ASCAP; Columbia 78827.

By-God country, including bounced-bow twin fiddles: steel guitar way up in the mix; slip-note piano, honky-tonk waltz time, three chords and the truth. Thank goodness somebody in this town still knows how to make a record like this.

DEBBIE DUKES "Blue House Painted White"

Writer: Word/Breeland/Burns; Producer: Fred Foster; Publisher: Glad, BMI; Jentley (track) (601-752-9655)

And here's the female counterpart, a hardcore wailer from the feminine side. She has a touch of Tammy's catch in the throat and you can't argue with that. Dukes has quite a story to tell. Get Fred to fill you in or call the number above.

POP/ROCK

ROOTS ROCK ACTION FIGURES

"Check Up From the Neck Up"

Writer: none listed; Producer: R.S. Field/Scott Baggett; Publisher: none listed; Paladin 24702 (cassette) (track)

This is a track from *Calling Dr. Strong*, the "solo" debut from noted Nashville producer/writer R.S. Field. It's got marvelous grit, plenty of gnarly garage energy and a very cool, compressed and behind-the-kitchen-door vocal that I found really charming. I wish I'd written his own description of the sound—"an over-trained parrot backed by The Faces." Isn't that rich?

LESIA "I Am Free"

Writer: Lesia/James Hudson/Brian Fullen; Producer: James Bubba Hudson; Publisher: Turnerville Tunes/Bubba James/Arf, BMI; Lick 7452 (track) (1-800-352-3464)

Nashville's newest popster has some memorable hooks here, as well as a smart production and a stick-to-the-ribs anthemic chorus. She's a good singer, if not particularly distinctive or necessarily suited to contemporary alt rock. Perhaps if she were recorded kinda strangulated or double tracked she'd sound more "authentic." As it is, she is too "clean."

JONNY LANG "Missing Your Love"

Writer: *Jonny Lang/Dennis Morgan*; Producer: *David Z*; Publisher: *Langy Tunes Little Shop of Morgansongs, ASCAP/BMI: ACM 0640*.

Gifted Music City tunesmith Dennis Morgan is all over Lang's pop CD, here with a languid, yearning melody that aches with vocal presence and a softly repetitive guitar figure.

CHRISTIAN**CHRIS TAYLOR "Down Goes the Day"**

Writer: *Chris Taylor*; Producer: *Steve Dady*; Publisher: *Rhythm House, ASCAP: Rhythm House 0996 (track)*

Mysterious and haunting, filled with audio ripples and gentle, loose-string twang. His feathery delivery throws the lyrics into high relief against the wash of sound bubbles. Pop brilliance.

NEWSBOYS "Entertaining Angels"

Writer: *Davis/Furler/Joel*; Producer: *Peter Furler*; Publisher: *Helmet Dawn Treader/Fried Kiwi, BMI/SESAC: Star Song 0217*

I got dizzy-lost in it. An electronic rockin' wall of sound punctuated by a shiny, anthemic chorus and bolstered by some truly intelligent mixing. There's a reason they're million sellers. The reason is talent.

BLUEGRASS**LARRY SPARKS "New Highway"**

Writer: *Homer Jackson*; Producer: *Larry Sparks/Eddie Swann*; Publisher: *Top O' Holston, BMI: Mountain Home 06562 (track) (704-684-3066)*

Gosh, I've missed him. Larry has always been

one of my favorite hillbilly singers, largely because he manages to be so soulful without sounding like he's trying to. This gentle gospel gem is guaranteed to grab you.

AMERICANA**JEFF BLACK "Birmingham Road"**

Writer: *none listed*; Producer: *Susan Rogers*; Publisher: *none listed, Arista/Austin 18857-2 (track)*

People always ask me what I've heard lately that turns me on or what I've been playing a lot. This month, it's this captivating collection of songs from the man who penned the brilliant "That's Just About Right" for BlackHawk. Run, do not walk, to your record shop to buy this CD.

SHAWN JONES "Natural Soul"

Writer: *Jimmy Scott/Shaun Jones*; Producer: *Alan Mirikitani/Shaun Jones*; Publisher: *Chrysalis/Stone Angel Quiet Creek, ASCAP/BMI: Chrysalis (track) (310-395-9735)*

Simple minded. Dull.

KEITH MOORE "Mississippi Noise"

Writer: *Keith Moore*; Producer: *Jim Wood/Keith Moore*; Publisher: *Bridge Building, BMI: Whippoorwill 3002 (track)*

It's a gently rolling, almost whispered, bluesy ode to dirt-track stockcar racing. Think of a hushed J.J. Cale and you'll have the general idea.

STEVE RILEY & THE MAMOU PLAYBOYS "Bayou Ruler"

Writer: *none listed*; Producer: *none listed*; Publisher: *none listed: Rounder 6083 (track)*

There's talent here, but you have to listen really hard to hear it. Dreadfully recorded.

VICTOR MECYSSNE**"Uma's Bluebirds/Lower Broadway"**

Writer: *Victor Mecyssne*; Producer: *Victor Mecyssne/Steve Allen*; Publisher: *Finsongs, BMI: Sweetfish 0008-2 (track)*

A tiny polunk string band gives way to the noises of Lower Broadway traffic, then a distant honky-tonk band and finally a sleazy, wheezing Salvation-Army troupe that's fallen off the wagon and is taking boozy snapshots of old-time Nashville streetwalkers. The rest of the *Hush Money* CD is a jazzbo outing that should delight any lover of Lyle Lovett.

HONORABLE MENTIONS

Trace Adkins/Big Time/Capitol

Philip Claypool/Looking Up From a Long Way Down/Curb

Lee Greenwood/Who's That Knockin' On My Heart/Kardina

Laurie Lewis/Angel On His Shoulder/Rounder

Mila Mason/The Strong One/Atlantic

Brad Hawkins/I'm the One/Curb Universal

Alan Munde & Joe Carr/Welcome to West Texas/Flying Fish

Linda Davis/I Wanna Remember This/Dreamworks

Davis Raines/Big Shiny Cars/Crossfield

John Denver/Perhaps Love/River North

Buddy Mandlock/Santa Monica Pier/Prime CD

Eddie & Martha Adcock/By the Side of the Road/Pinecastle

Trisha Yearwood/There Goes My Baby/MCA

Brice Henderson/Make a Servant of Me/Rosebud

Marty Martel/You Won't Play Their Records Anymore/South Star Country

Olivia Newton-John/I Honestly Love You/MCA

Pam Tillis/I Said a Prayer/Arista

The Hollisters/East Texas Pines/Freedom

Reckless Kelly/I Still Do/Cold Spring



ROW FILE

Sal Greco

Chief Engineer, Ocean Way Nashville
1200 17th Avenue South
Nashville, TN 37212
615-320-3900 Fax: 320-3910

"I always thought at some point I would have to get a real job," Sal Greco confesses, "but I'm extremely fortunate to have made a living at my hobby, doing what I really love." Born in the South Bronx and reared in New York, he learned to fix and program computers as a "real job" while working live sound for local bands. Encouraged by a friend at Jimi Hendrix's famed Electric Ladyland Studios, Greco applied for a position and, as he recalls, "Eight weeks later they called and said, 'You start tomorrow.'" Sal worked at Ladyland for the Hendrix estate for eight years, making Chief Engineer in just under a year, and eventually rebuilt the studio. Projects included Al DiMeola, Kiss, Foreigner (4), AC/DC (*Back In Black*), and the Rolling Stones.

At Ladyland he met engineer David Tickle who called one day in 1984 and asked if he'd like to go on the road. "There's this Prince guy, you know, and they're doing this Purple Rain thing." It was to be for six months, but it turned into a 12-year gig during which Sal helped build Paisley Park Studios in Minneapolis and stayed on as Chief Engineer. There were three

studios and a sound stage where Prince's videos and movies were shot, along with other features including *Grumpy Old Men*. Sal recalls being very busy in those days, handling both technical and engineering duties. "If you only had twelve jobs there you were considered under-utilized."

Greco eventually left Paisley Park, to "catch up on his sleep," but was soon interrupted by a 7 a.m. phone call from Gary Belz asking him to come to California to see his studio operations. He made the trip and toured Kiva West, Ocean Way, Record One and House of Blues Studios, and was offered the Chief Engineer slot at the new Ocean Way studios in Nashville. After Sal and his wife came to town and checked out the facility, it didn't take long to make a decision; "We were in Minneapolis in April discussing whether we should move when the weather came across on CNN. It was still snowing in Minneapolis but it was 70 degrees in Nashville. We looked at each other and said, 'We're moving to Nashville.'"

Ocean Way Nashville's construction was time consuming, being built in a 150-year-old church in dire need of repair and renovation. "The walls are all made out of fieldstone, so just trying to put an air conditioning vent into a wall that's two-and-a-half feet thick is quite difficult," relates Greco. The trouble seems to have been worth it as the studio's ambience is hard to beat.

There are three studios—the Neve Room is the entire sanctuary building; the all-digital Oxford Room in the old rectory; and the API Room downstairs. Tim McGraw, Faith Hill, Alan Jackson and Deana Carter are among the many acts who've recorded there. For Greco, the hobby seems to have turned into a 'real job' with loads of responsibility. "My job description says it's either my fault or my problem," he laughs. His smile reveals he's still loving every minute of it.

—Steve Hood



Songs—and Storms—and How They Affect People's Lives

"I thought when I stopped booking Summer Lights I wouldn't have to contend with the weather anymore," moaned Erica Wollam-Nichols, NSAI's Tin Pan South Coordinator. Months of preparation, volumes of minute coordination and an eclectic bill of performers held great promise of another successful Tin Pan South.

The Legendary Show at the Ryman on Tuesday (4/14) kicked off this year's festival, as per usual, and though not as well attended as some in the past, was termed by all in attendance "moving and inspiring." Songwriter extraordinaire **Paul Williams** hosted **Dallas Frazier**, **Spooner Oldham**, **Dan Penn**, **Lamont Dozier**, **Ray Evans**, **Jay Livingston**, and **Melissa Manchester**.



Marc-Alan Barnett leads Tornado survivors in song at Douglas Corner Thursday night.

Wednesday's shows went off without a hitch, but then, Thursday afternoon, Mother Nature sang a tempestuous tune.

The tornado that swept through downtown and several Nashville neighborhoods wreaked havoc on more than trees and homes. Only three venues (of 13 scheduled) were open on Thursday. The Bluebird and Douglas Corner claimed good numbers for the late show, the latter, particularly, became a tornado survivors' celebration. Broadcast live on OEN, "Night Of the Living Voices" featuring Marc-Alan Barnett, Mark Gray and Jimbeau Hinson (T. Graham Brown couldn't make it due to the storm), the Douglas Corner crowd jubilantly sang along with the writers, declaring themselves triumphant in song. "It was the power of song personified," said Wollam-Nichols. "Songs were healing that night."

All Lower Broad venues were closed Friday night, and TPS' most popular—and profitable—attraction, "Piano Night," scheduled for Caffé Milano, was lost. Alex Harvey's "old-timers" show on Saturday at Exit/In was opened to those whose shows had been cancelled, many of whom came from far away to perform. "It loosened things up a bit," said Wollam-Nichols, and made a ravaged group feel welcomed,



Tia Thompson, (L) gets accompaniment from Jeff Pearson at a performance during TPS, part of Camp Summersong.

again, by song.

A couple of new events on the weekend met with great success, though, most notably the children's performances and performers at Cafe Bambino. Children themselves took to the stage on Friday evening, and were to be entertained Saturday by artists including Ginger Bean Sands and Cowboy Dan.

Financially, the organization's profits were swept away like saplings and tin roofs. Estimates are that revenues will be some 30% to 50% less than in years past, while expenses, of course, remained static. Still, "It's not as bad as it could've been," says Wollam-Nichols, acknowledging that loss of revenue for such a festival doesn't compare with losing your house.

—Charlene Blevins

'Tennessee Owned... ...Nationally Known'

Sam's

'88 MUSIC '98

Panasonic DA-7 Digital Console In Stock Now!



371-5000 < Cool Springs Music Row > **846-5000**



Paul Williams hosted TPS '98 Legendary Performers show.



Bobby Karl... Works The Room

Hooray for Hollywood.

Just lately, Nashville seems to be "in" with the silver screen crowd. The recent soundtracks to quality films like *The Apostle* and *The Horse Whisperer*. **Clint Black's** well-done TV movie about Cadillac Jack Favor (4/28). **Trisha Yearwood** and **Pam Tillis** on prime-time network series and the ongoing cinema adventures of **Dwight Yoakam** and **Kris Kristofferson** all signify something good, yes? The soundtrack to *Major League III: Back to the Minors* is about to hit record shops (5/18) and features tracks by **Alabama**, **Hank Jr.**, **Sawyer Brown** and **Smokin' Armadillos**, among others. Just prior to her death, **Tammy Wynette** did some voice-over work for the Fox cartoon series *King of the Hill* that will air shortly (5/10).

All of which brings me to the premiere party at Planet Hollywood for *Black Dog* (4/28), a schmoozefest that featured Hollywood's **Patrick Swayze**, **Brian Vincent** and **Luke Perry** mixing it up with Hillbilly Hollywood's **Rhett Akins**, **Randy Travis**, **Gary Allan** and **Lee Ann Womack**, among a throng of others.

The cable-TV world is also a-buzz with country news. First off, the Outlaw Channel is now on the air. This fabulous schmorgasbord of vintage video features all the old Show Biz syndicated shows of the '50s and '60s in continuous rotation. If you have a satellite dish, check it out and start taping now.

Meanwhile, CMT is continuing its move into original programming with a **Vince Gill** special called *Song & Verse*. Vinnie made the announcement with **Patty Loveless** on stage at the Opry House (4/17). The show ties in with their CMT-sponsored 50-city tour, which opens the day after the special airs (6/12) in Virginia Beach. The concerts will also feature Chely Wright and the reunited Restless Heart.

Vince and Patty were sweet together. She recalled her visit to Fan Fair in 1985, where she met him and asked for his autograph.

"That was the only autograph I asked for that day; I was too shy," she said. "Performing with Vince on record is absolutely a dream come true for me. After I toured with him in 1995-96 I said, 'I've done it all now.'" He handed back the compliments, saying that singing with her, "feels like blood." And that's no small praise, since he estimates that he's sung with

400 different artists. He announced that he is making his debut as a producer with Patty's remake of Loretta's "Wine Women and Song" for an upcoming Sony package called *A Tribute to Tradition*. His own upcoming MCA record is "hardcore country, top to bottom," he vowed. It includes the first fullscale Vince-Patty duet, "My Kind of Woman, My Kind of Man," a song he wrote about his late father called "The Key" and guest appearances by Alison Krauss, Sonja Isaacs, Shelby Lynne, Faith Hill and Dawn Sears.

Soaking up the news were **Paul Hastaba**, **Donna Hughes**, **Erin Morris**, **Larry Fitzgerald** (did you know he used to be a bass player?), **Harold Bradley**, **Judy Mizell**, **Bobby Johnson**, **Brad Schmitt**, **Traci Todd**, **Ron Huntsman**, **Allison Auerbach**, **Calvin Gilbert**, **Terry Elam** (of Fitzgerald-Hartley, who put the CMT deal together), **Jerry Strobel**, **Holly Gleason** and **Jama Bowen**.

As long as we're singing the praises of the beloved Vinman, I think it is so great that he has been spending his weekends off the road hanging out at the Grand Ole Opry. As I write this, Vince has been there for seven Saturdays straight. Is that not cool? When Miss Mary and I last attended (5/2), the superstar was just loping around backstage, chatting with anybody who stopped him.

For our part, we schmoozed fellow backstagers **Kevin Anderson**, **Jeanne Pruett**, **Bill Wilkinson**, **Lane Cross** (who was there that night with **Loretta Lynn**), **Donnie Beauchamp**, **Melvin Sloan**, **Jerry Flowers** (escorting a group of visiting Brits), **Billy Walker**, **The Whites** and **Keith Bilbrey**. Bumped into the divine **Rhonda Vincent**, who reported she's putting the finishing touches on her next CD (for Rounder, I think). **Eddie Stubbs** introduced us to **Anita Stapleton**, Patty's awesome harmony singer and that night's guest on *The Midnight Jamboree*. **Judy Mock** showed me the classic photos she'd taken of the late Rose Maddox and Tammy Wynette. She's been shooting since 1953. I asked her to put me in her will.

Back on Music Row, Arista hosted luncheon listening parties for the upcoming Brooks & Dunn CD. Our group (4/30) included **D.B. Cooper**, **Rosemary Young**, **Linda Fuller**, **Deborah-Evans Price**, **Fletcher Foster**, **Allen**

Brown, **Ric Taylor**, **Gerry Wood** and host-with-the-most **Tim DuBois**, who reported that working with Tony Brown and Reba on the "triet" was a blast. He also hipped us to the three new Aristans in the pipeline, Shannon Brown, Brad Paisley and Clint Daniels.

In the wake of my tornado experience (4/16), Gospel Music Week went by in a blur. The presence of **Whitney Houston**, alas, did nothing for the Dove Award TV ratings (4/23)—the previous night's ACM's, by contrast, were a triumph for CBS (4/22). During the week, **Bill Hearn** announced (4/21) two new labels, EMI Gospel and Worship Together; **The Newsboys** went Gold at a Hard Rock Cafe party (4/21) with both *Take Me To Your Leader* and *Going Public*; **dc Talk** announced its anti-racism E.R.A.C.E. tour with **God's Property**, **Grits**, **Out of Eden** and those fabulous Samoan harmonizers **The Katinas**; and BMI, ASCAP and SESAC did their usual splendid song-honoring jobs.

An innocent visit to Jody's Bar Car (4/29) turned out to be a three-party vortex. **Dwight Wiles** was celebrating his third-annual 40th birthday. Mercury Records was having a farewell bash for **Lyssa Lyles**, who is taking a civilian (non music) job in D.C. And the NeA was having a mixer. That meant the place was a tossed salad of **Luke Lewis**, **Lee Clayton**, **Sandy Neese**, **Diana Johnson**, **Andy Barton** (now working with Take 6), **Jenny Alford**, **Will Byrd**, **Kevin Lane**, **Cliff Audretch** (whose a&r work with The Dixie Chicks is certainly paying off), **Kira Florita**, **Ramona Simmons**, **Claudia Mize** and every other fabulon you've ever met. Honestly, it felt like a Friday night 20 years ago at Maude's Courtyard.

Such music greats as Isabel Ross, Forrest O'Connor, Jeremy Bennett, Caroline Randall and Ashley Manson showcased at the University School Auditorium (4/28). If you've never heard of them, it's because they're only in the fourth grade. The occasion was the premiere of *The Binding Tale of Beethoven's Bookworms*, an operetta about Ludwig that gave every tot a moment to shine. Those beaming faces in the audience were **David & Susana Ross**, **Mark O'Connor**, **Richard Bennett**, **Alice Randall** and **Richard Manson**.♦



LIFE AT THE TOP—Steve Wariner and friends celebrated two #1 songs—"Long Neck Bottle," "Nothing But The Taillights"—and a new album atop BMI's birdseye patio in April. Pictured L-R: Capitol EVP Bill Catino; Jim Rushing; Capitol CEO Pat Quigley; Rick Carnes, (co-writer on "Long Neck Bottle"); Wariner; Billy Kirsch; Marcus Hummon; Jim Weatherly; Bill Anderson; Harry Warner, Assistant VP of BMI Writer/Publisher Relations. Photo: Alan L. Mayor



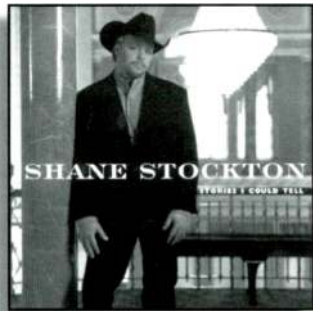
ALBUM REVIEWS

SHANE STOCKTON/*Stories I Could Tell*

(Decca DRND 70021) *Producer: Mark Wright*

Prime Cuts: "What If I'm Right," "I Didn't Know Love Felt This Way," "Gonna Have To Fall," "Geronimo"

Critique: Put down the paper, call the kids inside and get your folks on the phone—the future of country music is here and his name is Shane Stockton. Okay, I'm totally over the top here, but even if Stockton's debut isn't flawless, it's loaded with talent and absolutely dripping with promise. The first goose bump moment arrives with the second cut and first single, "What If I'm Right," which expresses something every man has probably felt, but couldn't communicate. Track three, "I Didn't Know Love Felt This Way," is a snappy Western swing tune that happily veers off the beaten-to-death path of radio-safe country with some inspired instrumental performances. Nashville pays a price for utilizing a small core of studio musicians (that "sameness" thing), and it amazes me how rarely the world's best players are able to flex some musical muscle. Wright, however, offsets the predictability problem by cutting the studio cats' leashes. Exhibit B: "Gonna Have To Fall." From its opening staccato fiddle notes to its sword-stroke ending; from the whip-crack snare to locomotive acoustic guitar; from the two-part chorus to Stockton's dead-on delivery, the song is a million-volt lightning strike of a recording. Vocally, Stockton possesses a gritty Texas drawl, and is as convincing easing through a ballad as he is barking out something more lively. And, by the way, the 24-year-old Stockton wrote every song—only one is a co-write. So yeah, I'm slightly impressed. I wonder if he's got a fan club president yet?



—Chuck Aly

GARY ALLAN/*It Would Be You*

(Decca DRND-70012A) *Producers: Mark Wright, Byron Hill*

Prime Cuts: "It Would Be You," "Quarter In My Pocket," "It Took Us All Night Long To Say Goodbye"

Critique: With his debut *Used Heart For Sale*, Allan showed himself to be, if not exactly an angry young man, at least a world-weary commentator. The depth of material coupled with Allan's aching barroom voice proved an interesting match. This second effort, however, brings out all the usual "as dull as" analogies—watching paint dry, grass grow, etc. Production and song selection have to share equal blame, because his trademark rasp and buzz are still evident, especially on the three Prime Cuts. But the record sounds like so many others, with its sanitized quality and musicians playing the same predictable licks. The material likewise bows to the inevitable formula. There's the shuffle tune, "Don't Leave Her Lonely Too Long," the now-obligatory (or so it seems) calypso track, "She Loves Me, She Don't Love You," and the trendy "I'll-be-there-if-it-doesn't-work-out" number, "Baby, I Will." Particularly galling is the contrived "Red Lips Blue Eyes Little White Lies," which starts off with a jazzy piano-bass intro, only to proceed to lyrics like "Why can't you be true, I'm a fool for you" and other gems. "Quarter In My Pocket," the most straight-ahead country tune, is the one that really takes advantage of Allan's interesting vocal style. They need to let that boy boogie-woogie a little more. He's also fine on "I'll Take Today," except when he gets into his vibrato; then, you'd almost mistake him for Mark Chesnut, the master of that nuance. Allan's at his best when he's raw and edgy, but *It Would Be You* takes the slicker, and definitely less scenic, route.



—Bob Paxman

BIG HOUSE/*Travelin' Kind*

(MCA MCAD-70015A) *Producers: Peter Bunetta, Monty Byrom, David Neubauer*

Prime Cuts: "Faith," "Tender Dreams," "Never Again," "Travelin' Kind"

Critique: Hearing an acoustic-guitar-with-solo-vocal version of the Hank Williams classic "No Teardrops Tonight" open this disc sent a little tingle down my spine. Monty Byrom's raspy tenor gave this chestnut a modern interpretation and yet honored the hardened heartbreak of the original. Suddenly, the Bakersfield band turns it up and into an electric-guitar-and-drum-snap Hank Williams-meets-Bad Company rocker. To a traditionalist, that could be counted heresy. We forget, however, that Hank himself had traditionalists of the day screaming bloody murder when he broke out with his bluesy honky-tonkin' in the forties. Which seems the point of this band. They're '50's country, they're California folk rock and Southern Rock of the seventies, they're AOR rock of the eighties. Now in the nineties, they are the sum of their parts as a band and as an emotional whole developed through time. The best cuts on a rousing and authentic collection, this their second for MCA, include the beauty, "Faith," the record's first single. "Tender Dreams" recalls the Eagles-esque rock, a sound that keeps emerging and tapping in time on my satisfied psyche. The bluesy freight-train roll of "Travelin' Kind" brings another acoustic guitar and bass open, and a petulant harmonica shows up in perfect counterpoint to Chuck Seaton's axe in this rocking road homage. As a bonus, this record has the same beguiling energy of the band's live performances, something less genuine groups cannot produce. What you hear, with Big House, is what you get. So while the marketers



in our business try to manufacture the kind of group that will capture the attention of the rock/country fence sitters, MCA gives us Big House, whose innate musical identity was born through the same musical time-space continuum as the musical tastes of those consumers. To wit: Big House is *their* house. Capiche?

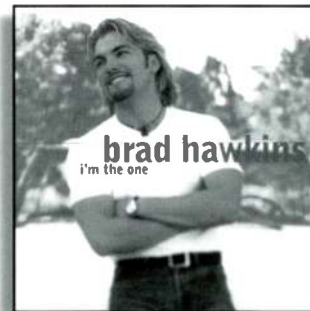
—Charlene Blevins

BRAD HAWKINS/*Brad Hawkins*

(Curb/Universal CUD/C-53064) *Producers: Chuck Howard, Steve Diamond*

Prime Cuts: "I'm The One," "We Lose," "Too Bad"

Critique: Another in the long line of non-descript projects that makes you wonder, "Just what exactly *was* it that anybody heard?" Because, three main cuts notwithstanding, I'm failing to hear it on this end. Hawkins does manage to draw you in on the album's first two tracks, "I'm The One" and "We Lose," and not only for the vocal challenges they present. Each has an interesting enough hook, particularly the Steve Earle-ish "I'm The One," the payoff being "I'm the one that your daddy warned you about." The mellow "We Lose" makes the point about pointless arguments, that even if both sides win, everyone loses eventually. After that, we are definitely in no man's land. Uninteresting production, indistinguishable vocal quality, lame pop ballads and recycled subjects basically comprise the rest. Hawkins' voice is too clean and youthful to sell "D.U.I. Of Love" or "Better To Burn," which observe the randier sides of life. He sounds like a club singer trying hard to come off a desperado. "Better To Burn," by the way, also treads dangerous territory, practically ripping off Neil Young with the line, "Better to burn up than fade away." Among the ballads, only "Starlight" warrants an extra listen, due more to the catchy chorus. The final track, "Too Bad," does find



Hawkins redeeming himself somewhat, cooking with authority on a rocker that also throws in a neat echo effect. Still, there is not sufficient evidence to set him, or this record, apart.

—Bob Paxman



EDGE OF THE ROW

by RUSTY RUSSELL

"...Tired of posers with way more 'attitude' than actual skill...?"

Drat, I was all set to slap the daylighters out of the *Black Dog* Soundtrack CD (Decca), and as luck would have it, it's actually good. Real good. Not that I don't have my problems with trucks. In the late '70s, I drove a 500-mile stretch of one of our western highways with some regularity. At the time, the trucking craze was at its peak, with Convoys and Rubber Ducks and Good Buddies and goofy-looking straw cowboy hats with feathers on 'em. And CBs. Everyone had to have a CB—and know the lingo. "What's your 20?" "Come on back." Most truckers were good-Samaritan types who'd stop to help any motorist, anywhere, anytime. Lately, I've been driving from Nashville to Atlanta a lot, and I can tell you the world of the big rig is a very different place. First, there are way, WAY too many trucks out there now. More trucks than you can count, more than any reasonable nation could justify, even if its entire population is selling how-to pamphlets on the Internet and shipping them off from their kitchen offices. What's worse, you can now apparently get a license to drive a truck by filling out a coupon on the back of a cereal box, judging by the dozen or so idiots who nearly killed me last weekend. And almost no one uses a CB anymore, partly because we have cellular phones, which allow you to totally zone out and screw things up while trying to arrange a soccer-practice pickup or downsize a few dozen people into joblessness, and partly because CB channels have become the domain of enterprising young women offering, um, adult entertainment. So trucking isn't the same, and I figured a truck movie (and its soundtrack) would be ripe for a shellacking.

I was especially ready to lambaste **Rhett Akins'** remake of Eddie Rabbitt's "Drivin' My Life Away," figuring it would be another watery, copycat, nothing-to-add reading (man, I hate those—what's the point?), but the gnarly slide guitar, steel swoops and fat backbeat make for a fairly meaty update. Ditto the chestnut "On Down The Line," not because of any groovy trucking but because **Patty Loveless** can do no wrong. **Big House's** "Road Man" has genuine grit, real road grime, and **Steve Earle** turns in a respectable "Nowhere Road." And good ol' **Linda Davis**. What a voice. Her "I Wanna Remember This" gets her back to solid country: a welcome return. **Jack Ingram's** kind of a disappointment, sounding sleepy on "Drivin' All Night Long" (maybe that's the idea?), but all in all *Black Dog* should reflect positively on Nashville and country—something you can't say for many recent soundtrack albums. Heck, I might even see the movie.

Okay, now everybody run out and find *Baby Grand*, from **Iodine** (Sol 3). Along with **Jason And The Scorchers**, this trio's

handed over the winning ticket in the Nashville-rock-band-finally-breaking-it lottery, and they must be embraced, not only for that accomplishment but because they kick absolute booty! Tired of posers with way more "attitude" than actual skill or talent? Join the club, and dial up "Hayfield Shapemaker." Huh? Told ya. Now listen to "Monkey Disease," and "Lily." Jay Joyce writes his butt off. And as a guitarist, he finds that holy land that's eluded so many, smack in the middle between polished professionalism and glorious rawness. Plus he's got this technique of looping power chords and whatnot underneath all the other stuff he's playing—not with overdubs, but in real time—that's excruciatingly cool. Chris Feinstein (bass plus co-writer on a couple songs) and Brad Pemberton (drums) just flat SMACK out the grooves. You want energy? You want the sound and the fury? Here 'tis. Iodine churns through a rock song like a chainsaw through sharp cheddar (and you thought only *People* magazine published inane phrases like that!) Only problem I see with this one is the lack of trucking tunes. Jay? How 'bout it?

One more thing...I was going to mention this last time, only I didn't want to jump on

any handwagons. **Tammy Wynette's** passing saddened us all, of course, and by now we all expect the media blitz that immediately follows such losses. Here in Nashville, the major country stations played her music all day the day after she died. I'm sure they meant well, but isn't it sad that, twenty-four hours earlier, the First Lady couldn't have gotten on the air for love or money? If you really want to honor somebody, play one of their songs while they're still around to hear it. ♦

The Castle Door



- Showcases
- Special Events
- Rehearsals

On Music Row

115 16th Avenue South

(615) 255-2177

"Thanks to all
the musicians I've worked with over
the past year,
for their invaluable talent
and support."

—Chris Farren



FINANCIAL

by KERRY P. O'NEIL, O'Neil Hagaman, A Professional L.L.C.

Dying Without A Will

Joe Artist is a self-made man. He has saved enough money to provide adequately for his wife and two children. When his financial advisor asked him about a will he said he's already paid his attorney enough money and he wasn't planning on dying anyway. The next day he was killed in an auto accident. Since he didn't have a will, his assets were distributed according to Tennessee law. Here is a brief (although somewhat oversimplified) look at what happened.

LAST WILL AND TESTAMENT OF JOE ARTIST WHO DIED WITHOUT A LEGAL WILL

(Joe Artist has therefore elected the State to draft and execute the following "will").

I, Joe Artist of Nashville, Tennessee, hereby do make, publish and declare this to be my Last Will and Testament.

First Article

1. I give my wife only one-third of my possessions, including copyright and royalties, and I give my children the remaining two-thirds.
2. I appoint my wife as guardian of my children, but, as a safeguard, I require that she report to the Probate Court, if the Court requires, each year and render an accounting of how, why and where she spent the money

necessary for the proper care of my children.

3. As a financial safeguard, my children shall have the right to demand and receive a complete accounting from their mother of all of her financial actions with their money as soon as they reach legal age.

4. When my children reach age eighteen (18), they shall have full right to withdraw and spend their share of my estate. No one shall have any right to question my children's actions on how they decide to spend their respective shares.

Second Article

1. Should my wife decide to remarry, upon her death her second husband shall be entitled to up to forty percent (note the surviving spouse can also elect to take up to \$50,000 of personal effects in addition to the elective share) of everything my wife possesses. This includes what is left of what I gave her, even if she leaves a will. In fact, my wife may decide to leave everything to the second husband, leaving out my children. Should my children need some of this share for their support, the second husband shall not be bound to spend any part of his share of my children's behalf.

2. The second husband shall have sole right to decide who is to get his share, even to the exclusion of my children.

Third Article

1. Should my wife predecease me or die while any of my children are minors, I do not wish to exercise my right to nominate the guardian of my children. Rather than nominating a guardian of preference, I direct my relatives and friends to get together and select a guardian by mutual agreement (with the ultimate approval of the court).

2. In the event that they shall fail to agree on a guardian, I direct the Probate Court to make a selection. If the court wishes, it may appoint a stranger acceptable to it.

Fourth Article

1. Under existing tax law, there are certain legitimate avenues open to me to lower the death taxes. Since I prefer to have my money used for government purposes rather than for the benefit of my wife and children, I direct that no effort be made to lower taxes.

Witnesseth: _____

Should you have a will? The choice is yours. It may not be a pleasant process but the benefits, both financial and emotional, far outweigh the costs.♦

(Thanks to Christian A Hornsnel and Gail Smith Bradford of Wyatt, Tarrant, & Combs for their comments and suggestions.)

THE ONLY DUPLICATING SERVICE THAT COMES WITH THESE LETTERS OF RECOMMENDATION.

When it comes to duplicating, nobody has higher standards than the entertainment industry. Which is why, for over 10 years, some of the biggest names in the business have turned to Opryland Duplicating Services. We know how important it is to provide consistent quality, from first dub to last. And how helpful it can be to provide a full range of services. At Opryland Duplicating Services, we can take your project from start to finish. From specialized package design to customized printing to mailing anywhere in the country. Our top-of-the-line equipment lets

us produce quality duplicates, including JVC-licensed VHS, D2, Digital BetaCam, BetaCam SP, S-VHS, 8 mm, 1", 2" and 3/4" quickly and on time. And you can rest assured that your order will be perfect because our highly trained staff checks it for audio, video and tape stock quality before it is shipped out. So give us a call. You'll find for full service quality duplicating, nobody can copy us.



1-800-554-2348

**OPRYLAND
DUPLICATING SERVICES**



A CBS CABLE NETWORK



THE DIRECTORY

GOODS & SERVICES FOR THE MUSIC INDUSTRY



ACCOMODATIONS

The Spence Manor
NASHVILLE
Music Row's Private Hotel Alternative
Everything Furnished • One & Two Bedroom Suites
Kitchens • Phones • Cable • Room Service
Catering to Entertainment Industry Professionals
www.songnet.com/SpenceManor
E-mail: SpenceManor@juno.com 615/259-4400

ARRANGER

Steve W. Mauldin
Hendersonville, 37075264-6742

ARTIST DEVELOPMENT

Artist Development Network
POB 271087, Nash., 37227.....883-0960
Cedarhouse Prod./Studio.....395-7165
POB 125 Arrington, TN 37014
Music City Co-op
107 Music City Cir #323.....885-1333
J. Gary Smith327-3178
1216 17th Ave S Nash., 37212

ATTORNEY

F. Thomas Giambattista
1008 17th Ave S.....329-8910

AUDIO PRODUCTS

BASF

PROFESSIONAL AUDIO PRODUCTS
Nashville
Tape Supply (615) 254-8178
Christec Media (615) 646-0524
Dreamhire (615) 321-5544
Music Row Technology (615) 366-0870

SONY Pro Audio Tape
www.epc-tv.com
(615) 781-8194
ELECTRIC PICTURE COMPANY Inc.

Have, Inc....615-952-5100/1-800-999-4283

QUANTEGY
Professional Audio Tape
242-0022
37 Music Square E.

BACKGROUND VOCALS
Lea Jane Singers.....664-1720
Glenn Scott890-6270

BOOKING/MGMT.

Bobby Roberts Co., Inc
Hendersonville..... 859-8899
The Box Office
1010 16th Ave S.....256-5400
Bradley Music Management
1100-D 18th Avenue S320-3220
Buddy Lee Attractions, Inc
38 Music Sq E #300.....244-4336
Al Bunetta Management
33 Music Sq W #102A742-1250
Liz Gregory Talent
1018 17th Ave S #12.....329-4878
McLachlan-Scruggs Int.
2821 Bransford Ave.....292-0099
Rainey Steele/Seymour Heller
POB 270247 Nash 37227...259-7588
Rick Levy Management
Orlando, FL407-521-6135
Talent Grp. Intercontinental.....449-7818
4555 Hickory Ridge Rd.
Tim Rand Management
Nashville, TN327-2251
Top Billing Inc
1222 16th Ave S #24 327-1133

CARTAGE

Backstreet Cartage & Storage
Big John Miller.....297-2329

The Largest & Best Cartage Company In Nashville For 8 Years, Insured
386-3700 • Fax 386-3077

Soundcheck
750 Cowan St.....726-1165
Studio Instrument Rentals (S.I.R.)
1101 Cherry Ave., N'ville, 37203...255-4500

CARTAGE
UNDERGROUND SOUND
VOICE 615/242-2442
FAX 615/254-6491
WWW.UNDERGROUNDSOUND.COM

CD MANUFACTURING

Chelseamusic.....371-5119
7118 Peach Ct., Brentwood, TN 37207
Disc Mastering
30 Music Sq W.....254-8825

DEMO SERVICE

Artist Development Network
POB 271087, Nash., 37227...883-0960
Midi Magic Studio
Gerry Peters.....646-7440
Song Cellar
2703 Greystone Ave.....383-7222
Songwriters Studio
POB 210902, 37221.....952-2138
Super 88
POB 91111.....292-9223
Windy Hill Productions.....404-832-7913
114 Habersham Pl, Carrollton, GA

ENGINEERS

Richard Adler 646-4900
Frank Green.....834-5419

EQUIPMENT CASES

Nashville Cartage & Sound ... 386-3700

EQUIPMENT REPAIR

Interface Audio
NASHVILLE'S
Number 1 Studio
Repair Company
SSL • Neve • Studer & more!
DAT/ADAT
Custom Wiring & Installation
255-9664

FAN CLUBS

BlackHawk Fan Club615-320-8545
POB 121804 Nash., TN 37212-1804

GRAPHICS

Copies Unlimited
120 20th Ave S..... 327-1758
Cover Art Graphics
19 Music Sq W.....834-2826

INSTRUCTION

Voice Training & Coaching
R. Grant-Williams 259-4900
Voice Training & Performance Coaching
Robin Earl 662-5643

INSTRUMENT RENTAL

Drum Paradise.....248-3786

Amps, Keyboards,
Drums, Percussion,
Organs, Instruments,
All Brands, Biggest
Selection In Nashville
386-3700 • Fax 386-3077

Keyboards in

BLACK & WHITE

"Nashville's Premier Backline
& Equipment Rental Company"

From
ALESIS
to
YAMAHA
we carry it all!



Ph 615-321-8552
Fx 615-321-4140
44 Music Square East
Nashville, TN 37203

SIR
EQUIPMENT RENTALS
CARTAGE & REHEARSALS
(615) 255 4500

Soundcheck
750 Cowan St.....726-1165

LEAD SHEETS

Beard Music Group
107 Music City Cir #314 889-0138

MAILING SERVICE

David Noel Gibson327-7988

MARKETING

Sel Avison/Barbara Brown320-6500
Jeff Walker & Associates269-7073
www.aristomedia.com

MASTERING

Chelseamusic373-5222
7118 Peach Ct., Brentwood, TN 37207
Custom Mastering
54 Music Sq E..... 244-8132

DIGITAL EDITING & MASTERING

CD Masters & Refs
Vocal Camps & Tuning
Sonic Solutions
Located at Woodland Studios
Contact Frank Green
615.262.2222

FINAL
stage

DIGITAL EDITING & MASTERING
10 MUSIC CIRCLE S. 2 5 6 . 2 6 7 6

GEORGETOWN MASTERS

Sony Digital 48 trk rentals • CD Prep • Digital Transfers & Editing
615-254-3233
33 Music Sq. W. #108-B



MASTERFONICS
THE PREMIER MASTERING FACILITY
• Dig & Analog processing
• Tape & Hard-Disc Editing
• Cedar Audio Restoration
• CD, DAT and cassettes & vinyl Mastering
Contact Lois Walker • 615-259-4452

MASTERMIX

1808 Division St. 321-5970

Nashville Record Productions
469 Chestnut St259-4200

Venus Mastering

cummins station ▽ 615 • 248 • 4042



The better to hear you with

The finest in digital and analog mastering

1024 16th Avenue South
Nashville, TN 37212
TEL 615.251.9653
FAX 615.742.9653

MIDI SEQUENCES

Beatboy Drum Sequences ...717-685-1338

MUSIC PUBLISHERS

Air Deluxe Music
23 Music Sq E #301726-1204
Allegheny Music Works (814) 535-3373
306 Cypress/Johnston, PA 15902
August Golden Music
666 Brookmont Tr.353-8134
BeKool Music Group Inc
23 Music Sq E #101251-3128
POB 671008 Dallas, TX 75367
Best Built Songs
920 A 19th Avenue S.329-1837
Bug Music
1026 16th Ave S.726-0782
Cavet-Vanderpool Pub.255-8392
Christmas & Holiday Music .213-849-5381
3517 Wamer Blvd. Burbank, CA 91505
Don King Music Group.256-0580
EMI.742-8081
Eran Publishing
23 Music Sq E #301726-1204
Famous Music329-0500
G. Reb Publishing
23 Music Sq E #301726-1204

The GoodLand Group269-7073
Gracenote Music Pub... (201) 714-9533
Lil Bill Music228-2833
Malaco Music Group327-0440
1012 18th Ave. S., Nashville, 37212
McLachlan-Scruggs Int.
2821 Bransford Ave.292-0099
Mill House Music Inc
1710 Roy Acuff Pl255-0428
New Clarion Music Group269-4746
Pulling Strings885-5756
Rosey Red Music242-1500
SEALCO/SADA Rada Music
POB 120435321-3453
Shedd House Music
1710 Roy Acuff Pl255-0428
Southern Writers Grp
2804 Azalea Pl383-8682
Tree Publishing Int.
8 Music Sq W726-0890
Western Beat Music PO Box 128105
Nashville 37212383-5466
Write Road Music
1030 16th Ave S242-1375

MUSIC STORES

Donelson Music Center
113 Graylynn Dr883-2324

ORGANIZATIONS

AFTRA327-2944
ASCAP742-5000
Assoc. of Country Entertainers 248-2809
Audio Engineering Society242-0022
BMI401-2000
Country Music Association244-2840
Country Music Foundation256-1639
Country Radio B'casters327-4487/8
Gospel Music Association242-0303
Int. TV Assoc.242-0022
Leadership Music.321-2808
Musicians Union #257244-9514
N.A.R.A.S.327-8030
Nash Assoc. Talent Directors. 385-5700
Nash Entertainment Assoc.327-4308
Nash Songwriters Assoc. Int. 256-3354
SESAC320-0055
The Songwriters Guild329-1782
Women Of Music & Ent. Net.360-1373

PHOTOGRAPHY

Nancy Lee Andrews Photography
Cummins Station #124.259-1555
Keith Carey Creative Photo
4104 Hillsboro Pk #12385-2526
Crichton Photography
940 4th Ave S.244-4663
Beth Gwinn, PO Box 22817.385-0917
Alan Mayor385-4706
Arlene Richie, POB 20747 Houston, TX
Media Sources713-528-4471
Thunder Image Grp297-5442
POB 25241 Nash., 37202
Williams Photography
623 7th Avenue South242-0833

PRO AUDIO

Russ Berger Design Group Inc
4006 Bellline #160, Dallas, TX 75244
214-661-5222 • Fax 214-934-3935
HiFi Buys (Ed Bouillet)832-3121

PRO AUDIO SALES

UNDERGROUND SOUND

VOICE 615/242-2442
FAX 615/254-6491
WWW.UNDERGROUNDSOUND.COM

Sony Pro Audio371-1682
StudioTex, Inc (Jim Kaiser)791-5989

PRODUCTION

McLachlan-Scruggs Int.
2821 Bransford Ave.292-0099
Rick Beresford, Producer.269-6967

PROMOTION

A-Team Promotions
107 Music City Cir #323885-7187
Jerry Duncan Promotions
17th Ave S.321-2841
Joe Gibson Team952-2416
Great North.218-675-6205
Little Richie Johnson Inc. 505-864-7441
Major Label Promotion 1-800-328-2801

MARCO PROMOTIONS

R&R Billboard
Gavin-Impact
Secondary
Stations

"Making A Difference"
(615) 269-7074
Fax (615) 269-0131
www.marcopromo.com

Butch Paulson Promotions...615-366-6734
Steve Powell Promotions770-242-0807
270 Haydens Walk Ct, Alpharetta, GA 30202
Tandem Promotions
209 10th Ave S. #324313-7746

TURNER & Associates, Promotions, Inc.
A Full Service Promotion Co.

Susan Turner
814 19th Ave. S. 37203
615 327-0944
Fax (615) 329-2015

Bill Wence Promotions
PO Box 110829 37222776-2060
Ken Woods Promotion
1601 Jackson's Valley Pl...885-4313
Leslie Simone
Adobe Graphics1-800-726-9683
Young-Olsen & Assoc., LLC
1114 17th Ave. S.321-4433

PUBLICITY

ARISTOMEDIA

**MEDIA MARKETING • TOUR PRESS
CORPORATE CAMPAIGNS
VIDEO PROMOTIONS**

615-269-7071 • FAX 615-269-0131
www.aristomedia.com

Byworth-Wootton International
34 York Rd, New Barnet, Herts
EN51LJ, England... (01144)181-440-8884
Kathy Gangwisch
& Assoc (816) 931-8000
Network Ink, Inc297-0550
.....2021 21st Ave S, Suite 320

PLA Media, Inc.

Marketing • Event Planning
Publicity • Sponsorships
WEB: www.plamedia.com
E-MAIL: plewis@edge.net
327-0100 Fax: 320-1061

Trademark PR331-7800
P.O. Box 292803, Nashville, TN 37229
Whiting Publicity & Promotions
1807 Grand Ave, Suite 2327-9857

RADIO PRODUCTION

Audio Productions
1102 17th Ave S #200321-3612

RECORD LABELS

American Harvest Recording Society
PO Box 68 Las Vegas, NM 87701
.....505-425-5188
Arista780-9100
Atlantic327-9394
Asylum292-7990
Bellamy Bros.329-3277
BNA780-4400
Capitol269-2000
Capricorn320-8470
Church Street Records322-9500
Comstock602-951-3115
Cross Three
1706 Grand Ave329-4329
Curb/Nashville321-5080
Ditto501-783-7073
Giant256-3110
Intersound327-0770
MBS Records POB 360, 72058
Greenbriar, AR501-679-4641
MCA244-8944
Mercury/Nashville320-0110
Oh Boy Records742-1250
River North Records327-0770
RCA664-1200
Six-One-Five776-2060
SONY Columbia/Epic742-4321
TJ Records355-9583
Warner Bros.748-8000

RECORDING STUDIOS 16, 24 & MORE

AlliSongs Studio
1603 Horton Ave292-9899
Beard Music Group
107 Music City Cir #314 ... 889-0138
The Bunker377-9574
5204 Williamsburg, Brentwood
The Castle791-0810
1393 Old Hillsboro Rd., Franklin, TN
Champ Sound
1705 Church St327-2979

CREATIVE RECORDING

24 track analog • 32 track digital

Sphere Eclipse C w/
Flying Fader Automation

Additional Pro Tools room w/3D2

615-385-0670

Chelseamusic373-5222
7118 Peach Ct., Brentwood, TN 37207
Creative Workshop
2804 Azalea Pl 383-8682
Crisp Sound/Terry Crisp.....754-7900
Cypress Studio.....834-2826
Dark Horse Recording
2465 Old Charlotte Pk.....791-5030
Digital Audio Post.....321-0511
Emerald Sound Studio
1033 16th Ave S.....321-0511
Island Bound Studio
1204 17th Ave S.....320-5413

JamSync

surround sound ✓ remix ✓
digital audio ✓ cdr ✓
transfers ✓

615-264-1819

www.jamsync.com
info@jamsync.com

JTM Recording
1008 17th Ave S.....329-8900
Jukebox
646 W. Iris Dr.....297-9100
Magic Tracks
2712 Larmon Dr.....292-5950



MASTERFONICS
3 Rooms including *The Tracking Room*
SSL 9000 J • AT&T DISQ System
48, 32 Trk Digital & 24 Trk Analog available
Contact Scott Phillips • 615-259-4452

Masterlink Studio
114 17th Ave S..... 244-5656
Midtown Tone & Volume
49 Music Sq W #104.....329-0555
Music Mill
1710 Roy Acuff Pl254-5925
Music Row Audio244-3700
The Nest780-3555
Omnisound Recording Studio
1806 Division321-5526
OZ Audio & Post
Dave Arrowood.....794-3900
The Proffitt Center.....264-1819
Quad Studios
1802 Grand Ave321-4067
Rowen Music Studio
1019 17th Ave S.....321-2121
Recording Arts321-5479
Seventeen Grand
1001 17th Ave. S.....327-9040
Bobbe Seymour Recording
802 18th Ave S.....259-4488
Bobbe Seymour Studio II
11 Music Sq E #101259-4488



Sphere C 36 Input Console
Tamcam DA-88 32-Track Digital
Studer 24-Track 2" Analog

Sound Control Studios
615-292-2047

2814 Azalea Pl., Nash, TN 37204

Sound Barrier
4605 Gallatin228-2570
Sound Emporium
3100 Belmont383-1982
Sound Kitchen
112 Seaboard Ln, Franklin 370-5773
Sound Stage
10 Music Circle S256-2676
The Soundshop
1307 Division..... 244-4149
SoundSmith826-8929
183 Clearview Cir., Hendersonville, TN

STUDIO X

vintage gear
lotsa tubes
615-383-9602

Studio C 30 Music Sq W259-2346
Suite 16 Recording
1011 16th Ave S329-8130
Studio 23.....356-7916
Super 88
PO Box 91111.....292-9223
615 Music Studios
1030 16th Ave S..... 242-2455
Tombstone Recording
2813 Azalea Place292-9028
Wildwood Recording, Brentwood
6318 Panorama Dr.....661-4948
Whistler's Music
1701 Church St.460-7044

REHEARSAL



Many Sizes
Many Prices
Best Value
New EAW And
Crown Equipment
386-3700 • Fax 386-3077

RENTAL SOUND

Event
Management,
Sound, Lights
and Staging



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

We've Got It All... Just Call Dreamhire

The Largest Full Service
Professional Audio Rental
Company In
The Southeastern
United States
(615) 321-5544



Live Sound
Meyers, EAW,
Soundtracs
Crown, Soundcraft,
Yamaha

386-3700 • Fax 386-3077



Studio Instrument Rentals (S.I.R.)
310 5th Ave S 255-4500

SHOWCASE VENUES

The Castle Door

Special Events • Showcases • Rehearsals

Convenient Music Row Location
115 16th Ave. S. • 615-255-2177

SONG PLUGGING

Makin' Music
1230 17th Ave S.....269-6770

SPECIAL SERVICES

Bluebird Cafe/Songwriters Venue ..383-1461



TAX PROBLEMS?

Call **MY TAX MAN**, Inc.

Accounting, Audits, Collection, Tax Court for
music professionals against the IRS since 1988.
(800) 728-2467

STAGE LIGHTING



Clay Paky Moving
Lights, Celco
Boards, Thomas
Truss, Lycian
Follow Spots

386-3700 • Fax 386-3077

STRING SECTIONS

nashville STRING MACHINE

CARL GORODETZKY
CONTRACTOR
615-331-6446
615-331-6711



708 Sills Ct. Nash., TN 37220

TAPE DUPLICATION

CASSETTE EXPRESS

"Quality Cassette Copies
on Music Row"

SPECIAL VOLUME QUOTES

KABA Real-Time System
615-244-5667

116 17th Ave., S. • Nashville, TN 37203

AJ JOISON
ENTERTAINMENT, INC.

DAT
CORPORATION

NEED TAPE COPIES?

Writer's

TAPE COPY
SERVICE

From DAT...Reel...Cassette...DCC
major credit cards accepted

327-3196

1905 DIVISION ST. (Rear of Bldg.)



www.musicrow.com
news@musicrow.com

MUSICAL CHAIRS

[continued from page 10]

BUSINESS NEWS

The Roy Acuff Theater at Opryland USA is undergoing a \$1 Million renovation to ready the venue for The **Ray Stevens** Show which will open there in November. The theater, located adjacent to the Opry House, will undergo a major refurbishment, including a complete new decor and renovation of the lobby area. Additionally, all seats will be replaced to increase the capacity from 1,400 to 1,800 and will be arranged in sections with aisles in theatrical style. Two new corporate suites will be added. Stevens staged one of the most successful productions in the history of Branson, MO in 1991 and 1992, where over the 17 months, he performed to more than 1.6 million fans. Work on the Acuff Theatre is slated to be completed in September...

N2K's online music store, Music Boulevard, has joined The Microsoft Plaza, a popular online shopping destination. Music Boulevard offers a catalog of more than 200,000 titles and original music-related content...

CMT will travel cross-country to over 50 cities with **Vince Gill** as sponsor of his 1998 concert tour, and will also present a 90-minute special starring Gill...

The Music Mill Studios, recently closed for remodeling, have reopened for business and have formed a new association with the also-renovated Imagine Studio, studio designer **Steve Durr** and manager **Steve Hennig**. The Mill's live and control A-room received a new high impact Direct Focus monitor system designed by Durr, to accompany the Focusrite console. A producer/artist office and lounge are also now available. Imagine Studio, located across the street, had its API console and rooms tweaked and the lounge and kitchens enhanced. Imagine will serve the modest end of the budget recording business...

Ray Gibson has been promoted to Manager of Sales Operations for Green Hill Productions. He was formerly Account Representative, a position which **David W. Smith** now fills...

The Nashville Association of Professional Recording Services (NAPRS) elected its new officers for the 1998 term. **Cathy White**, Studio Manager of The Music Mill and

Imagine Recording will serve as Chairman of the Board, replacing **Preston Sullivan** from Sixteenth Avenue Sound. Studio C owner **Fred Bogert** has been elected president. Additional officers are: First Vice President, **Grant Fowler**; Second Vice President, **Carl Tatz**; Third Vice President, **Robert De La Garza**; Secretary, **Melissa Brannan**; Treasurer, **Michael Koreiba**; Sergeant at Arms, **Marty Craighead**...

Paul A. Christensen, former Vice President of SPARS (The Society of Professional Audio Recording Services), has stepped in to assume the organization's presidency vacated by **Lee Murphy**. A long-time SPARS board member and owner of New York's Brigg's Bakery studio, Murphy cited personal reasons in resigning his post...

Gabriel Caunt has joined the architectural acoustics and engineering design team at Russ Berger Design Group...

The LA Chapter of the Recording Academy hosted a panel discussion on The State of Country Music on April 21, prior to the ACM awards show at Billboard Live in Los Angeles. Panelists included **Pete Anderson**, **Joe Galante**, **Ken Kragen**, **Martina McBride**, **John Sebastian** and **Jonathan Stone**. **Tim DuBois** moderated...

The *33rd Annual ACM Awards* show garnered excellent television ratings, winning every half-hour in households, viewers and most key demos. The special gave CBS its best Wednesday night ratings in households and key demos since the February broadcast of the Grammy Awards, winning the night in adults 25-54, women 25-54, women 18-49, and adults 18-49.

LABEL NEWS

Arista Texas, a label group comprised of the Arista Latin and Arista Austin imprints, has closed its five-year old Latin division. Artists **La Diferenzia** and **Ruben Gomez** will release future product under an agreement with BMG US Latin. Arista Austin—home to such alternative rock and roots artists as Grammy-nominated **Abra Moore**, **Sister 7**, **Robert Earl Keen**, **Jeff Black** and **Radney Foster**—continues operation as usual from the Nashville offices. **Cameron Randle**, former VP/GM of Arista Texas, told *Music Row*



CAMERON RANDLE

that Arista is considering keeping a presence in Austin, but those decisions had not been made at press time. Meanwhile, amid reports in *Billboard Monitor* that Randle will exit the label for the recently invigorated Hollywood Records, Randle would not confirm those reports, but did say, "I am very excited about my next venture. Leaving Arista is bittersweet, because Tim DuBois has been the greatest mentor that I could ever have. He is not only the brightest executive on Music Row, but also the one most burdened by integrity." Randle will take a couple of months off before embarking on his next senior A&R position at a West Coast label...

Mercury Nashville will release the most comprehensive collection of **Hank Williams** material ever. *The Complete Hank Williams* 10 CD box set, produced in cooperation with **Colin Escott** and the Country Music Foundation, contains over 220 recordings including more than 50 previously unissued. The 10,000 numbered limited set will include two booklets containing rare or previously unpublished photos, handwritten lyrics, a timeline of Williams' life and quotes and essays from those who knew and admired him. The set will be released on September 22 to coincide with what would be Williams' 75th birthday (September 17)...

ARTIST NEWS

Michelle Wright recently guest-starred in an episode of the television series *Due South*. Wright played a Canadian-born country star who creates a stir in Chicago, ultimately coming in close contact with the show's lead character, **Constable Benton Fraser**...



BILL ANDERSON

Bill Anderson has been appointed to serve on the Celebrity Advisory Board of the Childhood Leukemia Foundation (CLF)...

ADMIT ONE	ARTIST	SGROSS	TIX SOLD	%FULL	VENUE	CITY/ST	DATE
	George Strait, Tim McGraw, Faith Hill, Aaron Tippin, Lee Ann Womack, Lila McCann, Asleep at the Wheel	\$1,895,235	50,790	100	Houlihan's Stadium	Tampa, FL	3/28
	Garth Brooks, Trisha Yearwood	\$1,127,040	57,512	100*	Memorial Coliseum	Winston-Salem, NC	3/25-28
	Garth Brooks, Trisha Yearwood	\$960,180	48,691	100**	Charlotte Coliseum	Charlotte, NC	3/20-21
	Wynonna, Sawyer Brown	\$425,950	10,955	100**	Universal Amphitheatre	Universal City, CA	3/20-21
	Alabama, The Thompson Brothers	\$229,908	6,800	100**	Star Plaza Theatre	Merrillville, IN	3/21-22
	Amy Grant	\$148,841	4,130	85	Universal Amphitheatre	Universal City, CA	4/3
	Clay Walker, Diamond Rio, Daryle Singletary	\$85,725	4,125	63	Spokane Arena	Spokane, WA	3/28
	Steve Earle	\$32,367	1,558	100	Francis Winspear Centre	Edmonton, Alberta	3/9
	Steve Earle	\$31,093	1,553	100	Jack Singer Theatre	Calgary, Alberta	3/8
	Willie Nelson	\$48,472	1,179	100	Morristown Community Theatre	Morristown, NJ	3/25
	Doc Watson	\$17,913	853	100	Great American Music Hall	San Francisco, CA	3/18

source: amusement business

*Four sellouts, venue gross & attendance records set **Two sellouts

The Pat Garrett Amphitheatre near Strausstown, PA, has announced its 1998 lineup. **Willie Nelson, Charlie Daniels, Loretta Lynn, Ricky Van Shelton, George Jones, Billy Ray Cyrus** and **Sammy Kershaw** will perform at the outdoor theatre built in 1994. For specific dates and tickets, call 610-488-1782...

Martina McBride will join the Lilith Fair tour at stops in Oklahoma City and Bonner Springs, Kansas this summer. She will join **Sarah McLachlan, Natalie Merchant, Sinead O'Connor** and the **Indigo Girls**. McBride also recently joined voices with **Bob Seger** on "Chances Are," a ballad for the *Hope Floats* soundtrack...

Diamond Rio became the first full group in 14 years to join the cast of the Grand Ole Opry when they were inducted on Saturday, April 18. Their invitation to join was the second-ever surprise invitation issued to join the hallowed cast...

LeAnn Rimes has officially joined the lineup of this fall's Bahamas Country Bash. The cruise from Miami to Blue Lagoon Island is being billed as the "Woodstock of Country Music." Those already slated to perform include **Clint Black, Martina McBride, Collin Raye, Sawyer Brown, Jo Dee Messina** and **Sons of the Desert**. 800-305-8712...

Curb artist **Philip Claypool** has the opening credit song in the feature film *Major League III: Back To The Majors*. The tune, "Lookin' Up From A Long Way Down" is the first single from the soundtrack, released on May 12. Claypool's own album is due out this summer...

PUBLISHING NEWS

Greg Hill has been promoted to Creative Director at EMI Music Publishing, Nashville. He was formerly Manager of Creative Services. **Jason Houser** has been appointed Creative Director. He was previously Creative Manager...

Michele Berlin has joined BMG Songs/Nashville as Professional Manager. She was formerly Director of Publishing at Randy Scruggs Music...

In a move to expand and strengthen its global operations, Famous Music has opened an office in London and named **Susan Collins**, former A&R VP at Virgin Records-America, Managing Director...



GREG HILL



JASON HOUSER

BOOKING/TOURING NEWS

Steve Wariner and **The Kinleys** will join **Reba McEntire, Clint Black, Neal McCoy** and **Chris LeDoux** for the Fruit Of The



ANNOUNCES OUR NEW LOCATION AT:

**2814 12th Avenue South, Suite #202
Nashville, TN 37204**

PHONE: **844-5678** FAX: **844-5680**

WRITERS:

Tommy Sims Jaime Kyle Allison Mellon Joel Hanson

DIRECTOR OF PUBLISHING: **Janie West**

PRINCIPALS: **Brown Bannister Dan Raines**

**Thank You to the following artists and producers
for two fabulous years!**

Wynonna, TONY BROWN "Change The World" • Eric Clapton, BABYFACE "Change The World"

Bryan White, BILLY JOE WALKER & KYLE LEHNING "Love Is The Right Place"

Dakota Moon, ANDREW LOGAN & MIKE MORE "A Promise I Make"

Blessid Union of Souls, EMOSIA "Light In Your Eyes"

Blackstreet, TEDDY RILEY "Happy Song" • Amy Grant, KEITH THOMAS "Leave It All Behind"

Brother Cane, KELLY GRAY "Mirror Ball" • Kirk Whalum, TOMMY SIMS "The Back Porch"

Point of Grace, SCOTT WILLIAMSON "Gone Are The Dark Days"

Michael English, TOMMY SIMS "The Wind" "Give It Away" "Freedom Field" "I Wanna Know"

Wayne Watson, MICHAEL OMARTIAN "Here In This Town" • Carman, TOMMY SIMS "R.I.O.T."

CeCe Winans "The Wind" "Everlasting Love"

PFR, JIMMIE LEE SLOAS "Forever" "Fare Thee Well" "Name"

Grover Levy, STEVE BISHIR & JEFF BORDERS "If You Want To Lead Me To Jesus"

Phillips, Craig and Dean, PHIL NASH "Let The Blood Speak For Me"

Joel Hanson, "Look To You" "What Christmas Really Means"

Sierra, GORDON KENNEDY "Pray For Me" "Without Love"

Dogs of Peace, "Do You Know?" "I Wanna Know" • Shaded Red, ROGER MOUTENOT "Faker"

Anointed, MARK HEIRERMANN & CHRIS HARRIS "Walking In The Light" "The Covenant"

BASES LOADED MUSIC ASCAP • WINNING PITCH MUSIC BMI

RIAA CERTIFICATIONS

A P R I L

PLATINUM

Various/*Take Me Home Country Roads/Reader's Digest Music* (4M)
 Brooks & Dunn/*Greatest Hits/Arista* (2M)
 Eddy Arnold/*Welcome To My World/Reader's Digest Music* (2M)
 Various/*WoW 1998/Sparrow*
 Clay Walker/*Rumor Has It/Giant*
 Jim Reeves/*The Unforgettable Jim Reeves/Reader's Digest Music*
 Elvis Presley/*Elvis! His Greatest Hits/Reader's Digest Music*

GOLD

Various/*WoW-Gospel 1998/Verity*
 Michael Peterson/*Michael Peterson/Reprise*
 Pam Tillis/*Greatest Hits/Arista*
 Point of Grace/*Point of Grace/Word*
 Joci Velosquez/*Heavenly Place/Word*

GOLD SINGLE

Shonio Twain/"You're Still The One"/Mercury

LP RELEASES

J U N E

ARISTA

Brooks & Dunn—*If You See Her*—June 2
 Pam Tillis—*Every Time*—June 30
 Diamond Rio—*Unbelievable*—June 30

BNA

John Anderson—*Essentials*—June 2
 Lorie Morgan—*Essentials*—June 2

CURB

Clay Walker—*Greatest Hits*—June 2

CAPITOL

Suzy Boggus—*Nobody Love, Nobody Gets Hurt*—June 2
 John Berry—*Better Than A Biscuit*—June 16

COLUMBIA

Deryl Dodd—*Deryl Dodd*—June 30

DECCA

Shane Stockton—*Stories I Could Tell*—June 2

EPIC

Joe Diffie—*Greatest Hits*—June 9
 Collin Raye—*My Walls Came Down*—June 16

INTERSOUND COUNTRY

Becky Hobbs—*From Oklahoma With Love*—June 2

MCA

Reba McEntire—*If You See Him*—June 2

MERCURY

Rodney Carrington—*Hangin' With Rodney*—June 2

PALADIN

Roots Rock Action Figures—*Calling Dr. Strong*—June 23

RCA

Alabama—*Essentials*—June 2
 Aaron Tippin—*Essentials*—June 2

ROUNDER

Jones & Leva—*Journey Home*—June 9

SUGAR HILL

Chris Hillman—*Like A Hurricane*—June 16
 Ronnie Bowman—*The Man I'm Tryin' To Be*—June 16
 Doyle Lawson & Quicksilver—*Gospel Radio Gems*—June 16

Loom Countryfest '98 lineup. Tickets are \$27.50 & \$47.50, and can be purchased through Ticketmaster. Warner Avalon has been tagged to produce the event for the third year in a row...

Red Lobster will sponsor the summer leg of the **LeAnn Rimes** and **Bryan White** "Something To Talk About" tour. Warner Avalon brokered the deal and will act as sponsorship fulfillment agency for the tour.

Miller Lite has signed on as sponsor of **Robert Earl Keen's** Texas Uprising, to be held May 23 at the Coca-Cola Starplex in Dallas and May 24 at the Cynthia Woods Mitchell Pavilion in Houston. The all-Texas review includes **Steve Earle**, **Joe Ely**, **Storyville**, **Jack Ingram** and **Trish Murphy**. 615-313-2432...

OTHER FORMATS

Former Spongebath GM **Andy McLenen** has become VP of A&R for Sire Records, and has opened a Nashville office for the venerable rock label...

RADIO NEWS

Epic Nashville and Backstage Productions

teamed to produce a radio tribute to **Tammy Wynette**. The one-hour radio special, *The Life & Music of Tammy Wynette*, was shipped to every country radio station in the US in mid-April. The special was produced as a tribute to Wynette by Epic—her only record label throughout her entire career...

MJI Broadcasting is offering a Memorial Day weekend special, *Garth A to Z*—every **Garth Brooks** song played in alphabetical order, with Brooks himself sharing stories behind the songs as he introduces them...

BENEFIT NEWS

The Vinny Pro-Celebrity Invitational Golf Tournament and Celebration is scheduled for August 3-4 at the Golf Club of Tennessee in Kingston Springs. The event benefits Tennessee Youth Golf programs. 615-790-7755...

The second annual charity auction to benefit the **Naomi Judd** Research Fund for the American Liver Foundation, has been set for June 14 at the Wildhorse Saloon. This year's event has been expanded to include guest performances, unique auction items and door prizes. Fans and party-goers can bid on items

THE SONG POWER INDEX

predicting new single success

SPI MONDAY • MAY 4, 1998 • #078				
THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
7.95	•	GARTH BROOKS/To Make You Feel My Love/Capitol (22)	4.27	3.68
7.94	7.69	PAM TILLIS/I Said A Prayer/Arista (33)	4.09	3.85
7.91	7.40	LARI WHITE/Stepping Stone/Lyric Street (33)	4.06	3.85
7.79	•	SHANIA TWAIN/From This Moment On/Mercury (34)	4.26	3.53
7.74	•	DWIGHT YOAKAM/Things Change/Reprise (31)	3.84	3.90
7.55	•	TOBY KEITH/Double Wide Paradise/Mercury (18)	3.83	3.72
7.41	•	RESTLESS HEART/No End To This Road/RCA (29)	3.79	3.62
7.12	6.97	THE KINLEYS/Dance In the Boat/Epic (33)	3.67	3.45
6.76	6.33	LINDA DAVIS/I Wanna Remember This/DreamWorks (33)	3.61	3.15
6.29	6.03	MILA MASON/The Strong One/Atlantic (32)	3.16	3.13
6.06	5.72	GIL GRAND/Famous First Words/Monument (33)	3.03	3.03
6.03	5.53	MONTY HOLMES/Why'd You Start Lookin' So Good/Bang II (32)	3.00	3.03
5.64	•	BIG HOUSE/Faith/MCA (30)	2.77	2.87
4.27	4.63	BRAD HAWKINS/I'm The One/Curb/Universal (30)	2.10	2.17

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

METHODOLOGY/RESEARCH SPI

The SPI number shows a new single's strength, as perceived by radio programmers, on a 2 to 10 scale. Our panelists rate each song up to five points for Add Factor (5=add), and up to five points for passion. Those scores are combined and averaged to compute the SPI score. The correlation between peak SPI number and ultimate chart success is detailed in the 2/8 issue of *Music Row*.

donated not only by the Judds, but also **Oprah Winfrey, Dolly Parton, Barry Manilow, John Michael Montgomery, Sammy Kershaw, Kenny Rogers** and more. Live entertainment will include **Steven Seagal** and **Sons of the Desert**. 615-591-2442...

Nearly 1,500 tourists and Nashville natives gathered at the Wildhorse Saloon on April 27, raising more than \$10,000 to fund tornado restoration efforts in Nashville through the local chapter of the American Red Cross. "A Time To Care" was a five hour benefit concert developed by News Channel 5, WSM-FM Radio and the Wildhorse, and featured 14 country music acts including **Wade Hayes, Trace Adkins, David Ball, Eddy Raven** and **Burnin' Daylight**...

Douglas Corner Cafe hosted In Unison: A Benefit for East Nashville, on April 26. Artists donating services and talents included **The Thompson Brothers Band, John Jennings, Beth Nielsen Chapman, John Ims, Tricia Walker, Sam Russell, Gordon Vincent, D.R. Auten** and **Marc-Alan Barnett**. All proceeds were donated to the American Red Cross Tornado Relief Fund...

A Benefit for the Oasis Center will be held at The Trace at 7PM on May 20. Executive Chef **Freddy Brooker** will prepare a five-course meal in open view, and participants will get to take home the recipes. Cost is \$125 per plate; call the Oasis Center at 327-4455 for reservations...

TV/FILM NEWS

The Nashville Local of the American Federation of Television and Radio Artists (AFTRA) reached agreement on April 27 on all outstanding issues with Jim Owens Productions, producer of the *Crook and Chase* show. The agreement comes just one week after an AFTRA Not To Work Order took effect. The order was issued because the company refused to become signatory—to pay scale and benefits under union terms—with the broadcast workers' local union.

The *Crook and Chase* show had moved to Los Angeles in 1996, and became signatory there. But when the show returned to Nashville in late 1997, Jim Owens Productions said, according to the Nashville AFTRA/SAG newsletter *Sights & Sounds*, they did not consider themselves signatory to the Nashville union. Attempts at negotiations stalled, and AFTRA issued the Not To Work Order in March. Terms of the agreement were not available at press time...

Laura Lyness has formed a new video production company, The Entertainment Asylum. She was previously Director of Marketing and Publicity at The Collective. 615-383-8503...

Brian D. Siewert of Triple S Productions has been nominated for a Daytime Emmy in the Outstanding Music Direction and Composition for a Drama Series category. Siewert was principal composer/producer for a *Guiding Light* piece...

SESAC announces another historic breakthrough in technology.

MusiCode

SESAC is the first P.R.O. in the world to adopt MusiCode watermark technology. What's that? It's an invisible, digital encoding system that will provide a comprehensive solution for monitoring performances across ALL MEDIA. Television, jingles, production libraries, informercials...if they play it, we'll know it. And you'll get paid-promptly, accurately.



55 MUSIC SQUARE EAST • NASHVILLE, TN • (615) 320-0055 • FAX (615) 321-4299
421 WEST 54TH ST. • NEW YORK, NY • (212) 586-3450 • FAX (212) 489-5699

GRESHAM HOUSE, 53 CLARENDON ROAD, WATFORD, HERTFORDSHIRE WD1 1LA, TEL: 01923 224470 FAX: 01923 228872

www.sesac.com

CHRISTIAN NEWS

Warner Music Group companies WEA, Inc., The Atlantic Recording Corporation and Warner Bros. Records, Inc., have established a new joint venture for Christian music. The new company, under the direction of current Warner Christian Distribution (WCD) General Manager **Melinda S. Gales**, will contain assets previously held by the individual companies including WCD and the current roster and catalog of Warner Alliance. Gales will report to a board comprised of WEA Chairman **Dave Mount**, Atlantic Co-chairman **Val Azzoli** and Warner Bros. President **Phil Quartararo**...



MELINDA S. GALES

EMI CMG has launched a new praise and worship label, Worship Together, to concentrate on the spiritual climate in the UK. The company has developed a Web site to act as a link between the label, consumers and church leaders, and provide interactive sheet music, according to **Steve Rice**, Senior Vice President for EMI Christian Music Publishing, A&R and production head of the new label. **Scott Hughes**, VP of Strategic Marketing will oversee marketing for the Worship Together products, to be distributed by Chordant in the US and Beacon in Canada. Five releases are slated for 1998, including two compilations previously released through the UK's Kingsway Music...

Effective June 1, Diamante Music Group's main fulfillment will shift from Spring Arbor to CNI. Diamante made the shift after Spring Arbor was purchased by Ingram, who want-

Writer's Notes

CHUCK JONES

BIRTHPLACE: Memphis, TN

YEARS IN NASHVILLE: 11

PUBLISHER: Hamstein Publishing

HITS/CUTS/CHART ACTION: "Your Love Amazes Me," "Love A Little Stronger," "Count Me In," "You And Only You," "Only The Wind," "It's What I Do," "Bury The Shovel," "Cadillac Ranch," "Faithfully"

FAVORITE SONG YOU WROTE: Haven't written it yet

FAVORITE SONG YOU DIDN'T WRITE: "Bird On A Wire"

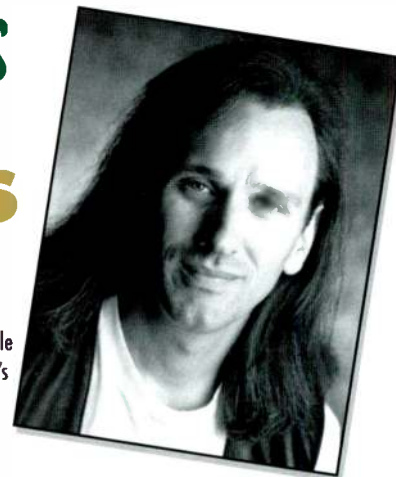
ON WHAT INSTRUMENT DO YOU WRITE? Guitar, piano, mandolin

INFLUENCES: Everything

ADVICE TO WRITERS: Want it bad, follow your own muse, don't take advice from other writers too seriously—everybody does it differently.

LITTLE KNOWN BIOGRAPHICAL FACT: Used to play in a rock band with songwriter and fellow former Memphonite Trey Bruce.

ISSUES FACING SONGWRITERS TODAY: Convincing legislators songwriting is a legitimate job.



MR asked Chuck if he thought growing up in Memphis had anything to do with his having a career in the music business. Oh, I think it probably had everything to do with it....the town has so much soul...I used to describe it as "it's like having funk rising up off the streets..." We had Stax, The Records and American Records...Booker T & the MGs, Otis Redding, Wilson Pickett—all those guys recorded there. **Was there a cooler place in the world to be at that time?** I don't think so. **When did you know you wanted to be a songwriter?** I knew I was going to be a guitar player by the time I was two years old. That's all I ever wanted for Christmas. I guess I got one every year. I didn't really learn to play 'til I was about 10, though. **Gee, that late?** Well, I'd been getting them for eight years...When I was in my mid-20's I had a band and we started writing some original material...I was about 30 years old before I actually came to Nashville. Trey Bruce had moved here and he talked me into coming over to write one weekend, and I just fell in love with the town. And I haven't looked back since.

29TH ANNUAL DOVE AWARDS WINNERS

Song Of The Year: "On My Knees," David Mullen, Nicole Coleman-Mullen, Michael Ochs

Songwriter: Steven Curtis Chapman

Male Vocalist: Steven Curtis Chapman

Female Vocalist: Crystal Lewis

Group: Jars of Clay

Artist: Rich Mullins

New Artist: Avalon

Producer: Brown Bannister

Rap/Hip Hop Recorded Song: "Jumping in the House of God," World Wide Message Tribe; Andy Hawthorne, Zarc Porter, Lee Jackson, Justin Thomas

Modern Rock/Alternative Recorded Song: "Some Kind of Zombie," Audio Adrenaline; Mark Stuart, Barry Blair, Will McGinniss, Bob Herdman

Rock Recorded Song: "Alien," Third Day; Mac Powell; Mark Lee, Tai Anderson, Brad Avery, David Carr

Pop/Contemporary Recorded Song: "Let Us Pray," Steven Curtis Chapman

Inspirational Recorded Song: "A Baby's Prayer," Kathy Troccoli; Kathy Troccoli, Scott Brasher

Southern Gospel Recorded Song: "Butterfly Kisses," Tim Green; Bob Carlisle, Randy Thomas

Bluegrass Recorded Song: "Children of the Living God," Fernando Ortega, Alison Krauss; Fernando Ortega

Country Recorded Song: "The Gift," Collin Raye, Jim Brickman; Tom Douglas, Jim Brickman

Urban Recorded Song: "Stamp," God's Property; Kirk Franklin, George Clinton, Jr., Garry Shider, Walter Morrison

Traditional Gospel Recorded Song: "I Go To The Rock," Whitney Houston; Dottie Rambo

Contemporary Gospel Recorded Song: "Up Where I Belong," BeBe & CeCe Winans; Will Jennings, Jack Nitschi, Buffy Sainte Marie

Rap/Hip Hop Album: *Revived*—World Wide Message Tribe; Zarc Porter; Warner Alliance

Modern Rock/Alternative Album: *Caedman's Call*—Caedman's Call; Don McCallister; Warner Alliance

Rock Album: *Conspiracy No. 5*—Third Day; Sam Taylor; Reunion

Pop/Contemporary Album: *Behind the Eyes*—Amy Grant; Keith Thomas, Wayne Kirkpatrick; Myrrh

Inspirational Album: *Artist of My Soul*—Sandy Patty; Robbie Buchanan; Word

Southern Gospel Album: *Light of the World*—The Martins; Michael Sykes, Lari Goss; Spring Hill

Bluegrass Album: *Bridges*—The Isaacs; Ben Isaacs; Horizon

Country Album: *Hymns From the Ryman*—Gary Chapman; Gary Chapman; Word Nashville

Urban Album: *God's Property From Kirk Franklin's Nu Nation*—God's Property; Kirk Franklin; B'Rite

Traditional Gospel Album: *A Miracle In Harlem*—Shirley Caesar; Bubba Smith, Shirley Caesar, Michael Mathis; Word Gospel

Contemporary Gospel Album: *Pray*—Andraé Crouch; Andraé Crouch, Scott V. Smith; Qwest/Warner Bros.

Instrumental Album: *Invention*—Phil Keaggy, Wes King, Scott Denté; R.S. Field; Sparrow

Praise & Worship Album: *Petra Praise 2: We Need Jesus*—Petra; John & Dino Elefante; Word

Children's Musical Album: *Sing Me to Sleep Daddy*—Bill Gaines, Michael James, Phil Keaggy, Michael O'Brien, Guy Penrod, Peter Penrose, Angelo Petrucci, Michael W. Smith, Randy Stonehill, Wayne Watson; Nathan DiGesare; Brentwood Kids Co.

Spanish Language Album: *La Belleza de la Cruz*—Crystal Lewis; Brian Ray, Don Posthuma; Word International

Special Event Album: *God With Us—A Celebration of Christmas Carols & Classics*—Anointed, Michael W. Smith, Twila Paris, Sandy Patty, Steven Curtis Chapman, Chris Willis, Steve Green, Cheri Keaggy, Avalon, Out Of The Grey, Ray Boltz, Clay Crosse, CeCe Winans, Larnelle Harris; Norman Miller; Sparrow

Musical: *My Utmost for His Highest...A Worship Musical*—Gary Rhodes, Claire Claininger; Word Music

Choral Collection: *Our Saviour...Emmanuel*—Greg Nelson, Bob Farrell; Word Music

Enhanced CD: *Live the Life—maxi single*—Michael W. Smith; Craig A. Mason; Reunion

Recorded Music Packaging: *Sixpence None the Richer*—Sixpence None the Richer; Beth Lee; Gina R. Binkley, Janice Booker; Ben Pearson, D.L. Taylor; Squint Entertainment

Short Form Music Video: "Colored People," dc Talk; Mars Media; Lawrence Carroll; ForeFront/Virgin

Long Form Music Video: *A Very Silly Sing-a-long*; VeggieTales; Mike Nawrocki, Chris Olsen, Kurt Heinecke; Everland Entertainment

ed to continue to specialize in books, said Diamante President **Bill Conine**...

ForeFront Records has promoted **Mark Adkison** to Senior Director of Promotions, **Anne Mabrey** as Director of Marketing, and **David Johnson** as Senior Manager of Label Administration...

SESAC has named veteran songwriter **Regie Hamm** the Christian Songwriter of the Year for the third consecutive year. His songs, a mainstay in the Christian market, have recently crossed over into film ("It Starts In The Heart" from



ANNE MABREY

Disney's *Jungle to Jungle*), country (a John Berry cut), and pop (a Diana Ross cut)...

Mark Heimerman has been named ASCAP's Songwriter of the Year at the PRO's annual Christian Music Awards held on April 22. Song of the Year was "Beauty For Ashes" written by **Crystal Lewis** and published by Metro One, and Publisher of the Year was **EMI Christian Music Publishing**...

After five years and 12 sold out performances of **Amy Grant's** Tennessee Christmas, Grant has decided not to perform in Nashville as part of her Christmas tour this year. The Nashville concerts have raised over \$2 Million for local charities. ♦



Can't read music
Can't play a lick
Can't carry a tune

But when you need top-notch talent to handle your staffing needs, we've got perfect pitch.

Administrative assistants, switchboard/receptionists, mailroom, accounting—we put people to work up and down the row everyday.

After all, when we work Music Row, we really work.

Music Row
615.321.9094

randstad staffing services

SIGNINGS

RECORDING

The Warren Brothers • RCA Records
The EvinRudes • Mercury New York

PUBLISHING

Maura Fogerty • For The Music/We've Got The Music
Max T. Barnes • Curb Publishing
Charles Victor, Joe Scutella • Notstock/EMI Music
The Warren Brothers • Sony/ATV Tree
Kevin Hunter • Hamstein

MANAGEMENT

The Floating Men • The Horton Group

TOP OF THE CHARTS
CHRISTIAN

CHRISTIAN HIT RADIO

"My Will" • dc Talk • Rocketown

INSPIRATIONAL

"When I Consider" • Sierra • Star Song

ADULT CONTEMPORARY

"Sometimes Love" • Chris Rice • Rocketown

COUNTRY

"Cross It Out" • Lisa Daggis • Cheyenne

MAINSTREAM ALBUM SALES


You Light Up My Life: Inspirational Songs • LeAnn Rimes • Curb

CHRISTIAN ALBUM SALES

Obvious • 4Him • Benson

Source: 4/27/98 issue of CCM Update. Reprinted by permission.

People all over the country
are singing our praises.

AAA 5-Diamond Award '96-'97 

 DiRona Award For Exceptional Service '94-'97

Wine Spectator Grand Award '93-'97 

 Nashville Scene Best Wine List '98



CONTEMPORARY FRENCH CUISINE AND OTHER MATTERS OF TASTE

FINE DINING MONDAY THROUGH SATURDAY EVENINGS FROM 6 UNTIL 10:30 PM
2014 BROADWAY • 329-1313 • RESERVATIONS WELCOMED • PRIVATE ROOMS AVAILABLE



Songwriters Need Your Help

Dear Music Row readers and all supporters of intellectual property rights:

With the most recent assault on copyright protection by the US House of Representatives, your help is needed **now**. We urge you to write, call or fax the senators in your state today. Check your local phone directory for their phone numbers and addresses or call NSAI at 1-800-321-6008. The following is a sample letter.

Dear Senator (Name):

I urge you to pass a copyright extension bill that does not contain the House-approved music licensing amendment (H.R. 789), which would result in millions of dollars being lost by American songwriters, composers and music publishers.

Copyright extension is a balance of trade issue. Extension of the US copyright term to life plus 70 years will bring the US in line with nearly every other nation in the world. If this does not pass, millions of dollars per year in royalties will be lost.

The House-approved music licensing amendment, however, threatens the songwriters' right to be compensated for the use of their creations and will deplete the incomes of American songwriters at home and abroad. Exempting restaurants and retail outlets from paying for music used in their establishments not only effectually steals a product from its rightful owner, it violates our obligations under the Berne Convention and the Agreement on the Trade-Related Aspects of Intellectual Property Rights (TRIPS). Lighting, carpeting, and parsley are products used for an establishment's ambience; those items require purchase. If there were not value in music, this issue would not be before us. And, senator, songwriters are small business people, too. If you strip these small business owners of the right of compensation for their product, from which small business will you next legislate away portions of their income?

Pass a 20-year extension for copyright protection, but do not couple it with the restaurant bill.

Sincerely,
(Your Signature)

*Thanks for your support,
Bart Herbison,
Executive Director, NSAI*

INDUSTRY EVENTS CALENDAR

MAY

18-19—**John Michael Montgomery's Celebrity Celebration**, golf and music extravaganza for the McDowell Cancer Foundation at the University of Kentucky Markey Cancer Center. The Champions Golf Club, Nicholasville, Kentucky. 615-259-0035

JUNE

7-12—**NashCamp: Nashville Acoustic Music & Songwriting Camp**, Montgomery Bell State Park, Nashville, TN 615-386-9765

14—**IFCO Fun Fest**, Ryman Auditorium, Nashville, TN 615-371-9596 or www.ifco.org

14—**8th Annual Wrangler/City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville, TN 615-880-7347

15—**32nd Annual TNN Music City News Country Awards**, Nashville Arena, Nashville, TN

15—**Music City Celebrity Luncheon & Fashion Show**, Opryland Hotel, Nashville, TN 615-256-2015 or www.fjmartellfoundation.org

15-20—**27th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville, TN 615-889-7503

20—**CountryFest '98**, Nashville Arena, Nashville, TN
22-28—**Chet Atkins Musician Days**, various venues, Nashville, TN

JULY

2-4—**Mountain Dance & Folk Festival**, Downtown Asheville, NC 828-626-FOLK or sbanjac@aol.com

AUGUST

3-4—**The Vinny Pro-Celebrity Invitational Golf Tournament**, Golf Club of Tennessee, Kingston Springs, TN 615-790-7755

SEPTEMBER

23—**The 32nd Annual CMA Awards**, Grand Ole Opry House, Nashville, TN

OCTOBER

1-3—**Oklahoma's International Bluegrass Festival**, Guthrie, OK, 405-282-4446

3-4—**1998 MS 150 Bike Tour** to benefit the National Multiple Sclerosis Society, Franklin TN 615-269-9055

9-18—**Georgia Mountain Fall Festival**, Hiwassee, GA 706-896-4191

CLASSIFIEDS

ROAD CYCLISTS—Industry pedal pack "The Big Rings" are gearing up. E-mail: warrenbobo1988@sprintmail.com to receive planned ride notices.

Classified Ads are \$25 per insertion for 25 words or less. Additional words are 25c. Send copy/payment to: Music Row, P.O. Box 158542, Nashville, TN 37215 or call (615) 321-3617.

NEED LESS THAN 1000?

TIRED OF ALL THE MINIMUMS?

BLANK CASSETTES - You Decide Length, Quality & Quantity

AUDIO DUPLICATION - CASSETTES & CD'S

- You'll Love Our Prices
- Our Graphic Artist Turns Your Dream Into Reality

- We'll Do It Right The 1st Time Or It's On Us!
- You'll Have Fun Doing Business With Us
- We'll Tell You Everything Up Front - No Hidden Charges
- Your Time Is Valuable, So We Will Meet Your Deadline

GUARANTEED

We Make Tapes, CD's and Videos

Linking the Artist to their World!

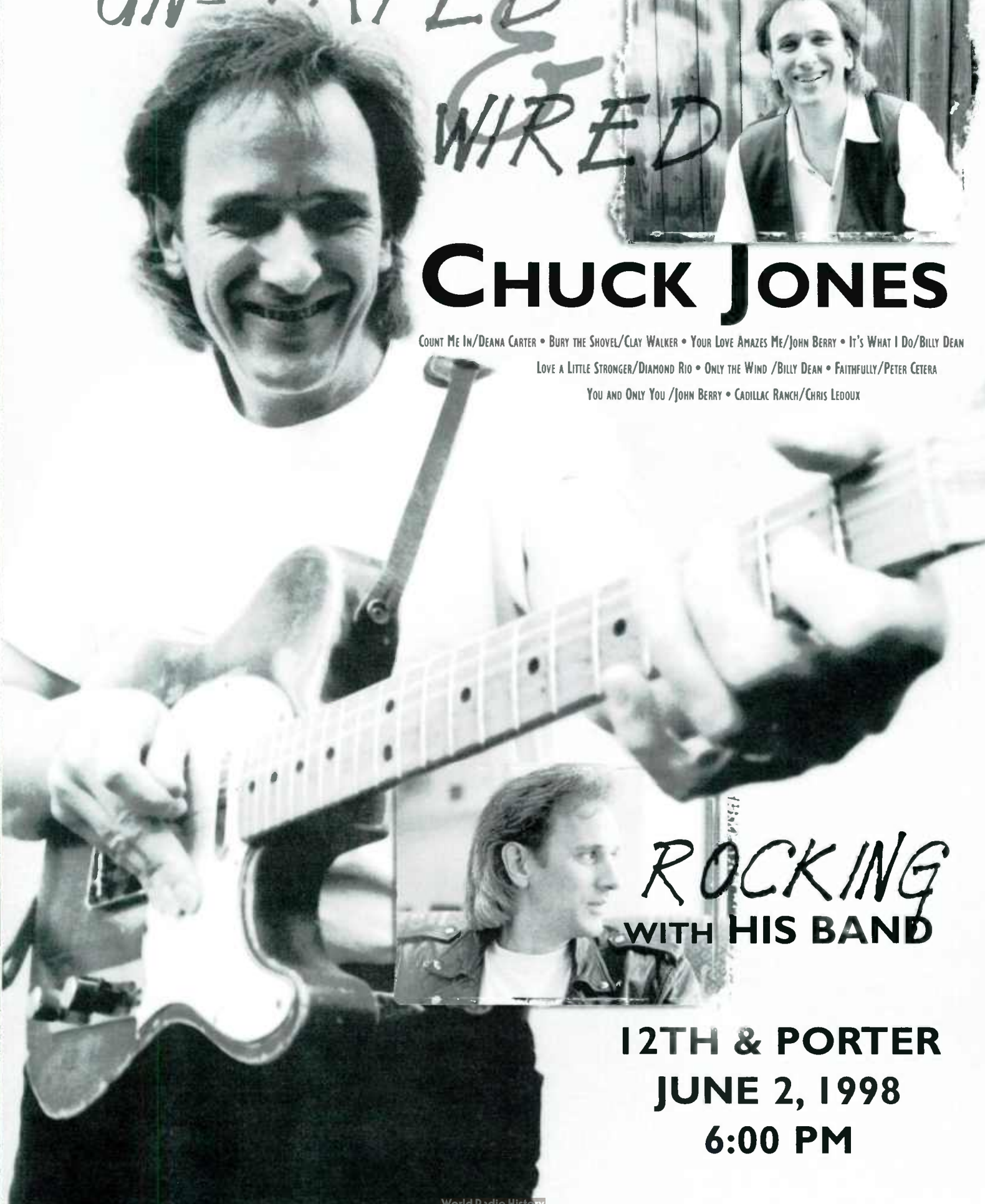
115 16th Avenue South - Suite 101 • Nashville, TN 37203
(615) 244-4236 • 1-888-868-8852

UN-TAPED
WIRED



CHUCK JONES

COUNT ME IN/DEANA CARTER • BURY THE SHOVEL/CLAY WALKER • YOUR LOVE AMAZES ME/JOHN BERRY • IT'S WHAT I DO/BILLY DEAN
LOVE A LITTLE STRONGER/DIAMOND RIO • ONLY THE WIND /BILLY DEAN • FAITHFULLY/PETER CETERA
YOU AND ONLY YOU /JOHN BERRY • CADILLAC RANCH/CHRIS LEDOUX



ROCKING
WITH HIS BAND

12TH & PORTER
JUNE 2, 1998
6:00 PM

WE KNOW OUR COUNTRY MUSIC IS IN GOOD HANDS



WWW.DREAMWORKSREC.COM © 1998 SKG MUSIC L.L.C.

World Radio History