

ESTABLISHED 1981 • VOL. 18 • #7 • MAY 6 - MAY 22, 1997

# MUSIC ROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Tracy  
Lawrence

*the new*  
**International  
ABC's**  
Australia, Brazil &  
Country Music

\$3.50



NASHVILLE SINGLE, ALBUM & VIDEO REVIEWS

World Radio History

# Congratulations!

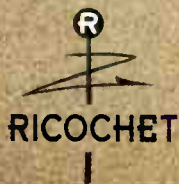
# RICOCCHET

1997 ACM Award Winners...

TOP NEW VOCAL GROUP



World Radio History



The crowning  
achievement

in a breakthrough year!

We're **COLUMBIA** Proud.

© 1997 Sony Music Entertainment Inc. For more information, contact 1-800-551-0100 or visit us online at <http://www.ricochet.com>

# contents

MAY 8, 1997 VOLUME 17 NUMBER 8



## THE BIG STORY

10 INTERNATIONAL ABC'S—Australia, Brazil & Country

## THE STREETS

4 MUSICAL CHAIRS: Wendell retires from Gaylord

27 LP RELEASES: For the month of May

29 CHRISTIAN NEWS: Koblisch joins Reunion

30 EVENTS CALENDAR/CLASSIFIED ADS

30 FINAL WORD: Letters from our readers

## FEATURES

15 ROW FILE: Almo Irving's Mary Del Scobey

16 STUDIO REPORT: Spring has sprung...

19 PEOPLE WATCHER: Bluesland Productions' Fred James

22 BOBBY KARL WORKS THE ROOM: Chapter 81

24 NASHVILLE BEAT: Tin Pan South; a night of Reckoning

26 WRITER'S NOTES: Trey Bruce

## REVIEWS

8 ALBUM REVIEWS: Harley Allen, Bekka & Billy, The Buffalo Club, Bryan Smith

9 EDGE OF THE ROW: "...baggy pants and pierced body parts notwithstanding, the public isn't stupid..."

14 SINGLE REVIEWS: Just a music lover

## CHARTS

26 THE SONGPOWER INDEX: Trace Adkins leaves something on the charts

## VIDEO VISION

20 VIDEO REVIEWS: Prairie Oyster—on the right track

21 TNN/CMT TOP VIDEOS

21 VIDEO DIRECTORY: Goods & services for the video industry



4



13

## COVER ARTIST



**Artist Name:** Tracy Lawrence  
**Label:** Atlantic  
**Current Single:** "How A Cowgirl Says Goodbye"  
**Current Album:** *The Coast Is Clear*  
**Current Video:** "How A Cowgirl Says Goodbye"  
**Current Producers:** Tracy Lawrence, Flip Anderson, Don Cook  
**Hometown:** Foreman, AR  
**Management:** TLE Management, Inc.—Tina L. Smith, Laney Lawrence  
**Booking:** William Morris Agency  
**Recent Hits:** "Better Man, Better Off," "Is That A Tear,"

"Stars Over Texas," "Time Marches On," "If You Loved Me"

**Awards:** 1993 ACM Top New Male Vocalist, 1993 SRO Best New Touring Artist, 1995 *Country Weekly* Golden Pick Video Artist of the Year, 1996 *Country Weekly* Golden Pick Award/Editor's Choice: The Platinum Pick Award

**RIAA Certs. To Date:** Double Platinum: *Alibis*, Platinum: *Sticks And Stones*, *I See It Now*, *Time Marches On*

**Birthdate:** January 27, 1968 • **Birthplace:** Atlanta, TX

**Interesting Facts:** Tracy is co-producer of the Broadway soundtrack *The Civil War*

## MUSICROW

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

David M. Ross  
Publisher/Editor

Lisa Berg  
News Editor

Robert K. Oermann  
Single Reviews

Susana Ross  
Administrator

Alan Mayor  
Photography

Sheri D. Riddell  
Sales & Marketing

Eileen Shannon  
Receptionist

Chuck Aly  
Staff Reporter

O'Neil Hagaman  
Financial

C. Kenneth Maynard  
Art Director/Production Manager

### Contributing Writers

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

Published by: **Music Row Publications Inc.**  
1231 17th Avenue South, Nashville TN 37212  
Tel: (615) 321-3617 • Fax: (615) 329-0852  
e-mail: news@musicrow.com  
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. ©1997 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.



# MUSICAL CHAIRS

by LISA BERG

## E.W. "BUD" WENDELL RETIRES BLANTON/HARRELL ACQUIRED BY GAYLORD

### FAST BREAKS

► **E.W. "Bud" Wendell**, President and Chief Executive Officer of Gaylord Entertainment Company, announced his retirement from the company, effective May 1. Chief Operating Officer **Terry E. London** has been appointed President and Chief Executive Officer. Wendell has been with Gaylord Entertainment and its predecessor companies for almost 47 years. In 1978, he was named President and CEO. He will remain as a consultant to the company. London was appointed Chief Operating Officer of Gaylord Entertainment on March 3, 1997, one month after the company entered into a definitive agreement with Westinghouse/CBS to acquire Gaylord Entertainment's two major cable networks along with a number of other properties...

► Gaylord Entertainment Company has acquired Blanton/Harrell Entertainment, an entertainment management company, and created a new division of Gaylord that will be headed by the founders of Blanton/Harrell. **Mike Blanton** and **Dan Harrell**, managers of artists such as **Amy Grant**, **Michael W. Smith** and **Gary Chapman**, will be Co-Presidents of the new tentatively titled Family Entertainment Group of Gaylord Entertainment. The new Gaylord Entertainment operating division will contain Blanton/Harrell Entertainment, Word Entertainment (which will continue under the leadership of **Roland Lundy**) and Z Music Television...

► After serving as the leader of the Gospel Music Association (GMA) for almost six years, **Bruce Koblisch** was scheduled to leave that post to become President of Reunion Records on May 5. As President, Koblisch will be responsible for A&R, artist development and marketing, in addition to overseeing a staff of 16. Koblisch joined GMA in 1991 as Executive Director and was named President in 1994. Reunion Records, with artists such as **Michael W. Smith**, **Gary Chapman**, **Kathy Troccoli**, **Third Day** and **Clay Crosse**, was purchased in October, 1996 by Brentwood Music, Inc...

► **Garth Brooks** is slated to take his concert tour to Central Park's North Meadow for a free concert on August 7. Over 500,000



E.W. "Bud" Wendell



Mike Blanton



Dan Harrell

fans are expected to attend the concert—Brooks' only scheduled New York City performance on his current three-year tour. **Victoria Shaw** will be Brooks' opening act. The event will be televised live nationwide by Home Box Office. **Jon Small** of Picture Vision will produce the special, while **Marty Callner** will direct...



Bruce Koblisch



Garth Brooks

Senior Director—Entertainment Marketing for GMR Marketing...

► **Dennis Lord** has joined SESAC as Vice President, Business Affairs, Writer/Publisher Relations. Most recently, he was managing partner of Lord Entertainment, where he managed artists including **Sonny Landreth**...

► **Scott Schumer** has been appointed Vice President, Eastern Region for Sennheiser Electronic Corporation. He was formerly Eastern Regional Sales Manager for the company...

► **Angie Watson**, a three-year veteran of AristoMedia, has been promoted to Senior Publicist. **Roger Groce**, formerly of FORCE, Inc., joins the AristoMedia publicity department along with **Sarah Hamner**, previously with Mike Robertson Management. In the country video department, **Jon Howard** rises to Director of Video Promotion. **Jenny Lee Arnold**, a recent graduate of West Virginia University, joins as Marketing & Promotion Assistant. **Matt Griffin**, an Appalachian State University graduate, joins as Video Distribution Assistant. **Thomas Field** rises to Coordinator in the

► Beloved industry veteran **Mae Boren Axton**, perhaps best known for penning "Heartbreak Hotel," passed away April 9 at her Hendersonville, TN home. She was 82 years old. In 1953, "Mama Mae" began doing publicity work for numerous clients, including **Col. Tom Parker** and **Elvis Presley**. In addition to her "Heartbreak Hotel" classic, she also had songs recorded by **Ferlin Husky**, **Patsy Cline**, **Patsy Montana**, **Red Foley** and others. Axton is survived by her son, **Hoyt**...

### BUSINESS NEWS

► **Steve Knill** has been named Senior Vice President/Executive Producer of Warner/Avalon, the entertainment marketing venture between Avalon Entertainment and the Warner Music Group. Knill will head the Warner/Avalon Project Development department, serving as Executive Producer of Urban Associates/Jamizon and as Co-Executive Producer of Blockbuster Rockfest. For the past seven years, Knill served as

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Garth Brooks	1,090,474	*56,648	100	Veterans Mem. Coliseum	Jacksonville, FL	2/27, 3/1,3-4
George Strait/Mindy McCready	641,268	27,610	100	Fargodome	Fargo, ND	3/7
Reba McEntire/Brooks & Dunn	475,552	12,332	100	Charleston Civic Center	Charleston, WV	3/8
Vince Gill/Bryan White	387,225	13,813	100	USAir Arena	Landover, MD	3/8
Alan Jackson/LeAnn Rimes	319,725	15,002	100	Reunion Arena	Dallas, TX	3/1
Hank Jr./C.Daniels Band/T. Tritt	222,957	8,475	99	Orlando Arena	Orlando, FL	3/7
S.C.Chapman/A.Adrenaline/C.Arends	153,917	9,618	78	The Omni	Atlanta, GA	3/8
4HIM/Point of Grace	97,160	6,307	88	Nashville Arena	Nashville, TN	3/8
Travis Tritt/John Carfi	88,434	2,870	100	Westbury Music Fair	Westbury, NY	3/21
C. Walker/T. Clark/J. Bonamy/Emilio	86,051	5,038	55	Boise St. U. Pavilion	Boise, ID	3/21
George Jones	62,627	2,208	100	Murat Theatre	Indianapolis, IN	3/15
Newsboys/Plankeye/Third Day	57,946	3,138	71	Stabler Arena, Lehigh U.	Bethlehem, PA	3/29
Collin Raye/Mila Mason	41,509	3,590	69	Salina Bicentennial Ctr	Salina, KS	3/22
Billy Dean	14,980	1,470	100	Wildhorse Saloon	Nashville, TN	3/14
Doc Watson	12,600	840	100	Variety Playhouse	Atlanta, GA	3/20

source: amusement business

ADMIT ONE

\*six sellouts

Christian/Alternative Video Promotion department. Joining as Promotion Assistant is **Stacy Woods**. Former Video Administrative Assistant **Leah Taylor** rises to Coordinator of Operations...

The Country Music Association recently made several staff additions and changes. **Peggy Whitaker** rises to Director of Board Administration from CMA Board Liaison. **Chris Felder** joins as Manager of Sponsorship Development. He is a graduate of the University of Mississippi. Former International Department Assistant **Katie Dean** rises to International Coordinator. **Haley McLemore** joins CMA as Operations Assistant. She previously worked at DS Management. Belmont University graduate **Kris Wolstenholm** joins as Special Events Assistant. **Jana Albritton** is the new Creative Services Assistant in the Communications Department. She previously was employed by AristoMedia. **David Thomas** joins CMA as Information Services Assistant. He was formerly employed by Publishers Outlet...

**Jay Harper** has joined Marco Promotions as Manager of Record Promotion. Harper was most recently Director of Promotion at First Media...

Speer Communications, Ltd. has promoted **William "Buzz" Rawls** to the position of Editor for its PVS\*SPEER International division. Rawls was formerly Assistant Editor for Speer's Nashville-based production division...

**Shannon White** has joined the staff of Summer Lights as Administrative Liaison. Previously, White worked as Contract Coordinator for ABCO Dealers, Inc...

AS is Management has been formed by veteran tour manager **Al Schiltz** to guide the career of **Billy Ray Cyrus**. Schiltz, who served as Tour Manager for Cyrus since 1992, became the artist's Personal Manager in August, 1996. AS is Management is located at 1225-B 16th Ave. S. 615-320-9891...

**Chuck Thompson** recently formed TEG Entertainment Marketing, a full-service marketing and public relations firm dealing with all areas of the music community, the home video and book publishing markets and companies wishing to develop partnerships with artists or specific projects within the entertainment industry. 615-360-9311...

Independent publicist **Kim Fowler**, who represents **Terri Clark** and the Primestar-sponsored **Clay Walker** Four Star Blowout Tour, has joined the publicity staff of Network Ink. Clark and the Walker tour also join the Network Ink client roster...

The offices of music industry consultant John Hart Media and Bullseye Marketing have moved to 1314 16th Ave. S. 615-292-0616...

Music industry veteran **Sherri Halford** has formed The Halford Company, specializing in creative services and project management. 615-673-9837...

**Kenny Hamlin & Associates**, a marketing and graphic design company, has opened at 330 Franklin Road, Suite 13501 in Brentwood, TN. 615-376-9990...

Studio Instrument Rentals has moved to its new 25,000 square-foot facility at 1101 Cherry Ave. in Nashville. 615-255-4500...

**Terri A. Senecal** has expanded Rosebudd & Associates, Inc., a music consulting firm specializing in the development and marketing of artists. After five years of operation, the company now offers its services to all areas of the music and recording industry. 810-831-1380...

Gibson Guitar Corp. and Chairman/Chief Executive Officer **Henry Juszkiewicz** recently announced plans for a bluegrass factory/museum/store/diner/outdoor concert venue at 1121 Church



Al Schiltz



Sherri Halford

## THE SONGPOWER INDEX

MONDAY • APRIL 21, 1997 • #027

Songs are ranked by SPI points. Ties are ranked according to highest Add Factor Averages.

SPI = ADD FACTOR + PASSION

ARTIST/TITLE/LABEL

		# OF REPORTS	SPI	PREV SPI	ADD FACTOR	PASSION AVG.
1	TRACE ADKINS/I Left Something.../Capitol	34	8.67	8.06	4.38	4.29
2	REBA McENTIRE/I'd Rather Ride.../MCA	34	8.59	•	4.53	4.06
3	CLAY WALKER/One, Two I Love You/Giant	37	7.43	•	3.86	3.57
4	RICOCHET/He Left A Lot To Be Desired/Columbia	34	7.38	7.53	3.79	3.59
5	SKIP EWING/Mary Go Round/Word Nashville	37	7.32	6.91	3.62	3.70
6	TERRI CLARK/Just The Same/Mercury	20	7.10	•	3.65	3.45
7	AARON TIPPIN/A Door/RCA	36	7.03	6.75	3.64	3.39
8	JO DEE MESSINA/He'd Never Seen Julie Cry/Curb	37	6.92	6.58	3.57	3.35
9	M.C. CARPENTER/The Better To Dream.../Columbia	37	6.73	7.05	3.51	3.22
10	RIVER ROAD/I Broke It, I'll Fix It/Capitol	26	6.65	•	3.27	3.38
11	BILLY YATES/I Smell Smoke/Almo Sounds	33	5.91	4.94	2.88	3.03
12	NOEL HAGGARD/One Lifetime/Atlantic	37	5.86	5.23	3.00	2.86
13	KRIS TYLER/Keeping Your Kisses/Rising Tide	37	5.86	5.70	2.97	2.89
14	KIM RICHEY/I Know/Mercury	34	5.74	5.67	2.74	3.00
15	RAY VEGA/I Can Dream/BNA	37	5.46	5.20	2.57	2.89
16	RICH McCREADY/That Just About.../Magnatone	28	5.29	•	2.54	2.75
17	BLAKE & BRIAN/Shut Up Heart/MCG/Curb	31	4.93	•	2.48	2.45
18	VICTORIA SHAW/Different Drum/Reprise	35	4.63	4.73	2.20	2.43
19	SKY KINGS/Fooled Around And Fell.../WB	33	4.48	4.10	2.24	2.24
20	BAILLIE & THE BOYS/God's Honest.../Intersound	23	4.48	•	2.22	2.26
21	NANCI GRIFFITH/Maybe Tomorrow/Asylum/EEG	26	3.69	3.52	1.73	1.96

St. in Nashville. The four-story, 50,000 square-foot building is across the street from Nashville Electric Service. The production plant is scheduled to be up and running in May, with public tours possibly beginning as early as July 1 and a formal grand opening in May of 1998...

The Country Music Association has appointed **David Bower** as UK/Ireland Director, and promoted **Bobbi Boyce** to European Operations Manager. Bower most recently served as Marketing Director at Columbia Records. Boyce has been with CMA since 1992...

**Mark Dowdy** and business partner **Mary Smith** have opened Crosstown Sound Studios in Gainesville, GA. Dowdy was an artist and hit the charts with the singles "A Lady Afraid To Let Go" and "Follow Your Heart." As a songwriter, he penned "Through Your Eyes," recorded by **Crystal Gayle** and **Eddie Rabbitt**...

The Academy of Country Music recently announced this year's winners in several categories: Radio Station of the Year—WSIX, Nashville, TN; Disc Jockey of the Year—**Gerry House**, WSIX, Nashville, TN; Country Night Club of the Year—Crazy Horse Steak House & Saloon, Santa Ana, CA; and Talent Buyer/Promoter of the Year—**Bob Romeo**, Don Romeo Agency, Omaha, NE. This marks the sixth time that WSIX has been tapped as Station of the Year,

the eighth win for the Crazy Horse Steak House & Saloon and House's fifth nod. Romeo is a first-time winner...

New markets for selling music and multimedia, intellectual property and performing rights, on-line music distribution and doing business with e-mail were a few of the topics discussed during "Music Industry & New Technologies" (MINT)—the first Nashville conference to explore the Internet, Web sites, multimedia, hardware and other applications to market country music. The sold-out March 20 conference was held at the Cumberland Science Museum. Sponsors included ASCAP, *Billboard*, BMI, country.com, Ingram Entertainment, *Music Row* Publications, NationsBank, *Radio & Records*, SESAC, SunTrust Bank and Walcoff...



Junior Brown (L) and Lee Roy Parnell (R) trade licks during the taping of *An Evening Of Country Greats: A Hall Of Fame Celebration*, which recently aired on TNN. Photo: Larry McCormack



Pam Tillis (L) and Deana Carter (R) do their best *Charlie's Angels* imitation backstage at the recent taping of *An Evening Of Country Greats: A Hall Of Fame Celebration*. Photo: Larry McCormack

ASCAP recently held its biennial election for the Board of Directors. Songwriter **Wayland Holyfield** and publisher **Donna Hilley** were re-elected. The twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 1997. Writer members who were re-elected in the at-large field in addition to Holyfield are: **Marilyn Bergman, John Bettis, John Cacavas, Cy Coleman, Hal David, Arthur Hamilton, Johnny Mandel, David Raskin** and **Mary Rodgers**. Elected for the first time as a writer member of the Board is songwriter **Jimmy Jam**. Re-elected in the Symphonic and Concert field is composer **Stephen Paulus**. Publisher directors re-elected in the at-large field in addition to Hilley are **Martin Bandier, Freddy Bienstock, Leon Brettler, Nicholas Firth, Dean Kay, Leeds Levy, Jay R. Morgenstern** and **Irwin Z. Robinson**. Newly elected publishers are **John L. Eastman** and **Kathy Spanberger**. Re-elected as publisher director in the Symphony and Concert field is **Arnold Broido**...

The Nashville Association of Professional Recording Services (NAPRS) has elected its Board of Directors and Officers for 1997. Now in its second year of operation as a non-profit organization, NAPRS has also created a series of "Ex Officio" board members, which enables members that are not studio owners or managers to have a voice and an opportunity to serve on the board. The following members have been elected to serve on the Board of Directors for a two-year term: **Milan Bogdan, Marty Craighead, Robert De La Garza, Michael Koreiba, Jozef Nuyens, Chas Sandford, Robert Solomon, Preston Sullivan** and **Carl Tatz**. The following members have been elected for a one-year term: **Fred Bogard, Melissa Brannan, Grant Fowler, Lee Groitzsch, Heather Johnson, Kathy Marshall** and **Lisa Roy**. In mid-March, the Board of Directors elected the following as officers for NAPRS: Sullivan—Chairman of the Board, Nuyens—President, Koreiba—First Vice President, Tatz—Second Vice President, De La Garza—Third Vice President, Brannan—Secretary, Koreiba—Treasurer, and Craighead—Sergeant at Arms. Ex Officio members are: Engineer/Producer—**Bob Bullock, Greg Jampol**; Technical—**Jim Kaiser, Warren Rhodes**; Rental/Cartage—**Mike Simmons, Barry Sanders**; At Large—**Linda Albright, Jennifer Rose** and **Steve Tillisch**...

Imprint Records' CFO/Vice President of Business Development **Wayne Halper** and **Jack Vaughn**, President of Opryland Hospitality & Attractions, were among those chosen as Vice Chairs to serve on the Nashville Area Chamber of Commerce's 1997-98 Board of Governors' Executive Committee. The Vice Chairs will take office on July 1 and serve until June 30, 1998...

One year after the launch of its first collaborative World Wide Web site, "Peeps Republic," BMG Entertainment North America has added two new sites targeted to specific music audiences. Peeps Republic ([www.peeps.com](http://www.peeps.com)) is BMG's award-winning urban music site. New addition [www.bugjuice.com](http://www.bugjuice.com) is geared to alternative sounds, while [www.twangthis.com](http://www.twangthis.com) features country music and artists...

**LeAnn Rimes, George Jones** and **Randy Travis** are scheduled to host the 31st Annual TNN *Music City News* Country Awards on June 16. The annual event will be televised live in a two-and-a-half-hour presentation from the Grand Ole Opry House. The show is produced by Jim Owens Entertainment, Inc...

Opryland Productions, a special events and entertainment productions company that is part of Gaylord Entertainment Company, recently won two Gala Awards from *Special Events Magazine*. The event honored was a multi-day celebration that opened General Motors Place, a 20,000-seat sports and entertainment complex in Vancouver, British Columbia. Opryland Productions received Gala Awards for "Most Outstanding Spectacle" and "Best Theatrical Entertainment Production..."

Tamarack Music Park near Jackson, TN is slated to host a series of five talent shows (5/31-8/30) with the winners receiving over

\$10,000 in cash and prizes. The grand prize winner will appear in concert with **Marty Stuart**. To qualify as a contestant on one of the preliminary shows, singers must submit a promo package consisting of a cassette tape with them singing two songs, a recent photo and a brief musical resume. Mail to: Tamarack Talent Show c/o Dick McVey, 9 Music Sq. S., Suite 177, Nashville, TN 37203...

**Lorianne Crook** and **Charlie Chase** have opened the Crook & Chase Celebrity Showplace at 1510 Division St. The 8,000-ft. Showplace will be open daily year-round and includes a museum which houses various rooms filled with memorabilia acquired from 15 years of Crook & Chase television and radio shows, items from personal collections, video and audio presentations, a gourmet deli and a coffee shop...

**Gus Palas** and **Lisa Hays**, owners of The Cannery, are "revitalizing" the once ill-fated structure by using it as the setting for a weekly alternative country series called the "Hillbilly Hellfire Jubilee" on Friday nights. Live performances to date have included **David Alan Coc**, **Louise Mandrell**, **Shaver**, **Robert Earl Keen Jr.** and **Hank Flamingo**...

Opryland Themepark's new jingle, "The Most Fun In The Country," was created by Ericson Marketing Communications with music written and produced by **Ronnie Brooks** and **Chris Davis** of Music Partners. The jingle is being used in a series of 30- and 60-second radio and television advertisements...

Berklee College of Music Professor of Music **Pat Pattison** has penned *Writing Better Lyrics*, a book about the process of songwriting, now available from Writer's Digest Books. The book contains language exercises, technical basics, evaluation of 17 hit songs, a thesaurus and a rhyming dictionary...

Country Music Foundation Press and Vanderbilt University Press recently jointly published *Ramblin' Rose: The Life And Career Of Rose Maddox*, written by **Jonny Whiteside**. The book is available at bookstores nationwide, or can be ordered by calling 1-800-937-5557...

Former Nashville radio personality **Don Keith's** second novel, *Wizard Of The Wind*, is now in bookstores from St. Martin's Press. The book revolves around the broadcast industry, with numerous references made to Music City...

Industry publication *Restaurant Wine* recently named **Randy Rayburn**, owner of Nashville's Sunset Grill, On-Premise Wine Marketer of the Year...

**LABEL NEWS**

**Wynonna** has moved within the Universal family of labels to Curb/Universal Records. Previously with Curb/MCA

Nashville, Wynonna is in the studio working on her first project for Curb/Universal, produced by **Brent Maher** and scheduled for a fall release...



Paige Levy

**Tornados** and **Paul Brandt**. Levy was formerly Vice President of A&R...

**Tim McGraw** has signed a new recording contract with Curb Records...

**Bill Macky** has been upped to Director of National Promotion at MCA Records/Nashville. He was most recently Western Regional Director of Promotion for the label, based in Los Angeles...

Former MCA/Nashville Director of Regional Promotion Northeast, **Denise Roberts**, has been promoted to Director of Regional Promotion/West Coast for the label. She will work out of Los Angeles. **Royce Risser**, most recently Manager of *Gavin* Promotion, rises to Director of Regional Promotion/Northeast. He will remain in the Nashville office...

**Craig Campbell** has been promoted to Associate Director, Media/Publicity, Epic Nashville. He joined the Epic Records team in 1994 as Manager, Media/Publicity. **Tracy Graham-McGlocklin** rises to Manager, Sales & Marketing, Sony Music Nashville. She has been with the Sony Music Nashville Sales department since 1990, when she was hired as Sales Coordinator...



Craig Campbell



Tracy Graham-McGlocklin

with EMI Music Distribution in Atlanta, joins as Product Manager, Sales. **Hilary New**, previously Sales & Marketing Coordinator with A&M Records, becomes Manager, Field Sales. **Deron Bisbikis** joins as Sales Administrator. He was formerly an intern in the department...

**Paige Levy** was recently upped to Senior Vice President of A&R at Warner/Reprise Nashville. Levy joined the label in 1983 and is responsible for signing such artists as **The Forester Sisters**, **Dwight Yoakam**, **The Texas**

**SIGNINGS**

**BOOKING**

Noel Haggard  
.....The Bobby Roberts Company, Inc.  
Lee Ann Womack ..Buddy Lee Attractions, Inc.

**MANAGEMENT**

eager.....Bleau Sky Entertainment  
Reid Richmond ..Mascioli Entertainment Corp.

**PUBLISHING**

Dan Colehour .....Little Big Town Music Group  
Wayne Hancock.....Ten Ten Music Group  
David Leone, Tommy Polk

.....Blewater Music Corp.  
The Katinas, Dave Lichens, Otto Price  
.....Gotee/Collins Publishing  
Stuart Montgomery

.....Hamstein Cumberland Music  
Tia Sillers.....Ensign Music  
Curtis Wright.....Starstruck Writers Group  
Tom Wurth.....Belden Enterprises

**RECORDING**

eager.....Questar/Mission Records  
The Katinas.....Gotee Records  
The Woodys.....Rounder Records

**E-MAIL/WWW ADDRESSES**

**AristoMedia**

www.aristomedia.com

**BBC Music Live 97's**

**Country Music Spectacular**

www.bbc.co.uk/musiclive97

**BorderFest**

www.borderfest.com

**Bugjuice—Alternative Music**

www.bugjuice.com

**Chet Atkins' Musician Days**

www.musicandays.com

**Countrycool.com Radio**

www.countrycool.com

**Fruit Of The Loom CountryFest '97**

www.countrycomfort.com

**Jam Sync**

76711.555@compuserve.com

**Marco Promotions**

www.marcopromo.com

**Music Row**

www.musicrow.com

**Peeps Republic—Urban Music**

www.peeps.com

**Texas Music Office—Industry Directory**

www.state.tx.us/agency/301.html

**The Demo Derby**

www.demoderby.com

**The Lighthouse Electronic Magazine**

http://lem.netcentral.net/

**The Spence Manor Suites**

www.songnet.com/SpenceManor/

**TwangThis!—Country Music**

www.twangthis.com

**Winspear Centre**

www.tgx.com/eso/winspear



## THE BUFFALO CLUB

(Rising Tide 53044)

Producer: Barry Beckett

**Prime Cuts:** "If She Don't Love You," "You Should See Her Now," "Never Enough"

**Critique:** Anyone who has heard the first single, "If She Don't Love You," can attest to the remarkable sonic resemblance The Buffalo Club bears to Restless Heart. Tight harmonies, AC-ready production and hook-laden melodies are strewn about the album in heavy concentrations. The songs delve into weighty issues ranging from love lost, to love found and, occasionally love in transit. Okay, so we're not exactly breaking new ground here. What The Buffalo Club sets out to do, however, they do very well. The Tom Cochrane-meets-Larry Stewart lead vocals are capably supplied by lead singer Ron Hemby, formerly of The Imperials. Drummer/vocalist John Dittrich, formerly of (better sit down for this one) Restless Heart, adds his strong harmonies as does Charlie Kelley, who also provides some interesting guitar breaks. The songs are well-crafted, as one would expect when names like Bruce, DiPiero, Beeson, Alger and Burr are involved. Beckett's production is solid if unimaginative, but considering the premise of this trio, it fits. Accomplishing what they set out to, The Buffalo Club do an excellent job of filling a void they apparently perceive in country music. If you're one of those people who were really crushed when Restless Heart broke up, this may be the album for you.

—Chuck Aly



## HARLEY ALLEN/Another River

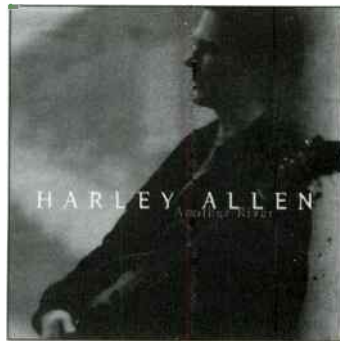
(Mercury 314-528 908-2)

Producers: Carson Chamberlain, Dirk Johnson

**Prime Cuts:** "Between The Devil And Me," "Someone To Look Up To," "Behind The Plow," "New Faces In The Fields"

**Critique:** Being the son of celebrated bluegrass artist Red Allen, it goes without saying that Harley Allen's Mercury debut would feature some of that sound. But surprisingly, this project leans more towards mainstream country (if there is such a thing these days), and maybe that's the problem with *Another River*. Allen's voice is certainly distinctive—sort of a Radney Foster (with thinner-sounding pipes)-meets-Ricky Skaggs kind of sound—a light and sometimes haunting tenor. But that aching, emotional bluegrass delivery that could have been gets muddled in the piano-heavy arrangements far too often. (Who let Bruce Hornsby into the studio?) However, the writing is nothing less than top-notch. Allen has penned songs for artists such as Garth Brooks, Alison Krauss and Alan Jackson (the dark "Between The Devil And Me" appears on Jackson's *Everything I Love* project) and he wrote or co-wrote all twelve deep cuts on *Another River*—"thinking man's country music," if you will. Besides the aforementioned "Between The Devil And Me," other standouts include "Someone To Look Up To," which puts a new twist on the father/son bond; the sentimental "New Faces In The Fields" and "Behind The Plow," the story of a country boy's correct intuition that his wife is having an affair ("I might be behind the plow but I can still see in front of it"). Some heavy songs, some busy production—a happy medium seemingly would have made for a better project.

—Lisa Berg



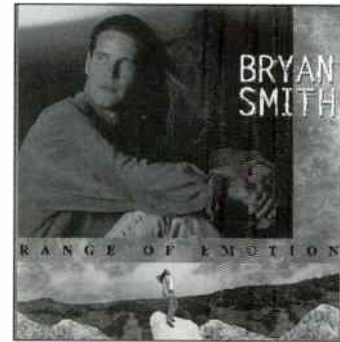
## BRYAN SMITH/Range Of Emotion

(SOR-0100) Producer: Ray Pennington

**Prime Cuts:** "Benefit Of The Doubt," "Eyes In The Back Of Her Heart," "Come As You Are," "Drivin' I-20-20"

**Critique:** As someone who used to have hair down the middle of his back, I don't feel too bad saying that my first impression of Smith was of a wash-out from head-banger boot camp. Then I listened to the album and remembered how much I hated the assumptions people

made about me because of my long hair. Not only is *Range Of Emotion* an album of substance, Smith wrote every last song. A Belmont graduate who went to work for Step One in their warehouse, Smith is currently the label's Art Director. I'm not kidding. And his climb from box boy to roster spot can largely be attributed to his songwriting. He isn't the most powerful vocalist, but when did that stop anyone in Nashville? As for the production,



it's so sparkly my eyes began to dilate and I could swear I hear my old 15-key Casio on some tracks. Judging by the first video, "Jack Of All Trades," SOR thinks their best chance of selling this album is playing the hunk card to snare shrieking teenage girls. Unfortunately, that strategy may make it easier for folks to dismiss Smith as vacuous, when songs like "Benefit Of The Doubt" show him to be a clever songwriter: *And when I had no time, he had a place where her heart could run so free/Now he's got the benefit of the doubt she has in me.* While far from seamless, the album shows Smith to have serious songwriting talent. If nothing else, some intelligent person in this town will get Smith together with a veteran songwriter to see what happens. I'll be very surprised if this album is the last we hear of Bryan Smith.

—Chuck Aly

## BEKKA & BILLY/Bekka & Billy

(Almo Sounds AMSD-80012) Producer: Garth Fundis

**Prime Cuts:** "Soul Searchin'," "Through The Walls," "Better Days"

**Critique:** After their tenure with Fleetwood Mac came to an end, Billy Burnette and Bekka Bramlett decided to "go their own way," and that way was country. Burnette had been working as a country artist before

joining the Mac, so this is not a completely new venture. And *Bekka & Billy* is not a bad effort. The duo's voices blend together well, with a hint of the Everlys creeping through at times, and they're aware of that. Several of the songs have a '50s bent to them, especially the album's best track, the torchy "Through The Walls." What's upsetting is that Bekka never gets to cut loose and wail. Most of the songs are a little too safe, when you just wish she'd



unleash a howling, bluesy wail, and she almost does on "Walls," but stops a hair short. Maybe touring with a madman like Mick Fleetwood convinced them that it's OK to play it safe. This is a fine album; I just hope they explore their wild side a bit next time (or at least pull out a twangified version of "Tusk").

—Joey Butler





# EDGE OF THE ROW

by RUSTY RUSSELL

“...baggy pants and pierced body parts notwithstanding, the public isn't stupid...”

I heard a story on Public Radio the other day about these gradeschool kids who've written letters to the future. Seems the little tykes have jotted down slices of life and sealed 'em up, to be opened and read a hundred years from now. "What a great idea," I thought. And then it hit me; how many albums have I heard lately that are really made to last? That, even five years down the road, will be played by the friends and neighbors who buy them today? How many will give any clue at all about the time in which they were made? Dang few, come to think of it, and no wonder; most albums aren't "albums" at all. Rather, they're collections of *singles* (mixed, of course, with hollow ditties that have in-house copyrights). It isn't that hundreds of songwriters aren't toiling away out there trying to create the very best possible songs. They are. And artists, producers and session players are doing their absolute best to make good records. But most songs recorded today are aimed at *tinyslices* of time, a few weeks when they'll be dubbed "singles" and sent out to battle for airplay. That made sense back in the days when labels actually *sold* singles. A song could stay at number one for weeks and weeks, and people all over the country just *had* to have it for their own. These days, if a song stays in the top slot for seven days, it's often simply because that's the publication cycle for a given chart. *Getting there* is everything, and once a tune has started back down, it's *over*. You hear it all the time: "We're only looking for singles." Well, why? If you're selling *albums*, isn't that what you ought to be making? A major-label exec told me recently that one act on the roster which has had *zip* in the way of airplay has sold more units of its current album than a stable-mate that's charted four singles off their CD. Hmm...could it be that radio's no longer the golden path to sales? Duh. They've proven over and over that they have no interest in playing anything fresh, so why do we keep chasing them?

I actually went to a local record store a few days ago and conducted a test. Despite feeling more than a little out of place (you wouldn't *believe* how young America's Youth looks when you get right up close), I posed the following question to about a dozen fresh-faced shoppers: "What's a single?" I asked. "Um, like, sometimes you can buy a tape or a CD with just one song, like if the whole CD is lame or something. But it's a ripoff."

See??? Baggy pants and pierced body parts notwithstanding, the public isn't stupid! They've begun to recognize that what they hear on the radio has little to do with

what's out there on albums, and that, I'll bet you, is why chart success doesn't necessarily mean sales. No wonder entire herds of 'em are stumbling along in those roomy trousers toward alternative formats that don't rely on singles. (I know, most kids who listen to country don't dress like that. But if you remember Stringbean, you know the fad has its roots in hillbilly music.) Anyway, I contend that the albums with career-sustaining staying power are just that—*albums*. Case in point; everyone remembers Carole King's *Tapestry*, but ask 'em to name its singles and they'll name at least one hit that wasn't on there. A favorite song can really touch a listener. An album can define a whole period of his or her life.

Two good examples: **Lee Roy Parnell's** *Every Night's A Saturday Night* (Career), which is, start to finish, absolutely as good as it gets. I know this space is typically given to indie fare, but everyone can learn something from this baby. It has the energy and spirit of an indie project with a major artist's punch and polish. You want singles? Got 'em, big time. But you can put this thing on and let it roll, and you'll feel like you've been somewhere. Deep, wide, solid. Totally refreshing. We may find out if you can actually wear out a CD.

Also very *albumistic*; *Blue Roses From The Moon*, from **Nanci Griffith** (Elektra). It's easy to see why so many great writers list her as an influence. **The Crickets** chirp in on several tracks (couldn't resist), and Nanci renders **Guy Clark's** "She Ain't Goin' Nowhere" beautifully. And (hah!) she resurrects **Sonny Curtis'** "I Fought The Law" (with Sonny). Too cool. Single, schmingle. This is music! This is fun!

*Next time*: Annie The Wonder Dog makes her picks for Best Goofy Concept Album, and we'll catch up on the fractured phrases tucked away in recent releases.

AMPEX • BASF • FUJI • MAXELL • SONY  
Professional  
**AUDIO & VIDEO**  
Tape & Cable

MOGAMI • BELDEN • CANARE  
Custom Cable Assemblies  
Snakes & Systems  
CDs & Data Media  
all formats

**HAVE**  
Call Jim for a Free Catalog  
**615-952-5100**  
FAX 615-952-5700  
1089 Patterson Dr. Kingston Springs, TN 37082

## IS "HOME STUDIO" AN OXYMORON?

If your dream studio has become a nightmare, let the experts help. Sam's Music has installed more home studios than anyone in Tennessee, maybe anywhere. There is a way that you can concentrate on making music in a professional atmosphere without turning your house into a maze of wires and child hazards. It may cost a little more, but then again, it may not. Call Sam and find out @ 244-3200.



**Studio Design  
Rack Furniture  
Machine Maintenance**

**Wiring Harnesses  
Trouble Shooting  
Equipment Consulting**

Music Row  
**244-3200**  
1514 Demonbreun



Cool Springs  
**371-5000**  
Rivergate  
**865-5000**

# Australia Brazil & Country

by Chuck Aly



Luke Lewis



Trisha Walker-Cunningham



Al Schiltz



Cindy Wilson



Jeff Green

More labels and artists are pushing more product than ever before, even as retail stores go belly-up and radio playlists constrict during the worst sales slump in a decade. So maybe this isn't the best time for Music City to devote valuable time and resources to exploring new international markets. Or is it? The "I" word typically brings to mind Europe, where country artists have enjoyed only moderate success despite decades of investment in both time and money (see sidebar). Record labels, booking agencies and artists are discovering, however, that an expedient return on international investment is possible. But to find it you have to look south—way south.

Beyond the deep south, south of the border and below the equator, the most promising markets for country music seem to be Australia and Brazil. Nashville artists including LeAnn Rimes, Shania Twain, Garth Brooks and Billy Ray Cyrus are already enjoying success in those markets, and scores more have made or are planning to make promotional and/or concert visits. The acceptance of country music in Australia and Brazil can be attributed to many factors; chief among them is that both nations have burgeoning home-grown country music scenes. In addition, CMT International is doing extremely well in both markets (see sidebar). As with any foray into uncharted territory, success is a product of proper planning and investment—there's no such thing as a quick buck. And while Australia is a much more developed market, Brazil seems to offer greater potential, as its population is much larger.

A quick comparison between the two countries is as striking for the similarities it points out as it is for the differences. Australia, the world's smallest continent, is also the sixth-largest country in land mass. Brazil is the fifth-largest. Interestingly, both populations live primarily in urban areas—Australia at 85% and Brazil at 75%—though vast expanses of land lie towards the countries' interiors, much like the United States.

Brazil's 156 million citizens are enjoying one of South America's most stable and increasingly thriving economies. Still primarily an agricultural nation,

industrialization is ongoing and has left much of the farming in the country inefficient. The swift urbanization that has taken place over the past decade has created severe economic problems including serious urban poverty and unemployment. The Brazilian government's recent move to tie their currency to the U.S. dollar has brought astronomical inflation in check and enabled the country's lower class to enter the consumer economy. It is a racially-mixed society, with influxes from Europe, Africa and a large Native American population that speaks almost exclusively Portuguese and is largely Roman Catholic.

Australia, by contrast, is a nation of only 18 million that benefits from a highly industrialized and well-diversified economy. A former British penal colony, Australia's population is overwhelmingly Anglo and English is spoken almost universally, but no single religion predominates. The continent continues to experience significant immigration, particularly from Asia. With no language barrier to overcome and a market for country music already in place, Australia seems a logical place for Nashville to make inroads.

"Australia has been a priority for the CMA for about a year now," says CMA Senior Director of International & New Business Development Jeff Green. "The most important thing is that you've really got to have the infrastructure for exposing the music. In Australia, they already have a thriving country music business which explains how quickly we've seen success there."

LeAnn Rimes, in particular, has had tremendous album and ticket sales down under. "A DJ in Australia got hold of a record and he basically championed the whole LeAnn Rimes cause," says Chris Dalston, who handles international bookings for Creative Artists Agency. "He played her when no one else would play her—when nobody else was even thinking of playing her. She was happening there before she was probably happening here."

John Laws with ZUE Radio is a very prominent

# Is Europe Cooling Off?

With Nashville's international marketing consortium putting Australia and Brazil under the microscope, it stands to reason that some of Music City's focus may be shifting from Europe. However, the industry's commitment to developing the European marketplace has not wavered—a quick look at tour bookings confirms that. Regardless, Music Row's pundits seem to be realizing that the area may never see the kind of growth now underway in Australia and Brazil.

"You're always frustrated with any market you can't crack," says Mercury President Luke Lewis. "I don't know whether it's frustrated or that none of us have any artists who at the moment are translating particularly well there."

"You kind of believe you're going to get a return for your effort and money no matter what you do in this business. When you see things like Australia, where there's a definite upside, it makes it a no-brainer. But when you see people going to Europe year after year and sort of banging their head against the wall—and that's not to say some of them haven't created a nice market for themselves—it seems to be, at the very best, a break-even situation, without the promise of a huge upside."

"Maybe that's just because no one's seen one yet. The last one we saw was with Billy Ray, and that was with a song that was considered a pop song and probably is not a great example of what everybody is trying to do."

Cyrus will be touring in Europe for the first time this year. Manager Al Schiltz says that even with the sales success Cyrus has had, he sees this trip as a starting point. "It's a building process. To be quite honest, it's no different than building an act here. But once you get a fan base over there, they pretty much stay loyal forever."

One of the reasons that Australia is so attractive, according to Cindy Wilson, is that "you just have to deal with one country. When you go to Europe you're visiting multiple countries and you might have good enthusiasm from Germany, but then the guys in France don't want to know

about you. In terms of routing a tour or maximizing your efforts, it's harder to get the across-the-board support from all those label entities."

Trisha Walker-Cunningham says the common market has removed many of the logistical hurdles and thinks Europe is still a growth area for country. "It's not cooling off, but it is not expanding at the rate we would like to see," she admits. "The market that we have to somehow crack is Germany. It's very difficult, but it's also the biggest."

While growth may not be exponential, Mercury remains determined to develop its roster in Europe. "Kathy's doing amazingly well and we're just getting started with Kim," Lewis says. "There's an interest for sure in Shania and I know on her next album we'll be chasing it there, but we won't be billing her as a country artist. That's something that we haven't had to do in Brazil and Australia."

"There are still some preconceptions to overcome for sure in Europe," admits Wilson before Pam Lovelace of Wilson & Associates chimes in, "or New York, for that matter."

"You've really got to look at which markets make sense for an artist," explains CMA's Jeff Green. "In Europe for instance, the mainstream country artists, what they call 'hat & holster' acts, don't do very well. They're very much into the left-of-center, edgier artists and they're almost scholarly in the way they study and follow an artist's career. But in Brazil, the hat, the big belt buckle, starched Wranglers, those things are very prestigious."

"I definitely don't think people are turning away from Europe," Wilson adds. "I think it's a matter of picking the right artist. The main thing with Europe is you've got to keep going back. BR5-49 is a classic case because they made the commitment and they keep going back. That's how Nanci Griffith got to the point where now when she releases an album in the U.K. they expect to sell 100,000 units."

"There are artists like Nanci Griffith, Lyle Lovett and Emmylou who can make a pretty healthy living over there," Lewis affirms. "I don't think anybody's getting rich, but it's not costing the label or the artist money to spend time and energy over there. That's not a bad situation to be in. I think any of us would take that."

media figure in Australia. Curb Director of Marketing, Pop & International Sarita Martin confirms Laws' part in breaking Rimes. "Basically, when the single first came out back in mid-1996, Gina Mendello, who's our label manager in Australia, took the single down to John's office and played 'Blue.' He fell in love with LeAnn's voice right then and there. He reaches a radio constituency of two million people daily."

A promotional trip was organized for Rimes in mid-January of this year around Australia's Tamworth Festival, which is a country music festival featuring mostly Australian artists. Rimes also visited Sydney and Brisbon while interviewing with local press and radio. The trip was a prelude to a 12-date concert tour this spring. "She went out in March," Dalston says, "and did great business—across the board close to 90% business. [That success] is also, to a great extent, due to the fact that Sony/Curb had a great budget to go down and do Australia."

Based on Sony/Curb data, Rimes has sold somewhere in the neighborhood of 200,000 to 300,000 units of her two albums in Australia. That number is phenomenal when considered against the country's total population. "It's like selling that many units in Los Angeles alone," marvels CAA's Jeff Pringle. According to Martin, "Unchained Melody" was released as a single March 7 and rose to No. 1 in just a few weeks. "It is

definitely the fastest selling country album we've ever had in Australia," she says.

Rimes is not the only artist benefiting from record sales. "You've got LeAnn who, I believe, has already gone triple platinum," says Green. "Shania is platinum there as well and Alan Jackson has gone gold. To have three artists certify in a six month period is incredible. It is a very fertile market."

"Shania's success came on the back of one promotional visit, which was really effective over there," says Cindy Wilson, President of Wilson & Associates, which represents Garth Brooks, Mercury, RCA and Capitol Nashville internationally. "When I was over there with Garth a few years ago, he not only did a sell-out tour of all the arenas, but he also did a full promotional schedule and got on every major television show. It is very effective; every major pop act does that when they go to Australia."

"It's a very healthy touring market," Wilson continues. "People think of Australia as a country without a huge population. But as the pop acts have learned, it can be the kind of place where you go over and play six nights at the arena in Sydney and another six nights at the arena in Melbourne. That's one thing I wish that the Nashville artists would start to realize—some of the big headlining artists."

Dalston says even mid-level acts can benefit from a visit to Australia. "A lot of

acts go down there; it's always a matter of how much the record company is willing to invest. We took John Berry down last year and did a lot of solo dates down there—basically him and his guitar. That was it. Two of them. John, the road manager and his guitar. So it can be done if the act is willing to a) give the time and b) change to a smaller configuration."

Festivals are proving to be a focus for the Nashville contingent. In addition to the Tamworth Festival which has seen Rimes, Twain, Berry, Trisha Yearwood and others, two additional gatherings are drawing interest. "They're having a South by Southwest

so much **MOORE!**  
media & marketing

— Martha E. Moore —

**(615) 298-1689**  
**fax (615) 298-1446**  
email: [skates@nc5.infi.net](mailto:skates@nc5.infi.net)

# CMT THE INTERNATIONAL CORNERSTONE

While there is no substitute for physically visiting an international market, touring and doing promotion, a constant presence for country music overseas is critical to the continuing expansion of the genre worldwide. To that end, CMT International has been instrumental in the development of Australia and Brazil as viable markets for American country.

On January 1, 1996, CMT launched a Spanish-language version of the network throughout Latin America to replace the English version which had been in the region for the previous year. The network's early success in Brazil prompted the development of a Portuguese-language feed. "Actually," says Marcia Robbins, Director of Affiliate Relations, CBS Cable, Latin America, "it was probably one of the fastest launches of a cable channel in Brazil. Because it was so successful, we were able to enter into an arrangement with TVA Brazil to produce a feed that was just for Brazil."

Barely a month after the launch of the Spanish network, CMT announced its partnership with TVA Brazil, the nation's leader in the pay TV market. The programming mixed Brazil's own widely popular form of country music called "Sertonejo" with American country. According to Robbins, "the combination of this local Sertonejo with Country Music Television, really helped raise the stature of the whole music form in that marketplace."

Part of CMT's strategy for building awareness in Brazil involves positioning at some of the approximately 1,200 rodeos that take place there annually. "Over the last year and a half we've been doing a lot of promotion of the channel via the CMT truck," Robbins says. "We shipped one of those trucks down to Brazil, and it's been going to major cities all over the country and to a lot of the rodeos."

CMT also provided the first-ever live coverage of a rodeo in Brazil with a live feed from Barretos last August. The ten-day festival included rodeo competitions every night in a 75,000-seat stadium and a fairgrounds area for vendors. "Last year probably over 800,000 people attended," she continues. "It was phenomenal. We had the CMT truck giving away things and CMT had a studio doing live coverage of the rodeo. We are trying to put together the possibility of having some American artists take part in the Barretos rodeo this year."

Distribution throughout Brazil is limited by the fact that cable is still very new to the country and not highly saturated as yet, but that is expected to change very quickly. "We are in probably 60-some percent of the cities that have cable in Brazil. It's expected to grow tremendously sometime this year when they issue more cable licenses. From a distribution standpoint, we can't go as far as we like until the industry develops."

By contrast, Australia, with its thriving economy, is expected to have full cable saturation in the next several years. That bodes well for CMT, as country music is already a firmly established genre on that continent. "It is our most successful market right now out in Asia," Robbins says. "It is a market where we are on every cable system. I'm not sure we can say that in any other marketplace."

"There are a number of very talented Australian country music artists, and we have gotten very good quality video from them and incorporated those videos into our lineup."

"We just co-sponsored LeAnn Rimes' tour when she was there at the end of March. I'd love to get her down to Latin America, especially when you consider that half the population is under the age of eighteen."

Robbins says the network is committed to working with labels and booking agencies to bring artists to any international market. "We want to work very closely to help facilitate their entry, help promote it and do things in conjunction with them. The more American artists we can get down to Brazil and some of the other territories—it all works in the end to benefit the music."

type of festival September 20 to 24 where they're booking something like 200 Australian artists," says Green. "CMA is working to have a presence there."

"In the fall they have what's called the Gympie Muster and its just a beer-drinking festival of country music," says Wilson, who has attended the event. "It's the biggest in terms of attendance. I believe that this year we're going to get somebody to the Gympie."

"The difference between Australia and Brazil is the population," says Trisha Walker-Cunningham, who produces international tours. "It is not that difficult to break a market with a population of 18 million when you consider that Sao Paolo alone, the capital of Brazil, has 18 million people in it. Yes, it's a good market, but its mostly desert. If you can get to those 18 million people, of course you're going to be successful. It's getting to those multi-millions that we need to do."

As in Australia, Brazil is home to a thriving country music scene and is already an established market for international releases. A report by Wilson & Associates cites the nation's record trade group (ABPD) as determining that international album sales total more than 24 million units. Sales of local country music, called "Sertonejo," total more than eight million units, according to EMI Brazil.

Sertonejo is buoyed by and closely tied to an established and lucrative rodeo market. The sport is extremely popular, with more than 1,200 events occurring annually. The largest of these is in a town called Barretos, outside Sao Paolo. A ten-day festival in August, Barretos includes competition at night in a 75,000-seat venue and a fair-ground-type atmosphere surrounding the stadium. Last year, in excess of one million people attended.

"It's in a very prosperous area outside Sao Paolo," says Pam Lovelace of Wilson & Associates. "It's a very family oriented, middle-upper class situation."

"This year," says Wilson, "CMT is sponsoring a night where American artists are going to play Barretos for the first time." The event will be August 24 with attendance expected to push 100,000. Artists were still being confirmed for the event at press time, with George Ducas and Ray Vega, who has cut a track in Portuguese, already confirmed.

"I think it's going to be really interesting what happens after this event in the next year or two as people start realizing that there are some sales figures to be had down there," continues Wilson.

An intriguing aspect of Brazilian culture is the popularity of their televised soap operas which have actually generated sales for two Nashville artists. "They call them novellas," Walker-Cunningham explains. "If



you can get a theme song on a novella, the whole nation is going to hear it.

"Two years ago, Little Texas' song 'My Love' was actually chosen as the theme song for a novella. Had they made time to tour, they probably could have been superstars down there. They just didn't have the time with their busy touring schedule in the states."

One soap, "O Rei Do Gado" has contributed to increased popularity for country, as it is centered around rodeo culture. Viewed by a staggering 12 million people daily on TV Globo, the program recently featured a Shania Twain song. As a result, her sales have jumped, and that single was included on a TV Globo compilation CD.

Radio has been kind to Nashville artists as well. Garth Brooks' "Standing Outside The Fire" was a No. 1 hit on Brazilian Top 40 radio, Twain had two charting singles with "Any Man Of Mine" and "The Woman In Me" and Travis Tritt's version of "Only You" also spent time on the charts. Cindy Wilson feels this is "an exciting development because there are so few places outside the U.S. that country music can get airplay."

Manager Al Schiltz says Billy Ray Cyrus' success in Brazil has prompted his first foray there, scheduled for July. Cyrus did a collaboration with a popular Sertonejo duo, Chitazinho Xororo, on a song called "She's Not Crying Anymore." "They are one of the largest selling duos in South America," Schiltz

says. "They will also be opening up the stadium show that we'll be doing down there."

The growing acceptance of American country there corresponds with a resurgence in popularity experienced by Sertonejo. "Country music to listen and dance to has become very popular again with young people," says Marcia Robbins, Director of Affiliate Relations, CBS Cable, Latin America. "A few years ago, there was some interest, but it died out a little bit, probably because there just wasn't any effort to support it. I think with CMT being there it provides an anchor to continue supporting the music."

"With CMT having some strength down there maybe we get a boost," Mercury's Luke Lewis says. "They seem to be having a little more impact down there than they have in Europe. There seems to be some appetite for country music in Brazil. And it's not a bad word there, which it sort of might be in Europe. We're probably going to become more pro-active in that market and definitely in Australia."

So with several labels, including Mercury, focusing international efforts on the southern hemisphere, it looks like Australia and Brazil will be showing up much more often on Nashville's itineraries. The ongoing success of CMT in those markets is critical, but with strong local country markets to draw viewers, continued growth seems inevitable. ❖

## ACM WINNERS

The 32nd annual Academy of Country Music Awards were presented April 23 at the Universal Amphitheatre in California. Winners were as follows:

**ENTERTAINER OF THE YEAR:** Brooks & Dunn

**MALE VOCALIST:** George Strait

**FEMALE VOCALIST:** Patty Loveless

**VOCAL GROUP:** Sawyer Brown

**VOCAL DUET:** Brooks & Dunn

**NEW MALE VOCALIST:** Trace Adkins

**NEW FEMALE VOCALIST:** LeAnn Rimes

**NEW VOCAL GROUP OR DUET:** Ricochet

**SINGLE RECORD:** "Blue," LeAnn Rimes,

MCG Curb, producer—Wilbur C. Rimes

**SONG:** "Blue," LeAnn Rimes, writer—Bill Mack, publishers—Trio Music, Fort Knox Music (BMI)

**ALBUM:** *Blue Clear Sky*, George Strait, MCA, producers—Tony Brown, George Strait

**VIDEO:** "I Think About You," Collin Raye, director—Steven Goldmann, producer—Susan Bowman

**PIONEER AWARD:** Roy Clark

## SOLICITING POP MUSIC DEMOS

for consideration to be recorded. Send demo tape or CD & copy of words to:

**MCM RECORDS**

P.O. Box 271421

Nashville, TN 37227-1421

# TENNESSEE SPECIAL OLYMPICS

## "TRAINING FOR LIFE"

## SUMMER GAMES

OPENING CEREMONIES

VANDERBILT STADIUM

FRIDAY, MAY 16TH, 7:00PM

A TRIBUTE PERFORMANCE BY

*Stephanie Bentley*

JOIN US FOR THE PARADE OF ATHLETES,  
FREE ENTERTAINMENT AND A FIREWORKS FINALE

EVERYONE WELCOME. SUMMER GAMES ON  
SATURDAY, MAY 18TH





# DISCLAIMER

by ROBERT K. OERMANN

## JUST A MUSIC LOVER

At a recent Music Row event, Joe Mansfield told me about some focus-group bushwah he conducted with radio people. One of them told him, "If Robert K. Oermann likes it, I'm definitely not going to play it." Mansfield thought this was quite funny.

I don't. I think if radio had played "Runaway" by The Cox Family, "Maybe" by Mandy Barnett or anything from the Asylum albums by Emmylou Harris and Bob Woodruff, the format would be a more beautiful place. One Music Row exec recently drove to Kentucky with his radio tuned to country stations all the way. "I was amazed," he reported. "The format is horrible; it's unlistenable." I think everybody who works in country radio should be forced to listen to it nonstop for a week.

Let me hasten to say that this column isn't about predicting hits. It's about loving music. But for the sake of argument, let's score radio versus Disclaimer. The column championed Mark Chesnutt, Collin Raye, Ronnie Dunn, Steve Earle, Keith Whitley and Trace Adkins when they were recording for independent labels, and praised Pam Tillis, Vince Gill and Patty Loveless during their struggling days on Warners, RCA and MCA respectively. When Randy Travis first released "On the Other Hand," Disclaimer raved and radio stiffed it at No. 67. The column championed the hitless debut CDs of Tim McGraw, Mary Chapin Carpenter and Martina McBride, and cheered Reba McEntire and Kathy Mattea during their long climbs to stardom. It was the *only* place that the debut Garth Brooks single got a rave review. All of these million sellers were initially resisted and/or rejected by country radio.

Also on the radio scoreboard, we have the incident of Shania Twain "testing" poorly and being initially rejected. It was practically a bare knuckles fight to get "Blue" by LeAnn Rimes into the top 10, not to mention McBride's landmark, "Independence Day." CMT exposed Twain, Dwight Yoakam, The Kentucky HeadHunters, Billy Ray Cyrus, Alison Krauss, The Mavericks and virtually anyone else who was "different," long before they were radio hits. Radio shunned last year's Yoakam, K.T. Oslin, Lyle Lovett, BR5-49 and Junior Brown collections that we critics raved about. All of them brought country enormous prestige in the mainstream music world.

Consumers are buying singles by Bill Engvall, Kippi Brannon, Crystal Bernard, Tammy Graham, Emilio and The Groovegrass Boyz, none of which is even remotely near radio's top 10, and buying albums like the Krauss, Lovett, Disney, Foxworthy and *Peace in the Valley* collections that have received next to no radio support.

There was a time not long ago when the press, the public and the radio were pretty in sync about country music, a time when we all agreed that freshness and innovation were healthy things. I love radio as a medium. I miss those days when the format cared about personality, had diversity and wasn't "unlistenable." And I submit to you that it is not me who's out of step.

In any case, I truly believe that indepen-

dent voices in this industry are both constructive and necessary. It's what I think my job is supposed to be.

I may be a voice crying in the wilderness, but for whatever it's worth, here are the column's award winners for this issue. **Disc of the Day** goes to **Trace Adkins** (male), **Pam Tillis** (female) and **Lonestar** (group). The **DisDiscovery** is **Scott Krippayne**. And **Label of the Day** is **Myrrh Records**.

### COUNTRY

**JAMES BONAMY** "The Swing"  
*Writers: Robert Ellis Orrall/Bob Regan; Producer: Doug Johnson; Publisher: EMI April/Jkids/ AMR/Sierra Home, ASCAP; Epic 78532.*

Tongue-tripping lyric, toe-tapping rhythm and quicksilver steel, fiddle and keyboards. It made me smile.

**GEORGE JONES** "The Star Spangled Banner"  
*Writer: none listed; Producer: none listed; Publisher: none listed; MCA CDX.*  
Why?

**LONESTAR** "Come Cryin' To Me"  
*Writers: John Rich/Wally Wilson/Mark D. Sanders; Producer: Don Cook/Wally Wilson; Publisher: Sony/ATV Songs/Feed Them Kids/Starstruck Angel/Mark D., ASCAP; BNA CDX.*

Very summertimey. Young country at its best.

**JIM AUSTON** "The Buckle"  
*Writer: Randy Boudreaux; Producer: Randy Boudreaux; Publisher: Sony/ATV Songs/Thanxamillion, BMI; MCG-Curb CDX.*

Even if I thought a belt buckle was worth writing a song about, his vocal is inadequate. What next? An ode to daddy's cufflinks?

**PAM TILLIS** "All the Good Ones Are Gone"  
*Writers: Dean Dillon/Bob McDill; Producer: Billy Joe Walker Jr./Pam Tillis; Publisher: Acuff-Rose/PolyGram/Ranger Bob, BMI/ASCAP; Arista 3084.*

A lyric of our times, sung by one of the most expressive performers in music today. Quietly devastating. Single women throughout the nation will whisper, "That's my life."

**JESS McENTYRE** "The More I'm Around Some People"  
*Writer: Jess McEntyre; Producer: Greg Cole/Rick Austin/Jess McEntyre; Publisher: MacWill, BMI; Debut CDX.*

Retardo-country, right down to the generic session playing. And, oh joy, a dance mix is available too.

**DEAD RINGER BAND** "Am I the Only One"  
*Writer: Maria McKee; Producer: Nash Chambers; Publisher: MCA Music, no performance rights listed; Massive (Australia) 7320572.*

Penetrating Appalachian soul that hits

like a flaming arrow into a haystack. If this is Australian country, point me to the Southern Cross and let's go for it.

**RIVER ROAD** "I Broke It, I'll Fix It"  
*Writers: Byron Hill/Buzz Cason; Producer: Scott Hendricks/Gary Nicholson; Publisher: MCA/Brother Bart/Sold For a Song/Buzz Cason, ASCAP; Capitol 6-10396-2.*

Song-wise, it's a great chorus in search of a melody for the verses. Performance-wise, they're quite promising.

**BLAKE & BRIAN** "Another Perfect Day"  
*Writers: Phil Barnhart/Brian Tabor/Conley White; Producer: Chuck Howard; Publisher: Sony/ATV Songs/Stuffer in Silence, BMI/ASCAP; MCG-Curb 8122.*

Strictly from Dullsville.

**JIM WISE** "She Wants to Drive My Truck"  
*Writers: Freddy Weller/Jan Crutchfield; Producer: Norro Wilson/Brian Tankersley; Publisher: Young World/Rutty Buck/MCA, BMI/ASCAP; Critique CDX.*

Stupid lyrics, but oh what a dancefloor stomp.

**MARY CHAPIN CARPENTER** "The Better to Dream of You"  
*Writer: Mary Chapin Carpenter; Producer: John Jennings/Mary Chapin Carpenter; Publisher: Why Walk, ASCAP; Columbia 78488.*

Well, at least it's better than the dippy "I Wanna Be Your Girlfriend." But she's still capable of better.

**MARTY STUART** "Sweet Love"  
*Writer: Del Shannon; Producer: Tony Brown/Justin Niebank; Publisher: Bug/Shidel, no performance rights listed; MCA CDX.*

Nothing on the NASCAR circuit burns hotter than this. A terrific, dizzy spin in circles that doesn't let up. Swing yer partner!

**DEBBIE NELSON** "No Money Down"  
*Writers: C. Ward/T. Cerney; Producer: none listed; Publisher: Blue Bear Waltzes/Sony-ATV, no performance rights listed; Royalty 9753.*

Boyfriend-as-car metaphor, executed by the Legion Hall band and the local country contest winner.

**TRACE ADKINS** "I Left Something Turned On at Home"  
*Writers: Billy Lawson/John Scheweers; Producer: Scott Hendricks; Publisher: Sony/ATV Tunes/Castle Street, ASCAP; Capitol 10397.*

This ol' boy brims with personality and charisma on this sizzler. It's the song I've been waiting for from this album since Day One. Howl at the moon, go skinny dipping in the pond and stoke up the bonfire. A smash.

**RAY VEGA** "I Can Dream"  
*Writers: Jamie O'Hara/Stacy Dean Campbell; Producer: Josh Leo; Publisher: Sony-ATV Songs/Magic Knee/SDC, BMI; BNA 64810.*

Swooningly lovely. I was nuts about this when Stacy Dean Campbell sang it and Ray's version is every bit as strong.

**JEFF FOXWORTHY** "Howdy From Maui"  
*Writers: Jeff Foxworthy/Scott Rouse/Ronny Scaife; Producer: Scott Rouse; Publisher: Max*

*Laffs/Shabloo/Songs of PolyGram/Virgin Timber*, BMI; Warner Bros. 8771.

A chuckle. The Beach Boys and Los Straitjackets provide the music.

**GENE WATSON** "No Goodbyes"  
Writers: Ray Pennington/David Smith; Producer: Ray Pennington; Publisher: Almarie, BMI; SOR 517.

Hillbilly majesty. It just doesn't get any better than this. Gawd, I love this man.

**STEVE KOLANDER** "My Love"  
Writers: Peggy Newman/Steve Kolander; Producer: Buddy Cannon; Publisher: Monk Family/Baloo/JustMike, BMI; River North CDX.

Pretty vocal, pretty melody, pretty production. If only the lyric were something more than simplistic sentimentality.

**JERRY ADAMS** "Southern Belle"  
Writers: Bo Riddle/Lance Wing; Producer: Jerry Marcellino/Jerry Adams; Publisher: Bo Riddle/Crystal Melody/Raining Stars, BMI; Voyage CDX.

I told you that moonshine was bad stuff. See what happens?

**JOHN BERRY** "I Will If You Will"  
Writers: John Barlow Jarvis/Randy Goodrum; Producer: Chuck Howard; Publisher: Zomba/Inspector Barlow/Mighty Good, ASCAP; Capitol 10391.

Gorgeous song. And for a change he doesn't overpower the material.

**KIM RICHEY** "I Know"  
Writers: Kim Richey/John Leventhal; Producer: John Leventhal; Publisher: Mighty Nice/Wait No More/Lev-A-Tunes, BMI/ASCAP; Mercury 159.

Everything she touches is magical. Dig

that drawling, conversational lyric and that sideways guitar solo.

## AMERICANA

**KEVIN GORDON** "Company Car"  
Writer: Kevin Gordon; Producer: Garry Tallent; Publisher: Little Rain, BMI; Motherlode 1001 (track).

Alternative country that's ragged but right, with a set of prickly lyrics and lotsa garage-band oomph. Elsewhere on his *Illinois 5 a.m.* CD are equally strong performances in rockabilly and honky-tonk modes.

**BOB HOUSE** "The Ballad of Skoggie Ray"  
Writer: Bob House; Producer: Charlie Chalmers/Kelly Huggins/Bob House; Publisher: On the House, BMI; Bluxo 81005 (track).

You know you're in Americana territory as soon as he mentions "liquor store." We don't speak of such things in country music anymore. It's a saga song about a wino who saves the life of the mayor's kid.

**ROBERT EARL KEEN** "Over the Waterfall"  
Writer: Robert Earl Keen; Producer: John Keane; Publisher: Bug, BMI; Arista Austin 18834-2 (track).

This man is one of my absolute favorite Texas singer-songwriters. On this country-rock outing, his enigmatic lyric is framed by a stinging guitar attack. This is the kind of artist who deserves every true music lover's support. Buy his record. Go see him live.

## CHRISTIAN

**ISRAEL** "Something to Hold on To"  
Writers: Chris Rodriguez/Jimmy Scott/Israel; Producer: Chris Rodriguez; Publisher: Demi/

Sony/Rodge Podge/Lapsed Catholic/Big Cadence, BMI/ASCAP; CCG 2-46482.

This just might be the most promising new CCM male vocalist of 1997. Rhythmic, textured production alternates spare yet layered verses with quasi-choral choruses. Highly involving.

**CRYSTAL LEWIS** "The Beauty of the Cross"

Writers: Brian Ray; Producer: Brian Ray/Dan Posthuma; Publisher: Metro One, ASCAP; Myrrb

An airy pop-soul groove that's as pretty as moving clouds.

**BRYAN DUNCAN** "After This Day Is Gone"

Writers: Bryan Duncan/Larry Tagg/Shepard Solomon/J. Clifforth; Producer: Dan Posthuma; Publisher: Word/Fanatic/Ronder/Warner Chapel/Lifesize, BMI/ASCAP; Myrrb.

Wow. Slick '80s pop/rock didn't die; it moved to Nashville and became glossy contemporary Christian. The opening riff is straight from Tears For Fears' "Everybody Wants to Rule the World" and the rest of the package is just as attractive.

## ANOINTED

**"Adore You"**  
Writers: Larry Loftin/Mattias Gustafsson/Tina deVaron/Bob Farrell; Producer: Mark Heimermann/Chris Harris; Publisher: From the Soul/BMG/Farandole/Tinafina/Summerdawn/Bob Farrell, ASCAP/SESAC; Myrrb.

Hypnotic pop/urban arrangement swirls around softly soulful vocals that flash like heat lightning out of the mix. Brilliant work. Incidentally, these past four artists are traveling together on the "Big Voice Tour." By the sound of this quartet of singles, it should be a must-see.

continued on page 30



## ROW FILE MARY DEL SCOBEY

Vice President/GM, Almo/Irving Music  
1904 Adelicia Avenue • Nashville, TN 37212  
615-321-0820 • Fax: 615-321-1018  
Member: CMA, NeA, Copyright Society of the South

"A card table and two chairs," Mary Del Scobey says, describing the furnishings of Almo/Irving Music's Nashville office she helped open fifteen years ago.

Scobey got her start with Pi-Gem Music in 1977, where she first worked with current Almo/Irving Vice President David Conrad. Pi-Gem was sold in 1981, and Almo/Irving President Lance Freed tapped Conrad to form the company's Nashville operation.

"David only did creative and didn't know anything about administrative," she recalls. "So he hired me to open it with him. It was just the two of us for three or four years." Together, Scobey and Conrad have built Almo/Irving into one of the most successful mid-level publishing concerns in Nashville.

Her background found Scobey well-suited for handling the legal aspects of publishing and copyright administration. "My father is a copyright and music attorney, so the 1977-78 Copyright Act was my bedtime reading for a while," she says.

A degree in special education from Vanderbilt prepared her for dealing more with the creative end of the business. "It's a great background for working with songwriters," she laughs. "I keep candy on my desk. It's like Pavlov's dog—nice song, want an M&M?"

"As we started expanding," she explains, "I got more into the creative end, but still obviously retained a lot of my administrative duties—contracts, negotiations, reduced

rates, license requests. Not so much of the day-to-day administration."

Currently, Scobey finds herself involved with a wide range of duties. "Pitching songs, working with writers, changing light bulbs—whatever needs to be done.

"It's a nice mix," she says seriously. "I think it's healthy for people that are signing writers and pitching songs to understand the administrative end and know how many cuts you've got to get to get your money back if you give a writer a \$40,000 advance."

The growth country music and Nashville have experienced creates a challenge for publishers as they try to keep up with the changes. "There are more writers moving to town, more companies opening up, more labels, more artists, new producers," she says. "They're contacts you've got to make and doors you've got to get in."

Once those doors are opened, Scobey is thankful that Music Row is still a place where the song is king. "It boils down to, and hopefully it will be this way for a long time in Nashville, if you've got a great song you can go out and get a record. We don't have to spend all of our time setting our writers up with artists and producers and wives and cousins to get on a record."

A focus for Scobey is building songwriting careers by "finding the young writer so you don't have to buy a hit songwriter away from another company when he decides he doesn't want to be there anymore. You can take a young writer and develop them and grow up together because it takes a while to get cranking. Even if the first song they walk in the door with is a hit, it's going to be a year-and-a-half to two years before you start seeing money."

Thinking back to the early days, Scobey recalls no reservations. "I had absolutely no doubt that David and I would make a great team and be successful." Their formula for that success, she points out, is very simple. "It really all comes down to everybody works hard and we've got a lot of talented people that write for us, which makes my job real easy.

—Chuck Aly



# STUDIO REPORT

by STEVE HOOD

## SPRING HAS SPRUNG... FOR SOME COOL STUFF

Alas, Spring is in the air, Fan Fair is just around the corner and there was a lotta love in the room last month as Patty Loveless was at the Love Shack for overdubs. Hubby Emory Gordy, Jr. lovingly produced her Epic project while Russ Martin and Mark Frigo engineered...Mutt Lange put tracks down for his honey Shania Twain's next Mercury album at Masterfonics, with Jeff Balding and Mark Hagen on the boards...The Amazing Rhythm Aces mixed it up at Masterlink with the amazing Russell Smith producing and Greg Kane and Chad Hailey doing the mix honors...Steve Buckingham and Doug Johnson were deep in the Money Pit producing Rick Trevino's tracks for Sony, with Ed Seay turning the knobs...And former Chicago crooner Peter Cetera produced overdubs along with Dann Huff at the Music Mill for his River North project, with engineers Scott Ahouse and Jeff Balding.

Dave Arrowood has been named General Manager of Oz Audio and will continue his marketing duties as well...Studio 23 has a new mixer, a Behringer 48 input Eurodesk...And Final Stage Interactive is updating their video cards to get incredible video quality on enhanced CDs and over the Web...You gotta love that! See ya next month.

Artist	Producer	Engineer	Label	Project
<b>THE CASTLE</b>				
Chris LeDoux	Gregg Brown	Purcell/Feaster/Faulkner	Capitol	mix/edit
➔				dig edit
Tanya Tucker	"	David Faulkner	"	restoration
John Bean	Jay Barron	"	"	"
Vera Lynn	"	"	"	"
John Anderson	Keith Stegall	J. Kelton/P. Montondo	Mercury	trax/mix
Brent Mason	B. Mason/J. Kelton	"	"	mix
Gordon O'Brien	Gordon O'Brien	M. Janas/D. Faulkner	"	trax/edit
Jenny Simpson	Ray Methvin	M. Janas/D. Cronin	"	trax/mix
<b>COUNTY Q</b>				
Byron Hill	"	"	MCA	trax/voc/mix
Jim Collins	"	"	EMI	"
Stanley T.	"	T.W. Cargile	Zomba	"
Steve Seskin/Olivia Newton John	"	"	"	"
➔			Lit.Bg.Tn.	"
Bucky Jones	"	"	Polygram	"
Marty Dodson	"	"	Tree	"
Mark D. Sanders	"	Tom Endres	Starstruck	"
Don Schlitz	"	"	Hayes St.	"
Tom Shapiro	"	"	Hamstein	trax
<b>CREATIVE RECORDING</b>				
Jim D'addario	Jim D'addario	Mills Logan	Sony/Edisto	"
Gaither Vocal Band	"	"	"	"
➔	Sikes/Gaither/Penrod	L. Fuston/P. Skaife	Spring Hill	"
Wynonna Judd	Brent Maher	B. Maher/M. Logan	Curb/MCA	"
Kenny Rogers	"	"	Magnatone	"
Toyota	Dan Williams Music	Willie Pevear	"	"
Lee Roy Parnell	"	M. Logan/P. Skaife	"	"
Phil Vasser	Greg Hill	"	EMI	"
Kelly Welch	Carson Whitsett	"	"	"
Harlan Howard	Harlan Howard	"	H. Howard	"
Larry Stamatel	Larry Stamatel	"	"	"
Stewart Harris	Stewart Harris	"	Edisto	"

Artist	Producer	Engineer	Label	Project
Sarah Darby Horrell	"	Paul Skaife	"	"
<b>CREATIVE WORKSHOP</b>				
Angel Melodies	Carol Tornquist	Joe Funderburk	Greenhill	piano/flute
Jerry Reed	Jerry Reed	"	Lowery	oldies album
Demos	Ronnie Gant	"	Hori Pro	demos
Pamela Lindquist	Jim Isbell	"	"	demo
Embodiment	"	"	"	metal proj.
The Babcocks	Joe Babcock	"	Chimney Rock	gospel proj.
Jason Brandenburk	Tommy Dee	"	TNT	demo
Jeremy Kendrick	Rick Holt	"	"	"
Johnny Lee	Jack Jackson	"	Sony Pub.	"
Demos	Darryl L. Burgess	Billy Decker	EMI	"
<b>CUPIT STUDIO</b>				
The Hazels	Bobby All	Ron Treat	All Rite	project
Doug Collins/Jon Poncia	"	"	"	"
➔	D. Collins/J. Poncia	"	"	"
Ken Mellons/Ruby Lovett	"	"	"	"
➔	Jerry Cupit	"	Cupit	demos
Ray Brasseur	Ray Brasseur	"	"	"
Fran Kowaski	Fran Kowaski	"	Sound Crea.	jingles
Tom Stewart	Jonell Polansky	"	Dacapo	demos
<b>DARK HORSE</b>				
Trace Adkins	Scott Hendricks	John Kunz	Capitol	od's
Michael W. Smith	Mark Heimermann	Joe Baldrige	Reunion	trax
Nashville Chamber Orch.	"	"	"	"
➔	"	Dave Schober	WB	mix
<b>THE DUGOUT</b>				
Chris Eaton	Chris Eaton	S. Bashir/H. Nirider	Sparrow	trax
Jonathon Pierce	Brown Bannister	"	Curb	trax/od's
Ricky Jones	Tommy Sims	Woodlee/H. Nirider	Universal	"
<b>EMERALD SOUND</b>				
Paul Brandt	Josh Leo	B. Fowler/A. Ditto	WB	od's/mix
Jason Sellers	Chris Farren	S. Marcantonio/T. Waters	"	"
➔	"	"	RCA	mix
Headline News	Bill Tullis	Gary Anderson	Score	trax
<b>FINAL STAGE INTERACTIVE</b>				
Glorify Him	John Frech	"	"	Web Site
Gotee Records Comp.	"	"	Gotee	enhanced CD
<b>JAVELINA</b>				
dc Talk	dc Talk	Jon Hampton	Forefront	video mix
Mark Chesnutt	Mark Wright	R. Charles/J. Hayden	Decca	trax/od's
Rich McCready	Brian Maher	B. Carr/T. Bates	Magnatone	trax
Keith Gattis	Keith Gattis	Joe Hayden	RCA	demos
Billy Hoffman	Norro Wilson	Warren Peterson	Norro	od's
Ronnie Rogers	Ronnie Rogers	"	Maypop	demos
<b>JUKEBOX</b>				
Kristina Cornell	Buddy Hyatt	Howard Toole	"	vocals
Buddy Hyatt	Ron Cornelius	"	Gateway	mix
Dale Brassfield	Dale Brassfield	"	"	demos
Kristen Gartner	Gary Heyde	"	Hi-Dee-Ho	"
Kelley/Knight	Randy Kartchner	Willie Pevear	"	mix
Ed Bruce	Ed Bruce	Rick McGee	"	vocals
Ron Wallace	Bill Luther	"	"	"
Jon McVey	John McVey	Paula Wolak	BWE	trax/od's
"	Randy Boudreaux	Chuck Pfaff	"	vocals
Various	Ron Harbin	"	"	"



Artist	Producer	Engineer	Label	Project	Artist	Producer	Engineer	Label	Project
<b>LOUD</b>					<b>MONEY PIT</b>				
Clint Black	James Stroud	J. King/R. Cobble	RCA	od's	Jingle	Billy Adair	C. Hailey/C. Orange	—	trax/mix
Rhett Akins	"	"	Decca	trax	Rhythm Gypsy	Jamie Oldaker	"	Cherry Street	mix
Lorrie Morgan	"	Chris Lord-Alge	BNA	"	Fishbone Fred	Josh Noland	E. Paul/C. Orange	Fishbone Fred	trax/mix
Tim McGraw	J. Stroud/B. Gallimore	"	"	"	Rick Crocker	"	"	Big Blue Dolph.	trax
➔	"	Julian King	Curb	"	<b>MUSIC MILL</b>				
Toby Keith	"	"	Mercury	od's	Rick Trevino	S. Buckingham/D. Johnson	"	"	"
<b>LOVE SHACK</b>					➔	"	Ed Seay	Sony	trax
Rick Orozco	Rick Orozco	David Boyer	EMI Pub.	demos	Mike Lille	A. Martin/S. Buckingham	"	"	"
Patty Loveless	Emory Gordy, Jr.	R. Martin/M. Frigo	Epic	od's	➔	"	"	Blue-Eyed	"
Confederate RR	Csaba	Csaba/D. Hall	Atlantic	"	Ty Herndon	Doug Johnson	"	Sony	"
Lynn Hutton	M. Bright/S. Brannan	"	"	"	Jay Nelson	E. Seay/A. Martin	"	WB	od's
➔	"	John Hurley	—	"	Martina McBride	P. Worley/M. McBride	E. Seay/C. Schleicher	RCA	trax/od's
Troy Mack	Gilles Godard	S. Tveit/A. Litten	—	trax/od's/mix	John Hobbs/Tom Douglas	"	"	"	"
—	Terry Choate	M. Psanos/K. Landers	Still Working	"	➔	J. Hobbs/T. Douglas	Jim Burnett	—	demos
—	Mike Hollandsworth	Snake Reynolds	Zomba	demos	<b>MASTERFONICS</b>				
<b>MASTERLINK</b>					<b>OZ AUDIO</b>				
Peter Cetera	Dann Huff	J. Balding/M. Hagen	River North	trax/mix	The Kinleys	Zavitson/Haselden/Green	"	"	"
Shania Twain	Mutt Lange	"	Mercury	trax	➔	"	P. Green/D. Boyer	Epic	od's
Matraca Berg	Emory Gordy, Jr.	Marcantonio/Martin/Davie	"	"	Kenny Chesney	B. Cannon/N. Wilson	B. Sherrill/G. Smith	BNA	"
➔	"	"	Rising Tide	od's	Peter Cetera	D. Huff/P. Cetera	S. Ahouse/J. Balding	River North	"
Rick Orozco	Mark Bright	Csaba	Arista	mix	Martina McBride	P. Worley/M. McBride	"	"	"
Chely Wright	Tony Brown	J. Guess/P. Murphy	MCA	"	➔	"	Clarke Schleichter	"	"
J.C. Jones	Barry Beckett	Csaba/D. Hall	Rising Tide	od's	Jason Sellers	Chris Farrin	Tom Harding	RCA	"
Cactus Choir	Mark Bright	"	Soundstream	trax	Shauna Petrone	A. Torrez/B. Chancey	"	"	"
The Kinleys	Greene/Hazelden/Zavitson	"	"	"	➔	"	C. Ainlay/M. Falston	Sony	"
➔	"	P. Greene/D. Boyer	Sony/Epic	mix	Yankee Grey	Ronnie Thomas	J. Jaszcz/G. Greene	War/Chap	od's/mix
J.D. Meyers	Barry Beckett	"	Elektra/Asyl.	od's	<b>RECORDING ARTS</b>				
Wayne Tups	"	B. Bullock/F. Paragano	New Blues	"	Phillips, Craig & Dean	"	"	"	"
Rolling Thunder	Benny Quinn	Tillisch/Hardin/Greene	Thunder	mix	➔	Dennis Matkasky	Void/A. Kogok	Star Song	strings
<b>MASTERFONICS</b>					James Asher	R. Schnaars/J. Long	R. Schnaars/A. Kogok	One Music	mix
Peter Cetera	Dann Huff	J. Balding/M. Hagen	River North	trax/mix	Jill Black	Billy Block	S. Tillisch/A. Kogok	Western Beat	"
Shania Twain	Mutt Lange	"	Mercury	trax	➔	"	"	"	"
Matraca Berg	Emory Gordy, Jr.	Marcantonio/Martin/Davie	"	"	Kami Lyle	Hugh Padgham	H. Padgham/A. Kogok	Word	mix
➔	"	"	Rising Tide	od's	FFH	Scott Williamson	Tom Launey/A. Kogok	Shasta	mix
Rick Orozco	Mark Bright	Csaba	Arista	mix	➔	"	"	"	"
Chely Wright	Tony Brown	J. Guess/P. Murphy	MCA	"	Billy Ray Cyrus	Terry Shelton	John Jaszcz/A. Kogok	Mercury	mix
J.C. Jones	Barry Beckett	Csaba/D. Hall	Rising Tide	od's	<b>WANTED - WANTED - WANTED - WANTED - WANTED - WANTED</b>				
Cactus Choir	Mark Bright	"	Soundstream	trax	<b>MUSIC MIXING ENGINEER FOR COMMERCIALS • POSITION OPEN IMMEDIATELY</b>				
The Kinleys	Greene/Hazelden/Zavitson	"	"	"	Pay to \$60K+bonus+relocation allowance if necessary (based on hours billed)				
➔	"	P. Greene/D. Boyer	Sony/Epic	mix	Busy Chicago music studio is looking for experienced recording engineer, skilled in 24-track music mixing for television commercials. Necessary skills include familiarity with Otari MTR 90, Lynx synchronizers, Lexicon 480L reverb, multi-track mixing. Mac-literate, experience on Neve and SSL systems extremely helpful. <b>What We Are Looking For:</b> A very fast, experienced engineer who can handle the fast pace, high pressure and quick changes necessary in the music-for-advertising field; Willingness to work evenings as necessary & occasional weekends; Experience in music mixing for television commercials would be extremely helpful, especially experience with orchestrated music; Willingness to carry a pager.				
J.D. Meyers	Barry Beckett	"	Elektra/Asyl.	od's	<b>THIS IS NOT A COMPOSING POSITION—THIS IS A MIXING POSITION ONLY!</b>				
Wayne Tups	"	B. Bullock/F. Paragano	New Blues	"	We Need From You: Resume; Tape of commercials you've mixed; 3 references from employers in the field of commercials or post-production that emphasizes your speed, availability, musicality, motivated attitude, punctuality and grace under pressure. <b>FAX RESUME TO: 850 Productions, Inc., 312-642-8823.</b>				
Rolling Thunder	Benny Quinn	Tillisch/Hardin/Greene	Thunder	mix					

## WANTED - WANTED - WANTED - WANTED - WANTED - WANTED

### MUSIC MIXING ENGINEER FOR COMMERCIALS • POSITION OPEN IMMEDIATELY

Pay to \$60K+bonus+relocation allowance if necessary (based on hours billed)

Busy Chicago music studio is looking for experienced recording engineer, skilled in 24-track music mixing for television commercials. Necessary skills include familiarity with Otari MTR 90, Lynx synchronizers, Lexicon 480L reverb, multi-track mixing. Mac-literate, experience on Neve and SSL systems extremely helpful. **What We Are Looking For:** A very fast, experienced engineer who can handle the fast pace, high pressure and quick changes necessary in the music-for-advertising field; Willingness to work evenings as necessary & occasional weekends; Experience in music mixing for television commercials would be extremely helpful, especially experience with orchestrated music; Willingness to carry a pager.

**THIS IS NOT A COMPOSING POSITION—THIS IS A MIXING POSITION ONLY!**

**We Need From You:** Resume; Tape of commercials you've mixed; 3 references from employers in the field of commercials or post-production that emphasizes your speed, availability, musicality, motivated attitude, punctuality and grace under pressure. **FAX RESUME TO: 850 Productions, Inc., 312-642-8823.**

# STUDIO REPORT

Artist	Producer	Engineer	Label	Project
Christian Lassen	Chris Rodriguez	David Schaben/A. Kogok	AWAL	mix
Robert Ellis Orrall	R.E. Orrall	Bob Bullock/A. Kogok	EMI	tracks
Kimber Clayton	Steve Keller	J. Jaszcz/A. Kogok	—	mix
Scott Rouse	S. Rouse	J. Jaszcz/A. Kogok	Groove Grass	—
Pat Coil	P. Coil	R. Schnoars/A. Kogok	One Records	mix
Shaded Red	Barry Blair	Shane Wilson/Jason Boertje	—	—
➔		Cadence	—	mix
The Delevantes	Garry Tallent	Rob Feaster/Mike Percell	Capitol Nashville	mix
MC Potts	Keller/Jackson	J. Jaszcz/Grant Green	Critique	mix
James T. Harn	Keller/Jackson	J. Jaszcz/A. Kogok	Curb	mix
Shaded Red	Barry Blair	Roger Mountenot/A. Kogok	—	—
➔		Cadence	—	mix

## SEVENTEEN GRAND

Red Line	B. Feys/E. Struble	J. Niceley/C. Brown	RCA NY	trax
Pam Tillis	Billy Joe Walker	B. Schnee/M. Frigo	Arista	mix
Lynn Hutton	M. Bright/S. Bronnon	—	—	—
➔		D. Hall/C. Brown	—	trax
Neal McCoy	Kyle Lehning	K. Beamish/D. Bason	Atlantic	"
Nanci Griffith	Buddy Mondlock	Gary Paczosa	—	ad's

## SONG CELLAR/STUDIO BLUE

Hal & Rachoel Newman	—	—	—	—
➔	H. & R. Newman	Jackie Cook	Windy Hollow	demos
Seth Jackson/Mark Thompson	—	—	—	"
Lindy Gravelle/Gordon Bradberry	—	—	—	"
➔	Chuck Neese	—	New Co.	"
Don Galant/Aaron Baswell	—	—	Killen Songs	"
Jeramie Culpepper	H. Newman/T. McClenden	—	—	CD
➔		—	—	"
Christian Kerr	Harvey Turner	L. Sands/J. Cook	—	"

## SOUND EMPORIUM

Hank Thompson	B. Millet/H. Thompson	—	—	—
➔		C. Ainlay/M. Ralston	—	mix
Pam Tillis	Billy Joe Walker, Jr.	K. Beamish/D. Bason	Arista	ad's
Monty Allen	Frank Rogers	Brian Willis	EMI	demos
Mullins-Black	G. Fundis/B. Stone	D. Sinko/M. Andrews	Alma	trax/ad's
Bobby Nicholas	B. Nicholas/R. Chin	Matt Andrews	Shawco	"
Charlie Major	Mike Poole	M. Poole/M. Andrews	BMG/Can.	trax
Wynonna	David Pack	David Thoener	Curb Univ.	ad's

## SOUND KITCHEN

Mark Chesnutt	Mark Wright	G. Droman/T. Coyle	Decca	mix
Chris Faulk	Brian Faraker	Brian Faraker	—	trax
Claudia Church	Rodney Crowell	David Thoener	WB	mix/ad's
Randy Scruggs	Randy Scruggs	S. Marcantonio/K. Kelsey	WB	mix
Sawyer Brown	Brian Tankersley	B. Tankersley/K. Kelsey	—	dance mix
Terry Christian	Michael Omartian	T. Christian/T. Coyle	War/All.	od's/mix
Peace In The Valley	D. Pritchard/B. McNamara	—	—	—
➔		J.R. McNeely/K. Kelsey	—	mix
John Elefante	John & Dino Elefante	—	Pamplin	—
Lillians Octavos	Bob Clark	B. Clark/K. Kelsey	—	mix ad's
The Sharps	Michael English	K. Ward/K. Kelsey	ind.	ad's
Robert Ellis Orrall	Robert Ellis Orrall	S. Jenkins/K. Kelsey	EMI	demo

## SOUND STAGE

Clint Black	Clint Black	C. White/A. Grassmick	RCA	trax
Kenny Chesney	N. Wilson/B. Cannon	K. Beamish/D. Bason	—	mix
Cactus Choir	Mark Bright	David Hall	Sound Stream	ad's
Rich McCready	Bryan Maher	B. Carr/T. Bates	Magnatone	voc/mix
Neil Coty	Keith Stegall	J. Keltan/T. Green	Mercury	mix
Disney-Japan	Tom Bruner	E. Barton/T. Green	Disney-Japan	trax
Jim Lauderdale	Blake Chancey	C. Ainlay/M. Ralston	RCA	mix

Artist	Producer	Engineer	Label	Project
Tim McGraw	B. Gallimore/J. Straud	—	—	—
➔		C. Alge/T. Green	Curb	"
Jo Dee Messina	B. Gallimore/T. McGraw	—	—	"
The New Campfire	Balladeers	—	—	—
➔	Jeff Willis	Jason Piske	—	trax/od's
James Prosser	Mark Bright	Doug Grou	WB	vocals
Jason Sellers	Chris Farren	S. Marcantonio/C. Davie	RCA	trax

## STUDIO 23

Ellen Warshaw	B. Cumming/E. Warshaw	—	—	—
➔		Bryan Cumming	—	demo
Gory Carter	B. Cumming/G. Carter	—	—	"
Alan Ross	A. Ross/B. Cumming	—	ind.	casingle
Laura Powers	L. Powers/B. Cumming	—	Moucere	demos
Earl Benayce	Bryan Cumming	—	ind.	tape
Chris Colantonio	—	—	—	demo

## SYNCRO SOUND

Greystone Comm.	R. Wachtler/R. Saltmarsh	—	—	—
➔		John Wiles	TNN	doc. scores
CNBC	R. Wachtler/K. Rarick	—	CNBC	sports promo
Greystone Comm.	Ken Rarick	—	TNN	doc. scores
Home & Garden TV	R. Wachtler/J. McPherson	—	—	promo
➔		—	—	Timeless Treas.
Various artists	Jeff Shannon	—	—	—
KHOU-TV	R. Wachtler/R. Saltmarsh	—	KHOU-TV	summer cmpn.
➔		—	—	—

## WOODLAND

Ricky Van Shelton	S. Buckingham/M. Morgan	—	—	—
➔		Toby Seay	RVS	trax
Kenny Chesney	B. Cannon/N. Wilson	Billy Sherrill	BNA	"
Chris Faulk	Brian Foreacre	Brian Foreacre	Tom Collins	ad's
Confederate RR	Csaba	Joe Chiccarelli	Atlantic	"
Ricky Skaggs	Ricky Skaggs	Alan Schulman	—	ad's/mix
Michael W. Smith	Mark Heimermann	Brian Lenox	Reunion	ad's
Various	Ernie Sample	Dennis Ritchie	Sample Music	"
Sawyer Brown	M. McAnally/M. Miller	—	—	—
➔		Brian Tankersley	GBT Music	mix
Tiffany	Peter McConn	B. Sherrill/E. Poul	BMG	ad's/mix
"Heavenly Melody"	David Hamilton	Brent King	ORTV	ad's
Children's Album	L. Silver/A. Schulman	—	—	—
➔		Alan Schulman	Virginia	mix
Robert Ellis Orrall	Robert Ellis Orrall	Sandy Jenkins	EMI	ad's
B.J. Thomas	Chris Rodriguez	Jim Baird	War/Resound	"



Internationally-known producer/engineer Hugh Padgham (Sting, Phil Collins, David Bowie, Melissa Etheridge) visits Carl Tatz's Recording Arts during a mix session for Kami Lyle's upcoming MCA release done on the G PLUS. (L to R) Padgham, Lyle and Tatz.



by RUSTY RUSSELL

# COTTAGE INDUSTRY GROWS

## BRICKBYBRICK

BLUESLAND  
PRODUCTIONS'  
FRED JAMES

Coverage of Nashville's role as the cradle of country music is seemingly boundless; through innumerable books, museum exhibits, TV documentaries and re-issued recordings, even the most obscure nooks and crannies of this glorious past are by now well-illuminated. But what of Music City's other rich musical heritage? For nearly three decades, Nashville was a hotbed of blues and R&B activity. Locally-based labels like Ponceello, Ref-O-Ree, Champion and Excello were home to some of those genres' most respected artists, and, at times, the attendant club scene rivaled that of Memphis. This once-vibrant world has been largely forgotten in recent years, lying just beneath the topsoil of our own backyard like some lost civilization, but much of it is once again seeing the light of day through the efforts of Bluesland Productions' man of many hats, Fred James.

James, who moved to Nashville from Wichita, Kansas in 1973, has succeeded in nearly every facet of the music business; as

a guitarist and vocalist, he's worked onstage and in the studio with heavy hitters like Billy Joe Shaver, Townes Van Zandt, Guy Clark, Vern Gosdin, Rodney Crowell and the Memphis Horns. He released his own debut album on Cascade Records in 1978, and was signed as a songwriter by a publishing arm of RCA. Listed as one of the top session musicians in town by Frets Magazine in 1986, he began to focus primarily on blues (his first musical love) and had his first major songwriting success with "Full Moon On Main Street," nominated for a W.C. Handy award as Best Blues Song in 1988. As the '90s dawned, Fred added production to his list of pursuits, guiding projects for a diverse list of artists that includes Homesick James, David Olney, Tim Krekel, Sam Lay, Tommy Tutone, Frank Frost and many others. Songwriting credits mounted as James' reputation in the blues world grew. He also toured Europe regularly with his own group, Freddie And The Screammers, and with his wife and partner Mary-Ann Brandon.

James served as consultant for Ace Records (London) on their Excello re-issues featuring Roscoe Shelton, Earl Gaines and Clifford Curry, and brought the three venerable artists together as The Excello Legends on a new Appaloosa release in 1995. He also served as guitarist for the project; rather than "outgrowing" any of his job descriptions over the years, James has simply added new ones to his list:

"I'm doing an awful lot of administration-type things nowadays, but I still write,

sing and play all the time. One thing kind of feeds the other. Lately, I'm mostly playing on things that I produce. We still go to Europe real often, either with Mary-Ann or the Excello guys—usually we have some kind of package that we take over there. And now the label thing is starting to be a main focus. I've started buying up some older labels that have been lying around for years, like Champion, Ponceello and Ref-O-Ree. There's an amazing amount of interest—especially in Europe—in those records. All this great stuff by the Fairfield Four, Shy Guy Douglas, Gene Allison, Roscoe Shelton...you really have to search for most of it. I'll find somebody with a clean vinyl version of something, and then we resurrect it from that. In a lot of cases you have to go around and piece things together from all kinds of different sources. I've licensed those catalogs to Ace for re-issue in England, and I recently bought the Sur-Speed/Bullet label. It's amazing that so much great music was recorded here, and the only people who've heard it for years are the really aggressive collectors. We're finding that there's a very strong market for it."

James has built a sizable publishing catalog as well, focusing on his own titles and single-song contracts with numerous writers. He describes the blues publishing world as a numbers game: "You're not going to see the kind of huge success with one copyright that you do in country, where you have a number-one hit and go build yourself a big house, but once you get established, you have all these little cuts working for you all over the place. It's kind of a slow-and-steady way of going about it." Fred's own songs have been cut by Koko Taylor, Johnny Winter, Junior Wells (with Bonnie Raitt), Son Seals and many others.

Under the umbrella of Bluesland Productions, Fred James has developed a maze of international music-business interests. He plans to launch his own label in the near future, and will no doubt fill a number of roles there, too. "I'm also interested in producing some of the roots-oriented things that are going on down on Music Row," he says. "There's so much going on here that hasn't been recognized, and I think that's finally starting to change." ❖

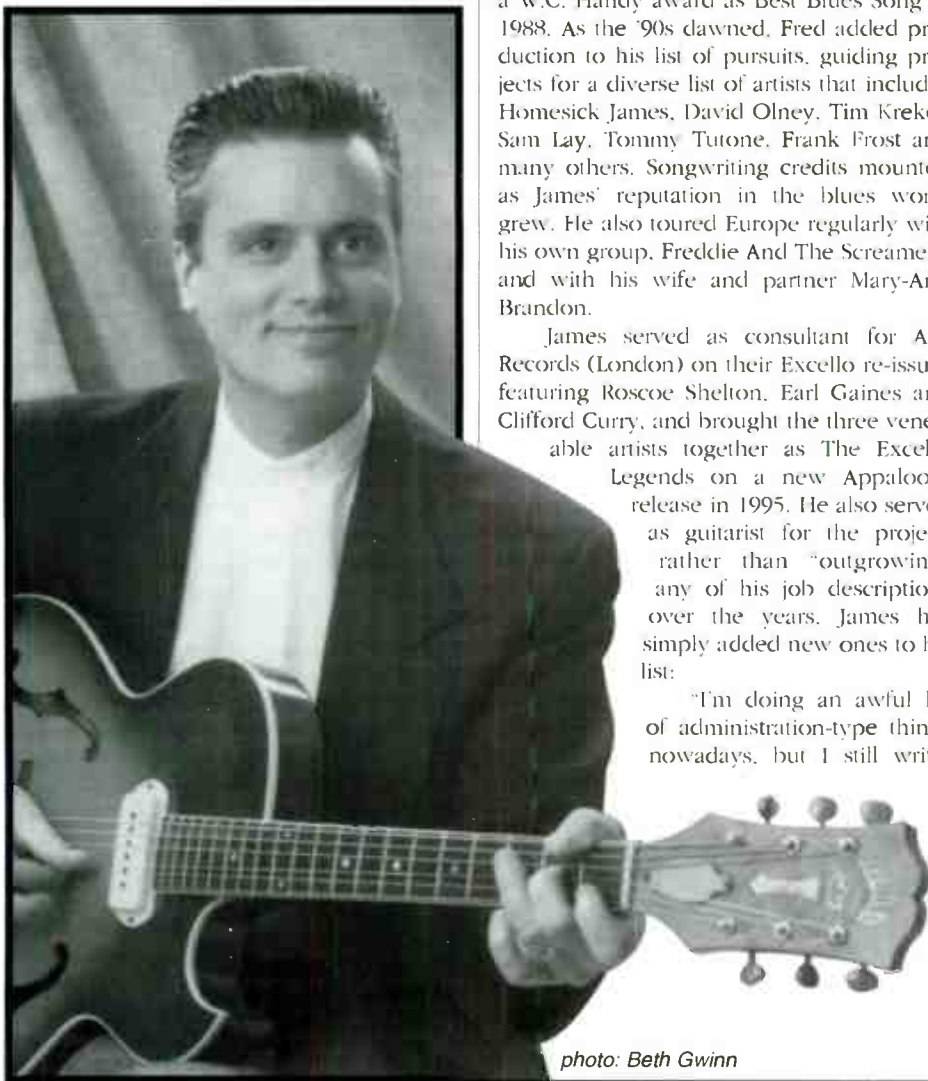


photo: Beth Gwinn

### BELA FLECK'S HOUSE

West Meade open floor plan master suite, large den w/tp, 2-car garage, great condition. If your agent knew about this house, they'd be showing it to you!

Call Berni Nash - The Realty Center: 244-2626  
**\$229,000 • 771 Rodney Drive**



## VIDEO REVIEWS

by LISA BERG

# PRAIRIE OYSTER: ON THE RIGHT TRACK

Talk about being on the right track...Canadian group Prairie Oyster and Pecos Films Director Michael McNamara make a whistle-stop at the top of the video mountain this month with their poignant "One Way Track" production. In a tale full of foreshadowing as well as regretful reflection, the scene is set with a disgruntled teenager (the real-life son of Director McNamara) and his great-grandmother in an attic discussing life. He's complaining about his mother not letting him "go anywhere or do anything," and great-grandma interjects that his mother might be afraid that he won't come back if he does indeed choose to leave. The boy doesn't really grasp that concept, so she hands him a key from a chain around her neck and instructs him to look in the old trunk in front of them, as he might find "something interesting." The boy uses the key to open up a box, uncovering a pair of antique eyeglasses with shiny, silver lenses. He puts them on and immediately is taken into a world of early virtual reality, if you will. He can see inside a decades-old passenger train and is "fast-forwarded" through several cars, glimpsing at related scenes from his family's past while Prairie Oyster eerily plays and sings. The more he sees of the past, the more he realizes what may be predestined to happen to him if he leaves home. Wanting no part of it, the teenager takes the glasses off and runs from the attic, scared but enlightened. Even with the video's intense storyline, it also serves to showcase the group Prairie Oyster, who those of us "south of the border" may not be very familiar with. Director McNamara said that the congenial group made the video shoot extremely enjoyable, remarking that, "It was like working with six stand-up comics. They're 'on' all the time." The end result is certainly "on," as well.

Newcomers and "returning" artists including Anita Cochran, Tammy Graham, Skip Ewing and John and Audrey Wiggins certainly don't get derailed by their new clips. Cochran's "I Could Love A Man Like That" revolves around her attempts to meet a cowboy who lives in the next building. But above and beyond that, Cochran is quite a picker, and we see some pretty cool shots of her nifty guitar work. On that basis, if nothing else, Cochran should stand out among the glut of new artists and acquire some sort of recognition factor. Graham's tearjerker, "A Dozen Red Roses," nicely uses dissolves and superimposition to tug at the heartstrings. "Mary-Go Round" literally finds Ewing crooning near a carousel while the song's story is played out by various couples, also usually in the same setting. But the clip itself is visually striking with its vibrant colors and lighting touches—it definitely stands out from the rest. John Wiggins finds himself playing the lead role in "Somewhere In Love," sharing a within-the-frame split-screen with the woman who has spurned him. Her story is shown in sepia tones for a nice effect. Another fine touch—she drives her green Mustang—the one that John says in the song he has been searching for—right behind him, unbeknownst to him, to close out the clip.

Coming along for the ride in the passenger car, courtesy of Alan Jackson, are several NASCAR drivers who make cameos in "Who's Cheatin' Who," including Ernie Irvan, Bill Elliott, Rusty Wallace, Dale Jarrett, Mark Martin and Jeremy Mayfield. Yes, it's basically a glorified Ford Truck commercial, but it's also a whole lot of fun. Keeping with the sports theme, golfer Bob Wolcott also makes a "guest guitarist" appearance in Vince Gill's "A Little More Love" clip.

Chugging along in the caboose are Sons Of The Desert and LeAnn Rimes. "Whatever Comes First" features a lot of Sons Of The Desert performance in the same setting, while "The Light In Your Eyes" basically finds LeAnn singing in many different locations. Pretty, but just not quite enough steam to make it around the mountain. ♦

## VIDEOREVIEWS

### RIGHT ON TIME

**Prairie Oyster "One Way Track"**  
Pecos Films; Dir—Michael McNamara;  
Prod—David Pritchard; Velvel Records

### ALL ABOARD

**Anita Cochran "I Could Love A Man Like That"**

Picture Vision; Dir—Michael Salomon;  
Prod—Tom Forrest; Warner Bros.

**Skip Ewing "Mary-Go Round"**

Above & Beyond; Dir—Chuck Shanlever;  
Prod—Mary Matthews; Word Nashville

**Tammy Graham "A Dozen Red Roses"**

The Collective, L.L.C.; Dir—Bob Gabrielsen;  
Prod—Tamera Brooks; Career

**Alan Jackson "Who's Cheatin' Who"**

Florida Film & Tape; Dir—Brad Fuller; Prod—David Burt; Arista

**Kim Richey "I Know"**

Portfolio/Black Dog; Dir—Luke Scott;  
Prod—Allyn Waldman; Mercury

**John & Audrey Wiggins "Somewhere In Love"**

Deaton Flanigen Productions; Mercury

### BAGGAGE CAR

**James Bonamy "The Swing"**

Honest Images; Dir—Chris Rogers; Prod—Trey Fanjoy; Epic  
**Mary Chapin Carpenter "The Better To Dream Of You"**

The Collective, L.L.C.; Dir—Steven Goldmann; Prod—Susan  
Bowman; Columbia

**Vince Gill "A Little More Love"**

The AV Squad; Dir—John Lloyd Miller;  
Prod—Selby Miller; MCA

**Alison Krauss & Union Station**

**"Find My Way Back To My Heart"**

Planet Inc.; Dir—Gerry Wenner;  
Prod—Robin Beresford; Rounder

**Little Texas "Bad For Us"**

Deaton Flanigen Productions; Warner Bros.

**Patty Loveless "The Trouble With The Truth"**

Planet Pictures; Dir—Gerry Wenner;  
Prod—Robin Beresford; Epic

**Regina Regina "Right Plan, Wrong Man"**

Scene Three; Dir—Marc Ball; Giant

**Daryle Singletary "The Used To Be's"**

Scene Three; Dir—Marc Ball; Giant

**Ray Stevens "Too Drunk To Fish"**

Hale & Hearty; Dir—Randy Hale, Buddy Kalb, Ray Stevens;  
Prod—Ray Stevens; MCA

**Kris Tyler "Keeping Your Kisses"**

The Collective, L.L.C.; Dir—Steven Goldmann; Prod—Susan  
Bowman, Tom Calabrese; Rising Tide

### DERAILED

**Joe Diffie "This Is Your Brain"**

Studio Productions; Dir—Roger Pistole; Epic

**LeAnn Rimes "The Light In Your Eyes"**

Honest Images; Dir—Chris Rogers;  
Prod—Rogers/Amos; MCG/Curb

**Sons Of The Desert "Whatever Comes First"**

Studio Productions; Dir—Roger Pistole; Epic



63.3 million households

1. Bill Engvall • *Here's Your Sign* • Warner Bros.
2. Lorrie Morgan • *Good As I Was To You* • BNA
3. Tracy Lawrence • *Better Man, Better Off* • Atlantic
4. Collin Raye • *On The Verge* • Epic
5. John Michael Montgomery • *I Miss You A Little* • Atlantic
6. Kathy Mattea • *455 Rocket* • Mercury
7. Kevin Sharp • *She's Sure Taking It Well* • Asylum
8. Sawyer Brown • *Six Days On The Road* • Curb
9. LeAnn Rimes • *The Light In Your Eyes* • Curb
10. Tanya Tucker • *Little Things* • Capital Nashville

Used by permission © TNN



34.7 million households

1. Terri Clark • *Emotional Girl* • Mercury
2. Tracy Lawrence • *Better Man, Better Off* • Atlantic
3. Tracy Byrd • *Don't Take Her She's All I Got* • MCA
4. Bill Engvall • *Here's Your Sign* • Warner Bros.
5. Lorrie Morgan • *Good As I Was To You* • BNA
6. Clay Walker • *Rumor Has It* • Giant
7. Kathy Mattea • *455 Rocket* • Mercury
8. Collin Raye • *On The Verge* • Epic
9. Trace Adkins • *This Ain't No Thinkin' Thing* • Cap. Nash.
10. John Michael Montgomery • *I Miss You A Little* • Atlantic
11. Kevin Sharp • *She's Sure Taking It Well* • Asylum
12. Mita Mason • *Dork Horse* • Atlantic

Used by permission © CMT



Southern Exposures-Nashville Director Tom Bevins and Critique/BMG artist MC Potts take a break on the set of the video shoot for "I'm So Sorry," the first single from Potts' forthcoming sophomore album. Photo: Alan L. Mayor

## VIDEO DIRECTORY

### ACCOMMODATIONS

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

### AUDIO POST PROD

#### DIGITAL AUDIO POST

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

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

### FILM/VIDEO SCORING

**MUSIC ROW SOUND DESIGN**  
615/244-6515 In LA 813/846-1615  
FAX: 615/242-2455

Filipiak Music.....255-1602  
Wolf Music  
209 10th Ave S. #434 .....254-4828

### ORGANIZATIONS

Nashville Film Office, Exec. Dir. Vicki Oglesby  
161 Fourth Ave. N. ....259-4777  
TN Film, Ent., Music Commission  
320 6th Ave. N. ....741-3456

### TAPE & ACCESSORIES

Electric Picture Company  
Nashville, TN .....781-8194  
Have Inc. ....800-999-4283/615-952-5100

### VIDEO DIRECTORS

Bell-Jarboe Films  
1925 21st Ave S. #B1 .....297-0648  
Pecos Films, Michael Merriman  
1212 16th Ave. S. ....327-1400

### VIDEO PRODUCERS

A.B.S.O.L.U.T.E. Video  
3010 West End, 37203 .....297-7772  
Above & Beyond Pictures  
PO Box 121426, 37212 .....255-3203  
Bob Cummings Prod. Inc.  
1204 Elmwood Ave. ....385-4400  
Flashframe Films .....212-333-7666  
George Deaton Prod. ....1-800-725-7710  
Gary Musick Productions  
912 Twin Elms Ct. ....259-2400  
Gibbe Productions, 3101 N. Fitzhugh,  
Dallas, TX 75204 .....214-520-8222  
Makin' Pictures  
1230 17th Ave. S, Nashville. ....269-6770  
Mark Gray, 5763 Bird Rd.  
Miami, FL .....305-665-4750  
High Five Prod./Nashville .....321-2540  
L.A. ....213-964-9555  
Jim Owens And Associates, Inc.  
1525 McGavock St. ....256-7700  
Keene & Company  
2014 19th Ave. S. ....292-1441  
Laura Tate Films, El Paso. ....915-532-2860  
Lippsync Inc. ....327-9888  
Mega Media  
2910 Woodlawn Dr. ....292-0300  
Notorious Pictures, .....615-872-2773  
.....212-725-0907/310-399-7394  
Northern Sky, 777 N. Jefferson St.,  
Milwaukee, WI 53202. ....414-226-2225  
Pearson/Taylor Productions  
PO Box 150888, 37215 .....298-1450  
Pecos Films, Bryan Bateman  
1212 16th Ave. S., Nash. ....327-1400

### Picture Vision

209 10th Ave. S. Ste. 425 ...615-244-2060  
Planet Nashville  
1315 16th Ave. S. ....386-9909  
Rainmaker Productions  
815 18th Ave. S. ....320-7267  
Reel Image Films  
19 Music Sq. W. ....256-0580  
Reel Productions, Inc.  
972 Greenland Dr. ....297-5036  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820  
Stephen Yake Productions  
237 French Landing Dr. ....254-5700  
Studio Productions  
4610 Charlotte Ave. ....298-5818  
Toppics .....1-800-925-1232  
Wharf Rat Productions, Box 31093,  
Halifax Nova Scotia, Canada B3K5T9  
.....902-466-5799  
Bill Young Prod., 750 Park Two Dr.,  
Sugarland, TX 77478 ...713-240-7400

### VIDEO PROMOTION

**ARISTOMEDIA**  
VIDEO CLIP DISTRIBUTION • PROMOTION  
& MICRO MARKETING  
615-269-7071  
www.aristomedia.com

### VIDEO STUDIOS

Nash. Cartage & Sound .....386-3700  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820  
Studio Instrument Rentals (S.I.R.)  
310 5th Ave. S. ....255-4500  
Z Music Television  
2806 Opryland Dr. ....615-871-7858

### VIDEO STYLISTS

Artists Development Network  
604 Hidden Hills Dr. ....883-8955  
Norma Crisp Inc.; Hair/make-up artist  
605 Davis Dr. ....754-7200/754-0073

### VIDEO TAPE DUPLICATION

Castle Technology .....361-5140  
Detail Disc Manufacturing  
.....1-800-737-7624/352-2852

### VIDEO TAPE EDITING

A.B.S.O.L.U.T.E. Video  
3010 West End, 37203 .....297-7772  
Edit Ed Ltd.  
2017 Linden .....386-3437



### Premium Film To Video Transfer

1006 17th Ave South.  
Nashville, TN 37212  
615-322-9337  
FAX 615-322-9344

Ground Zero  
1011 16th Ave. S. ....322-9927  
Henninger Elite Post  
1025 16th Ave. S. ....327-8797  
Scene Three, Inc.  
1813 8th Ave. S. ....385-2820

news is where  
you find it.  
www.musicrow.com



Bobby Karl....

## WORKS THE ROOM

CHAPTER 81

I have a confession to make. As a rule, I hate concerts. But clubs, now that's a different matter altogether. I do adore a good pub when the music's fine. There is simply no better way to feel the energy, warmth and emotion of musicians than in a bistro. So a tip of the hat to people like **Bruce Fitzpatrick** at The Exit/In, **Pino Squillace** at Caffè Milano, **Amy Kurland** at The Bluebird Cafe, **Johnny Potts** at The Sutler, **J.T. Gray** at The Station Inn and **Mervin Louque** at Douglas Corner. They are the folks who really give Music City its soul.

I was vividly reminded of this by Tin Pan South (4/15-19), the fifth annual songwriters smorgasbord by the NSAI. In the not so distant past, one was hard pressed to come up with two or three essential club experiences in any given week. Nowadays it is not uncommon to have to make tough choices between two or three on any given night. And that was certainly the case with TPS.

**Sandy Knox** promised big things and delivered 'em at Caffè Milano on Wednesday (4/15). At one point, **Michael McDonald**, **Donna Summer**, **Beth Nielsen-Chapman**, Ambrosia's **David Pack**, **Paul Williams** and **Wynonna** were all harmonizing together. Talk about star power. Among the witnesses were new *Tennessean* music scribe **Rick de Yampert**. It's like this every night, Rick. Honest.

Being there meant missing the likes of **Hal Ketchum**, **Bill Anderson**, **Paul Brandt**, **Mark Germino**, **Gary Nicholson**, **Stephen Bruton** and **Dan Baird** at other venues. What's a music lover to do?

Club hop, that's what. We began Thursday (4/16) at Henry's, where **Cindy Bullens** was showing **Earl Thomas Conley** and **Mieke Appel** how to rock, while **Toni Wine**, **Lisa York**, **Mike McGrath** and **Jennifer Alexander** led the applause. Across the street at Wolfy's, health problems rained on the parade—scheduled Michael Clark hurt his hand, Monte Warden cracked his ribs and Roger Brown got sick. But ring-leader **Tommy Connors** was rivetting each time he sang. Did you know his kinfolk played in The Light Crust Doughboys? And emergency replacement **Deryl Dodd** was simply hillbilly magnificent. The boy is a star. Affable **Bob Montgomery** and **Pete Loesch** were there as believers.

Onward into the night we rolled, to Douglas Corner. There we snuggled in among **J. Fred Knobloch**, **Michael Hight** and the rest of a packed crowd to hear **Marc-Alan Barnett**, **Lari White**, **Stephony**

**Smith**, **Mark Luna**, **Jimmy Stewart** and **Chuck Cannon** in the round. Stewart sang the dickens outta "She's in the Bedroom Crying," a song that would have been a monster for John & Audrey Wiggins if there were any justice in this world. Even more hair-rais-

## These gritty guys are the future of country

ing was Cannon's debut of "We Were In Love" with wife White on harmonies. This stunner is a standout on the upcoming Toby Keith CD.

Our next stop was 3rd & Lindsley where soul sisters **Etta Britt** and **Sheila Lawrence** were smokin' up the joint. **Bob Britt**, as always, was awesome on guitar. Both of these ladies have superb CDs on sale in the "local rack" of yer favorite disc emporium. Buy 'em.

Wolfy's packed in the hipsters on Friday (4/18) with **Lucinda Williams**, **Jeff Black** and the gang. Attendee **Tom Robinson** likened the action on Lower Broadway to "those Saturday nights when the Opry used to be downtown—people everywhere."

On Saturday (4/19), the fun started at the Ryman Auditorium at the "Legends" show starring **Jimmy Webb**, **Stephen Bishop**, the ever droll **Hank Cochran**, **J.D. Souther** and **Barry Mann** (with a bow by his divinely gifted lyricist wife **Cynthia Weil**). No-show Dan Fogelberg had bronchitis. Musically, the evening wasn't outstanding; but the audience fawned over every bad joke, falsetto note and pointless anecdote. You'd think they'd never seen a songwriter before. Basking in the first sold-out Legends show in TPS history were **Becky Hobbs**, **Danny Proctor**, **James Richards**, **Susan Longacre**, **Chuck Thompson**, **Alan Rhody**, **Terry Clements**, **Kate Wallace**, **Bob Colson**, **Wayland Holyfield**, **Will Beasley**, **Jim Photoglo**, **Johnny Wright**, **Mark D. Sanders**, **Karen Conrad** and **Carol Fox**.

From there we headed to The Sutler to hear **Tim O'Brien**, **Ron Sexsmith**, **Kevin Gordon** and **Paul Burch**. Sexsmith has an album out in June. If you haven't bought Burch's yet, do so. Gordon was selling his, hot off the presses, at the gig. These gritty guys are the future of country music, not the latest Dick-in-a-Stetson. Just ask attendees **Robert Reynolds**, **Tom Lewis**, **Charlene Blevins** or **Mary Bufwack**. "This reminds me of why I moved to Nashville in the first

place," said Charlene. And Mary was decreed one of the 100 coolest people in Music City in the current issue of *Nashville Life* magazine. So there.

The hour was growing late, but we made a last-ditch attempt to catch some tunes at Radio Cafe. Alas, the last note had sounded and they were tearing down when we arrived. Oh well, there's always next year. Maybe that's when I can see such personal faves as **Malcolm Holcombe**, **Verlon Thompson**, **Fred Koller**, **Don Henry**, **Bill Lloyd**, **Jamie Kyle**, **Dan Penn**, **Mac McAnally**, **Bill Miller**, **Dennis Morgan**, **Al**

**Anderson**, **Bob DiPiero**, **Pat Alger**, **Gretchen Peters**, **Darrell Scott**, **A.J. Masters**, **Bernie Nelson**, **Linda Hargrove**, **Billy Montana**, **Randy Albright**, **Stacy Earle**, **Karen Staley**, **Ashley Cleveland**, **Benita Hill**, **Jim McBride**, **Judy Rodman**, **Gary Vincent**, **Curtis Wright**, **Jeff Knight**, **Kevin Montgomery** and the rest of the 300 (!) tunesmiths who showcase at this extraordinary event. Maybe human cloning will become a reality.

Before leaving Tin Pan South, I should point out that there was also one bona fide "schmoozing fabulons" event connected with it. That was the Hard Rock press conference (3/19) attended by **Michael Gray**, **Casey Kelly**, **Mark Jordan**, **Graham Gouldman**, **Gary Burr**, **Peyton Hogue**, **Wood Newton**, **Hugh Prestwood**, **Ralph Murphy**, **Tom Roland**, **James Dean Hicks**, **Elaine Wood** and, standing ovation, event organizer **Erika Wollam Nichols**.

Bobby Karl has spent much of the past few weeks in Tune Town taverns. After all, who can resist something like the folkie **Bill & Bonnie Hearne** album release party at The Station Inn (3/20)? Certainly not **Betty Rosen**, **Jim Rooney**, **Al Perkins**, **Bobby Cudd**, **Ben Payne**, **Alan Messer**, **Doug Green**, **Shawn Camp**, **John Lomax III**, **Jeff Skillen**, **Bob Millard**, **Paul Craft**, **Ellen Pryor**, **Sheri Riddell**, **Tim Ryan** or **Nanci Griffith**.

Nanci had a gig of her own, an album-debut bash at Ace of Clubs (3/27) that attracted an SRO crowd including **Tom Littlefield**, **Peter Kimball**, **Cathy Straight**, **Ed Benson**, **Al Bunetta**, **David Conrad**, **Peter Nash**, **Alan Koenig**, **Clay Bradley**, **Susanna Clark**, **Stan Byrd**, **Layng Martine**, **Brad Schmitt**, **James Elliott** and more. Event revelations: When did **Fred Foster** stop wearing his toupee? When did **Lee Satterfield** go blonde? I must not be getting out enough.

I did get to the **Victor Wooten** show at Caffè Milano (4/2). So did **Leon Russell**, **Matt Dudley**, **Eric Silver** and **Kimberly**

**Baum.** The sublimely gifted Victor was also on hand the next day as Warner/Reprise celebrated the pop Grammy win by **Bela Fleck & The Flecktones** (4/3). **Edgar Meyer, Gary Velletri, Chris Palmer, Mack McKeithen** (ex Fruit of the Loom, now a Nashville go-getter), **John Cowan, Jill Douglas, Jim May, APA's Bonnie Sugarman, Jeff Green, Jeff Coffin** (who is going to be playing with the Flecktones this year), **Janice Azrak, Denise Stiff, Karen Oertley** and **David Preston** mingled. Balloons by Hank Williams bedecked the room in the shapes of "Cosmic Hippos," fly-

Blackstone Brewery for the **Ronnie Dunn/Tommy Lee James** No.1 party for "A Man This Lonely" (4/8), **Tillie & Lucy's Pub** for the **Trace Adkins** gold celebration (4/9), **Vandy Plaza** for the **Dick Clark** gala (4/10), **The Exit/In** for **Highwater's** album party (4/10), back to **Caffe Milano** for the **Lend Us a Quid** show (4/12), **Victor Victoria's** for the **Stella** record release (4/12) and **Rising Tide's** office for the **Kris Tyler** meet-and-greet (4/15). Whew! See what I mean about there being so many "essential experiences" these days?

It was a picture-perfect spring evening

Norway, Germany, England and Canada." Not to mention Music Row—**Harry Stinson, Jennifer Bohler, Roy Wunsch & Mary Ann McCready, Steve Fishell & Tracy Gershon, Thea Tippin** (Aaron woulda been there, but it was the opening day of turkey season), **Danny Petraitis, Michael Campbell** and **Anne Weaver**. As for the video community, need you even ask? **Michael McNamara, Steven Goldmann, Michael Solomon, Tom Neff, Kathy Russ, Cynthia Biederman, Philip Tuck, Doug Morris, Rebecca Crawford, Jo Pincek, Andy Kouris** and **Mike Figlio** were just a few of the TV folks gathered. We danced to the funk 'n' groove of **The Prime Time Band**. Who says Music City has no r&b?

Martin, as ever, glided through the whole thing as the epitome of graciousness. Would it surprise you to learn that he comes from a line of European career diplomats? When I grow up, I want to be just like him. Which of course will be never—but I can dream, can't I? ♦

## music, not the latest Dick-in-a-Stetson.

ing saucers and other elements echoing Flecktones album graphics. Host **Jim Ed Norman** presented a plaque recognizing the band's sales of 600,000 units to date.

In other Music Row schmoozathons, **Ilene Berns** tossed a swell party (3/20) at her office to bid adieu to **Bill Isaacs**, who is moving to Minneapolis for an exalted job at K-Tel. The diverse well wishers included **Erv Woolsey, Eddy Raven, Patsi Bale Cox, Marilyn Arthur, Ray Baker, Freddy Weller, Mike Martinovich, Hazel Smith, Claudia Nygaard, Kevin Lamb, Judy Povsky** and **Pat Rolfe**. Ilene was agog over her new hiree **Steve Pope**, who landed four "holds" in his first week on the job at Web IV.

Over at Sunset Grill (3/13), folks were all smiles for **Randy Scruggs** and **Matraca Berg** at the No.1 bash for "We Danced Anyway." Even the legendary **Earl Scruggs** was there beaming for his boy. **Ken Levitan, Greg Becker, Irene Kelly, Bridget Petraitis, Harry Warner, Chet Flippo, Joe Galante, Jeff Hanna, Pat Higdon, Maura Fogerty** and King of the Fabulons **Roger Sovine** attended.

You could also spot the Fabulon King, as well as the rest of the Nashville NARAS board, at the grand opening of the organization's new Nashville building (3/18). That was the same night as the **Guy Clark Keepers** CD party at Douglas Corner (3/18). During the next two weeks, scene makers made it to (deep breath, here we go) **BMI** to honor **Vince Gill** (3/19), **Merchant's** for **Cindy Morgan** (3/21), **Ace of Clubs** for **General Hospital** stars **Kurth & Taylor** (3/25), **Caffe Milano** for **dc Talk** (3/26), as well as the **Night of Reckoning** (3/27), **The Station Inn** for **Tony Furtado's** record release (3/26), **The Wildhorse Saloon** for **Buffalo Club** (3/28), the **Opry House** for **Jim & Jesse's** 50th anniversary (3/29), **Melrose Lanes** for the **Alison Krauss** bowl-a-rama (4/2), **The Bluebird** for **Swan Dive's** showcase for its new label **Sony Japan** (4/3), **Davis Kidd** for **Tanya Tucker's** book autographing (4/7),

when **High Five** exec **Martin Fischer** married **Dana Lee Daffer** at **Scarritt-Bennett's** **Wightman Chapel** (3/29). Toasted best man **Bud Schaetzle** at the **Hermitage Hotel** reception, "If there's a better, more generous and more honorable man than Martin Fischer, I haven't met him." I say amen to that. What I didn't know was that Dana is funny. It turns out she's an alumna of **The Groundlings** comedy troupe in L.A.

"Isn't this the most amazing collection of people?" marvelled head usher **Bret Wolcott**. "There are people here from Austria,

### NEAR BRENTWOOD

FOR SALE BY OWNER. 2BR, 1BA Condo. 920 sq. ft., ground floor, garden patio, all appliances included, W/D. Possible non-qualify assume if first-time buyer. Call/leave msg. for details. No Agents Need Call. 615-333-3369.

~ ORIGINAL ~  
UNPUBLISHED SONGS

RED-HOT British,  
New Country, Band

READY TO DEAL

Get In First – Contact Roy @  
39A Wadson Street, London E2 9DP, England  
Tel: 011 44 181 981 9420



# PRECIOUS METAL—TIN PAN SOUTH 1997

## OVERTURE

Sometimes it takes five five-hour nights at 13 different venues to remind us of how rich and bottomless the songwriting scene is in Nashville. Then, when Tin Pan South arrives every spring to refresh our memory, the talent is so concentrated, it's overwhelming. Even amid some key performer cancellations and a smattering of complaints about two cover charges per night, NSAI's annual songwriter shindig successfully demonstrated why so many people the world over consider Nashville to be Songwriter Central.

The Nashville Songwriter's Association International's fifth such tunesmith gathering, Tin Pan South '97, delivered a sizable array of established, new and future household names, with line-ups that included Tuesday night's (4/15) opening Tin Pan Jam at the Ace of Clubs (**Delbert McClinton, Gary Nicholson, Jonell Mosser, Jack Tempchin, Al Kooper, Tommy Sims, Jimmy Hall, Stephen Bruton**); Wednesday evening's Piano Night at Caffé Milano (**Michael McDonald, Bruce Sudano, Sandy Knox, Beth Nielsen Chapman, Al Kooper, Rob Muerer, Daniele Alexander**); a stellar Wednesday at the Bluebird (**Skip Ewing, Hal Ketchum, Hugh Prestwood, Dave Gibson**); Douglas Corner's Third Coast Reunion show on Thursday (**Chuck Cannon, Lari White, Mark Luna, Stephony Smith, Marc-Alan Barnett, Jimmy Stewart**); another Bluebird blockbuster the same night (**Paul Williams, Jon Vezner, Gene Nelson, Jim Photoglo, Gary Burr, Trey Bruce, et. al.**); a cool one on Friday at the quaint Radio Cafe (**Bernie Nelson, Jon Ims, Billy Montana, Linda Hargrove**); a heavy-hitting Friday at Douglas Corner (**Pat Alger, Gretchen Peters, Richard Leigh, Dene Anton**); and of course, the Ryman Legendary Acoustic Show on the closing Saturday evening (**Jimmy Webb, Stephen Bishop, J.D. Souther, Barry Mann**). No wonder Tin Pan South is a much-anticipated event for in- and out-of-towners.

## PHASE ONE (WEDNESDAY)

First off, songwriters are my favorite group of people in the music business food chain, so I get visibly excited at this kind of stuff. Secondly, I knew it would be impossible to cover it all, so I just relaxed and soaked in as much as I could.

I was booked on Tuesday, so my week started at the Bluebird on Wednesday night when **Bryan White** had to cancel his appearance in the early round. **James Dean Hicks,**

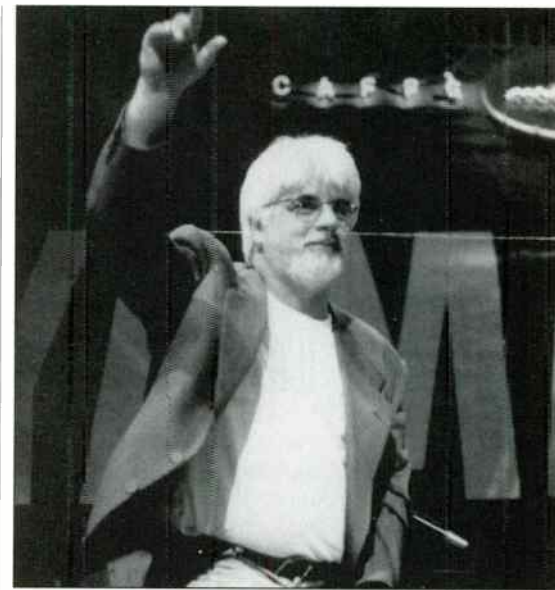
**Alex Call, Bill Kenner and John Schweers** admirably took up the slack with entertaining songs, stories and one-liners. Schweers got sh\*t\* for having all the effects turned up on his newly-acquired 1954 Telecaster, but quelled the chiding with classic hits like "Daydreams About Night Things" (Ronnie Milsap), "An Old Love Turned Memory" (Charley Pride) and Trace Adkins' latest, "Left Something Turned On At Home." His "Chicken And Bagels," about a Baptist revival in Israel, was a crowd pleaser as well.

Hicks was in great voice, as usual, nailing staples like "Jesus And Mama" and "National Working Woman's Holiday" in keys at least a step or two higher than the artists' renditions. His moving "Waste Of A Woman's Love" and the rockin', anthemic Call co-write "Somewhere In America" (*the* round highlight) show why he's getting positive response to the shopping of his newest masters. Successful pop penner Alex Call (Tommy Tutone's "Jenny, Jenny (867-5309)," Huey Lewis' "Living In A Perfect World") also displayed his country side with "Winkleman's Farm," a wonderfully vivid tale about a supposed crusty old man who turns out to be a neighborly former baseball player. He also displayed his comedic side with quips about his not-so-hot golf game and instruction manual "More Strokes For The Money," as well as a comment about Bill Kenner's occasional lyric lapse—"he's got a mind like a steel sieve." Kenner played utility man supplying solos and mandolin parts along with recognizable cuts like "Your Love Is A Miracle," "Holdin' Heaven" and "Paradise Tonight."

I hung for the late round, too—I mean, why leave when **Hugh Prestwood, Hal Ketchum, Skip Ewing and Dave Gibson** are walking through the door. Star techy and writer Skip Ewing ("Little Houses," "Someone Else's Star," "If I Didn't Have You" and "Love, Me") had lyrics sitting next to him on computer, but Gibson threw him off by setting the machine on screen saver mid-song. This group supported each other great with Hal blowing harp on Dave's "Queen Of Memphis" and Skip playing shaker on Ketchum's "I Know Where Love Lives," along with guitar fills for everyone—Hugh also threw Ewing off by having his guitar tuned a half step low. Highlights also included Ketchum's "I Miss My Mary" and brand new "Beneath My Window;" Prestwood's mesmerizing "Ghost In This House;" Ewing's Clint Black co-write, "Love Is Something We Do;" and Gibson's "Enough To Get To Memphis," a tune about a conscientious beggar.

## SECOND STORY (THURSDAY)

Started at Henry's to catch **Earl Thomas Conley, Cindy Bullens, Jamey Whiting, Bat McGrath, Steve Sloan** and host **Mieke Appel**. It's neat to learn about writers you've never heard of—did you know that Cindy Bullens is a two-time Grammy nominee that has played with



Michael McDonald, one of the many songwriters showcased at Piano Night, waves to the crowd during the Tin Pan South Festival last week.

Elton John, Rod Stewart and Bob Dylan? Or that blues dude Jamey Whiting has country cuts by George Strait, Ronnie Milsap and Gene Watson? Me neither!

It was kind of kid-themed in this round with Cindy offering the touching "Somewhere Between Heaven and Earth," a song about the loss of her daughter to cancer, and Mieke sharing the real-life ballad, "Childless." ETC, smooth as ever, showed his current writing flare with a love-lost tune called "The Promise," where the protagonist is left to "keep it all by myself." The stylistically diverse round had rock (Bullens), pop/jazz (Mieke), straight country (Bat, ETC and traditionalist Steve Sloan) and blues, pounded out by Jamey, who sounded very Joe Cocker-ish on "Right Here With You."

It was tough to leave Henry's with Muscle Shoals night coming up (Mac McAnally, Spooner Oldham, Dan Penn, Walt Aldridge, Robert Byrne and Steve Jones), but I was inexplicably drawn to Douglas Corner for the Third Coast Reunion Show. Since I wrote about this particular line-up in January, I won't go into complete details, but I saw the Big O (**Robert Oermann**) and he said it was the first show he'd been to where everyone was actually listening. Lots of hit-slinging, killer harmonies, jokes aplenty—real genuine respect and rapport. **Chuck Cannon** has the next Toby Keith single, the Orbison-esque "When We Were In Love" (he had the last one, "Me Too," as well). **Lari White** sang "There To Hold Your Hand," an exquisite ode to her yet-to-be-conceived child.

## THIRD PLACE (FRIDAY)

If you've never been to Henry's Coffeehouse, it would be tough for you to understand why **Henry Hipkens** said, "This is

Event Management, Sound, Lights and Staging



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



like riding in the Pope-mobile." In front of the drums there's this plexi-glass shield that protrudes well into the meat of the stage, bumping up against a couple of the performers—get it? **Paul Craft** hosted this talented foursome that also included **Angela Kaset** and **Ralph Murphy**. In between hits like "Keep Me From Blowing Away" (Linda Ronstadt), "It's Me Again Margaret" (Ray Stevens) and "Brother Jukebox" (Mark Chesnutt), Craft recounted a recent concert experience in France where he played with Kaset and Murphy—"this crowd is much more lively than the one in France. They were kind of like an oil painting."

Kaset's sultry style balanced well with Hipkens' nostalgic swing-type stuff, Craft's traditional bend and Murphy's wide-ranging pop-country, which included "Half The Way" (Crystal Gayle) and "Seeds" (Kathy Mattea).

Then it was on to The Sutler, where **George Teren**, **Mark Irwin**, **Liz Hengber** and **Tommy Lee James** were just taking the stage. Liz admitted that her guitar was "pretty much just an ornament"—she enlisted support from Tommy Lee on their co-write "And Still" (Reba McEntire). I saw Tommy Lee years ago showcase at the Bluebird and continue to believe in his above-par vocal and writing talent—his geographic love lesson, "You Don't Love Me" was a stand-out. Mark Irwin had the corner on ballads, soothing the crowd with "Making Love Last" and "Bad Ache In My Heart."

Hot Zomba writer Teren played his recent Rick Trevino smash, "Runnin' Out Of Reasons To Run," and his current Kevin Sharp single, "She's Sure Taking It Well." Zomba staffer **Gina Gamble** informed me with fingers crossed that George also has the next releases from Trisha Yearwood and Bryan White. Sit-in guests included founding Manhattan Transfer member **Gene Pistilli** and an expressive, rangy and beautiful woman named **Tamara Walker** (being developed by Don Cook and Chris Waters)—I predict we'll be hearing a lot from this girl. Liz commented, "I used to sing and look like that...before the accident!"

**WAIT! THERE'S MORE (SATURDAY)**

We hardly even missed Dan Fogelberg at the Legendary Acoustic Writer's Show at the Ryman. Dan called in sick earlier in the week, but the evening was pure magic anyway. **Fred Knobloch** introduced host **Jimmy Webb** by giving a brief hysterical...er, historical overview of the songwriter. "They were the guys who drew the cave figures, slept in late and helped the women with the vegetables." Webb led off with a fairly recent tune, "If These Walls Could Speak," cut by Nanci Griffith and Amy Grant.

He then brought out **Stephen Bishop**, who has just compiled a book, *Songs In The Rough*, which features original music and lyric scribbblings of classic songs. But we were here for the music—Bishop was in great voice hitting all those impossible notes in "On And On" and "Separate Lives." Crowd-pleaser **Hank Cochran** sang "Make The World Go Away," and half of the classic "I Fall To Pieces"—"I just sing the part I wrote," he joked. He was goaded into an

encore, the side-splitting "Ain't Life Hell." Webb came back out and did a medley from what he termed his geographic period ("By The Time I Get To Phoenix/Galveston/Wichita Lineman"), along with "Didn't We," made famous by Barbara Streisand.

As time goes by, we forget how much impact these writers have had on modern American music. **J.D. Souther** did Eagles' mainstays "New Kid In Town" and "Best Of My Love," then **Barry Mann** pounded the ivories for another one of those eye-opening medleys. Get this—"On Broadway," "Who Put the Bomp," "Blame It On the Bosa Nova," "Patches," "We Gotta Get Out Of This Place," "You've Lost that Lovin' Feeling," "You're My Soul And Inspiration," "Make Your Own Kind Of Music," "Sometimes When We Touch," "Just Once," "Here You Come Again," "Somewhere Out There" and "Don't Know Much." Whew! One jaw-dropper after another, mostly co-written by lyricist/wife **Cynthia Weil**.

Music City lives!

—Michael Hight

**GENERATIONS OF ACES**

Billed as Tin Pan South's "Generations of Song Show," the April 16 Ace of Clubs event featured **Kathy Louvin** ("Keep It Between The Lines," "Queen Of Memphis") **Justin Tubb** ("Love Is No Excuse," "Sing Blue-Eyed Elaine Again"), **Bill Anderson** ("Still," "The Tips Of My Fingers," etc., etc.), **Pamela Brown Hayes** (Mandy Barnett's "Rainy Days") and **Dennis Adkins** ("Ace In The Hole"). Minor disappointment number one for this traditional country music fan: the absence of Johnny Russell, originally on the bill, who unfortunately had to cancel due to illness. Minor disappointment number two: a 45-minute delay before the start of the show. But hearing the first strains of Anderson's "City Lights" quickly erased any remaining chagrin. Playing to a small but appreciative crowd, the fivesome (plus Anderson's guitar player **Les Singer**) took the audience through some classics (interspersed with colorful background information and stories) as well as brand new songs, but it was the humorous numbers that set the tone early on and truly won the crowd over. Ken Mellons apparently has Tubb's "I Can't Even Cheat Right When I Try" on hold (to which Tubb remarked, "I don't know if he has a label any more—he just turned 28, and that's getting old!"); and Jim McBride and Anderson co-wrote the witty "Way Too Much Time On My Hands" ("I go hang around Wal\*Mart just to watch the prices fall...I've got way too much time on my hands"). Deadlines (okay, actually bedtimes) being what they are, I unfortunately had to skip out before the reported grand finale of "I Saw The Light." Indeed, the songwriting light shone brightly on this night.

—Lisa Berg

**A FORCE TO BE RECKONED WITH, I RECKON**

There was no cake, but what a party as the owners of the Dead Reckoning record label celebrated their second year in business as well as the release of the new live compilation *A Night Of*

*Reckoning.*

Caffe Milano was packed for both shows, the second of which was broadcast live over radio station Lightning 100 (3/27). Most record label owners wear business suits and usually don't strap on guitars, but then most owners aren't musicians themselves as are Dead Reckoners **Kevin Welch**, **Tammy Rogers**, **Mike Henderson**, **Kieran Kane** and **Harry Stinson**. Rounding out the lineup were new members **Fats Kaplan** (longtime utility player—accordion, mandolin, steel guitar, etc.—for Welch) and bassist **Alison Prestwood** (fresh from her regular gig with Sheryl Crow).

A loose, bohemian atmosphere pervades the Reckoners' shows, and this one was no exception with each member, a star in his/her own right, taking a solo turn on two or three numbers in the sixteen-song night before melding with the others as part of this all-aces band. Before starting their 90-minute set, Welch apologized to the audience for the brevity due to the second show's radio taping. ("Usually, we play all night. But we'll try to give you your money's worth.") And despite a muffled-sounding sound system and a room not built for (not Metallica loud, but nonetheless...) loud music, they certainly did.

An eclectic blend of music genres is the quilt these players weave each night, finding the seams where roadhouse blues meets Irish reels before dovetailing into gospel and where honky tonk crossroads at rock and folk. The ever black cowboy-hatted Henderson got off the first hard salvo, caroming from stage to speaker all-the-while effortlessly ripping off spiky electric guitar solos on "One Foot In The Honky Tonk, The Other In The Grave." Things turned a bit quieter and mystical as Welch, the best-known of the ensemble, delivered a shimmering version of one of his signature songs, "Early Summer Rain." Kane rendered a sizzling "I Desire Fire" and the Appalachian-styled "Rocky Road," while one of the evening's highlights was a Celtic-influenced instrumental duet that featured Rogers' frantic fiddling and Stinson's creative Bodhran-like drumming on a large tambourine.

Capping the Reckoners' performance was a rhythmic assault by the ensemble on "Workin' On It" from the new album as well as the jungle groove of "Bo Diddley's Money." Both got the crowd worked up, sending them out into the night on at least a cloud 8.

My only complaints about the show had nothing to do with the performance but the quality of the sound. The room's ambience seems to lend itself best to acoustic music or jazz (of which we hear too little of in Music City) and not rock music, even the folk-based rock as played by the Dead Reckoners.

—Ron Young





Michele Cedzich

**Michele Cedzich**, former Creative Services Coordinator at Mercury Nashville, has joined Asylum Records as Manager of Creative Services...

**Michelle Laws** has been appointed Marketing Coordinator at Almo Sounds. She was most recently National Sales Coordinator at Warner/Reprise Nashville...

**Rhonda Forlaw**, Manager of Media and Publicity at Arista/Nashville, resigned her post on April 7—seven years to the day that she began at the label...

The new **Charlie Daniels Band** album, *Blues Hat*, is the inaugural offering from Daniels' Blue Hat Label. The album is available May 12 exclusively at Wal-Mart stores. Blue Hat has set up offices at 1102 18th Ave. S. 615-329-1102...

United Kingdom's top easy listening/country music entertainer, **Daniel O'Donnell**, recently signed an exclusive U.S. distribution agreement with Nashville-based Honest Entertainment. Honest-Ritz, a joint venture between O'Donnell's U.K. record label Ritz Records and Honest Entertainment, will initially release three albums "especially compiled for the U.S.

marketplace" and two of the Irish artist's most successful videos: *An Evening With Daniel O'Donnell* and *Thoughts Of Home*...

**Jules Wortman** has been upped to MCA VP of Publicity and Music Video, filling the void left by **Janet Rickman**, who has left the label to pursue other interests. Wortman will oversee all aspects of publicity and music videos and will also continue to handle day-to-day press activities...



Jules Wortman

## ARTIST NEWS

**4Runner** has left Starstruck Entertainment and will retain their own personal management for the time being. For all business correspondence, the group may be contacted at 615-831-1330...

**Shania Twain** took home two awards at the 26th Annual Juno Awards in Hamilton, Ontario—Country Female Vocalist of the Year and an International Achievement Award. **Paul Brandt** received Country Male Vocalist of the Year honors, **Terri Clark** got the Best New Solo Artist nod and **The Rankin Family** was tapped for the Country Group or Duo of the Year crown...

**Victoria Shaw** has been nominated for a Daytime Emmy Award for a song she penned called "All For The Sake Of Love," which has been featured on the CBS daytime drama *As The World Turns*. The song will also be included on Shaw's new album, *Victoria Shaw*, due out on Reprise Records May 20, a day before the Emmy Awards in New York...

*Nickel Dreams*, **Tanya Tucker's** autobiography written with **Patsi Bale Cox**, recently entered the *New York Times* Bestsellers List at #9. The autobiography was also on the *Wall Street Journal* and *USA Today* Bestseller lists...

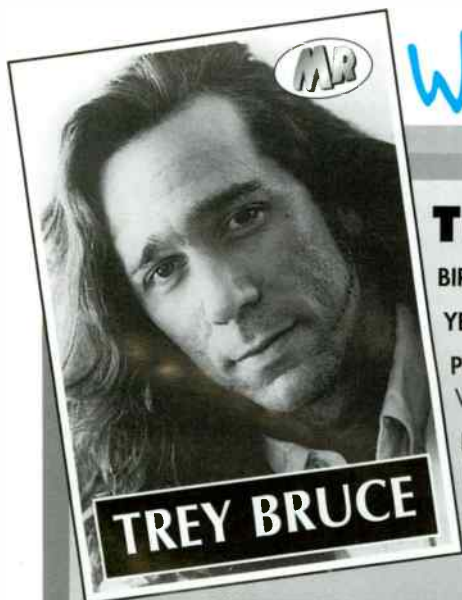
**Mindy McCready** recently ventured to the U.K. to meet with media and perform for the BMG U.K. Sales Conference. In London, McCready visited with radio stations and performed for VH-1's *The Bridge* and MTV's series *Girl Power*. She also appeared on ITV Network's *This Morning* show, with more than 1.8 million viewers tuning in...

BNA artist **Ray Vega** visited Berlin, Munich and Cologne in mid-March. He went to German radio stations and performed on the variety show *The Patrick Linder Show*, which is viewed by more than six million people. He was then slated to venture on to Barcelona and Madrid to make similar appearances...

Due to the success of her recent Worldwide Cybercast, **Reba McEntire** has become one of the biggest draws ever on America Online, bringing in 5,166 simultaneous users and becoming AOL's third most popular celebrity to host a chat, behind **Rosie O'Donnell** and **Michael Jackson**. McEntire set a record for questions answered during a chat, responding to 96 queries in one hour. AOL drew over 25,000 hits, and 15,000 questions still remained at the end of the event...McEntire has also been selected as Country Music Television's May Showcase Artist...

The Texas House of Representatives passed a resolution on March 13 honoring **Neal McCoy** as a "True Star of Texas," highlighting his "accomplishments as a recording artist and performer, his dedication to his family and his humanitarian efforts on behalf of Texas' children through the East Texas Angel Network..."

**Patricia Conroy** was recently the victim of an unprovoked dog attack on a Mediterranean beach in Gaeta, Italy, the first stop on the Mediterranean leg of her current tour. Conroy and a member of her band were strolling along a beach in Gaeta when a German Shepherd came up behind them and attacked her. Conroy suffered multiple bites and serious lacerations on her head, back and arms. She was taken to an Italian hospital before being transferred to a U.S. Naval hospital. Doctors listed her condition as satisfactory...



## Writer's Notes

### TREY BRUCE

**BIRTHPLACE:** Memphis, TN

**YEARS IN NASHVILLE:** 10

**PUBLISHER:** Big Tractor Music, Warner/Chappell

**HITS/CUTS/CHART ACTION:** "Look Heart, No Hands," "Whisper My Name," "Someone Else's Dream," "You Can't Lose Me," "A Little Bit Of You," "Amen Kind Of Love"

**FAVORITE SONG YOU WROTE:** "Spirit Of A Boy, Wisdom Of A Man"

**FAVORITE SONG YOU DIDN'T WRITE:** "Me & Bobby McGee"

**ON WHAT INSTRUMENT DO YOU WRITE:** Guitar, table top, steering wheel, etc.

**INFLUENCES:** Rhythm, words, Kris & Willie, singers, poverty

**ADVICE TO WRITERS:** I'm afraid to give advice

TNN's premiere of *The Life And Times Of The Judds* on March 26 was the highest-rated edition of the 1997 *The Life And Times* season. The program delivered a 1.9 rating with more than 1.3 million households tuning into the telecast...

## PUBLISHING NEWS

Opryland Music Group recently promoted three of its Senior Managers: **Ken Owen**, formerly Controller, rises to Vice President, Finance & Operations; **Troy Tomlinson**, Creative Director, becomes Vice President, Creative Services; and **Suzanne Prokasy**, formerly Director of Licensing, becomes Vice President, Licensing...

Former Curb Music Publishing staffer **Jimmy Metts** has been tapped to head the Nashville office of Malaco Records & Music Group...

**Jason Morris**, formerly with Fame Music and Gary Morris Music, has been named Ten Ten Music Group's Creative Director. **Jim Williamson**, also from Fame, joins Ten Ten as Publishing Assistant...

Gayton Publishing Inc. has upped **Dale Stumbo** from Creative Director to VP/GM of Operations for the company. Gayton's new office is located at 318 11th Ave. N. in Franklin, TN. 615-790-3388...



Jennifer Rainwater

**Jennifer Rainwater** has been elevated to the position of Manager of Administration for both Hamstein Cumberland Music and Hamstein Music. She was previously Administrative Assistant...

**Dan Hodges**, formerly of BMG Music Publishing, has

joined Fame Music Publishing as Creative Director...

Former Life Music Group Creative Director **Rod Parkin** has joined peer-music/Nashville as Professional Manager...

**Robert Schutt** has joined the Glen Campbell Music Group as Creative Director. He was previously with Criterion Music Corporation and Crossfire Entertainment...

Sweetfish Enterprises has opened a new publishing company in Nashville, Sweetfish Music, and named **Gregory Riggie** the company's Vice President. Riggie was most recently Vice President of Writer/Publisher Relations at SESAC. 615-793-8844...

Balmur Entertainment staff writer **Kim Tribble** recently renewed his production and publishing deal with the company...

**Marc-Alan Barnett** has renewed his publishing deal with Best Built Songs...

Songwriter **Mark D. Sanders** recently claimed the 12th Number One song of his

career with **Trace Adkins'** "(This Ain't) No Thinkin' Thing." Sanders racked up six Number Ones last year, including "No News," "Daddy's Money" and "Blue Clear Sky..."

**Matraca Berg** has penned five Number One songs within a one-year period: "Wild Angels," "You Can Feel Bad," "Everybody Knows," "Strawberry Wine" and "We Danced Anyway..."

## BOOKING/TOURING NEWS

Summer Lights, the annual summer celebration of music and the arts, is scheduled to be held in downtown Nashville May 29-June 1. Three themed music and dance tents throughout the expanded five-and-a-half-block festival site will include live music, dance floors, themed drinks and seating areas. **Jo-El Sonnier**, **Eddie Raven**, **Raul Malo**, **The Dennis Burnside Orchestra**, **Jonell Mosser**, **Bone Pony**, **Bekka Bramlett** and **Billy Burnette** are among the artists slated to perform...

**Tracy Byrd**, **Deana Carter**, **Tracy Lawrence**, **Kathy Mattea**, **Mindy McCready**, **Collin Raye**, **LeAnn Rimes** and **Bryan White** are among the artists scheduled to appear at Fan Fair, scheduled to take place June 16-21 at the Tennessee State Fairgrounds in Nashville...

**BR5-49** played to sold-out houses for all eight of their concert dates in the UK. Their tour began on March 14 in Glasgow, Scotland and then continued to England where they performed in London, Manchester, Birmingham, Sheffield, Basildon, Gateshead and Nottingham...

Singer/songwriter **Jim Lauderdale** has been chosen to open for the first half of **Mary Chapin Carpenter's** *A Place In The World Tour*. Lauderdale will perform solo acoustic and open for Carpenter through August...

## RADIO NEWS

**Penny Mitchell** has been promoted to Assistant Operations Manager of Jones Satellite Networks' U.S. Country format. She joined Jones Satellite Networks five years ago as an on-air talent for the U.S. Country format... Jones Radio Network has added

**Lou Faust** to its sales force. As Regional Manager for a nine state area, his territory included several western and central states. Faust has worked in the radio industry for nearly 50 years, both in the United States and Canada...

The Country Music Association has completed its annual CMA Country Music



Penny Mitchell

## RIAA CERTIFICATIONS

M A R C H

### MULTI-PLATINUM LPs

**John Michael Montgomery/John Michael Montgomery/Atlantic (4M)**  
**Little Texas/Big Time/WB (2M)**  
**Travis Tritt/Ten Feet Tall And Bulletproof/WB (2M)**

### PLATINUM LPs

**Little Texas/Kick A Little/WB**

### GOLD LPs

**Trace Adkins/Dreamin' Out Loud/Capitol Nashville**  
**Suzy Bogguss/Greatest Hits/Capitol Nashville**  
**Terri Clark/Just The Same/Mercury**  
**Sammy Kershaw/Politics, Religion And Her/Mercury**  
**Lorrie Morgan/Greater Need/BNA**  
**Travis Tritt/The Restless Kind/WB**

## TOP OF THE CHARTS CHRISTIAN

### Christian Hit Radio

"Saviour Of My Universe" • All Star United Reunion

### Adult Contemporary

"A Place For Us" • Kim Hill • Star Song

### Inspirational

"In Remembrance Of Me" • Cheri Keaggy Sparrow  
**Country**

"Tribulation" • Charlie Daniels • Sparrow

### Mainstream Album Sales

*Whatcha Lookin' 4* • Kirk Franklin  
**GospoCentric**

### Christian Album Sales

*Caedmon's Call* • Caedmon's Call  
 Warner Alliance

(Source: April 7, 1997 issue of CCM Update. Reprinted by permission.)

## LP RELEASES

M A Y

### ARISTA/AUSTIN

**Abra Moore/Strangest Places**

### DECCA

**Lee Ann Womack/Lee Ann Womack**

### EPIC

**James Bonamy/Roots & Wings**

### LEGACY

**Charlie Daniels/Nightrider, Volunteer Jam VII, Powder Keg, Windows**

**Various Artists/A Taste Of Texas**

### LUCKY DOG

**Asleep At The Wheel/Live**

### MCA

**Jerry Clower/Live From Dollywood**

### REPRISE

**Victoria Shaw/Victoria Shaw**

### STAR SONG

**Reality Check/Reality Check**

### SUGAR HILL

**Doyle Lawson & Quicksilver/Kept & Protected**

**Various Artists/Legacy: A Contemporary Bluegrass Bluegrass Tribute To Monroe, Flatt, Scruggs & Stanley**

# MUSICAL CHAIRS

Radio Directory, available to CMA members as well as to the general public. The 1997 Directory was compiled for the fifth year in partnership with M Street Journal, an organization which tracks the formats of all radio stations. It includes a section listing international country music programmers as well as full-time international stations. International, U.S. and Canadian stations are sorted by call letters, markets and cities within states. The cost of the book is \$15 for CMA members and \$65 for non-members. Contact CMA's membership department at 615-244-2840...

Huntsman Entertainment Inc. recently announced several new projects for 1997, including: *Sam's Place*, a series of monthly two-hour specials; *Countryfest '97*, a two-hour special; *Platinum Plus Premieres*, platinum-plus sellers who will debut their 1997 albums via this series of specials; *The "Big Bang" Live From The Walt Disney Resort Country Concert Series*, a new concert series; and *Positive Country*, the monthly compilation disc. For more information, call 615-255-1100...

## BENEFIT NEWS

**Katie Haas** is scheduled to guest host a benefit concert and auction for Nashville newcomer **Rhonda Clark** May 12 at the Wildhorse Saloon. Clark was born with Cerebral Palsy and is in need of reliable transportation adapted to work with her wheelchair. The concert, featuring acoustic acts, will raise money to fund the purchase of the special vehicle. Monetary donations are being accepted through First Union Bank, payable to the Rhonda Clark Van Fund in care of Jennifer Walker, 747 Fesslers Lane, Nashville, TN 37210...

This year's "Country In The Rockies" raised over \$100,000 for the Frances Williams Preston Laboratories at the Vanderbilt Cancer Center. The third annual event held January 29-February 2 in Crested Butte, CO included skiing, snowboarding, concerts and a silent auction, with artists such as **Kathy Mattea, Bryan White, John Berry, Mindy McCready, Hal Ketchum, BlackHawk, Larry Stewart** and **Lari White...**

The **Mark Collie** Foundation recently presented Vanderbilt University Medical Center a \$270,000 gift for diabetes research. The gift represented a portion of the proceeds from the 1996 "Mark Collie Celebrity Race For Diabetes Cure," a joint effort by Collie and other country music artists and NASCAR legend drivers...

**Buddy Killen's** 17th Annual Easter Seal benefit, which was held at Killen's Stock-Yard Restaurant in Nashville, raised \$160,000 for the charity. **Burt Reynolds, Ann Margaret, Terri Clark, The Oak Ridge Boys, Ronnie McDowell** and **Skip Ewing** were among those on hand for the event. Since its inception in 1981, more than a million dollars have been donated to Easter Seals by the yearly benefit...

## TV/FILM NEWS

**Reid Brody**, co-founder of the nationally recognized film and television post-production company, The Film Worker's Club, has opened a Nashville division of the company, also located in Chicago and Dallas. The Film Worker's Club—Nashville is located at 1006 17th Ave. S. in a renovated 90 year-old home. **David James Bennett** will head the facility as Vice President & General Manager. **Rodney Williams** serves as Senior Colorist, **Tom Hoffman** as Senior Engineer and **Linda Castleman** as Production Coordinator. 615-322-9337...

Flashframe Films recently signed director **Sara Nichols**. She has worked in various genres of music, even receiving a Grammy nomination for her pop "Get A Job" video for **The Hampton String Quartet**. "I Give You My Word" by Warner Canada artist **George Fox** was Nichols' first music video for Flashframe...

Pecos Films director **Michael McNamara** received two Telly Awards recently—a Silver Telly for the **BR5-49** video "Even If It's Wrong" and a Bronze Telly for his direction of the music documentary *One Long Saturday Night*, also for BR5-49. The Telly Awards were founded in 1980 to showcase and give recognition to outstanding non-network and cable TV commercials. The competition was expanded several years ago to include film and video productions as



The new Internet country radio/interview show, countrycool.com, recently featured Paul Brandt, who talked with host David M. Ross about his new album, his early days and his future goals. Upcoming guests on the show include Tony Brown, BR5-49, Joe Diffie and The Buffalo Club. The show, located at [www.countrycool.com](http://www.countrycool.com) on the Web, features RealAudio clips of the interviews. (L to R) Walcott's Jim Dixon, Brandt and host Ross.



Producer Brent Maher (L) and Kenny Rogers (R) were at Creative Recording in Nashville recently wrapping up Rogers' second Magnatone Records album, *Across My Heart*, slated for June release. Photo: Alan L. Mayor



Starstruck recently hosted a No. 1 party to celebrate the success of "How Was I To Know," written by Cathy Majeski, Sunny Russ and Stephony Smith and sung by Reba McEntire. (L to R) Little Big Town Music Majeski, EMI Music writer Smith, Starstruck Writers Group writer Russ, producer John Guess, McEntire, Sony ATV Tree VP Walter Campbell, EMI Music Executive VP/GM Gary Overton, ASCAP VP Ralph Murphy and Little Big Town Music Creative Director Terry Wakefield.

well as non-network TV...

**Terry Mike Jeffrey** was nominated for an Emmy Award in the 1996-97 Daytime Emmy Awards competition for "Music Direction and Composition" on *Sesame Street*. The Awards telecast is slated for May 21 in New York...

Nashville-based 615 Music Productions recently finished scoring original music and sound design for several episodes of the *Life And Times* television series and *Yesterday And Today* airing on TNN. The company also completed scoring work on the main title theme for TNN's *Motor Madness*, among other projects...

White Star Entertainment is slated to release on home video the acclaimed country music series *Path To Stardom*. Twenty-nine of the 52 programs will be released this year. Featuring artists such as **Tim McGraw, Aaron Tippin, Bryan White, Tracy Byrd, Chely Wright, Collin Raye** and **Neal McCoy**, the series traces the rise to fame of each artist, featuring performance film clips, and interviews with families, friends and colleagues, as well as the artist. For more information, contact Ronald Davis at 908-229-2343...

## CHRISTIAN NEWS

**Marvie Wright**, General Manager for Big Doggie Records, Inc., has formed Wright Choice Promotions, offering radio and retail promotions, publicity and artist management. 615-399-7660...

**Jenny Lockwald** has created Bleau Sky Entertainment to provide personal management and career development services. 4117 Hillsboro Rd., Suite 301-321. 615-665-4433...

Z Music Television and Stephen Yake Productions have reached an agreement to co-produce 13 weeks of a new television series. Entitled *Generation 01*, the show is scheduled to begin airing this summer and will be seen weekly on Z Music Television. It will document the young adults of "Generation X" who "are making a difference in the world around them through their work in nonprofit groups and community events." At the helm of the series are Producer **Debbie Dudley** and Director **Michael David Ashcraft**...

According to the RIAA's annual Consumer Profile, gospel music's market share increased 38% in 1996, making it the fastest-growing musical genre. Gospel music's share rose to 4.3%, compared to 3.1% in 1995. The report also indicates that total sales for gospel music in 1996 were \$538 million, up from \$381 million in 1995—a 30% increase...

Questar/Mission Records singer/songwriter **John Cox** has joined **Petra** on their "We Need Jesus" spring tour. The 30-city tour kicked off in Boston on March 15 and will travel to major markets across the U.S. and Canada...

**Steve Amerson, The Nelons** and **Paul & Nicole Johnson** were recently named Silver Angel Award winners by Excellence In



Garth Brooks is scheduled to hold a free concert August 7 in New York City's Central Park, which will be televised live on HBO. At the press conference for the event are (L to R) New York City Parks Commissioner Henry Stern, New York City Mayor Rudolph Giuliani, Brooks, Home Box Office Chairman/CEO Jeffrey L. Bewkes and EMI-Capitol Music Group North America Executive Vice President/General Manager Terri Santisi.

Media. The Angel Awards were founded in 1977 "to honor those creative people in motion pictures, television, radio, books, albums and all other forms of the media who are turning out works of excellence that have either high moral or spiritual or social impact." The ceremonies, hosted by **Jayne Meadows** and **Steve Allen**, were held at Hollywood's historic Roosevelt Hotel...

Dove Award-winning brother and sisters trio **The Martins** recently claimed Artist of the Year honors at the Hearts Aflame Awards. They also received the award for Concept Video of the Year...

Myrrh Records artist **Greg Long** recently hosted international relief organization Mission of Mercy's "28 Hours of Mercy" on The Word In Music Satellite Network, garnering over 400 new child sponsorships that will benefit children from four poverty-stricken countries...

Star Song group **Sierra** was to hold a benefit concert April 15 for the families of the victims of the recent restaurant robbery/murders in the Hermitage area. The concert, held at Hermitage Hills Baptist Church, was also to feature **Bob Carlisle, Guardian** and **Scott Krippayne**...

Of the nineteen 90-minute "Homecoming" videos by **Bill Gaither**, seventeen have been certified either gold, platinum or multi-platinum. The concept has spawned a series of specials on TNN, which continue to be among the most highly-rated entertainment specials on the network. TNN is scheduled to air 13 Gaither specials this year. The Gaither Gospel Series of recordings is slated to release **The Gatlin Brothers Come Home**, The Gaither Vocal Band: *Lovin' God And Lovin' Each Other* and another "Homecoming Project," *Feelin' At Home*, this spring... ❖

## DOUBLE R BODYGUARD NETWORK

—certified protection specialist—

**Ron Rister**  
615-740-0500  
Pager 800-429-3799

**820 Federal Circle**  
**Dickson, TN 37055**



## FROM THE EDITOR...



Dear Garth,

Congratulations on your upcoming August 7 free concert in Central Park (televised live on HBO). We all realize that this event was created to draw attention to your new album release, but it will also focus attention upon country music—exactly what Nashville needs during this period of slipping sales, and likely, you are the only artist in our format that could create an international event of this magnitude.

I remember sitting high above Texas Stadium on the roof catwalk several years ago while you sang "The Dance" and an audience of seventy-two thousand showed their gratitude with Bic lighters flickering in the dark. Perhaps that experience has made it easier for me to imagine what will happen in New York. There are so many images and distractions flying past us every day that many executives and artists in our industry may not have stopped to realize yet just how big an opportunity this event can be for everyone and how we should all be trying to do whatever we can to help make it a success. Over 500,000 people are expected to arrive in Central Park for what will likely be the most significant country music event of the year. While it is clearly your evening, the momentum it creates will also be felt on the country music stock exchange (a.k.a SoundScan) by other artists as well.

I appreciate the pressure which you must feel. Your career was built upon strong songs such as "Unanswered Prayers," "If Tomorrow Never Comes," "The Dance," "The River" and "Friends In Low Places," and I'm certain that you want to make sure that your new LP *Seven* carries on that tradition.

Nashville has a strong community spirit. We understand that when one of us "wins" we all win. As a small part of that community, I just wanted to salute you, offer my help and above all say good luck—go get 'em, Garth.

—David M. Ross

## DISCLAIMER

continued from page 15

### SCOTT KRIPPAYNE "No More Pretending"

Writers: none listed; Producer: Charlie Peacock; Publisher: none listed; Word 7019930506.

Extraordinarily well written, and that's not all. The folk-pop production with accordion/piano base is fabulous and his vocal performance just breathes sincerity. Simply put, a great record.

### R&B

### E.T.W. "Ain't Nobody Dyin' But Us"

Writer: Mike Hill; Producer: Mike Hill; Publisher: Up in the Mix, BMI; Forefront 25162 (track).

Sloggingly produced rap that has gone to elocution school. Most unattractive.

### POP/ROCK

### SARAH JAHN "Crucible"

Writer: Devon Weller; Producer: Glenn Rosenstein; Publisher: Wally Oliver's Well, ASCAP; Warner Alliance 8689 (track).

Spacy, dreamlike vocal sparsely backed by choppy little guitar and organ riffs and a spare drum track. Intriguing if not completely gripping.

### GRAMMATRAIN "Less of Me"

Writers: none listed; Producer: John Hampton; Publisher: none listed; Forefront 5164 (track).

Barely competent alterna-thrash, presumably with young Christian appeal.

### THE ALTERED "Yours Truly"

Writers: Buck Weiss/Jeremy Ash/Justin Bickers/Chuck Ash; Producer: Bob Parr; Publisher: Curb, ASCAP; Curb 1351.

Not exactly uplifting. Who handed out the downers?

### HONORABLE MENTIONS

Noel Haggard One Lifetime/Atlantic  
Barbara Mandrell Ten Pound.../Razor & Tie  
Flying Burrito Bros./Buckaroo/American Harvest  
Billy Dean In the Name of Love/Capitol  
Ricochet He Left a Lot.../Columbia  
Lee Roy Parnell Lucky Me Lucky You/Career  
Jeffrey Steele/My Greatest Love/MCG-Curb  
Holly Dunn Leave One Bridge.../River North  
Aaron Tippin A Door/RCA  
Doug Green Hurry Sundown/Warner Western  
Clay Walker/One Two I Love You/Giant  
Gary Allan From Where I'm Sitting/Decca  
Billy Yates/I Smell Smoke/Almo Sounds  
Patty Loveless/The Trouble With.../Epic  
Sky Kings/Fooled Around.../Warner Bros.  
Randy Travis/King of the Road/Asylum  
Bill & Bonnie Hearne Walk Through.../Warner Western  
Nanci Griffith Maybe Tomorrow/Elektra  
Ruthie & The Wranglers/Rockabilly.../Spinout  
Terri Clark/Just the Same/Mercury  
Rich McCready/That Just About.../Magnatone  
Skip Ewing Mary Go Round/Word Nashville  
Reba McEntire/What If It's You/MCA  
Alan Jackson 'Who's Cheatin' Who/Arista  
Victoria Shaw/Different Drum/Reprise



## INDUSTRY EVENTS CALENDAR

MAY  
14-15

2nd Annual Marketing With Country Music Seminar, Renaissance Nashville Hotel, Nashville, TN • 615-244-2840

16-18

KIDS FIRST Concerts for Children's Charities, West Virginia Interstate Fairgrounds, Parkersburg, WV  
888-982-KIDS

29-June 1

16th Annual Summer Lights Festival, Downtown Nashville, TN • 259-4000

JUNE  
6-7

Hank Williams, Sr. Day, Hank Williams, Sr. Park, Georgiana, AL • 334-376-2396

13-15

Variety's ShowBiz Expo West, Los Angeles Convention Center, Los Angeles, CA • 800-840-5688

14

Fruit Of The Loom CountryFest '97, Texas Motor Speedway, Dallas, TX • 214-373-8000

14

Lefty Frizzell Day, River Rock Country, Cross Plains, TN • 888-826-7862

15

7th Annual Wrangler/City Of Hope Celebrity Softball Challenge & Concert, Greer Stadium, Nashville, TN  
800-333-4849

16

29th Annual TNN Music City News Country Awards, Grand Ole Opry House, Nashville, TN

16-21

26th Annual International Fan Fair, Tennessee State Fairgrounds, Nashville, TN

## CLASSIFIEDS

INTERNATIONAL RECORD LABEL now auditioning serious country, Christian country and Gospel artists for overseas promotion. Distribution to radio and retail with successful charting record with all of our artists. Vice President of the European Country Music Association. 615-331-6290/615-951-7120.

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.

# CONGRATULATIONS

## COLLIN RAYE

ACADEMY OF COUNTRY MUSIC  
TOP VIDEO OF THE YEAR

"I THINK ABOUT YOU"

*Making Music  
That Matters*

*Directed By*  
**STEVEN GOLDMANN**

*Produced By*  
**SUSAN BOWMAN**



Scott Dean Management

"Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment Inc.

For more information, connect with Sony Online at <http://www.sony.com>



World Radio History

There was a voice

02/03  
GREAT ES

in the country

it was honest

it was true

it was music

it was *Patty Loveless*

*Congratulations on your second consecutive  
Academy of Country Music*

*Top Female Vocalist Award*

*from your  
Epic Records family*



THE FITZGERALD HARTLEY CO.