

# MUSIC ROW

STRY PUBLICATION

Vince Gill

## FINDING THE FOCUS

UNDERSTANDING ARTIST DEVELOPMENT

LOVING THE WILKINSONS

CMA NOMINATIONS

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**Female Vocalist Of The Year  
Horizon Award**

- **Top New Female Vocalist**  
1998 Academy Of Country Music Awards
- **Favorite New Country Artist**  
1998 American Music Awards
- **Female Star Of Tomorrow**  
1998 TNN/Music City News Awards
- **#1 New Country Artist**  
1997 Billboard Magazine
- **#1 New Female Country Artist**  
1997 Billboard Magazine
- **Favorite New Country Touring Artist**  
Performance Magazine
- **Best International Country Album**  
1997 British Country Music Awards



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# A perfect 1

**VINCE GILL**  
Entertainer Of The Year  
Male Vocalist Of The Year



**THE MAVERICKS**  
Vocal Group Of The Year

**Congratulations to**

# 11 Nominations



**GEORGE STRAIT**  
Entertainer Of The Year  
Male Vocalist Of The Year  
Album Of The Year  
"One Step At A Time"  
Video Of The Year  
"Carrying Your Love With Me"  
Single Of The Year  
"I Just Want To Dance With You"



**REBA**  
(with Brooks & Dunn)

**Vocal Event Of The Year**  
"If You See Him/If You See Her"



**TRISHA YEARWOOD**  
Female Vocalist Of The Year  
Vocal Event Of The Year  
(with Garth Brooks)  
"In Another's Eyes"

all of this year's CMA nominees!





# CAPITOL

## 1998 CMA

Garth Brooks

- ENTERTAINER OF THE YEAR**
- MALE VOCALIST OF THE YEAR**
- ALBUM OF THE YEAR - *Sevens***
- VOCAL EVENT OF THE YEAR -  
In Another's Eyes  
(With Trisha Yearwood)**



Deana Carter

- MUSIC VIDEO OF THE YEAR -  
Did I Shave My Legs For This?**

# RECORDS' NOMINEES

Steve Wariner

- SINGLE OF THE YEAR** -  
Holes In The Floor  
Of Heaven
- SONG OF THE YEAR** -  
Holes In The Floor  
Of Heaven
- VOCAL EVENT OF THE YEAR** -  
What If I Said  
(With Anita Cochran)



Trace Adkins

- HORIZON AWARD**



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David M. Ross  
Publisher/Editor

Charlene Blevins  
News Editor

Brecca Beauchamp  
Art Director/Prod. Mgr.

Chuck Aly  
Features Editor

Robert K. Oermann  
Single Reviews

Susana Ross  
Administrator

Alan Mayor  
Photography

Eileen Shannan  
Receptionist

O'Neil Hagaman  
Financial

### Contributing Writers

Lisa Berg	Steve Haad
Bab Cannon	Ed Marris
Paulette Flowers	Bab Paxman
Michael Hight	Rusty Russell
Ran Young	

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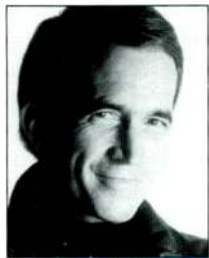
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## COVER ARTIST



**Artist Name:** Vince Gill

**Label:** MCA

**Current Single:** "If You Ever Have Forever In Mind"

**Current Album:** *The Key*

**Current Video:** "If You Ever Have Forever In Mind"

**Current Producers:** Tony Brown

**Hometown:** Norman/Oklahoma City, OK

**Management:** Fitzgerald Hartley

**Booking:** William Morris

**Hits:** "You And You Alone," "A Little More Love," "Worlds Apart," "Pretty Little Adriana," "Which Bridge To Cross," "You Better Think Twice," "Trying To Get Over You," "Whenever You Come Around," "What The Cowgirls Do," "When Love Finds You" (Top Ten since 1994)

**Awards:** CMA: 1996 Song of the Year, "Go Rest High On That Mountain," Vocal Event, "I Will Always Love You," with Dolly Parton; 1995 Male Vocalist; 1994 Entertainer, Male Vocalist, and Album of the Year (*Common Threads: Songs of the Eagles*); 1993 Entertainer, Album (*I Still Believe In You*), Song, "I Still Believe In You," Male Vocalist, and Vocal Event of the Year (George Jones's "I Don't Need Your Rockin' Chair"); 1992 Male Vocalist and Song of the Year ("Look At Us"); 11 Grammy Awards; Nine TNN/Music City News Awards; Four ACMs; One AMA; 20 BMI Songwriter Awards; Seven Nashville Music Awards. Has won more CMAs (17) than any artist in history.

**RIAA Certifications:** Quadruple Platinum: *I Still Believe In You* (1992); Triple Platinum: *When Love Finds You* (1994); Double Platinum: *Pocket Full Of Gold* (1991), *When I Call Your Name* (1989); Platinum: *High Lonesome Sound* (1996), *Souvenirs* (1995), *Let There Be Peace On Earth* (1993); Gold: *I Never Knew Lonely—Greatest Hits* (1992), *The Best Of Vince Gill* (1989)

**Birthdate:** April 12, 1957

**Birthplace:** Norman, OK

**Outside Interests:** Golf, charity events

**Musical Influences:** Chet Atkins, Patsy Cline, Bill Monroe, Ray Charles, Owen Bradley, Floyd Cramer

**Favorite Album:** Chet Atkins—*Picks On The Beatles*; Linda Ronstadt—*Heart Like A Wheel*; Emmylou Harris—*Pieces Of The Sky*; Bonnie Raitt—*Sweet Forgiveness*





# MUSICAL CHAIRS

by CHARLENE BLEVINS

## Katz Merges, Tucker Sues, Jones Released

### NEWS

**INTERNATIONAL KATZ**—Entertainment law firm Katz, Smith & Cohen has joined with international law firm Greenberg Traurig. **Joel Katz**, who represents many Nashville industry executives and artists, said "We now have the leverage to launch a highly competitive Latin America-based practice out of our Miami office as well as expand our entertainment practices into New York. Through Greenberg Traurig's corporate and securities, tax, trusts and real estate departments, we have created a full-service entity for all our clients." Greenberg Traurig has 12 offices in North America and Brazil including Washington DC, Boca Raton, Philadelphia, Orlando and Sao Paulo, Brazil.

**TUCKER SUES CAPITOL**—**Tanya Tucker** has brought suit against Capitol Nashville alleging that the record label's "lack of effort" in promoting her last record, *Complicated*, was a primary cause of the disc's poor sales. Tucker also contends that said inattention was due to the label's primary focus on another artist, though that artist was not named. Tucker seeks more than \$300,000, the same amount the label would pay as a contractual penalty. Tucker had asked for release from her contract when the label was led by **Scott Hendricks** and then again after **Pat Quigley** took over. Quigley agreed this year to release her, but only if she would waive the \$300,000 early-release penalty. A Capitol spokesman had "no comment."



TANYA TUCKER

**SGA INSTRUMENTAL IN COPYRIGHT RULING**—On July 14, the US Second Circuit Court of Appeals unanimously upheld a Manhattan District Court's decision in the case of *Fred Ahlert Music Corp. v. Warner/Chappell Music, Inc.* The issue concerns recordings, films and other derivative works of a song made during one contract term, and after

termination, reissued or reused in a new format during a subsequent, different contract period and owner. In the *Ahlert v. Warner* case, Joe Cocker had recorded Mort Dixon's "Bye, Bye Blackbird" under license from the original publisher, Warner Chappell. After that contract term ended, the Dixon heirs assigned their interest in the song to Fred Ahlert. Some time later, the Joe Cocker recording was used in the soundtrack of *Sleepless In Seattle* and on the soundtrack album. The Court has held that Fred Ahlert is entitled to all royalties generated by use of the Cocker recording in the film and on the soundtrack album. The courts adopted the position espoused in The Songwriters Guild of America's *amicus* brief. Warner Chappell can petition for *certiorari* to the US Supreme Court until October 12, and the court will decide whether to hear the case. When those proceedings are concluded the SGA will discuss with publishers and The Harry Fox Agency how to implement the decision and how to recapture misallocated post-termination royalties.

**SAE IN THE USA**—The School of Audio Engineering Technology College (SAE), which has facilities in London, Paris, Glasgow, Vienna, Stockholm, Milan, six cities in Germany, two each in the Netherlands and Switzerland, seven in Australia and New Zealand and one each in Singapore and Malaysia, has announced plans to open schools in Nashville and New York City. The Nashville School reportedly will move into the building currently occupied by the RCA Label Group when RLG moves to its new location on 17th Avenue next year. Australia-born **Tom Misner**, owner of the SAE group, is currently working on accreditation with the Tennessee and New York education departments. SAE students can attend full time or part time and can choose from certificate and degree programs in audio engineering, recording arts, and multimedia.

**UNIGRAM PREPARES FOR INTEGRATION**—Universal Music Group and PolyGram, dubbed "UniGram," has recently completed

naming the new conglomerate's top level management, and is now establishing in-house teams responsible for evaluating how best to accomplish the eventual integration. The Boston Consulting Group has been hired to assist in the process. Nine business divisions including publishing, marketing, manufacturing and logistics, finance, human resources, information technology, business and legal affairs, real estate and purchasing are the first divisions to receive scrutiny. Decisions likely will not be revealed until Seagram's acquisition of PolyGram closes, which industry observers say may be in November.

**POSSUM SPEAKS**—**George Jones** and MCA have parted ways. Amid reports that MCA was the instigator, Jones told *Music Row* that he asked for release because since country radio has chosen not to play him any more,



GEORGE JONES

his records should be marketed through television. "That would be the only way my fans would know I had new product out," said Jones. "It is hard for fans to buy merchandise they don't know is available." Jones says he will continue to tour and make records, and is seeking a record label that will utilize television and non-traditional marketing avenues.

"Even though I may have disagreed with MCA's marketing of my product, I love the people there and have great respect for the job they do for their other artists. I have many friends at MCA and I wish them all the best."

**BMG TOP SHUFFLE**—**Strauss Zelnick** has been appointed President and CEO of BMG Entertainment. Zelnick will be responsible for overseeing a \$4.4 billion business with more than 200 record labels and operations in more than 50 countries, including Arista, RCA and BNA. **Michael Dornemann** will continue to serve as BMG's Chairman.

### BUSINESS NEWS

Gaylord Entertainment has announced plans to build a 1,400-room hotel and convention center, to be called Opryland Hotel-Florida, near Disney World. The expansion is the first project undertaken by Gaylord's new Opryland Lodging Group. Gaylord recently opened its Wildhorse Saloon in "Downtown Disney" at Walt Disney World Resort...

**David Corlew** announced plans to close Corlew-O'Grady Management. Corlew

plans to continue managing **Charlie Daniels**, to maintain his activities with Blue Hat Records—the label he owns with Daniels, and to take a more active role in Kicking Bird Music which Corlew owns jointly with **Tom O'Grady**...

ASCAP is collaborating with Online Monitoring Services (OMS) of Alexandria, VA to launch a new technology called EZ Seeker, to track the performance of member works on the Internet. The application uses a proprietary set of Web crawlers to

locate sites that use audio and video file formats. The technology will decode "watermarks," automatically e-mail a license form to the site operator, and will archive all sites on which it has detected music performance...

The Nashville Songwriters Foundation Hall of Fame dinner is scheduled for Saturday, September 19, at Loew's Vanderbilt Plaza. The date was previously announced as September 20. 256-3351...

[continued on page 26]

THE MUSICIANS REMAIN THE SAME

The 32nd CMA Awards Musician of the Year nominees are a repeat of last year, but it is the only category without same new faces. Tim McGraw snares Entertainer and Male Vocalist nods, Lee Ann Womack paps up in Horizon and Female Vocalist, while the Dixie Chicks hatched in Vocal Group and Horizon categories. Faith Hill and Martina McBride also earned multiple nominations. Consistent with last year, George Strait again leads with five.



GEORGE STRAIT

SINGLE

"A Broken Wing," Martina McBride, RCA, Producer: Martina McBride, Paul Warley; "Hales In The Floor Of Heaven," Steve Wariner, Capital Nashville, Producer: Steve Wariner; "I Just Want To Dance With You," George Strait, MCA/Nashville, Producer: Tony Brawn, George Strait; "This Kiss," Faith Hill, Warner Bros., Producer: Byron Gallimore, Faith Hill; "You Don't Seem To Miss Me," Patty Loveless (w/ George Janes), Epic, Producer: Emary Gardy, Jr.



MARTINA MCBRIDE

VOCAL EVENT

Anita Cochran w/Steve Wariner, "What If I Said," Warner Bros.; Reba McEntire & Braks & Dunn, "If You See Him/If You See Her," MCA/Nashville-Arista/Nashville; Faith Hill w/Tim McGraw, "Just To Hear You Say That You Love Me," Warner Bros.; Trisha Yearwood & Garth Brooks, "In Another's Eyes," MCA/Nashville; Patty Loveless w/George Janes, "You Don't Seem To Miss Me," Epic



FAITH HILL

SONG

"A Broken Wing," James House/Sam Hagin/Phil Barnhardt, Sony/ATV Songs LLC cba Tree Publishing/Sam's Jammin' Songs/Suffer In Silence Music; "Hales In The Floor Of Heaven," Billy Kirsch/Steve Wariner, Hamstein Cumberland Music/Kid Julie Music/Steve Wariner Music; "How Da I Live," Dianne Warren, RealSongs; "I Just Want To Dance With You," Jahn Prine/Rager Cook, Big Ears Music/Bruised Oranges/Screen Gems-EMI Music; "It's Your Love," Stephany Smith, EMI Blackwood Music



TIM MCGRAW



DIXIE CHICKS



LEE ANN WOMACK

MUSIC VIDEO

"A Broken Wing," Martina McBride, Director: Deaton Flanigen; "Bye Bye," Ja Dee Messina, Director: Jan Small; "Carrying Your Love With Me," George Strait, Director: Christopher Cain; "Did I Shave My Legs Far This?" Deana Carter, Director: Rager Pistale; "This Kiss," Faith Hill, Director Steven Goldmann



GARTH BROOKS

ENTERTAINER

Braks & Dunn, Garth Braks, Vince Gill, Tim McGraw, George Strait

MALE VOCALIST

Garth Brooks, Vince Gill, Tim McGraw, Callin Raye, George Strait

FEMALE VOCALIST

Faith Hill, Patty Loveless, Martina McBride, Lee Ann Womack, Trisha Yearwood

HORIZON AWARD

Trace Adkins, Dixie Chicks, Ja Dee Messina, Michael Peterson, Lee Ann Womack

VOCAL GROUP

Alabama, Diamond Ria, Dixie Chicks, The Mavericks, Sawyer Brown

VOCAL DUO

Bellamy Brothers, Braks & Dunn, The Kinleys, The Lynns, Thrasher Shiver

ALBUM

*Come On Over*, Shania Twain, Mercury Nashville, Producer: Robert Jahn "Mutt" Lange; *Everywhere*, Tim McGraw, Curb, Producer: Byron Gallimore, James Straud, Tim McGraw; *Long Stretch Of Lonesome*, Patty Loveless, Epic, Producer: Emary Gardy, Jr.; *One Step At A Time*, George Strait, MCA/Nashville, Producer: Tony Brawn, George Strait; *Sevens*, Garth Brooks, Capital Nashville, Producer: Allen Reynolds

MUSICIAN

Eddie Bayers (Drums), Paul Franklin (Steel Guitar), Brent Mason (Guitar), Matt Rallings (Keyboards), Brent Rowan (Guitar)



VIDEO WARS

Significant programming changes are underway at CMT amidst the network's greatest challenge from a competing country video channel. Over the past several months, Colorado-based Great American Country (GAC) has enticed several cable systems to drop CMT for GAC.

When Coaxial Cable in Columbus, Ohio signed with GAC this spring, CMT responded with an all-out media blitz, and hosted a rally in the city. The network even offered free installation of Primestar satellite TV for Coaxial subscribers who dropped their cable service. "Really, they went after the cable system instead of us," says GAC President Jeff Wayne. The tactic was not well received by some cable system operators. Coaxial Senior VP Greg Graff says, "It was seen as not even a thinly veiled threat...and people don't like being threatened."

"In hindsight you learn a lot—even though we were pleased with what happened in Columbus," says CMT VP/GM Paul Hastaba of the network's response to increasing competition. "Two thousand people came out to visit the trucks and see Travis [Tritt, who appeared at CMT's behest]. Yes, they moved some dishes, but clearly the people weren't there to switch, they were there to support CMT."

Since then, CMT has shifted its focus towards building viewer loyalty. "We're going to invest our money in the on-air product," Hastaba says. In addition to live concerts, hosted programming and other changes, CMT is negotiating with labels for limited-time exclusive video rights on major artists in exchange for \$50,000 in advertising credit which can be used anywhere in the CBS media empire.

Hastaba stresses that changes underway aren't simply a reaction to GAC. "We'd like to down play the direct competitive aspect. It's something we've been thinking about for a long, long time." He admits, however, that the network is mindful of its market share. "You have to be alert to your competition climbing over the wall. Remember Atari? They weren't paying attention."

As for GAC, the subsidiary of Jones International Networks is attracting cable systems with lower carriage costs and two more local advertising minutes per hour than CMT offers. Billed as "the nation's fast-growing country music video network," GAC is still only one-tenth the size of CMT, which has 42 million households. But as GAC's Wayne says, "I guess we've got their attention."

—Chuck Aly

The Buzz

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**Our Full And Truthful Testimony**

Having been granted transactional immunity, we now freely admit our inability to remember any of the alleged events.

**CMA Noms**—A few glaring omissions, but otherwise a reliable job by the voters.

**Dixie Chicks**—First true breakout artist since LeAnn Rimes? Repeat after us, "Chicks kick..."

**Videos**—Old: Budget-draining item, questionable marketing tool. New: Cash cow!

**Block Voting**—CMA computer sleuths promise to root out label vote swapping, but where there's a will...

**Smoking Gun**—Beware, The Buzz has a closet full of soiled dresses. Prosecutors will be violated.

# LOVING THE WILKINSONS

"*Nothing But Love* would have been a great record no matter who made it," declares Russ Zavitson, who co-produced the album with partner Tony Haselden and Giant Records chief Doug Johnson. "And this is not us humbling—it's how great these people are."

"These people"—father Steve, his 16-year old daughter Amanda and 14-year-old son Tyler Wilkinson garnered the highest single debut ever for a new act on *R&R's* country singles chart—105 adds out of the box. Not a bad way to start a career. "26¢" was also the highest debut single from a new act in the history of *Music Row's* own *SongPower Index*, which enumerates both passion and probability of airplay. It seems listeners like the record as much as radio. "Everywhere the record goes on," says Johnson, "almost immediately the request lines light up."

The Wilkinsons made the eyes of Music Row label heads light up too—they were the object of a bidding war between seven labels when they were shopped. Did Giant simply outbid everyone?

"I think we just out loved 'em," says Johnson. "We all fell in love with them, and I think they knew how genuine it was."

Also genuine is the vocal talent of this trio, whose entry into that bidding war was a home video of the three sitting in their living room watching TV and singing. Their harmonies in that most casual of settings were mind-blowing, says Zavitson, who joked he would have paid to produce this record.

"It was not like making a record—it was like going to a family reunion," Zavitson adds. "It was work, but it was so much fun."



Haselden adds that Amanda and Tyler are both mature well beyond their years. "Amanda, at 16, already doesn't feel the need to prove she's a great singer. She just sings the song. Tyler has this boundless energy, but his ability to focus is amazing. He's such a natural singer."

Amanda is the lead voice on "26¢," but Tyler also sings lead on several cuts, which might confuse listeners if radio starts to demand one of those. Johnson says the label will take a "wait and see approach," and will be prepared to meet whatever demands the marketplace might make. "It's more a question of timing—when they have been established as the Wilkinsons, and it's time to take that next step. As with any group, hopefully, individual talents come to light. We'll need to see the evolution of the Wilkinsons, and then do what keeps it true for them."

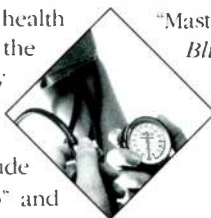
Zavitson and Haselden are quick to point out Tyler and Amanda's talent is hereditary—dad Steve brought with him a catalog of exceptional songs, seven of which made it on *Nothing But Love*, and note the solidarity with which the group, along with Mom Chris and younger sister Kiaya, operate. Zavitson calls them the epitome of a functional family.

Johnson agrees. "I think it's a good thing for people to see that this dad and daughter and son and brother are doing it because they want to do it *together*. It's just the most special thing I've ever been part of. I think they add a little light to this world."

—Charlene Blevins

## Singing The HMO Blues

Overwhelmed by PPOs, HMOs and the vagaries of health insurance in the nineties? Florida-based Dr. Sam and the Managed Care Blues Band can commiserate. Fronted by former eye surgeon Sam Bierstock, the group recently recorded one of its most requested songs, "You Picked A Fine Time To Leave Me Blue Shield." Other titles include "You're One-Hip Mama 'Cause They Won't Pay for Two" and



"Mastoid Sally." Some lyrics: *You Picked a Fine Time to Leave Me Blue Shield/ My jaw's dislocated and my bladder ain't healed/I need a pay raise. to make all these co-pays/And I'm worrying about my next meal/You picked a fine time to leave me Blue Shield.*

For more information visit [www.managedmusic.com](http://www.managedmusic.com).

—Chuck Aly

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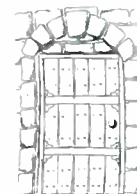


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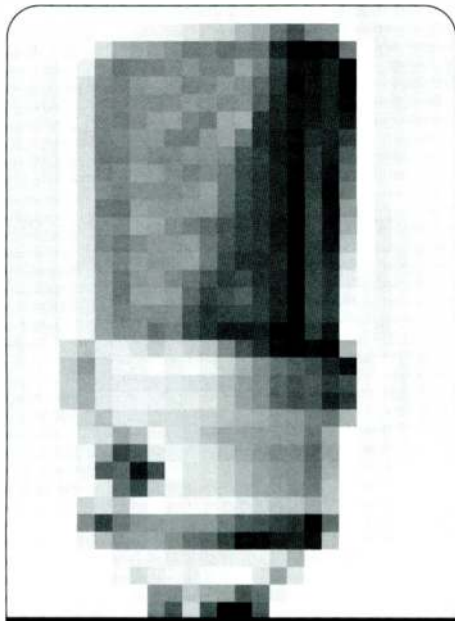
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# FINDING THE FOCUS

## Understanding Artist Development

**Ask three people what "artist development" is and you'll likely get three different answers. Music Row set out in search of this ill-defined and elusive facet of the music business.**

by Michael Hight

**W**HEN TALKING ABOUT "ARTIST" DEVELOPMENT, WE'RE REALLY JUST talking about "human" development in a performer. Life events, from childhood on, influence the development of everyone in every industry. But in the entertainment world, there is some inexplicable combination of ingredients that can turn a singer into someone's hero, or fill an otherwise placid individual with joyful abandon, or bring the driest eye to tears. Many entertainers are actually huge influences on the development of others.

Can this ability be learned or is it purely natural? How does Mr. or Ms. Anybody, from Anywhere, U.S.A. somehow click with millions of strangers? Everyone agrees that artist development (AD) takes precision team work. Everyone also agrees the ends are achieved by many different means. We corralled over a dozen Nashville managers, producers, publishers and record execs to discuss the current state of artist development.

### SIMPLE COMPLEXITY

Obviously, artist development is multi-faceted. It differs with every artist at each level in varying economic climates. Long-time producer and former Asylum co-President Kyle Lehning observes, "It's a combination of educational processes. The demands on an artist from the business are heavy. From the actual recording process through the marketing, promotion and performance phases, there seem to be more expectations on an artist than, say, ten years ago. It's rare to run into an artist that is just naturally able to handle all the different demands on them. There is no time to let your hair down when you're with the public. It's sort of like the Army—unless you've actually been in the Army you don't know what you're about to get into."

"It's taking what is special about an artist, what got us hooked to begin with, and making it bigger than life," asserts Scott Borchetta,

Senior Executive, Promotion & Artist Development for DreamWorks, the upstart label bringing Randy Travis back to radio. "It's taking the biggest elements and blowing them up. It's about the music, imaging, the total packaging, along with a marketing plan that stays true to the artistic vision."

Michael Peterson, Warner Bros. breakthrough artist and the top-selling new male act of 1997, offers an artist's perspective. "For me, artist development was the work I did before I got to Nashville—years of working hard to learn my writing, entertaining and communication skills. A lot of would-be singers come to Nashville too early. Once industry people have seen you at a certain level, you're kind of that person from then on. It's harder to get them excited in the future."

F.C.C. Management's Frank Callari defines AD with simple complexity. "It's finding every avenue you can regarding each different side of the artist's career: how you market and image; what kind of press, media, TV you can get. From a live standpoint, it's getting to bigger and better venues or maybe playing a smaller, hipper venue if it helps the artist's story. It all works for image perception."

Callari, who represents the Mavericks, Dean Miller, Lucinda Williams, Terry Radigan, J.D. Souther and Jack Ingram, says the times they are a changin'. "Used to be everyone had more time to develop artists. There were fewer artists, radio wasn't as complicated, there were ways to have regional success. Nowadays, there is no mystique in sales or airplay so you can't really 'create' perception. It's much more bottom-line, because so many of these companies are owned by multi-national conglomerates."

### A WORK IN PROGRESS

Radio hits, album sales and the all-important bottom line may all start with the song, but artist development starts with the artist. "When

we sign an act all we care about is that the magic is there, even if it's raw," relates Giant Senior VP of Marketing & Artist Development Connie Baer. "Artists have to be ready with their vision and not just be willing to become what the label wants."

Not only must the artist have a sense of who they are, but that characteristic must gel with the label's chemistry. Mercury Nashville VP of National Promotion and Artist Development Norbert Nix echoes label head Luke Lewis: "If an artist doesn't have the personality of your staff, you've got trouble."

If everyone is on the same page, artist development can begin. According to Baer, "Developing an artist is not a job or a task. It's a process which touches and overlaps everything we do. The artist and their music is the magic—we just have to identify that and find a way to expose it. We have to be able to define an artist and their music in a few sentences. If we can't, it either means that as a group we aren't focused enough for this artist, or the artist doesn't have a strong enough focus."

The Giant crew is watching The Wilkinsons' debut single, "26" steadily climb the charts amid widespread early critical acceptance. "We're excited," Baer smiles. "We had to present the warmth, soul and distinctiveness in their music and in every other aspect of their career. We had to develop the act as a whole and each member individually. And, in this case, we had to maintain the integrity of a family that consists of two young adults who are 14 and 16."

The Wilkinsons are one of several family groups being developed in the marketplace. The core of the group is lead singer Amanda, her brother Tyler and their father Steve. "The magic in an artist comes from a gut sense of who they are," Connie sums. "Is Amanda, at 16, as worldly as someone who is 30? Yes and no. Her life experiences can't compete with a 30-year-old, but her inner voice as an artist does."

Tapping into an artist's innate qualities doesn't just happen. "Success certainly requires creativity and communication," says Borchetta. "Some companies don't listen very well to the artist—they throw them in this big machine and spit them out. It's been a thrill to work with Linda Davis and see her so excited. Linda and I have had some deep discussions over the last year and a half or so about the kind of music she wants to be making and the presentation she wants to achieve. In the past, she was very eager to please and she was surrounded by the best in the business, so she trusted a lot of their decisions, even when it possibly went against her gut. We're starting with her, instead of by committee."

Ed Seay is jazzed about putting the finishing touches on his latest project, Giant group Springer. What is AD from the producer's chair? "There are always areas to spruce up. Writing or finding songs is always a task. That's the fuel for our industry and if you're a brand new act it's especially tough.



**FLETCHER FOSTER**



**JAY BARRON**

Sometimes I play vocal coach—maybe someone has a style and an interesting sound, but they're breathing in the wrong places. Sometimes I'm the taste police—I'll say, 'No I wouldn't wear that on stage for the showcase,' or 'maybe we don't need an accordion player for this one.' You've got to help someone put a band together for showcase, studio or road work. This is more than just the singing business, it's the entertainment biz."

It's also personal interaction and adapting to the circumstances of each artist. At Asylum, Lehning was instrumental in the signing and development of Bryan White, Kevin Sharp and Lila McCann. "When you go into business with an artist," Kyle explains, "you must have a pretty realistic sense of who that person is and that our expectations as a label or producer are not out of line with reality."

"Like Lila McCann for instance," continues Lehning, "she's a very young woman—13 when she came to our attention and almost 15 when her record first came out. We always intended for her to take this very slowly—don't drop out of high school, don't get the bus and hit the road. Try to be as normal as possible in the process. Knowing that on the front end, we could tailor our expectations as to her availability and the ways in which we could comfortably market her music."

Peterson is quick to admit that the last 18 months have been eye-opening. "Well, I have learned a lot about important elements in AD. You've got to have a consistency of sound. 'Drink, Swear, Steal & Lie,' 'From Here To Eternity,' 'Too Good To Be True' and 'When The Bartender Cries' all have a very different sound and one of the struggles I've had is that people don't know they're from the same artist."

Though most artists and labels think career, one-hit wonders happen. "Every once in a while we get lucky, run across a great



**MICHAEL KNOX**



**MICHAEL PETERSON**

song someone can half sing and it's a hit," says stalwart producer Norro Wilson. "It takes a lot more effort to get it to be a hit these days, but a bona fide hit that transcends what everyone thinks about how it's constructed and so forth, creates impact and money."

Shania Twain's career path shows both an understanding of her talents and a willingness to buck convention. "She didn't tour right away because she wanted to develop all sides of her career," Nix says. "Her immediate strength was the record and video. She knows how to work the camera. She's got instincts for what kind of role she needs to play. There was wisdom in her waiting to tour because now she's doing a two-hour show with nothing but hits."

## TEAM PLAYERS

Artists are well-served by a team with a clear vision and the honesty to speak their mind. Michael Knox, Warner Chappell VP of Productions & Artist Writer Development, says humility and respecting others goes a long way. "You've got to have people around you who see eye to eye with what you're trying to do. You have to respect their opinion, so when they critique, you listen. You've got to be able to handle it and learn. I've had writer/artists freak out when you tell them something needs work and I've had artists who are willing to try things regardless of whether or not it works just so they don't miss anything."

"An artist's perspective is always changing, too," says Steve Wariner, a celebrated singer and musician on the Row for over 20 years. "Your perspective is affected by the folks you work with. I've been lucky to be surrounded by great record and A&R people—Tony Brown, Tim DuBois, Scott Hendricks, Jimmy Bowen, Norro Wilson, Tom Collins..."

In addition to his revitalization as an artist and songwriter, Wariner just finished producing a new Bill Anderson album, which features performances by Roy Clark, Eddy Arnold and Jean Shephard. "Most artists, especially the younger ones, need a mentor to keep everything in check. It's good for an artist to keep in mind that it is a business and part of keeping your deal is selling records. When you're young, you're just thrilled to be in the biz. You don't think of all the other aspects and how to cover all the bases. So it's always good to have someone you can talk to, someone who's been down the road—Chet Atkins is like that for me. He was always the guy I would call, and still do, to explain what's going on and ask him how he would handle it."

## COACHING

Just as business and creative mentors can shape a marketable career, other business professionals can enhance an artist's image. According to Diane Kimbrough, who specializes in stage/movement coaching, there is a healthy market for those who offer media,



**NORRO WILSON**



**SCOTT BORCHETTA**

movement and vocal coaching. Labels, managers and even publishers will fund this type of training.

"Imaging and presentation are incredibly important," says Peterson, who feels fortunate he was able to work with media, movement and acting coaches. "An artist has a number of cards in their hand, many facets. They have a story to tell and you have to let it unfold. What can we do next? What haven't we thought of? What are we missing? AD is about moving an artist to new levels of visibility, artistry and connection with fans."

That "moving to new levels" affects every artist, new or established. Kimbrough works with artists across the spectrum. "Look at how many people an artist reaches visually, especially with TV. An artist also has to update their live show. If they don't have their act together, it won't bode well."

Kimbrough's is a delicate position because her training can be a daunting, "open-heart" experience. "Some artists don't always know what's right for them. Let's say you're not a mountain climber, but someone talks you into going on a trip and you climb a mountain and find it's fun and you're good at it. You might never have known. So an artist might say, 'It's just not me to do that,' but they might just be afraid to try it. It's neat to watch an artist see themselves trying new stuff on tape. It shows them how much more of themselves they can be."

Assuming an artist will pick it up as they go along can be dangerous. BethAnne Musiker is a Nashville-based, New York-bred vocal/performance coach who, with the help of NSAI and the Bluebird, recently held a seminar called "Singing For Live Performance." She has seen this pre- and early-deal development dilemma often. "A lot of artists are left to figure it out on their own. There aren't many people willing to take a stand and ask an artist

intensely reflective questions that make them really look at their work. It has everything to do with an artist inhabiting the emotional life of a song. If the work is more honest from the get-go, it'll get better results in the end."

### CLIMATE CONTROL

The nineties have been good to Nashville. Millions of dollars have poured into town, but with escalated earnings have come escalated costs. By a few estimates, the cost of launching a new artist ranges from \$300,000-\$700,000, but others say going "full tilt" into the marketplace with radio tours, regional radio showcases, top-notch recording, videos and positioning will tote a million dollar price tag. But just as costs went up, sales came down. What effect has country's sluggish sales climate had on AD?

"It has tightened up a lot of opportunities in the mainstream," observes Fletcher Foster, VP of Artist Development and Media Marketing for Arista Nashville. "That's maybe why we haven't seen anyone rise into the superstar realm. We've existed the last five years with the same Entertainers of the Year. The media opportunities, the corporate sponsorships, touring—all of these things have tightened.

"And radio, too. It's hard to line up three or four consecutive hit singles to create momentum. Maybe society is helping to tighten up the creative end making it more homogenous. When you look at the outlaw, rebel artists who were popular in the seventies—the Waylons and Willies—they don't exist now. If you look at the male artists, they're all kinder and gentler. Maybe that's just the way society is these days rather than just country radio."

Anita Mandell, Director of Publicity & Artist Development for Decca, says they have felt the pinch as well. "We have to be careful. Should we have a release party in Nashville, or could we do it in New York or L.A.? You have to examine every opportunity. It's not like it was in '93 or '94 when people were soaking up country with every piece of bread."

Having poured over these financial dilemmas as a label exec, Lehning says he has never seen the limitations as being economic. "I've always seen them suffering more from lack of imagination. There's enough money floating around to accomplish a lot of things. The number of outlets we have to expose the music is where we're all straining. But, anytime the business starts to decline, even if it's perceived, one of the benefits is that people do take more gambles."

"I would hope that rather than grinding out the same retread, we'd take risks," says Seay. "I'd rather swing for the fence and miss than bunt just to get to first. I look at people like Harold Shedd. He worked off his gut and you don't just get lucky all the time—he signed Billy Ray Cyrus. He saw the potential in the first country band, Alabama; Kentucky HeadHunters; heck, he signed Shania Twain.



**CONNIE BAER**



**ED SEAY**

It takes vision. No one remembers when you've swung hard and missed, but boy you hit a couple like those..."

It may be an experience like no other to spot talent, bank on it and win big, but should this be the end-all, across-the-board goal of artist development? We all have favorite performers who somehow never gain mainstream acceptance, but we're no less enriched by their music. Can labels afford to sign and support acts with more narrow appeal?

"We're doing it with BR5-49," Foster points out. "It's a true case of grass roots and asset-building AD. Putting the guys in front of any type of crowd that even remotely makes sense—whether it's Bob Dylan, Annie DeFranco, The Black Crowes or Vince Gill, Faith Hill and Alan Jackson. We feel this band appeals to that whole audience.

"We're pretty much doing it on a nickel and dime budget. If I spent ridiculously, I wouldn't be able to keep them around. But if I assist in funding where it makes sense, I'm developing a career. We're over a quarter million records on the first LP and that's cool."

### WHO'S FLYING THIS BOAT?

The labels stand to reap the most from a hit album, yet the perception is that many labels aren't putting as much time and energy into pre-market development.

"Then they shouldn't be in business!" claims Borchetta. "If they just want pre-packaged Velveeta cheese, which we might have a lot of right now, that's what they'll get. The great A&R people have always been able to spot raw talent, nurture, preserve and shine it into a diamond."

Still, economic realities for record companies have opened the door for other segments of the music business. "Artist development was something that was traditionally done by record companies, but they're not



**KYLE LEHNING**



**DALE BOBO**



**STEVE WARINER**



**FRANK CALLARI**

doing it that much anymore," says artist manager Jay Barron, who represents the eclectic Thompson Brothers. "Publishers have taken on that role to a much greater extent. Record companies want to sign the finished product—not necessarily with a record made, but they want an artist who comes to them fully stage-ready, TV-ready and, hopefully, with hits in hand. The days of a record company signing an artist and keeping them on the roster for two or three years looking for material and grooming them—those days are over."

"We're a continuing partner in AD with someone who writes for us," declares Dale Bobo, Warner Chappell VP of Creative. "We can work with them to find songs to match their vision and help in the early stages with recording and performing. In some ways, help them in how they get their point across. We critique songs and help put together co-writes."

"We're a sounding board," adds Bobo. "Michael Peterson is a great example. He was incredibly articulate the first time I met him. He had this aura around him and he had some really good songs. We helped him focus in getting everything together and by the time the labels had heard of him, he had spent time in the community and gotten a feel for the place. I don't know if that would have been so easy if he had to support his family at a regular job."

"The labels will still do this type of development when it calls for it," states Knox. "But anyone pitching an artist has to take it to the extreme level—the best that artist can be."

Knox is eagerly awaiting the launch of Danni Leigh, coming from Decca this fall. "I pitched Danni and Mark Wright let me co-produce the LP. She and I talked for six months, went in the studio once a month and really developed a style that fits her. Most artists know what they want, but they just don't know how to get there. My job is to find the guys who can help get it there."

Publishers are getting involved in a writer/artist's radio development as well. "We do have publishers wanting us to hire independents [promoters]," Nix explains. "They'll develop the artist from their angles as well—they want the right people working the records. The managers are in it too. The booking agency is integral for AD as well. I talk to Ron Baird everyday about Shania and we have to think carefully about each market because she has hit in pop and country. Though country is her base, we have to be careful with radio in some markets."

"At Giant, Doug [Johnson] feels we're most responsible," says Connie Baer. "We work with great managers who help us guide the ship, but Doug feels it's our responsibility to take the artist's dream and help them make it come true."

Foster champions the manager as the complete artist developer. "The label is focused on the artist's career from a musical

standpoint and the image surrounding a record. Management and the artist really have to drive the train. To really capitalize on growth, an artist does have to transcend the music in some way. It might come from video, but it can also come from corporate sponsorships—that's part of the image you convey to the consumer."

"I'm where I'm at today because of my managers, Gary Falcon and Jon Goodman," declares Michael Peterson. "They have given me the support and freedom to make mistakes without looking over my shoulder pressuring me to produce results. They knew how green I was a year ago, but they have not been quick to point out my failings."

They've been quick to cheer me on and, at the right time, tell me about an area where I might grow. They've been invaluable."

Every step of the way for an artist, from the new-to-town naive, to the big-business attention, to the pre-deal negotiations to the big leagues, is a team effort. Success is dependent on diversity and creative efficiency. Complaints in general about the development of our artists continue to center on their "sameness," in song, sound and look. What are we going to do about it? That question is being answered everyday by those charged with developing Nashville's artists. ♦

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# DISCLAIMER

by ROBERT K. OERMANN

## Trini Triggs DIScovered

Space is tight, so I'll get right to it.

There's totally no question about who lands the **Label of the Day** prize. **Cadence Communications** is way out front in terms of audio quality. And they certainly have no challengers for quantity—tonight's output from the label included Viva Voce, Michelangelo & The Difference, Tony Palacios, Steve Hindalong and The Call, all well-produced pop/rock efforts.

The only company that comes close is Compass Records, which boasted Americana releases by Kate Campbell and Gove Scrivenor as well as a new folk performer named Kate Rusby. I highly recommend all three.

Two of the acts mentioned above figure into my **Disc of the Day** decisions. In the past I've given out Male, Female and Group honors when there was lots of quality to choose from. I'm doing that now, but with the twist being that each of the three hails from a different genre. The group is easily **The Call**, a pop/rock outfit of outstanding abilities. My longtime favorite **Kate Campbell** is also a longtime Americana favorite. She's the female honoree. The male Disc of the Day is in country music. It is the comeback record belonging to the peerless **Aaron Tippin**. Long may he sing.

**Trini Triggs** will get press because he's a hot-hunk African American, complete with cowboy hat. He ought to get it because he's by-God country in a world of pretenders. I tip my hat to him as this issue's **DISCOVERY Award** winner.

### COUNTRY

#### COLLIN RAYE

##### "Someone You Used To Know"

Writer: Rory Lee/Tim Johnson; Producer: Collin Raye/Paul Worley/Billy Joe Walker Jr.; Publisher: Melanie Howard/Big Giant, ASCAP/BMI; Epic 41,368.

A reminder that he is, after all, a country performer. Thank you.

#### TIM BRIGGS "Everything She Needs"

Writer: Billy Montana/David Flint; Producer: none listed; Publisher: Magnasong/Red Quill, BMI; Intersound Country 9297.

The acoustic guitar is the sound of a heartbeat. The steel and piano are simple, eloquent and exactly right. His voice and the song are everything that great country music can be—soulful, honest and emotionally gripping. This is so much better than the average, over-produced piece of Music Row "product" that it's ridiculous. A brilliant country record.

#### REBA McENTIRE "Forever Love"

Writer: Liz Hengber/Deanna Bryant/Sunny Russ; Producer: David Malloy/Reba McEntire; Publisher: Starstruck/Glen Nikki/Missoula, ASCAP/BMI; MCA CDX.

Audio wallpaper. Reasonably attractive wallpaper. But still wallpaper.

#### DEBBIE NELSON "Just Like I Was There"

Writer: Bruce Madole; Producer: R. Harlan Smith; Publisher: Helping Hand/Traveling Dog, Royalty (403-449-4003)

I take back whatever I said about women being the creative leaders of this format. This is so-o-o-o ordinary, at least until she gets into her upper register. Then it becomes downright irritating.

#### AARON TIPPIN "For You I Will"

Writer: Tony Martin/Mark Nesler; Producer: Aaron Tippin/Pat McMakin; Publisher: Hamstein Cumberland/Baby Mae/Glitterfish/Buna Boy, BMI; Lyric Street CDX.

This is a real eye opener—Aaron like you've never heard him before. There's a vocal luster, a rich ebony tint, a baritone warmth and emotional shades that he's never showed us until now. And he is still one of the worldclass country singers. Superb work, pal.

#### RICK TREVINO "Only Lonely Me"

Writer: Larry Boone/Rick Bowles; Producer: Don Cook; Publisher: Sony ATV/Starstruck/Dead Solid Perfect, ASCAP/BMI; Columbia 41,379.

And a-one and a-two and a-three, step-step, turn-turn-turn, kick! Country dancefloor blah-blah-blah.

#### KENNY CHESNEY "I Will Stand"

Writer: Mark Germino/Casey Beatbard; Producer: Buddy Cannon/Norro Wilson; Publisher: Scarlett's Sister/Still Working for the Woman/Suite Two O Five/First and Goal, ASCAP/BMI; BNA CDX.

He's coming off one of the greatest songs of the year ("That's Why I'm Here"). And he's developing his own, true, distinctive vocal personality with each new release. I'd call this two for two.

#### CLINT BLACK "Loosen Up My Strings"

Writer: Clint Black/Hayden Nicholas; Producer: Clint Black/James Stroud; Publisher: Blackened, BMI; RCA CDX.

The funky instrumental track nearly overwhelms the workingman sass of the lyrics. But there's no denying the overall "heat" in this. Hot stuff.

#### MONTY HOLMES "Alone"

Writer: Barry, Robin & Maurice Gibb; Producer: Paul Davis/Ed Seay; Publisher: Gibb Brothers, BMI; Bang II 1001.

Put this whole album on at once and listen. This thing is so darn well produced it's an absolute crime that more of you aren't paying attention.

#### MILA MASON "This Heart"

Writer: Al Anderson/Robert Ellis Orrall; Producer: Blake Mevis; Publisher: Al Andersons/Mighty Nice/EMI April/Kids, BMI/ASCAP; Atlantic CDX.

She's a sure 'nuff country singer. The song

and production are both dandy. I dig this all the way around. Put her on your playlist.

#### TRINI TRIGGS "Straight Tequila"

Writer: Don Stafford/Jack Hargrove; Producer: Chuck Howard/Anthony Smith; Publisher: Top Brass/Penny Annie, ASCAP/BMI; MCG-Curb 1462.

"Pouring straight tequila over mixed emotions." Is that a country couplet or what? This handsome fellow has all the ingredients—a readymade honky-tonk fave, tasty production values and a summertime groove.

#### BILLY RAY CYRUS "Time For Letting Go"

Writer: Jude Cole; Producer: Keith Stegall/John Kelton; Publisher: EMI Blackwood/Coleision, BMI; Mercury 212.

Groove? Groove? Did someone say groove? This one oughtta come with a warning sticker if you intend to sit still while it plays.

### CHRISTIAN

#### WENDY MANLEY "He's Ever Over Me"

Writer: Robert D. Stromberg; Producer: Ronnie Cochran; Publisher: Stream Mountain, ASCAP; White Water 9702 (1-888-632-6166)

There are a half dozen people in your church choir who sing at least this well. And probably at least a couple who have some concept of "soul." Dreary soprano whimpering at its most yawn inducing.

#### BETWEEN THIEVES "Carried Away"

Writer: Between Thieves/Marc Byrd/Steve Hindalong; Producer: Steve Hindalong; Publisher: By Designer/Peastwood-Povi/Bridge Building/New Spring, SESAC/BMI/ASCAP; Benson/Tattoo (track)

This rocks. No, really—I mean it. Godliness with electric-boogie fever.

### POP/ROCK

#### THE CALL "Love Is Everywhere"

Writer: Michael Been; Producer: Michael Been/Daniel Presley; Publisher: Michael Been, ASCAP; Cadence 46898 (track)

A gorgeous audio watercolor. Sounds phase in and out like electronic waves while he dreamily wafts through the lyric in a soft tenor. Neo psychedelia at its most beautiful and entrancing. For three minutes, I was surrounded by clouds and angels.

### AMERICANA

#### KATE CAMPBELL "Visions Of Plenty"

Writer: Kate Campbell/Tricia Walker; Producer: Johnny Pierce; Publisher: Large River/Songs of Crossfield, BMI; Compass 742512 (track).

If you're not into this woman's work, you're missing one of the most important songwriting voices in Nashville today. Maybe THE most important. This is the third album.



Get caught up. She will get inside your heart and mind. As before, these are the lyrics of an identity-seeking Southerner. Also as before, they are ineffably moving no matter where you're from.

#### PAUL KENNERLEY "Love Match"

Writer: Paul Kennerley; Producer: none listed; Publisher: Irving Little/march, BMI; Spinout 1998

I love this! Where's my jitterbug partner? Think Nick Lowe, Dave Edmunds, Rockpile and all that, but with more twang, more fun, more energy and much more songwriting talent. Do whatever you can to get your hands on Kennerley's five-song *Misery With a Beat* mini CD. Believe me, you'll thank me.

#### SCOTT JOSS "Johnson's Love"

Writer: Dwight Yoakam; Producer: Taras Prodanituk/Michael Dumas; Publisher: Coal Dust West, BMI; Little Dog 6594-99808 (track).

*Will Sing For Food* is the title of an album paying tribute to the songwriting of Dwight Yoakam. A fund raiser for the homeless, it includes cool contributions from Gillian Welch, The Backsliders, David Ball, Sara Evans, Kim Richey & Mandy Barnett, Bonnie Bramlett, Rhonda Vincent, Tim O'Brien, Reckless Kelly and other gifted Americana faves. You could play literally anything on the set and have yourself a winner. This dark-ochre reading by Scott Joss is the package's calling card.

#### GOVE SCRIVENOR "Shine On"

Writer: Gove Scrivenor/Cbuck Cannon; Producer: Pat McInerney; Publisher: Wacissa

*River/Taste Auction*, BMI; Compass 742542 (track)

This dazzles like a thousand tiny, subtle facets on a jewel. Acoustic guitar ripples, plucked mandolin, sighing accordion and a breathy Nanci Griffith echo in the background—it was all so beautifully listenable. And then there's that nights-in-a-barroom, tender soulfulness in Gove's one-of-a-kind voice. Man, what a record.

#### FOLK

#### ELLIS PAUL "Translucent Soul"

Writer: none listed; Producer: Jerry Marotta; Publisher: none listed; Philo 11671-1200 (track)

Quintessential singer-songwriter music. Sparse acoustic backing, involving lyrics and white-guy vocal simply beam the words "coffee house." Dar Williams makes an appearance elsewhere on the CD.

#### KATE RUSBY "Sir Eglamore"

Writer: traditional/Rusby; Producer: John McCusker; Publisher: none listed; Compass 7-4255 (track)

This fair maiden of song does real folk music, as in tunes whose authors are lost in the mists of time. It has been so long since I've heard anything this pure that it sounded almost revolutionary to me. The modal song and her delivery are haunting enough—the pipes, accordion, fiddle accompaniments push it right over the top to brilliance. Album is titled *Hourglass* on Nashville's Compass label. It will charm you.

#### JAZZ

#### DENNY JIOSA "Jazzberry Pie"

Writer: Denny Jiosa; Producer: Denny Jiosa/Michael Moryc; Publisher: That's That/DAMI, SESAC; Blue Orchid 20242 (track)

Guitarist Jiosa has been quietly plying his trade for several years as one of Nashville's most expressive jazz stylists. He has never really gotten the attention he deserves. This swirling, magical record might change all that.

#### HONORABLE MENTION

Joe Diffie/Poor Me/Epic

Steve Hindalong/Skin Is Smooth/Cadence

Tracy Lawrence/While You Sleep/Atlantic

Roger Hamilton/Sharing The Night Together/KMG

Cledus T. Judd/Mindy McCready (Little Bitty)/Razor & Tie

Kellie Wright/Nothin' But The Blues/Pajer

Nanci Griffith & Friends/Desperados Waiting For A Train/Elektra

John Mohead/Muddy Water/PJM

Brad Hawkins/Come Back To Me Blues/Curb/Universal

Jumpin' John Goldsmith/I'm Into Video/Fitten

Lee Ann Womack/A Little Past Little Rock/Decca

Tony Palacios/Epic Tales Of Whoo/Cadence

Al Denson/Tabula Rasa/Benson

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Casey Lee Jones/One/Texas World

Viva Voce/Fear Of Flying/Cadence

Bobby Ray Martin/She Gives Me The Good Stuff/Lone Wolf

## MUSIC ROW FILE

### Charlie McCallen

Co-Owner, Design Graphics  
1008 16th Ave. S.  
Nashville, TN 37212  
615-254-7734  
Fax: 615-242-1292



Charlie McCallen has the magic re-touch. Since the early 1980s, McCallen, co-owner of Design Graphics, has endeared himself to Music Row record labels with his gift for enhancing publicity photographs. Charlie steps into his specialty when artists need to look their best—either by adding backgrounds, removing shadows, setting color corrections or correcting certain features.

"Mostly what I do is retouching," the affable McCallen says. "A label will bring me an artist's photo that it wants to use for publicity or their fan club or something like that. Most are good quality, but you can always enhance a photo. Sometimes, the shadows don't fall just right, which might make the color too dense. Or sometimes, color manipulation is needed, to make blue eyes even bluer. We can even fix a broken fingernail."

When he first opened the business in 1963, retouching was done by hand. Today, it's a computerized technique, which the veteran definitely

prefers. "Computers are more accurate," he says. "It's a better process when you need to add or take out backgrounds. The new programs are much more effective for color correction."

In his Music Row office, Charlie pointed to examples of his work, which included a recent cover shot for this magazine. "I had to paint in a background, and take out about six people who were in the picture that were not necessary to the photo," he explained. Another photograph he displayed, this one in black-and-white, required a completely different enhancement.

"The label wanted the tablecloth extended to cover the artist's pants," Charlie explained. That's not as implausible a task as one might imagine, though Charlie does receive his share of requests that border on the bizarre.

"I have been asked to take out a person's reflection that showed up on a pair of glasses," he smiled. "Or if someone blinked on a photo, they've asked me to correct that. I suppose I could give the person a new pair of eyes, but they would never quite match. There's not much that can't be done."

A native of Jackson, TN, Charlie moved to Nashville in the 1950s. He studied art in Nashville at the now-closed Harris Advertising School, then worked as a technical illustrator for Chrysler. In 1963, Charlie and two partners opened the company. After the firm moved to its present Music Row location in 1979, connections with the music industry soon followed.

Charlie balks at the often-made suggestion that he's creating illusions. "We try to make the artists look as natural as we can," he states. "We are not really changing the artists' appearance. We're just changing the conditions around them."

—Bob Paxman



Bobby Karl...

Works The Room

I clutched at my heart and nearly fainted to the ground.

I was minding my own business at Bongo Java (7/20), standing in line for a muffin and some coffee. The unmistakable sound of The Drifting Cowboys came wafting into the room. "What is this crap?" snapped the serving gal with the tattoo on her arm and a stud through her nostril. The Bongo man (Bongoid?) who'd put the CD on the sound system stared silently. "Did I just hear Hank Williams being referred to as 'crap?'" inquired the aghast patron behind me. "I'm afraid so." I replied.

I mentioned the anecdote to songwriter/author Jason Blume, but didn't say a word about it to tunesmith Tom Littlefield, who was also in attendance. There's no telling what an excitable boy like him would do.

The vignette was thoroughly related, however, during an impromptu get-together at Mercury Records on Music Row (7/21) to view the artwork for the spectacular upcoming Hank boxed set. Oohing and ah-ing appropriately were Chet Flippo, Kevin Lane, Kim Richey, Sandy Neese, Jenny Alford, Gary Harrison and Kira Florida. Jay Orr had his preview the previous day when he was over at the label to interview the fabulous Heather Myles, the first of the Rounder-ites being picked up for national distribution by Mercury.

Will there be a major Hank-release party? Absolutely. Will it be fabulous a go-go? Certainly.

What should have been the Music Row party of the month kinda fizzled because it drizzled. Arista Records erected a tent, chairs, stage and sound system on its parking lot to celebrate the release of the new CD by BR5-49 (7/13). When David Ross and I arrived, the crowd was sparse and it unfortunately stayed that way. We spotted Bill Friskics-Warren, Maude Gilman, Rick Hogan, Scott Rattray, Pete Loesch, Steven Goldman, Mike Dungan and a few other hardy souls ducking under awnings and umbrellas. Jennifer McVey stationed herself

in front of the beer wagon. Now that's a savvy publicist.

Those handsome fellows Chuck Mead, Don Herron, Gary Bennett, Hawkshaw Wilson and Smilin' Jay McDowell did their best to entertain with the tunes from Big Backyard Beat Show, but this particular backyard had a "rained-out" vibe. Attendees were asked to bring canned goods for Second Harvest Food Bank. Good.

Junior Brown breezed into town to play 328 Performance Hall (7/15) and hosted a backstage meet-and-greet. That same evening The Billygoats tossed their record-release party at The Exit-In (7/15).

Personally, I was still getting over my Dolly Parton encounter at Decca earlier in the day (7/15). "It's cold in here, don't you think?" she asked when we met in the office. "My nipples are getting hard." "Dolly," I responded, "if you had said that to me when I first met you about 20 years ago, I would not have been able to do an interview, remember my name, speak coherently or even think from that moment on." She laughed. "Yeah, but now you're 'over her,' ain't ya?" Not true. I'll never get over her, ever. Just ask witnesses Hazel Smith, Mike McCall, Mark Wright, Willie Mayhoe or Anita Mandell. Like me, they're thrilled about Hungry Again. Dolly's stunning Decca debut. Recorded in a funky basement studio with Richie Owens and his Shinola/Five Bucks alt-country band, it frames her most spectacular songwriting in years with honest, pure musicianship and genuine hillbilly energy.

All us veterans of this business should be so enduringly creative and open to change.

A different generation and a definitely different kind of creativity was on tap when Rebecca Stout showcased her Treason Records fare at 12th & Porter (7/24). Leslie Tucker, Daryl Sanders and Mark Deutschmann caught the vibe. The pop/rock fun continued the next night at the same joint with Joe Marc's Brother and Swan Dive (7/25).

On the book beat, the party for Chicken Soup For the Country Soul was at The Stadium Club (7/20). It featured a cash bar (gasp!) as well as sentimental readings from the text (arrgh!). Big House was scheduled to play. Would you have hung around long enough to hear 'em?

The most unusual room I worked was the Rotary Club luncheon at The Doubletree Hotel (7/27). Mingling with folks from the non-show-biz world were TPAC's Steven Greil, who'd invited me, Kitty Moon, Chris Clark and Steve Dickert.

"When was the last Australian-written country No. 1 hit?" inquired John Lomax III at the ASCAP bash for "Now That I Found You" (7/29). Between us, we could only come up with two in the entire history of country music—Hank Snow's "I've Been Everywhere" and Kenny & Dolly's "Islands In the Stream." Now there's a third.

"More people get struck by lightning in the United States than get No. 1 records," said Ralph Murphy to the ASCAP crowd. Aussies, as we have seen, are scarcer yet. And get this: It was Down Under tunesmith Vanessa Cornish's first cut. What are those odds? She and fellow Aussie Paul Begaud were honored for the hit. Cowriter J.D. Martin was absent.

Clapping and snacking were Dan Keen, Dan Hill, Randy Hughes, Donna Hughes, Pat Alger, Pat Rolfe, Harry Chapman, Dale Bobo, Alan Mayor, Claudia Mize, Gail Grasso, Ben Payne, Woody Bowles, Jennifer Meyer, John McCarthy and MaryAnn McCreedy. MCA's Jody Williams and WB's Tim Wipperman did the photo op. Divine Shirley Washington served fried green tomatoes and fried chicken. When Terri Clark galloped to the front she had a piece of the latter in her mouth.

"This is not a typical Terri Clark song," she said, "but I ought to make more like it." Keith Stegall gave her yellow roses. Luke Lewis brought up red ones, proclaiming that thanks to her and Shania, "We're in love with Canadians. And now Australians." ♦

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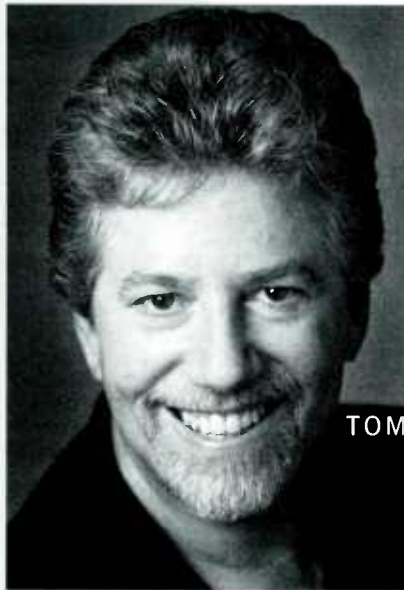


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# ALBUM REVIEWS



## DOLLY PARTON/*Hungry Again*

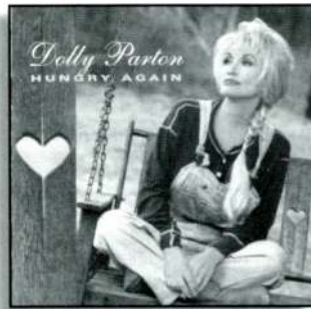
(Decca 3P-1041A) Producers: Dolly Parton, Ricbie Owens

**Prime Cuts:** "Honky Tonk Songs," "The Salt In My Tears," "I Still Lost You," "Blue Valley Songbird"

**Critique:** It's been three years since Parton the singer, the songwriter, and the producer have joined forces for a country record. The result is a varied project filled with traditional country, contemporary country, bluegrass, and gospel. While some will criticize her for trying to be everything to everyone, that's exactly what she does best. Besides, the mixture of music here works. After the delicately produced opener, a bass guitar intro on the album's roll-your-windows-down-and-crank-up-the-speed country-rocker, "The Salt In My Tears," is quite unexpected, but refreshing. More familiar are the sounds of Parton and her gal pals ruminating about men on the "Romeo"-esque first single "Honky Tonk Songs." Highlighted by a catchy chorus and even catchier guitar riffs from her backing band

Five Bucks, this song is destined to become every single woman's bar-room anthem. The acoustic "Blue Valley Songbird" reminds us how unique it is to hear a song with such simplicity, yet such substance. "I Still Lost You," the power ballad, aside from stirring up passion, fits into the album's running theme of loss and renewal. The only shortcoming concerns the unequal balance between uptempo and slower selections; Parton tends to favor the quieter pieces. However, Parton's lyrics, not her arrangements, have always been the centerpiece of her records. *Hungry Again* has those intimate story songs she is best known for, and is also glazed with necessary radio-ready romps delivered with the charisma only Dolly has. A welcomed return? No...Parton never left.

—John Zaring



## BR5-49/*Big Backyard Beat Show*

(Arista 07822-18862-2) Producers: Jozef Nuyens, Mike Janas

**Prime Cuts:** "Out Of Habit," "Goodbye, Maria," "Storybook Endings (If You Stop Believin')," "My Name Is Mudd," "You Are Never Nice To Me"

**Critique:** Never a radio darling, BR5-49 has nonetheless received much critical acclaim and maintained an exhaustive touring schedule during their two short years with Arista. The kudos and road trips will surely continue, because *Big Backyard Beat Show*, the band's second full-length album, is a multi-faceted gem representative of everything the boys from Lower Broad can bring to the dance. You want swing? Try "Out Of Habit" or "You Flew The Coop." Rockin' little numbers? Check out "Seven Nights To Rock" and "Wild One." A funky Tejano/polka sound? Give the accordion-rich "Goodbye, Maria" a listen. Covers? Serving as album bookends are Buck Owens' "There Goes My Love" and Billy Joe Shaver's "Georgia On A Fast Train." Still though, the strongest material comes from the band itself—Gary Bennett and Chuck Mead wrote nine of the fourteen songs, sometimes with a wry sense of humor lyrically intertwined. Even the inevitable "downer" tunes such as "Hurtin' Song" and "My Name Is Mudd" are infused with optimism. (Plus, there's simply too much "happy music" going on to really depress anyone.) Credit the production team of Jozef Nuyens and Mike Janas for beefing up the rhythm section just enough to possibly attract the ear of more "mainstream" listeners without sacrificing the band's original, familiar sound. With a little help from radio, this backyard show is primed to hit the main stage.

—Lisa Berg

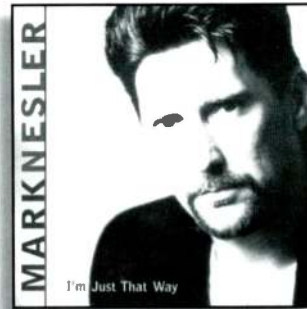


## MARK NESLER/*I'm Just That Way*

(Asylum 62223-2-P) Producers: Kyle Lehning, Jerry Crutchfield

**Prime Cuts:** "Not As Simple As That," "Used To The Pain," "Slow Down," "Doing What's Right"

**Critique:** New label president Evelyn Shriver wants to take Asylum, which was founded in the early 1970s as a haven for LA-based



singer/songwriters Jackson Browne and Joni Mitchell, back in that direction. Asylum has come up with a gem in Nesler, a Texan who steps into the spotlight with this fine debut after writing hits for others like Tracy Byrd's "Heaven In My Woman's Eyes" and Tim McGraw's No. 1 "Just To See You Smile." True to form, Nesler penned all 10 of the tracks (he co-wrote eight with Tony Martin). "Not As Simple As That," the last cut, was his dealmaker at

Asylum and it's easy to hear why. Nesler's smoky baritone never strains on the beautiful, hooky melody. The first single, "Used To The Pain," is a laid-back story of a man in his late 30s learning at last to cope with life's bumps and bruises. Nesler is no run-of-the-mill Hat Act. Hopefully Country Radio will emerge from its slumber long enough to recognize that Nesler is an artist with true staying power, and that the best songwriters often get better as they get older because they've experienced more of life.

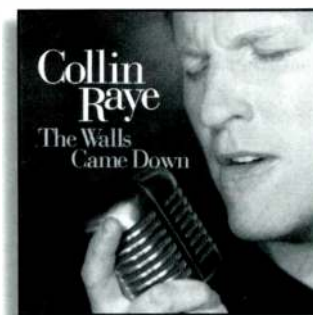
—Phil Sweetland

## COLLIN RAYE/*The Walls Came Down*

(Epic 68876) Producers: Paul Worley, Billy Joe Walker, Jr., Collin Raye, John Hobbs, Ed Seay

**Prime Cuts:** "Anyone Else," "I Wish I Could," "I Can Still Feel You"

**Critique:** By now country listeners probably have a clear picture of who Collin Raye is. Four Platinum albums are testament to his gift for revealing his heart in a way that resonates with record buyers. And



while that ability is a tremendous strength for Raye, on *The Walls Came Down* it proves problematic. The album opens promisingly as Raye's devotion to his children propels the endearing "I Wish I Could." A pleasant enough ode to small town life, "Start Over Georgia," actually feels a bit like Billy Joel's "The Downeaster 'Alexa'." The disc's trouble begins with track five, "Someone You Used To Know"—a radio-ready throwaway that, for the umpteenth time, tackles

the meeting-an-old-flame-with-their-new-love theme. In fact, the second half of *The Walls Came Down* is characterized by earnest lyrical compositions which no doubt connect with Raye, but still somehow fall flat as recordings. Nowhere do we find the painful self-exposition of "Little Rock," the soaring melody of "I Think About You," or the cathartic power of "What If Jesus Comes Back Like That." The album's last song, intended to be the emotional and substantive apex, is ultimately the most glaring example of its shortcomings. "The Eleventh Commandment" (hook: honor thy children)—complete with brooding instrumental prelude—addresses physical and sexual child abuse in an arrestingly blunt manner. As strongly as Raye obviously feels about the issue, however, he can't get around the fact that *it's a bad song*. And the heavy-handed, storm-a-brewin' production only makes matters worse. Yes, Raye's heart is in the right place, and I'm still a fan, but let me propose a new musical commandment: Thou shalt not try too hard.

—Chuck Aly



# EDGE OF THE ROW

by RUSTY RUSSELL

## "...Sic 'em, 'Pooter'..."

Here at Chateau d'Edge, we're going through a bit of an upheaval. Annie The Wonder Dog has been *the* staff dog for several years, handling duties like cat patrol, couch monitor and new-release sniff-screener with style and aplomb. She's also great at scaring off the occasional overly-ambitious up-and-comer who shows up at the front door with a cassette. Annie is a little out of sorts these days, though, on account of Baby X, a new puppy who's joined the team as her understudy. My sweetie and I are calling her Baby X because finding a suitable, actual name has proven difficult. Unlike Annie & me, X is a real blueblood, and you shouldn't saddle a dog like that with a goofy name. ("Sic 'em, 'Pooter'!") Then again, you don't want the little one getting above her raising, so you can't call her something overly serious. I hate those Kennel Club names like "Smashington's Billingsgate Dame Heatherly Gimmiea-break III." We want a dog, not a chess partner with a bad attitude. We also realize that whatever name we choose will reflect on us, and that's probably the real holdup here. So much depends on how seriously you take yourself.

People are all the time asking me how I can lambaste one song for something I find refreshingly goofy in another. Well, aside from just having a really poor memory, I think I do it based on perceived intent. (This is all going to tie together real soon, probably.) For me, there's a huge difference between an intentionally twisted lyric and one that's fractured through ignorance, laziness or a simple brain cramp. Take "How can we be so far between where we are and one more try" ("A Bad Goodbye"). I pointed out that *you* can't be between where you are and *anything*. Duh. "It" can be far between the two. "Things" can be. But *you* can't. You *are* where you are. This otherwise killer song is making a serious point, trying to be profound, and that whoopie cushion of a line ruins it for me. Now consider "...nothing can slow down me..." ("On The Verge"). When that came out, lots of people wrote in to ask why I didn't jump all over it, but, especially in a lighthearted song, such an obviously intentional twist doesn't bug me at all. That dang note "Mama had wrote" in the Wilkinsons' "26c," though, really frosts my taters. Again: great song, marvelous sentiment, wonderful performance... whoopie cushion! Did we just not have another thirty minutes to find a better option? Could no one figure out how to phrase out the word "had?" Sheesh.

I know this one's going to get me in trouble. After all, the Wilkinsons are a family.

Everyone loves 'em, the song is sweet, that's how country people talk, yadda yadda. (You probably think I'm standing here kicking Baby X right now, too. To Annie's dismay, I am not.)

CDs have fairly poured in over the last couple weeks, but only a few really grab me. One is *Translucent Harp*, from **Tom Shinness** (Zithwood Music, zithwood@mindspring.com). Shinness plays the bejeebers out of a number of unusual instruments; notably his ancient 16-string Gibson harp guitar. He has remarkable compositional depth; think New Age with more melody & motion (and fewer incense cones & bad haircuts). Great technique, well recorded. This is a wholly, truly independent release, highly recommended for any lover of instrumental string music. I'm also liking bluesman **Fred James' *Life Is Hard*** (Indigo). Fred's a gifted songwriter and downright gnarly guitarist, plus he sings *real*. (Enough already with white guys who grew up in the 'burbs trying to sound like **Muddy Waters**. Eeesh.) Dig the in-your-face recording style; live is good. With his work as a producer, writer, player and indie exec., James is writing a chapter

in Nashville blues history. A *book*, maybe.

And now for something that's just a plain good idea, period, how 'bout **The Wandering Eyes *Sing Songs Of Forbidden Love?*** It's on Lazy S.O.B. Recordings, (512) 480-0765. No less than **Kelly Willis, Dale Watson, Ted Roddy, Rosie Flores, Jason Roberts and Chris O'Connell** dish out all your favorite cheatin' songs: "It's A Cheatin' Situation," "In Some Room Above The Street," "Hell Yes, I Cheated"...it's enough to make you call your high school sweetheart and apologize! Willis' re-work of "Me And Mrs. Jones" ("Me And *Mr.* Jones") is perfect cocktail-lounge sleaze with just a hint of Texas swagger. Cool. Not that I'm advocating *cheatin'*, you understand, regardless of what Annie thinks. ♦

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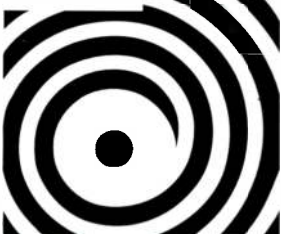
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Sincerely,



David M. Ross, Publisher







## FINANCIAL

Ellen Porter

O'Neil Hagaman, A Professional L.L.C.

# Insuring Your Ability To Earn A Living

Once you start thinking about insurance there's certainly no shortage of things to worry about. Even after the "essentials" (auto, health, homeowners, life) are covered, there are any number of improbable but potentially ruinous scenarios available to disrupt one's sleep: personal liability lawsuits, floods and earthquakes, catastrophic illness—perhaps after this summer, asteroid coverage will be the next hot insurance product.

One type of coverage that can often be overlooked is protection for one of your most important assets—your ability to earn a living. Without this protection the prospect of becoming unable to work can be every bit as worrisome as—and substantially more likely than—being hit by an asteroid. To scare you suitably:

- A 35 year old is twice as likely to be disabled for at least 90 days as to die before retiring.
- The average length of disability for those unable to work for 90 days or more is 2 1/2 years.
- Half of all home foreclosures are the result of uninsured disability.
- 80% of disabling incidents take place outside the workplace, and thus aren't covered by workers compensation.

An analysis of whether disability coverage is needed, and if so how much, is one that should take place in the context of an overall financial plan that accounts for future financial responsibilities, available alternate income sources (for example, from investments, a trust fund or a spouse's earnings), and employer sponsored coverage. If replacement income

would be needed to cover essential living expenses and long-term needs, and disability protection available though your employment is insufficient or nonexistent, purchase of an individual policy may be necessary. As this step is considered, several points should be kept in mind:

1. Independent expert advice from your financial planner or business manager can be valuable in determining the coverage needed, understanding the wide range of prices and coverages available, and analyzing the strength and stability of insurance companies.
2. An important difference among policies is how they define "disabled;" must you be unable to perform your own occupation, or unable to work at all?
3. Policies also vary with respect to their provisions for guaranteeing they can be periodically renewed.
4. Some policies decrease the amounts paid out for Social Security benefits received after a disability; make sure your planning takes this into account if this type policy is selected.
5. If the cost of needed coverage is prohibitive, a possible compromise might be to build up a substantial "rainy day" fund and choose a plan with a longer waiting period before benefits begin, which will usually significantly reduce premiums.

One final note: it is possible for someone injured or seriously ill to replace interrupted earning power through disability insurance, and to cover the medical

expenses through their health insurance, but still to suffer significant economic harm due to the costs of a lengthy recovery, which are not commonly included in either disability or major medical insurance. These costs are generally covered by separate policies described as long term care insurance, which pays for assistance when you are unable to perform common daily functions such as dressing, eating or bathing. While this type of need is usually considered for those approaching old age, 40% of us will require some type of assisted care at some point in our life before we reach age 65. For those who do not have family members to provide this kind of care, or who would not want to rely on or burden their family in such an event, long term care insurance should be considered as part of an overall risk management plan. ♦

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## "THAT'S WHY I'M HERE"

MARK ALAN SPRINGER & SHAYE SMITH

# MUSICAL CHAIRS

[continued from page 9]

The new *Lycos Personal Internet Guide* ranks Web sites according to votes by users. Internet radio show Countrycool.com (hosted by **David M. Ross**) was ranked number two among country music sites with a 97% approval rating. Recent guests have included **Tim McGraw**, **Deana Carter**, **Joe Diffie**, **Lonestar**, **Clint Black**, **Toby Keith** and **Gina Jefferies**...

615 Music's renovated property at 1030 16th Ave. S. is featured in *Mix* magazine's July issue. The article, *615 Music*, *TV Music from Nashville's Music Row* discusses the facility's renovation and upgrade to a high-tech recording studio...



LISA PRESTON

That's Entertainment International (TEI) has moved to a new location at 3212 West End Ave., #302, 37203. 615-329-4900...

**Linda Alexander** and **Lynn Moss** have teamed to form Alexander, Moss & Associates, an artist management, development and publicity firm. Their first management client is the new duo **Barnette and J...**

**Dr. Jay Collins**, chair of the Music Industry program at the University of North Alabama and former Belmont music business professor, passed away on July 18...

*Chicken Soup For The Country Soul*, a collection of inspirational stories by country music artists, is now on the shelves. The book includes a CD single "In the Shade of the Family Tree," featuring **Porter Wagoner**, **Garth Brooks**, **Vince Gill**, **Ricky Skaggs**, **Trisha Yearwood**, and a chorus of over 100 Opry stars, according to **Preshias Tomes**, Media Coordinator for American Entertainment Concepts. In other *Chicken Soup* news, AEC reports that former consultant **Bobbi Smith** is no longer with the company...

*Froggy's Country Storybook* series, a narrated tape series of classic children's stories with a country twist, features country stars as storytellers and includes sever-

al country songs. **Pam Tillis** narrated the first in the series—*Goldilocks and the Three Bears*. **Bryan White** narrated *Jack In the Beanstalk*, and **Terri Clark** tells the tale of *The Ugly Duckling* in the third and current book in the series. The *Froggy's Country Storybook* series, hosted by Froggy, a treefrog character entwined in the series, is available in bookstore chains and various children's specialty shops, and at K-Mart stores nationwide...

Hollywood-based Rock n' Retail has added a new Country Music Marketing (CMM) division, and has added Capitol Nashville to their list of clients. CMM will work Kansas City stores for **Chris LeDoux's** new release *One Road Man*...

Veteran publicist **Lisa Preston** has joined PLA Media as Senior Publicist. **Suzette Klopotek** as PR Assistant/Publicist and **Brandy Reed** is added as Publicity & Marketing Assistant...

**Angie Gore** at Kaleidoscope Media has a new phone number: 323-654-5453. Her address remains the same...

## LABEL NEWS

**Beth Kindig** has been promoted to Art Director, Creative Services at Sony Music Nashville. She has been Associate Director since 1994...



BETH KINDIG

SJS Entertainment Marketing and Asylum Nashville will jointly market four new Asylum artists. Beginning in October, SJS will produce a comprehensive campaign, "The Texas Grand Slam," introducing **Noah Kelley**, **Jon Randall**, **Monte Warden** and **Mark Nesler**. The campaign includes free admission and/or low-priced ticket club tours with exclusive radio station sponsorship in each selected market, as well as retail tie-ins...

Asylum has also made a number of appointments. **Mindy Harrison**, former assistant to **Evelyn Shriver**, has been appointed Publicity Coordinator; reception-

ist **Shanna Strassberg** assumes the role as Shriver's assistant; and **Amanda Robinson**, a former intern, returns as receptionist...

DreamWorks Records Nashville hosted a private advance screening last month for the film *Saving Private Ryan* for veterans (and later, music industry types), in Nashville on June 23. Seventy veterans attended, including the Grand Ole Opry's **Charlie Walker** and **General Hugh Mott**. General Mott, one time Police Chief of Nashville and Adjutant General of Tennessee, served during World War II. The label worked with the Nashville Veteran Affairs office and other such organizations to invite the veterans to view this special film and to thank them for their personal services and sacrifices...



KEITH GIBSON

Arista Nashville Director of Field Promotion **Mike Owens** is in stable condition at Baptist Hospital after suffering stroke-like conditions on July 22. Owens remains in ICU but is breathing on his own, has begun physical rehabilitation, and his condition and prognosis continue to improve...

**Keith Gibson** has been appointed Director of Sales for Orbison Orby Records. He was previously Honest Entertainment's Director of Sales...

## PUBLISHING NEWS

**Dave Durocher** has been promoted to VP, Bug Nashville. He was formerly General Manager...

**Daniel Hill** has been promoted to VP



DAVE DUROCHER



DANIEL HILL

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	Shania Twain, Leahy	\$356,028	13,812	69	Deer Creek Music Center	Noblesville, IN	7/11	
	Shania Twain, Leahy	\$355,916	12,104	63	Freedom Hall Coliseum	Louisville, KY	7/8	
	Shania Twain, Leahy	\$292,673	13,551	75	Polaris Amphitheatre	Columbus, OH	7/10	
	Shania Twain, Leahy	\$285,744	9,674	100	Civic Center	Peoria, IL	7/6	
	Michael Bolton, Wynonna	\$152,092	7,720	82	The Mark/Quad Cities	Moline, IL	7/11	
	Mel Tillis, Pam Tillis	\$120,054	4,849	91	Mel Tillis Theatre	Branson, MO	7/7	
	source: amusement business							*Two sellouts

Creative for PolyGram Music Publishing Nashville. Hill was Senior Creative Director. **Billy Lynn**, with Polygram since 1986, has been promoted to Creative Director...

BMG Songs has restructured its Film and TV Music Division. **Brian Lambert** has been promoted to Senior Director. **Ron Broitman** has been upped to Manager. and **Stacy Wallen** has been promoted to Manager, Television Licensing...

Simba Entertainment has formed Off The Green Music and opened an office in the HoriPro building at 1819 Broadway. **Babs Simmons**, co-owner, will serve as Creative Director; **Tedd French** has signed an exclusive writing agreement with the group and will serve as its plugger; **Scott Jurgensmeyer**, co-owner, will serve as General Manager...

**Allison Howland** has joined the Creative Services Department at KMG/ Turner Music as Professional Manager...



ALLISON HOWLAND

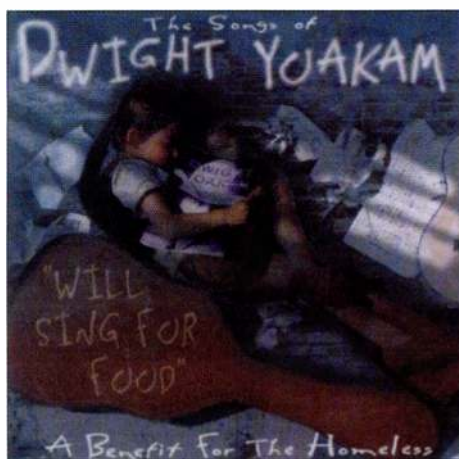
Diamond Gemstar Music Group's new phone number is 780-3660...

## ARTIST NEWS

**Freddy Fender** received the 1998 Nosotros Golden Eagle Award on July 31 at the Beverly Hilton Hotel in Beverly Hills, CA. This year marks the 28th Anniversary of Nosotros, a non-profit organization founded by **Ricardo Montalban** to promote Latino/Hispanics in the entertainment industry. Fender has also been chosen to receive a star on the Hollywood Walk of Fame in 1999...

**Neal McCoy's** surprise birthday party in late July turned out to be a bounty for Second Harvest Food Bank. It seems McCoy's gifts included 4,000 lbs. of Idaho potatoes, delivered to the party, from Utah jazz center **Karl Malone**. The gift was apparently payback for the 1,000 lbs. of watermelon McCoy had given Malone for his birthday two days before...

Singer/songwriter **JC Jones** will



**THERE'S NO PLACE LIKE HOME**—The second single from *Will Sing For Food—The Songs of Dwight Yoakam* is Rhonda Vincent's "I Sang Dixie" and is now at radio. Proceeds will benefit America's homeless. The Little Dog Records release, which includes Yoakam songs performed by the likes of David Ball, Tim O'Brien, Kim Richey and Mandy Barnett, Bonnie Bramlett, and Gilliam Welch, is distributed by PolyGram. Cover design and illustration by Ted Wright.

embark on a six-state, twenty-five city charity festival tour this fall called *The Heart of Country*. The money raised during the tour will stay in the individual tour cities. Charities will include the Boy Scouts, disabled senior citizens, community restoration and rescue services...

**Bob Dylan** just realized his first No. 1 country song with **Garth Brooks'** version of "To Make You Feel My Love" hitting the top of the *Billboard* charts the week of 7/27. Dylan tunes that previously made the top ten include **Johnny Cash & June Carter's** cover of "It Ain't Me, Babe," which hit No. 4 in 1965; and **Judy Rodman's** version of "I'll Be Your Baby Tonight," which peaked at No. 5 in 1987...

## BOOKING/TOURING NEWS

**Bob Younts** has returned to The Bobby Roberts Company as Senior VP of Booking Operations and Talent Acquisitions...

The line up for the 10th Anniversary of the Gstaad Festival in Switzerland includes the **Mavericks featuring the Havana Horns, BR5-49, Lee Ann Womack and Brady Seals**. The event, scheduled for September 11 and 12, is covered by national Swiss TV and radio. 269-0856...

**Carrie Moore** of Third Coast Talent has joined Great American Talent where

she will oversee the booking department. She will continue to work with her roster, including **Bill Anderson**, as well as with the GAT roster. Office Manager **Lisa Duff** will join Moore in the booking department. 320-3009...

## RADIO NEWS

The CMA has announced nominees for its 1998 Station and Broadcast Personality of the Year awards.

**Station of the Year finalists: Small market**—KRRV, Alexandria, LA; WAXX, Eau Claire, WI; WQCB, Bangor, ME; WUSY, Chattanooga; WYYD, Lynchburg, VA. **Medium market**—KDRK, Spokane; KUZZ, Bakersfield; WIVK, Knoxville; WKHK, Richmond; WZZK, Birmingham. **Large market**—KASE, Austin; WBEE, Rochester; WFMS, Indianapolis; WSIX, Nashville; WTQR, Greensboro/ Winston Salem. **Major market**—KEEY, Minneapolis; KMLE, Phoenix; KYGO, Denver; WGAR, Cleveland; WQYK, Tampa; WUBE, Cincinnati.

**Personality of the Year finalists: Small market**—Bearman & Hicks, WUSY; Breakfast Bunch, WOKK, Meridian, MS; Johnson & Johnson, WKXC, Augusta; Marty McFly, WGSQ, Cookeville, TN; Tag Martin, WUSY; Karl Shannon, WVLK, Lexington. **Medium market**—Andy & Alison, WIVK; Diamond & Krystal, KDRK; Ellis & James, WSSL, Greenville, SC; Scott Innes, WYNK, Baton Rouge; Neal & Reese, WBCT, Grand Rapids. **Large market**—Dale Carter/Mary McKenna, KFKF, Kansas City; Scott & Bo, KFRG, San Bernadino; JD Cannon, WFMS; Jim Denny/Kevin Freeman, WFMS; CC

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Marty Brown • Natstock/EMI/Clyde Brooks

Ken Kahler • Diamond Gemstar Music

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# MUSICAL CHAIRS

McCartney, WSIX. **Major market**—Ben & Brian, KMLE; W. Steven Martin, KNIX, Phoenix; Jim Mantel & Crew, WGAR; Debbie Connor/David Craig, WIL, St. Louis; Teri Norman, WPOC, Baltimore; Duke Hamilton, WUBE...

## BENEFIT NEWS

The fifth annual Louise Mandrell Celebrity Shoot is scheduled for September 18-19 at the Nashville Gun Club. Celebrities confirmed for this year's event include **Reba McEntire, Erik Estrada, Dawn Wells, Lee Greenwood, Erin Gray, Jeff Cook** and **Linda Davis**. 889-6995...

As a fundraiser for the Country Music Foundation's capital campaign, American Express will donate two cents per card purchase, up to \$20,000, for card usage in the Nashville area through October 15. Personal, separate contributions may be made by calling 800-852-6437...

**Glen Campbell** will host the 16th Annual ACM Bill Boyd Celebrity Golf Classic on October 12 at the De Bell Golf Course in Burbank, CA. Since the tournament's inception, over \$900,000 has been raised and donated. Last year's recipients included the TJ Martell Foundation, Neil Bogart Memorial Laboratory, and the LA Shriners Hospital. Entry fee is \$400 per person for the "Texas Style Scrambles" format tournament. 323-462-2351...

## TV/FILM NEWS

Gaylord Entertainment has purchased Pandora Investment, S.A. for \$16 million. The Luxembourg-based company acquires, distributes and produces theatrical film and TV programming for the international market...

*Garth Live From Central Park* has earned six prime-time Emmy Awards nom-

inations: Outstanding Performance in a Variety or Music Program; Outstanding Variety, Music or Comedy Special; Outstanding Directing for a Variety or Music Program; Outstanding Sound Mixing for a Variety or Music Series or Special; Outstanding Lighting Direction for a Drama, Variety Series, Miniseries, Movie or Special; and Outstanding Technical Direction/Camera/Video for a Special. The show was directed by **Marty Callner** and produced by **Jon Small** of Picture Vision. Supervising Producer, **Doug Forbes**; Line Producer, **Shelby Werwa**; and **Garth**

**Brooks**, Executive Producer. In addition, *Garth Brooks: Ireland and Back*, directed and edited by **Michael Salomon**, was nominated in the Multi-camera Picture Editing for a Miniseries, Movie or Special category...

## CHRISTIAN NEWS

Gospel singer **O'Landa Draper**, a five-time Grammy nominee, died of kidney failure at Metro Nashville General Hospital on July 21. He was stricken suddenly, said his publicist, Erma Byrd, in Los Angeles. The singer had been feeling tired for the

# THE SONG POWER INDEX

predicting new single success

## SPI MONDAY • AUGUST 3, 1998 • #091

THIS WEEK	LAST WEEK	ARTIST/TITLE/LABEL (# of reports)	ADD FACTOR	PASSION
8.06	8.07	TY HERNDON/It Must Be Love/Epic (34)	4.12	3.94
7.97	8.00	CLINT BLACK/Loosen Up My Strings/RCA (37)	4.24	3.73
7.88	•	COLLIN RAYE/Someone You Used To Know/Epic (34)	4.00	3.88
7.67	•	SHANIA TWAIN/Honey I'm Home/Mercury (33)	4.03	3.64
7.64	7.36	KENNY CHESNEY/I Will Stand/BNA (36)	4.00	3.64
7.54	7.24	AARON TIPPIN/For You I Will/Lyric Street (37)	3.76	3.78
6.78	•	RICK TREVINO/Only Lonely Me/Columbia (27)	3.30	3.48
6.67	6.47	CHAD BROCK/Evangeline/WB (37)	3.35	3.32
6.37	7.00	LORRIE MORGAN/You'd Think He'd Know.../BNA (35)	3.26	3.11
6.08	6.74	BRYAN WHITE/Tree Of Hearts/Asylum (37)	3.24	2.84
6.03	5.91	MILA MASON/This Heart/Atlantic (36)	3.11	2.92
5.81	6.19	BILLY RAY CYRUS/Time For Letting Go/Mercury (36)	2.92	2.89
5.61	•	MONTY HOLMES/Alone/Bang II (31)	2.71	2.90
5.47	5.72	BR5-49/Wild One/Arista (34)	2.68	2.79
5.40	•	NOAH KELLEY/Take It All Out On You/Asylum (30)	2.63	2.77
5.25	•	MATT KING/Five O'Clock Hero/Atlantic (33)	2.52	2.73
5.16	5.63	RANDY SCRUGGS/I Wanna Be Loved Back/Reprise (32)	2.44	2.72
5.11	5.41	DOLLY PARTON/Honky Tonk Songs/Decca (35)	2.51	2.60
5.04	•	HEATHER MYLES/True Love/Rounder (25)	2.44	2.60
4.20	4.25	BRAD HAWKINS/Come Back To Me Blues/Curb (26)	2.12	2.08
3.66	3.46	TIM BRIGGS/Everything She Needs/Intersound Country (18)	1.83	1.83

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

### METHODOLOGY/RESEARCH SPI

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

## TOP OF THE CHARTS

### CHRISTIAN

**Christian Hit Radio**  
"Super Good Feeling" • Bleach • ForeFront

**Inspirational**  
"God So Loved" • Jaci Velasquez • Myrrh

**Adult Contemporary**  
"Lord I Believe" • Crystal Lewis • Myrrh

**Rock**  
"So Dream" • Common Children • Tattoo

**Gospel**  
"Jesus Is All" • Fred Hammond • Verity

**Mainstream Album Sales**  
*You Light Up My Life: Inspirational Songs* • LeAnn Rimes • Curb

**Christian Album Sales**  
*Step Up To The Microphone* • Newsboys • Star Song

Source: 7/20/98 issue of *CCM Update*. Reprinted by permission.

**ALBUM RELEASES**  
S E P T E M B E R

**ARISTA**

Alan Jackson—*High Mileage*—Sept. 1  
Clint Daniels—*Clint Daniels*—Sept. 15  
BlackHawk—*The Sky's The Limit*—Sept. 29

**ASYLUM**

Jan Randall—*Cold Coffee Morning*—Sept. 22  
Noah Kelley—*Roses After The Rain*—Sept. 22  
Various Artists—*Tommy Wymette Remembered*—Sept. 8

**ATLANTIC**

Tracy Lawrence—*The Best of Tracy Lawrence*—Sept. 1

**CAPITOL**

Billy Dean—*Real Man*—Sept. 1  
John Berry—*Better Than A Biscuit*—Sept. 8  
Deana Carter—*Everything's Gonna Be Alright*—Sept. 22

**DECCA**

Lee Ann Womack—*Some Things I Know*—Sept. 22

**MCA**

Vince Gill—*Breath of Heaven*—Sept. 8  
Allison Moorer—*Alabama Song*—Sept. 22

**MERCURY**

Hank Williams—*The Complete Hank Williams*—Sept. 17

**PHILO**

Ellis Paul—*Translucent Soul*—Sept. 15  
The Kennedys—*Angel Fire*—Sept. 15

**ROUNDER**

Heather Myles—*Highways & Honky Tonks*—Sept. 1  
Balfa Toujours—*La Pointe*—Sept. 15  
The Love Dogs—*Heavy Petting*—Sept. 15  
Various Artists—*Songs of Christmas*—Sept. 15  
Jeannie Robertson—*The Queen Among The Heather*—Sept. 15  
Margaret Barry—*I Sang Through The Fairs*—Sept. 15  
The Nields—*Play*—Sept. 29

**SUGAR HILL**

Bad Livers—*Industry & Thrift*—Sept. 15  
Doc Watson—*Home Sweet Home*—Sept. 15

**RIAA CERTIFICATIONS**

J U L Y

**PLATINUM**

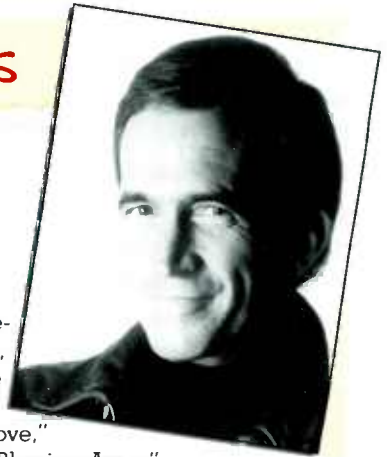
Garth Brooks/*No Fences*/Capitol (1.6M)  
Garth Brooks/*Ropin' The Wind*/Capitol (1.3M)  
Garth Brooks/*Garth Brooks*/Capitol (9M)  
Garth Brooks/*In Pieces*/Capitol (8M)  
Garth Brooks/*The Chase*/Capitol (8M)  
Garth Brooks/*Fresh Horses*/Capitol (6M)  
Deana Carter/*Did I Shave My Legs For This?*/Capitol (4M)  
Tim McGraw/*Anywhere/Curb* (3M)  
LeAnn Rimes/*Sittin' On Top Of The World*/Curb  
Brooks & Dunn/*If You See Her*/Arista

**GOLD**

Olivia Newton-John/*Back To Basics: The Essential Collection*/Geffen

WRITER'S NOTES

**Paul Craft**



**BIRTHPLACE:** Proctor, Arkansas

**YEARS IN NASHVILLE:** 23

**PUBLISHER:** Paul Craft Music

**HITS/CUTS/CHART ACTION:** "Brother Jukebox," "Dropkick Me, Jesus," "It's Me Again, Margaret," "Come As You Were," "Blue Heartache," "Hank Williams, You Wrote My Life," "When The New Wears Off Of Our Love," "Backslidin'," "Midnight Flyer," "Keep Me From Blowing Away"

**FAVORITE SONG YOU WROTE:** "Walking Home In The Rain"

**FAVORITE SONG YOU DIDN'T WRITE:** "Son Of Hickory Holler's Tramp" (Dallas Frazier)

**ON WHAT INSTRUMENT DO YOU WRITE?** Guitar, mostly nylon-string.

**INFLUENCES:** Dallas Frazier, Willie Nelson, Flatt & Scruggs, The Beatles, The Kingston Trio, Karla Bonoff, Harlan Howard, Johnny Mercer, Jerry Reed, Chet Atkins

**ADVICE TO WRITERS:** Avid readers seem to make the best writers as opposed to the "non-avid" ones, whose songs seem to lack a literary quality that sets great songs apart. Also, many times I have taken the weakest line or part of a song and made it into the best part. The two main allies of a songwriter, to me, are enthusiasm and confidence.

**LITTLE KNOWN BIOGRAPHICAL FACT:** I was not creative in school and didn't become "creative" until I got interested in writing songs. Then I went to the records I had been listening to all my life and started paying attention to how the songs were written instead of just how they sounded.

**ISSUES FACING SONGWRITERS TODAY:** Dealing with people in offices who are more interested in getting ahead in the music business than they are in the actual music. The expansion of the country music industry has brought the "business" types out of the woodwork (and California).

*Music Row asked this avid reader what's on his nightstand... Elmore Leonard, Kill Shot. And his favorite? The Sun Also Rises or The Great Gatsby. Another writer I like is John D. McDonald, who wrote the Travis McGee series. He's often categorized as an "adventure" or "mystery" writer, but he's just generally a great writer.*

past 10 days or so but attributed it to over-work. Draper had no history of kidney problems, said his manager Ron Stewart. He was 31.

Reunion Records President **Bruce Koblisch**, exited the label July 23. **Dean Diehl** and **George King** now share the role of co-VP GMs for Reunion Brentwood Records. King was previously VP of Artist Development at Benson Diadem and Diehl was with Brentwood Music Group. Reunion acts **Third Day** and **All Star United** will remain with the label, but their management leadership duties will be assumed by Essential Records' VP GM **Robert Beeson** and staff. Provident Music Group Chairman CEO **Jim Van Hook**, who oversees all the above labels, characterized the changes as "management restructuring" and indicated that additional "fine tuning" will take place over the next

several weeks...

**David Epstein** and **Dan Collins**, who opened NewPort Records earlier this year, have separated their respective business interests. Epstein sold his share of NewPort Records to Collins for \$1, then formed Heavensound Music. Collins will continue to focus on his album and video project *First Love*, which features pioneer Christian artists...

ForeFront alternative rock band **Grammatrain** will disband after the summer festival season. Bassist **Dalton Roraback** left the group to concentrate on his new marriage and **Pete Stewart** has signed a solo recording contract with ForeFront. Drummer **Paul Roraback** and guitarist/vocalist **Michael Blake** plan to start a new group tentatively called The Press. ♦

# Where will *your* royalties be on January 1<sup>st</sup>, 1900?

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## INDUSTRY EVENTS CALENDAR

### AUGUST

**24—Songwriters Guild of America, Hit Song Analysis w/Tom Shapiro**, 5:30pm, SGA, 1222 16th Ave., S., Ste. 25, 615-329-1782  
**28-29—CRS-Great Lakes**, Cleveland, OH, 615-327-4487

### SEPTEMBER

**5-7—Copper Fest '98**, Copper Mountain, Colorado, 800-458-8386, or <denver.sidewalk.com/copperfest>  
**14—Canadian Country Music Awards**, Jubilee Auditorium, Calgary, Alberta, 905-850-1144  
**14—Songwriters Guild of America, Ask-A-Pro w/Karen Conrad**, Noon, SGA, 1222 16th Ave., S., Ste. 25, 615-329-1782  
**15—NARAS Professional Education Seminar: Alternative Publishing Agreements**, NARAS Office, Nashville, TN 615-327-8030  
**19—Nashville Songwriters Foundation Hall of Fame Dinner**, Loew's Vanderbilt Plaza, Nashville, TN 615-256-3354  
**19—Music Row Celebrity Tennis Tournament** to benefit the TJ Martell Foundation, Vanderbilt University, Nashville, TN 615-320-0055  
**20—Sprint Music Row Celebrity Golf Tournament** to benefit the TJ Martell Foundation, Hermitage Golf Course, Nashville, TN 615-320-0055  
**21—Bowling Bash and Billiards Tournament** to benefit TJ Martell Foundation, Hermitage Lanes, Nashville, TN 615-320-0055  
**23—The 32nd Annual CMA Awards**, Grand Ole Opry House, Nashville, TN  
**28—Songwriters Guild of America, Hit Song Analysis w/Richard Addrisi**, 5:30pm, SGA, 1222 16th Ave., S., Ste. 25, 615-329-1782  
**29—NARAS Professional Education Seminar: Indie Labels**, NARAS Office, Nashville, TN 615-256-3354

### OCTOBER

**1-3—Oklahoma's International Bluegrass Festival**, Guthrie, OK, 405-282-4446  
**3-4—1998 MS 150 Bike Tour** to benefit the National Multiple Sclerosis Society, Franklin TN 615-269-9055  
**9-18—Georgia Mountain Fall Festival**, Hiawassee, GA 706-896-4191  
**14—NARAS Professional Education Seminar: Niche Marketing**, 3-5pm, NARAS Office, Nashville, TN 615-327-8030  
**27—NARAS Professional Education Seminar: Making (and Losing) Money in the Music Business**, 9am-5pm, Loews Vanderbilt Plaza, Nashville, TN 615-327-8030

### FEBRUARY

**24—41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles, CA

### MARCH

**10-13—Country Radio Seminar '99**, Nashville Convention Center, Nashville, TN 615-327-4487

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# Patty Loveless

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*Long Stretch Of Lonesome*

SINGLE OF THE YEAR

*"You Don't Seem To Miss Me"* with George Jones

VOCAL EVENT OF THE YEAR

*"You Don't Seem To Miss Me"* with George Jones

# Dixie Chicks

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HORIZON AWARD

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