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SUPERNAW**

BOOKING SPECIAL

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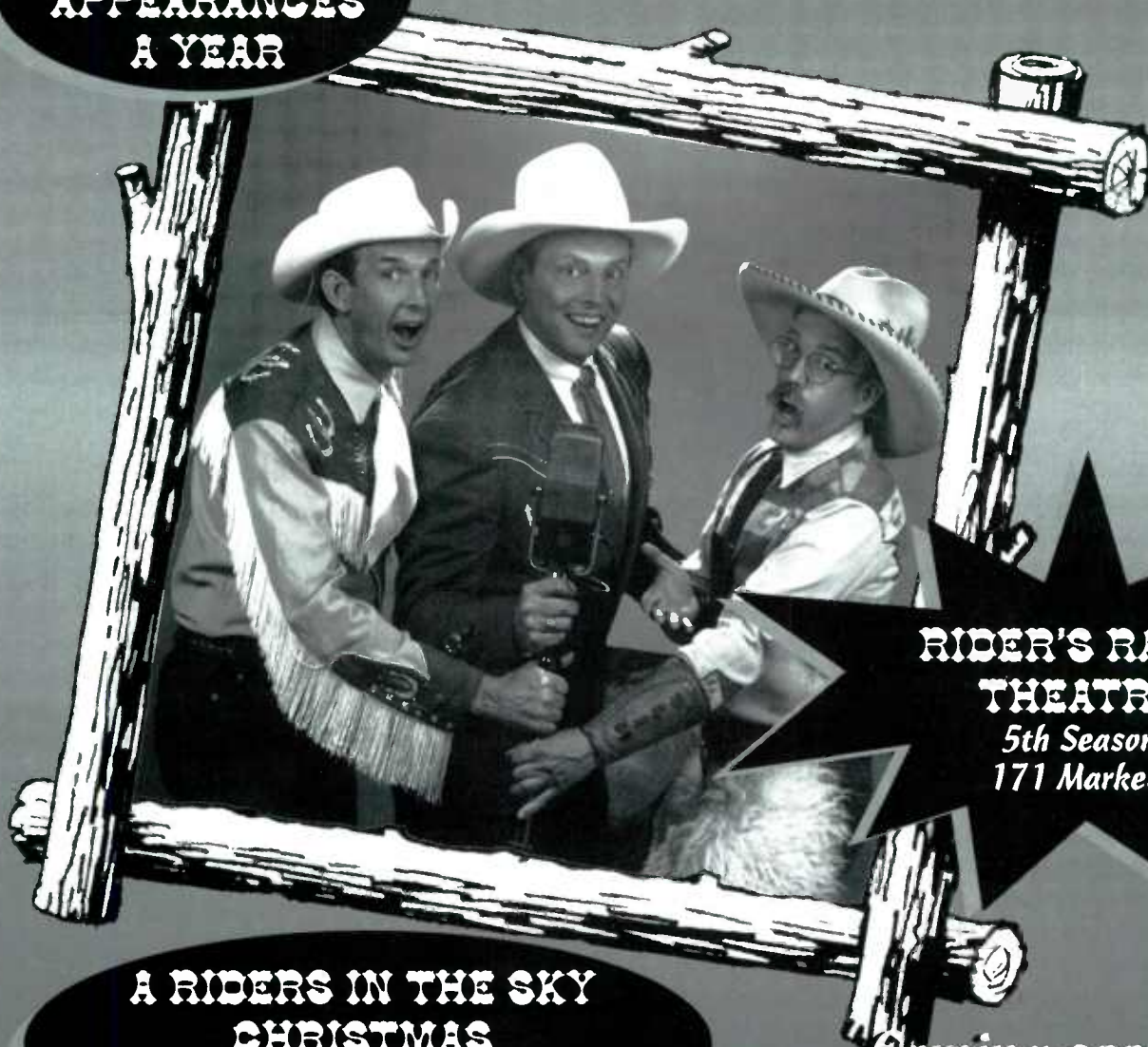
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ALL ABOUT THE COVER



Doug Supernaw

The Texas tradition in country music is stronger now than it's ever been. A hefty portion of today's new country talent has emerged from the bountiful Lone Star state and BNA's Doug Supernaw is a vibrant example. His debut album, *Red And Rio Grande*, is a multi-layered look at the concerns and conditions of the modern-day cowboy which contains the hard-luck #1 single/video "Reno" and his latest, "I Don't Call Him Daddy," a poignant look at a divorced father's relationship with his son.

Tagging himself "a sophisticated redneck," Doug grew up in Houston, his father a Texaco scientist and classical music buff, his mother a coal miner's daughter and country music fan. He spent two years in an Atlantic Coast band, The O'Kaysions, put a year in as an oil rig worker and even worked as an in-house promoter for a Houston theater, booking acts like Ricky Van Shelton, Willie Nelson and Reba McEntire. Supernaw first made his name in Nashville as a songwriter. He then moved back to Texas to build a fan base, accomplishing that post-haste in a Houston outfit called Texas Steel. After establishing a loyal following and constant bookings, Nashville record companies and producers began showing serious interest.

The handsome, blond-haired singer signed with fledgling BNA Entertainment last year and recently spent time trekking through a TV/radio promotion and performance tour in Canada, where his hit "Reno" also reached the Top-10. Plans are under way for a slot on some Mark Chesnutt dates next year and Doug is penciling in time in December and January to write songs and record some initial tracks for his second BNA album.

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Chart Talk: Stations Prop Diffie Up In Top 5

Artist/Title/Label	BBM (Sept. 24)	R&R (Sept. 24)	Gavin (Sept. 17)
Clay Walker, "What's It To You" (Giant)	6-3*	6-5*	5-4*
Vince Gill, "One More Last Chance" (MCA)	7-5*	5-2*	8-5*
Clint Black, "No Time To Kill" (RCA)	14-8*	8-7*	10-7*
George Strait, "Easy Come, Easy Go" (MCA)	11-9*	11-9*	17-11*
R. McEntire w/ L. Davis, "Does He..." (MCA)	19-14*	14-11*	22-17*
Alabama, "Reckless" (RCA)	25-19*	23-19*	34-25*
Lorrie Morgan, "Half Enough" (BNA)	31-21*	22-20*	23-19*
Brooks & Dunn, "She Used To..." (Arista)	35-23*	20-16*	28-22*
Mark Chesnutt, "Almost Goodbye" (MCA)	36-24*	26-22*	32-26*
Alan Jackson, "Mercury Blues" (Arista)	52-37*	40-27*	54-33*
Tracy Lawrence, "My Second Home" (Atlantic)	48-40*	37-32*	38-30*
Little Texas, "God Blessed Texas" (WB)	61-50*	45-37*	deb 45
Mark Collie, "Something's Gonna..." (MCA)	60-51*	42-39*	42-36*

BBM Hot Shot Debut—Highway 101, "You Baby You" Liberty (#67*)

R&R High Breaker—Little Texas, "God Blessed Texas," WB (#37, 54 adds, 182 tot.)

R&R Most Added—Doug Supernaw, "I Don't Call Him Daddy" BNA (deb 46, 119 adds)

Gavin Most Added—Alan Jackson, "Mercury Blues" (127 adds, ChB-33)

Hot Singles:

The cream: Garth Brooks floats back to the top of *Billboard Monitor* after yielding a week to Tracy Byrd. Brooks follows suit in *Gavin* and posted a week on top of *R&R* last time. Wynonna grabs the top *R&R* spot with "Only Love" (Curb/MCA), which peaked at #3 in *BBM* and holds at #3 in *Gavin*. Joe Diffie spends his second week in the Top-5 of all the trades as "Prop Me Up..." (Epic) moves a couple in *Gavin* (4-2*) and up one in *BBM* (5-4*) and *R&R* (4-3*). Clay Walker's debut makes Top-5 after 13 weeks; "Let Go" by Brother Phelps jumps five spaces into *BBM*'s Top-10 after 14 weeks; Toby Keith's sophomore release, "He Ain't Worth Missin'" (Mercury), steams into the Top-10 at all trades. Steve Wariner's "If I Didn't Love You" (Arista) jumps six in *BBM*, but misses the Top-10 by one, after spending its second week inside the *Gavin* (9-8*) and *R&R* (10-8*) elite.



▲ Clay Walker

Patty Loveless has rebounded in *R&R* and *Gavin* with "Nothin' But The Wheel" (Epic), perched at #15 on each after nearly stalling out two weeks ago. She's in reverse on *BBM* with a back-

ward bullet (28-29*) after 12 weeks. Mary Chapin Carpenter, who enjoyed a healthy 164-detection increase in *BBM* with "The Bug" (Columbia), also posts a backward bullet (24-27*).

McBride & The Ride's "Hurry Sundown" (MCA) isn't rushing at all, with a one-spot leap in *BBM* (29-28*) after 10 weeks. The song inches up in *R&R* (19-17*) and in *Gavin* (21-18*).

In the fast lane: Some of the hold-ups and slow movement occurring in the middle part of the charts is due to quick-moving singles out by Brooks & Dunn, Alabama and Mark Chesnutt, with the Fort Payne boys only four weeks into it, five weeks for the others. John Anderson is moving confidently with "I Fell In The Water" (BNA), up 8 spots to #26 in *BBM* and climbing in the others (*Gavin*: 29-24*; *R&R*: 24-23*). Other singles hot out of the box include the latest from Alan Jackson, Sammy Kershaw and Tracy Lawrence. Aaron Neville has gained some hard-fought ground with his emotion-packed reading of "The Grand Tour" (A&M)—it races up five to #34* in *Gavin* (9 weeks), up three to #33* in *R&R* and up a couple in *BBM* (45-43*, 10 weeks).

Slow downs and stall outs: Travis Tritt made Top-10 in *Gavin* and *R&R*, with "Looking Out For #1" (WB) peaking at #6 and #7 respectively, but missing in the *BBM*, where he climbs one notch (13-12) with no bullet. Billy Dean, though still in its ascent, is experiencing some turbulence with "I'm Not Built That Way" (Liberty), as it crawls up one in *BBM* (46-45*), two in *Gavin* (31-29*) and 4 spots in *R&R* (33-29*), all after 7 weeks.

Hot Albums:

Garth Brooks flies Nashville's musical banner high as his latest LP, *In Pieces*, holds at the top of *Billboard*'s Top-200 Albums Chart and the Top Country LPs Chart, too. Heavy hitters round out the Top-10 Country field: Alan Jackson's *A Lot About Livin'* (2-2); Billy Ray Cyrus, *It Won't Be The Last* (3-3); Wynonna's *Tell Me Why* (4-4); *No Time to Kill* by Clint Black (5-5); *Life's a Dance* by John Michael Montgomery (6-6); Confederate Railroad's self-titled debut (9-7*); George Strait, with a new album on the way, is hangin' in with the *Pure Country Soundtrack* (8-8); Brooks & Dunn re-enters with *Hard Workin' Man* (12-9*); and Aaron Tippin's *Call Of The Wild* (7-10).

Mark Chesnutt's hit single and title cut of his third MCA project, "Almost Goodbye," is helping move the album up from 16-13*, its best showing in its 12-week life. (Mark's last LP, *Longnecks and Short Stories*, re-enters the chart at #75.) Clay Walker is riding high with his self-titled debut, getting *BB*'s Greatest Gainer moniker again with an eight-space leap (27-19*). Both of Collin Raye's albums have shown upward mobility the last couple of weeks—*In This Life* moves up three (38-35*) and *All I Can Be* surges up four (58-54). Other bulleted titles include Sammy Kershaw's *Haunted Heart* (35-33*), Reba McEntire's *For My Broken Heart* (54-50*), Trisha Yearwood's first LP (68-57*) and Brother Phelps' Asylum debut called *Let Go* (72-65*).

—Michael Hight



▲ Joe Diffie



Really Is A Cowboy

Toby Keith; Management—Fred Cortez; Booking—Creative Artists Agency; Mercury Records

When Toby Keith sings "Should've Been A Cowboy," maybe he forgets that he indeed is a former rodeo hand. Or, when he's looking for "A Little Less Talk And A Lot More Action," doesn't he recall his semi-pro football days? Toby Keith's resumé is as varied as his self-titled debut Mercury project and as packed as his road schedule, which will include over 250 dates this year.

"I only know one way to run and that's wide open—I've been on the road as much as 26 days a month. If you're gonna dream as hard as I did to make something come true, you better be able to back it up."

The six-foot plus, blond-haired Oklahoman has been making a living on the competitive Western dancehall circuit for the past five years. Citing influences ranging from Merle Haggard ("not only one of the best country singers, but a great writer") and Roger Miller to Guy Clark and Rodney Crowell to Jimmy Buffett and Bob Seger, Toby's musical exploits played second fiddle to a job in the oil fields and a stint in the now-defunct United States Football League. By 1984, he had married and found his clearest career course was music. He toured for a few lean years, eventually able to purchase a Silver Eagle and travel in style. The baritone's original demos ended up in the hands of Harold Shedd, who attended one of Keith's hometown shows and signed him the next day.

Despite the current flood of new names, faces and voices, Toby's first single, a free-spirited original called "Should've Been A Cowboy," paddled upstream to number one. "It was a different kind of song. I didn't even think it should have been my first single, but I'm glad now. It was one that attracted everybody's attention and one that allowed [the listener's] imagination to go in many directions. Anything I release now is going to have a hard time being a bigger record."



Toby Keith

So often, artists and writers move to Nashville and become homogenized—another cog in the Music City gears. Toby and his family (wife Trisha and daughters Shelly and Crystal) still maintain residence on familiar soil, in Moore, Oklahoma, yet Keith is aware of his place in the growing Nashville music scene.

"Any artist, and especially the new ones, will tell you about the 20-hour days. I'm in the incubation period of my career, so everybody wants to know something about me. That creates a swarm of interviews for magazines, newspapers, TV and radio. You play a town you've never been in before and they all hit you because you're only there for one day."

Ahh, the life of an emerging country star.

—Michael Hight

Passports, Please!

Highlights from Canadian Country Music Week

The Hamilton Convention Centre in Hamilton, Ontario recently hosted Canadian Country Music Week, where over 500 registrants converged on the sleepy steel town. Included in the record attendance was the largest Nashville contingent ever to attend the festivities.

The daytime events included seminars and roundtables which dealt with songwriting, recording, publicity, getting a record deal and touring. The main topic on the minds of many Canadian country acts is breaking into the U.S. market. An Artist/Radio Taping Session was held for the first time and was deemed a success in terms of the number of artists, deejays and syndicators who participated. Evening activities included showcases, parties, awards and hospitality suites.



**Michelle Wright—
Winner of four awards**

The CCMA Awards Show, which aired live across Canada via CTV on September 18 was the high-

light of the week. Michelle Wright opened the show with the high-energy "Guitar Talk," then proceeded to walk away with four of the eleven awards given during the two-hour broadcast. She received Video and Single of the Year honors for "He Would Be Sixteen," Female Vocalist of the Year and Canada's Bud Country Fan Choice Entertainer of the Year. George Fox snagged the Male Vocalist crown. The show is scheduled for re-broadcast on TNN September 25.

Arista Records' head Tim DuBois, who received the citation for Outstanding International Support in 1992, was the keynote speaker for the event. Among the other Nashvillians on hand were Bart and Pat Barton (BeKool Music), Joe Casey (Sony), Pam DuBois, Jeff Green (CMA), Ric Pepin (BNA), Pat Rogers (NSAI), Ramona Simmons (Arista), Jeff Walker (AristoMedia), Sony Tree's Pat McMakin and songwriters Ralph Murphy and Peter McCann.

As trade barriers between the U.S. and Canada loosen, the musical ties that bind our two countries strengthen. Influence from the Great White North was heard as early as 1950, when Hank Snow's "I'm Movin' On" held the number one spot for 21 weeks. As more country activity takes place in Canada, more discoveries will be made, so keep an ear pointed north.

—Craig Campbell

CCMA Award Winners

- Single—"He Would Be Sixteen," Michelle Wright
- Album—*Bad Day For Trains*, Patricia Conroy
- Song—"Backroads," by Ricky Van Shelton, writer Charlie Majors
- Female Vocalist—Michelle Wright
- Male Vocalist—George Fox
- Vocal Duo or Group—Rankin Family
- Vocal Collaboration—Cassandra Vasik & Russell de Carlo
- Vista Rising Star—Rankin Family
- Video—"He Would Be Sixteen," Director Steven Goldmann
- Top Selling Album—*Some Gave All*, Billy Ray Cyrus
- Entertainer—Michelle Wright

Willie Enters Hall of Fame

BY DAVID M. ROSS

• **WHITEHOUSE BIDS ADIEU.** Curb Records' Country Division President Dick Whitehouse will resign at the end of September after almost 30 years with the label. Whitehouse was in charge of Curb's A&R and creative decisions and was responsible for signing such names as The Judds, Lyle Lovett, Sawyer Brown and Hal Ketchum.

• **WILLIE ON THE WALL.** Willie Nelson will be inducted into the Country Music Hall of Fame during the upcoming Awards show Sept. 29. "This is the first time the inductee has been announced prior to a CMA Awards telecast," explained CMA Executive director Ed Benson. Nelson has 20 Gold LP awards, 12 platinum and 7 multi-platinum certifications to his credit. His recently released 35th LP, *Across The Borderline*, features a wide array of guest artists and has received rave critical mentions. Born in Abbott, Texas in 1933, Nelson moved to Nashville in 1960 where he found songwriter success with songs such as "Night Life," "Crazy" and "Hello Walls."

• **COUNTRY IN PRIME TIME.** *A Day In The Life Of Country Music* will air on Friday, October 1, on CBS. The two-hour

special was produced by Scene Three's Kitty Moon and Kelly Junkermann, who also wrote the script. Ken Kragen was Executive Producer. "This marks the first time a prime-time special of this magnitude has been produced entirely from start to finish in Nashville," said Ms. Moon. The show captures a variety of people, sights and sounds that are part of today's country music industry. Artists on the show include Alabama, Clint Black, Wynonna, Trisha Yearwood, Alan Jackson, Billy Dean, Brooks & Dunn, Reba McEntire, Travis Tritt, and many others.

• **MONEY IN THE BANK.** Karen D. Clark has joined Third National Bank's Music Row office team as Assistant VP. She was formerly with the Music Industry operations department at Nations Bank. "Karen has worked with music industry professionals for the last three years and her talents are a strong addition to our group," stated Vice President Brian Williams. The Third National Music Row office opened in August 1990 and has since doubled in size to over 5,000 square feet.

• **NEW SUIT.** Buddy Lee Attractions, Inc. has filed suit against its ex-agent, Joe Harris, and his new employer, the William Morris

Agency. According to a press statement, "the suit seeks to prevent the continued violation by Harris of his employment contract which prohibits Harris from representing in any capacity Buddy Lee Attractions' artists and acts for two years after cessation of his employment." Harris resigned from Buddy Lee Attractions on August 18, 1993. The suit also claims that "Harris and William Morris Agency acted in concert to induce some Buddy Lee Attractions acts to follow Harris to William Morris in direct violation of the contract." An injunction hearing is scheduled for September 27 in Nashville.

• **WALK WITH US.** Kathy Mattea and Jo-Walker Meador are co-chairs for the 2nd Annual From All Walks Of Life event. The pledge walk is scheduled for Sunday, October 10, and will benefit Nashville's AIDS service and educational facility, Nashville Cares. Last year's walk involved over 3,000 Nashvillians and raised more than \$206,000. For information, 615-385-1510.

• **CURRENTS.** BNA Director of A&R Gary Overton leaves the BMG family to become VP of Creative at Warner Chappell where he replaces Don Daily... Former Director of Marketing Joe Aniello has resigned from the CMA and will be Ericson Marketing Communications Account Supervisor, where he will handle the Gaylord Live Music Performance account....

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High Powered Emmylou



GEORGE STRAIT
Easy Come, Easy Go
(MCA 10907)
Producers: Tony Brown, George Strait

Prime Cuts: "Stay Out of My Arms," "I Wasn't Foolin' Around," "I Would Like To Have That One Back"

Critique: George Strait is like Fred Astaire—he's so smoothly professional he makes his art look like the easiest thing in the world. Most of the hat acts that have followed in Strait's wake have discovered just how difficult it is to make high-quality albums year in and year out. With *Easy Come, Easy Go* he steps ahead of the pack again. While Strait covers the usual territory of Texas swing and emotional ballads, the lushly romantic "We Must Be Loving Right" and the full-tilt cover of George Jones' hit "Lovebug" are inspired gems. And swing tunes like Jim Lauderdale's "I Wasn't Fooling Around" are a couple of notches above average even for Strait. *Easy Come, Easy Go* is the best Strait album since the days of "Amarillo By Morning" and "Ocean Front Property."

—Brian Mansfield



SHAWN CAMP
Shawn Camp
(Reprise 2-45450)
Producer: Mark Wright

Prime Cuts: "Fallin' Never Felt So Good," "Speaking Of The Angel," "I'm Not Just Passing Through"

Critique: Shawn's debut single, "Fallin' Never Felt So Good," is one of those commercial works of art, an ultimately listenable tune that has great breaker potential—hooks in all the right places. A stand-out like that is hard to follow up. Most of the rest of Camp's debut explores the ups and downs of love relationships, wavering between the adolescent ("K-I-S-S-I-N-G") and the anguished ("Speaking Of The Angel"); the blatant ("Man, What A Woman") and the eloquent ("Turn Loose Of My Pride"); the convincing ("I'm Not Just Passing Through") and the contrived ("Confessin' My Love"). There are some interesting production dynamics and Camp does have a fresh delivery—he and the album show some potential.

—Michael Hight



MARTINA MCBRIDE
The Way That I Am
(RCA 66288-2)
Producers: Paul Worley, Ed Seay, Martina McBride

Prime Cuts: "Independence Day," "Goin' To Work," "Where I Used To Have A Heart"

Critique: Martina displays a pronounced maturity and a better sense of her own abilities on this, her second RCA disc. She shows some real vocal flare on "Goin' To Work" and "Life #9," heart-tugging honesty in "That Wasn't Me" and "She Ain't Seen Nothing Yet" and plenty of range throughout. Gretchen Peters' "Independence Day" is simply one of the most powerful songs of the year (hell, ever) and Martina's best vocal to date. It tackles the all-too-common grim exploits of an alcoholic, abusive father and the mother's solution—of course, it has depth, so radio programmers (read: consultants) might be scared away. Unfortunately, the impact of that song overshadows everything else on *The Way That I Am*. There is a lot to like—if it's not the songs it's her evocative voice or the crisp sonic experience. But, there's also room for improvement.

—Michael Hight



TANYA TUCKER
Soon
(Liberty C2-89048)
Producer: Jerry Crutchfield

Prime Cuts: "Come On Honey," "We Don't Have To Do This," "Silence Is King"

Critique: As Brian Mansfield said recently in the *Music Row* offices, Tanya's voice is so much better than the albums she puts out. Maybe she just needs extra-special songs to justify the exercise of her rangy pipes. *Soon* has some nice moments, though; "Come On Honey," with its chirpy banjo lines, background singers and carnival feel, hearkens back to the lyricism and light fun of the Sherrill-sounding "San Antonio Stroll." That warm sound I used to love is painfully absent on most Nashville records today. Country once sounded agrarian; the brown tones and earthy lyrics were native to the genre. Rustic ears like mine may find it difficult to welcome Tanya (and country) to the digital age as she sings of "coda phones," "beeps" ("Soon") and "old videos" ("Let The Good Times Roll").

—Travis Corder

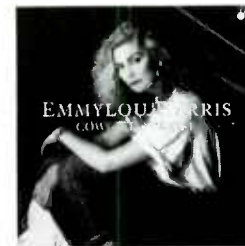


TURNER NICHOLS
Turner Nichols
(BNA 66298-2)
Producer: Keith Stegall

Prime Cuts: "Moonlight Drive-In," "Stop Right There," "Harleys And Horses"

Critique: These fetching fellows, whose songs have graced various Nashville albums over the past few years, can really sing. I hear well-crafted harmonies, Billy Rayesque muscular solo moments and Gillified plaintive ones, as well as the sharp production that typifies Keith Stegall's work. It would be nice to break these artists. They certainly have talent. But to break artists, you need breaker music; music that takes risks and is distinctive. Unfortunately, *Turner Nichols* contains a surplus of straight-ahead one-four-five progressions, too-basic arrangements and a general lyric and melodic flatness which may make the duo difficult to distinguish over the radio.

—Travis Corder



EMMYLOU HARRIS
Cowgirl's Prayer
(Asylum 61541-2)
Producers: Allen Reynolds and Richard Bennett

Prime Cuts: "High Powered Love," "Crescent City," "You Don't Know Me"

Critique: On her debut for Asylum Records, Harris has cut a typically eclectic group of songs from writers ranging from Tony Arata to Leonard Cohen. Much of *Cowgirl's Prayer* draws on Harris' folk roots, though she also sings a version of Eddy Arnold's "You Don't Know Me" in a subdued Nashville Sound arrangement, complete with strings. "High Powered Love" has a deep-South guitar twang propelled by a shuffling rock beat that makes it her most commercial recording in years. On the other extreme, "Jerusalem Tomorrow" is one of the most unusual, with its spoken tale of a religious charlatan during the time of Jesus.

As usual, if you want to know what's going on in Nashville, turn to Emmylou. She sings songs by locals Lucinda Williams and David Olney. She also invites Trisha Yearwood, Alison Krauss, Kennedy-Rose, bluegrass singer Kathy Chiavola and Christian rocker Ashley Cleveland to join her.

—Brian Mansfield

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BOOKING SPECIAL

TOUR 93

MUSICROW
NASHVILLE'S MUSIC INDUSTRY PUBLICATION

ON ROW SEAT

Corporate America Comes To The Table

BY MICHAEL HIGHT

No one needs a magnifying glass to see Nashville anymore. No one even needs to follow country music to know that Nashville's entertainment industry has been rather remarkable across the board—vastly higher record sales, international media attention and strong concert numbers. (The CMA has issued a report stating that country concert revenues nearly doubled between 1990 and 1992, from \$64 million to \$126 million.) While a good part of the pop/rock genre has been feeling the economic pinch of the last five years (especially in concert ticket sales), Nashville, for the most part, has enjoyed smooth sailing. Multi-platinum headliners like Garth Brooks, Reba McEntire and George Strait, along with the hit Black & Wy package, have ventured into the arena level; a modicum of

others (including Travis Tritt/Trisha Yearwood, Alan Jackson, Vince Gill, Brooks & Dunn, Alabama, Dwight Yoakam) are turning in respectable amphitheater numbers; even our new artists seem able to attract enough attention to get anywhere from 100 to 150 dates a year at various-sized venues. If it weren't for Branson, most of our established acts would be twiddling their thumbs, but even a good portion of *them* are working.

But is Nashville's concert industry as healthy as ever? Are we susceptible to the sluggish touring revenues that have plagued pop/rock for the last few years? The consensus is yes, we could be susceptible.

Entertainment Artists' Vice President Tim Tye points to the somewhat stagnant Nashville concert environment. "We're not a whole heck of a lot further along than we were a couple of years ago. We still have a handful of those acts that go out and sell hard tickets and another whole range of mid-level acts who have to sell more albums than they did in the past to get the work. Country's still very popular and, with SoundScan, an agent or promoter has hard numbers for each market, so they can approximate ticket sales. That's all been favorable, but it's not what everybody's cracking it up to be."

"The biggest change is that there are way too many artists trying to headline," observes Pro Tours' President Steve Pritchard. "Artists in the top are doing well. But after that, the industry is hurting. I mean, the artists are making money, but the poor promoter or fair buyer who bought them is losing his shirt. This year I had to pay a lot more for artists for my festivals than last year. All that does is get passed on to the consumer and that could really backfire in the long run."

Danny O'Brian, Vice President at the Erv Woolsey Agency, concurs. "There are a lot more shows on top of each other. Where we used to have 3-4 week protection in each market that would

give each show the time it needed to run its full promotion, people are now trying to jump on top of you every week or ten days. That just hurts everybody. It's so crowded, yet everybody seems to be working."

And where there's big money, there's big business. With so many country artists still pulling in audiences and gaining continued national attention, corporate sponsors are eyeing the format much more closely. Alcohol and tobacco manufacturers have supported country headliners for years and continue to do so: George Strait has kept his Bud Light Tour alive, going on three years; the Budweiser Rock 'n' Country Tour (Travis Tritt/Trisha Yearwood/Little Texas) is just finishing up; Alan

Jackson and Clint Black have Miller Lite; Tanya Tucker has over 200 Black Velvet dates; Willie Nelson has Jose Cuervo;

and Crown Royal is coming on with an estimated \$2 million of tour support spread out between a number of different artists.

But many other national corporations, who never viewed the relatively focused country audience as a potential target, are now "coming to the table": Tropicana Twister is sponsoring some 40 dates of Reba McEntire's next tour; Frito Lay has an extensive deal with Billy Ray Cyrus; Wynonna's half of the Black & Wy tour is backed by Liberty Optical; Steve Wariner has inked a sponsorship deal with General Motors; North-



TIM TYE



STEVE PRITCHARD

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west Airlines is in the early stages of a Take 6 sponsorship; and several other companies are "dipping their toes" in the country music sponsorship and endorsement arena with various levels of commitment.

THE SET UP

Nashville artists are drawing attention from a number of national, regional and even local companies who are searching for broader advertising and marketing opportunities. At the same time, astute artist managers, booking agents, and even publicists are soliciting corporate support by contacting agencies or going directly to various companies with deals of their own.

Ideally, as Ron Baird, Co-Chief of

Creative Artists Agency's Nashville post, puts it, "You become one of the biggest acts in the industry and they come to you. There are no pre-defined inroads. There's usually money to the artist up front and then there is money dedicated to each engagement."

"It's much more market and objective-

driven as opposed to what I call ego-driven," states William Morris Agency Agent and Co-Head of the Christian Music Division Steve Brallier.

"Often with entertainers or sports figures in the past, corporation chairmen have

said, 'We'll sponsor this golf tournament' for reasons principally driven by the corporation's desire for imaging. Nowadays, the plan is starting in the advertising and

marketing departments and getting approved through senior management. We're seeing a trend toward [the corporation] wanting to evaluate hard numbers and, rather than just handing over a check, structuring a contract for maximum performance.

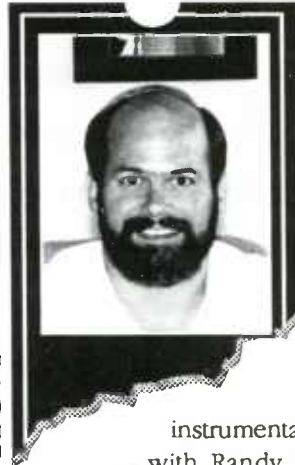
"They want meet-and-greet types of events for key buyers, they want to dominate and contribute to the advertising, they want to piggy-back the marketing that the promoter is doing with local, regional or national spots. The gestation period for putting together a deal is much longer than it used to be."

Pritchard's Pro Tours was instrumental in matching up GMCTruck with Randy Travis and the Judds five years ago, along with several other major tours. He estimates that out of every 20 or so calls, you can get *some* kind of deal, but it may take a hundred calls to

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get a national tour. At any rate, the match has to make sense.

"We go after specific sponsors for certain tours," Brallier continues. "For example, we know how to solicit sponsors for the Young Messiah Tour because it's so successful and it reaches a niche marketplace that we can quantify. Travis Tritt is another one—we can identify his audience, quantify those numbers and find a match."

PAUL MOORE



"The key to any commercialization," asserts Baird, "is impressions—getting the name brand in front of as many people as possible and making an impression."

And as the deals become more complicated, Baird notes the need for outside help. "Often these programs are administered by a separate company. When you get a large national sponsorship and you have 100 markets you're going to hit, that could easily involve 20,000 people just for the meet-and-greets. In the case of the Miller Lite Tour, GMR Marketing places the ads, arranges the contests, arranges for signage, coordinates point-of-purchase materials—the whole deal."

JAMES YELICH



James Yelich, who left Triad Artists to establish Chief Talent, a full-service agency that currently handles Alan Jackson, Merle Haggard, the Bellamy Brothers and others, agrees that a third party is paramount. "That's the key to having it work properly. You need someone who understands our business. If you went directly to the source to work with their marketing people, it might take them 2-3 years to adequately figure out how we do things. Having a liaison simplifies everything because the sponsorship is a full time job."

The artist isn't normally asked to orally promote any products, but they

are responsible for maintaining a tasteful, tactful and profitable image. Hank Williams Jr. lost his Budweiser sponsorship based on circumstances surrounding his tour. Word is also out that another Budweiser Rock 'n' Country Tour is questionable. With so many campaigns waged against drinking and smoking and so many artists concerned about being associated with such products, will the millions of dollars alcohol and tobacco companies spend each year in Nashville still be there in the future?

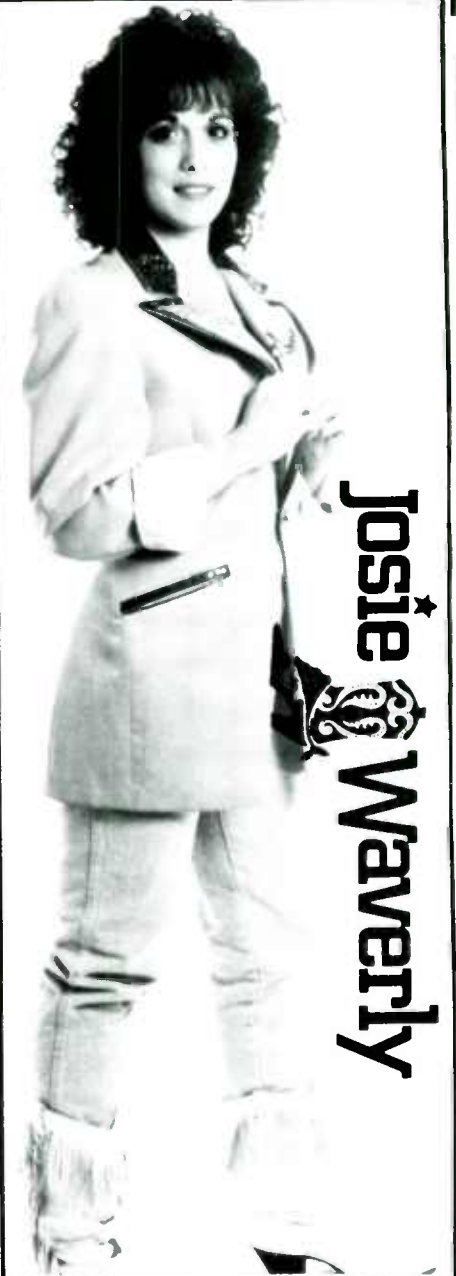
ARTIST ALIGNMENT

Performers are stretching to give their audiences increased entertainment value. As a result, concert production costs rise, as does the need for tour support. Artists, especially the developing ones, are eager for any financial help they can get, while tobacco and alcohol companies, who are fighting ever-tightening advertising constraints, are seeking innovative ways to keep their products visible.

Woolsey's O'Brian says there haven't been any problems with George Strait and Bud Light, who just renewed their agreement for next year. "It's something we thought about long and hard. One of the requirements that he made when he went in is that he would be able to participate in the 'Know When To Say When' campaign. That was a major part of the deal. Bud Light has supported Team Roping, they've been in on a lot of wildlife activities and they've budgeted money for a lot of charitable organizations like the Cowboy Hall Of Fame. They've done an awful lot of great things."

"It depends on where an act is in their career," adds Tye. "Some of the bigger acts have passed on certain sponsorships, but the younger ones are eager to jump on because it won't make that much of an impact early on."

Jack McFadden passed on a lot of offers before linking Frito's Corn Chips



Josie Waverly

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with Billy Ray Cyrus. Wynonna flat out won't entertain alcohol or tobacco affiliations. But artists that command that kind of clout are finding waiters in the wings. Most of CAA's Nashville headliners (Randy Travis, Dolly Parton, Dwight Yoakam, Barbara Mandrell) have corpo-

rate funding, but only Clint Black is affiliated with a beer brand. "There are unlimited opportunities for artists and managers that are willing to seek out and forge deals," asserts Clint Black's Responsible Agent, Baird. "I've seen everything from cereal to perfume enter our marketplace. So many of these huge corporations also have other divisions that are getting into the game."

THE MUTUAL BENEFITS

"A lot of people say artists sell themselves out to corporate sponsors," says Pritchard, "but it really does help with the artist's touring and their ability to keep ticket prices down. Plus, there are giveaways and contests that enhance the experience for the fans."

Though handling Wynonna's touring is a challenge in itself, Pro Tours also puts on a number of large-scale, multi-day festivals, including Nashville's own Summer Lights. Pritchard and his staff of 15 full timers coordinate everything from artist acquisition, lighting and sound, to security, medical and camping facilities. Their Oregon event this year featured separate-night headliners Brooks &

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Dunn, Clint Black and Wynonna, plus over 20 more hours of music from acts like Hal Ketchum, Collin Raye, McBride & The Ride and Lee Roy Parnell. Patrons also received their own camping spot for a total of \$45.00.

Pritchard is even a little surprised at the number of willing sponsors. "We deal with all kinds of people from Laredo Boots, to Marlboro to Kodak to Kraft Foods to pizza companies. Summer Lights probably has over 50 sponsors, mostly national products. Festivals have become about 70% of what we do, tour sponsorships the other 30, whereas, two years ago, it was the other way around. Look at it this way—if Tropicana is the official juice of our festival, they not only get to sell product, but they get signage

and a much bigger bang for their buck.”

Paul Moore, Head of William Morris' Fair Division, is seeing more fairs able to stretch out a little and woo top-notch artists, plus afford mid-level and smaller acts to fill out the 3 or 4-day line-up. "It *can* get a little hairy when the fair has a corporate sponsor and the artist they want has a sponsor and those two companies are competitors. We encountered that with Tanya Tucker, who is sponsored by Black Velvet, but played on stages that were sponsored by Miller or Coors. It takes some creative negotiating to meld a truce."

CRUISING IN NEUTRAL

Most agree that Nashville's concert industry has leveled off, albeit at an all-time high. Record label rosters are bursting with new and developing acts, some of whom have already enjoyed successful road careers and can probably always find work, some of whom will have to prove themselves. All the while, advanced sales tracking systems and the popularity of packaging are helping booking agents keep their clients hopping.

Veteran artist manager Jack McFadden, who has handled Buck Owens since the early days, feels we're in our prime. "We've finally got the work force in town that can handle any situation around the world. We've got some real creative people here. Record company leaders are the best they've ever been and tour support people are getting more adept—from tour managers and promoters, down to truck drivers. It changes every day for the better."

If there is a slow-down heading for Nashville's music industry, it hasn't arrived yet. Country acts continue to make their presence felt in the concert biz—*Pollstar's* six-month ranking of tours for the first half of 1993 showed Reba McEntire at #4 (with an \$8.1 million gross), Alan Jackson at #9, Travis Tritt/Trisha Yearwood at #19, Alabama at #20, Black & Wy (#23) and Billy Ray Cyrus (#25). This represents twice as much Top-25 country tour action as country realized in 1992. With numbers like that, corporate eyes are smilin' and peering at Music City—and, Nashville is winking back.



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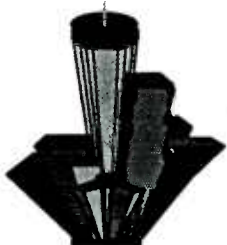
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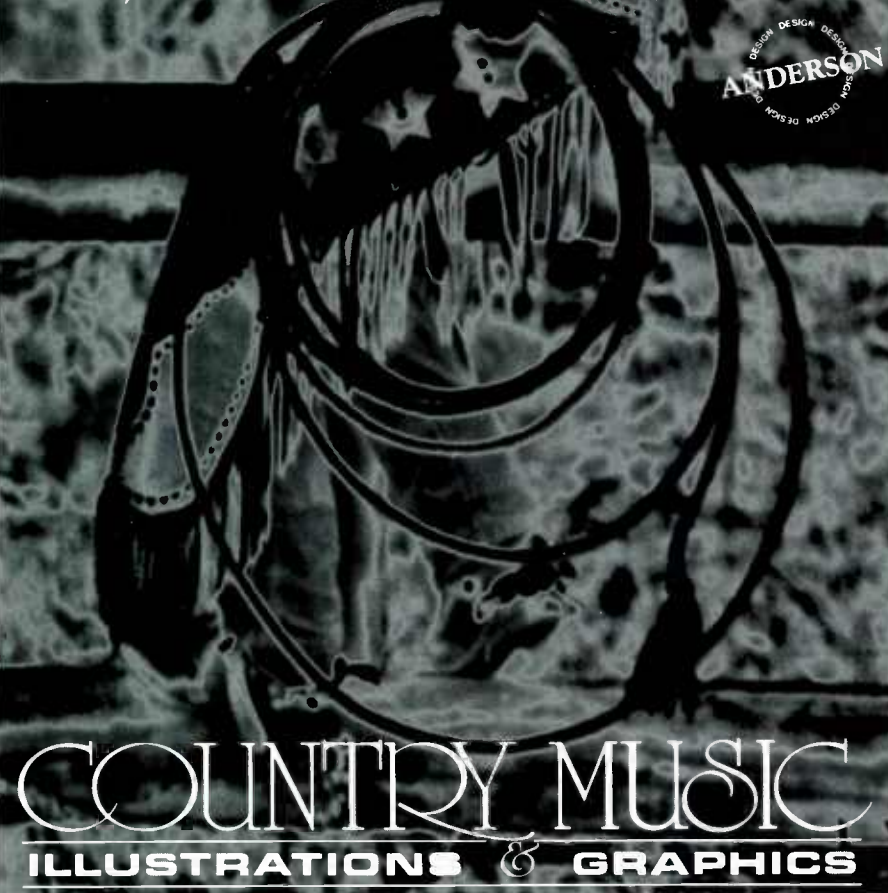
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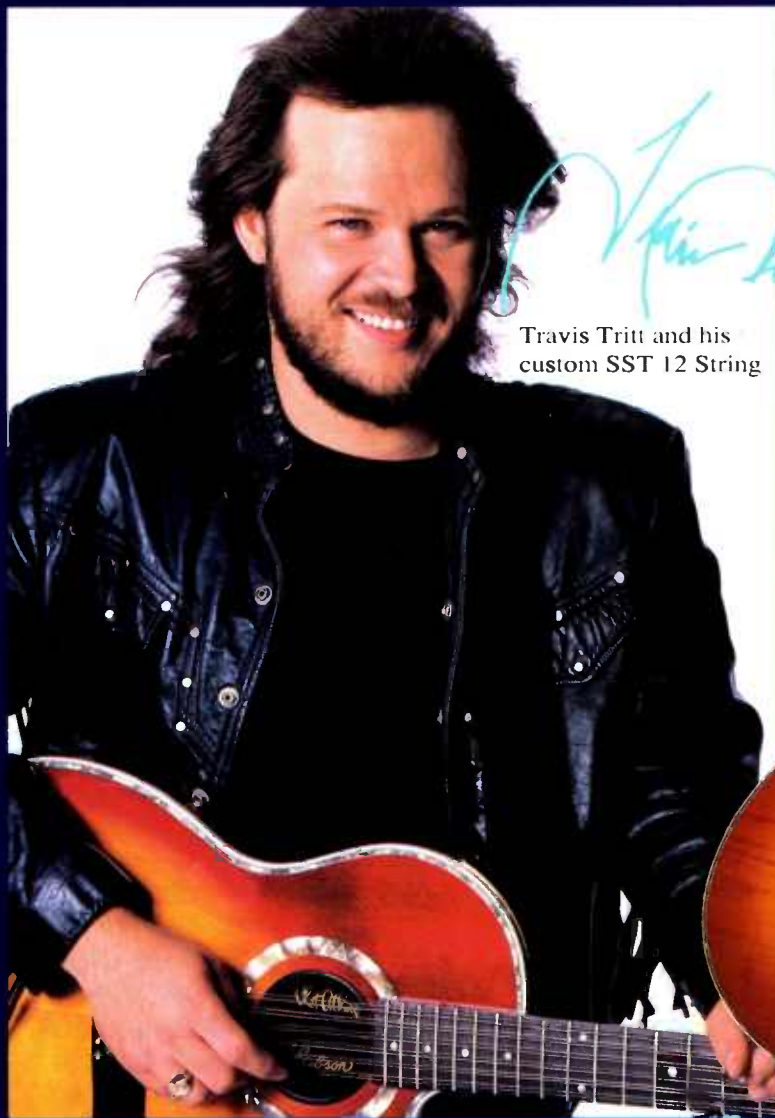


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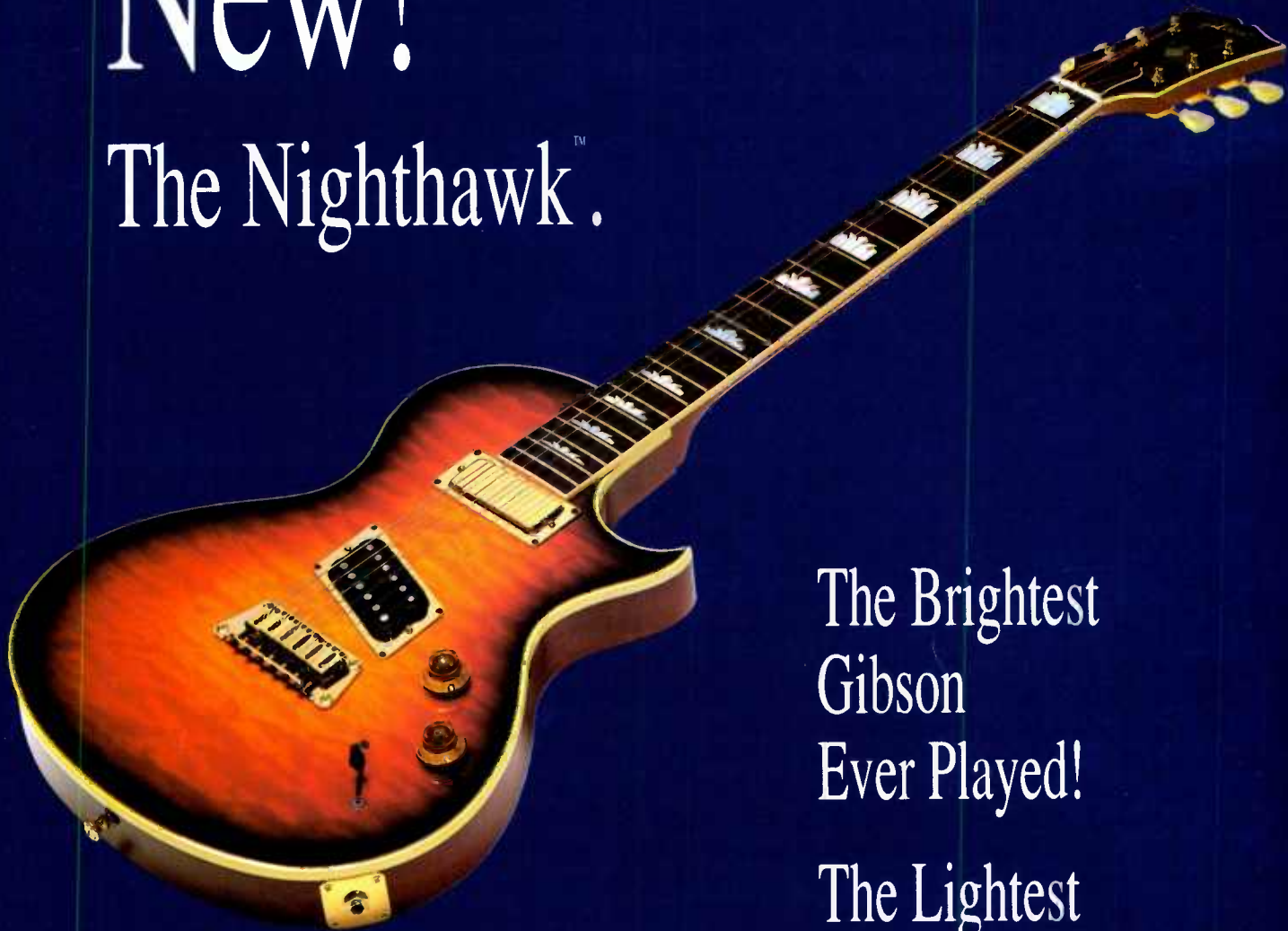
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Welcome To Ladies Night

BY ROBERT K. OERMANN

The answers to this week's country trivia contest are Steve Miller, David Lindley and Bruce Springsteen.

In response to numerous queries about last issue's Disc of the Day, "Mercury Blues," I offer the following solution to your quandry. Yes, you have heard Alan's song before. It appeared on Steve Miller's ka-zillion selling *Fly Like an Eagle* album (1977) and has also been recorded by Lindley (1981). I know this has been bothering you, so I hope the info helps.

The other thing you've been wondering is why Alabama's "Reckless" and Brother Phelps's "Let Go" sound so instantly familiar. For the answer to this I suggest you put on Springsteen's "Thunder Road" from the *Born to Run* album (1975). This is the unmistakable ancestor of both of these country hits, right down to the wind in Mary's hair.

The question for today is, "Hey, is this lady's night or what?"

We have for your consideration new singles by Tanya Tucker, Trisha Yearwood, Heather Myles, Shania Twain and Carlene Carter. All of them deserve to be playlist-added at once.

But none of them are the **Disc of the Day**. No, that honor goes to the spiritual mother of all of them, a woman whose very name symbolizes integrity and excellence. "High Powered Love" by **Emmylou Harris** is a stone masterpiece. Play and believe.

Our **DISCOVERY Award** for this issue goes to the "positive country" (read: Christian) group **White River**.

Coming down to the wire for the **Label of the Day** award are Mercury and Curb. The former has Billy Ray Cyrus and Shania Twain as its lead ponies. But it's awful hard to beat that Hal Ketchum/Sawyer Brown team. **Curb Records** by a nose.

Enjoy Country Music Week and SRO. I trust we'll visit again, many parties down the road.

EMMYLOU HARRIS "High Powered Love"

Writers: Tony Joe White; Producer: Allen Reynolds/Richard Bennett; Publisher: Tony Joe White Music/EMI, BMI; Asylum CDX.

Awesome. The rhythm track grabs you around the gonads and doesn't let go. The guitar has the sting of a dozen scorpions. She's singing with raw sex appeal. And, please, can we talk about a good-to-the-last-drop melody and the tastiest little lyric around? I'm in love all over again.

DIANA MURRELL "Mama's Cedar Chest"

Writers: Diana Murrell/Chester Lester; Producer: Chester Lester; Publisher: Diana Murrell/Chester Lester, BMI; Blu Hare CDX.

Mama's cedar chest. Daddy's hands. Daddy sang bass. Mama tried. Mama knows. Grandpa tell me 'bout the good old days. Enough already.

MICHAEL ANDERSON

"God's Been Good to Me"

Writers: Michael Anderson; Producer: Eddie DeGarmo; Publisher: Careers-BMG, BMI; Forefront CDX.

If God's been so good to you, how come your voice is so pathetic?

DOUG SUPERNAW

"I Don't Call Him Daddy"

Writers: Reed Nielsen; Producer: Richard Landis; Publisher: Englishtown, ASCAP; BNA CD 62638.

Okay. It's kinda soap opera-ish. I've got news for ya, most divorces and heartbreaks are. I find this whole thing quite believable. Excellent performance.

BILLY RAY CYRUS "Somebody New"

Writers: Alex Harvey/Mike Curtis; Producer: Joe Scaife/Jim Cotton; Publisher: Ensign/Famous, BMI/ASCAP; Mercury CDX.

I have said all along that the boy could sing. Here's the ultimate proof. And I absolutely love it that he has his own distinctive style and stands apart from all of the cowboy-hatted, Merle Haggard sound-alikes. Great record.

RALPH STANLEY & DWIGHT YOAKAM "Down Where the River Bends"

Writers: Ralph Stanley; Producer: Dick Freeland; Publisher: Zap, BMI; CRFRC Records CDX.

I will never get over my love for bluegrass music. This is a pure, unadulterated pleasure from the word go.

STEVE GATLIN "Love Can Carry"

Writers: Robert Ellis Orrall/Curtis Wright/Billy Spencer; Producer: Frank Breeden/Steve Gatlin; Publisher: WB/2 Kids/Two Sons/David 'n' Will, ASCAP; Cheyenne CDX.

Over-sung. Tone it down, son. Your voice is just fine without throwing it into preacher overdrive.

RADNEY FOSTER "Hammer and Nails"

Writers: Radney Foster/Cindy Bullens; Producer: Steve Fishell/Radney Foster; Publisher: PolyGram Int'l/St. Julien/Mommy's Geetar Music, ASCAP/BMI; Arista CD 2608.

Country charisma. I love the building-tools metaphor, the undertow of bass energy, the wailin' hillbilly vocal and the rockin' guitars in just about equal measure. Any way you slice it, this is one gem of a disc. TURN IT UP!

TOM KELL "Thunder and Lightning"

Writers: Tom Kell; Producer: Bob Carpenter/Kenny Edwards; Publisher: none listed, no performance rights listed; Vanguard CD 703.

This is a pretty nifty little thing. Despite a couple of awkward passages, there is some real creative energy at work here. Folksy vocal; nice mandolin chops; intriguing lyric; fine production, courtesy, you'll note of the Dirt Band's Bob Carpenter and former Stone Poney and Ronstadt sideman Kenny Edwards.

DARRYL & DON ELLIS "Walk On Out of My Mind"

Writers: Red Lane; Producer: Doug Johnson/Ed Seay; Publisher: Sony-Tree, BMI; Epic CD 77212.

You're treading on dangerous ground when you try to cover a Waylon Jennings goldie, in my book. I am pleased to report that these boys walk that walk just fine. Great drive and potent vocals.

GENE WATSON "Snake in the House"

Writers: T.W. Hale/Wade Kimes; Producer: Ray Pennington; Publisher: Life of the Record/Star Brand, ASCAP; SOR CD 468 (615-255-3009).

You've heard him moan. You've heard him sing honky-tonk. You've heard him weep on slowies. But are you ready for a blues-rocker by Gene? Well, get ready 'cause, brother, you've got a dandy. Hey, different is good.

PIRATES OF THE MISSISSIPPI "Dream You"

Writers: Jerry Phillips/Craig Wiseman; Producer: Mark Wright; Publisher: WB/Bamatuck/Almo, ASCAP; Liberty CD 79832.

Kinda sloppy sounding.

CARLENE CARTER "Unbreakable Heart"

Writers: Benmont Tench; Producer: Howie Lipstein; Publisher: Blue Gator, ASCAP; Giant CD 6412.

Carlene's had her biggest successes to date with zesty, uptempo romps. The fact of the matter is, she's got a lot of heart to offer as well. I say we give her a ballad hit. Like this one. Like now.

HEATHER MYLES "Changes"

Writers: Heather Myles; Producer: Bruce Bromberg; Publisher: Calhoun Street, BMI; Hightone CD 3006.

Count on Hightone for quality and class. This gal has a robust, personality-packed delivery that will pin your ears back. The chorus melody is totally irresistible. The jingle-jangle guitars are totally cool.

TERRI LYNN "Oklahoma Front Porch Band"

Writers: Tom Stipe/Milton Carroll; Producer: Tom Stipe/John Macy/Randy Rigby; Publisher: Bluebutton/Searching, ASCAP/BMI; Intersound CD 7011.

Banjoes ringing and children dancing by the light of the moon in one of those Norman-Rockwell Americana fantasies that are enough to gag ya. Get real, honey.

EVANGELINE "Still Loving You"

Writers: Stephen Allen Davis; Producer: Justin Niebank/Michael Utley; Publisher: Red Brazos/Original Hometown Sheet, no performance rights listed; MCA/Margaritaville CD 54717.

I guess you could call it bluesy and smokey. Or you could call it flat.

TRISHA YEARWOOD "The Song Remembers When"

Writers: Hugh Prestwood; Producer: Garth Fundis; Publisher: Careers-BMG/High Prestwood, BMI; MCA CD 10911.

I hang on every line she sings. This is a town

of superior vocalists. But, honestly, there are times that I think she just might be the best singer, male or female, currently working on Music Row. Yearwood is a true communicator.

SAWYER BROWN "The Boys and Me"

Writers: Mark Miller/Mac McAnally; Producer: Mark Miller/Mac McAnally/Brian Tankersley (dance remix); Publisher: Travelin' Zoo/Beginner, ASCAP; Curb CD 1063.

Excuse me for a minute. The dance floor is calling.

FAITH HILL "Wild One"

Writers: Pat Bunch/Jaime Kyle/Will Rambeaux; Producer: Scott Hendricks; Publisher: none listed; Warner Bros. CD 6372.

A tepid rehash of "She's in Love with the Boy."

HAL KETCHUM "Someplace Far Away"

Writers: Hal Ketchum; Producer: Allen Reynolds/Jim Rooney; Publisher: Foreshadow, BMI; Curb CD 77581.

Bluejeans and rumpled flannel shirts and your best buddy with his guitar on a fishing trip. It just doesn't get any better than ol' Hal.

TANYA TUCKER "Soon"

Writers: Casey Kelly/Bob Regan; Producer: Jerry Crutchfield; Publisher: Miss Pammy's/Wood Newton/Himounself's/AMR/Sierra Home, ASCAP; Liberty CD 79830.

Brilliantly produced. Tanya swoons and meditates in a sonic bed of tinkling piano, soft background voices, steel and silvery guitar notes.

This positively glows. Ms. T's gifts as a rocker frequently overshadow her powerful skills as a ballad interpreter. Listen: You can practically warm your hands to her delivery.

JOHNNY GARRISON "I Love You More Today"

Writers: Johnny Garrison; Producer: Carole Kliner; Publisher: Circle J, BMI; Sad Side CD 8191.

Yipes. A sea of incompetence. Over the rapids without a paddle.

SHANIA TWAIN "You Lay a Whole Lot of Love on Me"

Writers: Forest Borders II/Hank Beach; Producer: Harold Shedd; Publisher: Sony-Tree/Stickbuddy, BMI; Mercury CD 999.

I have always loved this moody, deeply sensuous song. Remember Con Hunley's smoldering treatment in 1980? This is every bit its equal. Shania's on the money; and the male harmony singer, whoever he is, is wonderful.

SHENANDOAH "I Want to Be Loved Like That"

Writers: Phil Barnhart/Sam Hogin/Bill LaBounty; Producer: Don Cook; Publisher: none listed, BMI; RCA CD 62642.

A sublime prayer for devotion, to which I can only add, "Amen."

HONORABLE MENTIONS:

Charley Pride/Just for the Love of It/Honest.
Randy Huston/Lookin the Wolf in the Eye/
Outside Circle.
White River/Take Mine/Cheyenne.

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Meredith Stewart, Director of the newly-created Curb Publishing arm, is no stripling in the music publishing world. After working for Peer-Southern and ABC in the early '70s,

Stewart joined Loretta's company, Coal Miners Music, and while there signed Fred Koller, Verlon Thompson and (the late) Moses Dillard. At Coal Miners, she pitched Reba McEntire's first #1, "Can't Even Get The Blues," as well as Reba's first Top-5 hit. After a hearty 10 years at Coal Miners, she came over to MTM at the behest of former Jim Croce co-producer Tommy West, and proceeded to pitch the company's first #1 hit, Judy Rodman's "Until I Met You." At MTM, she signed and teamed the pop-

edged Bill Lloyd with the more Nashtraditional Radney Foster. Producer Barry Beckett referred the young Beth Nielsen Chapman to Meredith, who proceeded to fly the future star back to Nashville from Mobile and sign her. Among the first Chapman songs Meredith signed was "Five Minutes," which became a breakthrough hit for Lorrie Morgan.

"If it's good music, I'm interested," Stewart says from her 16th Avenue office. "I try to gear what I do towards radio but I don't select what I work on because of radio." Stewart, a writer herself ("I Can't Feel You Anymore" reached #3 for Loretta Lynn in '79), believes that in the hypercritical world of music publishing it is possible to over-intellectualize yourself out of success. "I try to be a sounding board," she says. "I've learned not to critique too much. Great writers develop themselves, and I try to put those writers in the position to be sought after." Stewart has strong opinions on certain issues, including songwriter industry. She says, "Once you have a hit, that's when you've really got to go to work." And the new Curb commando, despite her enthusiasm, is as careful with her pitches as Nolan Ryan in the ninth inning: "Good producers have a vision for their artist, and the songs have got to fulfill that vision."

BY TRAVIS CORDER

MUSIC VIDEO REVIEWS

Maybe I'm A Tad Ruthless

BY MICHAEL HIGHT

Well I guess adverse mediocrity has one advantage: You don't have as many low-end clips to laugh at. Once again this month, there were few bright spots. Last month I asserted that we can do better than this, but maybe we can't.

The offbeat nature and high energy of Giant's zany group Hank Flamingo comes through loud and clear in their debut, which also includes an audience that really looks like they're enjoying themselves. Kudos to veteran director Marc Ball, who seems especially adept at capturing first-timers. Jeff Knight gets very credible treatment in "Easy Street," a hard-workin' video that accurately depicts the mood of the song. Plus, Jeff looks natural in his role as performer and actor.

Speaking of looking natural, Billy Joe Shaver looks like the road warrior he is in his rockin' clip that features the sizzle of his guitar-toting son Eddy—as with the aforementioned clip, this vid is a success because it gives life to the song in an entertaining

manner. Same with the Christian rock piece "Evolution...Redefined"—you get a good sense of the song's message and a real feel for the group.

Looking natural, a concern for every artist embarking on a video sojourn, seems to be easier for Ronna Reeves these days. Except for a couple of unflattering angles from above, "He's My Weakness" is a triumph for both Ronna as an actress and Sara Nichols as a director. Trisha Yearwood makes some honest connection in her simple and stirring perfor-

mance piece, especially considering the over-extended ECUs (extreme close-up). Mr. Travis looks pretty natural, as does the comedic Burt Reynolds in "Cowboy Boogie," a clip that, as a trailer for the made-for-TV movie from which it comes, is far better than the whole, boring hour-long affair. And though he's no actor, Doug Supernaw's clip featuring his real-life son evokes some real emotion and works nicely as an extension of the song. (The slow-moving Supernaw looks like he's still stiff from his surfing accident.)

Cameo appearances by folks like John Anderson, Tanya Tucker, Toby "Mr. Lowfat" Keith and Holly Dunn augment the entertainment value in Tracy Lawrence's latest, a fun-filled romp through a cool country song that, like Knight's clip, creates an appropri-

Video Reviews At A Glance

PLAY IT AGAIN

HANK FLAMINGO "Baby It's You"
Scene Three/Dir—Marc Ball/Giant
JEFF KNIGHT "Easy Street"
GPA/Dir—L.J. Kreussling/Mercury
GEOFF MOORE & THE DISTANCE
"Evolution...Redefined"
*Alternative Visions/Dir—Thom Oliphant/
ForeFront Communications*
SHAVER "Hottest Thing In Town"
Dir—Steve Mims/Zoo/Praxis

WORTH-A-WATCH

MARGARET BECKER "Keep My Mind"
Cherokee Films/Dir—Burton, Haymes/Sparrow
EVANGELINE "Still Lovin' You"
Picture Vision/Dir—Sara Nichols/Margaritaville
EMMYLOU HARRIS "High Powered Love"
Think Pictures/Dir—Martin Kahan/Asylum
KIERAN KANE "I'm Here To Love You"
Think Pictures/Dir—Martin Kahan/Atlantic
TRACY LAWRENCE "My Second Home"
Scene Three/Dir—Marc Ball/Atlantic

DIANA MURRELL "Mama's Cedar Chest"
Prod./Dir—Hale & Hearty/Blu Hare Records
HEATHER MYLES "Changes"
*Exec. Prod.—James Totman/Dir—Dana
Green/Hightone*
PIRATES OF THE MISSISSIPPI
"Dream You"
Studio Productions/Dir—Roger Pistole/Liberty
RONNA REEVES "He's My Weakness"
Picture Vision/Dir—Sara Nichols/Mercury
DOUG SUPERNAW
"I Don't Call Him Daddy"
Century City Artists/Dir—Sherman Halsey/BNA
RANDY TRAVIS "Cowboy Boogie"
Planet/Dir—Jim Shea/Warner Bros.
SHANIA TWAIN
"You Lay A Whole Lot Of Love On Me"
Planet/Dir—Steven Goldmann/Mercury
KELLY WILLIS "Heaven's Just A Sin Away"
WM Productions/Dir—Wayne Miller/MCA
TRISHA YEARWOOD "The Song
Remembers When"
Freedman Prod./Dir—Steve Purcell/MCA

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Photo: Beth Gwinn

Newlywed Tracy Lawrence jams on the set of his latest video "My Second Home," the third clip from his platinum CD *Allibis*. Directed by Scene Three's Marc Ball, the video features an all-star band of country artists and friends.

ate mood. Director Martin Kahan ("Chattahoochee," "Trashy Women") continues his visually stimulating work with an interesting vignette for Emmylou Harris' powerful clip and he is able to overcome Kieran Kane's relatively low amount of CC (remember, Camera Charisma) with colorful characters, striking natural light and the federally approved allotment of cleavage. Likewise, Studio Productions' director Roger Pistole (Pirates' latest) has introduced a style all his own to CMT.

Maybe I was just a tad less ruthless this month. I could have easily trashed the low-budget Heather Myles video, but it basically accomplishes its task and she really is trying s-o-o hard. Kelly Willis' piece, though it does nothing for the song, is still worth a watch, but only one (B.O.O.). Following close by in that B.O.O. category is Christian artist Margaret Becker's clip, where a picture frame is shown through the whole video, repressing the action and ultimately becoming a hindrance.

If you want to keep people watching, you've got to challenge them more than this.



CMT

COUNTRY MUSIC TELEVISION

18.1 million households

1. Wynonna • *Only Love* • Curb/MCA
2. Joe Diffie • *Prop Me Up Beside The...* • Epic
3. Vince Gill • *One More Last Chance* • MCA
4. Clay Walker • *What's It To You* • Giant
5. Brother Phelps • *Let Go* • Asylum
6. Sawyer Brown • *Thank God For You* • Curb
7. Steve Warner • *If I Didn't Love You* • Arista
8. Diamond Rio • *This Romeo Ain't Got Julie...* • Arista
9. Aaron Tippin • *Working Man's Ph.D.* • RCA
10. Toby Keith • *He Ain't Worth Missing* • Mercury

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TNN

THE NASHVILLE NETWORK

57.1 million households

1. Dwight Yoakam • *A Thousand Miles...* • Reprise
2. Wynonna • *Only Love* • Curb/MCA
3. Joe Diffie • *Prop Me Up Beside The...* • Epic
4. Vince Gill • *One More Last Chance* • MCA
5. Tracy Byrd • *Holdin' Heaven* • MCA
6. Boy Howdy • *A Cowboy's Born With A...* • Curb
7. Aaron Tippin • *Working Man's Ph.D.* • RCA
8. Clay Walker • *What's It To You* • Giant
9. Steve Warner • *If I Didn't Love You* • Arista
10. Brother Phelps • *Let Go* • Asylum

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BOB PAXMAN

VIDEO CONFLICT



JIM BESSMAN

TANYA TUCKER "Soon"

DCA/Dir—Joanne Gardner/Liberty

BESSMAN: First let me say that I'm not the fan that everyone else seems to be of T.T.'s other videos, and that the big hype over this one is more than enough to sink it right off the bat. That said, it really is beautifully shot, even if I do sicken quickly over the slow romantic dissolves. The big problem, as with so many "I am a sexpot!" clips, is seeing the presumably nude Tanya wrapped up in a towel while sitting outdoors on the steps, then in a blanket on her bed—not to mention the actual strategically covered love scenes. Just like other noncable TV sex, it's neither real, nor satisfying. As for the "parental guidance is suggested" version, I mean, big deal, so you see a little more skin, but not enough action to get that hot about. Give somebody a prize, though, for the form-fitting outfits, especially the one in that lingering pan down Tanya's abundant bustline! And for once the male lead is credible!

PAXMAN: So, are you saying that cable sex is real? Anyway, all the hype you mentioned has probably subsided, since most of the standard outlets aren't airing the "Adult" version (a bit more "T" than people bargained for, I guess). There's plenty of skin in the "General Audience" clip, as it is, but that shouldn't even be the issue. What's getting overlooked are some fine technical points, like the contrasting lighting and photography (Tanya draped in white beneath the dark city, and her framed against the wall as the light hits). Great closing image, too, where the lonely, trapped goldfish "stare" at the answering machine while Tanya finally busts (sorry) loose from the inconsiderate lout. I don't blame anyone for stirring up some controversy, but this could stand alone without it.

SAMMY KERSHAW "Queen Of My Double Wide Trailer"

Pecos/Dir—Michael Merriman/Mercury

PAXMAN: When Sammy "complains" that this has all been done before, he's partly right. Set the Wayback machine to the early 80's for the Steve Perry video, "Oh, Sherry," in which the star announces he can't go through with the concept. Of course, Sammy follows through after all. On the subject of follow-through, the piece manages to maintain a good level of tongue-in-cheek humor and high spirits, which this lighthearted tune requires. Some of the color scenes have an appropriately cheesy look to them, and whoever did the set decoration outside the trailer has an eye for ersatz tackiness. On the other hand, the B&W stuff with Sammy fooling around on the set definitely has been seen before, and I found his co-star a bit too glamorous in certain shots. Overall, though, Sammy and crew entertained me—maybe even you?

BESSMAN: Nope. I mean, what's more insulting to a video watcher's intelligence than having an artist tell you he won't do a video concept because it's been done before, then turning around and doing it? Then to add injury to insult, Sammy turns in a video that's every bit as ordinary as just about anything else you can point to with similar boredom. After his bumbling declaration of independence, we get little more than standard filler—black-and-white conceptuals intercut with color performance footage. Nothing new. Then he caves in when he sees the typical video bimbo sipping a drink! You called it right with Perry's wonderful prototype "Oh, Sherry," which was done a million times better. The only thing right about this one is the stagehand shaking his head in silent disappointment at the couple in the end.

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BY TRAVIS CORDER

ACTION!

- *Century City Artists* director/producer **Sherman Halsey** shot Asylum singers **Brother Phelps** in "Were You Really Livin'." The three-day shoot was mostly completed in Los Angeles...
- *Flashframe* director **Michael Oblowitz** completed **Bobbie Cryner's** "He Feels Guilty" for Epic, with **Madeline Bell** producing...
- *Scene Three* got the call to shoot **Daron Norwood's** "If It Wasn't For Her" for Giant Records. **Anne Grace** produced, while **Marc Ball** directed. Ball was also tapped to shoot **Hank Flamingo's** "Baby It's You" for Giant at a private home in Lascasas, TN...
- *Shade Tree Media* director **Steve Mims** shot **Shaver's** "The Hottest Thing In Town" for Zoo/Praxis at the Continental Club in Austin, TX. Mims co-produced the clip with **R.S. Field**, who also produced Shaver's current album, *Tramp On Your Street*...
- *Planet Pictures* director **Steven Goldmann** got the call to shoot **Shania Twain's** "You Lay A Whole Lot Of Love On Me" for Mercury in Montreal, Canada. **Cynthia Biedermann** produced...
- *Freedman Productions* producer **Joseph Sassone** shot MCA's **Trisha Yearwood** in "The Song Remembers When." **Steve Purcell**

was the clip's director...

- **Tom Bevins** shot **Kenny Chesney's** "Whatever It Takes," slated for a mid-October release, for Capricorn Records. **Mary Matthews** produced for *Above & Beyond Pictures*...
- *Picture Vision* director/producer **Jon Small** shot **Aaron Tippin's** "Call Of The Wild." The RCA video features Tippin driving an 18-wheeler; to do so he had to obtain a learner's permit...
- *Alternative Visions'* **Cindy Montano** has produced four projects recently. She teamed with director **D.J. Webster** on *Restless Heart's* "Big Iron Horses" video for RCA/BMG Music. "Big Iron Horses" is Webster's first collaboration with *Alternative Visions*. Montano worked with director **Thom Oliphant** on two *Petra* videos, "Just Reach Out" and "Midnight Oil," both for Word, Inc. The Montano/Oliphant team also completed a 60-second promotional spot for Word artists called "Little Red Riding Hood." Oliphant and Montano used a live wolf on the set who wanted to eat crewman **Matt Coale** for lunch...
- *High Five Productions* director **Colleen McCrary** completed **Sawyer Brown's** "The Boys And Me" for Curb Records. **Michael Salomon** produced...
- *Studio Productions* director **Roger Pistole**



Reba McEntire sits back while Director John Davis, Owner/President of RedDog Productions, Inc., blocks out a shot for her new compilation *Reba McEntire's Greatest Hits*. The retail home video, which is due to be available in stores October 12, includes music videos, interview footage, plus a behind-the-scenes look at the making of "The Night The Lights Went Out In Georgia."

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RCA's Aaron Tippin gets a few final touches during shots at the Mirage Dry Lake Bed outside L.A. while working on the set of his latest vid, "Workin' Man's Ph.D." The clip was directed by Jon Small for Picture Vision.

led **Suzy Bogguss** through her latest video, "Hey Cinderella," on location in Florida for Liberty with **Joan French** producing. French also produced another Pistole clip, **The Mavericks'** "What A Crying Shame," for MCA. *Studio Productions* cameras focused on Mercury's **Twister Alley** during the filming of "Nothing In Common But Love," shot on location by **Jeffrey Phillips** in the band's hometown of Paragould, Arkansas. **Jim May** and **Karri Reeves** produced...

• *Tune Town Films* director **Stephen Angus** shot **Ricky Lynn Gregg's** "Three Nickels And A Dime" on Grand Cayman in the British West Indies. The tropical clip was co-produced by **Mike Edwards** and **Joe**

Gaudet for Liberty Records. Angus also directed two half-hour television specials for RCA artists **Lari White** and **Shenandoah**. The Shenandoah special, *Plugged In*, was shot at Opryland's Chevrolet Geo Theater, and White's *Lead Me Not* special featured interviews and performance footage. Both specials were produced by **Russ Nunley** for *Tune Town Films* and *Ralph Emery Productions*...

• **Keith Truesdale** directed **Jeff Foxworthy's** excerpt video from *You Might Be A Redneck If...* for *Max Laffs Inc.* **Paul Block** produced the clip for Warner Bros. Records...



Once a month, *Video Vision* brings you the latest in video news. If you have something of interest for this column, please contact *Music Row*, P.O. Box 158542, Nashville, TN 37215, 615-321-3617 by the 15th of each month.

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Schmoozing In The Summer Rain

BIRTHDAY BATH

Harlan Howard's 10th annual Birthday Bash (and the final one to be staged in the BMI parking lot) was a rousing success, even though shortened by the wrath of Mother Nature. The ultimate songwriter gathering and schmoozefest welcomed over 25 performers and about 3,000 attendees, netting in the neighborhood of \$45,000 to be split between the NSAI and the NSF. In all honesty, it was the most well-rounded, heavily-attended and funnest Bash I've been to. (Ellen Wood, you're amazing)

Talk about a full evening—I was transfixed by the writers' versions of songs, rapped with the watch-watching Paul Worley (who had to run to a Joy White session), exchanged pleasantries with hit songwriter Susan Longacre (wondering why she wasn't on stage), counted heads with Catherine Darnell, talked shop with Larry Sheridan and Robin Ruddy, stood in the endless wine line with Karen Staley, took a beer break with Rich Fagan, his manager Tom Oteri and singer Rich Grissom, discussed modern romance with Hal Ketchum's Mrs., Terrell and fellow Forerunner Debbie Nims, and just generally sauntered about. By the time I got backstage, the skies had opened up and everyone was scurrying for cover. I had the pleasure of sharing a tree with lovely singer/writers Allison Kerr and Jennifer Prince.

Per par, Harlan kicked off the shindig

with one of his early successes, "Heartaches By The Number," giving way to folks like Norro Wilson (who performed "The Most Beautiful Girl" and "The Grand Tour"), Rodney Crowell (with a spirited rendition of "She's Crazy For Leavin'"), Delbert McClinton (smokin' on "Every Time I Roll The Dice"), Ronnie Rogers (who was joined on stage by Alabama for a Gold Record presentation), Victoria Shaw, the low-key John Prine and surprise, surprise, fairly new Nashville resident, Donna Summer, who sang "Worth The Wait" and the Dolly classic "Starting Over Again" with sparse acoustic backing (chilling!). Nanci Griffith bade everyone farewell as the band and techs rushed to cover all the equipment. Poor Ronnie Milsap didn't get to strut his funky stuff, but I understand his bus was rockin' afterwards anyway.

—Michael Hight

PAIR-ITY

There's this vocal duo I've known for a couple of years that have been pounding the streets of Music City. Randy Gibson and Dan Miletic (Gibson & Miletic) host a weekly writer's night at Bogie's and have been honing their song-crafting and performance skills. I caught one of their recent half-hour Bluebird sets, a very relaxed and entertaining outing of originals, highlighted by the hooky "Tied Up In A Love Me, Love Me Knot" and the idealistic "If I Could Just Play At The Bluebird Cafe." Though neither of them is a knock-your-socks-off lead vocalist, their vocal blend is impressive

and their natural sense of humor and interaction show that they really do get along.

REE-UNITED

A cosmopolitan crowd replete with Los Angelenos and NashVegans convened at Zanies September 20 for Wrensong's celebration of its new venture with Leeds Entertainment. Leeds Levy, garbed in black and sporting his trademark specs, shared host duties with Ree and Reyn Guyer and their respective staffs as a palette of talent melodified the evening. Sally Barris hooked my ears with "One Way To Know" as I conversed with new Leeds Entertainment plugger Amy Goodfriend, an L.A. woman on her first trip, er, visit to Music City. Ralph Murphy, the Henry James of Nashville songwriters, praised the efforts of Darryl & Don Ellis as the duo greased ears with "You Know Why." Shortly thereafter, Jon Vezner graced the crowd with his solo acoustic version of "Where've You Been," and, with all due respect to the Oaks (who made the song a #1 hit), writer John Kurhajetz did "Gonna Take A Lot Of River" (Sean Murphy, towering several feet above me, said, "Man, I could listen to this guy all night!").

Songplugger Garth Shaw and writer Jeff Chase, who is riding the crest of his recent Charley Pride single, "Just For The Love Of It," loitered with me by the bar as we absorbed the sounds of Karen Taylor-Good ("How Can I Help You Say Goodbye") and Sandy Ramos, who wailed on "Baby I'm Only Lonely" before introducing new Warner Bros. singer Faith Hill. Every crowd needs a little Faith. Soulful performances from Will Rambeaux, Jaime Kyle and violinist Conni Ellisor followed—and all this on a Monday night!

—Travis Corder



HAPPY BIRTHDAY HARLAN. Backstage at the 10th Annual Harlan Howard Birthday Bash there were songwriters and producers aplenty...(L to R) Stewart Harris, Peggy Butcher, Nanci Griffith, Robert Byrne and Joy White.

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Bobby Karl Works The Room Chapter 10

Ain't no party high enough, ain't no schmoozing low enough, ain't no food line wide enough.

No wind. No rain. Nor winter snow. Can stop me baby. Bobby Karl works the room, be it large or small, near or far.

Garth Brooks had a party. Pam Tillis had a party. Charlie Chase had a party. Tracy Lawrence had a (wedding) party. There were backstage concert parties, listening parties, Gold parties, release parties, book parties, ending parties and launch parties. And this was before CMA Week even cranked up.

"Big room," observed Travis Corder with an arch of his eyebrows as he glanced at the thousands gathered at Starwood to boogie with Travis Tritt (9/5). The implication, of course, was that it was too much for Bobby Karl to handle. The key to these situations, Sonny, is to focus on the quality time. In this case it was a catch-up-on-the-dish session with the always sharp *Music City Newswoman* Lydia Dixon Harden. The concert, by the way, was killer.

"I don't know, Bob — awful big room," observed Michael Hight with a twinkling eye cast over the thousands gathered to schmooze at the Harlan Howard Birthday Bash (9/14). The implication being that such a gathering might intimidate Bobby Karl. The key to these situations, Sonny, is experience. BK has attended all 10 HHBB's and has developed a special zone defense for the occasions. You start in BMI with the divine Ellen Wood to plan strategy. Stop in the drink line and absorb schmooze from Harry Warner, Catherine Darnell, Beverly Keel and other media mavens like Hight. Then head backstage to commune with Duane Allen, Don Light, Cathy Gurley, Kip Kirby, Alan Mayor, Kay Johnson, Allen Brown, Holly Gleason, Hope Powell, Norro Wil-

son, Hillary Kanter, Rodney Crowell, Guy Clark, Ronnie Milsap and the like.

Next you circulate on the periphery of the crowd, absorbing schmooze along the way from Ben Payne, Bill Kenner, Dave Mack, Eve Vaupel, Bob Millard, Gilly Crowder, Mark Luna, Billy Livsey, Janet Williams, Randy Rayburn and more music biz wannabe's than have ever gathered in one spot (at least since last year's HHBB). For the finale, you plunge into the center for a grin-and-grip.

Now the trick in all of this is to schmooze lightly enough to stay focused on the tunes. The afore mentioned Crowell, plus Joy White, Delbert McClinton, Sandy Knox, Pat Alger, John Prine, Victoria Shaw and Freddie Hart were the show stoppers for me. Not to mention surprise guest Donna Summer (who looked great and sounded greater). Nanci Griffith was so special the heavens wept.

It was coming down in sheets by the time I got to the car I'd stashed behind Sony. Like I said, neither rain, nor....

The reason the automobile was there was because of the extraordinary event the label staged to introduce bi-lingual tenor Rick Trevino (9/14). How extraordinary? They let him play and sing. Alone. What a concept. And, oh, what a talent. I'm not kiddin'. We're talking goosebumps, folks. Just ask BKWTR regular Peter Cronin, or Dan Goodman, Ken Levitan, Jack Lameier, Joe Casey, Wendy Shafer or any number of media attendees. This kid is awesomely gifted.

It was over the river and through the woods to get to the Louisville Speedway for a

concert by the even more electrifying Collin Raye (9/19). Bouncing along in our caravan of TNN vehicles were the delightful Shannon McCombs, Greg Crutcher and Roberta Morse, the keys to our hip new *Country Music Video Album Hour* Friday-night series. We sang songs and told jokes on the walkie-talkies all the way up I-65. Remember John Watkins who used to work for Allen Brown? He's now Collin's road manager and he's a good 'un. Smoothing the way into the Speedway backstage, besides Mr. John, was WAMZ's Coyote Calhoun, the dude tossing this listener-appreciation bash. And just to prove that Music Row can take its party on the road, Daryl and Don Ellis schmoozed and sang. Backstage, Collin got a Louisville Slugger personalized with his name. Totally excellent.

Is Bonnie Taggart a true-blue buddy or what? I didn't ask for this, but she and Joe took it upon their lovely selves to host a book kick-off dinner party for me and Miss Mary (9/11). Wasn't that sweet?

And, child, what a night. I'm not sure who got the biggest laughs, David Conrad, Hazel Smith, Brenna Davenport-Leigh, Karen Conrad, David Ross or Miss Anna Denise. Suffice it to say that this was definitely a let-down-your-hair blowout that was full of yuks.

Anyway, so then Roger Sovine had a party; and Ree Guyer had a party; and Jeff Xander had a listening; and Mark O'Connor had a concert party; and Eric Tidwell staged a showcase; and Mike Griffin & the Unknown Blues Band had a listening party; and Shawn Camp had lunch and Kyle Lehning had dinner.....



Arista label chief Tim DuBois sits quietly while a group of industry-ites fashion a crown for him out of souvenir mint julep cups@#\$! At a celebration dinner (F Scott's) hosted by BMI to honor "We'll Burn That Bridge," the latest #1 from Brooks & Dunn, are: (L to R) Ronnie Dunn (co-writer), Sony Tree's Paul Worley, Don Cook (co-producer/co-writer), co-producer Scott Hendricks, BMI's Jody Williams, and Kix Brooks (co-writer).

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ALBUM CUT RESEARCH



TOP ALBUMS

ARTIST • Album Title • Label • Total Points
Preferred Tracks (%=Degree Of Preference Within Each LP)

9/23 10/8

1	1	GARTH BROOKS • <i>In Pieces</i> • Liberty • (66) *American Honky-Tonk...20%; Callin' Baton Rouge 20%; Standing Outside... 18%
4	2	WYNONNA JUDD • <i>Tell Me Why</i> • Curb/MCA • (48) Girls With Guitars 58%; Rock Bottom 17%; Father Sun 8%
3	3	CLINT BLACK • <i>No Time To Kill</i> • RCA • (42) Tuckered Out 60%; A Good Run Of Bad Luck 12%; State Of Mind 12%
5	4	TRACY LAWRENCE • <i>Alibis</i> • Atlantic • (41) If The Good Die Young 44%; I Threw The Rest Away 32%; Crying Ain't Dying 22%
10	5	JOHN MICHAEL MONTGOMERY • <i>Life's A Dance</i> • Atlantic • (31.5) Dream On Texas Ladies 35%; Line On Love 32%; A Great Memory 32%
16	6	AARON TIPPIN • <i>Call Of The Wild</i> • RCA • (31) Honky-Tonk Superman 42%; My Kind Of Town 16%; The Call Of The Wild 10%
6	7	PATTY LOVELESS • <i>Only What I Feel</i> • Epic • (30.5) You Will 57%; Mr. Man In The Moon 20%; How About You 7%
9	8	SHENANDOAH • <i>Under The Kudzu</i> • RCA • (30) If Bubba Can Dance 47%; Under The Kudzu 23%; One Kind Of Woman I Like 17%
2	9	MARK CHESNUTT • <i>Almost Goodbye</i> • MCA • (29) My Heart's Too Broke 34%; Woman, Sensuous Woman 34%; Vickie Vance... 14%
7	10	DWIGHT YOAKAM • <i>This Time</i> • Warner/Reprise • (27.5) *Fast As You 37%; King Of Fools 19%; Pocket Of A Clown 24%
8	11	BILLY RAY CYRUS • <i>It Won't Be The Last</i> • Mercury • (27) Ain't Your Dog No More 30%; Only Time Will Tell 19%; Words By Heart 15%
7	12	JOE DIFFIE • <i>Honky Tonk Attitude</i> • Epic • (26) Cold Budweiser And A...42%; John Deere Green 31%; I Can Walk The Line 12%
18	13	BROTHER PHELPS • <i>Let Go</i> • Asylum • (23) *Were You Really Livin' 22%; Hot Water 22%; What Goes Around 13%
13	14	BROOKS & DUNN • <i>Hard Workin' Man</i> • Arista • (22) Rock My World 73%; Mexican Minutes 18%; Texas Women... 5%
12	15	ALAN JACKSON • <i>A Lot About Livin'...</i> • Arista • (21) Tropical Depression 57%; She Likes It Too 14%; Up To My Ears In Tears 14%
13	16	RICKY VAN SHELTON • <i>A Bridge I Didn't Burn</i> • Columbia • (20) If They Turn Off Our Lights 25%; Where Was I 20%; A Bridge I Didn't Burn 20%
14	17	GIBSON-MILLER BAND • <i>Where There's Smoke</i> • Epic • (19) Stone Cold Country 58%; Your Daddy Hates Me 21%; She Gettin' A Rock 11%
11	18	JOHN ANDERSON • <i>Solid Ground</i> • BNA • (17.5) Nashville Tears 41%; I've Got It Made 18%; Bad Love Gone Good 12%
15	19	CARLENE CARTER • <i>Little Love Letters</i> • Giant • (17) I Love You 'Cause I Want To 35%; Sweet Meant To Be 18%; Nowhere Train 18%
19	•	STEVE WARINER • <i>Drive</i> • Arista • (17) Drive 41%; Missing You 24%; (You Could Always) Come Back 18%;
17	20	DEAN DILLON • <i>Hot, Country And Single</i> • Atlantic • (15.5) When Hell Freezes Over 53%; I Just Came In Here To... 27%; Old News 13%
—	R21	BILLY DEAN • <i>Fire In The Dark</i> • SBK/Liberty • (15) We Just Disagree 60%; Only A Woman Knows 13%; Two Of The Lucky Ones 13%
•••	•	SUZY BOGGUSS • <i>Somethin' Up My Sleeve</i> • Liberty • (15) Diamonds And Tears 33%; Somethin' Up My Sleeve 20%; You'd Be The One 13%
20	22	RONNIE MILSAP • <i>True Believer</i> • Liberty • (14.5) Somebody's Gonna Get That Girl 21%; Desire 21%; Desperate Man 21%
23	23	CLAY WALKER • <i>Clay Walker</i> • Giant • (14) White Palace 43%; Money Can't Buy... 14%; Dreaming With My Eyes...14%

* Denotes track scheduled for single release

Tie-breakers are determined by awarding a 1/2 point to the album with the highest number of total points on the previous chart. © Copyright 1993, Music Row Publications, Inc. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without permission of Music Row.®

STATIONS REPORTING: 44

♦♦♦ Indicates New Entry
R Indicates Re-Entry
• Indicates Tie

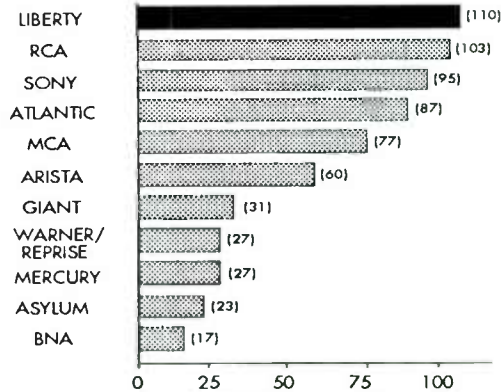
TOP CUTS

ARTIST • Song Title
(Writers)

9/23 10/8

1	1	WYNONNA JUDD • Girls With Guitars (M.C. Carpenter)
2	2	CLINT BLACK • Tuckered Out (C. Black, H. Nicholas)
3	3	TRACY LAWRENCE • If The Good Die Young (P. Nelson, C. Wiseman)
6	4	PATTY LOVELESS • You Will (P. Rose, M.A. Kennedy, R. Sharp)
5	5	BROOKS & DUNN • Rock My World (Little...) (B. LaBounty, S. O'Brien)
•••	6	SHENANDOAH • If Bubba Can Dance (M. Raybon, M. McGuire, B. McDill)
4	7	TRACY LAWRENCE • I Threw The Rest Away (G. Nelson, P. Nelson)
12	8	G. BROOKS • American Honky-Tonk Bar Assoc.* (B. Kennedy, J. Rushing)
•••	9	GARTH BROOKS • Callin' Baton Rouge (D. Linde)
•••	10	AARON TIPPIN • Honky-Tonk Superman (A. Tippin, B. Brock)
10	11	ALAN JACKSON • Tropical Depression (A. Jackson, J. McBride, C. Craig)
•••	12	GARTH BROOKS • Standing Outside The Fire (J. Yates, G. Brooks)
7	13	J. M. MONTGOMERY • Dream On Texas Ladies (S.D. Mills)
8	14	JOE DIFFIE • Cold Budweiser And A Sweet Tater (T. Gentry, G. Fowler, R. Rogers)
9	15	GIBSON-MILLER BAND • Stone Cold Country (D. Gibson, B. Miller)

TOP ALBUMS BY LABEL



(Chart figured on total points each label received from all entries on the Top Albums Chart)

Hollyville

BY STEVE HOOD

Hollywood is still hankerin' for that Nashville sound, it seems, with *The Thing Called Love* having hit the theaters this past month and a couple more country music-based soundtracks following fast on its heels. *The Lane Frost Story*, a movie depicting the life of a real rodeo star whose untimely death shocked the cowboy world, gets a big helping of background twang from producer **Tony Brown**. Recordings by **David Lee Murphy** at Soundstage, **Billy Dean** at the Soundshop, and **Reba McEntire** at Masterfonics and Javelina should fit the bill nicely. Another project that's been circulating through town is the upcoming big-screen version of *The Beverly Hillbillies*. **Richard Landis** has been working hard on the soundtrack with **Lorrie Morgan**, **Doug Supernaw**, **Michelle Wright** and the **Oak Ridge Boys** at Loud Recording, the Castle, and Masterfonics. In addition, **Garth Fundis** contributed to the project with tracks by **Ricky Skaggs** and **Jim Varney**, recorded at Sound Emporium.

Studio owner **Chas Sandford** will celebrate the Grand Opening of Secret Sound with an open house October 5, from 4 to 8 p.m. at 51B Music Square East. Chas, a former West Coast producer/writer/studio owner who has worked with folks like Stevie Nicks, Rod Stewart, Chicago, and Def Leppard, moved into town in February with \$2 million worth of gear in tow. The studio will feature an SSL 4064G Ultimition console, 48 channels "E" EQ, a 64 channel Otari digital package, and a 48 channel Studer analog package... Hilltop Studios has recently opened their "B" Room, fortified with a Sony APR-24 24-track recorder and a Sound Workshop Series 34 automated console. Aside from mixing, this room will be used for midi production also. Equipment additions include Champagne Studios' purchase of a new 3700 Panasonic DAT machine and a Tube-Tech LCA-2A stereo compressor... Music Row Audio has also acquired a Tube-Tech compressor, as well as an Otari MTR 100A 24-track machine and two Lexicon PCM-70 reverb units. Word on the street has it that **Buster Phillips** has fixed the parking lot at Wulf's Lair, so visiting there should be safer, and much congratulations to **Lisa Roy**, the new Director of Recording at Masterfonics! Until next time, keep mixin' it up and hopefully we'll hear it at the movies. See ya next month.

Studios are listed in alphabetical order. Where the listings didn't fit on one line, there is an arrow (➔) to indicate that the information is continued.

ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
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ADVENT SOUND RECORDING

Randy Handley Band	A. Peake/P. Foley	—	—	demo
Count Bass D.	Demarco	"	Advanced	trax
The Keep	The Keep/P. Foley	Patrick Foley	—	demo
John Mollenhauer	John Mollenhauer	—	Stargem	mix
San Rafael Band	R. Vasquez/P. Foley	—	—	demo
Inside Country Band	Goodman Prod.	—	—	radio pro.

BATTERY STUDIO

Whiteheart	Whiteheart	Richy Biggs	StarSong	mix
Joy White	Worley/Chancey	Mike Poole	Columbia	trax

ARTIST

Phil Sandifer
Daniel Tashian
Billy Charles
Phil Keaggy
Wayne Perry
Keith Perry/
➔A.J. Masters/Jason
➔Blume/John Shaep
Marc Beeson
Billy Sprague
Rob Frazier
Tracey Prescott
The Twins
Steve Gatlin
Brent Mason
Billy Sprague
Ray Boltz
Steve Camp

PRODUCER

Bret Teegarden
Giles Reeves
Pat McMakin
Lynn Nichols
Wayne Perry
Mike Hollandsworth
Robert Byrne
Various
Frazier/Kramf
Pat McMakin
Jody Spence
Gatlin/Breeden
Brent Mason
C. Harris/Kirkpatrick
Steve Millican
Steve Camp

ENGINEER

Shane Wilson
Giles Reeves
Pat McMakin
Richy Biggs
Lee Groitzsch
" "
Bob Bullock
Tom Laune
Teegarden/Poole
Pat McMakin
Jody Spence
Klein/Johnson
Lee Groitzsch
Tom Laune
Paul Salveson
Terry Christian

LABEL

Urgent
Vector
—
Word
Zomba
" "
BNA
—
Urgent
Tree
StarSong
—
Zomba
Benson
Word
Warn.-All.

PROJECT

mix
demo
demo
mix
demos
demos
trax/od's
mix
mix
od's/mix
trax/mix
mix
demos
mix
od's
video mix

BENNETT HOUSE

Amy Grant	Keith Thomas	Bill Whittington	A&M/Word	prog/print
Various	Greg Nelson	Deaton/McLean/ Parker	Warn.-All.	od's
➔				
Songwriter demos	J. Dillillo/VillaLobos	VillaLobos/McLean	—	od's/mix
Ashley Cleveland	Wilson/Greenburg	Laune/McLean	Fingerprint	trax

BOBBE SEYMOUR RECORDING STUDIO II

John Partridge	Bobbe Seymour	Rick Latina	Big Texas	album
Angel Griffon	"	Melony Jones	Sky Glow	singles
Keith Palmer	Eddie Burton	Skip Mitchell	March	master
Ron Grady	Bobbe Seymour	Cris Franz	Mikado	master
Mavis Hughs	"	Rick Latina	Kagyo	album
Debbie Stern	"	"	"	album
Kay C. Lynne	"	Rick Latina	V. Canada	master
Tommy Dennis	Eddie Burton	"	March	demo
Watuci Rodeo	Bobbe Seymour	Mark Lambert	Mikado	master
Ranger Cody	Cris Ethridge	Bobbe Seymour	Cal. Gold	album
Four Door Grape	Bobbe Seymour	Melony Jones	"	album
Don ClayBorne	Don ClayBorne	Rick Latina	—	demo

THE CASTLE


Dos Cojones	M. Janas/C. Mead	Mike Janas	—	od's/mix
Michael Lunn	Michael Lunn	Jim Dineen	Warn.-Chap	demo mix
Bruce Springsteen	Tommy Sims	B. Lenox/Duncan	—	song dmo
Montondo	Rob Feaster	R. Feaster/Collins	Castle	demo
Larry Stewart	Scott Hendricks	Hendricks/J. Kunz	RCA	single rmx
John M. Montgomery	"	"	Atlantic	single mix

LORRIE MORGAN/

➔Doug Supernaw/ ➔Michelle Wright	Richard Landis	Peterzell/Collins	20th Cen.	sndtrk.
Twila Paris	B. Bannister/P. Mills	Balding/Summers	—	trax
Steve Green	Brown Bannister	"	—	trax
Tamara Walker	Chuck Howard	Kelton/Nevers	Dia. Strk.	mix
Music City Mass Choir	D. Lee/K. Harding	Nevers/Collins	New Haven	mix
Travis Tritt	Gregg Brown	Feaster/T. Collins	WB	trax
Natl. Civil Rights	Sanchez Harley	McCarthy/Janas	WB	trax/od's
The Clintons	Donny Roberts	Mike Janas	—	od's/mix

CEDAR HOUSE

Chris Wall	Johnny Pierce	Jim Emrich	—	album
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ARTIST PRODUCER ENGINEER LABEL PROJECT

CHAMPAGNE STUDIOS

George Ducas	Rafe VanHoy	Griffith/Best/ VanHoy	—	demo
Mark Sagar	—	Randy Best	—	demo
Hillbilly Romeos	Randy Best	R. Best/R. Futch	—	demo

CREATIVE RECORDING

Cathedrals	Lari Goss	B. King/N. Logan	—	od's
Ken Shelton	Delton Alford	Logan/Stines	Msc. Minist.	mix
—	Phil Copeland Music	Mayfield/Logan	—	jingles
Great Plains	Brent Maher	Maher/McKell/ Logan	Columbia	mix
Stacy Dean Campbell	Brent Maher	Maher/McKell/ Logan	Columbia	trax
Shelby Lynne	"	"	Morgan Crk	mix
—	Dan Williams Music	J. McKell/Logan	GMC Trks	jingle
—	"	"	Glako	"
—	"	"	St. Martin	"

ELEVEN ELEVEN SOUND

John M. Montgomery	Scott Rouse	R. Good/S. Ledet	Atlantic	re-mix
Kimber	"	"	Curb	re-mix
Joey Balin	Joey Balin	Billy Sherrill	—	trx/od/mx
VariouS	H. Howard/J. Leap	Rodney Good	—	demo
Nigel Olsson	Dave Reitzes	Billy Sherrill	—	od's
Sammy Kershaw	B. Cannon/Wilson	Billy Sherrill	Mercury	trax
Alicia Major	Ritchie Albright	"	—	trx/od/mx

EMERALD SOUND

Take 6	Take 6	Malouf/MacDougall	WB	trax/od's
Billy Dean	Jimmy Bowen	F. Buckley/Hardin	Liberty	trax/od's
Kathy Mattea	Josh Leo	Marcantonio/ Martin	Mercury	trax/od's
Marty Stuart	Tony Brown	Guess/Williams/ Smalls	MCA	trax/od's
BeBe & CeCe Winans	Caldwell/Winans	V. Caldwell/R. Martin	Capitol	mix
Billy Falcon	James Stroud	Marcantonio/ J. Hurley	Mercury	trax/od's
John Anderson	"	Peterzell/Hurley	MCA	trax/od's

ERNY RECORDING

Kenny Mullins	K. Mullins/D. Erny	Dave Erny	—	album
Lucky & the Hot Dice	Billy Poore	"	Renegade	album
Billy Poore	"	"	"	album

ARTIST PRODUCER ENGINEER LABEL PROJECT

Joe McCutchen	Garland Kraft	"	Crossover	album
Yancey de Veer	—	"	—	demo
Margie Plant	—	"	—	demo

GATLIN BROTHERS

Ford Trucks	Michael Stergis	Michael G. Smith	—	jingle
Jim Nichols	—	—	—	demos
Paulette Carlson	Bumgardner/Stergis	—	—	radio prm.
Steve Gatlin	S. Gatlin/F. Breeden	Kent Madison	Cheyenne	promos
BMG Australia	—	"	—	demos
Warner-Chappell Aust.	—	"	—	demos
Cathy Dunning	Hauser/M.G. Smith	—	—	voc/mix

HILLTOP

K.J. Hansen	Hal Wayne	John Nicholson	—	trax/mix
Various	Tom McBride	"	—	Dilywd. LP
David Frizzell	David Frizzell	"	—	demos
Pat Boone	—	"	—	mix/TV
TenTen Music	Carson Chamberlain	"	—	demos
Tracy Lawrence	J.D. Miller	"	Aln-Mrtn	jingle
Razzy Bailey	Razzy Bailey	"	—	demos

IMAGINE SOUND

Rob Brandon	Eric Paul	Eric Paul	—	od's
Deana Carter	Steve Tillisch	Tillisch/Merrick	Liberty	trax
Club Fred	Jim Long	Bryan Talbot	—	trax/mix
Stephanie Davis	Kyle Lehning	Lehning/Merrick	Asylum	od's
Anita Baker	Merrick/Sanderson/ Gore	Neal Merrick	Sony	trx/od/mx
Geronimo Trevino III	Geronimo Trevino III	Eric Paul	—	od's/mix
Bob Woodruff	Steve Fishell	Mike Poole	Asylum	od's

JAVELINA

Glen Campbell	Ken Harding	Warren Peterson	New Haven	mix
Collin Raye	—	Ed Seay	Epic	od's
Jay Joyce	Jay Joyce	Mike McCarty	Cross Fire	trx/od/mx
Reba McEntire	—	John Guess	MCA	sndtrk
Dan Seals	Jerry Crutchfield	Tim Kish	WB	od's
Tracy Bryd	"	"	MCA	od's



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Terry McMillan

Born: Lexington, KY Age: Unknown!
Ht: 6'4" Wt: 200 Hair: Blonde Eyes: Hazel
Years In Nash: 20 Years Playing: Since age 7

INSTRUMENTS: Hohner Golden Melody Harmonica, Gonbop congas and LP congas, Udu Drums, Jews Harp, Shakers, Tambourine, Windchimes, African Instrs., and anything else that makes strange noises!

FAVORITE GEAR: Fender Bassman and "Juiced-up" Fender

FIRST MASTER SESSION: Jeannie C. Riley—1974

RECENT SESSIONS: Garth Brooks, Wynonna, Tanya Tucker, Michael W. Smith, Chet Atkins, Brooks & Dunn, Michael English, Ronnie Milsap, Dolly Parton, Billy Dean, Suzy Bogguss, Doug Stone, Larry Carlton

CAREER HIGHLIGHT: I've been so blessed in my career to be able to work with great artists, it is difficult to pick the highlight, but working with Ray Charles certainly was a highlight.

MUSICAL INFLUENCES: Paul Butterfield, Santana, Allman Brothers, John Mayall, Ray Charles, soul music and R&B

FAVORITE ENGINEERS: So many! Each has a different ear.

HOBBIES: Any activity that allows me to have fun and relax with my family.

ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT	ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
LOUD RECORDING					THE MONEY PIT				
Doug Stone	James Stroud	Lynn Peterzell	Epic	trx/od/mx	Lynn Langham	Brad Hartman	Brad Hartman	Alm.-lrv.	demos
Eagles Tribute	James Stroud	"	Giant	—	Gilly Elkin	"	"	—	demos
Dennis Robbins	R. Landis/J. Stroud	"	"	mix	Boy Howdy	Chris Farren	Ed Seay	Curb	mix
Bev. Hillbillies Sndtrk	Richard Landis	Peterzell/Ainlay	RCA	—	Lane Brody	Eddie Bayers Jr.	Hedden/Poole	—	od's/mix
John Anderson	James Stroud	Lynn Peterzell	MCA	sndtrk.	Sawyer Brown	Miller/McAnnally	Ed Seay	Curb	mix
MAGIC TRACKS					Desert Rose Band	P. Worley/E. Seay	"	"	od's
Palomino Road	Ron Gilbeau	Mike Elliott	—	master	Adie Grey	—	Jim Burnett	—	od's
Neal Ramsay	Neal Ramsay	"	—	master	Nitty Gritty Dirt Band	P. Worley/E. Seay	Ed Seay	Liberty	od's
Bob Skillen	—	"	—	demos	Collin Raye	Hobbs/Worley/Seay	"	Epic	od's/mix
MusAmerica	Jim Pasquale	Marty McClantoc	—	demos	Russell Terrell	A. Martin/E. Seay	"	—	od's
Sharon Cobb	Johnny Neel	"	—	demos	MUSIC ROW AUDIO				
Karen Akin	Gene Simmons	Mike Hopkins	—	demos	Sylvia Hutton	J. Mock/S. Hutton	Dennis Ritchle	—	voc/od's
Heather Glacy	Jack Richards	Marty McClantoc	—	master	Don Arthur	Bill Warner	Bill Warner	—	trx/od/mx
J. Allen/C. Moody	J. Allen/C. Moody	Mike Elliott	—	demos	Craig Allen Sanford	Dale Herr	Brad Hartman	—	art. dev.
Gordy Thomas	—	"	—	demos	Dave Thomson	Bil VornDick	Ben Harris	—	trax/od's
Brett Gambino	Marty McClantoc	Marty McClantoc	—	master	NIGHTINGALE STUDIO				
Joe Dowell	Joe Dowell	Mike Elliott	—	jingles	Loretta Lynn/ Dolly Parton/ Tammy Wynette	Steve Buckingham	Paczosa/Schulman	Columbia	od's
Three Hour Tour	Marty McClantoc	Marty McClantoc	—	master	Cox Family	Alison Krauss	Gary Paczosa	Rounder	od's
MASTERFONICS					Randy Travis	Kyle Lehning	Joe Bogan	WB	trax
Rodney Crowell	Rodney Crowell	Dave Thorner	Columbia	mix	Sam Hill	Pat Flynn	Steve Tveit	—	trax/od's
George Jones	N. Wilson/Cannon	John Guess	MCA	mix	QUAD				
Wynonna	Tony Brown	"	"	re-mix	Marc Beeson	Robert Byrne	Bob Bullock	BNA	trax/od's
Reba McEntire	Tony Brown	"	"	mix	Steve Green	Greg Nelson	Bill Deaton	Sparrow	od's
Dolly Parton	Steve Buckingham	Al Schulman	Columbia	vocals	Margaret Bell	BeBe Winans	Mike McCarthy	Epic	trax/od's
Doug Supernaw	—	—	—	—	Gibson-Miller	Doug Johnson	Tommy Cooper	Epic	od's
➔ & Michelle Wright	Richard Landis	John Guess	20th Cent.	vocals	Blakey St. John	Chuck Howard	Campbell-Smith	—	od's
Stephanie Davis	Kyle Lehning	Chuck Ainlay	Asylum	mix	Ford Trucks	Dan Williams	Jim McKell	—	jingle
MASTERLINK I & II					RECORDING ARTS				
Craig Allen Sanford	—	Brad Hartman	—	demos	John M. Montgomery	Scott Hendricks	Hendricks/Kuntz	Atlantic	vocals/od's
Bill Griffin	—	Glenn Rieuf	—	demos	Rodney Crowell	Rodney Crowell	Marcantonio	Columbia	vocals/od's
Lee Greenwood	Billy Adair	Chad Hailey	—	ABS	Malcolm Holcomb	Don Tolle	Jaszcz/Morgan	Prpl. Grl.	trx/voc/od
Marie Osmond/ ➔ Gary Morris/ ➔ Lee Greenwood	—	—	—	—	Dave Clemmens	Kim Scharnberg	Aaron/Morgan	—	demos
Gov. Jimmie Davis	Charlie McCoy	Glenn Rieuf	—	—	SANCTUARY				
MATRIX					Smokey Robinson/ ➔ J.K. Jones	Scott Baggett	Scott Baggett	—	demos
Charlie Marlin	Jack Howell	Jack Howell	Bgr. Dnc.	album	Hillbilly Jim	J. Hart/H. Hogan	"	—	WWF LP
Don Wharton	James A. Wilson	"	Thrd. Frkng.	album	Major Bob Publishing	Lana Wood	"	—	demos
Bruce Harris	"	"	—	demos	Love Sauce & Soul Bones	Dave Barratt	Barry Sanders	—	master
Knifewing	Ritchie Albright	"	—	demos	Carol Chase	Dave Pomeroy	"	Jay Senter	demos
The Holidays	Warner Hodges	"	—	album	Scott Miller	Scott Miller	"	Tower St.	demos
Jeff Ross	Jeff Ross	"	—	demos	Tom Wopat	Tom Wopat	"	Rick Hall	demos
Troy Lancaster	Troy Lancaster	"	—	mix	Phil Copeland Music	Phil Copeland	John Mayfield	—	jingle proj.
Lawrence Bealle	Jack Howell	"	—	mix	Steve Booker	Robert Johnson	Richard Dodd	Sony/Tree	demos
Peter Lippman	Peter Lippman	"	Lippsync	video	Cop Out	Matt Bayles	Chris Davie	—	master
Johnny Few	—	—	—	—	Lionel Cartwright	Lionel Cartwright	Bullock/Sanders	—	master
➔ & the Far Between	Danny Hilley	Danny Hilley	—	trax					



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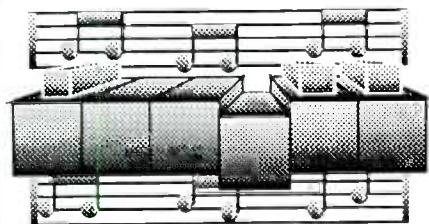
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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT	ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
SIXTEENTH AVENUE					SOUNDSHOP				
Screamn' Cheetah	Paul Ebersold	Ebersold/Martinez	Atlantic	trx/mix (A)	Lawn Boy	J.C. Meyer	Mike Bradley	Hmgbrd.	jingle
Steve Green	Gregg Nelson	Deaton/Martinez	Sparrow	mix (A)	Peter Hofmann	Steve Gibson	Bob Bullock	Sony/Ger.	trax
Lisa Duncan	Clyde Brooks	Tillisch/Martinez	CBP	trax (A)	Billy Dean	Tony Brown	Mike Bradley	MCA	sndtrk.
Lionel Cartwright	"	Bullock/Martinez	"	trax (A)	James House	Don Cook	Bradley/Capps	Epic	album
Dorcha	Dorcha	"	Carlyle	mix (A)	Victoria Shaw	Andy Byrd	John Dickson	WB	od's
Kosetsu Minami	Takahiro Kado	McMakin/Martinez	Pny. Cnyn.	trx/mx (A)	SOUND STAGE				
Tony Toliver	James Stroud	J. King/Martinez	Curb	trax (A)	Terrie Finnerty	Clyde Brooks	Schnaars/Bullock	CSB	od's
Blakey St. John	Chuck Howard	Smith/Martinez	Dia. Strk.	trax (A)	Tracy Byrd	Jerry Crutchfield	T. Kish/C. White	MCA	trax/od's
Leon Russell	Leon Russell	Griffith/Martinez	Humble Hrt.	trax (A)	Lisa Brokop	"	"	Liberty	trax/od's
Nancy Montgomery	Nancy Montgomery	Mike Griffith	Grt. Cumb.	trx/mix (B)	Pearl River	"	Guess/Williams/ Bason	Liberty	mix
Hardcore	Hardcore	"	—	trx/mix (B)	Michael James	G. Chapman	Guess/Williams/Bason/ Cunningham	Reunion	mix
Vegas Cocks	Brian Hardin	Brian Hardin	Carlyle	trx/mix (B)	Lesley McDaniel	Jeff Gordon	"	West. Life	mix
Roger Allen Wade	Chuck Howard	Campbell-Smith	Dia. Strk.	od's (B)	Gary Chapman	G. Chapman	"	Reunion	mix
Jay Nelson	"	"	"	od's (B)	Jesse Hunter	Barry Beckett	"	BNA	mix
Fred Koller	Fred Koller	Elwell/Reeves	Vect/Poly.	trx/mix (B)	Billy Dean	Jimmy Bowen	Buckley/Hardin	Liberty	od's/mix
SOUND EMPORIUM					Michael Twitty	Bob Bean	Cherry/White	Main St.	TV trax
Rick Tippe	Dave Pomeroy	Clarke Schleicher	—	album	Mandy Barnett	Gail Davies	White/Thomas II	Liberty	demos
Trisha Yearwood	Garth Fundis	G. Laney/D. Sinko	MCA	album	Marty Heddin	Tom Shapiro	Craig White	Albeck	demos
Jim Varney/ Ricky Skaggs	"	Gary Laney	20th Cen.	sndtrk.	David Lee Murphy	Tony Brown	Marcantonio/ Martin	MCA	sndtrk
Jamie O'Hara	"	"	RCA	album	Mick Damron	Clyde Brooks	Richard Dodd	CSB	demos
Al Kooper	Al Kooper	"	—	album	MUSIC City Mass Choir	Derek Lee	Nevers/Thomas II	New Haven	mix
Marilyn Martin	Don Potter	Hedden/Hutton	Atlantic	album	Neal McCoy	Barry Beckett	Green/C. White	Atlantic	mix
Peter McCann	Peter McCann	Miles Wilkinson	EMI	demos	Nitty Gritty Dirt Band	Anthony Martin	Tommy Cooper	Liberty	od's
Slick Lilly	Greenberg/Wilson	Dodd/Hutton/Linell	"	album	Phillips, Craig & Dean	Paul Mills	Paul Mills	PCM	od's
Montana Rose	Russell Smith	Ken Hutton	RCA	album	Pirates of Mississippi	Mark Wright	Peterzell/White	Liberty	dance mx
Susan Duffy	Andy Byrd	Andy Byrd	Warn-Chap	demos	Radney Foster	Steve Fishell	C. Ainlay/Lewis	Arista	mix
Mary Margaret	"	"	"	demos					
Terrie Finnerty	Clyde Brooks	B. Bullock/D. Hall	CSB	album					



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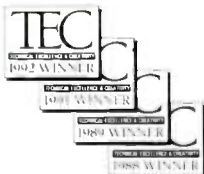
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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT	ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT	
SOUND STAGE (cont'd)									Buena	
Don Hall	Greg Kane	"	Don Hall	mix					Vista/NBC	
Dan Seals	Jerry Crutchfield	"	WB	trx/od/mx	Jim Wise	Chuck Howard	Campbell-Smith	—	demo	
Flat Mass	Flat Mass	John Thomas II	Flat Mass	trax/mix	Diamond Struck Music	"	"	—	demos	
Various choirs	K. Furgeson/Green	Mayfield/White	Word	mix	Hapsack Music	J. Morris/J. Foster	Eric Legg	—	demos	
Web Dalton	Chuck Howard	Mike Griffith	Dia. Strk.	demos	Great Cumberland	Tom Shapiro	"	—	demos	
Tamara Walker	"	Smith/Elwell/	"		Round The					
		Kelson/Nevers	"	demos	Row Music	Lewis Anderson	John Wiles	—	demos	
Noah & the Stormers	"	B.C. Smith/Elwell	Liberty	trax/od's	Ted McNabb	Gerry Peters	Kerry West	—	album	
Jim Rice	"	"	Dia. Strk.	demos	AWA Productions	Mieke Appel	John Wiles	—	TV theme	
Jay Nelson	"	"	"	demos	Wil Nance	"	"	—	demos	
Blakey St. John	"	"	"	demos	WILDWOOD					
David Jones	"	"	"	demos	Caroline Peyton	C. Reyton/B Harkin	Jamie Harkin	—	demos	
Jim Wise	"	Campbell-Smith	"	demos	Jack Jones	B. Harkin/H. Jones	Caitlin Harkin	—	demos	
Bobby Cyrus	G. Kane/B. Daniels	G. Kane/C. White	Isl. Bound	mix	Maura Fogerty	B. Harkin	—	—	demos	
Clay Crosse/					Julie Schrader	J. Schrader	B. Harkin	—	trax	
Cathy Troccoli	Chudacoff/Benetta	Cooper/Ralston	Reunion	od's	Sound Mine Music	John Colby	John Colby	ESPN	themes	
Whiteheart	—	—	StarSong	master	WOODLAND DIGITAL					
Amy Sheene	—	—	Wix Grp.	master	Rodney Crowell	Rodney Crowell	S. Marcantonio	Columbia	od's	
Arlen Roth	—	—	Oh Boy	master	Music City Mass	Ken Harding	Mark Nevers	New Haven	od's	
Audio Adrenaline	Go Tee Prod.	Baldrige/Hall	Go Tee	mix	Robertson Bros.	Barry Beckett	Csaba	BMG Aust.	od's	
Bellamy Brothers	—	—	Bel. Bros.	master	Shoji Tabuchi	R. Williams/Lintner	Ric Williams	—	mix	
Bill Rice	Chuck Howard	Eric Elwell	Dia. Strk.	demos	Roch Voisine	Andre Dicesare	Csaba	Star Record	od's	
Bill Wilkerson	"	"	"	demos	Tammy Wynette	Barry Beckett	"	Columbia	trax	
STUDIO 19					BCM Singers	Ralph Lofton	Amy Hughes	BC&M	od's	
Collins Music	Collins Music	Dave Matthews	—	demos	Kenny Chesney	Barry Beckett	Csaba	WB	od's	
Genevox Music	Kathy Hill	"	—	child. LP	Chely Wright	"	"	Mercury	od's/voc	
Mark Springer	Mark Springer	"	—	demos	Tammy Wynette/					
Eric Horner	Eric Horner	John York	—	demos	Elton John	"	Csaba/J. DeMain	Columbia	od's/mix	
Pam Tillis	Bob DiPiero	Matthews/York	—	—	Johnny Baigo	Mike Utley	Steve Tillisch	Margrtvll.	trx/od/mx	
Jann Coe	John Kelton	Matthews/Valley	—	demos	Bob Seger	Bob Seger	David Cole	Boris	mix	
Wesley Dennis	Keith Stegall	J. Kelton/D. Valley	—	demos	Ken Mellons	Jerry Cupit	Alan Schulman	Epic	mix	
Lee Greenwood	Billy Adair	Chad Hailey	ABS	score	Karthi	Eddie DeGarmo	John Jaszcz	ForeFront	mix	
STUDIO 23					Reba McEntire/					
Barbara Cloyd/	Cloyd/Cumming	Cumming	—	demo	Dony McQuire	David Estes	Bob Clark	RMR	od's	
Hank Sable					Marty Stuart	Richard Bennett	Rocky Schnaars	MCA	od's/voc	
Peggy Newman	Newman/Cumming	"	Cimarron	demo	WOLF'S LAIR					
Eric Lin	Bryan Cumming	"	—	demo	Bill Emmerson	David Allan Coe	Skip Mitchell	—	demo	
Jason Blume	Jason Blume	"	Zomba	demo	Linda Buell	—	Bobbe Seymour	—	demo	
Pat Lawless	Lawless/Cumming	"	—	demo	Larry Johnson	—	Ernesto	—	demo	
Curt Bair	I. Rogers/L. Bright	"	—	demo	David Allan Coe	—	Bobbe Seymour	—	demo	
STUDIO 33					Bill Everley	Don Reed	Chris Franz	White Rino	master	
Jeff Skorik	David Huff	Tom Lewis	—	demos	Tommy Lee	—	—	—	demo	
Chris Mehan	P. Donnelly/P. Kelly	Dave Ferguson	—	—	Billy R. Donn	Bobbe Seymour	—	—	demo	
SYNCRO SOUND					Phil Simpson	—	Skip Mitchell	—	demo	
615 Music	R. Wachtler/Teren	Paul Salvesson	—	A&E	Bill Perking	Don Reed	Ernesto	White Rino	demo	
"	"	Eric Legg	—	CBS/WAVE/	Without Adam	Bobbe Seymour	Ernesto	Kogyo	album	

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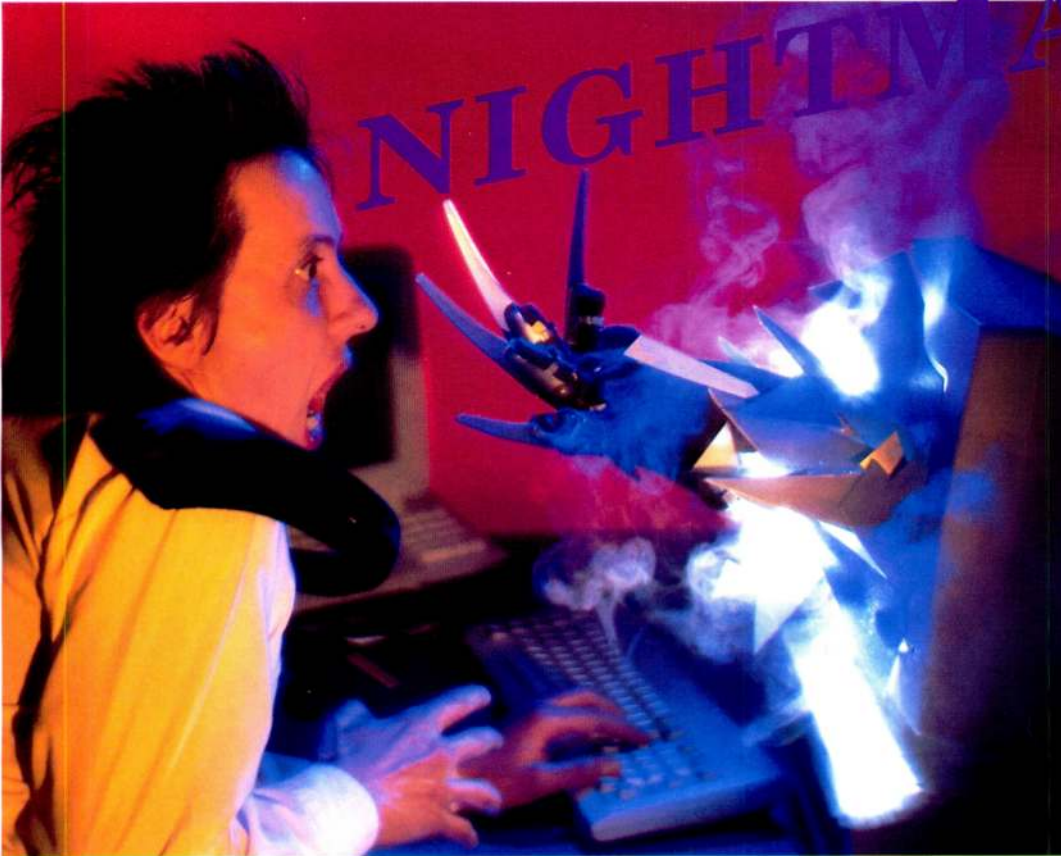


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BUSINESS NEWS

New York-based music video/television production house *Flashframe Films* has been sold to L.A.-based *Freedman Productions*. Former *Flashframer* **Len Epand** has been tapped to join Arista Records as VP, Video and Film. Recent *Flashframe* projects include **Trisha Yearwood's** "The Song Remembers When", **Lee Roy Parnell's** "On The Road" and TNN's *Travis Tritt: A Celebration*. Freedman Productions is planning to create a permanent home in Nashville for its business in country music video and television...

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BY TRAVIS CORDER

(IFE-owner/operator of The Family Channel) have announced the signing of a Letter of Intent that calls for IFE to purchase a majority stake in CGP. CGP produces live music variety shows at three theaters in South Carolina, and via its imminent affiliation with IFE, will locate theaters in major resort markets in the U.S. and reach a broader audience through the Family Channel. IFE also owns MTM Entertainment...

Fifteen-year television news veteran **Jayne Rogovin** has returned to Nashville to open a new company, *MegaMedia Productions*, where she will work with agents, labels and artists to develop video news releases, video biographies, customized electronic press kits and satellite press tours. An experienced media consultant, Rogovin most recently served as Executive Producer for NBC-TV in Dallas, and some may recognize her from her days as Executive Producer for Nashville's CBS-TV affiliate. Rogovin will also produce features on a weekly basis from Nashville for *Billy Bob's Country*, a syndicated show based in Dallas which is currently seen in nearly 100 television markets (615) 292-0300...

Leadership Music is scheduled to host a seminar for international focus September 24 at Loews Vanderbilt Plaza. Co-moderators **Bob**

Saporiti and **Bob Mercer**, as well as keynote speaker **David Munns**, Senior VP, *PolyGram International*, are slated to preside...

Mary A. Bufwack and **Robert K. Oermann**, authors of *Finding Her Voice: The Saga Of Women In Country Music* (Crown, \$32.50, 608p), commenced their book tour September 21 in Lexington, KY. They are scheduled to stop in New York City, Nashville, L.A., Houston, Dallas, and Atlanta...

Noted producer, educator, singer, talent scout, arranger and record-label chief **Jim Foglesong** has been named this year's recipient of the Nashville Entertainment Association's Master Award, the highest accolade the NEA gives. The Master Award "recognizes and pays homage to those individuals who pioneered the Nashville Sound and whose efforts have brought this town international acclaim, prestige and respect as a major entertainment center." Foglesong, who signed **Reba McEntire**, **George Strait** and **Lee Greenwood** at MCA and **Suzy Bogguss**, **Sawyer Brown**, **Tanya Tucker** and **Garth Brooks** at Capitol, joins previous Master Award-winners **Grady Martin**, **the Jordanaires**, **Billy Sherrill**, **Pete Drake**, **Bob Beckham**, **Joe Talbot** and **Jerry Kennedy**. The NEA will honor Foglesong with a show/banquet November 30 at the Maxwell House Hotel...

William B. Lindsley has been appointed Associate Dean of the Jack C. Massey Graduate School of Business at



Representatives of FANFEST, Inc., the Academy of Country Music and the International Fan Club Organization gathered at a recent press conference in Hollywood, California to announce FANFEST '94, which is set to happen May 4-7, 1994. (L to R standing) **Bill Boyd**, Executive Director ACM; **Loudilla**, **Loretta** and **Kay Johnson**, IFCO; ACM President and manager **Ken Kragen**. (L to R seated) FANFEST Chairman of the Board **Zachary Taylor** and President **Bob Alexander**.

Photo: Ron Wolfson

Belmont University...

Nashville Cartage & Sound announces that **Sean Londin**, son of the late **Larrie Londin**, is opening a shop called *Jungle Island*. Sean's skills as a repair tech will be augmented by mic and pre-amp rentals as well as many drumming items. *NCS* has opened a third rehearsal room fully equipped with sound and technicians, and has added a 33,000 sq. ft. building 8 blocks from Music Row. The new facility has a dock-high level load-in, dry sprinkler system, storage bins, area for clients to do repairs and construct new ideas for their shows, alarm system and easy access from I-40.



Janice Azrak



Kira Bailey

John DeViny, noted for building guitars to spec, will also add his skills as a case/guitar tech...

Sandra and Dan Smit have opened *Riflefire!!*, a clothing retail store/design studio which features their own line of specialty garments created for music industry clients. 1801 21st Ave. S...

LABEL NEWS

Warner Bros. Records has named **Janice Azrak** to the newly-created position of Senior VP of Creative Services: Artist Development/Video. Azrak will serve as the label's liaison with recording artists, managers and video directors in developing video projects for performers on the Warner

and Reprise rosters. Concurrent with Azrak's new appointment, Warner Bros. has named **Herb Agner** as Video Coordinator. Agner will assist Azrak in the production of Warner/Reprise video projects and will promote all video clips emanating from Warner Bros./Nashville...



Herb Agner



Claudia Mize

Claudia Mize, a 10-year Mercury Nashville veteran, has been promoted to Director of A&R Administration for the label. **Kira Bailey**, who most recently spearheaded Mercury's *Triple Play Tour*, has been appointed Manager of Catalog Development for the label. Also, **Kim Fowler**, an MTSU graduate, has been named Publicist, Mercury Nashville...



Kim Fowler

Giant Records staff changes include the naming of **David Berry** as Southwest Regional Promotions Manager, replacing **Karen Murray**; **Jerrad Sloan**, Receptionist; **Tammy Luker**, Promotions Assistant; **Scott Douglas**, Gavin Promotion Manager...

ARTIST NEWS

Wrangler recently implemented a multi-faceted promotion/sweepstakes called "Dress Your Best and Then Head West," featuring spokesperson **Chris LeDoux**. Liberty has also just released *Chris LeDoux Live*, a home video compilation of performance footage, personal interviews and special clips...

BOOKING/TOURING NEWS

Three record labels have teamed to launch *Nashville's New Country*, a national tour featuring live performances and radio appearances by new talent. The brainchild of **Max Kittel** (*Talmark Resource Group/Nashville*), the first tour is set to feature Sony/Epic's **Darryl & Don Ellis**, Arista's **Dude Mowrey** and Giant's **Rhonda Vincent**...

Former St. Louis Cardinals pitcher **Jim Wise**, now an Americana Records artist, has signed an exclusive booking agreement with *Entertainment Artists, Inc.* The agency also is set to book the **Flying Burrito Brothers'** upcoming European tour...

The 5th Annual *Western Music Festival* is set for November 11-14 in Tucson, AZ. Scheduled guests include **Rex Allen, Sr.**, **Don Edwards**, **Riders In The Sky** and many more. 602-323-3311...

Chief Talent has moved to 33 Music Sq. W., Suite 102B. New phone: 256-7101; new FAX: 256-4879... **David Frizzell's** Family Theatre opened over the Labor Day Weekend. The theatre, which is 30 miles from Branson, will close at the end of October '93 and reopen in April '94 with an expanded rotation of acts. 615-360-9931...

INDEPENDENT NEWS

Step One Records (SOR) recently monopolized the NARM (National Association of Recording Merchandisers) nominations for the Indie Best Seller Award in the Country Recording category. Contenders include SOR

Nashville Song Plugger Association

*Strictly For The Professional
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Recent Concert Grosses

* two shows

Source: Pollstar

Artist	\$ Gross	Tix Sold	% Full	City, State	Date
George Strait*	304,149	11,190	100	Los Angeles, CA	8/5
Travis Tritt/Trisha Yearwood	183,046	9,515	48	Mtn. View, CA	8/22
Clint Black/Wynonna	156,832	19,604	100	Springfield, MA	7/11
Dwight Yoakam	132,980	7,536	84	Pelham, AL	8/27
Vince Gill	128,234	7,070	100	Vienna, VA	8/29
NRBQ	120,065	6,868	98	Vienna, VA	8/28
Statler Brothers	119,018	5,514	79	Vienna, VA	8/20
Willie Nelson & Family	64,797	1,798	98	Beverly, MA	8/23
John Prine/Nanci Griffith	47,598	2,176	100	Louisville, KY	8/8
Oak Ridge Boys	46,054	1,833	94	Beverly, MA	8/28

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discs *Feelin' Good, Gettin' Down*, by the **Geezinslaws**, and *Freeborn Man and Master Of Illusion*, both by **Clinton Gregory**...

Hal Wayne is the CEO/Executive Producer for new label MVC/Nashville, Inc. **Bobby Johnson** is the label's President/Business Manager, **L.J. Wayne** is Corporate Secretary, **Joyce Hawthorne** is Director of Publishing and **J.B. Owen** will work in Artist Relations...

Americana Records has signed **J.R. Williams**, whose material will be geared toward truck drivers...



Joyce Rice

PUBLISHING NEWS

Sally Nordlund, an attorney for Gaylord Entertainment Company since 1989, has been named Director of Business Affairs for Gaylord's *Opryland Music Group* (OMG). Nordlund received her law degree from Vanderbilt in 1983 and was an associate at the Dallas firm of *Thompson & Knight* from 1983-1989...

The *Nashville Songplugger Association* is now in its 8th year with over 500 cuts on artists including **George Jones, George Strait, Willie Nelson, Lorrie Morgan, Jimmy Buffett, Clinton Gregory, Crystal**

Gayle, Charlie Daniels and many others. **Larry Lec** reports 83 cuts so far this year...

TV/FILM NEWS

Joyce Rice, Director of Writer/Publisher Relations at BMI, has been elected National Trustee of the National Academy of Television



Sally Nordlund

Arts and Sciences (NATAS). In addition, new officers and governors were elected to serve on the Nashville chapter board: VP—**Jan Wade**; Secretary—**C. Paul Corbin**; Chapter Administrator—**Becky Buckosh**; Governors—**Phil Bell, George Betts, David Earnhardt, Larry Emsweller, Dr. Elliott Pood, Ken Russell**...

Clint Black has written and recorded the title theme for the new CBS-TV series, *Harts of The West*, starring **Beau Bridges** and **Harley Jane Kozak** with guest appearances by **Lloyd Bridges**. The one-hour show will air Saturday nights at 8 p.m. CST, beginning September 25...

Garth Brooks, Billy Ray Cyrus and **Dolly Parton** are among the guests who will appear on two weeks of the best of TNN's *Nashville Now*, beginning September 27 at 8 p.m. CST. Also, the latest news from the world of country music will be presented each weeknight on *TNN Country News*, which also begins

September 27, at 6:30 p.m. **Debra Maffett**, a former Miss America and experienced TV personality (*PM Magazine*), will host. Author and syndicated columnist **Robert K. Oermann** will contribute regularly, as will movie critic **Jimmy Carter**, who was a regular on *Crook and Chase*...

RADIO NEWS

MusAmerica Group Inc. has acquired the rights to *Country Star Tracks*, the weekly one-hour radio show hosted by multi-media star **Lisa Foster**. Visiting artists choose the music for the show, which is now heard in 150 major markets by an estimated one million listeners. Recent guests include **Highway 101, Aaron Tippin, Trisha Yearwood, Doug Stone, Little Texas** and many others. *Country Star Tracks* is booked through *Gurley & Company* at 615-329-0022...

Charlie Daniels, Lorrie Morgan, Ricky Van Shelton, Mary Chapin Carpenter, Suzy Bogguss, Mark Chesnut, Billy Ray Cyrus and many other country artists have joined forces with the United States Marine Corps Reserve Toys for Tots Foundation. The singers have recorded radio spots for the Foundation's radiothon, which is requested to run nationwide during the second week of December. The spots are designed to take no more than 4 minutes of air time per hour, without interrupting a station's existing music schedule. All funds collected from the radiothon will go toward the purchase of toys for needy children across the country. To sign a station up for the radiothon, call 716-836-4090...

Indianapolis' Today's Hot Country 95.5 WFMS, *Henselmeiers* and *Coca-Cola* are set to present FAN JAM September 25 at Marion County Fairgrounds. Epic's **Gibson Miller Band**, Arista's **Pam Tillis**, and MCA's CMA-nominee extraordinaire, **Vince Gill**, are scheduled to perform. WFMS also reports that during a recent appearance at the Deer Creek Amphitheatre, **Billy Ray Cyrus** lifted a black hat from a listener's head, wore it during the show and proceeded to wear it the following evening during his appearance on the *Arsenio Hall* television show. WFMS jocks "Jim & Charlie" organized a hat donation from *Henselmeiers* to the bereft listener, and Billy Ray soon called WFMS PD **Kevin Mason**, promising to return the "Stolen Stetson" to WFMS if the station would raise money for midwest flood victims by selling raffle tickets. Specifically, Cyrus wanted the funds to go toward the rebuilding of playground equipment in the flooded areas around St. Louis. For twelve days at the Indiana State Fairgrounds, the WFMS broadcast booth displayed the Stetson Billy Ray had borrowed, autographed and returned.

Christian Music News

BY TRAVIS CORDER

Hugh Robertson has been named to the newly created position of Director,

National Sales-General Market for Sparrow Records. Formerly a resident sales representative for *CEMA Distribution*, Robertson will work directly with *CEMA* as



Hugh Robertson

well as with ancillary accounts...**David Gilman** has been named to the new position of Regional Merchandiser for *Sparrow Distribution*. Gilman, a 1992

graduate of Grand Rapids Baptist College, formerly worked as a music buyer for *Baker Book House*...



David Gilman

will coordinate sales for Christian bookstores in the Northeast, Midwest and West Coast regions...

buyer for *Baker Book House*...

Bill Joyner has joined the Direct Sales department of *Inter-sound Christian Music*. As Sales Representative, he



The one-dollar raffle tickets generated \$2,305 for flood relief...

OTHER FORMATS

BMI is set to present the 3rd annual *Urban Music Business Conference* October 15-16 at the Regal Maxwell House Hotel. BMI's **Thomas Cain** will welcome attendees and scheduled guests **Robert "Please Mr. Postman" Bateman**, Motown Records' **Nadine Baker**, **Lamont Dozier**, Paisley Park's **Cat Jackson**, **Barrett "I Heard It Through The Grapevine" Strong** and many others. Advance registration is \$50 (\$65 at the door), payable to T.O.P.S.-UMBC. Return by October 11 to BMI at 10 Music Sq. E., Nashville, TN 37203—Attn: UMBC...

BENEFIT NEWS

The Bill Wilkerson Center, which helps handicapped children who cannot speak learn how to communicate via augmentative communication systems (devices which enable them to "talk" through pictures of recorded messages), will host a celebrity auction to raise money for its programs October 14 at 6:30 in the Vanderbilt Stadium Club. The live auction will be preceded by a silent auction, with entertainment and a cocktail buffet supplied by Faison's, La Paz, Outback and

other local restaurants. DJ **Hoss Burns** will emcee, and contributing celebrities include **Reba McEntire**, **Alan Jackson**, **William F. Buckley**, **Muhammad Ali**, **Roscanne Arnold**, the **Mandrell** sisters, **Barbara Bush** and others. Tickets are \$20. 615-646-8842...

Billy Ray Cyrus and his band, **Sly Dog**, donated \$100,000 from their September 5 concert at Iowa State University in Ames. Proceeds went to **Camp Hantsea**, a local Ames boys and girls campfire organization severely damaged in the floods, and also to the university's damaged **Hilton Coliseum**. Cyrus personally donated \$24,000 toward the restoration of the camp...

Baillie & The Boys, **Asleep At The Wheel's Ray Benson**, **Shawn Camp**, **Billy Dean**, **Joe Diffie** and many other celebrities are set to participate in the 11th Annual ACM Golf Classic October 11. Proceeds will go to the T.J. Martell Foundation for Cancer, AIDS and Leukemia Research for children, and the entry fee will be \$250 per person. Teams will consist

Signings

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RECORDING:

K.J. Hansen MVC/Nashville
J.R. Williams Americana Records

of a celebrity plus four paying players. 213-462-2351. Also, *Free Beer & Groceries*, the comedy album featuring **Carl P. Mayfield and the P-Team**, has raised in excess of \$16,000 for the T.J. Martell Foundation...

Travis Tritt, **Trisha Yearwood** and **Little Texas** raised over \$200,000 for flood relief at two *Budweiser Rock 'N Country* concerts September 2 and 3 in Kansas City and St. Louis...

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The Chicken Or The Egg?

Records: "We can't get enough exposure at radio to launch our female artists."

Radio: "We can't afford to play too many female artists. Our listeners don't buy them."

The chicken or the egg? A quick look at the singles reviews in this issue (page 26), shows 10 of the 27 new singles reviewed are by women artists. I'm no mathematician but that looks to be about 37% of this week's product. Now let's look at the charts.

The September 25 *Billboard* Hot 200 sales chart shows ten Nashville artists represented in the top 70 positions. Of that total only *one* female, Wynonna (#35) is included! The *Billboard* Monitor Country Chart, which detects radio airplay, shows only *three* ladies in the top twenty (15%) and nine in the top 50 (18%). The story at *R&R* and *Gavin* is not much different.

To be sure, there is no point in adding records by gender solely to even their representation. However, there is every reason to add particular, carefully chosen records. For example, currently there are new single releases from Emmylou, Trisha Yearwood, Carlene Carter, Tanya Tucker, Faith Hill, and Shania Twain to name a few. Instead of "waiting to see if anything happens" with female offerings, which is what "conventional radio wisdom" currently suggests you do, this might be a great time to utilize radio's number one weapon for success—the ears of its programmers. Listen to what's out there and pick the shots you think fit your market best.

Give the music a chance, do research, try a "women's hour show," stage a promotion. Do the things which you are so expert at but have shied away from when it comes to the fairer sex. Write us a few letters to share with everyone else—we'll be happy to print them.

The demos of the listeners of country music have been growing and changing. It only makes sense and it's in everyone's best interest to continue testing the waters to see what floats.

—David M. Ross,
Editor

Oermann Challenged To IQ Test

Mr. Oermann,

You can give out criticism, but you sure can't take it. To begin with, the RVS fan club did not launch a "foaming at the mouth" letter writing campaign against you. I don't know how many letters you received, but the fan club had nothing whatsoever to do with it. Don't flatter yourself that you are so important. Ricky has probably not even seen your review and if he has, I am sure he took it with a grain of salt. He has too many things going on to pay attention to every review—good or bad.

As far as the single having ailing airplay, you of all people know that the quality of a song has little to do with radio airplay today. It is political, just as every phase of country music has become political. The stations are told what to play and when. However, where I work, many people are getting tired of every country song sounding like the last and are switching back to easy listening, oldies, etc.

You seem to have an air about you that you are superior to everyone and everything. You need to come back down to earth. Your job is to review singles and give your opinion, but I believe it is possible to give someone a bad review and not tear that person apart.

Also I am not a "nose-picking retard." I would imagine if you and I both took an IQ test, my intelligence would probably be superior to yours.

To sum it up Mr. Oermann, if you can't stand the heat, get out of the fire. I have as much right to my opinion as you have to yours.

Anne Clarke, Nashville, TN

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

Industry Events

OCTOBER

- 2 Harvest Jam II, Tuscumbia, AL, 615-327-1274
- 8-10 National Folk Festival, Chattanooga, TN, 615-756-2787
- 10 From All Walks Of Life fundraiser, Riverfront Park, 615-385-1510
- 11 ACM Celebrity Golf Classic, De Bell Golf Course, Burbank, CA, 213-462-2351
- 15-16 T.O.P.S. Urban Music Business Conference, Maxwell House/MTSU, 615-291-6728
- 15-17 Red Steagall Cowboy Gathering/Western Swing Festival, Fort Worth, TX, 615-356-8176

NOVEMBER

- 11-14 4th Annual Western Music Festival, Tucson, AZ, 602-323-3311
- 16 Vince Gill Basketball Game & Concert, Belmont Univ., 615-386-4505
- 30 NEA Master Award Ceremony, Maxwell House Ballroom, 615-327-4308

JANUARY, 1994

- 21-24 NAMM International Convention, Anaheim, CA, 619-438-8001

MARCH, 1994

- 16-21 South By Southwest, Austin Convention Center, 512-467-7979

MAY, 1994

- 4-7 FANFEST, Los Angeles County Fair and Exposition, 800-505-3267
- 11-13 Music Row Industry Summit, Regal Maxwell House Hotel, Nashville.

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-Jimmy Dean

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-Bill Mack, *WBAP Radio, Ft. Worth, TX*

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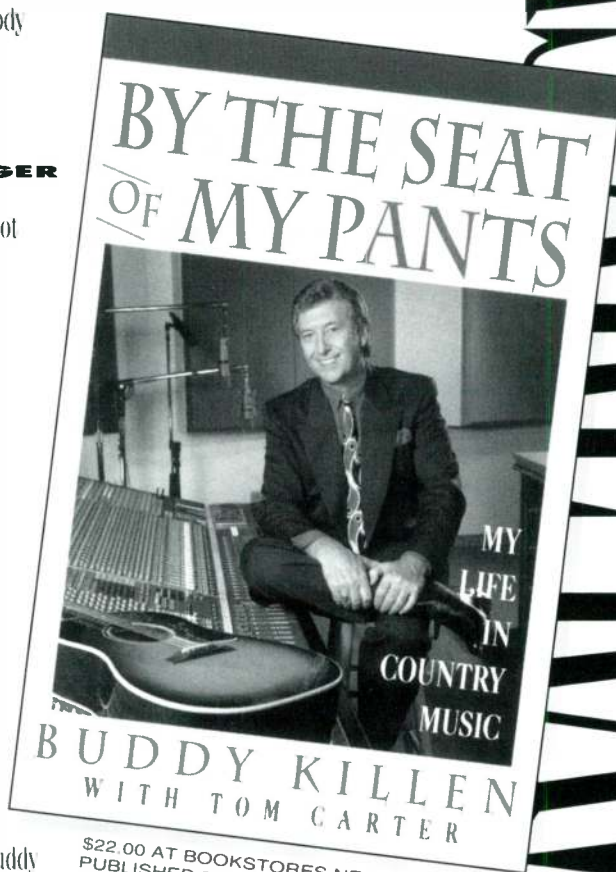
"I feel fortunate to have had the privilege of knowing Buddy Killen as a friend ever since the mid-50's, when he produced my first record. This book 'sings' with the truth!"

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