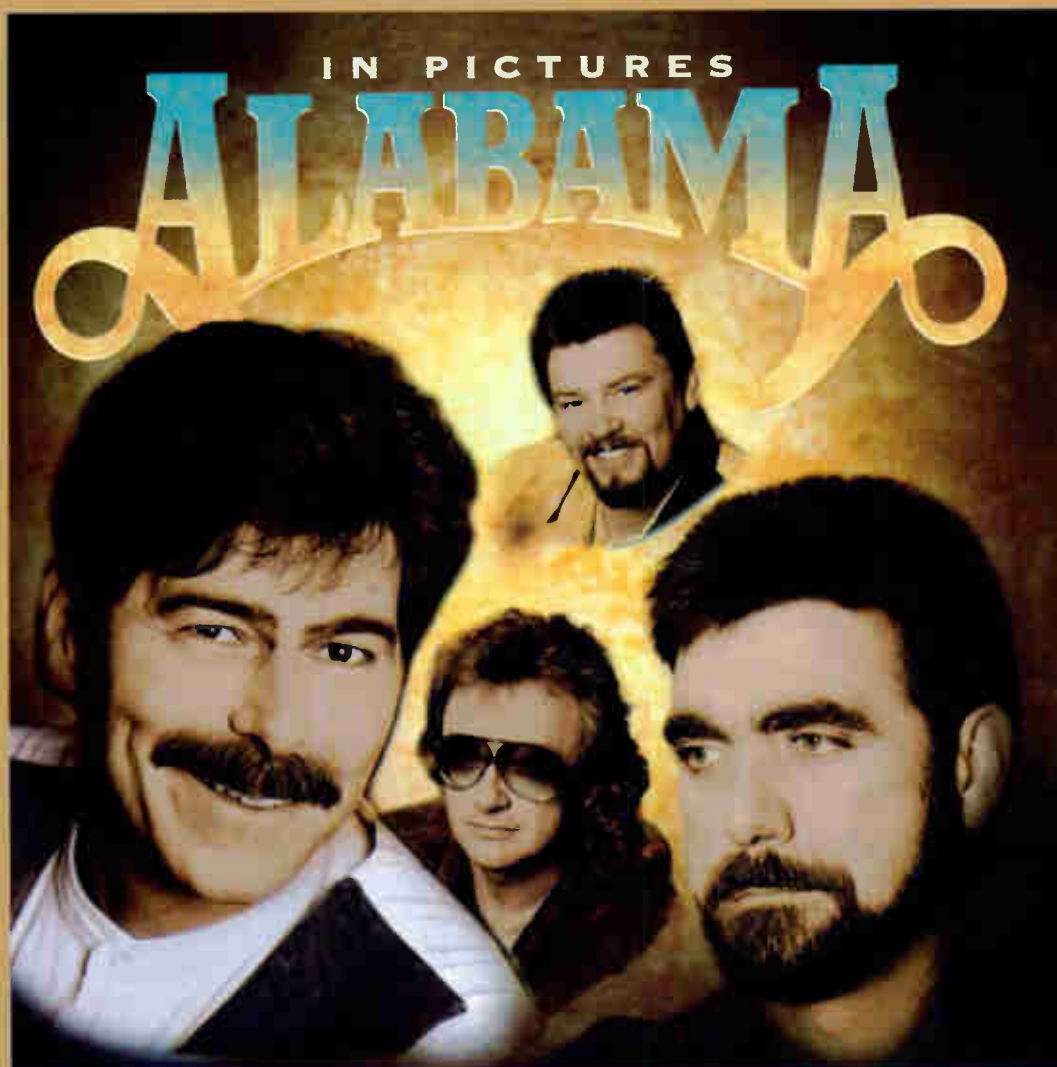


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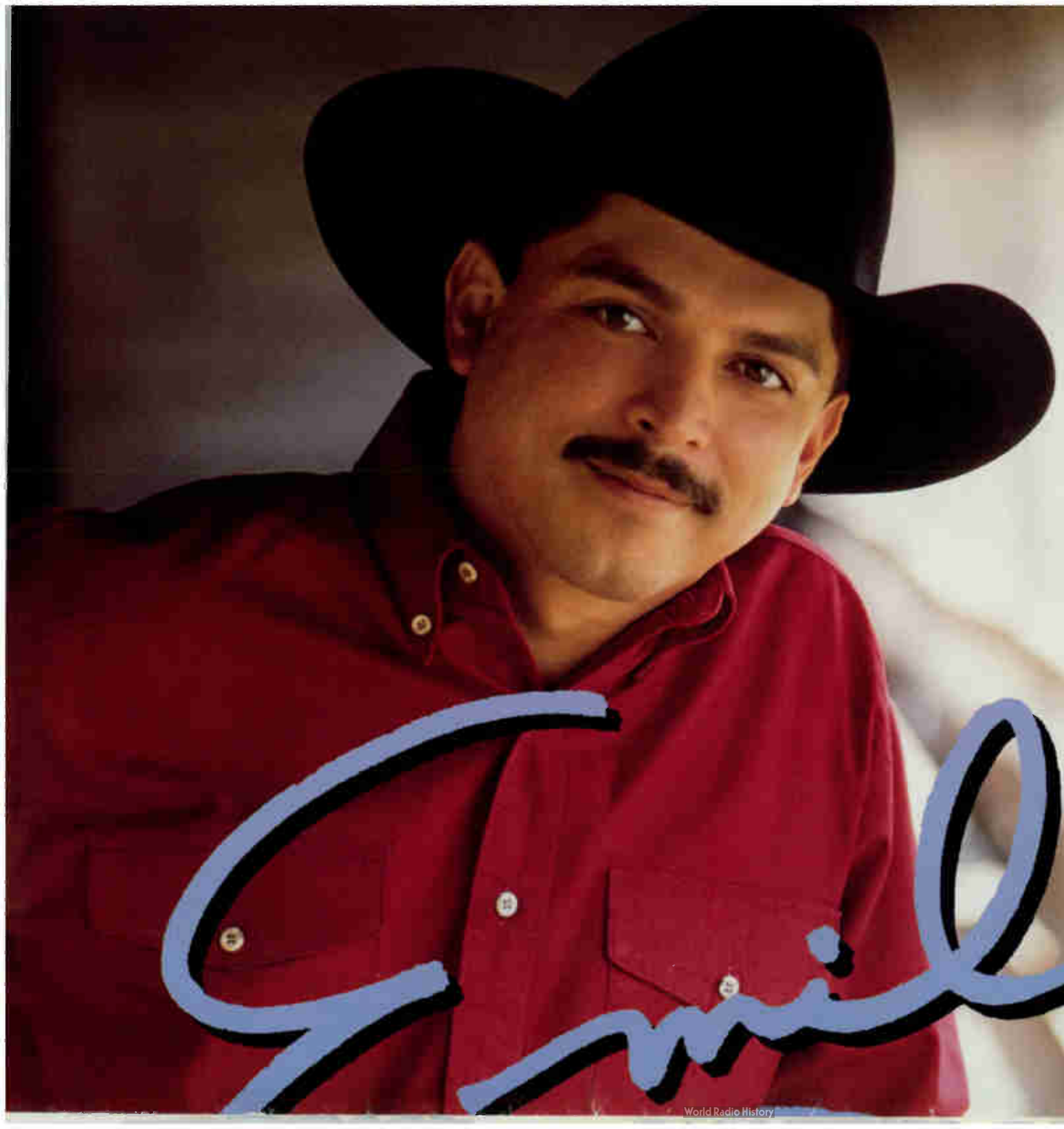


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in stores september 26

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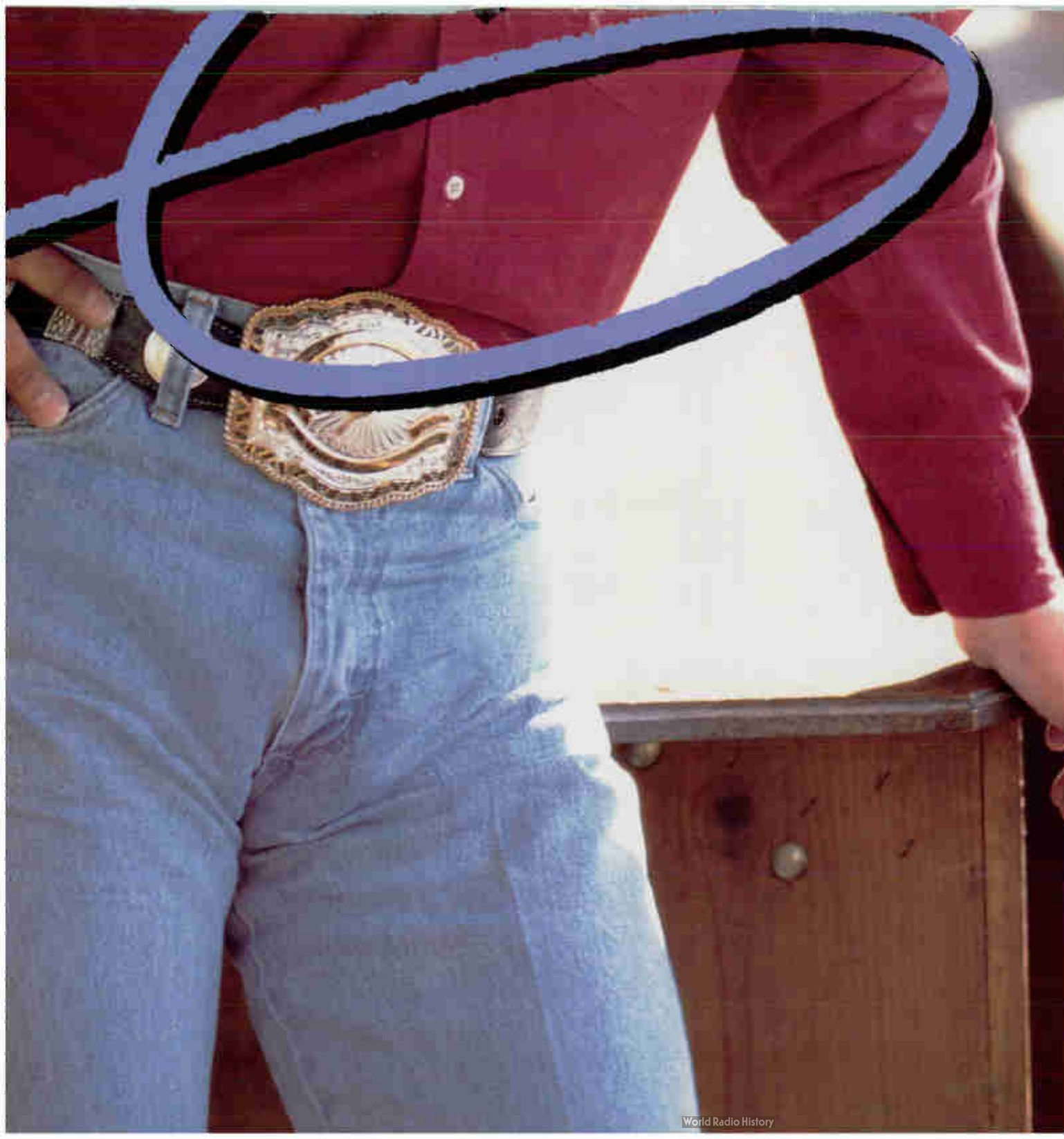
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he's great. It's
good to see the
rest of the
country getting a
chance to hear
his music."*

George Strait

Emilio



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SEPTEMBER 26**



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COVER ARTIST



Artist Name: John Michael Montgomery
Label: Atlantic
Current Single: "No Man's Land"
Current Album: *John Michael Montgomery*
Current Video: "No Man's Land"
Current Producer: Scott Hendricks
Hometown: Lexington, KY
Management: Hallmark Direction Co.
Booking: Monterey Artists
Recent Hits: "I Can Love You Like That," "Sold (The Grundy County Auction Incident)"
Awards: 1994 ACM Top New Male Vocalist, 1994 CMA Horizon Award Winner

RIAA Certs. To Date: *Life's A Dance*, *Kickin' It Up* and *John Michael Montgomery*—all Multi-platinum
Birthdate: 1/20/65
Birthplace: Nicholasville, KY
Outside Interests: Golf, fishing
Musical Influences: George Jones, George Strait, Keith Whitley, Eric Clapton, The Allman Brothers, Lynyrd Skynyrd
Interesting Facts: Both "I Swear" and "I Can Love You Like That" have become crossover hits for the group All-4-One. As a boy, Montgomery played acoustic guitar and sang harmony in his parents' band in Kentucky.

SAWYER BROWN

Just when you thought the
summer couldn't get any hotter...



Includes three
and new songs:
Treat Her Right
I Will Leave The Light On
This Thing Called
Wantin' and Havin' It All
Round' Here

CURB
RECORDS

this thing called wantin' and havin' it all



World Radio History

Here comes “TROUBLE”

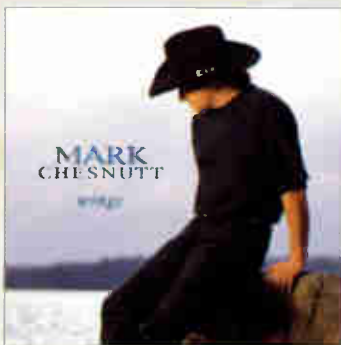
“When a woman like you walks into a place like this, you can almost hear the promises break.”

After ten #1 singles and four million albums sold...

MARK CHESNUTT

WINGS, the brand new album featuring the smash single, “TROUBLE”

Produced by
TONY BROWN



Album release:
OCTOBER 3

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TNN TAPS CLARK

WUNSCH AND SCHAETZLE LAUNCH VERITAS

FAST BREAKS

► TNN has named Dick Clark Productions, Inc. as producer of its new weeknight prime time entertainment variety series. Dick Clark Productions will be responsible for developing, producing and directing the 90-minute show, which will debut on or before January 2. **Dick Clark, Gene Weed** and **Barry Adelman** have been named as Executive Producers. **R.A. "RAC" Clark** will serve as Producer, while **Kevin Hale, Brian Hughes** and **Francis LaMaina** will serve as Executives-In-Charge of the new series. A Nashville-based staff of writers will be hired to work under the direction of **Barry Adelman**, a 15-year veteran of Dick Clark Productions who previously spent twelve years as a television writer in Nashville.

"Over the past four months, TNN has undergone an extensive process of evaluating production teams and concepts for our nightly prime time series," stated Kevin Hale. "While all the production teams we reviewed were strong contenders, Dick Clark Productions is the one that showed the clearest vision, parallel with TNN's, of a nightly television series that will reflect the vibrance and diversity of today's music coming from Nashville. TNN will now work with Dick Clark Productions on the selection of a host—a person with a deep knowledge of country music, the respect of the artists and the industry, and the personality to keep a 90-minute nightly series fresh and interesting night after night..."

► Record executive **Roy Wunsch** and multimedia producer **Bud Schaetzle** have launched Veritas Music Entertainment, the new publicly-traded "boutique" country record label. Wunsch and Schaetzle, who first worked together in the development of **Mary Chapin Carpenter's** career, plan to use some less-conventional methods of fostering name recognition and sales for their artists. In addition to country radio and video airplay, Veritas plans to align itself with emerging technologies and opportunities in new media, computer on-line services for joint promotions, and to organize regional cable television tours, among other strategies. Veritas launches with Wunsch as Chairman/CEO and Schaetzle as President. The record label will be housed in Cummins Station. Singer/songwriter **Bob Woodruff** is the first signing. Staff appointments expected to be announced include **Tracey Gershon** as VP of A&R and **Connie Baer** as VP of Marketing/Artist Development...

► Curb Records and **Tim McGraw** plan to share the music on McGraw's next album, *All I Want*, with 303 million music fans simultaneously the night before the album is available in stores. A 90-minute, live radio special entitled "Tim McGraw's Worldwide Premier Listening Party" is planned for September 18 from 9-10:30 p.m. over Satcom C-5 satellite transponder 19, channels 10 and 11. The special will feature McGraw's new music as well as a live studio conversation with **Charlie Chase**. The show will be available on various worldwide satellite transponder links, including

the Armed Forces Radio Network and short-wave (via WWCR/Nashville). Major television and print campaigns are expected, as well. Tim Riley and Associates, Inc. will produce the radio special...

► Nominees for the 1995 Canadian Country Music Awards have been announced. **Shania Twain** racked up seven major nominations, **Lisa Brokop** and **Susan Aglukark** received five nods, while **Prairie Oyster** was nominated three times. The awards will be broadcast live on CTV September 18...

ARTIST NEWS

Billy Dean has signed an exclusive management agreement with **Narvel Blackstock** and Starstruck Entertainment. Dean has taken the past year off to write material for his upcoming release, set for early spring of next year...

Tim McGraw has been chosen as CMT's

(continued on pg. 34)

CMA NOMINEES

The CMA Awards will be broadcast live from the Grand Ole Opry House on CBS at 7 p.m. October 4. This year's broadcast will be produced by Walter C. Miller and directed by Paul Miller. A stereo simulcast of the event will be satellite delivered by MJI Broadcasting. The program will be syndicated for live telecast in Canada by Graham Sanborn Media of Toronto and will also be broadcast in the UK by BBC 2...

Final nominees for the 1995 CMA Awards are:

ENTERTAINER OF THE YEAR: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire

MALE VOCALIST OF THE YEAR: John Berry, Vince Gill, Alan Jackson, John Michael Montgomery, George Strait

FEMALE VOCALIST OF THE YEAR: Mary Chapin Carpenter, Alison Krauss, Patty Loveless, Reba McEntire, Pam Tillis

ALBUM OF THE YEAR: *John Michael Montgomery*, John Michael Montgomery/Atlantic, Produced by Scott Hendricks; *Lead On*, George Strait/MCA, Produced by Tony Brown and George Strait; *When Fallen Angels Fly*, Patty Loveless/Epic, Produced by Emory Gordy, Jr.; *When Love Finds You*, Vince Gill/MCA, Produced by Tony Brown; *Who I Am*, Alan Jackson/Arista, Produced by Keith Stegall

HORIZON AWARD: David Ball, John Berry, Faith Hill, Alison Krauss, Shania Twain

VOCAL GROUP OF THE YEAR: BlackHawk, Diamond Rio, The Mavericks, Sawyer Brown, Shenandoah

VOCAL DUO OF THE YEAR: Bellamy Brothers, Brooks & Dunn, Brother Phelps, Sweethearts of the Rodeo, John & Audrey Wiggins

MUSICIAN OF THE YEAR: Eddie Bayers (Drums), Paul Franklin (Steel), Brent Mason (Guitar), Mark O'Connor (Fiddle), Matt Rollings (Keyboard)

VOCAL EVENT OF THE YEAR: Chet Atkins and Suzy Bogguss, "Sorry Seems To Be The Hardest Word," Liberty (Cap Nash); George Jones with special guest Alan Jackson, "A Good Year For The Roses," MCA; George Jones and Tammy Wynette,

"One," MCA; Shenandoah with Alison Krauss, "Somewhere In The Vicinity Of The Heart," Liberty (Cap Nash); Diamond Rio/Lee Roy Parnell/Steve Wariner, "Workin' Man Blues," Arista
SONG OF THE YEAR: (Award To Songwriter) "Don't Take The Girl," Craig Martin/Larry W. Johnson, Eric Zanetis Publishing; "Gone Country," Bob McDill, PolyGram Int'l Publishing/Ranger Bob Music; "How Can I Help You Say Goodbye," Burton Banks Collins/Karen Taylor-Good, Reynolds Pub/I Love Sound Music/Burton B. Collins Pub/W.B.M. Music/K.T. Good Music; "Independence Day," Gretchen Peters, Sony Cross Keys Publishing; "Thinkin' Problem," David Ball/Allen Shamblin/Stuart Ziff, New Court Music/Low Country Music/EMI-April Music
SINGLE OF THE YEAR: "Any Man Of Mine," Shania Twain/Mercury, Produced by Robert John "Mutt" Lange; "Baby Likes To Rock It," The Tractors/Arista, Produced by Steve Ripley and Walt Richmond; "Gone Country," Alan Jackson/Arista, Produced by Keith Stegall; "The Keeper Of The Stars," Tracy Byrd/MCA, Produced by Jerry Crutchfield; "When You Say Nothing At All," Alison Krauss & Union Station/BNA, Produced by Randy Scruggs

MUSIC VIDEO OF THE YEAR: "Any Man Of Mine," Shania Twain, Directed by Charlie Randazzo/John Derek; "Baby Likes To Rock It," The Tractors, Directed by Michael Salomon; "I Don't Even Know Your Name," Alan Jackson, Directed by Piers Plowden; "The Red Strokes," Garth Brooks, Directed by John Small; "When Love Finds You," Vince Gill, Directed by John Lloyd Miller



Nashville's ever-changing music machine is fed by a deep-rooted crop of gifted songwriters,

musicians, producers and artists. Mixed together like a giant Sammy B's salad and then covered in "major label dressing," the machine serves up the fruits of this talent garden to be enjoyed by fans from around the world. But buried behind soundproof doors in luxurious high tech studios and mastering rooms, a sonic battle is being fought. Radio exposure is the prize and today's music-makers are using every processing trick at their command to insure that music directors will be so impacted by the dominance and sheer energy of their CD that they will rush to add it ahead of any and all other hapless entries seeking a coveted space on the ever-shrinking airwave play lists.

Highly processed records are louder because the "black boxes" create a consistent volume level by squeezing the highs and lows together within a narrow level (raising the soft spots and crunching the hot spots). If you have

Denny Purcell, mastering engineer/owner of Georgetown Masters. "That's changed now. Most people's priority is try to make it sound great on the radio. If they do a consumer version and then do a single version for the radio it can be confusing and many times the stations are playing it off of the LP version anyway. Whatever you are doing in country music today is going to end up on a CDX every two weeks, and if you have a calm, mild, mastered version and the other ten entries all have digital compression and are focused to sound incredible on the radio, then when the music director hears your record his first impression could be that it is wimpy, even if it is an incredible song. People feel that processing creates an

MIXING FOR R

CD SONICS—THE BIG SQUEEZE



listened to a Nashville CD recently and felt, after hearing a few consecutive songs, it was too overwhelming, or that the midrange seemed so ardent that it was giving you a headache, then you, too, have entered the *Loudness War Zone*. Unsure what this all means? Listen to a few new CDs, especially those from debut artists, and then read on.

• • •

"This whole question started back in the mid '80s when country music started to rise and we realized that the records sounded different from station to station," recalls Glenn Meadows, Masterfonics President and mastering engineer. "Part of that was the poor signal processing that many of the country FM stations had at that time. Some had none. The push to compress and squeeze was to try and get the singles to the point where the various station's processing chains did little or no processing at all because the record was already so compressed and squeezed it would slide through. Now we've progressed to the point where the processing chains at the radio stations are more sophisticated than what we have in the recording studios."

"Early in 1970 when we were doing vinyl, labels would have us do a mono version, a jukebox version and a radio version," states

immediate reaction. It's the 'mine is bigger than yours' syndrome.

"People do these things in different ways," Purcell continues. "I can tell you it changes the sonic integrity of what you start with. There are still lots of well known producers/engineers who will go through a long drawn-out discussion about whether it's right or wrong, but when the program director plays the CDX there's no philosophy on the table. Louder is prouder. There are even people, that when they master, listen with the loudness button pushed in. We just finished a new Mark Knopfler LP. And when I talked to Mark on the phone he was very kind-but-pointed in his conversation with me. He said he was tired of buying country music CDs that he loved but they were made so bright that he just threw them away."

Purcell has his personal preferences but must also exist in a competitive arena. "Like everybody in all our occupations, I'm in a race," he contends. "Perhaps there are ten cars racing and I'm one of them, and there are three or four things that some people do to their racecars that I don't agree with and I don't do them. If we race and they beat me, I might be right, but I lost the race. If everybody announced they

by DAVID M. ROSS

weren't going to use those parts on the race cars and we all met there Saturday night to race I guarantee you there'd be a person or two who didn't remove the parts from their car—we don't have a policeman."

So what's the problem? If processing makes the song more intense, hurray for technology. But as many of us who have attended the you-don't-get-something-for-nothing college of knowledge can attest, it's not surprising to learn that in return for more loudness the music loses something—dynamic range. Defined loosely, dynamic range is the measurement from the softest to the loudest moment on a record. Great dynamic range might get very soft at

RADIO

some points and become extremely loud at other moments.

Master Mix mastering engineer Hank Williams explains, "When the CD was introduced, everyone was told we would have all this great dynamic range...but except in some classical and jazz recordings it is usually never used, it gets thrown out in favor of overall loudness. The loudness war went away for a couple of years in Nashville, but it's back now. It is nothing new, it has been going on since vinyl. Caring about how loud your record is compared to everyone else is a parameter that varies from producer to producer. Everyone doesn't feel the same about it. I'd like to see the music dictate the dynamic processing rather than just go for pure loudness. There are some records that yell, 'Stomp me.' But there are others that don't, and don't need

to be heavily processed."

Since the mastering process takes place after a song is mixed and leaves the recording studio, studio engineers are naturally quite concerned about what can happen to their sonic creations.

"A lot of times I notice that if I hear a record on radio and then bring the LP home, I'm disappointed," says engineer Ed Seay. "It sounds so different it doesn't translate well to the home. I personally mix them all to sound good on the radio, but the stereo systems in the homes and cars are so good that I want a record that sounds good in both places. I've always felt it's a bait and switch to make it sound great on the radio and then sound funny or dismal at home. It used to be 'The Redder the Better' [refers to VU meters] but now the task becomes to make it *sound* louder not *look* louder. The way you do that is to emphasize the midrange. If you go too far you make things sound thin and ugly and small—angry as opposed to lively. A mix that sounds mean-spirited makes an A in loudness but an F in sonic integrity. If you push the midrange too far you can get in trouble.

"It used to be that in the car you knew what you were dealing with—an AM American radio," Seay continues. "Berry Gordy used to transmit to a car radio in the parking lot to test a mix during the golden Motown days. But now there are so many good sounding car systems and FM is so clear, that if you strive to make a mix sound tall, wide, deep and open and full without doing major contortions you'll be better off. As good as some people have said my mixes sound on the radio, I always want to say, 'You ought to hear them at home on a good system.'"

Soundshop's Mike Bradley acknowledges that processing changes the sonic envelope but also allows he'd rather get as close to the final sound as possible before the song leaves his hands and goes to a mastering lab. "Compression has become a part of what goes on in the studio," Bradley relates. "It changes the shape of what something sounds like. We assume there will be some degree of compression in the mastering process, but unless the recording engineer is involved in that too, you never know what the final product is

work closely to help achieve the producer's vision for a particular project. Let's find out how several of Music City's top producers feel about the big squeeze.

"We do have to mix albums for radio as engineers, artists and producers," asserts producer Barry Beckett. "So taking that into consideration we try to find the best balance between radio and the consumer, but we always favor radio." Beckett points out that changing the amount of compression not only makes a record louder but it also changes the balance of sounds. "Compressors influence the sound at radio, so you have to have a philosophy of mixing that takes them into account. For example, compressors tend to bring up the soft spots and squash the hot spots or loud areas down. Compression will also affect the dynamics of the record. Once you go through the compressor/limiters at radio everything tends to become even and it can be hard to hear the singer, which makes some labels and artists want to boost the lead vocal in the mix. Conversely, if you place the vocal exactly where you might want it for the consumer, it might be too loud or soft for radio after they influence the sound.

"Alison Krauss has a wonderful voice, but in a certain respect compressors and limiters help her because she has such a quiet, dainty sound," Beckett adds. "In her particular case compressors may help her voice be thicker. So be aware there are tricks of the trade that we use not only to keep the consumer involved but to add to the artist as well. I don't believe that consumers can tell much difference except perhaps the ones who are great sticklers. Consumers can be affected by sound, but it isn't that critical. They are moved by emotion."

"I use mixers who make records sound good for both radio and the consumer," insists Giant Records A&R/producer Richard Landis. "The only thing I would do differently if there was no such thing as radio is, perhaps, to sequence the album differently." Landis does agree, however, that he has heard some recent product where the consumer version suffered. "There have been some records that sounded good on radio but that sounded small when I got them home." Landis also

"...the processing chains at the radio stations are more sophisticated than what we have in the recording studios."

going to sound like. So we probably use more compression in the studio than we might have at one time, basically just to limit anything else that might happen afterwards. The more I do here to get it right, the less the mastering engineer has to do to accomplish the same thing. Then a producer can walk out of here with something extremely close to the final product."

Mastering and recording engineers both are hired by the producer. Therefore they

asks the question, "Have you looked to see if it is the same clique of engineers that are doing it, maybe that is their style?"

Mercury A&R producer/artist Keith Stegall voices an intuitive approach. "We make records for artists first, to put a frame around what they do, more so than trying to make something *sonically* acceptable for radio. If you are working with a great engineer and a great mastering engineer, the product is going to be within parameters that work

Mixing For Radio *(continued)*

on radio. That stuff is done to make it more palatable for the airwaves—you just trust those guys. I try to let myself operate freely to consider what's right creatively and artistically. In the final analysis I need to listen to the mix and decide if it's working, but for the most part in a musical world where we all run the risk of sounding the same, I don't want to put myself in a box, I'd rather keep my options open to experiment so my record doesn't sound like every other one out there. So I try not to let radio affect what I do."

"A lot of country records sound awful on huge stereo systems," offers producer Chuck Howard. "Some of the worst sounding records are the biggest selling ones. We may be losing some of the high dollar hi-fi people by mixing and mastering records to where they are so

have to make it radio-ready because a lot of stations might play it off the regular CD.' I like doing special radio mixes, but that sometimes catches flack from the labels because of cost and they don't like the idea that something on the radio is different than on the CD. For me, if I get a longer version on the CD I feel like I've gotten more value. Some CDs are so loud that the cassette versions are distorted because they are trying to put too much level on the tape. Cassettes can't handle it.

"We're hitting the mainstream right now with our overprocessing, etc., but we are losing the next generation of younger consumers because we are making our records too slick. They may come over to country anyway in a few years, but why not grab them now?"

Emerald Sound's Milan Bogdan blames some of the sound problems on lack of equip-

ment. "Nashville has missed a few generations of audio gear because studio rates are too low and we can't afford to buy the newest monitors, etc. All the studios need to update. But I don't see engineers making music just for radio. These are very talented people putting all their heart and soul into it to make it sound and feel good. I'm not sure that radio is the problem, it might be more of a self-centered, selfish thing of mixing for what a small group of us perceive as the latest trend. Records take on a life of their own like having a baby. Sometimes you have to let the reins go and see where it leads. But you would place more emphasis on radio at the mastering stage, not mixing. That way from an engineer/producer/artist standpoint you could be consistent in your studio work and try to get the best overall sound based upon the material you are recording. Later when you go to mastering you can always put in more midrange or whatever to make it work for radio if you think that is what it needs. Perhaps in some cases we're mixing the records to sound good for us, but not necessarily to entertain the

public. It is a phase we're going through right now and has a lot to do with the small number of people who are making all the records."

"It's actually gone to the point that we are doing so much squeeze and compress that it is hurting the music," indicts Glenn Meadows. "Instead of just doing it on singles, now the tendency is to do it on every cut on the CD so they all sound like singles. What happens, to my ears, is that we end up with records that become obnoxious and boring to listen to because there is no dynamic range, no breathing in the music, it is all squeezed in your face. It's so in your face that when you listen to it at home there's no feeling. It's compressed and limited when it's recorded, then compressed and limited when it is mixed, and compressed and limited again when it is mastered. If you measure the dynamic range on some of these records, we're using maybe 6 db of range except during fades, and CDs have the ability to utilize a much broader range which helps carry musical emotion and feel through to the consumer."

Meadows cautions that the consumers may indeed sense the lack of dynamic range. "People who don't know anything about the music business have started to ask, 'How come this record sounds so weird?' The consumer may not be able to technically describe what it is they are feeling and/or hearing but they're aware of the fact that it is getting uncomfortable. It is getting to the point where they don't like to listen to the whole record. After five or six songs they are turning it off. Maybe the music is boring or maybe it's the heavy squeeze and compress, the smash in your face. I've got several producers now who are leaning heavily in the other direction. They are thinking since radio is going to compress the daylights out of it anyway, let's get some dynamic range in the albums and not EQ to the point where we have a high end that doesn't exist in nature on these instruments. Let's put some naturalness back into it. People are still having tremendous success with records that have dynamics and sound real. So this game of comparing how loud your record is to everyone else's is probably an artificial crutch. It ends up with a record where the music is destroyed."

Regardless of his personal preferences, Meadows recognizes his commitment to satisfy each client. "If you are concerned about it from a singles standpoint, then remaster for the singles and do the heavy processing at that point. The standard run of the mill now is that there is a separate CD manufactured for every single so you have the opportunity to go in and tweak it differently from the album. It doesn't mean that I'm not going to play the same game everybody else does because that's what we have to do to be competitive. But I can ask people, 'Are you sure you really want to do this?' At some point in time we all need to take a giant step backward and look at it from a music standpoint. What are we doing to the music?"

"It's actually gone to the point that we are doing so much squeeze and compress that it is hurting the music,"

incredibly hot and compressed with such bright EQ. We may also be losing a few folks to AAA music that is more musical sounding, but most consumers don't even notice. I believe people buy songs and singers."

"Radio is doing so much processing to records that we are trying to stay ahead of that game," comments Howard. "Some stations are spreading records so you have to use less reverb, but some don't spread them so you have to have enough reverb that it doesn't sound dry. WSIX is a spreader station. They process the records, spread them and then compresses the sides which brings the overall apparent volume up, but it also brings up reverb and other things. I do special mixes for stations. When you turn in an album you pretty much know which songs will be the singles, so I make radio mixes on them at the same time."

Sometimes it is not just the producer, but the label which is striving to win the loudness race. "I mixed the first John Berry CD so it was pleasant to listen to and very musical," Howard continues. "The guitars sounded like guitars. But a lot of label heads say, 'No, you

ment. "Nashville has missed a few generations of audio gear because studio rates are too low and we can't afford to buy the newest monitors, etc. All the studios need to update. But I don't see engineers making music just for radio. These are very talented people putting all their heart and soul into it to make it sound and feel good. I'm not sure that radio is the problem, it might be more of a self-centered, selfish thing of mixing for what a small group of us perceive as the latest trend. Records take on a life of their own like having a baby. Sometimes you have to let the reins go and see where it leads. But you would place more emphasis on radio at the mastering stage, not mixing. That way from an engineer/producer/artist standpoint you could be consistent in your studio work and try to get the best overall sound based upon the material you are recording. Later when you go to mastering you can always put in more midrange or whatever to make it work for radio if you think that is what it needs. Perhaps in some cases we're mixing the records to sound good for us, but not necessarily to entertain the



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MUSING ABOUT MORPHING

COWBOYS, PICKUP TRUCKS, & THE THEATER

Much like the Joe Diffie "I'm In Love With A Capital U" project two viewing sessions ago, this time we have a clip breaking new video ground which truly stands out. Picture Vision used a process called "morphing" for Holly Dunn's latest. A tool called The Flame, basically a very high-tech paintbox system, is used to create the morphing. The Flame generates special effects by making flat objects turn 3-dimensional. This same system has been used in several motion pictures, including *Jurassic Park*. In the "Cowboys Are My Weakness" video, poor Holly has car trouble and rolls to a stop underneath a billboard sign with a cowboy on it. Through the magic of morphing, the cowboy comes alive and solves all of Holly's problems. Check it out for yourself. And keep watching for the nifty twist at the end of the video.

Kudos also to Planet Nashville for coming up with a very creative idea for the BlackHawk "I'm Not Strong Enough To Say No" video. Briefly, a guy and a gal are acting in a play, he digs her, but she's already spoken for. No bells or whistles, just a great story that keeps the viewer riveted waiting to see how the smitten sap makes out.

Scene Three worked big ol' wonders with Toby Keith's "Big Ol' Truck" clip. Very, very inventive. The minimal special effects add to, rather than detract from, the non-stop humorous action. Toby has a blast with this one, even taking a trip through a car wash in the back of the big ol' truck. Entertaining viewing.

Travis Tritt's new melodrama, "Sometimes She Forgets," could possibly be bumped up into the "eyes glued" category. This powerful piece casts Travis as a singer in a bar who eventually comes to the aid of a wayward young mother with a drinking problem. It's a strong enough work to be mentioned in the same breath as Tritt's "Anymore" and "Tell Me I Was Dreaming" clips.

A classic hot dog/pickle juice "craving" scene in Woody Lee's clip, along with beautiful Canadian scenery, make the perfect setting for the story behind "I Like The Sound Of That." Much less serious but just as effective is Sammy Kershaw's "Your Tattoo" project. Has Sammy ever had a bad time in a video?

Even though it was a bit odd to hear Don Williams singing "Fever," it was great

to see him back on the tube—and his video is top-notch. Done in tan and white tones, there's a mystical, spooky quality about it. Also partially in tan and white is the Kenny Chesney "All I Need To Know" clip. Great interpretation by young Mr. Chesney in this one.

On the opposite end of the spectrum, full-color and coming right at ya, is "Fastest Horse In A One Horse Town" by Billy Ray Cyrus. High-octane performances, fast cars and fast edits abound. Columbia newcomer Ron Wallace also bursts onto the scene with a mighty performance in "I'm Listening Now." Nice shot selection and even better acting by Wallace and the female lead (Crystal Chappell from *Days Of Our Lives* fame) should make the video generation

instantly aware of this new talent.

Like Wallace, Emilio also seems like a new force to be reckoned with. But he's almost showing too much happiness in his "It's Not The End Of The World" piece. The stark settings depict the song's message well, but his emotion isn't contrasting enough.

Two video veterans, Tim McGraw and Tracy Lawrence, don't really connect this time, either. McGraw's clip consists of wonderful concert-type footage, but the Video Toys 101 editing job totally detracts from it. A dizzying array of almost every trick in the book is simply unneeded and too much for one piece. Lawrence continues his *Quantum Leap* saga, but gets into the world of virtual reality in "If The World Had A Front Porch." It's not a bad idea, but the high-tech stuff is just too cluttered and harsh when combined with the "simpler life" segments.

Collin Raye's "One Boy, One Girl" video is cute enough, but too heavy on the singing around the campfire footage. Those marshmallows must have been seriously well-done by the end of the clip—maybe even "morphed."



VIDEOREVIEWS

EYES GLUED

BLACKHAWK "I'm Not Strong Enough To Say No"

Planet Nashville/Prod—Robin Beresford, Vicki Mayer/Dir—Jim Shea/Arista

HOLLY DUNN "Cowboys Are My Weakness"

Picture Vision/Prod—Tom Forrest/Dir—Jon Small/River North

TOBY KEITH "Big Ol' Truck"

Scene Three/Dir—Marc Ball/Polydor

WATCHING

KENNY CHESNEY "All I Need To Know"

Wyoming Films/Prod—Mark West/Dir—Chuck Kuhn/BNA

BILLY RAY CYRUS "Fastest Horse In A One Horse Town"

Planet Nashville/Prod—Mark Kalbfeld/Dir—Charley Randazzo/Columbia (from *Runnin' Wide Open*)

SAMMY KERSHAW "Your Tattoo"

Pecos Films/Prod—Bryan Bateman/Dir—Michael Merriman/Mercury

WOODY LEE "I Like The Sound Of That"

Think Pictures/Prod—Venetia Mayhew/Dir—Martin Kahan/Atlantic

BILLY MONTANA "Rain Through The Roof"

Above & Beyond/Dir—Richard Murray/Magnatone

SHENANDOAH "Heaven Bound (I'm Ready)"

Pecos Films/Prod—Bryan Bateman/Dir—Michael Merriman/Capitol

TRAVIS TRITT "Sometimes She Forgets"

Pecos Films/Prod—Bateman/Dir—Merriman/WB

RON WALLACE "I'm Listening Now"

Above & Beyond/Dir—Richard Murray/Columbia

DON WILLIAMS "Fever"

Scene Three/Dir—Bob Gabrielsen/American Harvest

SNACKING

THE MAVERICKS "Here Comes The Rain"

Planet Nashville/Prod—Robin Beresford/Dir—Gerry Wenner/MCA

DARYLE SINGLETARY "I Let Her Lie"

Film Xero/Prod—Ken Byrnes/Dir—Steven T. Miller, R. Brad Murano/Giant

DALE WATSON "South Of Round Rock"

Cross Three/Prod—Mitchell Cohen/Dir—Brent Carpenter/Hightone

YAWNING

JOANNA CARLSON "The Light Of Home"

High Five/Dir—Thom Oliphant/Reunion

EMILIO "It's Not The End Of The World"

High Five/Prod—Susan Bowman/Dir—Steven Goldmann/Capitol

CRYSTAL GAYLE "Someday"

Southern Exposures/Dir—Tom Bevins/Intersound

TRACY LAWRENCE "If The World Had A Front Porch"

Scene Three/Dir—Marc Ball/Atlantic

NEAL MCCOY "Drinkin' Man"

Scene Three/Dir—John Lloyd Miller/Atlantic

TIM MCGRAW "I Like It, I Love It"

Halsey Co/Dir—Sherman Halsey/Curb

COLLIN RAYE "One Boy, One Girl"

Picture Vision/Prod—Robin Beresford/Dir—Jon Small/Epic



Kevin Welch and director Michael McNamara are shown here after wrapping up film production on Kevin's new music video, "I Feel Fine Today." The video is the first for Welch's new CD entitled *Life Down Here On Earth*, released July 18th, and the third project from the new, Nashville-based, independent label Dead Reckoning Records.

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1. John Michael Montgomery • Sold • Atlantic
 2. Lorrie Morgan • *I Didn't Know My Own...* • BNA
 3. Wille Nelson/Curtis Potter • *Turn Me Loose...* • SOR
 4. Pam Tillis • *In Between Dances* • Arista
 5. Brooks & Dunn • *You're Gonna Miss...* • Arista
 6. George Jones/Tammy Wynette • *One* • MCA
 7. Rick Trevino • *Bobbie Ann Mason* • Columbia
 8. Jeff Carson • *Not On Your Love* • MCG/Curb
 9. Perfect Stranger • *You Have The Right..* • Curb
 10. Bryan White • *Someone Else's Star* • Asylum
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COUNTRY MUSIC TELEVISION

29.7 million households

1. John Michael Montgomery • Sold • Atlantic
 2. Brooks & Dunn • *You're Gonna Miss...* • Arista
 3. Tracy Byrd • *Walkin' to Jerusalem* • MCA
 4. Pam Tillis • *In Between Dances* • Arista
 5. Perfect Stranger • *You Have The Right..* • Curb
 6. Rick Trevino • *Bobbie Ann Mason* • Columbia
 7. Jeff Carson • *Not On Your Love* • MCG/Curb
 8. Bryan White • *Someone Else's Star* • Warner Bros.
 9. Diamond Rio • *Finish What We Started* • Arista
 10. Rhett Akins • *That Ain't My Truck* • Decca
 11. Lee Roy Parnell • *A Little Bit Of You* • Career
 12. Clint Black • *One Emotion* • RCA
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ON THE ROAD

WAL★MART

The Country Music Across America Tour '95

What do baseball cards and country music have in common? The "Wal-Mart Country Music Across America Tour '95," one of the hottest events of the summer.

Knoxville's Anderson News Corporation, sister company of Texas-based Anderson Merchandisers, purchased a Honus Wagner baseball card several years ago, built a traveling baseball card museum around it, and very successfully toured Wal-Mart parking lots around the country. From that accomplishment came the idea to do the same type of thing involving the music business.

So beginning March 27, the Wal-Mart Country Music Across America Tour '95 stormed into nine states in the South and Southwest. Held in mostly small-town Wal-Mart parking lots, up-and-coming country artists perform 30-45 minute free concerts for the public. Autograph sessions generally follow each show. The tour continues for 29 weeks (202 straight days) and features nearly 50 artists, including Boy Howdy, Kenny Chesney, Radney Foster, Wade Hayes, James House, David Lee Murphy, Daron Norwood, Rick Trevino and Michelle Wright. Two artists perform in each city, with each artist performing in week-long segments for the tour. The self-contained production motors down the highway with a 2½ ton truck pulling the stage. A 500-kilowatt movie generator powers everything from the sound to the hydraulic systems.

A big plus is the fact that special tour displays have been set up in all 1,400 of the Wal-Mart stores serviced by Anderson Merchandisers, not just the stores where the concerts are taking place. Various endcap and other point-of-purchase displays focus on the promotion, and a minimum of 20,000 units will be distributed among the Wal-Mart stores for each artist in the promotion. Artists' albums are specially priced for the tour, and sampler CDs are used for in-store promotion.

While Anderson Merchandisers and Wal-Mart jointly conceived the tour idea, three Nashville companies are heavily involved with the behind-the-scenes workings of the tour. Mansfield/Martinovich Marketing coordinates all aspects of the tour, books the talent and serves as a liaison between Anderson and the Nashville music community. William Byrd Management takes care of

between a major account and all of the record labels in Nashville. So it's working out very, very well—the mutual admiration back and forth, but it's a way of breaking and developing acts, which is the backbone of the music industry. It's really ironic that a customer wants to share in that," Martinovich adds, "Anderson realizes that they have to step up to the table and participate in the artist development process, including the cost of breaking acts. And they're not timid about doing that. It's really the first time in the history of the record business that an account the magnitude of Anderson Merchandisers has gotten behind breaking acts to the extent that they have."

The tour has been a big hit with the fans, the artists and at the cash register, as well. During a week in which David Lee Murphy performed on the tour, 50 percent

of the total sales of his *Out With A Bang* album were traced to Wal-Mart stores. Shenandoah went on an Oklahoma and Texas leg of the tour for a week. From the three weeks prior to their tour stint versus the three weeks after their product was added to Wal-Mart displays, sales figures increased by 67 percent. George Ducas

showed a 97 percent sales increase, Lisa Brokop tallied a 99 percent hike, and the list goes on.

Mansfield concludes, "The artists loved the idea and everybody enjoyed themselves thoroughly. They loved the sound and the stage and the lighting. They liked the cities they performed in because they were all small cities; basically hubs for that geographical area where people would come in from 50 or 75 miles away. We've had crowds of up to 5,000 people for a free concert. We've had some small ones too, but there wasn't even one complaint from an artist. Quite a

few people consecutively went to five, six and seven shows. One woman who is a single parent and has a hard time just making ends meet goes every weekend in Texas and takes her kids. It's the only form of entertainment they get, and their only expense is gasoline getting there. She and her children love it."



the production and technical aspects of the tour, while AristoMedia handles publicity.

Anderson Merchandisers is reportedly spending between \$1 and \$3 million to put on the tour, and Joe Mansfield and Mike Martinovich of Mansfield/Martinovich Marketing aren't hesitant to give Anderson some well-deserved credit. According to Mansfield, "It's a tremendous cost to Anderson Merchandisers. There's going to be a shortfall, but they look at it as an investment in their future, and it's more like a marriage

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Reba McEntire

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Vince Gill
George Strait

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Reba McEntire

VOCAL GROUP

The Mavericks

ALBUM OF THE YEAR

Lead On, George Strait
When Love Finds You, Vince Gill

SINGLE OF THE YEAR

"The Keeper of the Stars", Tracy Byrd

VOCAL EVENT

George Jones with special guest Alan Jackson,
"A Good Year for the Roses"
George Jones and Tammy Wynette, "One"

MUSIC VIDEO

"When Love Finds You", Vince Gill

AN INVINCIBLE ANTHEM LEADS A BLUEGRASS BRIGADE

feel so much better. It's always a good sign when you sit down for a listening session and the entire evening is full of wonderful newcomers. It doesn't happen often, believe me.

But it did tonight. There were so many clamoring for the **DISCOVERY AWARD** it was almost embarrassing—Ray Hood, Terry Mike Jeffrey, Carolyn Arends, Tammy Rogers & Don Heffington, Ted Roddy, Big Sandy & the Fly-Rite Boys, Shakin' Apostles, the Laurel Canyon Ramblers. Isn't it amazing? When the dust settled, the nod went to **Buddy Miller**. This man has a sound that is so pure country and so downright charming that I fell completely head over heels. Hightone, which also has the Roddy and Fly-Rite discs, should be really proud to have this fella in its ranks.

The **Label of the Day** also goes to a non-megalith, the estimable bluegrass outfit **Pinecastle/Webco Records**, which has the Chubby Wise/David Pamley/Coon Creek/Reno Bros. lineup. I especially liked the first two.

As for **Disc of the Day**, the contenders were three—Lee Roy Parnell's "When a Woman Loves a Man," Janis Ian's "Take Me Walking in the Rain" and **Vince Gill**'s "Go Rest on That Mountain." The day belonged to Vince, for he's got more than a record—he's got a standard that will be played at memorial services for years and years to come. It's a record of healing. And that's one thing that music can do like nothing else can.

Boss Ross says I don't have too much room for rambling this week because there are so many records to review. OK, then. Here we go....

PHILIP CLAYPOOL "Feel Like Makin' Love"

Writer: Paul Rodgers; Producer: none listed; Publisher: Badco, ASCAP; Curb 1172.

Brilliant. I've always loved this song; and translating the 1975 Bad Company sound into the 1995 country idiom works wonderfully well. The guitar/steel/fiddle instrumental bed is done just right; the vocal harmonies this melody has always encouraged are sublime; his vocal is a natural. Highly endorsed.

MIKE E "Back in the Day"

Writer: Mike E; Producer: Mike E/Mario "Skeeter" Winans; Publisher: Tiff Ann Dann/Jeremy White, BMI; Big Doggie (cassette) 0101.

Nashville Christian rapper mixes his thing with sung r&b passages. It works pretty well. And the message that men should be better fathers is extremely important in this day and time.

DON WILLIAMS "Fever"

Writers: John Davenport/Eddy Cooley; Producer: Don Williams; Publisher: none listed; American Harvest 57703-2.

I must admit I approached this with some trepidation. Don Williams is hardly my idea of a sex machine and this song demands a certain amount of smoldering. Surprise! He might not be white hot, but there's definite get-next-to-you warmth here. And it is extremely crisply produced.

FREDDY FERNANDO "Maybe Just Maybe"

Writer: H. Pedersen; Producer: E. Stevens; Publisher: Creekside, BMI; Sea Side 095-013.

Who mixed this? Hey, here's a tip: We generally put the vocals up where you can hear them.

THE LAUREL CANYON RAMBLERS "Rambler's Blues"

Writers: H. & L. Pedersen; Producer: Herb Pedersen; Publisher: Dusty Sink, BMI; Sugar Hill 3834.

Why can't we have bluegrass on country radio? Especially when it's as well sung, harmonized and played as this? This is as refreshing as a dip in a mountain spring.

WESLEY DENNIS "Who's Counting"

Writers: Roger Springer/Tony Martin/Reese Wilson; Producer: Keith Stegall/John Kelton; Publisher: EMI-April/Stroudacaster/Baby Mae, ASCAP/BMI; Mercury 1431.

He's one marvelous hillbilly vocalist. He's wasted on this nothing song.

DAVID PARMLEY, SCOTT VESTAL & CONTINENTAL DIVIDE "New Highway"

Writers: Linda Buell/Larry Johnson/Dave Freeland; Producer: David Parmley/Scott Vestal; Publisher: Eric Zanetis/High Risk, BMI/ASCAP; Pinecastle 1042 (615-822-5637).

Love those tenor harmonies. Extremely tasty fiddle and banjo breaks. Mountaineer bluegrass soul.

JILL SOBULE "Supermodel"

Writers: none listed; Producer: none listed; Publisher: none listed; Lava/Atlantic 6299.

"I'm not gonna eat today and I'm not gonna eat tomorrow." Sometime Nashvillian Sobule has the freshest, wittiest pop sound of the year. The follow-up to "I Kissed a Girl" is equally zesty. Who but Jill would use "Tori Spelling" in a lyric? Tune is on the soundtrack of *Clueless*.

JANIS IAN "Take Me Walking in the Rain"

Writers: Janis Ian/Jenny Yates; Producer: John Jennings/Janis Ian; Publisher: Rude Girl/In My

Dreams, BMI/ASCAP; Beacon 51559.

Great band groove sways gently behind Janis's lilting soprano. Luscious pop melody. Her last album was Grammy-nominated. This new one is called *Revenge* and it's a ringing reminder that she's one of Music City's true treasures.

THE COON CREEK GIRLS "Country In My Genes"

Writers: Larry Cordle/Larry Shell/Betty Key; Producer: Sonny Osborne; Publisher: Careers-BMG/Pier Five/Talbot, BMI; Webco 1040.

I hate singing about how proud to be country someone is. Especially if they sound as lame as this.

TERRY MIKE JEFFREY "His Latest Flame"

Writers: Doc Pomus/Mort Shuman; Producer: George Cumbie/Terry Mike Jeffrey; Publisher: Elvis Presley, BMI; Shadow 95.

Somewhere Elvis is smiling. This 1961 classic "countryfies" just fine. Very snappy picking. Solid countryboy vocal. I dug it.

LITTLE TEXAS "Life Goes On"

Writers: Del Gray/Thom McHugh/Keith Follese; Producer: Christy DiNapoli/Doug Grau/Little Texas; Publisher: Howlin' Hits/Square West/Kicking Bird/Thomahawk/Careers-BMG/Breaker Maker, ASCAP/BMI; Warner Bros. 7766.

Lightweight. Dippy. Trite. Bubblegummy.

RON WALLACE "I'm Listening Now"

Writers: Ed Hill/Bob Regan; Producer: Jim Scherer/Paul Worley/Ron Wallace; Publisher: New Haven/Music Hill/AMR/Sierra Home, BMI/ASCAP; Columbia 78021.

Potent indeed. Punchy melody punctuated by sparse keyboard/guitar work. And vocalist sells it...big time.

LEE ROY PARNELL "When a Woman Loves a Man"

Writers: Mark Luna/Rafe Van Hoy; Producer: Scott Hendricks/Lee Roy Parnell; Publisher: Major Bob/Sony Tree/True South, ASCAP/BMI; Career 2862.

What are you waiting for? Take her in your arms, go out on the floor for a slow dance and then tell her she means everything to you. Or let Lee Roy (and Trisha, on harmony) tell her for you.

CHUBBY WISE "Under the Double Eagle"

public domain; Producer: Sonny Osborne; Publisher: Pinecastle, BMI (arrangement); Pinecastle 1041.

I think I've found the perfect little go-to-news or head-out-of-a-segment or theme-music radio instrumental for the year. This is simply delightful. My dad used to play "Under the Double Eagle" on the piano to wake us kids up in the morning. And the previous country version by Bill Boyd & the Cowboy Ramblers remained an active seller in RCA's catalog for more than 20 years.

LEON REDBONE "Lovesick Blues"

Writers: Cliff Friend/Irving Mills; Producer: Beryl Handler/Leon Redbone; Publisher: Mills, no performance rights listed; Sugar Hill 3840.

Jazzbo treatment of this chestnut begins with Hank Jr. talking things over with Leon. After that, things slide downhill pretty quickly.

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DURHAM "L.A. to Nashville"

Writers: M. Durham/J. Herron/L. Shaw; Producer: Durham; Publisher: Money Zone/Makin' It Up/See Johnny Run, BMI/ASCAP; Backdoor (615-780-3710).

This country-rocker is the theme song for the local TV show *Nashville Jams*. It comes from this band's worthy debut CD. Check it out: If I were a song publisher in this town, I'd snap ol' Mark Durham up in a New York minute based on this and the rest of the album's tunes.

THE HIGHWAYMEN "Waiting for a Long Time"

Writers: Stephen Bruton; Producer: Don Was; Publisher: Warner Tamerlane/Brutunes, BMI; Capitol Nashville CDX.

A sonic mess.

HOWARD LETOVSKY "A Real Man Like Mom"

Writers: Howard Letovsky/John Harwood; Producer: Howard Letovsky; Publisher: Zark, BMI; Blind Luck CDX.

It's billed as a comedy record. You couldn't prove it by me—isn't comedy that thing that's supposed to make you laugh?

TRACY BYRD "Love Lessons"

Writers: Jerry Kilgore/Ted Hewitt/Monty Powell/Sarah Majors; Producer: Tony Brown; Publisher: Saddle Tan/Hewitt/Acuff-Rose, BMI/ASCAP; MCA 11242.

Each step he takes away from those novelty records he used to do, takes him closer to superstardom. What we've got here is a stone honky-tonk stylist—the harder the country in his sound, the more honest and fine he's going to be. Encourage efforts like this one and watch the boy soar.

LOST AND FOUND "Borrowed Angel"

Writer: Mel Street; Producer: Lost and Found; Publisher: Levisa, BMI; Rebel 1723.

Mel Street's 1972 barroom classic takes a ride through bluegrass fields. And a mighty smooth ride it is. Lead singer Allen Mills is simply terrific here.

BUDDY MILLER "You Wrecked Up My Heart"

Writers: B. & J. Miller; Producer: Buddy Miller; Publisher: Bug, ASCAP; Hightone 8063.

Buddy's a Nashville sideman who sorta sat down in his living room and wailed for the tape machine. The result is one of those ultra soulful do-it-yourself wonders that just vibrates with humanity, spirit and talent. With Lucinda Williams on ragged-but-right harmonies, this has immense funk and warmth. And it is by-gawd country to the core.

VINCE GILL "Go Rest High on That Mountain"

Writer: Vince Gill; Producer: Tony Brown; Publisher: Benefit, BMI; MCA 55098.

So full of feeling that it fills your heart to bursting. I know that death is something we all must accept, but it still hurts like hell to face it. Vince just made it a little easier for us. Bless you, son.

SHAKIN' APOSTLES "Tuscon"

Writer: Freddy Steady; Producer: John Inmon/Freddy Steady; Publisher: Bohemian Son, BMI; ESD 80912.

Celtic-folkie-western. Americana alert.

RAY HOOD "Back to Back Heartaches"

Writers: Randy Boudreaux/Andy Spooner/Kerry Kurt Phillips; Producer: Randy Boudreaux/Ray Hood/Wayne Fricks; Publisher: Tree/Thanksamillion/Texas Wedge, BMI/ASCAP; Caption 5561 (615-329-1704).

This pushes all my buttons. The boy's a bent-note vocal master. The song's

absolutely a hit radio tune. The production is as classy as anything you'll hear on any major label in this industry. The phone number is right there. Call it if you want to hear a downright DISCOVERY for yourself.

BENJAMIN "Until We Turn"

Writers: Benjamin Gaither/Dwight Liles; Producer: Bryan Lenox; Publisher: Artose/Townsend & Warbucks, ASCAP; Starsong 0071.

The whole contemporary-Christian music industry is sure gonna be surprised at the Second Coming when the first lightning bolts that fly destroy all of their synthesizers.

HONORABLE MENTION:

JANN BROWNE/Count Me In/Cross Three

BAKER & MYERS/These Arms/MCG-Curb

OSWALD/No Letter in the Mail/RME

TED RODDY/Full Circle/Hightone

LORRIE MORGAN/Back in Your Arms

Again/BNA

CAROLYN ARENDS/Love Is Always

There/Reunion

TAMMY ROGERS & DON HEFFINGTON/

Tate's News/Dead Reckoning

THE RENO BROS./Love Slips Away/Webco

KATE WALLACE/Hard Woman to Love/Honest

BIG SANDY & HIS FLY-RITE BOYS/My Sinful

Days Are Over/Hightone

DAVID BALL Honky Tonk Healing/Warner Bros.

DAN BAIRD/Younger Face/American

TONI PRICE/Dean and Brandy/Antones

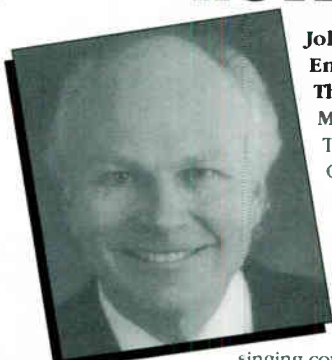
BILL HARRELL & FRIENDS/Are You Coming

Back to Me/Rebel

GEORGE DUCAS/Kisses Don't Lie/Capitol

Nashville

E.G. KIGHT/Like a Stranger to Me Now/Kight

ROW FILE

John Mason
Entertainment Attorney,
The Law Offices of John E. Mason, Ltd.

Member: CMA; California, Nevada and Tennessee Bar Association; Nevada Film Commission; many others
1107 17th Ave. S., Nashville, TN 37212
615-320-5150

John Mason, now one of the most successful entertainment attorneys in the world, grew up in North Hollywood, California with dreams of becoming a singing cowboy. "I got interested in cowboys from the Gene Autry and Roy Rogers movies, and I got an idea that I could become a singing cowboy," Mason recalls. "I started playing guitar with that in mind, although I later found out that there was no money in being a singing cowboy unless you were Roy Rogers or Gene Autry."

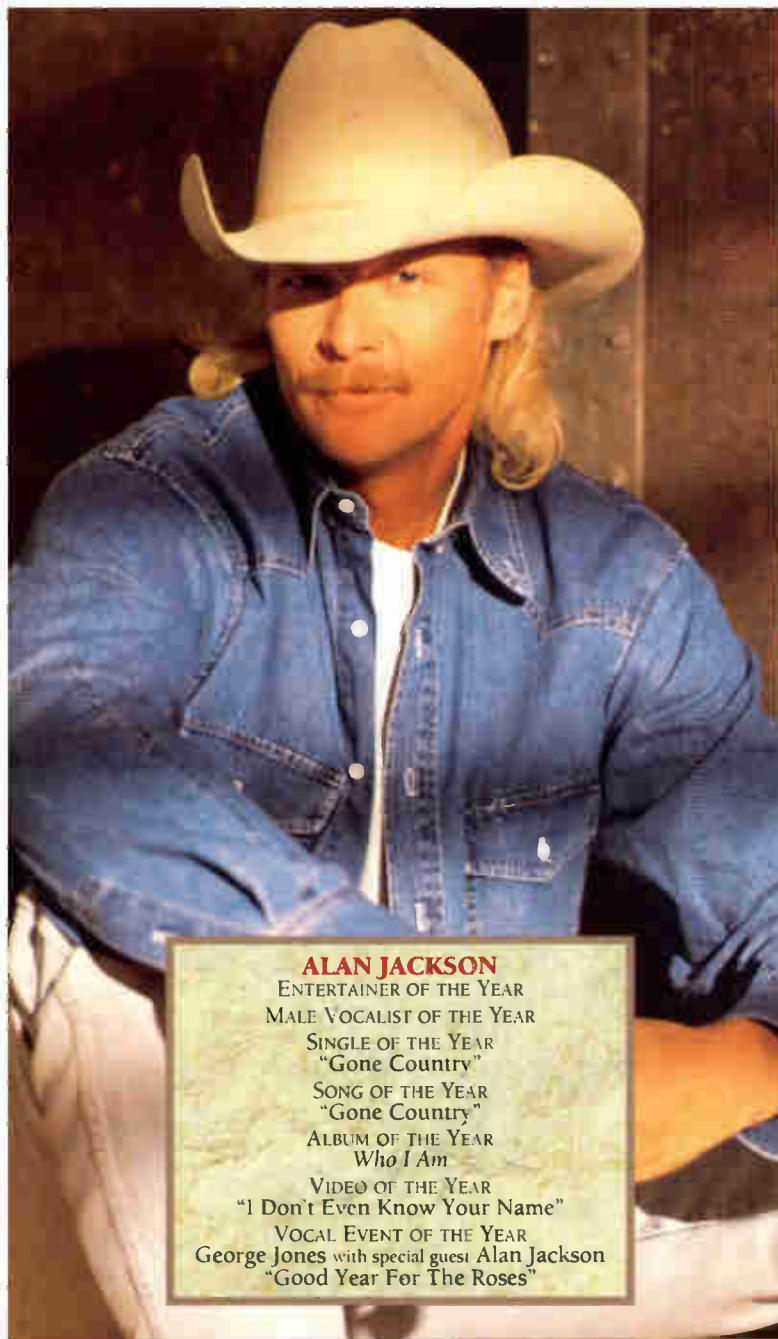
But Mason continued his guitar playing and joined a group called The Marketts when he was just fifteen. That led to a stint with The Surfaris, famous for the megahit "Wipe Out." Mason remembers, "We had some problems getting paid from tour dates that we did, so I, being a business-oriented person mentally, filed claim and was successful in prosecuting our claim and getting paid. That's really when I decided that I would like to be a lawyer for artists, because I was, in

my own opinion, so good at it. And I enjoyed it. As soon as I finished law school in 1971, I immediately started out on a career as a lawyer representing people in the music business. And now I've been doing it for 24, almost 25 years."

Mason has about thirty clients right now, ranging from Reba McEntire to Tony Brown to Gloria Estefan. In addition to offices in Nevada (near Lake Tahoe) and Los Angeles, he opened up a Nashville branch in May. He relates, "Late last year, I felt it was time to have an office and to really become actively involved in the growth of the industry as a whole in Nashville. Because putting aside the surge of *Urban Cowboy* or the surges caused by the success of artists like Randy Travis and Garth Brooks, the business has grown dramatically. In the few months that our office has been open there, we have continued to service the Nashville clients, and the Florida clients (Jon Secada and Gloria Estefan) have been having a lot of their work done there. We've also taken on about ten new clients there, all with deals and with some success already happening."

He concludes, "As careers like Reba McEntire's and Gloria Estefan's develop into businesses, what I think I do better than anybody is help guide those people from just being a very talented artist to running an enormously successful entertainment business. I'm very proud of that building going up on 17th Avenue—the Starstruck building—and what it represents. For me, that's really a major step forward in the business."

—LISA BERG



ALAN JACKSON
 ENTERTAINER OF THE YEAR
 MALE VOCALIST OF THE YEAR
 SINGLE OF THE YEAR
 "Gone Country"
 SONG OF THE YEAR
 "Gone Country"
 ALBUM OF THE YEAR
Who I Am
 VIDEO OF THE YEAR
 "I Don't Even Know Your Name"
 VOCAL EVENT OF THE YEAR
 George Jones with special guest Alan Jackson
 "Good Year For The Roses"



BROOKS & DUNN
 ENTERTAINER OF THE YEAR
 VOCAL DUO OF THE YEAR



THE TRACTORS
 SINGLE OF THE YEAR - "Baby Likes To Rock It"
 VIDEO OF THE YEAR - "Baby Likes To Rock It"



DIAMOND RIO
 VOCAL GROUP OF THE YEAR



LEE ROY PARNELL, DIAMOND RIO AND STEVE WARINER
 VOCAL EVENT OF THE YEAR - "Workin' Man Blues" from *Mama's Hungry Eyes - A Tribute To Merle Haggard*



BLACKHAWK
VOCAL GROUP OF THE YEAR



FAM TILLIS
FEMALE VOCALIST OF THE YEAR

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MUSIC
do the talking.

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more
to say than ever before.

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World Radio History

LEE ROY PARNELL

We All Get Lucky Sometimes

(Career 18790-2) Producers: Scott Hendricks, Lee Roy Parnell

Prime Cuts: "Knock Yourself Out," "We All Get Lucky Sometimes," "Saved By The Grace Of Your Love," "Heart's Desire," "If The House Is Rockin'"

Critique: At first, I thought the use of Parnell's road band for the tracks was a budgetary concern, but this disc probably wouldn't have been as vibrant if they had used triple-scale session players. With top-notch writers like Gary Nicholson, Delbert McClinton, Mark Luna, Mike Reid and Parnell himself, along with the crisp, energetic musical bed, Lee Roy wails away on his most focused and uncompromising project to date. Of course it's bluesy with the shuffle styles of Texas dance halls coming through on "Knock Yourself Out," "If The House Is Rockin'" and "Squeeze Me In." Of course it's soulful, with wistfully romantic numbers like "When a Woman Loves A Man" and "Saved By The Grace..." It's a little Cajun on the hoppin' title cut and "Cat Walk," an instrumental featuring Flaco Jimenez on accordion. It's even commercial with the melodic "A Little Bit Of You" and the toe-tappin' "Heart's Desire." This one won't stray too far from my CD player.

—Michael Hight

ALABAMA

In Pictures

(RCA 66525-2) Producer: Emory Gordy, Jr., Alabama

Prime Cuts: "It Works," "I've Loved A Lot More Than I've Hurt," "The Maker Said Take Her," "Heartbreak Express," "Spin The Wheel," "In Pictures"

Critique: The 1980's Country Group Of The Decade is celebrating its fifteenth year on RCA with a disc that pools from all the elements that earned them such a prestigious title. *In Pictures* resonates with touching tales, intriguing characters and excellent musical and vocal TLC (without the ASAP). The ultra-quick opener, which claims "this ain't no Sunday Drive," sets the tone. Then there are the thick harmonies of "She Ain't Your Ordinary Girl," the old-fashioned sentiment of "It Works," the Waylon-esque "Heartbreak Express" and the country, country "I've Loved A Lot More Than I've Hurt" (by father/son Max D. and Max T. Barnes). If "The Maker Said Take Her" or the title cut, with the line "It hurts me so/To watch my baby grow up in pictures" don't choke you up, you have no heart. "Spin The Wheel" and "Say I" show off the group's ever-present contemporary side. From the song choices to the performances to the production, this album is as dynamic and well-balanced as they come. Not since *Pass It On Down* has the Fort Payne four issued as intense an effort—definitely among their best work ever.

—Michael Hight

TY ENGLAND

Ty England

(RCA 66522) Producer: Garth Fundis

Prime Cuts: "A Swing Like That," "It's Lonesome Everywhere," "New Faces In the Field"

Critique: The Garthman's ace string bender finally cuts loose with his long-awaited first solo album. Stronger than might have been expected, Ty's eponymously-titled debut disc mixes lively swing tunes such as the album's lead single, "Should've Asked Her Faster," a pair of poetic ballads from the pen of Hugh Prestwood ("Smoke In Her Eyes," "Is That You"), contemporary country ("The Blues Ain't News To Me"), and surprisingly, no rock 'n' roll.

Producer Garth Fundis (Trisha Yearwood, Keith Whitley) knows where the good songs grow, and he's helped England pick a bushel of 'em. And except for the by-the-numbers first cut ("Redneck Son"), the rest of the song selection is strong—with the frenzied swing number "A Swing Like That," the gentle Mexicali lilt of "New Faces In the Field," a touching tale of a family homestead changing hands; and the dyed-in-wool country tune, "It's Lonesome Everywhere," being the album's standouts.

While England is known for his guitar playing, after hearing his expressive voice handle a wide array of material it's safe to say that he'll be around awhile. He seems to feel most at home with George Strait-style material such as "A Swing Like That," the Aaron Barker/Dean Dillon-penned "You'll Find Somebody New" and a blueprint cover of Strait's earlier hit, "Her Only Bad Habit Is Me;" and that's refreshing in this Turbo-Tonk age.

—Ron Young

BLACKHAWK

Strong Enough

(Arista 18792) Producers: Mark Bright, Tim DuBois, Mike Chute

Prime Cuts: "Big Guitar," "I'm Not Strong Enough To Say No," "Any Man With A Heartbeat"

Critique: Is it just me or does BlackHawk's lead singer Henry Paul's pinched vocal style sound like Huey Lewis?

Despite that comparison, the group's sophomore effort, which is already soaring on the wings of the first single, "I'm Not Strong Enough To Say No" (penned by Shania's hubby, R.J. Lange), soon should be joining its debut disc in platinum city.

I'm not going to argue the apples-and-oranges debate about what is and what ain't country music, but suffice it to say that

BlackHawk and BR5-49 are orchards apart.

Again though, if you enjoy great harmonies with a heartfelt delivery and sophisticated pop-propelled country-rock, BlackHawk has it all. From the infectious Henry ("Shannon") Gross-Henry Paul co-write, "Big Guitar," to the pensive Jeff ("That's Just About Right") Black-authored "King Of the World" to "Bad Love Gone Good" with its peristaltic rhythm and snaky slide guitar riff, this stuff is *Strong Enough*.

—Ron Young



EDGE OF THE ROW

"...that's the lick all these other guys are trying so hard to hit"

I had figured to wax goofy in this installment. Column Lite. With a fat harvest of "softer" offerings piling up in the bin here, I was planning to dedicate this space to releases that range from downright novelty to folks just having a good time in the studio. You know—entertainment. Just plain fun. Danged if Merle Haggard didn't swoop down and start me thinking about the profound.

Merle's 8/13 show at the Ryman hit me pretty hard. Yeah, it was loose. Wonderfully so. But there they were; the little gems, the perfectly-turned lines and phrases that just *happen* in his songs. You hear about a dozen words and somehow you feel like you've just read a good book. So the show's over, and they turn on the lights. And like most of the rest of the audience, I stand up with that "slapped in the face with a fresh salmon" look on my face. Coming up the isle is the redoubtable David Ross, looking somewhat slapped himself, grinning and shaking his head. "Well," he says, "that's pretty much the lick all these other guys are trying so hard to hit." Dave turns his share of perfect phrases, too.

So I go home and reach elbow-deep in The Big Box, and out comes the new Kris Kristofferson CD, *A Moment Of Forever* (Justice). I pop it in the player. Check this out:

"Sunset on the highway to old Mexico, Ruby like the wind upon my face. Thunder from a storm on the horizon far away, Ruby cut directly to the chase."

And then:

"Ruby closed her eyes and faced to heaven. She said, 'Take me to the stars one more time.' I was doin' eighty but I pushed her to the floor, and watched her climb, outta sight, outta mind."

Bap! Salmon burn, big time. If you've done any living at all, you

surely have your own little vignette that's hard to explain, even to yourself, the taste and feel of which are clearly described by Kristofferson's words. Spooky. And there's a lot more where that came from (including, by the way, the still-haunting "Casey's Last Ride"). No, he can't sing. Not a lick—never been any question there. So what? This isn't about that.

Also circling the depths of The Big Box was Don Williams' new one, *Borrowed Tales* (American Harvest). While The Gentle Giant didn't *write* any of these, he serves up a most unexpected (but well-chosen) batch of songs. Two Carole King numbers. *Two*. Not to mention Cat Stevens' "Peace Train," Wayne Carson's "The Letter" (Boxtops) and the Wilkin/Dill classic "The Long Black Veil." Sheesh. Thank goodness for Williams' earlier success with radio and for his continued popularity as a live performer; the freedom they've provided is not being wasted. Great voice, cool no-frills, no-bull delivery. Good stuff.

Okay, you're right; let's lighten up...one word: BLUEGRASS. I'll admit it took me a long time to warm to the form. (Banjos, don't you know. Any instrument *designed* to go "poink"...well, I don't know...) But I'm likin' it now, no doubt due to performers like Claire Lynch. Long-hailed by those in the know, Lynch's singing and songwriting sparkle on *Moonlighter* (Rounder). Cool songs from other pens as well: "Pee Wee And Fern" (Mel Beshar/Harley Allen) is what you might get if John Prine hung out with Norman Vincent Peale. "Further In The Hole" (Randy Handley/Mike Dowling) is well-crafted fun, and Lynch's own "Moonlighter" is a poignant departure from the style's typical subject matter. Poink on.

By the way, aloe vera is good for the salmon thing.

—Rusty Russell

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SOUNDS FROM DOWNTOWN AND AROUNDTOWN

DON'T STOP HAYES, CAN'T STOP HAGGARD

So there we were, my brother and I building a barbed-wire fence on surely the hottest day that the month of July ever saw. The sound of Iron Maiden blared in the background and my dad stood over us like Buford Pusser holding a chopping axe and humming a tune by some dude he simply called "the Hag." All of a sudden, the words "...and that's the way love goes" bellowed from his mouth full of Red Man chewing tobacco while my brother and I argued his poor taste in music (to ourselves, of course). It never occurred to me that the same verse my dad sang that day would

tearing into "Workin' Man Blues." Like a man on a mission, Merle and his legendary band ripped and roared through an endless set of familiar classics which were bombarded by constant eruptions of applause and cheers from the dedicated audience. Merle Haggard—the author of the *book* of country music that most of the new hat acts have been reading from for years, showed why his "writing" continues to be a best-seller. You could hear a pin drop during his performance of "I'm Too Old To Cry," the title song from Merle's new album (written by **Iris DeMent**), and I felt as if a possum had crawled over my foot when Merle broke into "Mama Tried." I'm sure that I wasn't the only one who felt that same chill in my bones that night—the possums were everywhere. How do you end a show like this? Well, Merle was joined by Dunn and Hayes on the stage for the grand finale to the tune of "Okie from Muskogee." To borrow a phrase from my friend Bobby Karl, "The top of my head just blew off!" As the show came to a close and I ambled across the parking lot to my car, I thought to myself, keep your buddies, your stringer full of trout and your Old Milwaukee Light, cause friends, it truly doesn't get any better than that.

—Shawn Bullard

CAMP BLUEBIRD

"Look ma!"—famous last words from a normally-eloquent son after bungling his latest neat trick! I wonder if **Rodney Crowell** felt that "performer's pressure" with mom looking on at the Bluebird in-the-round (8/11) that also featured husband/wife **Lari White/Chuck Cannon** and **Chuck Jones**. You couldn't tell by listening to the illustrious Crowell, even though he couldn't play all of ma's requests. Lari was note-perfect from song one ("That's How

Amazes Me") and Chuck and Lari each played a bunch of new ones ("A Little Bit Of Sugar," "She's From Venus, I'm From Mars" and "Major League Dreams" among the best). Rodney went home during the break to fetch the lyrics to an ode, "Dewdrops Like Diamonds," he had written for Lari, adding, "I guessed I missed out." He also graced us with the classic "Till I Gain Control Again" and the tear-jerker, "Grandma Loved That Old Man." I admire writers who don't shy away from subject matter—Cannon performed a disturbingly chilling comment on modern society, "Jimmy Sells Crack And I Don't Care." We definitely won't be hearing it on the radio.

I may as well have camped at the B'bird, because I ended up there the next evening for another thoroughly enjoyable in-the-round, this time with **Marc Alan Barnette, Jon Michaels, Paul Jefferson** and **Jen Cohen**. This group is hilarious. Jefferson is recording sides with **Garth Fundis** for the Almo Sounds label, including tunes written with Michaels, among them the "get-out-while-you-can" themed "Check Please." Barnette has really developed his dynamic abilities, able to be as quiet and sensitive ("Old Memories") as he is rangy and bold ("Separate Vacations"). Jon's "When Daddy's Don't Come Home" was self-described as his "introspective moment" and though she didn't play originals, Jen Cohen brought power and character to everything she rendered. Catch 'em when you can!

—Michael Hight

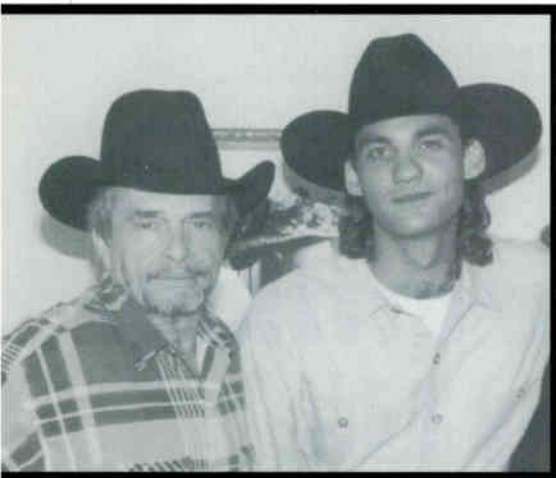
ELLIOT SHINES

Twelve year-old **Alicia Elliott** stepped confidently on stage at SIR for a showcase (8/9) and put on a display that belied her youth. In comparison with some of her earlier performances, Elliott has matured tremendously and learned how to "work the stage" to her benefit. With both a voice and presence that many older performers would be envious of, she truly held the crowd in the palm of her hand. Elliott sang a stirring version of "Sweet Dreams," a song that many others won't even attempt. Veteran singers **Doc Randolph** and **Tareva Henderson** provided background vocals for the showcase. With more exposure and experience, she definitely has the potential to be a force in the industry for years to come.

—Eileen Shannon, Lisa Berg

IT'S MILLER TIME

It's Miller Time! **Buddy Miller's** time, that is. Following years as a sideman to alterna-country ravers like **Jim Lauderdale** and **Lucinda Williams**, Miller has released his own collection of honky-tonk insights on *Your Love And Other Lies*. His record release party at The Sutler (8/10) was a well-attended reunion of kindred spirits



bring tears to my eyes and put a softball-sized lump in my throat as I sat in a celebrity-filled crowd (members of **The Pirates of the Mississippi** and **Sawyer Brown**, and **Ronnie Dunn**, to name a few) at the Ryman Auditorium nearly a decade later (8/13). Somewhere along the way, I had seen the light. **Wade Hayes** and **Merle Haggard** at the Ryman Auditorium—only Elvis could

"Merle Haggard—the author of the book of country music that most of the new hat acts have been reading from for years, showed why his "writing" continues to be a best-seller."

have made this event more perfect. Wade came out screamin' like a turpented cat and ran through a barrage of hits, including a smokin' version of "Don't Stop." After accepting his first gold record record from Sony label head **Paul Worley**, he left the stage and the crowd settled in for the Hag.

The man of the hour wasted no time

You Know When You're In Love"), not bad after having just emerged from the studio where she was working on her third RCA album. With her career in full swing, she was thankful just to have time to spend with her spouse.

"Mr. Hits" Jones reminded us of some of his recent successes ("Love A Little Stronger," "You and Only You, "Your Love

who revel in the West Coast/Austin confabulation of country and rock stylings. Miller is a consummate vocalist in the traditional mold—humble, honest and heartfelt. You believe every word. Miller is also a unique guitarist, playing his licks on a Plasticine Italian import guitar that howls and moans at his slightest insistence. Songs like "Hold On My Love," "You Wrecked Up My Heart" and Tom T. Hall's "That's How I Got To Memphis" were complimented by guest appearances from Lauderdale, Williams and Miller's wife Julie, who all added good vibes and star-power harmonies. The band assembled for the evening's festivities included Dead Reckoning recording artist **Tammy Rogers** on fiddle and mando and man of steel, **Al Perkins**. Hey, this Bud's for you.

WHEREFORE ART THOU, ROMEO?

Hey, I've got a rehearsal, for an audition, for a benefit, can you make it? That's about what it's like in the showcase world. At a recent dress rehearsal for a major label showcase, the new country group **Romeo** blew the back wall out of the Hall of Fame Lounge (8/9) in the Best Host Inn with their powerful sound. Fronted by **Fran Romeo** with support from sibling **Lisa Romeo**, who sings and pounds some formidable skins, and keyboardist **Lisa Webb**, who also contributes lead and harmony vocals, Romeo would not be denied. From the opening barnburner "God Created Woman," **Mike Reid's** "Somebody" and the a capella "The Wind Still Calls Your Name," which had all three ladies singing spot-on harmonies surrounding a single mic, it was obvious Romeo meant business. Fran Romeo did a fine job up front while the band played tightly on the well-crafted and expertly arranged tunes. If Romeo sounds half as good as they did this night at the actual showcase, they have little to worry about.

—Billy Block

CROWD GETS CONNED

Sideman extraordinaire **Steve Conn** became the main course for his record release party (8/12) at the Sutler. Conn and his new band **Free Advice** (guitar ace **Kenny Vaughn**, stickman **Michael Clark**, bassist **Dave Francis**) played like a cool Louisiana breeze, blowing through most of the songs from his forthcoming indie disc, *River Of Madness*.

The Louisiana-born Conn, a much-sought-after pianist/accordionist who's recorded and toured with the likes of Sonny Landreth, Mark Knopfler and Beausoleil, sang his Little Feats-meets-Bruce Hornsby styled material in a strong, confident voice that left behind a string of new fans.

—Ron Young



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WORKS THE ROOM

CHAPTER 49

I guess the big event of the week was the CMA press conference announcing its 1995 nominees on the plaza in front of the Opry House (8/15). So, once again, we all schlepped out there in the blazing heat. Wouldn't some nice air-conditioned ballroom or lobby be better?

But then you wouldn't have the press corps members muttering all those snide remarks that they do so well. And that's half the fun.

Making the scene this year were **Ronna Rubin, Anita Mandell, Rhonda Forlaw, Sandy Neese, Harry Chapman, Demetria Kalodimos, Jan Snyder, Joan Myers, Paula Szeigis, Jay Orr, Sharon Allen, Marjie McGraw, Jama Bowen, Walt Adams, William Smithson, Stacy Harris, Thomas Morrison, John Rose, Janet E. Williams, Judi Turner, Teresa George** and **Eve Abdo** (whose name was

"This is unbelievable. All I can say is 'Whee, doggie!'")

It was a fairly conservative ballot by the CMA voters. The organization seems to have difficulty keeping up with breakthrough acts (or even being familiar with their product, as Krauss can attest).

Mercury Records stays right up to date. The label threw a splashy parking-lot/tent party to showcase **Terri Clark** (8/10). "She's the real thing," pronounced **John Lomax III** after witnessing the performance. That's endorsement enough for me, since he's the one who got me into this business in the first place. **Billy and Jill Block** were working the room with a camera, since it was his big "4-0" birthday. I assured him it was survivable. I also spent a good deal of time congratulating pals on their new jobs—**Susan Levy** (now at Capitol), **Tracy Gershon** (now at Veritas),

"They lit the toilet paper on fire at his home/studio..."

unforgivably mangled in Chapter 48). Collectively, those are the media brothers and sisters known as "hacks and flacks." They work hard. Nobody ever thanks them at awards shows.

Ken Kragen, John Briggs, David Corlew, Tony Conway, Roger Sovine and **Harry Warner** were among the onlookers. The event was notable for a large fan turnout as well as for the presence of nominees **Robert Reynolds** and **John Berry**. Maverick man Reynolds was actually there because his sweetie **Trisha Yearwood** was doing the announcing along with **Tim McGraw**. Both of them were robbed of noms, by the way, as were major sellers **Clay Walker, Alabama, Lorrie Morgan, Travis Tritt, Joe Diffie, Randy Travis, Wade Hayes, Toby Keith** and **Jeff Foxworthy**. "Maybe the Mavericks will get really popular and I can retire," wisecracked Yearwood. "Have you got any job openings at your place?" I love an irreverent diva, don't you?

Multiple nominee **Alison Krauss** is another wonderful smart-mouth. "They just woke me up; I don't look real good," she told Yearwood on the phone. "But it sounds like I'm going to have to look good pretty soon."

"Around October," said Trisha. "I think I should stop eating now," replied Alison.

Nancy Russell (now at Force) and **Steve Wallach** (now at Entertainment Travel).

Chet Flippo, Rod Essig, Ken Levitan, Bob Doyle, Al Bunetta, Dan Hill, Paul Zameck, Dean Unkefer, Jim Kemp, David Preston, Bob Paxman, Ed Benson, Michael Hight, David Ross and **Dan Einstein** were in full-blown schmooze by the time I arrived. **Hazel Smith** informed me that **Bob Frank** was snooping around to learn Bobby Karl's identity. I didn't realize it was a secret. **Norro Wilson** took time to congratulate me on one of my recent give-'em-hell columns. Veterans, in general, seem to like industry-analysis writing. No doubt the 20-somethings in the biz are scratching their heads and going, "Huh? Everything looks great to me." That is, if they even read.

Songwriters can read and do. This is, of course, why I cherish them more than any other group. OK: except for hacks and flacks. Terrific tunesmiths **Rick Bowles** and **Robert Byrne** co-starred at the **Lorrie Morgan** No.1 party for "I Didn't Know My Own Strength" (8/16).

"I was shameless: I asked her for her autograph on the sheet music," Bowles reported sheepishly. "I ghermed her. Please don't tell anybody." Too late. Besides, being a fan is nothing to be ashamed of. As for

Byrne, he told tales of working with the moppet Moffatts. They lit the toilet paper on fire at his home/studio. "Well, they are little kids," he said affectionately. "And a little mischief is good for the soul," sez I.

Noel Fox and his Maypop staff, **Jody Williams, Patsy Bradley, Susan Nadler, Sam Ramage, David Zimmerman** and **Schatzi Hageman** were among those celebrating Lorrie's return to the top at Cafe 1-2-3. For **Ken Van Durand, Tom Sgro** and the rest of the BNA promotion team, it marked their first No.1 as a new unit. The big news was **Dale Turner's** announcement that Lorrie's *Greatest Hits* album, on the market just 49 days at that point, had gone Gold.

"I thought my days of No.1's were over," she confessed. "This is a big surprise to me. I'm blown away."

Another nice touch was the attendance of Maypop owners **Alabama**. I guess it helped that later that evening (8/16) they were the focus of a 15th-anniversary party tossed by RCA at Union Station Hotel. This was a very big deal, attended by hundreds of schmoozic-business mavens—**Clay Smith, Bill Ivey, Wade Jessen, Kimmy Wix, Mike Milom, Tom Roland** and **Bonna de la Cruz, Frank Mull, Dick Heard, Rose Clayton, Ray Pilzak, Barry Beckett, Jerry and Connie Bradley, Roger Murrah, Greg Fowler, Dale Morris, Ray Sells** and **Jane Greathawk, Mario Martinez, Marilyn Arthur, Marion Williams, Chris Dodson, Kevin Lamb, Barbara Hardin, Ray Kennedy, Lisa Palas, Keith Hill, Kay West**, yaddada, yaddada, yaddada.... I mean, it was an unbelievable *throng*.

And why not? As **Randy Goodman** informed us, Alabama has sold 50 million albums worldwide and is 9th in the ranking of overall sales by a group in music history, ahead of such stellar attractions as Led Zeppelin, Queen, Pink Floyd and The Who. Alabama is two singles away from Conway Twitty's crown as the artist with the most No.1 records. "They have more than 100 hours of Fan Fair time under their belt," said Goodman. Yipes. That's scary.

Tommy Daniel hastened to say that the group's new *In Pictures* album is now in stores and encouraged us all to head over to Tower after the party to buy one. **Joe Galante** unveiled four crystal Nipper dogs, saying, "Alabama has remained a constant throughout 15 years in this industry. And that is because they care about the music and about the audience." And it's true, these guys are still making great, fresh-sounding records.

Jeff Cook, Mark Herndon, Teddy Gentry and **Randy Owen** each made a speech. Actually the first three made brief remarks. Randy, bless his heart, babbled happily for what seemed like another 15 years.

DAVIS ON NASHVILLE

Who Is Tom Davis? "I've been in the audio and music business for around 20 years. SeisMic Sound is an audio facility for television and film post-production work and a music mixing facility — one of the first such facilities in Nashville. I moved here from Los Angeles a year ago to explore other markets and improve my quality of life. We're heavily into high-end audio and we wanted to follow the trend of television and film production that's really starting to happen here."

What Projects Have You Worked On? "There are a bunch. A few that come to mind include 'This Is Garth Brooks,' 'This Is Garth Brooks Too,' and U2's 'Zoo TV.' Others you might have seen are 'Spinal Tap - The 25th Year Reunion Special,' or 'The Judds' Farewell Concert.' Then there are a number of television specials like the MTV Movie Awards, the Video Music Awards and *Rolling Stone Magazine's*, 'The Year in Review.'"

Thoughts on the Post-Production Business in Nashville? "It's certainly secondary to the music business. But growing at an incredible rate. There are very few video facilities here — maybe ten — yet only three have audio rooms. But the influx of music videos has brought a lot of production talent to the area. Nashville is starting to compete with Hollywood."

Favorite Quote? "Hey! Is this a bug — or a feature?"

What makes SeisMic Sound so technologically advanced? "We've got the people who have the skills and the experience. They're not only creative, but they know how to get the most from our equipment. We can lay-down and layback from and to D2, Betacam, Digital Betacam and, of course 1" and 3/4" formats. We use the most technologically innovative products for post-production like the 24-track Fairlight MFX III digital disk recorder, the Euphonix CS 2000 digital controlled console, TASCAM's DA-60 timecode DAT and TASCAM DA-88s."

Most Memorable Studio Experience? "I mixed a Perrienspot and when it was complete the agency people came to the studio to review it. It was a beautiful rich mix with special effects and tons of layers. The director wanted to play the spot loud. The agency people started asking to turn certain sounds down — the ocean waves, then the seagulls, the voice over, and after several minutes I realized that we turned EVERYTHING down! All we really needed to do was turn the overall volume down! It was very funny."

Your Thoughts on Technology and the TASCAM DA-88? "DA-88s got me off DASH and 2" analog. TASCAM was fantastic in helping me make the transition. We were one of the first to have DA-88s in Nashville — certainly the first to use it in post-production. It's a great mixdown machine for printing multiple mix stems. Since it has been embraced so much in the post community and since hard disk systems are for the most part non-compatible with each other, the DA-88 is a terrific medium to transfer sound elements between platforms. The industry is at a crossroad. With so many studios using different hard disk systems, the TASCAM DA-88 is the common denominator... TASCAM has only gotten better. I've seen them grow from consumer/semi-pro products and continuously excel — every product is better than the last. Like me and my career, TASCAM just gets better by building serious products like the DA-88. I get better by doing better stuff. I'm a big fan of the machine. It allows me to do really high quality work for a very affordable price."

BOLTON DOWN THE ROW

I could have sworn I saw Michael Bolton being escorted out of a female-chauffered limo parked curbside on 17th last month. I rubbed my eyes and he was still there, ball cap and all. The pop wailer was doing some recording at the Dugout for his upcoming greatest hits collection, which reportedly will include four new songs. Steve Bishir, who engineered drum tracks for the project, said Mr. Bolton layed down lead and background vocals, and while here, with the use of Emerald Sound's 3D2 hookup, approved mixes from a New York studio...Matraca Berg did vocal overdubs with Will Jennings producing and Dave Matthews at the board at Studio 19...and Bryan Cumming continued to lay down demos and jingles at his Studio 23...Top Tracks has a new TLA compressor, Mic Pre in the A room and a 16 track A-Dat in the B room...We welcome Triad Studios to the row at 1600 17th Ave. South, who will primarily provide mixing, overdubbing, and tracking services with a 32-track digital Mitsubishi X-880, and an Otari MX-80 2" analog. Other features include a Trident 80C console and Uptown Touch Sensitive moving faders. Call Jeff Hodges at 269-5050 for info...With the likes of pop icons Michael Bolton and Neil Diamond recording around town, you never know who's gonna show up next. Our studios' laid back atmosphere and cutting-edge technology is certain to attract many more, and there's still room to fit them in, right? By the way, who was that heavy-set guy in the sunglasses and the white jumpsuit hanging out at Shoney's? 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
BATTERY				
Brady Seals	Rodney Crowell	Peter Coleman	WB	album
Jars of Clay	Robert Beeson	Schnaars/D. Sarrett	Brentwood	"
Irene Kelly	Irene Kelly	Duane Scott	EMI	demo
Randy Hardison	Randy Hardison	"	New Life	"
Beginner Bible	Chris Harris	Tom Laune	—	album
Tyler Livingston	Joe Weber	Joe Weber	—	demo
BENNETT HOUSE				
Cheri Keaggy	Charlie Peacock	S. Wilson/S. McLean	Sparrow	trax
Expose	Keith Thomas	Bill Whittington	Arista	trax/od's/mix
Steve Green	Greg Nelson	Compton/McLean	Sparrow	trax
Trinity	Mark Dowdy	Cooper/McLean	—	trax/od's/mix
Ford (A. Cleveland)	Chris Parker	Drummond/McLean	Whistlers	"
Lisa Franks	Fred Vail	Harding/Costa/McLean	—	trax
CASTLE				
The Sky Kings	Sky Kings/Feaster R. Feaster/T. Collins	WB	od's/mix	
Cooter Brown	J. Scaife/J. Cotton/J. Kelton/M. Nevers	"	mix	
BR5-49	M. Janas/Nuyens	Mike Janas	—	od's/mix
Song demos	Bruce/Allen	Mike Griffith	—	
		Big Tract./War.-Chap./Posey	mix	

ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
Gumpton	Jim Faraci	Jim Faraci	Spongebath	mix
The Features	"	"	"	"
Steve Wariner	Steve Wariner	Randy Gardner	Arista	"
CUPIT				
Ken Mellons	Jerry Cupit	Ron Treat	Epic	od's
Brad/Shelly Brinkley	Joe Khoury	"	—	demo
Jodi Sever	Jonelle Polanski	"	—	"
EMERALD SOUND				
Wynonna	Tony Brown	C. Ainlay/G. Lewis	MCA	mix
George Strait	"	Tim Waters	—	"
Stephanie Bentley	Todd Wilkes	"	Epic	od's
Jimmy McCollom	Milan Bogdan	"	—	trax
Peter Frampton	—	"	—	radio int.
Lisa Brokop	Jerry Crutchfield	Milan Bogdan	Capitol	od's
Lari White	Josh Leo	D. Ritchie/T. Waters	RCA	"
Paul Brandt	"	Marcantonio/Martin	WB	trax/mix/od's
Gene LaSage	John Hobbs	B. Bullock/T. Bates	—	trax
Michael Bolton	—	G. Greene/B. Bowen	Sony	radio(3D2)
Walter Becker	Roger Nichols	Roger Nichols	—	mix

THE JUKEBOX				
The Issacs	Tony Rice	Bil VornDick	Horizon	od's
Bret Kidd	Ray Doggett	Howard Toole	ESU	demos
Gov. Jimmy Davis	Charlie McCoy	Eric Paul	—	trax/od's
C.J. Edwards	Cavanaugh/Brown	Toole	—	trax/od's/mix
Kelley Hibby	Mark Edwards	"	—	"
Carol Etheridge	Bruce/Lee	"	—	demos
C. Dannemiller	Trey Bruce	"	—	"
Jack Jezioro	Jack Jezioro	Bil VornDick	Benson	trax/od's

LOUD				
Clay Walker	James Stroud	J. King/R. Cobble	Giant	od's/mix
Clint Black	"	Kevin Beamish	RCA	od's/Christmas
John Anderson	"	J. King/M. Hagen	BNA	trax
Doug Supernaw	Richard Landis	Csaba/D. Hall	Giant	mix/od's
Tim McGraw	Stroud/Gallimore	Julian King	Curb	od's
JoDee Messina	Byron Gallimore	J. King/C. Lord	"	od's/mix

MASTERLINK STUDIOS				
Arizona Tourism	Billy Adair	C. Hailey/C. Orange	—	jingle
All Bass Orchestra	Dave Pomeroy	"	—	—
Joe Nolan	J. Drake/Bronson	"	—	demos
Henry Ray	Kehna Kara	Jared Johnson	—	—
Randy Rogers	Josh Noland	Eric Paul	—	—

MIDTOWN TONE & VOLUME				
Diamond Rio	Mike Clute	Mike Clute	Arista	trax
Ray Vega	Mark Bright	Marty Williams	RCA	trax
Chet Atkins/ Lari	White/ L.R. Parnell	S. Bogguss/T.Keith/M. Stuart/ M.Chesnutt	TBS	Roots/Country
➔	Scruggs/Neff	Snake	Mercury	trax
Duane Steel	Clute/Bogard	Mike Clute	—	—

MUSIC MILL				
Mark Luna	Buddy Cannon	B. Bullock/T. Bates	Polydor	mix
Martina McBride	Worley/Seay	Schleicher/Burnside	RCA	od's/mix
Ken Mellons	Jerry Cupit	R. Treat/T. Bates	Epic	od's
Cooter Brown	J. Scaife/Cotton	Cotton/Scaife/Clark	WB	"
Alison Krauss	Alison Krauss	G. Pechosa/T. Bates	Rounder	od's/mix
Chely Wright	H. Shedd/Seay	Seay/T. Culross	Polydor	od's
Davis Daniel	"	"	"	"

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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
MONEY PIT				
Martina McBride	Worley/Seay	Seay/Burnett	RCA	mix
Chely Wright	Shedd/Sealy	Seay/A. Martin	Polydor	tracks & od's
James Bonamy	Johnson	Seay/Martin/Burnett	Polydor	tracks
S.Bentley	Worley/Wilkes	Schleicher/Hellerman	Sony	tracks/ods
Davis Daniel	Shedd/Seay	Seay/Martin	Polydor	tracks
Gene LaSage	John Hobbs	Bullock/Hellerman	—	od's
Chris Farren	Chris Farren	Jim Burnett	Farrenuff	demos
OAK VALLEY				
The Whites	Ray Pennington	Bill Warner	Step One	voc od's
Brian Smith	"	"	"	"
Cumberland Boys	Gary Prim	"	Daywind	"
Betty J. Robinson	Dean Crigger	"	Melody Mount.	mix
The Lafevre Trio	Harold Timmons	"	—	dig. edit.
The Gunns	Kevin McManus	Kevin McManus	Zion	trax
The Lesters	"	"	"	voc od's
The Fox Brothers	"	"	Sierra	mix
The Freemans	Daryl Freeman	McManus/Warner	Goldenvine	vid. mix
RECORDING ARTS				
Steve Green	Greg Nelson	King/Roudebush	Sparrow	voc/od's
Garre LaGrone	Richard Barrow	Barrow/Roudebush	Starstruck	mix
Bill Gavin	A. Von Dollen	Hardin/Roudebush	—	od's
Andy Williams	Boyer/Oldenbrook	Rudin/Jaszcz/Roudebush	Nelson	Christmas
Jim Austin	Randy Boudreaux	Joe Webber	—	voc/od's
Nadirah Shakoor	Mike Utley	DeMain/Roudebush	Margaritaville	"
Greenidge Utley	"	"	Island	od's/mix
Jimmy Buffett	"	"	"	mix
REVOLUTION SOUND				
Jeff Scott	Zavitsou/Haseldon	Good/Ledet	—	od's/mix
Jeff Copely	"	"	—	editing
H. Howard songs	Melanie Howard	"	—	trax/mix
Willie Nelson	Willie Nelson	"	—	trax
Cannon/Bastian	Buddy Cannon	Rodney Good	—	"
Melanie Cannon	"	"	—	trax
Waylon Jennings	Waylon Jennings	"	Ford Trucks	trax
Lina Sanchez	Albright/Spears	"	Tejano	"

ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
Sammy Kershaw	Cannon/Wilson	Bullock/T. Castle	Mercury	od's
Bo Davis	Clyde Brooks	Rocky Schnaars	—	od's
Charley Floyd	"	"	—	"
SANCTUARY				
Newsboys	Steve Taylor	R. Long/J. Tate	Star Song	od's
Craig Gore	Scott Baggett	Scott Baggett	Sony	trax/mix
Sam & Annie Tate	"	"	Blue Water	demos
DC Talk	P.J. Heimerman	L. Fuston/J. Tate	—	string od's
Various	Lana Thrasher	Scott Baggett	Major Bob	demos
SESSIONS				
R.McDowell	McDowell/Meador	Buck Jarrell	—	demo
The Messengers	Bobby All	Denis Ryan	—	spec. proj.
Kasey Jones	Kasey Jones	Jeff Jones	—	demos
Tommy Crain	Miller/G. Foster	David Henson	—	"
SONG CELLAR/STUDIO BLUE				
Lindy Gravelle	Chuck Neese	—	New Co.	CD proj.
Katherine Dines	Dines/J. Cook	—	—	children's CD
Dennis McDonald	McDonald/Cook	—	Good News	CD proj.
Sherrill/DiPiero/Knowles/Staley	—	—	—	—
—	Little Big Town	—	—	demos
Wendell Mobley/John Jarrard/Gene Nelson/Lindy Gravelle	—	—	New Company	—
—	—	—	—	—
G. Harrison	P. Joseph Music	—	—	"
Hal/Rachael Newman	JABA	—	—	"
SOUND EMPORIUM				
Bela Fleck & Flecktones	Fleck	D. Sinko/K. Hutton	IRS	od's/mix
Paul Jefferson	Garth Fundis	"	Almo Sounds	trax
Rob Stinson	Wilson/ Cannon	Sherrill/Meadows	—	mix
Janis Ian	Craig Krampf	Mike Poole	Beacon	remix
Lenny LeBlanc	McAnally/LeBlanc	Schulman/Lowery	Integrity	trax
Seminole	Miller/McAnally	Lowery/Hutton	Curb	"
Blewater Music	Blewater	Scott Baggett	—	demos
SOUND KITCHEN				
Kiyoshiro	Endo	Justin Niebank	EMI	trax
Imagine This	Youngblood	Steve Ames	Essential	od's/mix
Carman	Sims/Bannister	Lawne/Bishir	Sparrow	mix



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STUDIO CARDS




photo by Jeff Morris

DAVE POMEROY

BASS

DAVE POMEROY

<p>BORN: Naples, Italy HT: 6'0" WT: 180 YEARS IN NASHVILLE: 18 YEARS PLAYING: 29 INSTRUMENTS: Modified Fleishman electric upright, Music Man Stingray 5, G&L L2000, Hamer 8-string, Zon Sonus V, Curbow Petite 6, Fender Precision, Yamaha TRB-5, Jones 6 string bass guitar, Kay acoustic bass FAVORITE GEAR: GHS strings, Trace Elliot amplifiers, Morley pedals FIRST MASTER SESSION: Don Williams RECENT SESSIONS: Trisha Yearwood, Nitty Gritty Dirt Band w/Karla Bonoff, Duane Eddy, Tracy Lawrence, Neil Diamond, Paul Jefferson, Bill Miller CAREER HIGHLIGHT: Playing on 3 Grammy-winning recordings and being named to the Advisory Board of <i>Bass Player Magazine</i> in 1994. MUSICAL INFLUENCES: Beatles, Charlie Mingus, Sleepy LaBeef, etc., etc. FAVORITE ENGINEER: You know who you are! HOBBIES: Monday Night Madness, bass orchestra, Blue Christmas, writing, producing</p>	<p>AGE: 39 HAIR: Brown EYES: Brown</p>
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ARTIST	PRODUCER	ENGINEER	LABEL	PROJECT
Mary Griffen	Barkin/Downs	David Thoener	Curb	"
Jim Austin	Randy Boudreaux	Kevin Beamish	Small Time	"
IMAX Films	Bob Parr	Tom Davis	—	"Grand Canyon"
Dallas County Line	Barry Beckett	Pete Green	Curb	fiddle od's
Brent Lamb	Jeff Teague	Steve Marcantonio	Word	demo
Dwight Whitley	Howard Knight	—	—	trax
Ray Vega	Mark Bright	Marty Williams	RCA	trax/od's/mix
Ricky Skaggs	Ricky Skaggs	Alan Schulman	Atlantic	od's
Lillenas	Tom Fetke	Bob Clark	Lillenas	voc/od's/mix

SOUNDSHOP

Asleep At The Wheel	A. Byrd	J. Dickson/M. Capps	Capitol	trax
Berice Blanche	Montgomery	Eichelberger/Capps	Aust. Country	tracks
Neil Diamond	Don Cook	Bradley/Capps	Frogking	od's/mix
Marty Stuart	Marty Stuart	G. Paczosa	New Haven	od's/mix
Pam Tillis	Pam Tillis	M. Bradley/Capps	Arista	mix
Nikki Nelson	Don Cook	"	Sony/DKC	trax
Rhett Akins	Wright/Omartian	Tankersley/Dickson	WB	mix/movie
Six Shooter	Buddy Killen	John Dickson	Curb	trax
Shenandoah	Don Cook	Bradley/Capps	Capitol	tracks
Ronnie McDowell	"	"	"	"
Wayne Watson	Watson	Bradley/Capps	Warner Alliance	mix

SOUND STAGE

Kimber Clayton	Steve Keller	J. Jaszcz/M. Ralston	Curb	mix
Zona Jones	Byron Gallimore	J. King/C. White	Pride Music	od's
Marty Hedden	"	"	"	mix
Stephanie Bentley	Wilkes/ Worley	Marcantonio	Sony	"
Noel Haggard	Barry Beckett	David Hall	Atlantic	od's
Neil Diamond	Bob Gaudio	B. Becker/M. Ralston	Columbia	"
Wynonna	Tony Brown	J. Balding/C. Dauet	MCA	trax
Clint Black	James Stroud	Beamish/M. Hagen	RCA	mix
Mark Luna	Buddy Cannon	Bob Bullock	Polydor	od's
James Bonamy	Doug Johnson	Doug Johnson	Sony	"
Rob Crosby	Jerry Crutchfield	M. Williams/C. Rowe	River North	mix
Jerry Kilgore	Prentice/Powell	Dennis Ritchie	Asylum	od's

STUDIO 19

Matraca Berg	Will Jennings	Dave Matthews	—	voc od's
Tia Sillers	Tia Sillers	"	—	demos
Troy Seals	—	"	Almo-Irv.	"
Leon Roberts, Jr.	—	"	—	trax/mix
Justin Lawson	—	Jim Pace	—	trax
Sean Michaels	Jeff Gordon	Dave Matthews	Magnatone	"

STUDIO 20

Eric Horner	Eric Horner	Jim Pace	—	Goodyear promo
Kelly Cash	Larry Roser	"	—	od's
Wildheart	Charlie McAllister	"	Honey	od's/voc
Leon Roberts, Jr.	—	"	—	"
Robin Parrish	Larry Roser	"	—	"

STUDIO 23

Chris Keaton	Keaton/Cumming	Cumming	—	demo
August Golden	Bryan Cumming	"	—	"
Teresa Neal	"	"	—	"
C Couch/B. Hart	"	"	—	"
David Grimm	"	"	—	"
Alan Ross	"	"	—	jingle
Ric Kirk	"	"	—	demo
Les Kerr	"	"	—	jingle

SYNCSOUND

KPIX-TV	Randy Wachtler	Herb Tassin	—	news theme
TNN	Teren/Wachtler	"	—	We Are Country
F.A. Buttrey Meat	"	John Wiles	—	mix
WCPX-TV	"	"	—	My Turn To Play
WHNS-TV	Hogue/ Wachtler	Doug Currie	—	New Cut In Town
Li'l Things	"	J. Wiles/D. Currie	—	demo
KPNX-TV	Wachtler/Hogue	Wiles	—	voc/mix
WRC-TV	—	Blair Masters	—	prog. themes



Artist Bob Woodruff signs with Veritas Music Entertainment, Nashville's new publicly-traded country music record label. (L to R, standing) Manager Jim Della Croce and Veritas attorney Robin Mitchell Joyce. (seated) Veritas CEO Roy Wunsch, Woodruff and Veritas President Bud Schaeztle.

ARTIST PRODUCER ENGINEER LABEL PROJECT

TOP TRACKS

Brian Gleason	Tom Pallardy	Cohan/Lechner	—	CD project
S. Baker/Rutter	"	Cohan/Boyer	Bakehouse	demos
Joon Kinloch	"	Rich Cohan	—	trax/voc/mix
Paul Easter	"	"	—	contest winner
Nicholas & Payne	"	"	—	"
Freddy Williams	"	"	—	"
David Mullen	David Mullen	"	—	demos
Lisa Lankford	Lisa Lankford	Michael Hopkins	—	"
Tim Mensy	Tim Mensy	R. Cohan/C. Pfaff	Patrick Joseph	"
Judie Bell	Judie Bell	Chuck Pfaff	—	"
Talbott/Kenyon	Talbott/Kenyon	Andrew Henderson	—	"B" Room Demos

TRIAD

Duane Steel	Clute/S. Bogard	Mike Clute	Mercury	od's/voc
Pray For Rain	Jimmy Lee Sloas	Steve Bishir	Sparrow	trax/od's
River Road	P. Worley/E. Seay	Clark Schliecher	Sony	voc/od's
Ricochet	Seay/ Chancey	—	"	mix
Dobie Gray	Dant/D. Gray	P. Green/S. Lowrey	AZOR	trax/od's/mix
Chubby Checker	Al Shipston	Al Shipston	—	od's
Shane Sutton	Zavitsou/Haseldon	Pete Green	Polydor	vocals
Generation Y	Chris Omartian	David Schober	Sparrow	trax/od/mix

WOODLAND DIGITAL

Mandy Barnett	Kyle Lehning	Kyle Lehning	Asylum	mix
Various "Sisters"	Cheryl Rogers	Ronnie Brookshire	WB	od's
Pam Tillis	Tillis/Niebank	Justin Niebank	Arista	mix
Kathy Lee Gifford	Jim Ed Norman	Eric Prestidge	WB	"
Loony Tunes	"	"	"	"
Andy Williams	Don Boyer	John Mayfield	Word/Unison	od's
Bryan White	Lehning/Walker	Alan Schulman	Asylum	trax/od's
Cooter Brown	Cotton/Scaife	John Kelton	WB	trax
Aaron Tippin	Steve Gibson	Alan Schulman	RCA	trax/od's
Steve Azar	Joe Thomas	Rick Fritz	River North	"
Andy Griffith	Huntsinger/Tyrell	D. Rudin/L. Fuston	Sparrow	od's
Karla Bonoff/Dirt Band	Omartian	Terry Christian	MCA	trax/od's



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ALBUM CUT RESEARCH

*Album
Country*

STATIONS REPORTING: 32

♦♦♦ Indicates New Entry or Re-Entry

• Indicates Tie

TOP ALBUMS

TOP CUTS

8/23		9/8		ARTIST • Album Title • Label • Total Reports Preferred Tracks (# of Reports)
2	1	DOUG STONE/FAITH IN ME, FAITH IN YOU • COLUMBIA • (28)		Born In The Dark (18); Enough About Me... (4); Honky Tonk Mona Lisa (3)
6	2	JOHN MICHAEL MONTGOMERY • ATLANTIC • (28)		Cowboy Love (15); * No Man's Land (3); Just Like A Rodeo (3)
3	3	JAMES HOUSE/DAYS GONE BY • EPIC • (25)		Days Gone By (13); * Anything For Love (9); Take Me Away (1)
5	4	TY HERNDON/WHAT MATTERED MOST • EPIC • (23)		Love At Ninety Miles An Hour (8); Pretty Good Thing (6); You Don't Mess... (2)
1	5	RICK TREVINO/LOOKING FOR THE LIGHT • COLUMBIA • (22)		Full Deck... (9); * Save This One For Me (6); I Want A Girl In A Pick-Up Truck (4)
8	6	WADE HAYES/OLD ENOUGH TO KNOW BETTER • COLUMBIA • (22)		Steady As She Goes (8); Don't Make Me Come To Tulsa (4); What I Meant To Say (4)
13	7	TRACY BYRD/LOVE LESSONS • MCA • (22)		You Lied To Me (8); * Love Lessons (5); Four To One In Atlanta (3)
12	8	CONFEDERATE RAILROAD/WHEN AND WHERE • ATLANTIC • (21)		* Bill's Laundromat, Bar And Grill (8); See Ya (3); Toss A Little Bone (3)
4	9	JOE DIFFIE/THIRD ROCK FROM THE SUN • EPIC • (20)		Junior's In Love (9); Good Brown Gravy (5); I'd Like To Have A Problem Like That (4)
♦♦♦	10	COLLIN RAYE/I THINK ABOUT YOU • EPIC • (19)		Not That Different (3); On The Verge (2); What If Jesus (1)
9	11	PATTY LOVELESS/WHEN FALLEN ANGELS FLY • EPIC • (18)		When Fallen Angels Fly (12); Old Weakness... (3); Feelin' Good About Feelin' Bad (2)
11	12	MARY CHAPIN CARPENTER/STONES IN THE ROAD • COLUMBIA • (17)		A Keeper For Every Flame (9); This Is Love (6); The Last Word (2)
7	13	KEN MELLONS/KEN MELLONS • EPIC • (16)		Keepin' It Country (9); Honky Tonk Teachers (7)
♦♦♦	14	ALABAMA/IN PICTURES • RCA • (16)		Sunday Drive (5); Spin The Wheel (3); Say I (3)
15	15	NEAL MCCOY/YOU GOTTA LOVE THAT! • ATLANTIC • (15)		Twang (10); You Gotta Love That (4); Plain Jane (1)
16	16	TANYA TUCKER/FIRE TO FIRE • CAPITOL • (14)		Love Will (5); Fire To Fire (3); I'll Take The Memories (2)
♦♦♦	17	LEE ROY PARNELL/WE ALL GET LUCKY • CAREER • (13)		Givin' Water (3); We All Get Lucky (2); Knock Yourself Out (2)
10	18	COME TOGETHER • CAPITOL • (12)		All My Loving (3); Let It Be (2); Help (1); I'll Follow The Sun (1)
21	19	JOHN BERRY/STANDING ON THE EDGE • CAPITOL • (11)		Every Time My Heart ... (6); Ninety Miles An Hour (2); Desperate Measures (2)
♦♦♦	20	STACY DEAN CAMPBELL/HURT CITY • COLUMBIA • (11)		Hurt City (4); Pop A Top (4); Why You Been Gone So Long (3)
17	21	RICKY VAN SHELTON/LOVE AND HONOR • COLUMBIA • (10)		Then For Them (3); I Thought I'd Heard It All (3); Love And Honor (3)
♦♦♦	22	MARK CHESNUTT/WHAT A WAY TO LIVE • DECCA • (10)		Rainy Day Woman (5); It's Almost Like You're Here (2); What A Way To Live (1)
♦♦♦	23	SHELBY LYNNE/RESTLESS • MAGNATONE • (10)		Restless (3); Talkin' To Myself (2); Hey Now Little Darlin' (2)
♦♦♦	24	TRISHA YEARWOOD/THINKIN' ABOUT YOU • MCA • (10)		Fairytale (6); On A Bus To St. Cloud (2); Till I Get It Right (1)
19	25	NASCAR—RUNNIN' WIDE OPEN • COLUMBIA • (9)		Cadillac Ranch (4); Runnin' Wide Open (4); Fuel To The Fire (1)
24	26	GEORGE & TAMMY/ONE • MCA • (9)		If God Met You (4); Whatever Happened To Us (2); They're Playing Our Song (1)

8/23		9/8		ARTIST • Song Title (Writers)
1	1	DOUG STONE • Born In The Dark		(C. Hinesley)
6	2	JOHN MICHAEL MONTGOMERY • Cowboy Love		(Bill Douglas, Jeff Wood)
13	3	JAMES HOUSE • Days Gone By		(James House, Monty Powell, Debi Cochran)
11	4	PATTY LOVELESS • When Fallen Angels Fly		(Billy Joe Shaver)
♦♦♦	5	COLLIN RAYE • I Think About You		(Don Schlitz, Steve Seskin)
12	6	NEAL MCCOY • Twang		(T. Martin, R. Wilson)
2	7	RICK TREVINO • Full Deck Of Cards		(Kostas, M. Dyer)
3	8	* JAMES HOUSE • Anything For Love		(J. House, P. Barnhart, S. Hogin)
4	9	JOE DIFFIE • Junior's In Love		(D. Linde)
5	10	KEN MELLONS • Keepin' It Country		(K. Mellons, J. Cupit, J. Honeycutt)
9	11	MARY CHAPIN CARPENTER • A Keeper For Every Flame		(M.C. Carpenter)
10	12	* CONFEDERATE RAILROAD • Bill's Laundromat, Bar And Grill		(Mark Germino, Jimmy Alan Stewart)
♦♦♦	13	TRACY BYRD • You Lied To Me		(Bill Anderson)
14	14	TY HERNDON • Love At Ninety Miles An Hour		(Chris Knight, Sam Tate, Annie Tate)
♦♦♦	15	WADE HAYES • Steady As She Goes		(Don Cook, Ronnie Dunn, Kix Brooks)

TOTAL REPORTS BY LABEL

COLUMBIA	129
EPIC	117
ATLANTIC	71
MCA	62
CAPITOL	53
RCA	31
GIANT	22
MERCURY	21
ARISTA	15
CAREER	13
DECCA	13
EPIC	11
MAGNATONE	11
CURB	9
REPRISE	7
WB	7
BNA	5
POLYDOR	5
RIVER NORTH	4
HIGHTONE	3
RCA	3
ROUNDER	3
CURB/MCG	3
ASYLUM	2
BELLAMY	2
HONEST	1
JUSTICE	1
MARGARITAVILLE	1

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

* Denotes track scheduled for single release

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BROOKS & DUNN, CARSON

HIT THE TOP OF THE CHARTS



Artist/Title/Label	R&R Aug 11	Plays	CAM Aug 11	Plays	Gavin Aug 11
Brooks & Dunn, "You're Gonna..." (Arista)	2-1*	+164	1-1	-15	1-8
Jeff Carson, "Not On Your Love" (MCG/Curb)	4-2*	+223	2-2*	+12	2-1*
Alabama, "She Ain't Your Ordinary..." (RCA)	9-3*	+650	8-3*	+508	8-5*
Pam Tillis, "In Between Dances" (Arista)	8-4*	+399	9-5*	+235	4-2*
Bryan White, "Someone..." (Asylum/EEG)	11-7*	+845	11-8*	+466	10-9*
George Strait, "Lead On" (MCA)	10-9*	+498	10-9*	+288	9-6*
Clint Black, "One Emotion" (RCA)	12-11*	+531	12-10*	+297	17-12*
John Berry, "I Think About It..." (Capitol)	13-12*	+577	15-12*	+346	14-11*
Ty Herndon, "I Want My Goodbye..." (Epic)	16-13*	+462	19-16*	+367	15-13*
Rhett Akins, "That Ain't My Truck" (Decca)	17-14*	+411	16-14*	+283	11-10*
Ty England, "Should've Asked Her..." (RCA)	18-15*	+629	17-15*	+363	19-15*
Wade Hayes, "Don't Stop" (Columbia/DKC)	19-16*	+387	18-17*	+231	20-16*
Mark Chesnutt, "Down In..." (Decca)	20-17*	+116	23-24	-11	18-14*
Patty Loveless, "Halfway Down" (Epic)	21-18*	+326	22-19*	+171	21-17*
Collin Raye, "One Boy, One Girl" (Epic)	23-19*	+724	24-18*	+438	25-20*
Tracy Lawrence, "If The World..." (Atlantic)	26-20*	+692	29-22*	+495	24-19*
Tim McGraw, "I Like It, I Love It" (Curb)	28-21*	+1578	26-13*	+926	45-22*
Toby Keith, "Big Ol' Truck" (Polydor)	24-22*	+496	27-23*	+319	22-18*
Faith Hill, "Let's Go To Vegas" (WB)	31-24*	+895	31-27*	+545	39-26*
Sawyer Brown, "(This Thing..." (Curb)	27-25*	+547	33-29*	+447	27-21*
BlackHawk, "I'm Not Strong..." (Arista)	36-26*	+972	41-30*	+681	36-24*
Mark Collie, "Three Words, Two..." (Giant)	29-27*	+306	39-32*	+363	31-29*
Terri Clark, "Better Things..." (Mercury)	33-28*	+533	34-31*	+300	32-25*
Kenny Chesney, "All I Need To Know" (BNA)	35-30*	+536	42-39*	+179	44-37*
Trisha Yearwood, "I Wanna Go Too..." (MCA)	42-31*	+968	47-35*	+675	40-30*
Martina McBride, "Safe In The..." (RCA)	39-32*	+612	45-33*	+439	38-32*
Daryle Singletary, "I Let Her Lie" (Giant)	44-34*	+657	52-43*	+432	47-42*
Neal McCoy, "If I Was A..." (Atlantic)	47-35*	+1116	56-45*	+543	50-38*
Marty Stuart, "If I Ain't Got You" (MCA)	41-36*	+231	51-49*	+217	29-27*
Shenandoah, "Heaven Bound..." (Capitol)	46-38*	+692	50-44*	+372	43-33*

*-denotes singles with bullets

SINGLES:

New And Active: John Michael Montgomery's "No Man's Land" enters the CAM chart at number 63. "Every Little Word" by Hal Ketchum arrives at number 50 in Gavin and 64 in CAM. Shania Twain's third single, "The Woman In Me," debuts at number 40 in R&R and 39 in Gavin, while already climbing eleven notches to number 47 in CAM. On the heels of "Party Crowd," David Lee Murphy's "Dust On The Bottle" clears off a spot at number 41 in Gavin and 43 in R&R. "Sometimes She Forgets" by Travis Tritt moves up seventeen spaces in CAM to 46, while debuting at 39 in R&R and 47 in Gavin. The Mavericks' "Here Comes The Rain" begins at number 46 in R&R and 49 in Gavin.

ALBUMS:

Once again, Shania Twain's *The Woman In Me* rests atop The Billboard Country Albums chart. Jeff Foxworthy's *Games Rednecks Play* acquires "Greatest Gainer" status and moves up a notch to number two after just two weeks on the chart. Other Foxworthy releases also gain substantial ground, as *The Redneck Test Volume 43* moves up nineteen to number 28, *The Original* jumps seventeen spots to number 48 and *Sold Out* becomes the chart's "Pacesetter," indicating highest percentage growth, up fifteen to number 53. Tracy Byrd's *Love Lessons*, another two-week veteran, gains a bullet at number six. Jeff Carson's self-titled debut reaches its highest mark at number 30, while Bryan White's self-titled release

does the same at number 34. New albums this time are *Junior High* by Junior Brown at number 67 and Kim Richey's self-titled Mercury debut at number 72.

Games Rednecks Play also has "Greatest Gainer" status on the *Billboard 200* chart, reaching its highest mark at number nine. *Love Lessons* reaches number 44 after two weeks, and Jeff Carson debuts at number 195. *Perfect Stranger's You Have The Right To Remain Silent*, just three weeks old, reaches number 109.

While falling to number two on *Billboard's Heatseekers* chart, *You Have The Right To Remain Silent* still reigns in the Mountain, South Central and South Atlantic regions of the country. Jeff Carson shows up at number eight, Bryan White hits number eleven, David Lee Murphy's *Out With A Bang* shows up at fifteen, Kenny Chesney's *All I Need To Know* reaches number 23, *Days Gone By* by James House remains at 24, The Moffatts' self-titled album reaches number 25, 4 Runner's self-titled album is at number 29 and Rhett Akins' *A Thousand Memories* shows up at number 31.

Tim O' Brien stays at the top of Gavin's Americana chart, with Dale Watson, Kevin Welch, Shaver and Jesse Dayton rounding out the top five. Kim Richey appears at number six, Junior Brown at seven, Kate Wallace at eight, Buddy Miller at ten and Stephen Bruton at number 26.



BUSINESS MANAGER SEATTLE

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September Showcase Artist. Focusing on McGraw, CMT is slated to air a 30-minute program, *CMT Showcase*, September 1...

August 15 was a big day for **Ty England**. In addition to the release of his self-titled debut album, it was proclaimed "Ty England Day" in his home state of Oklahoma, as well as his hometown of Oklahoma City. England also made two in-store appearances in the Oklahoma City area that same day. He was scheduled to appear on *CBS This Morning* August 23 and *The Tonight Show With Jay Leno* September 7...

Chely Wright has been nominated by the Amusement & Music Operators Association for a 1995 Jukebox Rising Star Award. Jukebox Award winners will be announced September 22 during the 1995 AMOA Awards Show in New Orleans...

National dulcimer champion and recording artist **David Schnauffer** has been appointed to the faculty of Vanderbilt's Blair School of Music. Schnauffer will teach private lessons and perform on the Blair Concert Series...

RADIO NEWS

Radio One Network, a subsidiary of Rocky Mountain Radio, LLC, recently announced a liaison with the Moon Mullins Company of Nashville to create a new country format called "GO COUNTRY!" The format will be available to affiliates September 1 in conjunction with Radio One's satellite delivery system, broadcasting's only satellite service with "true localization." GO COUNTRY! targets the 18-49 market, with a core of 25-44 year-olds. The format is designed to play hits and music by proven core artists and new songs that test in the marketplace...

Bruce Blevins has been named to oversee four San Francisco radio stations owned by Shamrock Broadcasting: KSAN-FM, KNEW-AM, KABL-AM and KBGG-FM. Blevins was in San Francisco for 24 years before moving to Phoenix to become General Manager of KMLF Country, another station owned by Shamrock...

BUSINESS NEWS

Gruhn Guitars, the world's premier guitar store, has opened on the Internet. Gruhn is located on the World Wide Web site <http://www.gruhn.com/~gruhn/index.html>. The site offers an archive of articles written by **George Gruhn**, want files, prospect forms, sample catalog forms, a complete listing and various photographs of merchandise, a photographic history of Gruhn

Guitars and more...

Dennis DiTraglia has been named Vice President, Facilities Management & Support Services at BMI. DiTraglia was formerly Assistant Vice President, General Services...

The ACM has announced its new slate of officers and board members for 1995-96. **Scott Siman** has been named President and **Mike Curb** Vice President. The first meeting of the new board was scheduled for August 16 at the Universal City Hilton & Towers...

The NEA is joining forces with Third Edition Ink to create the city's first directory for the sports and

entertainment industries. The 500-page *Entertainment & Sports Source Book*, which is scheduled to come off the presses in early 1996, will contain the names, addresses, telephone, fax numbers and E-Mail addresses for more than 10,000 businesses, organizations and professionals across Davidson County. The NEA has also announced plans to place the directory on the Internet. The 1,000-member organization is currently working with InterAccess, a Music Row Internet development and marketing firm, to establish an umbrella site on the worldwide computer network. 615-297-9752...

Next year's Country Dance Music Seminar will be held April 7-9 at the Stouffer Hotel in downtown Nashville, with the awards show set to stomp the Wildhorse Saloon April 10. Once again, the seminar and awards show will be presented and produced by Country Club Enterprises, with press and corporate sponsorships handled by P.L.A. Media...

The tenth annual South by Southwest Music and Media Conference is scheduled for March 13-17 at the Austin Convention Center in Austin, TX. The internationally renowned SXSW Music Festival will feature four nights of music by up-and-coming groups and solo artists of all musical styles from across North America and overseas. Applications for acts can be obtained by calling 512-467-7979...

The Crown, a state-of-the-art live enter-

tainment venue and public function facility, broke ground August 7 in the 100 Oaks area. The 60,000 square-foot, 2,000 seat venue will present approximately 100 national touring concerts during the first year, and also has the ability to handle a wide variety of public functions. **Victoria Weaver**, formerly with the Triad Artists/ William Morris Agencies, is Entertainment Director for The Crown. 615-385-3000...

Artists such as **Suzy Bogguss**, **Doug Stone**, **Lee Roy Parnell** and **Diamond Rio** will bring their customized styles and sounds to the "Always Coca-Cola" campaign. Each spot was produced by Hummingbird Productions' **Bob Farnsworth**. The ads will continue to run on country radio nationwide over the next four months...

Kathy Stephens-Allmand

has joined Trifecta Entertainment as Senior Manager, Publicity/Artist Development. She was formerly Director of Publicity at AristoMedia. **Connie Kain** has been hired as Senior Manager, Publicity/Corporate Communications. She was previously Senior Manager of Corporate Communications & Publicity at Clairol, Inc. in New York...

Karen Johnson

has been named the new Marketing Manager for the Country Music Hall of Fame. Johnson was most recently Director of Marketing for the Tennessee Department of Tourist Development...

Susan Collier has formed Susan Collier Public Relations and signed **Gary Baker** and **Frank Myers** as clients. 615-356-0375...

Michael Hight, former *Music Row* Associate Editor, has established a freelance journalism service specializing in artist bios, articles and press releases for the country and Christian marketplace. 615-889-7497...

English record producer and musician **Stuart Colman** has moved to the Nashville area. He has had success with artists ranging from **Cliff Richard** to **Little Richard**, and he is about to work again with top-selling UK artist **Shakin' Stevens**. 615-791-0548...

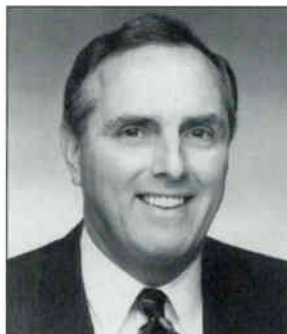
LABEL NEWS

Capricorn Records has appointed **Jeff Cook** Senior Vice President of Promotion and Marketing. Cook, based in Atlanta, was previously Capricorn's Head of Promotion...

Capitol Nashville has appointed **Terry Stevens** Vice President of National Promotion. He most recently served as Vice President of Regional Promotion. **Michelle Myers** has been



Karen Johnson



Dennis DiTraglia



Kathy Stephens-Allmand



Susan Levy

named Vice President of Marketing. Myers was formerly Senior Director of Marketing and Creative Services at Asylum Records. **Susan Levy** joins as Vice President of Artist Development. Levy most recently served as Vice President of A&R Creative Development at MCA Records Nashville. **Judy McDonough**, former publicist at Sugar Hill Records, has been named Associate Director of Publicity...

PUBLISHING NEWS

More than a decade after his first number one, "American Made," by **The Oak Ridge Boys**, Little Big Town Music writer **Bob DiPiero** is still creating the hits. **Neal McCoy's** "They're Playin' Our Song" recently became DiPiero's tenth number one song (co-written with **Mark D. Sanders** and **John Jarrard**). In 1987 DiPiero became the first writer to sign with the independent publishing company, Little Big Town Music Group, and just recently signed another long-term agreement...

Tony Martin and **Reese Wilson** have signed renewal contracts with Stroudavarious Music Group. Martin and Wilson, writing both together and separately, have secured cuts in the last two years alone with artists such as **Tracy Lawrence**, **Tim McGraw**, **Reba McEntire**, **Clay Walker**, **Joe Diffie**, **Rick Trevino** and **Jeff Carson**...

MCA Music has re-signed **Gary Cotton** to a worldwide publishing deal. Cotton, who signed with MCA Music in 1992, has had songs recorded by **Restless Heart** ("Mind Over Matters Of The Heart"), **Robert Ellis Orrall** ("Every Day When I Get Home") and **Perfect Stranger** ("Who Are You")...

Kim Williams of Kim Williams Music has transferred his entire song catalog from Digital Audio Tape to compact disc. This allows any song in his thousand-plus song catalog to be accessed and played within ten seconds with the touch of a remote control. The digital transfer of catalogs is a new publishing innovation initiated by Digital Hill Audio Processing, owned by **Aaron Barker, Jr.**...

Ray Griff has sold 50% of his recorded copyrights published by Blue Echo Music, Blue Melody Music and Blue Candle Music to International Music Network (principals being **Rolf Baierle** and **Ellis Rich**) with offices in Hamburg, London and Nashville. Griff's deal also includes new copyrights and will give Griff the opportunity to demo new material. A TV album fea-



Colin Stewart

turing 25 of his biggest songs will be available in the next few months...

Nashville's **Keith Newcomb & Co.** will represent Canada's top music publisher, **TMP—The Music Publisher**, for North America. Keith Newcomb & Co. will focus on marketing TMP songs in Nashville, developing TMP writers and seeking all types of music publishing catalogs for TMP to acquire...

Sally Dunn, rehabilitation teacher, Services for the Blind and **Jim Spoon**, Social Studies teacher, Tennessee School for the Blind have formed a partnership and cleared Spoonfed Music through ASCAP to exploit their growing catalog of country and Christian country songs. 615-872-9449...

Kim Jones, formerly Professional Manager for Hamstein Music Group, has been promoted to Director of Creative Services for the company...

Former bassist for The Judds, **Mike Webber**, has joined Chris Keaton Productions, Ltd. to co-produce artist development projects...

INDEPENDENT NEWS

Colin Stewart has been appointed Chief Operating Officer of Magnatone Entertainment Group, which includes Magnatone Records, Magnatone Music Publishing and Magnatone Artist Management. Stewart was most recently Vice President of Marketing & Sales for Morgan Creek Records...

Seven-year SOR regional promotion veteran **Mike Anderson** has left the label to study entertainment law at Memphis University. He is replaced by **Nancy Tunick**, former Music Director of WPIK in Key West, FL and host of the nationally syndicated week-



Michelle Myers

ly radio countdown *Country Currents*. Also at SOR, **Teresa Johnston** moves from secondary promotion to head up *Gavin Americana Promotion*, while **Gilda Jordan** replaces Johnston in secondary promotion. **Tammy Bailey**, formerly secondary promotion, rises to head *Gavin Country Promotion*. Bailey's previous secondary promotion post is filled by **Julie Rae**, a former SOR part-timer. **Angel Zachary**, former BlockBuster Video Assistant Manager, will fill the newly-created position of Retail Marketing & Promotion...



Terry Stevens

Kate Wallace's new Honest Entertainment CD is a first-in-the-genre Enhanced CD, a promotional disc compatible with most PC and MAC CD-ROM applications as well as traditional audio CD players, which allows fans to hear selections of Wallace's music, see her videos and receive background information on her career, depending on the CD medium available to them. The disc is being distributed as part of a "Buy None Get One Free" promotion launched nationally

by Honest Entertainment in April...

Stephen Allen Davis, writer of fifteen #1 hits for a diverse range of artists, is scheduled to launch CORE Entertainment's initial efforts at cracking the Americana radio market August 15, when *The Light Pink Album* ships to radio. The official street date of Davis' album is September 12...CORE is also slated to release **Dirk Hamilton's YEP!** on September 5. Hamilton has toured extensively throughout the United States, completed eight European tours and released three CDs on the European-based Appaloosa Records. *YEP!* will be Hamilton's first project for CORE...

Industry veteran **Steve Popovich** and Ohio businessman **William Sopko** have reactivated one of the most successful inde-



Connie J. Kain

pendent companies in music history, Cleveland International, which had overwhelming success in the 1970's and 1980's with acts such as Meat Loaf, B.J. Thomas, Slim Whitman and The Rovers. In August, Cleveland International is slated to release *Ian Hunter's Dirty Laundry*...

Los Angeles-based Little Dog Records has signed singer-songwriter and fiddle champion **Scott Joss**. Joss, known for his work with **Merle Haggard** and **Dwight Yoakam**, will be in the studio this fall working on his first Little Dog release, expected early next year...

TV/FILM NEWS

The video for **Kevin Welch's** "I Feel Fine Today" recently entered CMT's rotation as the Hot Shot of the week. Director **Michael McNamara** and Producer **Maureen A. Ryan**, Hands On Production, completed the video, which was a unique no-budget project due to the support from the Nashville film community...

Jennifer Thomas, one of nine graduates from the National Theater Conservatory's Theater Voices and Trainers program in

Denver, has joined the Casting Net, a talent resource company for the film and video industry. For more information on the Casting Net, call Vicky Branton at 615-297-0339...

Robert Swope of Sunrise Television, Inc. has completed thirteen 30-minute episodes of *Music City Showcase*. Airing locally on WXMT 30 and on direct satellite over North and South America, the program features unsigned Nashville artists performing country and gospel hits each week...

Donnie Briley has joined Bell-Jarboe Films as head the Alternative-Christian division of the company. Briley was formerly with Gothic Productions and Alternative Visions...

OTHER FORMATS

The International Bluegrass Music Association's 1995 World of Bluegrass Week is scheduled for September 18-24 in Owensboro, KY. The events include Trade Show '95, the IBMA Awards Show, a golf tournament, weekend cruises on the Ohio River and other special activities. The week-long gathering concludes with IBMA's Bluegrass Fan Fest '95. Trade Show '95 features guest speakers **Ron Thomason** and **Bob Oermann**. Atlantic Records' **Ricky Skaggs** is slated to host the IBMA Awards Show September 21 at The RiverPark Center. Beginning at 7:30 p.m., the show will feature musical performances, awards in more than twenty categories, tributes to Award of Merit recipients and **Jimmy Martin's** induction into the IMBA Hall of Honor. Over 8,500 fans are expected to gather for Bluegrass Fan Fest '95 September 22-24. More than thirty bluegrass acts, including **Alison Krauss & Union Station, Jim & Jesse, Doc Watson, The Nashville Bluegrass Band, Sam Bush, Bela Fleck, Jerry Douglas, Tony Rice, The Cox Family, Jack Lawrence** and **The Whites** are scheduled to appear. Bluegrass Fan Fest '95 will also feature workshops, exhibitions, merchandise booths, youth entertainment, cruises and more. For information on any of the events, call 502-684-9025...

The Lounge Flounders, a Nashville-

based alternative pop act, recently signed with Mercury Records. The band, comprised of **Kevin Murphy, Sean Kelly, Chip Jordan** and **Clay Steakley**, met as students at Belmont University. A record release is scheduled for later this year...

Bach On The Five String Banjo, a book of music and tablature, has just been

beginning August 28...

The third annual Hike Against Hunger is slated for September 24 at Centennial Park. Proceeds from the three-mile hike will benefit Nashville's Table, a local not-for-profit agency that delivers prepared and perishable food items to community agencies serving the hungry, needy and homeless. **Daron Norwood** has been named honorary chair and will perform at the park immediately following the hike. For more information call 615-322-1255...

Mark Collie will host the 2nd annual Mark Collie Celebrity Race for Diabetes Cure at the Nashville Motor Speedway October 11. Last year's race winner, **Marty Roe**, will defend his title against celebrity drivers such as **Brooks & Dunn, Joe Diffie, Faith Hill, Raul Malo, Doug Stone, Lari White** and many others. **Bobby and Donny Allison, Richard Childress, Harry Gant** and **CooCoo Marlin** are among the NASCAR greats who will return to showcase their driving skills. Tickets are available through TicketMaster at 800-333-4849. In conjunction with the race, a VIP party, concert and auction will be held October 10 at the Wildhorse Saloon. Tickets for the VIP reception may be purchased by calling 615-646-4437. TNN is scheduled to air a one-hour special highlighting the events November 14...

Tracy Byrd is scheduled to host a Big Bass Splash October 21-22 to benefit the March of Dimes. The tournament will take place on Sam Rayburn Lake, 50 miles north of Byrd's hometown of Beaumont, TX. **Neal McCoy** and **Tracy Lawrence** will join Byrd at the Beaumont Civic Center for a concert to wrap up the event. Call 800-909-8751...

Doug Stone was host of the 12th annual golf tournament benefiting Mur-Ci Homes, Inc. August 11 at Nashboro Village Golf Club. All proceeds from the tournament went to Mur-Ci Homes, Inc. in Nashville, which houses severely and mentally handicapped children and young adults. Mayor Bredeesen's office also declared August 11 as Doug Stone Day in Nashville...

SIGNINGS

BOOKING
Archer/Park The Bobby Roberts Co.

MANAGEMENT
Billy Dean Starstruck Entertainment

PUBLISHING
Spady Brannon McSpadden-Smith
Patty Cabrera Curb Music Publishing
Ronnie Cox Curb Music Publishing
Tony Martin Stroudavarious Music Group
Bobby Tomberlin Curb Music Publishing
Reese Wilson Stroudavarious Music Group

RECORDING
Scott Joss Little Dog Records
Lounge Flounders Mercury Records
Bob Woodruff Veritas Music Entertainment

released by banjoist/composer **Dennis Cyporyn**. The entire collection of major and minor scales, arpeggios, theory and minuets was produced on a PC via MIDI. It is the first time a five string banjo has been hooked up to a computer for such a work. For more information, contact Cyporyn at 810-887-7737...

BENEFIT NEWS

Louisville, KY has been selected as the site for Farm Aid's 10th anniversary concert, scheduled for October 1. The landmark event will take place at the Kentucky Fair and Exposition Center's Cardinal Stadium. **Willie Nelson, Neil Young, John Mellencamp** and **Hootie and the Blowfish** will perform, with additional artists to be announced. Tickets for the event will be available through TicketMaster

CONCERT GROSSES

Artist	\$Gross	Sales	Capacity	Venue	City, St.	Date
WKLB Festival: Black/Hill/Wariner, etc.	632,906	23,057	25,000	Foxboro Stadium	Foxboro, MA	July 29
Reba McEntire/Rhett Akins	606,955	11,708	2 sellouts	Radio City Music Hall	New York, NY	July 19-20
M.C. Carpenter/Nash. Bluegrass Band	311,838	14,105	2 sellouts	Wolf Trap Farm Park	Vienna, VA	July 2-3
B&Dunn/M. Chesnut/W. Hayes	289,895	15,348	sellout	Pine Knob Music Theatre	Clarkston, MI	July 14
Amy Grant	217,395	9,586	14,000	CoreStates Spectrum	Philadelphia, PA	July 20
Clint Black/FaithHill/John Berry	213,376	6,854	10,802	Garden State Arts Center	Holmdel, NJ	July 28
Vince Gill/Patty Loveless	161,872	17,311	17,337	Starwood Amphitheatre	Antioch, TN	July 10
T. McGraw/L. Texas/BlackHawk	128,385	5,301	6,100	Plymouth State Fairgrounds	Plymouth, NH	July 1
J.M. Montgomery/D.A. Coe	90,407	4,563	7,500	Mesker Amphitheatre	Evansville, IN	July 14
Lyle Lovett/Bela Fleck	80,175	3,207	5,000	Mud Island Amphitheatre	Memphis, TN	July 22

Source: Amusement Business

ExtraA Mile

BUSINESS NEWS

Star Song Communications, The ForeFront Communications Group and American Airlines have joined forces with Christian radio and CBA retailers for the largest promotion of the fall, entitled "ExtraA Mile." The promotion is the first time American Advantage Incentive Miles has partnered with a music label in the Christian or mainstream music industry. Frequent flier mileage incentives will be applied on a national level, rewarding Christian music fans who listen to participating AAdvantage radio partners. Over 2.5 million miles will be awarded to Christian consumers, retailers and radio stations during the promotion, which will run in the top 25 Christian music markets. Z Music and CCM magazine will also join the ExtraA Miles promotion...

Music Entertainment Group has launched its latest venture into Christian music, Nashville-based Tattoo Records. The parent company of the Benson and Diadem labels now steps into the world of alternative music with its first start-up label, which, like its sister companies, will be distributed to the Christian bookstore market through Benson Music Distribution. **Mark Quattrochi** transfers to Tattoo as Director of A&R from his former post in the Benson A&R department. **Mike Porter** will perform double-duty with his current title as Benson's Vice President of Publishing, as well as his new job as General Manager of Tattoo. **Dan Michaels** joins as Director of Marketing. The first signing will be announced shortly, with the first record release scheduled for December...

Star Song Communications has broadened its roster with various new gospel artists and projects. The first three new

releases from Star Song were from **The Gospel Music Workshop of America Women of Worship**, **The New Birth Choir** and **Walt Whitman and the Soul Children**. The gospel marketing campaign includes a one-stop advance mailing to top R&B accounts encouraging them to compete in a display contest. Also included will be one-stop advertising to various gospel publications...

ARTIST NEWS

Michael W. Smith hosted a nationwide album premiere party August 21. He presented his new Reunion Records release, *I'll Lead You Home*, to over 1,100 retail stores simultaneously during a live national radio broadcast to all 50 United States. The unique album release party was broadcast live on the Salem Radio Network at 7 p.m. from Family

Bookstores—The Living Vine in Dallas, TX...

Ray Boltz recently joined The Brooklyn Tabernacle Choir for a special performance at Madison Square Garden in New York City. At the sellout show, over 16,000 tickets were sold three weeks prior to the July 28 concert and 3,000 tickets were given to homeless persons throughout the city by Time Warner and Warner Alliance...

Clay Crosse and **East To West** are set to tour for a limited engagement this fall with special guest **Benjamin**. Beginning August 18, the unique tour will hit Michigan, Virginia, Texas, Arkansas and Georgia with a full band and production...

Charlie Peacock recently suffered a ruptured spleen while vacationing on a fishing trip in Estes Park, CO. Peacock was scheduled to perform there July 30 at the 21st Annual Christian Artists' Seminar. It was determined that the ruptured spleen was caused by a current case of mononucleosis, and after a brief stay in the Estes Park Medical Center, Peacock returned to his home in Nashville and is currently recovering...



Reunion recording artist Ashley Cleveland recently performed at Tower Records in Nashville. Pictured are Ben Howard, VP/Sales & Marketing, Reunion; Terry Hemmings, President, Reunion; Cleveland; Tim DuBois, President, Arista; and Mike Dungan, Sr. VP/Sales & Marketing, Arista.

album reviews

MICHAEL W. SMITH/I'll Lead You Home

(Reunion 83953) *Producer: Patrick Leonard*

Prime Cuts: "Crown Him," "Cry For Love," "I'm Waiting For You"

Critique: Last fall, I happened to catch Michael W. Smith as part of the *Sam's Place* show at the Ryman. Aided by the powerful pipes of Donna McElroy and Chris Rodriguez, Smith rocked the house with his twist and shout down the devil rendition of the traditional hymn, "Crown Him." This time, ably supported by a choir including Myrrh's quintessential quartet, Anointed, and Benson Music's dynamic duo, Angelo and Veronica, Smith's rocking rendition shines bright in an otherwise lackluster project. The main problem with this effort is exemplified in the ambitious effort, "Trilogy," which features: "The Other Side Of Me," "Breathe In Me" and "Angels Unaware." These three pieces showcase the signature piano work of Smith: sweet, simple and often haunting. But throughout,

the lyrics never quite measure up to the promise in the music, as they are fraught with cliches and offer few new insights or surprises. This comes as quite a shock considering Smith is supported by the masterful songwriter, Wayne Kirkpatrick, whose riveting past efforts include Susan Ashton's "Grand Canyon" and Ashton Becker/Dente's "Song Of Reconciliation." Another problem rests in Smith's voice, which often comes across as a strained whisper. Oddly enough, Smith is most successful vocally when he is subdued, straightforward and



does not force his voice upon us, as in the genuinely tender "I'm Waiting For You." The project opens with "Cry For Love," an upbeat, upright plea for the relief and comfort of a home that can only be found by surrendering to the love of God. In this project, Smith tries to show us the futility of trusting in our pop culture to lead us home, only it feels like the path we follow falls a few steps shy of the welcome mat.

—Randy Moomaw

TOP OF THE CHARTS

CHRISTIAN HIT RADIO

"The Grace Of God" • PFR • Sparrow

ADULT CONTEMPORARY

"If I Never See A Miracle" • Morgan Cryar • UCA

INSPIRATIONAL

"Amazing Love/Greater Love" • Maranatha Praise Band • Word/Maranatha

ROCK

"Personal Savior" • Bride • Rugged

MAINSTREAM ALBUM SALES

House Of Love • Amy Grant • Myrrh

CHRISTIAN ALBUM SALES

My Utmost For His Highest • Various Artists • Myrrh/Word

(Source: August 14, 1995 issue of CCM Update. Reprinted by permission.)

A POWERFUL ONE

Many of us in the industry have a true *passion* for country music. In my case, it's been that way since age ten. At our house, every room is wired for sound so that when we're home, we listen to music—*country music*. We play it round the clock and "blast" it—everything from Hank Sr. to the Mavericks. There is very little of it I don't like.

Once in a while, something comes along that is "really special" and I'll play it for hours at a time, again and again. Such was the case with the Tractors...and with George Jones & Tammy Wynette's *One*.

In my opinion, the George & Tammy project is one of the best country albums to come out of Nashville in a long time. Just the *concept* of reuniting this pair is enough, but there's so much more—the "right" songs, the "right" sound. It comes at a time when many say country is bland, all sounds the same, and much of it isn't "country."

Then along come two instantly-identifiable country music superstars with an album that is *country and virtually timeless...and radio won't play it!* What a tragedy for the fans, record buyers, Fan Fair attendees, radio listeners, and the industry. Fortunately, however, many people seem to be finding it at retail as the album is #16 on *Billboard's* Top Country Album chart.

If you haven't heard the album in its entirety, get a copy and "listen" to it. It'll make you proud to be part of country music when you hear something so outstanding, so cohesive, so *country* and yet so *contemporary*. It's so damn good you simply *have* to listen again and again. *It'll touch you deep inside!* That's how powerful it is.

—Robert H. (Bob) Baker,
Hermitage, TN

TIME TO GRAB THE LAPELS

Dear Mr. Oermann,

I had to write in support of your "Scarcely A Breath" article (*Music Row* 8/8). It's about time someone grabbed the lapels and started shaking like hell.

I hope you will continue to write follow-up articles in an effort to persuade record labels, producers, artists and especially the radio and television program directors that they had really ought to take a couple of steps back and assess the damage done by producing, releasing and playing material that falls far short of acceptable standards. It seems that for the fast buck they are denigrating what other artists have worked hard to achieve; legitimizing country music as true form of musical expression.

There is an abundant wealth of remarkable songs with substantial musical and lyrical content from within this town being overlooked and shelved because it doesn't fit into the instant hit formula designed for country audiences. Either the record execs and the A&R staffs are afraid of shooting over the heads of the public or they are overdue for a wax cleaning at the E.N.T.

I believe as you, that unless the country music industry sets some long range goals based on quality material and original artistic talent, country listeners' attentions will soon wane and shift to other forms of music.

I really enjoyed the sermon, and I'm sure that you have echoed the sentiments of others that have read your article. I only hope that it will serve as a wake-up call to the decision makers on the row and abroad to stop churning out crap.

Keep up the good work.

—Buzz Jackson,
Nashville, TN

RIGHT ON TARGET

Dear Mr. Oermann,

I want to thank you from the bottom of my heart for your recent piece on the lack of creativity in the current country music playlists. I believe you are right on target. Between the market studies and the clone mentality at the major labels, it's amazing anyone is listening at all.

I work as an indy song plugger for one of the most underrated talents working in country music today, Mr. Randy Sharp. Randy's music is a breath of that artistic oxygen you mentioned. It's so innovative, both melodically and lyrically, that it may be a hundred years from now, til radio catches up to this most creative gentleman.

I sincerely believe that there's a huge untapped audience for music that is unique. People are tired of hearing the same damn band behind every singer. They're tired of hearing novelty tunes and singers that all sound alike. Thanks for being a spokesperson for us consumers that surveys don't reach.

—Jeanne Renner,
With Any Luck Music, Van Nuys, CA

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 CALENDAR

SEPTEMBER

2-4

California Country Jam '95
Long Beach, CA 800-279-5774

2-4

Michael Martin Murphey's WestFest,
Copper Mountain, CO

6-9

CMJ Music Marathon & MusicFest '95
Lincoln Center, New York, NY 516-466-6000

15-18

CCMA Country Music Week 1995,
Hamilton, ONT

18

Tim McGraw's Worldwide Premier Listening Party,
9-10:30 p.m, various radio stations

18-24

1995 World Of Bluegrass, Owensboro, KY
502-684-9025

21

International Bluegrass Music Awards Show,
RiverPark Center, Owensboro, KY
502-684-9025

23-24

John Truby's Story Structure Class, Nashville
State Technical Institute 615-356-7464

OCTOBER

1

Farm Aid,
Louisville, KY 617-354-2922

4

29th Annual CMA Awards,
Opry House 615-244-2840

5-7

SRO Entertainment Expo,
Nashville Convention Center, 615-244-2840

20-21

CRS SouthEast Seminar, Marriott Executive
Park, Charlotte, NC 615-269-7071

20-22

5th Annual Red Steagall Cowboy Gathering, Ft.
Worth Stockyards, Ft. Worth, TX 800-433-5747

20-22

2nd Annual WMBA National Conference,
Nashville, TN 615-251-3101

MARCH

13-17

South by Southwest Music and Media
Conference, Austin, TX 512-467-7979

APRIL

7-9

Country Dance Music Seminar,
Stouffer Hotel, Nashville, TN

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October 5-7, 1995 • Nashville, Tennessee

Here are just a few of the artists whose path to stardom included a showcase at SRO:

- Garth Brooks • Lyle Lovett •
- Tanya Tucker • PAM TILLIS • George Strait •
- TRISHA YEARWOOD • Alabama •
- Vince Gill • The Judds • Alison Krauss •
- Lorrie Morgan • Travis Tritt •

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Stacy Dean Campbell



Jeff Carson



Terri Clark



Davis Daniel



Wesley Dennis



Emilio



Ty England



4 Runner



Noah Gordon



Brett James



Woody Lee



Shelby Lynne



Billy Montana



Jill Morris
(International German artist)



David Lee Murphy



Perfect Stranger



Jon Randall



Ronna Reeves



Kim Richey



Ricochet



Shaver



Daryle Singletary



Smokin' Armadillos



Rhonda Vincent



Western Flyer



Bryan White

For complete registration information, contact the Country Music Association's Special Projects department at (615) 244-2840.



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